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Architectural Investigations and Archival Research

## English Garden House and French Garden House

Mount Edgumbe House and Country Park

Prepared by the 2007-2008 European Conservation Summer School

*Volume I of II*




*Architectural Investigations and Archival Research*

*of the*

ENGLISH GARDEN HOUSE AND FRENCH GARDEN HOUSE

*2007-2008*



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## Introduction

The University of Pennsylvania's European Conservation Summer School aims to teach international theories and methodologies of conservation by exposing students to historic preservation practice within the European context. Spread across two summers, the 2007-2008 course was a collaborative project between the University of Pennsylvania's Graduate Program in Historic Preservation, the University of Plymouth's Faculty of Arts, School of Architecture and Design, and Mount Edgcumbe House and Country Park, located in Cornwall, England. Previous course locations have included sites in England, Turkey and Italy.

The course investigation focused on the English Garden House and French Garden House, two important 18<sup>th</sup> and 19<sup>th</sup> century structures located within the Mount Edgcumbe grounds. Both houses hold architectural significance and play an important role in understanding the evolution of the greater estate landscape. The overall objective of the course is to provide Mount Edgcumbe House and Country Park with a more complete understanding of the buildings' history, construction and context. It is our hope that the research will assist the Mount Edgcumbe Management team in their efforts to preserve, restore and present these structures to the public.

Prior to beginning work onsite, participants first studied and explored the wider history surrounding Mount Edgcumbe through a series of lectures and site visits led by Dr. Daniel Maudlin, Architectural Historian, School of Architecture and Design, University of Plymouth. Topics covered included the architecture, landscape, literature and culture of seventeenth- and eighteenth-century Britain, historic preservation and heritage management in Britain today, the history of the planned landscape and the vernacular architecture of southwestern England. Site visits included Antony House, the city of Bath, Cotehele, Prior Park, Saltram House, Stourhead and the vernacular landscapes of Cornwall, Devon and Dartmoor National Park. In 2007, students also attended the Eighteenth Century House Conference, a national academic conference that considered the common language of eighteenth century domestic architecture.

Architectural and archival investigations of both structures were led by John Milner, Principal, John Milner Architects, and Adjunct Professor of Architecture at the University of Pennsylvania. The central

aim of investigations was to create a comprehensive record of the English and French Garden Houses through archival research and on-site investigations. Construction chronologies for each structure were established through the examination of previous research, archival documentation, physical evidence and in-depth analysis of building components. The resulting presentation and report constitutes the sum of the students' research and investigations from both summers.

Student participants in the 2007 course included Alice Finke, Marlene Goeke, Catherine Keller, Maureen McDougall, Sara McLaughlin, Cathy Rossetti, Wan-Lin Tsai, Aliya Turner, and Emily Wolf. 2008 participants were Taryn D'Ambrogi, Nakita Johnson, Meredith Keller, Caitlin Laskey, Johanna Lofstrom, Meredith Marsh, Kathryn Ritson, Melissa Steeley and Sarah Van Domelen. Megan Schmitt served as teaching assistant for both sessions.

The course was made possible through a grant from the Samuel H. Kress Foundation, which devotes its resources to advancing the history, conservation, and enjoyment of the vast heritage of European art, architecture, and archaeology from antiquity to the 19th century.

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## Acknowledgements

Our work and research would not have been possible without the kind assistance and excellent expertise from the following:

- Ian Berry, Park Manager, and Staff of the Mount Edgcumbe House and Country Park
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- Michael Forsythe, Postgraduate Director of Studies in the Conservation of Historic Buildings, Department of Architecture and Civil Engineering, University of Bath
- Marion Harney, Postgraduate Director of Studies in the Conservation of Historic Gardens and Cultural Landscapes, Department of Architecture and Civil Engineering, University of Bath
- Dr. Dafydd Moore, Chair, Department of English, University of Plymouth
- Peter Howard, Professor, University of Bournemouth
- Carl Thorpe, Archaeologist, Finds Manager, Cornwall County
- Veryan Heal, Conservation Officer, Cornwall County
- Richard Hewlings and Francis Kelly, English Heritage
- Dr. Pat Hughes
- Francis Kelly, Inspector of Historic Buildings, English Heritage

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## Previous Investigations

Previous investigations of the English Garden House and French Garden House provided a foundation for the course participants' own research and analysis of each structure's construction chronology. The following sources were consulted by students prior to and during the course of the European Conservation Summer Schools of 2007 and 2008:

*Mount Edgcumbe, Cornwall: Building Recording*

Eric Berry and Peter Herring

Historic Environment Service, Cornwall County Council

September 2005

Report on and building recording of a variety of buildings located within Mount Edgcumbe Country Park, including the French Garden House. Outlines phases of building construction and provides a detailed structural description.

*Mount Edgcumbe: the English Garden House*

*Report on an investigation of paint samples for English Heritage*

Ian C. Bristow

22 June 1995

Report on paint analysis of inner hall, outer hall, east room, west room, and bathing room. Characterizes paint schemes throughout the English Garden House and places these schemes within the proposed phases of the building's construction.

*The English Garden House Excavation and Survey*

Cynthia Gaskell Brown and Robert W. Humphries

1993

Report on the archaeological excavation of the sub floor of the English Garden House's outer hall and recording of the elevations and structure of the adjoining interior walls. Outlines six phases of building construction.

*Conservation Plan for Mount Edgcumbe Country Park, Volumes I and II*

Dr. Pat Hughes

January 2005

Two-volume conservation plan prepared for Mount Edgcumbe House and Country Park. Includes reports on the history and current state of both the English Garden House and French Garden House, along with visual documentation and maps depicting each site.

*An Archaeological Investigation of Features Associated with the English Garden House, Mount Edgcumbe*

Nigel Thomas and Carl Thorpe

Cornwall Archaeological Unit, Cornwall County Council

January 1996

Report on the archaeological excavation conducted by the Cornwall Archaeological Unit of the possible location of a boiler along the western exterior wall of the bathing room at the English Garden House.

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## Methodology of the Investigations

In order to thoroughly document and analyze both the English Garden House and the French Garden House, participants in the European Conservation Summer Schools of 2007 and 2008 adopted several methods of research, investigation and recording. Such thorough exploration and documentation aided in the analysis of each building, provided a clear indication of its original appearance as well as the evolution of its uses and form over time. This information represents a detailed record of the buildings' developmental history which can be referenced in the future for a variety of purposes. Broad categories of investigation include archival research, architectural investigations, and material sampling and analysis, each of which will be discussed in detail below.

### *Archival Research*

Archival research was undertaken in order to gain a detailed understanding of the history of the garden houses before and during the physical investigations. Focused archival research was conducted at the Mount Edgcumbe House Archives, Cornwall County Record Office, and at the Plymouth and West Devon Record Office. Team members began by reading previous reports pertaining to the garden houses and compiling important and relevant information. Maps and other images of the two structures were also collected and examined in order to create a construction chronology that documents the evolution of each building's architectural history. Internet resources, such as full-text architecture treatises, pattern books, and guidebooks of the 18th century were also consulted. Pattern books were examined to place architectural details, woodwork and moulding profiles within a historic context, and to find possible precedents for existing features in the buildings. In addition to focused archival research on the garden houses, team members also researched various secondary sources in order to place the garden houses in their greater historical context and to gain a better understanding of the significance of the surrounding garden landscape.

### *Architectural Investigations*

Architectural investigations of the garden houses included both physical investigations and subsequent documentation of findings through field notes, digital photography, measured drawings and written descriptions. Architectural investigation is often used to support the initial historic timeline formed through archival and secondary source research. Additionally, it often reveals information which has not been previously recorded in written or graphic form. Finally, the documentation of evidence through photography and drawings provides a visual representation of findings which may be consulted in the future in support of additional research, investigation, architectural restoration and interpretive planning.

Architectural investigations included both the recording of visible existing features, and selective probing and removal of other features in order to discover and record previous architectural campaigns in areas where physical evidence suggested structural or decorative changes had been made. Specific areas of investigation at the English Garden House included, for example, examining the points of intersection between the exterior masonry walls of the central block and its various wings to determine which components were constructed as additions, and in what sequence. The interior wall surfaces of the various rooms were probed to determine the nature and chronology of interior finishes (this work will be discussed in further detail in the following “Material Samples and Analysis” description). Interior woodwork features such as door frames, baseboards, and chair rails were selectively removed to determine the chronology of their installation and possible modification.

As a result of these investigations, the members of the European Conservation Summer Schools have produced a written construction chronology for the English Garden House and the French Garden House, supplemented visually with measured drawings and photo sheets to illustrate these investigative findings.

### *Material Samples and Analysis*

In addition to this surface investigation and recording of architectural and decorative features, analysis of building materials was conducted in the field. Materials sampled for study include nails, plaster and paint. Such analysis in both the English and French Garden Houses was conducted in order to answer very specific questions formulated during the investigative process. This analysis included both visual inspection and more in-depth examination where necessary with a digital microscope.

Nails were extracted, studied and photographed in order to create a nail chronology, which aims to place various structural and decorative features within the construction chronology for both the English Garden House and French Garden House.

Samples of interior plaster wall and ceiling plaster finishes were removed and analyzed to assist in establishing, in conjunction with other physical and archival evidence, the construction chronology of the buildings. A visual inspection of plaster, stucco, and mortar was conducted to look for similarities and differences in composition.

Paint analysis was conducted in both structures as one means to address questions on the phases of building chronology. Areas for sampling were identified during the investigative process as questions arose and hypotheses developed. A more in-depth description of paint analysis methodology is presented in *Appendix D: Paint Analysis*.

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## Background of Mount Edgcumbe House and Country Estate

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## History of Mount Edgcumbe Estate

An important contribution to English landscape history, Mount Edgcumbe is situated along the River Tamar in southeastern Cornwall (*Figure 1*). The maritime location significantly influenced the Edgcumbes' decisions as they cultivated the landscape. Conscious of Plymouth Sound's appealing views, the Edgcumbes maintained a focus that projected beyond the borders of their estate. The setting also enabled elite visitors traveling from London a simple commute by water rather than the rough trek through southeastern England's countryside. However, throughout Mount Edgcumbe's history, the location has also left the house and gardens vulnerable to attack during wars spanning from the English Civil War to World War II.

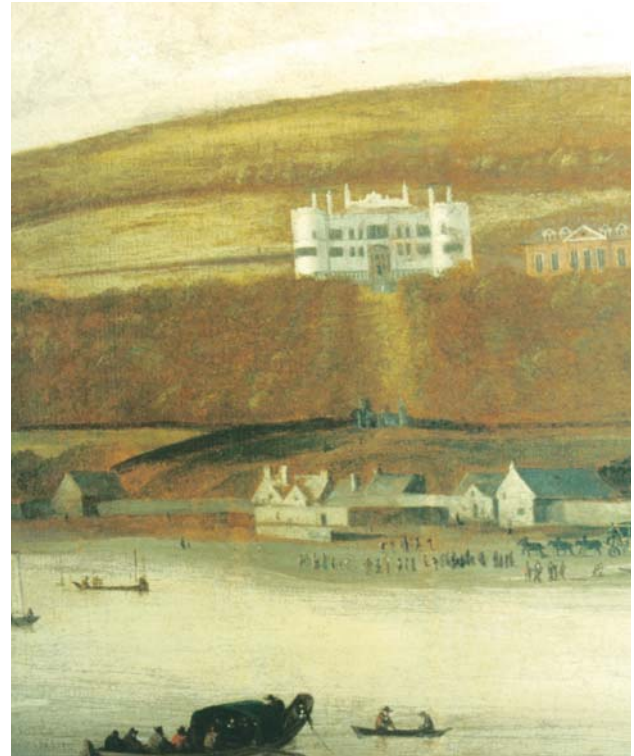
Before the Edgcumbes formally developed their estate at the tip of the Rame Peninsula, they had maintained the family seat at Cotehele. Sir Piers Edgcumbe's marriage to Joan Durnford in 1493 provided the family with additional maritime land nine miles south of Cotehele. Piers first used the hilly property in 1515 as a Deer Park, which encompassed more than 300 acres of land. By 1547, Piers' son Richard established plans to build a new home, with the help of mason Roger Palmer, at Mount Edgcumbe and move the family seat to the promontory at Plymouth Sound. Finished in 1550, the house became an imposing structure in the Mount Edgcumbe landscape. The traditional finish of white stucco contrasted with the surrounding greenery, and a formal avenue of trees extending from the house to the shore emphasized the grandeur of the evolving property (*Figure 2*).

At the time of the English Civil War in the mid-seventeenth century, the family's political affiliation (being Royalist supporters) instigated a series of unsuccessful attacks on the grounds by Parliamentarians. The attacks damaged ancillary buildings on the estate but left the main house unharmed. Following the Restoration, King Charles offered Piers Edgcumbe—son of the home's builder, Richard—the title of colonel. Although the estate sustained only minor damage during the war, Colonel Piers commenced a series of major alterations, which included moving the road that connected Cremyll and Maker and





**Figure 1:** Chart of southwest coast, detail of Rame Peninsula, 1540. *Source: Mount Edgcumbe Archives.*



**Figure 2:** Mount Edgcumbe from Stonehouse by G. van Edema, 1686. *Source: Mount Edgcumbe Archives.*

constructing an additional wing on the main house.

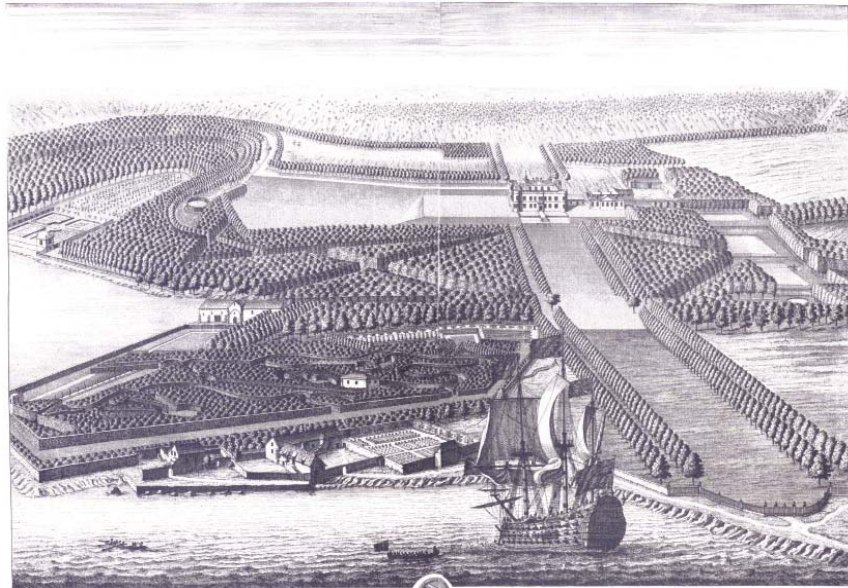
By the late seventeenth century, new plantings offered a sense of formality in the space (*Figure 3*). The single grand avenue was augmented to include a radial plan of avenues, and the grounds consisted of extensive designed gardens. As the Edgcumbes entered into the eighteenth century, they responded to the changing trends in landscape design by adapting both gardens and structures to reflect the tastes of contemporary literature, painting and travels to the Mediterranean. Thomson's seat and Milton's Temple were erected and inscribed with verses by the authors that related to both the surrounding landscape within Mount Edgcumbe and the views across the River Tamar. Over several decades, the Edgcumbes had installed elements of sublime beauty through a Wilderness garden, zigzag paths and dramatic viewsheds.

A final series of alterations were made at the end of the eighteenth century following a threat to the



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**Figure 3:** Birds-eye view of the Mount Edgcumbe estate and grounds, by Thomas Badeslade, 1737. *Source: Mount Edgcumbe Archives.*



**Figure 4:** Mount Edgcumbe House by Nicholas Condry, 1849. *Source: Mount Edgcumbe Archives.*



English naval base across the river. The impending danger of French and Spanish attack in 1779 caused the Edgcumbes to clear the Wilderness garden. Soon afterwards, the English, French and Italian Gardens were established, and the Orangery built. These modifications denote the end of major changes to the landscape and define much of its present configuration (*Figure 4*).

During the Second World War, as German air forces approached Plymouth Sound in search of the English naval base, Mount Edgcumbe House was hit by incendiary bombs, which destroyed much of the mansion's furnishings, interior finishes and family records. Only the masonry shell of the house remained. American troops also altered the landscape while helping safeguard the area by installing concrete drives, which enlarged many original walkways. After the war, Kenelm, the sixth Earl of Mount Edgcumbe, elected to rebuild the house with architect Adrian Gilbert Scott. By 1964, the reconstruction was complete and Mount Edgcumbe House was once again the seat of the Edgcumbe family (*Figure 5*).

The house continued to be owned by the Earls of Mount Edgcumbe until 1971, when it was sold, along with 865 acres of land, to the Cornwall County Council and Plymouth City Council, who continue to jointly manage the site as a house museum and country park under the auspices of the Mount Edgcumbe Joint Committee. The site has been named a Grade I Historic Garden and the property includes 55 Grade II and III Listed Historic Structures.



**Figure 5:** Mount Edgcumbe House, 2008. *Source: University of Pennsylvania.*





## Significance of the Overall Landscape

From its beginnings, Mount Edgcumbe Estate has both shaped, and been shaped by, its surrounding topography. Significant not only for its maritime setting, it is also notable for its complex evolution as a historic landscape.

Throughout their tenure, the Edgcumbe family was actively involved in shaping the estate. Given their wealth and title, the Edgcumbes were in a position to interact with leading English landscape enthusiasts and also had the means to act upon their ideas. Interest in gardening and overall landscape cultivation spanned across generations of Edgcumbes and several family members enjoyed relationships with leading eighteenth century landscape theorists. It is likely that their ideas and plans for the Mount Edgcumbe Estate were both influenced and cultivated through these friendships.

Notably, the Edgcumbes were connected to Alexander Pope, the neoclassical poet and garden designer. The family kept a London home in Twickenham and would have been in residence when Pope located there. A relationship of exchange developed between Richard Edgcumbe, the first Baron, and Pope, with Edgcumbe sending Pope sparry marbles from Mount Edgcumbe for his grotto. Pope gifted him, possibly in return, with a puppy from his favorite dog, Bounce.<sup>1</sup> With evidence of this close relationship between the Baron and the famously outspoken Pope, one can speculate that the poet likely influenced the Edgcumbes' plans for their estate.

Another significant relationship was that between the Edgcumbes and the Walpoles. Richard Edgcumbe, the first Baron, was one of Sir Robert Walpole's dearest friends and colleagues. Their sons, Richard and George Edgcumbe, and Horace Walpole, were also friends. Horace Walpole, best known for his home at Strawberry Hill, is noted for his philosophy of landscape as the culmination of painting, poetry and gardening.<sup>2</sup> Horace Walpole visited Mount Edgcumbe several times and was familiar with the gardens and grounds. After a visit to another estate, Hagley, he wrote in his letters, "Indeed, I prefer nothing to



Hagley but Mount Edgcumbe.”<sup>3</sup>

Both Pope and Walpole influenced eighteenth century landscape design by respecting the inherent beauty of the natural site, using the unique features of the land to enhance and guide landscape design. They also advocated the use of architectural details such as grottos and follies. Given its location and vantage point, Mount Edgcumbe was keenly placed to take advantage of these ideas.

Evidence of Pope’s and Walpole’s influence can be found among the dramatically planned vistas, well-placed seats and architectural follies found throughout the grounds. In contrast to many other landscaped estates and gardens, Mount Edgcumbe featured these devices in addition to keeping evidence and remnants of earlier plantings. These layers provide a new depth to the gardens not often found elsewhere.<sup>4</sup> Fortunately for today’s visitors to Mount Edgcumbe, the bulk of the landscape remains intact due to its designation as a Country Park. This has allowed the heart of the estate to remain well-preserved; the end result is a vast estate representing the development of landscape gardening in England from the seventeenth through the twentieth century<sup>5</sup> (*Figure 6*).



**Figure 6:** Mount Edgcumbe House and Earl’s Garden by Thomas Condy, 1849. *Source: Mount Edgcumbe Archives.*





*Notes*

1. "People: Richard Edgcumbe." The Twickenham Museum; Internet; available from <http://www.twickenham-museum.org.uk>; accessed July 2008.
2. Mount Edgcumbe Development of the Historic Landscape and Repair and Restoration Process. Mount Edgcumbe. Prepared by Land Use Consultants, 2000. From the archives of the Mount Edgcumbe Estate.
3. Mount Edgcumbe Development of the Historic Landscape and Repair and Restoration Process. Mount Edgcumbe. Prepared by Land Use Consultants, 2000. From the archives of the Mount Edgcumbe Estate.
4. Berry, Eric. Mount Edgcumbe, Cornwall Building Recording, Report No: 2005R068. Cornwall County Council, 2005. Prepared by Historic Environment Service. Mount Edgcumbe Archives.
5. Ibid.

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# English Garden House

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## The English Garden House: Its History and Landscape

The English Garden House lies within a series of planned landscape gardens at the base of the great tree-lined avenue sloping down from the main house, towards the River Tamar (*Figure 7*).

Unlike many of the other landscaped features intended to take advantage of the maritime views, the English Garden is designed to be inward looking. Completely enclosed, the English Garden, along with the neighboring French and Italian Gardens, is part of a series of gardens with each standing on its own apart from the wider landscape.<sup>1</sup> Today, these gardens are part of a larger network of individual “character gardens” including the American Garden, New Zealand Garden and the Fern Dell.



**Figure 7:** Birdseye view of the Mount Edgcumbe House and the English Garden House. *Source: Google Earth.*





*The English Garden House – Landscape Evolution*

Of the many built structures on the estate, the English Garden House, as it is known today, is one of the oldest and most significant (*Figure 8*). Dating to pre-1729, it is one of the only buildings to remain in situ as the landscape evolved around it. Today it is the focus of the English Garden, hence its current title.

The House first appears on an estate plan from 1729, enclosed within a large Wilderness Garden. This placement is confirmed in two images by Thomas Badeslade a few years later (*Figures 9 and 10*). The first is a drawing that depicts an elaborate party taking place in front of the house in 1735. A larger engraving depicts a large portion of Edgcumbe estate in 1737, with the English Garden House featured prominently within the landscape.

Based on earlier accounts of the landscape and grounds, the Wilderness Garden was likely planted in the early eighteenth century. Featuring formal avenues and serpentine paths through a series of densely pruned hedges and trees, this area was sometimes referred to as “The Maze.”

It is likely that the English Garden House was built into the landscape of the Wilderness Garden. Whether or not this was part of the original intention when laying out the Wilderness Garden is unclear. The English Garden House likely was not the only structure within the Wilderness, although it is the only one that



**Figure 8:** Front view of the English Garden House. *Source: University of Pennsylvania.*

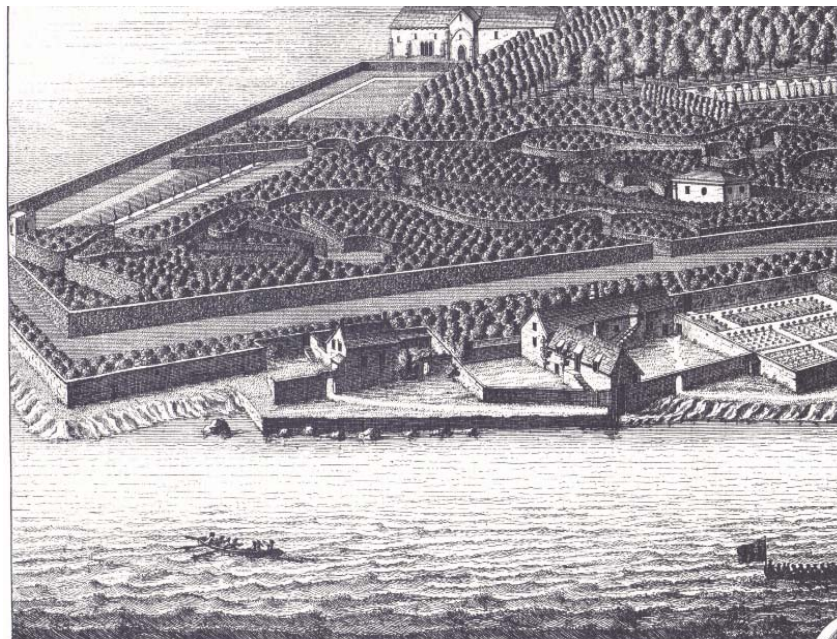


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**Figure 9:** Mr. Richard Edgcumbe (afterwards 1st Lord Edgcumbe) entertaining his guests in front of the Garden House, Thomas Badeslade, 1735. *Source: Mount Edgcumbe Archives.*



**Figure 10:** Detail of the English Garden House set into the Wilderness Garden, Thomas Badeslade, 1737. *Source: Mount Edgcumbe Archives.*



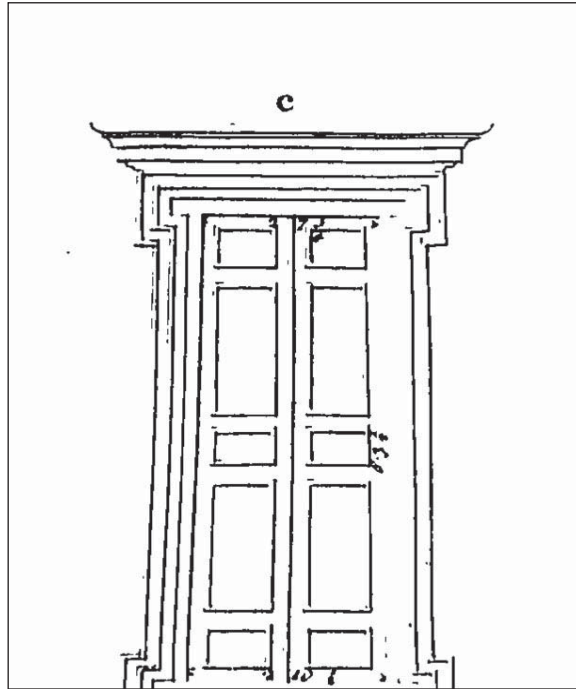
remains.<sup>2</sup> It was, however, likely the most significant structure in the garden given its prominence in the surviving maps and depictions. Although the original use of the building is unknown, the Badeslade image suggests it was most likely used as a pleasure house for enjoyment and entertaining in the garden.

Unlike the main house and Earl's Garden, situated for their expansive views of Plymouth Sound, the Wilderness Garden was a private, enclosed space. The design for the English Garden House also alludes to this sense of privacy, with its high windows on three sides of the building. The design inspiration for the door and frontispiece may have come from Palladio's illustrations of the Temple of Vesta at Tivoli in the fourth book of *I Quattro Libri (Four Books on Architecture)* (Figures 11 and 12). This similarity was also noted in *Duprez's Visitors' Guide to Mount Edgumbe*, published in 1871. A contemporary structure to the English Garden House is the Deer House at Chiswick, the home of Lord Burlington near London, built around 1727, which features a similar entrance door (Figure 13).<sup>3</sup>

The Wilderness Garden surrounding the English Garden House retained its form until the late eighteenth century. In 1779, fearing the French and Spanish might invade an England that was weak from the war for American Independence, tensions were especially high around the naval port of Plymouth. Concerned the dense foliage of the estate, including the Wilderness Garden, would provide a sheltered hiding place for the enemy, the Edgumbes cleared the bulk of the trees and hedges from the area.<sup>4</sup>



**Figure 11:** Temple Vesta at Tivoli, Rome, 205 A.D. Source: <http://www.gutenberg.org/files/20239/20239-h/29239-h.htm>.



**Figure 12:** Architectural rendering of a door at Temple Vesta at Tivoli, Rome, by Palladio. *Source: Four Books on Architecture.*



**Figure 13:** Deer Shed at Chiswick, estate of Richard Boyle, 3rd Earl of Burlington, c. 1727. *Source: University of Bluffington.*



Although no invasion occurred, the family was faced with redeveloping the felled land. Rather than reinstating the Wilderness Garden, Lady Emma, wife of George Edgcumbe, the third Baron, sought instead to redesign the area in the style of the gardens at Nuneham, owned by their close friends, the Harcourts. Designed by the poet-gardener William Mason in the 1770s, the garden at Nuneham was noted for creating a picturesque landscape with flowers.<sup>5</sup> Lady Emma proposed a similar garden, using the English Garden as the focal point, and invited Mason to oversee the plan of the flowerbeds and shrubberies in 1783.<sup>6</sup> Mason extolled his definition of the “English Garden” in a poem of the same title published in four installments between 1772-1782. Based on the layout of Mount Edgcumbe’s English Garden and visitor descriptions, the English Garden at Mount Edgcumbe ascribes to his ideal.

Despite its name, the English Garden contained little native vegetation. Instead, it boasted exotic fauna such as camellias, magnolias and palm trees. Compared to the Wilderness Garden, the new English Garden was informal, with flowerbeds laid out in irregular formations intended to mimic the natural plantings of a woodland.<sup>7</sup> Some remains of the Wilderness Garden are still evident; various trees, including corks and cedars, and several of the current paths date from this period.<sup>8</sup>

In the replanted garden a bench was placed near the entrance at the base of a large cedar tree. The following excerpt from William Cowper’s “The Task” was included (either as an engraving on the bench or plaque nearby, the archival description is unclear).

“Prospects, however lovely, may be seen  
Till half their beauties fade; the wearied sight,  
Too well acquainted with their smiles, slides off  
Fastidious, seeking less familiar scenes.  
Then snug enclosures in the shelter’d vale,  
Where frequent hedges intercept the eye,  
Delights us, happy to renounce awhile,  
Not senseless of its charms, what still we love,  
That such short absence may endear it more.”

This idea was also likely borrowed from Nuneham, where Mason installed a circular seat around a cedar tree with a poetry inscription from Rouse (*Figure14*).<sup>9</sup>



Today, the English Garden layout remains largely unchanged. With the exception of some of the flower bed plantings, current visitors are able to gain a strong understanding of Lady Emma's vision for her garden.



**Figure 14:** View of Mason's Flower Garden at Nuneham from the statue of Hebe to the Temple of Flora, Paul Sandby, 1777. Source: [www.globalretreatcentre.com](http://www.globalretreatcentre.com).

### *The English Garden House – History of Use*

The English Garden must have been a point of pride and a destination for visitors to the estate. Two royal visits to the English Garden are noted: King George and Queen Charlotte in 1789 and William IV in 1834.<sup>10</sup> The English Garden House itself continued to be used as a pleasure house for the family and their guests. In her memoir first published in 1868, Countess Brownlow (Lady Emma Sophia Edgcumbe, Lady Emma's granddaughter) recounted a party held in the English Garden.

“The summer of 1818 was one of the finest and hottest I remember, and we left the heat of London earlier than usual to inhale the delicious sea breezes at Mount Edgcumbe. The lovely weather tempted my father and me to give a breakfast in the gardens – we had temporary ballroom looking on the sea – dinner and supper in the Orange House in the Italian garden, refreshments in the French and English gardens, bands of music, coloured lamps, etc., etc.”



- Countess Emma Brownlow, *The Eve of Victorianism: Reminiscences of the Years 1802 to 1834*

The Garden and House are also noted by visitors to the estate and are included in several travelogues. Beginning with reports in 1809, these travel accounts remark on the English Garden House and, in particular, the inclusion of a bathing room that was added as an addition, possibly in the mid-eighteenth century (see *Chronology* for further details).

“This beautiful retreat is adorned with a pavilion in the Doric style, containing two rooms and a bath, its marble basin supplied with hot and cold water, from two bronze dolphins, which pour the element from their mouths.”

- Rev. Richard Warner, *A Tour Through Cornwall in the Autumn of 1808*

Bath houses at large estates were not uncommon and were frequently incorporated into landscaped areas. Antony House, a neighboring estate in Cornwall, contains a bath house dating from 1788-1790 and a more well-known example existed at Chiswick built in 1717 (the Bagnio, no longer in existence).

Over the next thirty years, the English Garden House continued to change based on the needs of the Edgcumbe family and the estate. In 1836, the travelogues note that the house has been “tastefully fitted-up with a study and boudoir.”<sup>11</sup> At this time the House was still in frequent use by the family. In an article penned for *Pall Mall* magazine in 1897, Lady Ernestine Edgcumbe reflects, “In one [image] is represented the still existing centre part of a Garden House, to which the second Earl added wings with sitting-rooms, where he and his daughter Emma, afterwards countess Brownlow, spent much of their time, entertained visitors, and transacted business.”<sup>12</sup>

In the twentieth century the house continued to be used, although it was likely converted to a guest house for visitors or as short-term housing for family relatives.<sup>13</sup> For this purpose, a kitchen addition was added onto the rear of the house. Once converted to a Country Park, the House served as housing for Park staff (based on oral interviews with former tenants and Park management) until it was vacated in recent years.

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*Notes*

1. *Mount Edgcumbe Development of the Historic Landscape and Repair and Restoration Process*. Mount Edgcumbe. Prepared by Land Use Consultants, 2000. Mount Edgcumbe Archives.
2. *Mount Edgcumbe Development of the Historic Landscape and Repair and Restoration Process*. Mount Edgcumbe. Prepared by Land Use Consultants, 2000. Mount Edgcumbe Archives.
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12. Edgcumbe, Lady Ernestine. "Mount Edgcumbe." *Cornish Magazine* May 1899. (Reprint of May 1897 article from *Pall Mall Magazine*). Mount Edgcumbe Archives.
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## Bath Houses: Brief Background and Synopsis

### Mount Edgcumbe, Antony and Boconnoc Estates' Bathing Facilities

English bath houses are a unique architectural building type as they do not have any particular style or general set of requirements other than the presence of a contained pool of water. Knowing the details about any particular bath house is difficult as many of these historic structures have either been destroyed or left to deteriorate as the fashion of plunge baths and social bathing has long been left behind. Among the bath houses that still survive, however, it appears that creativity in design and use was unlimited. Whether small or large, bath houses were an escape in which to seek better health, relief from a long stroll through the landscape, or a place to conduct business and enjoy an afternoon tea.

The concept of bath houses has its roots in the ancient Greek and Roman civilizations, where strength, health and beauty were highly valued, and thus bathing and cleansing was an absolute must in preserving a youthful and strong physique. A daily ritual of luxurious treatments started in a warming room, to loosen the muscles and soften the skin, followed by a hot bath in a steam room to open and cleanse the pores and add moisture to the skin, and finished off with a plunge in a cold bath to seal the pores closed and lock in moisture. For the truly committed, additional treatment of massage and the application of oils completed the process. Various cultures adopted the bathing practice, and over several centuries its value, purpose and process have all been adjusted. In England, the bath served sometimes as simply the pleasurable and relaxing experience of a hot soak with soothing oils, and other times as a rather harsh cold plunge to cure medical ailments such as palsies, rickets and rheumatic pains.<sup>1</sup> And just as the use of the bath varied, so did its housing structure.

The English Garden House at the Mount Edgcumbe Estate is a prime example of just how atypical bath houses can be when compared to its neighboring bath structures at the Antony Estate and the Boconnoc Estate, both in Cornwall. The bath at Mount Edgcumbe is housed in a Doric style pavilion that has experienced a range of construction phases and purposes. The bath is in fact an addition to the garden house, but nonetheless an important function of the building. The tub itself is a small but exquisite marble



bath sunk into the floor just off of an apparent warming room with a fireplace. A pair of bronze dolphin spouts once provided hot and cold water to the tub. However, it may have served both for pleasure as well as for cold plunge cures since both uses were popular during the eighteenth century, the time of the bath's construction. The Garden House also has rooms once serving as a boudoir, a study and a privy. The structure as a whole has been totally decorated, indicating its use as a periodical refuge from the main house of the estate. In contrast to the English Garden House, however, are the baths ("pools" is a more accurate description) at Antony and Boconnoc, whose large size and exposure to the elements give them a more rustic and use-specific appearance than the English Garden House.

Antony and Boconnoc (both visited during the 2008 study of the English Garden House) have bath houses discretely tucked away into their properties. Antony's bath house is a simplistic yet highly sophisticated structure that utilizes a sea-water filled quarry to naturally fill its pool. Entry to the pool is through a warming room containing a fire place, closet (perhaps a former privy), and one arched window (*Figure 15*). A simple door separates this room from the pool area, a square structure with a hipped roof left open at its center to the outside air. The walls are bright salmon pink stucco and the only option upon entry through the doorway is to descend a flight of stairs either to the left or right of the small platform (*Figure 16*). Boconnoc's bath is quite similar, however it is completely outside and more closely resembles today's idea of a swimming pool rather than a plunge bath for the curing of ailments. Surrounded by privacy walls, the stone bath is rectangular and easily approximately six feet deep (*Figure 17*). One walks up the steps to a Gothic-esque structure, which previously housed a fireplace and served as an outdoor warming room. A doorway with no stairs overlooks the pool and a literal plunge from this location would be taken into the pool (*Figure 18*). A set of stairs leading out of the pool at its corner and up back into the warming room completes the rotation of activity.

Bath houses now are often problematic since they often cannot really serve any other purpose than a pool of water. Hopefully for the English Garden House, however, new life can be breathed into the structure as its many other uses over time have proven the bath not necessarily to be a hindrance. A better understanding of the house's social functions and the preservation of the structure will hopefully lend themselves well to using this garden house again for public activity while simultaneously interpreting the bath and the cultural relevance it played in the Mt. Edgcombe timeline.



**Figure 15:** The Bath at Antony: View looking northeast at corner of warming room, adjacent to bathing room. *Source: University of Pennsylvania.*



**Figure 16:** The Bath at Antony: View looking north into bathing room. *Source: University of Pennsylvania.*



**Figure 17:** The Bath at Boconnoc: View looking west at far wall of the bath. *Source: University of Pennsylvania.*



**Figure 18:** The Bath at Boconnoc: View looking east at warming room with doorway. *Source: University of Pennsylvania.*

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*Notes*

1. Dugdale, Alice. "The Bath House: Its History and Significance." London, 1994; Mount Edgumbe Archives.



## Description of Architectural Features

The English Garden House is a one-story building with exterior masonry walls, rendered in stucco, covered by a series of intersecting slate hipped roofs (*Figures 19, 20 and 21*). The principal façade faces south to the English Garden, a landscaped composition of curvilinear gravel walkways and specimen trees. Other plants are sprinkled throughout the area, which is bordered by tall, neatly trimmed hedgerows.

The floor plan of the building is organized by a central north-south “core” measuring approximately 19’ – 0” wide (east-west) and 34’ – 0” deep (*Figure 22*). The core is divided into two components, the Outer Hall (entrance space) at the south, and the Inner Hall (with service spaces) at the north. The massing of the core is extended to the north by the kitchen, where it terminates with a low shed-roof perpendicular wing.



**Figure 19:** South Elevation: View depicting one-story building with exterior masonry walls, rendered in stucco. *Source: University of Pennsylvania.*



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**Figure 20:** West Elevation: View showing series of intersecting slate hipped roofs from the west elevation. *Source: University of Pennsylvania.*



**Figure 21:** East Elevation: View showing series of intersecting slate hipped roofs from the east elevation. *Source: University of Pennsylvania.*



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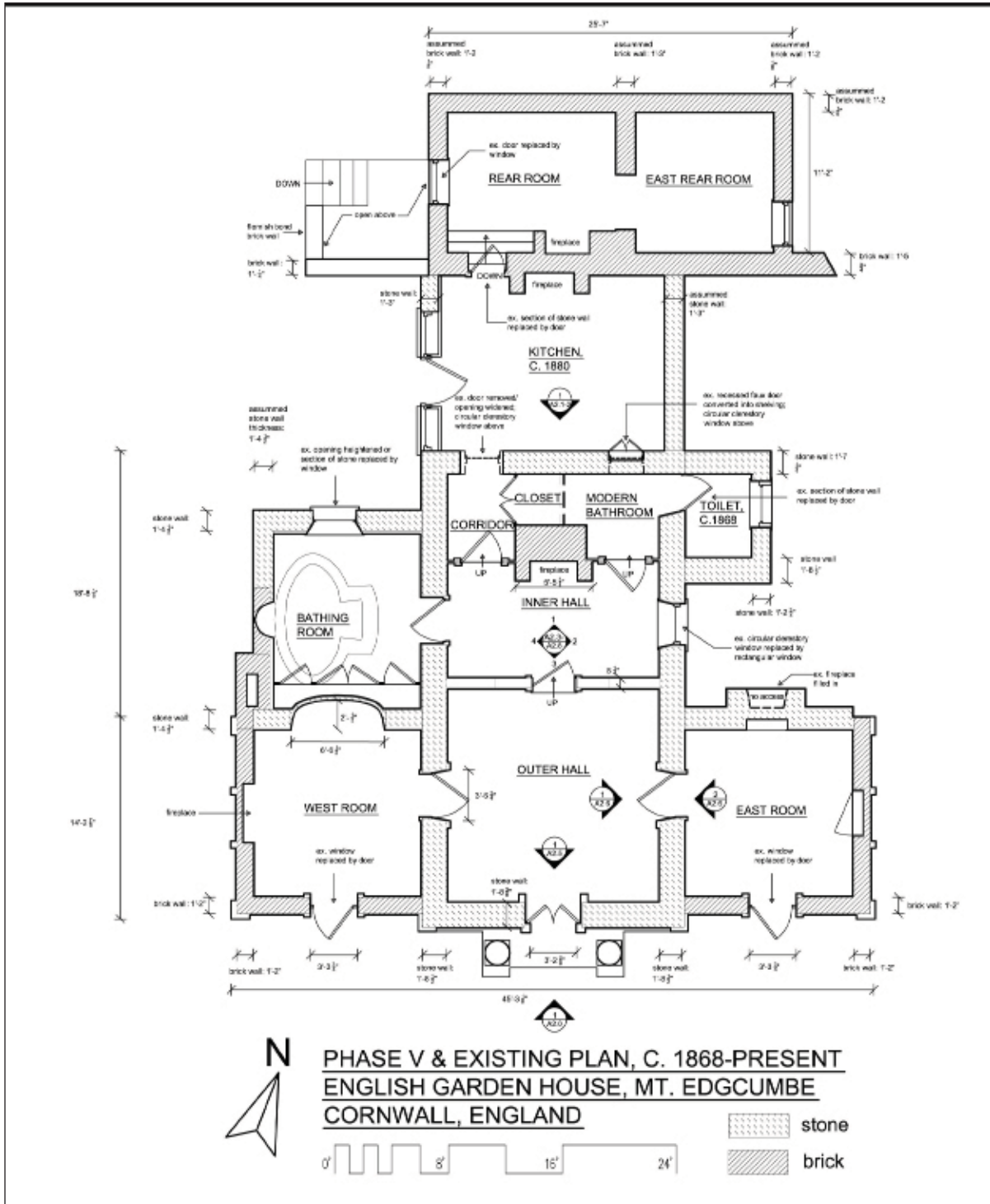


Figure 22: Drawing of Existing Floor Plan. Source: University of Pennsylvania.



Two symmetrical single-room wings flank the core adjacent to the Outer Hall, one to the east and one to the west. Another single-room wing abuts the core on the west, adjacent to the Inner Hall, and shares a common wall with the west wing.

The Outer Hall, entered by a central doorway on the south elevation, is basically square in plan with a plaster cove ceiling above an elaborate carved wood cornice (*Figure 23 and 25*). Doorways centered in the east, north and west walls lead to the East Room, Inner Hall and West Rooms respectively (*Figure 24*). The walls are plastered with carved wood door surrounds, chair rails and baseboards. The floor consists of large square Portland stone tiles, laid on the diagonal, with small square black slate tiles set at the corners (*Figure 26*).

The East Room is square in plan, with an exterior door centered on the south wall (secondary to the Outer Hall's main entrance) (*Figure 27*). The east and north walls both contain centered built-in cabinets set above the wood wainscot (*Figure 28*). A circular brass ventilation device is built into the base of the cabinet on the north wall. A simple molded plaster cornice, wood chair rail and wood wainscoting extend around the perimeter of the room. The floor is tongue and groove wood boards that span from the east wall to the west wall. The north wall is constructed of stone masonry with brick patching in the area of the north cabinet and behind the wainscot. (*Figure 29*). Stone slabs are set into the wall below the cabinet. The east and south walls are constructed of brick and the west wall is part of the stone masonry core. The masonry walls are furred out on the interior with a system of vertical and horizontal wood strips to which the wall finish is applied – wood chair rail and wainscot below and stretched fabric with applied wallpaper above (*Figure 30*). The ceiling is plaster on wood lath with a plaster perimeter cornice.

The West Room is also square in plan, with an exterior door centered in the south wall, a fireplace centered in the west wall, and a broad and deep alcove centered in the north wall (6' – 6 ½" wide by 2' – ½" deep) (*Figures 31 and 32*). The north wall is stone masonry (common to the adjacent wing to the north), broken through to create the alcove. The west and south walls are constructed of brick. Wall and ceiling finishes are similar to those in the East Room without the wainscot. The West Room, Outer Hall and East Room share the same floor level.





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**Figure 23:** Outer Hall: View looking south at the front door. *Source: University of Pennsylvania.*



**Figure 24:** Outer Hall: View looking west wall with the West Room beyond. *Source: University of Pennsylvania.*



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**Figure 25:** Outer Hall: View looking up at cove ceiling. *Source: University of Pennsylvania.*



**Figure 26:** Outer Hall: View looking down at floor, which consists of large square Portland stone tiles, laid on the diagonal, with small square black slate tiles set at the corners. *Source: University of Pennsylvania.*



**Figure 27:** East Room: View looking south at the exterior door (secondary to the Outer Hall's main entrance). *Source: University of Pennsylvania.*



**Figure 28:** East Room: View looking north at built-in cabinet set above the wood wainscot. A circular brass ventilation device is built into the base of this cabinet. *Source: University of Pennsylvania.*



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**Figure 29:** East Room: View looking east at built-in cabinet set above the wood wainscot. *Source: University of Pennsylvania.*



**Figure 30:** East Room: View looking west at the wood chair rail with wainscot below. The Outer Hall is beyond the door. *Source: University of Pennsylvania.*



**Figure 31:** West Room: View looking west at the centered fireplace. *Source: University of Pennsylvania.*



**Figure 32:** West Room: View looking north at the broad and deep alcove. *Source: University of Pennsylvania.*



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**Figure 33:** Inner Hall: View looking west with the Bathing Room beyond. *Source: University of Pennsylvania.*



**Figure 34:** Inner Hall: View looking up at ceiling. Notice the window sash borrowing light from a skylight in the roof. *Source: University of Pennsylvania.*



The Inner Hall and related service spaces occupy the northern section of the “core”. The hall is a narrow transverse space, with a fireplace centered on the north partition. The two service spaces are positioned to the north of the partition and fireplace. Doorways centered in the south and west walls of the hall lead to the Outer Hall and secondary west wing respectively (*Figure 33*). The doorways flanking the fireplace on the north partition lead to the two separate service spaces, which are elevated one step above the Inner Hall. Natural lighting is provided to the Inner Hall by the east wall’s rectangular window, and a window sash in the ceiling that borrows light from a skylight in the roof (*Figures 34 and 35*). The Inner Hall is decorated with a highly detailed wood cornice, chair rail, baseboard (similar to the Outer Hall) and moulding around the fireplace and doors. Two plaster plaques with profile portraits of men are placed in the plaster wall finish above the doors on the north wall (*Figure 36*). The wall finishes are plaster and have various layers of paint campaigns. The north partitions flanking the fireplace, however, are constructed of wood panels plastered on the south side. The floor is wood.

The Modern Bathroom is contained within the service space accessible by the eastern door in the north partition of the Inner Hall. It is one step above the Inner Hall, and is furnished with a conventional bathtub (below the high circular window) and sink. The south plaster wall jogs in because of the Inner Hall’s fireplace (*Figure 37*). The west wall is constructed of flimsy wallboard and has been painted and wallpapered several times. The upper portion of the west wall accommodates cabinet doors providing access to the water heater and other mechanical systems housed in the corridor closet (*Figures 38 and 39*). The east wall is also plastered and has a door that leads into the Toilet room. The floors are wood and the ceiling is plaster.

The Toilet room is outside of the “core” and is connected to the east wall of the Modern Bathroom. The Toilet is smaller than the bathroom and houses a toilet. A rectangular window on the east wall provides light. The walls and ceiling are plaster and the floor is wood.

The Corridor is contained within the service space accessible by the western door in the north partition of the Inner Hall. It is one step above the Inner Hall, contains a closet to the east (containing mechanical and electrical equipment), and currently provides passage to the northern rooms. A pair of paneled doors open into the Corridor to provide access to the closet. The north wall incorporates a high circular window (identical to the bathroom window) above the door to the kitchen beyond. The Corridor is decorated with simple woodwork in the form of a cornice, chair rail and wainscoting (*Figure 40*). The



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**Figure 35:** Inner Hall: View looking east at exterior window and the west wall fireplace. *Source: University of Pennsylvania.*



**Figure 36:** Inner Hall: View looking north at the plaster plaque with the profile portrait of a man. This plaque is set above the Modern Bathroom's door on the north wall. *Source: University of Pennsylvania.*





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**Figure 37:** Modern Bathroom: View looking southwest at wall jogging inwards due to the Inner Hall's fireplace. The sink is in the lower left corner and the bathtub is in the lower right corner. *Source: University of Pennsylvania.*



**Figure 38:** Modern Bathroom: View looking northwest at the upper portion of the west wall with cabinet access to mechanical closet. Also looking at the north wall's high circular window above the bathtub. *Source: University of Pennsylvania.*



**Figure 39:** Modern Bathroom: View looking north at the high circular window above the bathtub. *Source: University of Pennsylvania.*



walls above the wainscot and the ceiling are plaster. The floor is wood boards running north-south.

The Bathing Room is contained in the wing to the west of the Inner Hall. The main feature of this room is the large oval Ashburton marble sunken bathtub (*Figure 42*). To enter the tub, one must walk down four marble steps located within its volume. Two stepped seats are situated on opposite ends of the oval shaped bath. Wooden boards run north-south on the floor and are flush to the edge of the tub. The walls are plaster with a chair rail, but are coated in a thin polystyrene sheathing for added insulation. The south wall is broken by the convex curvilinear projection of the West Room alcove, now masked by floor to ceiling cabinetry (*Figure 43*). The west wall has a built-in niche located approximately in the center of the wall above the tub (*Figure 41*). A rectangular window on the north wall and a wood sash in the ceiling (below a roof skylight) add natural lighting into the room.

The Kitchen is located to the north of the Inner Hall and service spaces. The Kitchen acts as a connection link between the main “core” and the rear rooms (*Figure 44*). The Kitchen is rectangular in plan and has a tray ceiling. Compressed fiber tiles form the surface of the tray ceiling. The floor is covered with terracotta colored ceramic tiles. The north wall has a door to the Rear Room and a chimney mass (probably for a cooking stove) that extends into the space. A sink and a countertop occupy the east wall. The south wall has a built-in cabinet below the circular clerestory window described earlier in the Modern Bathroom (*Figure 45*). The other circular window is above the door to the Corridor (*Figure 46*). The west wall is made up of windows surrounding a door, allowing natural light to enter the room (*Figure 47*). It should be noted that the panes in the windows are not separated by muntins, but are overlapping each other. The walls are plaster with evidence of several paint and wallpaper schemes.

The Rear Room is directly north of the Kitchen. The Rear Room and East Rear Room are considered another section because the floor is four steps below the kitchen. The room was once accessible from the outside stairs that lead to the now west wall window. The north wall has no discerning features, but is interrupted by an archway that separates the Rear Room from the East Rear Room (*Figure 48*). The south wall is brick painted white and includes a fireplace with a fire basket. The east wall is also brick with plaster and has the archway leading to the East Rear Room. The East Rear Room is smaller than the Rear Room and has an identical window on the east wall. The floors are covered in a light greenish blue carpet and the ceiling is sloped.



**Figure 40:** Corridor: View looking south at door and simple woodwork in the form of a cornice, chair rail and wainscoting. *Source: University of Pennsylvania.*



**Figure 41:** Bathing Room: View looking west at bathtub and west wall niche. *Source: University of Pennsylvania.*



**Figure 42:** Bathing Room: View looking down at the Ashburton marble sunken bathtub. *Source: University of Pennsylvania.*



**Figure 43:** Bathing Room: View looking southwest at the floor to ceiling cabinetry. *Source: University of Pennsylvania.*



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**Figure 44:** Kitchen: View looking north at possible cooking stove recess and steps leading to the rear rooms. *Source: University of Pennsylvania.*



**Figure 45:** Kitchen: View looking southeast at built-in cabinet below the circular clerestory window (same window found in the Modern Bathroom above the bathtub). *Source: University of Pennsylvania.*



**Figure 46:** Kitchen: View looking southwest at the south wall and Corridor beyond. *Source: University of Pennsylvania.*



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**Figure 47:** Kitchen: View looking at the west wall and the windows surrounding the door. *Source: University of Pennsylvania.*




**Figure 48:** East Rear Room: View looking west through the archway that separates the East Rear Room from the Rear Room. *Source: University of Pennsylvania.*

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## Construction Chronology of the English Garden House

<i>Overview of Construction Chronology</i>	<i>50</i>
<i>Phase I</i>	<i>53</i>
<i>Phase II</i>	<i>93</i>
<i>Phase III</i>	<i>113</i>
<i>Phase IV</i>	<i>133</i>
<i>Phase V</i>	<i>139</i>





## Overview of Construction Chronology:

### The Evolution of the Floor Plan

Archival and physical evidence suggests that the current configuration of the English Garden House evolved through five main phases of construction. It is also possible that an earlier phase may have predated the five phases discussed below. In this earlier phase, the English Garden House would have been simply a rectangular, one-bay, one-story, stone building with a single large interior space. While the archaeological excavations of 1993 determined that a lime floor existed in the Outer Hall at a very early date, no evidence of other interior finishes or details contemporary with the lime floor was recovered.

#### *Phase I – pre-1729 (likely 1718-1729)*

Archival evidence dates the first phase of construction prior to 1729, in which the garden house was a rectangular-in-plan, one-bay, one-story, stone building. Two Doric columns supporting a Doric entablature flanked a central entry on the south elevation, which still exists today. Circular clerestory windows on the northern sides of the east and west elevations echoed those found on the north elevation (also extant today); rectangular windows were located to the south on the east and west elevations. A service door and a matching blind reveal were located beneath the circular windows on the north elevation, and the building was stuccoed and scored to resemble ashlar masonry.

Physical evidence indicates that the interior was divided into separate spaces. A partition wall with a wide opening separated the Outer Hall from the Inner Hall, and was accented by a balustrade with brackets and Greek key-adorned soffit. The Outer Hall featured wood paneling and the existing “high style” woodwork. The Inner Hall contained a brick fireplace with a chimney breast of flush wood boards (still extant) and dog-eared marble fireplace surround flanked by carved consoles. To either side of the fireplace were doors to a privy and a small storage or dressing room (now a corridor and a bathroom), which existed at the rear of the building. The Inner Hall’s north and south walls featured wood paneling, and the other walls were plastered. The Inner Hall also featured a simpler decorative cornice and chair rail, believed to match those currently found in the corridor (originally the privy). The three-tiered floor





configuration present today also dates to the original construction.

*Phase II – pre-1809 (likely Mid-18<sup>th</sup> Century)*

Phase II likely dates to the mid-eighteenth century. With the addition of the Bathing Room and a Conjectural East Wing, the structure became essentially cross-shaped-in-plan. The west elevation circular window in the Inner Hall was substituted for a door to access the Bathing Room containing the sunken marble tub. The Bathing Room had a sloped roof with flanking parapet walls, the northern of which is still exposed. The Conjectural East Wing was likely a service space with a fireplace within the south wall, and it was not accessible from the Inner Hall, but presumably from outside. The south elevations of both the Bathing Room and Conjectural East Wing were stuccoed and scored, continuing the scheme used on the Phase I original building.

With the addition of the Bathing Room, the use of the English Garden House changed considerably and warranted improvements to the interior decoration. At this time the Inner Hall was furnished with “high style” woodwork matching that in the Outer Hall, and it is possible that the book-matched walnut, dove-tailed floor boards in the Inner Hall were installed as well, given the high quality of materials and craftsmanship. The decoration in the Outer Hall was also updated with new window and door frame moulding, which is still in place today. Also during this phase, the paneling in the Inner and Outer Halls was removed and the walls were plastered, while the balustrade opening remained exposed.

*Phase III – 1809-1836 (likely 1809-1812)*

Between 1809 and 1819 Phase III was implemented. With the demolition of the Conjectural East Wing, and the addition of the East and West Rooms, the building was transformed into a modified T-shaped-plan, three-bay, stone and brick building. The additions utilized the existing south stone walls of the Bathing Room and Conjectural East Wing as their north walls and completed the enclosures with brick walls. Piercing the brick south walls of the East and West Room additions, two windows flanked the south elevation portico. The rectangular windows on the east and west elevations of the original rectangular configuration were converted into doors to access the new rooms.

The West Room’s brick west wall included a fireplace with the chimney tucked into the southwest corner of the Bathing Room so as not to disrupt the symmetry of the front façade. The existing fireplace in the south wall of the previous Conjectural East Wing was retrofitted with a bookcase and vent in the East



Room's north wall, and a glass front cabinet was installed in the east wall. Two niches, constructed of brick, were also installed: one on the Bathing Room's west wall, and one on the West Room's north wall, projecting into the Bathing Room. Also during this phase, the balustrade opening between the Outer and Inner Halls was filled in with plaster and lath, and a narrow doorway was inserted.

*Phase IV – pre-1841*

By Phase IV, occurring sometime during the second half of the nineteenth century, a free-standing rectangular-in-plan, one-story, brick building existed to the north of the English Garden House; this construction is still extant today. It is possible that the south wall of this structure may have been an existing garden wall, similar to the method of construction of the French Garden House. The entrance to this rear building was on the west façade, at the base of the extant stone steps, through what was once a doorway, but is now a window. A brick fireplace, still present today, stands roughly between the two rooms. It is quite possible that this building was used for heating water for the bath as well as other service activities. No major structural changes took place in the main Garden House at this time, and the only minor change was the replacement of the south elevation windows with doors.

*Phase V – c. 1868-present*

Two more utilitarian spaces were added in the late 19<sup>th</sup> century. The first addition was the toilet room east of the present washroom. Later, a kitchen was built to connect the rear rectangular brick building to the main building, forming a roughly I-shaped plan.

In the early 20<sup>th</sup> century the sloped roof of the Bathing Room was raised to a hipped roof and a skylight was inserted. The heightened ceiling also facilitated the installation of a double hung window in the north wall of the room, as well as the addition of cabinets along the south wall. The skylights in the Inner Hall and present washroom were also likely added at this time.

Throughout the past century, the English Garden House has been updated with modern utilities allowing it to serve as a residence. The tub in the Bathing Room had been covered and the room served as a bedroom. Additionally, the fireplaces in the Inner Hall and West Room were filled in.

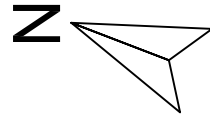
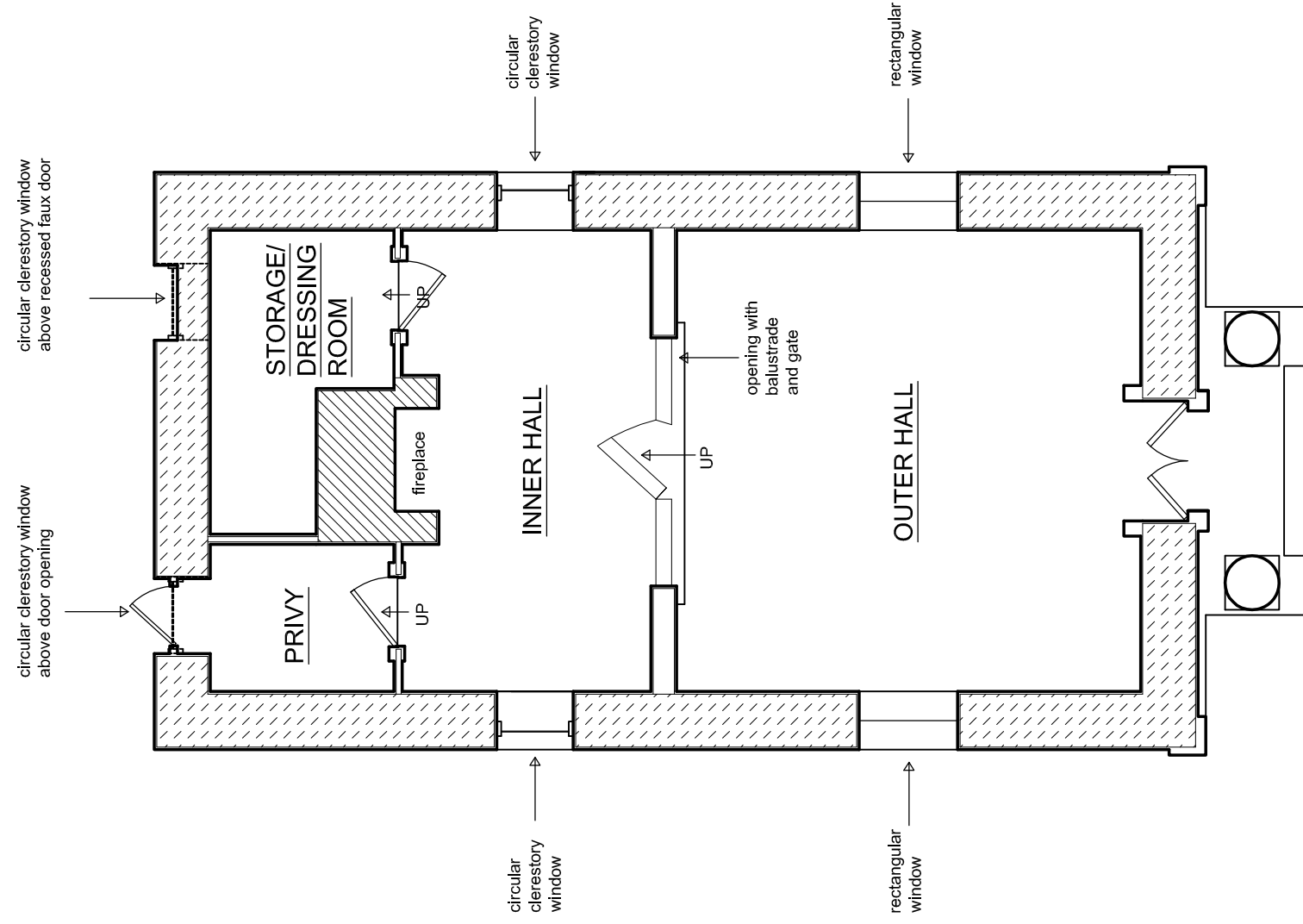
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## Phase I

Pre-1729 (likely 1718-1729)

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PHASE I PLAN, PRE-1729 (LIKELY 1718-1729)  
 ENGLISH GARDEN HOUSE, MT. EDGCUMBE  
 CORNWALL, ENGLAND

stone  
 brick

0' 8' 16' 24'

Phase I  
 Plan

A1.0

# The English Garden House at Mount Edgcumbe

Graduate Program in Historic Preservation, University of Pennsylvania  
 HSPV 650 - European Summer Conservation School  
 Summer 2008



### *Exterior*

The English Garden House was originally a rectangular-in-plan, one-bay, one-story building. Two Doric columns supporting a Doric entablature flanked a central entry on the south elevation. The north elevation contained two circular clerestory windows, and both the east and west elevations contained one circular clerestory window to the north and one rectangular window to the south (refer to the plans and elevations in Appendix A).

- A 1718 survey of the Mount Edgumbe Estate shows the Wilderness as an “undeveloped enclosed space,” indicating that the English Garden House was likely constructed later than 1718.<sup>1</sup>
- A 1729 Estate plan first shows the English Garden House in its early rectangular form (*Figure 49*).<sup>2</sup>
- A Badeslade drawing from 1735 depicts the English Garden House’s front elevation (from the south) without the later east and west additions, behind Lord Edgumbe and his guests dining in the English Garden. The elevation includes the Doric columns and entablature, as well as the overdoor moulding (*Figure 50*).<sup>3</sup>
- A Badeslade engraving from 1737 depicts these exterior features (the rectangular plan, columns, entablature, and round and rectangular windows) as well (*Figure 51*).<sup>4</sup>
- The unusual pylon-shaped front exterior door and windows likely find their precedent in the published works of Andrea Palladio. Through research of popular 18th century pattern books, a similar door was found in the published work of Palladio, *The architecture of A. Palladio, in Four Books*, in Book IV, Plaque, LXXII.<sup>5</sup> Another possible precedent is the work of Bernard de Montfaucon *L’antiquite expliquée et représentée en figures* (1719-1724).

The original exterior finish of the English Garden House was stucco scored to resemble ashlar masonry.

- The original north façade has been partially uncovered to reveal this scoring. Refer to the Existing South Elevation of Kitchen in Appendix A for a detailed view of the scoring pattern. (*Figure I.1*).
- Scoring on the original west façade is visible from the attic spaces above the Bathing Room and West Room (*Figures I.2 and I.3*).



- Removal of plaster at the butt joints of the Bathing Room north and south walls to the original building revealed scored stucco on the original building (*Figures I.4 and I.5*).
- Removal of plaster at the butt joint of the Toilet south wall to the original building revealed scored stucco on the original building (*Figure I.6*).
- Removal of the wood wainscoting at the butt joint of the East Room north wall to the original building revealed scored stucco on the original building (*Figure I.7*).

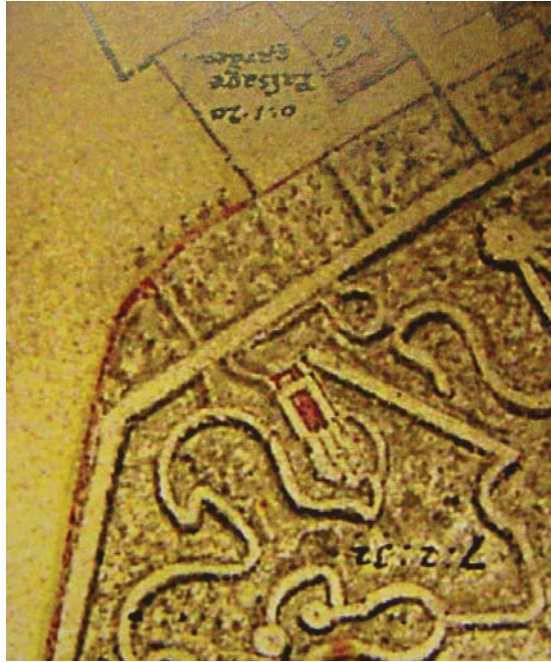
There was originally an exterior door beneath the round window in the north wall of the Privy, and a matching reveal, or blind opening, beneath the round window in the north wall of the Storage/Dressing Room. Refer to the Conjectural Phase I North Elevation in Appendix A.

- The stucco on the original exterior north wall is scored to resemble keystones above these locations (*Figures I.8 and I.9*).
- Investigation of the blind opening, below the existing cupboard (in what is now the modern kitchen), revealed that the stucco and scoring turned the corner into the reveal and continued to a flat surface recessed approximately 8½ inches from the plane of the wall (*Figure I.10*).
- There is no evidence of a through-wall opening in the location of the blind opening on the south side of the wall in the Storage/Bathing Room (the 18<sup>th</sup> century interior plaster wall surface is uninterrupted across the location of the exterior blind opening) (*Figure I.11*).



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**Figure 49:** 1729 Estate plan showing the English Garden House in its early rectangular form. *Source: Mount Edgumbe Archives.*

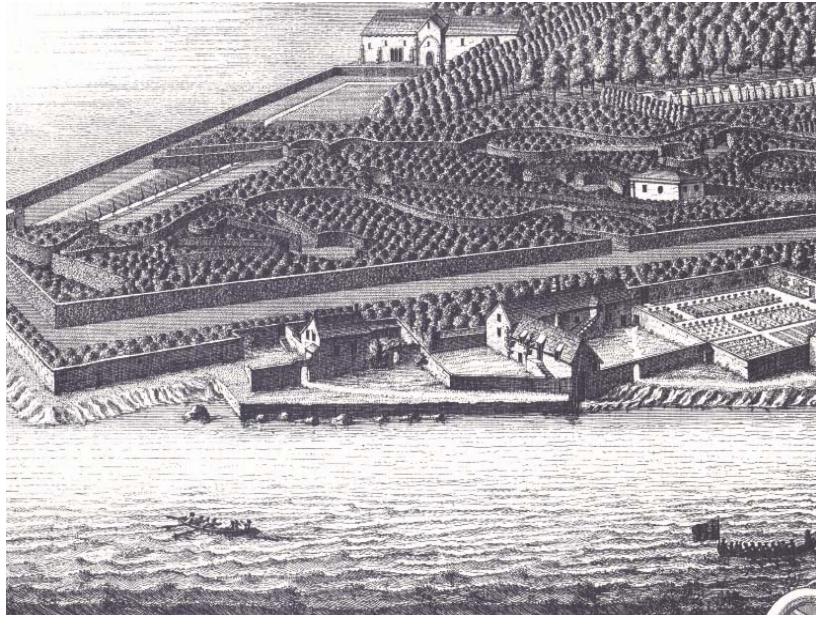


**Figure 50:** Badeslade drawing from 1735 depicting the English Garden House's front elevation. *Source: Mount Edgumbe Archives.*



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**Figure 51:** Badeslade engraving from 1737 depicting early features of the English Garden House. *Source: Mount Edgumbe Archives.*



**Figure I.1:** View of the original north façade from the northwest (in current Kitchen). Original clerestory windows appear at the top; original scored stucco exterior finish revealed under modern wall paper. *Source: University of Pennsylvania.*





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**Figure I.2:** View of the original west façade from the west (in the attic space above the Bathing Room ceiling). The original scored stucco exterior finish is largely intact; the radiating scoring lines at the left relate to the circular clerestory window, the top of which is still in place. *Source: University of Pennsylvania.*



**Figure I.3:** View of the original west façade from the northwest (in the attic space above the West Room ceiling). The original scored stucco exterior finish is largely intact. *Source: University of Pennsylvania.*



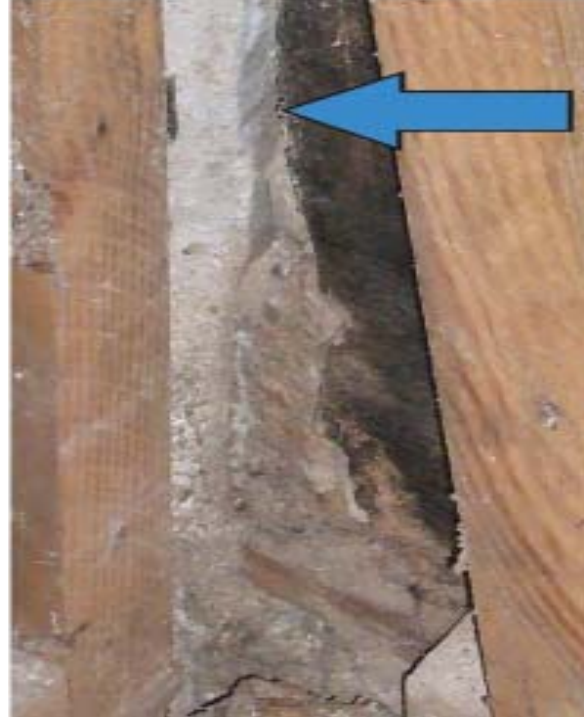
**Figure I.4:** View from the south of the butt joint between the north wall of the Bathing Room (at the left) and the west façade of the original building (at the right). A portion of the original scored stucco exterior finish on the west façade has survived in this joint. *Source: University of Pennsylvania.*



**Figure I.5:** View from the northwest (inside of the bottom cabinet on the south wall) of the butt joint between the south wall of the Bathing room (at the right) and the west façade of the original building (at the left). A portion of the original scored stucco exterior finish on the west façade has survived in this joint. *Source: University of Pennsylvania.*



**Figure I.6:** View from the north in the Toilet of the butt joint between the south wall of the Toilet (at the left) and the east façade of the original building (at the right). A portion of the original scored stucco exterior finish on the east façade has survived in this joint. Source: *University of Pennsylvania*



**Figure I.7:** View from the south of the butt joint between the north wall of the East Room (at the right) and the east façade of the original building (at the left). A portion of the original scored stucco exterior finish on the east façade has survived in this joint. Source: *University of Pennsylvania*.



**Figure I.8:** View from the north of the original scored stucco below the circular window in the Storage/Dressing Room. *Source: University of Pennsylvania.*



**Figure I.9:** View from the north of the original scored stucco below the circular window in the Privy. *Source: University of Pennsylvania.*



**Figure I.10:** View from the north of the original scored stucco extending into the reveal of the blind opening below the circular window to the Storage/Dressing Area. *Source: University of Pennsylvania.*



**Figure I.11:** View from the south of the original plaster on the north wall of the Storage/Dressing Area inside of the blind opening which did not extend through the wall. *Source: University of Pennsylvania.*



### *Outer Hall*

The Outer Hall originally contained wood paneling on all walls.

- Portions of window frame moulding original to the wood paneling exist over the frames of the East and West Room doors. This moulding was fabricated to be integral with the wood paneling system, as will be discussed later.
- In locations where they are visible, the south faces of the wood studs framing the walls flanking the balustrade opening have no lath and plaster marks, indicating the absence of an original plaster finish (*Figures I.12 and I.13*).
- The original jamb boards forming the balustraded opening in the north wall were fabricated with 1½-inch deep rebates on the north and south sides to receive wood paneling (note: the paneling of the north wall of the Inner Hall is 1½ inches thick). These jamb boards contained ¾ inch beads at their outer edges to transition with the paneling (*Figures I.13 and I.14*).
- The wood stud walls abutting the beaded jamb boards of the balustraded opening have been altered to allow for the change in wall surfacing material (which occurred in Phase II). Thicker wood panels originally abutted the bead, and when the 1½-inch thick wood paneling was removed to provide for the installation of ¾-inch thick lath and plaster, new wider studs and blocking were installed to align the new plaster with the lead edge of the bead (*see Figures I.12 and I.13*). A detailed description of the balustrade can be found in the following Inner Hall section.
- A fragment of wood paneling was found under the cornice on the south face of the stud partition near the east wall (*Figure I.15*).

The present cornice existed in this early phase in conjunction with the wood paneled walls, and was original to the English Garden House (i.e. it was not salvaged from another building).

- Selective removal of cornice pieces revealed no plaster on the walls behind the cornice. The lack of plaster suggests that the room was originally paneled instead of plastered (*Figure I.12*).



- The architrave of the cornice was nailed directly to the south edge of the soffit board over the balustrade with wrought iron nails. The edge of the soffit board behind the architrave is unpainted and the nailing pattern in both the architrave and soffit board indicates that these two features are contemporary (*Figure I.16*).
- There is typically only one cut per wall on each individual piece of moulding. Due to the large dimensions of the room, these cuts would have facilitated fabrication and installation. All joints match well, and the carving appears to be custom to the space, especially considering the spacing of the small scrolled brackets. Recent removal of the cornice, paint removal, and reinstallation has accentuated the joints and makes the cornice appear recycled.
- The style of the cornice is consistent with the early to mid-18<sup>th</sup> century.<sup>6</sup>

The original east and west windows in the Outer Hall were lower in the wall than anticipated.

- The lintel supporting the stone wall above the original east window has been exposed beneath the wallpaper in the East Room. The windows were believed to be high and rectangular based on the depiction in the 1737 Badeslade engraving.<sup>7</sup> However, the height of the uncovered lintel indicates that the original windows were lower (*Figure I.17*).

The original (i.e. contemporary with the paneling) interior frames around the east and west windows were embellished with wood carvings that are similar in style and execution to the Phase I carvings of the consoles flanking the Inner Hall fireplace and the frame in the Outer Hall ceiling.

- The top portions of these frames were cut off, salvaged, and reinstalled as overdoors above the window and door frames at these locations during subsequent phases of construction. The appearance of the lower portions of these original frames is not known (*Figure I.18*).
- The remaining frame portions provide evidence that they were fabricated to be recessed into the stile and rail structure of the original paneling system. The carving stands proud of the frame so that it will rest against the paneling when the frame is recessed (*Figures I.19 and I.20*).



The existing chair rail was in place with the original paneling. It is not known if the existing baseboard was contemporary or added later.

- The paint outline of the baluster on the jamb board captures the profile of the chair rail on the Outer Hall side (refer to *Figure I.27* with the discussion of the balustrade).
- The baseboard is not recorded because of the change in floor level.

The interior frame and surround of the south (front) door has remained unaltered since its installation when the house was constructed.

- The design of this feature is consistent with the exterior frame and surround which is documented in the 1735 Badeslade drawing of the south façade of the building.<sup>8</sup> It is not known, however, how this feature interfaced with the original wood paneling. During the Phase II plastering, the cornice of the door surround was pulled away so that the plaster could be forced behind it (*Figure I.21*).

The original ceiling configuration in the Outer Hall is not known.

- Analysis of the plaster forming the existing cove ceiling indicates that it was installed in Phase II.
- The original ceiling in the Outer Hall may have been flat, although evidence to confirm this has not been found.
- The existing carved wood frame with corner blocks in the coved ceiling may have existed with the flat ceiling and been reinstalled in Phase II (*Figures I.22 and I.23*).

The Portland Stone (limestone) and slate floor is original to the Outer Hall in Phase I, as this phase is defined in this report (*Figure I.24*).

- Evidence of a possibly earlier lime floor was discovered during the 1993 archaeological excavations, although no further details of the building's earlier appearance were found.





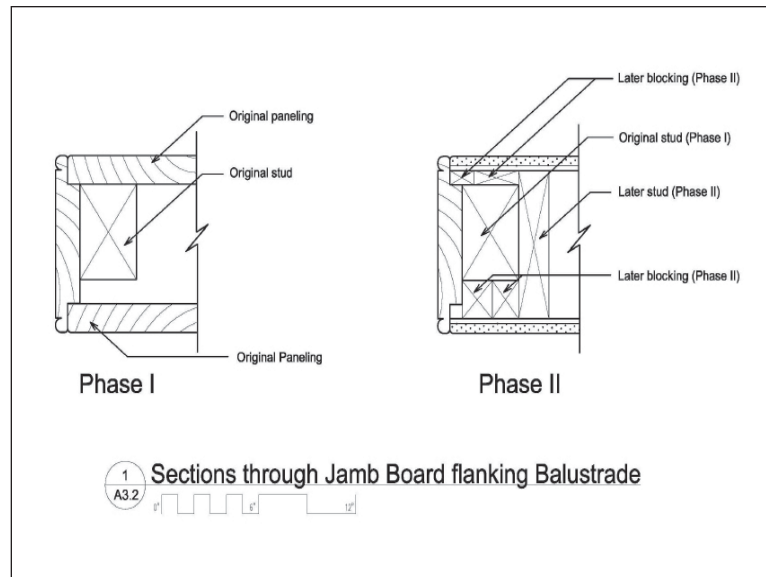
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- No evidence of any subsequent flooring campaign has been discovered.



**Figure I.12:** View from the south in the location of the eastern jamb of the original balustraded opening. The original stud has no evidence of lath and plaster. *Source: University of Pennsylvania.*



**Figure I.13:** Section illustration of the jamb board at the edge of the balustrade. *Source: University of Pennsylvania.*



**Figure I.14:** View from the south of the original eastern jamb board showing the rebate to receive the wood paneling (now missing) and the  $\frac{3}{4}$ " edge bead. *Source: University of Pennsylvania*



**Figure I.15:** View from the attic space above the center partition showing a fragment of original paneling in place (facing the Outer Hall) at the eastern end of the partition. *Source: University of Pennsylvania.*



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**Figure I.16:** View from the south of the unpainted south edge of the original soffit board spanning across the balustraded opening. The architrave of the cornice was originally nailed directly to the soffit board. *Source: University of Pennsylvania.*



**Figure I.17:** View from the east in the East Room showing the original wood lintel above the east window in the original building. *Source: University of Pennsylvania.*



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**Figure I.18:** View from the west of the top portion of the interior frame for the original east window. *Source: University of Pennsylvania.*

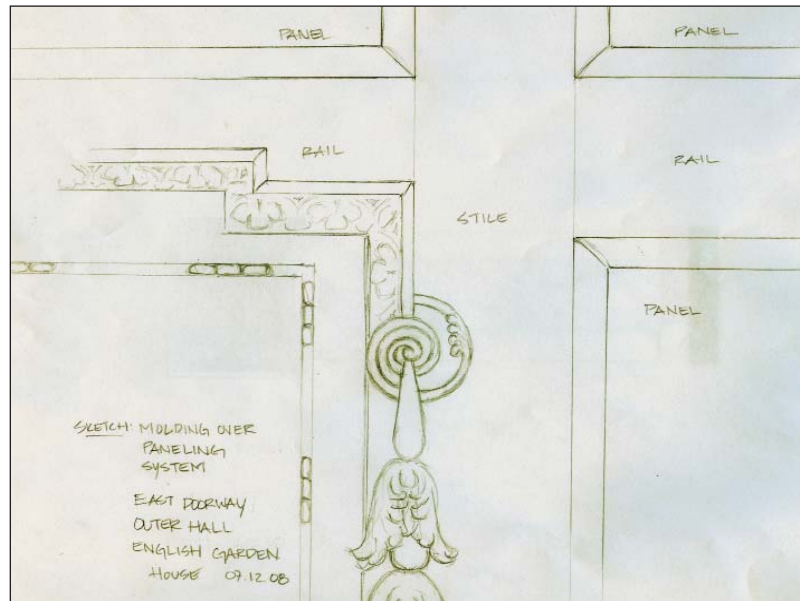


**Figure I.19:** View from the south west of the corner of the original east window frame that was designed to be partially recessed in the original wood paneling. The portion of the frame to the right of the red primer/grey paint line was recessed. *Source: University of Pennsylvania.*



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**Figure I.20:** Illustration of Phase I window molding over conjectural wood paneling in the Outer Hall. *Source: University of Pennsylvania.*



**Figure I.21:** View from the east of the cornice for the south interior door surround. The cornice was pulled away from the wall after the paneling was removed to facilitate plastering of the south wall. *Source: University of Pennsylvania.*



**Figure I.22:** View looking up at the square frame in the coved ceiling. The carving in this frame is quite similar to the other Phase I carving on the original east and west window frames in the Outer Hall and the fireplace consoles in the Inner Hall. *Source: University of Pennsylvania*



**Figure I.23:** Detail of the carving in the ceiling frame. *Source: University of Pennsylvania.*



**Figure I.24:** View from the south of the original masonry floor in the Outer Hall. *Source: University of Pennsylvania.*





### *Inner Hall*

The original Inner Hall was similar in configuration to what exists today: a relatively narrow space aligned east-west with a fireplace on the north and flanking doors to two separate service spaces (refer to the floor plans).

- The intact ceiling framing (trusses and joists—some of which are pit-sawn) indicates that the chimney was integrated into the original construction, and is not a later addition (*Figure I.25*).
- The north and south partitions defining the Inner Hall are secured to the ceiling framing in their original positions.

There were originally high round windows in the east and west walls, similar to those still existing in the Privy and Storage/Dressing Room.

- These round windows are depicted in the Badeslade engraving of 1737, as previously mentioned.<sup>9</sup>
- The round windows have been filled in and patched with visibly different plaster, and the upper part of the exterior opening for the round window in the west wall is visible from the attic above the Bathing Room (*Figure I.26*)

The south wall included a large opening that accommodated a balustrade at its center with turned balusters, jamb boards with brackets, and a soffit with a Greek key motif (*refer to the Conjectural Inner Hall Elevations in Appendix A*).

- Plaster removal exposed the original jamb boards of the balustrade opening, which have the paint outlines of the original baluster profiles (*Figure I.27*).<sup>10</sup>
- Paint lines also indicate the presence of a bracket at each upper corner between the jambs and soffit (*Figure I.28*).
- Portions of the Greek key and paint lines from pieces that have been lost are visible on the soffit (*Figures I.29 and I.30*).



- The words “soffit over the balusters” are written on both the east and west ends of the soffit (in the locations of the missing brackets) (*Figure 1.31*).

The north and south walls of the Inner Hall were originally paneled. The north wall had paneled board partitions flanking the fireplace, which still exist today, and the south wall around and above the balustrade was paneled over studs. The east and west walls of the Inner Hall were originally plastered.

- The paneled partitions that form the north wall still exist. They are visible from both the Privy and the Storage/Dressing Room, and removal of plaster on the Inner Hall side revealed the ovolo moulding edges on the stiles and rails which frame the inset flat panels (*Figure 1.32*).
- Removal of the architrave of the decorative cornice on the south wall revealed a painted paneling rail above the balustrade. The rail is finished on its top edge with an ovolo moulding and a groove to receive an inset panel above. The rest of the original paneling above and flanking the opening is missing. While the rail currently only extends the length of the balustrade opening, it is evident that it originally extended further, based on the lack of connection details for stiles (*Figure 1.33*). The existing original balustrade jamb boards contain 1½-deep rebates to accommodate wall paneling, and ¾-inch beads on their outer edges to transition with the paneling (*refer to Figure 1.13*).
- Much of the existing plaster on the east wall may be original. This plaster butts against the north wall paneled partition, and has a finished edge at the south wall that likely butted against the original paneling.

The door openings to the Privy and the Storage/Dressing Room were originally narrower and taller, with narrower door frame moulding than exists today.

- Removal of the existing door frame moulding revealed paint lines indicating the original door opening and frame width. The blocking that currently frames the door jambs was originally wider, but was trimmed and replaced, as shown by previous mortise and tenon joints and paint lines. The head blocking dates to Phase II (*Figures 1.34 and 1.35*).



The original Inner Hall cornice, chair rail, and baseboard likely matched the existing details in the Privy (see the Inner Hall Joinery Details in Appendix A).

- The ceiling plaster extends under the existing cornice and has a groove approximately 5 inches from the wall where the original plaster ceiling would have abutted the crown moulding. As was customary, the woodwork was installed first, followed by the plaster. A paint line also exists (visible from the attic) on the north wood partition approximately 4½ inches below the height of the ceiling plaster. This dimension matches the cornice height in the Privy (Figures I.36 and I.37).
- Removal of the door frame moulding and existing chair rail revealed paint lines that match the dimensions of the chair rail in the Privy (Figures I.38 and I.39).
- Paint lines also revealed the original dimensions of the baseboard. While the height is greater than the baseboard currently in the Privy, it is likely that a similar, simple baseboard existed.

The original fireplace had a chimney breast of flush wood boards with a carved moulding and a dog-eared marble surround with the flanking carved wood consoles that are still present today.

- The chimney breast of flush wood boards and carved moulding are still in place today. The carving of the moulding matches the style of the Phase I ceiling frame and the Phase I east and west window frames in the Outer Hall (Figures I.40 and I.41).
- Removal of the west console from the wood stile of the chimney breast revealed unpainted wood behind, indicating that it is original to the present location (Figure I.42).
- Partial removal of the fireplace infill revealed a dog-eared pattern left in the mortar, as well as several pieces of what appears to be the Ashburton marble from the original surround. A small mitered corner piece of the carved backband moulding from the dog-eared surround was found as well (Figures I.43, I.44 and I.45).
- Similar marble fireplaces exist at the Estate at Boconnoc, with tile and fire basket inserts. The firebox in the Inner Hall may have continued straight back originally with this type of insert added later. The fireplace in the Bath House at Antony has a fine example of an iron firebox insert as well, though the mantle is wood (Figure I.46).



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**Figure I.25:** View from the south in the attic above the Inner Hall. The framing is original and was fabricated and installed to accommodate the brick chimney mass. *Source: University of Pennsylvania.*



**Figure I.26:** View from the west of the top portion of the original circular clerestory window in the west façade. *Source: University of Pennsylvania.*



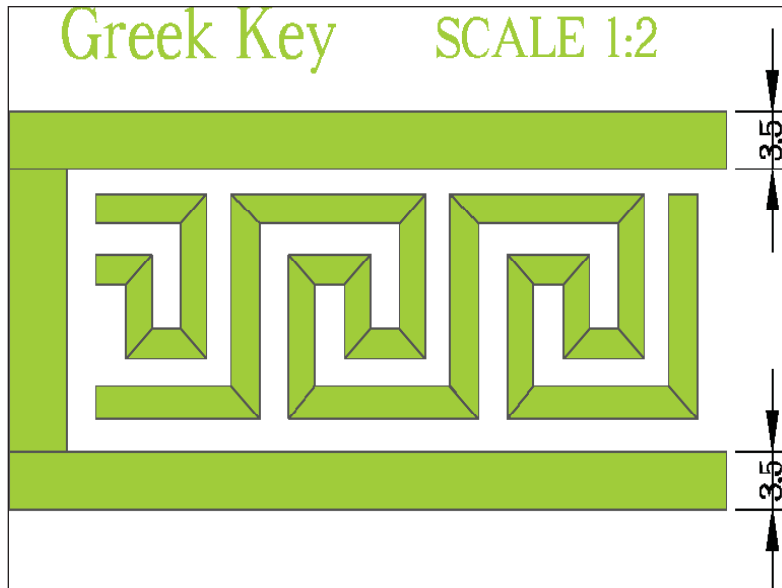
**Figure I.27:** View from the east of the baluster profile on the west jamb of the original balustraded opening. *Source: University of Pennsylvania.*



**Figure I.28:** View from the east of the paint evidence for the bracket at the top of the original balustraded opening. *Source: University of Pennsylvania.*



**Figure 1.29:** View looking up at the Greek key that has survived on the soffit of the original balustraded opening. *Source: University of Pennsylvania.*



**Figure 1.30:** Scale drawing of the Greek Key pattern found on the original soffit. *Source: University of Pennsylvania.*



**Figure I.31:** View looking up at the soffit of the balustraded opening revealing writing in the area of the soffit covered by the original bracket. *Source: University of Pennsylvania.*



**Figure I.32:** View from the south of the original paneling that had been concealed by later decorative applications. *Source: University of Pennsylvania.*



**Figure I.33:** View from the east of the surviving rail of original paneling that existed on the south wall of the Inner Hall above and around the balustraded opening. *Source: University of Pennsylvania.*



**Figure I.34:** View from the south of a portion of the eastern doorway into the Storage/Dressing Area (following removal of the current door surround) showing evidence of the Phase I door opening and frame. *Source: University of Pennsylvania.*





**Figure I.35:** View from the south of a portion of the western doorway into the Privy (following removal of the current door surround) showing evidence of the Phase I door opening and frame. *Source: University of Pennsylvania.*



**Figure I.36:** View looking down from the attic space above the Inner Hall at the top of the paneled wall to the east of the fireplace mass. The paint line indicates the point of intersection of the original cornice moulding (now missing) and the paneling. *Source: University of Pennsylvania.*



**Figure I.37:** View looking up at the original cornice molding in the Privy which is similar in dimension to the evidence found on the north paneled wall of the Inner Hall. *Source: University of Pennsylvania.*



**Figure I.38:** View from the south east at the intersection of the east face of the chimney mass with the eastern paneled wall showing evidence of the earlier chair rail. *Source: University of Pennsylvania.*



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**Figure I.39:** Profile of the original chair rail existing in the Privy. *Source: University of Pennsylvania.*



**Figure I.40:** View from the southwest of the original chimney breast sheathed with flush boards and trimmed with a carved egg and dart moulding. *Source: University of Pennsylvania.*



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**Figure I.41:** Detail of the carved moulding at southwest corner of the chimney breast. *Source: University of Pennsylvania.*



**Figure I.42:** View of the carved console applied to the west stile of the wood chimney breast. The console has been removed in this image and is laid back to the right. The paint evidence indicates that the console is original to this location. *Source: University of Pennsylvania.*



**Figure I.43:** View from the south of the fireplace following removal of a portion of the later infill, revealing the evidence of a previous (not original) fireplace insert. *Source: University of Pennsylvania.*



**Figure I.44:** View from the south showing the outline of the original dog-eared stone fireplace surround. *Source: University of Pennsylvania.*



**Figure I.45:** Fragment of the original mitered corner piece of the dog-eared marble fireplace surround. *Source: University of Pennsylvania.*



**Figure I.46:** View of fireplace insert at the Bath House in the Woodland Garden at Estate Anthony in Cornwall. *Source: University of Pennsylvania.*



### *Privy*

The wainscot, chair rail, and cornice seen today are original to the space. The closet in the east wall is not original and was probably added in the 20<sup>th</sup> century.

- The wainscoting has been altered on the east wall. Originally it was symmetrical to that on the west wall, but to create the opening for the closet, the middle stile was moved and reattached with nails through the stile, rather than with a mortise and tenon joint with pegs through the rail (*Figure I.47*).
- Inside the mechanical closet, it is apparent that the lower portion of the original plaster wall has been removed to accommodate the closet doors. The upper portion of the wall is still in place (*Figure I.48*).

The door in the north wall, which was originally an exterior door, was narrower, and likely a “servicing” door for the Privy.

- Original scoring of the exterior stucco on the north side of this wall has keystones that indicate a narrower door opening (*refer to Figure I.9*).
- Removal of the east wainscot jamb of the current door opening indicated that the stonework had been rebuilt to accommodate the current wider doorway (*Figure I.49*).

The change in floor level (step up from Inner Hall) is original.

- Removal of the existing baseboard in the Privy revealed paint lines on the stile of the panel partition between the Privy and the Inner Hall that confirm the existing floor level is original, as the paneled partition is unpainted below the current floor level in the Privy (*Figure I.50*).



**Figure I.47:** View from the west of the wood paneled wainscot in the Privy. The stile to the left has been moved and refitted to accommodate the installation of a pair of closet doors on the east wall. *Source: University of Pennsylvania.*



**Figure I.48:** View from the east (inside of the closet) of the surviving upper portion of the original east wall of the Privy. *Source: University of Pennsylvania.*





**Figure 1.49:** View from the west of the eastern jamb of the doorway from the Privy to the Kitchen. The stonework has been rebuilt to accommodate the wider opening. *Source: University of Pennsylvania.*



**Figure 1.50:** View from the northwest at the intersection of the east Privy wall with the wood partition to the west of the chimney mass. The original baseboard was removed to reveal original paint lines and evidence of modifications in the doorway width and surround. *Source: University of Pennsylvania.*



### *Storage/Dressing Room*

Little is known about the décor in this space.

- The paneled partition is not finished with an ovolo moulding on the stiles and rails and recessed panel as it is in the Inner Hall and Privy, which indicates a less important space (*Figure I.51*).

Today's mechanical closet space was part of this room.

- The plaster continues into the closet and there are no other indications of missing horizontal or vertical elements of original divisions. Storage, if present, may have been provided by freestanding furniture.



Figure I.51: View looking south at the north face of the eastern paneled wall. Source: *University of Pennsylvania*.



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Notes

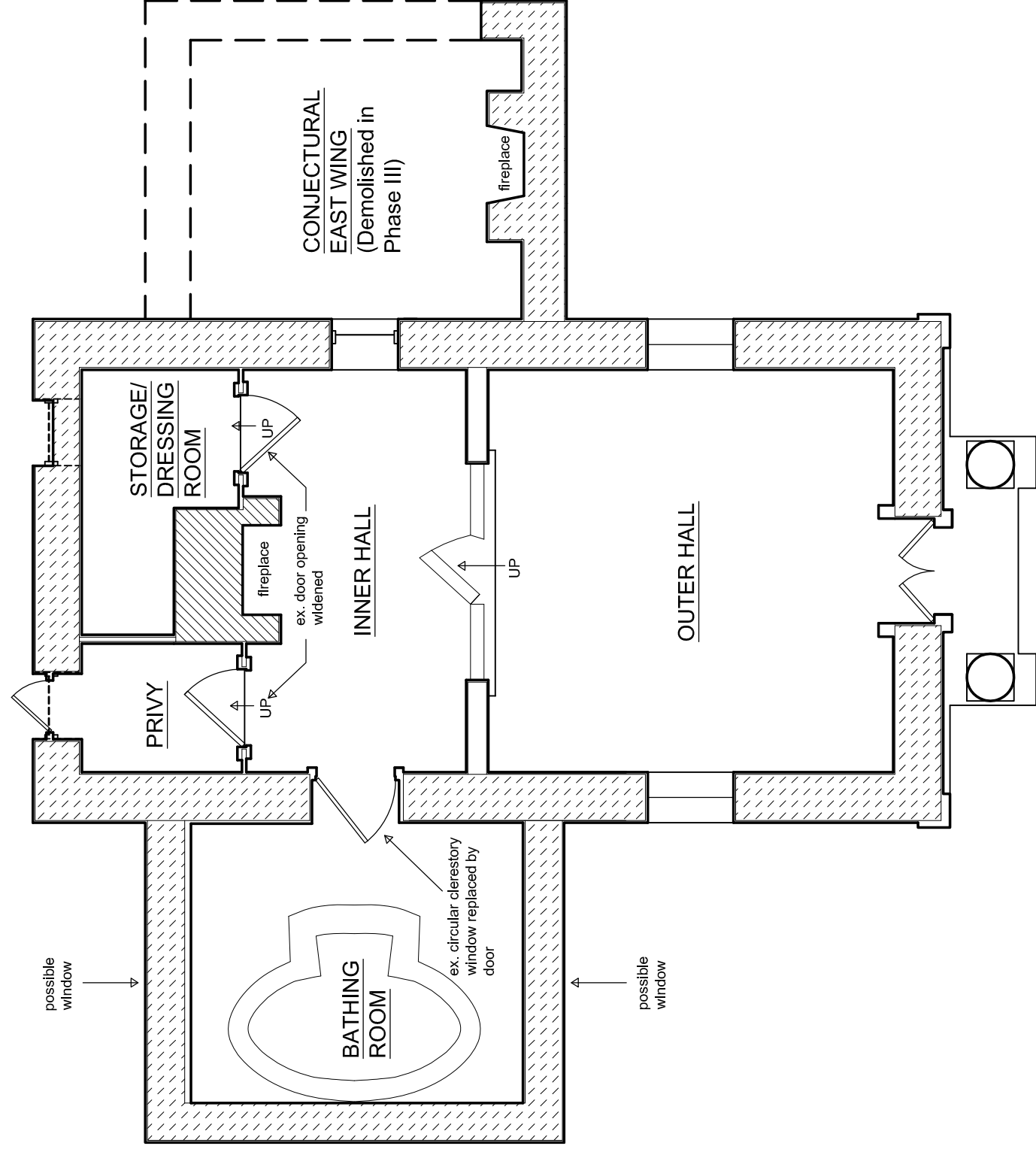
1. Lilly Survey, 1718.
2. *The Rough Draft of a Survey of Mount Edgcumbe and of the Mannors of Maker and Rame*, Belonging to Richard Edgcumbe Esq. 1729. Cornwall County Record Office.
3. Badeslade, Thomas. Digital image. [Mr Richard Edgcumbe (Afterwards 1st Lord Edgcumbe) Entertaining His Guests in Front of the Garden House]. 1735. Mount Edgcumbe Archives.
4. Badeslade, Thomas. *Mount Edgcumbe Near Plymouth in Devonshire, the Seat of Richard Edgcumbe Esq.* 1737. Mount Edgcumbe Archives.
5. Palladio's work was translated into English for the first time in 1720 as part of *L'architettura di A. Palladio, divisa in Quattro libri*, by James Leoni, London: J. Watts, 1715-1720. This version was published first in Italian, with English and French translations by N. Dubois, each language in a separate volume. Another popular English version of the text was published in London the following year, *The architecture of A. Palladio, in Four Books*, by John Darby, London: 1721. Various English versions of the text were published throughout the mid to late 18<sup>th</sup> century, all of which would have been readily available to the architect and builders of the English Garden House.
6. Precedent for the decorative features of the Entrance and Inner Halls can be found in various pattern books published throughout the mid-18th century. The decorative moulding found throughout the house including, for example, the original Greek key design in the Inner Hall, floral patterns found in the ceiling mouldings, and the egg and dart motif seen in the chair rail and fireplace, were common and popular designs used frequently throughout this period and found in various pattern books.
7. Badeslade, Thomas. *Mount Edgcumbe Near Plymouth in Devonshire, the Seat of Richard Edgcumbe Esq.* 1737. Mount Edgcumbe Archives.
8. Badeslade, Thomas. Digital image. [Mr Richard Edgcumbe (Afterwards 1st Lord Edgcumbe) Entertaining His Guests in Front of the Garden House]. 1735. Mount Edgcumbe Archives.
9. Badeslade, Thomas. *Mount Edgcumbe Near Plymouth in Devonshire, the Seat of Richard Edgcumbe Esq.* 1737. Mount Edgcumbe Archives.
10. This balustrade was also likely inspired by the published work of Palladio. A close match to the balustrade was found in James Gibbs' *Rules for Drawing the Several Parts of Architecture* (page LXII), published in 1732. While this date is likely too late for the placement of the balustrade within the English Garden House, Gibbs drew much of his work from that of Palladio. Additionally, in a conversation with Cynthia Gaskell Brown, July 2008, it was relayed to the 2008 English Garden House team members that architect Thomas Edwards, who worked on various buildings projects at Mount Edgcumbe in the 1760s, was greatly influenced by his mentor, James Gibbs.

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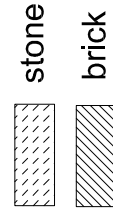
## Phase II

Pre-1809 (likely c. Mid-18<sup>th</sup> Century)

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PHASE II PLAN, PRE-1809 (LIKELY C. MID-18TH CENTURY)  
 ENGLISH GARDEN HOUSE, MT. EDGCUMBE  
 CORNWALL, ENGLAND



# The English Garden House at Mount Edgcumbe

Graduate Program in Historic Preservation, University of Pennsylvania  
 HSPV 650 - European Summer Conservation School  
 Summer 2008

Phase II  
 Plan

A1.1



### *Exterior*

The original scored stucco was repeated on the front (south) façades of the Bathing Room and Conjectural East Wing.

- There is scored stucco on the south side of the south wall of the Bathing Room, visible from the West Room attic space (*Figure II.1*).
- Scored stucco was found turning the corner at the east end of the north wall of the East Room, a location which would have been the exterior during this phase (*Figure II.2*).
- These stucco samples match each other, but are different than the stucco used in Phase I. The scoring was also done differently, and is of slightly lesser quality. Phase I stucco was marked with scored grooves (*refer to Figure I.6*), while the Phase II stucco was marked with what appears to be grey painted lines (*Figure II.2*).

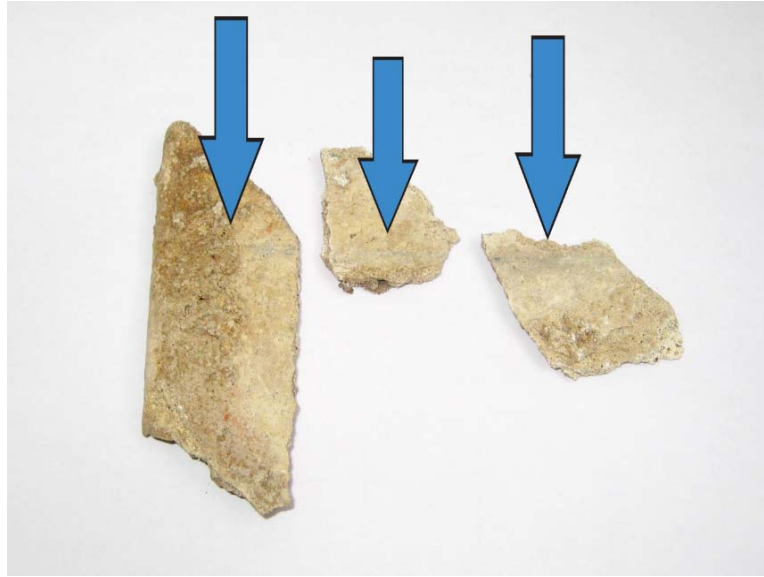


**Figure II.1:** View looking down at the top of the south (parapet) wall from the north side of the attic space above the West Room. The surviving scored stucco exterior finish is visible. *Source: University of Pennsylvania.*



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**Figure II.2:** Fragments of stucco exterior finish were found on the northeast corner of the north stone wall of the East Room, behind the overlaid brick east wall. These fragments are evidence of the fact that the stone wall was actually the south exterior wall of a wing (now missing) constructed in Phase II to the north of the East Room.  
*Source: University of Pennsylvania.*



### *Outer Hall*

The Outer Hall was plastered during this phase.

- The room was plastered in Phase II when the wood paneling was removed from all Outer Hall walls and the walls surrounding the balustrade in the Inner Hall.
- Refer to the discussion of wall finish under Phase I.

The chair rail from Phase I and the baseboards of Phase I or II remain intact on all four walls with additional railing added to the north wall when the balustrade was closed.

- The furring strips used to hold the chair rail are unpainted. They were installed when the Outer Hall was plastered in Phase II. The chair rail was taken down when the paneling was removed and reinstalled over the new furring strips. (*Figure II.3*).
- Chair rail was removed from the flanking wall on the east side of the former balustrade opening for investigation. The back of the chair rail contains writing which reads, "Surface round the room in front of the balustrade" (*Figure II.4*).
- The plaster which was installed in the Outer Hall in Phase II abuts the chair rail and baseboards.

The original east and west window frame mouldings were replaced with new carved frames, which still exist today, (although these frames have been widened).

- The original frame was shortened to include only the elaborately carved top, and was moved above the new frame (*refer to Figure I.18*). Refer to the previous discussion under Phase I. The original window mouldings may have served as frames for paintings in the higher location.

The plaster cove ceiling was installed during this phase.

- Plaster analysis indicates that the plaster in the cove matches the Phase II improvements made





in the Inner Hall.

- The carved frame was likely installed at the center of the ceiling at this time, having been relocated from the Phase I ceiling (*Figure II.5*).



**Figure II.3:** View from the south of the west end of the north wall at its intersection with the west wall. Removal of the chair rail revealed that it was attached with hand-wrought nails to a furring strip that was in turn nailed to the studs with hand-wrought nails. The furring strip and chair rail were secured to the original wall framing before the plaster was installed. The furring strip terminates on the right at the western jamb of the balustraded opening. New chair rail was installed to the right when the balustraded opening was filled in in Phase III. *Source: University of Pennsylvania.*



**Figure II.4:** The chair rail in the corresponding location on the eastern end of the north wall, to the east of the balustraded opening, was removed for investigation. This inscription in pencil was found on the back side of the chair rail, indicating that the balustrade was in place when the chair rail was installed. The nails and nail holes relating to this installation indicated that it is in its original position. *Source: University of Pennsylvania.*



**Figure II.5:** View from the west looking east and up at the cornice, plaster cove ceiling and carved ceiling frame. The brown fiberboard panel at the center of the carved frame was installed following removal of a circular glass glazed sash that borrowed light from a skylight in the roof. This feature was not original, although its position in the building's chronology has not yet been determined. The carved frame is addressed in the Phase I discussions, and may have been relocated from an earlier flat ceiling the Outer Hall. *Source: University of Pennsylvania.*



### *Inner Hall*

During this phase, the “high-style” cornice, chair rail and baseboard that still exist today were installed (*refer to the Conjectural Inner Hall Elevations in Appendix A*).

- The cornice is a copy of the Phase I cornice in the Outer Hall. With the addition of the Bathing Room, the use of the building changed substantially, and warranted improvements in decoration. The decision to copy the existing moulding indicates that the style was still fashionable, and dates Phase II and the addition of the Bathing Room to the mid-18<sup>th</sup> century. A much later addition would have likely resulted in decoration of a different style.
- Like that in the Outer Hall, the cornice was made for the room and was not installed elsewhere previously. Removal of a portion of the crown moulding on the south wall revealed a coped joint in the southeast corner. The piece of crown moulding on the west wall is unpainted within the joint (*Figure II.6*).
- Removal of pieces of the existing woodwork revealed paint lines of the same color on the paneling beneath, in the outline of the cornice, chair rail and baseboards (*Figure II.7 and refer to Figure I.38*).

Decorative wooden overdoors, similar to that over the front door, were added above the doors to the Privy and Storage/Dressing Room.

- Removal of some plaster revealed the outline of decorative overdoors in paint on the paneling, as well as in the plaster itself. When the overdoors were later removed, the area was patched with a visibly different plaster (*Figure II.8*).

The doors to the Privy and Storage/Dressing Room were widened and shortened, and a wider door frame moulding was installed.

- Paint lines exposed by the removal of moulding and plaster confirm that the wider door frames correspond to the installation of the new woodwork (*refer to Figures I.34 and I.35*).



The paneling was removed and the south stub walls were plastered before installing the new cornice, chair rail and baseboards. Originally the paneling on the north wall was still exposed, but at some point it was plastered as well.

- The plaster on the south stub walls terminates at the nailer for the new cornice moulding. It butts against the earlier plaster on the east wall, and has a straight seam along the balustrade opening with a detectible concave edge where it terminated against the balustrade jamb bead. This plaster was also installed around the new chair rail and baseboard (*Figure II.9*).
- The paneling on the north wall was exposed temporarily after the installation of the new woodwork, as evidenced by the yellow ochre paint that outlines the new elements. The paneling would not have been painted after the installation of these elements if it was not exposed (*Figure II.8*).
- The paneling on the north wall was covered by plaster at some point thereafter, as the existing plaster butts against the earlier plaster on the east wall, the new cornice moulding, chair rail, baseboards, and door frame. It also contains the outline of the overdoors.

The balustrade was still open during this phase.

- Paint evidence on the balustrade opening indicates that the new chair rail was attached to Inner Hall side of the balustrade rail, and the new baseboard was mitered around the corner onto the balustrade jamb board (*Figures II.10 and II.11; also refer to Figure I.27*).

A door to the Bathing Room was inserted in the west wall of the Inner Hall. The round high window was likely filled in at this time.

- The space above this door is hollow. A lintel has been inserted to support the infill of the round window, and the new opening that was broken through for the door was finished with brick. It appears that the entire west wall of the Inner Hall was re-plastered later in Phase III (*Figure II.12*).
- It is possible that the round window may have remained open at this time, but further investigation



is necessary to determine its relationship to the Bathing Room ceiling.



**Figure II.6:** View from the northwest of the southeast corner of the cornice in the Inner Hall. The design, detailing and installation of the cornice indicate that it was intended specifically for this room and not recycled from another location. The coped crown moulding is supportive of this point. *Source: University of Pennsylvania.*



**Figure II.7:** View from the south of the upper portion of the north wall to the east of the chimney mass. Sections of the architrave of the cornice were removed for investigation, and the paint evidence and installation methodology supports the Phase II chronology. *Source: University of Pennsylvania.*



**Figure II.8:** View from the south of the wood paneled wall above the door in the north wall to the Storage/Dressing Area. Evidence of the previous position of a decorative overdoor is clearly discernable in the painted surface. *Source: University of Pennsylvania.*



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**Figure II.9:** View from the north of the cornice at the east end of the south partition wall, east of the original balustraded opening. The white plaster at the far left of this image ends in a straight line where it abutted the original wood paneling on the south wall. After the paneling was removed, the new elaborate cornice was installed, and the plaster was applied abutting the bottom edge of the architrave and the  $\frac{3}{4}$ " bead (now missing) at the far right of this image. The plaster also abutted the new chair rail and baseboard that were attached to the wall framing. *Source: University of Pennsylvania.*



**Figure II.10:** View from the west of the painted profile at the top of the balustrade on the east jamb board of the balustraded opening. The paint evidence indicates that the carved chair rail, installed at the time the south wall was plastered, was also applied to the Inner Hall side of the balustrade hand rail since it overlays earlier paint. The fact that a similar chair rail profile exists on the Outer Hall side of the hand rail with no evidence of earlier paint may indicate that the chair rail was also used in conjunction with the original Outer Hall paneled walls. *Source: University of Pennsylvania.*



**Figure II.11:** View from the west of the painted profile at the bottom of the ballustrade on the east jamb board of the ballustraded opening. The paint evidence indicates that the baseboard present in the inner hall once turned the corner into the ballustraded opening. The outline overlays earlier paint indicating that this baseboard was installed in Phase II. *Source: University of Pennsylvania.*



**Figure II.12:** View from the east looking into the void above the doorway in the west wall to the Bathing Room. This section of wall was replastered, perhaps in Phase III. *Source: University of Pennsylvania.*





### *Privy*

- No known changes were made during this phase.

### *Storage/Dressing Room*

- No known changes were made during this phase.

### *Bathing Room*

The addition of the Bathing Room was completed prior to 1809, likely during the mid-18<sup>th</sup> century.

- In 1809, the Reverend Richard Warner wrote about the English Garden House, “This beautiful retreat is adorned with a pavilion in the Doric style, containing two rooms and a bath, its marble basin supplied with hot and cold water, from two bronze dolphins, which pour the element from their mouths.”<sup>1</sup>
- As mentioned previously, the updates to decoration in the Inner Hall were likely contemporary to the Bathing Room addition, and the installation of a cornice identical to that in the Outer Hall indicates that the style was still fashionable, and therefore, that the addition was likely completed in the mid-18<sup>th</sup> century.

The Bathing Room originally had a sloped roof with parapet walls at the north and south.

- Investigation of the west wall revealed that the stone wall terminates at approximately 6½ feet above the floor level, and the space above has been filled in with wood framing (*Figure II.13*).
- The outline of the original sloping roof is visible on both the north and south walls in the attic space above. The stone wall below the roof line shows no evidence of any finish, while the wall above has been stuccoed and contains evidence of slate flashing. This indicates that the existing parapet wall north of the Bathing Room is original, and that there was a corresponding parapet on the south side (*Figures II.14, II.15 and II.16*).



There is a possibility that the sloped roof may have incorporated glass.

- The technology for sloping glass roofs was in practice in the 18<sup>th</sup> century as nearby as the French Garden House.

The original décor is unknown, but was possibly wood paneling with a low flat or sloped ceiling.

- There are nailers set into the stone walls starting at chair rail height and at multiple intervals above (or space for nailers that have since rotted). While these could have potentially supported lath and plaster, precedent within the English Garden House was to apply plaster directly to masonry walls (*Figure II.17*).
- Additionally, there is no evidence of a finish on the stone walls in the Bathing Room itself or on the walls exposed in the attic. The existing plaster is a later installation (*Figures II.14 and II.15*).
- There is no definitive evidence of the original ceiling configuration. A flat ceiling would have been rather low, at approximately 6½ feet, and the original exterior stucco is still in place at the top of the wall between the Bathing Room and the Inner Hall, with no evidence of any covering.

The sizes and locations of any windows in the Bathing Room are unknown.

- Given the slope of the original Bathing Room roof, the opening for the existing window in the north wall would not have fit. This window and the niche protruding through the south wall have eliminated any evidence of possible original window openings in those locations (*Figure II.18*).



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**Figure II.13:** View from the east showing the west wall of the Bathing Room. A section of lath and plaster was removed revealing that the original west wall terminated at a point approximately 6 ½ feet above the floor. The framing above the stone wall appears to date from the twentieth century, probably when the current hipped roof was installed over the Bathing Room. *Source: University of Pennsylvania.*



**Figure II.14:** View from the south in the attic space above the ceiling of the Bathing Room. The evidence of the original sloping roof over the Bathing Room is apparent. The parapet wall above the sloping roof is covered in stucco, and fragments of what appears to be slate cap flashing project from the wall. No evidence of interior finish exists on the north parapet wall below the roof slope. *Source: University of Pennsylvania.*



**Figure II.15:** View from the north in the attic space above the ceiling of the Bathing Room. The evidence of the original sloping roof is a mirror image of photo II.14. The parapet wall above the sloping roof is also covered in stucco. *Source: University of Pennsylvania.*



**Figure II.16:** View from the west showing the later-hipped roof over the bathing room and the north parapet wall which was original to the bathing room. *Source: University of Pennsylvania.*



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**Figure II.17:** View from the west wall of the bathing room showing space for a wood nailer in the masonry at chair rail level. *Source: University of Pennsylvania.*



**Figure II.18:** View from the south of the north wall of the Bathing Room. An indication of the original sloping roof can be seen on the left, indicating that the current position of the window is in conflict with that slope. *Source: University of Pennsylvania.*



### *Conjectural East Wing*

During this phase, an East Wing, symmetrical to the Bathing Room, was likely constructed. This wing contained a fireplace and could have functioned as a service space.

- Archaeological investigations uncovered the remains of a partial foundation wall for a symmetrical East Wing (*Figure II.19*).
- Removal of the chair rail revealed no evidence of a door opening in the east wall of the Inner Hall, indicating that the Conjectural Wing must have been accessed through another entrance, perhaps from outside (*Figure II.20*).
- There was a fireplace on the south wall of the wing. Exploration through the vent in the current East Room revealed that the supporting iron lintel is on the north side of the firebox opening, which could indicate that its original orientation was facing north.
- Fragments of scored stucco were found on the south and east surfaces of the north wall of the East Room (the original south wall of the Conjectural East Wing). Some of these fragments included corner pieces. The majority of the stucco on the south face of this wall was removed when the East Room was added (*refer to Figure II.2*).
- Archaeological investigation revealed a render on the below grade north face of the north wall of the East Room. It is not currently possible to determine whether this is an interior or exterior finish (*Figure II.21*).



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**Figure II.19:** View from the northeast showing the northeast corner of the existing East Room. Archeological excavations, concurrent with the compilation of this report, revealed the existence of a stone foundation wall integral with the north stone wall of the East Room and extending to the north. This evidence supports the hypothesis that an eastern wing, symmetrical with the Bathing Room wing, existed prior to the construction of the East Room. *Source: University of Pennsylvania.*



**Figure II.20:** View from the west at the east wall of the Inner Hall. Removal of the existing chair rail exposed the stone masonry which contained no seams or other evidence of a doorway connecting with a wing to the east. *Source: University of Pennsylvania.*



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**Figure II.21:** View from the northeast showing the archeological excavations at the northeast corner of the East Room. Fragments of what appears to be exterior stucco survived along the lower portion of the north wall of the East Room. This is likely the original finish applied to the north wall after the earlier wing had been demolished. Also found in situ was a layer of 1 inch thick slate that could represent the floor of a lean-to structure attached to the north wall, perhaps to tend the fireplace that originally served the earlier wing and was converted to a heating device to serve the new East Room. *Source: University of Pennsylvania.*

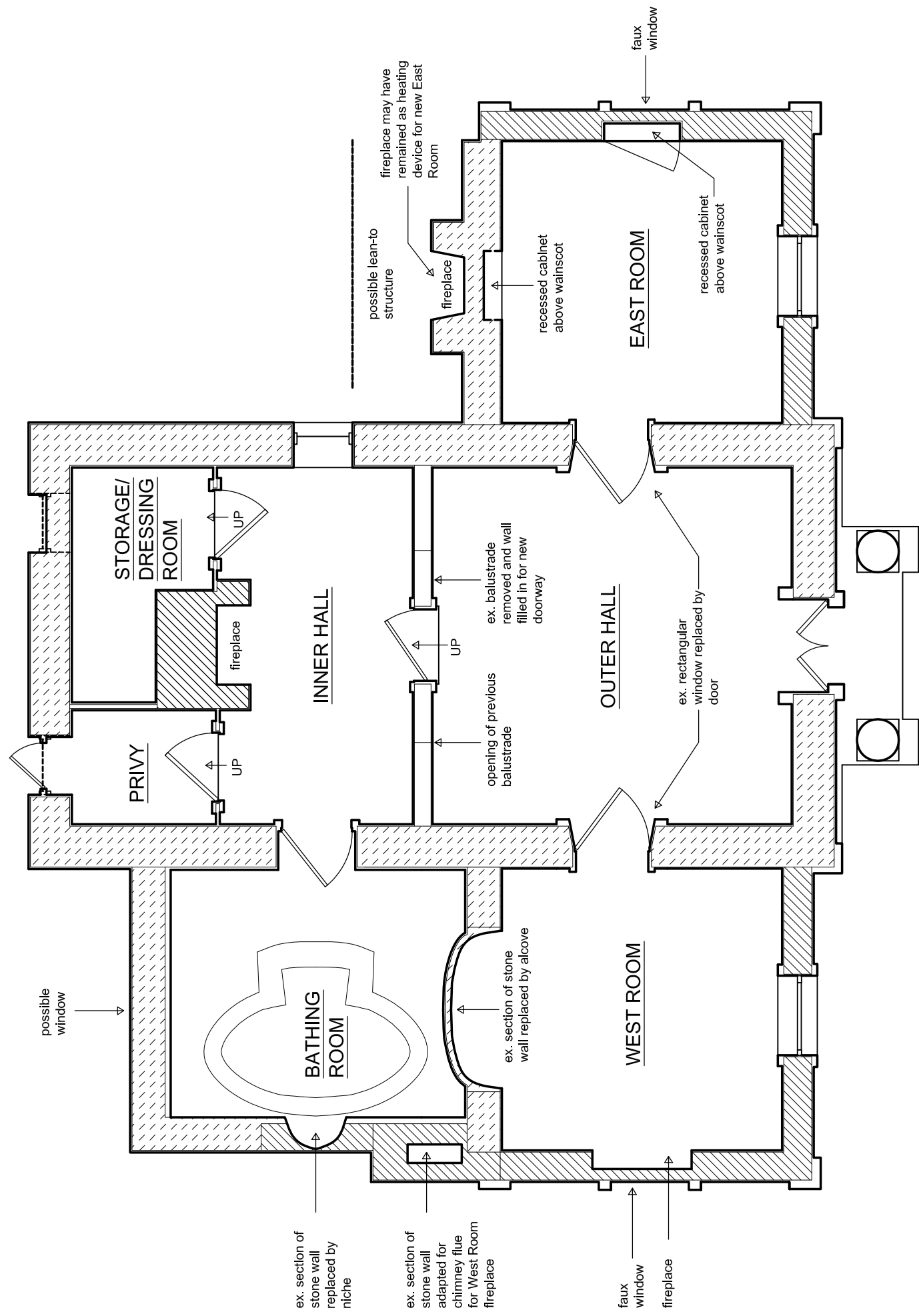


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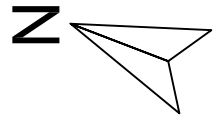
## Phase III

1809-1836 (likely 1809-1812)

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**PHASE III PLAN, 1809-1836 (LIKELY 1809-1812)**  
**ENGLISH GARDEN HOUSE, MT. EDGCUMBE**  
**CORNWALL, ENGLAND**





### *General*

In Phase III, two wings were added on to the east and west of the Outer Hall.

- In 1812, the Reverend Richard Warner describes the English Garden House in a similar manner to his previous 1809 quote. He says, “This enclosure is laid out in irregular beds of shrubs and flowers, and decorated by a handsome pavilion, a square Doric building, with two wings, containing a sitting-room, a dressing-room, and a bath, where hot and cold water are poured from the mouths of two bronze dolphins into a capacious marble bason.”<sup>1</sup> It is unclear whether the “two wings” are in reference to the new East and West Rooms, or the Bathing Room and its symmetrical Conjectural East Wing.
- There is a plan of the Wilderness by J. Elliot that accompanies the 1819 publishing of Reverend Warner’s *A Walk round Mount Edgcumbe*. Unfortunately the footprint of the English Garden House is not discernible in reproductions.<sup>2</sup>
- A 1836 description by George Whightwick states, “In this garden is a handsome pavilion, comprising a vestibule, with a small room on each side, both very tastefully fitted up, the one as a study, the other as a boudoir. Behind these is a dressing-room, communicating with a bath, in which hot and cold water are poured from the mouths of two bronze dolphins into a capacious marble basin.”<sup>3</sup> This clearly refers to the new East and West Rooms.
- It is likely that the additions were added between 1809 and 1812 for use by the second Earl and his daughter Emma. After Emma’s mother died in 1806, Emma and her father spent much of their time at Mount Edgcumbe and the English Garden House in particular. Emma’s published memoirs recall some events at Mount Edgcumbe, but do not explicitly describe the English Garden House.<sup>4</sup>



### *Outer Hall*

The finishes from Phase II were retained during this period.

The window openings in the east and west walls were widened by approximately 7 inches and converted to doors which maintained the Phase II moulding scheme.

- Obvious seams in the moulding exist where the windows were converted to doors. Additional moulding was added to the bottom of the opening to extend the window moulding to the floor for use as a door frame (*Figure III.1*).
- All previous window moulding was extended in width at the top to allow for the window-to-door conversion. 3-inch pieces were inserted into the top of each side of the original window frame, and a 7-inch piece was inserted into the center of the West Room door moulding. The top of the East Room frame was lengthened with the addition of a longer piece to eliminate multiple seams in the frame (*Figures III.2 and III.3*).

The balustrade was filled in, and a narrow doorway was inserted for access between the Outer and Inner Halls.

- Seams in the chair rail moulding reveal that additional pieces were installed when the balustrade opening was filled (*Figure III.4*).
- The carving in the added chair rail varies slightly from the original, and the piece on the east side of the wall is installed incorrectly (*Figure III.4*).



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**Figure III.1:** View from the west of the lower portion of the door frame leading to the east Room. New pieces were added to the bottoms of the east and west door frames to reconfigure them as doorways. *Source: University of Pennsylvania.*



**Figure III.2:** View from the west of the overdoor at the doorway to the East Room. As previously mentioned, this overdoor is the top portion of the original frame for the east window in the Outer Hall. It was salvaged and used as a decorative element in Phase II when the paneling was removed, the walls were plastered and the window openings fitted with new carved frames. When the doorways were added to access the new East and West Rooms, the Phase I and Phase II frames were widened to fit the wider door openings. The 3 inch insertion at the top edge of this frame is evident. A symmetrical 3 inch piece was also added at the other side of the frame. *Source: University of Pennsylvania.*



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**Figure III.3:** View from the west at the top of the door frame leading to the East Room. The top piece of the carved frame was pieced to accommodate the wider doorway. The top piece of the overdoor was also pieced as shown in the previous image. *Source: University of Pennsylvania.*



**Figure III.4:** View from the south at the chair rail to the east of the central doorway leading to the inner hall. The seam in the chair rail coincides with the eastern jamb of the original balustraded opening that was filled in as part of the Phase III renovations. The piece of chair rail to the left (west) of the seam was installed to span the eastern in-filled section of wall. *Source: University of Pennsylvania.*



### *Inner Hall*

As mentioned above, the balustrade was filled in and a narrow doorway was inserted (*refer to the Conjectural Inner Hall Elevations in Appendix A*).

- The chair rail to the east of the new door has a seam at the edge of the previous balustrade opening (*Figure III.5*).
- The chair rail to the west of the new door was replaced with one continuous piece.

The Conjectural East Wing was demolished and a rectangular window replaced the high round window in the east wall of the Inner Hall.

- The plaster infill for the round window and around the rectangular window matches the grey plaster used in the East and West Rooms.

The west wall of the Inner Hall was re-plastered.

- The plaster matches the grey plaster used in the East and West Rooms.



**Figure III.5:** View from the north of the south wall of the Inner Hall to the left (east) of the central doorway inserted in the in-filled balustraded opening. The chair rail and baseboard were pieced out to span the eastern in-filled section of the wall. *Source: University of Pennsylvania.*





### *Privy*

No known changes were made during this phase.

### *Storage/Dressing Room*

No known changes were made during this phase.

### *Bathing Room*

The back of the niche from the West Room, which was installed during this phase, protrudes through the south wall (*refer to the floor plans*).

The niche in the west wall of the Bathing Room may have also been installed during this phase.

- The niche may have served as a location for the bronze dolphin taps (*Figure III.6*). These taps are now located in a fountain behind the main house (*Figure III.7*).
- The plaster in the niche matches the existing wall plaster in the Bathing Room, however, indicating that the niche may have been re-plastered at a later date (the existing Bathing Room wall plaster dates to when the roof and ceiling were raised, likely in the early 20<sup>th</sup> century).



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**Figure III.6:** View from the east of the west wall of the Bathing Room. The cabinets to the left (south) mask the alcove of the West Room which encroaches on the Bathing Room. The niche at the center of the west wall accommodated the bronze dolphin spouts that delivered hot and cold water to the tub. The date of installation of this niche is not known, although it is likely concurrent with the Phase III renovations. *Source: University of Pennsylvania.*



**Figure III.7:** View of the bronze dolphin taps, relocated in a fountain behind the main house. *Source: University of Pennsylvania.*



### *East Room*

The East Room was constructed utilizing the existing stone south wall of the Conjectural East Wing as its north wall.

- The new east and south walls are constructed of brick (refer to the floor plans).
- As mentioned above, the earlier fireplace in the north wall of the East Room likely served the Conjectural East Wing originally, and was adapted when the East Room was added.

The East Room was likely wallpapered at the time of construction, though the existing wallpaper is not original.

- The stucco finish was removed from the north and west walls to allow for a system of vertical and horizontal furring strips to be attached to the stone walls. Wallpaper was then applied over fabric applied to the furring strips (*Figure III.8*).
- The original wallpaper is unknown. Seams indicate that the current paper was done on a roller machine, and therefore likely postdates 1840, indicating that it is not original to the room.

The glass front cabinet with gothic margins in the east wall is original.

- The brickwork of the east wall was built to accommodate the cabinet.
- The style of the cabinet is contemporary with the period in which the room was added (*Figure III.9*).
- While the cabinet is too fragile to be removed from the wall, there is no overt evidence that it was a later addition.



The door, doorframe moulding and plaster cornice are original to the room (*refer to the Entrance Hall East Door Elevations in Appendix A*).

- These mouldings are similar in style (*Figures III.10 and III.11*).
- Removal of the doorframe moulding revealed that all nail holes match the existing hand wrought nails in the moulding, indicating that the current installation is original.

The chair rail is original to the room, and it is likely that wood wainscoting was installed as well.

- The chair rail is nailed to the original system of wood furring strips attached to the masonry walls. A section of the chair rail was removed from the west wall (to the north of the doorway) and from the entire north wall, revealing extensive deterioration of the furring strips (many of which are replacements of the original strips) (*Figure III.12*).
- It is apparent that the horizontal wood board wainscot has also experienced severe deterioration and has been largely replaced. It is assumed that the wainscot on the east and south walls has experienced similar deterioration.

The date of the arched bookcase with the wheel-shaped bronze vent in the north wall is not known. It may have been added sometime after the original construction of the room during modifications to the north wall or its fireplace/chimney feature.

- The style of the bookcase appears to be somewhat later than the other woodwork in the room (*Figures III.13 and III.14*).
- As mentioned earlier, investigation within the vent revealed that the fireplace originally faced north.
- After the demolition of the Conjectural East Wing, the fireplace was apparently adapted to serve the East Room. The stone back (south) side of the fireplace was replaced with large stone slabs, and the bookcase and vent were installed (*Figure III.13*).
- Archaeological investigation to the northeast of the fireplace revealed a slate floor that was



installed after the Conjectural East Wing was demolished. A lean-to structure may have been built over the fireplace which would allow servants to tend to a fire in the north-facing fireplace. The heat from this fire would then warm the East Room through the stone slabs and the vent. This scenario is conjectural only, and more investigation and research is necessary.

The room originally contained a window in the south wall (later changed to a door).

- The 1860-1865 W. Hake engraving depicts the early configuration of the window (*Figure 52*).<sup>5</sup>
- The seam where the frame was extended can be seen on the exterior (*Figure III.15*).



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**Figure III.8:** View from the east of the west wall above the doorway leading to the Outer Hall. Fragments of original stucco exterior finish remain on the east face of the stone wall. The system of furring strips to which the wallpaper was applied is visible. The hand-hewn wood lintel behind the furring strips relates to the original east window in the original building. *Source: University of Pennsylvania.*



**Figure III.9:** View from the southwest of the recessed cabinet in the east wall of the East Room. *Source: University of Pennsylvania.*



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**Figure III.10:** View from the east of the top right corner of the door frame leading to the Outer Hall. The frame is attached to the furring strips behind it with hand-wrought nails, and is in its original Phase III position. *Source: University of Pennsylvania.*



**Figure III.11:** View of the original plaster cornice in the northeast corner of the East Room. *Source: University of Pennsylvania.*



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**Figure III.13:** View from the south at the recessed cabinet/bookcase at the center of the north wall, with stone slabs set flush with the stone wall below. These slabs were fitted into the wall with perimeter brick patchwork. *Source: University of Pennsylvania.*



**Figure III.12:** View from the east of the wainscot in the northeast corner of the East Room, indicating the advanced deterioration that exists. The black tar paper was installed in the recent past to combat the effect of migrating moisture on the wood elements of the room. The exterior grade is approximately 16 inches above the floor level, exacerbating the situation. *Source: University of Pennsylvania.*



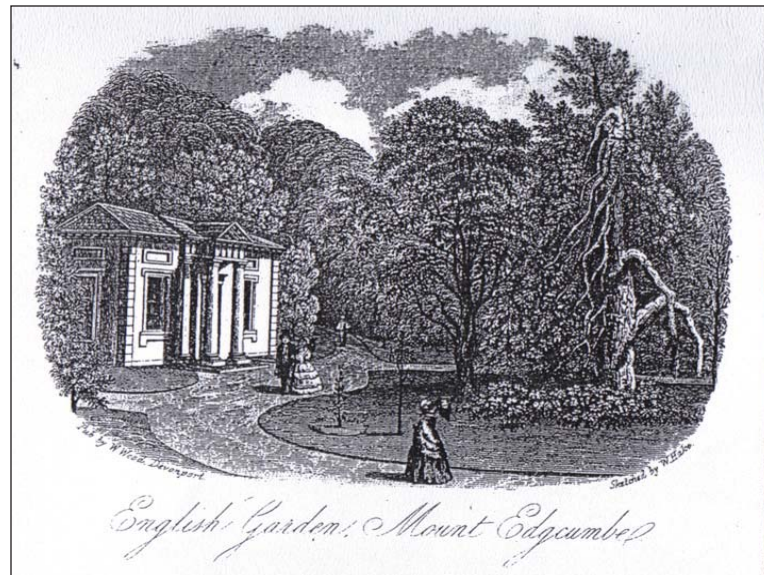


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**Figure III.14:** View of the ventilation device centered in the base of the north cabinet. This device, and the stone slabs below, may be related to the fireplace feature on the northern side of this stone wall that was retro-fitted from its original use in the earlier wing to the north. *Source: University of Pennsylvania.*



**Figure 52:** The 1860-1865 W. Hake engraving depicting the front façade of the English Garden House. *Source: Mount Edgumbe Archives.*



**Figure III.15:** View from the south of the south doorway in the East Room. The seams in the stone frames suggest that this feature was originally a window as depicted in the 1860-65 engraving. *Source: University of Pennsylvania.*



### *West Room*

The West Room was constructed using the stone south wall of the Bathing Room as its north wall.

- The new west and south walls are constructed of brick (*refer to the floor plans*).

There was a fireplace located in the west wall.

- The fireplace still exists, but has been filled in and covered (*Figure III.16*).
- The chimney and flue of this fireplace are angled and tucked back to the north of the West Room, along the west wall of the Bathing Room. This was likely to maintain symmetry of the front façade (*refer to the floor plans*).

The West Room was likely wallpapered at the time of its original construction.

- The wall treatment of fabric applied to furring strips is identical to that found in the East Room.

The niche in the north wall is original to the construction of the West Room (*Figure III.17*).

- The plaster matches that found on the original ceiling in the room.

The room originally contained a window in the south wall (later changed to a door).

- The 1860-1865 W. Hake engraving depicts the early configuration of the window.<sup>6</sup>
- The seam where the frame was extended can be seen on the exterior (*similar to Figure III.15*).



**Figure III.16:** View looking west at the fireplace centered in the west wall of the West Room. This feature has not been further investigated, but apparently incorporates a rather unique narrow flue imbedded in the west wall and rising diagonally to a chimney stack incorporated in the west wall of the Bathing Room. *Source: University of Pennsylvania.*



**Figure III.17:** View from the south west of the alcove in the north wall of the West Room. This feature is original to the construction of the room. *Source: University of Pennsylvania.*



*Notes*

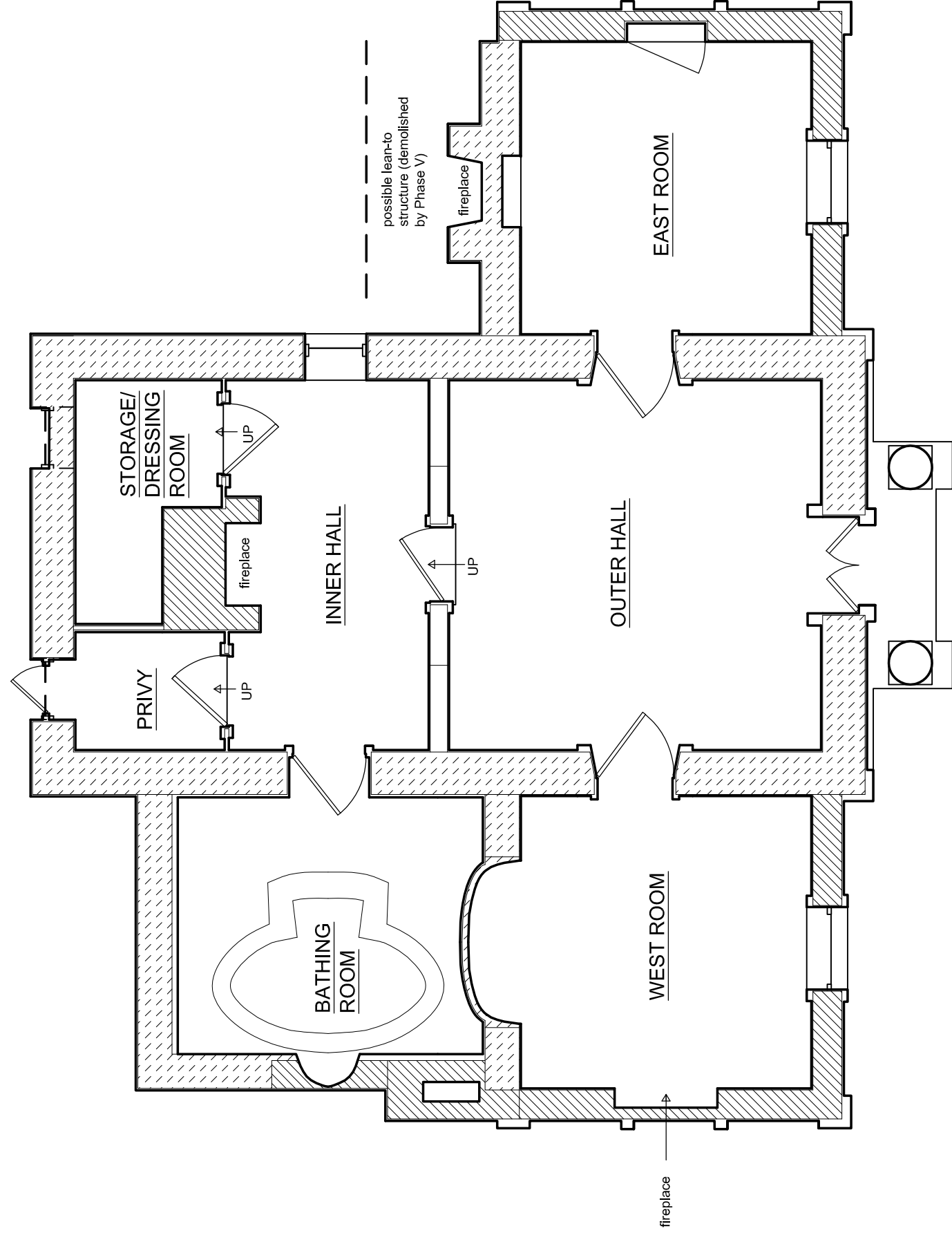
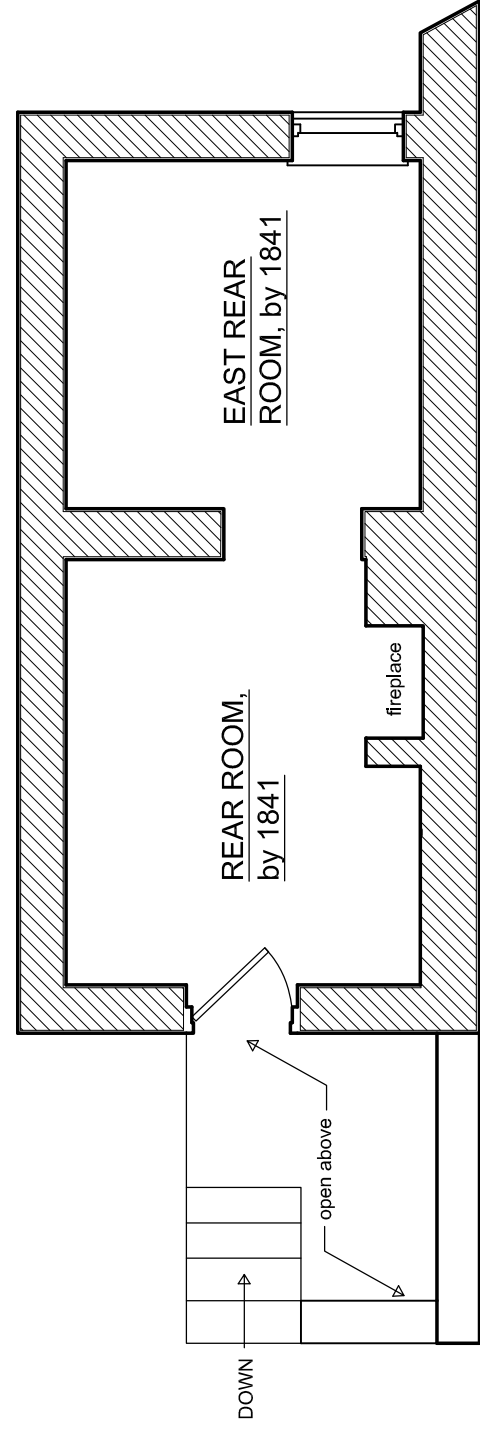
1. Warner, Rev. Richard. 1812. 145-146. Chapter entitled "Tour Round Plymouth".
2. "Plan of Mount Edgcumbe Park and Pleasure Grounds, Engraved by John Cooke." Map. 1819. Mount Edgcumbe Archives.
3. Wightwick, George. *Nettleton's Guide to Plymouth ... and to the Neighbouring Country, Etc.* Plymouth, 1836. 115. Mount Edgcumbe Archives.
4. Brownlow, Emma. *The Eve of Victorianism: Reminiscences of the Years 1802 to 1834.* London: Hazel, Watson & Viney Ltd., 1940.
5. Hake, W. *English Garden, Mount Edgcumbe.* 1860-65. Devonport: W. Wood. Mount Edgcumbe Archives.
6. Ibid.

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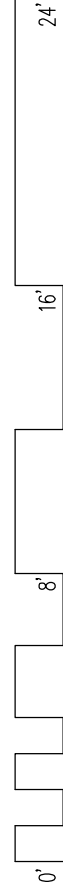
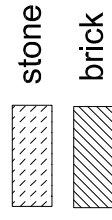
## Phase IV

Pre-1841

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PHASE IV PLAN, PRE-1841  
 ENGLISH GARDEN HOUSE, MT. EDGCUMBE  
 CORNWALL, ENGLAND





### *Main Building*

The main building, consisting of the Outer and Inner Halls, the Bathing Room, the Privy, the Storage/Dressing Room, and the East and West Rooms, did not experience any major changes during this phase.

### *Rear Building*

It is possible that the rear building, or part of it, was actually present when the English Garden House was first constructed.

- The 1729 Estate map shows some type of detached structure (in red) behind the garden house in the location of the existing rear building (*refer to Figure 49*).<sup>1</sup>
- However, later maps do not depict this structure, so perhaps it was part of a garden wall.
- The structure appears on maps again beginning in 1841, when the Maker Parish Tithe Map depicts it as a detached structure behind the garden house (*Figure 53*).<sup>2</sup>
- Further research is needed to determine if this structure does indeed date to the early 18<sup>th</sup> century.

The rear building was possibly built using an existing garden wall as the south wall.

- There was precedent for building shed roof structures against garden walls nearby at the French Garden House.
- The brick wall may have been part of the same Flemish bond brick wall used at the French Garden House, as it is close to the alignment of that wall (*Figure IV.1*), or it may have been part of the garden wall that runs behind the house depicted in the 1735 Badeslade drawing.<sup>3</sup>
- Flemish bond brick is exposed on the exterior portion of the wall to the west of the building (the section on the north-south axis), but more investigation is necessary to determine if the entire south wall (on the east-west axis) is of Flemish bond (*Figure IV.2*).





Architectural Investigations and Archival Research  
ENGLISH GARDEN HOUSE AND FRENCH GARDEN HOUSE

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- Further research is needed to determine if this structure does indeed date to the early 18<sup>th</sup> century.

The space was likely a service space, and possibly the location of a boiler to heat water for the bath.

- There is a utilitarian fireplace along the south wall (*Figure IV.3*).
- With the demolition of the Conjectural East Wing, the English Garden House may have needed additional service space.



**Figure 53:** 1841 Maker Parish Tithe map depicting the separate rear structure behind the English Garden House. *Source: Cornwall County Record Office.*



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**Figure IV.1:** The north wall of the rear building may align with the fragment of the original Flemish bond brick wall which was depicted in the 1737 Badeslade engraving and incorporated as the north wall in the French Garden House. This aerial map from Google Earth indicates that pursuing this concept may have merit. *Source: Google Earth.*



**Figure IV.2:** View of a portion of Flemish bond brick wall incorporated in the rear building. The bricks in this wall are identical to those found in the north wall of the French Garden House. *Source: University of Pennsylvania.*



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**Figure IV.3:** View from the northwest of the fireplace on the south wall of the Rear Room. Its purpose and function relative to the English Garden House are not known. *Source: University of Pennsylvania.*



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ENGLISH GARDEN HOUSE AND FRENCH GARDEN HOUSE

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*Notes*

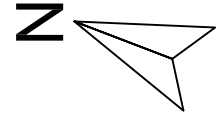
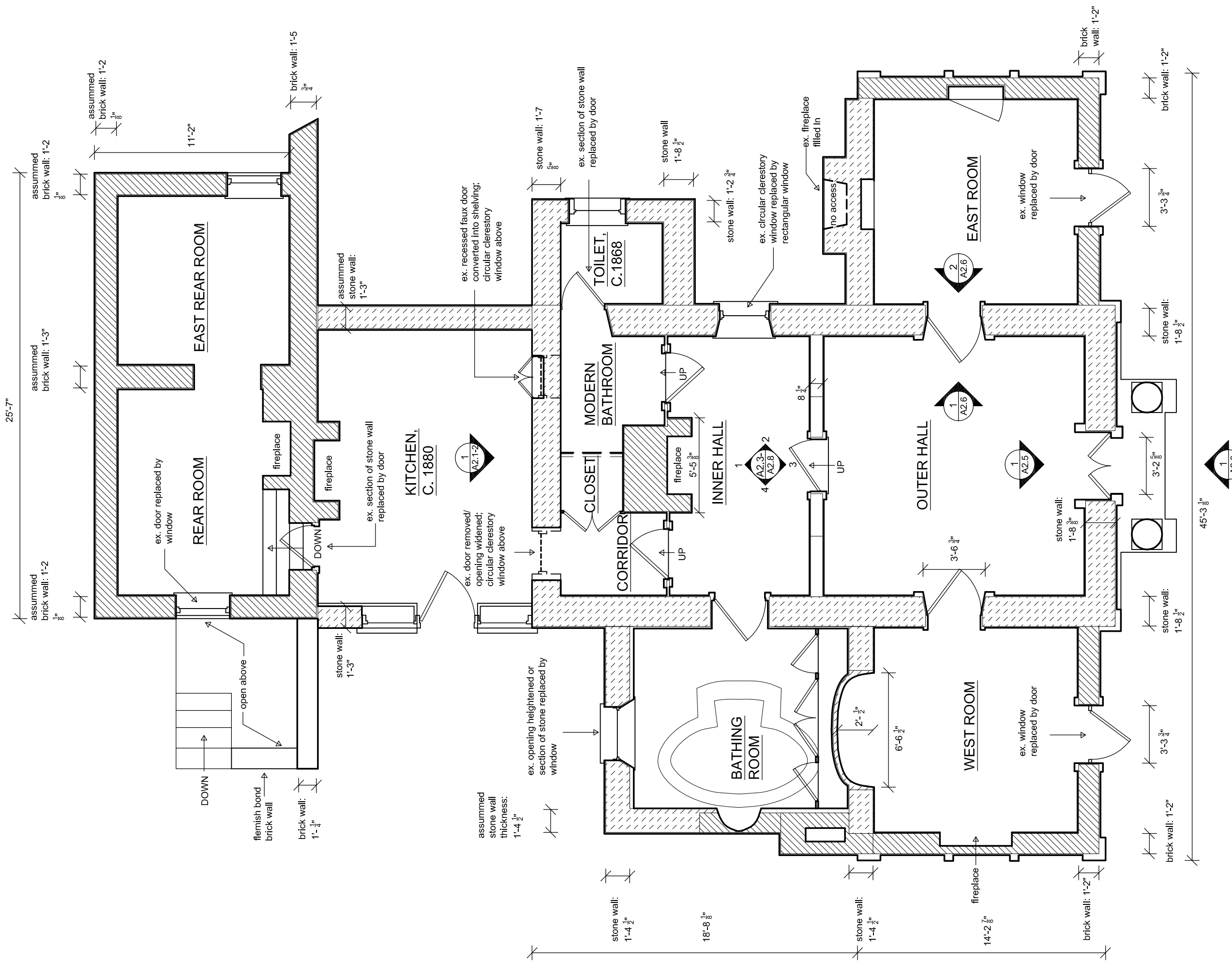
1. *The Rough Draft of a Survey of Mount Edgcumbe and of the Mannors of Maker and Rame*, Belonging to Richard Edgcumbe Esq. 1729. Cornwall County Record Office.
2. "1841 Maker Parish Tithe Map, Surveyed and Mapped by John Andrew." Map. Devon: Plympton, 1841. Cornwall County Record Office.
3. Badeslade, Thomas. Digital image. *Mr Richard Edgcumbe (Afterwards 1st Lord Edgcumbe) Entertaining His Guests in Front of the Garden House*. 1735. Mount Edgcumbe Archives.

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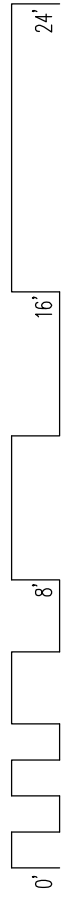
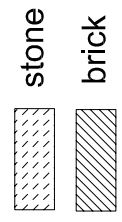
# Phase V

c. 1868-Present

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**PHASE V & EXISTING PLAN, C. 1868-PRESENT**  
**ENGLISH GARDEN HOUSE, MT. EDGCUMBE**  
**CORNWALL, ENGLAND**



Phase V & Existing Plan

**A1.4**

# The English Garden House at Mount Edgcombe

Graduate Program in Historic Preservation, University of Pennsylvania  
 HSPV 650 - European Summer Conservation School  
 Summer 2008



### *Toilet*

The Toilet was added prior to 1868 on the northeast corner of the main building.

- The 1868 Ordnance Survey map (as reproduced in Pat Hughes' 2005 Conservation Plan) shows what appears to be the Toilet addition on the outline of the English Garden House (*Figure 54*).<sup>1</sup>
- It is possible that the stone from the removal of the Conjectural East Wing was used to construct the Toilet addition.



**Figure 54:** The 1868 Ordnance Survey map showing what appears to be the Toilet addition on the outline of the English Garden House. Source: Mount Edgcumbe Archives.



### *Kitchen*

A connection was added between the main English Garden House and the Rear Building by 1880.

- The 2005 Conservation Plan states that the kitchen was added between 1868 and 1880 based on the Ordnance Survey maps.<sup>2</sup>
- A door was inserted in the brick wall of the rear building and the original west door was converted to a window (*refer to floor plans and Figure V.1*).
- The original privy door was widened (*Figure V.2*).



**Figure V.1:** View from the west of the exterior west wall of the Rear Room. The previous door in this location was converted to a window.  
*Source: University of Pennsylvania.*





**Figure V.2:** View from the north (in the existing Kitchen) of the doorway leading to the current Corridor and former Privy. This doorway was widened, probably when the Kitchen was constructed. *Source: University of Pennsylvania.*



### *Bathing Room*

The sloped roof of the Bathing Room was raised to a hipped roof, likely in the early 20<sup>th</sup> century.

- The skylight in the Bathing Room ceiling is marked with the year 1912. This date is also marked on the skylight in the Inner Hall, but with the addition of the word “cleaned,” indicating that they may have been installed earlier than 1912. However, the style of the muntins is consistent with the early 20<sup>th</sup> century. The Bathing Room ceiling was raised to its current height at this time as well (*Figures V.3 and V.4*).
- The new ceiling height allowed for the installation of the existing rectangular window in the north wall. The muntin profile matches the skylight (*Figure V.5*).
- The 20<sup>th</sup> century cabinetry along the south wall was built to the new ceiling height (*Figure V.6*).

In the mid-20<sup>th</sup> century the tub was covered to allow the room to serve as a bedroom.

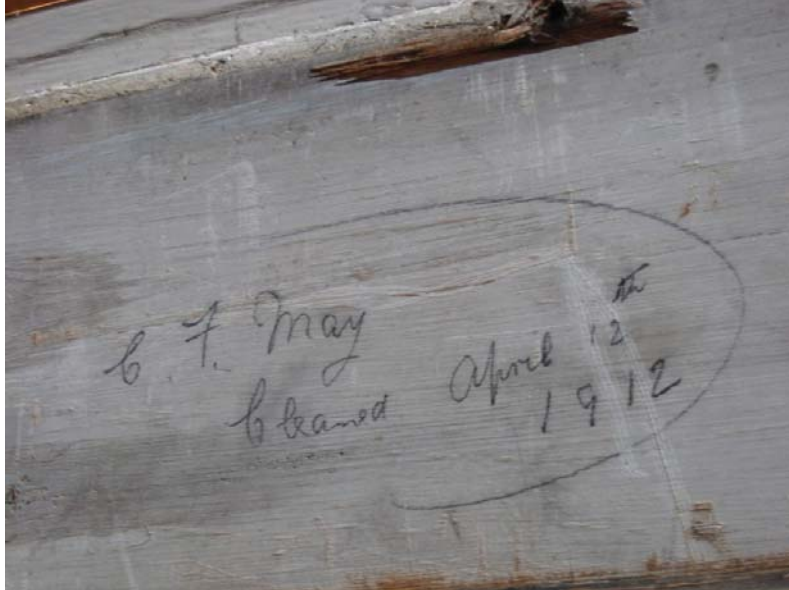


**Figure V.3:** View looking up at the glazed sash in the ceiling of the Bathing Room that borrows light from a skylight in the roof. The roof framing is visible through the missing window pane. *Source: University of Pennsylvania.*



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**Figure V.4:** Inscription on the framed opening for the ceiling sash in the Bathing Room. *Source: University of Pennsylvania.*



**Figure V.5:** View from the south of the window in the north wall of the Bathing Room. *Source: University of Pennsylvania.*



**Figure V.6:** View from the east of the cabinetry on the south wall of the Bathing Room. *Source: University of Pennsylvania.*



### *General*

Skylights were installed in the Inner Hall and Storage/Dressing Room (later the Modern Bathroom) in the early 20<sup>th</sup> century as well.

- As previously mentioned, the year 1912 is marked on the Bathing Room and Inner Hall skylights. The skylight in the Modern Bathroom was inaccessible (*Figures V.7 and V.8*).
- The muntin style is consistent on the skylights in the Bathing Room, Inner Hall, and Modern Bathroom.

The date of installation of the round colored-glass skylight in the Outer Hall is unknown, and should be investigated further (*see Figure V.9*).

Modern utilities were added to allow the English Garden House to function as a residence.



**Figure V.7:** View looking up at the glazed sash in the ceiling of the Modern Bathroom that borrows light from a skylight in the roof. *Source: University of Pennsylvania.*



**Figure V.8:** View looking up at the glazed sash in the ceiling of the Inner Hall that borrows light from a skylight in the roof. *Source: University of Pennsylvania.*



**Figure V.9:** View of removed round colored-glass skylight from Outer Hall covered ceiling. *Source: University of Pennsylvania.*



Architectural Investigations and Archival Research  
ENGLISH GARDEN HOUSE AND FRENCH GARDEN HOUSE

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*Notes*

1. Ordnance Survey Map, 1st edition, 1867. Detail Reproduction and explanation in Pat Hughes. *Conservation Plan for Mount Edgcumbe Country Park, Volumes I and II*. January 2005, 35 and 105.
2. Hughes, Pat. *Conservation Plan for Mount Edgcumbe Country Park, Volumes I and II*. January 2005, 90.

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## Paint & Plaster Analysis for the English Garden House

*Paint Analysis* 150

*Plaster Analysis* 162







## Paint Analysis

### Introduction and Objectives

Participants in the University of Pennsylvania's 2007 and 2008 European Conservation Summer School undertook analysis of paint on both wood and plaster substrates in order to assist in answering questions formulated during the investigative process of the English Garden House (2007 and 2008) and the French Garden House (2007). It was not the intent of this analysis to characterize all of the painted finishes throughout the buildings, but rather to serve as one of a number of investigative tools employed to determine the construction chronology of each building.

In 1995 Ian Bristow conducted a more comprehensive analysis of the finishes in the English Garden House, which served as a basis for most of the sampling undertaken in the 2007 and 2008.<sup>1</sup> The majority of samples taken are from areas uncovered during the two years of investigation and thus inaccessible to Bristow. In some instances, areas that Bristow had sampled were resampled by the University of Pennsylvania team as information on the findings for these samples were not included in his report. Our findings and recommendations for further analysis in the University of Pennsylvania's Architectural Conservation Laboratory or during future research investigations are grouped by samples and detailed below. Photomicrographs that correspond to the samples described below can be found in Appendix D: Paint Analysis.

### Methodology

Samples were extracted from the building surfaces using X-acto® tools to cut through all paint layers and into the substrate. In areas where the paint layers separated from the substrate during extraction, an additional sample of just the substrate was extracted in order to see the full stratigraphy. Since a saw was unavailable for cutting samples in the field, each sample was oriented vertically in a mold with the best edge for stratigraphic analysis.



Based on the suggestions of the 2007 team, the paint samples were embedded differently in 2008.<sup>2</sup> Silicone ice cube trays, prepared with Buehler® Release Agent, served as molds for the new samples. The 2007 Conservation team set the sample in a drop of Duco® cement, while the 2008 team used UHU®, an adhesive glue. After the adhesive dried completely, the molds were filled with a 1:5 resin to hardener mixture. Once the molded samples had cured fully, they were extracted from the molds and the bottom face was sanded with 40, 70 and 100 grit sandpaper until a clear stratigraphy was visible. They were then sanded with progressively finer sand paper (240, 400, 600, 1200 grit) and polished using “Buehler® Micropolish® II” deagglomerated gamma alumina at 0.05 micron sizes. Polished samples were examined and analyzed at 10x, 60x, and 200x magnification using a digital microscope, which has photographic capability.

In order limit the amount of confusion between samples taken in 2007 and samples taken in 2008, all 2008 samples begin at 100 for paint on a wood substrate and at 200 for paint on a plaster substrate. Unfortunately, due to problems with chemical set and cure time, samples 123-133 and 138-147 did not cure and were unable to be analyzed in the field. Appendix C: *Paint Analysis* includes a list of extracted samples, elevations of where samples were taken, and photomicrographs of samples that were able to be analyzed. Additional photomicrographs of redundancies and inconclusive samples can be found on the enclosed CD : Architectural Investigations of the English Garden House, Final Report 2008.

Throughout the joinery in the Inner Hall there are layers of a mustard-gold and blue color that are visible to the naked eye. However, due to layers disaggregating during the extraction process, these layers are not always visible in the photomicrographs. These layers of color are mentioned in Bristol’s report and only layers that are visible in the photomicrographs will be discussed in this report. Samples marked with an asterisk (\*) indicate disaggregation and/or separation from the substrate occurred during the embedding process, making the analysis of the full stratigraphy impossible.

### **Relevant Information from Ian Bristow’s 1995 Paint Investigation**

In his 1995 paint report, Ian Bristow characterized some of the earliest layers of paint on much of the wood joinery in the building as a dark red layer, which he described as “priming typical of the first half of the eighteenth century”; a “neutral gray”; and a “deep cream”, which he maintains was probably applied in two coats.<sup>3</sup> He labeled these layers a, b, and c, respectively. The very earliest paint layers Bristow identified, predating the three mentioned above, were located on the extant circular windows on the



north wall of the Inner Hall, and inner face of the Outer Hall's south wall door style. He describes these layers as a "deep cream" and "paler off-white," and labels the layers aa and bb, respectively.<sup>4</sup> The inner face of the circular clerestory windows possesses both of these layers immediately followed by c, and the front door possesses aa followed by b and c.

These layers are the findings in Bristow's report that are most relevant to our current investigation. Bristow's layers a, b, and c appear throughout the areas of wooden joinery sampled for the current report, and are of utmost importance to the chronology of the current investigation, especially the evolution of the Inner Hall. Layer a does appear to be a red primer, and the present report refers to it as such. Layer b appears in various areas in the Inner Hall, often revealed behind removed chair rails and on the wood paneling which is suggested to have existed during Phases 1 and 2. The current report calls this the "gray-green" layer, and it appears in some areas without any subsequent paint layers, implying that it was a finish coat. Bristow's layer c, which he calls a "deep cream" is currently characterized as a mustard-gold, and is the color that appears under most of the chair rails, the chimney breast, and other areas of wooden paneling discovered in the Inner Hall. It is also the color of the baluster shadow and Greek key soffit, which were discovered inside of the partition wall between the Inner and Outer Halls. The succeeding sections of this report support the notion that the mustard-gold color was the finish layer during Phase 2, when the baluster and soffit were in place instead of the now extant partition wall.

### **Description and Analysis of Paint Samples from the English Garden House**

#### *Samples 1 and 2\**

These samples were chosen for comparison to one another in order to investigate a potential relationship between the overdoor woodwork above the doors to the East and West Rooms in the Outer Hall and the woodwork around the fireplace. The overdoor woodwork is postulated to correspond to the windows that existed in the East and West Elevations prior to the construction of the East and West Rooms. Bristow procured samples from both locations in his 1995 paint study, (Samples numbered 56 and 34, respectively), however, he did not include any detailed analysis of these samples in his report.

Sample 1 is from the scrollwork in the overdoor above the door to the East Room in the Outer Hall and consists of multiple layers of paint on a wood substrate. This sample did not cure well enough for analysis in the field.



Sample 2 was taken from the wood carving of the console at the bottom left of the fireplace in the Inner Hall. This sample also consists of multiple layers of paint on a wood substrate. Sample 2 requires a higher magnification in order to characterize its stratigraphy, and can undergo further analysis in the Architectural Conservancy Laboratory (ACL) Microscopy Laboratory at the University of Pennsylvania. It is recommended that further sampling from these two locations be conducted during future investigations.

*Samples 4 and 5*

These two samples were selected for analysis in order to place the insertion of the chimney stack in the Inner Hall within the chronology of the building's construction.

Sample 4 was culled from the corresponding cornerbead on the right of the same chimney. This sample consists of multiple layers of paint on a wood substrate. Sample 4 did not set in a way that allowed for inspection in the field.

Sample 5 was taken from the Northeast cornerbead of the chimney stack, which is currently located in the modern bathroom. Unlike Sample 4, Sample 5 consists of wallpaper on top of paint layers on a plaster substrate. Sample 5 also requires higher magnification for adequate analysis.

It is recommended that these samples be analyzed in the University of Pennsylvania ACL Microscopy Lab and that these areas be further sampled during future investigations. As physical investigations continued, it became apparent that the chimney stack dates from the Phase I construction due to the integrity of the original ceiling framing around the chimney.

*Samples 6, 7, 9, 12, 13, 15, 20 and 137\**

These eight samples all consist of paint on wood and were taken from various areas within the Inner Hall in an attempt to distinguish the finishes on the paneling and joinery during Phases 2 and 3 of the building chronology.

Sample 6 was taken from the wood paneling above the fireplace in the Inner Hall. This sample is extremely useful to any study of the finishes in the Inner Hall as it exhibits a stratigraphy ranging from the red primer through modern paint layers. Under 200x magnification the red primer, gray layer, and gold layer



are visible, however characterization of the colors in these or any subsequent layers requires greater magnification. It is recommended this be further analyzed in the ACL Microscopy Lab.

Sample 7 was collected from the cornerboard inside the partition wall, above the baluster shadow. This sample exhibits the red primer, gray layer, and gold layer, all of which are visible to the naked eye. This sample did not set in a way that allowed for a photomicrograph to be taken for analysis in the field. It is recommended that this area be further sampled during future investigations in an attempt to characterize the pigments and stratigraphy of finishes during Phases 2 and 3 of our building chronology.

Sample 9 was sampled from the wood panel underneath the plaster and lath above the door to the modern bathroom in the north wall. The gold layer completely disaggregated prior to setting in the mold, and thus the sample did not yield any useful results in regards to the stratigraphy of the layers. However, it should be noted that the red iron oxide layer is visible on this sample.

Sample 12 was taken from the wood paneling on the East side of the chimney, behind the removed chair rail. At 200x magnification the sample exhibits the red primer, gray layer, and gold layer. These layers are visible, where the red primer layer appears to have soaked into the wood cells, whereas the gray layer and one fragment of the gold layer lay on top. Further analysis in the ACL Microscopy Lab will hopefully generate better images with improved color clarity.

Sample 13 was collected from the panel to the left of the door to the modern bathroom behind removed chair rail in the north wall of the Inner Hall. This sample shows the red and gray layers, as well as some fragments from the gold layer, however at 200x magnification a useful image was not possible. It is likely that analysis under higher magnification will result in better images, and it is recommended this be undertaken upon return to the University of Pennsylvania.

Sample 15 was taken from the wood behind the removed chair rail on the east wall. The sample was oriented in such a way that filing and polishing for a useful stratigraphy was not possible. However, the gold finish was visible to the naked eye when culling this sample, lending further credence to the argument that this was the finish during Phase 2. It is postulated that the wood board from which this sample was taken was a reused timber and only served as a nailer for the chair rail. Since the gold finish was not visible, it would be interesting to further sample from this area and determine whether the red



and gray layers are visible beneath the gold, which does not seem to be a necessary finish for such a nailer.

Sample 20 is from the Greek key in the soffit inside the partition wall. There is not enough of the gold layer in this field-set sample to yield a useful image, however the gold layer was clearly visible to the naked eye on the soffit and further supports the argument that this gold layer was the finish during Phase 2 of the building chronology.

Sample 137 was taken from the moulding of the baseboard on the east wall of the Inner Hall. Although this sample was also difficult to extract from the substrate without disaggregating, the layer of green-gray paint is visible under the layers of pink and the modern layer of white. This sample is unique from the other samples that were polished during this campaign as it exhibits dark spots that are oriented horizontally throughout the sample which appear to be dirt lines.

#### *Sample 8*

Sample 8 consists of multiple layers of paint on wood, taken from the top moulding of the chimney breast on the East side of the chimney stack in the Inner Hall. This sample was chosen due to the appearance of multiple paint layers and ease of sampling and while the element was removed during investigation. The sample was not oriented within the mold in a way that allowed for analysis in the field. An attempt can be made at the ACL to cut and polish the two set samples from this area in hopes that one will yield a useful sample.

#### *Samples 10 and 11*

Samples 10 and 11 were both taken from the right side of the East Room door frame in the Outer Hall. Sample 10 is from above the cut in the woodwork, which is approximately level with the chair rail, and Sample 11 is from below the cut. Analysis on these samples was not conducted as the question of why the cut existed in the woodwork became less relevant during the course of our investigation. Both samples will be retained in case they are of interest during future investigations.



#### *Sample 14*

Sample 14 is from the “bamboo stick” applied to where the wall treatment meets the door frame on the West wall of the East Room. This sample was not oriented within the acrylic in a way that it could be sanded and polished for inspection in the field. It will be retained for possible analysis in the ACL Microscopy Lab.

However, these sticks ostensibly once were painted to appear like bamboo to correspond to the hand-painted wallpaper in the East Room. According to Mary Whittington, a former resident of the house, her family removed these when they covered up the wallpaper, re-installed them, and painted them pink to correspond with their wall treatments (Whittington, personal communication).

#### *Sample 16*

Sample 16 consists of the red primer on wood, and was taken from behind the chair rail on the right side of the modern bathroom door on the North wall of the Inner Hall. This sample was taken from an area where the red primer appears to have dripped down the wall prior to the insertion of the chair rail. The sample did not cure properly to analyze the full stratigraphy of the layers, but was helpful in proving the presence of the red iron oxide primer on this location. It is recommended that further samples be taken from this area during future investigations, should any interest exist in characterizing this primer, which according to Ian Bristow exists on much of the early joinery throughout the building, and which was evident in most of our samples from the Inner Hall and woodwork.

#### *Samples 17 and 18*

Samples 17 and 18 both consist of paint on plaster and were taken from the South (partition) wall of the Inner Hall above the chair rail. These samples were selected for comparison as they are from the older and newer parts of this partition wall, and held potential for determining a point in the room’s finishes schemes at which the wall may have been extended. It does not appear that Ian Bristow took samples from this part of the wall during his study, instead his samples were from the plaster in the dado below the chair rail on this wall.

Sample 17 is from the older part of the wall, to the left of the jamb board with baluster image inside the wall. The sample appears to share an identical stratigraphy with Sample 18 which is from the newer infill to the right of that jamb board.



This identical stratigraphy implies that the wall was perhaps re-plastered, or had new plaster applied to some extent on its older side, at the time it was extended to its present size. These samples support Phase 2 of the chronology when the wall would have gone from paneling to plaster.

*Samples 19 and 207*

Samples 19 and 207 were collected from the ceiling of the West Room, and consists of paint and paper on a plaster substrate. These samples revealed the stratigraphy of paint on paper but was inconclusive in determining the construction chronology of this ceiling in the building. Appendix B: Plaster Appendix is more conclusive regarding the construction of the ceiling.

*Samples 101\*, 108 and 134\**

These samples were taken from the chair rail, cornice and cornice architrave in the Outer Hall to compare the paint campaigns in order to determine whether the items were installed contemporary to each other.

Sample 101 was taken from the chair rail on the west wall of the Outer Hall in order to determine whether various pieces of joinery in the Outer Hall may have been imported from another site. The stratigraphy of this sample identically matches that of Sample 134 which implies that both the chair rail and the cornice architrave are contemporaries. After further investigations onsite and the discoveries of miter joints in the various pieces, it is believed that the joinery in the Outer Hall is original to the room and was not imported from another site.

Sample 108 was taken from the upper cornice on the east wall and reveals only two paint colors, a creamish-pink and a thin layer of white. A gray layer is visible on the exposed substrate and may be more clearly visible at a higher magnification..

Sample 134 was taken from the bottom portion of the lower cornice on the north wall. This sample delaminated during the extraction and embedding process, but as seen in the photomicrograph, evidence of the red iron oxide can be seen on the wood substrate. There appear to be three layers of paint, which includes a salmon pink layer that is sandwiched between a cream layer and an off-white/lilac layer.

Due to previous restoration and stripping campaigns of the cornice it is possible that the two areas





sampled for this report were significantly altered prior to sample extraction. If the cornice stratigraphies are of future interest, it is recommended that both cornices be sampled from above the entrance on the south wall where the paint has not been stripped.

*Samples 102\*, 135\* and 136*

These samples were extracted from the overdoor trim on the south entrance on the south wall of the Outer Hall, the north face of the southern entrance door to the Outer Hall, and the door trim on the north wall of the Outer Hall leading to the Inner Hall, respectively. These samples were extracted in order to understand how the various campaigns of the doors related to the rest of the joinery in the Outer Hall.

These samples display similar layers of cream, pink, lilac, and an modern day off-white. The fact that the paint layers on these pieces are identical suggests that the southern entrance door into the Outer Hall was fitted out at the same time that the balustrade was infilled.

*Sample 103 and 116\**

These samples were taken from the north face of the doors in the Privy and Storage/Dressing Room (modern day bathroom and corridor, respectively) leading to the Inner Hall.

Sample 116 displays rich green colors, deep purples and a cream modern white. The two paint schemes of these doors are very different which suggests different levels of use for these two rooms. The colors seen in 116 were not noted elsewhere in the building and could be researched during future investigations.

*Sample 104\* and 110*

These samples were extracted from the trim from the panel above the door of the east wall in the Outer Hall, and the tri-part bead of the cabinet in the east wall of the East Room, respectively. Although these samples do not match exactly in color or thickness of layer, each sample contains a layer of pink on the wood substrate followed by a layer of white. This suggests that both areas of the building could have been painted with similar colors schemes at the same time.



*Sample 109\**

This sample was extracted from the southwest paneling on the west wall of the Corridor. Although the number of paint campaigns appears to be consistent with the number of paint campaigns on other portions of the building, the order of the color sequence is unique to this area. It should be noted that the layer of blue and yellow ochre that are visible to the naked eye on the exposed substrate of the joinery items in the Inner Hall were also apparent here.

*Samples 111 and 112*

These samples were taken from the back panels of each of the cabinets in the north and east walls of the East Room. These samples were extracted in order to verify whether or not the cabinets were installed contemporary to each other. The stratigraphies reveal that they have similar paint campaigns beginning with a green color and then topped off with a modern white. After further physical investigations it is believed that the cabinets were contemporary to each other.

*Sample 118*

This sample was taken from the chair rail on the north wall of the Bathing Room. This sample was taken in order compare the paint campaigns on the chair rails of the Inner Hall and Bathing Room for similarities. There are three visible layers of paint on this sample, that are visible at 60x magnification. This sample, however, bares no similarities with Sample 101 from the Outer Hall chair rail. Sample 139 from the chair rail in the Inner Hall did not cure in time for in-field analysis. It is recommended that both the chair rail in the Inner Hall and Bathing Room be resampled if the decoration of the chair rails is of interest to future investigations.

*Samples 201, 202 and 209*

These samples are paint on a plaster substrate and were extracted from the north and east walls of the Outer Hall. These samples appear to share an identical stratigraphy which implies that these walls were installed at the same time and the paint campaigns evolved simultaneously throughout the building's history.

*Samples 3\*, 203 and 205-206*

These samples were taken from various locations in the Inner Hall to understand how the alterations in the plasters of the room would be reflected in the paint layers. Although Sample 3 is located on a wood



substrate and all of the other samples are located on plaster, there appears to be a direct correlation between the stratigraphies.

Sample 3 was taken from the cornerbead on the left of the chimney in the Inner Hall and consists of multiple layers of paint on wood. At 200x magnification the red primer, gray layer, and gold layer are visible, however characterization of the subsequent paint layers requires higher magnification. It is believed that the broken pieces of the first layer on Sample 3 are the blue color that is visible on the exposed substrate on the joinery through the Inner Hall.

Samples 203, 205-206 were taken from plaster substrates in the Inner Hall and all appear to have the similar stratigraphies from the pink layers to the present day. The first layers of 205 and 206 appear to be more similar to each other than to 203, however, the plaster for each sample are from different plaster campaigns. Although the paint stratigraphies are similar, the noted differences in the plaster at these locations suggests that there may have been a campaign where the plaster may have been the finish coat.

#### *Samples 210 - 214*

These samples are paint on plaster and was taken from east of the door in the north wall of the Outer Hall. The later campaigns in the stratigraphy of this sample are similar to samples 201, 202, and 209, however the first two layers are notably different. The first layer in this sample begins at the second layer on samples 201, 202, and 209. The paint stratigraphy on this sample supports the chronology of the partition wall between the Inner and Outer Halls being infilled soon after the paneling in the Outer Hall was replaced with plaster.

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ENGLISH GARDEN HOUSE AND FRENCH GARDEN HOUSE

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*Notes*

1. Bristow, 'Mount Edgcumbe, the English Garden House: Report on an investigation of paint samples for English Heritage', 1995'. It should be noted that no previous paint analysis report existed for the French Garden House.
2. In 2007, first attempts using "Le Silk Shoppe® Acrylic Water Kit" proved unsuccessful as the acrylic, even when fully cured, did not set hard enough for subsequent sanding and polishing. Later attempts using "Gedeo® Crystal Resin" were successful. In 2008, a combination of one part Buehler® Epoxicure Hardener (No. 20-8132-008) and five parts Buehler® Epoxicure Resin (No. 20-8130-032) was used.
3. Bristow 9.
4. Bristow 10.



## Plaster Analysis

### **Introduction and Objectives**

In conjunction with other physical and archival evidence, samples of interior plaster and exterior stucco were strategically extracted from the building for visual analysis to help corroborate the construction chronology of the building. Analysis was conducted by identifying similarities and differences in composition in order to gain a better understanding of the sequence of construction, expansion and alteration.

### **Methodology**

Interior plaster and exterior stucco samples were extracted at targeted locations including surfaces believed to represent the earliest periods of construction, as well as those assumed to represent later phases of expansion and modification. Samples were extracted using a chisel and hammer, and were then inspected in the field. These samples were compared in both natural and artificial light, and then grouped based on the size, shape and density of their aggregate, the color and consistency of their matrix and the type of binder used. The samples were labeled based on their location in the building and their hypothetical relevance to construction chronology.

Due to limited amount of time on site, chemical analysis of plaster samples was not carried out, but should be considered as a part of future investigations in order to verify these visual findings. In addition, a Munsell color chart was unavailable for color comparison, and the classification of sample colors is based on the general appearance of typical colors. All samples were photographed and located on a plan for identification.



### **Description and Analysis of Plaster and Stucco Samples from the English Garden House**

After visual analysis of the samples it appears that there are seven plaster campaigns and two stucco campaigns<sup>1</sup>. Below is a description of where the plaster or stucco samples were located and how that relates to the construction chronology of the building.

#### *Campaign A (Figure P1)*

*Plaster : Samples 1-3, 13-17, 20, 28 and 29a*

Plaster in this campaign is believed to be the oldest and probably the original interior plaster in the building. Samples that appear to be of this campaign were extracted from the ceiling behind the cornice in the Inner Hall, the modern bathroom, and in the Outer Hall. Plaster in this campaign is characterized by its rich orange-cream matrix surrounding moderate to large pieces of a white, chalk-like aggregate. The plaster is further bound together with both strands and chunks of dark orange hair.

#### *Campaign B (Figure P2)*

*Plaster : Samples 4-5, 10, 26 and 26b*

Plaster in this campaign is similar in aggregate to *Campaign A*, but is notably different in matrix color and density of aggregate. Samples of this campaign were found in both the Inner and Outer Halls. The differences between this plaster and that of *Campaign A* support the chronology of Phase II, when it is believed that the partition wall was changed from original paneling to plaster.

#### *Campaign C (Figure P3)*

*Plaster : Samples 6-9, 10a-12, 25b, 26a, 29 and 30-31*

The plaster in this campaign is characterized as having a bright white top coat and a medium gray basecoat. Samples of this campaign were located in the walls and coved ceiling of the Outer Hall, the Inner Hall, and the ceiling of the West Room. The similarities of these samples support the development of Phase III in the chronology when the East and West Rooms were added at the same time that the balustrade opening was infilled.

#### *Campaign D (Figure P4)*

*Plaster : Samples 30c, 33-34 and 36*

The plaster in this campaign is characterized as having a dark gray matrix that is comprised of densely packed rock fragments. Samples of this campaign were located on the north and west walls of the Bathing



Room. The similarity of the plasters in these locations suggests that the alcove in the west wall of the Bathing Room was added during the same plaster campaign.

*Campaign D (Figure P4)*

*Plaster : Samples 30c, 33-34 and 36*

The plaster in this campaign is characterized as having a dark gray matrix that is comprised of densely packed rock fragments. Samples of this campaign were located on the north and west walls of the Bathing Room. The similarity of the plasters in these locations suggests that the alcove in the west wall of the Bathing Room was added during the same plaster campaign.

*Campaign E (Figure P5)*

*Plaster : Sample 21*

The plaster in this campaign is located in the ceiling of the Kitchen. The red color of the matrix and the consistency of the aggregate is unique to this area of the building which supports the notion of the Kitchen being added during a separate construction campaign than other areas of the building.

*Campaign F (Figure P6)*

*Plaster : Sample 32*

The plaster in this campaign is located in the southwest corner of the East Rear Room.

*Campaign 1 (Figure P7)*

*Stucco: Samples 18-20 and 22-25*

These samples are believed to be from the original exterior stucco of Phase I of the building. Visual analysis reveals that the top coats of these samples are directly connected with the base coats of the interior plaster samples within this campaign.

*Campaign 2 (Figure P8)*

*Stucco : Sample 25a and 30b*

Stucco from this location was characterized by having a light brown hard, dense aggregate top coat on top of a less densely packed aggregate basecoat. These samples are believed to have been part of the original exterior scoring on both the Bathing Room and the Conjectural East Wing. The difference in stucco color and aggregate between these walls and those of the Phase I exterior walls support the construction



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chronology of the two wings being added in Phase II.





**Figure P1:** Photograph of Sample 15 depicting typical consistency of plaster within Campaign A. *Source: University of Pennsylvania.*



**Figure P2:** Photograph of Sample 10 depicting typical consistency of plaster within Campaign B. *Source: University of Pennsylvania.*



**Figure P3:** Photograph of Sample 11 depicting typical consistency of plaster within Campaign C. *Source: University of Pennsylvania.*



**Figure P4:** Photograph of Sample 33 depicting typical consistency of plaster within Campaign D. *Source: University of Pennsylvania.*



**Figure P5:** Photograph of Sample 21 depicting typical consistency of plaster within Campaign E. *Source: University of Pennsylvania.*



**Figure P6:** Photograph of Sample 32 depicting typical consistency of plaster within Campaign F. *Source: University of Pennsylvania.*



**Figure P7:** Photograph of Sample 19 depicting typical consistency of stucco from the first campaign. *Source: University of Pennsylvania.*



**Figure P8:** Photograph of Sample 25a depicting typical consistency of stucco from the second campaign. *Source: University of Pennsylvania.*

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*Notes*

1. The number of campaigns is based solely on the samples taken. More plaster campaigns may exist within the building than what is specified in this section.



## Conclusions of the Investigations at the English Garden House

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## Statement of Preservation Philosophy

The high level of cultural and architectural significance of the English Garden House within the context of eighteenth-century English landscape garden history and as a contributing resource to the Mount Edgumbe Estate justifies the utilization of this structure as a Landscape Interpretation Center and Museum. Adaptation of the building for commercial or residential purposes would inhibit an adequate interpretive function of the site. Adapting the structure for primary use as a museum and interpretive center satisfies the needs and goals of Mount Edgumbe Park by limiting the negative impact on historic fabric, providing for disabled accessibility and allowing for sufficient public access.

Restoration and conservation efforts necessitated by a museum conversion benefits the interpretive value of the site. Installation of a small ramp on the west side entry of the building allows for disabled access and has a negligible impact on historic fabric. Of the proposed uses for the building, the museum and interpretation center scheme allows for regular visitor access and serves the interpretive requirements of the site.

Use of the English Garden House as an interpretation center and museum requires paid staff or volunteers to sustain regular operating hours, a financially and logistically problematic situation. The Park prefers that buildings are able to sustain themselves financially, making the issue of income generation for a museum and interpretive center potentially problematic. Unable to generate as much revenue as a commercial or residential tenancy, a museum and interpretation center could achieve some monetary recuperation by charging admission to the English Garden House and/or charging for guided tours of the gardens and landscape. Special events or exhibitions at the English Garden House broaden the appeal of the site to a wider audience and thereby enhance the economic viability of the site. The museum and interpretation center proposal harmonizes with existing expansion and development of Mount Edgumbe Estate facilities near the main house, as well as an emerging marketing scheme for Grade I gardens in Cornwall and Devon. As such, despite the obstacles of funding and staffing necessitated by conversion of the English Garden House to a museum and interpretation center, the high degree of integrity and



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importance of the building and its relationship to the broader cultural landscape justifies this adaptive use scheme.

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## Recommendations for Treatment

### Structural Concerns

All parts of the building should be retained, as all are reflective of the continued development of the Mount Edgumbe estate.

- To protect the fabric of these rooms from moisture damage, the soil grade at the rear of the house should be lowered immediately. Archaeological investigation showed that the original level of the soil was approximately 18 inches below today's levels. The continued presence of damp soil against the walls of the building will continue to deteriorate the masonry and woodwork it comes into contact with.
- The soil grade at the front facade of the house presents similar difficulties and covers the original plinth and step shown in the Badeslade engraving. Due to the presence of shrubbery and landscaping, it would be necessary to first study the potential impact of any work done in this area.
- It is recommended that the leaking skylight in the Outer Hall be repaired immediately. The rain that soaks through the board covering this skylight threatens to damage the original flooring, recently conserved and replaced in the mid 1990s.

### Restoration of Decor

Several distinct building campaigns are evident at the English Garden House, making restoration to any one period impossible without excessive demolition. In order to preserve the most fabric while accurately showing the building's growth over time, it is recommended that each room be restored to a chosen point.

- The Outer Hall and Inner Hall, both part of the original Phase I, structure, should be returned





stylistically to the period at which they reached their highest level of decoration. This would involve removing the infill obstructing the balustrade, and restoring the color scheme from this period.

- The East and West Rooms that flank the Outer Hall should be restored to the period of their construction in the early 19th century. Much of the original woodwork in the East Hall remains, but the cherry wallpaper is, most likely, not original. Further investigation may offer more insight into its original decor.
- The Tub Room is one of the most interesting features of the house, but the time constraints of the 2008 investigations made it impossible to determine whether the roof was glass or slate. This should be studied more thoroughly and the original roofing of the room restored.
- Remaining rooms should be repaired and made fit for use but do not require any specific decoration. Although they are a part of the building, they do not represent important stylistic periods and may be of more use in servicing the Outer and Inner Halls and the East and West Rooms.

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## Recommendations for Interpretation and Use

The interpretation matrix, included on the following page, analyzes the pros and cons of five conjectural scenarios for future interpretation and use of the English Garden House. Based on conversations with Park Manager Ian Berry regarding the Park's goals and needs for the property, seven criteria for weighing the suitability of suggested proposals emerged:

- Extent of impact and/or change to historic fabric resulting from adaptation to a new use
- Accessibility for disabled visitors
- Accessibility for the general public
- Potential for interpretation of the English Garden House and surrounding gardens and landscape
- Amount of monitoring necessary to secure and protect the site
- Staff requirements for new uses of the building
- Potential of the new use to generate income for the Mount Edgcumbe Estate

# Recommendations for Interpretation and Use of the English Garden House

	Rental: Special Events	Rental: Business Tenancy	Rental: Housing	Landscpe Interpretation Center and Museum	Other Museum Use
Impact/Change	Low impact for adaptation to new use Landscape modification for vehicular access required	Moderate impact for adaptation to new use with conversion of later additions to service spaces, such as toilets or kitchens Increased usage poses risk to delicate decorative elements	Moderate impact for adaptation to new use with conversion of later additions to service spaces, such as toilets or kitchens Increased usage poses risk to delicate decorative elements	Moderate impact for adaptation to new use Restoration and conservation work required	Low impact for adaptation to new use
Disabled Access	Disabled access can be accommodated	Disabled access required	Disabled access can be accommodated	Disabled access required	Disabled access required
Visitor Access	Limited public access	Somewhat limited public access	No public access	High public access potential	High public access potential
Interpretation	Minor interpretive function - Interpretation panels could be incorporated into adapted use scheme	Minor interpretive function - Interpretation panels could be incorporated into adapted use scheme	No interpretive function	Major interpretive function - Focus on integrity and significance of architectural and landscape features of the EGH and surrounding gardens - EGH could serve as starting point for guided tours of landscape and gardens	Minor interpretive function for the English Garden House - Interpretation panels could be incorporated into adapted use scheme
Monitoring	Monitoring needed when not in use and possibly when in use as well	Monitoring needed when not in use Monitoring while in use not required if operated by a trusted tenant	Monitoring while in use not required if operated by a trusted tenant	Monitoring needed when not in use Public access requires monitoring while in use	Monitoring needed when not in use Public access requires monitoring while in use
Staffing	Staff potentially necessary	Staff provided by business or the Park	Staff not necessary	Staff or volunteers provided by the Park	Staff or volunteers provided by the Park
Income Generation	Income-generating use	Income-generating use	Income-generating use	Income-generating use - Admission charges for EGH tours and/or guided walking tours of the landscape and gardens	Income-generating use - Admission charges



The following points summarize the pros and cons developed from the interpretation matrix:

### **Impact/Change**

Adaptation to a new use ideally involves low impact and little change to fabric.

- Special events or high-end luxury rental requires extensive landscape alteration to allow for vehicular access.
- Restoration and conservation of the English Garden House for a museum and interpretation center has moderate impact on historic fabric and allows for greater understanding and interpretation of the site.

### **Disabled Access**

Achievable with all proposed uses.

- Required for the Landscape Interpretation Center and Museum due to public access requirements.
- Exemptions for historic buildings allowed if changes threaten to damage essential historic fabric.

### **Visitor Access**

- Special events or high-end luxury rental limits accessibility by the greater public.
- Business tenancy allows public access but subjugates interpretation component of the site.
- Visitor access impossible or too sporadic if used as a private residence.
- Museum and/or interpretation center allow for greatest public access and interpretive functions.



## **Interpretation**

High significance and integrity of the English Garden House necessitates a significant interpretive function for the site.

- Interpretation must link history and evolution of the English Garden House with that of the gardens, landscape and estate.
- Interpretation must incorporate connections to contemporary sites and developments in the region.
- The English Garden House could serve as a starting point for guided tours of the greater historic landscape.

Park open to idea of developing interpretive facilities for activities unrelated to the estate, the English Garden House or landscape, such as a maritime archeology museum or diving center for the greater Cornwall/Devon region.

- Potential for this approach to facilitate greater use and higher attendance of the site.
- Due to architectural and cultural significance of the English Garden House, adaptation to museum or interpretive center unrelated to the English Garden House and the landscape is inappropriate.

## **Monitoring**

The English Garden House requires careful monitoring regardless of use.

## **Staffing**

Expense of onsite staff must be justifiable.

- Mount Edgcumbe has a core staff of 13, up to 30 in summer.
- Large pool necessary for successful volunteer-operated facility (as a general rule, a pool of ten volunteers for each volunteer needed in the field).

## **Income Generation**

Site must sustain itself economically.



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Special events, high-end luxury rental, business tenancy, or private housing generate more income than museum or interpretation center functions, yet restrict public access and significant interpretive functions of the English Garden House.

- Legislation allows for purchase of government-owned property by rental tenants, so private housing arranged through business tenancy or rental to staff through an employment contract.

Possible income generation from admission charges for English Garden House tours and/or guided walking tours of the landscape and gardens.

- Special events or exhibitions increase appeal to a wider audience beyond architecture and landscape enthusiasts, thereby generating additional revenue.

Current development of a marketing group for Grade I gardens in Cornwall and Devon will attract higher-level patrons.

- Conversion of stables and supporting buildings behind main house to host these activities.
- Opportunity for greater visitor pull to gardens and the English Garden House.

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## Recommendations and Suggestions for Further Research and Investigation

The following list of recommended research and investigation has been compiled based on issues that remain unresolved following the 2007 and 2008 investigations. Physical evidence discovered during the 2007 and 2008 investigations have led to a developed chronology of construction, however, specific dating of such construction phases has yet to be finalized. Further investigation and interpretation of archival resources would be beneficial to creating a formal timeline.

### Archaeological Surveys

- Full archaeological survey is necessary to confirm the existence of an east room (corresponding to the existing bathing room), its size and its layout – such findings will influence interpretation of archival quotes surrounding chronology and interior space organization.
- Survey should also look for original surface grade- influence for recommendations for dealing with rising damp issues.
- The current archaeological evaluation trench has a depth of twenty to twenty-five inches and is recommended to be excavated at least another ten inches as well as expanded outward to encompass the area suspected to be the east room.
- An additional survey should be conducted to the west of the English Garden House to confirm the source of the bathing room's water supply – piping extensions, main tanks, formal heating system, etc.
- A survey of the grounds surrounding the back building should be conducted to understand its possible relation to the original brick wall of the Wilderness Garden (of which the French Garden House has been constructed against).



## Room-by-Room Issues of Inquiry

### *Outer Hall*

- Connection between original Outer Hall window mouldings (mouldings currently above East and West Room door mouldings) and Inner Hall fire place consoles – stylistically similar to architect Thomas Edwards’s Princes House, Truro.
- South, east, and west wall finishes – evidence of paneling? Paint scheme colors and timeline? Ceiling skylight – date of glass? When was it installed? Did something else exist before – i.e. painting, plaster rosette, chandelier, etc.?

### *Inner Hall*

- Installation of east wall window – confirm date.
- Installation of skylight – confirm date.
- West wall high circular window and doorway to bathing room – plaster matches need further analysis to confirm or deny the coexistence of these architectural elements.
- Wood board below chair rail of east wall – original to space? Possible wainscoting? Why is it only on east wall?
- Fireplace – Research firebaskets and possible original configuration of internal fireplace design.
- Connection to East Room – investigations of the east wall indicate no former door opening, where would there be access to possible east room from Inner Hall? Would there even be access from the Inner Hall (servants and social politics)?
- Toilet and “new” tub area – when were these areas formally developed to their current state? When was the skylight introduced?
- “Privy” area – can this be a definitive, confirmed use?
- Confirm paint scheme colors and timeline.





### *Bathing Room*

- Original ceiling – would a ceiling exist along the slope or would it be flat across and rather low? Is there evidence supporting a possible glass roof?
- Wall finishes – nailers support paneling, however, any indication of multiple phases, stucco and paneling together, etc?
- Niche – original, redone, or a later installation? How would dolphin spout be installed otherwise?
- Cabinetry – confirm date.
- Reconfiguration of roof – confirm date.
- Installation of skylight – confirm date.
- Installation of north wall window – confirm date.

### *East Room*

- Fireplace – further investigate its original configuration, verify service to possible East Room behind.
- Installation of cabinet above fireplace – original to east wing construction? Possible installation post-removal of east room? Part of ventilation design scheme?
- Wallpaper – confirm date.
- East wall cabinetry – confirm date.
- Flooring – any indication of previous flooring?

### *West Room*

- Flooring – any indication of previous flooring?



*Kitchen*

- Chronology – needs to be established.

*Back Building*

- Chronology- needs to be established.
- Purpose – “boiler room” for bathing room? Service building, i.e. previous kitchen?
- South wall – investigate connection to original brick wall of property, still in existence as part of French Garden House.

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Architectural Investigations and Archival Research

## English Garden House and French Garden House

Mount Edgumbe House and Country Park

Prepared by the 2007-2008 European Conservation Summer School

*Volume II of II*

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Architectural Investigations  
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# French Garden House

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## Overview of History

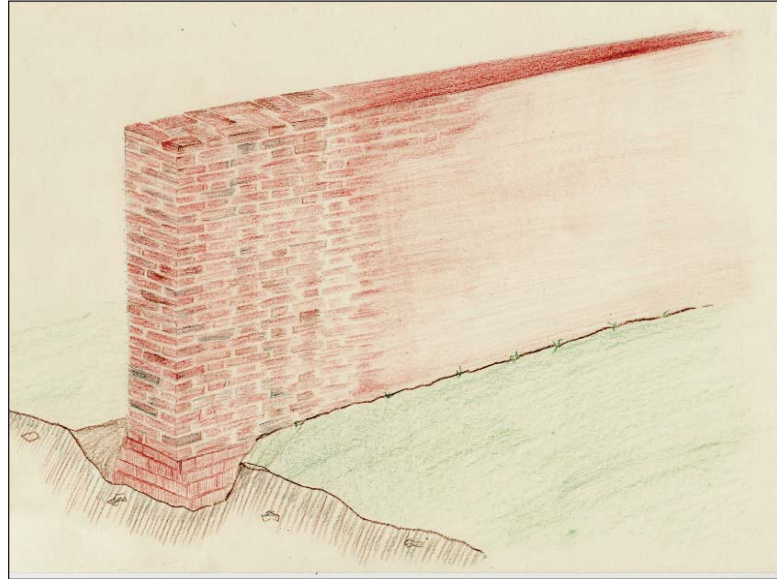
Due to the lack of documentary evidence, it is difficult to establish a precise chronology of the construction history of the French Garden House. However, using physical and archival evidence along with historic precedent, a phased construction chronology can be determined. A number of recently published reports attempt to establish a baseline understanding of how the building progressed; these reports explore both archival and physical evidence to draw their conclusions. Dr. Pat Hughes' 2003 Conservation Plan for Mount Edgcumbe provides an extensive account of the available archival resources, including several accounts that may reference the French Garden House site. The Historic Environment Service's 2004 Building Recording report by Eric Berry provides a preliminary assessment of physical evidence to establish several building phases.

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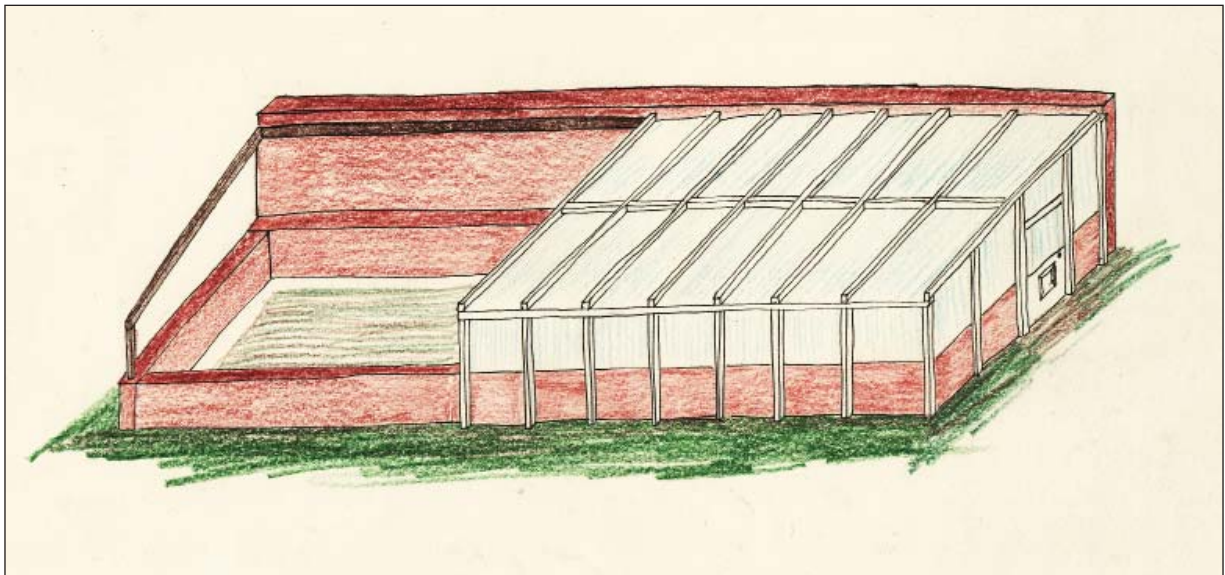


## Overview of Construction Chronology

The French Garden House has evolved in three distinct phases: a garden wall, a greenhouse, and a garden house (*Figures 55, 56,, 57 and 58*). The Building Recording report put forth the idea that the current building was constructed upon an existing garden wall. A garden wall that once existed on the property appears on early maps. This wall of Flemish bond brickwork was truncated and adapted for use in a typical 18th century greenhouse in the second phase, complete with a rear flue heating system. The last phase formalized the building into a true garden pleasure house, with a central octagonal room flanked on either side by conservatories. Other minor changes occur during this third phase, but the footprint remains the same. An examination of the physical structure and remaining evidence on and within the building supports these three phases.



**Figure 55:** Artistic rendering of the first phase original garden wall and foundation, showcasing flemish bond brick work. *Source: University of Pennsylvania.*

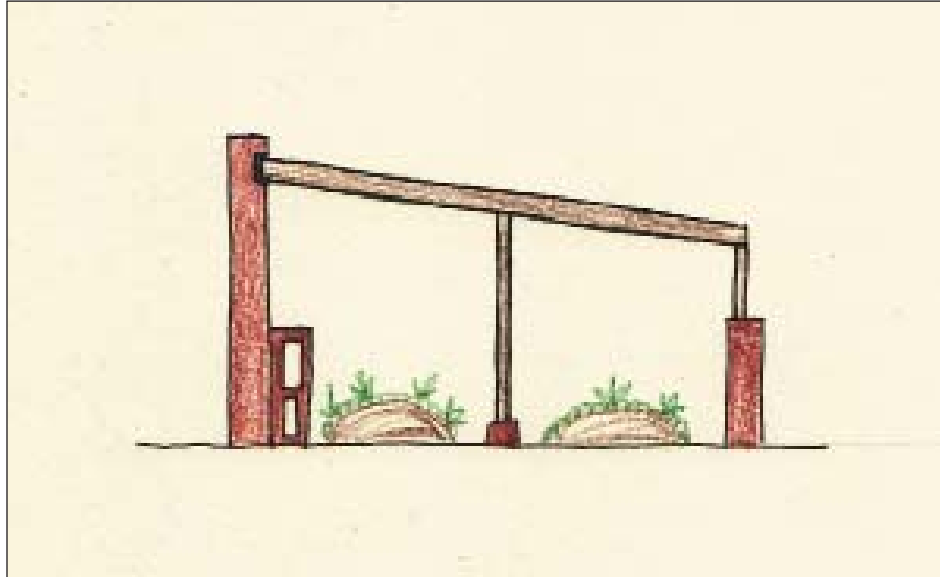


**Figure 56:** Artistic rendering of the second phase greenhouse, showing flue along rear wall, side entrance door, and glazed roof and side walls. *Source: University of Pennsylvania.*



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**Figure 57:** Section of greenhouse. *Source: University of Pennsylvania.*



**Figure 58:** Artistic rendering of third phase garden house, with octagonal room, apse, and flanking conservatories. *Source: University of Pennsylvania.*



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# Phase I

Garden Wall

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### *Garden Wall*

A garden wall that may be the French Garden House's original rear wall appears on a 1729 map of the Mount Edgcombe estate as well as on Badeslade's 1737 engraving (*see Figure 3*). Several pieces of physical evidence suggest an existing wall was later incorporated into a structure. The Flemish bond that runs much of the length of the wall disappears on the upper courses which appear to have no discernable pattern (*see Photo Mosaic of Rear Wall in Appendix*). This change delineates the original wall height from the later expansion. As suggested by Eric Berry, a typical garden wall follows the grade of the land. An examination of the rear wall brick coursing reveals a slight incline of the original section as one moves east to west. Clearly visible on the top of the wall are brick courses added to level it for use as a structural element in the greenhouse. Re-grading on the east side of the rear wall has revealed several courses of brick foundation that continue past the current wall which supports the idea that the original wall was longer. The west and east walls clearly abut the garden wall (*Figures I.1 and I.2*). This abrupt joint would not have been used if the three walls were built as part of a single structure.



**Figure I.1:** East wall of French Garden house. The butt joint between the east and rear wall is clearly visible - an indication that the side was added onto the rear wall. *Source: University of Pennsylvania.*



**Figure I.2:** West wall of French Garden House. Two butt joints are visible. The joint on the left shows where a buttress was added later in construction, and the joint on the right shows the intersection between the original wall and the west wall. *Source: University of Pennsylvania.*

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# Phase II

## Greenhouse



### *Greenhouse*

The building of the greenhouse must occur after 1737, the year of the Badeslade engraving. The garden wall was truncated on either end to form the rear wall of the greenhouse. Greenhouses were common for an estate of this size, and the Edgcumbe's gardener Thomas Hull was known to be an expert citrus grower. A 1757 letter from Thomas Hull advises Henry Fownes Luttrell at Dunster castle on the design of a greenhouse. While the letter does not directly reference the Edgcumbe property, it seems likely that Hull had a greenhouse on site at some point during his tenure from 1731 to 1783. Numerous pattern books for greenhouses, hothouses, and other fruit-growing structures were published in the early to mid-eighteenth century and were particularly in vogue in England as the popularity of cultivating exotic plants and fruits flourished.

A review of period literature of greenhouse gardening uncovered many recommendations and designs for various forms of greenhouses. Using these historic sources combined with physical evidence, we were able to establish a general idea of how the greenhouse may have been built. Published in 1823, George Tod's "Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c., recently built in different parts of England" provided several examples of period greenhouses (*refer to Figures 58 and 59 on the following pages*).

The theory is that the greenhouse was built using the slightly raised and truncated existing garden wall with low side and front walls with glazing on the upper portions of those walls. The entire roof would have likely been glazed. A small side door would have provided access to the building. At this point, the independent rear flue system would have been added, along with an exterior shed or lean-to to shelter the stove and provide storage space for firewood, seed, and other gardening necessities (*Figure II.1*).

When the original garden wall was raised, it was leveled to accommodate for the new greenhouse. Several courses were added to the roof line and a horizontal ledger was installed in a recess in the south side of the wall. This ledger would have supported the rafters of the greenhouse roof. Investigation of a few unusually laid courses revealed an infill area that does not key into the wall, implying that that a pocket for this ledger was later infilled (*Figures II.2 and II.3*). The pocket for this frame is three brick courses high and is still visible on the inside of the rear wall. The coursing above this pocket is clean, Flemish bond, some of the neatest brickwork in the entire building (*Figure II.4*).

Rendering greenhouse walls in white was a common practice to maximize sun reflection and heat, and



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the greenhouse was likely rendered as bits and pieces of plaster can be found on most surfaces, both interior and exterior. The only portion of the building lacking evidence of previous renders is the careful coursing above the infill layer, implying that these carefully laid bricks were meant to be seen from the exterior.

The Flemish brick coursing on both side walls tends to be fairly regular along the bottom four feet as compared to the rest of the wall, which provides evidence for the existence of low side walls (*Figure II.5*). It is assumed that a low front wall and a glazed roof were installed, a design common of the period in England. Small side doors were common features of greenhouses, and physical evidence remains of its existence.

The east wall shows evidence of a ground to roof opening; however the northern seam runs the entire height of the wall with brick closers while the southern seam is clean with closers only on the top three quarters (*Figure II.6*). Closers are cut bricks used to end cleanly the pattern in a row of bricks and would be used if the intention was to end a wall. The bottom quarter of the southern seam is not consistent with any coursing pattern. This implies that the small door was present in the low wall using only the northern seam as one edge. When the larger door was installed and the wall raised, the northern seam was continued cleanly but part of the low wall had to be removed, evidenced by broken bricks instead of closers.

The use of independent, two-chambered flue systems was very common in greenhouses of the period. The remains of the flue section of the French Garden house appear quite similar to the flues published in “Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c.” with a large upper chamber for hot air supply and a smaller chamber for cool air return (*Figure 60*). The top cavity has bricks laid on edge such that the heat can more easily move into the greenhouse (*Figure II.7*).

Investigations on-site also revealed evidence for a lean-to structure on the rear of the building. Many greenhouse designs of the time included a small rear structure to shelter the stove and perhaps serve as a seed shed or storage space for firewood. Early nineteenth century maps of the French Garden House show a lean-to footprint. A shadow is visible around where the stove opening is located and mortar flashing and slate remains were observed along the top of the wall in this section (*see Photo Mosaic of Rear Wall in Appendix and Figure II.8 below*). Further evidence includes a wall anchor that held a ledger

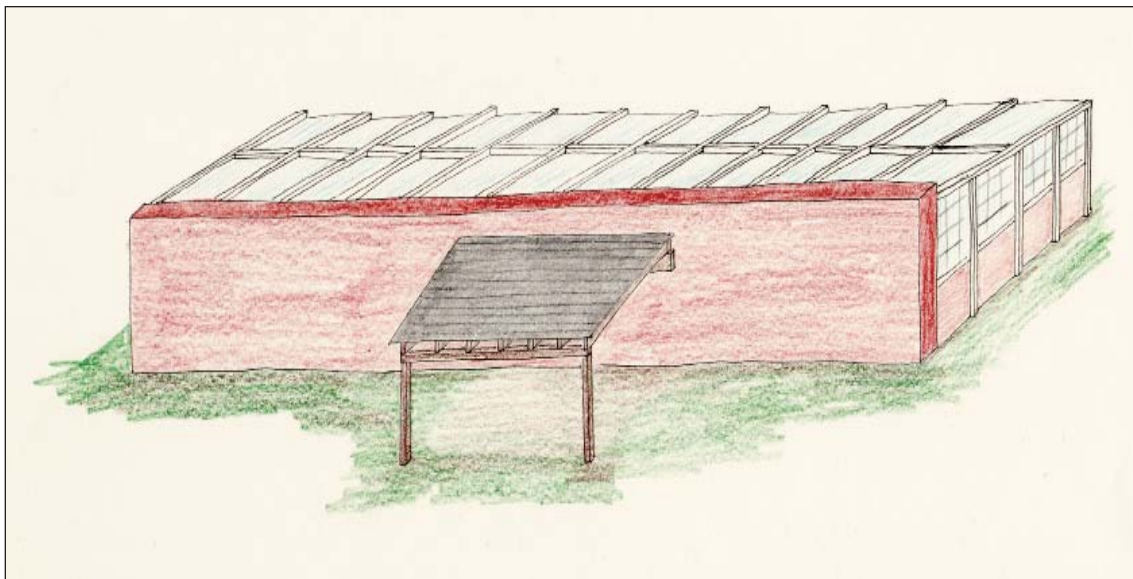


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for the roof frame and several replacement bricks that may infill where framing members entered the wall to form a barrier wall to the northwest wind (*Figure II.9*). The shed was likely closed, but the only remaining physical evidence of the structure is of the roof and rafters. The existence of a lean-to implies that the stove for the heating system was an exterior feature, stoked on the outside and heat directed in. The location and design of the chimney could not be determined.

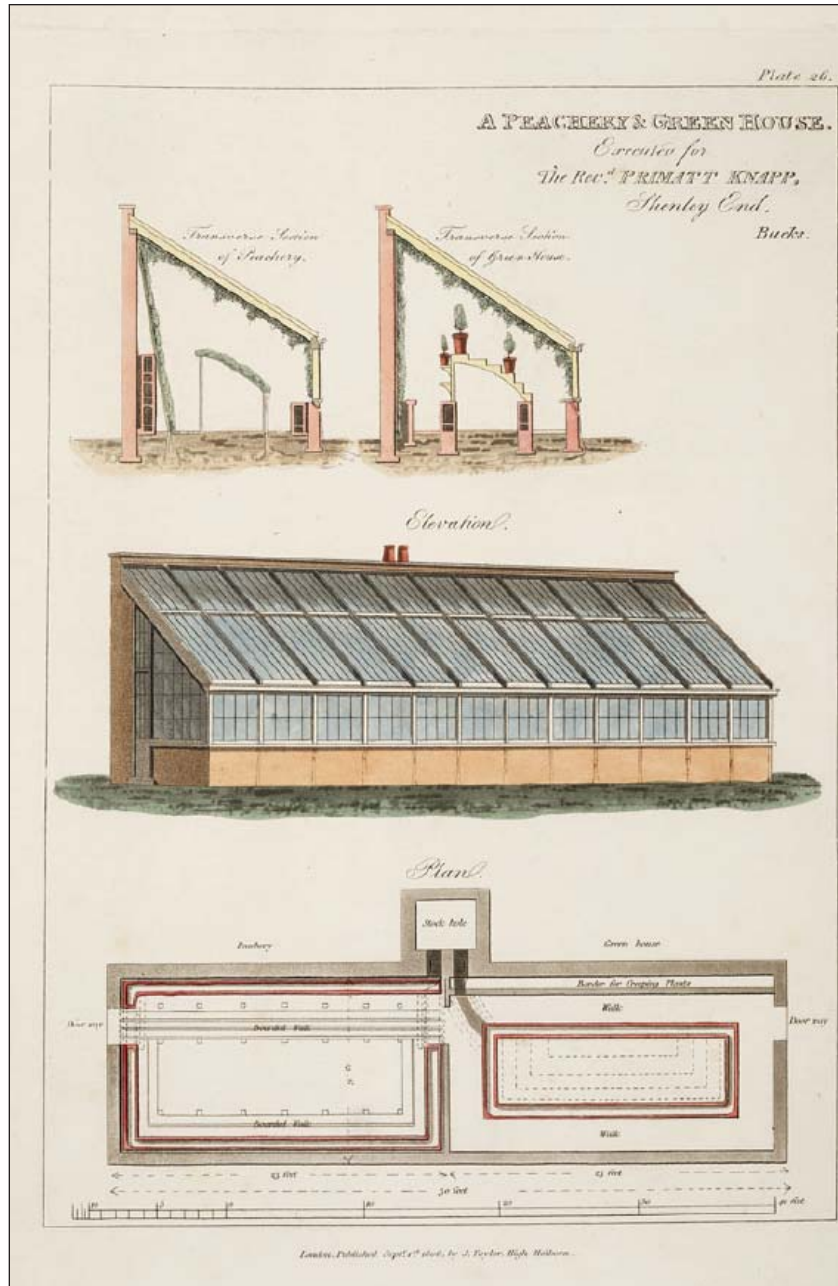
The unusual footprint of the garden house points to the adaptation of a former structure. The building appears symmetrical from the front, but in fact the rear wall is slightly longer than the front wall on the east end of the building. To create symmetry from the front of the building while still making use of the stove built for the greenhouse, the east wall was canted to create a shorter front wall, further evidence that the side walls were in existence before the third phase design (*Figure II.10*).



**Figure II.1:** Artistic rendering of the rear of the greenhouse, featuring the slate-roofed lean-to. *Source: University of Pennsylvania.*



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**Figure 58:** Plate 26 of Tod's Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c., recently built in different parts of England, which shows a greenhouse with a central stove, independent rear flue system, and glazed roof-characteristics similar to the hypothetical greenhouse at Mount Edgumbe. *Source: English Heritage.*





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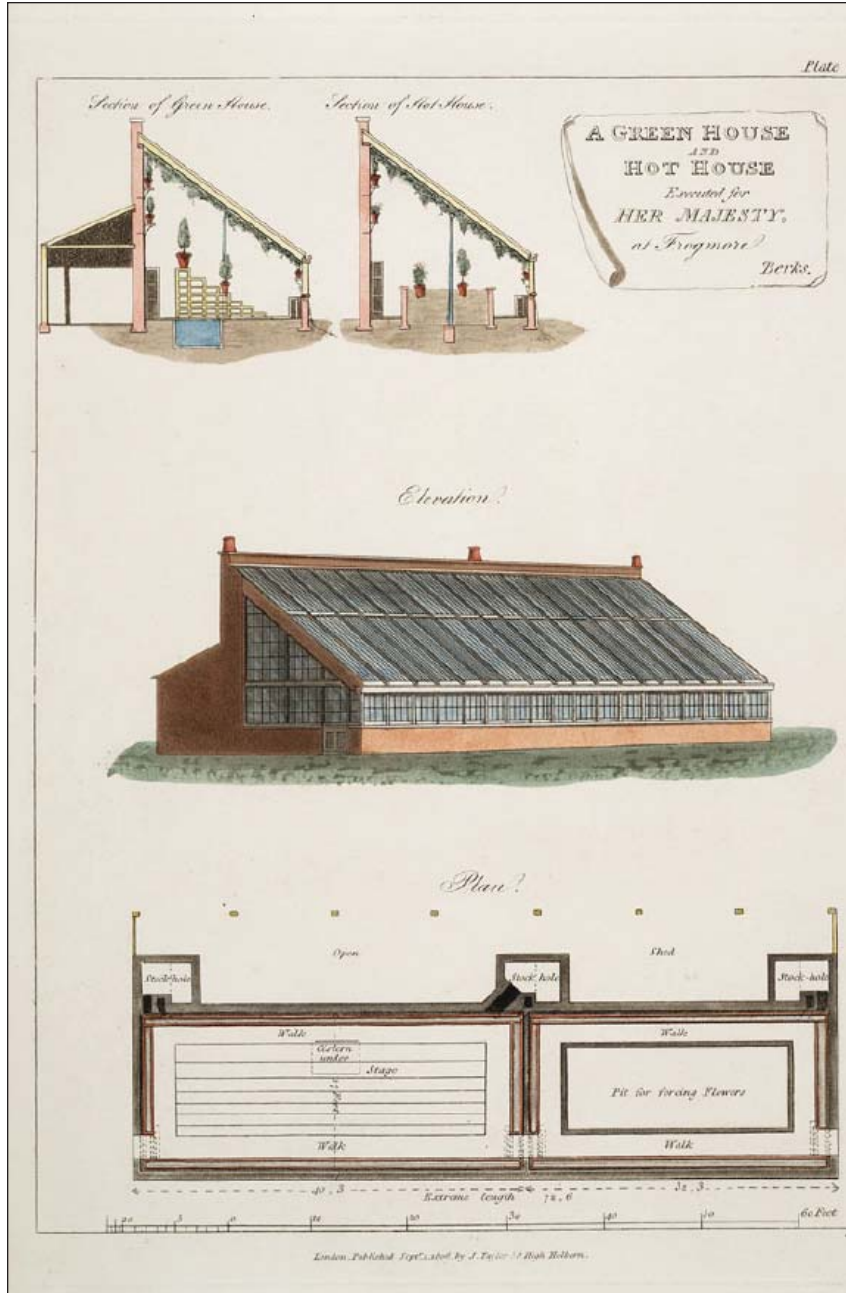


Figure 59: Plate 19 of Tod's Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c., recently built in different parts of England, showing a rear shed. Source: English Heritage.



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**Figure II.2:** These courses of brick, the bottom row containing the broken faced brick and the course above it containing the bricks laid on edge, indicate the section of the wall that was infilled. *Source: University of Pennsylvania.*



**Figure II.3:** Wall with portion of infill bricks removed. There are no obvious places where the removed bricks would have keyed into the wall, indicating that they were later infilled. *Source: University of Pennsylvania.*



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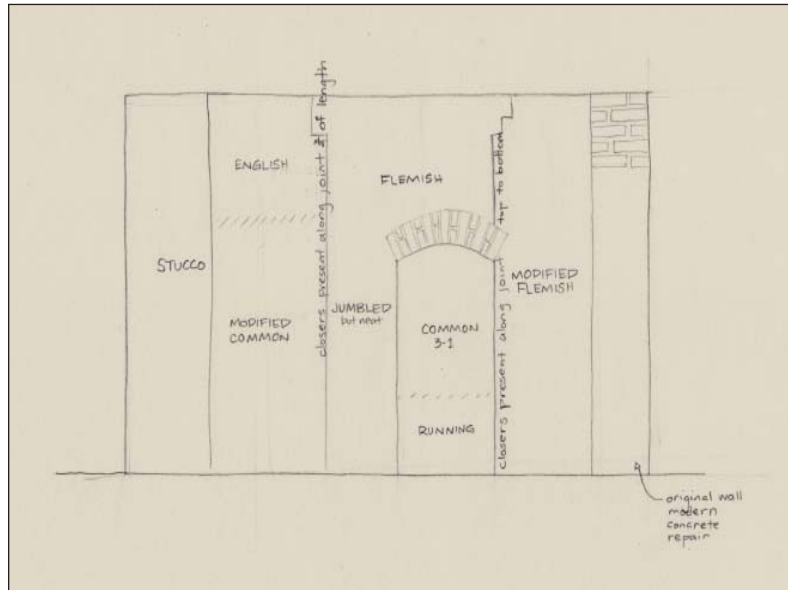
**Figure II.4:** The clean Flemish brick work is clearly visible above the infill layer. The bottom course of the infill contains the broken faced brick. To the right of this brick, the infill portion contains three courses and to the left only two. *Source: University of Pennsylvania.*



**Figure II.5:** Illustration of the different brick bond work on the west wall. Note the consistent Flemish bond along the bottom portion of the wall. Solid lines indicate obvious seams. Dashed lines indicate less obvious seams. Slashed lines delineate the boundaries of the brick work. *Source: University of Pennsylvania.*



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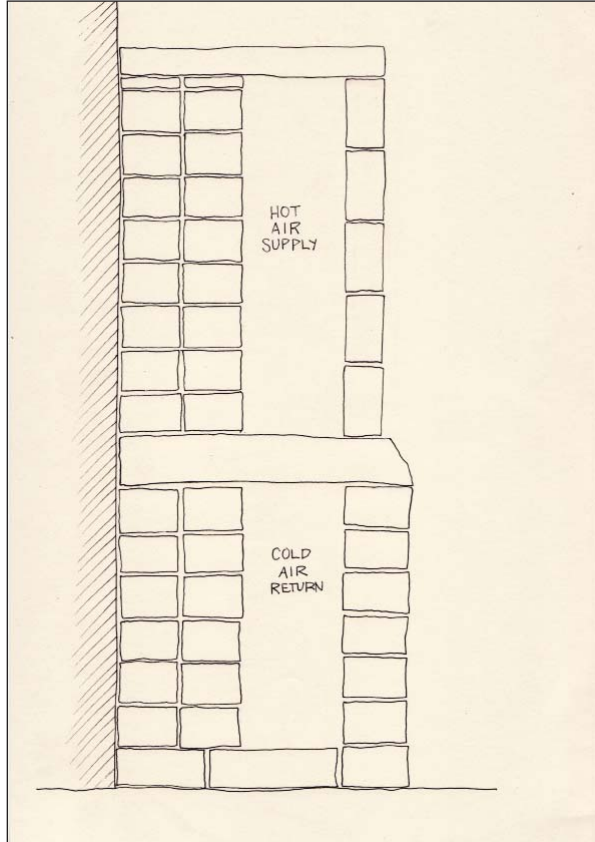
**Figure II.6:** Illustration of the different brick bond work on the east wall. The north seam runs the entire height of the wall on the right side of the relieving arch. *Source: University of Pennsylvania.*



**Figure 60:** Examples of flue systems from Tod's Plans, elevations and sections, of hot-houses, green-hous-es, an aquarium, conservatories, &c., recently built in different parts of England, showing independent rear flues with larger upper chambers. *Source: English Heritage.*



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**Figure II.7:** Section of rear flue. The top portion was used for hot air supply, with bricks laid edge to provide a thinner wall through which could more easily escape. *Source: University of Pennsylvania.*



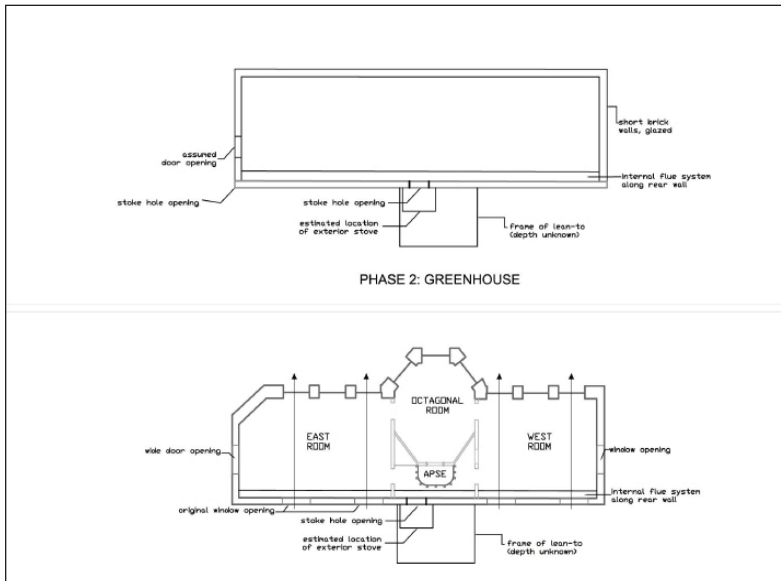
**Figure II.8:** Remains of mortar flashing and slate roof tiles in rear wall, visible just underneath the modern brick. Mortar was commonly used as flashing before lead became readily available. *Source: University of Pennsylvania.*



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**Figure II.9:** Hand-wrought wall anchor. The ledger holding the rafters for the rear lean to sat on the flat portion at the top of the anchor and a nail was driven through the hole in the anchor into the wood. *Source: University of Pennsylvania.*



**Figure II.10:** A comparison between the footprint of the phase 2 greenhouse and phase 3 garden house illustrates the need to cant the east wall. The rear windows were framed on the rear wall around the lean-to to retain use of the stove. These windows are placed directly in line with the front sash windows. To maintain the symmetrical on the front, the east wall of the greenhouse was adapted to the new facade. *Source: University of Pennsylvania.*

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# Phase III

Garden House

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### *Garden House*

First published in 1718, Galilei's Greenhouse is possible source of inspiration for the transformation of the greenhouse. Galilei was a well-regarded Italian architect working in England at the time of publication and his design of a greenhouse was printed in several books throughout the eighteenth century. The similarities between the drawing and the current building are striking: Galilei's greenhouse has a geometric central room, side conservatories, a central apse with statuary, and a domed ceiling (*Figures 61 and 62*). At the French Garden House, the simple greenhouse was transformed into an elegant garden house with a central octagonal room, adjoining apse and flanking side conservatories. The ceiling of the octagonal room transitions from an octagon and curves to meet an oval frame at the crest of the ceiling.

Many changes were needed to complete this transformation. The north wall of the greenhouse gave way to a new front façade. The front façade was divided into three sections. The center section bows out to accommodate an octagonal room with large floor-to-ceiling windows in each of the three planes. Similarly, the flanking sides each have three floor-to-ceiling windows. There is evidence for two windows in each side room that fall in line with the front windows (*refer to Figures II.10 and III.1*). A third window on each side is possible, as only two of the front windows are echoed in the rear wall and there is sufficient room between them. Additionally, infill evidence of a third window is visible on the inside edge of the rear doors. The east and west rooms both have access door to the octagonal room as well as a back room which contains entry to the apse, cabinetry, and what remains of the flue system.

The former greenhouse side walls were raised: on the west side, to a peak for a gabled roof and level on the east side for a hipped roof that hides the canted wall. Little documentation exists for the roof structure, and there have been various campaigns of glazing and skylights but it is assumed that the basic structure remained gabled on the west and hipped on the east. A large doorway was created on the east wall and a window on the west. Brick closers and keys are evidence on the east wall for an opening of a large doorway, one edge of the large door likely reusing an edge of the small greenhouse door (*see Figure II.7*). At some point, that large opening is infilled and a smaller doorway with a brick relieving arch installed; that doorway has since been infilled, possibly when the rear doors were added. Addition of the rear doors likely resulted in removal of most of the flue system as well as re-grading behind the building to accommodate for the doors. These doors were placed in pre-existing window openings, leaving on two original windows on the rear wall.





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The most significant change in this phase is the insertion of the formal center room. Evidence found within the building itself, supplemented by historic documentation and research, indicates that the octagonal room, the apse and the back room were all built at the same time. Warner's *A Tour Through Cornwall* from 1808 includes an account of a visit to Mount Edgcumbe and refers to "an elegant octagon room, opening into conservatories on each side." He continues "Here too occurs a little trick in the Gallic taste. On the removal of a picture at the back of the apartment, a small antique statue of Meleager, exquisitely beautiful, is discovered, backed by a mirror which reflects all the objects within the garden."

Logically, the apse would be the perfect place to display a statue in such a small room, especially one that was hidden and then theatrically revealed. A circular wood panel is visible through the circular opening in the octagonal room, a carefully constructed bit of woodwork seemingly created on purpose for this location and mounted within the plaster and lath onto the wall studs (*Figure III.2*). The front of the wood circle has a small lip around the edge, possibly because it served as the mirror frame. Within the apse are the remains of a pulley system with tracks that run down along the edges of the room all the way to the floor. Bronze pulleys are still extant in the track (*Figure III.3*). A hole to the outside of the apse leads to an angled block of wood with a notch carved out, as if a guide for a rope, and several holes in the exterior cabinetry could offer a place to tie off. Warner's 1808 account may have been describing such a pulley system, where a painting framed by the circular opening is lowered to reveal a statue behind.

Nail samples examined from the door trim in the octagonal room were noted to be hand-wrought. While investigating the door trim, flaking paint revealed a wonderful layer of patterned paint. Various shades of green and lines of black and white form circle patterns around the door and circular frame, somewhat explaining the plainness of the door and window trim. A repeating square pattern covers the walls (*Figure III.4*). The grid lines from the paint are visible around much of the room and continue up onto the ceiling, converging at the oval. Several sections of this pattern have been exposed at key places on the walls; paint on the ceiling proved difficult so removal was not attempted. The paint appears to be the first layer on the plaster as well as the wood trim dating it original to the construction of the room.

The framing of the apse appears identical to the framing system of the partition walls and the octagonal room. The brickwork is rough, and the mortar similar in color and texture. Microscopic analysis of mortar samples retrieved from the partition walls and the octagonal room revealed similar inclusions and the presence of hair as a strengthener. Plaster samples retrieved from the octagonal room match those pulled



from the interior of the apse (*Figures III.5 and III.6*).

The cabinetry and the doors to allow access to the back room all appear to be contemporary to each other. All doors share identical treatment of the recessed panels on the interior and exterior. Their slightly uneven surface is characteristic of hand-planed wood and the hardware holding the cabinet doors are blunt end screws, dating the cabinetry pre-1846 (*Figures III.7 and III.8*). The shelf bracket in the cabinet is secured with hand-wrought rosehead nails, as are much of the remaining shelving brackets on the opposite side of the back room. Several nail samples pulled from the lath in the apse appear to be cast-iron, dating around 1800-1825 (*Figure III.9*).

The nails have square heads, flashing (a sign of casting from a mold) and a crystalline structure, all characteristics of cast-iron nails (*Figures III.10, III.11 and III.12*). The deliberate construction of the octagonal room, its seamless interface with the apse, and the physical evidence of historic fabric date the two contemporary features.

Because partition walls were built around the flue (the small section still extant sits in the west partition wall and infill is clearly visible on the east partition wall) it can be assumed that the heating system was still in use after the greenhouse was adapted (*Figure III.13*). The plaster on the rear side of the apse appears to exist for practical purposes only, as it is rough and unfinished. The plaster itself continues part-way around the arc and only about 6 feet from the ground as evidenced by lath nail holes and paint on the studs (*Figure III.14*). The plaster appears finished at the top of the lath as it is smoothed off rather than broken (*Figure III.15*). The location of the plaster around this particular area near the stove opening leads one to the conclusion the plaster served as protection from the heat. With the continued use of the flue system, the side rooms could have been intended for plant showrooms. Period accounts refer to the side rooms as “conservatories” and several references to a glazed roof indicate that the rooms were intended to be hospitable to plants.

Similarly, the windows inserted in the rear wall are high enough off the floor to accommodate the flues. The rear windows are not centered on the wall but fall almost directly in line with the sash on the south wall and loosely around the rear lean-to (*refer to Figure II.10*). The placement of the windows indicates that they were not installed when the building was in use as the second phase greenhouse. These windows, assumed original to the third phase, have narrow muntins with profiles typical of the early nineteenth century (*Figure 38*). Combined with the account of 1808, the timeframe for this phase is estimated to be



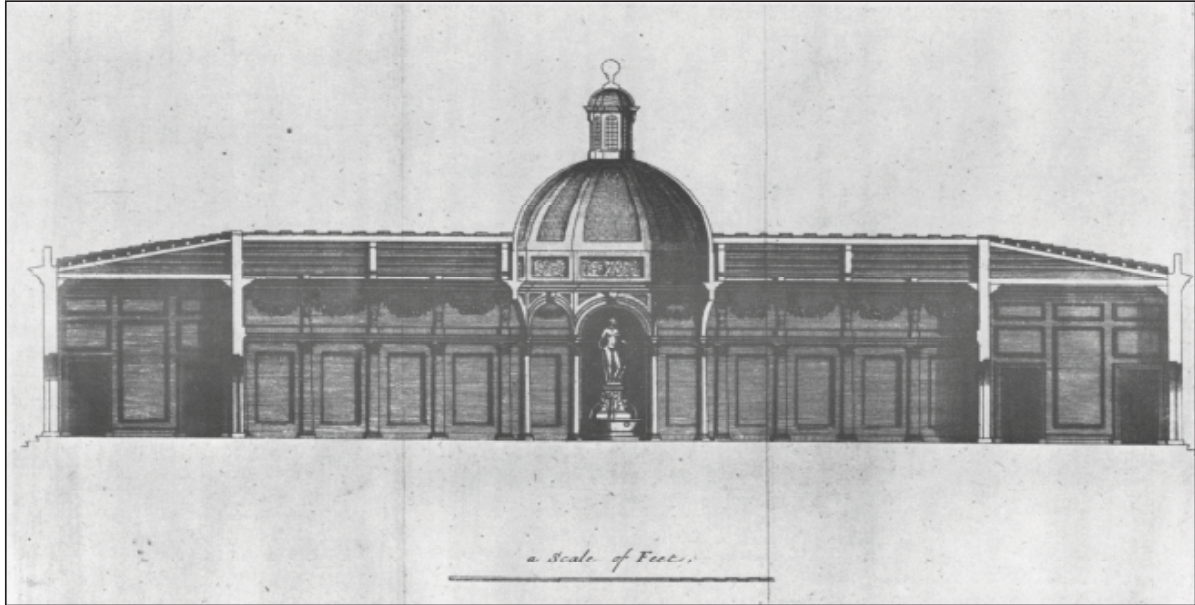
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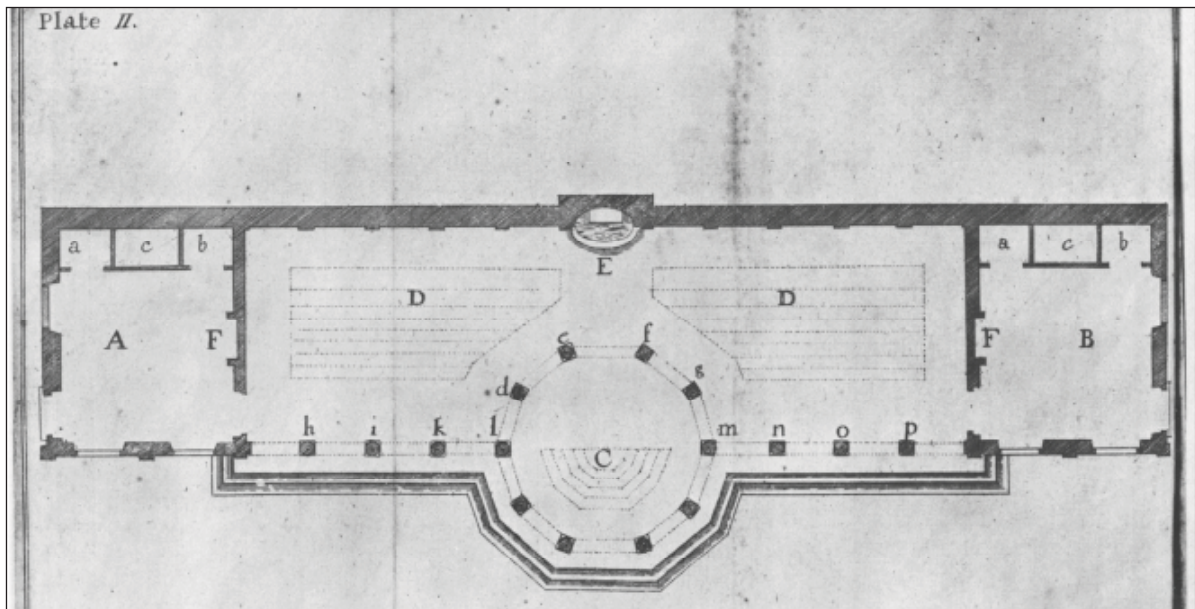
the first decade of the nineteenth century.



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**Figure 61:** A drawing of the interior of Galilei's Greenhouse depicts a long rectangular building and a central apse with statuary. *Source: Garden History.*



**Figure 62:** A floor plan of Galilei's Greenhouse shows the similarity in plan of the two houses. A half-decahedral central room has two flanking side rooms, and an apse is located in the center of the building near the rear wall. *Source: Garden History.*



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**Figure III.1:** The brick infill in the openings of the original window are visible to the left of the rear door. The insertion of the rear doors re-quired the removal of the window. *Source: University of Pennsylvania.*



**Figure III.2:** The circular frame in the apse is constructed in the tradi-tional way one would build a large circle out of wood. A small lip around the edge of the front of the circle indicates that it was intended to hold something. *Source: University of Pennsylvania.*



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**Figure III.3:** The pulleys within the track system appear bronze and are thought to be original to the room. *Source: University of Pennsylvania.*



**Figure III.4:** The circular pattern found on the walls outlines the elements with trim in the room. The rest of the walls are decorated with a repeating square pattern, the texture visible through the top layer of paint. *Source: University of Pennsylvania.*



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**Figure III.5:** The plaster from the octagonal room walls and the apse are identical and are thought to be of the same campaign. Note the black inclusions, use of hair, and the same gray color. *Source: University of Pennsylvania.*



**Figure III.6:** The plaster from the octagonal room walls and the apse are identical and are thought to be of the same campaign. Note the black inclusions, use of hair, and the same gray color. *Source: University of Pennsylvania.*



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**Figure III.7:** The doors to the back room all appear to be hand-planed. Note the uneven surface, evidence of the hand crafting. *Source: University of Pennsylvania.*



**Figure III.8:** This blunt end screw used in the cabinetry dates it pre-1846. *Source: University of Pennsylvania.*

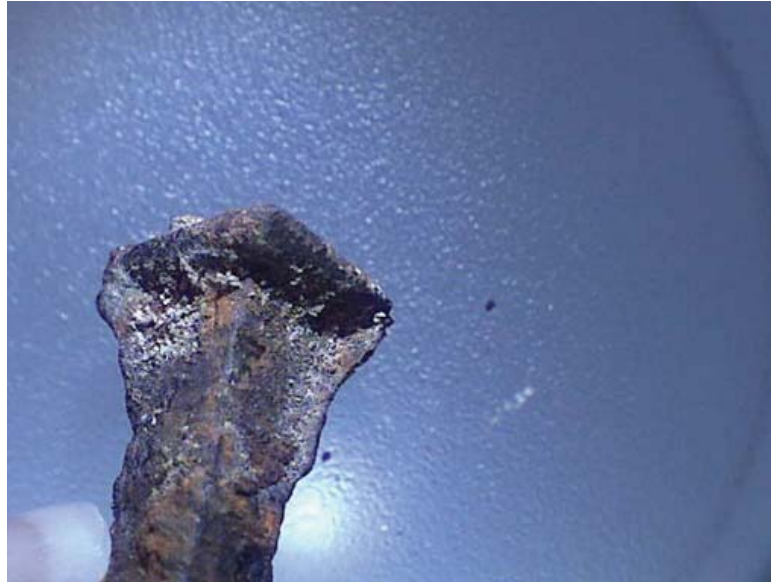




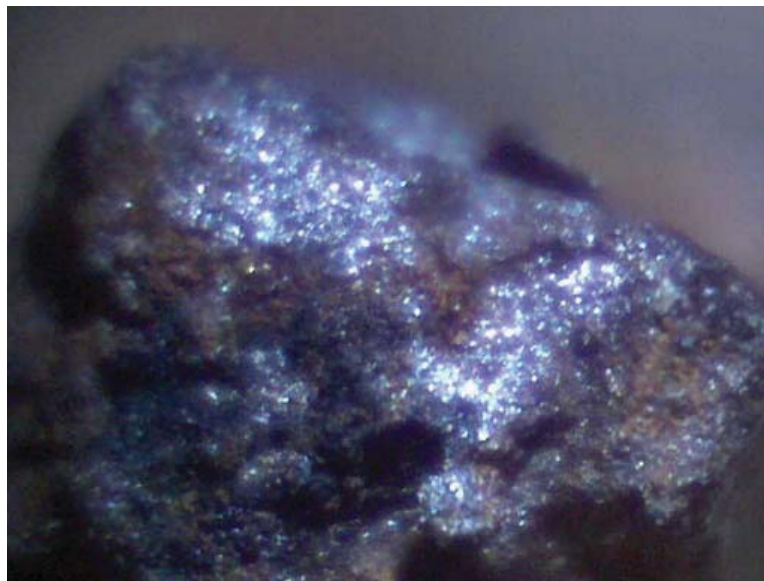
**Figure III.9.** All of these nails came from the interior and exterior lath of the circular part of the apse. All appear to be cast iron. *Source: University of Pennsylvania.*



**Figure III.10:** Cast iron nails often had square heads, a detail that would not be possible with hand-wrought metal. *Source: University of Pennsylvania.*



**Figure III.11:** The flashing on this nail indicates the use of a mold. Wrought iron or machine-made nails would not have this evidence of a seam. *Source: University of Pennsylvania.*



**Figure III.12:** Cast iron has a crystalline structure, as seen in this microscopic view of a lath nail. *Source: University of Pennsylvania.*



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**Figure III.13:** Behind the east door in the back room is the visible infill of the flue. The partition wall was clearly built around the flue, and the wall was infilled at a later date. *Source: University of Pennsylvania.*



**Figure III.14:** The plaster on the rear of the apse never continued around the entire arc. Visible here on the left are lath nail holes in a stud about halfway around the arc. The adjacent stud, on the right, is clean. *Source: University of Pennsylvania.*

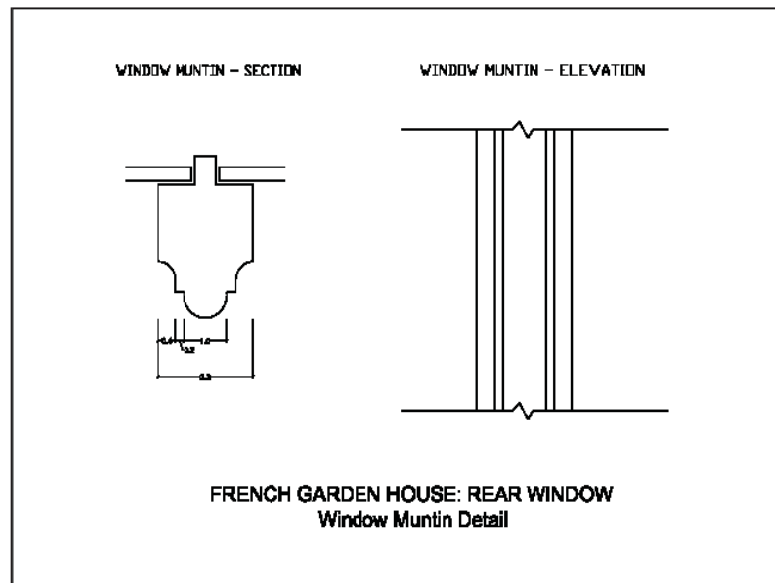


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**Figure III.15:** The top of the plaster around the rear of the apse appears finished, as the edge is smoothed over the edge of the apse. Likewise, there are no lath nail holes above the plaster, and the studs are painted. *Source: University of Pennsylvania.*




**Figure III.16:** This muntin profile was taken from the rear windows. The profile is typical of the early 19th century. *Source: University of Pennsylvania.*



## Conclusions of the Investigations at the French Garden House

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## Statement of Preservation Philosophy

The French Garden House is significant for its historic use as a gathering place and greenhouse on the Mount Edgcumbe Estate. The building has undergone significant alterations throughout its history, evolving from a rather simple lean-to working greenhouse to a more sophisticated aesthetic and functional object within the formal garden landscape. The current configuration of the French Garden House generally reflects its early nineteenth-century form, although historic fabric has been lost as a result of subsequent improvements to the greenhouse interiors. The central octagonal room, however, with its adjacent historic “apse” and utility space behind (containing remnants of the original heating system) survives largely intact. Preservation, restoration and interpretation of the octagonal room and apse, and retention/protection of the utility space is strongly recommended, since these elements represent the most important historical and architectural features of the building. Adaptive reuse of the two flanking greenhouse components is an entirely appropriate approach to facilitate and promote the long-term care and treatment of the building. Implementation of sufficient measures to protect the integrity of the octagonal room, in conjunction with use of the adapted greenhouses allows for enhanced viability of the facility. Adapting the structure for special events, high-end luxury rental, or business tenancy satisfies the needs and goals of Mount Edgcumbe Park by limiting the negative impact on historic fabric, providing accessibility and allowing for sufficient public access.

- Conservation of the decorative painting in the central octagonal room benefits the interpretive value of the site without limiting the adaptability of other areas in the building.
- Installation of a ramp allows for disabled access and has a negligible impact on historic fabric.
- Special events rental, high-end luxury rental, or business tenancy allows for adequate visitor access and serves the interpretive requirements of the site.

Adapting the French Garden House for special events rental, high-end luxury rental, or business tenancy



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supports the Park's goal of financial sustainability for its converted properties. The greater adaptability and flexibility of space in the French Garden House allows for greater income generating potential. Conversion to a commercial facility such as a teahouse, greenhouse or other gardening facility harmonizes with existing expansion and development of Mount Edgcumbe Estate facilities near the main house. A marketing scheme currently in development for Grade I gardens in Cornwall and Devon will expose the site and grounds to a wider audience, potentially increasing visitor attendance. The high income-generating potential of the French Garden House without harm to historic fabric justifies the adaptive use of this space for commercial purposes.

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## Recommendations for Treatment

The majority of the historic fabric in the French Garden House is contained in its octagonal room, while little remains in its adjoining rooms. The decorative painted treillage uncovered during the 2007 investigation was central to the decorative scheme of this room. Conservation work is necessary to completely restore it to its former richness.

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## Recommendations for Interpretation and Use

Future interpretation and use of the French Garden House incorporates the same seven criteria for weighing the suitability of suggested proposals as those developed for the English Garden House.

Future use and interpretation of the site must take into account:

- Extent of impact and/or change to historic fabric resulting from adaptation to a new use
- Accessibility for disabled visitors
- Accessibility for the general public
- Potential for interpretation of the French Garden House and surrounding gardens and landscape
- Amount of monitoring necessary to secure and protect the site
- Staff requirements for new uses of the building
- Potential of the new use to generate income for the Mount Edgumbe Estate

The following points weigh the pros and cons of various adaptation schemes:

### *Impact/Change*

Adaptation to new use ideally involves low impact and little change to historic fabric.

- The central octagonal room, with its apse and service space to the north, retains its architectural and historical integrity, requiring careful preservation and conservation.
- The greenhouse spaces flanking the octagonal room retain little integrity and may be adapted for new uses.



### *Disabled Access*

Achievable with any proposed use.

- Required due to public access requirements.
- Exemptions for historic buildings allowed if changes threaten to damage essential historic fabric.

### *Visitor Access*

- Special events, high-end luxury rental or business tenancy allows for adequate accessibility by the general public.
- Visitor access impossible or too sporadic if used as a private residence.

### *Interpretation*

As long as the central octagonal room and its adjacent features to the north are preserved intact, conversion of the French Garden House to a museum or interpretation center is inappropriate.

- Installation of interpretive panels in the octagonal describing the evolution of the building over time and its relationship to the gardens and landscape provides adequate interpretation of the site.

Park open to idea of developing interpretive facilities for activities unrelated to the estate, the French Garden House or landscape, such as a maritime archeology museum or diving center for the greater Cornwall/Devon region.

- Potential for this approach to facilitate greater use and higher attendance of the site.
- Adaptation to museum or interpretive center unrelated to the French Garden House and the landscape could be considered.

### *Monitoring*

The French Garden House requires careful monitoring regardless of use.



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*Staffing*

Expense of onsite staff must be justifiable.

- Mount Edgcumbe has core staff of 13, up to 30 in summer.
- Large pool necessary for successful volunteer-operated facility (as a general rule, a pool of ten volunteers for each volunteer needed in the field).

*Income Generation*

Site must sustain itself economically.

Special events, high-end luxury rental, business tenancy, or private housing generate more income than museum or interpretation center functions.

- Legislation allows for purchase of government-owned property by rental tenants, so private housing arranged through business tenancy or rental to staff through an employment contract.
- Special events or exhibitions increase appeal to a wider audience beyond architecture and landscape enthusiasts, thereby generating additional revenue.

Current development of marketing group for Grade I gardens in Cornwall and Devon will attract higher-level patrons.

- Conversion of stables and supporting buildings behind main house to host these activities.
- Opportunity for greater visitor pull to gardens and the French Garden House.

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## Recommendations and Suggestions for Further Research and Investigation

The following list of recommended research and investigation has been compiled based on issues that remain unresolved following the 2007 field work. Physical investigation and analyses undertaken in 2007 have led to a three-phase developmental chronology of the building. However, research failed to yield definitive information of the dates of the various phases, and the physical investigations were carried out to the extent possible without undertaking invasive probing that would have potentially damaged historic fabric.

Since, based on the recommendations for treatment and interpretation outlined in this report, a complete restoration of the building to reflect a specific historic period is not likely to be a viable objective. Therefore, an exhaustive program of additional archival research and physical investigation may not be required or appropriate. There are, however, additional opportunities to study and document the building's history. These are listed below.

### Archaeological Surveys

Probing and excavation at the east and west ends of the existing north brick wall of the building may confirm, through the exposure of continuing foundation walls, that this feature was a part of the eighteenth century garden wall (Phase I)

- The position of the south wall of the lean-to greenhouse (Phase II) is not known. The conjectural drawings of the Phase II building prepared for this report are not based on definitive evidence for the position of this wall. It is possible that probing and excavation of the floors within the existing east and west conservatories, and also at the south east corner (just outside of the diagonal brick wall) may yield relevant information.



- Probing and excavation on the north side of the brick wall may provide information on the size of the protective shed and the configuration /operation of the stove that introduced heat to the building.

### **Feature-by-Feature Issues of Inquiry**

It is assumed that the two-chambered flue system that heated the Phase II (and perhaps Phase III) buildings, a portion of which survives in the service area to the north of the octagonal room, extended across the north walls of the east and west conservatories. The walls of these conservatories have been coated with a dense cement-based plaster that covers any surviving evidence of these flues. If possible, without damaging historic fabric, portions of this plaster could be removed in an effort to locate traces of the flues.

- Additional research on the types of stoves used to heat greenhouses in the mid-eighteenth and early nineteenth centuries could provide information that correlates with the scant physical evidence surviving at the center of the north wall.
- Additional detailed investigation of the east and west brick walls is warranted in an effort to more thoroughly understand the Phase II configuration of these walls and their relationship to the sloping roof (probably glass).
- Due to issues of safe access, the existing roof framing was not investigated during the 2007-2008 fieldwork. Investigation and documentation of this framing is recommended in order to determine its relationship to the building's developmental history.
- The existing windows and doors should be thoroughly investigated and documented to determine their position in the building's developmental history.
- Thorough investigation and documentation of the decorative paint scheme in the octagonal room should be undertaken, with the objective being to preserve, conserve and possibly restore all or part of this valuable feature.



Architectural Investigations and Archival Research  
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- The function and operation of the sliding door mechanism in the apse at the north of the octagonal room should be thoroughly investigated and documented.

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#### *Phase I*

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Figure II.13: View from the east showing the west wall of the Bathing Room. A section of lath and plaster was removed revealing that the original west wall terminated at a point approximately 6 ½ feet above the floor. The framing above the stone wall appears to date from the twentieth century, probably when the current hipped roof was installed over the Bathing Room. *Source: University of Pennsylvania.*

Figure II.14: View from the south in the attic space above the ceiling of the Bathing Room. The evidence of the original sloping roof over the Bathing Room is apparent. The parapet wall above the sloping roof is covered in stucco, and fragments of what appears to be slate cap flashing project from the wall. No evidence of interior finish exists on the north parapet wall below the roof slope. *Source: University of Pennsylvania.*

Figure II.15: View from the north in the attic space above the ceiling of the Bathing Room. The evidence of the original sloping roof is a mirror image of photo II.14. The parapet wall above the sloping roof is also covered in stucco. *Source: University of Pennsylvania.*

Figure II.16: View from the west. The parapet wall to the north of the existing hipped roof is original to the addition of the Bathing Room, although covered in modern stucco. *Source: University of Pennsylvania.*

Figure II.17: View looking northwest at the west wall of the Bathing Room, approximately 2 feet above the floor. The remains of wood nailing strip set into the stone walls were found, and may have been used to affix a finished wall treatment such as paneling. *Source: University of Pennsylvania.*

Figure II.18: View from the south of the north wall of the Bathing Room. An indication of the original sloping roof can be seen on the left, indicating that the current position of the window is in conflict with that slope. *Source: University of Pennsylvania.*

Figure II.19: View from the northeast showing the northeast corner of the existing East Room. Archeological excavations, concurrent with the compilation of this report, revealed the existence of a stone foundation wall integral with the north stone wall of the East Room and extending to the north. This evidence supports the hypothesis that an eastern wing, symmetrical with the Bathing Room wing, existed prior to the construction of the East Room. *Source: University of Pennsylvania.*

Figure II.20: View from the west at the east wall of the Inner Hall. Removal of the existing chair rail exposed the stone masonry which contained no seams or other evidence of a doorway connecting with a wing to the east. *Source: University of Pennsylvania.*

Figure II.21: View from the northeast showing the archeological excavations at the northeast corner of the East Room. Fragments of what appears to be exterior stucco survived along the lower portion of the north wall of the East Room. This is likely the original finish applied to the north wall after the earlier wing had been demolished. Also found in situ was a layer of 1 inch thick slate that could represent the floor of a lean-to structure attached to the north wall, perhaps to tend the fireplace that originally served the earlier wing and was converted to a heating device to serve the new East Room. *Source: University of Pennsylvania.*

### *Phase III*

Figure III.1: View from the west of the lower portion of the door frame leading to the east Room.

New pieces were added to the bottoms of the east and west door frames to reconfigure them as doorways. *Source: University of Pennsylvania.*

Figure III.2: View from the west of the overdoor at the doorway to the East Room. As previously mentioned, this overdoor is the top portion of the original frame for the east window in the Outer Hall. It was salvaged and used as a decorative element in Phase II when the paneling was removed, the walls were plastered and the window openings fitted with new carved frames. When the doorways were added to access the new East and West Rooms, the Phase I and Phase II frames were widened to fit the wider door openings. The 3 inch insertion at the top edge of this frame is evident. A symmetrical 3 inch piece was also added at the other side of the frame. *Source: University of Pennsylvania.*

Figure III.3: View from the east at the top of the door frame leading to the West Room. The top piece of the carved frame was pieced to accommodate the wider doorway. The top piece of the overdoor was also pieced corresponding to the eastern frame shown in the previous image. *Source: University of Pennsylvania.*

Figure III.4: View from the south at the chair rail to the east of the central doorway leading to the inner hall. The seam in the chair rail coincides with the eastern jamb of the original balustraded opening that was filled in as part of the Phase III renovations. The piece of chair rail to the left (west) of the seam was installed to span the eastern in-filled section of wall. *Source: University of Pennsylvania.*

Figure III.5: View from the north of the south wall of the Inner Hall to the left (east) of the central doorway inserted in the in-filled balustraded opening. The chair rail and baseboard were pieced out to span the eastern in-filled section of the wall. *Source: University of Pennsylvania.*

Figure III.6: View from the east of the west wall of the Bathing Room. The cabinets to the left

(south) mask the alcove of the West Room which encroaches on the Bathing Room. The niche at the center of the west wall accommodated the bronze dolphin spouts that delivered hot and cold water to the tub. The date of installation of this niche is not known, although it is likely concurrent with the Phase III renovations. *Source: University of Pennsylvania.*

Figure III.7: View of the bronze dolphin taps, relocated in a fountain behind the main house.  
*Source: University of Pennsylvania.*

Figure III.8: View from the east of the west wall above the doorway leading to the Outer Hall. Fragments of original stucco exterior finish remain on the east face of the stone wall. The system of furring strips to which the wallpaper was applied is visible. The hand-hewn wood lintel behind the furring strips relates to the original east window in the original building. *Source: University of Pennsylvania.*

Figure III.9: View from the southwest of the recessed cabinet in the east wall of the East Room.  
*Source: University of Pennsylvania.*

Figure III.10: View from the east of the top right corner of the door frame leading to the Outer Hall. The frame is attached to the furring strips behind it with hand-wrought nails, and is in its original Phase III position. *Source: University of Pennsylvania.*

Figure III.11: View of the original plaster cornice in the northeast corner of the East Room.  
*Source: University of Pennsylvania.*

Figure III.12: View from the east of the wainscot in the northeast corner of the East Room, indicating the advanced deterioration that exists. The black tar paper was installed in the recent past to combat the effect of migrating moisture on the wood elements of the room. The exterior grade is approximately 16 inches above the floor level, exacerbating the situation. *Source: University of Pennsylvania.*

Figure III.13: View from the south at the recessed cabinet/bookcase at the center of the north

wall, with stone slabs set flush with the stone wall below. These slabs were fitted into the wall with perimeter brick patchwork. *Source: University of Pennsylvania.*

Figure III.14: View of the ventilation device centered in the base of the north cabinet. This device, and the stone slabs below, may be related to the fireplace feature on the northern side of this stone wall that was retro-fitted from its original use in the earlier wing to the north. *Source: University of Pennsylvania.*

Figure III.15: View from the south of the south doorway in the East Room. The seams in the stone frames suggest that this feature was originally a window as depicted in the 1860-65 engraving. *Source: University of Pennsylvania.*

Figure 52: The 1860-1865 W. Hake engraving depicting the front façade of the English Garden House. *Source: University of Pennsylvania.*

Figure III.16: View looking west at the fireplace centered in the west wall of the West Room. This feature has not been further investigated, but apparently incorporates a rather unique narrow flue imbedded in the west wall and rising diagonally to a chimney stack incorporated in the west wall of the Bathing Room. *Source: University of Pennsylvania.*

Figure III.17: View from the south west of the alcove in the north wall of the West Room. This feature is original to the construction of the room. *Source: University of Pennsylvania.*

### *Phase IV*

Figure 53: 1841 Maker Parish Tithe map depicting the separate rear structure behind the English Garden House. *Source: University of Pennsylvania.*

Figure IV.1: The north wall of the rear building may align with the fragment of the original Flemish bond brick wall which was depicted in the 1737 Badeslade engraving and incorporated as the north wall in the French Garden House. This aerial map from Google

Earth indicates that pursuing this concept may have merit. *Source: Google Earth.*

Figure IV.2: View of a portion of Flemish bond brick wall incorporated in the rear building. The bricks in this wall are identical to those found in the north wall of the French Garden House. *Source: University of Pennsylvania.*

Figure IV.3: View from the northwest of the fireplace on the south wall of the Rear Room. Its purpose and function relative to the English Garden House are not known. *Source: University of Pennsylvania.*

### *Phase V*

Figure 54: The 1868 Ordnance Survey map showing what appears to be the Toilet addition on the outline of the English Garden House. *Source: University of Pennsylvania.*

Figure V.1: View from the west of the exterior west wall of the Rear Room. The previous door in this location was converted to a window. *Source: University of Pennsylvania.*

Figure V.2: View from the north (in the existing Kitchen) of the doorway leading to the current Corridor and former Privy. This doorway was widened, probably when the Kitchen was constructed. *Source: University of Pennsylvania.*

Figure V.3: View looking up at the glazed sash in the ceiling of the Bathing Room that borrows light from a skylight in the roof. The roof framing is visible through the missing window pane. *Source: University of Pennsylvania.*

Figure V.4: Inscription on the framed opening for the ceiling sash in the Bathing Room. *Source: University of Pennsylvania.*

Figure V.5: View from the south of the window in the north wall of the Bathing Room. *Source: University of Pennsylvania.*

Figure V.6: View from the east of the cabinetry on the south wall of the Bathing Room. *Source: University of Pennsylvania.*

Figure V.7: View looking up at the glazed sash in the ceiling of the Modern Bathroom that borrows light from a skylight in the roof. *Source: University of Pennsylvania.*

Figure V.8: View looking up at the glazed sash in the ceiling of the Inner Hall that borrows light from a skylight in the roof. *Source: University of Pennsylvania.*

Figure V.9: View of removed round colored-glass skylight from Outer Hall coved ceiling. *Source: University of Pennsylvania.*

### *Chronology of Construction for the French Garden House*

#### *Overview*

Figure 55: Artistic rendering of the first phase original garden wall and foundation, showcasing flemish bond brick work. *Source: University of Pennsylvania.*

Figure 56: Artistic rendering of the second phase greenhouse, showing flue along rear wall, side entrance door, and glazed roof and side walls. *Source: University of Pennsylvania.*

Figure 57: Section of greenhouse. *Source: University of Pennsylvania.*

Figure 58: Artistic rendering of third phase garden house, with octagonal room, apse, and flanking conservatories. *Source: University of Pennsylvania.*

#### *Phase I*

Figure I.1: East wall of French Garden house. The butt joint between the east and rear wall is clearly visible - an indication that the side was added onto the rear wall. *Source: University of Pennsylvania.*

Figure I.2: West wall of French Garden House. Two butt joints are visible. The joint on the left shows where a buttress was added later in construction, and the joint on the right shows the intersection between the original wall and the west wall. *Source: University of Pennsylvania.*

### *Phase II*

Figure 58: Plate 26 of Tod's Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c., recently built in different parts of England, which shows a greenhouse with a central stove, independent rear flue system, and glazed roof-characteristics similar to the hypothetical greenhouse at Mount Edgcumbe. *Source: English Heritage.*

Figure 59: Plate 19 of Tod's Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c., recently built in different parts of England, showing a rear shed. *Source: English Heritage.*

Figure II.1: Artistic rendering of the rear of the greenhouse, featuring the slate-roofed lean-to. *Source: University of Pennsylvania.*

Figure II.2: These courses of brick, the bottom row containing the broken faced brick and the course above it containing the bricks laid on edge, indicate the section of the wall that was infilled. *Source: University of Pennsylvania.*

Figure II.3: Wall with portion of infill bricks removed. There are no obvious places where the removed bricks would have keyed into the wall, indicating that they were later infilled. *Source: University of Pennsylvania.*

Figure II.4: The clean Flemish brick work is clearly visible above the infill layer. The bottom course of the infill contains the broken faced brick. To the right of this brick, the infill portion contains three courses and to the left only two. *Source: University of Pennsylvania.*



Figure II.5: Illustration of the different brick bond work on the west wall. Note the consistent Flemish bond along the bottom portion of the wall. Solid lines indicate obvious seams. Dashed lines indicate less obvious seams. Slashed lines delineate the boundaries of the brick work. *Source: University of Pennsylvania.*

Figure II.6: Illustration of the different brick bond work on the east wall. The north seam runs the entire height of the wall on the right side of the relieving arch. *Source: University of Pennsylvania.*

Figure 60: Examples of flue systems from Tod's Plans, elevations and sections, of hot-houses, green-houses, an aquarium, conservatories, &c., recently built in different parts of England, showing independent rear flues with larger upper chambers. *Source: English Heritage.*

Figure II.7: Section of rear flue. The top portion was used for hot air supply, with bricks laid edge to provide a thinner wall through which could more easily escape. *Source: University of Pennsylvania.*

Figure II.8: Remains of mortar flashing and slate roof tiles in rear wall, visible just underneath the modern brick. Mortar was commonly used as flashing before lead became readily available. *Source: University of Pennsylvania.*

Figure II.9: Hand-wrought wall anchor. The ledger holding the rafters for the rear lean to sat on the flat portion at the top of the anchor and a nail was driven through the hole in the anchor into the wood. *Source: University of Pennsylvania.*

Figure II.10: A comparison between the footprint of the phase 2 greenhouse and phase 3 garden house illustrates the need to cant the east wall. The rear windows were framed on the rear wall around the lean-to to retain use of the stove. These windows are placed directly in line with the front sash windows. To maintain the symmetrical on the front, the east wall of the greenhouse was adapted to the new facade. *Source: University of Pennsylvania.*

### *Phase III*

Figure 61: A drawing of the interior of Galilei's Greenhouse depicts a long rectangular building and a central apse with statuary. *Source: Garden History.*

Figure 62: A floor plan of Galilei's Greenhouse shows the similarity in plan of the two houses. A half-decahedral central room has two flanking side rooms, and an apse is located in the center of the building near the rear wall. *Source: Garden History.*

Figure III.1: The brick infill in the openings of the original window are visible to the left of the rear door. The insertion of the rear doors required the removal of the window. *Source: University of Pennsylvania.*

Figure III.2: The circular frame in the apse is constructed in the traditional way one would build a large circle out of wood. A small lip around the edge of the front of the circle indicates that it was intended to hold something. *Source: University of Pennsylvania.*

Figure III.3: The pulleys within the track system appear bronze and are thought to be original to the room. *Source: University of Pennsylvania.*

Figure III.4: The circular pattern found on the walls outlines the elements with trim in the room. The rest of the walls are decorated with a repeating square pattern, the texture visible through the top layer of paint. *Source: University of Pennsylvania.*

Figure III.5: The plaster from the octagonal room walls and the apse are identical and are thought to be of the same campaign. Note the black inclusions, use of hair, and the same gray color. *Source: University of Pennsylvania.*

Figure III.6: The plaster from the octagonal room walls and the apse are identical and are thought to be of the same campaign. Note the black inclusions, use of hair, and the same gray color. *Source: University of Pennsylvania.*

Figure III.7: The doors to the back room all appear to be hand-planed. Note the uneven surface, evidence of the hand crafting. *Source: University of Pennsylvania.*

Figure III.8: This blunt end screw used in the cabinetry dates it pre-1846. *Source: University of Pennsylvania.*

Figure III.9. All of these nails came from the interior and exterior lath of the circular part of the apse. All appear to be cast iron. *Source: University of Pennsylvania.*

Figure III.10: Cast iron nails often had square heads, a detail that would not be possible with hand-wrought metal. *Source: University of Pennsylvania.*

Figure III.11: The flashing on this nail indicates the use of a mold. Wrought iron or machine-made nails would not have this evidence of a seam. *Source: University of Pennsylvania.*

Figure III.12: Cast iron has a crystalline structure, as seen in this microscopic view of a lath nail. *Source: University of Pennsylvania.*

Figure III.13: Behind the east door in the back room is the visible infill of the flue. The partition wall was clearly built around the flue, and the wall was infilled at a later date. *Source: University of Pennsylvania.*

Figure III.14: The plaster on the rear of the apse never continued around the entire arc. Visible here on the left are lath nail holes in a stud about halfway around the arc. The adjacent stud, on the right, is clean. *Source: University of Pennsylvania.*

Figure III.15: The top of the plaster around the rear of the apse appears finished, as the edge is smoothed over the edge of the apse. Likewise, there are no lath nail holes above the plaster, and the studs are painted. *Source: University of Pennsylvania.*

Figure III.16: This muntin profile was taken from the rear windows. The profile is typical of the early 19th century. *Source: University of Pennsylvania.*

# Appendix A: Drawing Set

# The English Garden House at Mount Edgcumbe

Cremyll, Torpoint, Cornwall, England PL10 1HZ



South Elevation (front) of the English Garden House at Mount Edgcumbe  
Summer 2008

## **Sheet - Description**

CS - Cover Sheet

- A1.0 - Phase I Plan
- A1.1 - Phase II Plan
- A1.2 - Phase III Plan
- A1.3 - Phase IV Plan
- A1.4 - Phase V & Existing Plan

- A2.0 - Existing South Elevation
- A2.1 - Conjectural Phase I North Elevation
- A2.2 - Existing South Elevation of Kitchen
- A2.3 - Conjectural Inner Hall Phase I Elevations
- A2.4 - Conjectural Inner Hall Phase I Elevations
- A2.5 - Conjectural Inner Hall Phase II Elevations
- A2.6 - Conjectural Inner Hall Phase II Elevations
- A2.7 - Conjectural Inner Hall Phase III Elevations
- A2.8 - Conjectural Inner Hall Phase III Elevations
- A2.9 - Entrance Hall South Door Elevation
- A2.10 - Entrance Hall South Door Sections
- A2.11 - Entrance Hall East Door Elevations

- A3.0 - Inner Hall Joinery Details
- A3.1 - Inner Hall Door Profiles
- A3.2 - Jamb Board Details



## **Client:**

Mount Edgcumbe House and Country Park

## **Professors:**

Daniel Maudlin, University of Plymouth  
John Milner, University of Pennsylvania

## **Teaching Assistant:**

Megan Schmitt, University of Pennsylvania

## **2008 Student Team Members:**

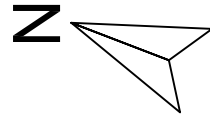
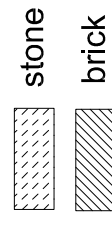
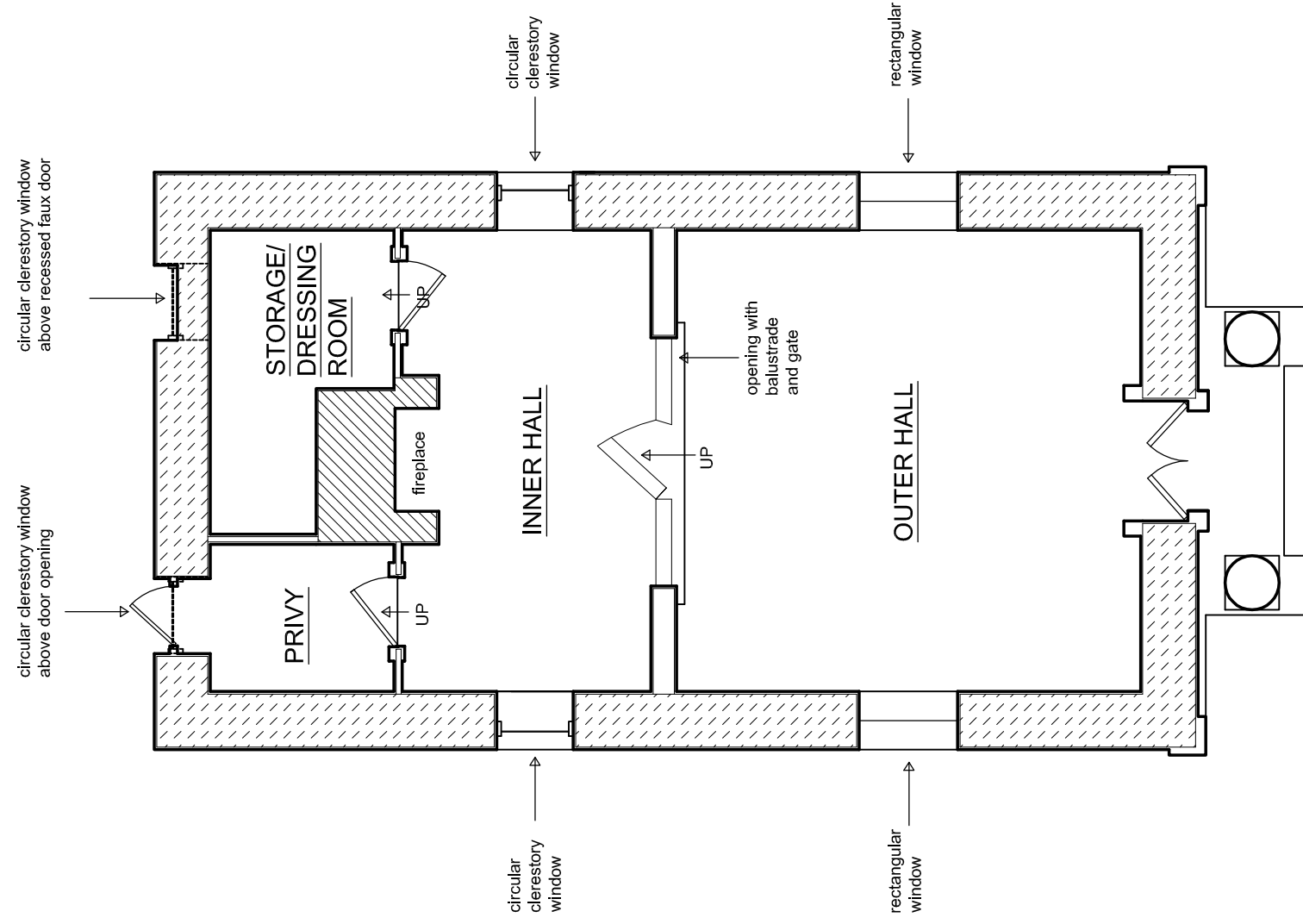
Taryn D'Ambrogi  
Nakita Johnson  
Meredith Keller  
Caitlin Laskey  
Johanna Lofstrom  
Meredith Marsh  
Kathryn Ritson  
Melissa Steeley  
Sarah Van Domelen

The English Garden House at Mount Edgcumbe

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Summer 2008

Cover Sheet

CS



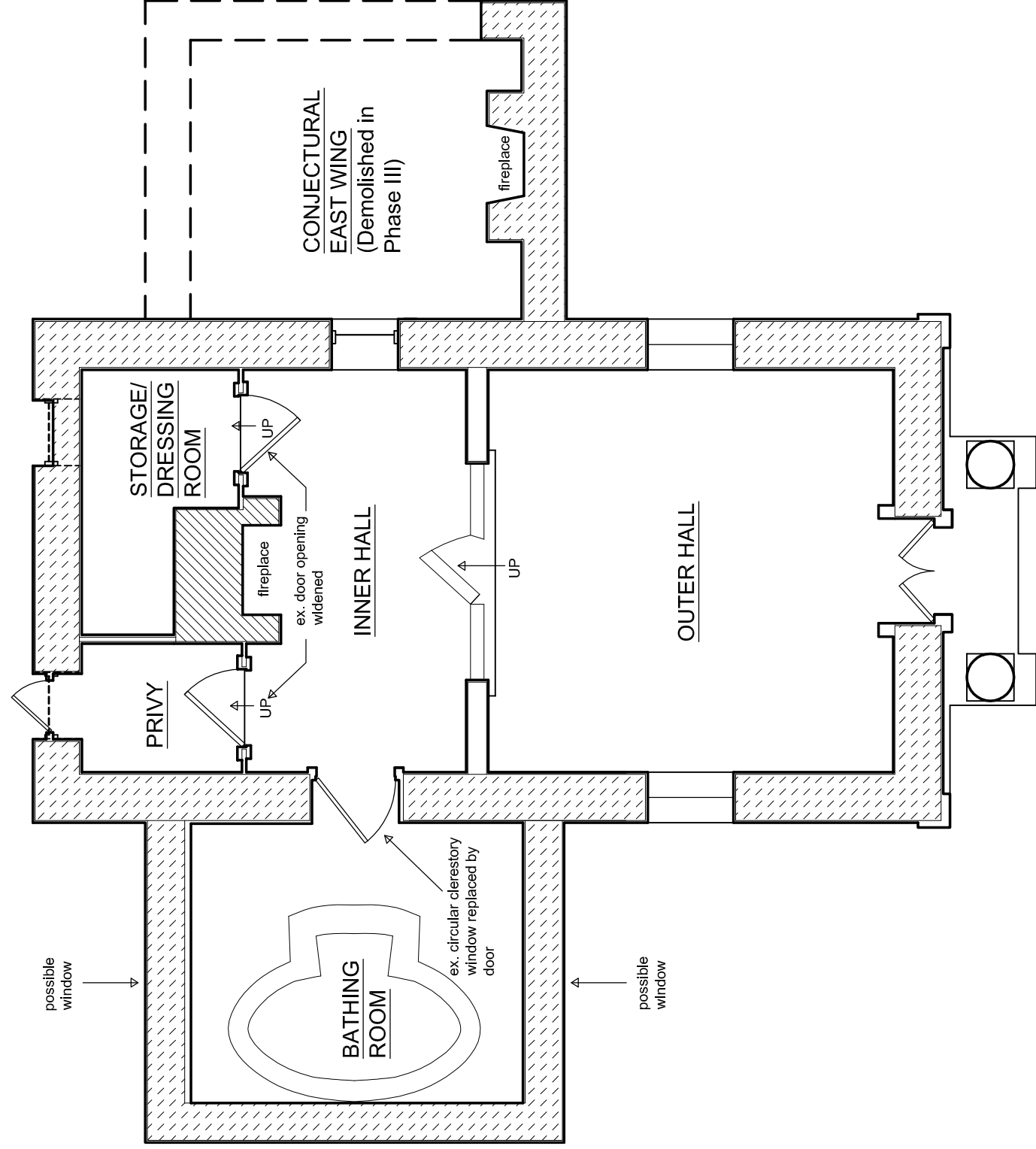
PHASE I PLAN, PRE-1729 (LIKELY 1718-1729)  
 ENGLISH GARDEN HOUSE, MT. EDGCUMBE  
 CORNWALL, ENGLAND



Phase I  
 Plan  
**A1.0**

# The English Garden House at Mount Edgcumbe

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 Summer 2008



**PHASE II PLAN, PRE-1809 (LIKELY C. MID-18TH CENTURY)**  
**ENGLISH GARDEN HOUSE, MT. EDGCUMBE**  
**CORNWALL, ENGLAND**

stone  
 brick

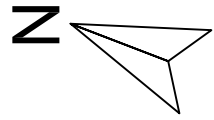
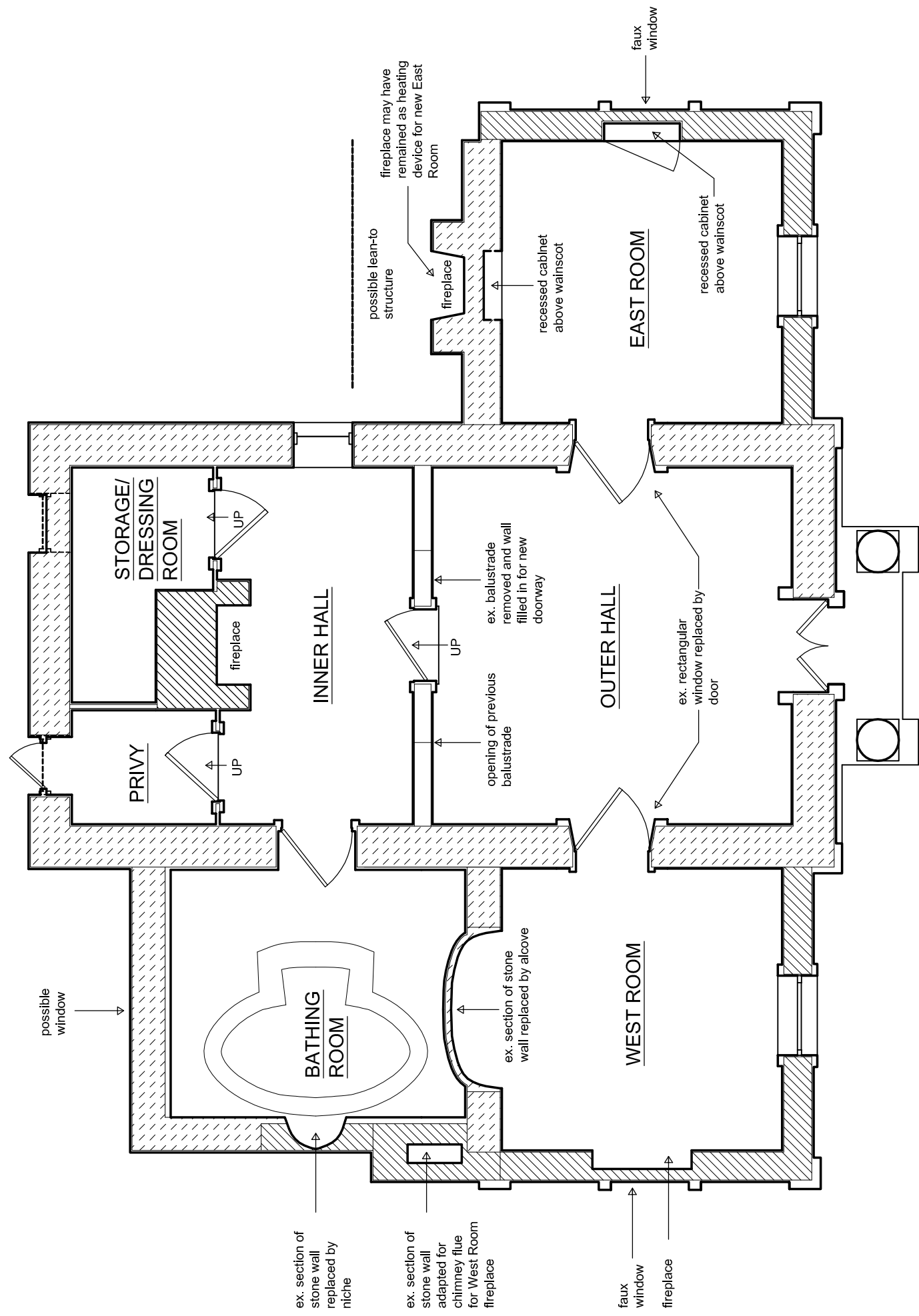


# The English Garden House at Mount Edgcombe

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Phase II  
 Plan

**A1.1**

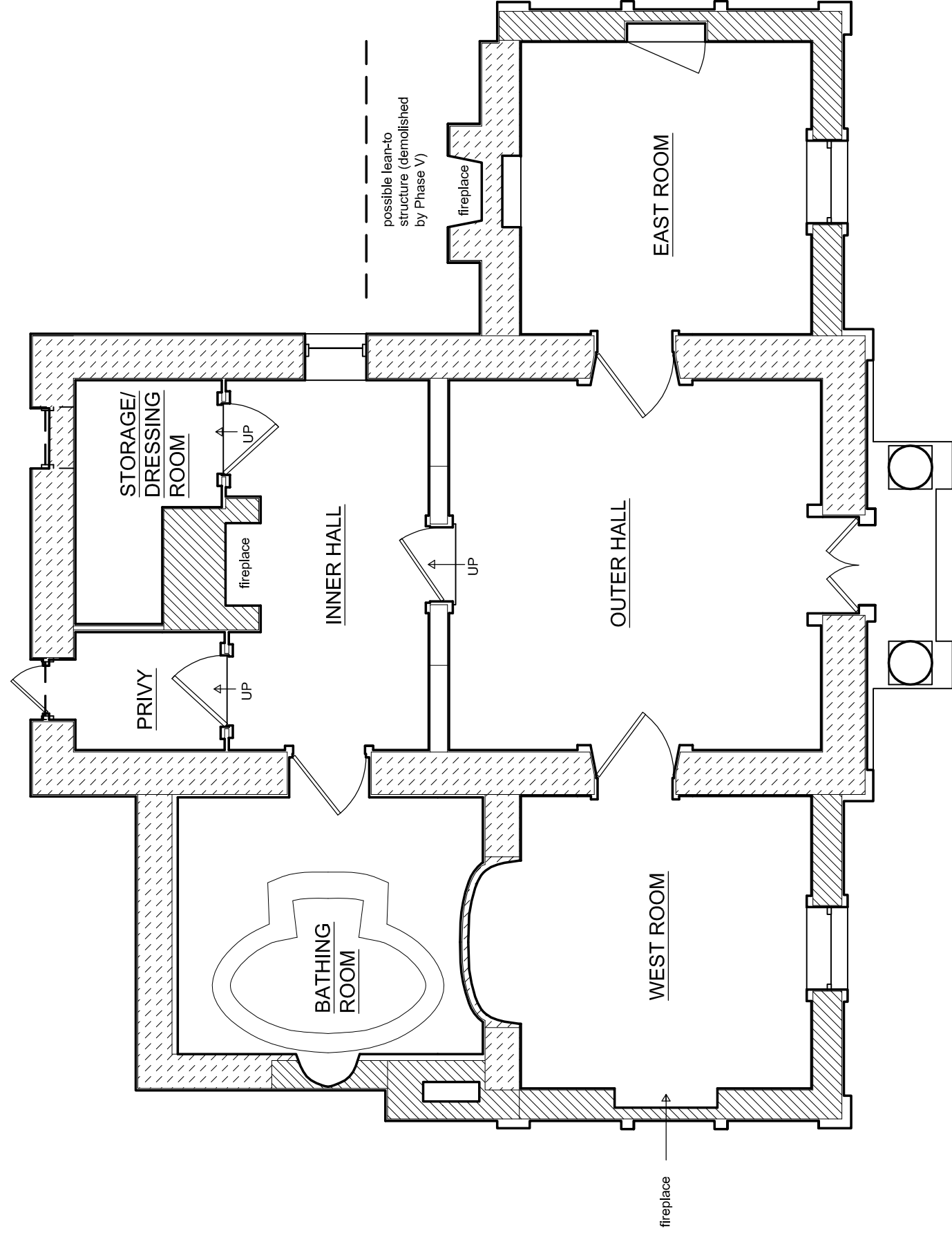
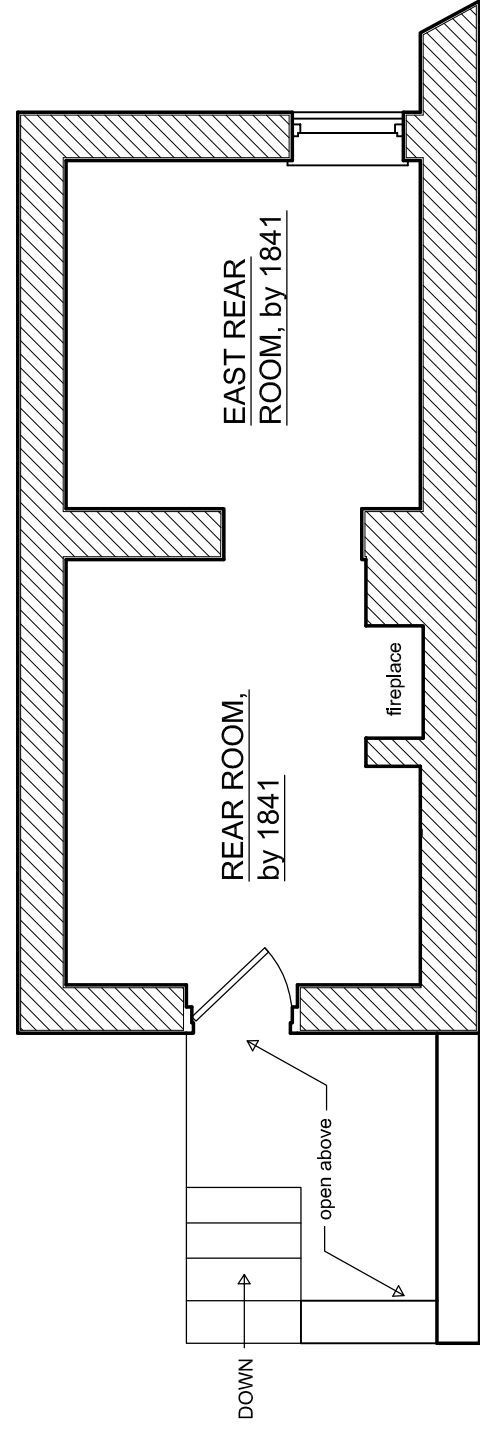


PHASE III PLAN, 1809-1836 (LIKELY 1809-1812)  
 ENGLISH GARDEN HOUSE, MT. EDGCUMBE  
 CORNWALL, ENGLAND

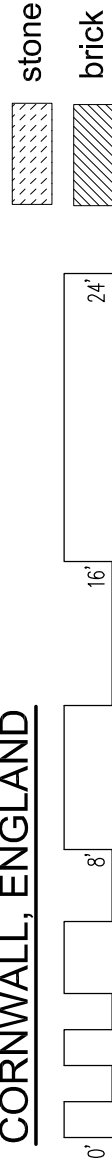
stone  
 brick

0' 8' 16' 24'



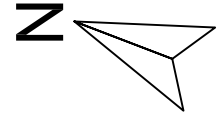
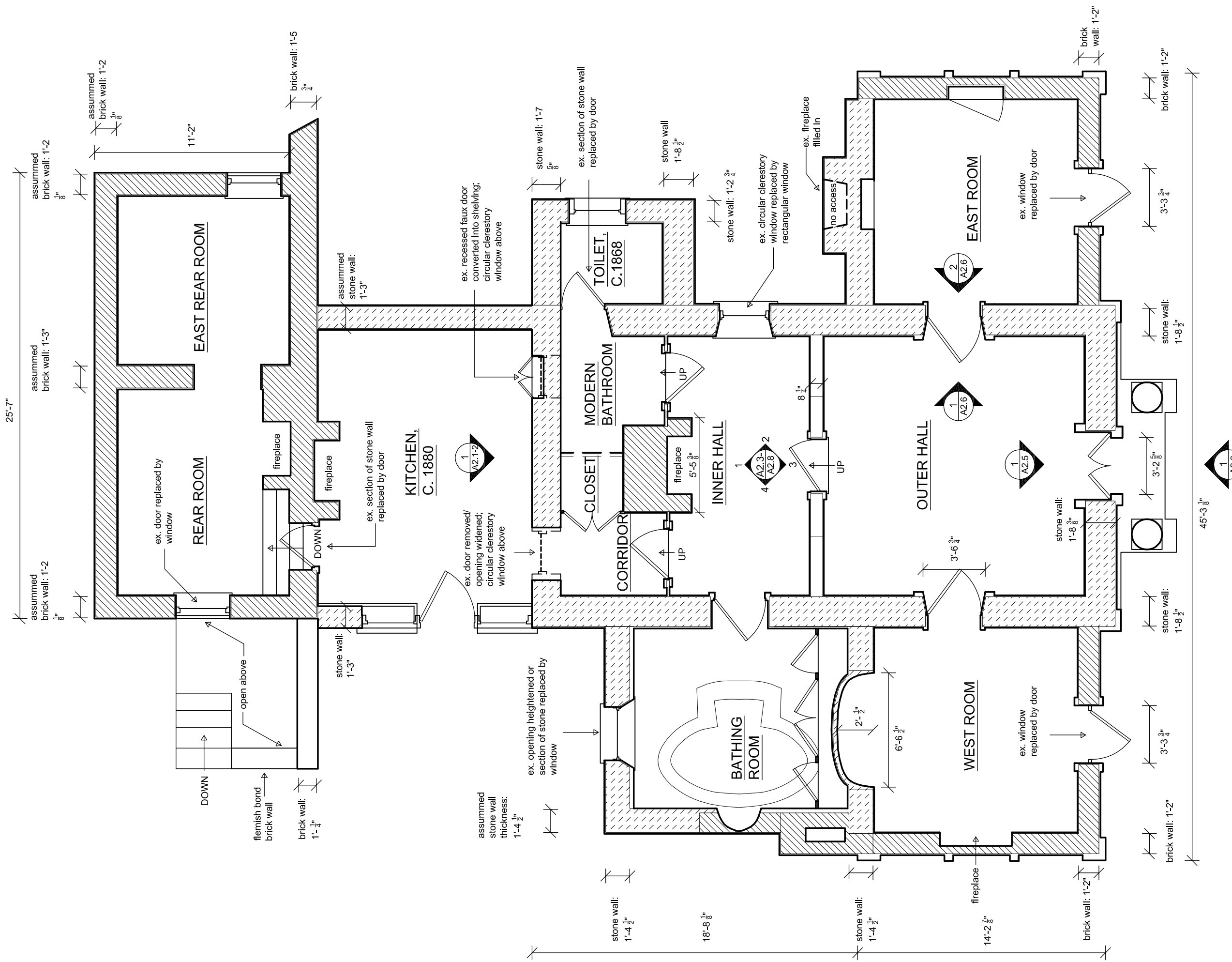


PHASE IV PLAN, PRE-1841  
 ENGLISH GARDEN HOUSE, MT. EDGCUMBE  
 CORNWALL, ENGLAND

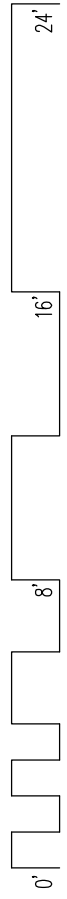
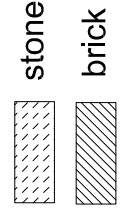


# The English Garden House at Mount Edgcumbe

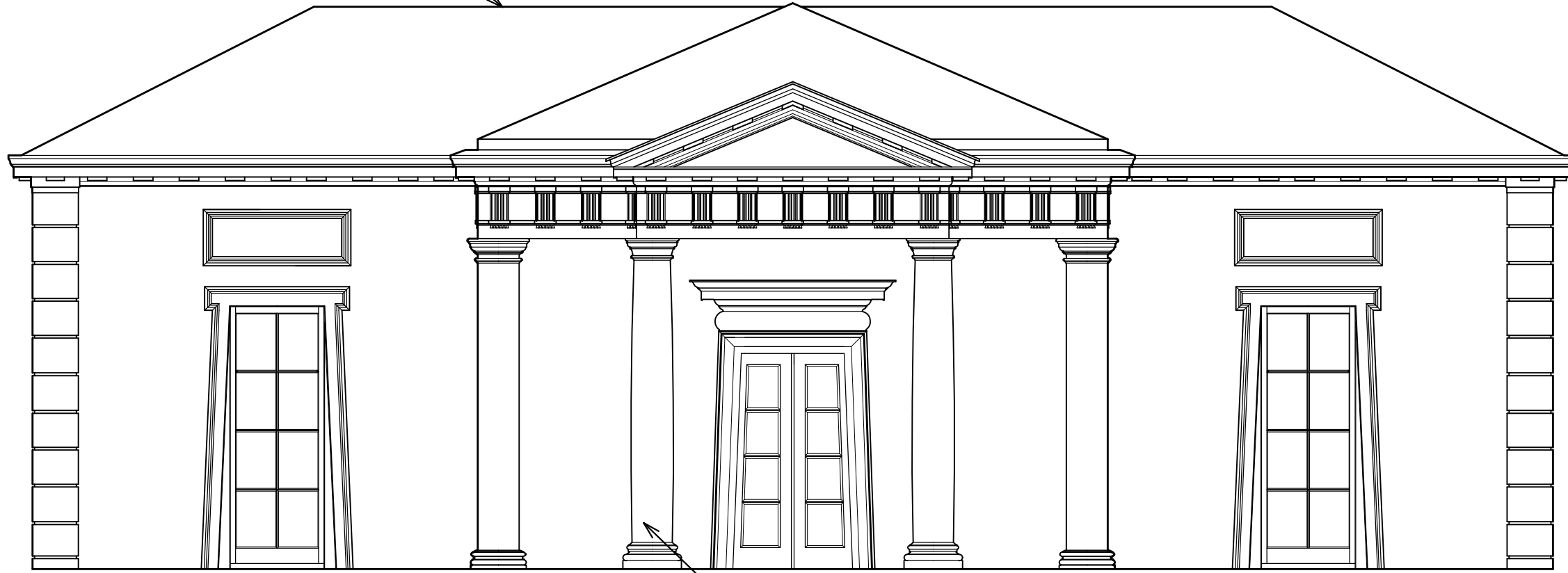
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 Summer 2008



**N** PHASE V & EXISTING PLAN, C. 1868-PRESENT  
 ENGLISH GARDEN HOUSE, MT. EDGCUMBE  
 CORNWALL, ENGLAND



Conjectural roofline  
(not measured)



Column not plumb

1  
A2.0

### Existing South Elevation



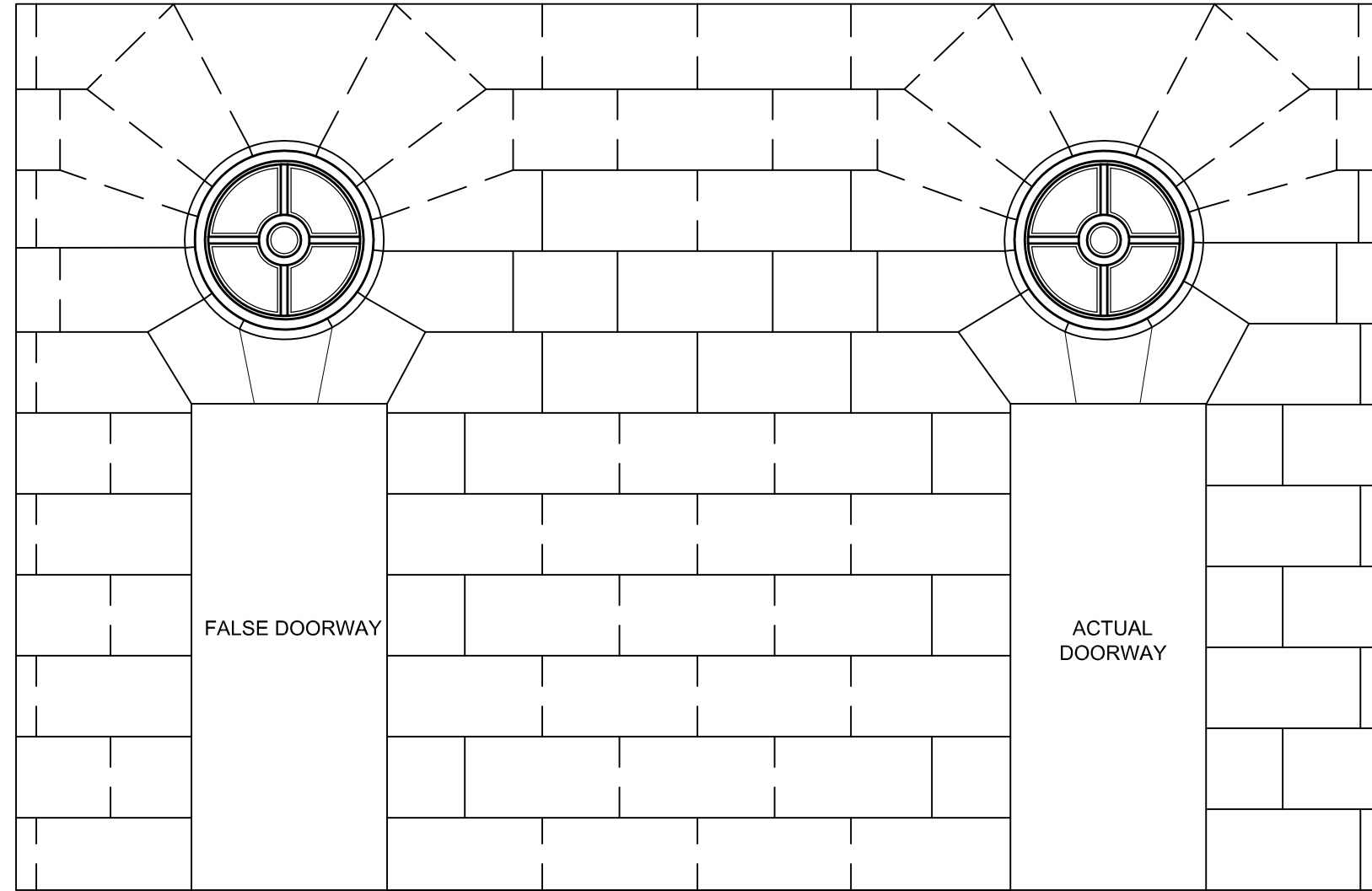
# The English Garden House at Mount Edgcumbe

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Summer 2008

South  
Elevation

# A2.0

Dashed lines represent conjectural scoring.



1  
A2.1

Conjectural North Elevation of Phase I

0' 1' 2' 4' 6'

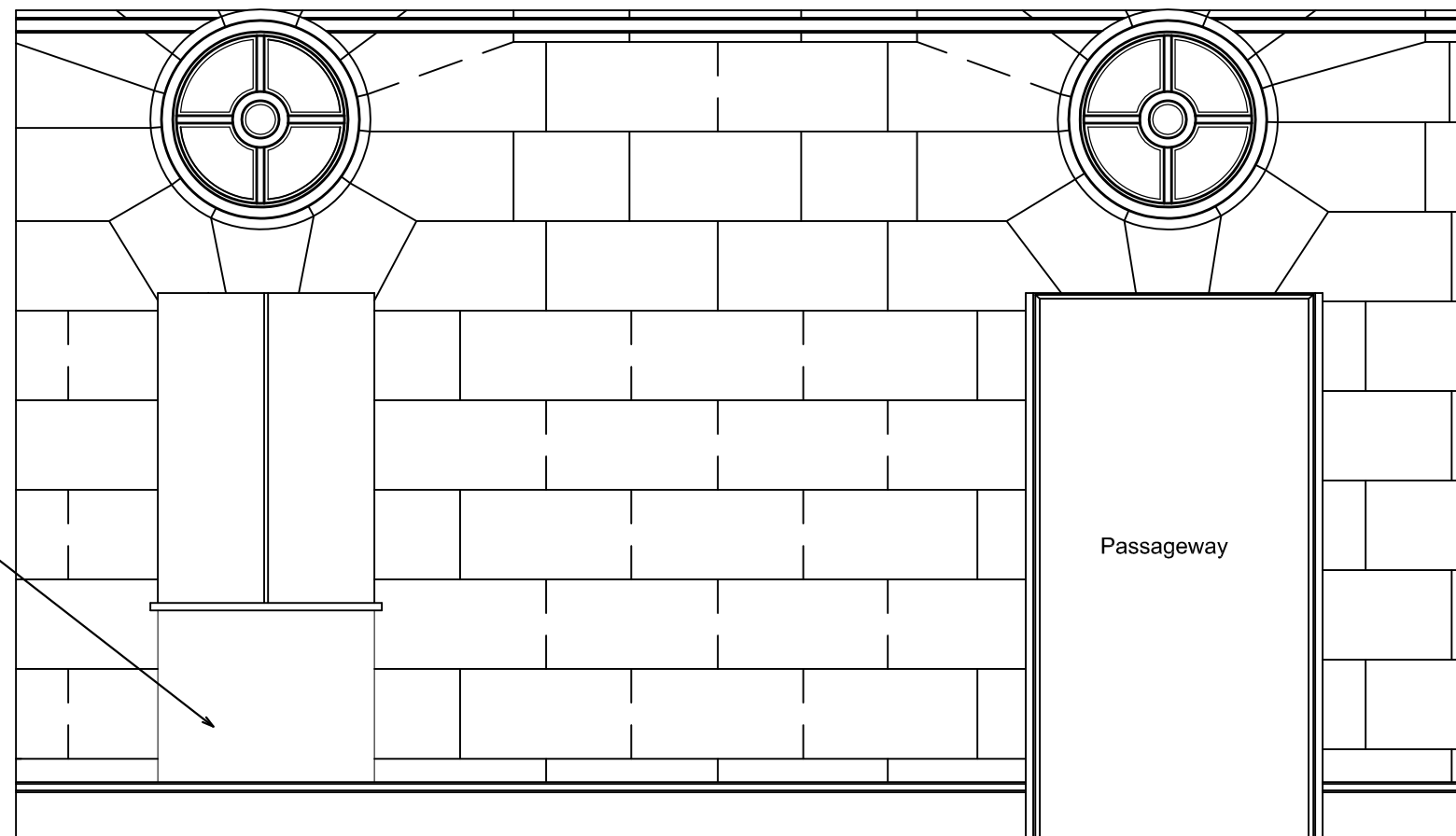
# The English Garden House at Mount Edgcumbe

Graduate Program in Historic Preservation, University of Pennsylvania  
HSPV 650 - European Summer Conservation School  
Summer 2008

Conjectural  
Phase I  
**A2.1**

Dashed lines represent conjectural scoring.  
Existing conditions represented with wall coverings removed  
from original stucco. Baseboard and ceiling-level moulding  
retained.

Infill under cabinet of false doorway opening



1  
A2.2

### Existing South Elevation of Kitchen



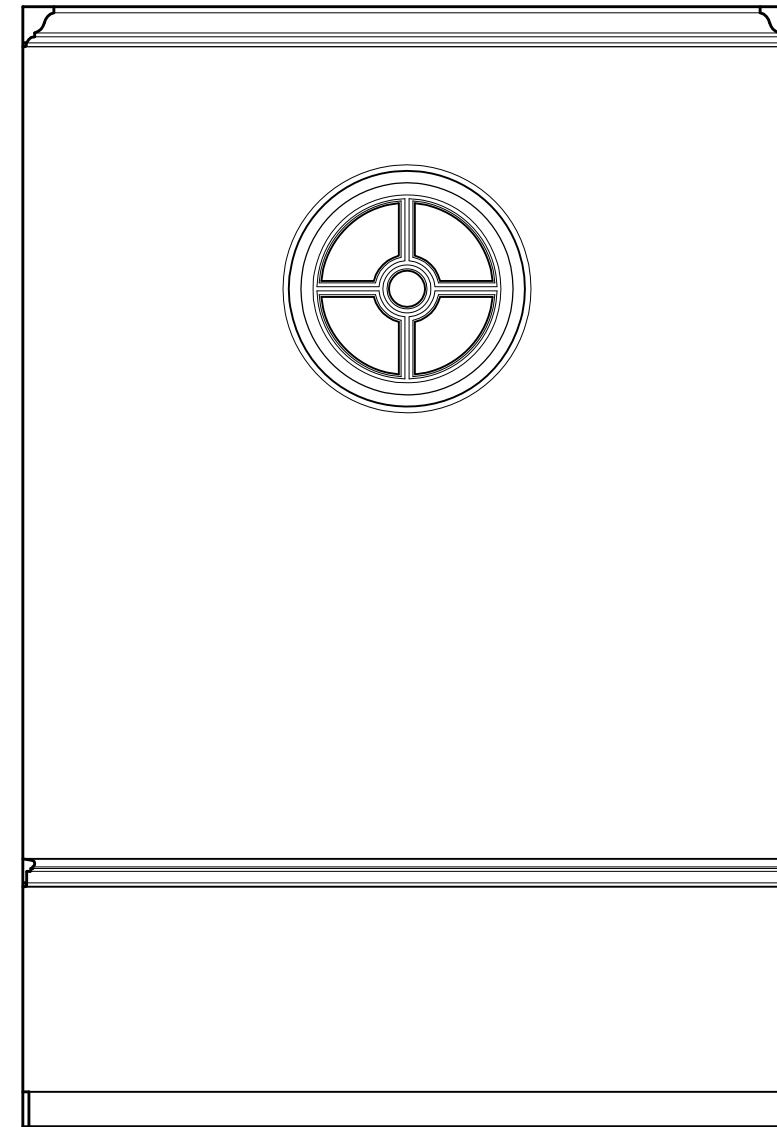
# Conjectural Phase I Inner Hall Elevations



1 North Elevation  
A2.3

**NOTES:**

Major dimensions of doors and door moldings are accurate; details are conjectural.  
Walls are paneled above and around doors.  
Chimney breast is flush wood boards below molding and plaster above.  
Interior details of firebox are unknown.

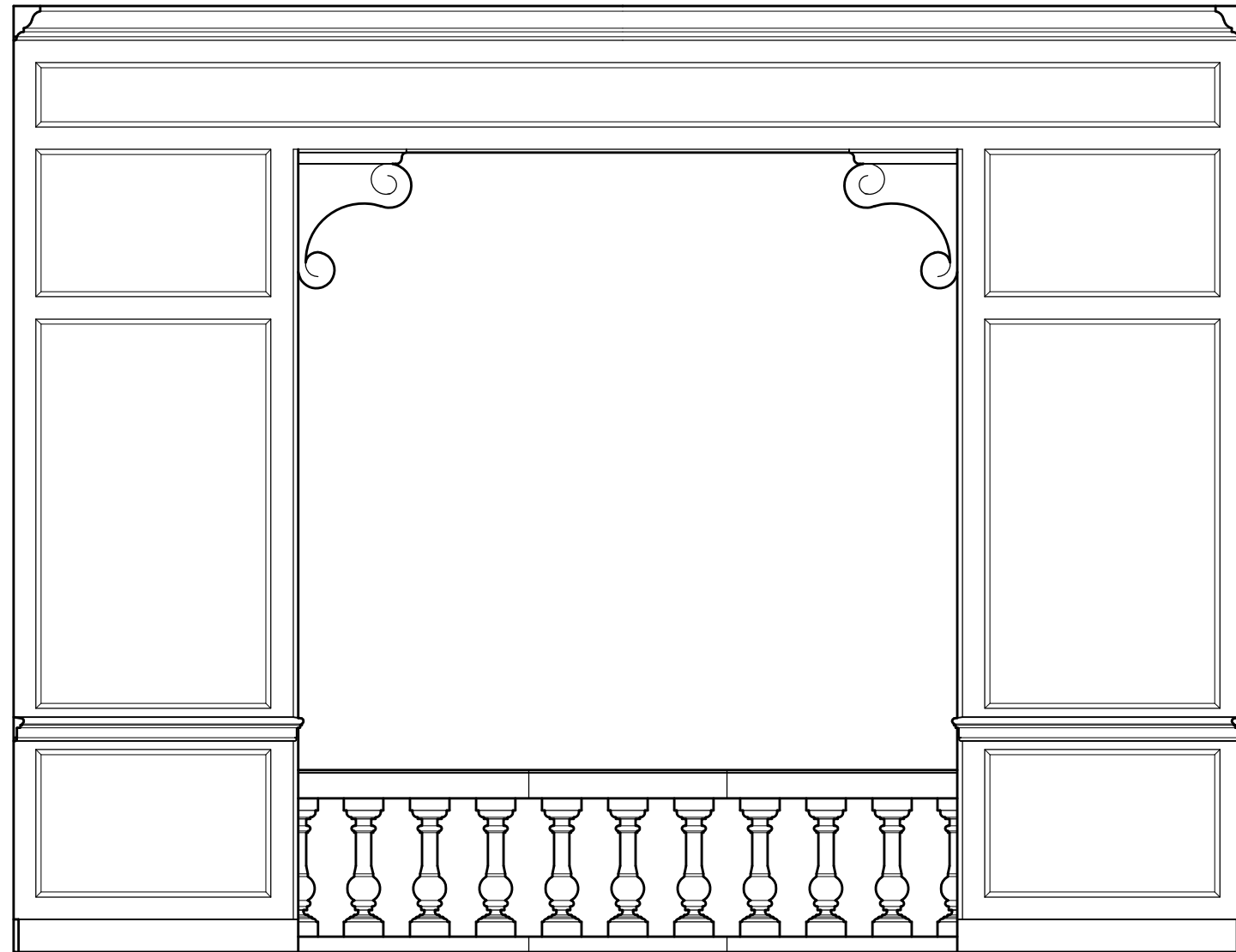


2 East Elevation  
A2.3

**NOTES:**

East elevation was originally plastered.

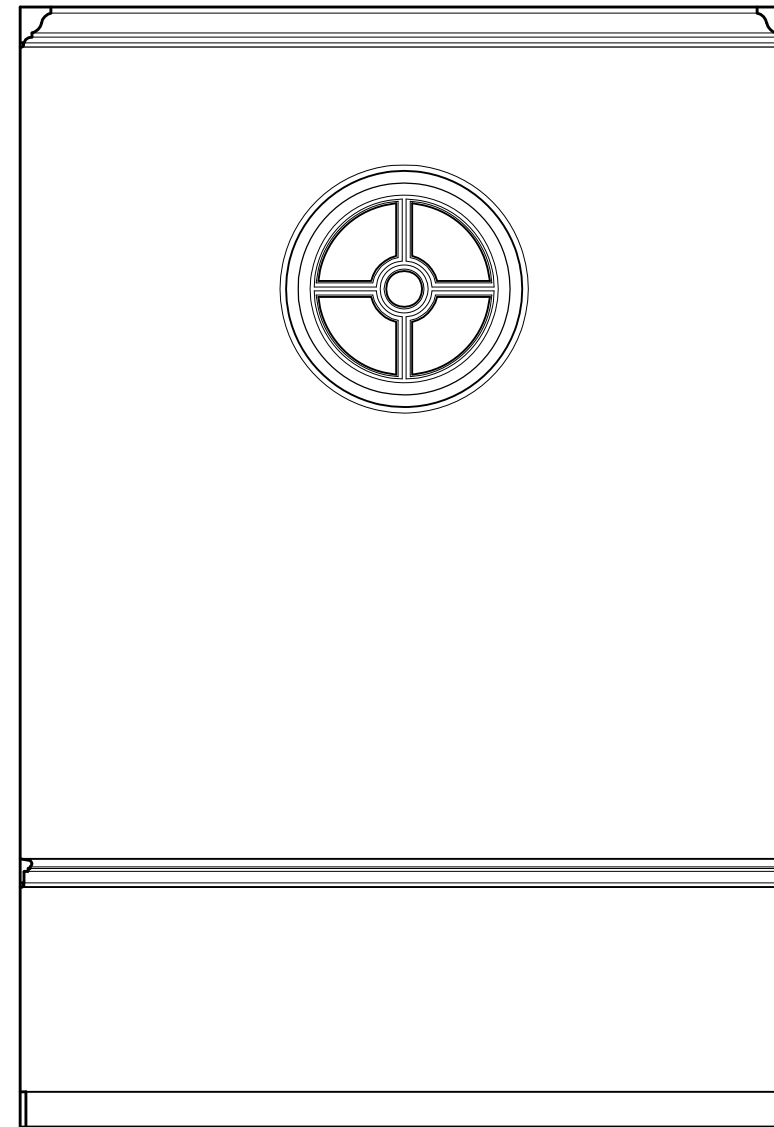
# Conjectural Phase I Inner Hall Elevations



3 South Elevation  
A2.4

**NOTES:**

Panel dimensions are conjectural; center portion of bottom rail of top panel was exposed during investigation.  
 Baluster profile is based on painted profile found on jamb boards. Gate dimension is conjectural.  
 Bracket profile is conjectural based on dimensions and paint lines on soffit and jambs.  
 Greek key is located on the soffit over the balustrade.

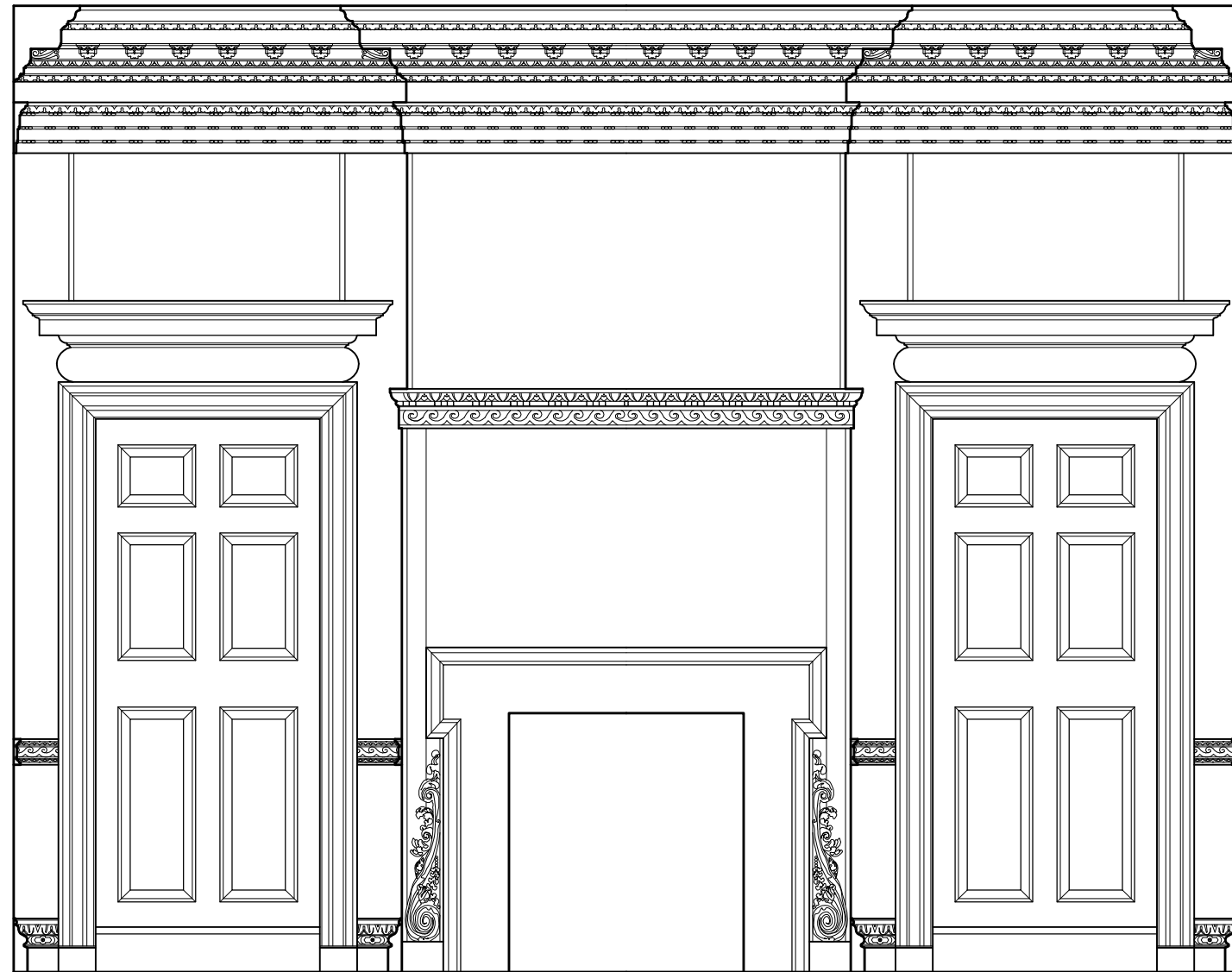


4 West Elevation  
A2.4

**NOTES:**

West Elevation was originally plastered.

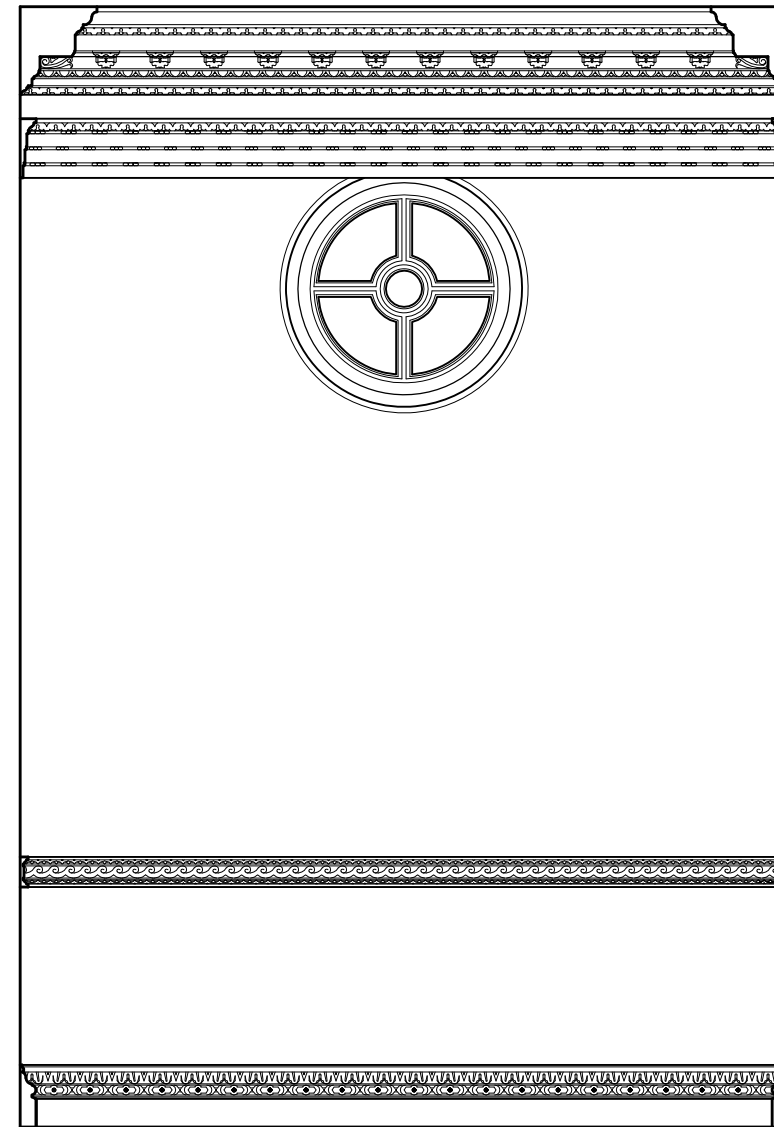
# Conjectural Phase II Inner Hall Elevations



1 North Elevation  
A2.5  
0' 1' 2' 4' 6'

**NOTES:**

Overdoors are based on profiles left in paint and plaster and match that over front door. Paneling was exposed initially when overdoors and new woodwork were installed in Phase II, but it was plastered over within the phase (see Phase III North Elevation for appearance).



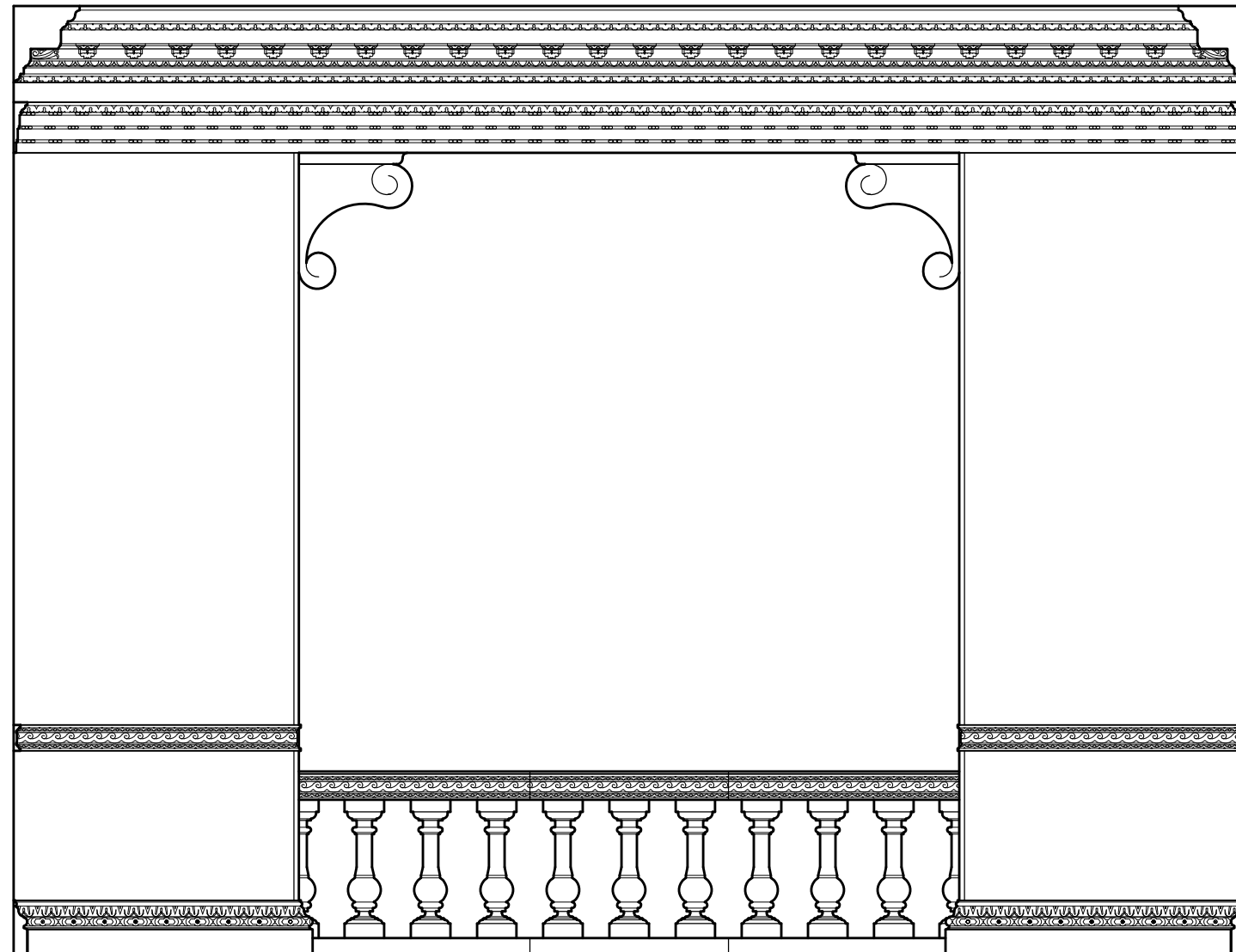
2 East Elevation  
A2.5  
0' 1' 2' 4' 6'

**NOTES:**

Height of round window is based on height of existing round windows in the original north facade and may have varied slightly. Interior opening around window may also have been altered to fit new cornice molding.



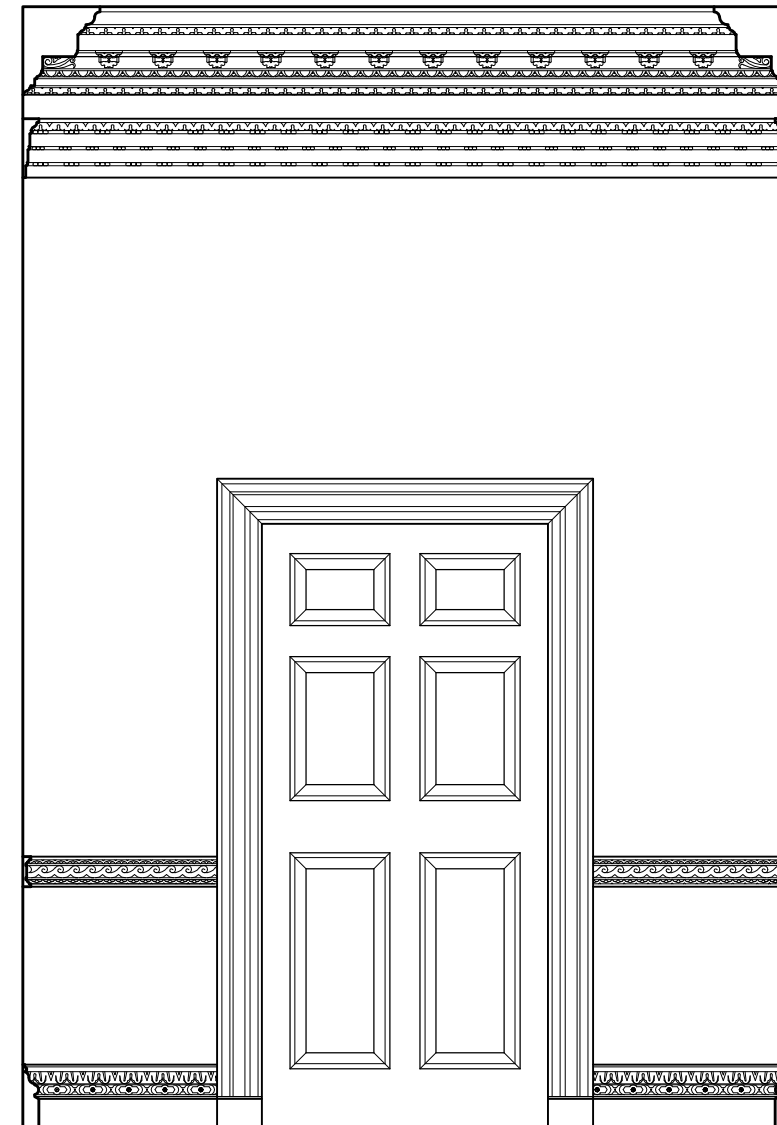
# Conjectural Phase II Inner Hall Elevations



3 South Elevation  
A2.6

NOTES:

Walls to either side of the balustrade opening were plastered during this phase.

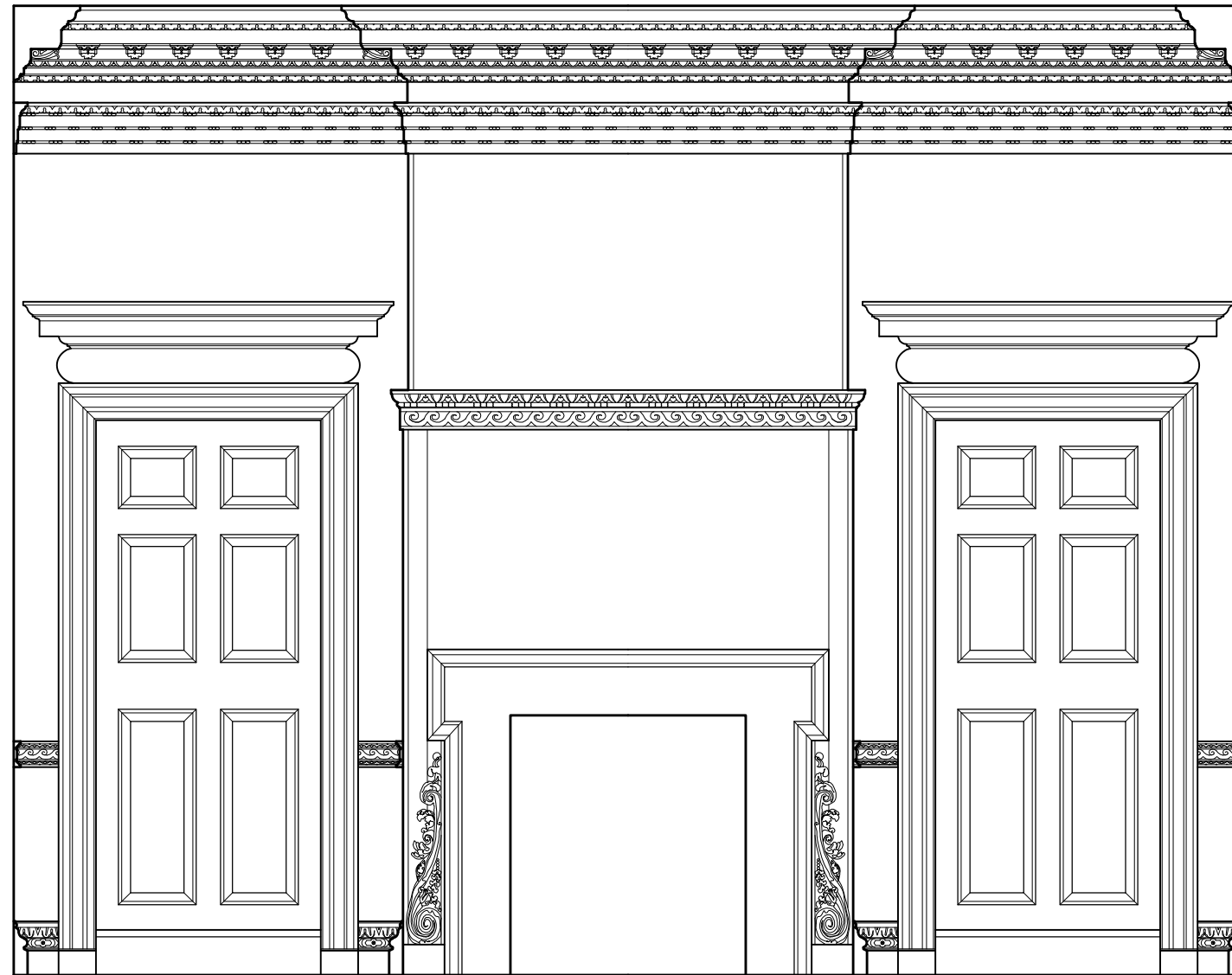


4 West Elevation  
A2.6

NOTES:

Door to Bathing Room was inserted during this phase.

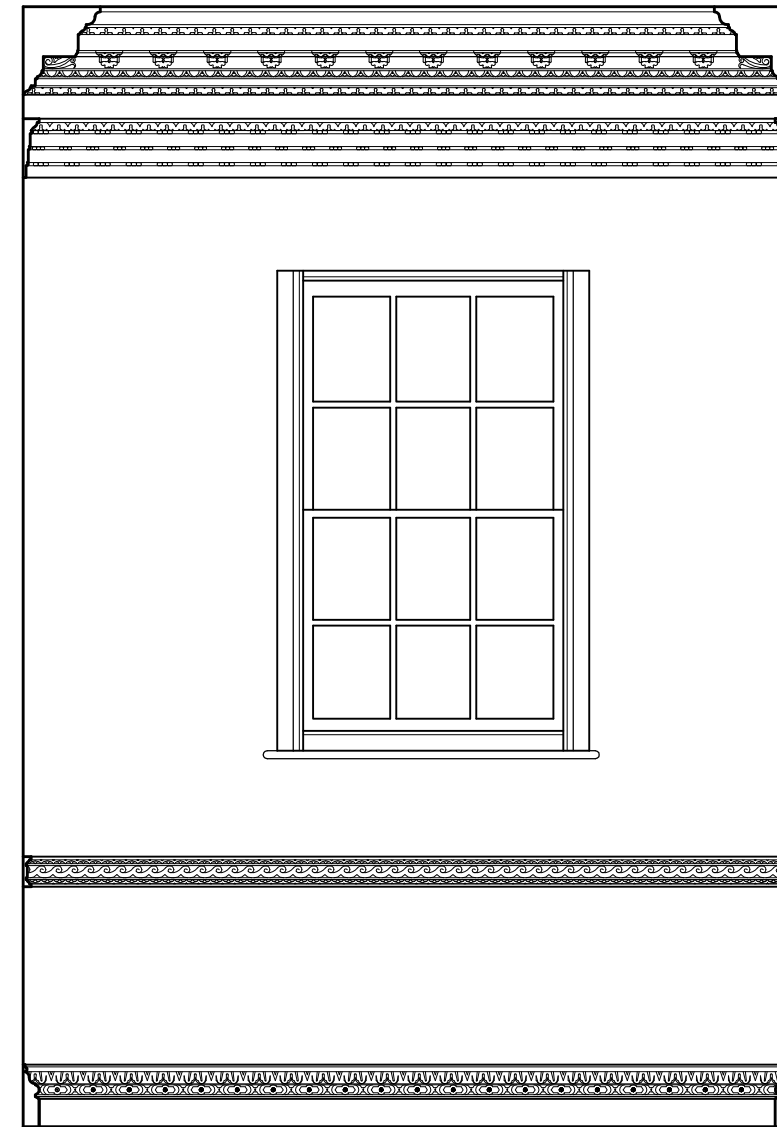
# Conjectural Phase III Inner Hall Elevations



1 North Elevation  
A2.7

NOTES:

Paneling above and around doors was plastered in Phase II.  
Chimney breast remained flush wood boards below molding.

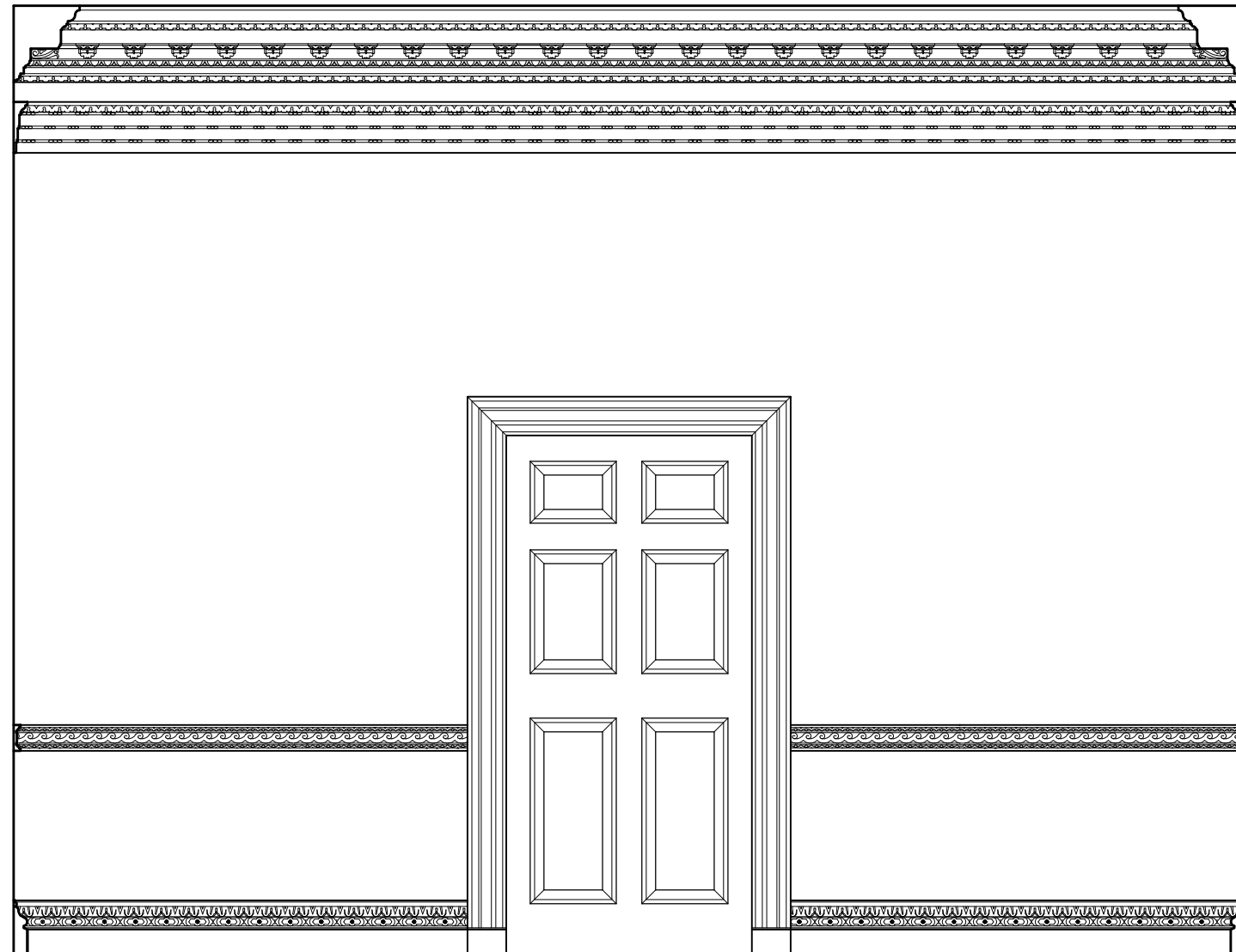


2 East Elevation  
A2.7

NOTES:

Rectangular window replaced high round window.

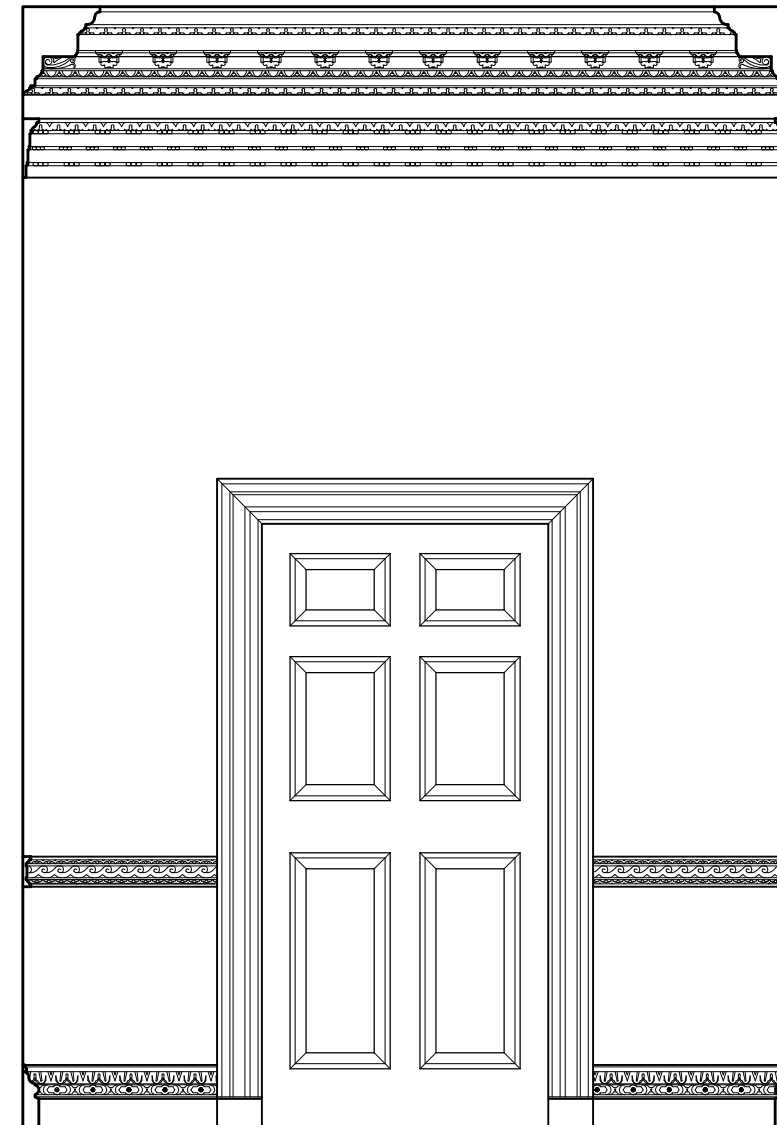
# Conjectural Phase III Inner Hall Elevations



3 South Elevation  
A2.8

NOTES:

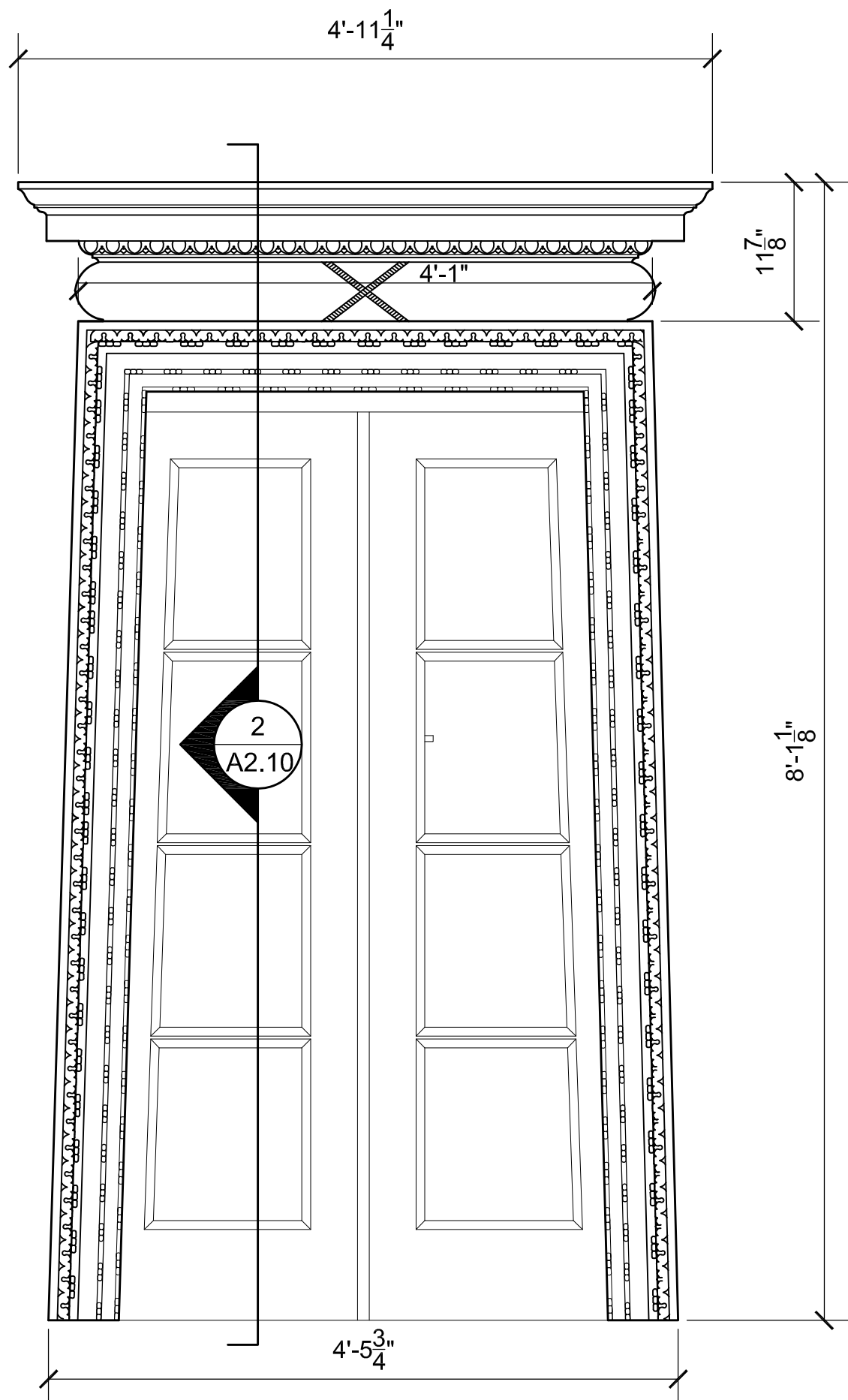
Balustrade opening was filled in with framing, lath, and plaster.  
Narrow doorway was inserted.



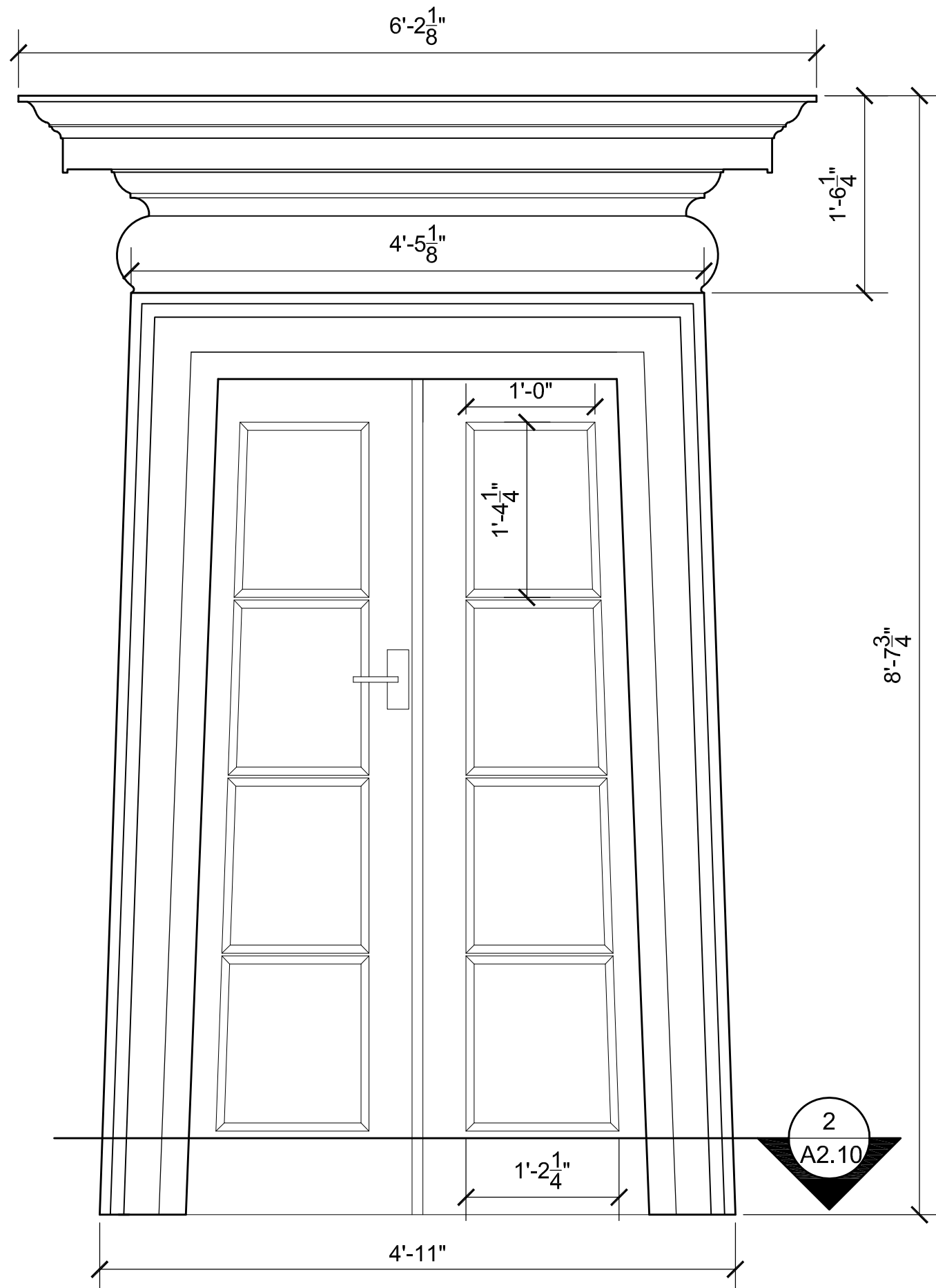
4 West Elevation  
A2.8

NOTES:

West elevation was completely replastered during this phase.



1 North Facade of Front Door  
A2.9

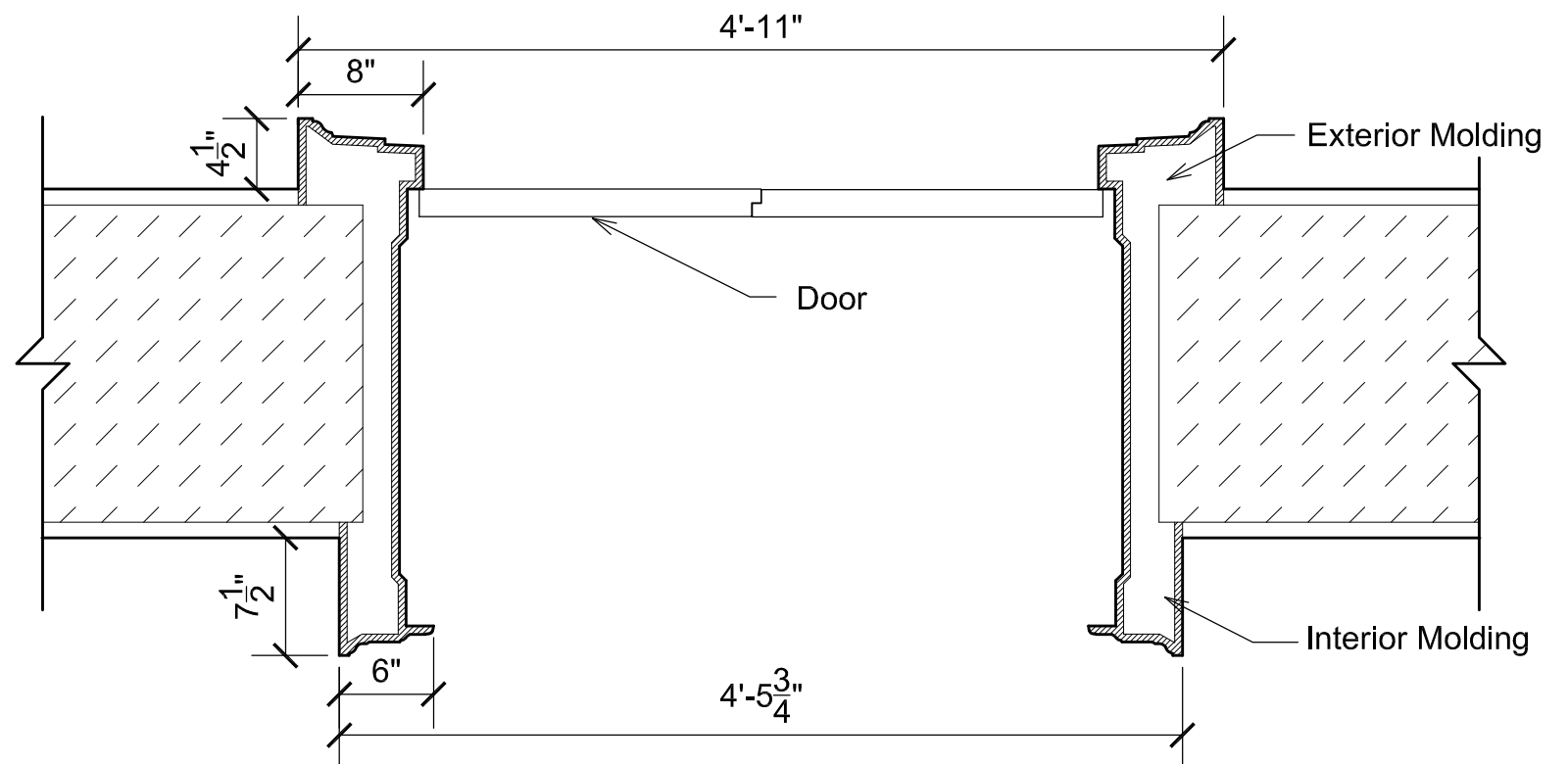
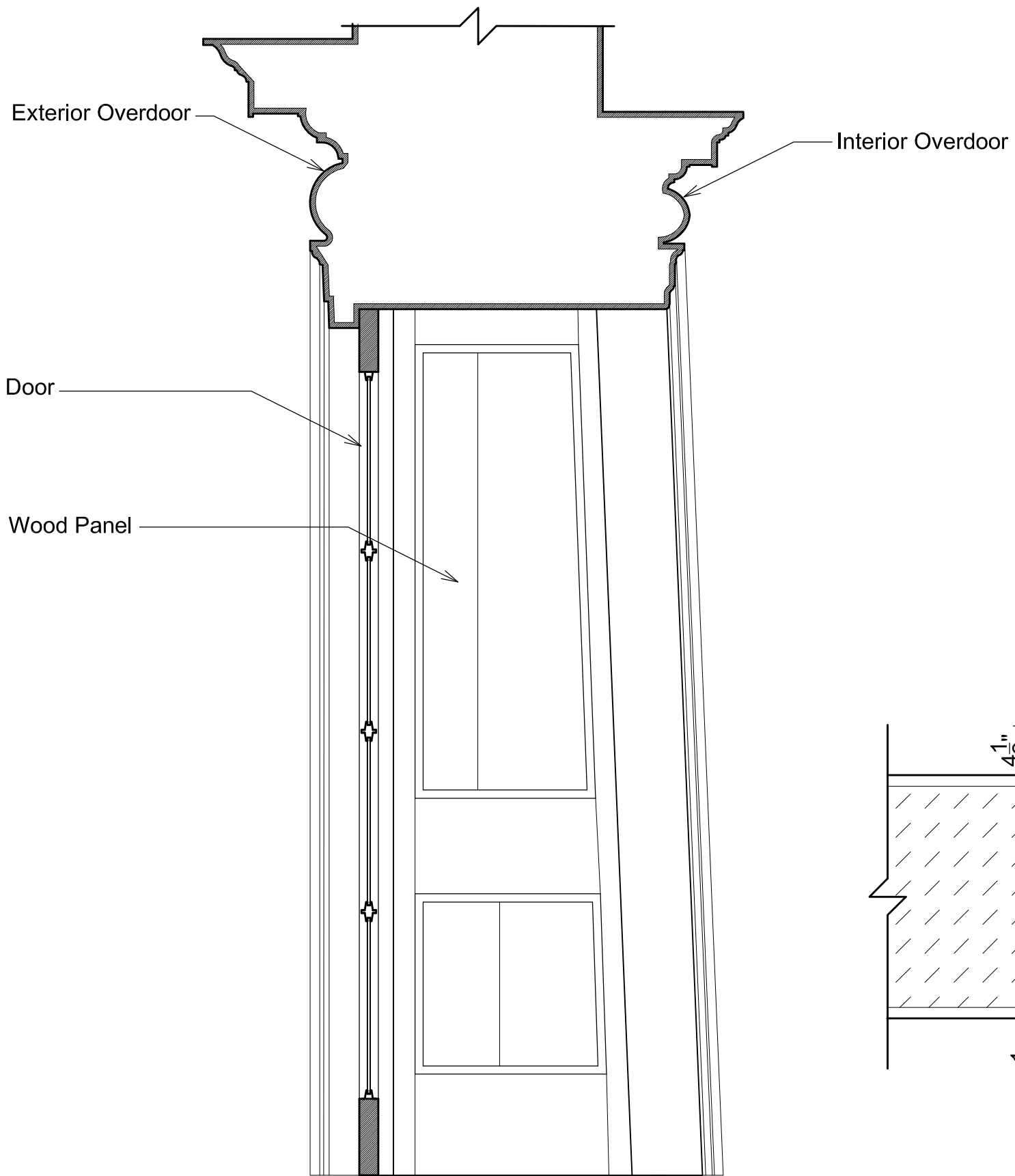


2 South Facade of Front Door  
A2.9

# The English Garden House at Mount Edgcombe

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Summer 2008

Entrance Hall  
South Door  
**A2.9**



1 Section Through Front Doorway  
A2.10

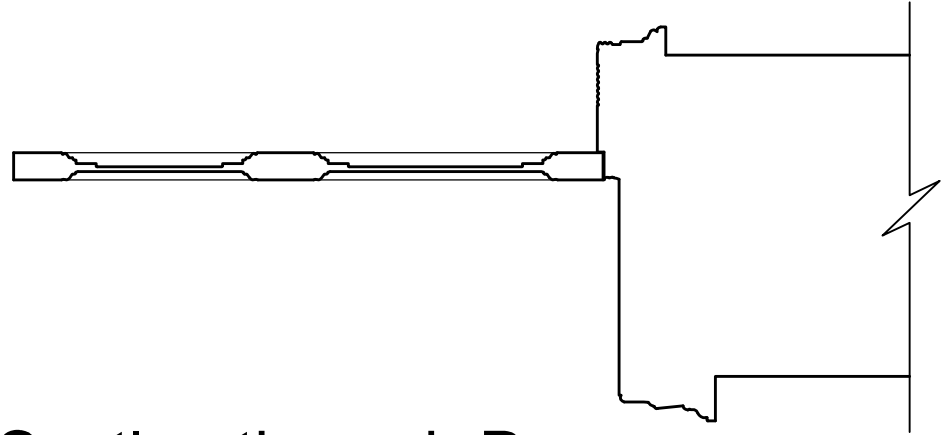
2 Wall Section Through Front Door  
A2.10

# The English Garden House at Mount Edgcombe

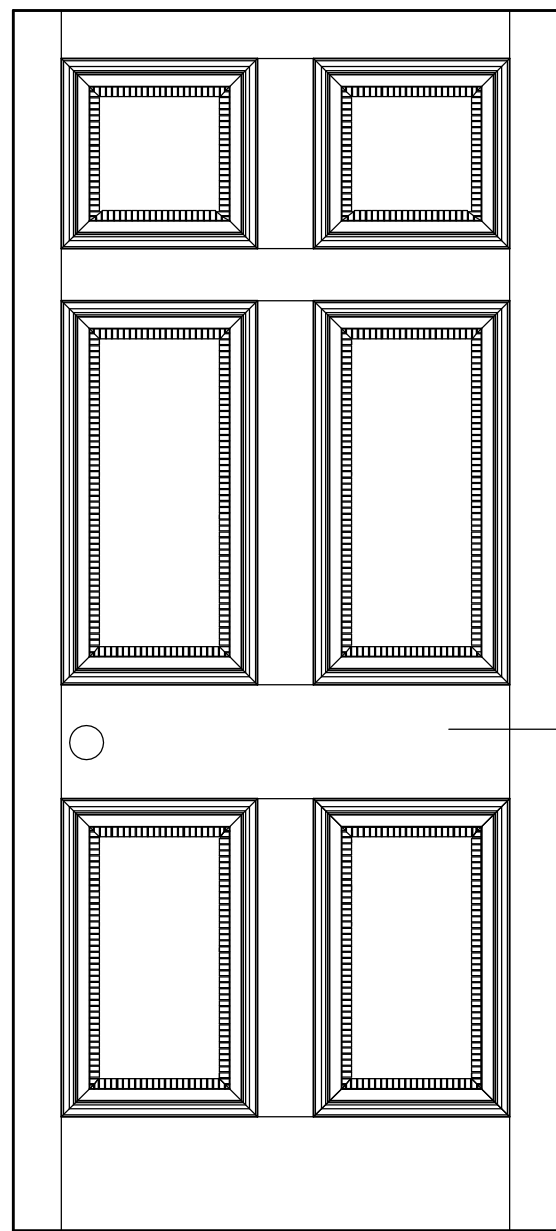
Graduate Program in Historic Preservation, University of Pennsylvania  
HSPV 650 - European Summer Conservation School  
Summer 2008

Entrance Hall  
South Door

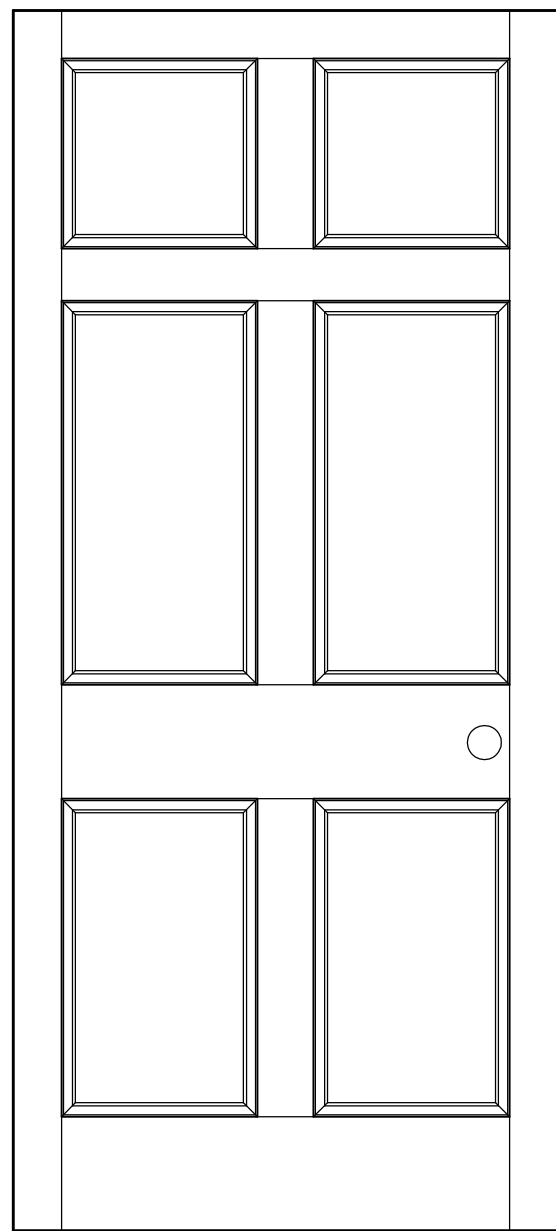
A2.10



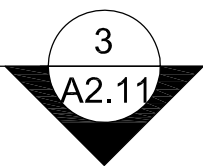
3 Section through Door  
A2.11



1 East Elevation of Door  
A2.11



2 West Elevation of Door  
A2.11

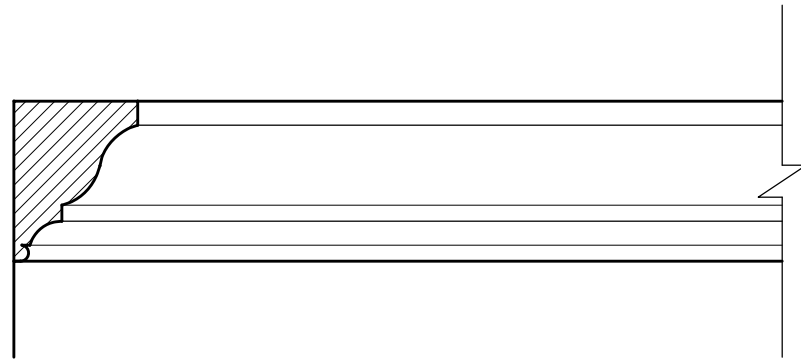


# The English Garden House at Mount Edgcumbe

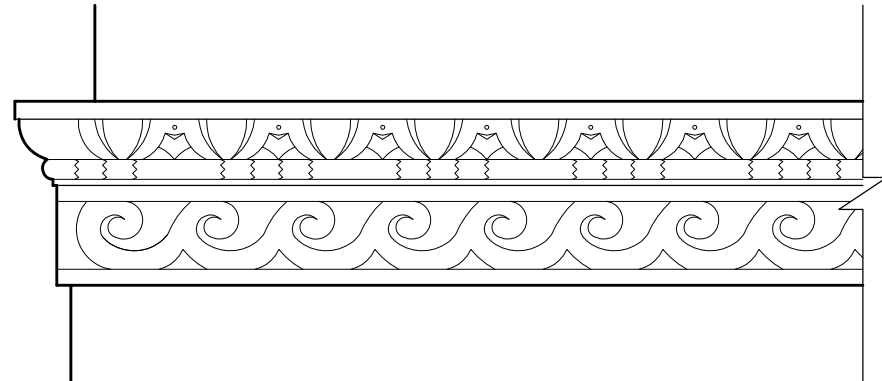
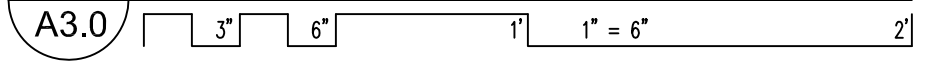
Graduate Program in Historic Preservation, University of Pennsylvania  
HSPV 650 - European Summer Conservation School  
Summer 2008

Entrance Hall  
East Door

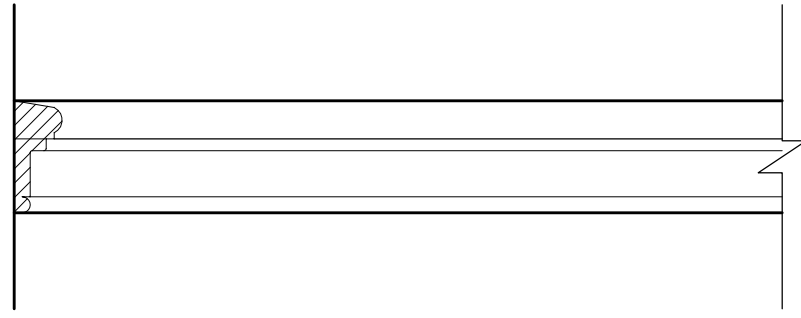
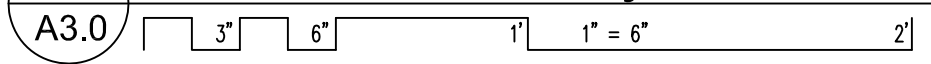
## A2.11



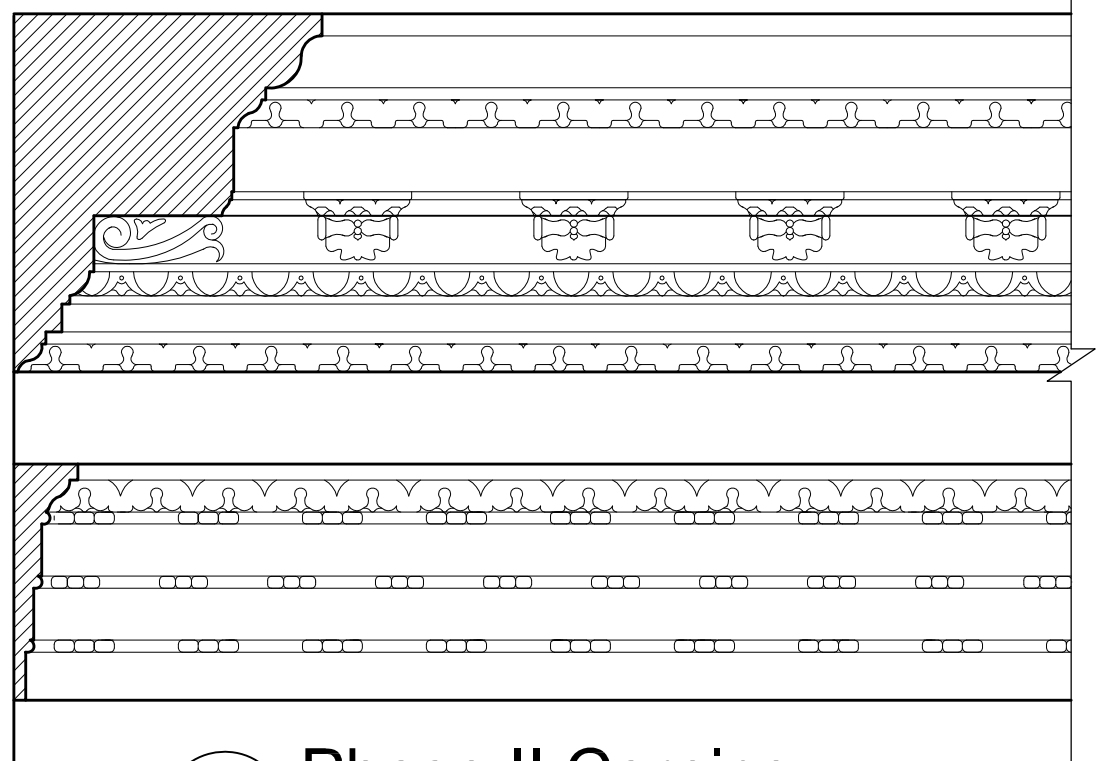
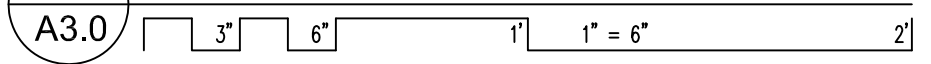
1 Phase I Cornice



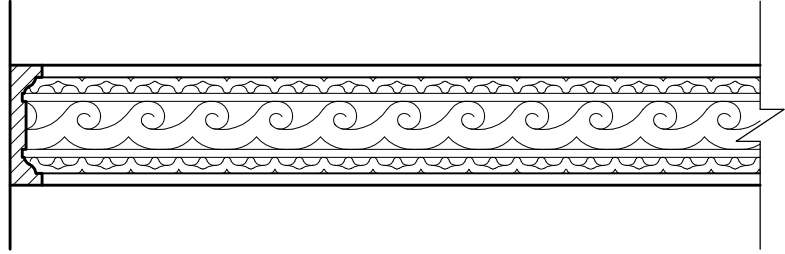
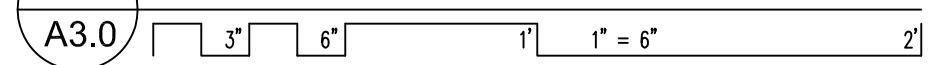
2 Phase I Chimney Breast Molding



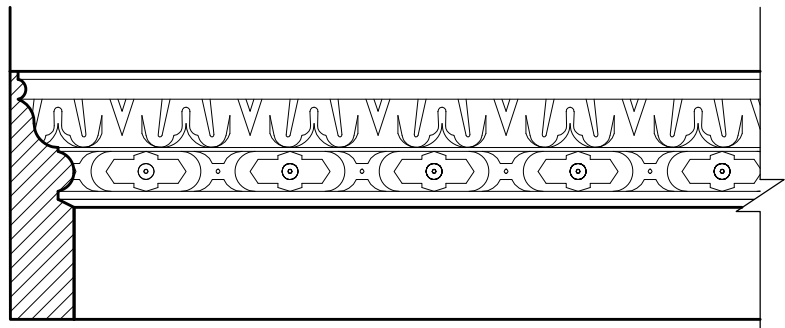
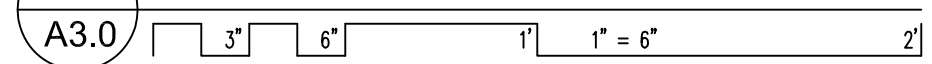
3 Phase I Chair Rail



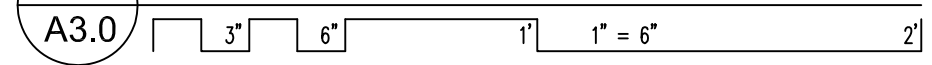
4 Phase II Cornice



5 Phase II Chair Rail



6 Phase II Baseboard



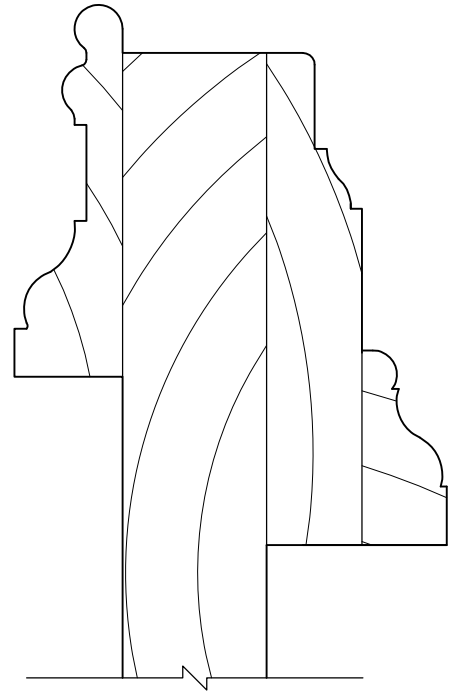
# The English Garden House at Mount Edgcombe

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Summer 2008

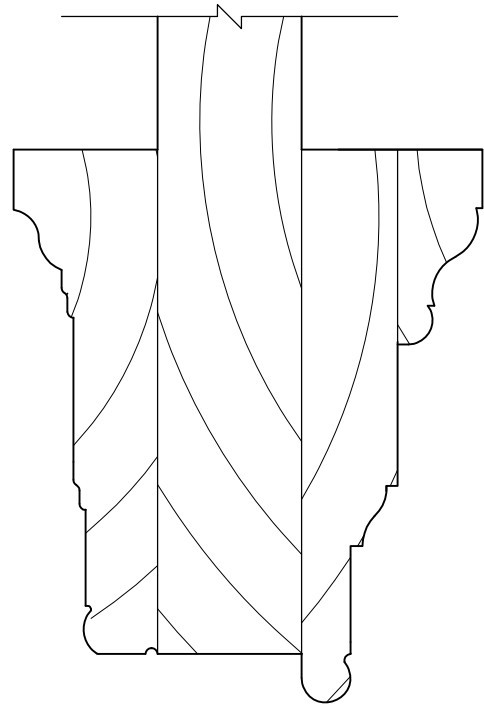
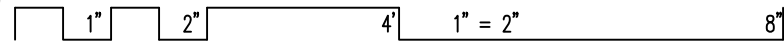
Inner Hall  
Joinery

# A3.0

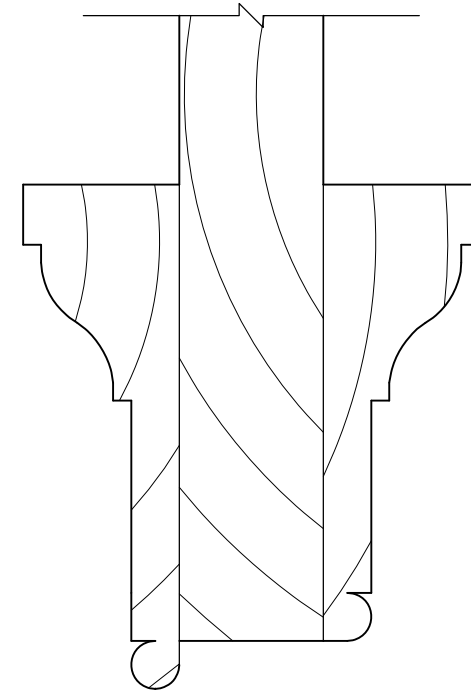
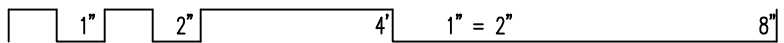
# Inner Hall Door Molding Profiles



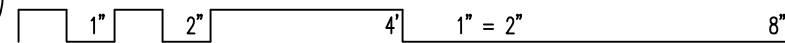
1 Modern Bathroom/Inner Hall Door Frame  
A3.1



2 Privy/Inner Hall Door Frame  
A3.1



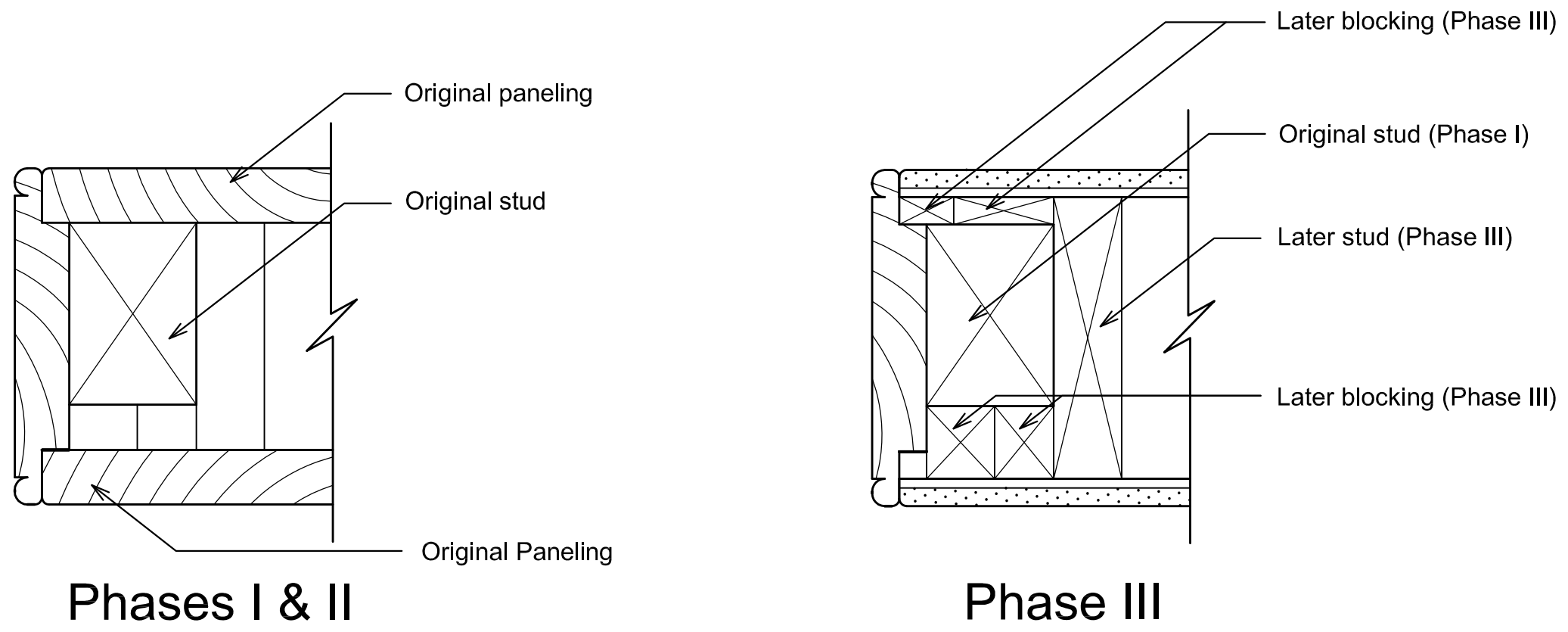
3 Conjectural Phase I Door Frame  
A3.1



**NOTE:**

This conjectural section is based on the profile of the Phase I window frame moldings in the Outer Hall and the dimensions of paint lines on the Inner Hall north wall paneling.



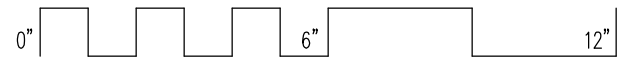


Phases I & II

Phase III

1  
A3.2

Sections through Jamb Board flanking Balustrade



# Appendix B: Photographs



**Fig. B1**

West Room - North Elevation: View looking Northeast  
2007 Summer Conservation Team



**Fig. B2**

West Room - West Elevation : View looking West  
2007 Summer Conservation Team



**Fig. B5**

Entrance Hall - South Elevation : View looking South  
2007 Summer Conservation Team



**Fig. B6**

Entrance Hall - East Elevation : View looking East



**Fig. B7**

East Room - North Wall Elevation : View looking Northeast  
2008 Conservation Team



**Fig. B8**

East Room - West Wall Elevation : View looking West  
2007 Conservation Team



**Fig. B9**

East Room - East Elevation : View looking East  
2007 Conservation Team



**Fig. B10**

Bathing Room - montage of North Wall Elevation  
2008 Conservation Team



**Fig. B11**

Bathing Room - West Elevation : View looking West  
2007 Conservation Team



**Fig. B12**

Bathing Room - montage of South Wall Elevation  
2008 Summer Conservation Team.



**Fig. B13**

Bathing Room - montage of East Wall Elevation  
2008 Summer Conservation Team.



**Fig. B14**

Inner Hall - montage of North Wall Elevation  
2008 Summer Conservation Team



## Appendix B - Photographs

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**Fig. B15**  
Inner Hall - West Wall Elevation :  
View looking West  
2008 Summer Conservation Team



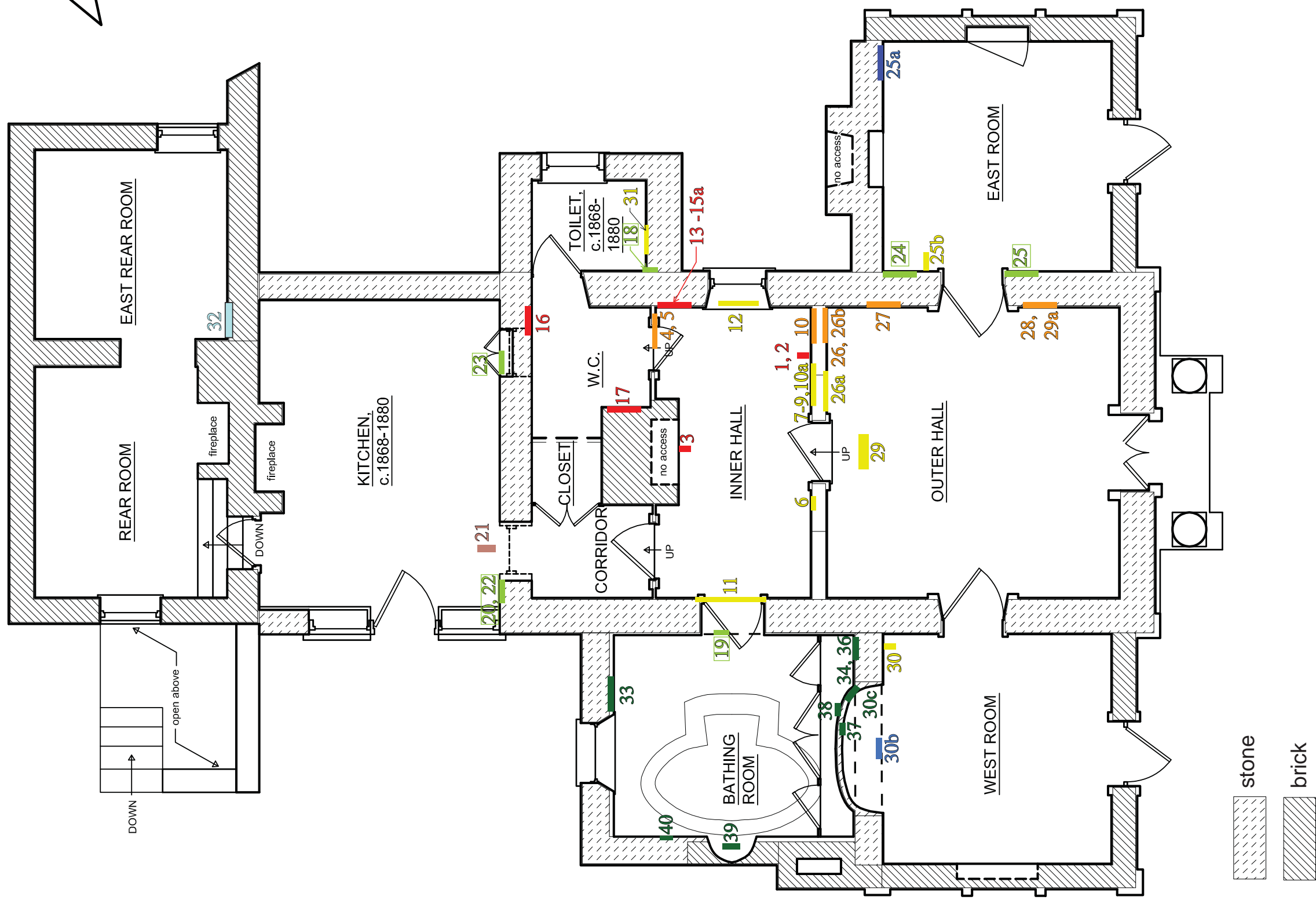
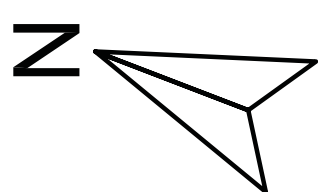
**Fig. B16**  
Inner Hall - East Elevation:  
View looking East  
2008 Summer Conservation Team



**Fig. B17**

Kitchen - montage of South Wall Elevation  
2008 Summer Conservation Team

# Appendix C: Plaster Analysis



**STUCCO & PLASTER CAMPAIGNS**

**PLASTER CAMPAIGNS**

- Campaign A
- Campaign B
- Campaign C
- Campaign D
- Campaign E
- Campaign F

**STUCCO CAMPAIGNS**

- Campaign 1
- Campaign 2

# Appendix D: Paint Analysis

*All photomicrographs were captured in 60x reflected light using the camera within the*

*Digital Blue Microscope*

## 2007- 2008 English Garden House Paint Sample Matrix

2007 Sample	2008 Sample	Photo-micrograph included	Substrate	Sample Number	Location	Description
x		x	WD	2	IH	Paint on wood from scroll work left of fire place
x		x	WD	3	IH	Paint on wood from corner bead left of chimney
x			WD	4	IH	Paint on wood from corner bead right side of chimney stack
x			PL	5	EC	Wallpaper and paint on plaster from NE corner bead of chimney stack
x		x	WD	6	IH	Paint on wood from board over fireplace
x			WD	7	IH	Paint on wood from corner board inside partition wall above baluster shadow
x			WD	8	IH	Paint on wood from top molding of chimney breast left of WC door
x		x	WD	9	IH	Paint on wood from wood panel underneath plaster above door to WC
x			WD	10	OH	Paint on wood from door frame to ER in OH above cut
x			WD	11	OH	Paint on wood from door frame to ER in OH below cut
x			WD	12	IH	Paint on wood from wood panel on East side of chimney behind removed chair rail
x			WD	13	IH	Paint on wood from wood panel underneath plaster above door to WC behind removed chair rail
x			WD	14	ER	Paint on wood from bamboo stick applied to West wall
x			WD	15	IH	Paint on wood from behind removed chair rail on East wall
x			PL	17	IH	Paint on plaster South wall left of dividing crack (balustrade opening)
x			PL	18	IH	Paint on plaster South wall right of dividing crack (infill part of partition wall)
x			PL	19	WR	Paint and paper on plaster from ceiling
x			WD	20	IH	Paint on wood from Greek Key in soffit inside partition wall
	x	x	WD	101	OH	West Wall-Chair Rail
	x	x	WD	102	OH	South Entrance-Overdoor Trim
	x	x	WD	103	EC	North face of door
	x	x	WD	104	OH	East Wall-Trim from panel above door trim
	x		WD	105	OH	South Wall-Exterior side of door trim of southern entrance into entrance hall
	x		WD	106	OH	South Wall-Exterior side of door trim of southern entrance into entrance hall
	x		WD	107	IH	North Wall-Under lower cornice above water closet door
	x	x	WD	108	OH	East Wall-Upper Cornice
	x	x	WD	109	IH	East Wall of West closet-Southeast Paneling
	x	x	WD	110	ER	East Wall-Cabinetry trim, rounded tri-part
	x	x	WD	111	ER	East Wall-Back panel of cabinet, under wall paper
	x	x	WD	112	ER	North Wall-Back face of cabinet
	x		WD	113	ER	West Wall-Door face to entrance hall
	x		WD	114	WR	East Wall-Face of door to entrance hall
	x		WD	115	WR	East Wall-Left side of door trim to entrance hall
	x	x	WD	116	EC	South Wall-North face of door to inner hall
	x		WD	117	BR	North Wall-Window frame bead
	x	x	WD	118	BR	North Wall-Chair rail
	x		WD	119	BR	East Wall-East face of door
	x		WD	120	OH	North Wall-Lower cornice
	x		WD	121	OH	North Wall-Paint on underside of soffit
	x		WD	122	IH	West Wall of Chimney-Under Chair Rail
	x		WD	123	IH	South Wall-Fascia Board of Panelled Board

BR Bathing Room  
 EC East Closet (Modern bathroom)  
 ER East Room  
 IH Inner Hall  
 OH Outer Hall  
 WC West Closet (Corridor)  
 WR West Room

- Sample did not cure for in field analysis  
 - Sample was inconclusive

## 2007- 2008 English Garden House Paint Sample Matrix

2007 Sample	2008 Sample	Photo-micrograph included	Substrate	Sample Number	Location	Description
	x		WD	124	IH	West Wall of Chimney-Underside of Egg/Dart
	x		WD	125	IH	South Wall-Greek Key
	x		WD	126	IH	South Wall-Balustrade Ghosting
	x		WD	127	IH	East Wall-Fascia Board of Upper Cornice
	x		WD	128	IH	North Wall-Wooden Bead Left Side of Fireplace
	x		WD	129	IH	North Wall above WC Door-Bead of Wood above the ghosted overdoor under the lath
	x		WD	130	IH	North Wall-Exposed Wood Surface within Overdoor Shadow
	x		WD	131	IH	West Wall of Chimney-Underside of Wave Detail
	x		WD	132	IH	North Wall-Wave Detail Above Fireplace-inset/back face
	x		WD	133	IH	North Wall-Wave Detail Above Fireplace-face of wave
	x	x	WD	134	OH	North Wall-Lower Cornice: Bottom Flat Portion
	x	x	WD	135	OH	South Wall-Chair Rail: Top Portion
	x	x	WD	136	OH	North Wall-Left Side of Door Trim
	x	x	WD	137	IH	East Wall-Baseboard Top Quarter Round
	x		WD	138	IH	North Wall-Chimney Piece Scroll: Left Scroll
	x		WD	139	IH	East Wall-Chair Rail: Bottom Portion
	x		WD	140	OH	East Wall - Side of scroll above door to East Room
	x		WD	141	ER	South Wall - Chair Rail
	x		WD	142	ER	West Wall - Door Trim
	x		WD	143	OH	East Wall - Rear Side of Scroll above door to East Room
	x		WD	144	BR	South Wall - Baseboard
	x		WD	145	BR	South Wall - Cabinetry
	x		WD	146	WR	East Wall - Baseboard
	x		WD	147	WC	West Wall - West Face of Door to Closet
	x		PL	200	EH	Coved Ceiling
	x	x	PL	201	EH	East Wall-Right of Door
	x		PL	202	EH	East Wall-Left of Door (styrofoam)
	x	x	PL	203	IH	North Wall-at Overdoor
	x		PL	204	IH	North Wall-above cornice behind architrave
	x	x	PL	205	IH	South Wall-Left of Door-within balustrade infill
	x	x	PL	206	IH	West Wall-over door to Bathing Room
	x	x	PL	207	WR	Ceiling-Northeast corner
	x		PL	208	EC	West Wall-on chimney
	x	x	PL	209	EH	North Wall-East Corner
	x	x	PL	210	EH	North Wall-Right of Door-within balustrade infill
	x	x	PL	211	IN	South Wall-Far East Corner Above Chairrail
	x		PL	212	IN	North Wall-Right Side Above Fireplace Upper Molding
	x		PL	213	IN	East Wall-North Corner
	x		PL	214	BR	South Wall-Bottom of East Cabinet

BR Bathing Room  
 EC East Closet (Modern bathroom)  
 ER East Room  
 IH Inner Hall  
 OH Outer Hall  
 WC West Closet (Corridor)  
 WR West Room

- Sample did not cure for in field analysis  
 - Sample was inconclusive



Entrance Hall - North Wall





Bathing Room - East Wall



Bathing Room - North Wall



Entrance Hall - South Wall



Entrance Hall - West Wall



East Room - East Wall



East Room - West Wall



East Room - North Wall



Inner Hall - East Wall



Inner Hall - North Wall



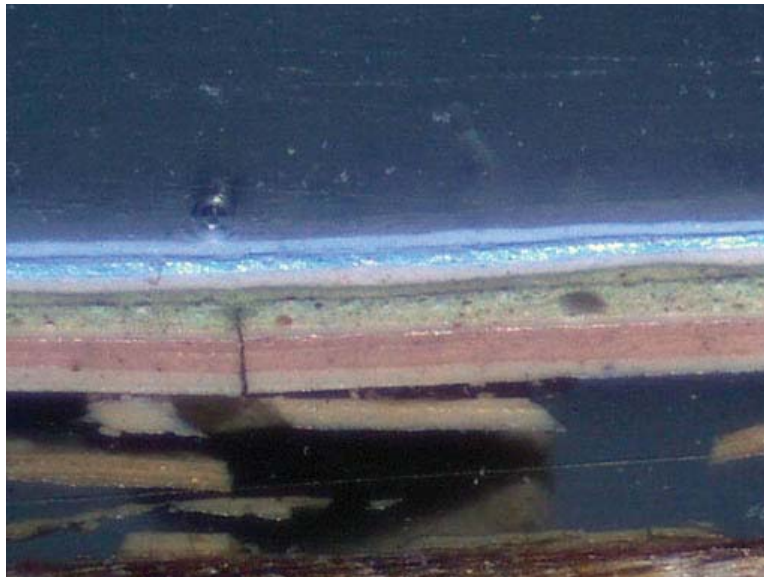
Inner Hall - West Wall





**Fig. D1**

Sample #2 - Inner Hall - Paint on wood from scroll work left of fireplace



**Fig. D2**

Sample #3 - Inner Hall - Paint on Wood from corner bead left of chimney



**Fig. D3**

Sample #6 - Inner Hall - Paint on wood from board over fireplace



**Fig. D4**

Sample #9 - Inner Hall - Wood panel under plaster above door to water closet



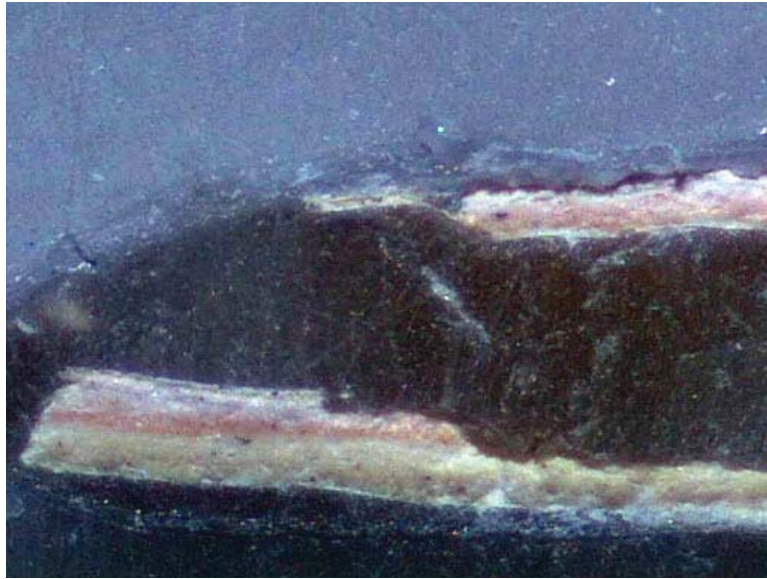
**Fig. D5**

Sample #12 - Inner Hall - Wood panel on east side of chimney behind removed chair rail

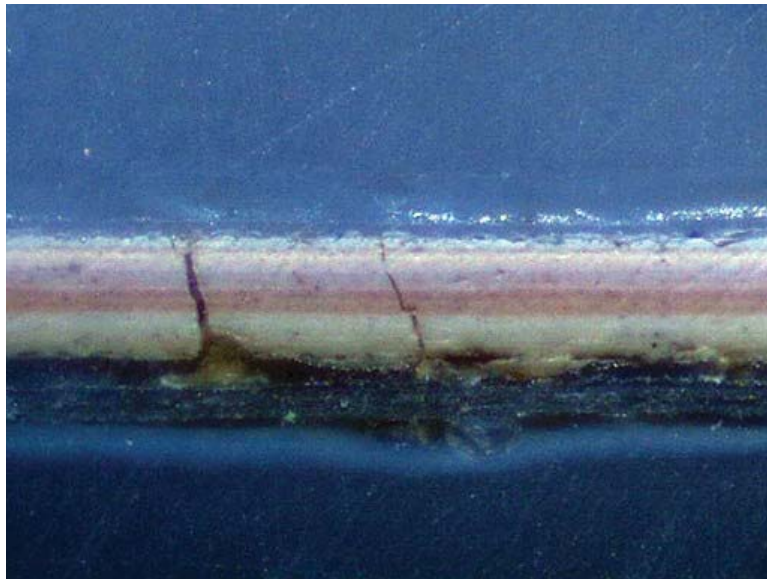


**Fig. D6**

Sample #20 - Inner Hall - Paint on wood from Greek key in soffit inside partition wall



**Fig. D7**  
Sample #101 - Outer Hall - West wall, chair rail



**Fig. D8**  
Sample #102 - Outer Hall - South entrance, overdoor trim



**Fig. D9**  
Sample # 103 - East Closet - North face of door

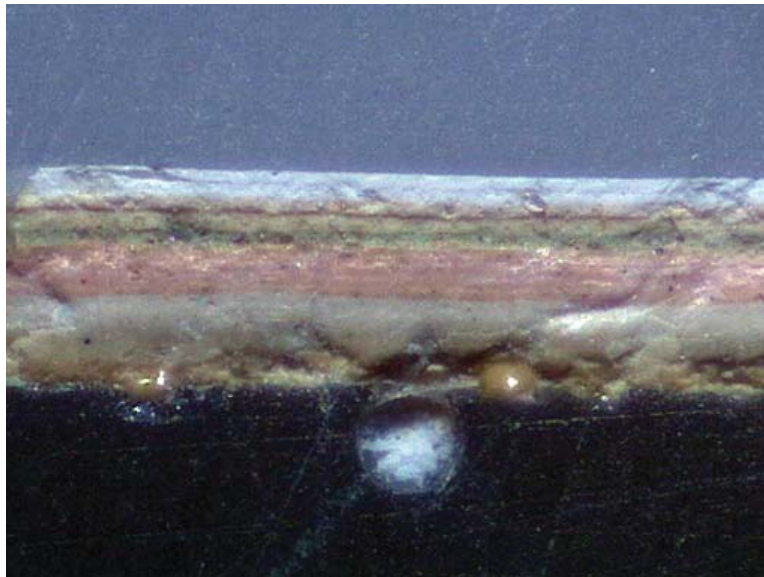


**Fig. D10**  
Sample #104 - Outer Hall - East wall, trim from panel above door  
trim



**Fig. D11**

Sample #108 - Outer Hall - East wall, upper cornice



**Fig. D12**

Sample #109 - Inner Hall - East wall of west closet, southeast paneling



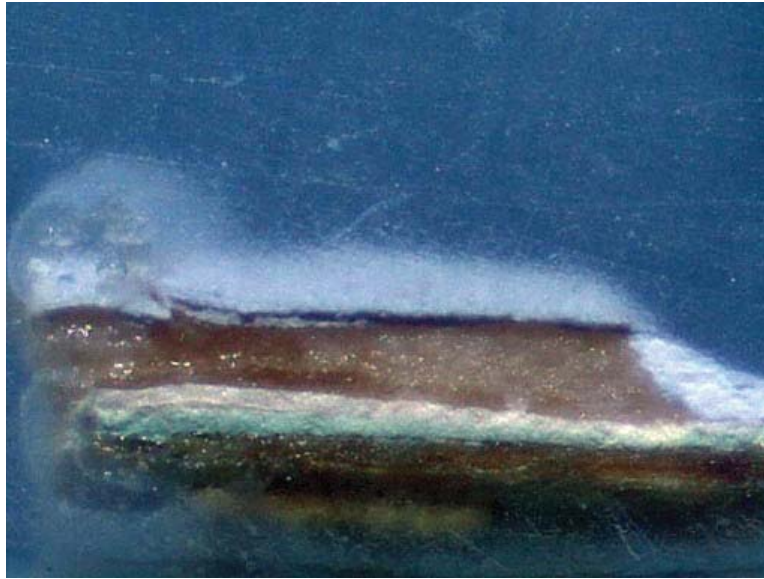
**Fig. D13**

Sample #110 - East Room - East wall, cabinetry trim, rounded tripart



**Fig. D14**

Sample #111 - East Room - East wall, back panel of cabinet under wallpaper



**Fig. D15**

Sample #112 - East Room - North wall, back face of cabinet



**Fig. D16**

Sample #116 - East Closet - South wall, north face of door to Inner Hall





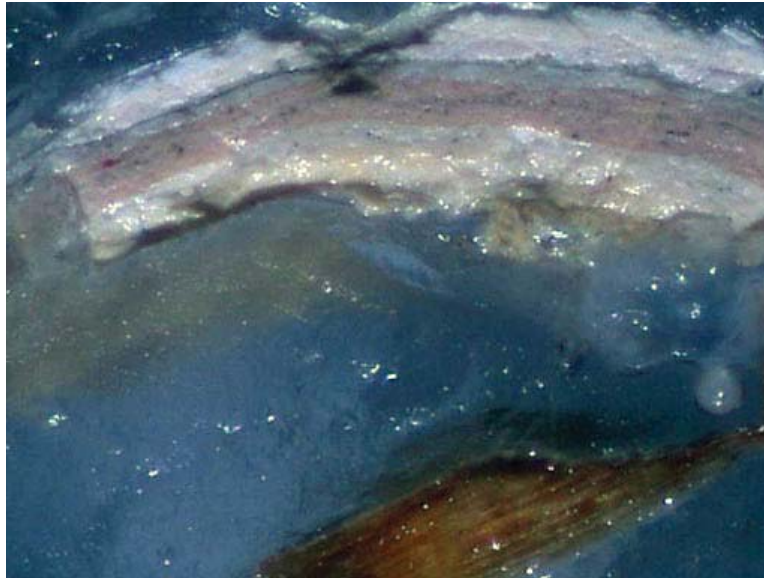
**Fig. D17**

Sample #118 - Bathing Room - North wall chair rail



**Fig. D18**

Sample #134 - Outer Hall - North wall, lower cornice bottom flat portion



**Fig. D19**

Sample #135 - Outer Hall - South wall top portion of chair rail



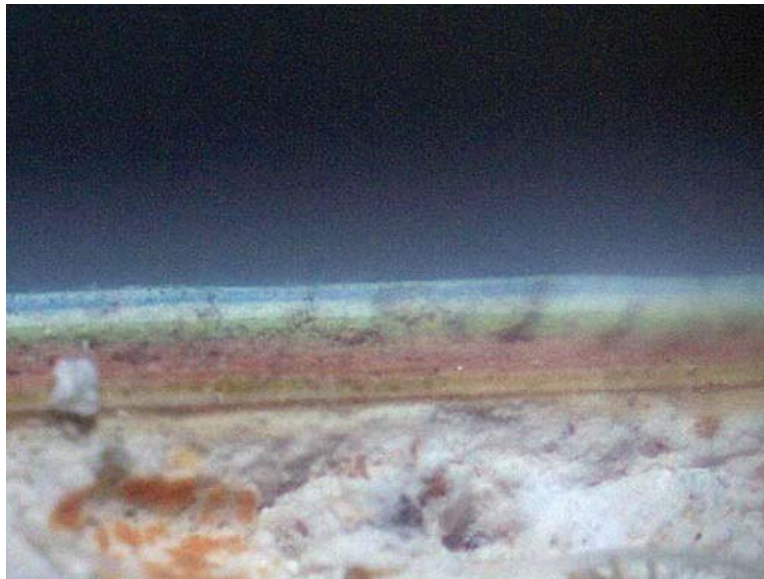
**Fig. D20**

Sample #137 - Inner Hall - East wall baseboard top quarter round



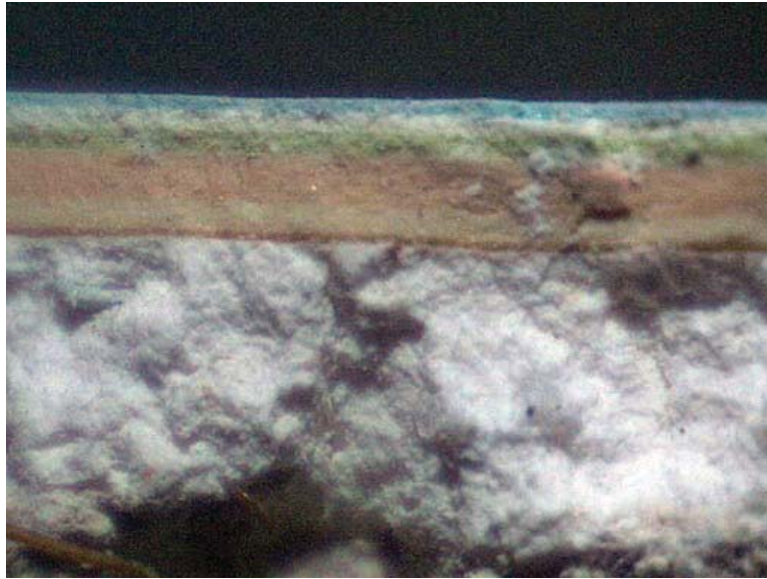
**Fig. D21**

Sample #201 - Outer Hall - East wall right of door



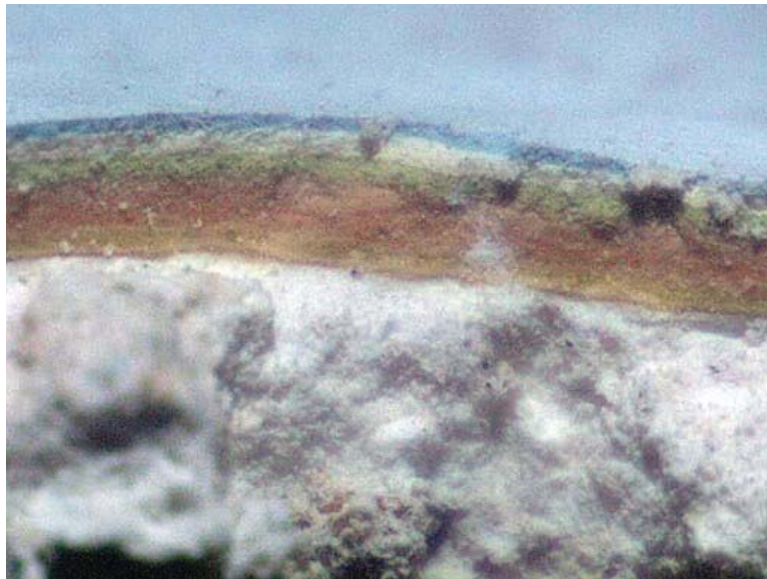
**Fig. D22**

Sample #203 - Inner Hall - North wall at overdoor



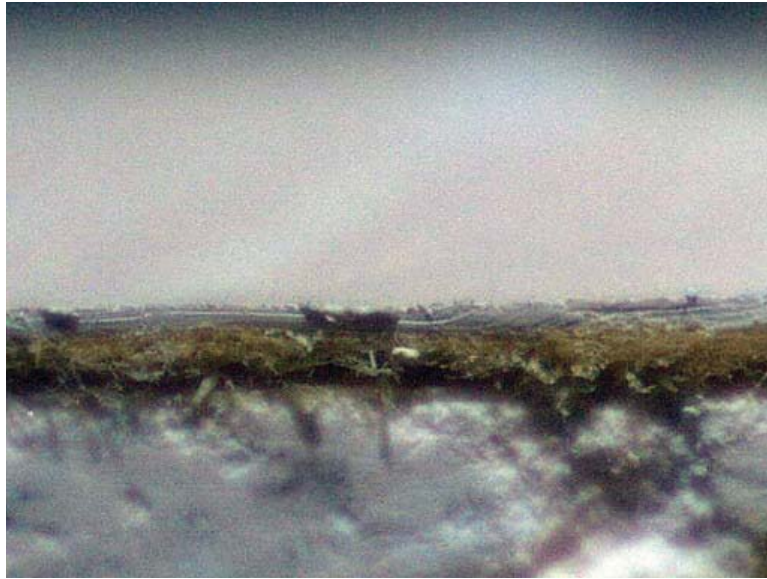
**Fig. D23**

Sample #205 - Inner Hall - South wall left of door within balustrade infill



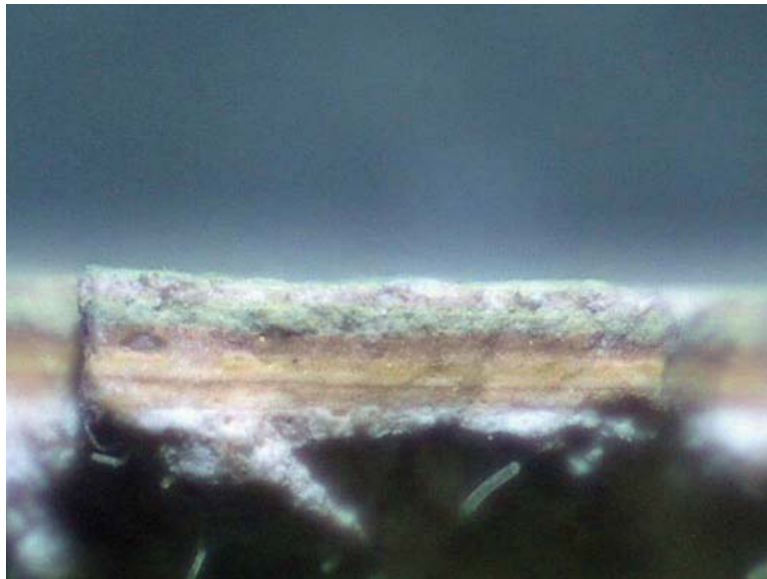
**Fig. D24**

Sample #206 - Inner Hall - West wall over door to bathing room



**Fig. D25**

Sample #207 - West Room - Ceiling, northeast corner



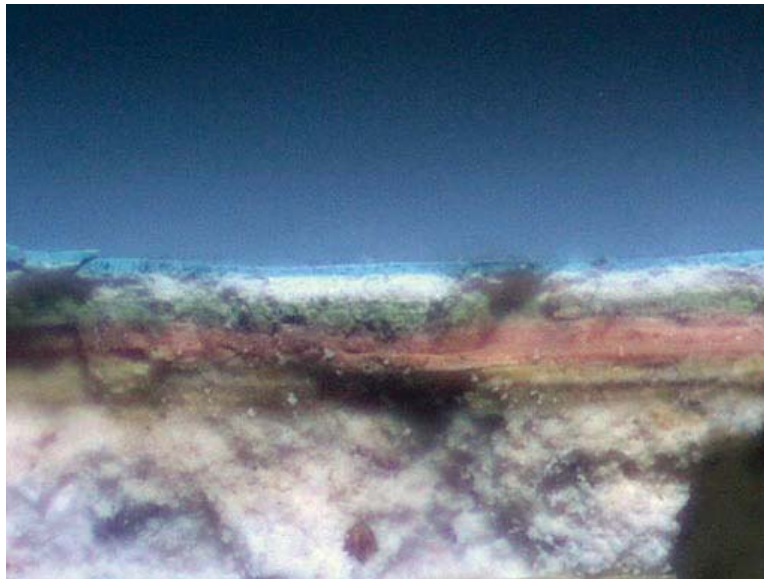
**Fig. D26**

Sample #209 - Outer Hall - North wall east corner



**Fig. D27**

Sample #210 - Outer Hall - North wall, right of door within balustrade infill



**Fig. D28**





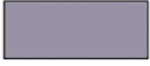
Sample #211 - Inner Hall - South wall, far east corner above chair rail.

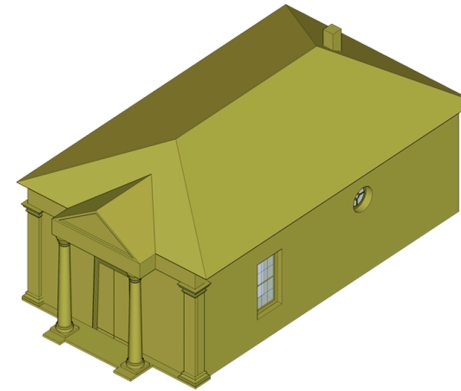
Typical stratigraphy for samples 211 - 214.

# Appendix E: Sketch-Up Drawings

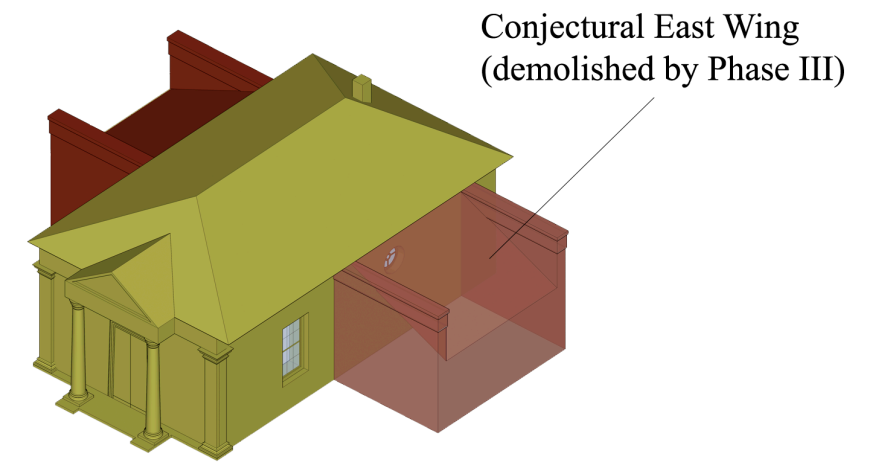
**CONSTRUCTION CHRONOLOGY**

**LEGEND**

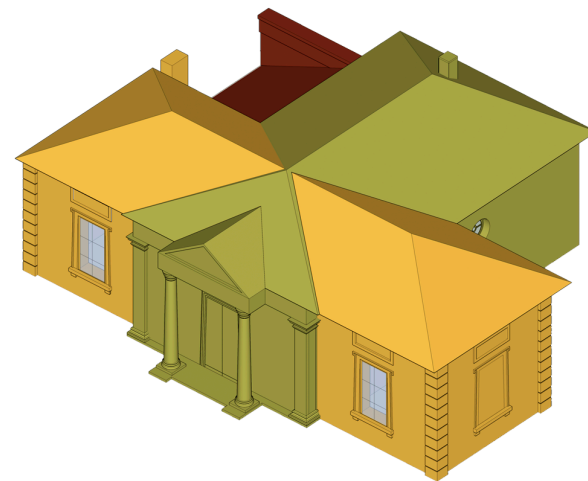
-  PHASE 1 - PRE-1729  
(LIKELY 1718-1729)
-  PHASE II - PRE-1809  
(LIKELY C. MID-18TH CENTURY)
-  PHASE III - 1809-1836  
(LIKELY 1809-1812)
-  PHASE IV - PRE-1841
-  PHASE V & EXISTING -  
C. 1868-PRESENT



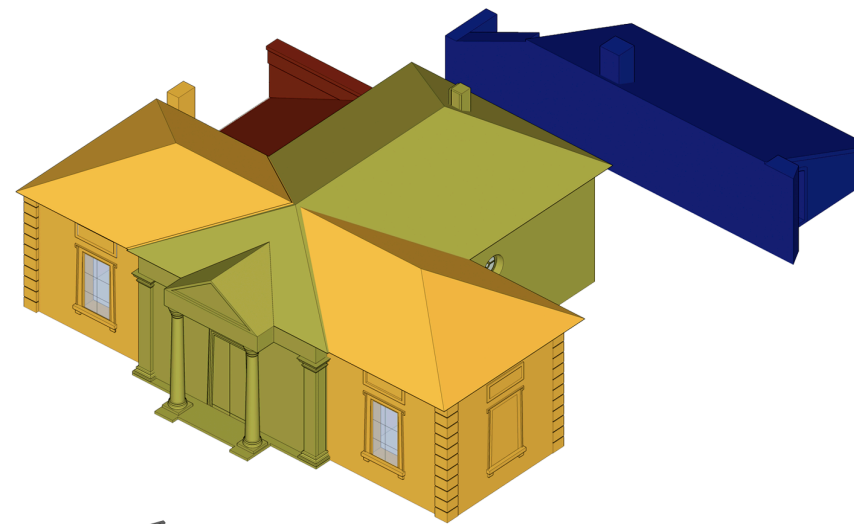
PHASE 1 - PRE-1729 (LIKELY 1718-1729)



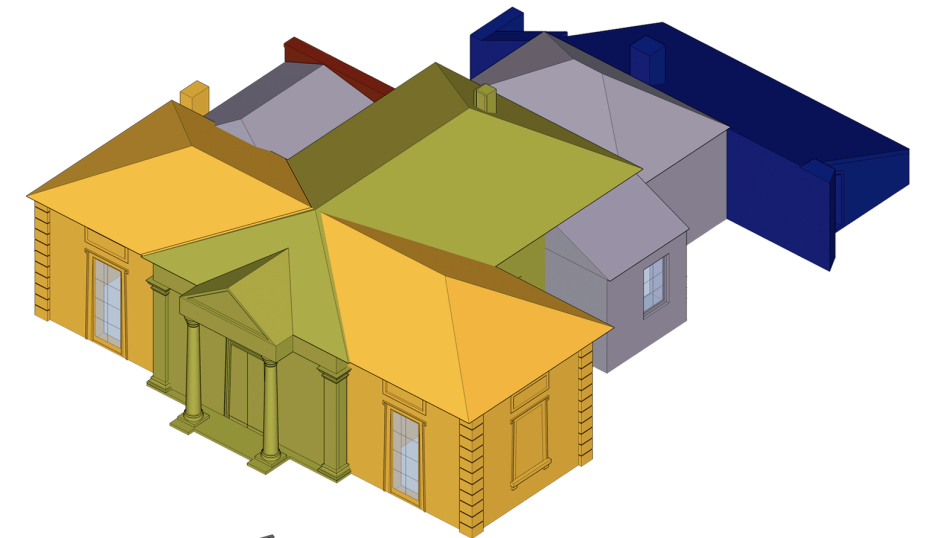
PHASE II - PRE-1809 (LIKELY C. MID-18TH CENTURY)



PHASE III - 1809-1836 (LIKELY 1809-1812)



PHASE IV - PRE-1841



PHASE V & EXISTING - C. 1868-PRESENT



# Appendix F: French Garden House



Photo mosaic of entire rear wall of French Garden house. The black line highlights the original height of the wall, and the ovals highlight areas where the coursing was increased to level the wall. *Source: University of Pennsylvania.*

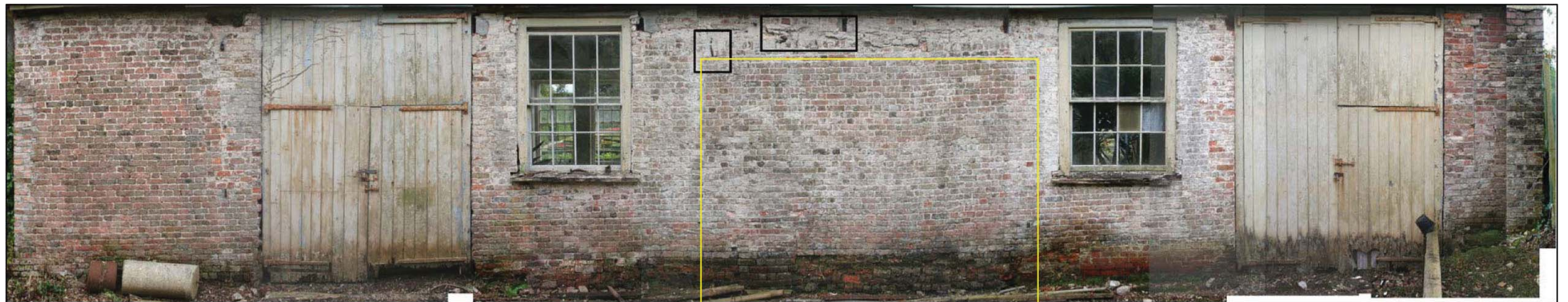


Photo mosaic of rear wall, with outlined shadow of lean-to and highlights of the location of the wall anchor and mortar flashing. *Source: University of Pennsylvania.*

# Appendix G: Edgcumbe Family Tree

# EDGCUMBE FAMILY TREE

