



Port Eliot, St Germans, Cornwall
Historic Building Record and
Watching Brief

Cornwall Archaeological Unit



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Port Eliot, St Germans, Cornwall

Historic Building Record and Watching Brief

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The Project Manager was Jo Sturgess. Fieldwork was undertaken by Jo Sturgess, Connor Motley, Peter Dudley and Antony Angove.

The views and recommendations expressed in this report are those of Cornwall Archaeological Unit and are presented in good faith on the basis of professional judgement and on information currently available.

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Cover illustration

Ionic pillar designed by Sir John Soane in Port Eliot's Drawing Room.

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Abbreviations

CAU	Cornwall Archaeological Unit
CIfA	Chartered Institute for Archaeologists
CRO	Cornwall Record Office
HE	Historic England
HER	Cornwall and the Isles of Scilly Historic Environment Record
CRO	Cornwall Records Office
NGR	National Grid Reference
OD	Ordnance Datum – height above mean sea level at Newlyn
OS	Ordnance Survey
RIC	Royal Institution of Cornwall
SJSM	Sir John Soane’s Museum Archive

1 Summary

Cornwall Archaeological Unit was commissioned by the Port Eliot Estate to carry out an historic building record and archaeological watching brief prior to and during conservation works to repair water damaged areas at Port Eliot House. The house is a Grade I Listed Building (NHLE 1140516) located at St Germans in south-east Cornwall (NGR: SX 35964 57793). The recording work was required to fulfil Condition 4 of Listed Building Consent (PA19/05701).

The house lies on the site of, and incorporates elements of the medieval Priory of St Germans. Many of the medieval Priory buildings were demolished following the Dissolution but the refectory range at least was kept and converted for use as part of the present house. Since 1564 Port Eliot has been in the possession of the Eliot family and over the centuries has undergone various alterations. In the late 18th century the house was remodelled to the designs of architect John Johnson but his work was left unfinished. In c1804 Sir John Soane was commissioned to complete the remodelling started by Johnson to new designs. Some of these new designs (particularly of the interior) were brought to fruition but his proposals for creating a new west front were not undertaken. Instead, a new west front was built to the designs of Henry Harrison some years later in the 1820s.

The house recently suffered a leak caused by a burst water pipe in the roof space. Unfortunately, the water penetrated through rooms on the first, ground floor and down to the basement below causing damage to at least 13 rooms within the earliest part of the house. The water leak also caused damage to rooms remodelled by Sir John Soane. The repair works included limited opening up works of damaged areas of walls, ceilings and floors.

Historic Building Recording was limited to the rooms affected by the water leak, focussing on the central part of the house in the basement, attic, ground and first floors. This was undertaken to Level 2/3 as defined by Historic England. The watching brief was carried out during 'opening up' works and repairs undertaken in the basement (China Closet, House Keeper's Room and hall), ground floor (Saloon), first floor (Pink Bedroom, Bathroom, Dark Room and hall) and attic.

The watching brief involved recording elements of the structure as they were revealed by the opening up works. This included recording parts of the floors and walls in the basement, the ceiling of the saloon on the ground floor and the floor structure in the Pink Bedroom, Dark room and bathroom on the first floor.

2 Introduction

2.1 Project background

Cornwall Archaeological Unit was commissioned by Mark Bozier of the cbe Partnership Ltd. on behalf of the Port Eliot Estate to carry out an historic building record and archaeological watching brief prior to and during conservation works to repair water damage at Port Eliot House, a Grade I Listed Building (NHLE 1140516) located at St Germans in south-east Cornwall (NGR: SX 35964 57793; Figs 1 and 2).

As the building is nationally significant, pre-application advice with Historic England and Cornwall Council highlighted the need for archaeological recording work to be undertaken as part of any conservation and repair works following the water leak (PA18/02333/PREAPP). Accordingly, Cornwall Archaeological Unit (CAU) was instructed to prepare a Written Scheme of Investigation (WSI) to be submitted as part of the full application for Listed Building consent (see Appendix 5 at the end of this report).

The WSI outlined a programme of archaeological work to include a historic building record (Level 2/3) to be made of the building prior to repairs and a watching brief during conservation works. This was submitted and approved as part of Condition 4 of approval (PA19/05701).

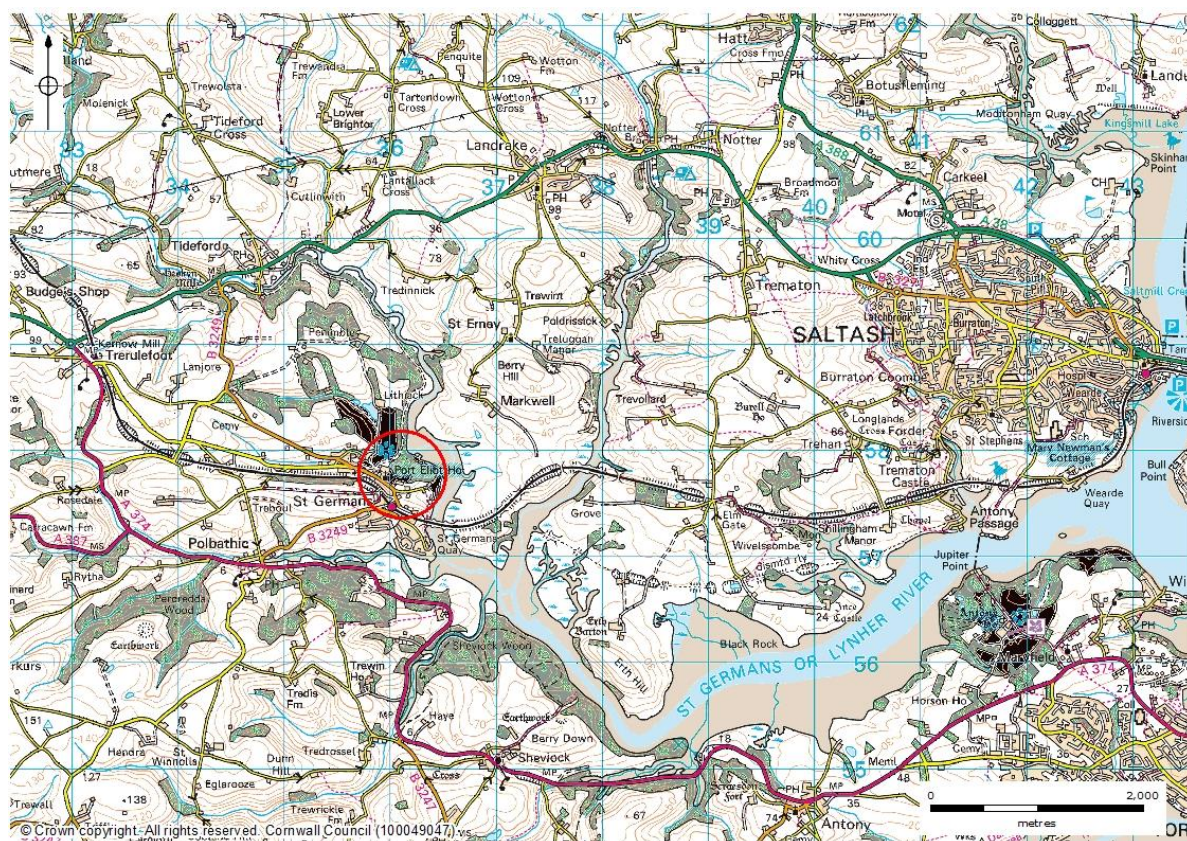


Fig 1 Location Map.

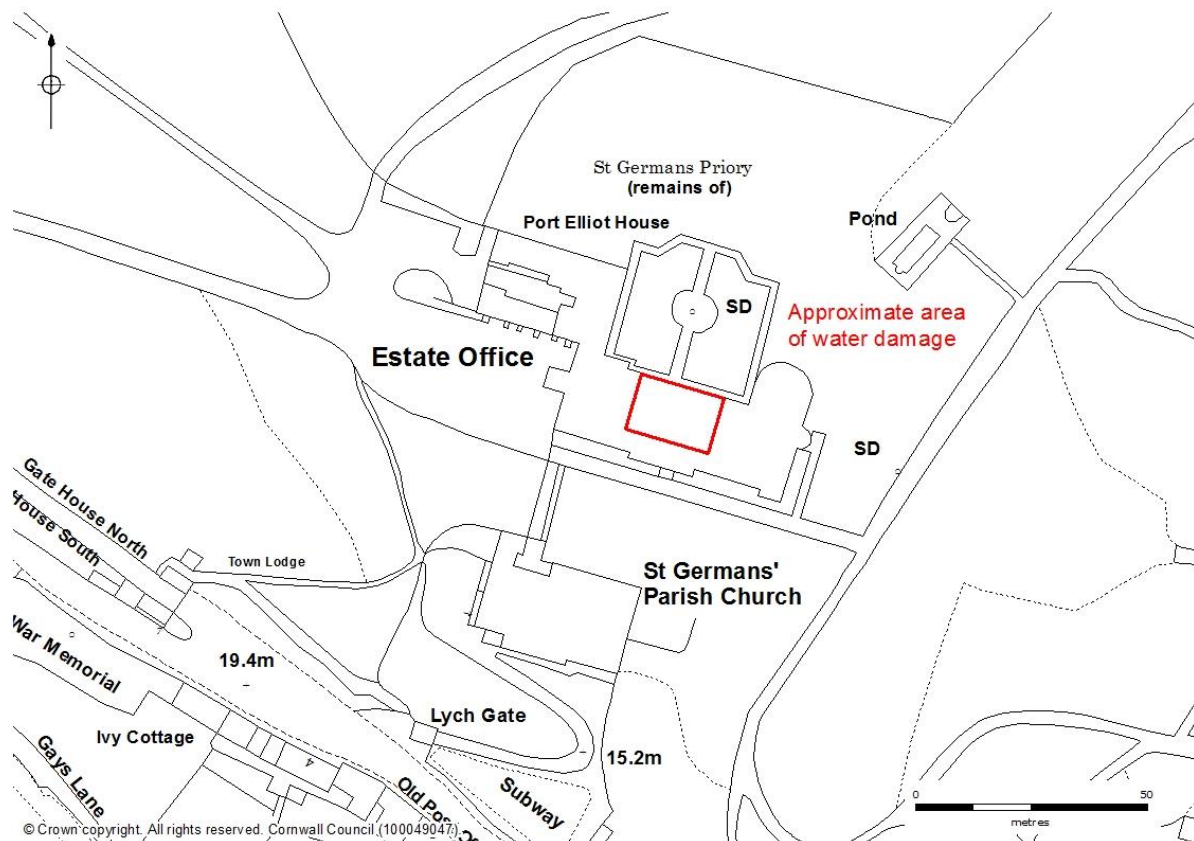


Fig 2 Modern map showing approximate area of water damage outlined in red.

2.2 Aims

The principal aim of the recording was to gain a better understanding of the rooms in which the damage had occurred.

Objectives included to:

- Produce an accurate record of the affected rooms, their fabric, fixtures and fittings.
- Better understand the historic development of the house including the extent of the remodelling works attributed to John Johnston, Sir John Soane and Henry Harrison.
- Outline key features and fittings which are of high significance.
- Record any historic fabric/features exposed by the opening up works.

2.3 Methods

2.3.1 Desk-based assessment

During the desk-based assessment historical databases and archives were consulted in order to obtain information about the history of the site and the structures and features that were likely to survive. The main sources consulted were as follows:

- Cornwall and Isles of Scilly Historic Environment Record (HER) (HER; via Heritage Gateway).
- Archives (Cornwall Records Office and Sir John Soane's Museum in London).
- Early maps and photographs (see Section 10.1).
- Published histories (see Section 10.2).

2.3.2 Fieldwork

Historic Building Record

Historic building recording was undertaken to Level 3 survey, as defined by Historic England (2016) and to guidance issued by the Chartered Institute for Archaeologists (CIfA 2014).

Recording included a room by room description with external and internal architectural features and detail annotated to copies of existing measured floor plans supplied by the client.

Analysis of the fabric was undertaken on site (recorded as notes) to allow a description to be written up at the archive report stage.

Photographic recording included colour photography using a digital SLR camera (with a resolution of 10 million pixels or higher). Supporting black and white photographs were also taken (the negatives to form a stable archive).

The photo record comprised:

- All internal room spaces.
- Examples of structural and architectural detail.

A metric scale was included in all views, except where health and safety considerations make this impractical.

Archaeological watching brief

The watching brief recorded architectural features and details of fabric that were revealed during opening up works (as part of repairs). Measured information and detail, as appropriate, was added to existing plans. A measured survey was undertaken to record the plan of the floor and ceiling structure below the floorboards in the Pink Bedroom, Dark Room and Bathroom on the first floor. Analysis of the fabric was undertaken on site (recorded as notes).

Photographic recording using colour photography with a digital SLR camera was undertaken along with supporting black and white photographs for archive use.

2.3.3 Post-fieldwork

All site materials were prepared for long term storage. This included:

- Finalisation of measured drawings.
- Archiving of drawings, photographs, paperwork and digital files.
- Filing of digital colour photographs and limited image editing (eg, composition, lighting) where appropriate.
- Creation of an archive report.

Completion of the Historic England OASIS record (online access to archaeological investigations).

3 Location and setting

Port Eliot lies on the site of, and incorporates elements of the medieval Priory of St Germans (Fig 1 and Fig 2). The house is located in St Germans, approximately 5km to the west of Saltash (at NGR SX 35965 57795). The house lies immediately north of the priory Church of St Germanus. The surrounding parkland and gardens are bordered by the River Tiddy to the north and east.

The house and grounds are situated on a gentle north facing slope, approached through a lodge of c1840 to the south, along a drive that initially heads away from the property and then sweeps east to the front approach. There are a number of other buildings

within the grounds most notably the stables to the north-west and the boathouse to the north-east.

The geology of the site is the Saltash Formation, Slate and Siltstone and the Torpoint Formation, Mudstone and Siltstone, with superficial deposits of Clay, Silt, Sand and Gravel. The house lies between four and eight meters above sea level.

4 Designations

Port Eliot is located in the St Germans Conservation Area, St Germans Historic Settlement and the Tamar Valley AONB.

The house is a Grade I Listed Building, List Entry Number: 1140516. The listing description is as follows:

Country house in a landscaped park. Contains a medieval core from the Priory of St Germans; the early C18 building, largely rebuilt and refaced by John Soane 1804-6, and with a service wing of 1829 by H. Harrison. Later C19 alterations. Rubble with stone dressings. Slate roofs behind embattled parapets. Plan: Entrance front to west, with the 2 parallel service wings of 1829 projecting to front left, enclosing a small service courtyard, with a carriageway at the front. The main house by Soane has rooms arranged in 2 ranges, with the saloon and drawing room facing north (at the left side) with the circular drawing room by Soane to rear left; stair hall between the entry hall and the saloon to left. Other rooms facing the south, include the billiard room and dining room. Gothic style. Exterior: The entrance front is of 2 storeys on plinth and 6 bays, with embattled parapet over coved cornice. All windows paired 8-pane sashes with hood mould, first floor string course. First floor 2 central windows have Gothic glazing bars. Central porte-cochere is of 1829 by Harrison and has 4-centred arch and hood mould, inner panelled double doors with moulded architrave. 4 bays to left in greenstone coursed square rubble, 2 bays to right in sandstone. Service wing projects to left, 2 storeys and 5 bays with buttresses and embattled parapet, paired sashes with hood moulds. Right side has polygonal tower to each end with pointed arched 12-pane sashes. 1:3:5:3:1 bays, with central 5 bays broken forward. All windows sashes, with cambered brick heads at ground floor, 4-centred arches at first floor. Central French windows and French window to left. Centre bays have modillion cornice. 3 bays to right retain 12-pane sashes at ground and first floors. Low screen wall attached to left, with pair of square plinths and wrought iron gates across, urns over piers. 5 granite steps leading to the entrance front, with splayed wrought iron railings to each side. Left side has bow to left of the circular drawing room. Rendered central range of 4:3:2 bays with central bay broken forward and embattled parapet. Bow has blind 9-pane sash at basement level, 12-pane sash at ground floor and 9-pane sash at first floor. The central 3 bays of the centre range are in rusticated granite ashlar of the C18 at basement, with central round-arched doorway with console keystone, round-arched 6-pane sash to right and left with splayed glazing bars and cornice over. All windows sashes of varied sizes. Service wing projecting to right, in 1:3:2 bays, with sashes at basement, ground and first floors. Rear is in 3:1:2 bays; central canted bay through 2 storeys, with 15-pane sash at ground floor with Gothic glazing bars, first floor 9-pane sash. Sashes in bays to right and left with brick surrounds. To right, the bow of the circular ballroom with sashes at basement, ground and first floor. Interior: All features of interior remain as described in sources. The park was landscaped by Repton, Red Book dated 1793. Sources: Hussey, C.: Country Life, October 15, 22 and 29, 1948.

The house is set in a park which is designated Grade I, List Entry Number: 1000426. The Listing description is as follows:

In c AD 909 King Edward the Elder established a Cornish diocese, with the mid C9 Celtic monastery of St Germanus serving as its cathedral. This diocese was merged with that of Exeter in 1046, and the church of St Germans became a priory of secular canons and subsequently, in 1170, a house of Augustinian canons. At the Reformation, the monastic property, known until then as Porth Prior, was granted to the Champernowne family, who in 1564 sold it to a Plymouth merchant adventurer, John Eliot (CL 1948; Pett 1998). The priory buildings which lay to the north of the church were converted to domestic use, where in the early C17 John Eliot's nephew, Richard, was recorded by Carew as living in 'great hospitality'. Richard Eliot died in 1609 and was succeeded by his son, Sir John Eliot, who served as Member of Parliament for St Germans from 1614 until his death in 1632. Sir John opposed Charles I and the influence of the Duke of Buckingham; in 1628 he was committed to the Tower of London for his 'undutiful speeches', and remained there until his death. Sir John was succeeded by his son, also Sir John, who similarly served as MP for St Germans before his death in 1685, when the estate passed to his son, Daniel Eliot, MP. At Daniel Eliot's death in 1702, Port Eliot was inherited first by his cousin Edward (d 1722), who began to develop formal gardens around the house, and was subsequently made over to his son James (d 1742). After James Eliot's death the estate reverted to his uncle, also Edward, who in 1784 was created Baron Eliot. Lord Eliot made significant changes to the pleasure grounds and park at Port Eliot, in 1792 commissioning Humphry Repton (1752-1818) to produce proposals in the form of a Red Book (private collection) which was completed in 1793. Repton returned to Port Eliot in 1802 (Stroud 1962). Lord Eliot died in 1804 when he was succeeded by his third son, John, who in 1815 was created Earl of St Germans. The second Lord Eliot and first Earl undertook significant alterations to the house, stables, and other buildings under the guidance of Sir John Soane (1753-1837), while undated and unsigned early C19 plans for the improvement of the pleasure grounds are attributed to W S Gilpin (1762-1843). The first Earl died without issue in 1823, when he was succeeded by his brother. The second Earl made further alterations to the house in 1829, using as his architect Henry Harrison; he was succeeded as third Earl by his son in 1845. Port Eliot has continued in the Eliot family throughout the C19 and C20, and today (2000) remains in private ownership.

Port Eliot was the first of a group of sites in Cornwall at which Humphry Repton advised in the late C18 and early C19. These include Antony House (qv), Catchfrench (qv), Tregothnan (qv), and Trewarthenick (qv); the owners of these estates were connected by family and political ties. Repton's presence in Cornwall perhaps arose from the marriage of the first Lord Eliot's eldest son (d 1797) to Harriet Pitt, daughter of William Pitt, Prime Minister and Earl of Chatham, whom Repton had advised at Holwood House, Kent in 1791.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING *Port Eliot is situated immediately north of the village of St Germans and the B3249 road, and to the west of the tidal River Tiddy. The c 180ha site comprises some 20ha of gardens and pleasure grounds, and c 160ha of parkland. To the east and north the site is bounded by the River Tiddy, while to the north-east and north-west it adjoins agricultural land. To the west, south-west, and south the boundary is formed by the B3249 road, while to the south-south-west the site adjoins properties in the village of St Germans. Immediately south-west of the house the site adjoins the churchyard of the parish church of St Germans, and to the south-east the boundary is formed by Old Quay Lane. The site is undulating, rising to Great Hill c 1.25km north-north-west of the house. From this high point the ground drops north, east, and south-east to the River Tiddy. A further valley crosses the site from west to east c 800m north-west of the house; a stream which flows from west to east through this valley is dammed to form a lake and fishpond. A*

shoulder of high ground rises to the south of this valley, which opens to the east into a level area known as The Lawn north of the house; this was reclaimed from a tidal creek in the late C18 by the first Lord Eliot. To the east and south-east of the house the ground rises steeply to a level plateau, before dropping steeply north and east to the River Tiddy. There are extensive views south-east and east across the site from Great Hill Plantation, while there are also significant views north, east, and south-east from the pleasure grounds east of the house. The mid C19 St Germans railway viaduct, built by I K Brunel (1806-59), forms a prominent feature in views south-east from the pleasure grounds and The Battery c 530m south-east of the house. The C12 parish church of St Germanus with its two towers (listed grade I) dominates views of the house from the north, while the wooded north-facing slope rising to the south of the church and B3249 road forms a backdrop to the house and park when seen from the north.

ENTRANCES AND APPROACHES Port Eliot is today (2000) approached from a minor road which leads north-east from the B3249 road in St Germans village. The drive enters the site immediately to the west of the stables (listed grade II*) c 270m north-west of the house. The stables and coach houses comprise two parallel ranges to the north and south of a central yard, with gate piers forming an entrance at the east end. The stables are constructed in stone in Gothic style; they were built by Soane for the first and second Earls in 1802-6. From the house the buildings form a picturesque incident on the skyline. The tarmac drive descends c 130m south-west from the stables before turning south-east and continuing for c 100m through lawns planted with specimen trees and shrubs to reach the gravelled carriage court below the west facade of the house; this was formed as part of the alterations to the house by Henry Harrison in 1829 which included moving the entrance from the east to the west facade.

Some 80m south-west of the house, Town Lodge (listed grade II*) stands to the west of the parish church on the north-east side of the B3249 road. The Lodge comprises a pair of two-storey square-plan blocks linked by a single Tudor-gothic carriage arch surmounted by a carved heraldic achievement. Constructed in greenstone ashlar with limestone dressings, the Lodge is symmetrical, with crenellated parapets and a pair of oriel windows lighting the first floor. The carriage arch is closed by a single C19 metal gate. The Lodge was constructed c 1840 to the design of an unknown architect, perhaps as part of the rearrangement of the entrance to the house to the west facade. Beyond Town Lodge the drive extends c 130m north-west parallel to the boundary of the site, before reaching a junction at which a branch leads off north-west and north-east to reach the stables, while the main drive sweeps east for c 100m to reach the carriage court.

Further drives enter the site from the north and west. The north or Tideford Drive enters the site at Tideford Lodge (listed grade II), a mid or late C19 two-storey slate-stone and granite lodge which stands c 10m south-east of Tideford Bridge (listed grade II), c 1.25km north-west of the house. From the Lodge, the drive passes east along the northern edge of Mill Hill Wood, parallel to the River Tiddy. Turning south-east, the drive continues parallel to the river, through areas of meadow which occupy a north-east-facing slope, the summit of which is crowned by Great Hill Plantation. Passing through Tinnars Quarry Plantation c 1.2km north-north-west of the house and Craggs' Wood c 1km north-north-east of the house, the Tideford Drive emerges onto The Lawn c 650m north-north-east of the house, where it continues along the eastern boundary for c 400m. Passing a gate which leads east to the pleasure grounds and a riverside walk or drive, the Tideford Drive sweeps south-west along the southern boundary of the park, passing below a ha-ha which separates the north lawn from the park, to reach the carriage court west of the house.

The west or Furze Park Drive enters the site at Furze Park Lodge (listed grade II) which stands to the east of a junction of the B3249 road with a minor road leading west to Trerule Foot. The Lodge comprises a linked pair of mid C19 gothic stone cottages which are asymmetrical in appearance. Beyond these the drive divides, one branch leading north-east for c 300m through woodland to emerge on to a ridge of high ground from which there are views north-west across agricultural land towards Bodmin Moor, and south-east across the park; sweeping north, this carriage drive, which is today (2000) a track, joins a network of walks and rides which pass through Great Hill Plantation and Mill Hill Wood. The main Furze Park Drive leads c 930m east from the Lodge through Furze Park Plantation and Penmadow Wood to reach Cathacombe Lodge (listed grade II), a picturesque mid C19 two-storey structure which stands to the east of an artificial pond c 930m north-west of the house. Beyond Cathacombe Lodge the drive sweeps south-east to pass south-west of the lakes below and to the north of Barn Meadow Plantation, before turning south to follow the western boundary of The Lawn north of the house and joining the principal approach immediately north-east of the stables.

Penmadow Lodge (listed grade II), a mid C19 gothic lodge of similar design to Furze Park Lodge, stands on the B3249 road c 930m south-east of the latter. Penmadow Lodge leads (2000) to a track which follows the southern boundary of the park to join the Furze Park Drive north-east of the stables.

PRINCIPAL BUILDING Port Eliot (listed grade I) stands on a level terrace c 20m north of the C12 church of St Germanus (listed grade I) and the southern boundary of the site. The house has an irregular plan, with an approximately rectangular principal block flanked to the north-east by a projecting wing with a full-height segmental bay to the north, and a service range to the north-west. The service range comprises two parallel blocks linked to the west by a Tudor-gothic arch surmounted by a crenellated parapet; the north-east and north-west wings enclose a forecourt which is open to the north. The house is constructed in stone and rendered stone with limestone dressings beneath crenellated parapets. The south facade is terminated to west and east by turrets, while the centre breaks forward; the first floor is lit by gothic-shaped sash windows. The east facade has an off-centre full-height canted bay window which is also lit by gothic sash windows. The north facade is partly rendered, while the segmental full-height bay to the north-east assumes the appearance of a tower with attic and basement windows. The west facade is symmetrical, with a centrally placed porte-cochere.

Port Eliot contains the medieval core of the Priory of St Germans which was dissolved in the mid C16 and subsequently acquired by John Eliot. Further monastic buildings stood to the south-east of the present mansion, linking the house to the church; these are shown in a drawing by Prideaux (1716), but were removed in the early or mid C18 by James Eliot (CL 1948). Edward Eliot (inherited 1744, d 1806) made alterations to the house in the mid and late C18, possibly to his own designs. In 1792 he invited Humphry Repton to advise on the park and pleasure grounds. Repton's Red Book (1793) also includes proposals for a south-west wing linking the house to the church; these were not implemented. Instead, in c 1802 Lord Eliot commissioned plans for alterations to the house from Sir John Soane; these included the construction of a new entrance from the east, and the circular ballroom to the north-east. Further alterations were made for the second Earl of St Germans in 1829 when the London architect Henry Harrison constructed a new entrance on the west side of the house, and the service wing to the north-west.

GARDENS AND PLEASURE GROUNDS The informal gardens and pleasure grounds lie to the west, east, and north of the house, with a further area of lawn to the south separating the house from the church. This was formed c 1785

when Lord Eliot levelled the former graveyard (Lake 1868), and is approached from the carriage court to the west of the house by a flight of stone steps. A gravel walk extends below the south facade of the house which is planted with several mature evergreen magnolias, and returns below the east facade which is similarly planted. To the east of this walk a lawn slopes gently up to a further gravel walk which leads c 160m north-east to join the Tideford Drive at the northern tip of the pleasure grounds. To the east of this walk the ground rises steeply and is planted with mixed trees and ornamental shrubs, through which terraced walks ascend to the pleasure grounds which occupy the level summit of a shoulder of high ground to the east of the house. These informal pleasure grounds are also reached by a gravel walk which ascends a slope c 30m south-west of the house and c 30m east of St Germanus' church. Some 30m north-east of the house a mid or late C20 swimming pool is situated within a low stone-walled rectangular enclosure. To the north of the pool stands a stuccoed classical pavilion, while to the south, the apsidal end of the pool is ornamented with a fountain in the form of a lead putto. The swimming pool was converted from an extended ornamental pond which formed the centrepiece of a small enclosed formal garden constructed c 1930.

The pleasure grounds comprise a series of curvilinear walks which pass through areas of lawn and mature mixed woodland underplanted with collections of rhododendrons, camellias, and azaleas. Some 130m east of the house an area partly enclosed by clipped *Lonicera* hedges is laid out with a series of small paths dividing beds planted with flowering shrubs and herbaceous subjects. To the north of this early C19 flower garden is an early C20 Japanese garden ornamented with a stone lantern adjacent to an informal pool; the pool is one of two in the pleasure grounds which are said to have originated as C18 watering-pools for deer before this area was enclosed from the park in the late C18 or early C19 (Pett 1998). A rustic stone summerhouse dated 1932 (date stone) stands to the north of the Japanese garden. Above a picturesquely planted quarry, located north-east of the house; there are extensive views north up the valley of the River Tiddy.

To the south-east of the house the walk leads c 80m to a lawn immediately to the north of the Orangery (all listed grade II*). A flight of stone steps ascends from the walk to a single-storey segmental domed bay set in the centre of the north facade of the Orangery. Rectangular on plan and constructed in rendered brick and rubble, the Orangery has a hipped slate roof and a stone-flagged interior. The south facade is lit by tall sash windows with ornamental glazing to the central, eastern, and western bays. The interior of the building has timber treillage mounted on the walls. To the south, the Orangery overlooks a small garden enclosed to the east by the west wall of the kitchen garden, and to the south and west by tall yew hedges, against which are arranged a group of four Roman-style stone busts on tapered pedestals (listed grade II*). The garden is laid out with cruciform gravel walks which divide four geometric panels of lawn. At the centre of the garden a circular pool and fountain is enclosed within clipped box hedges. Mid C20 photographs show the lawns as box-edged beds planted with roses (CL 1948). The Orangery was constructed c 1790 as part of the improvements to the grounds undertaken by Edward, first Lord Eliot, and was restored c 1970.

To the north-east of the Orangery and kitchen garden lies an approximately elliptical-shaped bowling green with an early C19 pedimented painted timber and trellis summerhouse to its north-west. Continuing south-east and east the principal walk through the pleasure grounds passes a late C20 maze c 400m south-east of the house. Created by the present owner, the maze comprises a series of geometrically patterned brick paths divided by clipped beech hedges. The centre of the maze is marked by a late C20 wire sculpture of the Minatour by Ryder. Beyond the maze the walk descends a south-east-facing slope to

reach the river and the early or mid C19 Battery (listed grade II), situated on the shore c 530m south-east of the house. The Battery comprises a low crenellated stone wall retaining a terrace on which stand six cannons facing the river. To the west of the terrace is an approximately rectangular area of lawn enclosed to the north and south by shrubbery and trees; at the centre of the lawn stands a granite baluster. The lawn is enclosed to the west by a two-storey stone cottage and further shrubbery. There are extensive river views from the Battery, these being dominated by Brunel's mid C19 St Germans railway viaduct.

From the Battery a walk extends north-east parallel to the river. Sweeping north-west and continuing parallel to the water, the walk reaches the mid C19 Boathouse (listed grade II) c 350m north-east of the house. The Boathouse is rectangular on plan and is constructed in rubble stone with relocated granite arches, with a two-span roof which was formerly thatched. The Boathouse stands on a level grassy promontory with a slipway leading north to the River Tiddy. It occupies the approximate site proposed by Repton for an elaborate 'Water Lodge' (Red Book 1793) comprising a boathouse, dock, lodge, and bath; this was not executed. To the south of the Boathouse and the walk opens the quarry. The quarry floor is laid to grass and planted with a group of tree ferns, while the rock faces are partly planted with evergreen shrubs, pines, and ilex oaks. The walk continues c 100m north-west to reach a C19 ornamental cast-iron gate which leads to the Tideford Drive and The Lawn.

To the north of the house a level terrace is retained by stone walls which break forward in a bastion to the north. The terrace is laid to lawn; an axial flagged walk leads from the house to a pair of low wrought-iron gates which give access to a shallow flight of stone steps which descend to a further lawn retained to the north by a ha-ha. The terrace and lower lawn take the place of an enclosed garden and a semicircular bastion or quay from which steps descended to the tidal creek north of the house; this arrangement, which was removed when the creek was filled in c 1800, is shown in Prideaux's drawing of 1716, and a painting of c 1790 (CL 1948).

The informal pleasure grounds replace formal terraced gardens which are shown to the south-east of the house on an engraving of 1734 (S and N Buck). These were probably developed by Edward Eliot (1683-1722), who also intended to form the tidal creek north of the house into a 'bason' with a sluice to retain a constant level of water and a series of formal ramparts or terraces to the north, east, and west; this scheme was not implemented (Pett 1998). Edward, first Lord Eliot undertook improvements to the grounds following his succession in 1744, including the development of informal pleasure grounds to the south-east of the house. The plan of Port Eliot included in Repton's Red Book (1793) indicates that the pleasure grounds conformed approximately to their present area, but without the extension to the south-east leading to the Battery. Repton's proposals for the pleasure grounds, including that for the 'Water Lodge', were largely unimplemented, and further proposals for improvements were made by W S Gilpin in the early C19. The pleasure grounds continued to be developed in the C19 and C20.

A further summerhouse, St Germans Hut, is situated on Battern Cliffs c 4km south-west of the house (Cottage Gardener 1860); this lies outside the area here registered.

PARK The park lies to the north and north-west of the house and is divided into two areas: The Lawn to the north of the house, and the wider parkland to the north-west. The Lawn is an approximately level area of meadow planted with scattered specimen trees, formed c 1800 by the draining of a tidal creek extending west from the River Tiddy. To the north The Lawn is enclosed by Craggs' Wood, a mixed plantation which occupies a shoulder of high ground

extending east to the river. Here a disused quarry, today (2000) overgrown, has picturesquely arranged rocks. This area was developed by Edward, Lord Eliot in the mid or late C18 as a 'sublime' walk, with a summerhouse, which no longer survives, perched above the quarry. This work had been completed before 1792 when Repton visited Port Eliot and commented that 'the bold and masterly stile in which the rock scenery of Port Eliot has been handled would make it presumptuous in me to suggest any hints on the subject' (Red Book 1793); Repton included a view of 'The Craggs' and the summerhouse in his Red Book. To the west of The Lawn, c 530m north-west of the house, an irregularly shaped lake is retained to the east by a dam on which runs a drive leading north to Lithiack, the home farm. Here a group of buildings includes an early C19 ornamental dairy (listed grade II), an early C19 calf house possibly designed by Soane (listed grade II*), and an early C18 stable, pigeon loft, and yard (all listed grade II). The farm buildings form a picturesque group on the north side of the lake, and are backed by Dairy Wood, a mixed plantation which ascends the south-west-facing slope immediately to the north. The drive continues to the north of Lithiack to reach a further group of C19 and C20 farm buildings at Penimble; these are screened from view by Penimble Plantation. There is a further, smaller lake immediately north-west of the main lake. The disposition of The Lawn and the lakes broadly corresponds to the proposals made by Repton in his Red Book (1793) with the exception that Repton proposed a single lake, and made no suggestions as to the ornamental treatment of the farm buildings at Lithiack.

The park to the north-west of the house is in mixed agricultural use with areas of pasture with scattered parkland trees to the west of the lakes, while areas further from the house are in arable cultivation. The park is divided by blocks of mixed plantation which rise from the valley extending west from the lakes to high ground to the north and north-west. Views north and north-west from the house and The Lawn are thus framed by woodland including Great Hill Plantation, Bramble Park Plantation, and Furze Park Plantation. Some 500m north-west of the house a spur of high ground is crowned by the approximately elliptical Barn Meadow Plantation; this woodland appears to predate Repton's visit to Port Eliot in 1792, for his plan of the plantations (Red Book) shows a circular group of trees in this location, which he proposed to extend in order to diminish their geometrical effect but this scheme was not implemented. Some 1.25km north-west of the house, the Shepherd's Cottage (listed grade II) stands at the head of a valley which descends south-east towards Lithiack and The Lawn. The cottage is an early or mid C19 picturesque two-storey stone structure which incorporates earlier materials. While it is not visible from the house, it serves as a picturesque object from viewpoints within the park. Repton's proposal for an octagonal 'Prospect Room' on the south-facing slope of Great Hill Plantation to serve as an eyecatcher from the house was not implemented (Red Book 1793).

The west and north-west park was developed in the early C19, perhaps influenced by Repton's proposals. At the time of Repton's visit to Port Eliot in 1792 this area remained in agricultural use and was divided into small fields by Cornish hedges. Repton commented that it was not possible to mark out routes for new drives until the hedges were all removed but a series of new plantation were proposed to frame vistas. The final development of the park appears to have been undertaken by Edward, Lord Eliot (d 1804) and his sons, the first and second Earls, in the first half of the C19, largely following their own plans.

KITCHEN GARDEN The kitchen garden is situated c 130m south-east of the house and immediately to the east of the Orangery. Approximately rectangular on plan with a rounded corner to the south-east, the kitchen garden is enclosed by brick walls c 4m high which are coped with slates (listed grade II). The garden is divided into four approximately equal rectangular enclosures by a

cruciform arrangement of walls. The north-west and north-east enclosures are today (2000) laid out as ornamental gardens with herbaceous borders, shrubs, and specimen trees, while the south-west and south-east enclosures are laid to grass with fruit trees trained against the walls. Against the inner face of the north wall of the north-west enclosure stands a C19 lean-to timber and brick glasshouse (restored late C20). A mid C19 brick Tudor-gothic arch in the north wall of the north-east enclosure is closed by timber doors with ornamental iron furniture; this leads north to the bothies and service sheds which are screened from the pleasure grounds by a belt of evergreen shrubbery and ilex oaks. To the south-east of the kitchen garden is an approximately rectangular orchard which is enclosed by further walls.

The kitchen garden was constructed in the mid or late C18 by Edward, Lord Eliot, and is shown in its present form on the plan appended to Repton's Red Book (1793); the walled orchard to the south-east was added to the kitchen garden in the mid C19.

Other associated listed buildings include the Church of St Germanus immediately to the south, also Grade I listed, the Orangery, Town Lodge and Stables all Grade II*, and Lychgate, Railings, Church of England School, Old Kitchen Garden Walls, Boathouse, Cart-shed and Workshops, all Grade II. The parkland is bounded on the east by the Lynher Estuary SSSI and to the north by The Lower Tiddy County Wildlife Site.

5 Site history

Port Eliot house lies immediately to the north of the church of St Germanus (formerly a priory church) (Fig 23-32).

A monastery may have existed at St Germans from the 7th century. This was traditionally on the site of the church founded in AD 430 by St Germanus of Auxerre. By circa AD 936 it was the seat of a bishopric and pre-eminent among the handful of monasteries known from the south-west at that time. A 10th century manuscript mentions a monastic site called 'Lannaled', a 'famed and universally known place, where the bones of Bishop Germanus are preserved'. This was probably St Germans. The See was united to Crediton in 1042, the bishop ruling over both monasteries, with the collegiate system introduced about 1050. It was re-founded as an Augustinian priory in 1161-84 and dissolved in 1539 during the Reformation. Remains of the medieval priory buildings are incorporated within Port Eliot house (pastscape.org.uk).

The main east-west range of the present house incorporates 13th century lancet windows which would have been a part of the priory conventional buildings. This part of the house would originally have formed the northern range of monastic buildings set around a cloistered quadrangle located between the church and the present house. This north range would traditionally have formed the Refectory. The east and west ranges of the monastic buildings do not survive.

Following the Dissolution of the Monasteries in 1539 the monastic buildings to the north of the church, which were known until then as Porth Prior, were granted to the Champernowne family, who in 1564 sold them to a Plymouth merchant adventurer, John Eliot (Country Life 1948). At this time some of the priory buildings were converted for use as a house. The extent of the demolition of other priory buildings during this period is unclear.

Richard Eliot (b.c1546 - d.1609), inherited Port Eliot on the death of his uncle John Eliot's widow, and in about 1598 he moved there from Cuddenbeak. He devoted his later years to securing the estate in the event of his death, and to arranging the stewardship of his son John (Hasler 1981).

Sir John Eliot, MP (b.1590 - d.1632) inherited Port Eliot on the death of his father in 1609. He was an English statesman who was serially imprisoned in the Tower of London

by King Charles I for advocating the rights and privileges of Parliament, where he eventually died in 1632.

On the death of his father in 1632, John Eliot, MP (b.1612 - d.1685) inherited the estate. After a period of 53 years of ownership he died in 1685 and the estate passed to his son Daniel Eliot MP (b.1646 - d.1702). Daniel died in 1702 without any offspring died so he left the estate to his nephew Edward.

Edward Eliot MP (b.1684 - d.1722) inherited the estate in 1702 from his uncle. It appears that in the early 18th century Edward carried out a certain amount of work to the house including creating a semi-circular pier outside the north front of the house. During Edward's ownership the house was described in 1715 as follows:

"It is a handsome large Building, containing several spacious Rooms, and has a Court before it, adorn'd with a strong Pierre by the present Proprietor, Edward Eliot, Esq; (who has much beautify'd the whole Building) against the Banks of the River. The Dining-Room, which you enter at the North Side of the great Hall, are several Arms of the Matches of the Eliots, painted in the Portal... and in a Bow-Window of ancient Work, yet remain in painted Glass the Arms of Arundel... and likewise the Arms of this Priory... [and the arms of] Robert Swimmer, last Prior of this Monastery, in whose Time this Window is suppos'd to have been glaz'd, and in all Probability that Part of the House built, and these Arms then put up. Opposite to this Priory, on the North Side, stands the Church, which might perhaps anciently have been join'd to it by Cloisters" (Willis 1715, 149-150).

A painting of Port Eliot dated 1716 by Edmund Prideaux shows the north front of the house (CRO Ref: FS/3/8/36, Fig 3) as it would have looked when Willis wrote his description of Port Eliot.

When Edward Eliot died in 1722 his only son James (an infant at the time) inherited the estate. James Eliot (b.1721 - d.1742) was only born the year before his father's death. He died early, at the age of 21, so for his entire life the estate was managed by Richard Eliot (his uncle). It seems that during the period when Richard was managing the estate (1722-1742) on behalf of James, the priory rooms described above by Willis had been demolished, as reported by Thomas Tonkin:

"all this part of the house hath been pulled down, and nothing of the old priory left standing, or at least in the form it formerly was: this room, which he [Willis] hath been describing, was the old refectory, or dining-room of the convent... this refectory with its bow-window in it, was, I verily believe, one of the oldest buildings in the whole priory... [the 'late' Lord Eliot] bestowed great sums of money in repairing and adorning this house, but as it was done in piecemeals, there was nothing very regular in it" (Tonkin et al 1811, 259).

When James Eliot died at the age of 21 (his coming of age to take on the management of the estate) his uncle, Richard Eliot (b.1694 - d.1748), inherited the property in 1742 and continued its management until his death in 1748.

There is a document dated 1742 which lists the rooms at Port Eliot in the year that James Eliot died and Richard Eliot inherited the house (see Appendix 4). The document includes, but is not limited to bedchambers, stores, a Gilt Parlour, Old Parlour, Old Powdering Room, Great Hall, Dining Room and Servant's Hall.

The 1747 plan of St Germans and Cuttenbeak (Fig 9) shows the layout of the house just before Richard's death in 1748. It is clear that by that date the house had not been extended as far to the south as it is today.

Comparing the 1716 painting by Edmund Prideaux (Fig 3) with a later painting of probable mid-18th century date (Fig 4) and an engraving of 'St German's Priory now Port Eliot' dated 1787 by Samuel Hooper (Fig 5) it seems likely that Richard Eliot was responsible for a variety of alterations to the house including heightening the main east-west range and adding a central gabled section to the north front.

When Richard Eliot died in 1748 his son Edward inherited Port Eliot. Edward Craggs Eliot (b.1727 - d.1804) was given the title of Baron Eliot of St Germans and became

the 1st Lord Eliot in 1784. During his 56 years of ownership of the estate he undertook major remodelling of the house and grounds and was responsible for filling in the tidal creek outside the north front to create new parkland (Beacham and Pevesner 2014). He commissioned John Johnson (b.1754 – d.1814) during the latter part of the 18th century to undertake remodelling of the house. John Johnson was an architect, born in Leicester, who moved to London early in life, and practised as an architect with great success there and in many other parts of England (Dict. of Architecture; Gent. Mag. 1814). For unknown reasons John Johnson did not complete his remodelling of the house but nevertheless he appears to have undertaken a substantial amount of work including the creation of the round room in the north-east wing and the eating room to the south of this. It is also probable that he was responsible for extending the main east-west range southwards to make the house double depth, demolishing the south-west ranges (shown on the 1747 plan, Fig 9) and replacing them with new west and north-west wings, although it is possible that these alterations may have occurred a few years earlier, at some point after 1747.

In the late 18th century Humphrey Repton was commissioned by Edward Craggs Eliot to carry out further remodelling of the house and grounds. He produced a Red Book to illustrate his proposals in 1793 (Fig 6). It seems that Edward Craggs Eliot did not take up Repton's proposals for remodelling the west end of the house and adding a range linking the house to the church. So when Edward died in 1804, Johnson's remodelling of the house remained unfinished. Repton does, however, appear to have been employed to undertake work on creating new plantations across the estate.

In 1804 John Eliot (b.1761 – d.1823) inherited the estate from his father Edward. John became the 1st Earl of St. Germans. It appears that in the same year he inherited the house John Eliot set about organising the completion of John Johnson's work. Sir John Soane had already been commissioned by Edward Craggs Eliot in 1802 to create a 'cloister and family pew' to take the place of the north aisle of St Germans church which had collapsed. The 'cloister and family pew' remain *in situ* on the north side of the church today. It seems that John Eliot then commissioned Sir John Soane in 1804 to produce designs for remodelling the house and creating a new stable block. A survey was undertaken by Sir John Soane's student Henry Steward in the same year to create existing measured drawings of the house (Fig 11–16). From that survey proposal drawings were produced illustrating grand new designs for the building. Soane produced designs for rebuilding the west end of the house to create a new entrance following through to an enfilade within the main east-west range. The proposals for rebuilding the west end of the house and new design for the north elevation were rejected by John Eliot and the alterations were eventually limited to remodelling the eastern part of the interior of the house only and creating the new stable block between 1804 and 1809. His interior works in the house comprised the finishing of the round drawing room and the eating room (left unfitted by Johnson), the redesign of the rooms along the north front to form an enfilade with a saloon and new library, the passage to the south of them including top lighting and vestibule at the east end, along with new stairs with roof light to the south of the vestibule. During this period, plenty of other works took place in the house. These are listed in Lord Eliot's Account Book, which includes but is not limited to the following:

Stucco work in in several rooms including the stairs, passages, Lady Eliot's bed and dressing rooms, Saloon

Plastering in the basement, passages, water closets, anti-room, library

Chimney pieces inserted into the Library, Saloon and Round Room

Ventilators for several rooms

New Castle Crown Glass fitted throughout the building along with numerous window fittings

Insertion of columns into the Library

Marble shelves for the Saloon

Iron work for the staircase, which was also painted

Cooking equipment for the kitchen

A bell for Lady Eliot's room

Window and fittings and plasterwork in the cloister

(Sir John Soane's Museum: Copy of Lord Eliot's Account Book). A full list of materials and works can be found in Appendixes 1 and 2.

When John Eliot died in 1823 his brother William Eliot (b.1767 – d.1845) inherited the estate and became the 2nd Earl of St Germans. William Eliot commissioned Henry Harrison to remodel the west front of the house in 1829 taking both Repton's and Soane's idea to create a grand main entrance on the west front. The creation of this new west entrance involved the demolition of the existing west and north-west wings (which had been built in the mid to late 18th century) and the construction of a new west wing to provide offices and new service rooms with central cart access and service yard. It also involved the addition of a porte-cochere at the main entrance to the house. Harrison's Gothic design used crenellated parapets along the tops of all the walls, and it is likely that these were also introduced to the north elevation at this time (crenellated parapets had already been constructed along the east and south elevations by John Johnson).

It seems that Henry Harrison's creation of the west front was the last major remodelling to have taken place at the house and any later alterations were relatively minor. His new west front is shown in two mid-19th century illustrations (Figs 7 and 8). Historic maps including the Tithe map (c1840), the 1st Edition OS map (c1880) and the 2nd Edition OS map (c1907) (Figs 20, 21 and 22) all show that the plan of the house has remained unchanged since Henry Harrison's work was completed.

When William Eliot died in 1845 the following Earls succeeded him:

Edward Granville Eliot, 3rd Earl of St. Germans (b.1798 – d.1877) inherited the estate and title from his father William in 1845. He appears to have passed the title Lord Eliot to his son, in 1864.

William Gordon Cornwallis Eliot, 4th Earl of St. Germans (b.1829 – d.1881). He was known as Lord Eliot from 1864 to 1877 and prior to this he had been a British diplomat and from 1864 became a Liberal politician.

Henry Cornwallis Eliot, 5th Earl of St Germans (b.1835 – d.1911) inherited the estate and title from his brother William in 1881.

John Granville Cornwallis Eliot, 6th Earl of St Germans (b.1890 - d.1922) inherited the estate and title from his father in 1911. On his death in 1922, with no sons to inherit, his title passed to his first cousin.

Granville John Eliot, 7th Earl of St Germans (b.1867 – d.1942). He died unmarried in 1942 and passed the estate and title to his brother Montague.

Montague Charles Eliot, 8th Earl of St Germans (b.1870 – d.1960) inherited the estate and title from his brother Granville in 1942.

Nicholas Richard Michael Eliot, 9th Earl of St Germans (b.1914 – d.1988) inherited the estate and title from his father in 1960.

Peregrine Nicholas Eliot, 10th Earl of St Germans (b.1941 – d.2016) inherited the estate and title from his father in 1988.

Albert Charger Eliot, 11th Earl of St Germans (b.2004) inherited the estate and title from his grandfather Peregrine in 2016.

6 Historic Development of Port Eliot

(See phase plans: Figs 197-199).

Creating a phased development for the building has been achieved by gathering together the available evidence to date. This includes archive material and historical records, any records of past alterations and repairs, existing architectural details, visible relationships between different build phases and visual evidence for structural

alterations and repairs. It should be noted that only the areas of the house affected by the water damage were studied in any detail, meaning that the phased development for the rest of the house is broad-brush only, with much scope for future interpretation.

The following construction phases have been identified for the property:

Phase 1: Monastic buildings, 13th- mid 16th century

Many of the Priory buildings were demolished following the Dissolution but the refectory range at least was kept and converted for use as part of the present house. The priory refectory range occupied the northern half of the main east-west range of the house. Much of the original priory refectory range was removed or altered beyond recognition during remodelling works in the mid-18th century (phase 3). The only clear evidence for surviving medieval fabric is in the basement of the house (originally the ground floor) where there are three blocked lancet windows in the south wall of the House Keeper's room and Still Room which are likely to date to the 13th century. Apart from this short section of walling, it is possible, on the basis of the thickness of walls, that one or two other parts of the building also retain medieval fabric. However, detailed inspection of these was beyond the scope of this project.

Phase 2: The early house, mid-16th- early 18th century

The priory buildings were bought by John Eliot in 1564 and converted at that time into a house (Country Life 1948). This included the conversion of the present main east-west range with its main entrance at the centre of the north elevation fronting a quayside on the estuary. Little of the original conversion is clearly identifiable, although a section of the building where the butler's rooms are located, towards the west end of the east-west range, appears to retain its 16th/17th century form. Additionally, a cornice located in the ceiling of the basement corridor (Room 3) appears to be the remains of the cornice of a staircase which was located here during this period.

Phase 3: The mid-18th century house

Records indicate that the house was majorly remodelled during the management/ownership of Richard Eliot between 1722 and 1748. An 18th century painting (Fig 4), although undated, was clearly painted at some point after the 1716 painting by Prideaux (Fig 3) but before the 1787 engraving by Samuel Hooper (Fig 5). The painting shows that at some point during this period the main east-west range was heightened by the addition of an upper floor. As part of this new floor, a central gable was added to the frontage. Evidence from a plan dated 1747 (Fig 9) shows that the house had additional ranges extending to the west south and north at this time. However, many of these ranges are likely to have originally been built as priory buildings and were demolished soon after this plan was made.

Phase 4: Mid to late 18th century including work by John Johnson

In the later part of the 18th century John Johnson was employed by Edward Craggs Eliot to remodel the house. The majority of the southern half of the main east-west range was added at this time, the east wing was demolished and replaced by the circular wing containing the Round Room, former ranges to the west and south were demolished including one linking the house to the church. This is evidenced by comparisons between the 1747 plan (Fig 9), a probable late 18th plan (Fig 10) and Soane's existing plans of 1804 (Figs 11 and 12). Letters from Humphrey Repton to John Soane in 1804 attribute features of the southern extension of the main range, such as the windows, to Johnson (Appendix 3). Johnson was also responsible for creating the Round Room and Eating Room, although he did not finish the interiors (Pevsner 2014, 548).

Phase 5: Work by Sir John Soane, c1804-9

Although great schemes for remodelling were devised by Sir John Soane, many of his ideas for changes to the house were rejected by John Eliot. The work by Sir John Soane during this period was limited to the interiors; he refitted the Saloon, the Drawing Room (then as a library), the Vestibule, the Round Room, the Eating Room and a new service staircase, along with fittings to the Main Staircase and the Morning Room. Many

of the features added by Soane survive intact, although some have been lost to later alterations. Soane also made alterations to the corridors at ground and first floor levels with the addition of a skylight between the ground and first floors.

Phase 6: Work by Samuel Harrison, c1829

Samuel Harrison was commissioned by William Eliot in 1829 to remodel the west front of the house. His work included the construction of a new large service wing on the site of the former long gallery and library, and a redesigned entrance to the west, echoing Soane's rejected layouts some years earlier. It is possible that he also carried out some work to the rest of the house, for example the addition of crenellations on the north elevation and alterations to interiors such as the China Closet.

Phase 7: mid-19th century- early 20th century

It is understood that some work was undertaken to the house in the later 19th century. It is suggested that Soane's pilasters from the round room were removed (Dean 1999, 107). Plans in the CRO dating from 1897 and 1903 indicate that there were a number of changes undertaken to the building at this time, including the insertion of the west wall of the China Closet, the insertion of the fireplace in the House Keeper's Room and the replacement of the former roof structure above the Drawing Room. It is likely that there were alterations to the Saloon and Drawing Room at this time as well, because the existing fireplaces, one with egg and dart moulding and the other made of marble are not those which were designed and inserted by Soane in 1805 (SJS: Lord Eliot's Account Book).

Phase 8: 20th century

There is very little in the way of 20th century alterations in the rooms examined, however, the Dark Room is the most notable addition, the north wall of which was inserted dividing the space of the earlier bathroom in two. The mirrors in the Saloon may also be early 20th century in date.

7 Historic building record descriptions

Fifteen rooms were recorded as part of the project. They were those affected by the water damage and some neighbouring rooms. The room names given are those noted on a plan provided by Jonathan Rhind Architects. The modern room names are followed in brackets by the name given to the room on floor plans of 1804 by Henry Seward, an assistant to Sir John Soane.

7.1 Room 1: Former Entrance Hall (Sub Hall in 1804)

(See Figs 191 and 197 for location and Figs 33-43 for interior).

Prior to the alterations carried out in the 18th century, this is likely to have been the main entrance hall to the house (although it was reduced in width in the late 19th century). The room lies at ground level in the centre of the main east-west range, but ground level is referred to on drawings as the basement level. The north and south walls of the room may incorporate the original walls of the priory refectory (Beacham and Pevsner 2014, 546).

The north wall (Fig 33) contains a large, probably 18th century, round arch door (Fig 34) with multiple lights in its upper half separated by ovolo moulded glazing bars and two recessed panels in its lower half. It is attached to its ovolo moulded frame with HL hinges (indicating an 18th century date) (Fig 35). Above the door is a moulded cornice, probably of the same date, interrupted at either end by the east and west walls which were both inserted at a later date (Fig 36).

The east and west walls of the hall are 19th century insertions with plain and shallow skirting boards and no cornices. The east wall (Fig 33) has a bell fixed to it (Fig 37) and a fold-down 19th century hall table attached beneath a felted board for displaying weaponry. The south wall (Fig 38) contains an 18th century door opening with broken pediment above. The left part of the pediment is missing (Fig 39) and the architrave is

ovolo moulded. The double doors are later, c19th or early 20th century in date and each has three panels with the upper panel glazed. To the west of the door there is a two-pane borrowed light with ovolo moulded architrave, which has been blacked out and blocked behind. At ceiling level above the door and borrowed light there is a moulded cornice matching that on the north wall. Towards the base of the borrowed light there is a dado rail with horizontally set matchboard panelling below it. The wall continues to the west, up a flight of stairs to a door at ground floor level in the west wall (Fig 40). At the west end of the south wall, at the top of the stairs, there is an arched recess (possibly a blocked door opening) (Fig 42). The segmental arch door opening in the west wall at the top of the stairs gives access to the main staircase. The door itself is felted and appears to be a later addition. It is set off-centre from an 18th century fanlight of an earlier door above it. The south wall of the room appears to post-date the fanlight and earlier door opening as well since the fanlight continues southwards beyond the end of the wall. A door opening in the north wall at the base of the stairs leads into the Muniment Room (Room 2).

The floor of the entrance hall comprises granite flagstones, leading to the staircase with a single granite step at the bottom of the stairs (Fig 43) and timber construction above this. The moulded timber newel post and simple handrail running along the south wall appear to be late 18th century in date. The ceiling of the room is divided between the entrance hall and the stairs to the west where a segmental arch separates the two.

7.2 Room 2: Muniment Room (Bedroom in 1804)

(See Figs 191 and 197 for location and Figs 44-46 for interior).

The Muniment Room is accessed from the Former Entrance Hall (Room 1) through a two panelled 19th century iron safe door with name plate (Fig 44). On the 1804 plan by Seward, the room is labelled as a bedroom, and it can be clearly seen by comparing plans that the room was widened by moving the east wall eastwards when the room was converted to house important documents in the late 19th century. The room is barrel-vaulted with plain plastered walls. In the north wall (Fig 45) there is a window opening which has been boarded over. The east wall is a 19th century insertion and the floor has a slate flagstone covering.

7.3 Room 3: Basement Passage

(See Figs 191 and 197 for location and Figs 47-55 for interior).

The basement passage was first constructed in the second half of the 18th century. It is almost certainly located on the site of the southern section of the priory cloister. The eastern half of the passage was part of the exterior in 1747 as shown on the plan of this date (Fig 9). It seems most likely that John Johnson was responsible for adding the passage and the rooms to the south of it in the late 18th century. The whole basement was plastered in 1805-7 (SJS: Lord Eliot's Account Book).

Only a section of the basement passage was inspected where works were anticipated to take place. The passage runs the length of the house from Harrison's service wing at the west end to Soane's service stairs at the east end.

The eastern section of the north wall of the passage before the opening to Room 1 (Fig 47) is plastered and painted white with a plain skirting board and a moulded dado rail. There is no cornice in the western part of the corridor, however, approximately 2.7m from the corner of the wall is a large moulded cornice with a smaller cornice immediately below it (Fig 48). The larger cornice extends for approximately 1.5m then turns 90 degrees across the passage ceiling, meeting the south wall and continuing west again for 1.5m. The smaller cornice below continues along the length of the corridor. The ceiling steps up to the west after the large cornice. Looking at the plan dated 1747 (CRO P68/28/1, Fig 9) it appears that there was a staircase at this location before the extension and remodelling works were undertaken by Johnson. This large cornice is almost certainly what remains of the earlier staircase.

Continuing along the north wall, there is a door opening with a segmental arch giving access to the Former Entrance Hall (Room 1, Fig 51). The double doors are later, c19th

or early 20th century in date and each has three panels with the upper panel glazed. To the east of the door opening there is an inserted, 19th or early 20th century, 20-pane window for the China Closet (Room 6). This was inserted when the china closet was relocated here in the 19th or early 20th century. Directly below it there is a contemporary folding table and horizontal board panelling on the wall. The window glazing is all replacement, modern frosted glass and the inserted granite lintel above the window is exposed. A picture rail sits either side of the window and continues along the wall to a door opening giving access to the Housekeeper's Room (Room 5). The door opening (Fig 52) has a light above, but the door itself is missing.

To the east of the door opening to Room 5 there are three lancet windows, indicating that this section of the north wall of the passage is a surviving section of the medieval priory. The openings are tall and that to the west has a visible trefoil arch. They are set in wall constructed from small stone rubble and are unevenly spaced. The west window (Fig 52) is glazed with 20th century frosted glass and the remaining two are blocked with masonry. The surrounding plaster has been removed to display the stone construction. To the east of the door to Room 5, at floor level, the wall protrudes slightly, possibly indicating an earlier truncated wall here.

In the south wall of the passage a door gives access to the Servant's Hall (Fig 53). The door is 18th or early 19th century in date; it has six panels, retains its original thumb-latch and has an eight-pane light over. The skirting board along the south and north walls is plain, and there is a picture rail which leads westwards (Fig 54), until the wall steps out slightly and a dado rail begins. This runs the length of the wall until the next door. A cornice runs the length of the wall until it terminates below the larger cornice where the former staircase has been removed. At the end this section of wall is a tall four panelled door with moulded architrave (Fig 55).

High up on both the north and south walls are a series of service bells (Fig 50), many with their original room names. A series of pipes also run the length of both walls at high level. The floor surface is timber boards along the length of this section of the passage terminating at the west where it changes to granite flagstones.

7.4 Room 4: House Keeper's Room (Wash house in 1804)

(See Figs 191 and 197 for location and Figs 56-64 for interior).

The House Keeper's Room is located within the former priory refectory. The south wall of the room is a surviving section of the medieval priory building and it is possible that the north wall also retains some medieval fabric. In 1804 the room was used as a washhouse before it was converted as the House Keeper's room later in the 19th or early 20th century.

The House Keeper's Room is accessed from the Basement Passage (Room 3). The walls are covered with pink floral wallpaper have a moulded skirting board and a moulded 19th century cornice (Fig 59).

The north wall (Fig 56) has two window openings both containing six-pane over three-pane hornless sashes (Fig 57). Both windows have panelled shutters (Fig 58). They both have a metal fastening hook and are probably 19th century in date. The window openings are splayed with recesses for storing the shutters.

The east wall (Fig 60) contains an inserted 19th century door which gives access to the Still Room.

The south wall (Fig 61) contains elements of the medieval priory building, but also contains an inserted, early 20th century marble surround fireplace with cast iron insert. A pipe runs the length of the room at ceiling level. To the west of the fireplace there is a small door in the wall just below the ceiling which opens to reveal a medieval trefoil-headed lancet window. The ceiling is slightly raised in an arch above this door (Fig 62). The window (Fig 61) is glazed with modern frosted glass and has a single iron pintle. A late 19th or early 20th century elevation drawing (Fig 17) shows this lancet window and another, blocked lancet window to the east of the inserted fireplace, the blocked window opening is labelled "Old window space built up on account of jamb of same

being cut away on the passage side". Also on this elevation, above the fireplace, the drawing shows another blocked window which is now no longer visible on either side of the wall. To the west of the western lancet window there is a 19th or early 20th century door, with two panels in the lower half and three lights in the upper half a transom light over.

The west wall (Fig 63) contains two 19th or early 20th century four panelled doors with matching panelled cupboard above. The south door opens into a cupboard and is missing its handle. The north door gives access to the China Closet (Room 5) and has the name of the room fixed to the middle rail. The ceiling of the room is plain and the floorboards are covered with early/mid-20th century patterned brown linoleum (Fig 64).

7.5 Room 5: China Closet (Butler's Pantry in 1804)

(See Figs 191 and 197 for location and Figs 65-73 for interior).

The north and south walls of the china closet may incorporate medieval fabric. The room was used as a Butler's Pantry in 1804 (Fig 11) and then on a later plan as a still room (Fig 19). It was probably converted as a china closet in the late 19th or early 20th century.

The China Closet is accessed via a door in the east wall leading from the House Keeper's Room (Room 4). The north wall (Fig 65) of the China Closet contains two window openings; that to the west has is a small rectangular 18th century two-paned window (Fig 66) set behind a modern shutter (Fig 67). This would have formed one of two side windows set either side of the north entrance of the house before the present west wall was inserted. To the east of this small window there is a larger window opening containing an early-mid 18th century nine-paned arch window (Fig 68). The window originally had a casement opening with a hinged central pane, however, it has been modified at a later date to swing inwards and upwards, perhaps when the room was converted into a china closet in the early 20th century. The window also has a set of panelled 18th century shutters (Fig 69) with a narrow central leaf. The wall is covered in floral brown wallpaper, which continues around the remaining three walls.

The east wall (Fig 70) was inserted in the 19th or early 20th century and contains a late 19th or early 20th century painted cast iron fireplace with floral frieze and dentil moulding (Fig 71) at the north end. The door in the centre of the wall is recessed and has four panels. Above the door is an unusual recessed area forming a shelf over the door. The remainder of the east wall is obscured by a large late 19th or early 20th century china cabinet with sliding multi-paned doors and shelving, set on a work surface with cupboards below. In the south wall (Fig 72) there is a recessed 20-pane window which was also inserted in the late 19th or early 20th century when the room was converted as a china closet. This window opens into the Basement Passage (Room 3) and was most likely used as to pass china out into the passage. The granite lintel of the window is exposed. Below the window is a wide timber work surface with two cupboards below. A c1900 drawing (Fig 17) indicates that there may have been a door opening here before the window was inserted, another plan (Fig 19) which may be from the same time appears to shows the space as a blocked, recessed door opening.

The west wall (Fig 73) was also inserted in the 19th or early 20th century and a large china cabinet matching the one opposite is built against the wall. The front of the cabinet has a series of multi-paned sliding doors with cupboards below. The room has a moulded skirting board to all visible walls and there is no cornice. The floor has 16.5cm wide floorboards.

7.6 Room 6: Main Staircase (Principal Staircase in 1804)

(See Figs 192 and 198 for location and Figs 74-81 for interior).

The main staircase is shown on the 1747 plan (Fig 9). It appears to have been remodelled in the 18th century and also underwent alterations in 1805 and 1806 when 'ironwork was installed to the staircase; a top rail, balusters, two drawn bars of flat iron and pillars of cast iron' (SJS: Lord Eliot's Account Book). The staircase and passage

were also repainted in 1807 (SJS: Lord Eliot's Account Book). It is assumed from existing plans that the current staircase between ground floor and first floor was probably originally inserted by John Johnson.

The staircase is set over four levels, with a short wide flight connecting the two levels of the ground floor and a narrower stair connecting the two different levels of the first floor. To the north at lower ground floor level there is a wide segmental arch over the base of the staircase (Fig 74) with egg and dart moulding and fluted ionic pilasters on either side. In the east wall of the lower ground floor there is a door with a segmental arch fan light. In the ground floor stair hall to the east of the stairs there is another larger segmental arch (Fig 75) leading on to a door opening in the east wall to the Morning Room (Fig 76). In the west wall of the main staircase at ground floor level there are double doors with a segmental arch fanlight above (Fig 77). Lighting the upper first floor level in the west wall is a Venetian window set close to ceiling height (Fig 78) and in the north wall at this level is another contemporary arched window opening. The staircase itself has a timber balustrade at ground floor level (Fig 79) which may be 17th century in date (Hall and Alcock 1994, 1, 2). The remainder of the staircase has a cast iron balustrade (Fig 80) with gold-painted floral details and inlaid handrail (Fig 81) which was installed in 1805/6 under the direction of Soane (SJS: Lord Eliot's Account Book). The floor is fitted with a red carpet and the ceiling at first floor level is barrel vaulted to the north and flat elsewhere with moulded cornices.

7.7 Room 7: Morning Room (Hall in 1804)

(See Figs 192 and 198 for location and Figs 82-90 for interior).

The morning room is accessed from all directions: from the main staircase hall to the west (Room 6), from the exterior of the house to the south, from a corridor to the east and from the Saloon (Room 8) to the north. The room was formerly used as an entrance hall and was constructed as part of the southern extension by Johnson in the late 18th century. The north wall of the room (Fig 82) was the exterior wall of the house and priory range before Johnson's extension was built in the 18th century. It contains a recessed, six-panelled door (Fig 83) (matching the doors between Rooms 8 and 9), which has a brass knob, brass fingerplate and has egg and dart moulded architrave. The sides of the recess are also panelled. All the walls in the morning room are papered with crimson damask wallpaper and have a moulded swag and acanthus leaf dado rail with panelling below, moulded acanthus leaf skirting boards and a moulded cornice. In the east wall (Fig 85) there is a six-panel door similar to that in the north wall, with egg and tulip moulded architrave, fielded panels and a brass knob and fingerplate. The chimneybreast protrudes into the room and the white marble fire surround is decorated with reed and fluted shafts either side with flower motifs at the tops of the shafts (Fig 86). This fireplace was installed by Soane (Dean 1999, 107). In the south wall (Fig 87) there are two windows set either side of a double door. The windows are both 19th century four-pane sash windows with panelled shutters. There are late 19th or early 20th century radiators set below them. The central double door is glazed in the upper two thirds with a transom light above and has splayed reveals. The west wall (Fig 88) contains a single door with six panels, and a brass knobs and fingerplate. The floor (Fig 89) has a carpet covering over 16cm wide floorboards which have been varnished around the edge of the room, and the ceiling (Fig 90) is plainly plastered.

7.8 Room 8: Saloon

(See Figs 192 and 198 for location and Figs 91-110 for interior).

The saloon is located within the medieval monastic range and its north and south walls may incorporate medieval fabric. The room existed in its present dimensions and was already in use as a Saloon prior to Soane's remodelling in the early 19th century. The room is labelled 'Saloon' on the existing ground floor plan of 1804 (Fig 12). As part of the remodelling works undertaken by Soane, in 1805 a chimneypiece made of British marble and an 'Italian slab', were delivered for the Saloon along with two marble

shelves for the edges of the room (SJSM: Lord Eliot's Account Book). Four panes of New Castle Crown Glass were installed in the Saloon and Library in 1806 (SJSM: Lord Eliot's Account Book). Between 1805 and 1807 the Saloon received 'stuccoing and whitewashing' (SJSM: Lord Eliot's Account Book).

This room is accessed from the Morning Room (Room 7) to the south and the Drawing Room (Room 9) to the east. The north wall of the Saloon (Fig 91) contains three tall window openings. All have four-pane hornless sash windows with narrow glazing bars (Fig 92), and all of them have panelled shutters (Fig 93) which are attached to the reveals with H hinges, indicating an 18th or early 19th century date. It is possible that the windows are 18th century in date but had some glazing bars removed to take four panes in the early 19th century as part of Soane's work. The architraves have an egg and dart moulding (presumably also part of Soane's design). Below two of the windows there are two early 20th century cast iron radiators and set between the windows there are two mirrors with applied gilt Geometric designs (Fig 95). Below the mirrors there are bookshelves with marble tops which can be attributed to Soane's work in 1805 (SJSM: Lord Eliot's Account Book).

The east wall (Fig 96) contains a large, central door opening with double doors (Fig 122) which open into the Drawing Room (Room 9) and forms part of Soane's enfilade. The doors each have three moulded panels and surrounding them is a simple moulded architrave. In the south wall (Fig 97) there is a six-panel door (Fig 98) giving access to the Morning Room (Room 7) with an egg and dart moulded architrave. A large bookcase is located to the west of the door opening concealing the rest of the wall. In the centre of the west wall (Fig 99) there is a fireplace with red and white polished stone surround (Fig 100). This is a later 19th century replacement of the fire surround inserted here by Soane. In his drawings Soane presents a black and white timber and plaster fire surround for the Saloon SM 81/2/61). Next to the fireplace there is a bell button and a crank-handle, both in brass and fixed to the wall above there are two modern light fittings.

The room has a simply moulded cornice which is likely to date to the late 18th or early 19th century (Fig 101), however, the dado rail (Fig 102) and skirting (Fig 103) have floral motifs. The floorboards (Fig 104) vary size between 15cm and 21cm and are varnished around the edges of the room. The ceiling (Fig 105) has an earth and hair plaster base coat adhering to split laths which is overlain by a lime plaster coat (Fig 110) and is contemporary with the cornice. The enriched ribs with oak leaf and acorn motifs, however, have been applied during the mid-late 20th century evidenced by the silver coated screws used as fixings (Fig 107) that were identified by the plasterer during the repair works. There is also a central gilt light fitting (Fig 109).

7.9 Room 9: Drawing Room (Eating Room until 1804 when it then became the Library)

(See Figs 192 and 198 for location and Figs 111-129 for interior).

The Drawing Room is located within the medieval priory range and the north and south walls may incorporate medieval fabric. The room functioned as an eating room in 1804 (Fig 12), and was converted as a library by Soane in the following year. Probably at some point in the later 19th century the majority of the bookcases were removed and the room was used as a drawing room. In 1805 four Ionic capitals made from Portland stone, four column bases and ½ a ton of plaster were delivered to Port Eliot for use in the Library (SJSM: Lord Eliot's Account Book). Four panes of New Castle Crown Glass were installed in the Saloon and Library in 1806 (SJSM: Lord Eliot's Account Book). Between 1805 and 1807 a number of works were undertaken in the Drawing Room: this included straight and circular plastering, straight and circular stucco, a run of cornice, a run of architrave, a flower in the ceiling, runs of small mouldings and circular beads, soffits, cornices and whitewashing (SJSM: Lord Eliot's Account Book). The fireplace had 'sunk pilasters'.

The room forms a central part of Soane's partial enfilade. It has double doors to the east and west and has an apse end to the east which is partially divided from the main

room by four Ionic, Scagliola columns, forming a frame for the view through the apse end, onto the vestibule and into the garden. The apse and Drawing Room are described separately.

The north wall of the Drawing Room (Fig 111) contains three tall window openings surrounded by egg and dart moulded architraves. The openings are slightly splayed and all three have shutters attached with H-hinges matching those in the Saloon (Room 9); The window reveals have recessed panelling (Fig 112), and the central window has an early 20th century radiator below it. Between the windows there is a dado rail and skirting boards below which also run around all the walls, both of which have simple mouldings.

The east wall (Fig 113) has a wide flat-arched classical opening with simple entablature. It has simplistic pilasters forming the jambs, and within the opening there are four Ionic, Scagliola columns (Fig 114). The capitals of the columns are shown in one of John Soane's sketchbooks and are made of Portland stone (SJS: 77/4/13). There are four columns in total, set in two pairs. The arched tympanum over the opening is undecorated. There are gilt light fittings on either side of the opening (Fig 115).

The apse end (Fig 116) is located beyond the columns to the east. In the north wall at this end there is a window matching the three to the west; a four-pane hornless sash window. Its panelled shutters (Fig 117) may predate those to the west. The window opening has a simple moulded architrave. The apse to the north-east contains a curved bookcase (Fig 118), which appears to be part of the original library furnishings of 1805. In the centre of the apse there is a door opening containing double doors with three panels each, brass knobs and finger plates. The double doors are likely to be part of Soane's remodelling and match those on the opposite side of the room. The surrounding architrave is moulded but simple. The south-east part of the apse has another bookcase matching that to the north-east. To the south of this there is a six-panel door with a simple architrave which gives access to a passage to the south.

The south wall of the Drawing Room (Fig 119) contains a fireplace (Fig 120) with eared architrave. The fire surround is highly decorated including egg and dart mouldings, acanthus leaves and a pearl beading. This is not the fire surround that was designed by Soane, and is likely to be a later 19th century replacement. Soane's design for the fire surround was similar to his black and white design for that in the Saloon except that it would have had a Grecian key design in the panels on either side (SM: 81/2/63).

In the west wall (Fig 121) there is a large door opening with double doors giving access to the Saloon (Room 8). The doors each have three moulded panels. The knobs and finger plates are brass and decorated with floral motifs (Fig 122) and the left door has a second, smaller knob for the latch. The eared architrave (Fig 123) is decorated with scallop shells and floral motifs and appears to be contemporary with the later 19th century fire surround.

The room is painted in a pale green apart from the ceiling which is white. The cornice (Fig 124) at its lowest level has an egg and dart moulding, above which is a dentil moulding. The ceiling (Fig 125) is barrel vaulted and decorated with geometric ribs echoing the design of the Saloon ceiling. The ribs have enrichments of wheat and fruit motifs (Fig 127). The ceiling at the apse end is plain and flat (Fig 128). The floor (Fig 129) has narrow floorboards measuring 11cm wide.

An existing drawing created in 1804 (Fig 14) showing a plan and a section through the Saloon, the Eating room and the Vestibule indicates that prior to Soane's alterations the present drawing room was two rooms divided by a wall in the location of the present columns. It also shows that the barrel ceiling of the drawing room already existed before 1804.

7.10 Room 10: First Floor Corridor

(See Figs 193 and 199 for location and Figs 130-136 for interior).

The majority of the first floor level within the main east-west range does not appear to have existed before the 18th century as the house is depicted in 1716 (Fig 3) with dormer windows at this level lighting rooms within the former roof space. It seems likely that the building was heightened and the first floor was added along with a central gabled section to the north front at some point between 1722 and 1742. The house was not extended south of the medieval section until some point after 1847, and probably as part of the remodelling work undertaken by John Johnson in the late 18th century. It is most likely that the first floor corridor dates to this period.

From the Main Staircase (Room 6) through a set of felt covered double doors, the length of the main east-west range can be accessed via this central corridor (Fig 130). The section of the corridor that has been recorded reaches from the entrance to the main staircase to the west, as far as the roof light to the east. The north wall contains two door openings; that to the west (Fig 132) opens into the Pink Bedroom (Room 11). The door is recessed into the wall and the reveals are panelled. It contains an 18th century six-panel door with early 20th century brass fingerplates and a modern doorknob. To the east of this there is another recessed door opening (Fig 133), also with panelled reveals. This opening is narrower and shorter than that to the west and gives access to the Dark Room (Room 13). The door itself is an 18th century six-panelled door with early 20th century brass fingerplates and a modern doorknob.

A moulded dado rail runs the length of the corridor along with a simply moulded skirting board, both appear to be original. The cornice running the length of the room is also simply moulded and likely to be original. The walls are covered with green wallpaper which has been stained with a damask pattern from wallpaper applied on top of it at a later date (Fig 134). To the east there is a round arched opening leading into the rest of the corridor to the east. Beyond the arch on the southern side of the corridor there is a concave panelled screen set around borrowed lights in the floor, lighting the corridor below. The glass is protected from the corridor by a timber balustrade (Fig 135). Located directly above this is a lantern with small panes of coloured glass at the corners (Fig 136). This arrangement was inserted by Soane in 1805 to light the corridors on both the first floor and the ground floor below (Fig 137). In the south wall towards the east end there is a 19th century fold-down serving table (Fig 131). Immediately west of this there is an 18th century six-panelled door matching those in the north wall. To the west of this there is a door opening, which is missing its door. The opening leads through to a door giving access to the Blue Dressing Room, and also a staircase leading up to the Attic Landing (Room 14). The ceiling along the corridor is plastered flat and the floorboards are exposed either side of a red patterned runner.

7.11 Room 11: Pink Bedroom

(See Figs 193 and 199 for location and Figs 138-145 for interior).

The Pink Bedroom is located above the medieval structure; as the building was only heightened to include a first floor in the 18th century, when the gable at the front (north elevation) of the house was also added (Fig 4).

The room lies to the north of the First Floor Corridor (Room 10), directly above the Saloon (Room 8) and below the Attic's North Room (Room 15).

In the north wall (Fig 138) there are two windows in splayed openings. The windows are early/mid-19th century six-pane hornless sash windows with narrow glazing bars similar to those in the Saloon. The shutters and reveals are panelled and there is a moulded architrave around both. The cornice has decorative beading and a floral motif (the same as the south wall, Fig 141). In the east wall (Fig 139) there is an 18th century six-panelled door which gives access to the Pink Bathroom. The door is six-panelled on the bedroom side and four-panelled on the bathroom side, with a ceramic knob, fingerplate and keyhole escutcheon. The architrave has an exaggerated moulding. The skirting boards are also moulded and the decorative cornice continues around the entire room. The south wall contains a six-panelled, 18th century door opening into the First Floor Corridor. This door matches that in the east wall and also has an exaggerated moulded architrave. Part of the plaster was missing from the south

wall, revealing that the original earth and lime plaster survives and exposing the original split laths beneath. The west wall contains a fireplace with a plain, stone fire surround which has been painted green and a cast iron insert which appears to be 19th century in date. The fireplace is located in a recess with moulded architrave. To the north of the fireplace there is a small bookshelf fixed onto the wall. The walls of the room are painted pale green and there are the remains of a later floral wallpaper which has been stripped off. The ceiling is flat and covered with peeling white paper, the floor is boarded with 23cm wide boards which have been varnished around the edges of the room.

7.12 Room 12: Pink Bathroom

(See Figs 193 and 199 for location and Figs 146-153 for interior).

The Pink Bathroom is located above the medieval structure as the building was only heightened to include a first floor in the 18th century, when the gable at the front (north elevation) of the house was also added (Fig 4).

The Pink Bathroom is likely to have been designed originally as a dressing room or sitting room for the Pink Bedroom. This room originally included the present dark room, which was partitioned off in the late 20th century. The bathroom is now accessed only from the Pink Bedroom (Room 11) to the west, but it was originally also accessed via the corridor (now the door to the dark room).

A small vestibule/lobby has been added against the original door connecting the bedroom and bathroom, probably at some point in the early/mid-20th century. The west wall of the vestibule is painted green, and the remaining three comprise unpainted matchboard panelling. In the east wall of the vestibule the decorative cornice of the original room is visible with a floral motif. There are simple skirting boards running around the later walls. The door to the west is 18th century with four-panels on the bathroom side and six panels on the bedroom side. The east door of the vestibule is a reused 18th century six-panelled door.

The north wall of the bathroom contains an early/mid-19th century six-pane hornless sash window with narrow glazing bars, the same as those in the Pink Bedroom. The shutters and reveals are panelled, and the opening has a moulded architrave. Above the window there is a modern pelmet. The cornice, which runs around the north, east and west walls is decorated with floral motifs. The east wall has a modern toilet with reclaimed seat fixed to it at the north end and a mid-20th century sink towards the south. Between the two there is a fireplace which appears to be original with a timber surround and cast iron insert with decorative swag motif. On the south side of the fireplace there is a bell button. The southern end of the east wall is a modern insertion added when the darkroom was created to the south. Here the original cornice can be seen turning eastwards. A narrower modern cornice has been added at this end (see Fig 151). The south wall is a late 20th century insertion forming the northern wall of the Dark Room (Room 13). There is a modern radiator fixed to it, and a skirting board has been added to match that around the rest of the room.

At the south end of the west wall the inserted 20th century vestibule is painted green. The architrave around the reused 18th century door protrudes from the wall and is likely to be contemporary with the door. On the north side of the vestibule are two 20th century shelf brackets and a modern picture rail which continues onto the west wall and round to the window on the north wall. The original decorative cornice with floral motif is present along the length of the east wall, continuing behind the later vestibule. Positioned against the wall there is an early/mid-20th century bath. The floor comprises 23cm wide floorboards and the ceiling is flat.

7.13 Room 13: Dark Room

(See Figs 193 and 199 for location and Figs 154-160 for interior).

The Dark Room was created in the late 20th century when part of the Pink Bathroom (Room 12) was partitioned off. It is located above the medieval structure as the

building was only heightened to include a first floor in the 18th century, when the gable at the front (north elevation) of the house was also added (Fig 4).

The north wall of the room is of two dates; the western half forms the south wall of the vestibule inserted in the early/mid-20th century and the eastern half was added in the late 20th century to create the dark room. Built against the north wall is a modern wooden countertop with a large sink basin for developing photographs. The north wall does not have a cornice or skirting board, however, the east, south and west walls have a decorative cornice with floral motifs and skirting boards matching those in the Pink Bedroom and Bathroom (Rooms 11 and 12). In the east wall there is a rectangular protrusion which steps out into the room and probably contains a chimney flue. This is part of the original 18th century design of the room. In the south wall there is a low and narrow 18th century six panelled door. In the ceiling there is a ventilator, presumably added when the room was converted to a bathroom. The floor has 23cm wide boards.

7.14 Room 14: Attic Landing and Service Closet

(See Fig 194 for location and Figs 161-166 for interior).

The attic is located above the medieval structure and was created when the building was heightened to include a first floor along with a new attic in the 18th century. At this time a gable in the centre of the front (north) elevation of the house was also added (Fig 4). When the attic was created over this part of the house in the 18th century it was designed to provide accommodation for servants. The rooms, including the landing and service closet retain the majority of their original features.

The attic landing is accessed from a plain, 18th century service staircase with square newel posts. The north wall is a lath and plaster partition wall containing with an original two-panelled, 18th century door and simple architrave. The east wall is also a lath and plaster partition and contains two original two-panelled doors with simple architraves. Hung along the top of the wall there are several service bells with original room names below. In the south wall is another original two-panelled door with simple architrave and another two service bells to the west of it. The ceiling on the landing has been removed exposing the ceiling joists which are scarred where the laths have been removed. Above the joists part of the 18th century roof structure is visible, with pegged trusses.

The service closet to the east of the Landing has a flat plaster ceiling and the walls are covered with star patterned wallpaper. Several shelves are fitted to the walls. An opening has been cut in the east wall to providing access to the roof space beyond. Between the two rooms the floorboards are aligned east-west and measure 14.5cm wide.

7.15 Room 15: Attic Gable Room

(See Fig 194 for location and Figs 167-173 for interior).

The attic is located above the medieval structure and was created when the building was heightened to include a first floor along with a new attic in the 18th century. At this time a gable in the centre of the front (north) elevation of the house was also added (Fig 4). When the attic was created over this part of the house in the 18th century it was designed to provide accommodation for servants. The rooms, including the attic gable room, retain the majority of their original features.

This room is located within the gable roof over the central section of the east-west range. The gable end, which was created as a central feature of the north elevation in the 18th century as part of a new Palladian design (Fig 15), was hidden from view in the first half of the 19th century when a crenellated parapet wall was added to the north front (probably as part of Harrison's remodelling works).

The north gable wall of the room was rebuilt in the first half of the 19th century and contains a small fireplace of simple design with a timber surround and cast iron insert painted pink. The east and west walls are covered with floral wallpaper overlying an earlier white paint/whitewash. The feet of the trusses have been boxed-in, and there is

a ceiling suspended below the collars of the trusses. Both the east and west walls contain dormer windows with 19th century 12-pane sash windows with horns. In the south wall there is an 18th century two-panelled door giving access to the landing (Room 14) which is attached to its frame with HL-hinges and surrounded by a simple architrave. The southern half of the west wall contains original built-in cupboards with two-panelled doors. The original ceiling remains intact and comprises laths covered in an earth and lime plaster. The floorboards are 14.5cm wide and likely to be original. Below the dormer window in the west wall and almost opposite it in the east wall, there are openings which have been cut through to allow access into the roof spaces. From the eastern opening the part of the roof structure is visible. The trusses appear to be the original 18th century trusses and have pegged mortice and tenon joints. There are also sarking boards over the common rafters.

8 Watching Brief

The archaeological watching brief was undertaken following the completion of the Historic Building Record and during the opening-up works.

Recording was undertaken in the following rooms where historic fabric was removed in order to carry out repairs.

8.1 Basement

(See Fig 191 for the areas covered by the watching brief).

8.1.1 Room 3: Basement Corridor

(Figs 174-175).

A small opening measuring 0.32m by 1.08m in the floor next to the door to the House Keeper's Room (Room 4), and abutting a slate runner in the corridor, revealed four square-cut floor joists, each 3¼ inch or 0.08m wide and probably late 19th century or 20th century in date (Fig 174). These were centred approximately a foot or 0.33m apart. The joists were supported on single fragments of thin, reused roof slate which in turn rested on a hard mortar surface 0.12m beneath the level of the floorboards. The floorboards were 6½ inch (0.17m) wide.

The lime plaster around the arch to the Former Entrance Hall (Room 1) on the north wall was removed revealing horizontal laths and a brick arch and brick jambs beneath (Fig 175). The floor in the corridor is probably contemporary with the floor structure in the House Keeper's Room (Room 4).

8.1.2 Room 4: House Keeper's Room

(Fig 176).

In the House Keeper's Room a single floorboard (6½ inch or 0.17m wide) running across the length (north-south) of the room was raised. This revealed a raised floor with timber joists measuring 0.06m wide by 0.12m deep set approximately 1 foot apart. The joists were raised on bricks, mounted on a slate and mortar footing 0.08m high and 0.3m wide built on a possible lime floor 0.34m below the level of the floorboards (Fig 176). This raised floor arrangement is shown on a drawing of this room from c1900 (Fig 17).

8.1.3 Room 5: China Closet

(Figs 177-178).

Two small openings were made in the floor of the China Closet, in the corners to the north. The floorboards were 6½ inch or 0.17m wide.

The opening in the north-west corner of the room measured 0.35m by 0.41m and revealed a raised floor supported on bricks (Fig 177). The floor stands 0.38m above a possible lime/ash floor. Within the opening a single floor joist was revealed – this was 3-inch or 0.76m wide and 4½ inch or 0.11m deep. It was noted that the foot of the north wall steps out slightly by 0.17m to a height of 0.14m.

The opening in the north-east corner of the room, against the wall of the house keeper's room and against the hearth of a fireplace, measured 0.35m by 0.52m. It revealed a raised floor with joists supported on crudely-built brick pillars (Fig 178). The floorboards stand 0.38m above a possible lime/ash floor. Within the opening two joists were revealed – these were 3-inch or 0.76m wide and 4½ inch or 0.11m deep. No step in the foot of the north wall was recorded.

The evidence suggests that the floor structure is probably contemporary with the floor structure in the House Keeper's Room, dating to c1900.

8.2 Ground floor

(See Fig 192 for the areas covered by the watching brief.)

8.2.1 Room 8: Saloon

The plaster ceiling was taken down within the area of the existing ribs and the laths were also removed (Fig 179). This revealed how the plaster had been laid and conversation with the heritage plasterer, Sean Wheatley, has shown that the plaster used in the ceiling is of unusual composition, suggesting a less sophisticated construction method than anticipated. It is approximately 0.025m thick with a flexible, brown, hair, earth and lime basecoat (pressed into the lathes) and a thick, hard, inflexible top coat of white lime plaster sealed by hard, thin layer of lime wash. It is thought that the plaster had been hot-laid to enable a better bond.

Preparation of the plaster ceiling ready for conservation revealed that several of the ribs had been attached using silver coated steel screws, suggesting that the ribs were added to the ceiling in the mid-20th century.

The plaster ceiling and cornice in the Saloon appear to be of 19th century date, whilst the decorative ribs have been added at some point during the mid-20th century.

8.3 First floor

(See Fig 193 for the areas covered by the watching brief.)

8.3.1 Rooms 8, 11, 12 and 13: Saloon, Pink Bedroom, Pink Bathroom and Dark Room

(See Figs 195 and 196 for plans of the first floor structure and underlying ceiling structure of the Saloon and Figs 184-190 for interior photographs).

Alternate floorboards of the Pink Bedroom, Pink Bathroom and Dark Room were raised in order to view the upper side of the Saloon ceiling. This revealed a floor structure with three distinct phases (Figs 195 and 196). Survey of these room spaces revealed that the existing measured plan for this floor is inaccurate and therefore the room spaces and floor structure were measured by hand using tapes (Figs 195 and 196).

The floorboards in these rooms were generally 8½ inches or 22cm wide. The lifting of the floor enabled the inspection of the upper part of the Saloon wall and it was found that the stonework did not extend to first floor height on the southern side.

Phase 1 floor structure –18th century

The earliest (phase 1) floor structure is complete and is probably the original 18th century floor. It comprises three spine beams aligned north-south and a series of joists aligned east-west. The spine beams are set approximately 2.22m apart, probably of oak, and each measuring approximately 7 inches or 0.18m wide running the length of the rooms (north-south) (Fig 186). The phase 1 joists are not full depth (of the ceiling space) and are spaced approximately 0.62m apart. The joists are attached to the spine beams with mortice and tenon joints. Two of the joists are reused timbers, probably 16th or 17th century in date, with wide chamfers visible on their upper edges.

Phase 2 floor structure and ceiling structure –19th century

This phase saw the strengthening of the phase 1 floor by the insertion of new beams and joists, and as part of these works the existing ceiling in the Saloon was inserted. The date of the phase 2 works is not clear but the use of coach bolts to tie the new spine beams to the phase 1 spine beams suggests a 19th century date. Larger, deeper

spine beams, possibly pine, were secured in place against the phase 1 beams and in places, tied together with large square-headed coach bolts. New joists (again probably pine) were inserted in the gaps between the phase 1 joists to form an overall pattern of foot-centred joists. Generally, the phase 2 joists are morticed into the beams. The Phase 1 joists were reused and secured against the Phase 2 beams using wrought-iron hangers nailed to the beams (Fig 187).

The occasional vertical battens nailed to the phase 2 joists along with waney edge planks set vertically and fixed to a few of the phase 1 joists have been added in phase 2 to suspend the phase 2 ceiling joists from (Figs 188 and 189). Both the battens and waney edge planks are of rough timber, probably pine. All the reinserted Phase 1 joists have strips of timber added on top of them to step up to the phase 2 floor height (Figs 187 and 188). It is clear that the structure for the cornice in the Saloon also belongs to the phase 2 ceiling structure.

Phase 3 strengthening joists– probably Mid-20th century

Later timbers were added to support the existing ceiling and floor structure in the bathroom possibly when the room was converted for use as a bathroom or perhaps to replace some timbers that had been damaged by a water leak (Fig 190). There is evidence of alteration in the form of brick infill and cement around the inserted joists in the supporting wall (against the upper part of the Drawing Room).

8.3.2 Room 10: First Floor Corridor

A 7.75m long, polygonal opening along the length of the corridor was created by the lifting of floorboards. For much of its length this was a single floorboard width, with the opening widened near the door to the Pink Bedroom (Figs 180 and 181). A short length of single floorboard was also lifted in the doorway to the Blue Bedroom (Fig 182).

The removal of the floorboards revealed 25 joists, each generally 0.09m wide and 0.17m deep jointed to a beam running the length of the room. The beam had carpenter's marks locating two of the joists, ('XXII' and 'XX111').

The floorboards in the corridor were generally 6 inches or 0.15m wide.

8.4 Attic

(See Fig 194 for the area covered by the watching brief.)

8.4.1 Room 15: Attic Gable

(Fig 183).

A small opening, 0.80m long 0.15m wide, revealed three joists 2¾ inches or 0.07m wide and 5 inches or 0.13m deep, all roughly sawn and probably of 18th or 19th century date. The ceiling space to the lath and plaster ceiling below was approximately 0.29m deep suggesting that the ceiling may have been hung off larger beams/joists not revealed (

Fig 183).

The floorboards in the room are 5¾ inches or 14.5cm wide.

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<http://eliotsofporteliot.com/redbook/page-1.html>
 Johnson, John (1732–1814), architect
<http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-14897>

10 Figures

10.1 Historic Sources



Fig 3 Painting of Port Eliot dated 1716 by Edmund Prideaux viewed from the north (CRO Ref: FS/3/8/36).



Fig 4 A c18th century painting of Port Eliot viewed from the north.



Fig 5 Engraving of 'St German's Priory now Port Elliot' dated 1787 viewed from the north by Samuel Hooper (CRO ref: P68/2/83/2 or D/E/18/4/1).



Fig 6 A view of Port Elliot from the west in Humphrey Repton's Red Book dated 1793.



Fig 7 "Port Eliot, Cornwall" engraved by W. LePetit after pictures by Thomas Allom, published in *Devonshire Illustrated*, 1832.

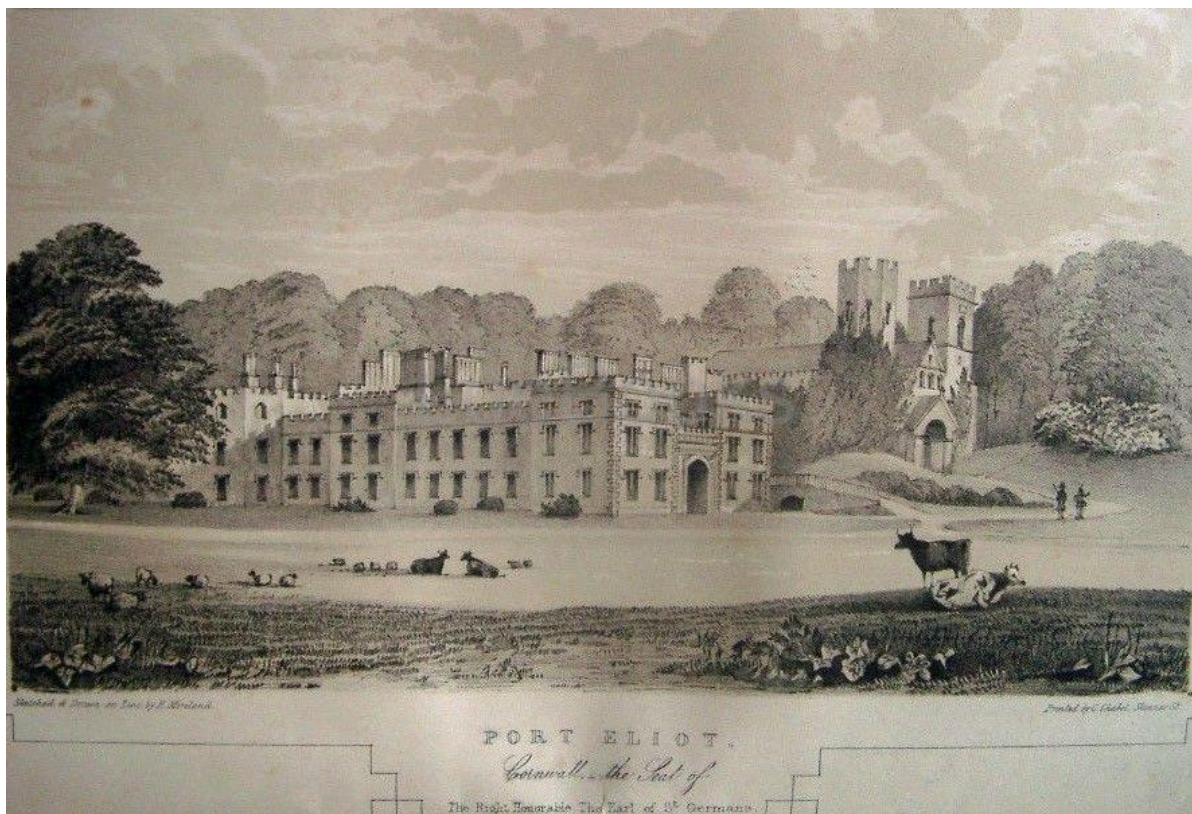


Fig 8 Illustration of Port Eliot from the north-west in 'The Mansions of England and Wales: The County of Cornwall' by Edward Twycross 1846.

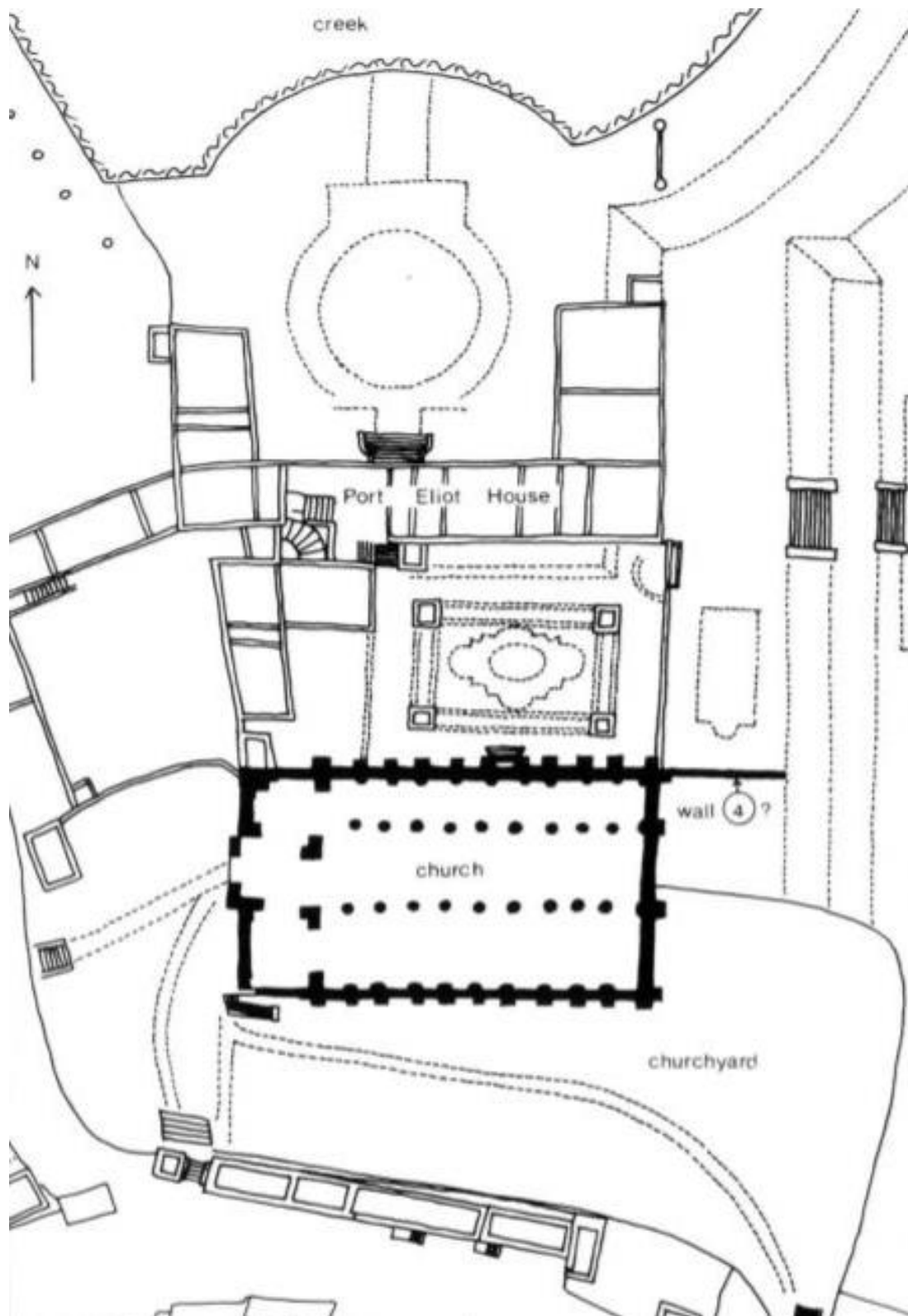
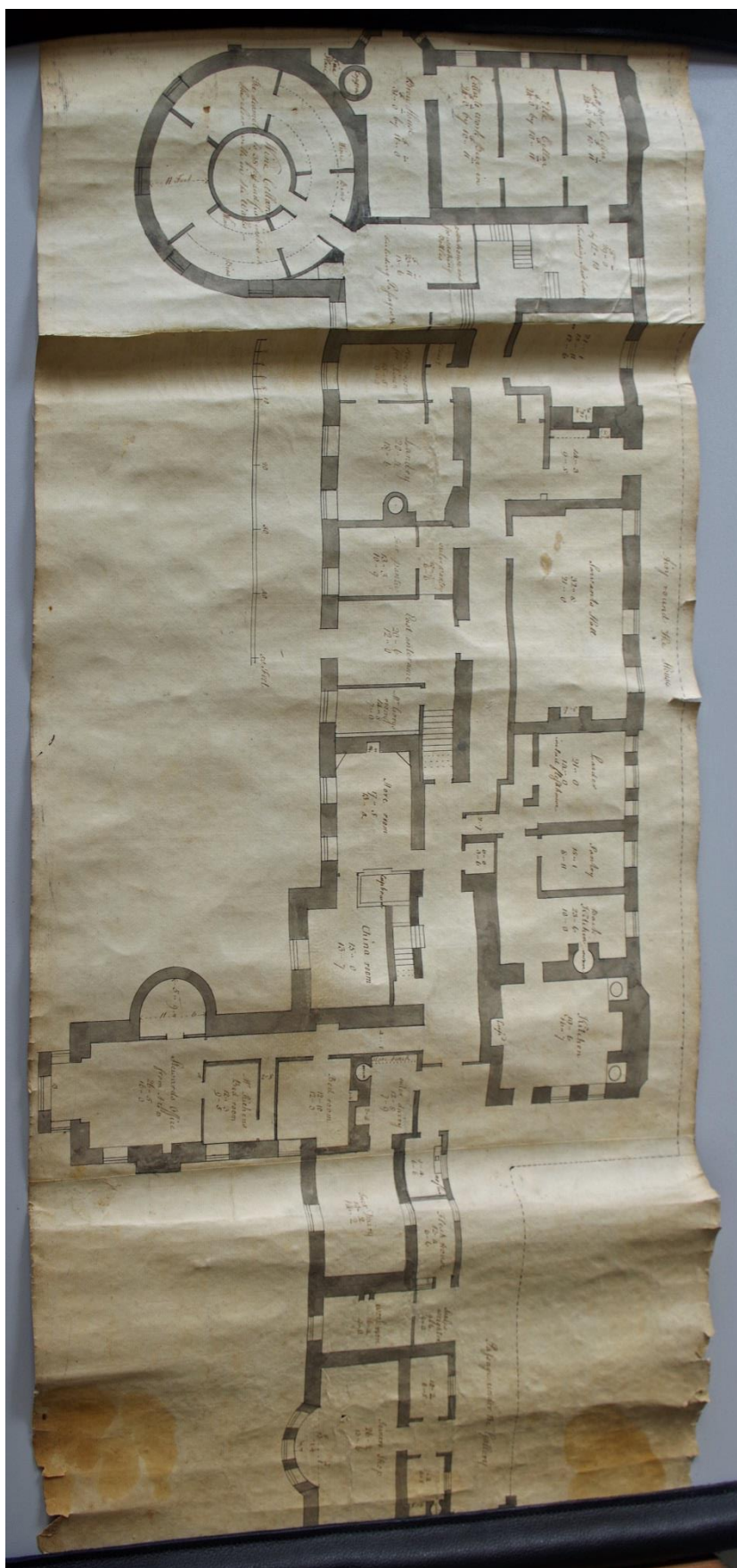


Fig 9 Extract from a tracing of a plan of St Germans and Cuttenbeak by Cadman in 1747 (CRO ref: P68/28/1).



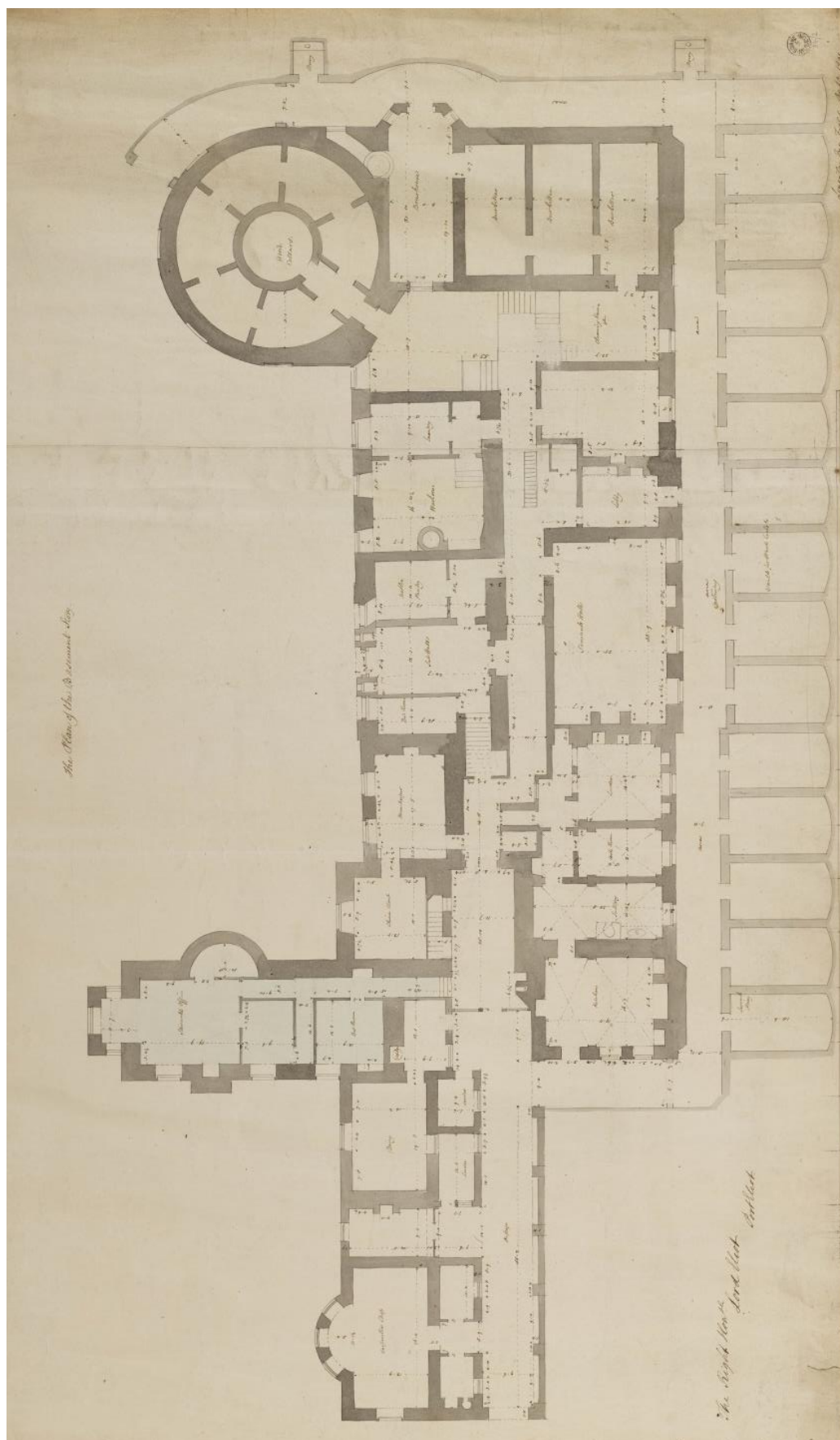


Fig 11 Survey Plan of the basement level in 1804 (SJSJ: 34/2/2).

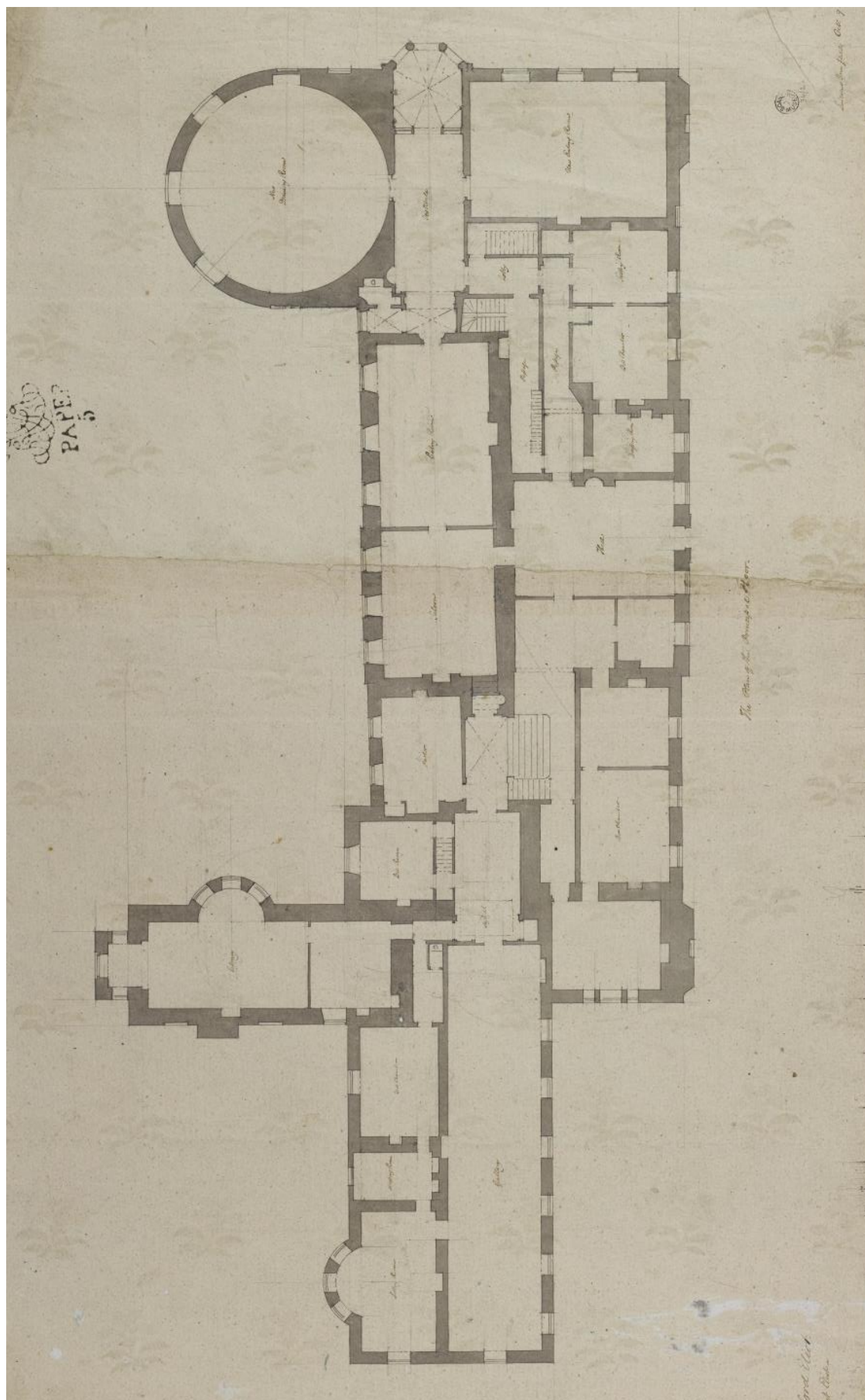


Fig 12 Survey Plan of the ground floor level in 1804 (SJSJ: 34/2/7).

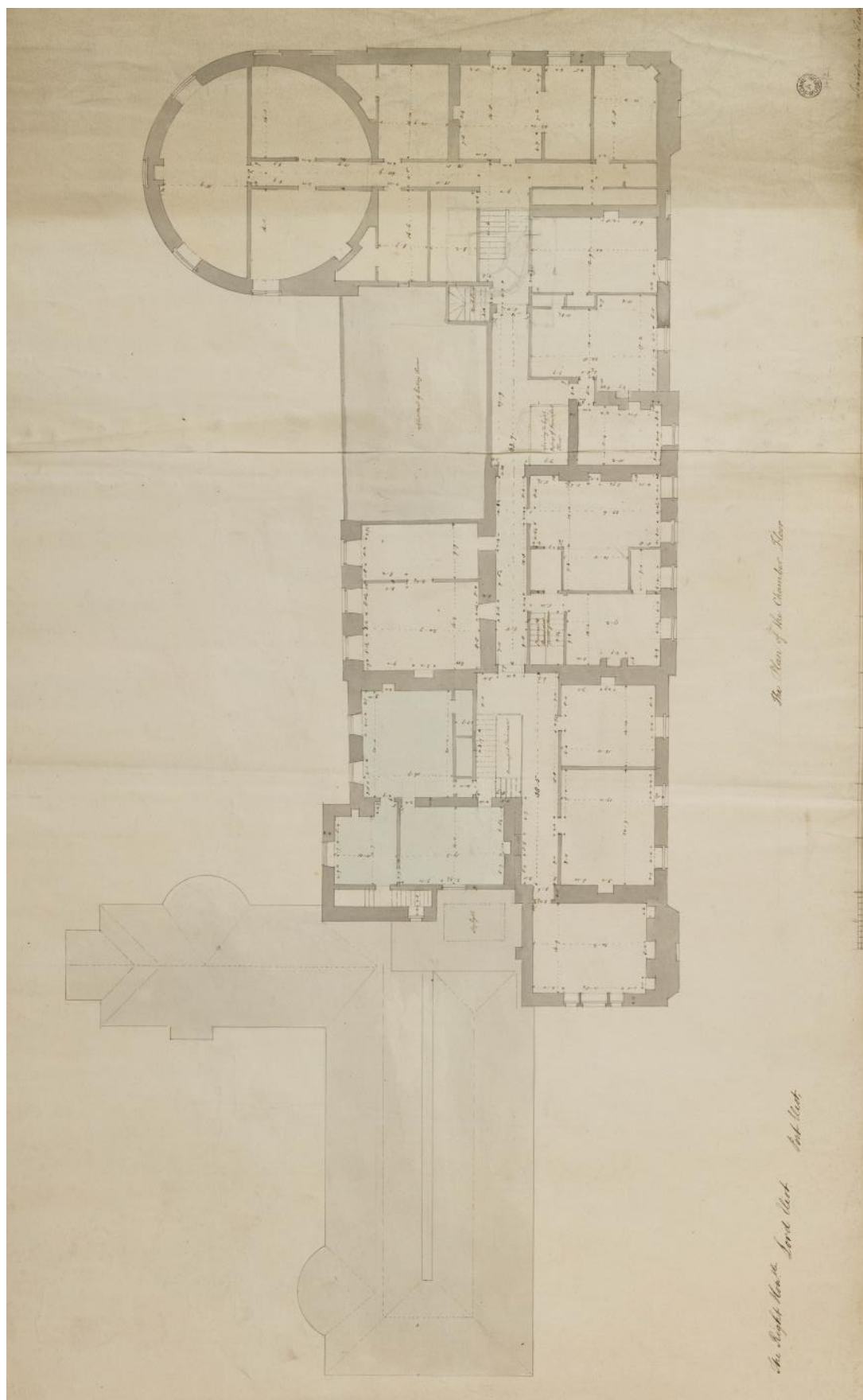


Fig 13 Survey Plan of the first floor level in 1804 (SJSN: 34/2/4).

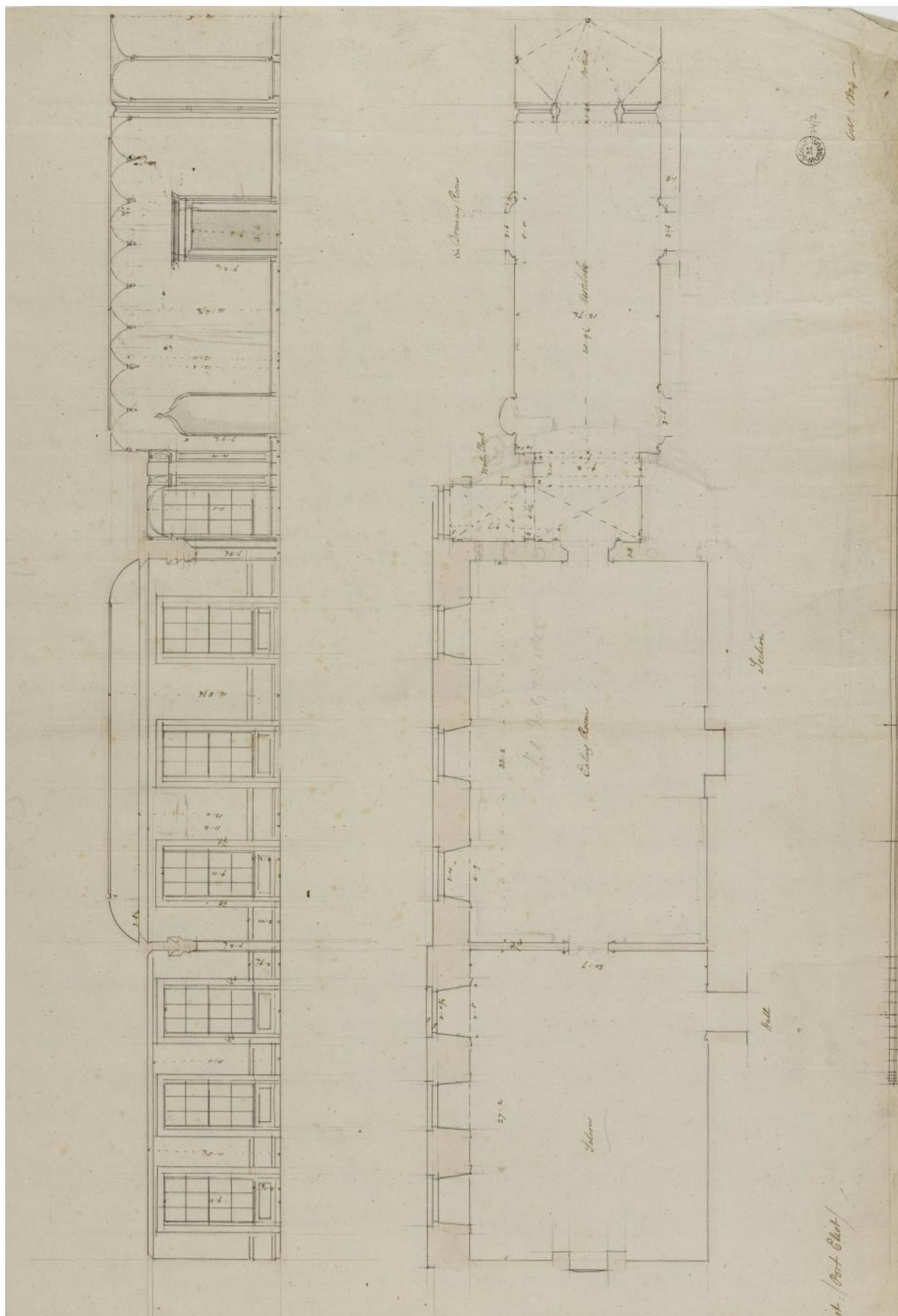


Fig 14 Survey Plan of Saloon in 1804 (SJSM: 34/2/32).

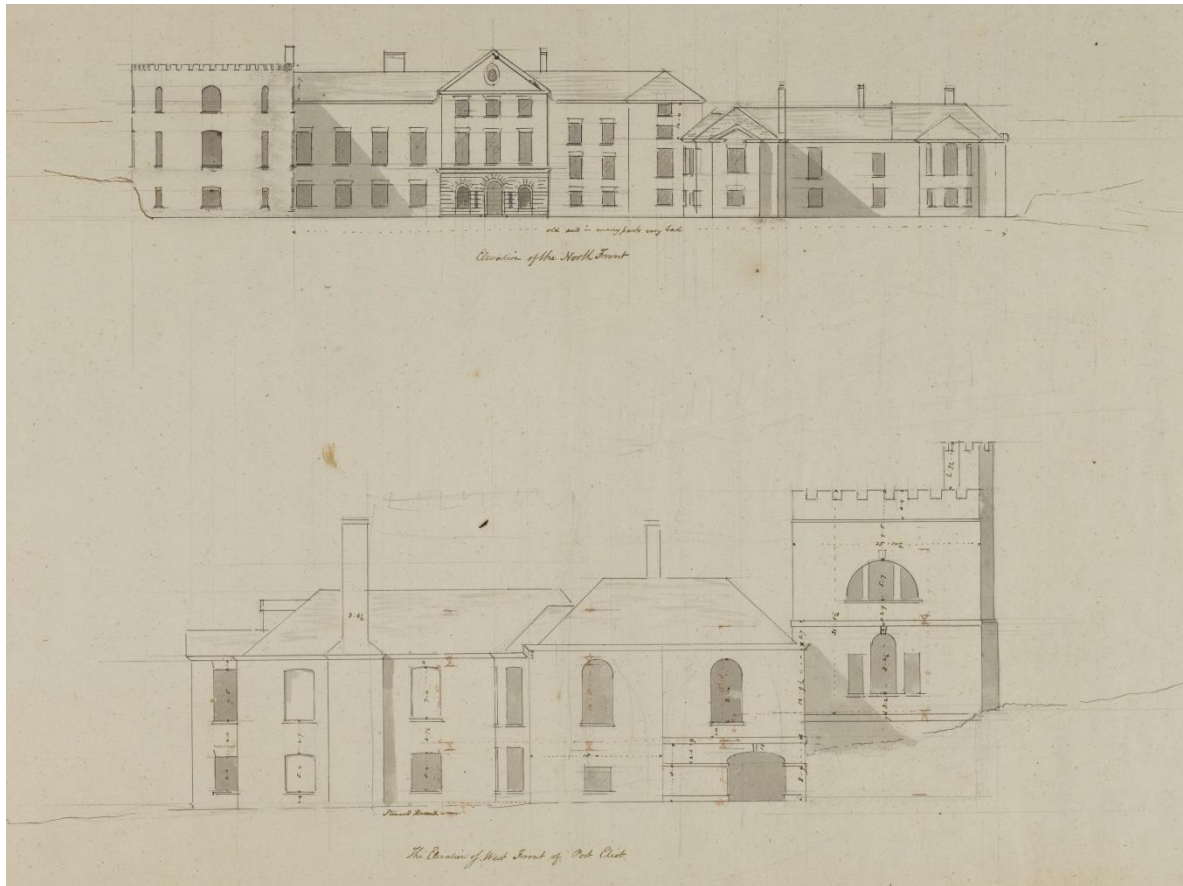


Fig 15 Elevation drawings dated 1804 showing the Palladian gable with round opening in pediment (also shown on painting).

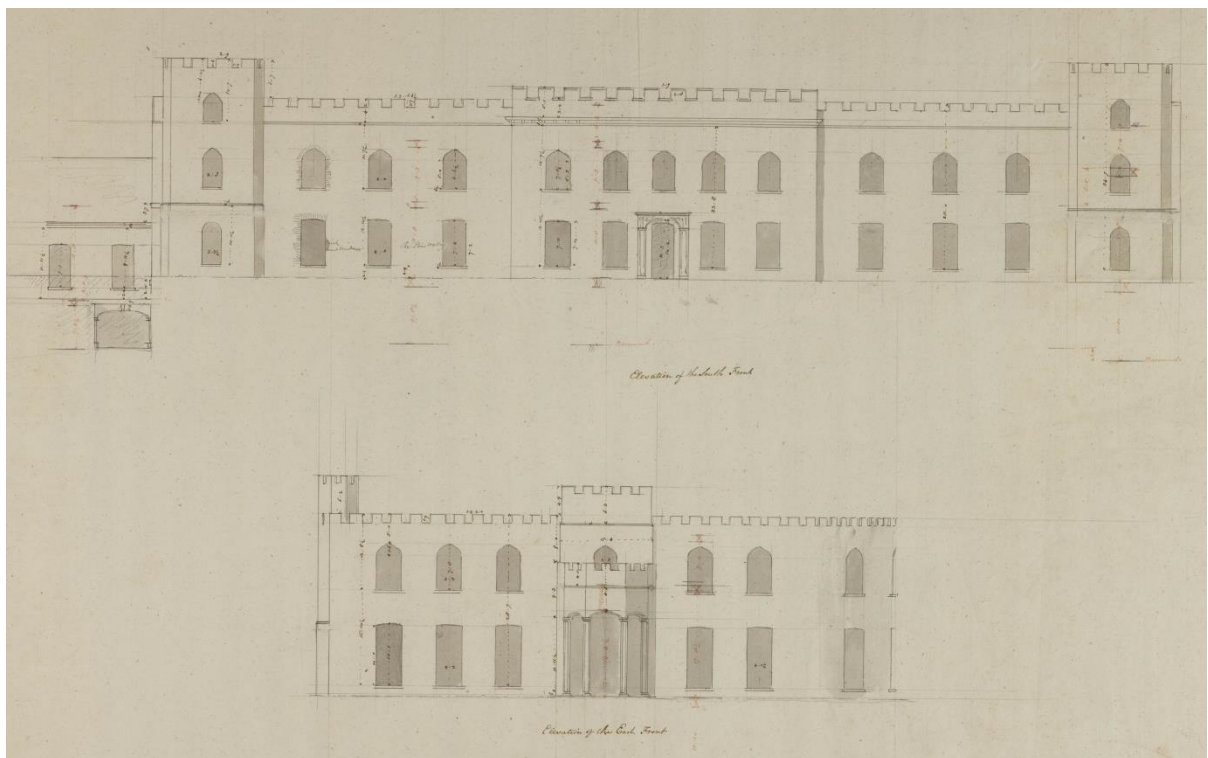


Fig 16 Elevation drawings of the north and east elevations in 1804 (SJS: 34/2/5).

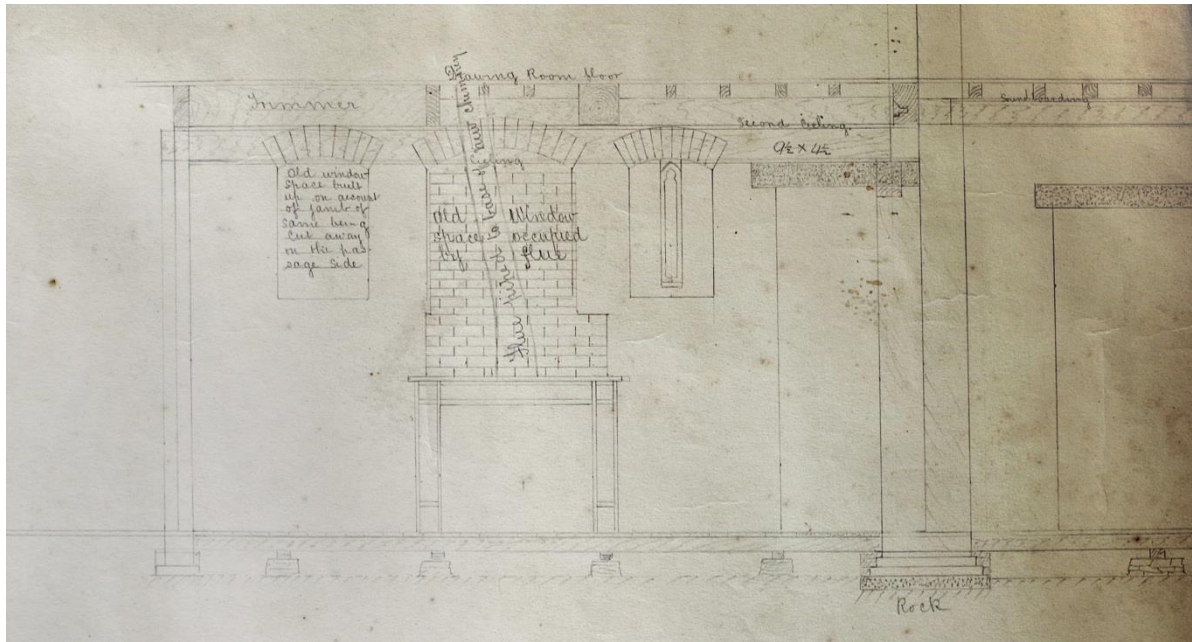


Fig 17 An undated plan, probably c1900 showing south wall of Housekeeper's Room and part of China Closet, showing a third blocked window to the centre of the wall, the same fireplace as is now present, a full-height opening to the south wall of the China Closet and structure of floors above and below.

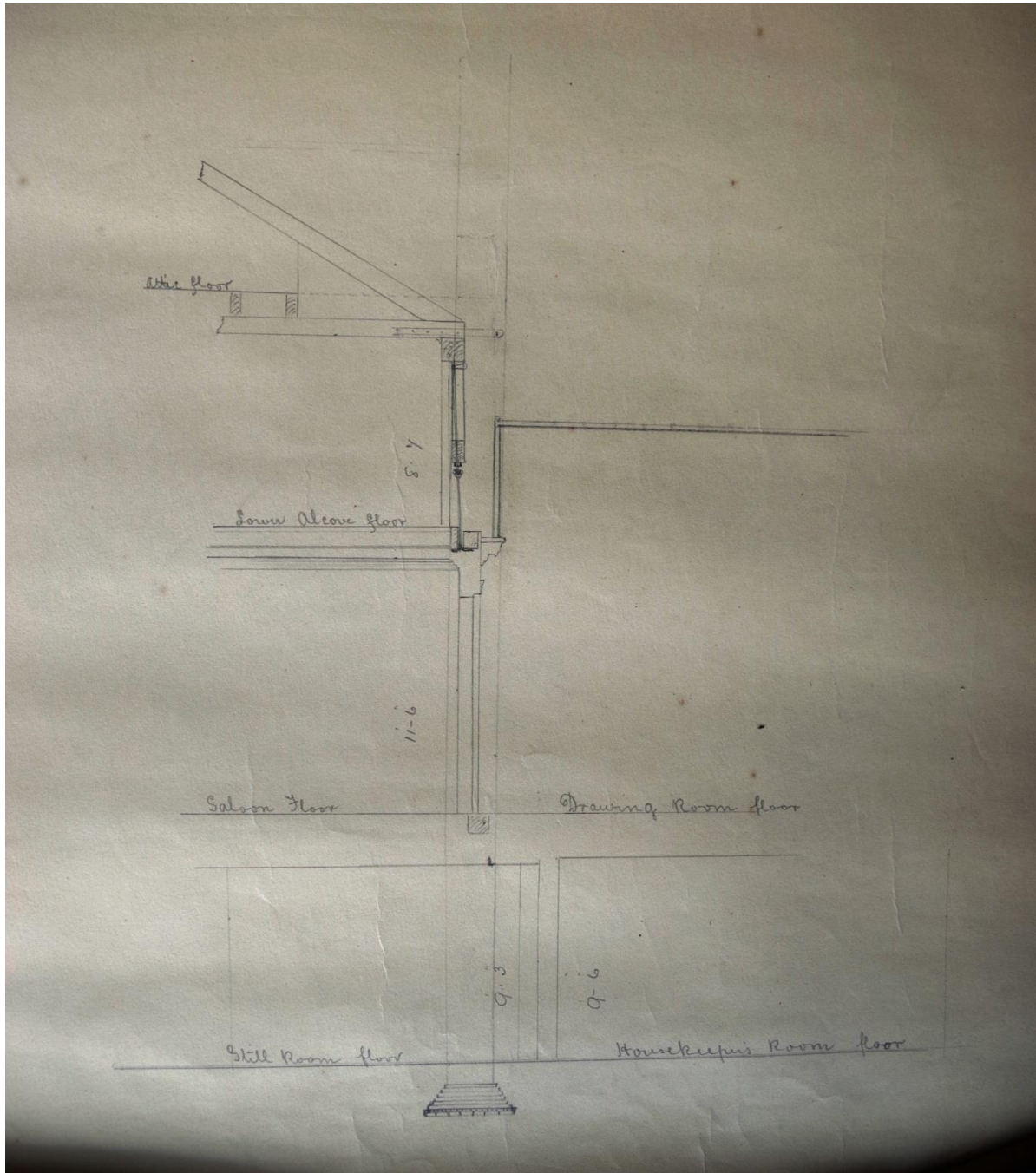


Fig 18 Cross section of walls and floors facing north. Showing the China Closet (here as still room), House Keeper's Room, Saloon, Drawing Room, Pink Bathroom/Dark Room (shown as Lower Alcove) and Attic.

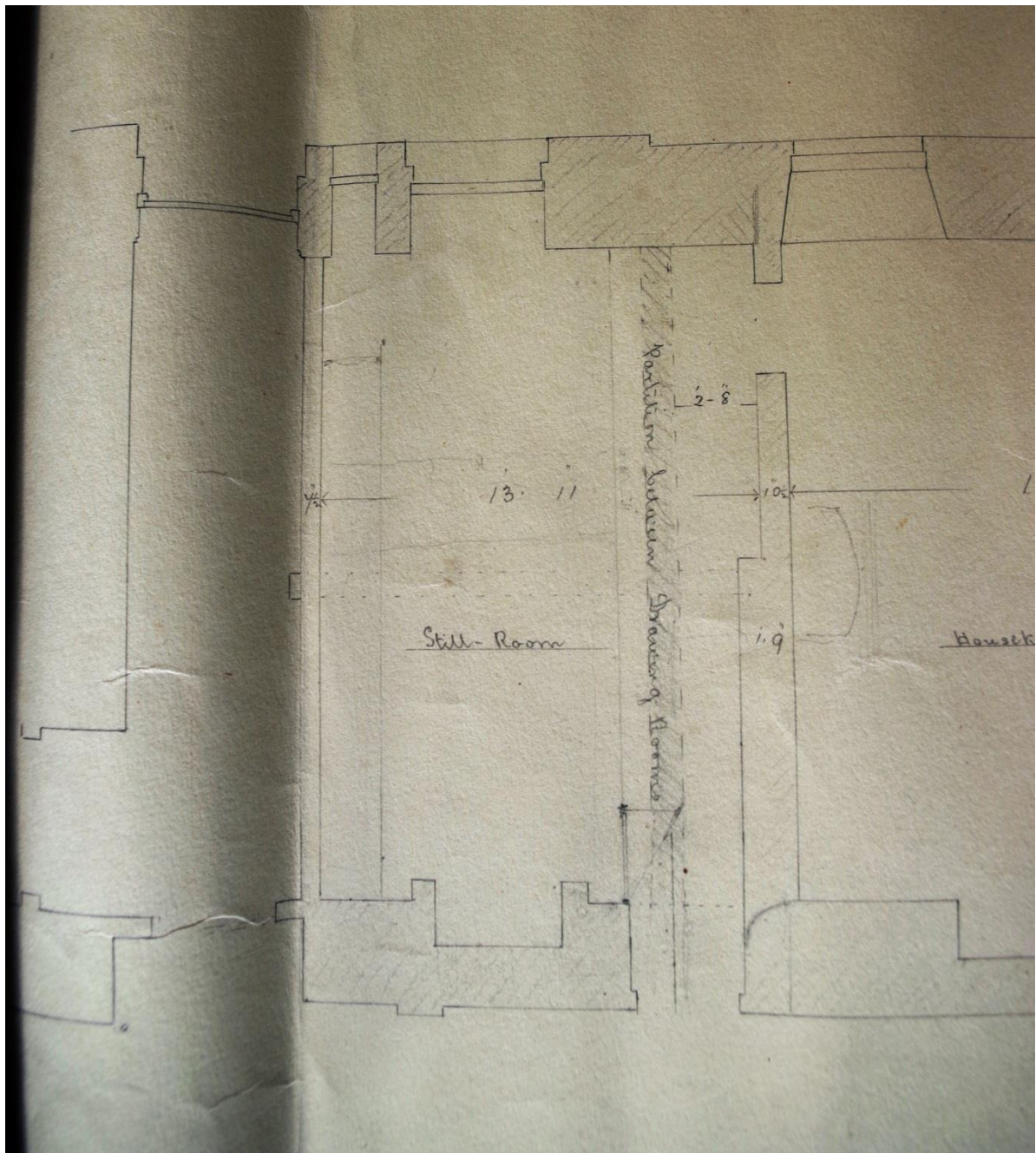


Fig 19 An undated plan, probably c1900 showing the China Closet as a Still Room, with a fireplace to the south and a door to the south east, which now leads into the housekeeper's room.



Fig 20 Tithe Map, c1840.

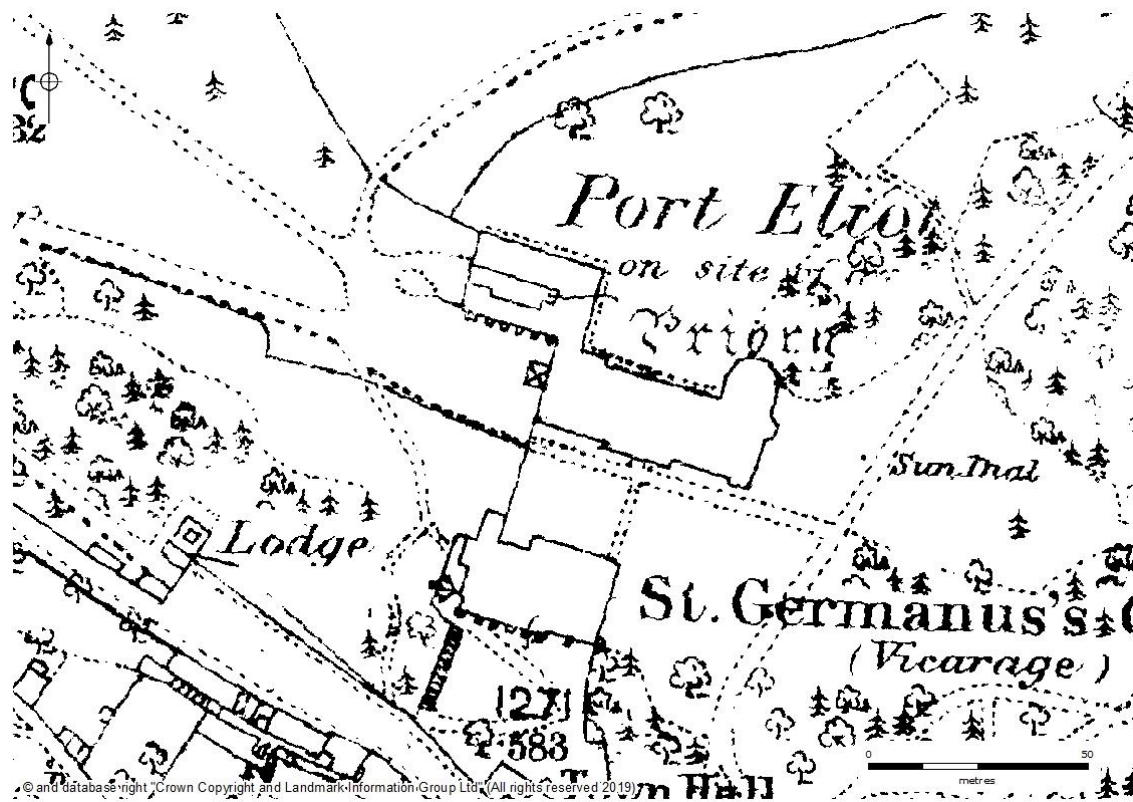


Fig 21 First Edition of the Ordnance Survey 25 Inch Map, c1880.

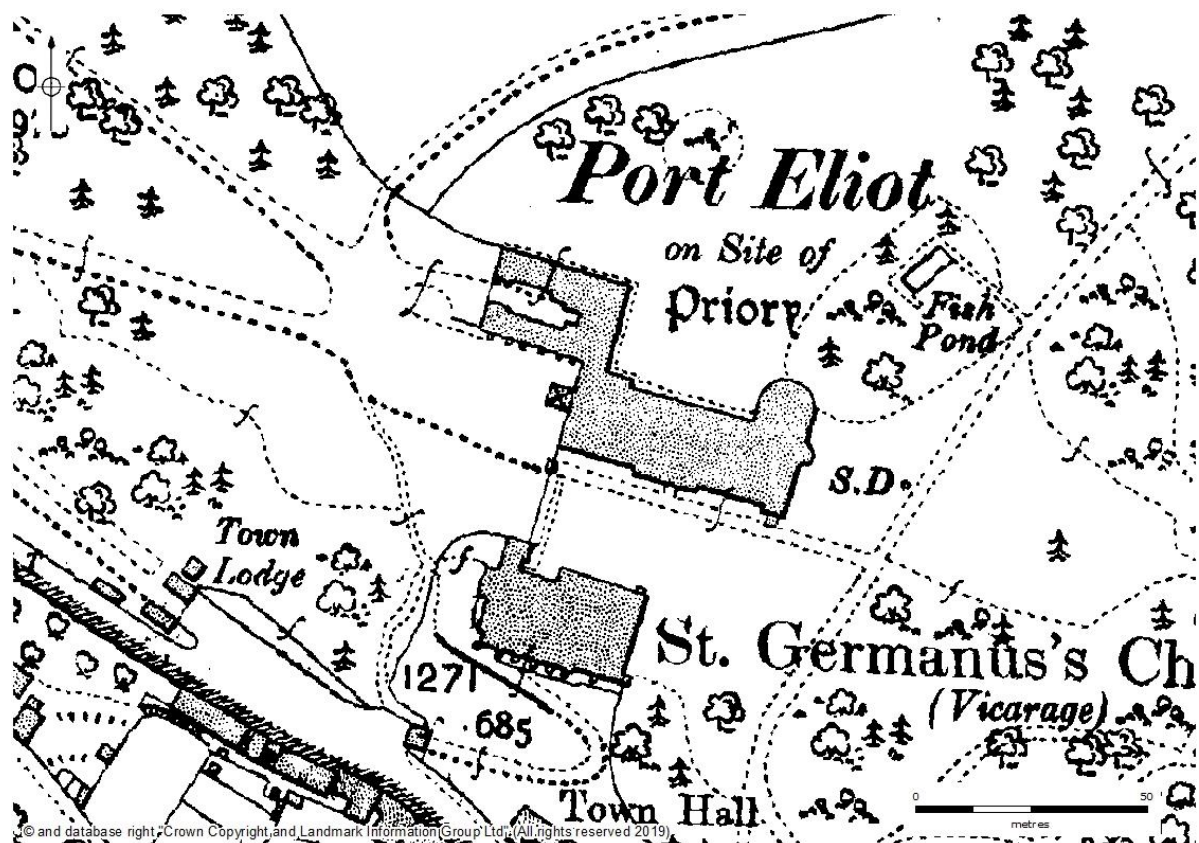


Fig 22 Second Edition of the Ordnance Survey 25 Inch Map, c1907.

10.2 Historic Building Record



Fig 23 North elevation, Service Wing.



Fig 24 East elevation, Service Wing.



Fig 25 North elevation of main east-west range.



Fig 29 South elevation.



Fig 26 North elevation showing Round Room.



Fig 30 West elevation showing main entrance.



Fig 27 East elevation showing Round Room.



Fig 31 Service Wing, south elevation.



Fig 28 East elevation.



Fig 32 Service Wing, west elevation.



Fig 33 Room 1: Entrance door in north wall.

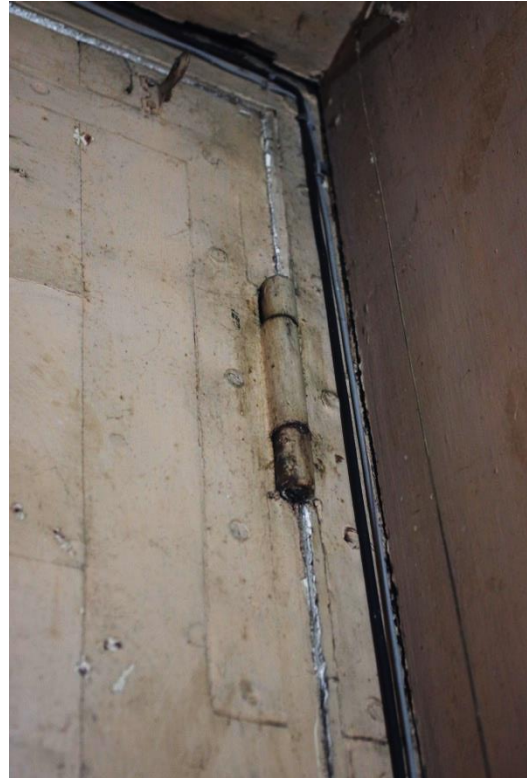


Fig 35 Room 1: Large HL hinge on entrance door.



Fig 34 Room 1: detail of entrance door in north wall.



Fig 36 Room 1: Moulded cornice on north wall.



Fig 37 Room 1: Doorbell on east wall.



Fig 40 Room 1: Staircase leading to the Main Staircase (Room 6).



Fig 38 Room 1: South wall.



Fig 41 Room 1: Ceiling at the base of the stairs.



Fig 39 Room 1: Detail of broken pediment over door opening in south wall.



Fig 42 Room 1: Door at the top of the stairs and arched recess in the south wall.



Fig 44 Room 2: Muniment Room safe door.

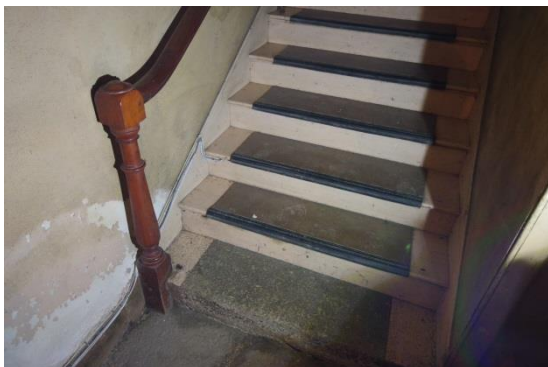


Fig 43 Room 1: Bottom granite step of the staircase and newel post.



Fig 45 Room 2: Muniment Room, looking north.



Fig 46 Room 2: Muniment Room, looking south.



Fig 49 Room 3: Cornice possibly indicating the location of a former 17th-18th century staircase.



Fig 47 Room 3: looking east.



Fig 50 Room 3: Cornice possibly indicating the location of a former 17th-18th century staircase.



Fig 51 Room 3: North wall, door to Room 1 and serving window to the China Closet, Room 5.



Fig 48 Room 3: Cornice possibly indicating the location of a former 17th-18th century staircase.



Fig 52 Room 3: North wall, door opening to the House Keeper's Room and a 13th century lancet window opening.



Fig 53 Room 3: South wall, door to the Servants' Hall.



Fig 54 Room 3: View of the south wall looking west.



Fig 55 Room 3: door in the south wall of the passage.



Fig 56 Room 4: House Keeper's Room, north wall.



Fig 57 Room 4: House Keeper's Room, six over three sash window in north wall.



Fig 58 Room 4: House Keeper's Room, window shutter.



Fig 59 Room 4: House Keeper's Room, Cornice and pipes.

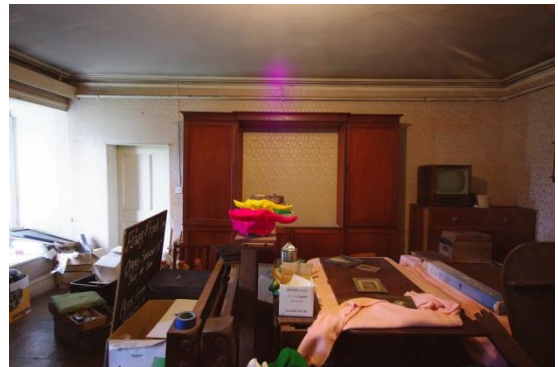


Fig 60 Room 4: East wall of the House Keeper's Room.



Fig 61 Room 4: House Keeper's Room, south wall showing the lancet window.



Fig 62 Room 4: House Keeper's Room, raised ceiling above the lancet window.



Fig 63 Room 4: House Keeper's Room, west wall.



Fig 64 Room 4: House Keeper's Room, floor.



Fig 65 Room 5: China Closet, north wall.



Fig 66 Room 5: China Closet, 18th century window to east of front door.



Fig 67 Room 5: China Closet, window shutter.



Fig 68 Room 5: China Closet, 18th century arched window.



Fig 69 Room 5: China Closet, 18th century shutters.



Fig 70 Room 5: China Closet, east wall.



Fig 71 Room 5: China Closet, early 20th century cast iron fireplace in east wall.



Fig 72 Room 5: China Closet looking south.



Fig 73 Room 5: China Closet, west wall looking south-west.



Fig 76 Room 6: Main Staircase hall looking east.

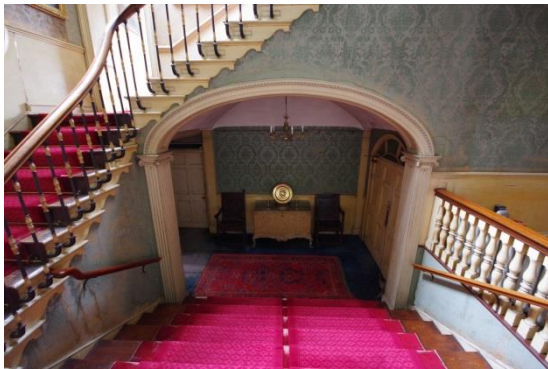


Fig 74 Room 6: Main staircase, looking north.



Fig 77 Room 6: Main staircase, door in west wall.



Fig 75 Room 6: Main staircase hall, detail of segmental arch to the east of the Main Staircase.



Fig 78 Room 6: Main Staircase, looking west at first floor.



Fig 79 Room 6: Main staircase, timber balustrade, 17th or 18th century.



Fig 82 Room 7: Morning Room north wall.



Fig 80 Room 6: Main staircase, Balustrade c1805, added by Soane.

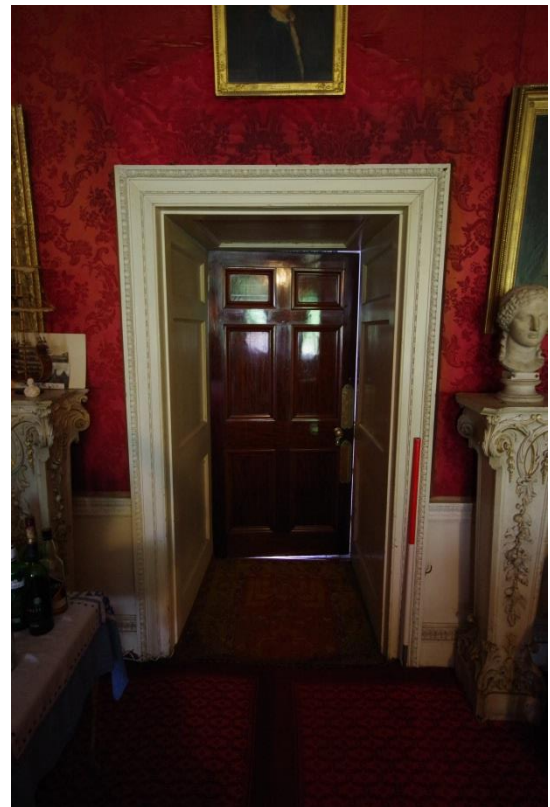


Fig 83 Room 7: Six-panelled door in north wall.

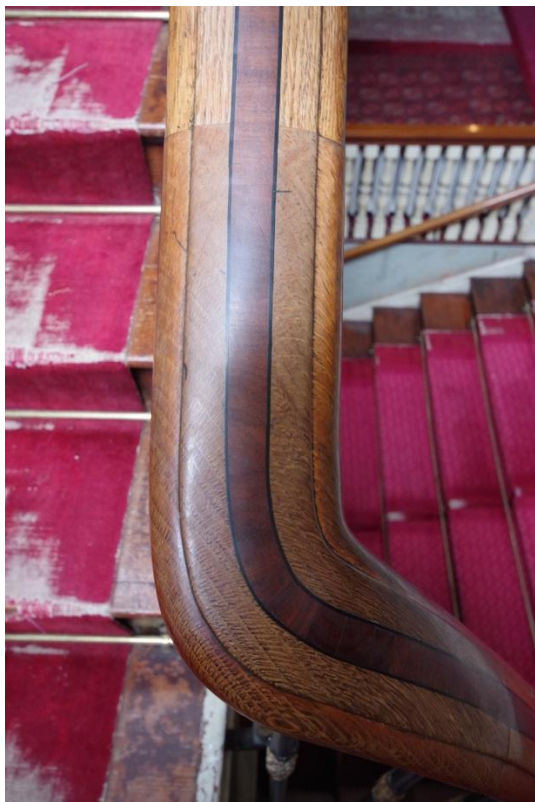


Fig 81 Room 6: Main staircase, inlaid handrail.

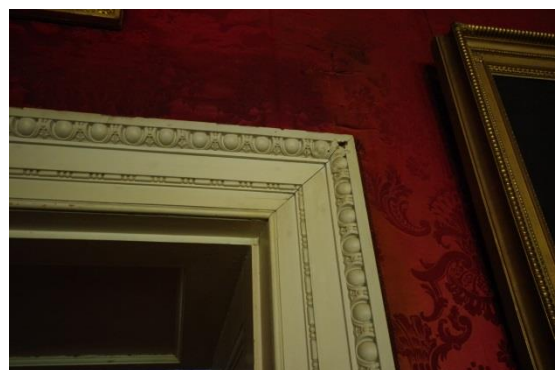


Fig 84 Room 7: Architrave around north door.



Fig 85 Room 7: Morning Room, east wall.



Fig 89 Room 7: Morning Room floor.



Fig 86 Room 7: Fireplace in the Morning Room, possibly by Soane.



Fig 90 Room 7: Morning Room ceiling.



Fig 87 Room 7: Morning Room south wall.



Fig 91 Room 8: Saloon, looking north.



Fig 88 Room 7: Morning Room west wall.



Fig 92 Room 8: Saloon, four-pane sash window in north wall.



Fig 94 Room 8: Saloon, window architrave in north wall.



Fig 93 Room 8: Saloon, window shutter in north wall.



Fig 95 Room 8: Saloon, mirror on north wall.

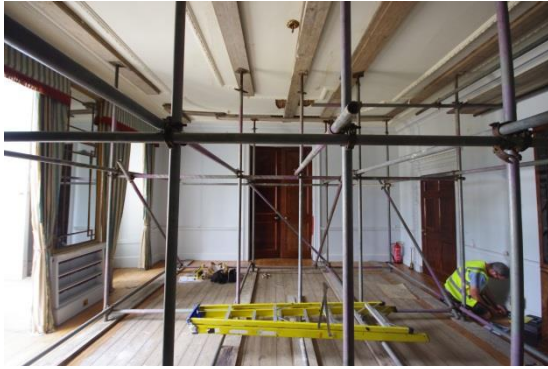


Fig 96 Room 8: Saloon looking east.



Fig 99 Room 8: Saloon, west wall.



Fig 97 Room 8: Saloon looking south.



Fig 100 Room 8: Saloon, 19th century fireplace in west wall.



Fig 98 Room 8: Saloon, door in south wall.



Fig 101 Room 8: Saloon, cornice.



Fig 102 Room 8: Saloon, dado rail.



Fig 103 Room 8: Saloon, decorative skirting.



Fig 107 Room 8: Saloon, ceiling, detail enriched 20th century ribs.



Fig 104 Room 8: Saloon, floor.



Fig 108 Room 8: Saloon, ceiling showing damaged ribs.



Fig 105 Room 8: Saloon, ceiling looking west.



Fig 109 Room 8: Saloon, light fitting.



Fig 106 Room 8: Saloon, ceiling oblique view



Fig 110 Room 8: Saloon, missing plaster in ceiling.



Fig 111 Room 9: Drawing Room north wall.



Fig 112 Room 9: Drawing Room showing panelled window reveals.



Fig 113 Room 9: Drawing Room, looking east.



Fig 114 Room 9: Drawing Room, detail of capital designed by Soane.

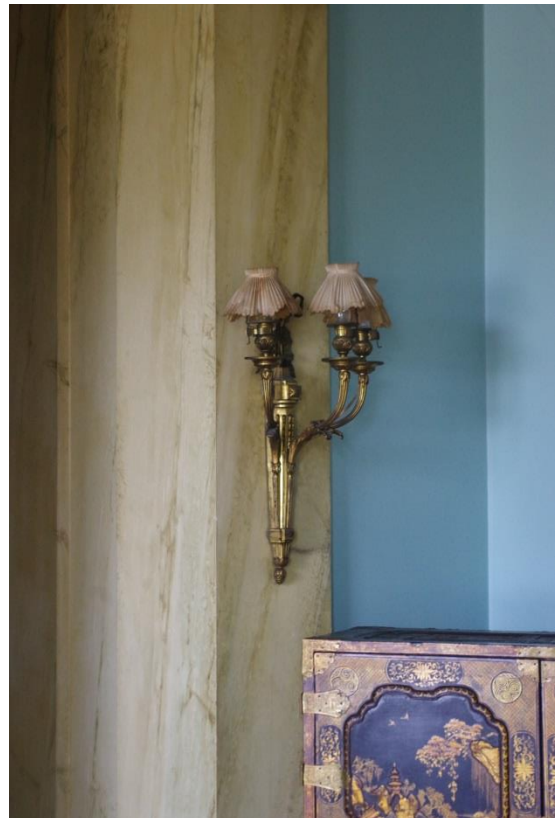


Fig 115 Room 9: Drawing Room, light fitting on east wall.



Fig 116 Room 9: Drawing Room, apse end looking east.



Fig 119 Room 9: Drawing Room, south wall.

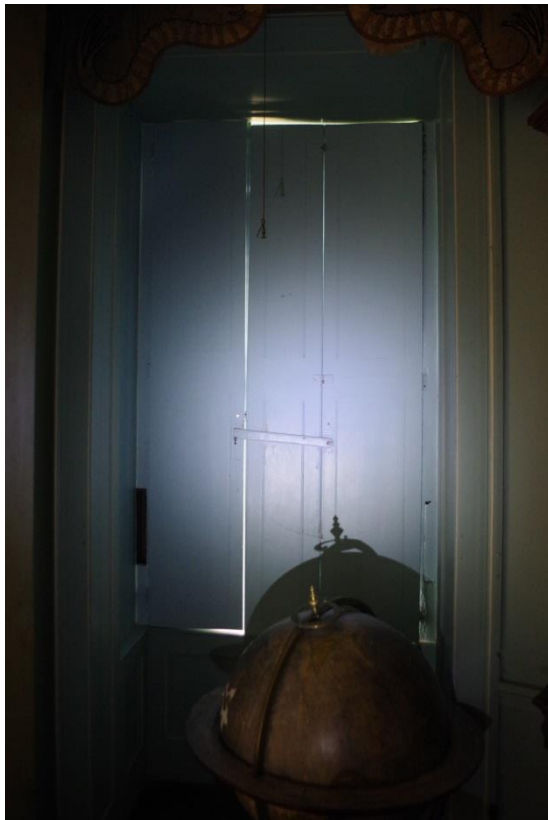


Fig 117 Room 9: Drawing Room, window shutter in south wall of apse end.



Fig 120 Room 9: Drawing Room, 19th century fireplace in south wall.

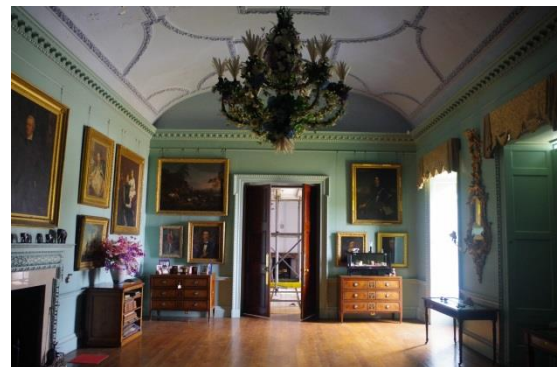


Fig 121 Room 9: Drawing Room, looking west.



Fig 118 Room 9: Drawing Room, bookcase in apse end.



Fig 122 Room 9: Drawing Room, Doorknobs and fingerplates on west doors.



Fig 123 Room 9: Drawing Room, architrave around west door.



Fig 124 Room 9: Drawing Room, cornice.



Fig 125 Room 9: Drawing Room, ceiling.



Fig 126 Room 9: Drawing Room, looking south-west.



Fig 127 Room 9: Drawing Room, detail of ribs on ceiling.



Fig 128 Room 9: Drawing Room, ceiling in apse end.



Fig 129 Room 9: Drawing Room, floor.



Fig 131 Room 10: First Floor Corridor looking west.

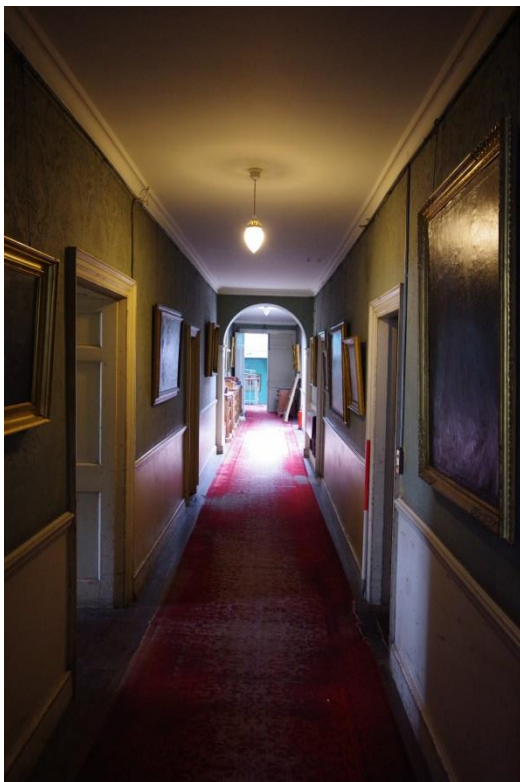


Fig 130 Room 10: First Floor Corridor looking east.



Fig 132 Room 10: First Floor Corridor, door to the Pink Bedroom.



Fig 133 Room 10: First Floor Corridor, door to the Dark Room.



Fig 135 Room 10: First Floor Corridor, Soane's light well at the east end.



Fig 136 Room 10: First Floor Corridor, lantern above light well.



Fig 134 Room 10: First Floor Corridor, wallpaper.

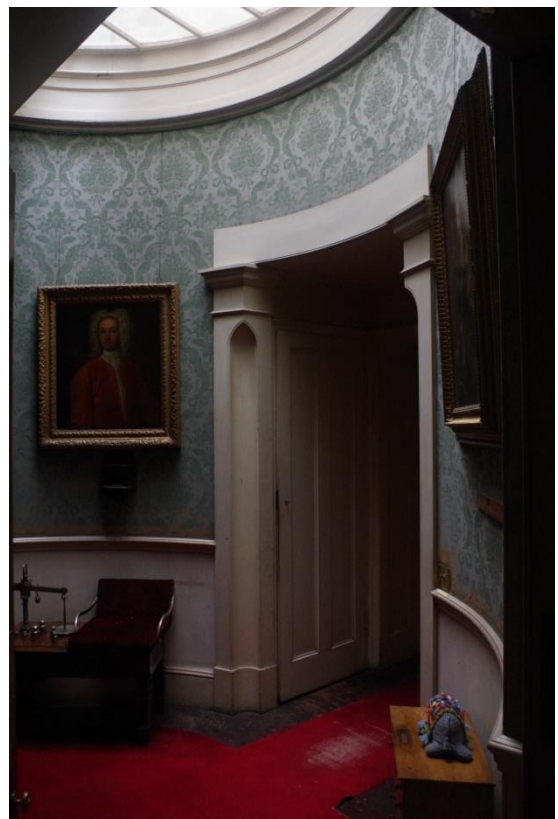


Fig 137 Ground floor corridor, below the light well.



Fig 138 Room 11: Pink Bedroom, north wall.



Fig 139 Room 11: Pink Bedroom, east wall.



Fig 140 Room 11: Pink Bedroom, south wall.



Fig 141 Room 11: Pink Bedroom, missing plaster and cornice in south wall.



Fig 142 Room 11: Pink Bedroom, west wall.



Fig 143 Room 11: Pink Bedroom, Fireplace in west wall.



Fig 144 Room 11: Pink Bedroom, ceiling.



Fig 147 Room 12: Pink Bathroom, west cornice of Pink Bathroom in vestibule.



Fig 145 Room 11: Pink Bedroom, floor.



Fig 148 Room 12: Pink Bathroom, north wall.



Fig 146 Room 12: Pink Bathroom, vestibule looking east.



Fig 149 Room 12: Pink Bathroom, east and south walls.



Fig 150 Room 12: Pink Bathroom, fireplace in east wall.



Fig 151 Room 12: Pink Bathroom, cornice in the south-east corner.



Fig 152 Room 12: Pink Bathroom, west wall.



Fig 153 Room 12: Pink Bathroom, ceiling.



Fig 154 Room 13: Dark Room, north wall.



Fig 155 Room 13: Dark Room, east wall.

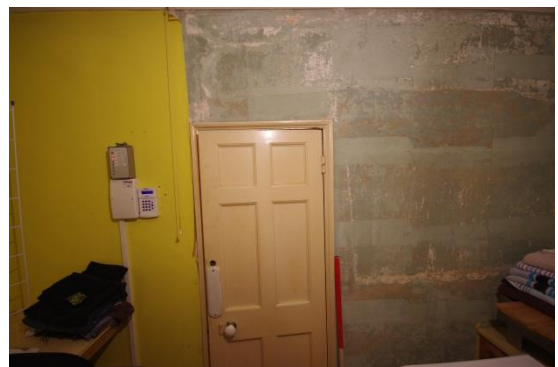


Fig 156 Room 13: Dark Room, south wall.



Fig 157 Room 13: Dark Room, door hinge.



Fig 160 Room 13: Dark Room, floor.



Fig 158 Room 13: Dark Room, west wall.



Fig 161 Room 14: Attic stairs, looking west.



Fig 159 Room 13: Dark Room, cornice.



Fig 162 Room 14: Attic Landing looking north.



Fig 163 Room 14: Attic Landing east wall.



Fig 164 Room 14: Attic Landing looking south.



Fig 165 Room 14: Attic Landing looking west.



Fig 166 Room 14: Attic Closet.



Fig 167 Room 15: Attic Gable Room looking north.



Fig 168 Room 15: Attic Gable Room looking east.



Fig 169 Room 15: Attic Gable Room looking south.



Fig 173 Roof structure above Drawing Room.



Fig 170 Room 15: Attic Gable Room floor.



Fig 171 Room 15: Attic Gable Room ceiling.



Fig 172 Roof structure to east of Attic Gable Room.

10.3 Watching Brief



Fig 174 Room 3: Opening in the floor of the Basement Corridor abutting entrance to Housekeeper's Room.



Fig 175 Room 3: Arch of door to Former Entrance Hall showing exposed brick arch and laths (photo courtesy of Greg Kaminski).



Fig 176 Room 4: Raised floorboard in House Keeper's Room.



Fig 177 Room 5: Opening in the north-west corner of the China Closet.



Fig 178 Room 5: Opening in the north-east corner of the China Closet.



Fig 179 Room 8: The Saloon, showing the extent of the ceiling plaster removed (looking east).



Fig 180 Room 10: Opened floor in First Floor corridor looking east.



Fig 181 Room 10: Opened floor in First Floor Corridor looking west.



Fig 185 Room 11: Hearth in the Pink Bedroom.



Fig 182 Room 10: Opened floor in First Floor Corridor with single plank lifted close to the door to the Blue Bedroom.



Fig 186 Room 11: Paired up floor beams: Phase 1 beam (right) and with Phase 2 beam (left) at slightly higher level.



Fig 183 Room 15: Lifted floorboard in Attic Gable Room.



Fig 187 Room 11: Detail of Phase 2 beam with a joist hanger supporting a Phase 1 joist (with strip of timber on top to make up floor height).



Fig 184 Room 11: looking north-west in the Pink Bedroom after the floorboards were lifted.



Fig 188 Room 11: Detail of phase 2 ceiling joist with vertical suspension batten.



Fig 189 Room 11: Phase 1 and Phase 2 joists with Phase 2 beam and exposed Phase 2 ceiling structure of the Saloon.

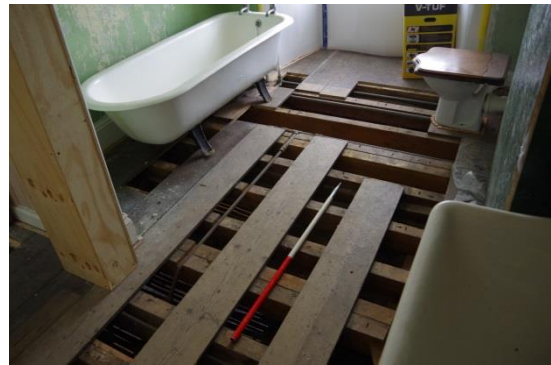


Fig 190 Room 12: exposed joists in the Bathroom.

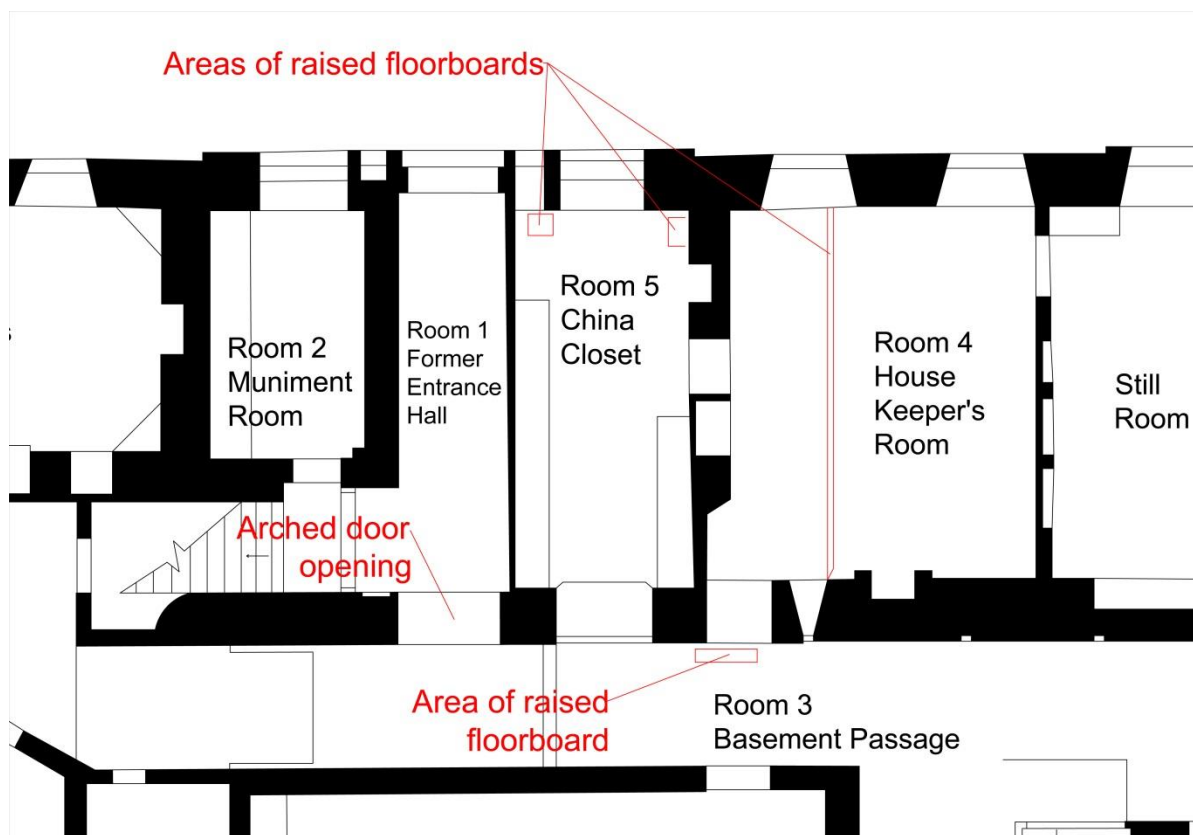


Fig 191 Basement: Areas recorded as part of the watching brief shown in red.

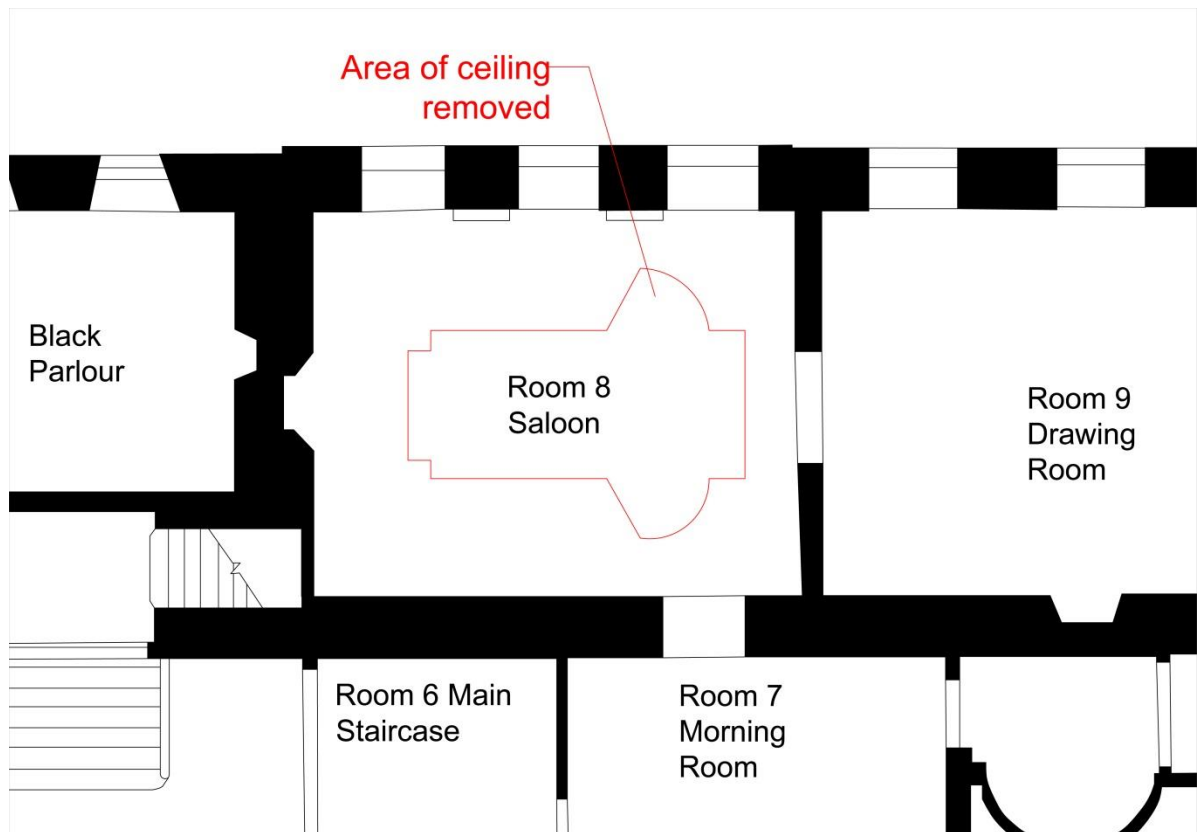


Fig 192 Ground floor: Areas recorded as part of the watching brief shown in red.

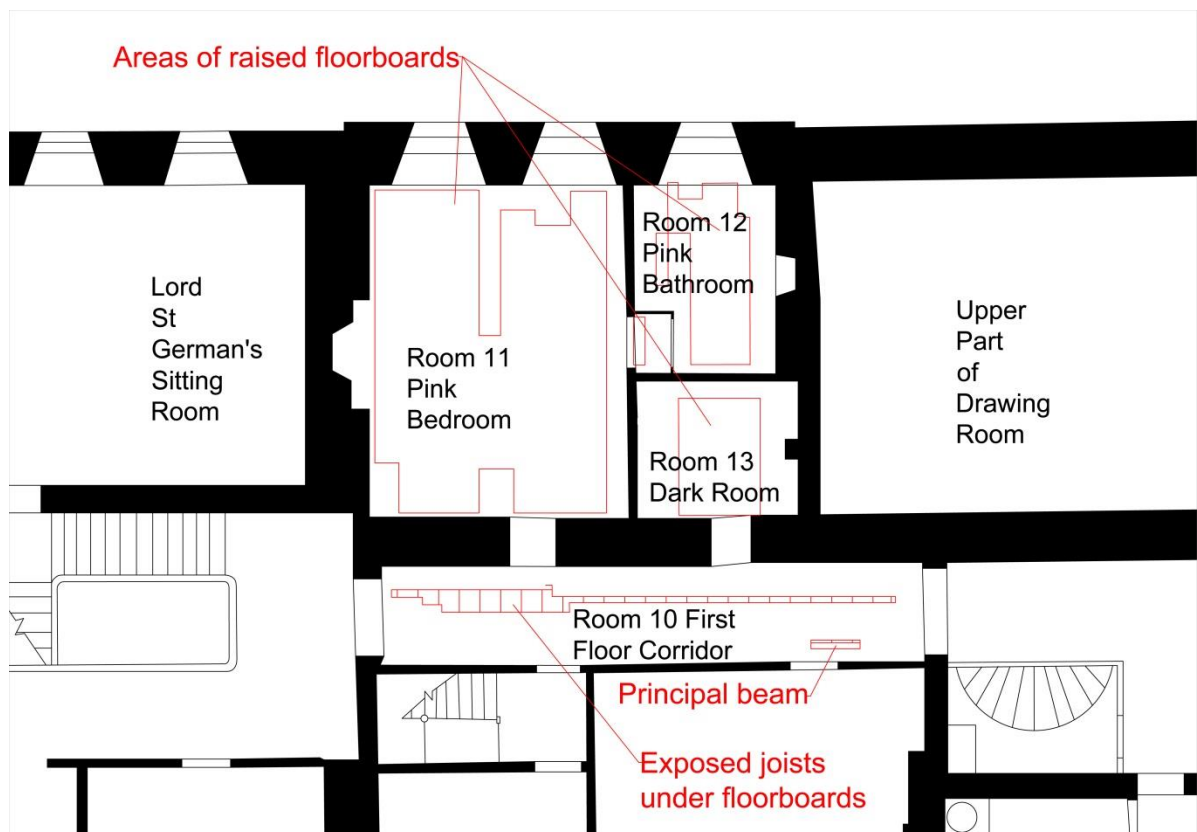


Fig 193 First floor: Areas recorded as part of the watching brief shown in red.

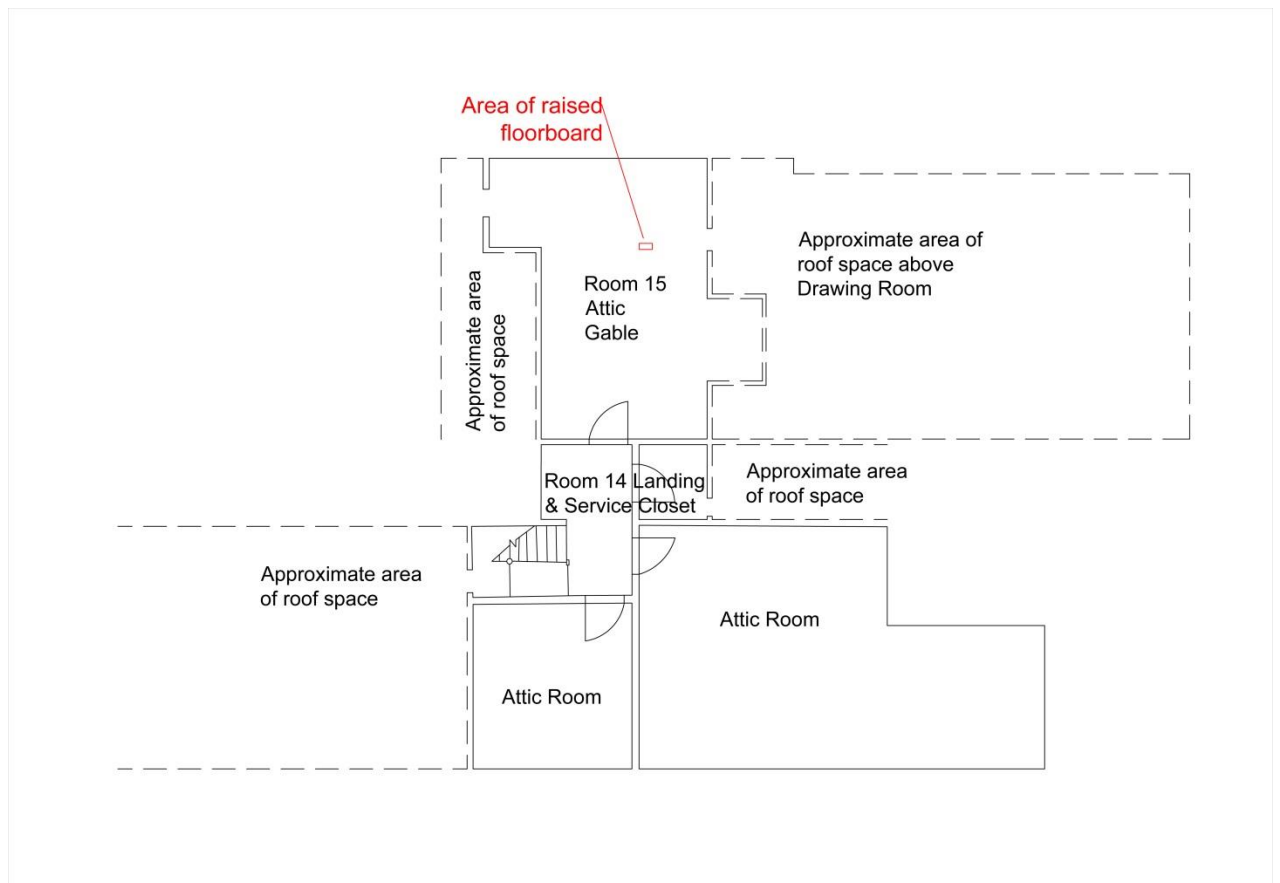


Fig 194 Attic: Areas recorded as part of the watching brief shown in red.

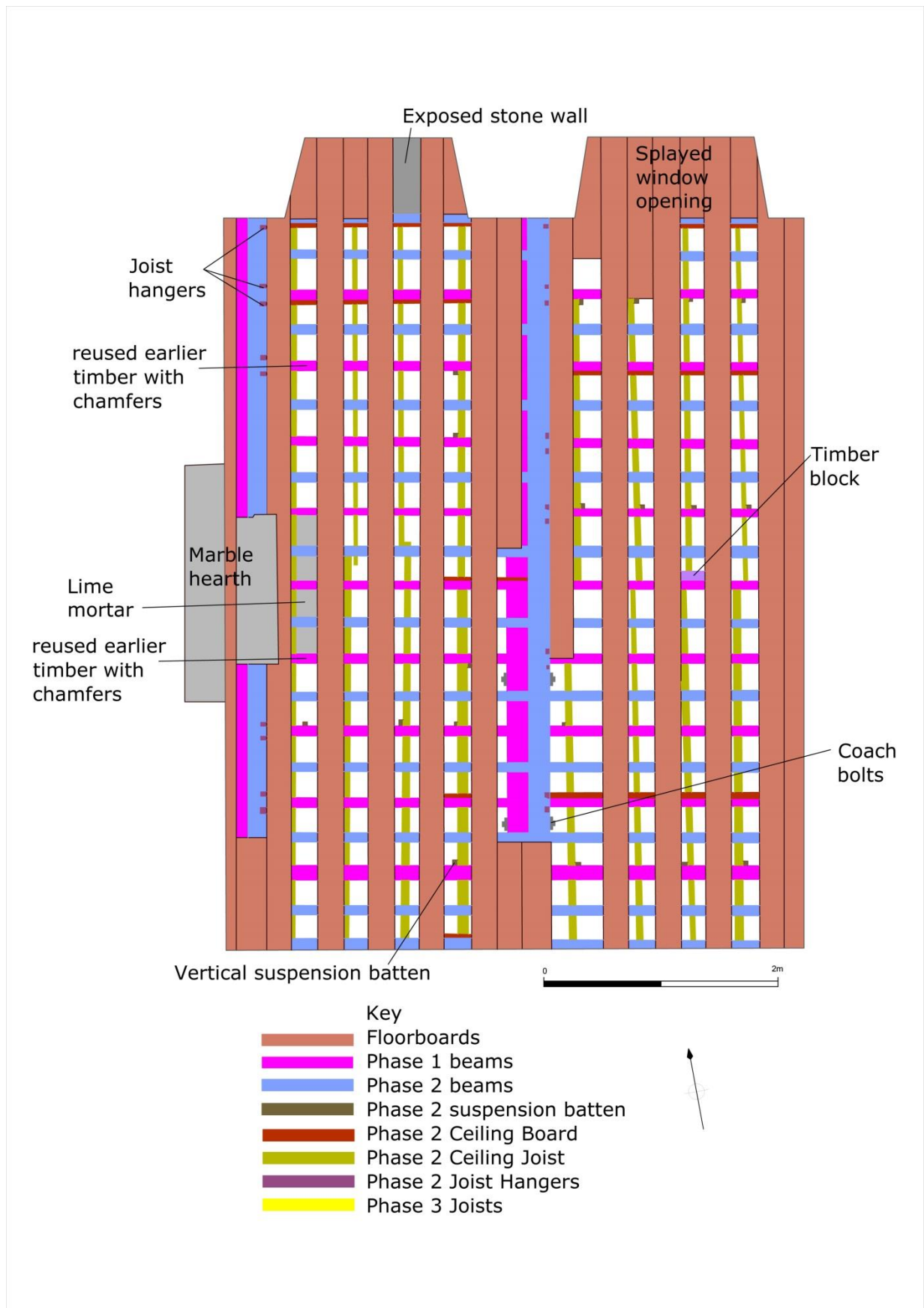


Fig 195 Plan of the first floor structure in the Pink Bedroom and ceiling structure of the Saloon below.

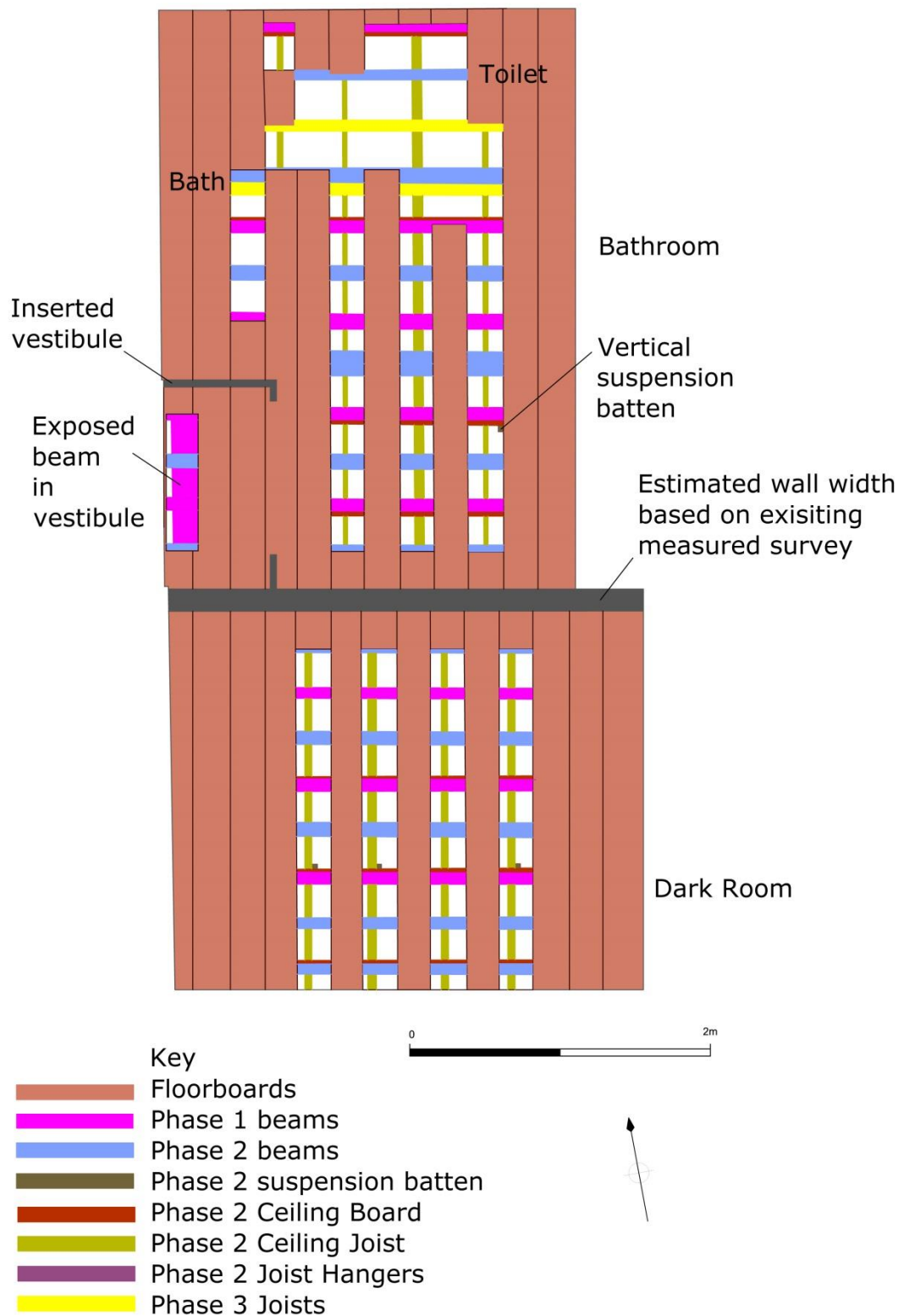


Fig 196 Plan of the first floor structure in the Pink Bathroom and ceiling structure of the Saloon below.

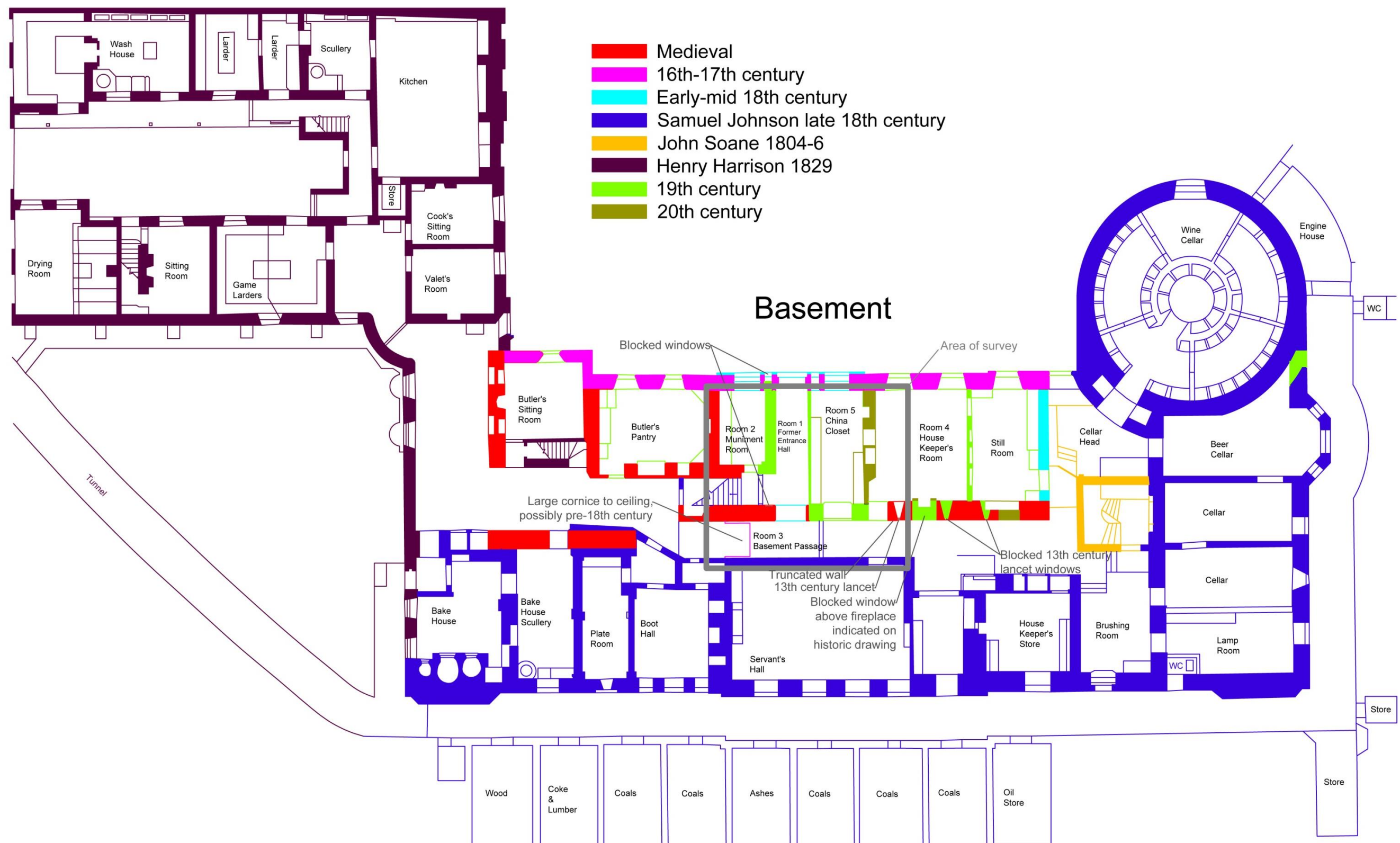


Fig 197 Basement phase plan.

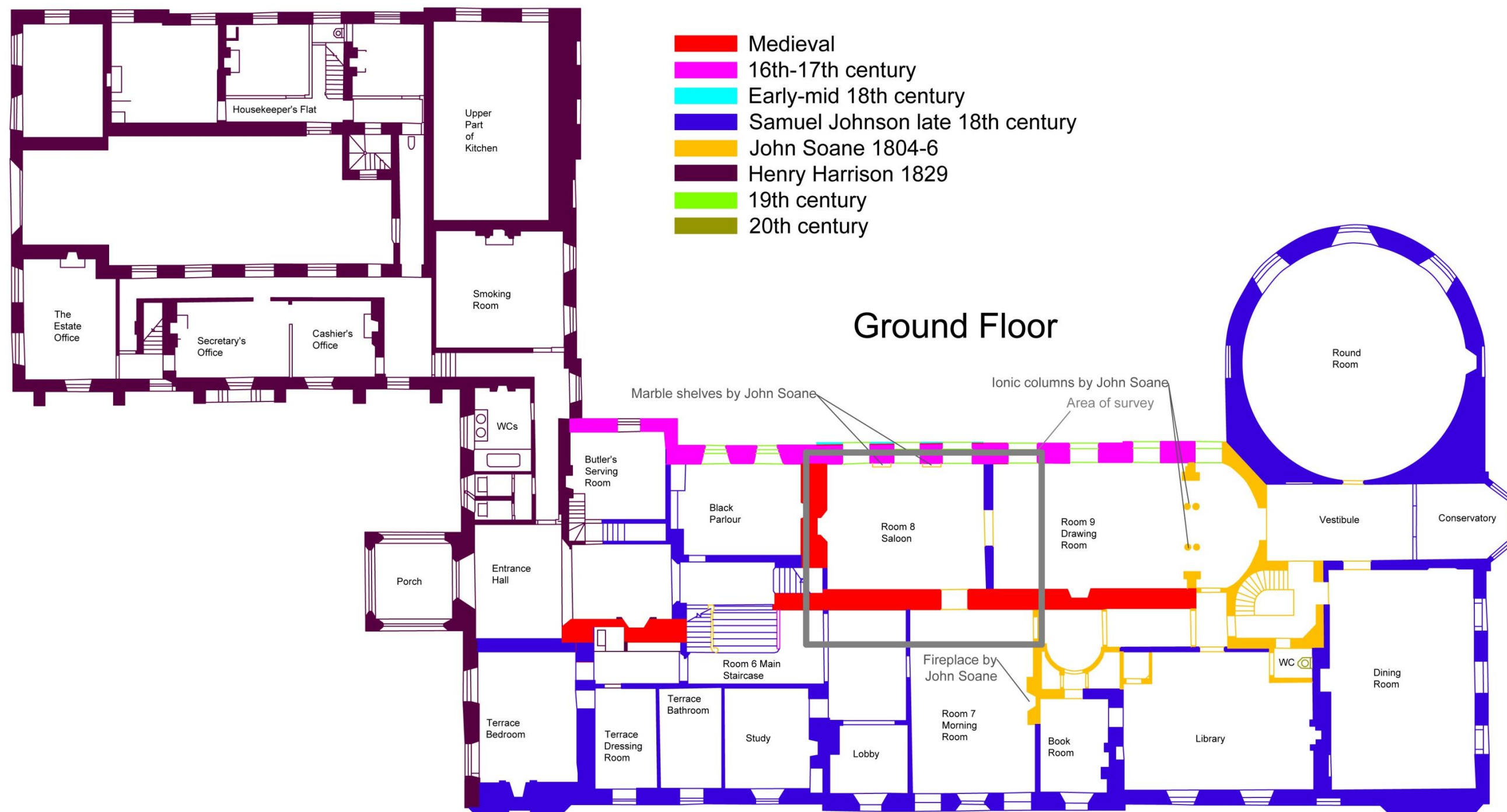


Fig 198 Ground floor phase plan.

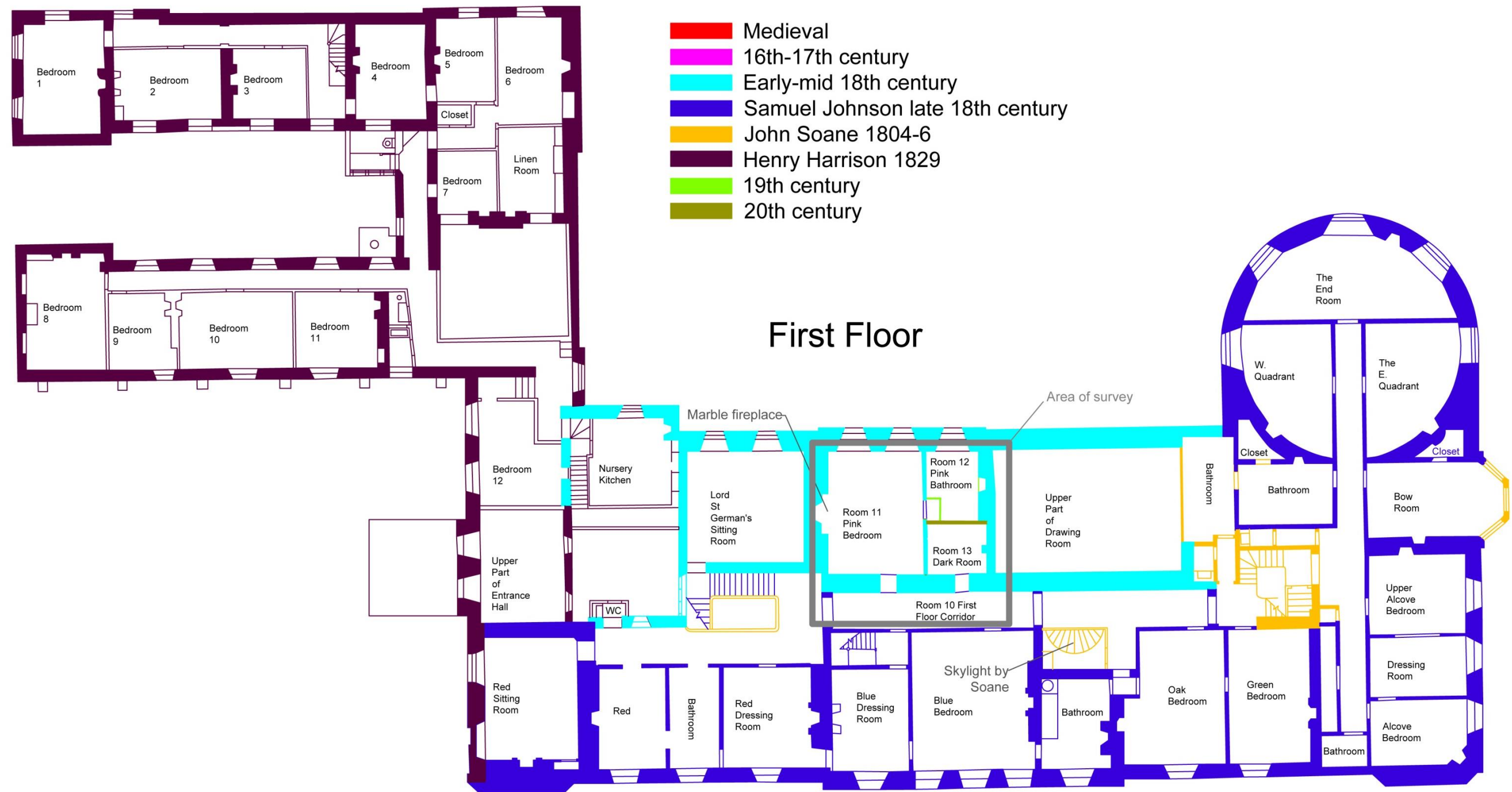


Fig 199 First floor phase plan.

Appendix 1: Materials delivered by Mr Jebell in 1805 and Mr Chubb between 1805-6 taken from Lord Eliot's Account Book in Sir John Soane's Museum.

Materials delivered from Mr Richard Jebell [1805]

4000 east country bricks

10? Plaster paris

4 large copper cramps

Materials delivered from Mr Richard Chubb – paint colours [1806]

3 ½ ? White lead

2 Firkins

Large brushes

Tools

10 ½ gallons of turpentine

Gringing? Brush

Pencils

10 ½ gallons of raw oil

12lb pumice stone

10lb mineral green

5lb verdegreae

10 ½ gallons raw oil

12oz of Prussian blue

Gold leaf

1lb dutch pink

4 gallons of oil

79lb white lead + 56lb

10lb white lead

13lb white lead

14 gall 3 quarts raw oil

9 large brushes

7lb of best [?]

Firkin lead

Firkin

1 quart boiled oil

1 lb red lead

Large [sash?] tools

20? Prussian blue

3 lb litharge

10lb new lead

2 gall / quart boiled oil

6lb red lead

68o yellow [ocre?]

20? Prussian blue

1lb patent yellow

8 large tools

2lb patent yellow

1do white coppras

9lb red lead

40? Prussian blue

12lb yellow ocre

1lb mineral green

3gall turpentine

2do12nt boild oil

3oz [jenei]-de-cienna
 2gall.. boild oil
 56lb yellow ocre
 11do ground yellow
 3 gall 3 quarts boild oil
 4 large brushes
 3g... boild oil.... 2lb litharge
 ...best white lead
 [jennei?]-de-cienna... 2 gallons 2 quarts boild oil
 Colours for the outside of fronts
 20lb of putty
 2gall boild oil
 3lb litharge
 ?of best white lead
 1lb [lumber?]
 Boild oil

Mr Richard Chubb's account of jobbing work 1805 (SJS: Lord Eliot's Account Book)

Panes of New Castle Crown Glass Temporary Window:

3Dome over Gallery door

4Sundry Skylights

1China Room

1[Daring?]

1[Hitcham?]

3Large Skylight Over Passage

1Front door

6In the Garretts

1806 6Panes of Crown Glass fix'd in dome:

4In Saloon & library new castle crown

10In entrance hall, the winter bed & dressing rooms

1In scullery

1each in pantry & shoe hall

1in vestibule door the best new castle crown glass

1in the late john bakens room

12in mens garrett

2in large skylight over passage

2in window on staircase

12in garrett skylights

12in double glazed skylights over staircase

2 in wc

1 pane servants hall

1807 Painting the great staircase and passage from

1pane crown glass in gallery

1workroom

2servants hall

1butler's room

2double skylight

5beacon

1in housekeepers b room

3 in skylight nr gallery door

1 in skylight in wc

3 in sundry skylights

1 in servanst hall

1 scullery

Appendix 2: Additions to rooms at Port Eliot detailed in 'Lord Eliot's Account Book' at Sir John Soane's Museum

General

The basement as a whole was plastered in 1805-7 (SJS: Lord Eliot's Account Book). A large quantity of materials were brought to the house in 1806 by Mr Chubb – See Appendix 3.

New Staircase

In 1805 a flight of moorstone steps were delivered for the new staircase (SJS: Lord Eliot's Account Book). In 1806 a cast iron stove and wrought iron 'for fitting up' were delivered for the new staircase (SJS: Lord Eliot's Account Book). Between 1805-1807 it is listed in Lord Eliot's Account Book that the new staircase received common plastering, runs of simple quick beads, simple cornices and whitewashing (SJS: Lord Eliot's Account Book). Twelve double glazed panes of New Castle Crown Glass were installed 'over staircase' in 1806 (SJS: Lord Eliot's Account Book).

New Passage and Closets

Between 1805-1807, the new passage had straight and circular stuccoing, common plastering, whitewashing, a run of arched soffits with coupled beads, a circular and a straight sunk panel and small cornicing and quick beads (SJS: Lord Eliot's Account Book).

Garrett Passage and Closet

The garret passage received common plastering between 1805-1807 (SJS Lord Eliot's Account Book).

Water Closet in Staircase

The water closet received common plastering between 1805-1807 (SJS: Lord Eliot's Account Book).

Feather Garrett, Bedroom and Passage

Six panes of New Castle Crown Glass were installed in 1806 to the 'garrett' (SJS: Lord Eliot's Account Book). The Feather Garrett and Bedroom received common plastering between 1805-1807 (SJS: Lord Eliot's Account Book).

Men's Garrett

Twelve panes of New Castle Crown Glass were installed in 1806 (SJS: Lord Eliot's Account Book). A further 12 were installed to another 'garrett'

Vestibule (or Anti-Room)

In 1805 a pedestal of marble and freestone was delivered for the Anti-Room (SJS: Lord Eliot's Account Book). A stove was delivered in 1806 (SJS: Lord Eliot's Account Book). Between 1805-7 the room received circular plastering, stuccoing, simple quick bead, a run of soffit and whitewashing (SJS: Lord Eliot's Account Book). One pane of New Castle Crown Glass was installed in the door in 1806 (SJS: Lord Eliot's Account Book). Spring latches were installed to the vestibule in 1806-7.

Saloon

Four panes of New Castle Crown Glass were installed in the Saloon and Library in 1806 (SJS: Lord Eliot's Account Book). In 1805 a chimneypiece made of British marble and an Italian slab were delivered for the Saloon along with two marble shelves for the edges of the room (SJS: Lord Eliot's Account Book). Between 1805-7 the Saloon received stuccoing and whitewashing (SJS: Lord Eliot's Account Book).

Drawing Room (former Library)

In 1805, four Portland Ionic capitals, four column bases and ½ a ton of plaster were delivered to Port Eliot for use in the Library (SJS: Lord Eliot's Account Book). Four panes of New Castle Crown Glass were installed in the Saloon and Library in 1806

(SJSM: Lord Eliot's Account Book). Between 1805-7 a number of works were undertaken in the library (now drawing room). This included straight and circular plastering, straight and circular stucco, a run of cornice, a run of architrave, a flower in the ceiling, runs of small mouldings and circular beads, soffits, cornices and whitewashing (SJSM Lord Eliot's Account Book).

Round Room

A ventilator was installed in 1806 (SJSM: Lord Eliot's Account Book). Between 1805-7 the Round Room received circular plastering and runs of: fret sinking in the ceiling, 'fret work round panel', cornices, ornamental frieze and sinkings (SJSM: Lord Eliot's Account Book).

Dining Room (formerly Eating Room)

A note by Soane from 1804 indicates he wished to 'splay window...' (SJSM: Ref 6/4/35). In 1805 a marble chimney piece with fretwork in pilasters and an Italian marble slab was delivered to Port Eliot (SJSM: Lord Eliot's Account Book).

Great Staircase

A new marble chimneypiece was delivered in 1805, intended for 'the stair case' (SJSM: Lord Eliot's Account Book). Between 1805-6 Ironwork was installed to a staircase; top rail, balusters, two drawn bars of flat iron and pillars of cast iron (SJSM: Lord Eliot's Account Book). The staircase and passage were repainted in 1807 (SJSM: Lord Eliot's Account Book).

Bake House (formerly Kitchen)

A hot plate, a fireplace for a stove and a stewing stove were installed in 1806-7 (SJSM: Lord Eliot's Account Book). Two panes of New Castle Crown Glass were installed in 1806 (SJSM: Lord Eliot's Account Book).

Library (formerly Lady Eliot's Dressing Room)

A wrought iron back stove and a bell pull in Lady Eliot's dressing room were installed in 1806-7 (SJSM: Lord Eliot's Account Book).

Book Room (formerly Lady Eliot's Dressing Room)

A wrought iron back stove and a bell pull in Lady Eliot's dressing room were installed in 1806-7 (SJSM: Lord Eliot's Account Book).

Larder

Ring hooks were installed in 1808 (SJSM: Lord Eliot's Account Book).

Pantry

One pane of New Castle Crown Glass was installed in 1806 (SJSM: Lord Eliot's Account Book). A 'bar' was installed in 1808 (SJSM: Lord Eliot's Account Book).

Drawing Room?

A note by Soane in 1804 says 'batten walls splay windows enlarge door' in relation to the drawing room (SJSM: Ref 6/4/35).

Butler's Sitting Room (former China Closet)

One pane of New Castle Crown Glass was installed in 1806 (SJSM: Lord Eliot's Account Book)

Winter Bedroom and Dressing Room

Ten panes of New Castle Crown Glass were installed in the Entrance Hall, Winter Bedroom and Dressing Room in 1806 (SJSM: Lord Eliot's Account Book).

Entrance Hall

Ten panes of New Castle Crown Glass were installed in the Entrance Hall, Winter Bedroom and Dressing Room in 1806 (SJSM: Lord Eliot's Account Book).

Scullery

One pane of New Castle Crown Glass was installed in 1806 (SJSM: Lord Eliot's Account Book).

Shoe Hall

One pane of New Castle Crown Glass was installed in 1806 (SJSJ: Lord Eliot's Account Book).

The Late John Bakers Room

One pane of New Castle Crown Glass was installed in 1806 (SJSJ: Lord Eliot's Account Book).

Servant's Hall

One pane of New Castle Crown Glass was installed in 1806 (SJSJ: Lord Eliot's Account Book).

Appendix 3: Letters from Humphrey Repton to John Soane in 1804, SJSJ Ref: 6/4/27

Letter from Humphrey Repton Sept 13 1804

...The old lobby is too good to be mar'd by ignorance - & yet you will find that the Church wardens who are repairing it, have bedevil'd its Character by their new Roof & Windows - Your addition might if you were on the spot a little counteract the mischief - but I think you would make it more massive - especially as it would not require much light - the chief of the abby is very rich Saxon - mutilated by age in the Zig-Zag work - but there are many very rich windows of later date - all different in their tracery - one of three I send you annexed in a sketch by you [-----] - but the great object on which I want your presence [in to?] operation is the Entrance - by the connection between the Abby & Mansion mentioned in my last work which I think you would consider a little of it should be impossible for us to meet here - give me a line by [--t-e-] of port - I shall get it while here. Lord Eliot's stay cannot exceed Wednesday next & I meant to go on Tuesday - but I will not leave Port Eliot till Wednesday in the hope of seeing you if your bowels will permit - & really if you saw this place you would have some bowels for its preservation - Johnson of Berners Street has done all the mischief he could by his Islington Gothic - & I am sure you would see that much might yet be done to save its importance.

Adieu, & may the Griping Angel who presides over bile & belly aches favour our meeting...

Letter from Humphrey Repton Oct 26 1804

Dear Sir, In consequence of my promise to write to you at Port Eliot - I trouble you with the following remarks - in the Character & my opinion of its Preservation at Port Eliot. In the Abbey (or Church now standing) once form'd a part of the Abbey or residence of the monks at St Germain's - & is so near, that it is hardly possible to separate the House from the abbey in most points of view - with the idea of unity in the design - the Character of the house was intended to be Gothic - but unfortunately, this the ignorance of the Architect, it has been made of no Character except that of Islington & Clapham where a pointed window of a notehead parapet is deem'd Gothic when I first visited Port Eliot - I thought it impossible to approach the house in any other line than the present road & Entrance - & on the Upper Level - with this idea I proposed the junction of House & Abbey to make an Entrance between them - Since that time some impediments have been removed to a better line of , & I think you will agree with me that the Entrance ought to be made in the north side of the house & on the Lower Level but this does not do away the propriety of connecting the House & Abbey - either by a Cloister completely or by a wall & arcade which may now be made a most interesting part of the pleasure Ground Scenery [-----] with [-----] [-----] & Roses to enliven [--] more [----] Gloom of the rich Ivy Towers. Within this Cloister should an originally proposed extend from the [Ceutre?] - or from the two ends of the house will be a subject for your deliberation, but I hop you will agree in the propriety of

uniting two objects which cannot possibly be separated – this you will feel more [favoribly?] when you consider the House from the water - & from every point of the Grounds, where it appears attached to the Abbey - - we must then Consider what Style of Gothic is most appropriate for the house – I should answer, a mixt style of Castle, Abbey, & House Gothic preserving the true characters of each separate - & avoiding all appearances of Grecian as I would of Chinese or Islington Gothic & at the Same time avoiding all symmetry or correspondence of one side with another – without the affection of unnecessary irregularity, but just so much as will make the inside most convenient & comfortable without being afraid to break the horizontal lines on the outside – but endeavouring to produce such perpendicular breaks as to give those five oblique shadows observable in true Gothic Architecture – this may be done without going into the expensive detail of Abbey Gothic - & even without sacrificing the Comfort of modern Sash windows, where the mullions are objectionable – but in a new Library – I should strongly recommend those large & convenient recesses which we see in the Galleries of houses called Queen Elizabeth Gothic – One more remark I have done – study well the Effect of the Roof in the first view of the house in coming from Plymouth - & consider how by raising parts you may produce the most picturesque Outline – Excuse the little room left for assuring you how much I am Yours H Repton

Appendix 4: List of rooms at Port Eliot in 1742 (KK: EL/B/17/2/6)

1742/Kitchen

Scullery

Laundry

Larder

Dairy

[L?]este[r?] Eliot's Closet

Dresingroom

Bedchamber

Gilt Parlour - 1

Old Parlour - 2

[-]od Room - 3

Bedchamber over

Br[--]house

room adjoining

Old Store Room

Passage room

[--]me[-] Garrett 0

Middle Do - 0

Old Powdering Room

Old Parlour Chamber

Buttery Chamber

Closet adjoining - 8

[Settle?] passage room -9

[Marble?] Hall

Great Hall - 4

[Higher Parlour?] - 5

Dining Room - 6

Bedchamber adjoining

Room inside

Chamber over

Servant's Hall

Stable Chamber

Buttery

Br[--]house

Garden house

Store Room

Cellar

Higher Parlour Chamber

Inventory

Parlour Chamber

In the Closet inside parlour

Dining room

Dressingroom

Green Chamber

Garretts

Study inside Nursery

Closet behind nursery

[---] [-]e[-]heirs Bedchamber

5 Drawingroom

8 [-----] Closet

9 Passage

[-----] room behind

1 - gilt parlour

2 Old Parlour

3 [---] room

4 Hall

Passage to dining room

6 Dining room

5 Drawing room

next to it

Dressing room

[St?]aw Case

New Chamber

Passage by Old Parlour

Store Room

-

List of Pictures

Rooms mentioned by Mr Eliot

Appendix 5: Written Scheme of Investigation

Port Eliot House, St Germans, Written Scheme of Investigation for historic building recording and watching brief during repair works

Client: Port Eliot Estate
Planning ref: PA18/02333/PREAPP

Project background and site history

Port Eliot House is a Grade I listed building (List Entry No: 1140516). It lies on the site of, and incorporates elements of the medieval Priory of St Germans. The house is located in St Germans, approximately 5km to the west of Saltash at NGR SX 35965 57795. Many of the Priory buildings were demolished following the Dissolution but the refectory range at least was kept and converted for use as part of the present house. Since 1564 Port Eliot has been in the possession of the Eliot family and over the centuries has undergone various alterations. In the late 18th century the house was remodelled to the designs of architect John Johnson but his work was left unfinished. In c1804 Sir John Soane was commissioned to complete the remodelling started by Johnson to new designs. Some of these new designs (particularly of the interior) were brought to fruition but his proposals for creating a new west front were not undertaken. Instead, a new west front was built to the designs of Henry Harrison some years later in the 1820s.

The house has recently suffered a leak caused by a burst water pipe in the roof space. Unfortunately the water has penetrated through rooms on the first, ground floor and down to the basement below causing damage to at least 13 rooms within the earliest part of the house. The water leak has also caused damage to rooms designed by Sir John Soane. Planning advice for reinstatement and repairs to the Listed Building has now been sort (pre-planning application advice PA18/02333/PREAPP). The proposals for the repairs include limited opening up works of damaged areas of walls, ceilings and floors.

The Senior Development Officer (Historic Environment) Cornwall Council has requested that a historic building record should be made of the affected areas of the house followed by watching brief undertaken during any opening up works in order to record historic fabric prior to and during the repair works. Cornwall Archaeological Unit have now been commissioned by The cbe Partnership Ltd on behalf of the Port Eliot Estate to carry out the historic building record (equivalent to a Historic England level 2/3 building survey) and watching brief during opening up works.



Figure 1: site location (circled in red)

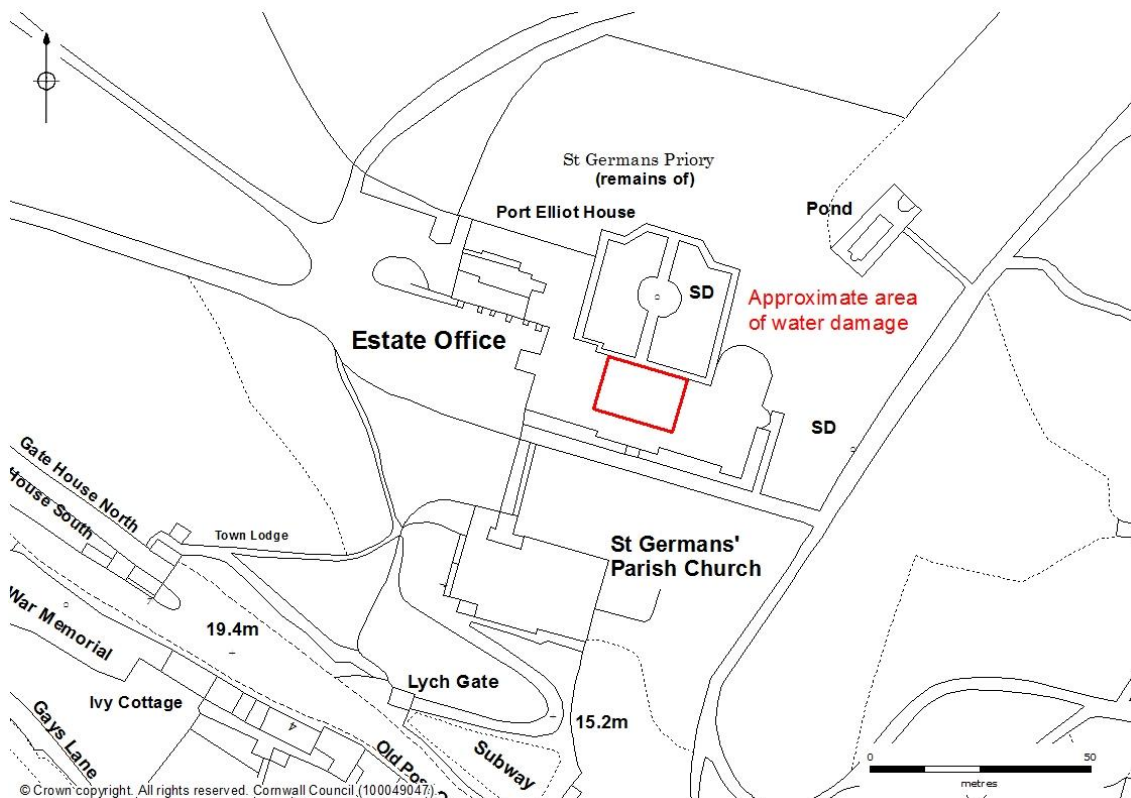


Figure 2: Port Elliot house, showing approximate extent of water damage (in red).

Project extent

The historic building recording and watching brief during opening up works will be focused within the damaged rooms of the house (see Fig 2).

Aims and objectives

The principal aim of the study is to gain a better understanding of the rooms in which the damage has occurred.

The objectives are to:

- Produce an accurate record of the affected rooms, their fabric, fixtures and fittings (Level 2 or 3 as appropriate and as defined by Historic England 2016).
- Better understand the historic development of the house including the extent of the remodelling works attributed to John Johnston, Sir John Soane and Henry Harrison.
- Outline key features and fittings which are of high significance.
- Record any historic fabric/features exposed by the opening up works.

Working methods

All recording work will be undertaken according to the Chartered Institute for Archaeologists (CIfA) guidance (CIfA 2014; 2014a; 2014b; 2014c; 2017). Staff will follow the CIfA *Code of Conduct* (2014d). The Chartered Institute for Archaeologists is the professional body for archaeologists working in the UK.

Archive research

This stage of the project will assemble information from existing archives and records and carry out research on other accessible and relevant primary and secondary documentary and map sources.

Archives to be consulted for documentary sources, including maps and pictorial material, will be limited to those that are directly relevant and available but will include the Sir John Soane archive.

NB. In order to keep the project time budget within bounds it is proposed that documentary research would focus principally on sources likely to provide substantive detail about the damaged areas of the house and would not extend to speculative 'trawls' through correspondence, accounts and similar records unless these are clearly signposted as useful.

Copies of maps from each historic period will be used where available and copyright permits to show the evolution of the building.

Fieldwork: Historic Building record

A historic building record (equivalent to a Historic England level 2/3 survey) will be undertaken only in the rooms affected by the water damage.

- Floor plans of the house already exist and therefore do not need to be produced as part of this work. Measured detail will be added to the drawings along with annotations to provide details of both historic development and fabric.
- Colour photographs of the interior of each affected room and architectural details within will be taken with a digital camera (at a resolution of 8 million pixels or higher). Black and white photographs will also be taken to form part of the archive. Photographs will include a metric scale bar, except where Health and Safety considerations make this impractical.
- Descriptions of the rooms will be made in note form and by annotation of plans to record their fabric and construction, phased development through time and architectural details. The interiors will be described room by room.

Fieldwork: watching brief during opening up works

Site visits will be made at appropriate intervals (i.e., once an area of wall, floor or ceiling has been opened up but before it is repaired).

Recording will include all architectural features and details of significance. Measured information and detail, as appropriate, will be added to copies of existing plans supplied by the client, and measured elevations will be created if necessary.

Measured floor plans of the building will be annotated to show phased development and architectural detail.

Analysis of the fabric will be undertaken on site (recorded as notes) to allow a description to be written up at the archive stage.

Photographic recording will include colour photography using a digital SLR camera (with a resolution of 10 million pixels or higher). Supporting black and white photographs will be taken to form a stable archive.

The photo record will comprise:

- General views.
- All exposed areas.
- Examples of structural and architectural detail.

Methodology for the archive standard photography is set out as follows:

- Photographs of details will be taken with lenses of appropriate focal length.
- A tripod will be used to take advantage of natural light and slower exposures where applicable.
- Difficulties of back-lighting will be dealt with where necessary by balancing the lighting by the use of flash.

A metric scale will be included in all views, except where health and safety considerations make this impractical.

Creation of the physical and digital archive

The results from the fieldwork will be collated as an archive.

This will involve the following.

- All records (drawings, photographs, etc.) will be ordered, catalogued and stored in an appropriate manner (according to CAU guidelines).
- Any black and white negative film will be catalogued and deposited with the site archive.
- Colour digital images taken as part of the site archive will be either converted from colour to black and white negative film and added to the site archive, or deposited with the Archaeology Data Service (ADS).
- Measured and phase drawings will be created.
- Completion of the Historic England/ADS OASIS online archive index.
- All correspondence relating to the project, the WSI, and a single paper copy of the report, stored in an archive standard (acid-free) documentation box.
- Drawn archive storage (plastic wallets for the annotated record drawings).
- Additional digital data (survey, external reports, etc)

Archive deposition

An index to the site archive will be created and the archive contents prepared for long term storage, in accordance with CAU standards.

- The project archive will be deposited initially at ReStore PLC, Liskeard and in due course (when space permits) at Cornwall Record Office.
- Digital data (CAU reports, external reports, survey data, geophysics data, digital photographs, etc) will be stored on the Cornwall Council network which is regularly and frequently backed up.

CAU uses the following file formats for stored digital data:

- DOCX Word processed documents
- XLSX Spreadsheets
- PDF Exports of completed documents/reports/graphics
- JPG Site graphics and scanned information
- DNG or TIF Digital photographs
- DWG AutoCAD drawings, measured surveys
- MXD ArcView GIS (electronic mapping) data
- AI Adobe Illustrator graphics

Reporting

The results from the project will be drawn together and presented in a report. The scope of the report will be dependent on the scale and significance of the results from the project.

The report will include the following elements:

- Summary
- Project background
- Aims and objectives
- Methodology
- Location and setting
- Designations
- Site history
- Phased historic development
- Building description and results
- References
- Project archive index
- Supporting illustrations: location map, historic maps, plans, elevations, sections, photographs

Timetable

The study is anticipated to commence during April 2019 CAU will require at least 2 weeks' notice before commencement of work, in order to allocate field staff and arrange other logistics.

The archive report will be completed within 4 months of the end of the fieldwork. The deposition of the archive will be completed within 3 months of the completion of the archive report.

Monitoring and Signing Off Condition

Monitoring of the project will be carried out by the Senior Development Officer (Historic Environment) (SDOHE). Where the SDOHE is satisfied with the archive report and the deposition of the archive, written discharge of the planning condition will be expected.

- The SDOHE will monitor the work and should be kept regularly informed of progress.
- Notification of the start of work shall be given to the SDOHE.
- Any variations to the WSI will be agreed with the SDOHE, in writing, prior to them being carried out.
- If significant detail is discovered, all works must cease and a meeting convened with the client and the SDOHE to discuss the most appropriate way forward.

Monitoring points during the study will include:

- Approval of the WSI
- Completion of fieldwork
- Completion of archive report
- Deposition of the archive

References

CIfA, 2014. *Standard and guidance for the archaeological investigation and recording of standing buildings or structures*, CIfA, Reading

CIfA, 2014a. *Standard and guidance for archaeological field evaluation*, CIfA, Reading

CIfA, 2014b. *Standard and guidance for an archaeological watching brief*, CIfA, Reading

CIfA, 2014c. *Standard and guidance for archaeological excavation*, CIfA, Reading

CIfA, 2014d. *Code of Conduct*, CIfA, Reading

CIfA, 2017. *Standard and guidance for historic environment desk-based assessment*, CIfA, Reading

Historic England 2016. *Understanding Historic Buildings: A guide to good recording practice*. Historic England, Swindon

Historic England 2015. *Guidance note on Digital Image Capture and File Storage*. Historic England, Swindon

Cornwall Archaeological Unit

Cornwall Archaeological Unit is part of Cornwall Council. CAU employs 20 project staff with a broad range of expertise, undertaking around 120 projects each year.

CAU is committed to conserving and enhancing the distinctiveness of the historic environment and heritage of Cornwall and the Isles of Scilly by providing clients with a number of services including:

- Conservation works to sites and monuments
- Conservation surveys and management plans
- Historic landscape characterisation
- Town surveys for conservation and regeneration
- Historic building surveys and analysis
- Maritime and coastal zone assessments
- Air photo mapping
- Excavations and watching briefs
- Assessments and evaluations
- Post-excavation analysis and publication
- Outreach: exhibitions, publication, presentations

Standards



CAU is a Registered Organisation with the Chartered Institute for Archaeologists and follows their Standards and Code of Conduct.

<http://www.archaeologists.net/codes/ifa>

Terms and conditions

Contract

CAU is part of Cornwall Council. If accepted, the contract for this work will be between the client and Cornwall Council.

The views and recommendations expressed will be those of CAU and will be presented in good faith on the basis of professional judgement and on information currently available.

Project staff

The project will be managed by Jo Sturgess who will:

- Discuss and agree the detailed objectives and programme of each stage of the project with the client and the other field officers, including arrangements for health and safety.
- Monitor progress and results for each stage.
- Liaise with the client regarding the budget and related issues.

Work will be carried out by CAU field staff, with assistance from qualified specialists and sub-contractors where appropriate. All staff will follow CAU's Health and Safety Policy and work in accordance with a site-specific risk assessment.

The project team is expected to include:

Jo Sturgess BA, MCIfA

Senior Archaeologist at CAU with a wide range of experience in recording historic buildings, landscapes, excavation, post-excavation and characterisation. Past historic

building works have included Arlington Court (Devon), Bradley Manor (Devon), Buckland Abbey (Devon), Cutmadoc Farmhouse (Cornwall), the Piggery and Cider House at Godolphin (Cornwall), Poltesco Mill House (Cornwall), Molenick Farmhouse (Tideford), City Wharf (Truro), Harvey's Foundry (Hayle), Boswednack Serpentine works; Porthmeor farm; Bartle's Foundry (Pool), Manor Tannery (Grampound) Duchy Palace (Lostwithiel) and variety of mine buildings, farm buildings and industrial buildings. Other projects include Devon Extensive Urban Survey, Gwithian's past excavations, Lemon Quay excavation, Goonhilly Earth Station survey, Lower Boscawell and Trevesa in West Penwith landscape surveys. Expertise includes use of Total Station, CAD software and GIS. Holder of a CSCS card and qualified first aider.

Connor Motley BA (Hons)

Assistant Archaeologist Connor joined the team in 2019 after graduating from the University of York with BA (Hons) in Archaeology. Connor is experienced in archival research and has a good working knowledge of architectural and building history. He has a wide range of archaeological experience having partaken in surveys, excavations and post-excavation in England, Wales and Cornwall. Since joining he has been assisting with historic building projects using software such as GIS.

Report distribution

Paper copies of the report will be distributed to the client, to local archives and national archaeological record centres.

A digital copy of the report, illustrations and any other files will be held in the Cornwall HER and also supplied to the client.

Copyright

Copyright of this Written Scheme of Investigation will be reserved to Cornwall Archaeological Unit, Cornwall Council. It may only be used/reproduced with permission from Cornwall Archaeological Unit.

Existing copyrights of external sources will be acknowledged where required.

Freedom of Information Act

As Cornwall Council is a public authority it is subject to the terms of the Freedom of Information Act 2000, which came into effect from 1st January 2005.

CAU will ensure that all information arising from the project shall be held in strict confidence to the extent permitted under the Act. However, the Act permits information to be released under a public right of access (a "Request"). If such a Request is received CAU may need to disclose any information it holds, unless it is excluded from disclosure under the Act.

Health and safety statement

CAU follows Cornwall Council's *Statement of Safety Policy*.

Prior to carrying out on-site work CAU will carry out a site-specific Risk Assessment.

Insurance

CAU is covered by Cornwall Council's Public and Employers Liability Insurance, with a policy value of £50m. The Council also has Professional Negligence insurance with a policy value of £10m.

Jo Sturgess

Senior Archaeologist

02/04/2019

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