

Caldwell House, East Renfrewshire

Conservation Plan

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1.0 EXECUTIVE SUMMARY

Caldwell House is an important 18th century mansion in a 19th century designed-landscape setting in Renfrewshire. This conservation plan provides an overview of its historical development, a summary of the condition of the buildings, and an assessment of its cultural-heritage significance. There follows a discussion of the issues that could influence this significance with policies to guide future use, alterations and management.

Caldwell House is listed by Historic Scotland at Category A and the Keeper's House at Category B. The study area is part of the overall designed landscape which is not a registered park and garden.

Based on this understanding of the heritage assets that make up Caldwell House and its landscape, an assessment of significance has been made using internationally-recognised methods. Caldwell House has been assessed to have elements of outstanding significance. This categorisation of significance is the highest level of a system of five levels of cultural significance.

Caldwell House is a late 18th century design in a 19th century estate. It has outstanding significance as a work by Robert and James Adam in the Castle Style. There are some records and remains from the previous occupation of the estate but the vast majority of what remains was initiated by William Mure with construction of the current Caldwell House in 1771. Mure fell into financial difficulties which affected his family after his death only 3 years after the completion of the design. This probably affected the completion of the interior of the house and means that there is a gap in the aesthetic style between the house and the landscape design. The landscape formed an attractive and interesting setting particularly in the approaches up to the house. However there is no name for a designer recorded and the designed landscape is not as significant as the house itself. There are other buildings within the study area such as the Keeper's House and remains of a steading. The significance of these buildings varies but is less significant than the house.

In 1927 the estate was sold to the Govan Health Board and the house and other buildings became a hospital for children with disabilities. In the years following this change of ownership, the buildings were changed more than the landscape. The interior of the house was changed to form large wards, it was extended to the west for support functions such as a boiler house and laundry. The Keeper's House was also changed internally and the steading building was substantially altered and extended for hospital use.

The current condition of the house is poor. There was a major fire in the house in 1995 when the entire interior and roof was lost. The Keeper's House has also lost its interior and roof.

The conclusion of this conservation plan is that the design of Caldwell House is of international significance because it marks a critical point in the development of the Castle Style of Robert Adam. Adam is one of the most significant designers in the history of world architecture. As a Scottish architect, his legacy deserves to be particularly respected in Scotland. Adam's design is embodied principally in the north, entrance front of Caldwell House. In terms of heritage conservation, the restoration of the design of the building and its setting should be the paramount aim of a project on the Caldwell Estate.



Figure 1 Caldwell House North side



Figure 2 Caldwell House, interior and south west corner



Figure 3 The Keeper's House, west side

2.0 INTRODUCTION

2.1 Objectives of the conservation plan

This conservation plan has been commissioned by ... to inform the conservation, repair, use, management and possible future changes and alterations of Caldwell House, the Keeper's House and associated land.

The conservation plan assesses and sets out what is important about the heritage assets in cultural-heritage terms, and makes an assessment of the cultural-heritage significance of the individual elements and the heritage asset as a whole.

Following the assessment of significance, conservation guidelines are laid out which will enable that significance to be retained, revealed, enhanced or at least impaired as little as possible in future decisions for the heritage assets. A clear understanding of the nature and degree of the significance of the site will not simply suggest constraints on future action. It will introduce flexibility by identifying the areas which can be adapted or developed with greater freedom.

2.2 Location and study area

Caldwell Estate, East Renfrewshire is located in the northern area of a plot of land bound to the north by the B776; to the east by Lochlibo Road, the A736; to the south by the B777; and to the west by Gleniffer Road, the B775.

The Site measures approximately 37.2 hectares and is centred at NGR: NS 41391 54399.

The site encompasses Caldwell Estate which originated in the early 18th century and was developed from 1770 with the construction of Caldwell House.

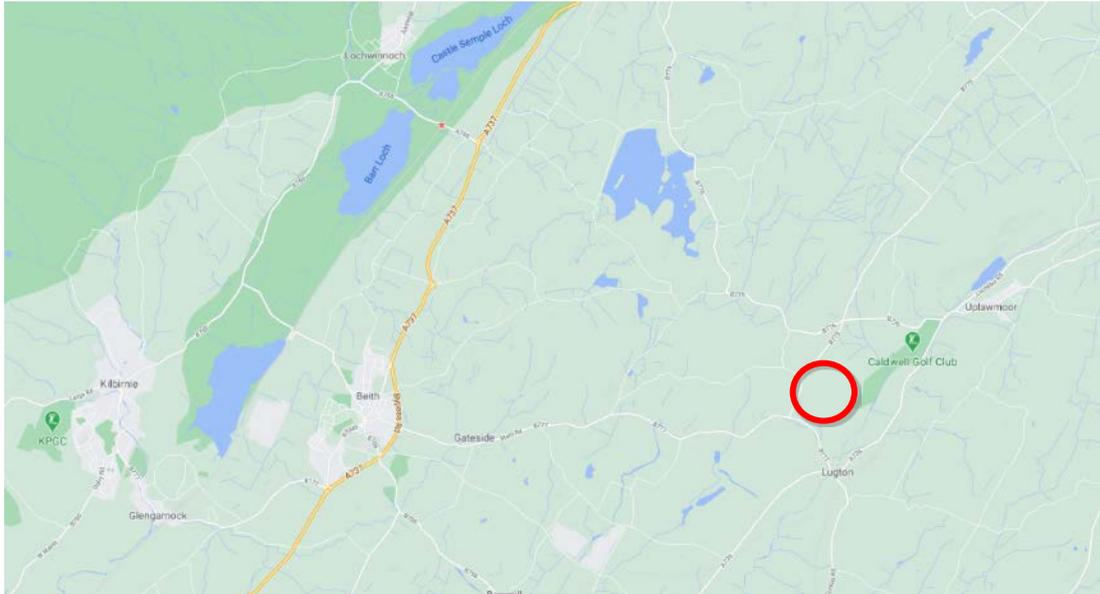


Figure 4 The study area, marked with a red circle *Google maps*

2.3 Heritage designations

2.3.1 Listed Buildings

The Site includes two Listed Buildings; the Category A Caldwell House registered as GLENIFFER ROAD, CALDWELL HOUSE, which was included on the Buildings at Risk Register (BARR) on the 23rd April 1992 and the Category B Listed Keeper's House, Caldwell House, registered as GLENIFFER ROAD, CALDWELL ESTATE, FORMER KEEPER'S HOUSE.

Historic Environment Scotland¹ explain that listing is not intended to prevent change to a building:

Listing is not a preservation order, preventing change. It does not freeze a building in time, it simply means that listed building consent must be applied for in order to make any changes to that building which might affect its special interest.

...Listed buildings are to be enjoyed and used, like any other building. Listed buildings can be altered, extended and sometimes even demolished within government planning guidance. The local authority uses listed building consent to make decisions that balance the site's historic significance against other issues, such as its function, condition or viability.

It is important to maintain open dialogue with Historic Scotland and the local planning authority (LPA), Renfrewshire Council, in all matters relating to the listed buildings, structures and the landscape.

2.3.2 Registered Historic Parks and Gardens

The designed landscape within the Caldwell Estate is a non-designated asset, which can be traced on historic cartography from at least the mid-18th century. The gardens

¹ <http://historicScotland.org.uk/listing/what-is-designation/listed-buildings/> (accessed April 2015)

and designed landscape of Caldwell House was surveyed between 2009 and 2012 by the East Renfrewshire Designed Landscape and Gardens Group & Garden History Society Scotland.

The site is still legible as part of estate lands, which used to extend further north and south. Historic drives, tree borders and trees survive within the estate. While the site is overgrown it is still understandable and appreciable in its 19th century form.

The estate is a heritage asset, they are also the setting of the listed, non-listed buildings and heritage assets within the site. Setting is important to the way in which structures and places are understood.

2.3.3 Conservation Area

The area within the site boundary is not designated as a conservation area.

2.3.4 Buildings and Structures on the Buildings at Risk Register

Caldwell House is on the Buildings at Risk Register for Scotland at time of writing (August 2020)

The Buildings at Risk Register (BARR, 2020) first records Caldwell House in 1985, as the building re-entered private ownership (The full BARR register for Caldwell House is available at: <https://www.buildingsatrisk.org.uk/details/899242>). Records indicate that any surviving interior fabric relating to the post-medieval occupation of the house, which survived to 1985 was largely lost between 1985 and 1992.

2.4 Guidance documents followed in the Conservation Plan

This conservation plan follows the guidelines set out in the following documents:

- *Guidance on the preparation of heritage statements* (May 2014)
- English Heritage's (now Historic England) *Conservation principles, policies and guidance...*(2020)
- English Heritage's (now Historic England) *The Setting of Heritage Assets* (2011)
- English Heritage's (now Historic England) *Seeing History in the View* (2011)
- *The Conservation management plan* 7th ed. (The National Trust of Australia, 2013) by James Semple Kerr
- *The Illustrated Burra Charter: good practice for heritage places* (Australia ICOMOS, 2004) by M Walker and P Marquis-Kyle
- Heritage Lottery Fund's *Conservation Management Planning* (April 2008)²
- Historic Scotland's (now Historic Environment Scotland) *Conservation management plans: A Guide to the Preparation of Conservation management plans* (2000)

² Supersedes the Heritage Lottery Fund *Conservation Management Plans Checklist, Conservation Management Plans Model Brief and Conservation Management Plans: Helping your application* (2004)

- Terms are used from the *British Standard BS7913: 1998 – Guide to the principles of the conservation of historic buildings* (1998) and *British Standard BS7913: 2013 – Guide to the conservation of historic buildings* (2013)

2.5 Sources

- Historic Environment Scotland (HES): For designated asset data.
- Canmore and Pastmap, hosted by HES:
- For National Record of the Historic Environment data (NRHE) and HER data provided by WoSAS at the end of 2019.
- National Map Library (National Library of Scotland, Causewayside, Edinburgh):
- For online old Ordnance Survey maps (1st & 2nd Edition, small- and large-scale) and pre-Ordnance Survey historical maps.
- National Collection of Aerial Photography (NCAP): For online accessible historic aerial photographs.
- East Renfrewshire Survey of Gardens and Designed Landscapes Recording Form: Caldwell House Estate:

A record of the Caldwell House Estate based on historic research and a survey undertaken from 2009 to 2012 by the East Renfrewshire Designed Landscape and Gardens Group & Garden History Society Scotland

Open access LiDAR coverage of Scotland (available at <https://remotesensingdata.gov.scot/data>) does not cover the Site.

Pre-20th century.

The NRHE and HER do not record any pre-medieval remains within 1km of the Site.

2.6 Adoption and review

This conservation plan is to be used by the owner of Caldwell House, stakeholders, consultants and by any future users of the site to support the sensitive and appropriate management and use of Caldwell House and its estate. It should be reviewed periodically as works on the estate are carried out and a full revision of the document should be considered in 2025.

2.7 Other studies

Reference was made to *Caldwell House The Design, Construction and Completion* by Anthony Shaw, published in 2017. The book was a non-profit venture associated with the research activities of the East Renfrewshire Designed Landscapes and Gardens Group.

The main source for information and opinion of Robert Adams Castle Style was taken from the introduction to *Designs for Castles and Country Villas by Robert and James Adam* and by *Alistair Rowan (Phaidon 1985)*. The Robert Adam Castle Style website was also consulted, including an essay by Ranald McInnes.

2.8 Limitations

Limited archival research was completed. Further research to understand the heritage assets, were not consulted.

The Castle Style of Robert Adam is the much researched and debated architectural style - as it deserves to be. This conservation plan touches on this debate as a way of demonstrating its high significance. The point is that the Castles Style is of the highest significance because it is a matter of continuing academic assessment. This conservation plan can only refer to the debate on this subject and cannot offer a conclusive response to the entire range of debate and opinion on this matter.

2.9 Project Team, Images and Acknowledgements

This report was researched and written by John Sanders, conservation partner at Simpson & Brown. Historical research and archaeological input from Lisa Bird at AOC. Significant parts of this document were originally written by AOC in their Heritage Impact Assessment.

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3.0 UNDERSTANDING - HISTORICAL DEVELOPMENT

3.1 Estate History before Caldwell House

An estate of Caldwell is recorded in 1294 as having boundaries with the Stewart's forest of Ferenze which indicates that an estate existed in the area from at least the 13th century. Caldwell was in the ownership from a family of the same name until it was obtained by marriage by the Mure family. The original Castle of Caldwell was first recorded in 1328 and the Mure family is mentioned in association with the castle in the same document, suggesting that Caldwell had passed into their ownership prior to 1328.

The Castle of Caldwell was documented in 1666 prior to its demolition, as being a fortified square enclosure, with four corner towers, and connecting curtain wall. The interior of the castle was composed of a large courtyard with several internal buildings. The castle was dismantled between 1666 and 1680 when it passed to General Thomas Dalziel, before returning to the Mure family. Excavations in 1999 and 2001 found evidence of the curtain wall, a cobbled surface, and 16th and 17th century domestic finds including pottery, roof tile, bone and glass as well as rubble and burnt remains associated with the demolition of the castle.

The site has been located near on the boundary of Renfrew and Ayrshire for a long period. The Site is often recorded or noted within records of both historic areas. The parish of Neilston, Renfrewshire which is centred to the north-east, has origins in the 12th century AD and the monks of the Abbey of Paisley are recorded as being given patronage over the area by Robert de Croc of Crocstoun in 1160AD. The Mure family are noted as being a "an ancient and respectable family", and one of the chief landholders within the parish for some time.

The parish of Beith, Ayrshire to the south of the site is thought to have Early Historic origins, and medieval references to land ownership within the parish also tend to the ecclesiastical, as Neilston, with the Monastery of Kilwinning noted as owning portions of the parish prior to individual ownership. Part of the lordship of Giffen, within the parish, was granted to the Mure family of Caldwell after 1452 and formed part of the estate. The Mures of Caldwell were noted as being the "most ancient family" in the parish of Beith and the earliest reference of a family member from Caldwell, suggesting that was the name of a place, is recorded as John of Caldwell in 1409 (Colville, 1845).

In c.1450, the Mure family obtained the lands of Ramshead, Biggart and Little Highgate which are all record in the vicinity of Caldwell by Pont, in the late 16th century and Blaeu in the mid-17th century.

Little Caldwell was separated from the main lands of the Mure family in the medieval period (sometime after 1409) and continued in the younger male line, however it was lost in the 17th century and bought by the main family branch of the Mures of Caldwell prior to 1655 (Colville, 1845).

Following the demolition of Caldwell Castle to the north-east of the site between 1666-80 and the return of the Caldwell land to the Mure family, the Mure family re-erected a tower house in the vicinity of the castle. Caldwell Tower is a Category B listed, three storey free standing structure located upon a mound. It is possibly a rebuild the of one of the castle's four towers. The tower was possibly not built for residential use. It is annotated as a Pigeon House on Ainslie's map of 1796.

Semple writes of William Mure, “In the year 1754 he built a large, four square court of office houses, viz coach houses, stables and others upon the foresaid eminence: the plan being superior, in my opinion, to any I have seen in Scotland. He also rebuilt the mansion house and removed its foundation a few yards east thereof since that period. He made great improvements upon his estate by encircling and planting, with other experiments in agriculture, he planted no less than 360 acres of ground upon his estate of Caldwell with different kinds of young trees, all of which appear to do well. The whole lands belonging to this estate are well inclosed and subdivided, the most part of which being with hedges and ditches”.

3.2 Map Evidence

3.2.1 Timothy Pont c.1583-96

Pont’s map dated c.1583-96, annotates Caldwell, although it is unclear whether the castle is recorded as a tower house, or a five storey castle with annex by the annotation for Ramsy, later noted as Ramshead. Since, Pont’s map dated prior to the demolition of Caldwell Castle, it is likely that the larger structure is a depiction of Caldwell Castle

The earthwork remains of medieval rig and furrow have been identified via aerial photography by WoSAS to the north of the Site in the vicinity of Caldwell Castle. It is probable that the land around the castle was in agricultural use in the medieval period.

3.2.2 Blaeu, 1654 and 1662

Blaeu’s maps of 1654 and 1662 are no more detailed than Pont’s map. Caldwell Castle is depicted as a large, dominant structure in the local landscape. Both of these maps pre-date the demolition of Caldwell Castle. The River Garrock is depicted to the east of the Site, as is Loch Libo to the north. Another stream, with confluences with the River Garrock is illustrated in the vicinity of the Site and the boundary of Renfrewshire, to the north and Ayrshire to the south is depicted to the south of the site.

3.2.3 Ross c.1754

A map by Ross (reproduced by ERDLGG & GHSS, 2012- not illustrated) shows a house at the Caldwell Estate in 1754. This house pre-dated the current Caldwell House. Ross’ map is not sufficiently detailed to show exactly where the house was located on the Estate. A garden is suggested associated with Caldwell House. The gardens are not illustrated, only suggested by a pictogram of a tree.

Castle Caldwell is annotated to the north on Ross’ map, although the pictogram is of a barn, which may be Caldwell Tower or the farm buildings in the vicinity.

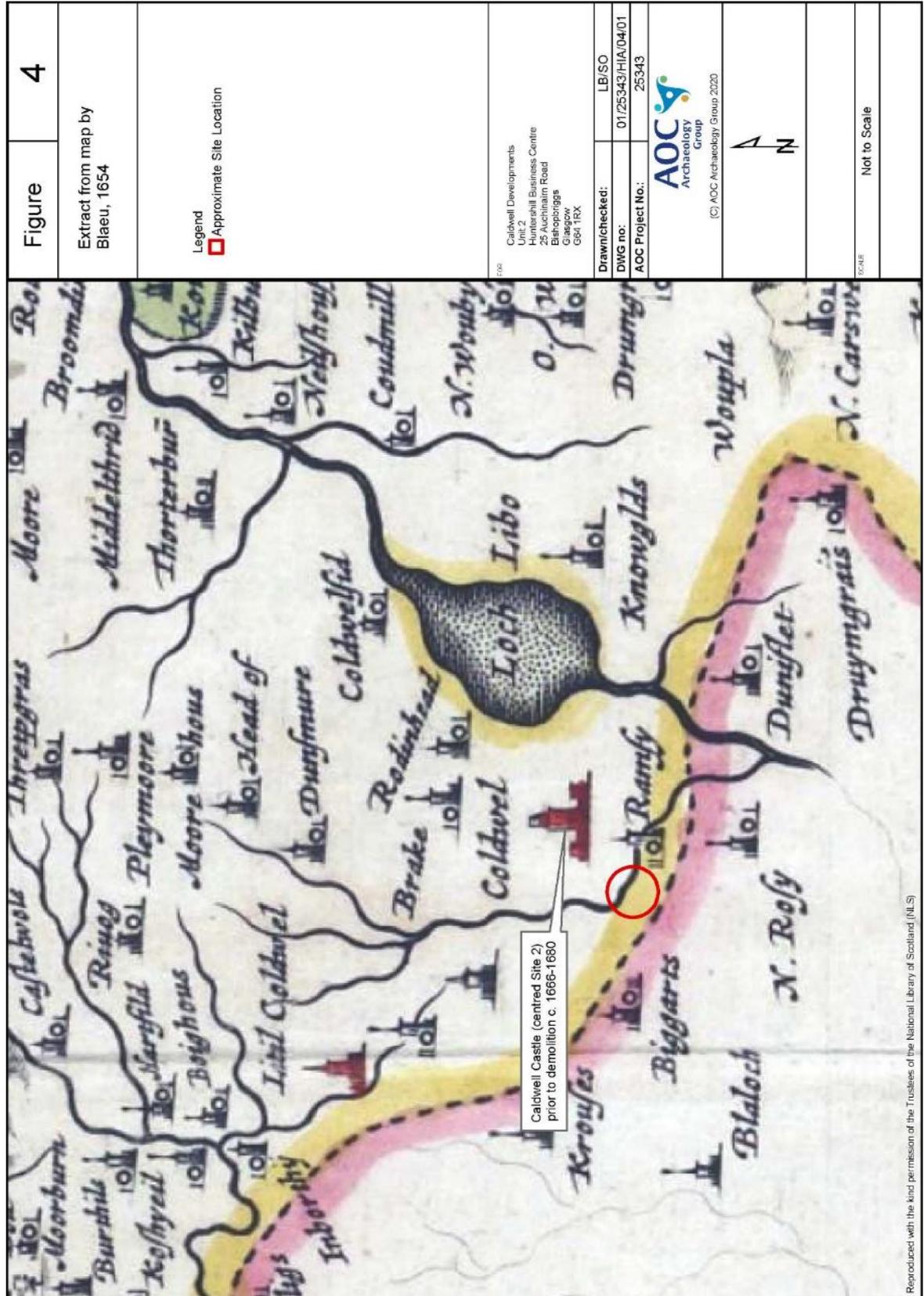


Figure 5 Extract from map by Blaeu, 1654

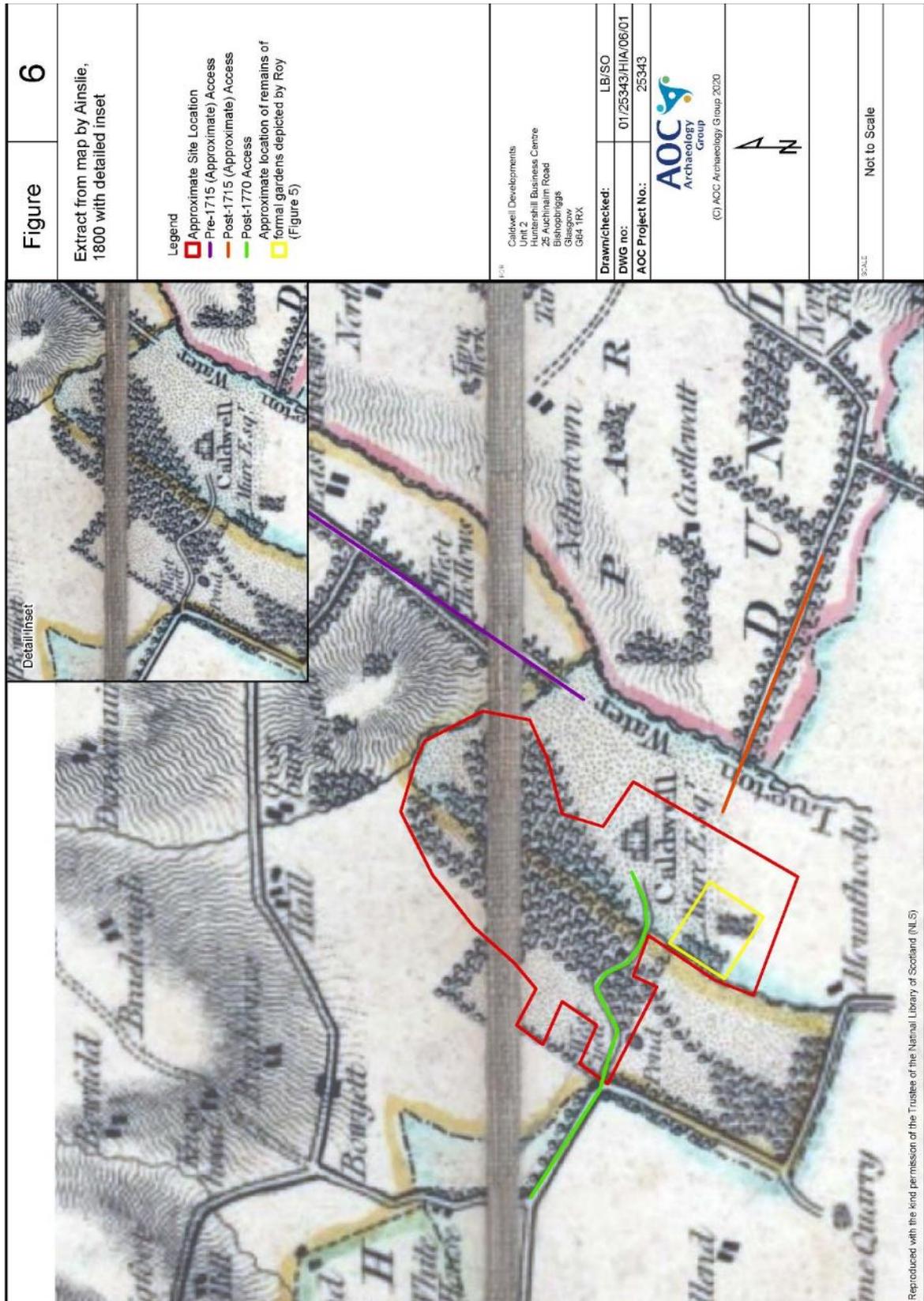


Figure 7 Extract from map by Ainslie 1800 with detailed inset



Figure 8 Extract from map by Knox, 1836

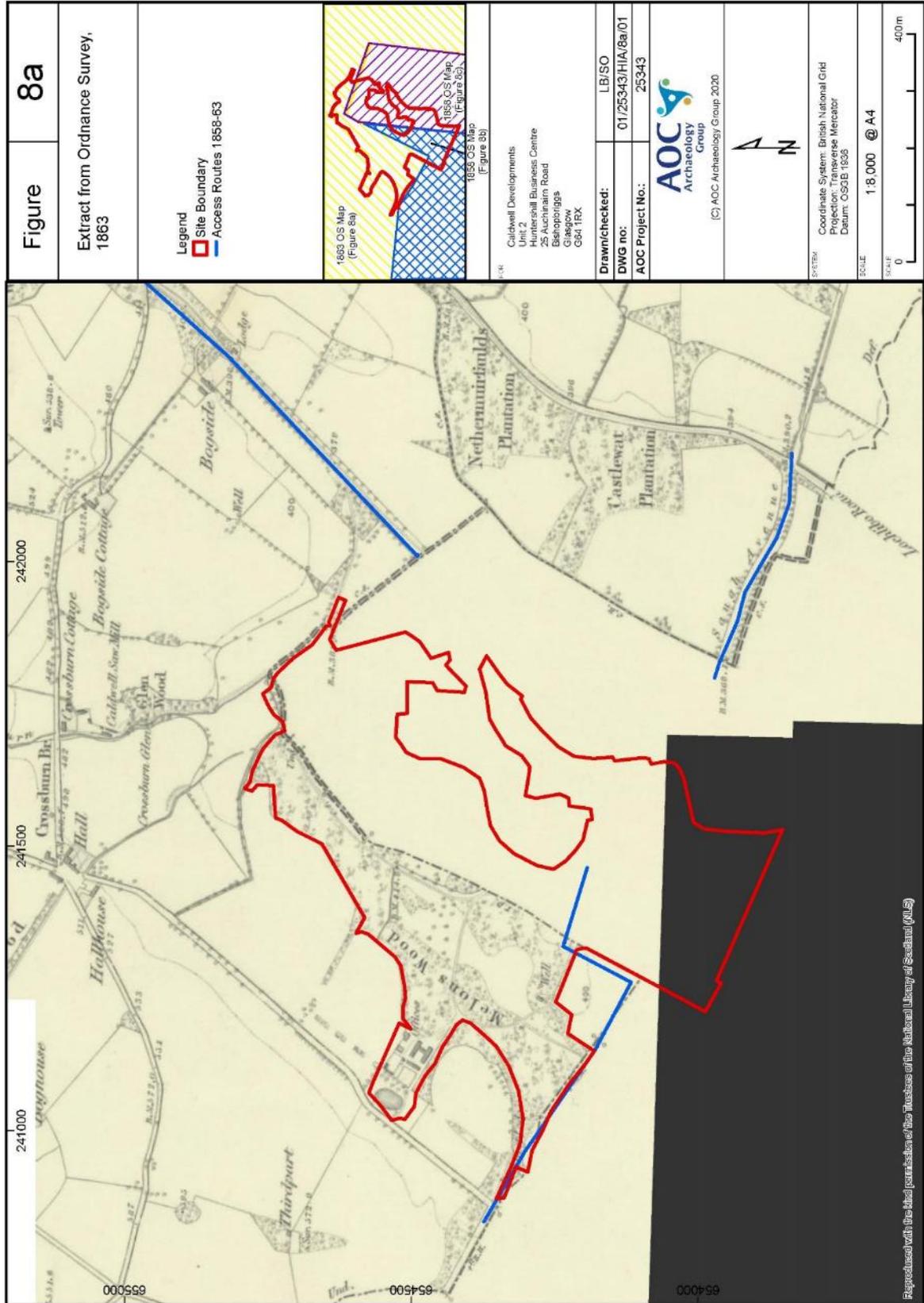


Figure 9 Extract from Ordnance Survey, 1863

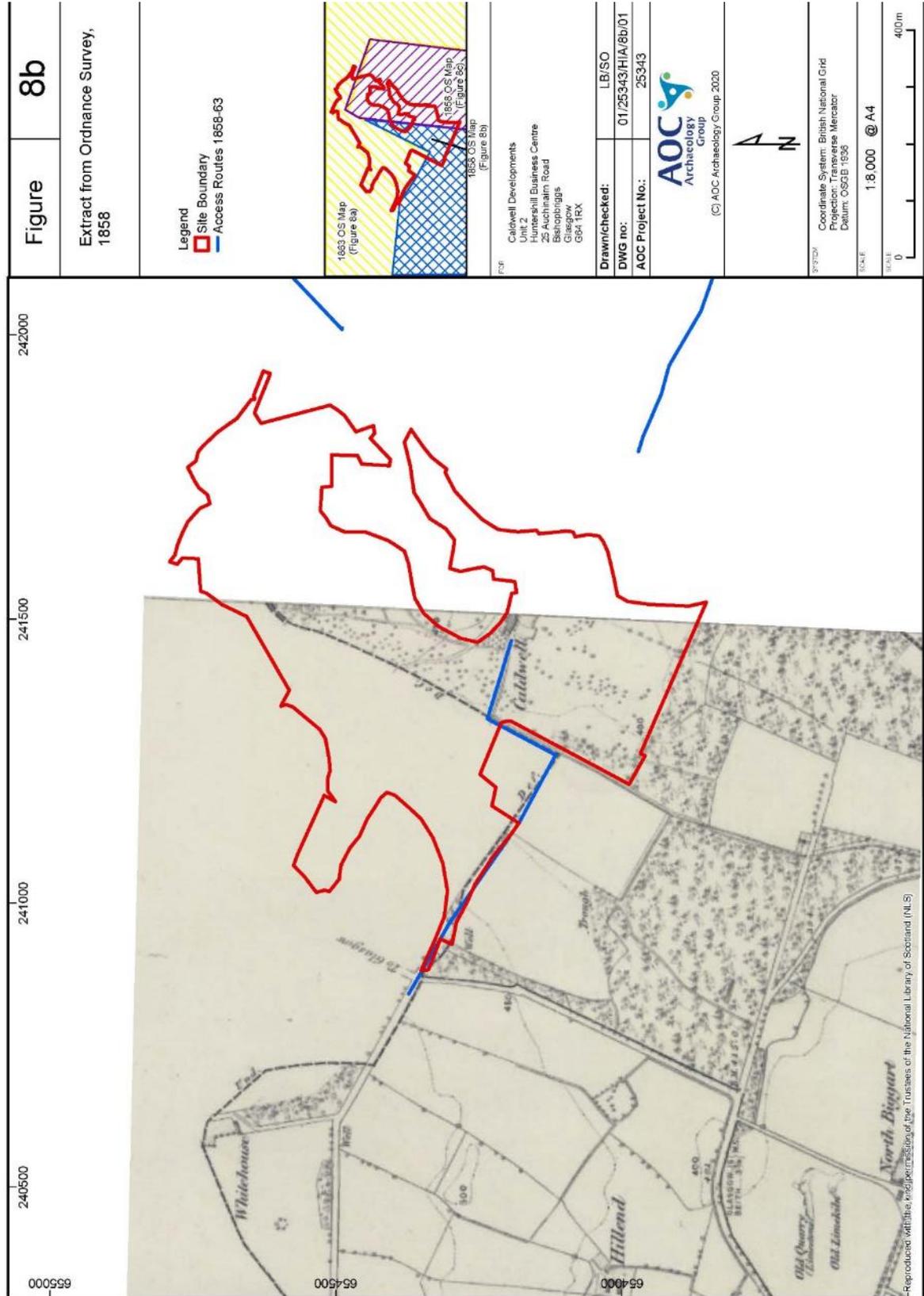


Figure 5 Extract from Ordnance Survey, 1858

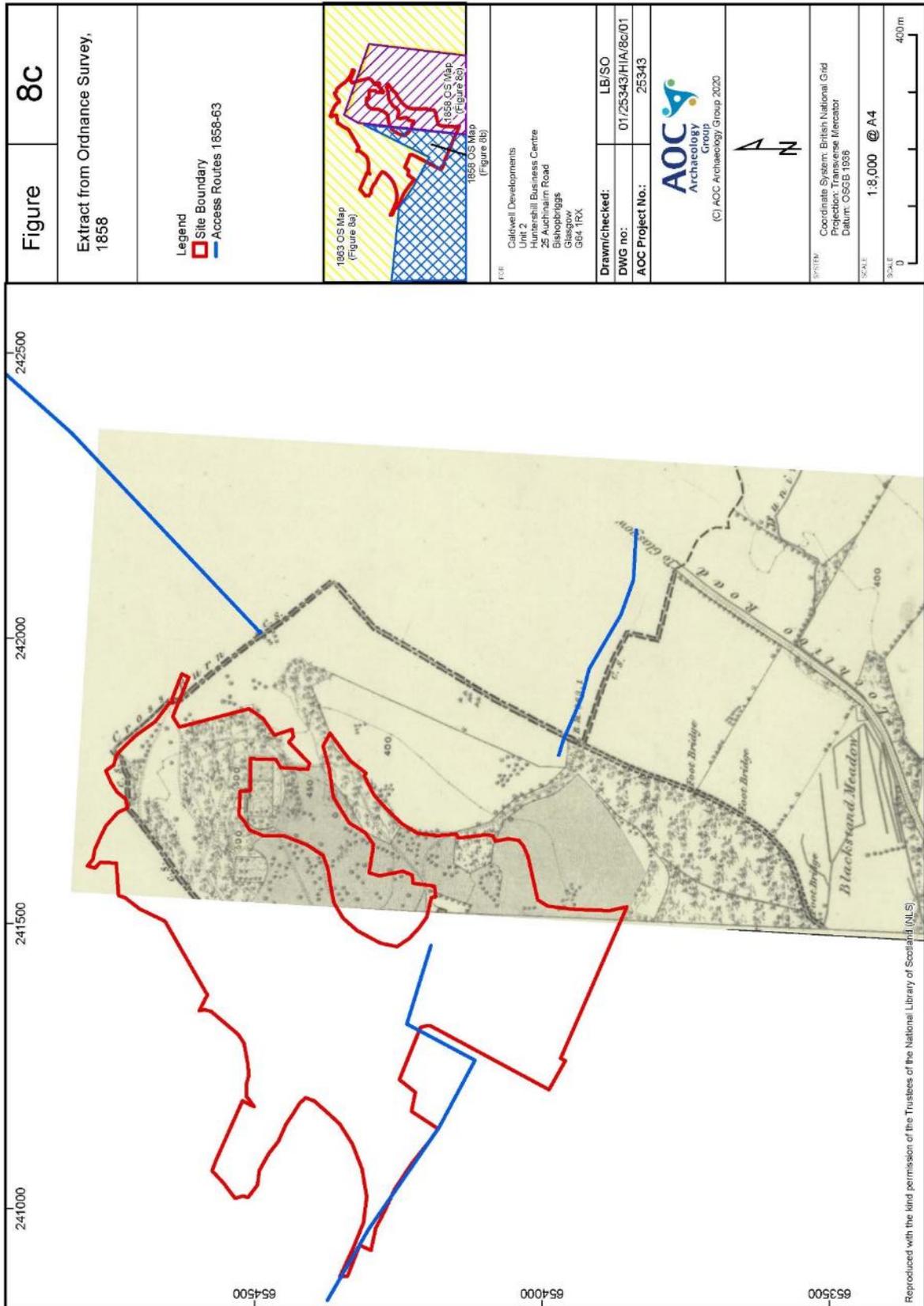


Figure 11 Extract from Ordnance Survey, 1858

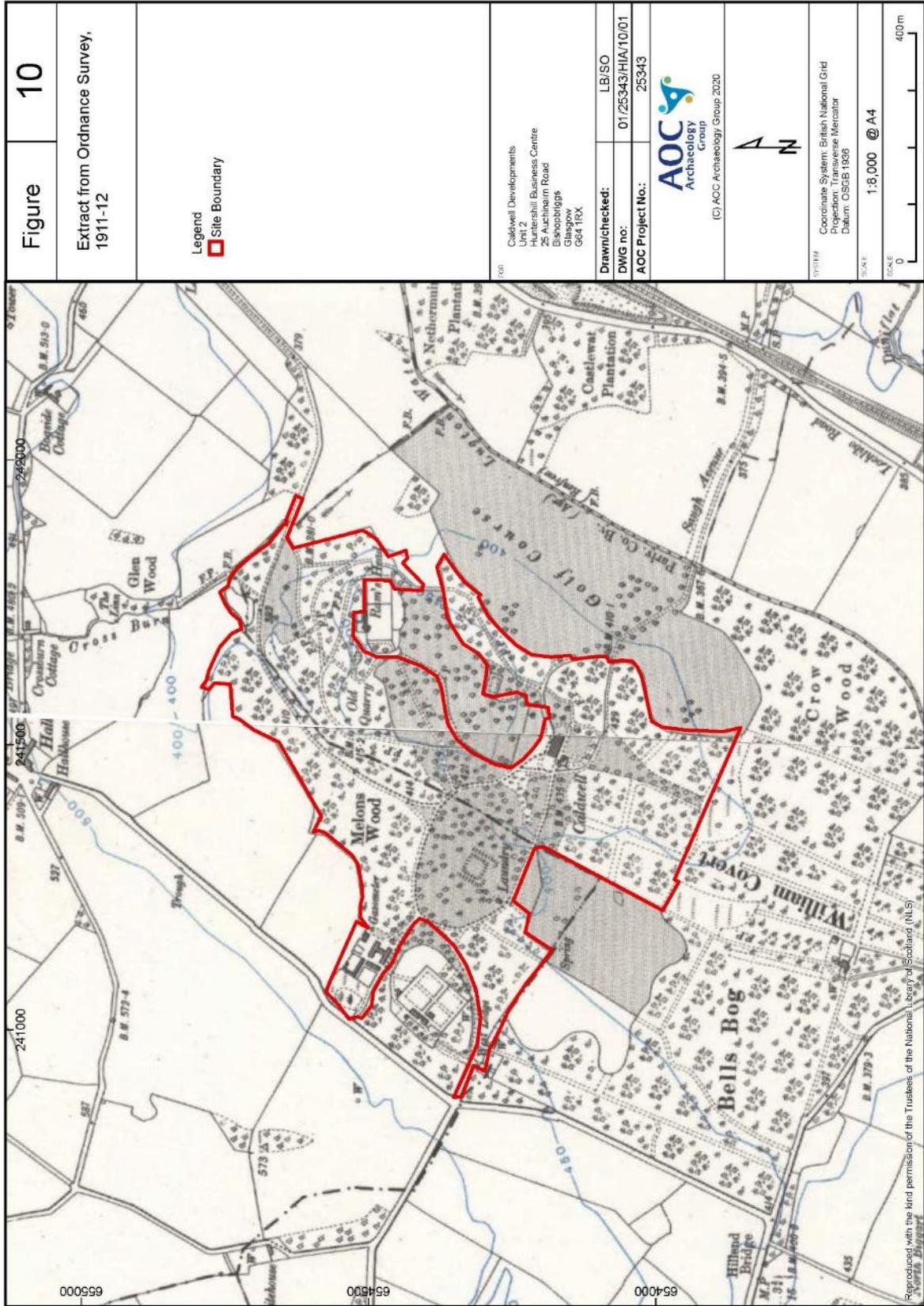


Figure 7 Extract from Ordnance Survey, 1911-12

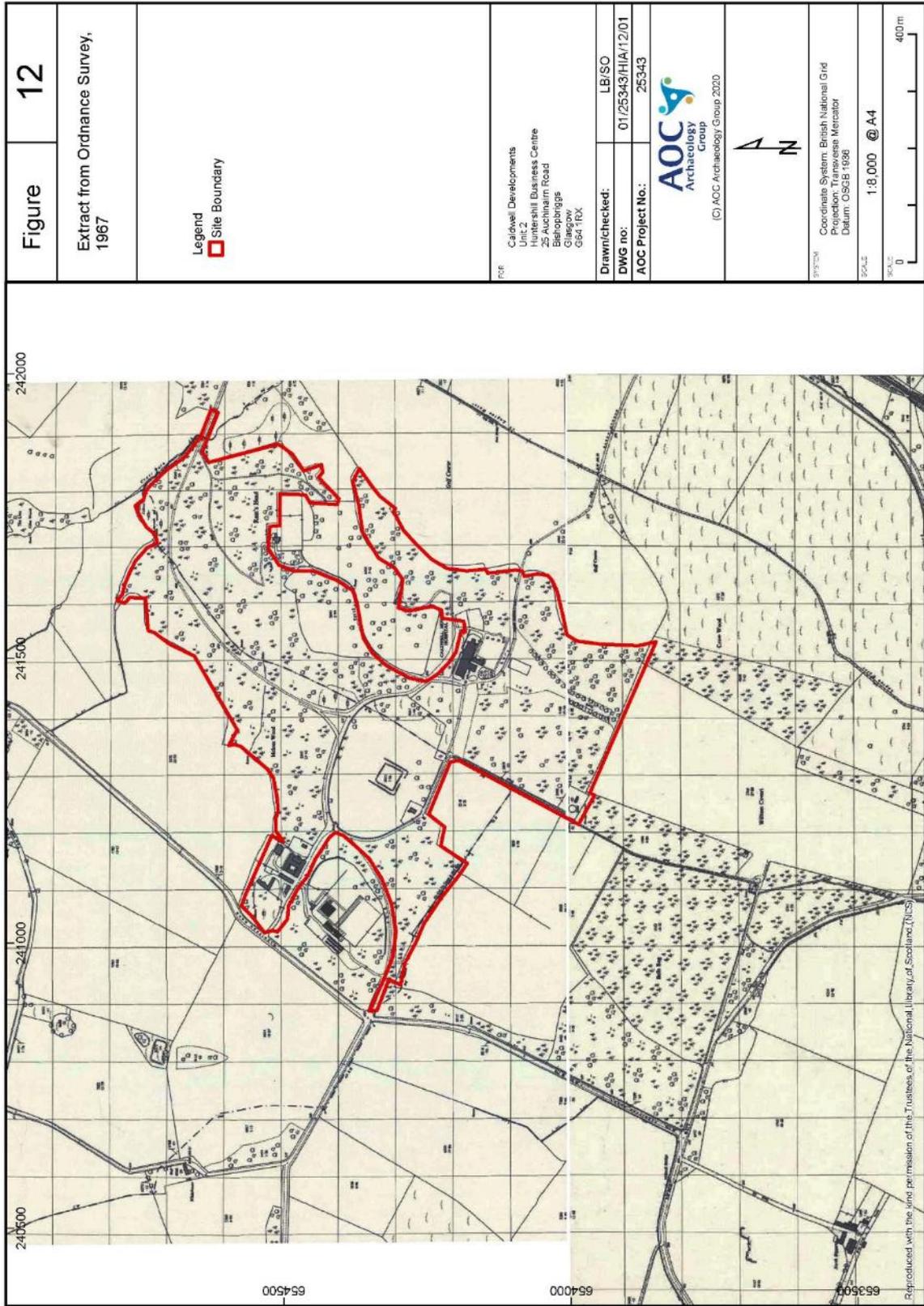


Figure 9 Extract from Ordnance Survey, 1967



Figure 16 General Roy c.1750. NLS

3.2.4 General Roy Military Survey c.1755

Roy's map dated 1752-55, illustrates the Caldwell Estate within the Site and should have recorded the relocation of the Mure family in 1715. Roy depicts a formal garden, on the eastern side of a stream, which conflues with the River Garrock. The gardens, which are bound to the east by a north-east, south-west tree lined avenue is shown to be located in the south-eastern portion of the site. To the north of the garden lies a square outlined feature, which roughly corresponds to the location of the walled garden which suggests that a walled or kitchen garden may have been located in the estate since at least the mid-18th century. However, a house is not depicted by Roy within the Caldwell Estate in 1752-55. This may be an oversight by the mapmakers who were more concerned with drawing roads and routeways for the army, for General Roy's military survey. It is possible that the access to the Caldwell Estate in the mid-18th century was from the east, due to the stream acting as a boundary to the formal gardens. Roy also depicts a singular structure to the north-east of the Site, which is likely to be Caldwell Tower.

The formal garden on the Roy map is shown as a group of *aleés* which are likely to have been aligned with features in the wider landscape. The garden is shown differently to other gardens around houses of status on the Roy map. There are fewer trees indicated. This might indicate that the garden had been freshly laid out at the time of the General Roy survey.

3.2.5 Ainslie 1800

Ainslie's map of 1800 records a large house at Caldwell, which appears to be accessed from the west by a serpentine road through woodland which crosses a north-east, south-west aligned stream. This indicates that the stream within the site, first depicted by Roy was not redirected until the 19th century. Woodland is depicted to the north and west of the house, and a small formal garden, bound to the west is illustrated to

the south of the house. This may be formal garden drawn by Roy in 1752-55. A tree avenue is also shown to the south of the house which is likely the lime avenue, also previously recorded. A pond is annotated within the western site boundary. The west lodge is also depicted within the south-western area of the site. Caldwell Estate is noted as belonging to Mure Esq, which would have been Colonel Mure, the son of the Baron Mure (Anderson, 1867). The absence of detailed imagery depicted by Ainslie to the south of the Site may reflect that this portion of the Estate was undeveloped in 1800, however it may also be due to the map edge following the parish boundary and therefore the southern part of the Estate has not been recorded.

To the north of the Site, Ainslie depicts a small rise, on the northern slope of which two small residential properties are annotated; Little Caldwell is annotated as Hall and Caldwell Tower is annotated as a Pigeon House. The wider landscape is depicted as being rural in nature, within tree lined roads and small residential buildings, most likely farmhouses and associated buildings. Ainslie's 1820 and 1821 maps record no further information about the Caldwell Estate.

Lochlibo Road (the A736) to the east of the Site was constructed sometime between 1790 and 1837 and replaced early routeways which were described as hilly, steep and in poor condition (Fleming, 1845). A culvert identified on Lochlibo Road, which may date from the late 18th century may have been constructed at the same time as the road. The road is depicted to the north of the Site by Thomson (1826), although this may be a cartographic choice, as Thomson's map is of Renfrewshire and cuts off at the old boundary of Renfrewshire and Ayrshire to the south of the Caldwell Estate. Caldwell is annotated and access to the house appears to be through a road from the west. A larger tree planted area is also depicted to the north of the house.

3.2.6 Thomson 1828

Thomson's 1828 map of Ayrshire records the Caldwell Estate and annotates Keeper's House to the south of the main house. Access into the site is depicted from the north, as well as from the east and west. Two buildings are drawn either side of a second western access road onto the estate. The function of these structures is unclear.

3.2.7 Knox 1836

Knox's 1836 map of Renfrewshire annotates the location of the Caldwell Estate. A large house is depicted in the centre of the estate, encircled by a routeway which suggests that access to the estate was available from the west (now Gleniffer Road, the B775) and from the east, Lochlibo Road (the A736). The house is depicted as being encircled by tree plantations which extend to the north, east, south and west, which largely corresponds to the roads which encircle the Site in the modern era (plot of land bound to the north by the B776; to the east by Lochlibo Road, the A736; to the south by the B777; and to the west by Gleniffer Road, the B775). The map is drawn at a scale where it is unlikely that a formal garden would have been recorded, although Knox does not depict the formal garden similarly to Roy (1752-55) or Ainslie (1800), which may reflect the change in design.



Figure 17 1857 6 inch OS. NLS

3.2.8 *First Edition Ordnance Survey 1858 and 1863*

The boundary of Renfrewshire and Ayrshire guided the extent of the first edition Ordnance Survey map. The early edition OS maps which cover the site were published between 1858 and 1863. The western end of the site was published in 1863 and annotates the West Lodge within the western boundary along one approach to the house. To the north, parallel to the West Lodge, an H-shaped office building is depicted surrounded by smaller ancillary structures one of which is annotated as a gasometer on the OS map of 1911-1912. To the west a large pond is illustrated. The pond may be a reservoir for the Caldwell Estate.

The woodland within the western portion of the site is annotated as Melons Wood and surrounds an irregular area of lawn. A well is recorded in this area. The central area of the site is depicted on an OS map published in 1858 Caldwell House is annotated and there were paths through sparsely planted parkland to the south and north of the house.

The eastern portion of the site is illustrated on an OS map published in 1858. The lawn gardens around the house are shown to extend north, east and south. Within the eastern boundary of the site, another formal garden area is depicted on the west parallel of the walled garden. Within the northern boundary the planting is depicted dissimilarly to the woodland to the west, being depicted as picturesque, managed woodland.

The formal garden may not be the location of the garden as it is annotated as an Old Quarry on the OS map of 1911-2. Documentary evidence suggests that Colonel Mure had a quarry on the Caldwell Estate (which produced “immense masses of very hard schistose sandstone” (Duncan, 1823) and it may be that this location marks the area of stone extraction.

Outwith the Site, but within the extent of the 19th century Caldwell Estate the Walled Garden and Rams Head Cottage are depicted on the OS map published in 1858. The

internal area of the walled garden was divided into three distinct areas. The slopes to the east of the site are shown without planting. The OS map published in 1863 records an entrance to the Caldwell Estate from the north-east, past a mid-19th century East Lodge. This approach would have provided glimpses of the principal elevation of the house for visitors through the woodland and was most likely the principal entrance into the Estate. Another access route is annotated Saugh Avenue, or willow avenue and would have provided access from the east from Lochlibo Road.

3.2.9 *Second Edition Ordnance Survey 1897*

The OS map published between 1897-8 records the site and surroundings similarly to the OS maps published between 1858-63. A laundry is annotated along the southern boundary, and a sub-rectangular earthwork is depicted within the western lawn area which appears to have been altered since the First Edition maps. The sub-rectangular feature is thought to be a drying green and is depicted as being raised as the land to the north of Keepers Cottage is wet and boggy. The pond or reservoir within the western boundary appears to have been infilled since the mid-19th century, although the area is drawn as being occupied by boggy and wet land. Beyond the western boundary, a glasshouse and yew tree avenue are drawn on the OS map of 1897-8. The location of a former formal garden is not depicted or annotated on the OS map of 1897-8.

On the eastern Site boundary is a water pump which is also dated to the early 19th century and labelled as a P on the OS map of 1897-8

3.2.10 *Later Ordnance Survey maps 1911, 1958, 1967*

There are no major changes recorded on the Site on the OS map published in 1911-12. An old quarry is annotated in the north of the Site and an east-west avenue was added to the gardens to the south-east of the House. The land, on east facing slopes, bound to the east by Lochlibo Road is annotated as a Golf Course which suggests that area of the Caldwell Estate was leased in the early 20th century. The yew avenue to the west of the site is depicted as being crossed by an east-west avenue on the OS map of 1911-12 and a new path connecting the avenue and the glasshouse is depicted connecting these areas to the office (Site 35).

The OS map published in 1958, suggests that the Caldwell Estate had shrunk in the 20th century, probably as agricultural land was sold. The Golf Course had expanded northwards into land also formerly associated with the Caldwell Estate prior to 1958. A clubhouse was added to the course in the 20th century and is located at the juncture of Lochlibo Road and the B667. Nethermuirfaulds Plantation, to the reduced in area between 1911-12 and 1958 and a small structure is depicted which may be a precursor to the nursery which is now located in that area. To the south the plantations of Bells Bog and William Cove are also depicted as being reduced in size in the 20th century. This suggests that these plots were also sold from the post-medieval Caldwell Estate during the 20th century

The estate was relatively unchanged between the maps of 1911-12 and 1956. Caldwell House is annotated as Caldwell House Institute and the hospital additions are shown. The three access routes into the estate are depicted similarly to 1858-63 one from the north, one from the west, and from the east Saugh Avenue, although the avenue appears to have fewer trees than shown on previous maps. This is likely a reflection of the fact that this route was not being maintained for a country mansion, but a hospital. Sometime between 1915 and 1958 the West Lodge within the site and the East Lodge,

on the northern approach were demolished. Neither lodge is shown on the OS map of 1958, and a new structure is depicted to the north of the former East Lodge, on the western side of the northern access route. The office building within the western site boundary appears to have been altered by 1958 as it is depicted as a square, courtyard structure, rather than a H-plan building. It is also annotated Caldwell House Institution which indicates that it was being used by the hospital at that date. There appears to be no change to the planted areas within the Site between 1911-12 and 1958.

The planted areas within the site are recorded as being altered between the OS maps published in 1958 and 1967. Keepers House is depicted as being open land, with limited planting along its north and north-east boundary in 1967. This contrasts with the depiction in 1958 which shows the area more densely planted. The cross garden design to the south of the House is not depicted in 1967 which suggests that the layout was no longer maintained by this date.

3.2.11 Aerial photography

Aerial photography dated 1971 (MER/111/71) suggests that there were some works to the garden to the south of the house at that time, as the westernmost area appears to have been cleared. There is no evidence of the cross design which is recorded on historic maps between 1911-12 and 1958 and first depicted in 1897-8. The northern access route on the Caldwell Estate is visible on the photography from 1971 as a tree lined avenue, however it appears to no longer extend onto the site. It seems likely that this northern area of the post-medieval estate had been sold off by 1971. The sub-rectangular feature, previously depicted on historic maps is visible on the aerial imagery as a cropmark. The glasshouse and yew avenue are visible to the west of the site. All buildings within the site were roofed in 1971.

3.3 The 1715 Caldwell House

A new mansion house is documented within the Caldwell Estate by 1715. The house is recorded as being built around 1715, upon an “eminence” or area of high ground “about a mile south-west of” Caldwell Castle (Semple, 1782 reproduced by ERDLGG & GHSS, 2012). The ERDLGG & GHSS (2012) have suggested that this house may have been accessed from the north, from the roadway to the west, now B776.

The mansion constructed around 1715 is shown on the map of the country of Renfrew by Charles Ross, drawn in 1754. It is also shown in a map by Armstrong called, *A New Map of Ayrshire*. This is in the National Library of Scotland (<http://maps.NLS.uk/joins/797.html>). William Semple in his 1782 updated version of the *Shire of Renfrew*, noted that William Mure: “in the year 1715, he built a house in the estate of Caldwell, upon an eminence, about a mile south-west of the old castle of Caldwell... Upon the foresaid eminence he planted a number of different kind of trees... Pleasantly interspersed around the said house”.

The site of the mansion is near a later pump. To the north of the pump is the site of an earlier settlement including a line of yew trees. Evidence of the garden shown on the Roy map still survives including ancient pollarded beech, sycamore and chestnut. The walled area shown on the Roy map appears to be the same as the walled garden shown in the first edition Ordnance Survey.

By 1770 this 65 year old house was considered to be, “intolerable” by William Mure.

A letter from Clementina Hunter Blair (wife of William Mure of Caldwell- reproduced by ERDLGG & GHSS, 2012) dated 1799 notes that the “old house”, was converted to

stables and that “offices” were to be demolished in 1799. This reference suggests that a house, and associated offices were located on the site prior to the construction of the current Caldwell House.

3.4 Caldwell House



Figure 10 Caldwell House south side

Caldwell House was constructed between 1771 and 1773 for William Mure of Caldwell, also known as Baron Mure, for his role as of Baron of the Scottish Exchequer. The new house is documented as being located c. “200 yards lower down” from the earlier house (reproduced by ERDLGG & GHSS, 2012). Robert and James Adam were the architects. The house was one of their Castle Style designs.

Semple recording Caldwell House in 1782 (reproduced by ERDLGG & GHSS, 2012) states that the attic contained two cisterns for conveying water through the house, and that the building was constructed of beautiful fabric. Overall, Semple notes the house as being an “elegant large modern house”.



Figure 11 Caldwell House, west wall of original building and detail of south side



Figure 12 Caldwell House, interior of western additions and view from west

Thomas Bonnar is credited with adding the Pompeiian interior decoration to the inside of Caldwell House in c. 1840. He was a well-established Edinburgh decorator. He was born around 1810. By 1851 he was well-established as a decorating firm employing 16 men and 3 boys.³ The family firm, Thomas Bonnar & Son did a lot to raise the reputation of decorative painting in Edinburgh. He is best known for the decoration of parliament hall and St Bernard's Well in Stockbridge.⁴ Bonnar died in 1873.

The house was sold by Colonel William Mure after his father's death in 1776 and this would have cut any personal connection between Caldwell House and Robert Adam. It is possible that the house was not finished in 1776 (information from Frances Sands 2013 as published on the John Soane collection website).

³ Dictionary of Scottish Architects.

⁴ Canmore ED14833

The house was extended asymmetrically during the 19th century. A date of 1840 has been attributed to the addition of the porch. The porch is nominally a reaction to the architecture of Adam's elevation. It has three arches which respond to the arches of Robert Adam's original doorcase behind it. The extensions to the north-west and south-west are later in character than 1840. They seem to have been intended to increase the service provision of the house. The north-west extension appears to have extended the main apartments of the house and is fitted with a food lift from the kitchens below. Part of the motivation for this extension might have been to shift the kitchens from the north-east corner of the house to the north-west.

Adam's design for the windows had timber mullions and transoms forming a cross shape and the 19th century photographs show two over two sash windows.

A mid-19th century photograph shows that the windows were constructed roughly as Adam designed. The tripartite windows at the east and west ends of the main floor, and the extension to the west are in place by this photograph. The porch had a different type of window with multiple panes.



Figure 13 Caldwell House, photo post 1840 – © Canmore



Figure 14 Caldwell House, photo early C20th – © Canmore



Figure 15 Aerial view of Caldwell House – © Canmore

Caldwell House was a country house until 1909, after which it was rented out until 1927. In the early 20th century records indicate that there were improvements to drainage and other estate improvements, one of which may be the conversion of a small building to a gasometer for the provision of gas (ERDLGG & GHSS, 2012).

Govan District Health Board bought Caldwell House in 1927 and converted the structure into a hospital for the mentally handicapped, which opened in 1929 (Historic Hospitals, N.d.). Caldwell House was initially meant to house adult patients, although later the facility was used solely for children (NCF, 2014:19).

Alterations to Caldwell House included the removal of the main stair and the insertion of a lift in the service stair. A photograph from the 1960s or 70s (going by the style of

cars) shows that all of the windows had been replaced by multi-pane sashes during the hospital period. This included a change of window style in the porch.

Several additions were also constructed after 1927; a large laundry building and a boiler room was added to the western elevation. An external, metal fire escape was added to the house. The Board of Management for Lennox Castle and Associated Hospitals took over the management of the Site from 1948 and in that year the eastern part of the office court was converted to provide classroom and dining accommodation to facilitate occupational training (GB 812 ACI9). In 1971, there were 131 beds at the Caldwell Institute and in 1976 there were 111 beds (NCF, 2014: 27 & 34). The hospital was transferred into the control of the Renfrew District of Argyll and Clyde Health Board in 1974 (GB 812 ACI9) and was in operation until 1985 (ERDLGG & GHSS, 2012).

The architectural firm responsible for the changes to the buildings for Govan Health Board were Allan Stevenson, Mair & Cassells. Their work is recorded as 'conversion to psychiatric hospital, alterations, additions and new garden wall'. The partnership was new when the Caldwell House commission was received. It was formed in April 1927. The partnership was dissolved around about the end of the Caldwell House work in 1929 probably because Alexander Mare (1883-1943) was attracting more business himself including Ayr county buildings. During the 2 years of the practice it concentrated on another hospital and Kingsbridge and Salcombe in Devon and relatively small scale domestic work in and around Ayr. The practice was run by Mair & Cassells together after the retirement of Allan Stevenson, Mair & Cassells is named Thomas McGill Cassells (1869-1945).

There were substantial alterations to the interior of the house. Steelwork has been introduced and a concrete floor into the eastern projection. Neither of these could have been part of a house built in the 1770s. This might suggest that the end room was opened up in 1927 to form a hospital ward. The structural strength needed for this larger space would have required steelwork and some concrete flooring. The increased loading necessitated a change in span direction of the floors in the south and east main rooms, and there is evidence at ground floor that) concrete flooring may have been added. It is therefore likely that the 1770s construction for bedrooms at this level would have been completely removed at the same time and it is also possible that wards were formed at both ground and first floor levels.



Figure 16 Caldwell House, interior

Caldwell House was occupied to some degree in the 1990s and plans were to renovate the house for use as a Nursing Home. The BARR noted in 1992 and 1993 that the building was in disrepair and had been subject to vandalism and graffiti.

In 1995 there was an extensive fire in the house. The roof, windows, doors and interior structure were destroyed in this fire leaving the walls standing as ruined masonry.

East Renfrewshire Council debated the state of Caldwell House in the early 2000s, as reports suggest continual decay. JOK Developments Ltd acquired the site in July 2010. Glasgow Explorers obtained access to Caldwell House in 2017 for a YouTube video.

3.5 The Keeper's House

The Category B Keeper's House was altered at sometime early in the 20th century. The building was still roofed in 1997 but has been extensively damaged by fire since.



Figure 17 Keeper's House interior

3.6 Offices and Stables

The new offices and stables group is dated around 1800.

Documentary records state that in 1754, a four-square court office house, coach house, stables and other buildings were constructed (Semple, 1782 reproduced by ERDLGG & GHSS, 2012).



Figure 18 Gasometer building and stables



Figure 19 Stables



Figure 20 building to north west of stables

3.7 Landscape

The East Renfrewshire Designed Landscape and Gardens Group & Garden History Society Scotland (ERDLGG & GHSS) surveyed the landscape around Caldwell House, within and outwith the site between 2009 and 2012.

The gardens of the Caldwell Estate, initially recorded by Roy, were developed in the late 18th century. Records indicate that trees and plants from the nursery Archibald Dickson of Hassendeanburn were planted and that five hundred spruce firs were also planted (Semple, 1782 reproduced by ERDLGG & GHSS, 2012).

A letter from Clementina Hunter Blair reproduced by ERDLGG & GHSS, 2012) dated 1799, notes that William Mure was creating a new ornamental garden around Caldwell House. Mr Mure is also described by Clementina Hunter Blair as being a “farmer” which suggests that part of the Caldwell Estate at the end of the 18th century was agricultural land.

The difference between the Roy map of the mid-18th century and the first OS survey of the mid-19th century is the vastly increased amount of woodland. This is partly associated with the strong push by Scottish landowners towards planting trees which was supported by laws. Between 1750 and 1850 some 200,000 hectares were planted in Scotland.

Caldwell House is documented as being located within a large wooded park in 1845, which contained “many trees of great size and beauty” (Colville, 1845). In 1845 Colonel Mure of Caldwell is documented in addition to the Caldwell Estate as owning Easter Caldwell, Wester Caldwell, and Cowdon Common (Fleming, 1845).

The NRHE records an icehouse, set into woodland to the north of Caldwell House and a garden feature within the Site boundary. The stream, recorded crossing into the Site by Roy (1752 -55) seems to have been redirected in the 19th century and a bridge was built to form a picturesque cascade on one of the footpaths within the northern site boundary. A curling pond is documented within the Caldwell Estate in 1868 (Glasgow Herald, 1868, reproduced from ERDLGG & GHSS, 2012). Further between 1850 and 1890 a tennis court and bowling green (ERDLGG & GHSS, 2012) were added to the Estate. The woodland to the south-west of the house was also used for pheasant shooting in the period (ERDLGG & GHSS, 2012).

The Mure family continued to develop and plant trees to create a parkland and woodland around the house. The OS maps from the mid-19th century indicate that the Caldwell Estate continued to be landscaped and maintained throughout the 19th century.

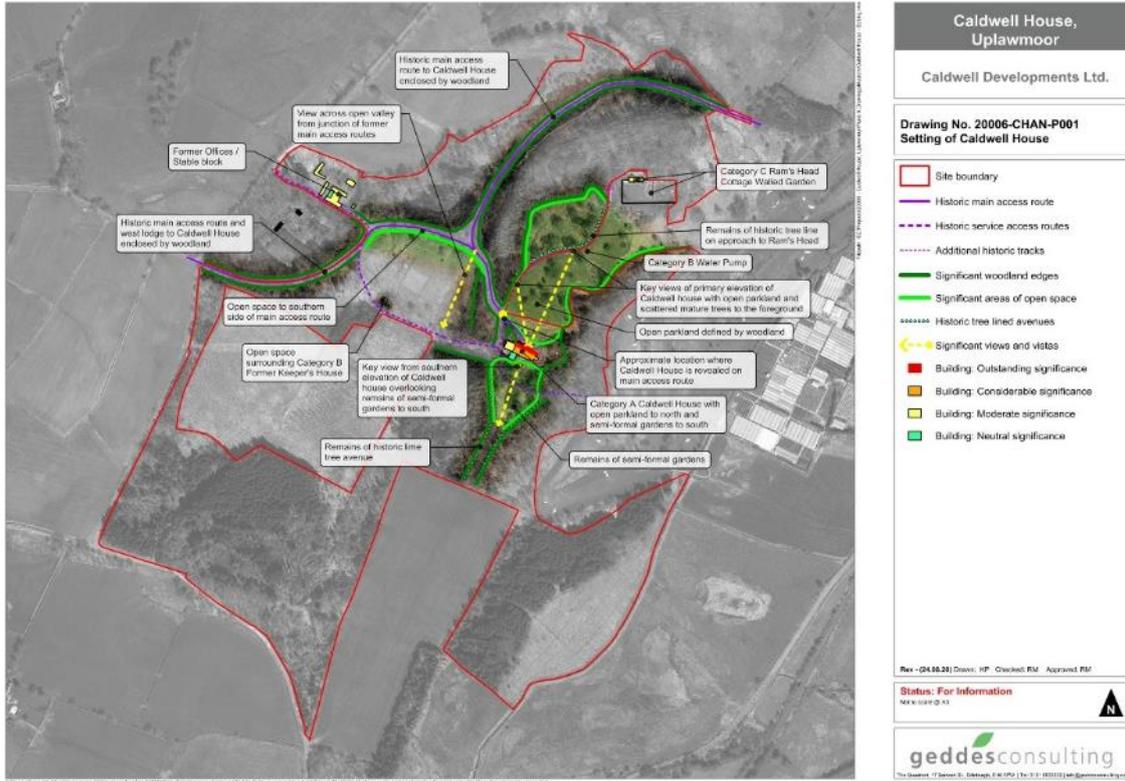
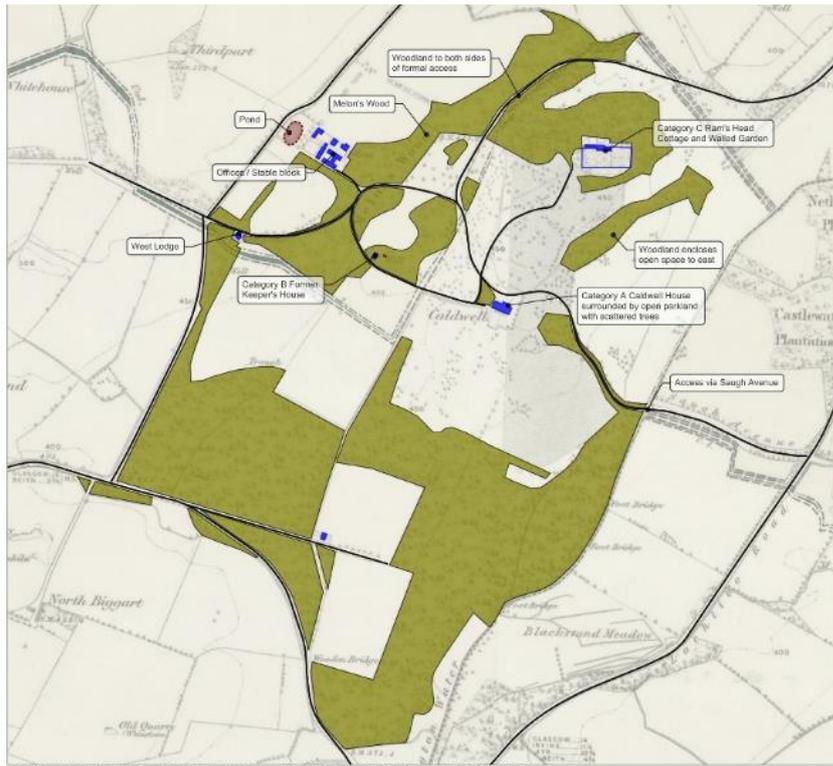


Figure 21 Setting of Caldwell Estate



Figure 22 Historic Evolution of Caldwell Estate - Roy 1752-55



Caldwell House, Uplawmoor
Caldwell Developments Ltd.

Drawing No. 20006-CHAN-P003
Historic Evolution of Caldwell Estate - OS 1858

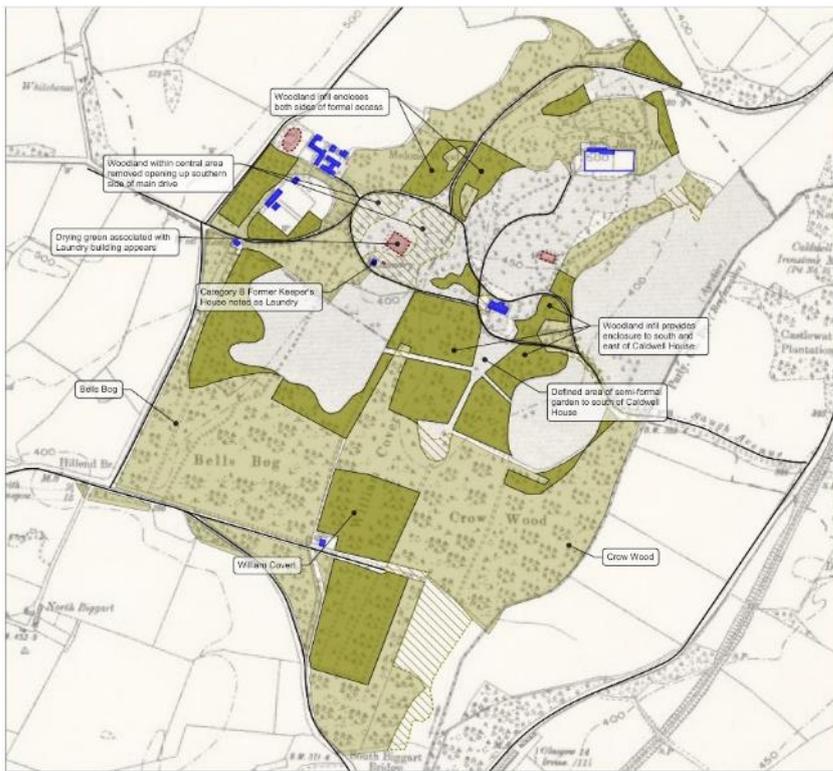
- Buildings
- Woodland
- Roads/Access Tracks
- Other landscape features

Rev: (24.08.20) Drawn: KP Checked: RM Approved: RW

Status: For Information
M:\20006\p003

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Figure 23 Historic Evolution of Caldwell Estate - OS 1858



Caldwell House, Uplawmoor
Caldwell Developments Ltd.

Drawing No. 20006-CHAN-P004
Historic Evolution of Caldwell Estate - OS 1898

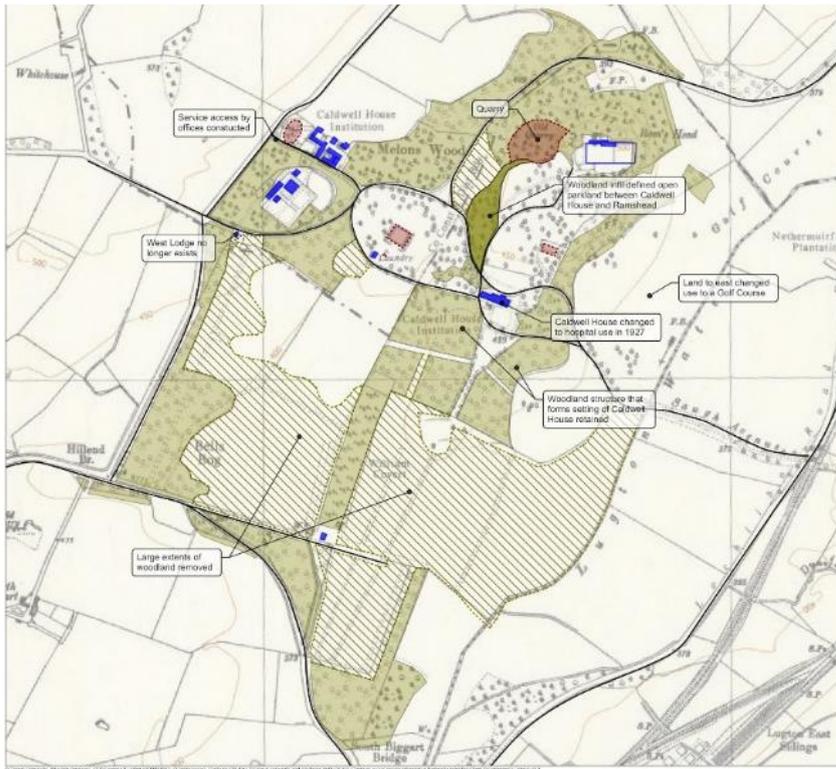
- Buildings
- New woodland
- Existing woodland
- Removed woodland
- Roads/Access Tracks
- Other landscape features

Rev: (24.08.20) Drawn: KP Checked: RM Approved: RW

Status: For Information
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Figure 24 Historic Evolution of Caldwell Estate - OS 1898



Caldwell House, Uplawmoor
Caldwell Developments Ltd.

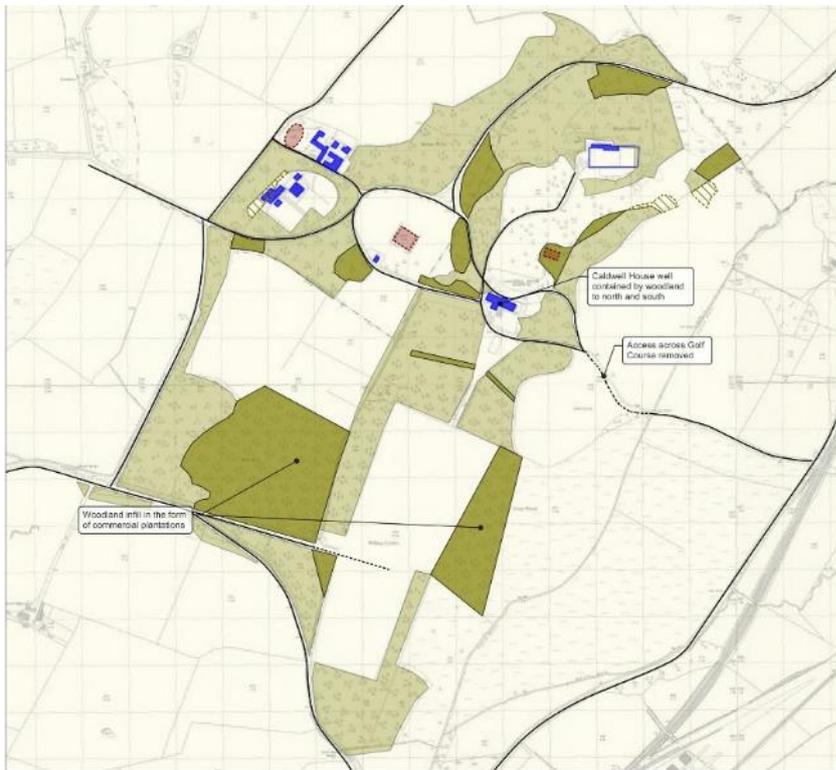
Drawing No. 20006-CHAN-P005
Historic Evolution of Caldwell Estate - OS 1958

- Buildings
- New woodland
- Existing woodland
- Removed woodland
- Roads/Access Tracks
- Other landscape features

Rev - (24.06.20) Drawn: KP, Checked: PM, Approved: RM
 Status: For Information
 Mxd: 2006-04-13

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Figure 25 Historic Evolution of Caldwell Estate - OS 1958



Caldwell House, Uplawmoor
Caldwell Developments Ltd.

Drawing No. 20006-CHAN-P006
Historic Evolution of Caldwell Estate - OS 1970

- Buildings
- New woodland
- Existing woodland
- Removed woodland
- Roads/Access Tracks
- Other landscape features

Rev - (24.06.20) Drawn: KP, Checked: PM, Approved: RM
 Status: For Information
 Mxd: 2006-04-13

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Figure 26 Historic Evolution of Caldwell Estate - OS 1970

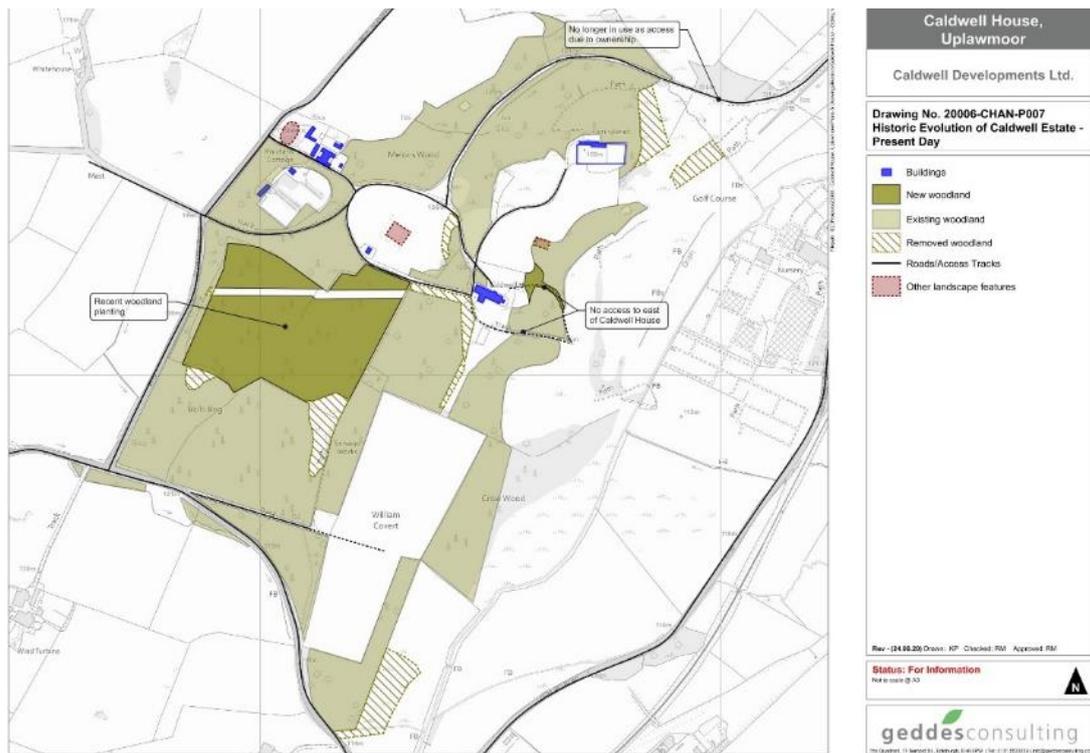


Figure 27 Historic Evolution of Caldwell Estate – present day

3.8 William Mure and Robert Adam

Robert Adam’s involvement continued from around 1771 to 1773. His client was William Mure (1718-76) who was the eldest son of William Mure of Caldwell. Robert Adam’s client inherited the estate in 1722 at the age of 4. He was a lawyer and was MP for Renfrewshire in 1742 when he retired from Parliament to become Baron at the Court of the Exchequer in Scotland. Lord Bute helped him get this position. He held this post until his death in 1776. William Mure lived for most of his life in the house that his father had built around 1715 and commissioned a new house from Robert Adam in his 50s.

The recommendation for Robert Adam as architect probably came from Lord Bute and was apparently strengthened through connections in the Edinburgh Riding Club. Mure had two nephews who also employed Robert Adam. William Rouet employed Adam to design Bel Retiro the year before the first Caldwell design in 1770. Hutchison Mure employed Adam to design and decorate Great Saxham House in the second half of the 1770s after the Caldwell House design.

Adam’s first designs for William Mure were drawn in 1771 with two alternative schemes for a Classical house. The executed building in the Castle Style was produced two years later in 1773. This third scheme was similar to the larger of the designs prepared in 1771 with the windows in the same positions but with a different style on the exterior.

Despite disparaging comments by William Mure about Adam at the start of working together, Adam and Mure are regarded as friends (John Soane site) in the early years of the 1770s. Adam relied heavily on Mure’s legal and business expertise. The 1770s were the period of Adam’s financial disaster over his Adelphi scheme and Mure helped the Adam brothers prepare for the lottery which was intended to protect them from complete financial ruin.

3.9 The Development of Robert Adam's design for Caldwell House

Three schemes were prepared by Robert & James Adam for William Mure. This dialogue with a client is still evident in current building design. Typically a client will be involved in many decisions about their building which might be developed through several iterations of plan and appearance but the design remains a design by the architect.

3.9.1 *First scheme, 1771*

The drawing that is assumed to be the first scheme shows an incomplete plan of a Classical house with half oval bays. There would have been two stairs; the main stair and a service stair in roughly the same relative position as the stair that was built, but with an oval cupola.

A more resolved version of this plan survives with significant changes. The basic arrangement of dining room to the east, and principal apartments in the centre and west of the south front has been retained. In this revised scheme there is no principal stair and the stairs are replaced by two equal circular stairs in the manner of a Palladio villa plan. On the north side flanking the entrance was the library in the north-east corner and the principal bedroom in the north-west. These rooms were to have tripartite windows facing north.

A rougher drawing survives for the bed chamber level of this scheme. It shows that the central curving bay on the entrance front was to be full height but the curving bays on the garden front extended only as far up as the principal floor. The idea of a detached four column portico on the garden side seems to have been abandoned in favour of pilasters during this design process.

3.9.2 *Second scheme, November 1771*

The second scheme is dated 25th November 1771. It shows a plan which is very close to the layout that was constructed. The principal floor plan is almost identical in arrangement; a bow-ended entrance hall entered through a three bay entrance door with flanking windows, the main stair to the left as the building was entered. The service stair is indicated. There was to be a two bay colonnade in antis between the entrance hall and the "Great Stair". To the right was the breakfast room designed as an oval with a substantial niche in each corner. This arrangement gave Adam some difficulty achieving a symmetrical west wall to the entrance hall and so real and blind doors were designed next to each other so that the real door could align through the centre of the breakfast room and also meet the main drawing room to the west in an appropriate position on its east wall. This alignment still seems to have been the intention when the house was built because the recess for a mock door survives on the west wall of the entrance hall.

The rooms running anti-clockwise from the entrance hall are shown as: breakfast room; drawing room, in the western block; dining room, on the south side occupying the western three bays and with direct access from the hall and reasonable access to the back stairs; library; bed chamber, in the south-east corner; dressing room, in the north-east corner, and the great stair facing into the entrance hall.

Unlike the first scheme, drawings for each level of this proposal survive. This includes a drawing of the second floor which shows ten bedrooms. The central projections to the east and west contained closets. The roof form has been sketched on to this plan in pencil. The elevation is unfinished and shows alternatives. They are designed as a

high rusticated base course which, oddly, was to contain the principal floor. The bedroom floors above were to be given paired Ionic pilasters. The unfinished drawing shows the outer bays being plain. Measurements for the floor levels and proportions are indicated on the left part of the sheet. The possible variations sketched on in pencil included the main door being flanked with tripartite windows of a similar scale, the inclusion of circular bull's eye windows and a different scheme involving niches with circular openings between the main bays. The drawing is described as the "back front" presumably meaning the entrance front as opposed to the garden front.

The sections from the November 1771 scheme give an indication of Adam's intentions for the interior including plaster vaults over the breakfast room and the detailing of the apse at the south end of the entrance hall to include Corinthian pilasters. They also show that, at this stage, it was considered that there should be a mezzanine floor in the bedroom and dressing room of the east part of the house. The windows to the main floor are shown as six over six sash windows. Accommodation within the roof at attic level is indicated but there is no plan for this level. The projections to east and west would have had pediments.

3.9.3 Adopted design, May 1773

The plans of the constructed scheme are dated 8th May 1773. They are remarkably similar to the plans as constructed.

On the basement plan, the room names help to explain the uses of the basement as built.

It seems possible that Adam's intended bow ends and shaped rooms with niches to three of the main apartments – the entrance hall, the breakfast room and the main drawing room – were intended when the stone of the cross wall was being built. This is suggested by the stone niches in the entrance hall and the double doors in the west wall of the entrance hall. This only makes sense if the breakfast room was to have the oval form with niches created with plaster finishes as shown on the plan. The drawing room was also intended to have niches in each corner.

The tripartite windows in the end elevations of both north and south sides can only have been installed after Adam's design for a drawing room with three apses was abandoned. According to the John Soane collection website, there was a tea caddy in the form of a model of Caldwell House which does not show the tripartite windows.

The drawing for the first floor also shows that the building was constructed very closely to the Adam design. At the eastern end, Adam intended the windows on either side of the eastern projection to be blind. They might have been opened out at a later date. It is not known if the elaborate arrangement of bedrooms in the western block with apse ends was ever carried out. If it was, it has been entirely removed to create hospital wards after 1927.

The wall between the entrance hall and the stair hall would have been supported by columns and a beam at the entrance floor level. It is shown on all plans above this level but there is no sign of surviving masonry for this wall and no indication that masonry has fallen. This might have been constructed as a timber and plaster wall for the full height and to avoid load on the beam at entrance level. There are no flues indicated in this wall which shows that it could have been lightweight construction rather than masonry.

The second floor seems to have been built according to the less developed drawing included in Adam's designs. It is not clear if the elaborate arrangement of apses in the western two bedrooms was ever built.

The Robert Adam elevations show in considerable detail the design for windows, the iron balustrades, the front entrance steps which were to have Gothic quatrefoil balustrades and end blocks with tall lanterns. The full detail for the central three light opening is also shown. Further decorative detail is shown in pencil – armorial panels flanked with swags above the central and outer windows of the first floor. These are the windows set into recessed arches. The misalignment of the outer column of windows with the merlon in the battlements above is also indicated.

The south elevation is shown as built. The tripartite windows have been added in later. On both north and south elevations, a further band below the first floor windows has been considered and sketched in with pencil but has been omitted. If this further band was inserted, the sills of the first floor windows would have been set at a higher level than constructed.

The end elevation drawings are drawn to the same amount of detail as the south elevation. One window has been sketched in and the possible alternative of an additional or raised string course has been considered. The original end elevation was a neat arrangement of tripartite windows in the central projection on each floor. This was only convenient on the ground floor of the west side. On each of the other cases this tripartite window was vertically subdivided by a partition or part dummy.

The section of the constructed scheme shows that the main arrangements of apses and niches in the breakfast room and drawing room were still intended. A major change from the previous section is that the basement floor was to be vaulted in brick – the previous section did not have vaults in the basement floor. The idea of a mezzanine floor at the bedrooms to the east had been abandoned. The design gives some indication of the form of the three columned screen between the entrance hall and the main stair. It was to have three arches. In the Classical scheme this would have been a lintel with Classically designed columns. The low pitched roofs and parapet hid the asymmetrical chimneys in close views but this was evident in more distant views. Chimneys were conveniently omitted from the design that Robert and James Adam intended to publish.

Mure's finances were an influence on the design of Caldwell House, possibly more than his taste. Caldwell House has been designed to be less expensive than other Robert Adam houses. It is not finished with ashlar stone but with render. Some of the detail shown on Adam's drawing was probably not completed.

3.10 Caldwell House, assessment

3.10.1 North Front

The entrance front is to the north. It is of five bays, built of local rubble. The rubble was not intended to be seen and the building was always intended to be rendered. The Robert Adam design has survived in the masonry, including the pepper pot bartizans. The two bartizans to the east have lost their upper cones. The masonry detailing is finished with narrow raised margins around windows for the rendered finish to meet. It is quite likely that the rendered finish was not a harl, ie thrown, but was applied with a float like external plaster. It is also possible that it had lines scored into it to imitate ashlar. Almost all of Adam's other Castle Style houses are finished

with ashlar. However, it is clear that this building was built to be finished with render. Fragments of the original lime render survive on the garden front to the south.



Figure 28 Lime render on the garden to the south front

The current coating of cement is likely either to date from the 19th century or from the time that the building was bought as a hospital. The latter possibility is suggested by the way that render of the same character continues across the hospital buildings to the west and east. When the render was reapplied, the original detailing around the windows was remade as render stops. The original raised margin might have eroded or has been cut off. The margin survives in some positions, for instance around the arches over the first floor windows on the east and west outer bays.

The curving bases for iron balconies survive beneath the outer bays. There was a similar balcony intended for the central bay. It is possible that it was installed and is now hidden by the porch.

The elevation is also disfigured by an asymmetrical rainwater pipe. It is not clear where the original rainwater pipes were. Since this was an M section roof, it is likely that there were some rainwater pipes descending within the building.

Oddly, the battlements have a merlon in the middle of the central three bays and the outer bays do not have the merlon central on the window below.

3.10.2 South Front

This front, like the north front, survives almost intact in its fabric. It is disfigured by pipes and by the erosion around some stones.

The string course between the ground floor and first floor is evident where the cement render has fallen away from between the upper and lower moulding. It is possible that this has been tooled to receive the later cement finish.



Figure 29 Plan of basement floor showing history



Figure 30 Plan of ground floor showing history



Figure 31 Plan of first floor showing history



Figure 32 Plan of second floor showing history

3.10.3 Interior

In the interiors, only the basement vaults and the service stair survive to give any indication of the character of the original material. Otherwise almost all interior finishes such as plaster have been lost. This includes the curving doors noted in record photographs. The plaster that survives on some walls is clearly post-hospital.

Some of the basement vaults have collapsed. Within the basement corridor there are some indications of plaster which will give some possibility of discovering the original colours.

A lift structure has been introduced into the original service stair. The service stair passes the full height of the building. It is significant and should be repaired and retained. It is an original 18th century stair of considerable quality. It might have been designed as a pencheck rather than a cantilever stair. The stair has lost its original iron railings although some survive at a higher level. These might not be the original railings. The lift has been inserted with remarkably little damage. Indents would be needed at the ends of steps which have been cut through for the uprights of the lift. The stair survives in good condition, up to the top of the house. The upper surface of the stairs appears to have been given a granolithic finish with lines near to the nosings.

The windows to either side of the central projection on the first floor of the east and west fronts have clearly been cut through as an alteration to the original construction. They have lintels made of a horizontal stone arch. These tripartite windows have timber lintels over the full width of the opening. This suggests that the alterations were made early in the life of the building before iron had become the material generally used to span a wide opening.

The original kitchen was in the north-east compartment of the original extent of the house.

Within the entrance hall, the original three-part arrangement of front door and flanking windows is evident. The outer windows have been blocked with brick, up to the original arch. The brick is built on to iron beams. The original detail would be reasonably easy to recover. Internally this is set within an arch and it is possible that the entrance hall was vaulted in plaster. A trace of a cornice line on the cross wall to the west appears to confirm this. The entrance hall was a shaped room with an apse end to the north. This in turn had a niche within the curve of the apse to the south-east and a fireplace to the south-west which appears to have had a hood mould.

The room to the east was formed from the principal bedroom and dressing room to form a ward after 1927. The joinery for coving survives in the central bay recess on the east side.

Some parts of the interior cross walls are built with larger stones. This is noticeable, particularly on the interior cross wall between the second and third bay on the south side from the centrepiece of the south elevation. This cross wall has large stones up to about mid-way of the height of the ground floor with smaller stones above. It is possible that stones have been salvaged from the 1715 house for reuse in the new building.

3.11 19th Century alterations

The porch is a 19th century alteration dating from around 1840. The designer made an attempt to replicate some of the Adam detailing and the three arch design facing north is a response to the original Adam design behind.

To the west of the original block, and slightly crossing over the north-west corner of Robert Adam's block, is an extension at main floor level over a basement. This building looks to date from the 19th century. It is built of fine quality sandstone. The details around the windows are similar to Adam's detailing but the cornice and parapet is different with more mouldings and closer merlons in the battlements. This has the character of an extension as part of the country house. The original west wall can be seen behind it with some fragments of the original render on it. This render could be analysed to produce the right mix for the reinstatement of the building. When this block was constructed a corner of the central projection on the west side was cut away.

The room might have been intended as a dining room. There is a food lift built into the south wall. The possible dining room was accessed with an additional doorway cut through to match the central axial route from the main entrance hall westwards.

The group of five octagonal chimney flues on this side have a Victorian character. Five flues is a surprisingly large number for a two storey block. This might suggest that there was a kitchen flue below this point which used two of the flues. Oddly, the masonry of the cornice course has been returned into the wall to provide a gap for the flashing in the roof of the laundry/boiler building to the north. This stone might have been recut when the laundry building was built. If so, it was an unusually careful intervention for a 20th century extension.

Between the laundry building and the main house is a further extension which had a lean-to roof on it. This shows that the food lift is an extension in brick on to a masonry wall. Significant areas of early lime render can be seen on the west facing wall of the west projection. The two storey block has been added to the south-west corner. This appears to be later than the possibly dining room block to the north and is smaller. It is a different design to the parapet. At a later date, a fire escape has been added which descended around this structure.

3.12 20th Century alterations

The sub-division spaces at first floor level is indicated by the circular windows inserted within the entrance front. This could only have happened after the removal of the principal stair. Remains of plaster on walls in the central southern rooms indicate the positions of partitions formed after 1927.

The loss of stone around the windows has been exacerbated by the fire where some lintels have clearly been decayed by the heat of the fire.

On the outside these have been given a cement render surround. They detract from the appearance of this elevation.

To the west is the hospital laundry block. There is a tall chimney which presumably marks the position of the boiler house. This is a reasonably well detailed building. It is typical of good standards set by 1920s hospital buildings in Scotland which were rarely achieved later.

The chimney is built of brick in two colours with iron bands around it and a stepped brick cornice. It has a base detailed as a column in stone but surprisingly finished on to an octagonal base course. Below this is a course of fluting that projects about 20mm in front of the masonry below. On the east elevation is a double gable with a base of the chimney expressed with an ogee shape. Above this ashlar base are brick walls finished with render.

The internal walls are faced with white brick.

There have been extensions added to the south front. The buildings constructed against the south side of the building appear to have been reasonably lightweight and the connection appears only to have been at basement level in the western of the five bay central block.

3.13 Caldwell House; immediate surroundings

To the south-west of the building is a service courtyard with cellars and stores to the south. This has had a metal roof over it, which was probably glazed. It would have been an interesting service space if this roof had survived. It has the character of a country house space rather than a hospital space. The yard in this position is not evident in general views.

There is some indication of a semi-circular enclosure to the east of the house. On the east side is a two storey extension which had a pitched roof. This dates from the hospital period. It is a poor quality building with thin cavity brick walls and concrete floors walls. It is unlikely that this building could sustain change to a new use without being taken down and rebuilt. There are significant horizontal cracks. The building is built of red brick which is different to the colour of the brick in the other hospital period alterations. This suggests that it is a later alteration than extensions to the west.

Caldwell House is part of the transition of buildings in the development of Adam's Castle Style. Early houses, such as Mellerstain and Caldwell could be interchangeably Classical or Castle Style with the same plan. This is also true with the exception of the corner turrets at Culzean and Dalquharran. The later Castle Style houses are much more geometric plans for taller more tower-like houses. The best examples of these are at Airthrey which is now part of the University of Stirling and Seton in East Lothian. In almost all of these buildings, Adam was trying to work a balance between a fairly tall building in proportion, that had a strong and symmetrical form within the landscape but also providing the low level service and storage accommodation that a country house needed. Some of the later Castle Style houses are amongst the most inventive plans for houses of status ever conceived. The tighter and more geometric the plan of the main house, the more low level ancillary accommodation was needed. Adam designed this type of service accommodation either by setting it into a fall in the landscape so that it is hardly noticed, or by building walls around an entrance court. The walls would be high enough to hide service buildings but not so high that the main part of the building could not be appreciated in views across the landscape.

A corridor running the full length of the basement of Caldwell House. This suggests that the service access was from the east and west ends. This would be expected in any rectangular country house where the owner would want to keep servants out of sight from the main entrance and garden fronts to the north and south. Despite the 1927, and possibly earlier, construction at the west end of the house, it seems likely that the service area would have been to the east. The planning of the basement had the kitchen and scullery at the east end. On the main floor, the east end had the less important bedrooms. The most important room in the house was the Drawing Room which occupied the west end of the plan, possibly located so that it had views down towards the centre of the landscape before the woodland grew to its current extent. It would be expected that the service court would be at the kitchen end and not at the end with views from the drawing room.

The yard to the west shows how much a fairly substantial area can be disguised within the general views of the building. However, it seems unlikely that the initiative to build a service yard to the west started in 1927 with the new hospital. It is possible

that the service yard to the south-west of the house had been in place for much longer. The service yard extends out from the less important garden front which minimises impact on the entrance front. The semi-subterranean design is not particularly visible in views of the general view of the garden front. The basement windows of the main house would not have been particularly visible in the way that the garden was constructed. There might have been a bank rising towards the garden front with a recessed area. Views by the servants in the basement, looking into the garden would not have been appreciated.

3.14 Robert Adam's Castle Style

Robert Adam's castle-style houses were considered radical and innovative when designed. There are at least 15 designs for houses in the Castle Style of which about 10 were built. As well as houses, he used the Castle Style for bridges and the Bridewell prison in Edinburgh (1791-7).

According to Alistair Rowan⁵:

There can be no doubt that these designs rank amongst the most original creations of eighteenth-century European architecture. Though eclectic and synthetic in character, the houses that were built are structures of an extraordinary evocative power. An Adam castle is immediately recognizable as such, with a vocabulary and syntax of its own, rendering precedents irrelevant.

Adam's castles have suffered a loss of reputation due to their monumental and slightly bleak quality. They are not as immediately attractive as his classical houses. In addition, the reputation of this kind of revival was adversely affected by the scruples of the ever more authentic generations of Gothic Revival architects that followed Adam.

"The Adam castles are something radically new, apparently without precedent in Europe, while the classical houses fit into an established tradition. Occasionally, though not very often, the Adam drawings in the Soane Museum record commissions where the brothers offered alternative classical and castle-style schemes ... yet on the whole the two styles do not, as in a set of nineteenth-century competition drawings, appear to compete with each other."

Inventions of a style or language of architecture that can be attributed to a single architect are rare in architectural history. It is the most identifiable style associated with a Scottish architect with the exception of the work of Charles Rennie Mackintosh. Robert Adam has come to be associated with fine decoration and classical buildings but the Castle Style was very important to Robert Adam and his architectural practice. They promote a new style of architecture that was based on inventive massing, strong outlines, volumes, geometric planning and architectural compositions of planes, of stone, windows, and arches in a way that was less constrained than in Neo-classical designs. The mature castle-style designs are works of architectural genius as seen at Culzean (1777), Seton (1789) and Airthrey (1791).

Robert Adam had worked in an early Gothic Revival style in the 1760s at Alnwick and at 1753 for the chapel at Yester, but this was before he went on his Grand Tour and understood more about contemporary and Renaissance architecture in Italy and

⁵ Designs for Castles and Country Villas by Robert and James Adam, (Phaidon, 1985)

Croatia. The Castle Style did not develop from these Rococo Gothic designs but was a more mature style which benefitted from foreign travel and an understanding of late mediaeval and renaissance fortifications in southern Europe. Caldwell House was of sufficient importance to Robert and James Adam to be included in the presentation of their Castle Style. Mellerstain was not to be included even though it is an earlier and larger house. The style developed from a battlemented house at Mellerstain through to much more sophisticated designs starting with Dalquharran and Culzean. The detailing of corner turrets and battlements of shallow arches defining wall surfaces started with Caldwell House. The Caldwell House design has been identified as a transition between the earlier Castle Style typified by Mellerstain and the more developed Castle Style of Robert Adam's later career. It has been described as the last of the early Castle Style but its point in this transition is closer to the later group, so it could be identified as the first of the mature castle-style designs.

During the 1780s Robert and James Adam intended to publish a book of designs. Plates were prepared for the publication. The publication would have included 15 castle-style designs including Caldwell House. The way that the castle-style houses, starting with Caldwell House, were to be included in their book makes the significance that the Adam brothers attached to the style clear. Castle-style houses became a greater proportion of the work of the practice in its later years. It is also clear that Robert and James Adam understood that their "castles" were a new type of architecture which was specific to their practice.

The Castle Style grew out of the early Romantic Movement but it was not particularly romantic architecture. Although the style has some antiquarian picturesque characteristics and sources as the Gothic Revival it is fundamentally different. The Adam Castle Style has battlements but it has none of the pinnacles, Gothic windows, pointed arches or buttresses that could be found on early Gothic Revival architecture in the last decades of the 18th century and first quarter of the 19th century. Unfortunately, the Robert Adam castles have been judged architecturally in the light of the Gothic Revival. The Gothic Revival was a movement that spanned over 150 years. Its development was towards more accurate revival from genuine Gothic precedents where each generation produced buildings which looked more authentic, like the originals. In this light, the style of architecture that used round arches, symmetrical planning, symmetrical massing, and sash and case windows, was bound to be found wanting.

This judgement missed the point. Robert Adam's Castle Style was a reaction to Romantic scenery and this is why it was more frequently proposed for Scotland than England. Part of Adam's source material for his Castle Style could have been Inveraray Castle designed by Roger Morris and built from 1748. Robert Adam's father, William Adam fulfilled a role in the construction of Inveraray Castle that we might recognise as executant architect or clerk of works. Inveraray Castle is similar to a Robert Adam castle-style building in that it has a symmetrical geometric plan with corner towers. However, it is an early Gothic Revival building. Adam seems to have consciously avoided Gothic detail in his Castle Style houses. The style included references to a broader range of architectural sources from the past. These included Roman fortifications, Renaissance castles and palaces, and Norman keeps as quoted by a contemporary writer John Clerk of Eldin who intended to write about Adam's Castle Style. The geometric planning and contrast of plain often severe areas of masonry with vertical elements such as towers are more likely to be a quote from Renaissance fortifications in Italy than historic houses in Britain. The Castle Style also

included revivals from Scottish architecture such as the corner turrets first used at Caldwell House and crow step gables in later houses such as Mauldslie (1793). This quotation from Scottish forms was well in advance of “Baronial” revival architecture of the early to mid-19th century in Scotland.

There was also a more general picturesque intention in the designs, according to Alistair Rowan;

From Scotland Robert Adam also drew the inspiration for the romantic element that is such a powerful ingredient in his castles. In later years the architect’s favourite pastime lay in the creation of romantic landscape compositions in which barren moors and mountain passes provide a setting for evocative fortresses and hill-top citadels similar in their effects to the architecture that enlivens the middle distance in the paintings of Claude and of seventeenth-century Italian landscape artists. These watercolours by Adam may be part of an accepted European pictorial aesthetic but they are also a personal response to the picturesque quality of the Scottish landscape. To Adam that landscape seemed a proper setting for a Castle Style.



Figure 33 Vanbrugh Castle, Maze Hill, Greenwich

Alastair Rowan notes that the only building which anticipates the Adam Castle Style is Vanbrugh Castle at Blackheath. Robert Adam admired the work of Sir John Vanbrugh, not for its Baroque detail but for the architectural massing. Vanbrugh Castle could be considered the sole precedent for the Adam Castle Style in the quality of its outline and for the use of outbuildings and forecourts which came to be associated with the Adam Castle Style.

The Adam Castle Style was occasionally imitated by other architects such as John Paterson at Monzie in Perthshire (1795) and Richard Crichton at Rossie Castle (1805) Both Paterson and Crichton were associated with the Adam practice and so could feel justified in continuing to work in the Castle Style.

The Adam Castle Style as a group of buildings has not survived particularly well. Dalquharran and Caldwell are roofless, Mauldslie demolished entirely. Seton and Culzean are highly valued. Airthrey, which could claim to be the most ambitious plan of any of the built Castle Style houses, was extended to make it look like a typical Gothic Revival house of the mid-19th century. The investment at Airthrey around 1889 was intended to make Adam's symmetrical massing asymmetrical. In doing this it worked against the resolution of complex symmetrical and geometrical planning into symmetrical massing which was key to Adam's approach to architecture.

3.15 The Castle Style at Caldwell House

Caldwell House has a reputation as being a not particularly successful design by Robert Adam. Even the list description gives the opinion that it is "austere and perhaps even bleak". This is possibly influenced by the transitional quality of the detailing. Adam was trying new detailing which he was able to draw with more confidence in later Castle Style buildings. The current character of the building with cement render and without its roof or windows also disguises the quality of the original design. When the building was new, with fresh lime render, newly cut stonework and complete with windows and doors it would have been an impressive sight. As with the work of any great designer, the design was carefully balanced to achieve the character desired by the architect and his patron. Caldwell might be more balanced and more subtly designed than it gets credit for. Clearly the balance of the design needs all of the details that Adam proposed including the character of the line finish and such details as carved ornament in the arches and iron balustrades within the three main arches on the entrance front. Without these and with the intrusion of the porch, the careful balance that Adam proposed is bound to be disrupted.

Caldwell House is a tall building for its footprint. It is a common theme of the Castle Style houses that they were intended to be seen as objects within a landscape rather than buildings that blend into them. This might be drawn from Adam's Classical houses which were also intended to be seen in the round.

For a country house designer, viewing the building in the round raises the issue of how the service access is accommodated. In later country houses the service ranges were expressed, partly to impress with an extensive house but also to add to the Romantic massing. Robert Adam was from an earlier generation of designers that wanted to hide the service part and stress the house as a single work of architecture consistent on all sides. Adam enjoyed the geometry of these plans which was easiest to express in a tall tower like building. The geometry extended to walled forecourts which gave the opportunity of hiding service courts. Service courts would be placed at low level so that they were hidden.

At Caldwell House Adam used the slope of the land downwards from north to south to hide the service court at basement level to the west. There is still a curving wall centred on the east end of Caldwell House which might be a reflection of the same design intent. If it is, it illustrates the beginnings of an idea that was expressed in more detail in later Castle Style houses.

The south front is quite odd. It is simply the five bay resolution of the architecture of the north entrance front. It gives the impression of a building that is intended to be looked out from rather than viewed in its landscape setting. The very repetitive grid of windows makes it similar to Mellerstain (1770).



Figure 34 Caldwell House, North east view. Reconstruction of appearance c.1790



Figure 35 Caldwell House, South east view. Reconstruction of appearance c.1790

3.16 The Keeper's House

The laundry building has a complex history. The masonry shell survives to its current extent with gables to north and south. These gables are pediment shaped with pediment moulding on the south and north sides. Although the extent and height of this building has not been altered, there have been considerable changes to this shell. These appear to have been undertaken in a single or possibly two phases. The original construction is rubble stone masonry. The three levels of openings to the north and south of the east elevation appear to be original. The original openings are on the ground floor of the north gable which might always have been a door and to the north and south of the west elevation. These seven openings are clearly original because they have stone surrounds within the masonry. On both the north and south sides the top floors have square windows with raised margins suitable for a three over six sash window. The first and ground floor windows are a proportion to take six over six sash windows. Both the ground and first floors have cornices. This is also the case with the doorway to the north gable. The character of this masonry is 18th century but of an earlier character than the Robert Adam house. It is possible that some of these stones have been reused from the 1715 house. The mouldings could date from a sophisticated house of status from 1715.

During 20th century there have been significant changes to this building. The changes are obvious due to the use of render around openings on the outside and brick on the inside. It is also clear that the building was gutted during this phase of work because the cross walls are of the same brick that has been used to form the openings. The style of the changes is characteristic of West of Scotland Baroque revival. This could date it anywhere between 1890 and 1930. The same cement has been used to make repairs at eroded stones elsewhere which indicates that the masonry was already old enough to have decayed significantly by the early 20th century, if this is the date of the alterations.

The building was designed to be harled. In its first arrangement as an 18th century building this would have been a flat, lime harl finished with limewash but this has been replaced by the current cement roughcast covering.

During the internal refit, steel has been introduced into the lintels of the earlier openings, presumably to replace timber lintels which had decayed. New sockets have been formed into the existing masonry using iron sockets packed in with brick.

The replacement lintels were not considered necessary in all positions. The original timber lintels were retained in the top and ground floor windows at the south end of the west side, for instance. The 18th century building has the character of a pavilion for a great house.

The 20th century alterations have involved a new door and windows at the centre of each of the east and west sides. These openings are entirely new as indicated by brickwork around them although it is possible that the central opening on the ground floor of the east side has been a window. This is disguised by the small area of plaster and joinery surviving in the building. The cross walls formed rectangular rooms to the north and south. To the west, door to east, there was a stair rising to relatively low landing. The position of the handrail is evident on a surviving piece of burnt timber and the shadow of the stair and landing can be seen in plaster on the cross walls. This is also the reason that the central window on the west side is at a higher level than the ground floor.

On the south gable is a late 19th/early 20th century door. This has been given the character of a decorative door with a broad bottle mould, stop chamfers and a keystone lintel. It was not the main door to the house and it is possible that the southern ground floor room had a different use or higher status within the estate. When this door was installed, the heating system cannot have been by open fires because the door cuts through and blocks an 18th century fireplace. There must have been a different heat source within this room.

The building has evidently been severely damaged in a fire as shown by burnt timbers and the total loss of floors and roof.

This is a listed building of considerable interest. Its history should be better understood with a full archaeological analysis. The building was attractive in its early 20th century form and is best recovered to this arrangement of windows and doors etc. This is partly because it will be impossible to determine the appearance of the building before alteration with any certainty.

The building might have been similar to an estate laundry, similar to the laundry building on the Dumfries House estate.

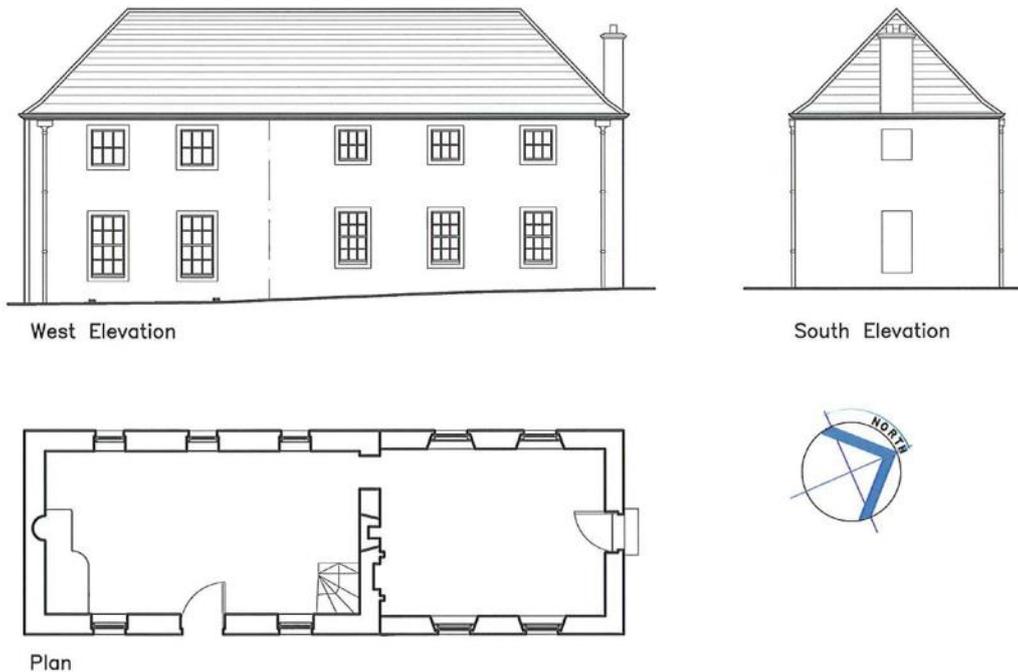


Figure 36 Dumfries House Estate, wash house building

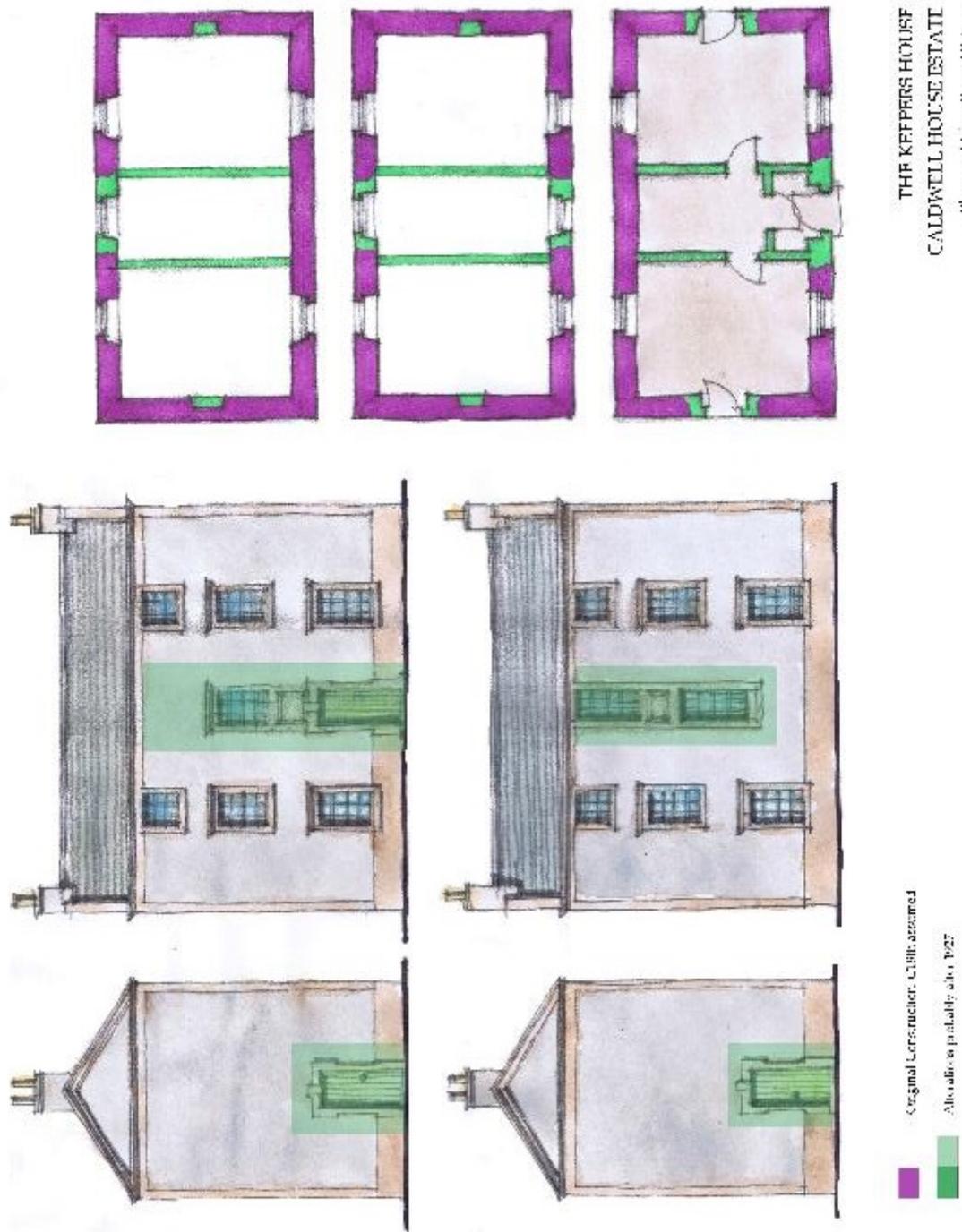


Figure 37 Keeper's House, plans and elevations history

4.0 LANDSCAPE ANALYSIS

Caldwell House is a landscape of varying topographies and planting. The site is the majority area of the 19th century designed landscape associated with Caldwell House. It comprises buildings, structures, natural and designed landscape features. In order to understand this diversity, the whole area has been considered in smaller parts which are judged as being of similar character. These have been termed character areas.

Areas have been defined by visual and spatial assessment on the site, by identifying parcels of the study area which have a consistency of character in features including topography, landscaping, boundaries and planting, combined with some judgements made from the historic maps. Inevitably, some areas are artificially separated or divided, but the purpose of this process, is to create a thorough understanding of the site by a logical analysis using the same objective methods.

The whole of the study area could be considered to be the setting of the Caldwell House mansion house and its ancillary buildings, even though not all of the land is in the same ownership. The character areas have been restricted to the areas that are in the same ownership. Their conservation is important to retaining the significance of the key heritage assets at the core of the estate but change is possible and, in some cases, desirable.

The landscape character areas are described in detail in the AOC report: *(put in title later)*. The description of character areas below follows the same character areas in that report. The following description is not in the same detail but is intended to set the basis for significance assessment which will inform policies in the landscape.

4.1 Landscape Character Area 1: North Western Access and Former Offices

4.1.1 Description

The area contains a current main entrance to the estate which was a service entrance historically. The entrance passes a group of buildings which have been described as offices.

The site is now accessed from Gleniffer Road, the B775. The access is past the estate offices, pond and gasometer. The southern boundary of this access road has been landscaped with a small hedge and white painted stones lining the road. These features are modern in date and were probably developed by the owners of Roudans Cottage (outwith the Site) and Rams Head Cottage to which this access road provides access from the B775.

The area of the former pond is occupied by overgrown vegetation and sparsely planted mature trees. Access into this area was limited by the vegetation and buildings to the east.

Apart from the approach and roadside associated with Roudans Cottage, the general character is of derelict overgrown site with existing buildings in poor condition. There are views out from the site into open countryside to the north and north-east. Structures

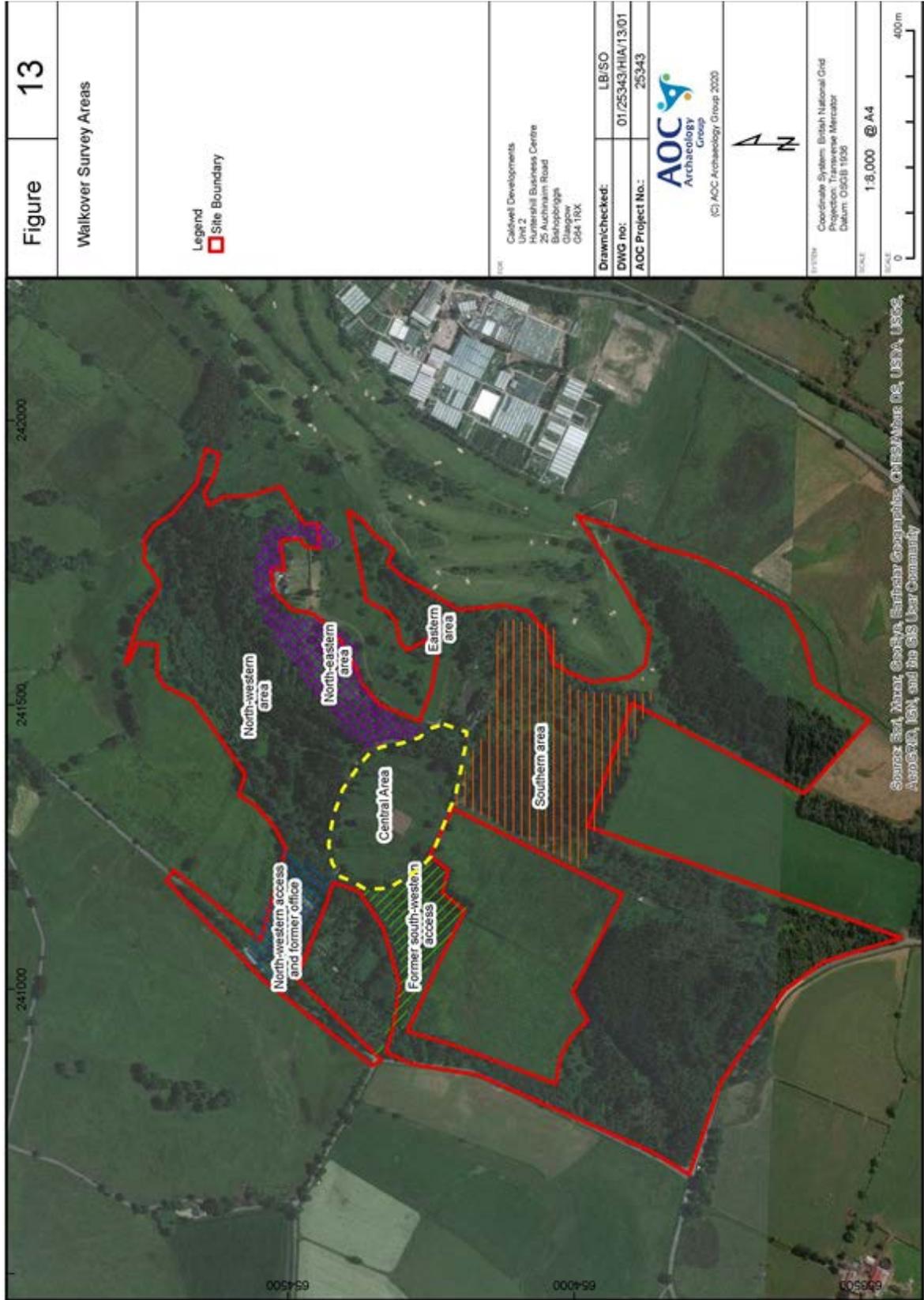


Figure 38 Walkover survey areas

4.1.2 Topography

The area is generally fairly flat but the entrance and offices buildings are on a plateau up to a bank which slopes down steeply to the east. The eastern most building is at a lower level to the others. The land also slopes down more gently to the south towards the central area.

4.1.3 Structures

The term offices on a country estate means a service court which generally contains stables and related accommodation. There might also be some administrative role.

Main Block

Buildings within the estate were used as for occupational training when it was used as a children's hospital. There is a ramp on the eastern elevation of the building, an addition to the 18th or 19th H-plan structure, between 1927 and 1958. Metal supports and a glass roof are visible within the 20th century extension.

The main block appears consistent with the H-shaped block shown on old maps, with masonry built wings to the north and south and apparently, a central block running north/south in between them. However the history is more complicated than this. Where masonry is revealed there are at least two phases of construction with uncoursed rubble up to the level of the lintels of the windows and the doors and coursed masonry above this indicating a later phase.

The alterations for the hospital are indicated by brick construction. The western of the two yards was filled in to make the building rectangular at this end. The arrangement to the east cleverly extended the building to form a typical early 20th century hospital front with projections with bay windows to either side and a glazed sun room set in between. The sunroom appears to have been built against the east wall of the original central block so that a characteristic hospital pavilion plan and elevation was achieved with relatively little alteration to the earlier building.

Cottages

The western most building is a single storey- north-south aligned structure which has been less altered than the main office building. The rubble stone, of the original structure survives beneath a later harl. This structure is unroofed, and historic wooden beams and slate survives in places.

This single block has the character of cottages. This is of rubble masonry with a slated roof. The rubble masonry is consistent and indicates that this building rises to the same height as the original construction of the offices court. This building has been altered by alterations to many of the windows, particularly towards the southern end and by a new course of brick introduced at the wallhead which presumably indicates that the roof has been taken off and replaced at some stage.

Service Building

There is another single storey building aligned east-west to the west of the office buildings. This structure is depicted on historic maps since at least 1897-8, although the western most portion of the structure is depicted on the OS map published in 1858-63.

The building is also a hybrid of different dates of construction. The east gable is a puzzle. It is not bonded particularly well to the east and west walls and there is an 18th century corner detail visible in the masonry beyond the junction with this wall.

This might suggest that this wall is the outside wall of a now missing building to the east. The building is generally constructed in stone at least for the southern compartment although there are many signs of doors blocked in both stone and different dates of brick. The building has been used for storing horse tackle.

Further west, the masonry wall continues only for the south wall with the north wall, the second cross wall from the east, being brick. This arrangement continues in the western of the three compartments. The building to the west and extending to the north-west is entirely brick apart from rubble stone in the west wall and can be assumed to be 20th century.

A pump in the northern part of this building is overflowing. Most of the north gable is brick. This building appears to have been formed into a farm steading, possibly associated with the hospital use and possibly because the agricultural use of the main offices block had changed.

Huts and Swings

To the east of the office buildings are two wooden huts. These structures date to the mid-20th century and are associated with the use of the estate as a children's hospital. The southern of the two buildings is bound to the south by trees. To the east, the tree line is bound to the north by a degraded bank, measuring c.0.7m wide and surviving to a height of 0.3m on the southern side of the access track. It is likely that the platform constructed for the southernmost hut disturbed the tree line. It is probable that trees, lined the access from the centre of the estate towards the office when the driveway was in use from at least 1858-63.

In the area to the east of the main offices block are two groups of swings. These are a poignant reminder of 20th century use of the site and have social historical significance. They should be retained on site, not necessarily in this position, but as an evocative reminder of the history of the site.

The building to the north is a timber shelter that could have been associated with a play area. It is of a style characteristic of early to mid-20th century public park architecture but could also be found in contemporary hospitals. This building should be retained if possible or given to a community source.

Gasometer Building

The gasometer building is located at the base of a downwards, north facing slope, to the north of the office. It is an unroofed, two storey structure. The building is depicted on maps from at least 1863 and housed the gasometer from around 1912.

This is apparently a service building but which includes masonry from an earlier rubble built building on the south wall and east and west gables. Like other buildings in this group, masonry seems to indicate the 18th and 19th century buildings and brick is part of the hospital group.

The north wall is also rubble but with a lean-to roofed extension about 3m wide built off the north side. The building has two storey extensions at either end of the north wall and the gables are part of the later construction. There are decorative urn bases on the shoulders of the east facing gable. They look like the bases of columns and could be recycled garden features.

4.1.4 Boundaries and boundary features

There are stone walls at the northern boundary.

4.1.5 Significance

This area does not appear to be historically or aesthetically significant because it was not one of the main approaches to the late 18th or 19th century estate. It was a service approach which led to the service yard, stables and office court. This gives it some moderate historical significance in terms of the way that the estate was managed but it seems not to have been built to impress.

The buildings in this area have moderate significance, both as 19th century estate buildings and early 20th century hospital buildings. There are some elements which are evocative of the hospital and its social history. This is particularly the case with the swings.

4.2 Landscape Character Area 2: Central Area

4.2.1 Description

The north-western access arrives at the central area of the site, which is centred on a grassed area. The land slopes down to the centre of this area, in the vicinity of a former stream (depicted by Roy). The area is bound by a sub-circular driveway which is depicted on historic maps. The northern portion is depicted on Ainslie's 1880 map and the southern curve is depicted from 1836.

The key features of the central area are the drives, the Keeper's House and the landscape feature close to it. The area is bowl shape but with the ground sloping down towards the west. The general characters of an open space which is at the core of the landscape. There are views associated with the drives. There is a view from the point where the northern drive arrives in this area before ascending up to the house after a left turn. At this point there are current views southwards across the landscape between belts of trees. However this view will change due to tree planting outside the study area.

A raised area was visible in the centre of this area, measuring c. 35m by 37m covered by short grass, compared to the surrounding land which is occupied by unimproved long grass. Records suggest that this area was constructed for use as a drying green in the late 19th century when Keeper's Cottage was converted into a laundry.

4.2.2 Structures

Keepers Cottage is located at the south-western curve of the central area. The cottage appears to have changed its roles from a gardener's house to the laundry in the late 19th century and was again renovated in the 20th century. The structure is bound to the west, north and west by mature vegetation.

The central area of the Site is enclosed by historic tree plantations, associated with the development of the Estate. A new tree plantation to the south, outwith the southern boundary was observed. The south-eastern plantation was replanted and added to in the late 20th century.

Parallel to Keepers Cottage along the southern access track in the centre of the site is a mound), surviving to a height of approximately 1.6m. The mound is located on the southern portion of a natural slope but appears to have been built up.

The land to the east of the central area slopes upwards and is composed of dense vegetation crossed by two parallel- east-west aligned access tracks. Tree lines were also found along the southern side of the northernmost access and continuing around to the west of Caldwell House. The trees are thought to be beech and would once have

demarcated the access routes through the Estate from the planted areas of the designated landscape.

4.2.3 Significance

This area is the point where the drive from the north descends to before rising back up to the house. There are views across it from north to south. It contains the keeper's cottage building which is of enigmatic 18th century construction with 20th century alterations.

4.3 Landscape Character Area 3: Former South Western Access

4.3.1 Description

This is an area of woodland which marks the 19th century south western drive. There are gate piers and the site of a lodge at the north-west corner of this character area. The general character is wooded. Access has been reduced at the northern end by fallen trees. As a wooded area, views in and out of the area are restricted but the gateway to the road is an indicator of a country estate.

This area was a historic access into the estate on the western side of the track which encircles the central area of the site. This access extends south-westward and is the south-western access recorded on historic mapping from c. 1800. The path/drive has been abandoned and is overgrown. A tree line, either side of this access route is still visible in part, although heavily overgrown.

4.3.2 Topography

The land either side of the historic south-western access into the site is relatively flat, to the north of the access, and sloped downwards to the east.

4.3.3 Structures

There is an old well near the site boundary, which survives seven courses of brick in height, had an open stone lid and had an opening which faces west, lined with carved stone.

West Lodge, historically recorded on this access from 1800 to 1915, was demolished sometime between 1915 and 1958. The location of the former West Lodge is heavily overgrown, although fragments of brick and fallen iron gates can be seen. The lodge appears to have been built on a platform.

The south-west access into the Caldwell Estate can still be seen from Gleniffer Road. There is a curved, brick wall entrance at the historic access point.

The land either side of the historic south-western access into the site is relatively flat, to the north of the access, and sloped downwards to the east.

4.3.4 Significance

This route has moderate significance as one of the routes into the estate but this significance is reduced by the current condition of the route and the loss of the lodge.

4.4 Landscape Character Area 4: Caldwell House

4.4.1 Description

This area is the setting of Caldwell House.

The general character of this area is now one of dereliction. The house and its condition dominate the area and create its character. The opportunity is that this demonstrates

that a restored house in good condition would go a long way to create the opposite character of a great piece of architecture sitting as an object within its well-designed architectural context.

4.4.2 Topography

The land slopes downwards from north to south.

4.4.3 Structures – Additions and Setting of Caldwell House

Caldwell House is built at right angles to this slope so that the basement is a full basement onto the north front but is more visible to the south. It is not clear how much the basement to the west was intended to be visible or whether there was an obstruction in levels or walls intended, even if never carried out.

The immediate surroundings of the house have been changed by construction of buildings following 1927. These buildings on the yard are of substantial size to the west of the house. Timber framed buildings were built on the garden to the south of the house. They survive only as piles of debris. This area would have been the garden context for the garden front of the house but has lost this character. The character could be recovered through careful design including levels. Design consideration will be needed as to whether this should be a reinstatement of the landscape at the time of completion of the house or an interpretation of Robert Adam's design intentions.

The landscape generally at Caldwell House estate is not as significant as the house itself. The main significance of the landscape in this area is as the setting for a house of outstanding significance due to its association with Robert Adam and his Castle Style. However, the landscape is also quite complex in this area. There is a possibility of remnants of 3 different landscapes in this position either executed or intended. It is assumed that little remains of the formal landscape involving allés that is depicted on Roy's map from the mid-18th century. The second landscape setting for the house would have been the landscape intended by Robert Adam when he designed the house. This would have been a fairly mannered but picturesque landscape including some formal elements such as the lime avenue and other less regular arrangements of trees and woodland belts. This landscape would have been expected to continue up to the house but it might have been an intention for some structure to the landscape on both sides of the house possibly including walls and terraces. The third landscape is the landscape created sometime after the house was completed which would have been more fashionably associated with the early 19th century and would have been less formal and contained more trees than the earlier landscape intention. In general it is this last landscape which has survived and is of moderate significance throughout the estate. It only becomes desirable to consider change in the areas immediately associated with the most significant sides of the main house. To the north the area of approach is not as tightly organised as it would have been for the context of the Adam house when first completed in the mid-1770s. Some change is desirable on this side to amend current character to make it slightly more formal in the definition between defined shapes of gravel or road material and the areas of grass that surround it.

The garden on the south has been changed to a greater extent with the addition of timber frame buildings, foundations, changes of ground level etc. The design approach on this side should be to find a design which is most in sympathy with the aesthetic of Adam's south elevation. This would not have been as formal as a mid-18th century design, as illustrated on Roy, but it would not have been as informal as a 19th century design. In addition, it is probable that the ground on this side was intended to be at a

higher level. The windows to the service rooms in the basement would have been partly below the general level of the garden as is indicated on the Adam elevation.

The post 1927 additions to the east and west disguise an earlier built context for the house. Many Robert Adam houses, and particularly his Castle Style houses, had ancillary buildings being part of the overall design of the site. There was an appropriate built context for Adam Castle Style houses as well as a natural landscape. This can be seen fairly locally at Culzean and Dalquharran. The architectural settings for Robert Adam houses were almost always a geometric reaction to the shape of the building. The exception is the ancillary building at Culzean. This was a reaction to the particular cliff top site. At Caldwell House the ancillary walls appear to have formed half circle ends to the east and west. The half circle end extends further to the west than the wall to the east. This might have been the result of a respectful rebuilding of Adam's context after the 1927 extensions were added to the west.

4.4.4 Views and intervisibility

There are important views towards the north front of the house. The view northwards from the house on axis is not particularly significant. The house was designed to be approached from the north east and possibly the south east. The land rises fairly steeply to the east of the house which restricts distant views. Before full maturity of trees there may have been views into the distant landscape. The owner might have intended a relationship where the late 18th century house faces towards Caldwell Castle as part of the pedigree of the Mure ownership of the estate.

Views towards the house are significant. The 18th century wellhead marks a position for an important view westwards towards the house with the house framed by trees in its appropriate setting.

Views to the south are more likely to be from the building than towards it. The west side of the house lacks the architectural composition and detail of the entrance front. Behind this front were the main apartments of the Drawing Room, Dining Room and Library, which were raised a storey above the garden grounds.

The garden grounds were probably intended to have a mix of 'natural' forms and with some formality. The axial view towards a lime avenue planted in a Y shape might well be a remnant of the attitude to landscape design which was contemporary with the design of the house. This relationship is not currently obvious due to the overgrown character of the landscape but it could be recovered.

There are mature trees, including redwoods, possibly part of the 18th century landscaping, to the west of the house, to the north of the hospital extension. This vegetation largely blocks a clear view of Caldwell House on approach from the west and north.

4.4.5 Significance

This landscape character area contains the elements of highest significance in the whole estate which is the Robert Adam design for the north front of the house. The significance is marred by condition and alterations.

4.5 Landscape Character Area 5: Southern Area

4.5.1 Description

This is an area of trees or a bank falling to the south. It is part of the wider setting of Caldwell House. Access is restricted by dense trees and undergrowth.

This area contains the medium distance context to the south west of the house including the lime avenue. Some areas of woodland have been replanted with conifers.

To the south of Caldwell House lies a tree planted landscape which originated by the mid-18th century and is first recorded as a formal garden by Roy. The landscape to the south of the site was continually documented with a north-south aligned avenue, and later east-west cross avenue from at least 1897-8.

To the east, there is a curved beech tree line, which may have once encircled an area or been part of the start of a north-south avenue which extended southwards from the house. The southern end of the former avenue was observed along the southern Site boundary, where a potential path was visible as a c. 2m wide, platform which survived to a height of 0.2m. The avenue is much overgrown but is still a legible feature.

There is evidence of older trees, which appeared to have been pollarded and coppiced were identified in the north and the south-east of the southern area. The south-west of this area is occupied by evergreens, probably planted in the late 20th century as evidenced by aerial photography. The extreme south-western corner of this area is less densely tree planted as shown on aerial imagery taken in 1988 (ASS/51388).

A stream, which is recorded on historic maps from 1752-55 which was partially re-routed in the 19th century runs along the western boundary of the south-eastern area and an area of hardstanding surrounds the southern area of the stream within the site boundary. The area around the stream is waterlogged and modern and historic brick has been used to form a vehicular crossing in the past.

The south-eastern area of this character area borders a golf course. It has numerous tree species including sycamores and was relatively less densely planted compared to the western area. Access into this area was limited due to the dense nature of the vegetation. There is a tree line and associated ditch. The ditch varies in size, being approximately 1m in width and 0.2-0.3m in depth. This tree line may have originally been the boundary of the planted area of the Caldwell Estate as depicted on the OS map published between 1858-63, or was planted to mark the edge of the estate when the land sold off for the creation of a golf course. The feature is similar to others noted within the site, and it is considered likely that these tree lines pre-date the golf course and were planted when the estate was landscaped from the 18th century onwards.

No evidence is visible of Saugh Avenue, a former access into Caldwell Estate depicted as a Post -1715 access on is annotated on the OS map published 1897-8 which was on the eastern boundary of the site.

4.5.2 Topography

In general, the south-eastern area of the Southern Area slopes down and westward.

4.5.3 Structures

There is a wall, aligned east-west, which ran parallel to the overgrown remains of a beech tree line to the south-west of the house.

4.6 Landscape Character Area 6: Eastern Area

4.6.1 Description

This area is an area of dense trees and undergrowth. Access was restricted. The land falls down to the east. There were paths for recreation on this land. Currently part of the land is used for pheasant pens. To the north of the pens are the remnants of a play area which includes play equipment dating from the mid-20th century and associated

with the use of Caldwell House and estate buildings as a hospital for the care of children.

4.6.2 Views and intervisibility

The woodland in this area was probably intended to block views and form a wooded context to the house rather than encourage views within the area. This assessment should be considered in greater detail when some of the undergrowth has been cleared allowing inspection.

4.7 Landscape Character Area 7: North Eastern Area

4.7.1 Description



Figure 39 View of Caldwell House from Character Area 7

The northern portion of the site can be divided into two distinct areas, divided by an escarpment. The north-eastern area occupies high ground which slopes upwards from the south, from Caldwell House. Access to this area was obtained via a route which currently allows access to Rams Head Cottage. The water pump is to the east of the Site boundary. Views to Caldwell House from this area are down a slope.

The area west of the road is heavily wooded with another pheasant coop. To the north of Rams Head Cottage lies the highest point of the site. This may be the garden feature recorded by WoSAS or the belvedere proposed by the ERDLGG & GHSS (2012). If there were fewer trees to the north of this point, views northwards towards Caldwell Tower might have been available, as would views over the historic extent of the Caldwell Estate.

A possible bank and shallow ditch, now degraded, follows a part of the boundary of the site in the north-eastern area.

Rams Head Cottage and the walled garden occupy the highest point of the site, compared to Caldwell House which is on lower lying ground.

It is likely that the 1715 mansion was constructed in this area, on the high ground of the estate in a similar geographical location to the medieval Caldwell Castle.



Figure 40 well to east of Character Area 7

4.7.2 Views and intervisibility

The north axis of Caldwell House runs up towards Ramshead. Close to the point where the route up to Ramshead, with its walled gardens, meets the axis of the house is a small Classical wellhead with a pediment on each side. This acts as a view point with a view of Caldwell House framed by trees as one of the best aspects of Caldwell House.

4.8 Landscape Character Area 8: North Western Area

4.8.1 Description

This is an area of woodland which forms a wooded buffer at the edge of the current estate between the designed landscape and the open fields to the north.

The area occupies lower lying ground, at the base of the escarpment. It is crossed by a stream aligned north-south recorded on historic maps from 1752-55. This area contains an estate drive from the north, from East Lodge. It was recorded as an access route after 1770 and depicted on historic mapping from 1858-63

There is a tree line along the eastern boundary of the drive. A bank runs parallel to the tree line. This line may also extend to the east however mixed vegetation in that area makes it difficult to identify. Recent fly tipping was identified in this area. The old routeway survives to the northern extent of the site and whilst the northern portion is much degraded, the tree plantation respects the drive.

To the north, there is a ditch, on the western side of the drive which increases in depth from 0.2m to 0.5m. The ditch continues north-west outwith the site boundary.

There is a mix of trees in the area, with some appearing to have been coppiced.

4.8.2 Structures

The locations of the previously recorded icehouse bridge and formal garden or old quarry were not accessible to due dense vegetation and fallen trees. Where the stream crosses under the drive, the soil has been degraded to reveal brick, and it is likely that the waterway was culverted. A modern pipe was visible to the east of the revealed bricks.

4.8.3 Topography

The land slopes downwards from this open countryside towards the central area at the core of the designed landscape.

The land to the east of the north drive, slopes downwards to a stream. The land to the west slopes upwards.

5.0 ASSESSMENT OF CULTURAL SIGNIFICANCE

5.1 Introduction

This assessment evaluates Caldwell House and landscape as a place that embodies cultural heritage significance. The assessment is based on the information contained in the previous sections of the conservation plan. It evaluates that information following the guidance for conservation plans which states that the value of different aspects of cultural heritage should be considered from different points of view. Cultural heritage is considered in a broad context, evaluated and summarised in a statement of cultural heritage significance, with a summary table and illustrations.

5.2 Archaeological Value

Archaeological value derives from the potential of the site to yield evidence about past human activity. Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them. Their archaeological value is proportionate to their potential to contribute to people's understanding of the past. The ability to understand and interpret the evidence tends to be diminished in proportion to the extent of its removal or replacement.

5.2.1 Archaeological Value

Archaeological value and potential was assessed in the walkover survey by AOC. Elements of the historic extent of the Estate largely contained by the B776, Lochlibo Road, B777 and Gleniffer Road survive so that the original extent of the estate can be understood. Within the Site, the access routes into the estate survive, whilst partially overgrown. The functional area of the estate survives and elements of the design of the gardens including Melons Wood, tree borders and individual trees survive so that these elements can be appreciated. The woodland within the site has not been actively managed for some time and is overgrown.

If any buried archaeological remains of the historically documented 1715 mansion survive within the site boundary they are likely to be encountered around the highest point on the Site near Rams Head Cottage.

There is considered to be a medium potential that modern archaeological remains survive. They would be associated with the development and abandonment of the children's hospital which occupied the site from 1927 to 1985.

Although the estate has some archaeological value associated with standing buildings and possible remains below ground of the 1715 house and associated building structures, this significance need not be a constraint on development.

In areas where there is possible archaeological record underground this should be investigated by evaluation before development. Standing buildings are generally ruined and so the stone masonry is exposed. This provides an opportunity for a full archaeological record in photographs and possibly in drawings before change but it need not constrain proposals to alter or find a new use for the buildings and the estate land.

5.3 Historical Value

Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It is illustrative or associative.

Illustration depends on visibility in a way that archaeological value (for example, of buried remains) does not.

The illustrative value of places tends to be greater if they incorporate the first, or only surviving, example of an innovation of consequence, whether related to design, technology or social organization.

Association with a notable family, person, event, or movement gives historical value a particular resonance. Being at the place where something momentous happened can increase and intensify understanding through linking historical accounts of events with the place where they happened – provided, of course, that the place still retains some semblance of its appearance at the time.⁶

5.3.1 Illustrative

Caldwell House is a typical example of a moderate sized, late 18th century country house. It is interesting that it was built on a budget and that there is a record of the construction of the building by the Mure family and also of their financial difficulties which probably prevented the completion of the interior. The design layout of the house illustrated the lives and expectations of the owner, their family, guests and the people that worked for them. Most of this value is now lost due to the condition of the building and it was never exceptional or rare. These historic connections and ways of life are amply illustrated in other buildings.

The office court illustrates similar patterns of work and management of an 18th and 19th century estate. This illustrative value is reduced both by the current condition of the buildings and the amount of alteration after 1927 for the hospital. The same illustration of estate operation could be found in the keeper's house. The use and history of, what is now known as, the keeper's house is not particularly clear so this building is not as useful for illustrating historic estate use. The walled gardens, ice house, kennels would normally complete the illustration of a country house estate. The landscaping of the estate illustrates the expectations of an estate in the 19th century. At Caldwell House, the drives and access seem to have been important compared with the status of the house.

The site and buildings illustrate hospital care for children during the 20th century. The buildings which were altered for the hospital are: the main house, the buildings around the offices and surrounding buildings, and probably the keeper's house. These buildings illustrate the hospital design however only minor fragments indicate the hospital use inside the shell of Caldwell House. The extensions to the east and west illustrate some parts of hospital provision such as boiler, storage and laundry. This illustration is incomplete because the buildings are in poor condition and the plant and fittings have been lost. Any illustration of the use of the Robert Adam house as a hospital has been completely lost with the exception of some plaster on cross walls.

The alterations to the office block, to create a characteristic early 20th century hospital building in the view from the east, is ingenious but it contains little more information than contemporary hospital blocks at many other hospitals in Scotland. The only difference is that this is a conversion of an existing building rather than a new build pavilion. There is almost no illustrative significance in the estate or its buildings since 1950 and possibly before.

The historical significance of the keeper's house is unclear. Further research could improve the understanding of the historic use of this building and its significance. The

⁶EH *Conservation principles*. p. 28 (edited)

building is too large to have been solely a keeper's house but it does have a residential character. It could also have been an estate office or a factor's house. Although mainly 18th century fabric, it has been considerably altered during the 20th century, possibly after the hospital took ownership of it in 1927.

5.3.2 *Associative*

The family history of Caldwell House has been well researched so the association with the Mure family is well recorded. Records survive of the Mure family attitudes to their estate, and to the predecessor house built in 1715. We have records of William Mure and Clementina Hunter Blair and their commission of the house from Robert Adam. There are also records of their relationship with Robert Adam. The family association also extend to Lord Bute who influenced the choice of architect through the association with the Edinburgh White Riding School and his previous employment of Robert Adam on three separate previous commissions.

The house and estate are associated with the various members of the Mure family until the time that it was sold to the Govan District Health Board in 1927. The site will be associated with the trustees or governors of the Health Board and the decisions that they made. As importantly, it might be possible to trace the names of adults, initially, and then children who were cared for at Caldwell House.

Some hospitals illustrate a particular type of care. In some cases, this is not comfortable history and this can be particularly in the case of children and the care of people with learning disabilities. Sometimes the best way of retaining this historical association is by a project of interviews and recorded memories rather than retaining and restoring buildings. The best way of recording the association of a hospital with people who were patients or staff would be by preserving records of their names and lives. There are some memories noted in response to Urban Explorer sites on the internet. This includes some family connections and records of some patients who died at Caldwell House.

It is also important to be aware that the building could be associated with people from various ethnic groups. No specific BAME association is currently known for Caldwell House or its estate. For any Scottish family who were wealthy during the 18th early 19th centuries there is a possible connection with slave owning and trading. There is also a possible link to people from BAME communities in the patients and staff of the hospital.

The way that Mure worked with the builder to construct this house without supervision from Adam, does not necessarily reflect on the design. Just as now, a client for a building can commission it in a variety of ways ranging from buying a design from a designer through to having a professional team inspect a project through to completion. This role has generally developed into greater involvement for the architect in the 250 years since Robert Adam's practice. In fact, Caldwell House appears to have been built remarkably close to Adam's design. This has included the bases for the iron balustrades on the entrance front. There may be minor details which do not correspond but this could have been the case even if Adam had been the inspecting architect during construction. Often Adam was asked back to decorate the interiors but this was not possible at Caldwell, partly through lack of family funds and partly because William Mure who commissioned Adam died during the time that the house was being finished. Mure's relationship with Adam continued after the design for Caldwell as he contributed to the legal case following Adam's disastrous Adelphi development in London.

5.4 Aesthetic Value

Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.

Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time. Many places combine these two aspects.

Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette, views and vistas, circulation and usually materials or planting, decoration or detailing, and craftsmanship...)... Strong indicators of importance are quality of design and execution, and innovation, particularly if influential.

Some aesthetic values are not substantially the product of formal design, but develop more or less fortuitously over time, as the result of a succession of responses within a particular cultural framework.

Aesthetic value resulting from the action of nature on human works, particularly the enhancement of the appearance of a place by the passage of time ("the patina of age"), may overlie the values of a conscious design.⁷

5.4.1 Design value

The north side of Caldwell House is a design by Scotland's greatest architect and arguably one of the most influential architects in world architectural history. The skill and influence of Robert Adam cannot be underestimated and is something that Scotland culture should celebrate. Caldwell is particularly interesting as an example of Adam's gradual adoption of a Romantic style alternative to Classicism. It is possible that Adam's interest in Classicism started when the family's construction firm, led by William Adam – Robert's father - worked on the construction of Roger Morris's design at Inveraray Castle. The Castle Style influenced other architects including Richard Crichton and John Paterson who worked with Adam and built Castle Style houses such as Monzie in Perthshire. It also influenced John Soane and others in their picturesque designs a generation after Adam.

The north front of Caldwell House is of the highest significance. Not because it is a beautiful design, but because it is a design by a great architect. Rather than beauty it contains a degree of experiment or innovation. Not all observers consider this experiment to have been a success, certainly Caldwell House is not as exciting a design as later Castle Style masterpieces such as Culzean and Seton but it is an important stepping stone in the evolution of the Castle Style . Not all of Palladio's villas are beautiful but all are interesting in showing the development of Palladio's aesthetic ideas.

Apart from some remnants of early landscaping, the main aesthetic component at Caldwell House is a later 18th century house sitting within a 19th century informal landscape.

The highest significance at Caldwell House is its association with Robert Adam and with the development of his distinctive Castle Style . There had been some suggestion

⁷EH *Conservation principles*. pp. 30-31

that the design is partly the work of William Mure. However, the design is so much in the characteristic of the development of Robert Adam's Castle Style and so clearly presented by Adam for publication that it must be considered to be the main element of the design. The entrance front facing north is entirely an Adam design before it was altered and the porch added.

Architects are successful in business because they understand their clients' wishes and how to deliver them. Adam's buildings varied because his clients varied. Robert Adam had always been content to work in a variety of styles. His early work at the chapel at Yester is in an early Gothic Revival style, as was his work on Alnwick Castle and follies on the Alnwick estate. After his grand tour, Adam was less interested in the Gothic Revival but remained interested in a romantic picturesque context for his house designs, particularly in Scotland. His development of the Castle Style was offered to clients who wanted it. However, it was not unusual for other styles to be tried on the same plan either by Adam or by any of his contemporaries. By the early 19th century this had been developed into architects such as William Burn providing a standard aristocratic house plan but in any style that his client should wish.

This assessment of high design significance as opposed to moderate illustrative significance is crucial to design decisions at Caldwell House. In designing for the conservation of existing buildings, it is essential to make an assessment of the balance of value of design versus fabric. Some of these decisions are fairly obvious. If the interior of the Glasgow School of Art is reinstated, as it should be, with a replica of Mackintosh's design, that would be an appropriate decision because it is the Mackintosh design that is universally valued and not the authenticity of the fabric. If design decisions were being made for Glasgow Cathedral, the discussion would be at the opposite end of the design/fabric spectrum. The value of the fabric would be paramount rather than design. Every stone in Glasgow Cathedral has a story to tell and this is not necessarily the story of neighbouring stones. We cannot have any confidence about the design intention of the original masons so we must leave the stones visible for others to interpret in the future.

The aesthetic significance of the keeper's house is in its location and its symmetrical arrangement of gables, chimneys and elevations. It is not clear how much the symmetrical cottage character which was an attractive element of its appearance, was introduced during 20th century alterations.

5.4.2 Fortuitous value

None of the buildings on the estate look attractive in their current condition. Caldwell House has attracted attention but this is precisely because the place looks abandoned and vandalised. Caldwell House looked its best at the time that the Robert Adam design was completed. It still looked sufficiently attractive enough to appear in photographs 100 years after completion. By this time, the appearance of the building had weathered into its surroundings. It is possible that the original coat of lime render survived for 100 years or so. It would have looked beautiful in decay. Since 1927, the appearance of the building has been spoiled by the replacement of the original render with a grey cement roughcast. The house does not benefit from being in ruins following the 1990s fire, although it remains evocative for some people, such as explorer websites. The dereliction of the keeper's house is also detrimental to its appearance.

The landscape is still beautiful. It is over mature in many places and parts of the original drives and planting have been lost or replaced. Deciduous planting has been

replaced with coniferous. As a natural place, the estate has some fortuitous value but this has not gained in quality since the high point of maintenance in the 19th century when the owners and their staff worked with nature to create a beautiful place.

5.5 Communal Value

Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory...

Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it. ...Such values tend to change over time, and are not always affirmative...

Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence...

They may relate to an activity that is associated with the place, rather than with its physical fabric...

Compared with other heritage values, social values tend to be less dependent on the survival of historic fabric.

Spiritual value [sic. emphasis] ... includes the sense of inspiration and wonder that can arise from personal contact with places long revered, or newly revealed.

Spiritual value is often associated with places sanctified by longstanding veneration or worship, or wild places with few obvious signs of modern life.⁸

5.5.1 Social value

The estate is marked as private and there are relatively few visitors. Some local people take a walk within the estate.

The communal significance at Caldwell House is minimal. It is restricted to people who explore the building as an evocative ruin. Some of this communal value is shown on websites with drone and video camera presentations of the building. Most of these date from the last ten years. Some include a presentation of the history of the building including old photographs. Although there is clearly an attraction for people in exploring places that could be considered to be forbidden and dangerous, the general tone of website imagery is as an evocation of the past. Some people are interested in the implication that, as an “asylum” the place has a tragic history. People are interested in the suggestion that the place would be haunted. Some videos like to suggest this with the use of music associated with horror films. In other videos the general tone is of sadness that a once fine and noble house is now derelict. These videos include images of the house as it looked when it was occupied, some indication of the history of the building and are accompanied by regretful piano or orchestral music.

These responses are helpful in explaining how people react to the building. It has become a place to explore, a place to take risks and a place to express an interest in the past. The drone and video images are made with considerable skill by people who wish to communicate a message which they derive from the building.

⁸EH *Conservation principles*. p.31

There is a lot less available on the internet for the estate however the East Renfrewshire Designed Landscape and Gardens Group & Garden History Society Scotland (ERDLGG & GHSS) have carried out thorough research about the estate based on detailed documentary research including the letters of Clementina Hunter Blair to her brother David. This shows strong local communal significance.

5.5.2 *Spiritual value*

There is no specific spiritual value associated with Caldwell House.

5.6 **Summary statement of significance**

Significance is a specific heritage term:

*The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.*⁹

Historic Environment Scotland defines significance as:

*The sum of the cultural and natural heritage values of a place.*¹⁰

In this summary statement, the sections above are evaluated and compared, and a conclusion drawn on the overall cultural heritage significance of Caldwell House in national and international terms as a heritage asset.

Caldwell House embodies important cultural heritage values for society today. It has evidential, historical, aesthetic and communal heritage values. All the values have the potential to be consolidated and improved provided that change is carefully considered, planned and managed.

There is archaeological value because there is potential in the ground and the buildings to yield physical evidence of past human activity. The value is highest in the potential to discover evidence for the predecessor landscape. There is also value in the fabric of Caldwell House and Keeper's House to provide evidence of how the building was extended and altered.

There is historical value derived from the associations of the place with the Mure family and subsequent owners. Value is also derived from the association in the late 18th century with the architect Robert Adam, and the subsequent use of the site as a private house and then as a residential special school.

There is historical illustrative value derived from the appearance of the mansion exteriors as important examples of innovative taste in the period. The layout of the plan is a good example of how country house plans were composed, reflecting social formality and hierarchy in architecture. There is also historical illustrative value derived from the landscape, particularly in the carefully designed approaches to Caldwell House along drives and the use of natural features in the landscape.

The highest cultural heritage significance at Caldwell House and its estate is the aesthetic significance of the design by Robert Adam. Adam is one of the most

⁹ *National Planning Policy Framework, Annex 2: Glossary* (Department of Communities and Local Government, 2012)

¹⁰ *EH Conservation principles*. p.72

important and influential designers in world architectural history. Caldwell House is a work in his Castle Style. This was a style invented by Robert Adam as a personal response that reconciled neo classical house design with the beginnings of the Romantic Movement in architecture. Elements of the style are drawn from a variety of sources including Italian Renaissance palaces and forts, Roman architecture and Romanesque precedents. Adam synthesized these elements with his interest in geometric plans and massing to create a new design type. The Castle Style was less influential, in the long run, than the Adam Style of interior design but this does not diminish the power and strength of the Castle Style designs as a defined group of buildings within the work of a great architect. Caldwell House is not the finest design in the group but it does illustrate the development of Adam's ideas. Adam considered it sufficiently important to prepare engravings for publication in an intended book of the best of his house designs in his career. It is the first Castle Style house to have corner turrets. These elements point to a Scottish reference for the first time in Adam's designs. Although the entire house in the round is an example of Adam's Castle Style country houses, the main architectural expression is in the entrance front to the north. This face of the building is considered to have outstanding, or international, significance. This significance is visible in Adam's design drawing but is obscured on the building by alterations and the ruined state of the walls. This high significance would be revealed and recovered by restoration of the wall finish, roof, windows and doors that Adam intended.

There is some aesthetic design value associated with the landscape, although the name of a designer is not known. There is, however, limited fortuitous aesthetic value.

There is communal value associated with Caldwell House mainly derived from its use as a residential hospital between 1927 and 1985. People who draw their identity from the place will vary in the way that their associations with Caldwell are generally positive or negative.

Though it can be problematic to attempt to place a structure in a category or level of significance relative to other sites and buildings, it is important to give these structures a context, to allow its significance to be compared to other sites and structures in Scotland and the United Kingdom.

Overall, based on the above assessment of heritage value, this conservation plan assesses Caldwell House to have some elements of **outstanding cultural-heritage significance**. This categorisation of significance is the highest level of five levels of cultural significance. Generally the house has considerable value and the landscape and other buildings have moderate value.

5.7 Grading of significance of individual elements

Significance of individual buildings and structures and character areas is indicated on the table and figures that follow. The following definitions are those used in this conservation plan only, but are based on best practice, outlined by Historic Scotland.

<i>Outstanding significance</i>
A building or element of national or international importance, or a fine, intact or little-altered example of a particular period, style or type that embodies the importance of the buildings or site overall or the element to which it is a part.
<i>Considerable significance</i>
A building or element of regional importance (UK), or a good example of a particular period, style or type with a high degree of intact original fabric that contributes substantially to the importance of the buildings or site overall, or the element to which it is a part, that may have been altered.
<i>Moderate significance</i>
A building or element of local importance (Renfrewshire), or an element that contributes to, but is not a key element to the importance of the buildings or site overall, or the element to which it is a part, that may have been altered.
<i>Neutral significance</i>
An element which neither contributes, nor detracts from the importance of the buildings or site overall.
<i>Negative</i>
A building or element which detracts from the overall significance of the buildings or site overall.

The grading of significance has been plotted on the following drawings.



Figure 41 Plan of basement showing cultural heritage significance.



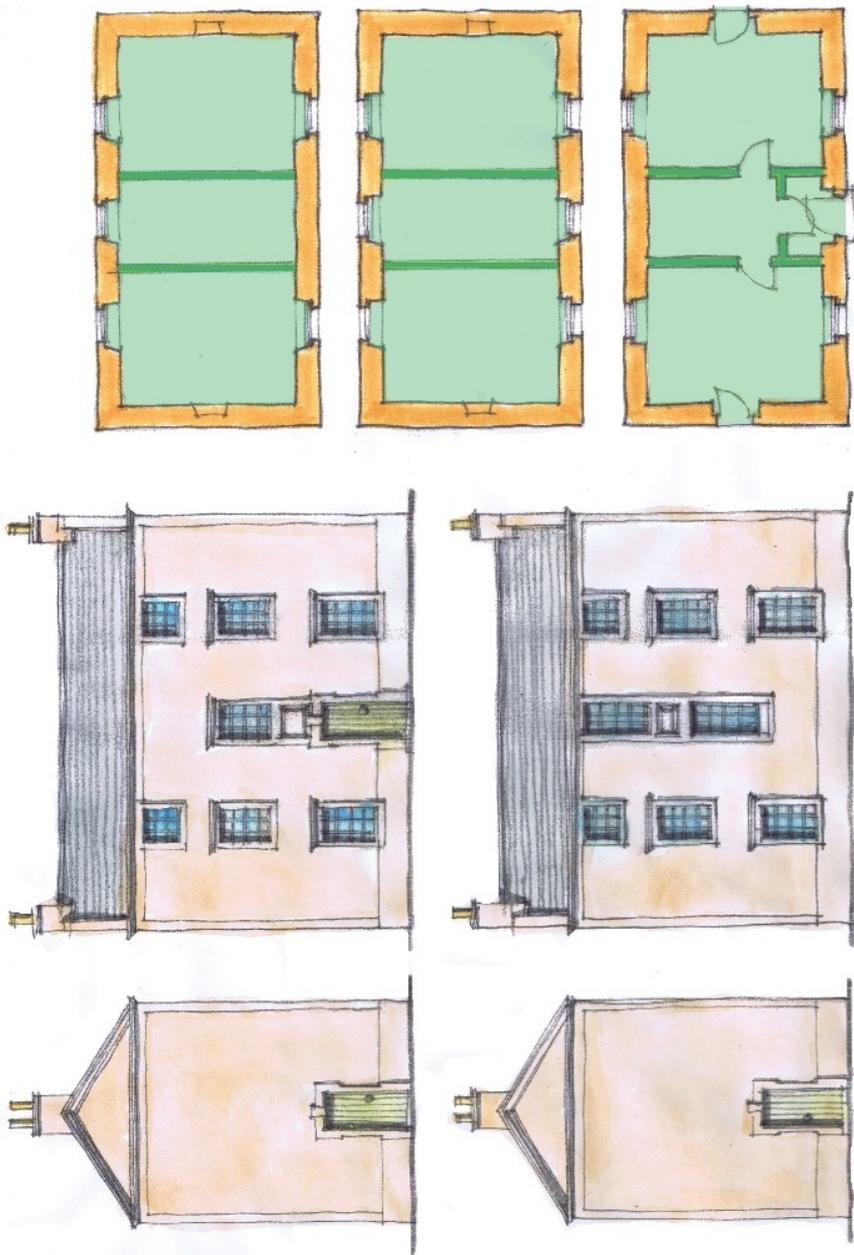
Figure 42 Plan of ground floor showing cultural heritage significance.



Figure 43 Plan of first floor showing cultural heritage significance.



Figure 44 Plan of second floor showing cultural heritage significance.



THE KEEPERS HOUSE
 CALDWELL HOUSE ESTATE
 Plans and Elevations: Significance
 E:100 @ A3 August 2020
 Simpson & Brown, based on drawings and survey by Jewitt and Wilkie Architects

Moderate Significance
 Neutral Significance

Figure 45 Plans and Elevation drawing showing significance of Keeper's House

**Caldwell House,
Uplawmoor**

Caldwell Developments Ltd.

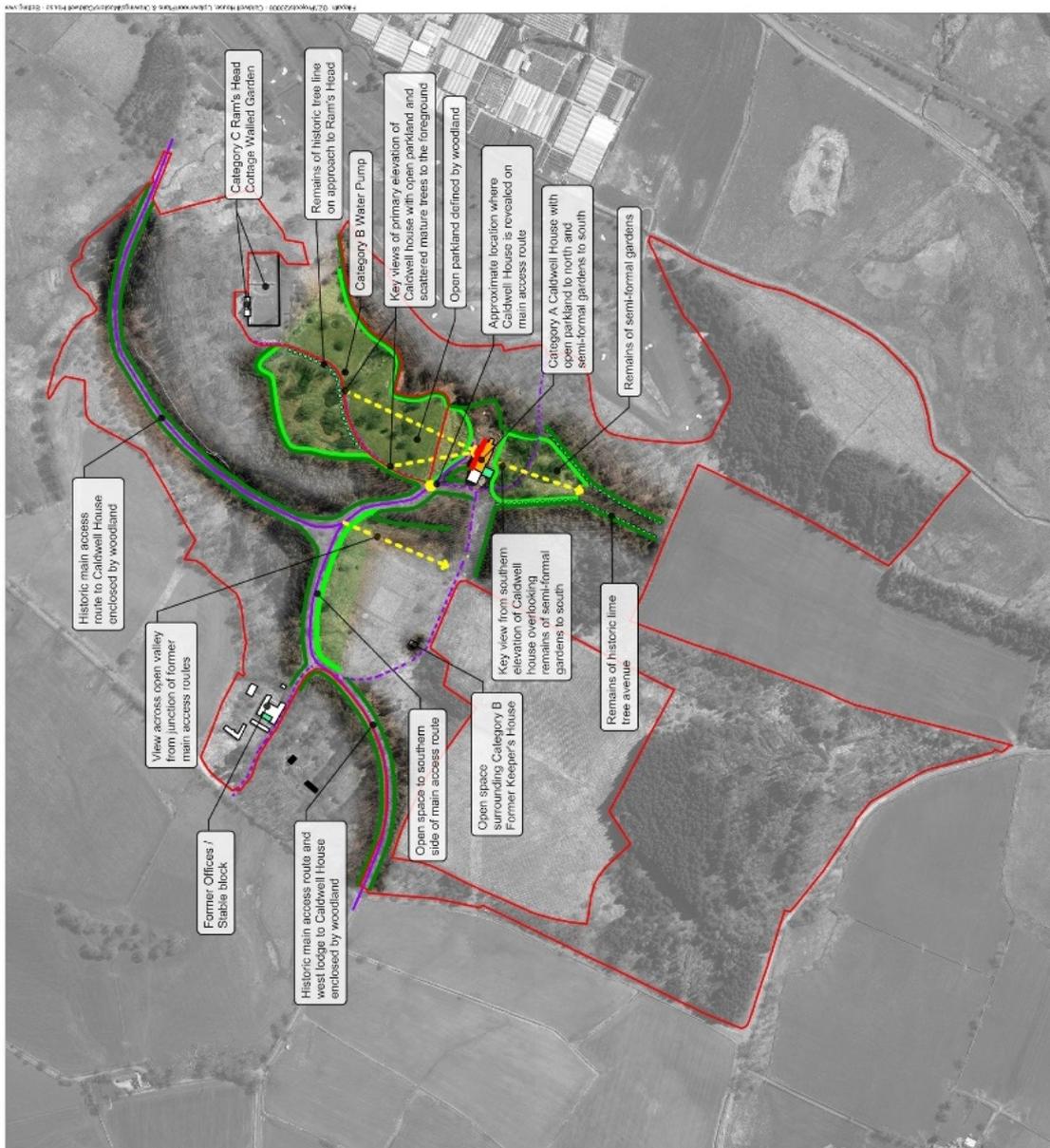
**Drawing No. 20006-CHAN-P001
Setting of Caldwell House**

- Site boundary
- Historic main access route
- Historic service access routes
- Additional historic tracks
- Significant woodland edges
- Significant areas of open space
- Historic tree lined avenues
- Significant views and vistas
- Building: Outstanding significance
- Building: Considerable significance
- Building: Moderate significance
- Building: Neutral significance

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geddesconsulting



6.0 ISSUES, RECOMMENDATIONS AND POLICIES

6.1 Introduction

Caldwell House and its associated structures within the study area combine to form a site of considerable importance. The heritage value and significance of this site should be protected and managed for future generations through the implementation of appropriate conservation policies based upon recognised good practice. Part of the protection of this place could involve raising enough money to pay for the conservation of the most important elements, through enabling development.

The aim of this conservation plan is to encourage and inform the management of Caldwell House and estate on the basis of good conservation practice. The policies aim to inform future management and use of the buildings, landscape, and structures in the landscape in accordance with their assessed level of significance.

Adoption and implementation of the policies by the owners, managers and users of the site will enable the retention and enhancement of significance of the site for the future.

6.2 Fundamental Guiding Policies

The conservation of Caldwell House will depend ultimately on good, creative management within a comprehensive project for the whole estate within the current ownership. A resolution to act in a conservation-led way should be taken from the beginning to ensure that the principles of informed conservation are key elements of its future. This base policy should encourage the protection and enhancement of the significance of the site and the reduction of risk to fabric, character and setting.

Policy 1 - Strategy

It is important that a clear strategy for the use, conservation and management of the building and grounds is established. Appropriate balances must be considered as a framework for making individual decisions.

Policy 2 - Resolution

A conservation-led approach to future repair, conservation and management should be adopted by all interested parties, based on a sound understanding of the significance of the mansion, grounds and estate buildings.

Policy 3 - Vision

Through active and informed conservation, enhancement and interpretation, Caldwell House and estate should become a valued part of the heritage of Scotland.

This is the vision for cultural heritage. It is essential that the cultural heritage vision is compatible with the development proposals. This can be achieved through good design which produces a development that is both conservation-led and meets economic and market requirements.

Adopting the conservation plan establishes a formal arrangement and allows policies within the plan to be actively used to help protect and enhance what is important. It places an onus on the owner, staff, and people responsible for the management of the site to use the plan as a basis for decision making.

Policy 4 - Adoption and use of the conservation plan

This conservation plan should be adopted by all interested parties and actively used to help guide the future use and development of Caldwell House. It is designed to

provide a framework to inform the future management, use, protection and conservation of the estate. Its findings and advice should be fully adopted by the owner of the estate and stakeholders.

It is not expected that the conservation plan could ever be sufficient in detail to provide for every eventuality or answer every question that may arise. It should not be used as a substitute for professional conservation advice. Any professional conservation advice sought should use the conservation plan as a guide.

A conservation plan is also a dynamic document that should be adapted and updated as required as further information is located. This conservation plan should be updated appropriately following significant conservation and repair work to the buildings and change within the landscape. It may be necessary to re-write the whole document in the future to reflect changes in conservation priorities. It is normally expected that conservation plans are updated every ten years or so.

6.3 Conservation Theory and Practice

Buildings conservation theory is well established in Britain with a history of its own extending back over 200 years.

The work to protect the buildings and structures should follow well-established conservation practice, which is summarised below. There is a variety of issues, but the same basic conservation principles are applicable to all of the structures within the site area.

This is a comprehensive policy which protects the significance of Caldwell House from risk associated with a non-conservation-led approach. It sets out the theory to be followed when considering changes and can broadly be applied to decisions such as management as well as repair and conservation. The policy contains recognised conservation principles and is the basis for works to historic fabric and spaces, but it should be sufficiently flexible to achieve the necessary balance between protecting the significance of the building and the desire to secure its viable, accessible use.

Policy 5 - Conservation Theory and Practice

Best practice conservation practice guidelines should be followed when considering any change to fabric, structures or landscape at Caldwell House and estate:

- Intervention – remove or change as little as possible of the surviving physical fabric of the buildings, introduce or change only where necessary to protect the significant values of the site or to enhance its physical and financial sustainability.
- Reversible change – wherever possible, any work carried out should be capable of subsequently being undone without lasting damage.
- Priority should be given to repairing what is there rather than replacing it with new fabric, and there should be a presumption against removing material from the site, unless the fabric of an element with intrusive or negative impact on significance.
- Repair should use like-for-like techniques and materials. Materials should be salvaged and re-used where possible. New, traditional materials should be used rather than materials salvaged from other sites.
- New work should not be intrusive, and should be of simple, high quality, contemporary or complimentary design; facsimile work should only be used

where there is indisputable evidence of an appropriate and accurate earlier design.

- Adequate historical research, investigative opening-up, recording and sampling should be carried out before and during work to inform the best design and technical solutions.
- New work should not be 'aged' - new and old should be clearly distinguishable without being visually intrusive.
- Particular attention should be paid to matters of detail to help preserve and enhance significance including the fabric and character including, for example, specific choice of materials, detailed location of services and methods of fixing.
- Fabric or spaces to be replaced, altered or removed should be adequately recorded following relevant guidelines and the record lodged in the public archive.
- Detailed design development should precede implementation of all on-site works.

Any compromises proposed to the above principles should be examined in an options analysis, including an assessment of impact on significance.

Harm could result from differing approaches or standards at different parts of the estate, such as changes in appearance or character. As the site is large and comprises different parts, a holistic approach will be crucial to prevent acting against the interests of any one part.

These are general conservation principles that apply to all historic buildings and area conservation. The conservation of a ruined country house is one of the most demanding forms of conservation and will involve actions which test these principles. For instance there is often a presumption against restoration for many conservation bodies but it is clear that the only way to recover the high significance of Robert Adam's design of Caldwell House is by restoration.

These best practice conservation guidelines need to be considered in the context of this specific project and with the aim of recovering the design significance of the building. Although intervention means remove or change as little as possible there is a very broad range of what 'as little as possible' might mean. In the conservation of an artefact or the conservation of a complex historic building where the history of the fabric is significant, minimum alteration can mean very little change to the physical nature or the appearance of the building. In this way the building is treated with the same conservation principles as a museum artefact where the fabric or material which is visible at the start of the work remains visible at the completion but in better more sustainable condition. At Caldwell House it is the design rather than the fabric which is important. The minimum alteration to achieve the recovery of the significance of the fabric is restoration which is a significant amount of work. The minimum alteration to achieve what should be achieved at Caldwell House would mean reinstating the roof, rebuilding chimneys, reinstating the original appearance of walls and fitting new windows and doors on the historic pattern. The principle still holds in that the building should not be altered to achieve its new use more than is necessary. This applies to the most significant parts of the highest significant parts of the structure which are the remains of the outside walls.

Reversible change is also often a difficult principle to achieve in building conservation. At Caldwell House it means that new walls or the roof, could in theory, be removed in order to return a building to its current state. It is very unlikely that it would ever be desirable to return the building to its current state either in terms of significance or sustainable use. In practice, changes in building in building conservation are very rarely reversed. Often additions which are not part of the original design are removed, and this is proposed at Caldwell House. The tie between the masonry walls of additions and the original masonry walls is not particularly strong so these additions are easy to remove and any scar or holes from tying masonry would be easy to rectify. Reinstatement of fabric and restoration at Caldwell House such as the roof would also be tied to the existing structure but would be similarly easy to reverse if necessary.

The priority for repair rather than replacement does apply at Caldwell House. As much as possible of the masonry parapets, wallheads and other masonry which might have decayed should remain in place or should be reused in situ. This applies even if it is slightly damaged by erosion, a crack. Loose masonry can be grouted into position or rebuilt with the original stones in their original positions. Chimneys can be taken down and rebuilt using the original stones. This principle makes it clear that new masonry even though it pristine and freshly tooled and does not have any minor defects, is not preferable to the retention of exiting masonry. New work will look fresh because stone, for example, has been recently quarried and recently dressed. When the restoration is newly complete there will be a noticeable difference between chimneys built of new stone and chimneys conserved using existing stone. However over a period of 10 years or so the difference in the character of the masonry will reduce considerable as the new stone work weathers.

6.3.1 Significance

This section should be read in conjunction with the assessment of cultural-heritage significance in section 6.0 of this conservation plan, which includes definitions of the terms. The high significance of Caldwell House does not mean that changes cannot be made in the buildings or landscape for good reason. Change in the form of restoration and repair is essential if this significance is to be protected and revealed.

However, changes must be based on sound understanding and a balance of the heritage values expressed in the significance section of this conservation plan. Conservation is said to be the 'management of change', and changes must be made with proper consideration and care, which may include mitigation of the effects of certain decisions to retain significance.

The north entrance front of Caldwell House is considered to be of outstanding significance. It is an example of Robert Adam's Castle Style . The entrance front to the north is where the main design intent of the Castle Style was expressed at Caldwell.

Policy 6 - Elements of Outstanding Significance

Elements of buildings or site identified as having outstanding significance are of the highest level of significance and must be retained and respected. These parts of the building should be repaired to good condition. Change, other than repair and restoration, should be avoided.

The significance at Caldwell is in the aesthetic design values of the building rather than in its current appearance. It is Robert Adam's design and his use of the Castle Style which makes this front internationally significant.

Changes, including repair and restoration to the elements of outstanding significance should be recorded in minutes, descriptions, photographs or drawings. Further physical investigation of the fabric is essential in order to inform appropriate conservation practice in repair and restoration.

Policy 7 - Elements of Considerable Significance

Elements of the buildings or site identified as being of considerable significance should be retained and respected. These parts of the building may be changed, with care and in an appropriate manner, to make them suitable for a new use, providing this takes place without affecting their significance.

These elements include some of the fabric of the mansion, and some interiors. It includes the parts of the landscape that form the setting of the house.

Changes to these elements should be recorded in minutes, descriptions, photographs or drawings and further physical investigation of the fabric undertaken, as appropriate.

Policy 8 - Elements of Moderate Significance

Elements of the building or site identified as being of moderate significance should be retained as evidence of original or early fabric where possible, but changes may be acceptable.

These elements include many of the interior spaces and internal wall surfaces of the mansion. Most of the landscape has moderate significance including the Keeper's House.

Changes to these elements should be recorded in minutes, descriptions, photographs or drawings and further physical investigation of the fabric undertaken, as appropriate.

Policy 9 - Elements of Neutral Significance

Elements of the building or site identified as being of neutral significance may be removed, altered or retained as required.

These elements include many of the interiors of the mansion altered in the twentieth century.

Any change to these elements should be recorded in minutes, descriptions, photographs, or drawings and physical investigation of the fabric undertaken, as appropriate.

Some elements or previous alterations to the building are considered to have an intrusive, or negative, effect on its appearance, appreciation or integrity.

Policy 10 - Elements of Negative Significance

Negative elements should be removed from the site as part of any future works where the opportunity arises to restore original fabric or design, or to enhance elements of higher significance.

These changes should be recorded in minutes, descriptions, photographs, or drawings and physical investigation of the fabric undertaken, as appropriate.

These include the block added to the east side of Caldwell House in the mid/late 20th century.

While the above policies, based on the assessment of significance, help to identify where change may be appropriate, a careful balance needs to be struck between making changes or maintaining the status quo. The impact of all changes should be considered carefully (in heritage impact assessments), and these should include discussion of the element intended to change, using the cultural heritage value headings in the assessment of cultural significance in the significance section of this conservation plan.

Policy 11 – Intactness and Composition

Caldwell House should be considered as a whole, including all the landscape components, buildings and structures. This will ensure that component elements, buildings and spaces, and the relationships between them are protected and enhanced.

Policy 12 – Retention and Demolition

There should be a presumption in favour of retaining and conserving *in situ* all building components and archaeological deposits at the site. There should also be a general presumption against demolition, wholesale or partial within the estate and its designed landscape.

Public access to understanding the significance of the heritage assets should be enabled. Publication of the accumulated research concerning the estate would enable the significance of the place and its to be appreciated. This could be digital publication on a dedicated website, hard-copy publication, contribution to local library/history group work etc.

It should be noted that the cost of demolition and replacement becomes a factor in a project which has been funded by enabling development. The primary purpose of the enabling development in conservation terms is to conserve the most significant parts of the heritage in a particular ownership. Where a building has low significance and where repair and restoration to a sustainable use would cost more than demolition and rebuilding then it would be a valid conservation approach to remove a building of lower significance if this is the only way to pay for the conservation of cultural heritage of high significance.

The demolition of the 19th and 20th century additions to Caldwell House is desirable because it is the only way that the full character and quality of Robert Adam’s design can be recovered. The extensions happen to be in even worse condition than the original 1770s house. The north-west block, for instance in a state of collapse. It could not be conserved without demolition and rebuilding. Rebuilding this block would achieve very little other than the reinstatement of a relatively low significance, mid-Victorian building. If it were rebuilt it would detract from the very high significance design of the original building. In these circumstances demolition is a justifiable conservation practice.

6.4 Professional Advice

It is essential that all contractors and advisors have appropriate experience or training in cultural-heritage conservation principles. Clear management processes must be in place to ensure that a conservation approach is prioritised.

Induction training should be provided to new contractors and advisors in the history and significance of Caldwell House and its estate. This conservation plan could be used as the basis for an induction.

Policy 13 – Professional Advice

All decision-making processes concerning the future of Caldwell House must be conservation led. Qualified and experienced professionals should be employed where knowledge or understanding of the heritage assets or appropriate processes concerning their conservation is deficient.

6.4.1 Skilled Workmanship

Inexperienced or amateur workmanship can cause irreversible damage to historic fabric, no matter how well intentioned. Relevant skills include archaeologists, structural surveyors/engineers, conservation architects, conservators and specialists who work with collections including furniture, stone and timber.

Policy 14 – Skilled Workmanship

Appropriate professional or craft skills and experience should be used in all work including inspection, maintenance and repairs. All contractors and consultants should have relevant historic environment qualification and experience. Earlier inappropriate repairs and materials should be reversed providing doing so will not cause further irreversible harm to the significance of the site.

There is a mix of level of skills required in the restoration of Caldwell House. The most sensitive trade where skill is required for an appropriate result in conservation terms is the mason. The masonry needs to be carefully specified, cut and dressed in order to match the fine masonry in the parapets and chimneys and around the windows of Robert Adam’s building. The mason would also be the person taking off the existing cement render and replacing it with a lime render. The quality of this render and a limewash, limepaint or micro-porous paint finish will be absolutely critical to the success of the building.

Other trades do not need to excel beyond ordinary good practice to produce appropriate work. This would be the case for the joiners and carpenters making the roof structure, windows and doors, and also the slater. Leadwork will have to be of a high standard which would be appropriate for any historic building. Lead codes and the way that leadwork is formed would follow the guidelines of the lead development association as followed by the Lead Contractors Association.

6.5 Statutory and Non-Statutory Constraints

Policy 15 – Statutory Authorities and Permissions

It is important that an open dialogue is maintained with Historic Environment Scotland, SNH and East Renfrewshire Council during the process of change at Caldwell House. It is important to prevent misunderstanding and to maintain a good relationship so that change can be managed appropriately and efficiently. Appropriate notifications and permissions must be sought at every stage.

6.5.1 Listed Building Consent

The mansion and Keeper’s House are listed by Historic Environment Scotland. They have special national architectural or historic interest. Listing gives a building statutory protection against unauthorised demolition, alteration and extension.

Listed Building Consent from East Renfrewshire Council will be required prior to any programme of repair, conservation and alteration works. Proactive consultation with the local planning authority should be undertaken early, to determine any specific requirements of the council as part of attaining Listed Building Consent. Although it may not answer specific questions raised as part of Listed Building Consent applications, the conservation plan could be used as a tool to assist in this process.

6.5.2 Other Organisations

It might be helpful to maintain a working relationship with other bodies as required in the process of change at Caldwell House. This may include groups that would be formally consulted in determining statutory permissions for changes, but should be openly consulted in any case. A list should be drawn up to include any local heritage groups and national organisations such as Garden History Society, Georgian Group and AHSS.

6.6 Archaeology

6.6.1 Principles

Archaeological potential exists across much of Caldwell House Estate, both below the ground surface and above it. This potential takes a variety of forms, from traditionally recognised archaeological sites, deposits, earthworks and built structures, to resources such as surviving tree and shrub plantings. These points have been identified in the desktop assessment and site survey by AOC. The resources reflect, or have the potential to reflect archaeological value from all periods of human activity.

The one characteristic that all forms of archaeological evidence share is their vulnerability. They could be easily damaged or completely destroyed in the course of modern site management operations of even apparently quite slight impact. Much of the archaeological value relates to the key significance of the estate, the late eighteenth-century buildings and nineteenth century designed landscape, and reflects aspects of its story not recorded in any other way, such as in documents. Destruction of any archaeological remains can therefore represent the permanent loss of chapters of the story of the estate and therefore its heritage significance.

Changes to the property, such as development, cannot avoid damage to the archaeological resource and this should be recognised. In order to achieve successful conservation management, negative impacts need to be recognised in advance, reduced in scope as far as possible, and finally mitigated for through appropriate archaeological investigation and recording.

A simple principle anticipating archaeological damage arising from estate management is that whenever the ground, or built fabric, or historic plantings is being disturbed, there is potential for archaeological impact and loss of resource. The archaeological potential of Caldwell House is well understood, and consultation with the LPA's Historic Environment Record and WOSAS should determine whether further investigation/mitigation/involvement of archaeological process is needed.

Archaeological involvement may be required at a number of stages:

- **Prior investigation:** existing knowledge of the Caldwell estate is not complete. Early investigations may be needed to determine the presence/absence of significant remains. Investment at this stage could minimise costs and delays at a later stage. Investigation should be agreed in the broad framework of a Heritage Impact Assessment.

- Opening up: especially where investigating buildings, a pause for archaeological works may be required after initial opening up or part demolition but before building works proper commence. This needs to be recognised and planned for. Opening up may need to be done by archaeological means to optimise the recovery of materials and information. Due to the condition of the buildings, most of the surviving wall surfaces are visible, but there might be hidden masonry at high level when scaffolding is in place.
- Watching Briefs: in other circumstances, probably the majority, works may progress subject to a watching brief, with the potential to suspend works for archaeological investigation where necessary
- Post-event analysis: important findings are often made after the conclusion of fieldwork, when findings can be fully analysed. Investment in this phase is crucial, especially for refining resource mapping.

Works to built structures have considerably greater potential to reveal archaeological information than is commonly appreciated. Buildings archaeology is a specialist skill, often requiring more complex responses than works in the broader landscape.

Many investigative archaeological techniques are destructive, and should only be contemplated when non-destructive ones have been tried or are considered irrelevant to the works in hand.

6.6.2 Historic buildings

The buildings within the study area range from being of outstanding to negative cultural heritage significance.

The mansion house, the Keeper's House and the offices have been altered after the change to a hospital in the late 1920s. It is expected that for any proposed changes to the buildings, East Renfrewshire Council would set archaeological conditions for building recording in association with WOSAS.

6.6.3 Estate land

AOC have completed a DBA and walkover survey.

The main opportunity within the estate land is to recover it as an assessable and attractive resource which has a woodland and wildlife. This does not constrain development as long as development is carefully planned to retain the significant values of the landscape. These significant values are;

- The setting of Caldwell House
- The driveways and paths
- The relationship between woodland and open space
- Views to the north and south of the house
- Design features such as the lime avenue
- Possible archaeological resource in areas where there have previously been buildings such as the 1715 house

6.7 Ecology and nature conservation

There is a legal obligation to consider wildlife and nature conservation issues, prior to any building, tree or other works that could cause damage or disturbance to habitats.

An ecology walkover should be commissioned to scope requirements for more detailed ecological assessment, including arboricultural, habitats and protected species surveys. These reports should include recommendations.

Policy 16 – Ecology and nature conservation

Recommendations should be sought from nature conservation specialists and should be implemented. These should include assessments of trees, surveys for rare and protected species (flora and fauna).

6.8 Further research to understand the heritage assets

More research that could be commissioned to complete the understanding of the heritage assets at Caldwell House.

Research questions should focus on answering the following issues:

- Documentary research into family papers. It might be beneficial to understand more about the evidence of formal gardens as shown on the General Roy military survey map, the extent of formal gardens and the alignments on historic or antiquarian features.
- Investigation in health board papers to confirm extent of change to buildings by government health board. This might provide useful evidence to explain the history of Keeper's House.
- Standing and sub-ground investigation of the archaeology of the Keeper's House.
- Contribute where possible to understanding of Robert Adam's Castle Style and the place of Caldwell House in its evolution.
- Archaeological investigation to determine the date of changes to the house during the 19th century or immediately after completion of the building.

6.9 Retaining significance in buildings by Restoration

6.9.1 Restoration principles

Restoration in general can be justified in conservation terms where putting back a lost element would enhance the significance of an original aspect of a design. In a conservation project, restoration should have a purpose which goes beyond, for example, a desire to improve appearance. Evaluating the impact on cultural heritage values, as described in the section on significance of this conservation plan, is a useful way to test a proposal for restoration.

Policy 17 – Restoration of existing buildings

Restoration of elements of the buildings may be appropriate where there is sufficient evidence or where the design of the restoration reflects historic principles. A decision to restore an element should be guided by its impact on heritage values and significance.

Restoration should concentrate on revealing the elements of higher significance. The design of the north, entrance front of Caldwell House is the part identified as having the highest significance.

Restoration is the paramount conservation issue at Caldwell House. The main conservation benefit which could be achieved by the project is the restoration of the house and the Keeper's House. The main house should be restored because its primary

significance is in the design of Robert Adam, and as a point in the evolution of his Castle Style . Because it is the design rather than the fabric which is significant it is the work of restoration that would recover and enhance this outstanding significance. Repair of the building as a ruin would not achieve the enhancement or recovery of the Robert Adam design. Robert Adam did not design the building as a ruin and the roofless house does not express Adam's design.

The building would be technically challenging and expensive to conserve as a ruin. Unlike a medieval castle, with walls which are at least 900mm thick, Caldwell House is difficult to preserve as a ruin. The work in ruin conservation would involve substantial vegetation removal, repointing, rebuilding and consolidation work to wallheads, repair of lintels, and removal of the iron lintels inserted after 1927. These are all works that would also be required in a restoration project which adds a roof and creates a water tight shell.

The principal technical problem with the surviving walls is the outer coat of cement. The original outside coating designed by Robert Adam would have been a lime based mortar which would have allowed some absorption and evaporation. This is the way that traditional stone buildings were designed to work technically. The current covering on the outer face of the walls is a replacement in cement probably dating from after 1927 and applied during the ownership and use as a hospital. As well as changing the appearance from the original intention, which would have been a bright stone coloured limewash finish, the cement covering changed the technical operation of the wall. The cement is intended to create an impermeable outer surface which could not let water in. It was not successful because cement coverings to masonry buildings have been shown to fail because they are covered with small cracks. Water can penetrate the cracks but not evaporate so the wall becomes saturated. In a ruin, a wall surface which prevents absorption increases the saturated areas of masonry and so decay is accelerated. Even if the building was left as ruin it would be technically important to remove the cement covering on the outer face of the walls.

So, as well as being the most appropriate work to recover significance, restoration with a roof, lead protection at the wallheads, windows and doors is also best for the conservation of the building technically.

Repairs to ruined masonry wall would be an expensive conservation option. The bulk of the cost of repair to Caldwell House would be in repairing wall masonry and making sure the building is structurally sound. This is work that would have to be done if the building were conserved as a ruin or a full external restoration was carried out. A restored building can have a use which earns its keep and pays for maintenance. Ruined buildings of this scale are very expensive to maintain in the long-term. Ruins would need annual inspection and removal of trees and any other vegetation which could cause harm to the building. The interior of the building would have to be made safe and this would also be subject to frequent inspection and some remedial work. The building would have to be maintained and protected from vandalism with annual costs of graffiti removal. There would be periodic programmes of more extensive repair to maintain wallhead protection and carry out masonry repair. These programmes might be every 10-15 years. There would be a significant cost and there would have to be a means of paying for this masonry maintenance programme permanently. This might be done by the interest from a substantial investment or endowment held in trust for the long-term maintenance of the building. Because a ruined building will continue to decay to a greater extent than a building with a roof

the long-term cost of maintaining and repairing Caldwell House as a ruin will be far more than the money needed to restore it and maintain it as a roofed building in use.

The restoration of Caldwell House would mean the restoration of the design of the external walls. It is desirable that extensions are removed so that Robert Adam's symmetrical design of Caldwell House is recovered, as a free standing geometric object where all four walls relate to each other as a coherent design. The current extensions are asymmetrical and cover the building at the main *piano nobile* level. They detract from the significance from Robert Adam's design and the building would be of higher significance if these extensions were removed and the original external appearance of the building restored. Robert Adam Castle Style designs were often intended to have low level service ranges in geometric form (with the exception of Culzean) but the post 1927 extensions do not relate to Caldwell House in the way that Robert Adam would have intended.



Figure 47 Kenwood House

The external walls should have cement covering removed, masonry repaired and given a lime covering finished with limewash. The resulting appearance would be bright and strong. It would be more related to the appearance to the restored Kenwood House, and neo-classical house by Adam, than the current mid-grey appearance. Caldwell House is unusual amongst Adam style houses in being finished with render rather than ashlar stone. It is almost certain that the original lime based render would be intended to imitate the light colour and finish of freshly quarried ashlar sandstone.

Adam's intention for window design, doors and some decoration can all be interpreted from the Adam drawings which survive in the Soane collection. There is an ample physical evidence for the composition of the wall finish and the form of the roof and chimneys. Evidence for the slate specification is likely to be available from archaeological investigation within the ruin.

Restoration could include reversal of alterations to the entrance front of Caldwell House. The entrance front which has higher significance than the other sides of the building. This is the side which carries the bulk of the intention and particular design characteristics of the Castle Style . Robert and James Adam intended to publish both north and south elevations of Caldwell House but it is the north side which was the strongest design. It is the side which appears in most photographs of the building during the 19th century when it was a private house.

As it is the design which is of the highest heritage value, work to recover or restore this design provides the highest benefit in conservation terms. There have been two main alterations of Robert Adams design. The windows and doors were changed

during the hospital ownership but have been lost anyway. The outer windows openings of the *piano nobile* were widened to tripartite windows during the 19th century. This affects the overall design although it does not disrupt it fundamentally. However, the design of a Robert Adam Castle Style house is a finely balanced arrangement of wall recessions, arches and proportion of solid to void. The entrance elevation would be better if these windows were returned to the recorded Adam design.

The most prominent disruption to the Adam design is the porch added around 1840. This porch is a structure which is nearly 200 years old in itself. However it is of much lower significance than the entrance front of the house, and it is a relatively unimportant design. In historical terms it records the need to protect the entrance as part of the use of the building as a country house, but there are thousands of porches on buildings across Britain which illustrate the same use. The original arrangement designed by Robert Adam survives in the masonry behind. Although it has been altered it could be restored and the main decorative detail of capitals bearing faces survives. It is a conclusion in this conservation plan that the value of restoring the entrance front of Caldwell House to the appearance that Robert Adam intended and William Mure commissioned is a highly valuable conservation benefit. This benefit would be compromised by the retention of the enlarged windows and the porch. The evidence of both these alterations could be retained by recording in photographs, drawn record or detailed scanning.

6.9.2 Caldwell House roofs

The restoration of the roofs of Caldwell House is not as significant as the restoration of the design of the walls. Robert Adam intended that roofs were hidden by the parapets in most views. The roofs were at relatively low pitch so that they did not form a significant element in the visual design of the building as seen in its setting. It would be important to restore the pitch of the roofs. The roofs were slated and surrounded by lead flashings. It would be desirable but not essential to match the specification of the slates. The leadwork was a necessary form of protection at the roof rather than part of the visual design. The leadwork would be designed to current lead contractor's association standards. There is enough height at the upstand to the parapets to allow a design to current standards.

The design could be changed to omit the central valley and improve water disposal.

6.9.3 Caldwell House interior

Restoration need not apply to the interior. The interior of both buildings has been lost. It is possible that the interior designed by Adam for Caldwell House was never completed. Even if it was completed, it was substantially changed after 1927. There is no record of the original interior; either of wall positions, plaster decoration or painted finishes, other than the attribution of painted decoration to Thomas Bonnar. The lack of a photographic record might suggest that the building was not finished to the standard expected due to the financial problems of the Mure family at the end of the 18th century. Restoration would therefore not achieve the reinstatement of a design based on reliable evidence as would be possible for the exterior.

The conversion of the interior to a productive use should respect and repair the service stair. The hospital lift should be removed and the masonry reinstated where it has been damaged by the lift. Crosswalls and fireplace positions should be respected but could be altered in order to provide for a new use. Partitions or suspended ceilings should

not cross windows so that the windows of a restored building would be seen in their entire shape and proportion when the building is internally lit at night.

6.9.4 Restoration of the Keeper's House

The same technical issues apply to the Keeper's House. The Keeper's House would be much more effective technically as a roofed building with a sustainable use. It is not particularly valuable as a ruin because it has lower significance than Caldwell House. It would be expensive and pointless to maintain as a ruin in the long-term. The coat of external cement covering gives the same technical challenges as described for the main house and, as with all masonry buildings, it would operate more effectively with an external coat of lime instead of cement.

Unlike the house, the original appearance and design is not known. The current appearance and arrangement of windows was formed in the mid-20th century. It would be most appropriate in conservation terms to retain the appearance and arrangement of the building as it is come down to us but without the cement outer covering and with roof windows and doors reinstated.

6.10 Repairs

Policy 18 - Repairs to existing buildings

The significant buildings should be repaired to retain heritage significance and prevent loss or further damage to historic fabric.

6.10.1 Building Materials

There is guidance available for almost all circumstances that might be encountered in a building of historic significance. SPAB and Historic Environment Scotland produce a number of useful guides. When specifying materials it is important that the designer understands how buildings and structures were intended to function technically when constructed and how changes in design or operation might have changed this system.

Policy 19 - Building materials

The construction materials in significant buildings and structures should be respected, and repairs should be carried out with regard to the policy on repairs in this conservation plan. In specifying repairs or replacement of materials in any building it is important to have read the relevant guidance in this conservation plan.

Brick

Brick was used in the 20th century alterations.

Historically, brick was cheaper than stone and used to construct unobtrusive structures, or ones that would be covered over.

Rubble Stone

Rubble stone is used in a variety of ways in the buildings. The general forms of decay of rubble stone are loss of pointing, and erosion to the stone surface caused by mortar with excessive amounts of cement, salts from cement, and clay content in the stone itself.

In the conservation of stone, it is essential to understand that the way that a sandstone wall works is to absorb water in wet weather and evaporate in dry weather. Traditional construction enables moisture movement, and modern construction generally attempts to make an impermeable barrier. Cement is an impermeable material but it is also brittle and tends to crack. Most defects in masonry walling and

its repair result from a misunderstanding that the mortar joint is designed to prevent rather than accommodate moisture movement. The use of traditional lime mortars as an evaporation surface is essential to the conservation of stone masonry. The mortar in a joint is, to some extent, sacrificial since it is easier to repair and repoint a joint than it is to replace an eroded stone. The mortar in the joint should be softer and better at absorption and evaporation than the stones it surrounds.

Analysis of any original or long surviving lime mortars is a good basis for specifying appropriate replacement mortars. Some original lime mortar survives on the south side of Caldwell House.

Buildings built in the early twentieth century, usually had cement added to traditional mortar mixes in order to speed up setting and drying times. In these circumstances it would not be appropriate to match the original mortar specification if it has caused decay in the stonemasonry.

The most common type of work required to masonry is to rake out and repoint the joints. All pointing should be carried out using a lime based mortar so that the wall will have an improved ability to evaporate moisture. By using a well-judged mix of lime mortar, masonry can be made to perform well technically.

Ashlar Stone

This type of stone finish is used for dressed stones around openings and at the parapet, corbel course and corner turrets.

The most common form of decay in ashlar stone is similar to the decay described above for rubble stone masonry and also has similar causes. The use of lime mortars is also essential although the work of repointing is often more technically demanding because the joints are narrower. The narrower joints require a finer aggregate. The finer joints are more likely to dry out rapidly and so require more careful protection than is generally adopted for a rubble wall.

The normal repair work to a dressed stone is to cut out the entire extent of the stone and replace it with matching stone of the same colour, weathering properties, mineral characteristics and finish (surface tooling). Often during an indenting programme stones are cut out to a particular depth, say 150mm, and secured back to the original masonry using non-ferrous cramps and dowels.

The conservation approach to masonry repair is not to replace every dressed stone which has a blemish on it. The stone can be technically effective within a wall and not visually distracting, even if it has lost some of its surface through erosion. Stones should be selected for replacement only where their decay affects the structural capability of a wall or where the erosion is so deep that it conducts water into the wall masonry.

The decay of stone is a slow process and the likely frequency of masonry repairs should be considered when stones are being chosen for indenting or renewal. It might be judged, for instance, that a building could be scaffolded again in 50 or 75 years' time. Some stones will have decayed to the point where they need to be replaced the next time the building is scaffolded and so do not need to be replaced in a current campaign.

Cement and lime

The need for traditional mortars in repair work is described above for rubble and ashlar masonry. Analysis of original mortars should be undertaken but the results should be reviewed critically because the original mortar is not necessarily right for the stone. Often, the walls were built with a different bedding mortar from the pointing mortar used to fill the joints up to the surface of the wall.

Because mortars were designed to encourage the maximum amount of evaporation from a wall, traditional practice was to bring the mortar flush to the wall plane rather than recessed some millimetres behind it. In a wall which has eroded stone, this often means increasing the area of mortar considerably. A decision has to be made about the aesthetic issues in leaving a greater amount of mortar visible. The aesthetic quality will depend on the skill of the mason carrying out the work.

Cement repairs are almost always an inappropriate repair and should be reversed where possible. Lime based repair materials are available for use in small and localised areas.

Lead

The gutters and flashings around the roof were lead. There were also lead flashings on the Keeper's House.

Replacement to contemporary Lead Sheet Association detailing is generally the best way to be certain that a roof will perform adequately. Other roofing systems such as zinc are appropriate for reinstatement at the upper level.

The plumbing and copper working industry has particularly good guidelines for successful technical design. The critical issues are to ensure that the design allows for expansion and contraction, and that the underside of the lead is ventilated because lead can be corroded by condensation.

The main factor that erodes the outside face of lead is organic acids at the run off points from slates. Sacrificial flashings should be inserted at all run-off points and below the points where a rainwater pipe discharges onto leadwork. These sacrificial flashings are expected to last 20 to 30 years and should be specifically inspected during regular inspection reports.

Specification of lead and copper roofs carries the concern of theft. Security measures should be considered wherever a lead or copper roof is designed or specified.

Slate

Slate was the roofing material used on Caldwell House and the Keeper's House. Both roofs have been destroyed. Archaeological research might provide evidence of the original specification.

Slating should be carried out to current guidelines. Copper nails are used in high specification conservation projects. The need for ventilators is reduced by the use of a vapour and air-permeable underslate membrane.

6.10.2 Windows and doors

The windows and doors should be restored to the design indicated on the Robert Adam drawings. This is the best evidence we have for the original design intention. Adam intended that the windows should not be sash and case. The intention seems to have been to form timber mullions and transoms within each window with 4 casement windows formed around the main vertical and horizontal timbers. If a precedent

survives for this detail in other Castle Style house it should be measured and researched.

The main door should be reinstated according to physical evidence of hinges and surviving evidence from other Robert and James Adam buildings.

The windows of the Keeper's House should be timber sash and case. The portions suggest 6/6 windows but this might be confirmed photographs of the building before the interior, windows and roof were destroyed. The reinstatement should follow photographic or other physical evidence. It is possible that evidence of windows survives in the rubble within the building and could be recovered in clearance under archaeological supervision. White or off-white would be an appropriate colour for windows because the building has assumed its current appearance during the early to mid-20th century alterations. However it might be considered that the colour could be matched to the colour established for the windows of Caldwell House.

6.10.3 *Painting external joinery*

Windows and doors should be repainted where appropriate, with care to be taken not to damage original and early paint layers if possible.

Colours should be based on results of paint-section microscopic analysis into earlier colours. At Caldwell House, all the original windows appear to have been replaced twice; during the 19th century and after 1927. It is not essential in conservation terms that paint colours should be restored precisely, partly as the colours may have been originally to tone/contrast with stone colours that have changed and it is reversible change.

External paint colours should be investigated. It might be possible to find traces of early or original colours from the masonry around window openings. The original paint colours would not have been a strong white. External white paint colours only became available in the first decades of the 20th century. Before this, external colours were a stronger colour. This could have been reds, greens or blues during the 19th century. Research is needed into paint colours on buildings that were finished in the late 18th century. This might depend on the specification of timber which would also be established by research from other Robert and James Adam buildings. There is some evidence to suggest that windows of this date had a grained finish. Intention would be similar to the coating of the external walls with lime to make inexpensive rubble walls to look like expensive ashlar masonry. The windows might have been grained to make cheap and available time look like a hardwood such as mahogany.

6.10.4 *Gutters and Downpipes*

The roof form at Caldwell House surrounded a central valley. This must have led to an internal downpipe. Although it is possible to route internal downpipes to pass down through the centre of the building and be watertight, there is a higher degree of risk. A pipe could become blocked and cause flooding at roof level. On the roof of Caldwell House this would be an issue throughout the roof because the gutters are set behind parapets. Behind the parapets it would be possible to add in overflows in discreet positions, which means that water that has backed up from a blockage can be conducted away from the building. This is more difficult in the central valley. The central valley is not part of the aesthetic appearance of the house. A revised arrangement with a flat roof at the level of the ridges of the surrounding pitches could be considered because it would reduce the long-term risk to the building.

However, it should be noted that the inside of the building has little heritage significance and so the reason for this change in design in reinstatement would be a practical one about avoiding risk to the non-historic interiors of the building. The new interior wall surface and support will be fitted against masonry walls which are currently saturated because they are part of a ruined structure. It will be important to allow for drying of these walls in the contract programme. Leaks from the central valley gutter would reverse this drying process and could result in an outbreak of dry rot.

The gutters and downpipes are lost or severely damaged. They should be replaced in painted cast iron. The building is disfigured by asymmetrical pipe routes. New pipe routes should be designed to fit into the angles between the change of wall plane. The original design of pipes and hoppers can be determined from marks on the walls or from photographs.

The cycle of painting of all external ironwork should be between five and ten years. Each time external ironwork is painted, it should be thoroughly prepared and treated with a rust inhibiting primer.

6.10.5 Ventilation

Traditional building construction worked by encouraging natural ventilation. In simple vernacular buildings, ventilation was through the gaps around doors and windows, and was encouraged to circulate by fires in fireplaces. As construction became more complex with the introduction of new materials, such as panelling or cavities behind plasterwork, the ventilation of an entire structure became less consistent and reliable. Consideration needs to be given to the ventilation of concealed voids, particularly where there has been a history of water penetration or damp masonry. Sometimes it is necessary to introduce ventilators to skirting boards or plasterwork to ventilate a void where there has not been ventilation before. Ventilation is also needed at positions where condensation could cause damage, such as under slated roofs or lead roof decks.

Ventilation of the structure will be important after the completion of the work to restore the building and its conversion to a sustainable use. During construction, the work should be phased to allow drying. Typically, it could take a year from the point where the exterior shell of the building has been completed before the interior can be reinstated. The structure should be well ventilated at this point so that it is not in fact wind tight. Wind will be the main means of drying for the interior. The level of moisture in the interior face of the walls and the crosswalls should be monitored to show acceptable drying. The design of a new interior should be guided by the results of this monitoring. It is possible to reinstate walls using cavity ties which do not conduct water. However, the current best practice for a new interior against existing masonry walls is a no voids construction as guided by Historic Environment Scotland.¹¹

6.10.6 Inspection & Maintenance

Every building needs regular maintenance to keep the wearing and weathering surfaces in good order and to protect the vulnerable internal fabric from consequent

¹¹ <file:///C:/Users/jsanders/Downloads/short-guide-1-fabric-improvements.pdf>

damage. Once repaired, systematic care based on good maintenance and housekeeping will be both cost-effective and fundamental to good conservation. Early action can often prevent decay and avoid the need for major repair later.

Policy 20 - Maintenance Plan

A maintenance plan and schedule for both significant buildings and all structures should be written. It should be updated regularly.

When the buildings have been restored, regular inspections should be made as follows:

- A normal watch should be kept from the ground for leaks, overflowing gutters, blocked downpipes, drains etc;
- Every six months, at the end of the autumn and in the spring, the roofs and rainwater goods should be inspected and the gutters cleaned out, as required;
- Drains should be rodded out;
- Every year, each building should be inspected with the aid of a tradesman. All roof coverings, installations, fittings and woodwork should be examined, and particular attention paid to any sign of damp, insect or fungal attack;
- Fire extinguishers and all other appliances are to be serviced annually;
- Every five years there should be a conservation-accredited architect or surveyor's condition inspection. The recommendations of the inspection should be adopted and implemented;
- Electrical wiring and other installations should be tested every five years;
- The cycle of external painting should be completed every ten years;

A maintenance regime for all buildings should be prepared. The regime should be formally adopted as part of the overall management strategy for the buildings by the owner.

An annual sum should be set aside for inspection and maintenance purposes, and an allowance made for inflation.

As part of a maintenance plan, a health and safety method statement should be included. This should assess the risks involved in maintaining various parts of the buildings and other structures on the estate. It should also indicate what measures are necessary to minimise these risks. Advice from an access equipment specialist, in discussion with the staff who carry out maintenance, would consider additional safety measures, such as barriers and harness-fixing points.

6.11 Caldwell House; condition and repairs

6.11.1 Caldwell House



Figure 48 Caldwell House – condition

Given that this is a roofless shell and has been in poor condition for most of the last 50 years and has been a burnt out shell for the last quarter of a century, the masonry is in remarkably good condition. The parapets look sound. The cope and parapet stones would have to be tested when access is available and it is likely that the copes would be rebedded. Vegetation needs to be removed. Some of the merlons might be flues. The main problem with the parapets and the corner bartizans is grass and weeds. These could be cleared off and the roots thoroughly removed.

The external walls should be rendered in lime and the introduction of lead might be needed on the string courses to shed water clear of the masonry below. Where it can be seen, where the render has fallen off, the exterior masonry looks to be well built. Substantial areas will need to be repointed. More sheets of render are ready to fall and most of the surface of the render is cracked. However, removing the render could be difficult in some places. The long term conservation of the building would be considerably improved if there is not a hard surface on the outside which restricts evaporation. Cement render allows water into the building through small cracks but restricts evaporation.

The porch is in poor condition. It is wet, covered in graffiti and the stone at high level would have to be taken down and rebuilt. Some cope stones are missing. A new roof covering will be needed.

The structure of the addition to the north west is in very poor condition. The main wall facing north, roughly parallel with the entrance front of the Adam building, has failed structurally and is close to collapse. A gap has opened up between the wall and the original structure of about 150mm. This opening up has occurred over the last four years since a video taken in 2016 shows no gap at the junction between the north-west corner and the extension. Stone in this area looks extremely fragile. It is very unlikely

that this wall could be stabilised in position and would have to be demolished and rebuilt if it were to be retained.

As with the structure to the north, the south west extension is in poor condition.



Figure 49 Caldwell House – interior condition



Figure 50 Caldwell House – structural condition of vault and c19th extension

6.11.2 20th Century Additions

In the laundry and boiler house additions to the west, the chimney looks in fair condition but needs to be pointed, full height. The base has some structural deflection with stones opening up. The gables are in fairly poor condition, mainly because copes are missing allowing the brickwork to be saturated.

The south side of this building is in very poor condition. This is largely due to a rusting lintel which is heaving and displacing the five courses of masonry above it. If this building were to be retained, a substantial amount of rebuilding would be needed.

The roof coverings have almost completely failed with only a few areas of slates left. The roof structure is metal and is extensively damaged.



Figure 51 20th Century western extension, condition



Figure 52 20th Century western extension, condition

6.11.3 *The Keeper's House; Repairs*

The condition of this building is poor. It is roofless and has been for some time. The stones at the wallhead are in place but are stained and saturated. Grass and weeds are growing in the wallheads. The walls generally are sound although where lintels have not been replaced with steel, the original timber lintels have rotted away. The south gable is in fair condition although the chimney will need to be taken down and rebuilt using the existing stones. The north gable is in poor condition, with the chimney

stones out of position and the chimney apparently leaning into the building. This chimney looks close to collapse and it should be taken down urgently to prevent more extensive damage. The original stones could be reused to rebuild this gable and chimney.

6.11.4 *The Keeper's House; Reinstatement and New Use*

The windows should be reinstated as traditional timber astragal sash windows. The windows would not have had horns in the 18th century but are likely to have had horns if they were installed as part of the C20th alterations.

The internal cross walls are of no significance, once recorded, and so an entirely new interior could be created to suit a sustainable, presumably domestic, use. This building is not so significant that it could not have some development around it. Development should respect the principal north/south and east/west axes and rectilinearity of this building could form courtyard shapes to a lower height than this building within 10-20m.

6.12 Retaining significance in buildings: alterations and interventions

The work recommended in this conservation plan is primarily concerned with the conservation, restoration and repair of the two existing buildings within the study area. However, alterations and interventions are necessary, partly to achieve survival of the historic fabric with a sustainable new use.

6.12.1 *Design in alterations*

The design of elements, where justifiable, should achieve the following objectives.

- It must be based on thorough physical and historical understanding of the structures including a full understanding of their significance. Design should follow detailed examination of the relevant parts of the existing structure or an existing feature, including ecological and buildings archaeological assessments.
- The design of repair works should be undertaken with a thorough knowledge of traditional construction history and practice and with full awareness of their impact on the significance of the heritage asset.
- The specification of materials in building restoration should match the existing in terms of quality, materials, colour, and finishes.
- Design should be innately attractive but it should not intrude on aesthetic or historical appreciation.
- The interventions throughout a building should have a common character so that they can be interpreted as being part of a single datable campaign of alteration and records should be kept of all works undertaken.
- Interventions should, be clearly identifiable as such, both physically, by dating, and by documenting the construction and alteration process.
- In building conservation it is important to avoid alteration or damage to the existing fabric wherever possible. The interface between a new element and the existing fabric must be carefully considered to avoid damage to the existing building, for instance by differential erosion or by damage at fixing points.
- The fabric should be recorded before the work is carried out.

- The work should be designed so that it can be carried out safely and consideration must be given to safety issues arising from the continued maintenance of the building.
- It is essential that conservation work is carried out by experienced tradespeople. A large part of the success of any project is in the understanding of the task and sharing of experience between all professionals and all tradespeople involved.
- Any intervention to the existing fabric should be fully justified in terms of the findings of this conservation plan.

6.12.2 Removal of the Porch

There is an opportunity to remove the porch and restore the Robert Adam design. There is no doubt that the highest significance in the buildings and landscape of the Caldwell Estate is the Robert Adam design of the north front. This is the only part of the estate that has international significance. It has significance as a design rather than a country house. This is a rare case where removal of less significant but historic fabric could enhance an elevation of the highest significance.

6.13 Retaining significance in the landscape

Restoration can be justified where reinstating a lost element would enhance the significance of an original aspect of a design. In a conservation project, restoration should have a purpose which goes beyond simply the desire to make practical changes in the landscape. Evaluating the impact on cultural values is a useful way to test a proposal for restoration.

In all areas the ecology and woodland management could form part of the conservation deficit calculation for enabling development although it is not specifically included within heritage conservation.

Policy 21 – Restoration of Landscape

Restoration of elements of the landscape may be appropriate where there is sufficient evidence or where the design of the restoration reflects historic principles.

6.13.1 Character Area 1: North West Access

The offices buildings are a steading group. They are in very poor condition. The group has been altered during the ownership of the estate by the hospital.

Current proposals suggest that these buildings will be demolished in order to provide land for development. This development will provide a sustainable use for the estate and to raise funding for the restoration, repair and conservation of the much more highly significant Caldwell House.

If these buildings are demolished they should be recorded in photographs, drawings or a digital scan, and during demolition works.

Play equipment should be retained on the estate but not necessarily in its current position.

6.13.2 Character Area 2: Central

Some historic views in this area should be protected. The route and character of driveways should be protected and proposals for development should respect these routes and views.

The context of the Keeper's House should be respected and carefully considered in development proposals. This does not mean that development cannot be proposed close to the Keeper's House. But the view towards the east and west elevations should remain unobstructed.

6.13.3 Character Area 3: South West Access

The gate piers at the west lodge should be repointed and stabilised and a suitable gate fitted. It would be desirable to recover the route from this gate into the parkland. A path would be sufficient.

The position of the lodge is of interest but the lodge has only moderate significance as archaeological evidence. The appearance of the lodge is known from photographs. Little new information of value is likely to be provided by discovering the exact position or construction of the wall footings, for instance. Archaeological investigation of the lodge is not a priority.

6.13.4 Character Area 4: Caldwell House

The conservation issues around Caldwell House and its setting are described elsewhere in this conservation plan. The historic approaches towards the house have survived. The character of these routes as they approach the house is important to the context and setting of the house, and should be conserved.

The west block has been reasonably carefully detailed in views from the entrance front. It is set at a lower level however this is the only place in the north front where a slate roof is visible. Adam was careful to hide the appearance of the roofs as component of Castle Style design.

Other paths and routes associated with the house should be maintained and cleared as necessary. The pheasant pens are not significant and would be better removed. The play equipment does have a significant resonance and should be retained but not necessarily in this position. It records the history of Caldwell Estate as a place for the medical care of children. It should remain but it should be unobtrusive to the setting of Caldwell House and the Keeper's House.

6.13.5 Character Area 5: Southern Area

The lime avenue should be researched, fully understood and repaired or replanted as necessary. The key consideration in this area are views from the house towards the lime avenue and, to a lesser extent views from the lime avenue back towards the house. The area between the house and the lime avenue should be garden and a band of unobstructed semi-formal or informal park land between belts of deciduous woodland. The character should be of an open space surrounded by trees and focused axially on the lime avenue.

6.13.6 Character Area 6: Eastern Area

Any paths, historic views or relationships should be maintained.

6.13.7 Character Area 7: North East Area

Any paths, historic views or relationships should be maintained.

6.13.8 Character Area 8: North West Area

The character of the driveway is of interest but of moderate significance. It should be conserved. The character is provided by a sequence of experiences from embankment

between fields with broad views, over a bridge and then into a gradual curving descent through a narrow valley with trees to either side.

The drive has been carefully constructed for the maximum romantic landscape effect. This route was one of the most important set pieces of the designed landscape. There are paths up to the walled gardens at Ramshead but the house at Ramshead would not be seen from this drive.

6.14 Enabling development

6.14.1 Opportunity

The extensive repair, restoration, and remedial works required to retain the significance in the heritage assets at Caldwell House, the Keeper's House and the landscape would require significant financial investment. It is probable that the cost will be so high that essential works will not be feasible, and the heritage assets continue to decline and will eventually be lost. A well-established method of raising the funds required for the works considered to be desirable for the long term conservation of Caldwell House is by enabling development.

Development presents an opportunity to beneficially impact the area to the south of the house by removing or reducing 20th century tree plantations and re-establishing designed relationships between the house and landscape.

The most often used guidance on enabling development has been written by Historic England¹² Even though the advice has been written for planning authorities, the principles have been applied to projects funded by enabling development in Scotland. Historic England have defined Enabling Development as follows

'Enabling Development' is development that would be unacceptable in planning terms but for the fact that it would bring public benefits sufficient to justify it being carried out, and which could not otherwise be achieved... it is an established and useful planning tool by which a community may be able to secure the long-term future of a place of heritage significance. .¹³

The decision to build any new structure should be guided by an analysis of the impacts of the proposal on the significance of the site in the Heritage Impact Assessment process.

6.14.2 Development Proposal

The development proposal includes the restoration and conversion of Caldwell House to residential and other uses and the Keeper's House as well as the construction within the Estate of a Care Home together with residential enabling development comprising housing for over 55s.

¹² <https://historicengland.org.uk/images-books/publications/gpa4-enabling-development-heritage-assets/>

¹³ English Heritage *Enabling Development and the Conservation of Significant Places* (English Heritage 2008). p.8 This has now been superseded and replaced by April 2020 version.



Figure 53 Potential development and opportunities for woodland

6.15 Design of Potential New Buildings and Layouts

New buildings are proposed for the Caldwell House estate which will provide enabling development to finance conservation works to the heritage assets.

The design of buildings and their laying out in association with existing work of cultural-heritage significance requires particular architectural knowledge, judgement, skill and care. There will be many appropriate ways of designing new buildings at Caldwell House and on its estate, but some basic criteria can be applied.

New buildings should not damage, mask or devalue the old, either physically or visually. They should be of appropriate quality and should complement the existing significant buildings on the estate. New buildings can be carefully matched, blended or contrasted with the existing buildings but in all cases they should combine to form a composite building or group of buildings of overall architectural and visual integrity. Even when a particular approach is judged to satisfy all the relevant criteria, the success of the building as a whole will depend on the fine detail, and on the skill and aesthetic sensitivity with which it is carried out.

The design of new buildings should not be perceived as an end in itself, to be regarded in isolation. The composite building group should be of appropriate quality throughout and should have architectural integrity as a whole and in its setting. The component parts should be maintainable and should be expected to age, weather and generally to grow together.

The design development of an appropriate scheme should address the following elements of the design: height, scale, material, proportion of solid to wall, and symmetry.

The detailing of new buildings will depend on the material chosen. If new buildings contain detailing which refers in any way to the mouldings and other architectural

form of the existing building, this detail must be handled very carefully. If details are to be repeated as a reference to the existing building, then they should be repeated accurately to avoid the character of pastiche. An approximation of historic detailing without an understanding of its purpose or construction would not be an appropriate response.

It is preferable to design successful detail which relates to the original, either in size, position, heights, or by lining through horizontally with existing built elements but which is expressed in a contemporary manner.

Lack of visual evidence of previous structures can be turned into an entirely positive approach by a new building of an elegant, simple and contemporary design using contemporary materials. A new design should build on the positive aspects of the site in the way that it is visible but not prominent or intrusive in the overall landscape of Caldwell House and its estate.

Policy 22 - Design of new buildings

Where a proposed building is in an area of outstanding or considerable significance it should be designed to the highest standard by an architect, and the criteria for good design laid out above should be followed.

Individual heritage impact assessments should be commissioned to evaluate the effect of the proposal on significance.

7.0 APPENDIX I - BIBLIOGRAPHY

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8.0 APPENDIX II - LIST DESCRIPTIONS

8.1 Caldwell House

9/16/2020

GLENIFFER ROAD, CALDWELL HOUSE (LB14255)

Listed Building

The only legal part of the listing under the Planning (Listing Buildings and Conservation Areas) (Scotland) Act 1997 is the address/name of site. Addresses and building names may have changed since the date of listing – see 'About Listed Buildings' below for more information. The further details below the 'Address/Name of Site' are provided for information purposes only.

Address/Name of Site

GLENIFFER ROAD, CALDWELL HOUSE LB14255

Status: Designated

Documents

There are no additional online documents for this record.

Summary

Category A	Local Authority East Renfrewshire	NGR NS 41496 54157
Date Added 14/04/1971	Planning Authority East Renfrewshire	Coordinates 241496, 654157
	Parish Beith	

Description

Robert and James Adam, 1771-3, for Baron Mure of Caldwell; 20th century alterations. Castellated 3-storey and basement, symmetrical mansion house of rectangular plan. 5-bay entrance front with later wide, projecting porch; 7-bay garden elevation, 3-bay side elevations. Later single storey wing and further laundry addition to NW. Machicolated and crenellated parapet to with distinctive pepper-pot angle bartizans. Harled with ashlar dressings; ashlar porch; all windows with label moulds; band course between ground and 1st floor. Derelict (2003).

NE (PRINCIPAL) ELEVATION: 3 bays to centre; porch with panelled outer angle pilasters, central door with flanking windows, windows to returns, all with round-arched heads; crenellated parapet; central bay above with double relieving arches, flanking later porthole windows. Shallow recessed outer bays with tripartite windows to ground (originally single lights), 1st floor windows in shallow relieving arches; small attic windows above to all bays.

SW (GARDEN) ELEVATION: 4 storeys, 5 bays to centre; recessed outer bays with later tripartites to ground; regular fenestration.

NW AND SE (SIDE) ELEVATIONS: 3 bays. Central advanced tripartite bays. Later single storey additions to both elevations.

Little original glazing survives (originally 24-pane timber sash and case windows, attic 12-pane). Grey slate piend and valley roof, partially collapsed; ashlar stacks.

INTERIOR: little original survives. Curved timber panelled hall doors.

Statement of Special Interest

Built for William Mure of Caldwell, former MP for Renfrewshire, Baron of the Exchequer and factor for the Earl of Bute's Scottish estates. In the early 20th century Caldwell House ceased to be a family home and in 1927 Govan District Health Board converted the building into a hospital. As a result, many severe alterations took place, such as the removal of the great stair and the addition of the large laundry building and fire escape stairs. The continued use of the building as a care home in the 20th century has resulted in the gradual erosion of the original interior. In 1995 a serious fire caused the greater part of the roof to collapse and further interior fabric was lost. The building is now in poor condition and on the Buildings at Risk Register.

The house sits in what must originally have been a designed landscape. There are specimen trees and areas of obvious planting. Historical maps illustrate avenues and areas of parkland and there remain overgrown paths with rustic stone bridges weaving through heavily wooded areas. The entrance front overlooks an area of open parkland with small clusters of trees in the picturesque manner.

In terms of its design, Caldwell is austere and perhaps even bleak. One of the Adams' later works in their early castle style and the first to be built in Ayrshire, the pepper-pot bartizans are the only surviving examples of their kind on an Adam building. The design is the third in a series produced for Baron Mure, the previous two being neo-classical in design. Mure clearly desired an imposing 'fortified' house that would mirror his status as a powerful figure in Ayrshire, and

this resulted in a compromise. Some articulation and movement on the principal elevation is provided by the shallow relieving arches for which small cast-iron balconetes were intended. There is little relief on the garden front, however, which rises a full four storeys of repetitive fenestration. This elevation is monumental and the harled finish accentuates the massive quality. The crenellated parapet and small pointy bartizans are further reminders that this is a castellated structure. The later porch is large and bulky in contrast to the restrained, fairly subtle facade. Davis suggests the porch was added circa 1840 when Thomas Bonnar created his Pompeian interiors in the hall (of which nothing survives). The typical plan consists of bedchambers for the Mures on the ground floor together with a library, circular breakfast room, drawing room and dining room. Further bedchambers are on the 1st floor though what remains of this plan is difficult to ascertain considering the current condition of the building.

References

Bibliography

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About Listed Buildings

Historic Environment Scotland is responsible for designating sites and places at the national level. These designations are Scheduled monuments, Listed buildings, Inventory of gardens and designed landscapes and Inventory of historic battlefields.

We make recommendations to the Scottish Government about historic marine protected areas, and the Scottish Ministers decide whether to designate.

Listing is the process that identifies, designates and provides statutory protection for buildings of special architectural or historic interest as set out in the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997.

We list buildings which are found to be of special architectural or historic interest using the selection guidance published in [Designation Policy and Selection Guidance \(2019\)](#)

Listed building records provide an indication of the special architectural or historic interest of the listed building which has been identified by its statutory address. The description and additional information provided are supplementary and have no legal weight.

These records are not definitive historical accounts or a complete description of the building(s). If part of a building is not described it does not mean it is not listed. The format of the listed building record has changed over time. Earlier records may be brief and some information will not have been recorded.

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While Historic Environment Scotland is responsible for designating listed buildings, the planning authority is responsible for determining what is covered by the listing, including what is listed through curtilage. However, for listed buildings designated or for listings amended from 1 October 2015, legal exclusions to the listing may apply.

If part of a building is not listed, it will say that it is excluded in the statutory address and in the statement of special interest in the listed building record. The statement will use the word 'excluding' and quote the relevant section of the 1997 Act. Some earlier listed building records may use the word 'excluding', but if the Act is not quoted, the record has not been revised to reflect subsequent legislation.

Listed building consent is required for changes to a listed building which affect its character as a building of special architectural or historic interest. The relevant planning authority is the point of contact for applications for listed building consent.

9/16/2020

GLENIFFER ROAD, CALDWELL HOUSE (LB14255)

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Images

There are no images available for this record.

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8.2 Caldwell Estate Keepers House

9/16/2020

GLENIFFER ROAD, CALDWELL ESTATE, FORMER KEEPER'S HOUSE (LB49695)

Listed Building

The only legal part of the listing under the Planning (Listing Buildings and Conservation Areas) (Scotland) Act 1997 is the address/name of site. Addresses and building names may have changed since the date of listing – see 'About Listed Buildings' below for more information. The further details below the 'Address/Name of Site' are provided for information purposes only.

Address/Name of Site

**GLENIFFER ROAD, CALDWELL ESTATE,
FORMER KEEPER'S HOUSE
LB49695**

Status: Designated

Documents

There are no additional online documents for this record.

Summary

Category B	Local Authority East Renfrewshire	NGR NS 41326 54246
Date Added 31/03/2004	Planning Authority East Renfrewshire	Coordinates 241326, 654246
	Parish Beith	

Description

Probably early 19th century; remodelling earlier 20th century. 3-bay, 3-storey classical villa with pedimented gables. Rendered with raised and polished ashlar margins; cornices to ground and 1st floor windows.

E (PRINCIPAL) ELEVATION: central door with key-blocked roll-moulded surround; regular fenestration, windows decreasing in height from ground up.

W (REAR) ELEVATION: central half-landing stair windows to 1st and 2nd floors; flanking windows to each floor, as E elevation.

portal.historicenvironment.scot/designation/LB49695

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INTERIOR: not seen (2003).

Some remaining timber horned sash and case windows (formerly 12-pane, stair lights with margin-pane glazing). Grey slates; straight skewes; corniced ashlar end stacks. Cast-iron rainwater goods.

Statement of Special Interest

Probably built for the ground keeper of Caldwell estate, the house sits within what was originally a designed landscape. It is perhaps an unusually large estate worker's house but this is no doubt due to the prestige of maintaining the large policies. Caldwell House (Robert and James Adam, 1773, separately listed) was built for William Mure of Caldwell, former MP for Renfrewshire and manager of the Earl of Bute's Scottish estates (Sanderson p89). The former Keeper's House is currently unoccupied and in very poor condition (2003) but remains an important building within the landscape, prominently viewed from the drive leading to Caldwell House. Its design has some elements characteristic of the early 19th century but also many of the earlier 20th century, suggesting remodelling at this date. Davis (above, p195) describes it as 'an elegant little 1920s house with a pediment instead of a gable at each end'. The proportions are classical and the verticality of the building is particularly striking.

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GLENIFFER ROAD, CALDWELL ESTATE, FORMER KEEPER'S HOUSE (LB49695)

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Images

There are no images available for this record.

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