
KINROSS HOUSE
Kinross



Conservation Plan
Simpson & Brown Architects
November 2010



Front cover: *Sir William Bruce* John Michael Wright c.1664. Oil on canvas
SNPG

Above: Kinross House west façade, south return. *S&B*

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Figure 1 Kinross House, west approach. *S&B*

1.0 EXECUTIVE SUMMARY

Kinross House is a category A listed building located between the shore of Loch Leven and the town of Kinross, in Perth & Kinross.

The building comprises of two major phases of development: it was built in the last quarter of the seventeenth century by the architect and politician Sir William Bruce (c.1625-1710) for himself, and altered in the early twentieth century by the architectural firms of Lorimer & Matthew and MacGibbon & Ross.

The building is important for its historical, architectural and social associations. As a country house, the early phases of the building are demonstrative of grand seventeenth-century design, and the later alterations are indicative of the changing nature of needs of country house inhabitants and society as a whole.

The overall level of significance of the building is outstanding, with a number of specific features being of considerable or moderate significance. Elements of outstanding significance should be preserved and respected. Elements of moderate significance should be retained wherever possible, whilst areas of neutral or negative significance may provide opportunities for alteration.

This conservation plan provides an overview of the historical development of the building, followed by an assessment of its overall significance and the significance of its component parts. From this understanding of the place, a set of policies relating to the site has been produced to guide future use, alteration and management of the building.



Figure 2 Kinross House, west façade. *S&B*

2.0 INTRODUCTION

2.1 Objectives of the Conservation Plan

This conservation plan has been commissioned by Mr Donald Fothergill to inform the conservation, repair, use, management and possible alteration of Kinross House.

This report includes an appraisal of the heritage value of the building, an examination of main conservation-related issues and guidelines for the site.

A conservation plan assesses and sets out in summary what is important about a building and its significance based upon readily available information. The information gathered is then considered in an assessment of cultural significance, for the site as a whole and for its various parts, to be summarised in this report with a statement of significance.

The purpose of establishing the importance of the site is to identify and assess the attributes which make a place of value to our society. Once the heritage significance of the building is understood, informed policy decisions can be made which will enable that significance to be retained, revealed, enhanced or, at least, impaired as little as possible in any future decisions for the site. A clear understanding of the nature and degree of the significance of the building 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.

Based on all of this information and opinion, a set of policies, or guidelines, have been established that will inform the conservation, repair, management and use of the building according to best conservation practice.



Figure 3 Kinross House, gate piers. *S&B*



Figure 4 Kinross House, north gate lodge. *S&B*

2.2 Study Area

Kinross House is located on the west shore of Loch Leven, and close to the town of Kinross (fig).



Figure 5 Study area location. Streetmap



Figure 6 Map showing boundary of conservation plan. S&B

2.3 Heritage Designations

2.3.1 Listed Buildings

Kinross House is a category A listed building (HB Number: 11200).

As a Category A listed building, it is recognised by Historic Scotland as being of national or international importance, either architectural or historic, or a fine little-altered example of some particular period, style or building type.

2.3.2 Scheduled Ancient Monuments

The site is not recognised as a Scheduled Ancient Monument (SAM), but the estate includes the island with Loch Leven Castle, which is a SAM. The estate also includes several other islands.



Figure 7 Map showing ownership 3DReid

2.3.3 Conservation Area

Kinross House and estate is character area 3 of the Kinross Conservation Area.

2.3.4 Sites and Monuments Record

Kinross House and estate are listed as being of some archaeological significance, but descriptions of both areas of interest, the purview of the house itself and the gardens, were under review at the time of writing.

2.4 Structure of the Report

This conservation plan follows the guidelines set out in the Heritage Lottery Fund's *Conservation Management Planning* (April 2008) document, (which supersedes the Heritage Lottery Fund *Conservation Management Plans Checklist, Conservation Management Plans Model Brief* and *Conservation Management Plans: Helping your Application* (2004)); Historic Scotland's document *Conservation Management Plans: A Guide to the Preparation of Conservation Management Plans; The Conservation Management Plan* 5th Ed. (The National Trust of Australia, 2000) by James Semple Kerr; and *The Illustrated Burra Charter: good practice for heritage places* (Australia ICOMOS, 2004) by M Walker and P Marquis-Kyle. Reference is also made to the British Standard *BS 7913 – Guide to the principles of the conservation of historic buildings* (1998).

2.5 Adoption & Review

This conservation plan is to be adopted by the owner, stakeholders, consultants and by any future users of the site to aid in the sensitive and appropriate management and use of this historic building complex.

2.6 Other Studies

Though there has been much academic writing on Kinross House, no previous specifically focussed study exists on the building and its site.

2.7 Limitations

The interiors, exteriors and roof were visually inspected from ground level and from the cupola in October 2010.

The only known early drawings for the buildings are in the collection of the Edinburgh College of Art, a plan and elevation were prepared for publication in *Vitruvius Scoticus* in the 1730s but not published until in 1812. Archival material is extensive and much of it has been investigated thoroughly in existing academic research. Published relevant material is also extensive. There is almost no visual evidence of the exteriors or interiors before 1900 as the house was largely unoccupied for most of the nineteenth century. There are a limited number of photographs of the early twentieth century which record some alterations.

It is possible that further information will become available after the completion of this report. Any new information should be acknowledged by the stakeholders and incorporated into future revisions of the conservation management plan.

2.8 Orientation

For the purposes of this report and convenience, Kinross House is assumed to be on a north-south axis, with the front elevation facing west.

2.9 Project Team

John Sanders

Partner, Simpson & Brown

Nicholas Uglow	Architectural historian, Simpson & Brown
Tom Addyman	Addyman Archaeology and partner, Simpson & Brown (advisor)
Christianna Andrews	University of Edinburgh, history of art MSc. candidate (work experience)

2.10 Acknowledgements

Simpson & Brown gratefully acknowledges the assistance of the following:

John Lowrey, University of Edinburgh

Mr. & Mrs. J. Montgomery

John Gifford

The expert staff of the Royal Commission on the Ancient and Historical Monuments of Scotland

2.11 Abbreviations

A number of abbreviations have been used throughout this report and are identified as follows:

<i>NAS</i>	National Archives of Scotland
<i>NLS</i>	National Library of Scotland
<i>P&KC</i>	Perth & Kinross Council
<i>SNPG</i>	Scottish National Portrait Gallery
<i>RCAHMS</i>	Royal Commission on the Ancient and Historical Monuments of Scotland
<i>S&B</i>	Simpson & Brown Architects



Figure 8 Kinross House, stable courtyard south range. *S&B*



Figure 9 Kinross House. *RCAHMS*



Figure 10 Kinross House, south west pages stair. *S&B*



Figure 11 Kinross House, state stair acanthus leaf detail. *S&B*

3.0 UNDERSTANDING KINROSS HOUSE

3.1 Introduction

An understanding of how the building has reached its present form will help determine the importance of various elements of the site, which will then inform policies, or guidelines for management and alterations. Research was undertaken during the time available for the completion of this report.

The building of Kinross House is well documented in surviving building accounts which have been thoroughly investigated by several architectural historians. This account brings together the current research, draws some new conclusions from the existing facts and attempts to examine some of the variations in interpretation between them. What will put this account into focus and distinguish it from other research is additional interpretation using the techniques of social history. This conservation plan intends to provide a cohesive view of the historical development of the building complex and its site, and aims to be as comprehensive as possible. However, further research will no doubt be possible given its complex history and high level of overall significance.

3.2 The Kinross Estate before Sir William Bruce

The house that originally commanded the Kinross estate was Loch Leven Castle, a fortress with a long history, connected to many incidents involving the fate of several reigning Scottish monarchs in the medieval period, culminating with the imprisonment of Queen Mary I, known as Mary, Queen of Scots. The fact that the present estate is deliberately orientated on the castle suggests that it was imbued with some deeper significance than merely terminating a vista (Fig. 12).

From the earliest times, the island in Loch Leven must have presented itself as a natural defensive stronghold and it is likely that a timber castle had existed on the island before the present building was erected. A fort on the island may have been the favourite seat of the Pictish Prince Congal.¹ There are some traces of thirteenth century masonry in the curtain walls, but the present ruin mainly dates from the mid 1300s.²



Figure 12 Loch Leven Castle from Kinross House S&B

¹ Ross, T. *Antiquities of Kinross-shire* (1891), quoted in Walker, N. *The Seven Castles of Kinross-shire* (Published privately: 1993) 67

² Ross *Antiquities of Kinross-shire* 69

The castle has a long history with connections to various reigning Scots monarchs including the abduction of King Alexander III and Queen Margaret in 1257, its capture by William Wallace from the English in 1304, and King Robert the Bruce's brief residence in 1313. Robert the Bruce began to use the castle as a state prison at a time when it 'ranked in importance with Edinburgh, Stirling and Dumbarton Castles as strongholds against English invasion'.³

The estate, before its acquisition by Sir William Bruce, had been associated with the Douglas family since the 1335 siege in which it was defended by Sir John Douglas. In 1390, his son Henry Douglas was granted the castle, loch and surrounding lands, beginning their near 300 year tenure of the estate.⁴

Throughout the fourteenth and fifteenth centuries, many noble prisoners were incarcerated in the castle, which was also lived in by the Douglas family. The most famous prisoner was Queen Mary, who gave birth to twins by Lord Darnley and was forced to give up her throne while imprisoned in 1567. Her famous escape is well related in historical and fictional accounts.⁵ At this point the castle was the residence of Sir William Douglas who had extended the castle in the 1540s when he inherited.⁶

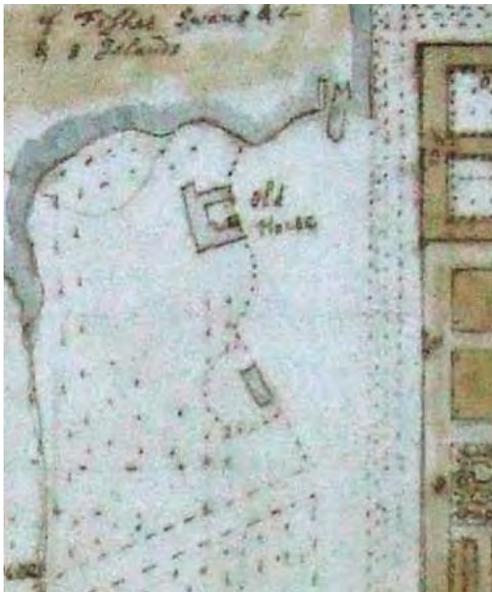


Figure 13 *Erection of Kinross* Detail of right page, showing 'Old House', referring confusingly to Newhouse. North to left. Alexander Edward c.1685. Pencil and inks on paper ECA

In the second half of the sixteenth century, the castle began to lose its primacy as the estate house with the building of Newhouse. Walker claims that the house was in use by the time Queen Mary was imprisoned in the mid 1560s, and Haynes claims the earliest date as 1554.⁷ It was certainly built by 1583 as Gifford notes that a charter of that year was signed '*Apud novam domam locus de Levin*'.⁸ It must have been built between the escape of Queen Mary, when Sir William Douglas resided at least part of the time in the castle, and the early 1580s, as Walker notes that by that time, the castle was 'in danger of becoming ruinous', and the Douglasses must have moved out.⁹ The castle itself had certainly become derelict by the mid seventeenth century, and it may be the cessation of its function as a state prison that encouraged the building of the more comfortable Newhouse. This is only important in that it establishes the age of the building into

³ Ross *Antiquities of Kinross-shire* 68

⁴ Ross *Antiquities of Kinross-shire* 69

⁵ See Ross *Antiquities of Kinross-shire* and Burns-Begg, R. *Lochleven Castle* (George Barnet: 1887).

⁶ Walker *The Seven Castles of Kinross-shire* 71 & 75

⁷ Walker, N. ed. *Kinross House and its associations* (Published privately: 1990) 42. Haynes, N. *Perth & Kinross an illustrated architectural guide* (Rutland Press, Edinburgh: 2000) 219

which Bruce moved in 1675 on his purchase of the estate and in which he resided until his death in 1710. It establishes that it was not a very grand house though 'substantial', as it was built as the residence of a baronet.¹⁰

On the Edward drawing of Kinross House (see section 3.3), Newhouse appears as a U-plan building with three ranges surrounding a courtyard (Fig. 13). There appears to be a turnpike stair-turret in the north-west angle of the ranges, and a separate building and wall that stand to either side of the courtyard gateway. Fenwick supposes that Newhouse was a 'typical turreted, crow-step-gabled Scotch Baronial Laird's tower', supported by the evidence of the plan.¹¹ Newhouse must have been served by stables and the block to the west of the house would seem to be this building, based on its size and proximity, and that it clearly is not part of Bruce's new design.

There is no indication of the earlier approach to the house, though it seems probable that it was from the west, roughly following the course of the avenue running west from Newhouse, parallel to Bruce's drive, though it seems unlikely it took so straight a course. The Edward plan also seems to indicate a relationship between Newhouse and the old parish church of Kinross on the shore of the loch, as the house faces towards the church, across Bruce's imposed formal garden design.



Figure 14 Detail *Blaeu Atlas*. Published 1654. NLS

In 1587, Sir William Douglas became the 6th Earl of Morton, and the Kinross estate was absorbed into the extensive possessions of the Earls of Morton.¹² For the remaining years of the century, it appears that there was significant confusion over the rightful possession of the title, but it is certain that Kinross was not the principal

⁸ Gifford, J. *Buildings of Scotland: Perth and Kinross* (Yale University Press: New Haven & London: 2007)

⁹ Uncited source in Walker *The Seven Castles of Kinross-shire* 85

¹⁰ Gifford, J. notes for *Buildings of Scotland: Perth and Kinross* held at NMR

¹¹ Fenwick, W *Architect Royal: the life and works of Sir William Bruce 1630-1710* (Roundwood Press, Kington: 1970) 80

¹² Burns-Begg *Lochleven Castle* 109

seat, and it was relegated to the status of a minor Morton estate. Therefore, the sale of the Kinross estate to Bruce in 1675 was that of a peripheral estate on which stood a minor house, not built by an earl, but by a baronet.

Kinross is not featured in Timothy Pont's maps of Scotland from this period, surveyed and published in the 1580s and 90s. The estate first appears in the Blaeu Atlas, published 1654 (Fig. 14). This map, while little more than confirming that the estate existed in the first half of the seventeenth century, labels the two structures associated with the estate as "Neuehouse", and makes no distinction between Loch Leven Castle and Newhouse. The name "Kinros" only appears in relation to the town to the west of Loch Leven. There is no other cartographical evidence of the estate in this period before the laying out of the grounds by Bruce in the 1680s.

The eventual sale of the estate to Bruce, is fundamentally connected to the political events of the preceding 50 years. Due primarily to the English Civil War, William Douglas, 7th Earl of Morton (1582-1648) went from being 'one of the richest men of his day in Scotland' said to have drawn an annual income of £100,000 from his Dalkeith property alone,¹³ to being heavily encumbered with debt from subsidising the royalist cause.¹⁴ Attempting to cope with this debt, he sold many of his landed possessions including Dalkeith Palace in 1642.¹⁵ When his son and then grandson succeeded as 8th and 9th earls in 1648 and 1649 respectively, their inherited debts must have been significant. In 1675 William Douglas the 9th Earl of Morton (d. 1681) sold the Kinross estate and Newhouse to Sir William Bruce, and with it, the 285 year period of the Douglas dynasty at Kinross came to an end.

¹³ J. B. Paul, ed., *The Scots peerage* (1904-14) quoted by Sizer, J. R. M. 'Douglas, William, seventh earl of Morton (1582-1648)', *Oxford Dictionary of National Biography* (Oxford University Press, 2004 [http://www.oxforddnb.com/view/article/7933, accessed 29 Oct 2010])

¹⁴ An illustration of this exists in correspondence between Morton and the Marquis of Hamilton from this period in which the former begs the King for £3000 to preserve him from ruin (NAS GD406/1/8287/1)

¹⁵ Sizer 'Douglas, William, seventh earl of Morton'

3.3 The Late Seventeenth Century: The Arrival of Sir William Bruce and the Building of the House and Landscape

3.3.1 Purchase

On 4th March 1675, Sir William Bruce signed articles of agreement with William Douglas 9th Earl of Morton purchasing the 'lands, lordship etc, and baronies of Kinrosshyre, Bishopeshyre, Kelticheuch and heritable offices of sheriff of Kinrosshyre and constable of and keeper of the castle of Lochleven'.¹⁶ As discussed in the previous section, the Earl of Morton sold the estate to relieve crippling debt accrued during his support of the Royalist cause in the Civil War.

Bruce moved into Newhouse and carried out some renovation work. However, it is accepted that building a new house at Kinross was Bruce's intention from the start. The purchase of the estate coincided with his political, economic and social ascendancy, and he clearly did not consider Newhouse suitable for his rising status. Built by a minor branch of the established Douglas dynasty, the house was presumably old fashioned and modest, and not suitable for the aspirational Bruce, chasing political preferment and familiar with the manner of buildings in England and on the Continent. It is significant that Bruce registered arms with the Lord Lyon in the same year of 1675,¹⁷ having only been made a baronet in 1668,¹⁸ as it indicates that he was confident of continued ascendancy, and that Kinross was intended as the seat of a new aristocratic dynasty.¹⁹ Thus, though he was a mere baronet when he designed the house, from its inception it was conceived as an appropriately magnificent residence for a man of who expected elevation to the peerage.

The portrait by Wright of c.1664 shows Bruce in his mid to late 30s (Fig. 15). He is depicted specifically as a wealthy gentleman architect, carelessly attired *en déshabillé*, in a boldly striped kimono-effect gown, with a sketch plan and drawing tool in his hands. The centre of the portrait is superbly composed, the pyramidal shape of Bruce's lace-trimmed neck-cloth focussing the eye on his face which turns towards the viewer, as if caught in motion; he has been caught hard at work, with only a moment to attend to his dressing. This immediacy combined with the studied informality, conveys an image of Bruce as supremely confident of his abilities and his future ascendancy.



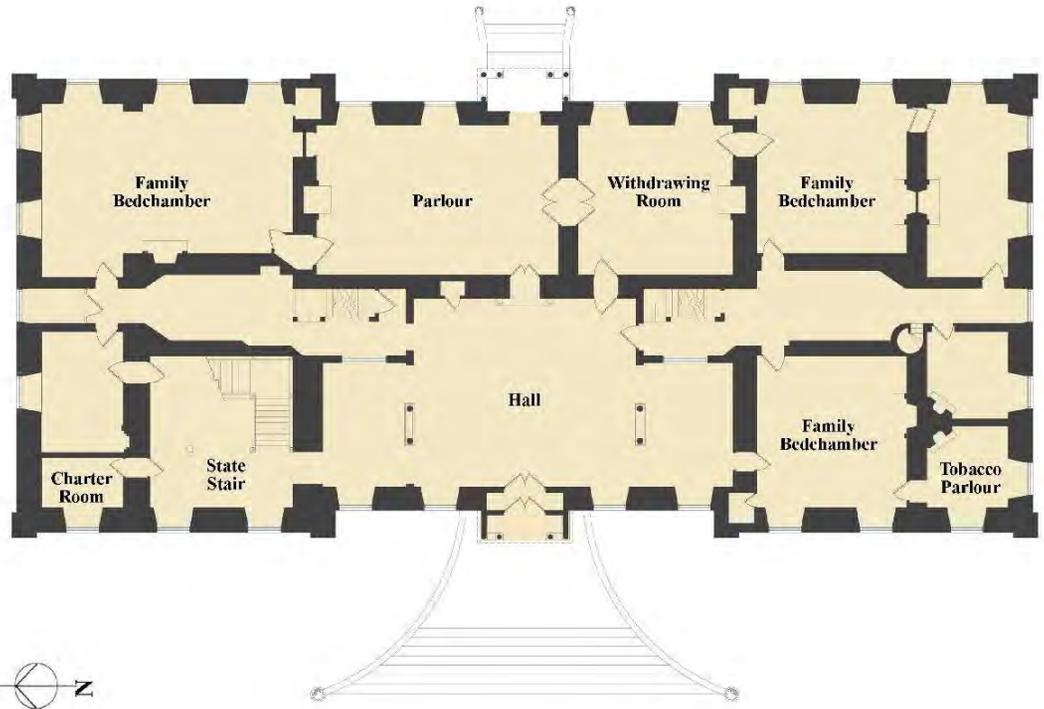
Figure 15 Sir William Bruce. John Michael Wright c.1664. Oil on canvas. SNPG

¹⁶ NAS GD29/1131

¹⁷ Machkechnie, A. 'Sir William Bruce: "the chief introducer of Architecture in this country"' *Proceedings of the Society of Antiquaries* (vol. 132, 2002, pp 449-519) 505

¹⁸ Machkechnie 'Sir William Bruce' states that he 'pressed' Lauderdale for a baronetcy. Ibid 501

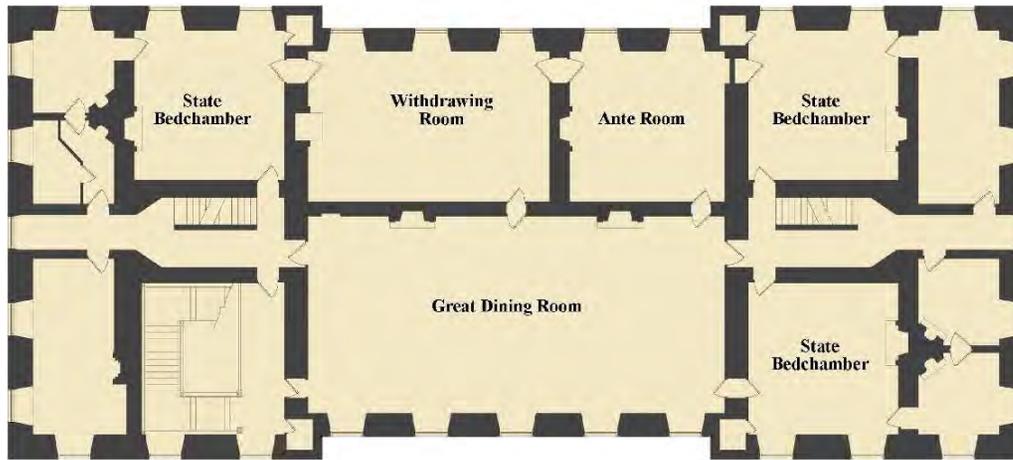
¹⁹ Dunbar, J. G. 'Kinross House' RCAHMS typescript 1991/1993 1



KINROSS HOUSE

Existing Ground or Entrance Floor Plan: Room Names C.1685

Scale 1:200 @ A4 Simpson & Brown October 2010
 Based on drawings by 3D Reid Architects



KINROSS HOUSE

Existing First or State Floor Plan: Room Names C.1685

Scale 1:200 @ A4 Simpson & Brown October 2010
Based on drawings by 3D Reid Architects

3.3.2 Sir William Bruce bart. (c.1625 – 1710)

Second son of Robert Bruce of Blairhall and Catherine (or Jean), daughter of Sir John Preston of Valleyfield, Bruce was related to the Earls of Kincardine, Elgin, and Ailesbury. Little is known about his early life, though a William Bruce attended St. Salvator's College, University of St. Andrews in 1637, which would place his year of birth in the 1620s.²⁰

Colvin notes that, by the 1650s, Bruce and his cousin, Alexander, were commercial merchants in Rotterdam. They were involved in a range of international trading ventures, including timber, wine, and coal, in which they develop relationships with merchants in Norway, France, Holland, and England. Bruce's experiences as a merchant in Rotterdam would have provided him exposure to a range of Dutch and French architectural influences, including works by Mansart and Le Vau, and his connections with England, to the Restoration architects May and Pratt.²¹

Little information is known connecting Bruce's early commercial exploits with his later career in politics. Scholars agree however, that Bruce was actively involved in the Restoration. MacKechnie suggests that Bruce may have played a significant role in converting General Monck to support the Restoration, facilitating the return of Charles II from exile.²² In September 1659, Bruce received a passport from Monck, and appears to have acted as an intermediary between General Monck and the exiled Charles II, then in Holland.²³

Following the Restoration, many public offices were restored following their abolition under the Commonwealth, including the Master of the Kings Works in Scotland. Many of these posts were filled by men who had served the King during his exile, and many were unsuited to their new positions. The new Master of the Kings Works in Scotland, awarded to Sir William Moray in 1660, was no exception. Bruce, having also served the King, began his ascension within the establishment, developing relationships with both Sir Robert Moray and Sir John Gilmour.²⁴ Bruce received a knighthood in 1661, and was awarded the Clerkship of Bills, receiver of fines, and commissioner of excise in Fife, through his political patron, John Maitland, Earl (later Duke) of Lauderdale.²⁵

Lauderdale's patronage of Bruce was crucial to Bruce's success. Maitland's role as 'Charles II's viceroy in Scotland' afforded him exclusivity in implementing the royal will. Bruce's alliance with Lauderdale's political agenda enabled a rapid ascent to prominence and MacKechnie is clear that architecture was only incidental to Bruce's political career, and that initially his ascent was due to his political skills.²⁶

²⁰ Lowrey, J. 'Bruce, Sir William, first baronet (c.1625–1710)', *Oxford Dictionary of National Biography* (Oxford University Press, 2004; online edn. 2006)
<http://www.oxforddnb.com/view/article/3760>, accessed 14 Oct 2010)

²¹ Colvin, H. 'William Bruce,' *A Biographical Dictionary of British Architects* (Yale University Press, New Haven and London, 2008) 175

²² MacKechnie, A. 'Sir William Bruce: "the chief introducer of Architecture in this country"' *Proceedings of the Society of Antiquaries of Scotland* (vol. 132, 2002, 499-519) 499

²³ MacKechnie 'Sir William Bruce' 499 and Colvin 'William Bruce' 175

²⁴ MacKechnie 'Sir William Bruce' 503

²⁵ Colvin 'William Bruce' 175

²⁶ MacKechnie 'Sir William Bruce' 499

MacKechnie states that Bruce '*pressed*' Lauderdale for a baronetcy in 1668, but does not elaborate.²⁷

Many of Bruce's political offices were connected to his position as a landowner; he served as a representative in the Scottish Parliament for Fife from 1669-1674, and, later, Kinross-shire from 1681-2 and 1685-6. Lowrey notes that Bruce's political responsibilities at local level, including serving as a tax collector, provided additional income to support his interest in acquiring land.²⁸ Bruce acquired a small estate in Balcaskie in Fife in 1665, and the larger estate of Kinross in 1675.

In the 1660s and 1670s, Bruce advised many kinsmen and personal contacts in the Scottish nobility on the building and rebuilding of their houses and estates. As most had suffered at least some damage during the Commonwealth, he was not short of clients.²⁹ Bruce advised the Earl of Rothes on the development of Leslie House (1667-72); he remodelled houses at Lethington (Lennoxlove), Brunstane, and Thirlestane for the Duke of Lauderdale. He also advised the Earls of Tweeddale and Cassisillis, and the Dukes of Queensberry and the Hamilton.³⁰ Colvin argues that Bruce encouraged first-generation Scottish lairds to abandon the tower-house style on the premise of it being anachronistic, in favour of the classical style, which was well embedded on the continent.³¹

In 1679, Bruce was commissioned to build the houses of Dunkeld and Moncreiffe, both in Perthshire, and he seems to have experimented with a new type of design that later influenced Kinross House. In the same year, he began construction on Kinross, having purchased the estate in 1675, which continued until at least 1693. Bruce was also involved in other notable projects, including the Merchants' Exchange in Edinburgh (1676-82), proposals for the development of the New Town (mid 1680s), and the Stirling Tollbooth (1703-05).³²

Sir William Moray's departure from the post of Master of Works in 1669 left a vacancy; Lauderdale presented Bruce with a series of private projects, including the re-modelling of his principal seat in Thirlestane, in 1670. Lauderdale appointed Bruce to the post in 1671, with the specific purpose of rebuilding the Palace of Holyroodhouse.³³ This commission was perhaps the single most important of Bruce's career. Colvin states that Holyroodhouse has the '*first example of the classical orders superimposed on accordance with the canonical rules long established in Italy*'.³⁴ Daniel Defoe credited Bruce as the '*Kit Wren of Scotland*', referring to his popularising of classicism in architecture in Scotland.³⁵

Political differences with Lauderdale led to his dismissal from the post in 1678, the official pretext being that construction of the Palace was complete, though this was clearly not the case. Bruce lost the preferment of the Edinburgh Town Council in the same year.³⁶ However, he continued to remain politically active, as a commissioner of supply variously in the 1680s, and was successfully elected as a commissioner to

²⁷ MacKechnie 'Sir William Bruce' 501

²⁸ Lowrey 'Bruce, Sir William'

²⁹ Lowrey 'Bruce, Sir William'

³⁰ Colvin 'William Bruce' 176

³¹ Colvin 'William Bruce' 176

³² Lowrey 'Bruce, Sir William'

³³ MacKechnie 'Sir William Bruce' 501

³⁴ Colvin 'William Bruce' 176

³⁵ Cited in Colvin 'William Bruce' 176

³⁶ MacKechnie 'Sir William Bruce' 505

Parliament for Kinross-shire on several occasions in the early 1680s, and once as a Lord of Articles.³⁷

1685 marked the height of Bruce's political career, when he was appointed General of the Mint, was a commissioner for the Plantation of Kirks, commissioner of Game Laws, was appointed a commissioner to treat for trade with England, and was granted the position of sheriff of Kinross.³⁸ He was also appointed to the Privy Council of Scotland. However, Charles II's death later the same year marked the end of his political advancement. James II & VII removed Bruce from the Privy Council in May 1686, and Bruce did not regain his position of influence under William and Mary after the Glorious Revolution in 1688, due to his Jacobitism.

Following his removal from the Council, Bruce invested his energies in the maintenance of his estates, and the completion of Kinross. With a reduced income, however, he accrued substantial debts in the construction of the house. In 1687, the last and most tumultuous year of James's reign, Bruce signed the Kinross estate over to his son John, in order to protect the estate from potential confiscation, and to ensure its inheritance by future generations. Lowrey also notes that the estate was a source of argument between Bruce and his son.³⁹ Tensions were magnified by Bruce's decision to live in Edinburgh, instead of Kinross, which may have been caused by the house, and his re-marriage to Magdalene Clerk so shortly after the death of his first wife in 1699.

Bruce received fewer commissions in the last decades of his life, notably Hopetoun House (from 1698), and provided advice to the countess of Atholl on the House of Nairne shortly before his death. Following the Glorious Revolution, Bruce spent periods in prison and under house arrest, suspected of being a Jacobite sympathiser. He was declared a rebel in 1702, and during the intense period of Jacobite unrest, was imprisoned in 1707 and 1708. On the second occasion, the 2nd Earl of Melville intervened and prevented Bruce's incarceration in the Tower of London as a traitor.⁴⁰ Bruce died on 1st January 1710; his son John died within months, leaving his daughter in possession of Kinross.

3.3.3 *Laying out the grounds and beginning the house*

Between 1675 and 1679, Bruce began to design the house and grounds, and the accounts record that in 1679, work had begun on levelling the ground for the house and building the walls of the gardens.⁴¹ This was a significant undertaking as many tons of earth must have been moved by hand from the south side of the site to the north, to create the long level terrace for the house, its gardens and approach. That Bruce began construction with the gardens emphasises the importance of the connection between the house and the landscape and the extent to which the two were inseparably conceived.

The setting of the house in its grounds was of prime importance in the conception of the design, underlining the fact that the grounds were not a mere decorative addition. The positioning of the house at the centre of a long axial scheme with radiating cross axes imitates the latest arrangements on the continent, especially in France. However, as Lowrey points out, in France the house was placed in the centre

³⁷ MacKechnie 'Sir William Bruce' 506

³⁸ MacKechnie 'Sir William Bruce' 506

³⁹ Lowrey 'Bruce, Sir William'

⁴⁰ Lowrey 'Bruce, Sir William'

⁴¹ Gifford *The Buildings of Scotland: Perth and Kinross* 483

of a network of ornamental and manicured pleasure grounds. At Kinross, even the immediate gardens were significantly dedicated to the growing of produce. This idea of the house at the centre of a highly productive estate was drawn from Palladio, whose villas in the Veneto were all decorated farm houses at the centre of a productive estate.

This shows Bruce's very advanced thinking as his estate, instead of being a statement of wealth, was the foundation and economic driver of that wealth.⁴² Lowrey makes particular comparison between Scottish estates and those in the Low Countries, which also drew more on Palladio than the developments of pleasure grounds in modern Italian and French estates.⁴³

Dunbar mentions that Bruce had an extensive knowledge of horticulture '*to whose study Bruce probably devoted almost as much time as architecture*' and that he was credited by the major contemporary horticulturist Thomas 6th Earl of Haddington for being one of the great pioneers in this field.⁴⁴ He would therefore have well understood the importance of beginning with planting so that it would be well established by the time the house was completed.

In 1682, advancing work on the grounds, Bruce received horse chestnuts, shrubs and seeds from his son John in Paris, during his short tour on the continent.⁴⁵ In 1684, after five years of work, the main elements of the park and garden were probably completed when the mason Tobais Bachop was contracted to build the gatehouses, coach house and stables.⁴⁶ In 1685, ten years after Bruce had purchased the estate and in the same year that he was made a member of the Privy Council of Scotland, contracts were signed for the construction of the house itself.⁴⁷ Work proceeded swiftly, and by 1686, the vaulted basement storey was built.⁴⁸

3.3.4 *The Edward plan of the grounds*

One of the essential documents for understanding Kinross House is the drawing in the collection of the Edinburgh College of Art, the left half of which depicts the elevation and plans of the house, and the right half the plan of the grounds (Fig. 16).⁴⁹ The collections catalogue records that it is by Alexander Edward, Bruce's draftsman, and that it dates from c.1685 but it is not clear upon what evidence this date is based. There is also no recorded provenance of the drawing.

A question arises to its purpose. It was clearly produced after being carefully devised elsewhere, as there is no evidence of reworking or corrections, and the naming of the spaces has evidently been carefully considered from the neatness of the labelling. The drawing is also very small, each half measuring only about 27cm wide by 31cm tall.

There are several clues as to its date, the first being the rather odd measurements of the grounds. The drive is labelled as 1434 feet long, and the gardens around the house 1257 feet by 525 feet. These measurements are in contrast to the neatly

⁴² Lowrey, J. 'Practical Palladianism: the Scottish country house and the concept of the villa in the late seventeenth century' *Architectural Heritage* (vol. XVIII 2007) 152

⁴³ Lowrey 'Practical Palladianism' 152

⁴⁴ Dunbar, J. G. *Sir William Bruce 1630-1710* (Scottish Arts Council, Edinburgh:1970) 2

⁴⁵ Gifford *Buildings of Scotland: Perth and Kinross* 483

⁴⁶ Gifford *Buildings of Scotland: Perth and Kinross* 483

⁴⁷ Gifford *Buildings of Scotland: Perth and Kinross* 483

⁴⁸ Gifford *Buildings of Scotland: Perth and Kinross* 484

⁴⁹ ECA Collection accession CCECR0052

rounded figures of the house plans on the facing page, which is labelled 50 feet deep by 135 feet wide. This suggests that the grounds have been measured and drawn following their completion, and that the plan records the anomalies of real-space construction.

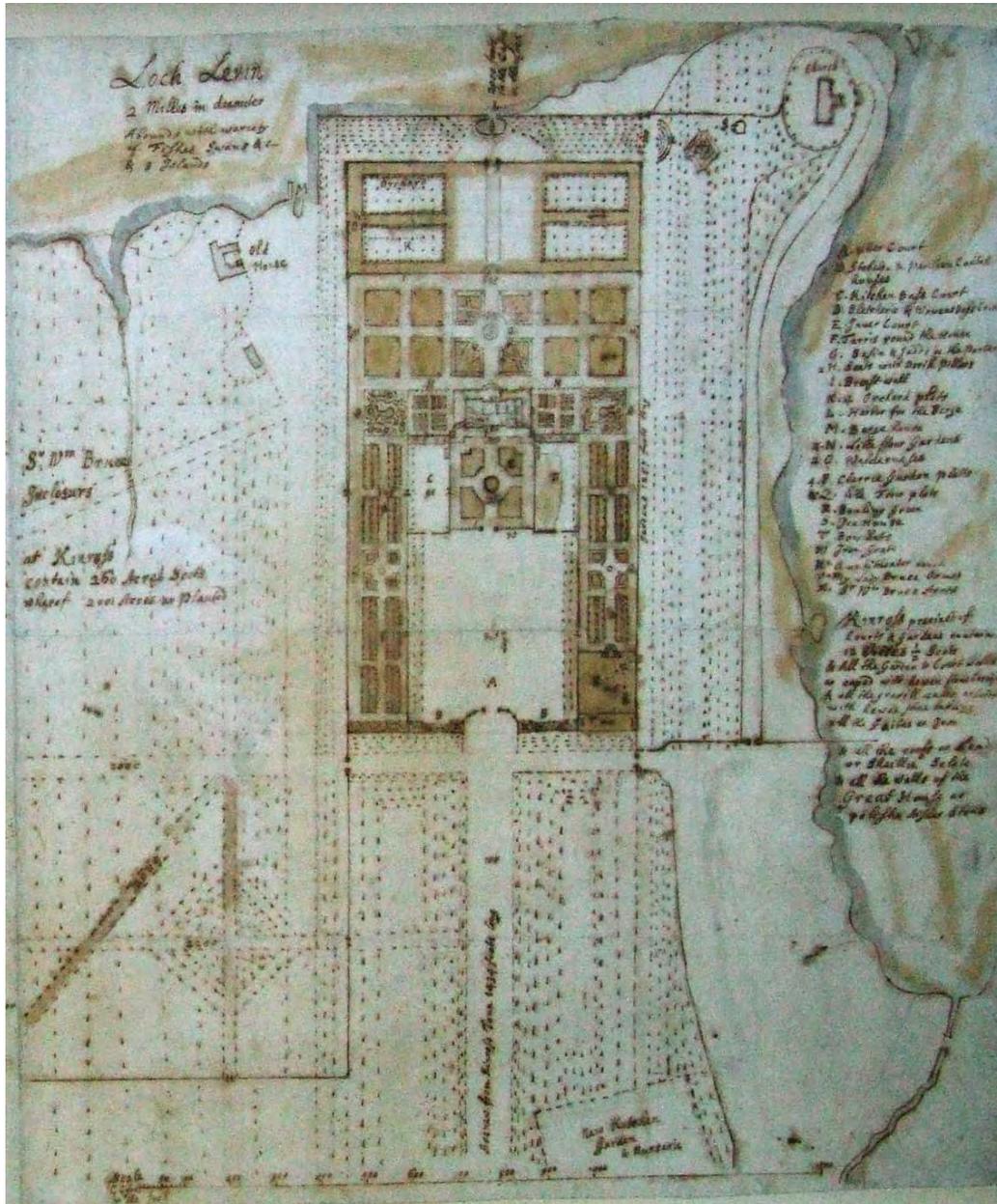


Figure 16 Erection of Kinross. Detail of right hand side, north to left. Alexander Edward c.1685. Pencil and inks on paper ECA

Also, the house itself is only represented in outline with the entrance storey divisions sketched in. This is in marked contrast to the wings, stables and carriage block, represented in roof plans. The accounts record that these structures were begun in 1684 and their representation here must be showing them as built. Similarly, the depiction of Newhouse and its stables only in outline, indicates the irrelevance of these structures to the drawing.

The drawing also indicates the house being built on a 'Terris round the House', labelled 'F', fronted with laurel hedging to the Inner Court, labelled 'E'. This terrace was partly intended to mask the lower half of the basement story and make it appear semi-sunken, as opposed to sitting at ground level, solving the problem of the classical proportions of the façade. Bruce knew that the land on the loch side had been very boggy when he acquired it in 1675 and that he probably could not sink half a storey below ground level as it would have been damp and unstable. However, presumably due to the levelling and draining begun in 1679, this terrace was never begun because Bruce was confident that the plot was dry.⁵⁰ Thus the drawing must also predate the laying of the foundations for the house itself, in 1685.

There is also an irrationally shaped patch of ground in front of the south wing, labelled 'D', the 'Bletcherie & Woman House Court'. This odd shape, the grass lawn for bleaching household laundry in the sun, cannot have been intended by Bruce on a design drawing, especially as it partly obstructs the gate into the court by its curve to the south. This suggests it was laid out by practical house servants, suggesting that this courtyard had been completed and was in use by the time the drawing was completed. By the time the house was engraved for *Vitruvius Scoticus*, this court and the corresponding court to the north had been altered to their current layout and the sequence of approach courtyards removed (Fig. 17).⁵¹ Gifford suggests that the bell-plan stairs may also date from alterations in this period.⁵²

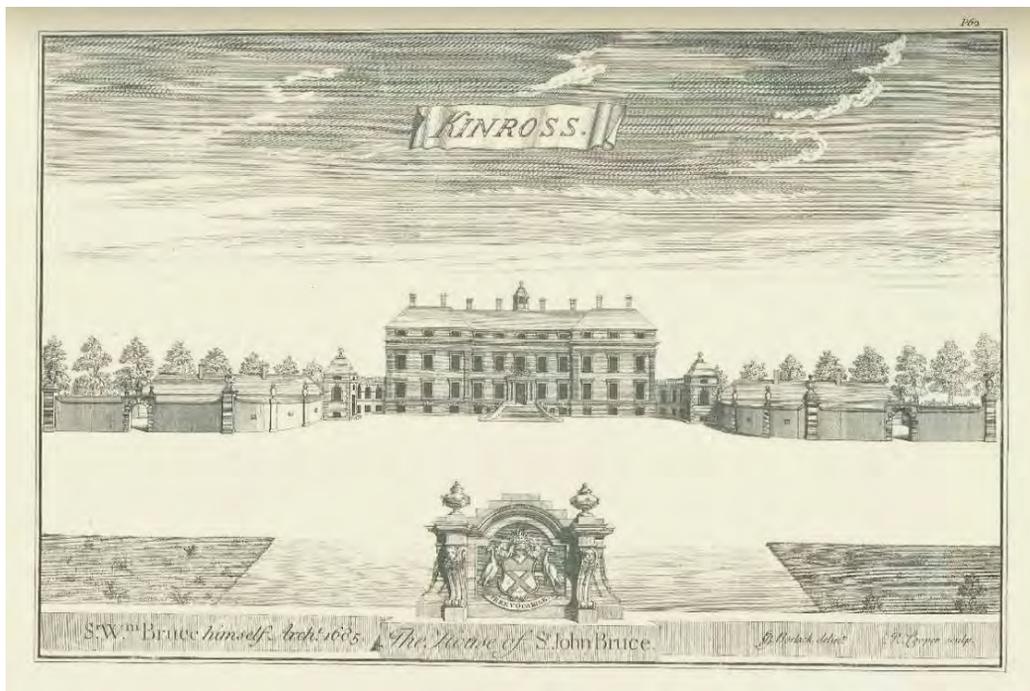


Figure 17 Kinross House, plate 62, *Vitruvius Scoticus*, William Adam, engraving.

⁵⁰ This proved subsequently not to be the case. See section 3.4

⁵¹ Gifford *Buildings of Scotland: Perth and Kinross* 489. Simpson, J. Introduction to *Vitruvius Scoticus* (Paul Harris, Edinburgh: 1980) 6

⁵² Gifford *Buildings of Scotland: Perth and Kinross* 488

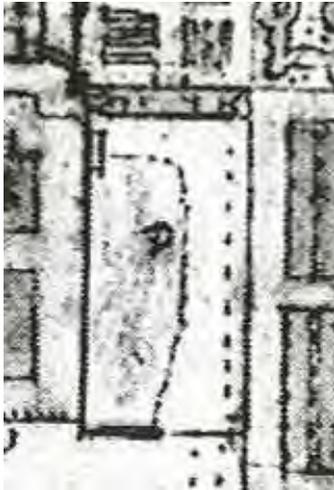


Figure 18 *Erection of Kinross Detail 'Bletcherie & Woman House Court', north to left. Alexander Edward c.1685. Pencil and inks on paper ECA (photo NMR)*

It does not seem therefore that the Edward plan of the grounds was a design drawing, but a retrospective survey, recording built structures and largely complete planting schemes. The drawing may have been used to show to others in Bruce's circle of the aristocratic and powerful how the house and grounds connected.

If this understanding is correct, then Bruce may have used the drawing to show potential clients what was fashionable and possible in the setting of their houses. Based on these arguments, the Edward plan of the grounds seems to provide a reliable record of the overall scheme of enclosures and a large portion of the planting as it appeared around 1685.

The estate map belonging to the Clerks of Penicuik is also undated but clearly after Edward.⁵³ The purpose of this plan was clearly to show the estate, and therefore the house and grounds are rendered in slightly lesser detail though they are virtually identical, including the presence of the garden terrace, and establishes the drawings as contemporary.

The plan records the remnants of the landscape still in place from the Douglas period. Newhouse, its stable-block, and Kinross parish church, are all obviously from a different period as they do not fit the controlled pattern of the rest of the plan. The element that does not fit is the kitchen garden, however, as this is labelled as "New Kitchen Garden" it must have been sited deliberately by Bruce to replace an existing kitchen garden elsewhere. The reason for its odd orientation must be explained by the lie of the land. The kitchen garden is effectively screened from the drive by the avenue of trees and its failure to conform to the grid pattern would only have been obvious on plan.⁵⁴

Of the built structures indicated on the Edward plan, the wings at the east of 'C', the 'Kitchen Bass Court',⁵⁵ and 'D', the 'Bletcherie & Woman House Court', each is shown with a hipped roof and a pair of chimneys on the ridge (Fig. 18). The chimneys appear on the *Vitruvius Scoticus* engraving of the wings and the other half of the Edward drawing showing the elevation of Kinross House and the wings. The dormer windows or roof vents shown on this elevation are not depicted on the roof plan, but this may be due to the small scale. By the time of the *Vitruvius Scoticus* engraving, the dormers must have been removed along with the other alterations to the service courts discussed previously.

The other built structures recorded on the Edward plan of the grounds are the stables and carriage block, labelled as 'B'. They are shown as simple rectangular ranges terminated in square-plan pavilions, the outer pair marked with a diagonal cross indicating that they were topped with pyramidal roofs, possibly with sprocketed eaves and an ogee profile (Fig. 19). The inner pavilions, adjacent to the curving gate

⁵³ KRD/5/9 copy held by NMR

⁵⁴ See Cox, A. 'The archaeology of a walled garden at Kinross House' *Tayside and Fife Archaeological Journal* (vol. 8, 2002, pp 168-181)

⁵⁵ 'Bass Court' is an appropriation of the French term *basse cour*, meaning a court of lower status, as opposed to *grande cour*, or great court.

walls, are shown with the same diagonal marking, with the addition of an inner square, indicating that each was also capped with an ogee roof, with a crowning upper slated tier like a lantern. This roof profile is fairly common in other Bruce buildings of the period, like the garden pavilions at the contemporary Drumlanrig Castle and the tower of Stirling Town House (1703-5).⁵⁶ It also appears on other contemporary buildings like the garden pavilions at Hatton House, built for the brother of Bruce's political patron the Duke of Lauderdale, Charles Maitland (Fig. 20). This pair of elaborate roof profiles, flanking the gates to the Outer Court from the avenue, would have added central emphasis which was a typical baroque design trait.

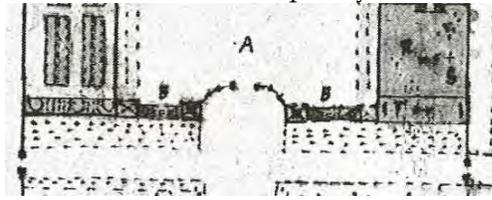


Figure 19 *Erection of Kinross Detail 'Bletcherie & Woman House Court', north to left. Alexander Edward c.1685. Pencil and inks on paper ECA (photo NMR)*

There is no other visual evidence of how the stables and coach house appeared, however they were probably similar to Bruce estate buildings at Pitmedden (Aberdeenshire) and Hopetoun (West Lothian), the Hopetoun Aisle at Abercorn Kirk, and the façades of the outbuildings illustrated on the Edward façade drawing, analysed subsequently in section 3.3.4 (Fig. 21).

These buildings have alternating header and stretcher rusticated quoins, and parallel-sided rusticated window and door margins. The structure of these secondary buildings would otherwise have been executed in random or coursed rubble, and would have been finished in lime plaster.⁵⁷ In these respects, they would have been similar to the extant pavilions terminating the quadrant links.

3.3.5 *The Edward elevation and plan of the house*

If the Edward plan of the grounds is considered as a record drawing dating from c.1685, then the elevation and plan drawing of the house on the facing page must date from the same year (Fig. 22). As mentioned previously, contracts for the construction of the house were signed in that year and this drawing, in plan and elevation, largely shows what was built from 1685 with several minor discrepancies that must have emerged during building. To reliably trace the history of original fabric and alterations, this part of the Edward drawing can be compared to the *Vitruvius Scoticus* plates in both elevation and plan, though separated by as much as 50 years.

It is possible that the image of Kinross that appears in *Vitruvius Scoticus* was originally prepared for Slezer's

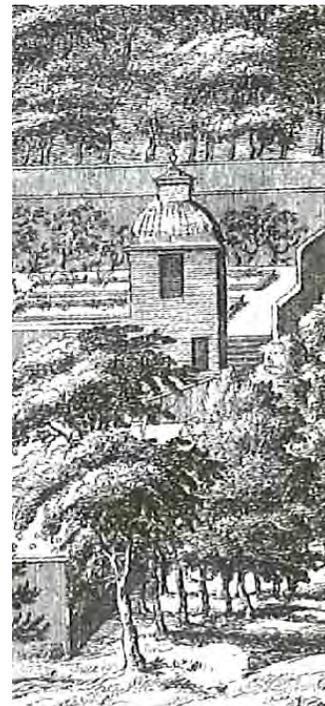


Figure 20 Hatton House detail garden pavilion, West Lothian. Engraved view, Slezer.

⁵⁶ Dunbar *Sir William Bruce* 19



Figure 21 Hopetoun Aisle, Abercorn Kirk. RCAHMS

The Ancient and Present State of Scotland, the enlarged edition of *Theatrum Scotiae* published in 1693. The plate is unique in *Vitruvius Scoticus* as it is a perspective as opposed to an elevation, and more importantly, it is depicted within a border, with clouds above and the label 'Kinross' inscribed in a scroll.⁵⁸ These three attributes, though unique in *Vitruvius Scoticus*, are common in plates prepared for *The Ancient and Present State of Scotland*.⁵⁹ The title, 'The House of Sr. John Bruce', is of little help as there were two Sir Johns, Sir William's son, who died in 1711, and Colonel Sir John Bruce Hope, who inherited in 1729. It is most likely that the plate was prepared for Slezer, and would have been prepared in the decade or so preceding his death in 1717, meaning that the alterations to the service yards would have to date from before 1711 and the death of Sir John Bruce. If, however, it was prepared for *Vitruvius Scoticus*, then it and the alterations would date from after 1730.⁶⁰

Returning to Edward's elevation, it is chiefly the proportions of the façade that differ from the house as built, the appearance being of a narrower building (Fig. 24). On the Edward drawing, the basement and attic are shown taller, and the entrance and state storeys shorter, squashed in between, compromising the Corinthian order pilasters. The window to wall ratio is odd, with more windows than masonry. The close spacing of all the windows gives the illustration a strong vertical emphasis, at odds with the strong horizontal emphasis of the building itself. The Edward elevation drawing also shows the cupola with a more domical ogee roof profile and rather larger in scale, rendering it characteristically English in appearance. However,

⁵⁷ Peter McGowan Associates and Addyman Archaeology *Pitmedden historic landscape survey* (National Trust for Scotland, unpublished: 2005)

⁵⁸ Simpson, 'Notes on the plates' *Vitruvius Scoticus* 29

⁵⁹ Cavers, K. *A Vision of Scotland: the nation observed by John Slezer 1671-1717* (HMSO, Edinburgh: 1993) 91

⁶⁰ Simpson, 'Introduction' *Vitruvius Scoticus* 6

apart from the proportions of the façade, all these discrepancies can be understood as caused by the issue of line thickness in such a small drawing, and not to alteration during building. The fine execution of the *Vitruvius Scoticus* plate suffers from few of the limitations of line thickness, and is much closer to the house as built in terms of proportion.

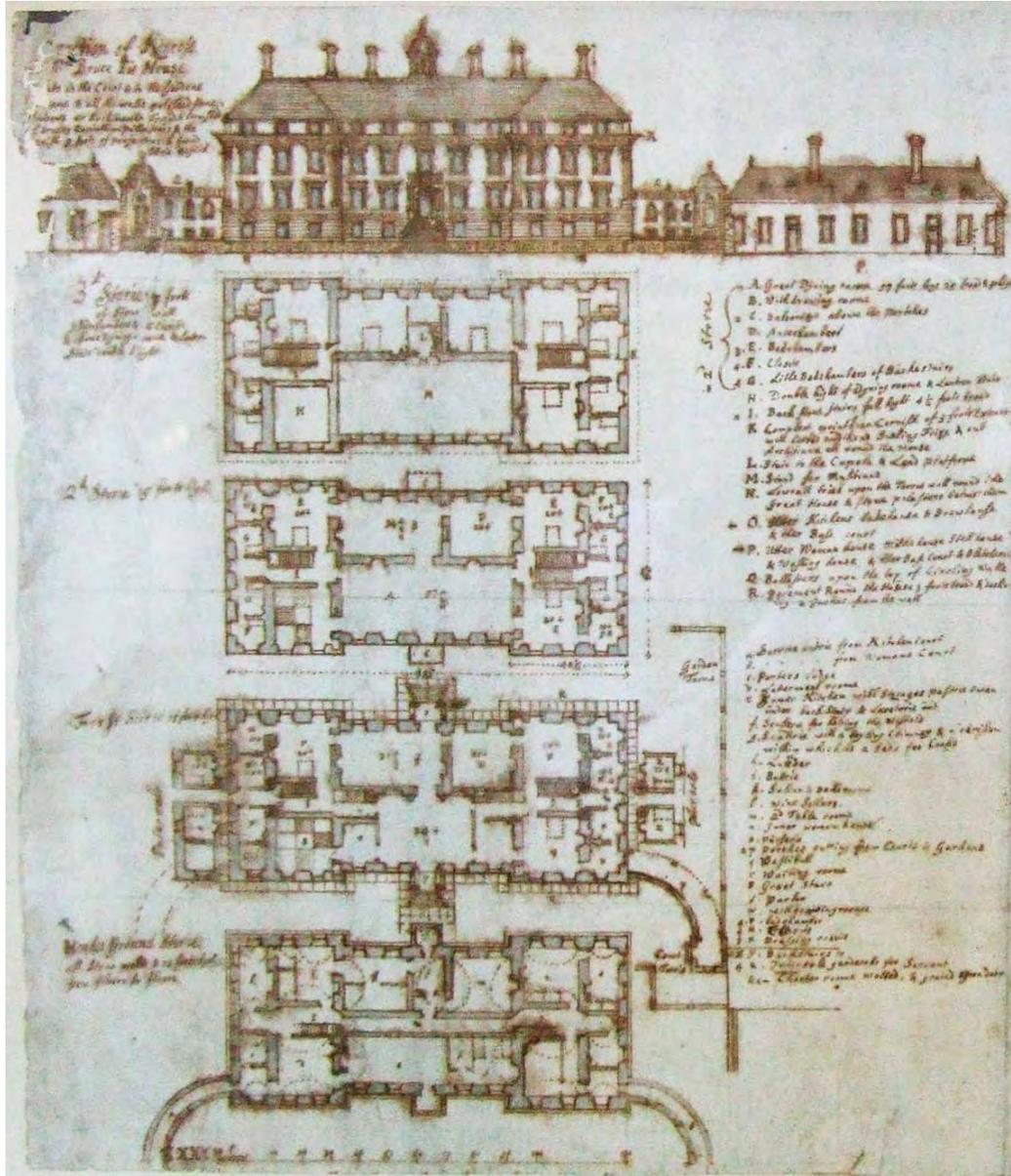


Figure 22 *Erection of Kinross*. Detail of left hand side, north to left. Alexander Edward c.1685. Pencil and inks on paper ECA

The Edward drawing also shows the quadrant links with upper storeys, open to the gardens as loggias (Fig. 23). These links to the wings were a key component of Bruce's advanced conception of the house based on Palladio, as the produce of the estate was processed in the wings and brought into the house through the linking corridors. Distilling and preserving by the female servants took place in the south wing, and baking, brewing and preparing food for the kitchens by the male servants, took place in the north. This division of female and male servants was itself a

reference to the designs of Palladio.⁶¹ Evidence suggests that these were not erected, as there is no scarring on the ashlar of the house to indicate the abutment a roof or wall, and the current balusters are clearly designed by Bruce, with the very distinctive profile and square plan.

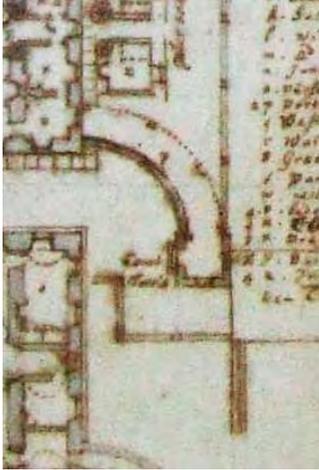


Figure 23 *Erection of Kinross* Detail of quadrant link at entrance storey. North to left. Alexander Edward c.1685. Pencil and inks on paper ECA

Though the *Vitruvius Scoticus* engraving shows the upper storey, *The Ancient and Present State of Scotland* was not intended as a precise architectural depiction of extant buildings. The reasons for their inclusion on the plate may be a combination of aesthetic balance and the known intentions of Bruce. It is arguable that Bruce decided not to erect them as they would have collided oddly with the corner pilasters, and destroyed the careful balance of all four of the elevations of the house.

The Edward elevation also shows the intended porch with a flat roof and iron balustrade supported by columns. The front and back porches are shown as identical. Though two iron balustrades were supplied in 1689 by James Horne of Edinburgh, only the rear set was installed.⁶² There appears to be no recorded date for the rich carvings over the doors, but there is no evidence of it having been arranged to fit behind a flat balcony. Gifford comments that it seems this was added as an afterthought by Bruce, to add central emphasis, based

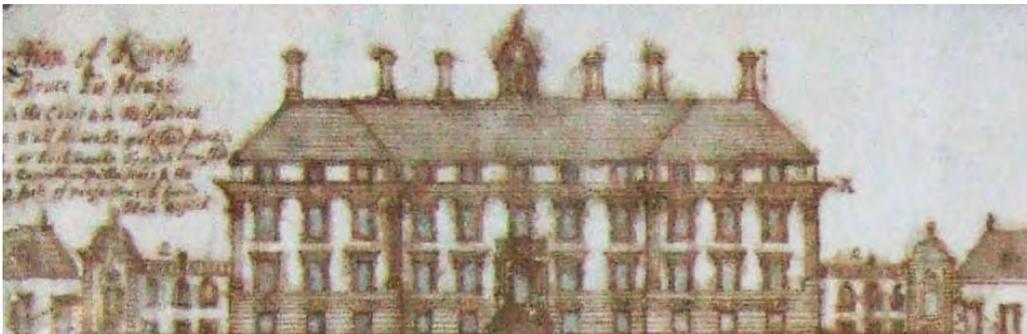


Figure 24 *Erection of Kinross* Detail with garden terrace cropped from lower edge. North to left. Alexander Edward c.1685. Pencil and inks on paper ECA



Figure 25 Kinross House. West façade. S&B

⁶¹ Lowrey 'Practical Palladianism' 159

⁶² Gifford *Buildings of Scotland: Perth and Kinross* 488

on the understanding that it is largely recessed into the plane of the wall. However, elements of the carving do stand clear of the wall plane, most obviously around the window margins, and the only reason for carving in may have been because insufficient stone had been left proud, or a mistake was made by the carver (Fig. 26). The pedimented doorcase and carving certainly appears on the *Vitruvius Scoticus* engraving and was re-created in the new porch at the turn of the twentieth century (see 3.5).



Figure 26 Kinross House. Carving on west elevation S&B

Turning to the plan, there are no discrepancies between the Edward drawing and the built house that might be understood as major divergences. Some can be explained by compromises during building. Principally these are the reversing of the chamber storey stairs, the skipping of the mezzanine storey by the back stairs and the simplification of the security arrangements for the charter room, labelled '&', built with a plaster coomb rather than a stone vault. The *Vitruvius Scoticus* plan, plate 61, is one of the poorest plans in the volume, in contrast to the finely produced view of the elevations. It differs markedly from all of the other plans in the volume in the quality of the engraving technique, the convention of showing the scale differing and the presence of a border around the plate. It also lacks the signature of the engraver. It is inaccurate, and among other errors, does not show the back stairs at basement, entrance or chamber level, and ignores the mezzanine entirely. It does not highlight the discrepancies listed above, and is not a trustworthy source.

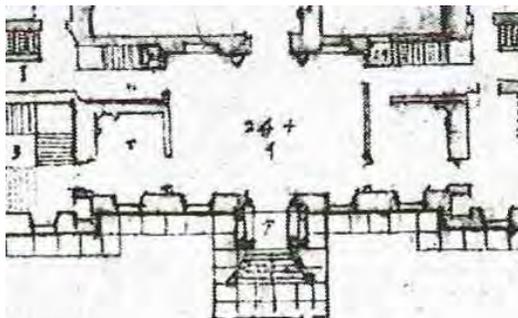


Figure 27 *Erection of Kinross*, detail of entrance storey. Alexander Edward c.1685. Pencil and inks on paper ECA (photo NMR)

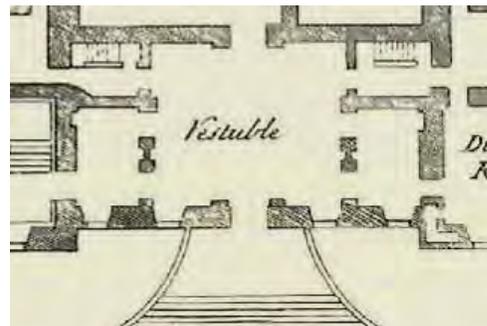


Figure 28 Kinross House, plate 61 detail of entrance storey, *Vitruvius Scoticus*, William Adam, engraving.

However, the one significant difference between the Edward and *Vitruvius Scoticus* plans is in the plan of the entrance hall, depicted as a square with a pair of ante chambers to the north and south, and not the present open T-plan. Edward shows slender partitions probably built of timber, with an enfilade arrangement of doors to the west, whereas *Vitruvius Scoticus* shows more substantial masonry piers and paired doorways (Fig. 28). Given that the Edward plan represents intended rather than executed design, it might be assumed that the more substantial piers indicated in *Vitruvius Scoticus* were introduced during building through necessity to support the



Figure 29 Kinross House. Mandorla-shaped lights over doors into south stair hall. *S&B*

large span of the Great Dining Room floor above. The building accounts for 1691 record work in the 'Ante Cham[ber] next Stair Case', labelled as 'r', the Waiting Room on the Edward plan. This arrangement of the ante rooms explains the arrangement of borrowed light for the back stair cases, originally only through the small mandorla-shape lights over the doors into the north and south halls (Fig. 29).

If the hall had originally been T-plan, then an arrangement that allowed more light to penetrate from the north and south arms of the T would have been devised, as it was subsequently in the early twentieth century (section 3.5). According to the Edward plan, both ante rooms had corner chimney pieces, but whether these were ever installed is debatable as they are certainly not recorded on the *Vitruvius Scoticus* engraving, their place having been taken by crudely drawn false doorways. Similarly, there is no evidence in the flagstones that shows the corner chimney pieces ever having been present.

Therefore, the Edward plan can be relied upon as an accurate depiction of the intentions of Bruce, and apart from the hall broadly shows what was built. There are no major divergences between either the elevations and plans of the house, nor the plans of the grounds as they were first completed. The drawing can be reliably dated to c.1685, which indicates that the plan of the grounds is principally a record drawing of extant structures and planting to be completed. The facing page elevations and plan can be understood as a final stage design drawing with only a few minor changes necessitated by compromises in building. The purpose of the double drawing is obscure, but given the date, it is possible that it was intended for use in discussions with building contractors, and perhaps for Bruce to show to potential clients, demonstrating how the latest ideas from the continent could be translated into the Scottish context.

3.3.6 *Completion of the house and fitting out the interiors*

From 1686, the construction slowed significantly, fundamentally connected to Bruce's waning political and economic power. By 1691 the roof was completed and the copper ball finial for the lantern was supplied by James Millar, from Edinburgh.⁶³ However by this date, in 1687, Bruce had made Kinross House and its estate over to his son to prevent its forfeiture, as he was evidently concerned that his security was under threat from James IInd's government. The accounts show however, that he retained control over the fitting out probably until the mid 1690s.

The fitting out of the interior was begun in 1692, with the accounts recording the supply of three sets of tooled leather wall hangings. Only one of the rooms is easily identifiable, the Tobacco Parlour, labelled 'x' as a dressing room in the south east corner of the plan, for which 33 skins, blue and gilded, were supplied. Of the other rooms, 68½ skins of gilding on a 'pearle gronde' were supplied for the 'Drawing

⁶³ Fenwick, *Architect Royal* 92

South east bedchamber, entrance storey, over-doors:



Figure 30 West over-door S&B



Figure 31 South east over-door S&B



Figure 32 North over-door S&B

Room' which must refer to the room labelled 'w' or 'withdrawing room', and on the *Vitruvius Scoticus* plan as 'Drawing Room'. 91¼ skins, black and gilded, were supplied for the 'Low Dining Room', which must refer to the south west bed chamber on the entrance storey, labelled 'v', and in *Vitruvius Scoticus* as 'Dining Room'. In this instance 'Low' merely establishes it is the inferior dining room, not the state equivalent above.⁶⁴ Leather was a typical wall covering for quotidian as opposed to state rooms at the end of the seventeenth century. It was particularly favoured for rooms where food was consumed, only occasionally referred to as dining rooms, as it resisted retaining the smell of food. Prestonfield House has a fine contemporary example completed by Bruce in the late 1680s, hung with red gilded leather from Cordoba.⁶⁵

Paintings were also supplied to Bruce in 1692 and subsequently, and unlike the hangings, many survive in their original positions.⁶⁶ The best example is a set of over-door paintings in the manner of Dutch still-lives in the south east bed chamber on the entrance storey. Several over-mantle paintings remain *in situ* on the upper floors, the most significant being in the south east bedchamber on the chamber storey, a copy of *A prospect of Glasgow from the north east*, plate 17 of Slezer's *Theatrum Scotiae* published in 1693 (Figs. 33 & 34).

The state stair seems to have been completed in 1693.⁶⁷ This is the only room of the state apartment that was completed to anything approaching Bruce's intended decorative scheme, with its highly wrought plaster ceiling suspended above the intricately carved oak stair.

This space indicates the point at which the building of the house stalled. Though the entrance storey was fitted up with wall-hangings and paintings for occupation by the family, the state apartment on the principal storey was left incomplete, with only the most basic of interior fittings. The state stair ceiling is an indication of the elaborate nature of the ceilings that were to follow it in the rest of this level (Fig. 35). None of the plaster ceilings intended for the Great Dining Room, state withdrawing room, antechamber and state bedchambers were installed.⁶⁸ A comparison to Bruce's

⁶⁴ Fenwick, *Architect Royal* 93. He confuses the identities of the rooms.

⁶⁵ The rear parlour at Ham House, London, belonging to the Duke of Lauderdale, Bruce's patron in the 1670s and early 80s, is another fine example of a contemporary leather-hung room.

⁶⁶ Gifford *Buildings of Scotland: Perth and Kinross* 484

⁶⁷ Gifford *Buildings of Scotland: Perth and Kinross* 484

⁶⁸ Great Dining Room is the name that Bruce applied to the large room at the top of the state stair. The appellation "Sallon", or more correctly saloon, was an early eighteenth century

contemporary interior schemes at the Palace of Holyroodhouse shows that though the state stair has an elaborate ceiling, those of the state apartments are even more elaborate, several with canvases depicting allegorical scenes fitted in their central roundels, and Bruce certainly intended the same effect at Kinross, and was intending to use the same craftsmen (Fig. 36).



Figure 33 Kinross House. Over-mantle painting south east bed chamber, chamber storey. S&B



Figure 34 'Prospect of Glasgow from the north east', plate 17, *Theatrum Scotiae*, Slezer, 1693 engraving.

term used in *Vitruvius Scotticus*, and "Ballroom" a term not applied until the re-occupation of the house around 1900.



Figure 35 Kinross House. State stair ceiling. S&B



Figure 36 Palace of Holyroodhouse, state stair ceiling. *The Palace of Holyroodhouse: Official Souvenir Guide* (Royal Collections Enterprises, London: 2010)

Similarly, no chimney pieces were installed in the Great Dining Room, withdrawing room or antechamber. Of the twin chimneys in the Great Dining Room, the roll-moulded masonry fire surrounds remain, with later timber mantles and over-mantles of inferior quality joinery and design compared to original Bruce chimneypiece joinery. The over-mantles were designed to accommodate paintings, and it would appear that they date from the early to mid eighteenth century. The Musicians Gallery that appears on the Edward plan was also built, but probably finished very plainly. It was finally blocked in the mid nineteenth century.

Bruce's Great Dining Room was intended to be the great centrepiece of the house. Its conception was based on the theories of pure geometry contained in Palladio's *Quattro Libri del' Architettura*. It was a double cube volume and was carefully positioned in the plan to create a vertical alignment with the entrance hall below, indicating the primary function of the space as the outer room of the state apartment. This position indicates Bruce's acquaintance with French state apartment planning. In the purest examples of English houses of the period like Roger Pratt's Coleshill, great dining rooms or great chambers were aligned above the parlour, indicating their similar function as spaces for daily inhabitation, reception of guests and dining,

outside adjoining bedchambers. No other room separated the parlour or the great dining chamber above it, from the bed chambers beyond.⁶⁹

However, in France in the late seventeenth century, these functions had become the preserve of a new room, the *antechambre*, and the great chamber or *salon*, had become a place of transition and entry into the state apartment.⁷⁰ Bruce's plan aligns the Great Dining Chamber above the hall, and the Withdrawing Room above the parlour, and significantly inserted a French-style antechamber before the state bedchamber to the south. This is one of the earliest instances of this type of room in Scotland and shows Bruce's advanced understanding of French tastes.

The decorative scheme of the Great Dining Room would have been impressive on a large scale, with the subsequent state rooms increasing in intricacy and elaboration of detail. The fact that Bruce left the state apartment incomplete, suggests that he expected his son to continue where he had stopped, and that he had run out of money.



Sir William Bruce. Sir John Baptiste de Medina c.1700. Oil on Canvas. SNPG

completion of the state stair in 1693. Sir William Bruce died in 1710, and his son John followed within months.

Sir John de Medina's portrait of Bruce from c.1700 contrasts sharply with Wright's depiction thirty years previously. Though fashion in portraiture dictates his more muted depiction, swathed in a dark cloth in the manner of a toga, nothing can conceal the change in Bruce's face. He is of course older, but the air of supreme confidence has vanished. His pose is static, his face composed, but tired. He also conspicuously lacks any attributes that identify him with any specific occupation. This portrait dates from the period after Bruce had effectively given up on Kinross House. The last date in the building accounts is the

⁶⁹ Girouard, M. *Life in the English Country House* (Yale University Press, New Haven & London: 1978) 128

⁷⁰ Girouard *Life in the English Country House* 128

3.4 The Eighteenth and Nineteenth Centuries: Failure of the Bruce Dynasty, Sale to the Grahams and Vacancy by the Montgomerys

In 1710, when Sir William Bruce died, Kinross House was already the property of his son John, who became the second baronet. He died soon after his father in 1711, and the subsequent inheritance of the house in the eighteenth century became very complicated.⁷¹ It is only important for the purposes of the Conservation Plan as it demonstrates the failure of the dynasty that Bruce intended to establish, and expressed through the design of one of the grandest houses in Scotland when he purchased the estate in 1675.

Following the death of Bruce, the family was beset with the death or non-production of male heirs. Initially, the house passed to his daughter Lady Anne Hope's son. There was a desperate attempt to maintain the dynasty as Anne's son, Sir Thomas, assumed the name Bruce Hope on her death in 1715, four years after he had inherited the Kinross estate. Sir William Bruce's adherence to the House of Stuart, which had led to his imprisonment on several occasions from the 1690s, also returned to trouble the family fortunes. His grandson, the same Sir Thomas Bruce Hope was instrumental in the 1715 rebellion of that year, and may have declared the Old Pretender, James Francis Edward Stuart, King James VIII at the Market Cross in Kinross.⁷² His brother, Colonel John Bruce Hope, personally took him prisoner, to whom he forfeited the estate and heritable Sheriffship of Kinross-shire.⁷³



Figure 37 General Roy's military survey map c.1750 NLS

⁷¹ For a fairly full account of the particulars of the inheritance of Kinross, see Walker *Kinross House* chapter 5

⁷² Recorded by Sir Walter Scott, cited in Walker *Kinross House* 43

⁷³ *Ibid.*

When he died in 1766, also without surviving children, the estate passed to his half brother, James Bruce, another son of Anne by her second husband, John Carstairs, who also had assumed the name Bruce. His son, James Bruce finally sold the house and estate in 1777. According to Syllas Neville's diaries, the house was in a poor state of repair in 1775 and he had been told that it was due to be sold, suggesting that the family's debt had been mounting for some years.⁷⁴

Before 1777, it seems that there was no work of any significance carried out on the house, presumably because funds and will did not allow it. However, Defoe describes Kinross in glowing terms in his *A tour thro' the whole island of Great Britain*, 1724, beginning by saying that it is '*the most beautiful and regular Piece of Architecture, (for a private Gentleman's Seat) in all Scotland, perhaps, in all Britain*'.⁷⁵

Kinross House does not appear on Herman Moll's map of 1708, though it is marked on the 1714 and 1745 map at the centre of the Shire of Kinross marked by a yellow border, though this does little more than confirm the ongoing presence of the estate.

General Roy's Military Survey of Scotland (1747-1755) is not always an entirely reliable source for the layout estates and the sheet showing Kinross is no exception (Fig. 37). Though the footprint of the house is present, it is not accurate in detail, showing a rectilinear outline for the main block, instead of the advanced corners of the built design, connected to similarly rectilinear outbuildings by straight links, not curving quadrants. The house is shown in a square enclosure with no marked features, bordered by woodland and accessed by the tree-lined avenue. There is no indication of any stables, carriage sheds or indeed any estate buildings. Though the square enclosure relates to the Great Court marked on the Edward plan, the fact that there is no connection of the house and its enclosure to the loch side suggests that this plan is merely indicative, and is not a reliable source for the layout of the estate in the mid eighteenth century, nor for confirming the presence or absence of estate buildings.

3.4.1 *Changes in the function of spaces*

In the first half of the eighteenth century, as previously discussed, there were some alterations to the courtyard sequence, with the walls of the Inner Court, flanking the service courts to north and south, being demolished, and the present walls erected to screen the wings. This change is recorded in the *Vitruvius Scoticus* plate, following its plan, plate 61, previously discussed as being of particularly poor quality. However, it does record that some of the rooms had changed in function since their initial inception by Bruce in the 1680s.

It is notable in the Edward plan that the only labelled dining space is the Great Dining Room on the state storey, but that in the accounts, leather hangings were supplied for another un-labelled dining room. This follows the seventeenth-century attitude to interior space, that many functions were accommodated in a single space depending on the appropriateness of the situation. For instance, social equals might consume small meals in bedchambers, which might equally be used for the most high-level of political and social meetings, as well as being used for sleeping. Parlours and withdrawing rooms were similarly used for a variety of functions and existed more to establish the linear sequence of parade space apartment planning, than to accommodate specific activities (Fig. 38). For example, estate tenants on

⁷⁴ Girouard, M. 'Kinross House, Kinross-shire - II', *Country Life*, vol.137, 3551 (1 April 1965) pp726-729. 729

⁷⁵ Defoe, D. *A tour thro' the whole island of Great Britain...* (vol. 3 London: 1724) 134

business would rarely progress beyond an outer space, like the hall or waiting room, though the best might be invited into the parlour. Furnishings of rooms typically reflected this flexible approach to function and it is rare to find furniture with specific functions.⁷⁶ Room use in the late seventeenth century was therefore rarely prescribed on plan, and the labelling of the Edward plan reflects this in that its Great Dining Room, a space intended for the largest scale state dining, is the only family or state room with a specific function indicated in its name, other than the bedchambers.

By the second quarter of the eighteenth century however, refinements to apartment planning had begun to change towards providing more rooms with a particular function. The *Vitruvius Scoticus* plate 61 from the 1730s indicates the change of use on the entrance storey of a bedchamber and a closet, turned into a dining room and a private dining room respectively.⁷⁷ This is repeated on the state storey, with Bruce's Antechamber renamed the state dining room. Also on the entrance storey, the Hall has become the Vestibule, indicating its change from the traditional eating place of the servants, to merely an impressive entry passage, and the Parlour the Garden Hall, a demoting of the space from family oriented parlour to more public room for viewing the gardens.

On the state storey, the antiquated Great Dining Room has become the '*Sallon*' (sic.), not necessarily indicating that the room would never be used for great feasts, but that the aristocratic tradition of providing huge meals on a daily basis for visitors, hangers-on and servants was passing.

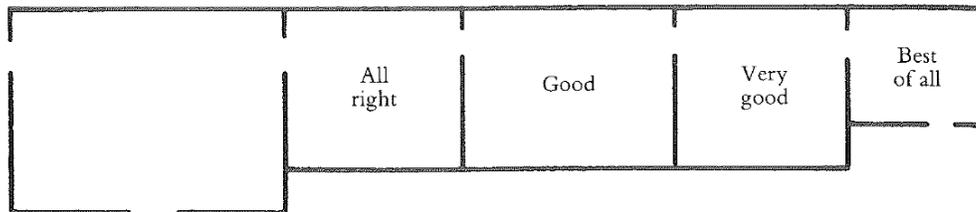


Figure 38 'The axis of honour in the formal house' from Girouard *Life in the English Country House* 144

3.4.2 The Grahams acquire Kinross

The house and estate that George Graham, a fairly wealthy member of the East India Company, acquired in 1777 must have been somewhat run down. He immediately engaged architect George Paterson to carry out repairs and replace what may have been the original windows.⁷⁸ Though Paterson practiced from Edinburgh, he was also a local Fife man, who owned an estate in Monimail.⁷⁹

⁷⁶ See Girouard *Life in the English Country House*, chapter 5, 'The Formal House: 1630-1720'

⁷⁷ Houghton Hall, Norfolk, begun 1722 by Colen Campbell is usually credited with one of the earliest purpose-built dining rooms in Britain, as opposed to an amorphous room used for dining.

⁷⁸ Girouard 'Kinross House, Kinross-shire II' 729 and Gifford *Buildings of Scotland: Perth and Kinross* 484

⁷⁹ Colvin, H. *A Biographical Dictionary of British Architects 1600-1840* (Yale University Press, New Haven & London: 2008) 784

Graham also took down the entrance lodges, apparently because he considered them too ostentatious.⁸⁰ Walter Montgomery in 1921 gives a colourful account of the demolition, narrating that Graham was in the thrall of a local preacher-cum-mason, who persuaded him that they should be taken down as they were pretentious and wicked. The contract for demolition was duly awarded to this man, perhaps exposing his economic motivations. He was also awarded the contract for removing the capitals and the carvings over the entrance of the house itself as examples of the ‘evils of decorative art’, when the good people of Kinross burnt the timber scaffolding.⁸¹ Whether or not the narrative is accurate matters little as it is certain that the lodges were demolished by 1798 as they are not recorded on the estate map of that year (Fig. 39). Additionally, there is some confusion about which Graham demolished the lodges, as Gifford and Walker blame George Graham in the late eighteenth century,⁸² and Montgomery states that it was Thomas Graham, George’s brother, who inherited Kinross on his return from India in 1808.⁸³



Figure 39 Estate map 1798, detail *Kinross House*

Walker also states that George Graham ‘removed the fine open roof of the Salon’, however the unusual phrasing of the comment suggests that there is some confusion in this account. It is known that Bruce did not complete the heart of the state storey, as previously discussed, however there must have been some ceiling over his Great Dining Room, installed in the 1690s at the same time that the ceiling over the state stair was installed. Syllas Neville in 1775 comments that, ‘the Grand room with two tiers of windows and some others [state rooms] never were finished’.⁸⁴ This indicates that in the 1770s, the attic storey windows lit the saloon, a fact recorded in the Lorimer office survey drawing of c.1902, which shows the lower edge of the attic window lintels uncomfortably close to a simple run cornice moulding and a flat plaster ceiling.⁸⁵ Double levels of windows were not uncommon in late seventeenth-century galleries, great rooms and halls. As Graham demolished the lodges, then it is logical that he might have removed the ceiling, however Walker’s comment is contradicted by other accounts.

⁸⁰ Gifford *Buildings of Scotland: Perth and Kinross* 486

⁸¹ Montgomery, W. ‘Some notes on Kinross Estate, country and neighbourhood and the sources from which these have been gathered’ (unpublished memoir, in the possession of the Montgomerys: commenced 1921) 14

⁸² Walker *Kinross House* 44 and Gifford *Buildings of Scotland: Perth and Kinross* 484

⁸³ Montgomery ‘Some notes on Kinross Estate’ 13

⁸⁴ Girouard ‘Kinross House, Kinross-shire – II’ 727

⁸⁵ LOR K/14/2 held by NMR. Drawing post 1895 (watermark); dated by NMR as 1900 but shows hall panelling not begun until 1901 (see section 3.5).

It is however in this period at the end of the eighteenth and the beginning of the nineteenth century that the inlaid marble chimneypieces in the state drawing and dining rooms were installed, probably replacing lesser quality timber chimneypieces. The chimneybreast plaster work in both rooms is of the Bruce period, being a full entablature with bead-and-reel architrave, pulvinated frieze and dentil cornice. Distinctively, each run of dentils is terminated at the corner with an inverted fir cone. As in other rooms, this entablature only adorns the chimneybreast, a simpler run cornice topping the other walls (Fig. 40). The two mantelpieces themselves are of inlaid white marble, of differing but similar propriety design, one with a carved plaque. Neither is consistent with the early or mid eighteenth-century function of the rooms as state rooms, and by the time they were installed, the rooms must have changed their function and been redecorated economically.



Figure 40 Kinross House. Detail of chimney cornice in state anteroom S&B

Thomas Graham made one identifiable modification to the house, the lowering of the ground immediately abutting the basement floor. According to Walker, this was to solve the issue of damp, and £1,000 was spent on underbuilding the walls, though only the lowering of the water level in the loch in the late 1820s really solved the problem.⁸⁶

3.4.3 *Stable courtyard*

Gifford attributes the building of the present stable courtyard to the last quarter of the eighteenth century, speculating a date of c.1780, though he suggests that the ogee-roofed pavilions were added in the early twentieth century.⁸⁷ Certainly, it seems unlikely that the Bruces made many improvements after rationalising the courtyards of the house, and if the stable courtyard does not date from the early eighteenth century, then it must date from after the purchase of the house by George Graham.⁸⁸

The current stable court yard first appears on the 1798 estate plan, labelled as offices, meaning that the latest they can have been erected is the 1790s (Fig. 41).⁸⁹ There is no other documentary evidence relating to the history of the stable court yard.

⁸⁶ Walker *Kinross House* 44. Interestingly, If Bruce had built the house on a terrace as recorded in the Edward drawing, then rising damp may never have become an issue.

⁸⁷ Gifford *Buildings of Scotland: Perth and Kinross* 486

⁸⁸ Haynes, N. *Perth & Kinross: an illustrated architectural guide* (RIAS, Edinburgh: 2000) 219. He invokes the name of William Adam in connection with the window dressings, but there is no evidence of his involvement with Kinross.

⁸⁹ Fenwick in *Architect Royal* seems to misunderstand the building accounts and the Edward drawing recording the paired stable and coach house, as he states the current quadrangular

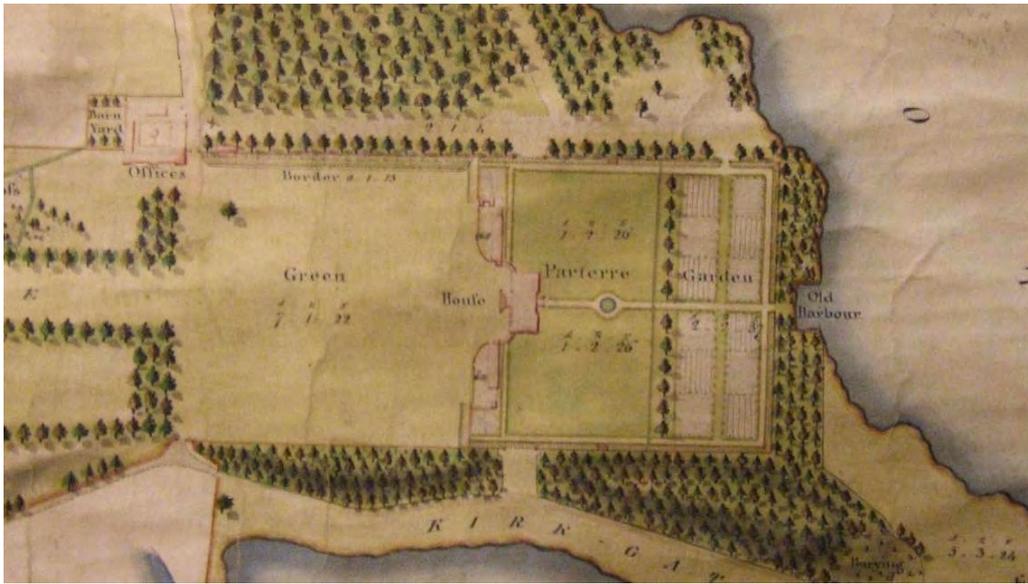


Figure 41 Estate map 1798, detail *Kinross House*



Figure 42 Kinross House, stable courtyard, east range. *S&B*

A visual examination of the stable courtyard indicates the complexity of its historical development. None of the four ranges can be identified reliably as dating from any single period and every external wall bears the marks of development from different phases. However, it is certain that as a single design, the stable courtyard does not date from the late seventeenth century period of building.

The only elements of dressed masonry of comparable quality to the Bruce-period garden wall piers, are the rusticated window margins on the wall-head dormer windows in the east range (Fig. 42).

However the quoins of the ranges themselves, do not appear to be from the same period and therefore it seems that the window margins were reused from elsewhere, possibly from the demolished 1680s stable block and coach house or the wings of the main house. Because of the reused window margins, it is clear that this upper floor was originally intended as accommodation, with storage below, but it is unclear whether any of the other upper floors were intended for the same use.

The round-headed windows of the south range, and some of the upper windows of the pavilions visible from the drive (Fig. 43) are not similar to the two round-headed windows of the Bruce period on the pavilions of the house (Fig. 44). They are not rusticated, only their key and springer stones stand proud of the rest of the margin, whereas those in the stable are fully rusticated.

stables were balanced by a counterpart to the south. He also bases his analysis on visual examination alone and makes several embarrassing errors in attributing it to Bruce.

These round-headed windows in the south range also date from different periods themselves, with those in the pavilions having been added subsequently. Gifford states that they are all insertions of the same period, however it is clear that they date from two phases.⁹⁰ When first built, this façade seems to have had no window openings, only sandstone ventilation slots. Subsequently, windows were introduced, perhaps in the mid eighteenth century, when the ground floors of the pavilions were converted for vehicular storage and had paired arched openings inserted, cutting some of the quoins (Fig. 46).

A photograph from the late nineteenth century shows the pavilions in use as sheds, with accommodation above, accessed by an external stair and door. It is probably around 1900 that these doors were removed and the openings blocked with the addition of new windows, similar to those of Ross' gatehouses.

It would seem logical to conclude that Ross, believing the stable courtyard to be the work of Bruce, used these windows as models for his own margins on the gatehouses (see section 3.5).

The central vaulted pend into the courtyard, its arched portal capped by a pediment and ball finial, also appears to have been altered at some point, and perhaps widened, though the feature existed by the 1798 plan. Even the ogee roofs of the pavilions are not as straightforward as their distinctive profile suggests, and do not date from the seventeenth century. A comparison of the principal timbers to contemporary timbers over the state stair in the house shows that they are of a later date.

The courtyard façades show a plethora of different window and door openings, with the barge-boarded dormers dating from the early twentieth century. There are also sills remaining in place from vanished wall-head dormers in all three facades (Fig. 45). Internally, one of the spaces originally intended as a stable, has hay niches in the wall supplied by chutes from the hayloft above, now cut by the later plaster ceiling. At three points in the south range, the wall was opened and a lintel inserted to create



Figure 43 Kinross House stable courtyard, east pavilion. *S&B*



Figure 44 Kinross House, north pavilion. *S&B*

⁹⁰ Gifford *Buildings of Scotland: Perth and Kinross* 486

a high, square-headed opening, presumably to accommodate carriages or motor cars around at the beginning of the twentieth century.



Figure 45 Kinross House stables, south east angle. *S&B*

The north range that stands apart from the others was extended between the 1798 estate plan, which records it as sited fairly symmetrically within the bounds of the other ranges of the U-plan, and the 1823 John Wood map. It differs from the other ranges as it is a single storey and apparently always intended for storage. There is a mix of masonry on all sides which indicates a considerable number of alterations. Further east, and not apparent in the extension, the range appears to have been fronted by three or five low arches, possibly serving as cart sheds (Fig. 47).

possibly serving as cart sheds (Fig. 47).



KINROSS HOUSE
Stable Block

Figure 46 Kinross House, stable courtyard, south façade as existing. *S&B*

However, these have been radically changed, some infilled with dark red masonry, and others erased completely with timber lintels and full-height doors inserted. The 1798 estate plan does not show any buildings that could have accommodated a carriage as it is clear that the U-plan stables did not have openings of sufficient height until the twentieth century. Though this range is narrow, and a reasonable sized carriage aligned front-to-back would have protruded, partly exposed to the weather, it is possible that carriages were turned in by hand, and aligned east-west.

The lean-to section to the north is an addition, with most of the eaves supported on timber posts. This part of the building must have been designed to accommodate livestock housed in pens perhaps in the mid nineteenth century.

At the centre of the stable courtyard is the particularly tall doocot, surmounted by an ogee-profile lead-capped octagonal cupola with flight-holes, topped by a ball finial and weathervane. It also appears on the 1798 estate plan, surrounded by an enclosure. The triangular opening on the south side possibly originally was pierced with flight holes. The upper door in the south side possibly had an access balcony, reached by an external ladder and the projecting string course forming its sill prevented the ingress of rats.



Figure 47 Kinross House stables, north range. *S&B*

It seems logical therefore to conclude that the U-plan stable court, doocot and north range date from a similar period, incorporating some earlier fabric, with myriad alterations of later dates, including the most substantially altered north range with its two significant extensions to the west and north. It is most likely that the earliest new parts of all four ranges date from the late eighteenth century, and are part of the improvements made by George and Thomas Graham.

3.4.4 *Vacancy in the nineteenth century*



Figure 48 Kinross House. West façade c.1895 *SCRAN*

Thomas Graham died in 1818, survived by no male heir. His will stipulated that Kinross would pass to whichever of his daughter's male children reached their majority of 21 years. In 1818, neither of his daughters had children, and the furniture was sold by the trustees in November and December 1819, and the house shut up.⁹¹ It was not until 1823 that Thomas Graham's second daughter Helen, wife of Sir James Montgomery Bart. (1766-1839), gave birth to a son, Graham. They resided at Stobo Castle in the Scottish Borders, an estate purchased by Sir James' father, the first baronet, James William who had been Chief Baron of Exchequer 1775-1781.⁹² They had no need of Kinross as a residence and kept the house shut up, but the estate productive. Sir Graham Graham-Montgomery (1823-1901) never resided at Kinross. A photograph shows the house closed around 1900, complete with fencing around the entrance steps to keep livestock away from the house (Fig. 48).

3.4.5 Mid nineteenth-century work on Kinross: the wings and the roof

Because the house was unoccupied for most of the nineteenth century, the records surrounding the demolition of the wings and the replacing of the roof are minimal.

Bruce's wings designed to house some of the domestic accommodation of the household away from the house itself, are recorded in John Wood's 1823 map. However, by the first Ordnance Survey map of around 1854, the wings are marked as ruins (Fig. 49). They were presumably taken down soon after 1854 because they would have cost more to repair, than to demolish and reuse the stone. Additionally, the functions that they had been designed to accommodate, had largely been absorbed into service areas within the house itself by the mid nineteenth century, and their existence would have been essentially superfluous.



Figure 49 First edition Ordnance Survey map, 6 inches to the mile c.1854 NLS

⁹¹ The Grahams' collection included oriental paintings and presumably many other Indian artifacts. Referred to on CANMORE, ID 27882

⁹² Walker *Kinross House* 45 and Cruft, K. Dunbar, J. & Fawcett, R. *The Buildings of Scotland: Borders* (Yale University Press, New Haven & London: 2006) 701

The major task of replacing the roof of the house in the mid-nineteenth century is also very poorly recorded. It is possible that the work was supervised by John Lessels (1809-1883) as one of his earliest clients were the Montgomeries of Stobo and Kinross, and he made several alterations to Stobo Castle in the 1840s and 1850s.⁹³ A Lessels design for Kinross for a 'Ground staircase' dated 1854, seems to indicate his involvement, but it does not appear to have been carried out.⁹⁴

Various authors record that the house was reroofed in or by 1869 and an examination of the roof timbers shows that some are of seventeenth century appearance with the roof dating from later.⁹⁵ Over the north and south pavilion ends of the house, there are substantial seventeenth century roof timbers, particularly over the state stair, interwoven with those from the nineteenth century. However, at the centre of the house, over Bruce's Great Dining Room, the roof is almost entirely composed of nineteenth century timbers and the chimney stack to the north west of the cupola lacks the inset panel of the other seventeenth century stacks, indicating that it must have been rebuilt, probably contemporary with the re-roofing.⁹⁶ The flat top of the roof was sealed in copper, a typical nineteenth-century roofing material, as the Bruce original would have been lead. This all confirms the reroofing as of the mid-nineteenth century.

There is some question as to how rainwater was originally collected. On the present roof, rainwater is conducted to the ground in cast iron downpipes on the north and south elevations that cut through the string courses. In the seventeenth century, guttering on large buildings was usually provided by lead-lined channels, cut into the top of a protruding wall-head course of masonry, with lead downpipes. Examination of the *Vitruvius Scoticus* engraving shows that there was an additional course of stonework above the attic window lintels, that the roof pitch intersects (Fig. 50). The engraving also shows that they also originally had enriched lintels. Also, the additional base course of each chimney stack seems to suggest that the platform height of the roof was also dropped. Within the attic space, there are stone corbels projecting from the spine wall, rising from the east of Bruce's Great Dining Room, indicating that previous roof timbers were sprung higher up than the current timbers, which are set into sockets lower down the wall (Fig. 51). This

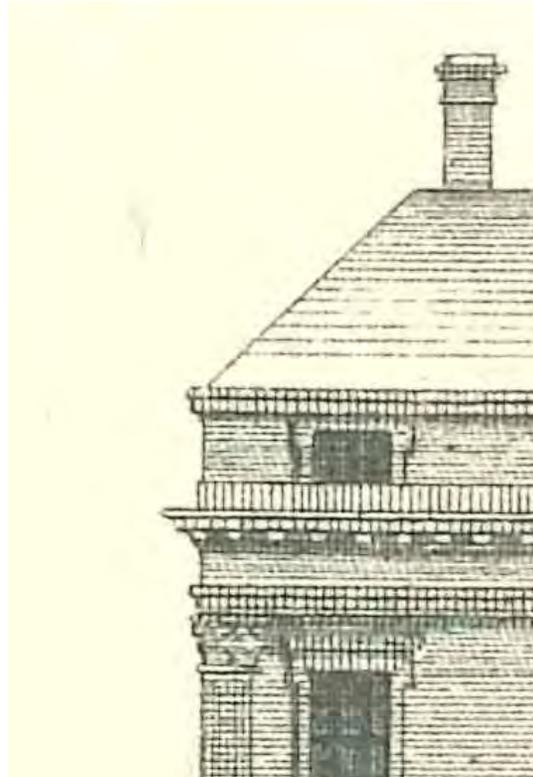


Figure 50 *Vitruvius Scoticus* detail, plate 62, Kinross House, William Adam, engraving.

⁹³ 'John Lessels' *Dictionary of Scottish Architects* (http://www.scottisharchitects.org.uk/architect_full.php?id=200066)

⁹⁴ 'John Lessels'

⁹⁵ Gifford *Buildings of Scotland: Perth and Kinross* 484

⁹⁶ The Lorimer office drawing records two chimneys with no panels.

evidence all suggests significant alterations to the roof when it was replaced in the 1860s, indicating that structural problems leading to water ingress must have become critical. It seems that the platform height was lowered, the lead-lined masonry wall-head gutter course removed and replaced with cast-iron rhones supported by brackets at the eaves which concealed the enriched lintels of the windows. This would have meant that the pitch of the roof would have been steeper and, because the wall-head was higher, the eaves would have been higher than those on the present roof. The result of this lowering of the roof and consequently the ceiling



Figure 51 Kinross House above ballroom ceiling, west wall corbels. *S&B*

height of Bruce's Great Dining Room, fundamentally compromised its rationally proportioned volume of a double cube, that Bruce drew from Palladio (Fig. 53). It also seems likely that the removal of the musician's balcony in the east wall also dates from the 1869 re-roofing (Fig. 52). However, it is logical to assume that Sir Graham-Montgomery's maintenance would have been focussed on keeping the house wind and water-tight for the inheritance of one of his sons, and would not have been concerned with reinstating decorative features. Sir Graham died in 1901, and Stobo presumably passed to his eldest son, leaving Kinross to his second son, Sir Basil Templar Montgomery (1852-1928).⁹⁷



Figure 52 Kinross House above ballroom ceiling, west wall relieving arch over lintel of former musicians gallery. *S&B*

⁹⁷ Walker *Kinross House* 45. She notes that the eldest son, Sir James Gordon Graham-Montgomery was accidentally killed in 1902, within eighteen months of inheriting the baronetcy. This passed to his brother Basil, who became the fifth baronet, while Stobo presumably passed to Sir James' own son, leading to the division of the title and estate.



Figure 53 Kinross House section detail. Shaded area indicates cube volume height of Great Dining Room before reduction in 1860s *3D Reid/S&B*

3.5 The Twentieth Century: the Return of the Montgomerys

The house that Sir Basil Montgomery inherited c.1900 was untouched by nineteenth-century modification and was probably fundamentally unchanged since the eighteenth century. The rise in the requirement for privacy from servants, the myriad changes in the service arrangements for a modern house and changes in the way that spaces were used socially, caused Sir Basil to commission works to the house from various architects. It seems that the earliest commission dates from around 1899, and that he continued work on the house up to his death in 1928. Apart from work on the interiors, he commissioned the rebuilding of the lodges, work to the stables and some landscaping and planting, echoing the seventeenth-century arrangements. These can be easily confused with original fabric and it is important to identify what aspects of the house and landscape from the twentieth century period of alterations.

3.5.1 *The early involvement of Sir Robert Lorimer (1864-1929)*

There are several Lorimer & Matthew office drawings in the NMR which are survey drawings of the house drawn up soon after 1901, presumably as the basis of a scheme of alterations. They record the entrance and principal storeys, and the roof of the house. Apart from a few enfilade doors that were blocked presumably in the early nineteenth century, the only details worthy of note are Bruce's Great Dining Room and the former Garden Hall.⁹⁸

The section of the house shows the Great Dining Room after the 1860s re-roofing and the lowering of the ceiling, with a run cornice moulding and flat plaster ceiling. The moulding is squeezed in on top of the lintels of the attic windows, which open into the top of the room, just under the ceiling.

On the entrance storey plan, Bruce's Garden Hall is shown with a cupboard set into the south wall with unusual scalloped-edged shelves adjacent to the enfilade door. This must have been a fitted cabinet, probably for the display of plate or china with glazed doors. This plan explains the photograph of the room that seems to show two doors in the same wall, and shows the cabinet in conversion to a door (Fig. 54). As this fitted cabinet also exists on the *Vitruvius Scoticus* engraving, it must have been part of Bruce's design or put in before the 1730s.

Though the catalogue date for these two drawings is 1900, the work to the hall which is recorded on the same drawings, had not then begun. The presentation drawings of this panelling scheme for the hall by J. Gillespie are dated 1901. They seem to suggest that alteration and extension was being made to existing panelling, probably to unify the three spaces into one (Fig. 55).⁹⁹ This is made obvious by the oddly truncated panels on the east wall to the north and south of the central door into the Drawing Room (Fig. 56).

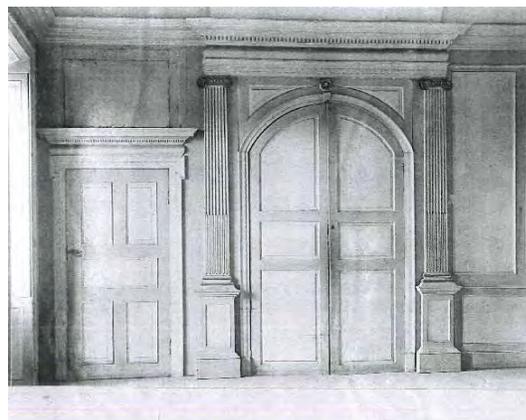
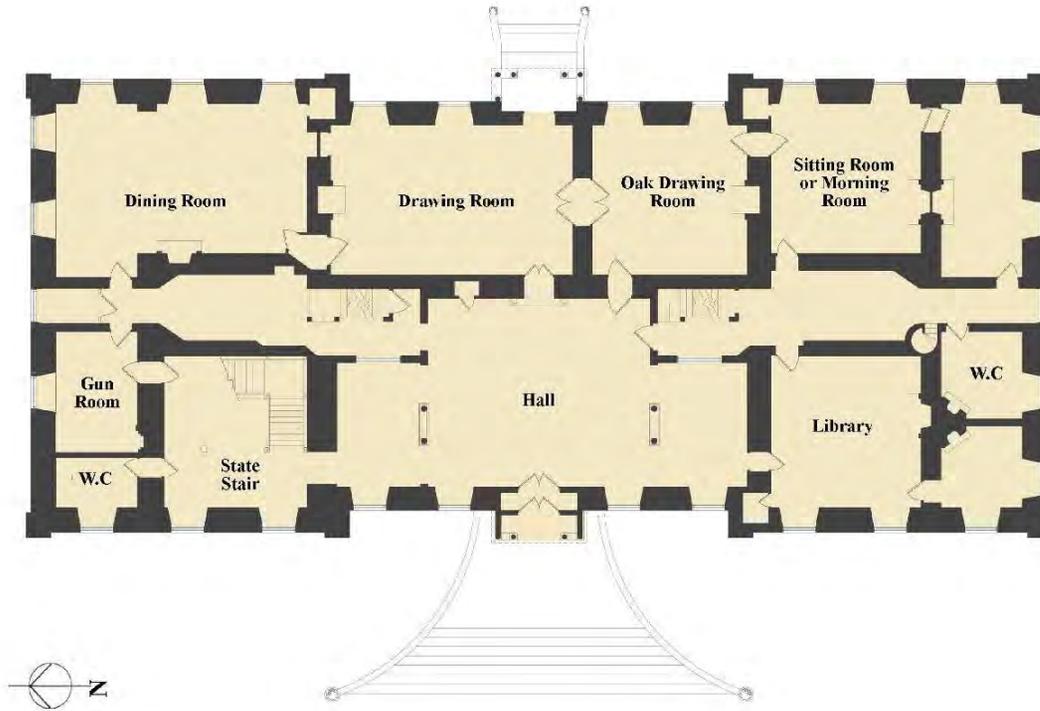


Figure 54 Kinross House drawing room, looking south. Lorimer & Matthew panelling scheme being installed c.1900. Note the absence of door furniture. NMR

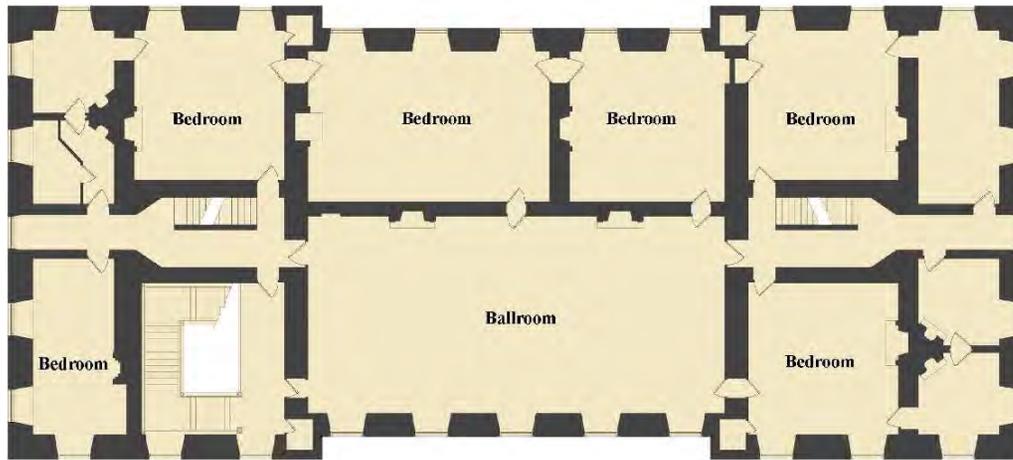
⁹⁸ LOR K/14/1-4 held by NMR.



KINROSS HOUSE

Existing Ground or Entrance Floor Plan: Room Names C.1902

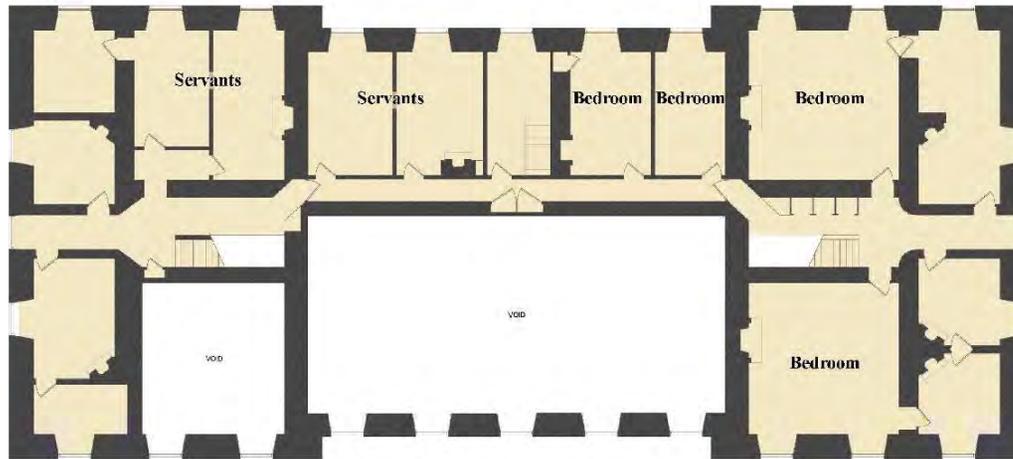
Scale 1:200 @ A4 Simpson & Brown October 2010
Based on drawings by 3D Reid Architects



KINROSS HOUSE

Existing First Floor Plan: Room Names C.1902

Scale 1:200 @ A4 Simpson & Brown October 2010
Based on drawings by 3D Reid Architects



KINROSS HOUSE

Existing Second Floor Plan: Room Names C.1902

Scale 1:200 @ A4 Simpson & Brown October 2010
Based on drawings by 3D Reid Architects

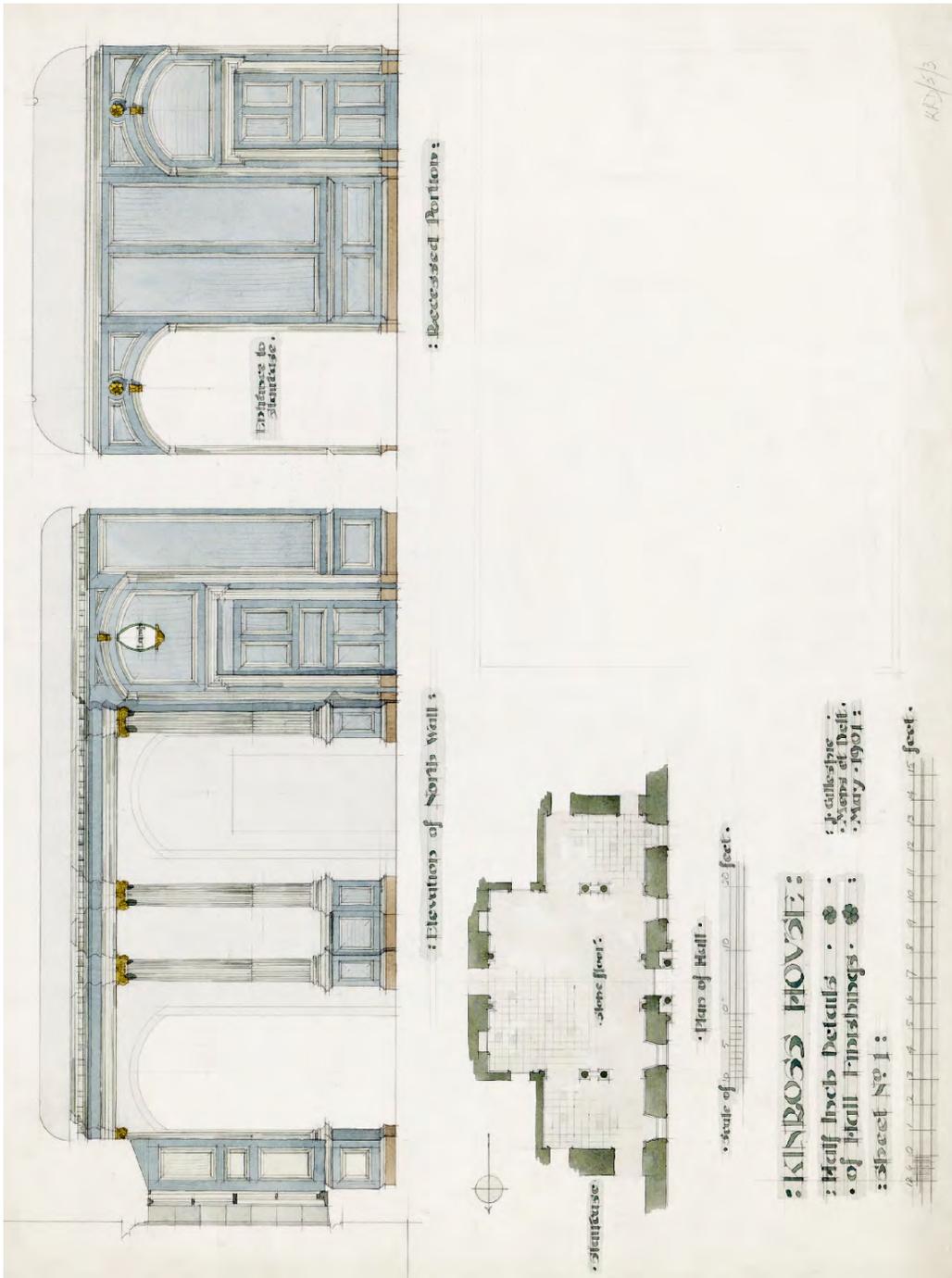


Figure 55 Kinross House hall panelling, presentation drawing sheet 1, pencil and watercolour, J. Gillespie, for Lorimer & Matthew, 1901. NMR

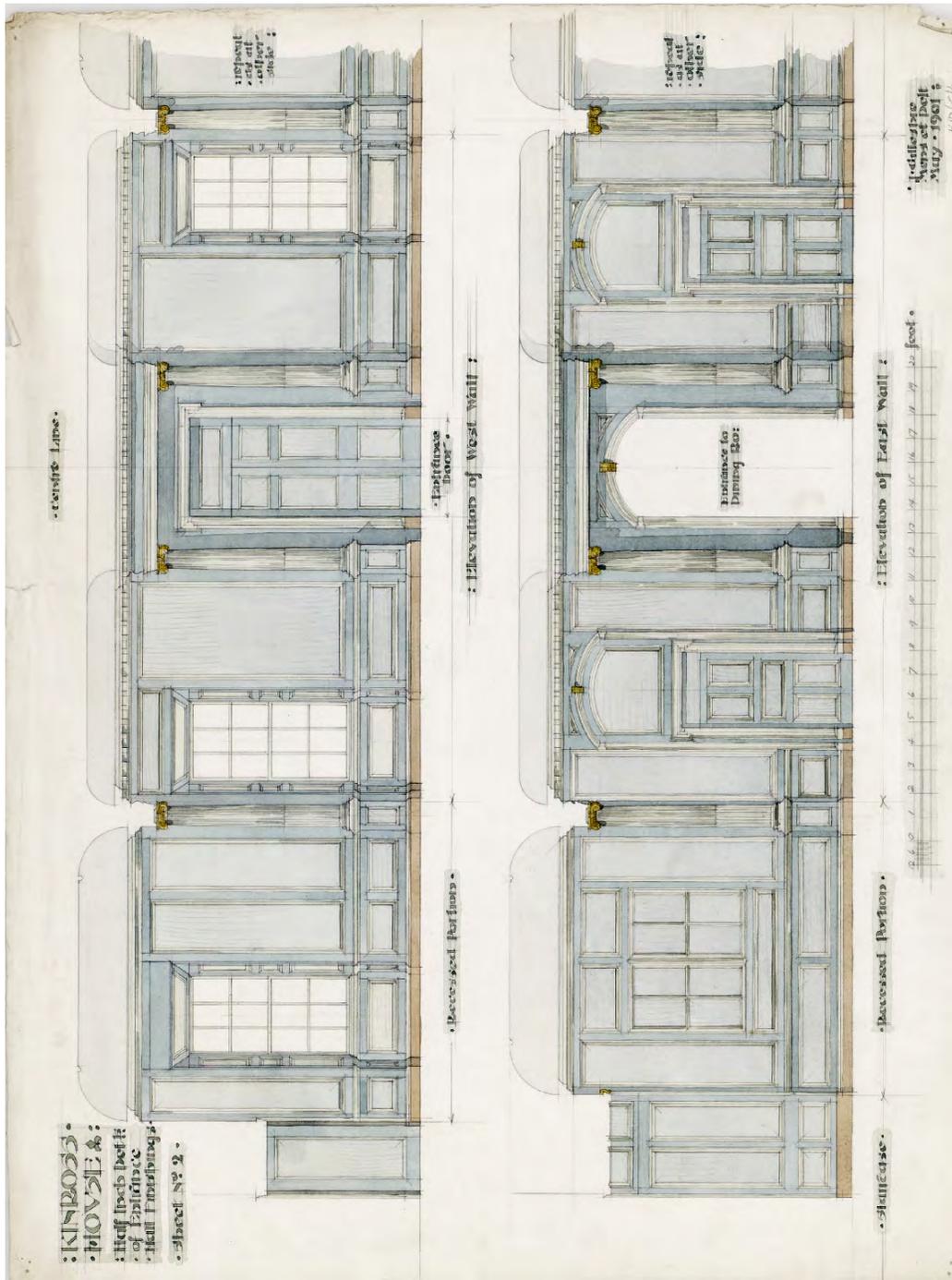


Figure 56 Kinross House hall panelling, presentation drawing sheet 2, pencil and watercolour, J. Gillespie, for Lorimer & Matthew, 1901. NMR

Whatever piers were in place between Bruce's Westhall and the two anterooms to north and south were replaced in this reworking. Examination of the paved floor shows that double doors existed between the hall and the anterooms (Fig. 57). The *Vitruvius Scoticus* plan shows the previous arrangement, indicating a substantial pier with paired entrances to the anterooms. However, as previously discussed in section 3.3, the accuracy of this plan is questionable.

A lighting arrangement was introduced to light the pair of back stairs by borrowed light from the former anterooms of the now T-plan hall. As discussed in section 3.3, as the original hall was only the central square section of the plan, the only light for the stairs was through the small mandorla-shape lights over the doors into the stair halls. The Gillespie drawing shows that the intention was for paired windows with astragals, which was altered subsequently to the large pairs of single-pane lights now present (Fig. 58).



Figure 57 Kinross House hall floor, north west entry to former anteroom showing metal door-bolt fitting. *S&B*



Figure 58 Kinross House hall, looking north. Following completion of Lorimer & Matthew panelling scheme. Note the light borrowing arrangement with fire-bucket brackets in front. *NMR*

Two of the other Lorimer office drawings show the platform roof in plan, and a plan and section of the cupola.¹⁰⁰ It is clear that the drawings are intended for replacing the roof covering, as drawing 14/4 has corrections in another hand, instructing the exuberant star motif to be removed from the gilded ball finial, and the lead rolls to be moved to a line indicated, both indicating that this was a design drawing. The current roof is copper and this indicates that the intended re-covering of the roof was not carried out.

A further drawing by Gillespie is dated even earlier to July 1899, and is a full-scale detail drawing for a dentil cornice and over-door moulding for the former Garden

¹⁰⁰ LOR K/14/1 and 4



Figure 59 Kinross House drawing room, looking north. Lorimer & Matthew false door framed with pilasters. Ross new door to dining room adjacent. *Country Life* 1912. *Kinross House Hall*.¹⁰¹ Many of the features do not appear elsewhere in the Bruce rooms, like the use of pilasters, and the enriched cornice over the door cases, rather than confined to the chimney breast (Fig. 59).

The room was originally designed to lead the visitor into the withdrawing room or the north bed chamber, but in the Lorimer effort to enforce static symmetry, a second pair of false doors was created at the north end of the west wall. This is marked on the plan by its pilasters, and the enfilade door in the north wall is recorded as blocked, effectively removing the room from any sense of being in a sequence. In the seventeenth century, Bruce intended this to be the informal family parlour, modestly reflected in its decorative scheme. The use of pilasters in interiors in the period is also very rare.

Thus the Lorimer office drawing can be reliably dated to following the completion of the Garden Hall panelling, the drawing dating from 1899, and the entrance hall drawing of 1902. It was clearly a base drawing for proposed alterations that were never begun. It is reasonable to assume that there was some conflict between the notoriously firm-handed Lorimer and Sir Basil that caused them to part company, leaving the latter to commission another well known firm, MacGibbon & Ross, to continue. The earliest of their drawings, a basement storey survey drawing, is dated August 1902.

¹⁰¹ KR D 5/2

3.5.2 *MacGibbon & Ross works to the house*

It is clear that the major work done to the house was by the firm of MacGibbon & Ross after the parting of Sir Basil with Lorimer & Matthew. Around fifty MacGibbon & Ross office drawings are in the possession of the Montgomerys, a large proportion relating to the varying schemes for the gates and lodges, and the rest relating to the reorganisation of the spaces in the house itself. These drawings were in the possession of the Montgomery family at Kinross House until October 2010 and at time of writing, the drawings were to be sent to the National Archives of Scotland. These drawings are not catalogued. However, of the two drawings lodged in the Ross papers in the National Library of Scotland (NLS), one of them is a working copy of a contract drawing dated February 1906 in the Kinross House collection and this drawing gives the most accurate depiction of the extent of the MacGibbon & Ross works at Kinross (Fig. 60).¹⁰²

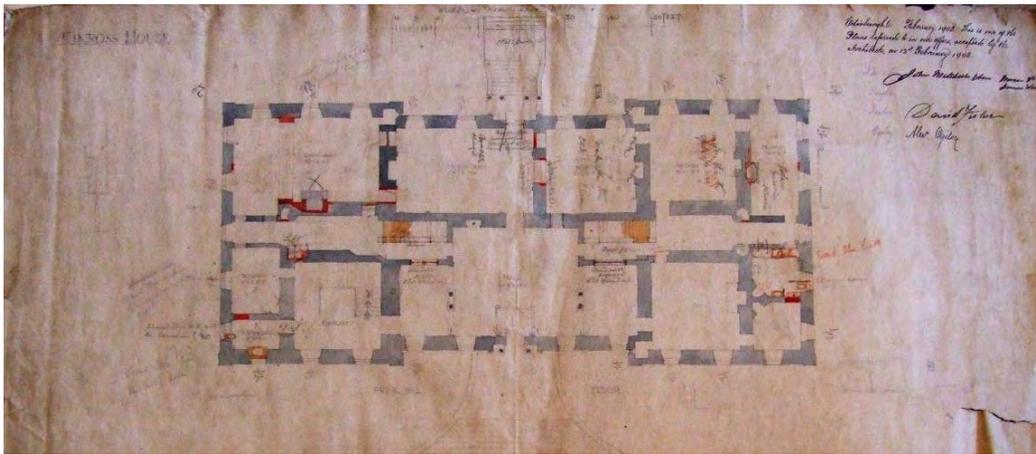


Figure 60 Kinross House entrance storey plan. MacGibbon & Ross, 1906. *Kinross House*

In February 1902, around the time that MacGibbon & Ross became involved with Kinross, David MacGibbon died after a long period of deteriorating health.¹⁰³ It is clear from the written accounts of Thomas Ross himself, also in the NLS that he was responsible for the works to the house, and not David MacGibbon's son, Alfred.¹⁰⁴ Of these accounts, several are short lectures on the history of the house and show that he had done significant archival research, and that Ross considered his work to be a restoration of the house to its former glory.¹⁰⁵ The works themselves, while adapting some of the spaces to modern use, did involve the removal of several seventeenth-century chimneypieces. The fact that some of these chimneypieces were reused in other parts of the house represents an early understanding of architectural conservation.

3.5.3 *Changes in the function of spaces*

In the same way that spaces evolved in the eighteenth century from the uses intended in the seventeenth, the Edwardian country house also had different requirements. The idea of the country house principally as a seat of power was changing to the idea of the country house as a feature of the countryside that could

¹⁰² MSS 691/47 held at NLS

¹⁰³ 'Alfred MacGibbon' *Dictionary of Scottish Architects*
(http://www.scottisharchitects.org.uk/architect_full.php?id=202362)

¹⁰⁴ MSS 691/48-54

¹⁰⁵ MSS 691/48

comfortably accommodate men and women who wanted to enjoy its pleasures.¹⁰⁶ The interior of the house no longer accommodated persons from differing ranks in society, only social equals and servants. The fundamental theory of the state apartment, to regulate access to the powerful at the end of a graded sequence of spaces, was no longer required.¹⁰⁷ Changes in eating habits also affected the use of rooms. The increasingly late dinner hour, moving from its time in the eighteenth century of around 4pm to 7pm around 1900, led to the rise in the intermediate and typically informal afternoon tea, served in the drawing room.¹⁰⁸ The later dinner hour also led to the rise of the pre-dinner gathering before going in to eat, again in the drawing room, but increasingly in the hall, now centrally heated, where guests could observe the arrival of their fellow guests descending from their bedrooms above, having changed for dinner.¹⁰⁹ The more comfortable accommodation of servants also required an increase in the number of servants bedchambers and its appropriate screening from the rest of the house.



Figure 61 Kinross House, bell repeater board, chamber storey, north stair. *S&B*

These changes in social practices are reflected at Kinross in the changes in the use of the rooms. All bedchambers were banished from the entrance storey. On the former state storey, Bruce's withdrawing room became the principal bedchamber, with a pair of electric bells that would have flanked the bed, and the anteroom another.¹¹⁰ The chamber storey was rationalised and divided into servants rooms in the north and guest bedchambers to the south, with a connecting door installed. Two electric bell-repeater boards

were mounted on the wall above the north stair, and the newly created hallway, indicating that these rooms were occupied by servants expected to attend to their duties at any time of day (Fig. 61).

Connected to this use of the north rooms of the chamber storey, Ross subtly re-characterised the twin back stairs to designate a servants' stair in the north, and a best stair in the south. This is evident in the removal of the return of the south stair and creation of more space in the south hall around the sitting room door.¹¹¹ This is reflected in the modern use of the stairs, in that the south stair is carpeted and the north is not. This best stair was intended for the use of guests, as it connected all the floors, now furnished with bedrooms of equal status and hierarchically undistinguished, and a bathroom was installed in the mezzanine. To the north, the mezzanine was left as a service room, and its remaining room is still known as the flower room. A luggage lift was installed subsequently at the end of the north hall, for conveying guests' luggage and other heavy items like coal to the chamber floors above.

¹⁰⁶ Girouard *Life in the English Country House* 306

¹⁰⁷ See Girouard *Life in the English Country House*, chapter 10, 'The Moral House: 1830-1900'

¹⁰⁸ Girouard *Life in the English Country House* 293

¹⁰⁹ Girouard *Life in the English Country House* 292

¹¹⁰ Montgomery, J. In conversation: regarding his grandparents' domestic arrangements.

¹¹¹ MSS 691/47

The rise in the use of technology in the country house and the new emphasis on personal hygiene, led to the elaboration of washing facilities. In the eighteenth and nineteenth centuries, hot water was carried by servants to bedchambers, or adjoining closets for washing in stands or bathing in moveable baths, while otherwise surrounded by the closet that was not specifically designed to accommodate washing. Sir Basil installed permanently plumbed-in bathrooms, and many of the closets were converted into bathrooms, on the first and chamber storeys. Even in the early nineteenth century, the portable chamber-pot was used, even in some public rooms. By the beginning of the twentieth century, a plumbed-in W.C was installed in the former charter room, with a new doorway inserted from the state stair, and in the former south closet, adjacent to the Tobacco Parlour.



Figure 62 Kinross House drawing room, looking south into oak drawing room. *S&B*

Next to the new north W.C, Ross inserted another new doorway to the newly designated gun room, in the former closet off the north hall, illustrating further the purpose of Kinross for Sir Basil.¹¹² Though game shooting had been a gentlemen's sport in the seventeenth century, by the late nineteenth century, the rise of the weekend shooting party as a major social event required a specific room for guests to store and clean their guns. This room was an exclusively male preserve and many late nineteenth-century houses had comfortably furnished gun rooms with drinks cabinets and settees where men could take their ease after a day in the field.¹¹³ Elaborately fitted gun rooms exist in many Lorimer houses of the period.

In the eighteenth century, the state and entrance storey had accommodated two different forms of entertaining and reception of guests, by the beginning of the twentieth, this was now exclusively the preserve of the entrance storey, with the exception of the renamed ballroom. What had been fairly modestly decorated family rooms along the east side of the plan became a suite of Edwardian reception rooms. The former Garden Hall and oak-panelled Withdrawing Room were



Figure 63 Kinross House oak drawing room, looking south. Now used as dining room. *S&B*

altered to create a double drawing room, with the former fitted cabinet turned into central doors that could be left open to connect the spaces for larger parties (Fig. 62).¹¹⁴ The placing of an adapted closet corner chimneypiece in the centre of the oak panelled drawing room wall, provided it with an imposing central feature that

¹¹² MSS 691/47

¹¹³ Girouard *Life in the English Country House* 298

¹¹⁴ MSS 691/47

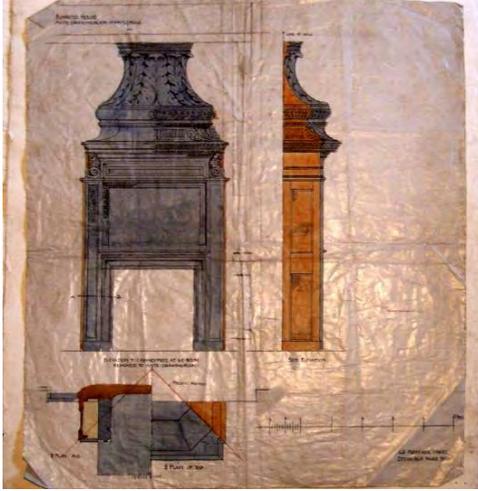


Figure 64 MacGibbon & Ross drawing showing alteration of corner chimney piece for oak drawing room. *Kinross House*

terminated the view from the other drawing room when the doors were open, emphasising their pairing (Figs. 63 & 64).¹¹⁵

To the north of the new double drawing room in a former family bedchamber, was the new dining room. A new doorway was created from the drawing rooms inserted very oddly into the Lorimer space, and connected into the dining room by a doorcase that was formerly a closet chimney piece (Fig. 66). The closets to the north were removed along with the mezzanine room above and its associated pages stair (Fig. 65).¹¹⁶ The chimney and chimney piece in the west wall were installed in this period, in the Robert Adam revival style. Curiously, by the 1960s, the



Figure 65 Kinross House dining room, looking south 1912. *Country Life*

north wall was re-erected with the addition of ionic pilasters, and the chimney piece moved back, though apparently without a functioning flue (Fig. 67). This change of arrangement was subsequently reversed, and the chimney piece has returned to the west wall. The north hall must have been used to provide service to the dining room with space for laying out and clearing, combined with the dumb waiter from the

¹¹⁵ MSS 691/47. The oak panelled drawing room was a room remarked upon by Queen Mary when she visited the house and it briefly acquired the sobriquet, the Queen Mary Drawing Room.

¹¹⁶ MSS 691/47

kitchens below, installed into the former west pages stair. This area can be seen as having been adapted to the early twentieth-century formal service of food.¹¹⁷

At the other end of the house, the former family bedchamber and its closets were changed into a pair of sitting rooms, one of which may have been called the morning room, the relatively private preserve of ladies avoiding servants and callers in the mornings.¹¹⁸ This alteration led to the removal of the mezzanine room and its pages stair, as in the north.

One of the last drawings associated with work to the house itself, is dated June 1903, for the porch. Bruce had not followed his initial scheme for the entrance, a flat topped columnar porch

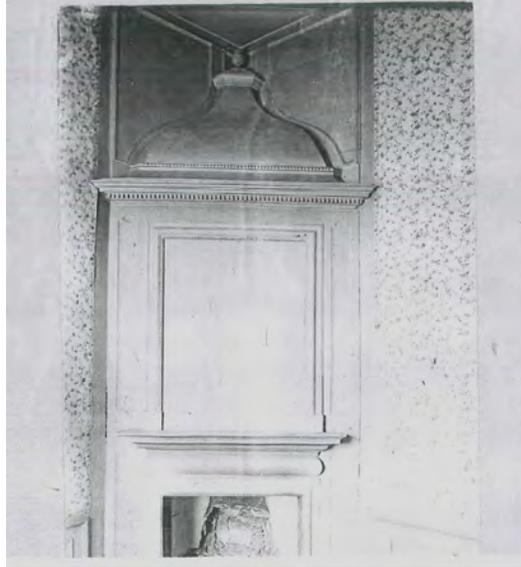


Figure 66 Kinross House, closet chimney piece before conversion. *NMR*



Figure 67 Kinross House dining room, looking north, 1961. North wall re-erected, but MacGibbon & Ross pilasters retained. *Ministry of Works, Kinross House*

¹¹⁷ MSS 691/47

¹¹⁸ Girouard *Life in the English Country House* 293

with an iron balustrade, but opted for a portico supported on columns (Fig. 68). Though the evidence of the Kinross House drawings shows Ross's scheme going

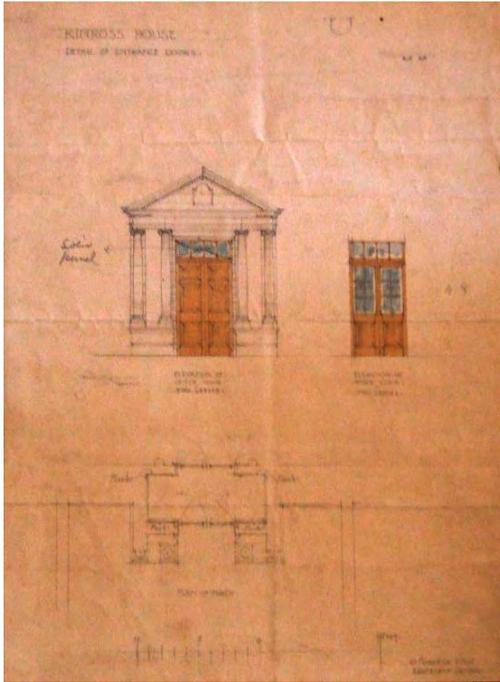


Figure 68 MacGibbon & Ross drawing showing proposed new porch. *Kinross House*



Figure 69 Kinross House, west porch. S&B

through several modifications, the built design reuses some of the stones from the jambs of Bruce's front door, merely moving them forward (Fig. 69).

The renamed ballroom was the only aesthetic contribution that Ross made to the house. It should have presented Ross with an opportunity to create a great set-piece of architectural recreation of a seventeenth-century room, due to the earlier replacement and lowering of the roof and ceiling. However, Ross curiously decided on a scholarly copying and enlargement of the extant Bruce ceiling over the state stair, reproducing the acanthus leaves in each of the four corners, with the central roundel set in a square compartment field, repeated three times in an otherwise plain central ground.

This seems an odd composition as Ross must have seen the Bruce ceilings at the Place of Holyroodhouse which increase in elaboration through the state apartment, beginning with the state stair. All of these ceilings are dominated by one central field, many of which include painted ceiling canvases set into roundels, and are not equally subdivided into separate sections of equal status (Fig. 70). He also must have been aware of the very high quality of the Bruce period work and that his modern plasterers would not be able to match it. However, Ross' experience did not primarily lie with seventeenth century interiors and the ceiling that he designed and installed in the ballroom is a rather a pedestrian exercise that fails to restore the bold baroque impression that Bruce no doubt intended. The chandelier dates from after the 1912 *Country Life* photos.

The ballroom floor was also replaced in the same period. This suggests that the floor was damaged before the 1860s replacement of the roof, but that Sir Graham Graham-Montgomery did not replace it, presumably because he was unwilling to invest in a fine floor in an empty house.



Figure 70 Palace of Holyroodhouse, the King's Bedchamber ceiling, Sir William Bruce after 1671. In the central roundel, *Hercules Admitted to Olympus*, Jacob de Wett, c.1675. CANMORE

3.5.4 Works in the grounds

Works to the house seem to have been well under way by 1903 or 1904 as Ross' first drawing for new entrance lodges dates from April 1904. It seems that Sir Basil was a demanding client. He produced sketches of what he wanted and several different schemes were worked up over a period of eight years before being finalised in 1912 when the lodges were built. The precise sequence of the Kinross House drawings for the lodges is impossible to chart as many of them are sketches or incomplete working drawings, however it is clear that the earlier schemes attempted to echo the ogee roof-profile of the pavilions on the house (Figs. 71 to 73). Several schemes include a high arched and pedimented masonry gateway. As the drawings progress, the roof profile appears to have become steeper, in a more overtly French manner, and the arrangements for walls and the gates themselves simplified. There are no other records of the lodges other than as built.

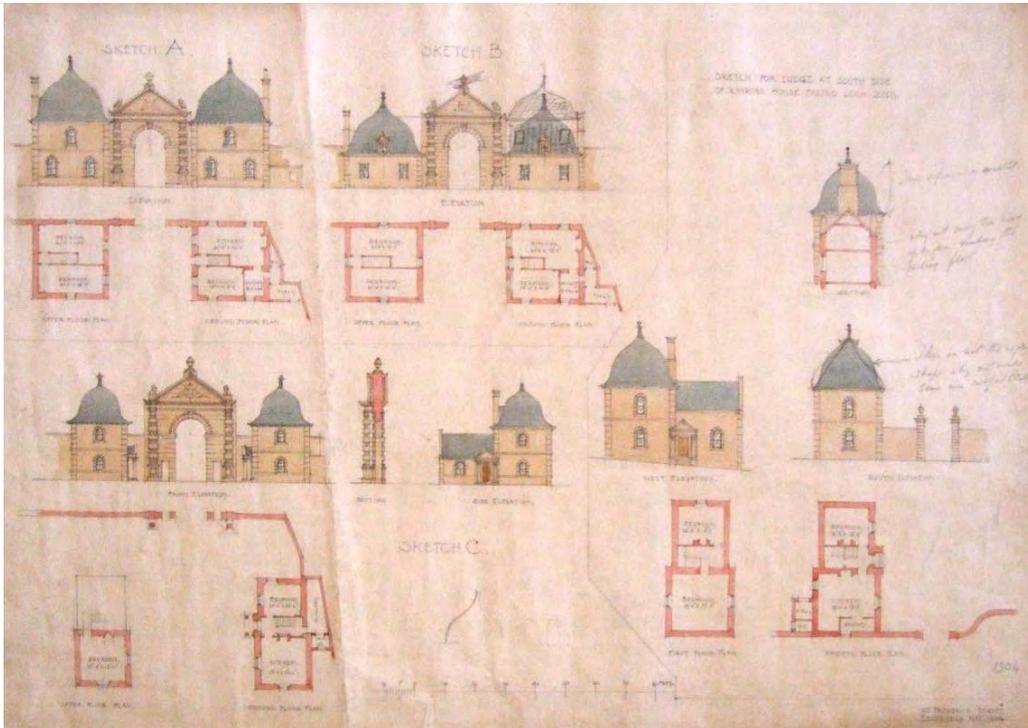


Figure 71 MacGibbon & Ross drawing showing several options for new lodges. *Kinross House*

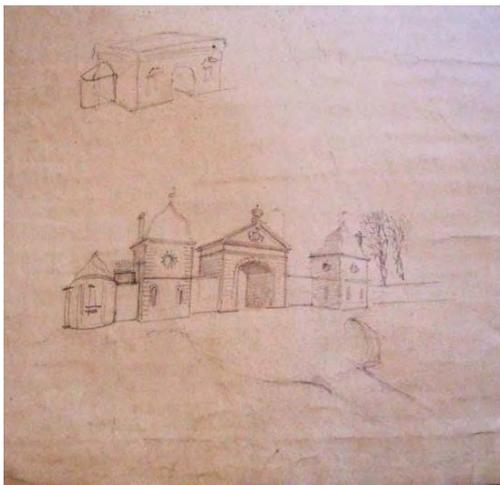


Figure 72 MacGibbon & Ross sketch in perspective for new lodges. *Kinross House*

The stable courtyard has been extensively discussed in section 3.4, and it seems that after their completion and various alterations in the eighteenth century, Ross or perhaps a local architect, re-organised the spaces of the pavilion ends, adding the porches, several extra windows, and blocking the double arched openings on the ground storey.¹¹⁹ As has already been commented, it seems that Ross may have based his window cases for the lodges on those probably eighteenth century examples in the south range.

Sir Basil also re-created a parterre in the spirit of Bruce's design shown in the Edward drawing of c.1685. There is currently no documentary evidence relating to this re-creation, though the stone basin that forms the centrepiece of the planting, is part of Bruce's original parterre layout.

¹¹⁹ Gifford *Buildings of Scotland: Perth and Kinross* 486

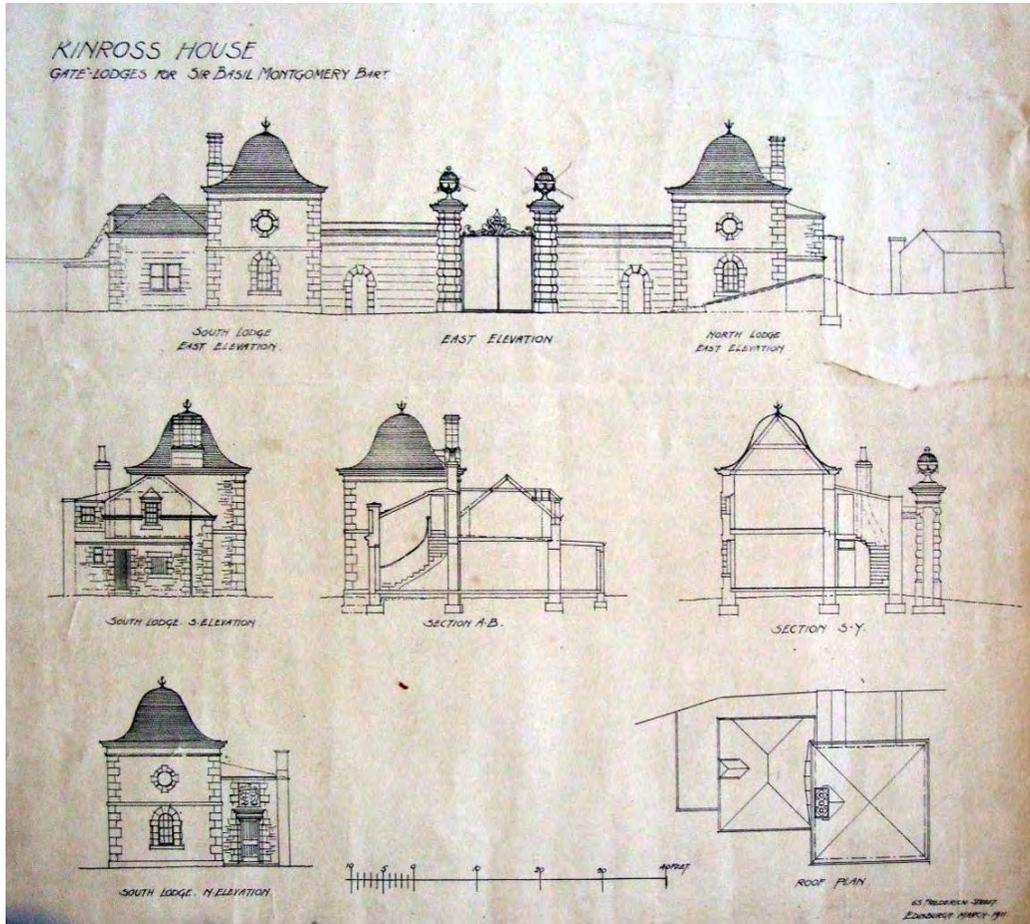


Figure 73 MacGibbon & Ross drawing showing one option for new lodges. Kinross House

3.6 Kinross House Description and Physical Evidence

This description of Kinross House in 2010 will be ordered as follows:

<i>Exteriors</i>	3.6.1 – 3.6.12
<i>Interiors</i>	3.6.13 – 3.6.17 (<i>beginning at the top and working down</i>)
<i>Estate Buildings</i>	3.6.18 – 3.6.19
<i>Landscape Character Areas</i>	3.6.20 – 3.6.25

Letters in the right hand column relate to priorities of condition. “U” denotes urgent work to be completed within one year, “N” denotes necessary work to be completed within five years, and “D” indicates desirable works which are works of restoration or repairs that will eventually become necessary.

3.6.1 Roof & roof spaces



Figure 74 Kinross House, cupola structure. S&B



Figure 75 Kinross House, 17th century timbers over state stair. S&B

The cupola retains 18th century joinery with the timbers pit sawn rather than mechanically sawn. At the head of the stair are turned balusters. There is a lot of flashband. One of the chimneys has been rebuilt and has no recessed panel, the chimney to the north of the centre line on the west side. The leadwork around the cupola is original. The finial is squint and should be straightened up.

D

Some of the copper surface is damaged. It can be repaired in the short term but should be replaced with lead, the probable original material, in the medium term.

D

The entire roof structure of the central part – between the two end pavilions of the main house – has clearly been replaced. The roof structure has been renewed to a design that is different from the original. The character of the joinery is mid 19th century.

The fireplace and flue just to the north of the eastern access up to the attic is built of bricks and is clearly an addition. All of the flat ceilings in the eastern part of the central block are 19th century. In some places the plaster keys have broken away and it appears that the ceiling has been repaired in plasterboard.

The flue rising from the crosswall immediately to the south of the access to the attic is also brick and clearly an insertion after the Bruce period masonry. This suggests that the ceilings in this area were built at the same time as the fireplaces were inserted.

The roof timbers to the north and south of the cross wall are older and probably Bruce period. These roof structures are associated with the coomed ceiling rooms.

On the western side, the later roof structure is apparent above the saloon, including the saloon ceiling itself, although the main primary joists that support the ceiling have notches in them which suggest that the timber has been recycled. At the head of the walls of the saloon, the plaster is brought up higher than the cove and there is some suggestion of a cornice. This shows that the saloon was finished with a flat ceiling before the existing coved ceiling was inserted. The hoist system for the chandelier of the saloon is visible in the roof space.

In the roof space to the south, the roof structure looks original to the 19th century. It has been propped during the last 100 years. To the north, is the roof space over the state stair. This is clearly all original structure although additional timbers have been introduced to strengthen it. Late 19th or early 20th century sawn joinery contrasts with the rest of the roof structure in this part of the building. There is some evident woodworm in this roof. The hoist system for the chandelier is visible. The central part to the north, like the central space to the south, contains water tanks and is roofed with original timbers and later props.



Figure 76 Kinross House, cupola. *S&B*



Figure 77 Kinross House, north east chimneys. *S&B*

Although the cupola structure appears to be original, the supporting structure is made of later sawn timbers. This indicates that the cupola has been taken down as a complete unit for the rebuilding of the roof over the

central part and then built back into position. Two chimneys lack recessed panels. One above the cross wall between the central block and the north pavilion block near to the western edge, and the other above the cross wall between the central block and the south pavilion block near to the eastern edge. These were rebuilt in the nineteenth century re-roofing.

3.6.2 Exteriors – west elevation



Figure 78 Kinross House, west façade, dropped ground level. *S&B*



Figure 79 Kinross House, west façade north bays, showing easing. *S&B*

The west front is eleven bays wide, with the central five bays recessed so that there are end blocks of three bays (fig). These blocks have corinthian pilasters clasping the corners, with a full entablature and attic storey above. At the centre is a porch, an early twentieth-century alteration to create a storm porch, using some stone from the original porch when it was set further back. Above the porch is a remarkable carving much of which is cut into the wall rather than projecting out as might be expected. The sandstone varies in colour from grey to a strongly iron stained orange-ochre colour.

The ground level in front of the building has been reduced and a concrete-finished area made in front of the wall. Previous repairs are evident. Some lintels appear to be in different stone and the first floor lintel over the porch has been cut out and inset with an indent. The same work has been carried out to both ground floor and first floor windows in the bay to the north of the porch. Also the central ground floor window in the northern block.

The condition of the masonry is remarkably good. There are some easings and cracks between columns of windows, notably in the first and second bays from the north, above the first floor windows in the fourth and fifth bays from the north, and a more minor easings in the two southernmost bays. In each case the repair can be lime mortar pointing into joints.

N

Some lintels are cracked but appear to be secure and do not need to be indented. There are no stones that are so decayed that require indents. This is a remarkable testament to the quality of specification of stone. It might also reflect high quality of the repairs undertaken at the time of the 1902 alterations. There are other open joints which should be repointed. These are particularly noticeable in string and cornice courses.

N

In some cases the cornices over windows have had open joints with water staining leaking down over the window lintels. This is unsightly but there is relatively little that can be done to remove the staining.

The main cornice is not leaded. A cornice of this size and exposure would normally have been leaded at some point in its history because water would normally conduct in to the interior from the flat upper surface. There is no particular evidence of water ingress from this line in interior finishes and so it is probably not worth introducing lead onto this cornice at present. However, there are some points, particularly in the second and third bay from the south where water is leaking through the gutter above down onto this cornice face and a considerable amount of water must be soaking into the building at this point.

N

The wallhead gutter is a mid to late twentieth century insertion and is not sympathetic in appearance. It is also in poor condition and water is dripping from uneven joints.

N

The windows have been painted white. This is unlikely to have been the original colour. These windows have a late eighteenth-century astragal size which is consistent with documentary evidence. Earlier windows with astragals cut from two inch square timbers survive in the closets, tucked behind the pilasters, where the front of the building breaks forward (fig). It is quite possible that this was the astragal thickness over all of the house when the building was first built. All of these windows are clearly pre nineteenth century because there are no horns. However, it is possible that they are an intelligent revival of the early twentieth century, but this seems unlikely.

At the foot of the wall there is a chamfered offset. The masonry below this level has diagonal tooling on it, as opposed to the finely dressed ashlar over the rest of the front of the building.

The change of stone for the construction of the porch is fairly evident. It is made most noticeable by the reddish colour not apparent in any other masonry. The design of the pedimented temple front has been adjusted to leave the original seventeenth-century masonry around the door visible. The lintel is clearly part of the rebuilt masonry, judging from the colour of the stone. There is a small soffit with a moulding surrounding it. In the pediment, only the central piece of stone of the entablature of the inner columns appears to be recycled from the original arrangement. If this is the case, and it is in its original position relative to the columns, then this suggests that the detail at the door head has been altered.

The stone chosen for the porch is generally fair but it copes with wetting and drying less well than the stone on the main front of the house. One stone to the north of the entablature has surface erosion and one of the capitals is badly eroded. However, it is not necessary to replace either of these stones

because the decay does not detract from the original design or appearance of the building.

The pipe on the south side of the porch is broken and this is allowing water to run down the face of the masonry below.

U

At basement level in the first bay from the north, some of the voussoir stones have slipped slightly. This is consistent with structural movements evident in the masonry above.



Figure 80 Kinross House, west porch. *S&B*



Figure 81 Kinross House, west porch, showing broken pipe. *S&B*

3.6.2 Exteriors – north elevation



Figure 82 Kinross House, north facade. S&B

This elevation is not the show front of the east and west elevations. It contains some aesthetic compromises, such as the windows of the mezzanine level and prominent downpipes. The attic windows are centrally aligned with three central bays, maintaining their symmetrical disposition, without unnecessarily lighting the corner rooms with windows in two facades.

On the first floor, the bay closest to the north west corner is a blind window with a raised sill. This was intended to complete the symmetry of the façade without actually giving access to the charter room within. The condition of this elevation is fair. Some repointing has been carried out at open joints. There are vertical structural easings, particularly in the second bay from the west.

N

Repainting of timber is needed. The vent at mezzanine level off the kitchen is unsightly and should be replaced with a vent which respects the original astragal arrangement.

N

D

The structural movement in the second bay from the eastern corner has been repointed. The severe slump in the voussoirs of the basement flat arch is also associated with this movement.

This elevation would look better if secondary wastepipes were removed, cables were removed, and an alarm box removed.

D

A balanced flue vent from the kitchen is also an unfortunate intrusion.

D



Figure 83 Kinross House, north facade. *S&B*



Figure 84 Kinross House, north façade from policies. *S&B*

From the attitude of various owners, this wall has been treated as being the least important of the elevation – the one which has been most appropriate to change.

3.6.3 Exteriors – east elevation



Figure 85 Kinross House, east porch. *S&B*

The design is very similar to the west side. The main difference is in the porch, which is a portico without pediment, forming a balcony. The carved elements are floral rather than military and occupy a smaller area. Above the porch are railings which have the character of original seventeenth or early

eighteenth-century railings. The railings further down the stair are clearly Edwardian copies of the same design.

The masonry generally is in remarkably good condition. Some repairs have been made at lintels, particularly on the ground floor of the southern pavilion. The central ground floor element of the north pavilion is split and bowing downwards. This is a repair which has split. This lintel should be cut out and indented.

N

There are obvious structural movements vertically in the second and fourth bays from the north, and in the southernmost bay.

The central arrangement of porch and stairs is in poor condition. There is severe distortion on the porch and it would be best to take this down and rebuild it. Most of the original stones can be reused. The porch roof deck is probably leaking.

N

The inside ceiling of the porch has been covered in board. This ceiling may have originally been timber with a bead moulding around it. Alternatively, it could have been lime plaster. A plaster ceiling should be reinstated.

D



Figure 86 Kinross House, east porch railings. S&B



Figure 87 Kinross House, east porch railings and steps. S&B

The northern lintel of the porch and the pilaster where it meets the wall is saturated, possibly due to leaking pipe outlet. There are ferns growing at this point. It is important to take action to ensure that this wall dries.

U

Ironwork should be repaired by a blacksmith and repainted.

N

The steps are uneven and should be rebbed.

N

Some of the balusters on the southern balustrade are cracked and are unsteady. It is probable that the best course of action would be to lift and rebbed the steps and balustrade so that it is all even and secure. Lichen and

moss should be power washed off the face of the steps so that they are not slippery. The central door is an Edwardian replacement.

3.6.4 Exteriors - south elevation



Figure 88 Kinross House, south elevation. *S&B*

The south elevation is to the same design as the north elevation. This elevation has been treated with more care than the arrangement to the north. Only cables detract from this front and some vents in the second ground floor window from the western corner.

D

The condition of this elevation is fair with no stones requiring indenting and relatively little structural easing. There have been few previous repairs. As with all of the external metalwork, the downpipes need to be repainted. Originally they would have been lead. The sockets for the brackets of lead pipes are visible. There is an odd cut in the masonry at mid height of the window on both sides which might have been the chase cut for an addition. This chase may have been cut in connection with an upper level to the quadrant, but there is no repetition on the north elevation.

3.6.5 Exteriors – south quadrant



Figure 89 Kinross House, south quadrant. *S&B*

The south east facing, convex side of this quadrant is built of rubble stones of various colours with the mortar brought flush and lined. There is a row of ashlar stones at mid height which is in line with the top rybat stone around the doorway. Below this course the rubble is a strong pink sandstone. The door is nineteenth or early twentieth century. The door surround has a simple chamfer which is not consistent with the architecture of the rest of the building and so this door might be an insertion. The position of this door possibly suggests that it is contemporary with the work to lower the ground levels around the house.

There are some open joints and some moss and plants growing in the masonry. Raking out and repointing is required, particularly in the cornice course.

The roof is covered with lead which looks in fairly poor condition. There is a sloping roof running down towards the convex side with a gutter immediately inside the copes.

N

The concave side is not a pure quarter circle. There is a string course running across its sill level and then simple pilasters rising on the same line as blocks on the balustrade. The masonry on this side is red rubble and this colour has been increased by red lichen on this wall. It is probable that this wall was intended to be harled in the three panels around and above each of the three windows. This wall requires repointing and possibly some taking down and rebuilding of the balustrade if it is found to be insecure.

N



Figure 90 Kinross House, south quadrant roof. *S&B*

3.6.6 Exteriors - south pavilion

This is a square pavilion with doors facing north and south. The main appearance and effect of this pavilion is to the entrance front to the west with pedimented door cases bearing crests and garlands. On the west side is an arch headed opening with a curious blind rectangular opening above. This rectangular opening is not expressed internally and it might be a change in the internal design.

The masonry is red sandstone rubble which was almost certainly intended to be harled. The roof is a strong S bellcast or ogee. The finial is a rather curious thistle arrangement cut from bronze or copper which looks to be an alteration. The roof has probably been reslated in the early twentieth century and the mitred hips without lead flashings possibly date from this period.

The wallhead detail is curious. There is an entablature made from a lower moulded course in stone, then a course of ashlar, but the upper cornice is made of timber. This probably supported shedding eaves originally, but there is now a large and intrusive rhone passing around the entire pavilion. The use of timber to form the upper eaves under the slates might suggest how the edge of the roof was originally formed on the main house. The rhone and downpipe should be overhauled and painted.

N

The condition is fair. Some repointing of open joints is required.

N

The pavilion looks attractive without harling but consideration should be given if harling was the original design.

D

The door on the northern side is an Edwardian replacement. It has most recently been painted a pink-white colour but there has been a blue-grey on this joinery at an earlier stage.

Inside the pavilion there is a stone floor. The walls have been covered in cement render. The window on the west side has a green colour which might represent one of the external colours before the universal application of white. On the east wall is a door with a recessed blocking in which would have been the access if the quadrant walls had been completed to two stories in height.

On the south side is a stair with curving sides which looks Edwardian. The ironwork balustrades are clearly Edwardian.

On the east side, although the inner wall has a doorway, the outer face is a niche which appears to accept that the upper level of the quadrant was not going to be built. However, the niche is centered on the quadrant roof rather than on the pavilion wall itself which suggest that it blocks a doorway that had been formed to meet the end of the unbuilt corridor.

At the south west corner of the pavilion, only the top three courses of rusticated quoins have been built. This detail indicates that the screen wall running to the south west is contemporary with the pavilion.

3.6.7 Exteriors - south west screen wall



Figure 91 Kinross House, south west screen wall pier. *S&B*



Figure 92 Kinross House, south west screen wall archway. *S&B*

This is a rubble wall which is part retaining. It has a flat cope. It is a decorative wall in that there is an arch surmounted by three finials. This is

flanked symmetrically by piers which have their own cornices. The northern of these piers is a sundial, the southern a large carved urn. The cope ramps up to meet these piers. To the south of the southern pier are two circular openings.

This wall may well have been constructed at two dates. There is a lower level with a cornice of about 1.5m high. This wall has been more than doubled in height to bring it to an equal level to the wall at the north which is centered on the arched gateway. It is this upwards extension which contains the two circular openings.

The condition of this wall is fair. There are some copes which need to be rebeked. In the quadrant section close to the pavilion there are areas of open joints and loose rubble which requires packing out and repointing.



Figure 93 Kinross House, south west screen wall. *S&B*

3.6.8 Exteriors – north quadrant wall

This is of similar design to that in the south. It also has the same introduction of the of the same six panel, probably Edwardian, door with a chamfered moulded surround. The string course at the level of the chamfered string course on the main house is not evident and neither is the use of the red rubble sandstone. This inconsistency in stone type between the quadrants strongly suggests that these elements were harled. Their condition is fair. The roof was not inspected.

The design on the concave side is also similar to the south quadrant and uses the same red rubble sandstone construction.

3.6.9 Exteriors – north pavilion



Figure 94 Kinross House, south pavilion. *S&B*



Figure 95 Kinross House, south pavilion sandstone rubble masonry. *S&B*

The design is similar to the south pavilion. The condition is also similar. The steps on the south wall which are an odd mix. The upper step has had its characteristic roll moulding cut off. The central step appears never to have had a roll moulding and is probably a replacement. The lowest step had a more complex nosing detail. These steps appear to come from three different dates.

The west elevation is different to the west elevation of the south pavilion. Below the arched opening, the shape of the door is evident. A lintel has been introduced across this blocked door later to form the existing lower window. The rubble masonry which blocks this door is clearly more recent than the red rubble sandstone used for the general walling. Next to this pavilion is a gas meter which is of poor appearance. There is a small area of railing next to it.

D

The north side of the north pavilion is blank and there is no evidence of there having been a round headed door in it to match the arrangement on the south side. However, the pavilion must have provided access between the house and the accommodation in the north and south wings. The centre of the north side has some change in masonry colour which suggests that an opening has been blocked.

At the lower level is a round headed opening similar to the opening further up on the north pavilion. It is possible that this is the original position for the opening doorway and that the door on the south pavilion has been raised when it became an access to the formal rose garden.

3.6.10 Exteriors – south and north flanking walls

The outer face of the south flanking wall, facing west, has a simple pier rising to an urn. There are stone lions heads with tethering rings in their mouths at the centres between each pilaster. The archway has rusticated quoins and voisoirs facing west.

The north flanking wall repeats the design of the southern one as far as the northern pier. This includes the matching of the positions of sundials and urns. The sundial may be an Edwardian re-carving. However, on the west side of the southern of the piers there is a vertical joint which suggests an opening or a niche at low level.

Unlike the outer wall to the south, the northern part of the north flanking wall does not have a cornice at mid height. It does appear to have a cope course at low level and it is possible that the entire upper part of this wall is a later construction. This would suggest that the rusticated gate piers surmounted by urns and an Edwardian gateway are also a change of design.

The north corner of the north flanking wall responds to the axial relationships in the garden and surrounding land more than the southern one does. This is partly because the southern surrounding wall is retaining and it would be more difficult to form a doorway in the corresponding position to the south. At the northern end the line across the flanking wall is picked up by a doorway in the north wall. The gate piers respond to the main pathway which runs along the southern side of the main north wall within the eastern garden.

The northern part of the flanking wall has some areas of open joints which need packing and pointing. There are further areas of masonry damage on the walls to either side of the archway.

N

3.6.11 Exteriors – north enclosure wall



Figure 96 Kinross House, north enclosure wall.
S&B



Figure 97 Kinross House, north enclosure wall.
S&B

This wall runs due north from the pavilion and forms a rectangular enclosure with its northern wall running to meet the northerly pier of the flanking wall. There is a ball finial at the north eastern corner. This eastern wall is in two parts. The northern part is about 13m long and appears to have had a door placed centrally. The rybats used to make this door have been taken down

and rebuilt further south to make a wider opening. This wider opening is of poor appearance. Its corners are made of iron and then covered with cement. D

The eastern part of the wall checks out by about 500mm and has rusticated quoins at the corner. This is a blank wall apart from two small circular openings which appear to retain their original yett like ironwork. This wall is in reasonable condition and requires some repointing. The north wall is plain. The southern face is covered by a green house and is largely obscured by plants. The north face of this wall is also obscured by vegetation. It faces onto a small formal space created by walls to the south, west and north, and by a yew hedge to the east.

3.6.12 Exteriors - buildings within the north enclosure



Figure 98 Kinross House, buildings in north enclosure. S&B



Figure 99 Kinross House, buildings in north enclosure. S&B

To the north is a modern greenhouse with proprietary timber windows and a blockwork riser. The greenhouse is generally hidden but, in architectural terms, has negative significance.

To the south west of the greenhouse is a small brick shed with asbestos cement roof and then a bothy or storage building which looks to be early to mid twentieth century with a mono pitched sheeted roof. This building has neutral significance. There is a fence passing across the yard from the south east corner of this building to meet the garage and potting shed block to the east.

The potting shed block is built of block work riser with simple timber framing and a clear profiled sheeting roof. There are plastic gutters and a downpipe. The timber door looks to be early twentieth century. This building has negative significance. There is a cement rendered brick wall to the west.

Working around the courtyard to the south of this potting shed are a pair of garages with walls formed of timber and corrugated sheeting roof of negative significance.

To the south of this are two blocks, possibly intended to be game larders. They are separate so that the maximum amount of ventilation could be provided through louvered windows. They are built of brick with cement render faces lined out to look like stone and with a concrete flat roof which has had corrugated sheeting added on a timber structure built on top of the concrete roof at a later date. These two game larders are used for storage with the southern one being the wood store. The joinery of the louvers and frames

has been a green colour, possibly originally. Although of interest, and worth recording, the appearance of these structures is negative.



Figure 100 Kinross House, buildings in north enclosure. *S&B*



Figure 101 Kinross House, buildings in north enclosure. *S&B*

Further south is an open shed which has its roof supported by two iron columns which have cast capitals. This shed is in very poor condition but the columns could be recycled. The wall behind has some blocked areas which suggest an arch headed opening.



Figure 102 Kinross House, buildings in north enclosure. *S&B*



Figure 103 Kinross House, buildings in north enclosure. *S&B*

The setted pavements towards the southern end of the yard are attractive. The rest of the yard is finished with gravel.

Around the southern end of the yard are older stone built buildings which have had considerable alterations. There is a boiler at the eastern end and oil tanks outside. The construction of the walls is very simple. The roofs have been finished with profiled sheeting. The pitch of the roof is so shallow that it is unlikely it could have held slates originally. The door at the eastern end has a chamfered opening which is clearly Edwardian and a vertically boarded door of the same date. They are also of negative significance.

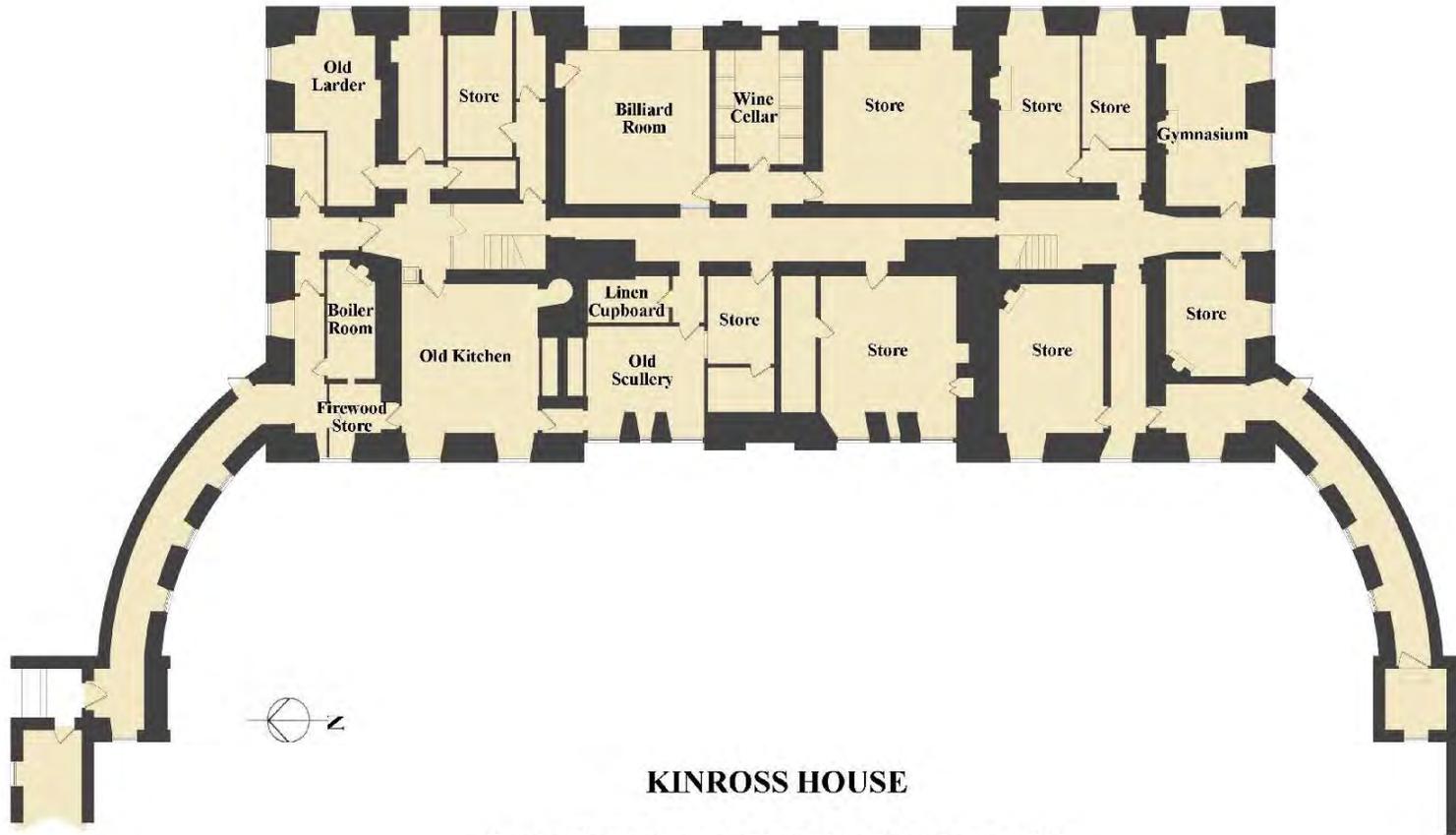
On the western side of the yard is a further open shed with profiled sheeting roof and large section timbers.

Further north is a block built of brick and covered in cement render which is now used as a woodshed. Its roof is covered with corrugated sheeting. It has negative significance.

To the north of this, next to the gateway into the yard, is a timber kennels building with a corrugated sheeting roof. This should be recorded but has no significance.



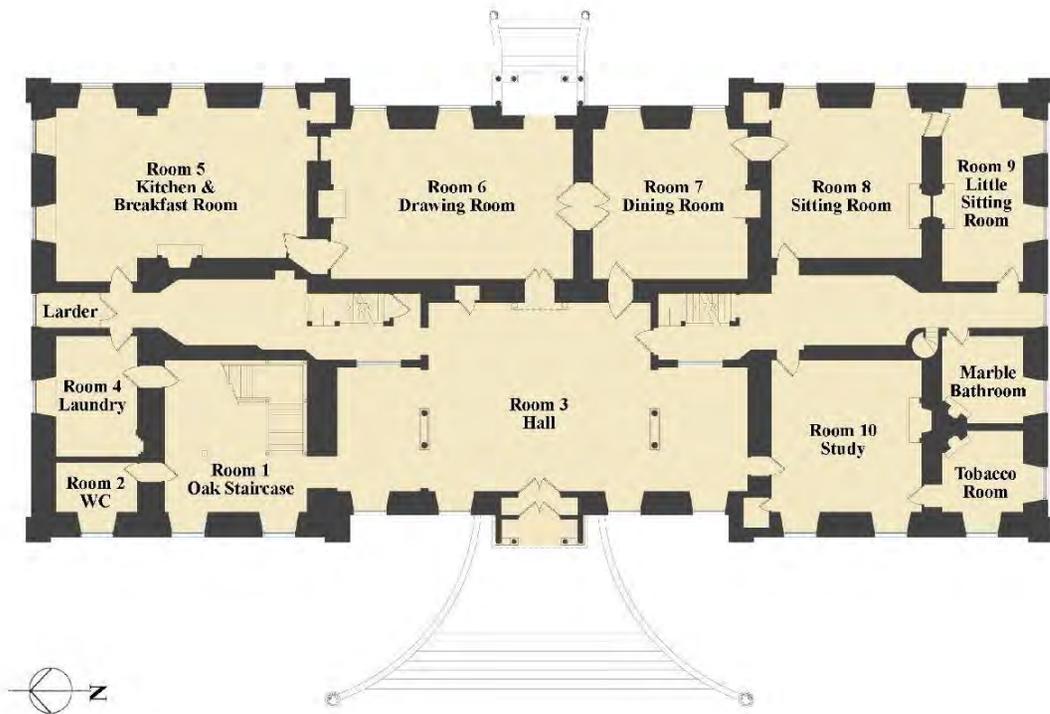
Figure 104 Kinross House, gate piers. *S&B*



KINROSS HOUSE

Existing Lower Ground Floor Plan: Room Names 2010

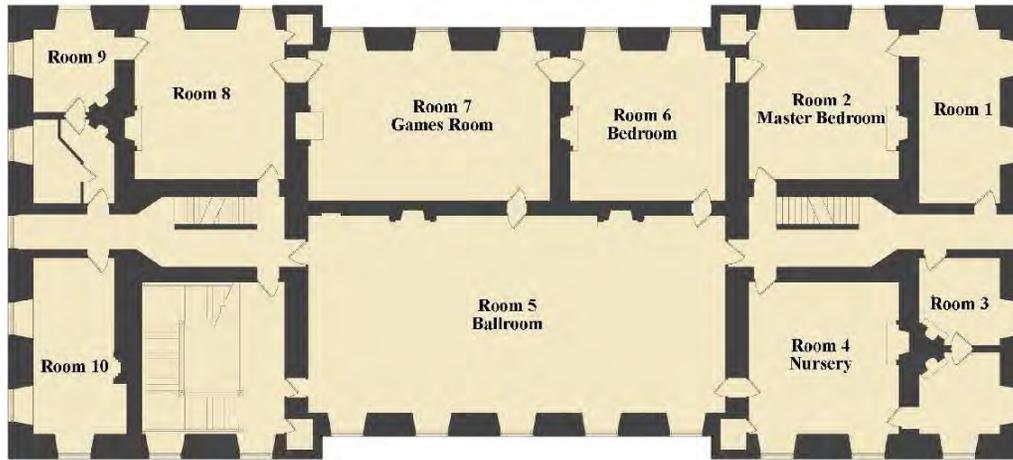
Scale 1:200 @ A4 Simpson & Brown October 2010
 Based on drawings by 3D Reid Architects



KINROSS HOUSE

Existing Ground Floor Plan: Room Names 2010

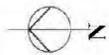
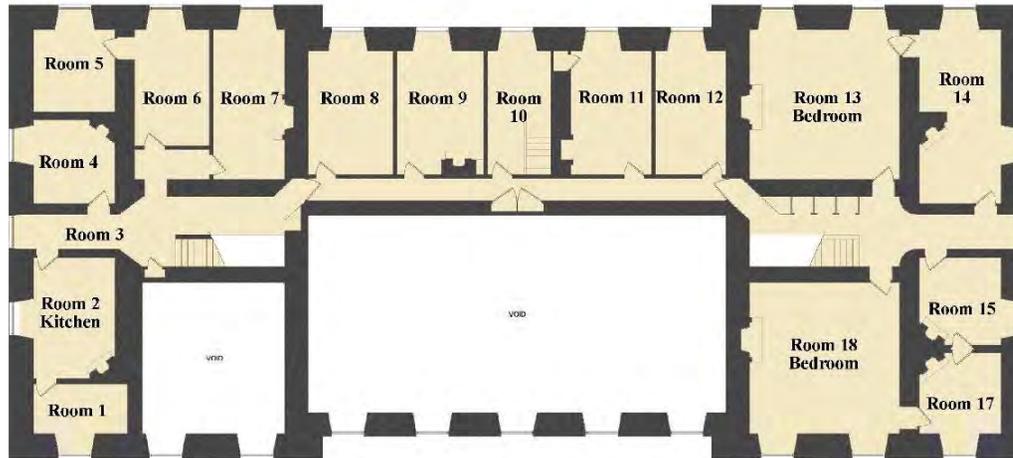
Scale 1:200 @ A4 Simpson & Brown October 2010
 Based on drawings by 3D Reid Architects



KINROSS HOUSE

Existing First Floor Plan: Room Names 2010

Scale 1:200 @ A4 Simpson & Brown October 2010
Based on drawings by 3D Reid Architects



KINROSS HOUSE

Existing Second Floor Plan: Room Names 2010

Scale 1:200 @ A4 Simpson & Brown October 2010
Based on drawings by 3D Reid Architects

3.6.13 Interiors – Second or chamber storey



Figure 105 Kinross House, second floor corridor. *S&B*



Figure 106 Kinross House, second floor, fireplace room 11. *S&B*

The finishes on the second floor have old doors but much more recent joinery on architraves, blocks and skirtings. All of this is Edwardian, as is the fireplace in room 9, the linen cupboard at the centre of the corridor and the fireplace in room 11. This is consistent with the evidence of inserted brick flues in the attic/roofspace. Rooms 8 and 9 are beyond a partition door across the corridor and are plainer than rooms 11 and 12. This suggests that 8 and 9 were servants' rooms but 11 and 12 were family or guest rooms. 11 and 12 have picture rails. They appear to be Edwardian rooms. The picture rail might be recycled from elsewhere. It is thicker, apparently to accommodate wall hangings, possibly material stretched on frames rather than wallpaper. The fireplace in room 12 does not allow for such hangings. Neither do the skirtings or architraves.

In room 16 there is an original fireplace with a mirror above. This room has dado panelling and recesses to the upper part of the wall which, again, suggests that this wall was hung with fabric. The bathroom at room 15 contains its original fireplace. The architrave, door and tiled wall to the north, south and east all date from the early 20th century.

Room 14 has been two rooms of similar planning to the rooms opposite on the other corners of this floor but with the wall between them removed to form one room, presumably also in the early 20th century.

In room 13 both the panelling and cornice is interrupted for the position of a bed placed centrally on the west wall. The bed clearly had a canopy over it which needed to cut into the coom. Above the fireplace is a painting of Glasgow, from what became the Necropolis with the cathedral in the right foreground.



Figure 107 Kinross House, second floor, room 14. S&B



Figure 108 Kinross House, second floor, room 14. Check in coomb for tester bed. S&B

3.6.14 Interiors – First or state storey



Figure 109 Kinross House, first floor, room adjacent to room 9. S&B



Figure 110 Kinross House, first floor, room 7. S&B

Room 10 on the first floor looks altered. A beam appears to have been introduced. This marks a structural alteration. The arrangement was

originally similar to the rooms in the north east and south west corners. The stone fire surround looks original but the grate is later, apparently 19th century, and the surround does not look as authentic. Possibly it has been made out of timbers salvaged from a former fireplace for this room.

The room at the north east corner (room 9) has apparently original joinery with a stone fireplace and pulvinated frieze above. There is a more spectacular fireplace in the adjacent bathroom. This has had a cover inserted into the stone surrounds but otherwise remained in good condition with a lugged architrave mirror above and surmounted by a full pediment. The timber partition which has been introduced across this room is good quality early 20th century work but it compromises the original extent of the room which has a remarkable fireplace. On balance, it would be better if this partition and glazed conservatory style ceiling above it were to be removed to reveal the full extent of this room.

D

The saloon has been altered and the ceiling and coves inserted. This is largely an Edwardian room. The twin fireplaces have apparently earlier stone surrounds. The joinery above them also looks early but incomplete and was possibly intended to be surmounted by pediments. The joinery is understated for a room of this status, including relatively simple architraves and shutters to the five windows and a plain dado.



Figure 111 Kinross House, first floor, room 5. *S&B*



Figure 112 Kinross House, first floor, room 5. *S&B*

Room 7 is now the games room. The fireplace on the northern end is late 18th century in character. A similar fireplace has been used in the bedroom to the south (room 6) which was one originally the state anteroom. In room 6, the fireplace has inlaid yellow marble into a white marble and an apparently consistent mirror above it. The upper part of the mirror is damaged. This

room has moderate significance because the joinery is relatively simple and the fireplace has been altered.

A variety of apparently original fireplaces and joinery survives in the southern pavilion. The bathroom fit out of room 3 is identical to the room above.

Room 1 appears to be an Edwardian alteration with a beam introduced at the former division and within a clearly Edwardian mantelpiece over the fireplace.

3.6.15 Interiors - Mezzanine storeys



Figure 113 Kinross House, south mezzanine, pages stair. *S&B*



Figure 114 Kinross House, south mezzanine stair landing, looking north. *S&B*

To the north is a part mezzanine. The rooms are quite low and of variable height. All of this work, with the possible exception of the door which has been inserted across the landing, looks to be original work. There is an odd curving cupboard behind a partition in the room to the west of the landing. This appears to mark the position of the former pages stair. As in the room above, the end of the corridor has been separated off with a wide doorway and it is possible that the floor beyond it is a replacement. The cornice stops at this doorway. In the mezzanine room there is a shaft down into the laundry room below. On the ground floor the door from room 4 to the oak staircase is 19th century in quality.

At the mezzanine level to the south the room has been subdivided to form a service room with a bathroom. The fireplace survives in the bathroom. Most of the joinery in this room has been altered but with some original wall linings remaining. The partition to divide this room looks to be fairly early,

possibly pre Edwardian. However, its purpose appears to have been to introduce a sink which would suggest that it is 19th century.

3.6.16 Interiors – Ground or entrance storey



Figure 115 Kinross House, drawing room looking north. *S&B*



Figure 116 Kinross House, tobacco parlour. *S&B*

Room 5 is the kitchen. The northern part of this has been converted from two closet rooms and the beam running across is entirely evident. To the southern part of this room there is a dado and an elaborate corner door, which was formerly a closet chimneypiece, moved around 1902. Part of the original mezzanine rooms might survive above the inserted ceiling above the kitchen. Elsewhere in this room, the fireplace looks to be an insertion and is late 18th or early 19th century in style. It could have been brought here as part of the Edwardian alterations. Joinery removed from this room is stored in the basement. The closet to the south east is part panelled and has a coomed ceiling rising to a characterful but roughly made rose at the centre of the ceiling.

The drawing room retains panelling, coved ceilings and fireplace, although green marble inset appears later. There is a painting above the fireplace and paintings of flowers and architectural fragments to either side. The drawing room is given more prominence in the plan of the ground floor than the dining room. It is set with its axis across its southern end. It has double doors on axis rather than a single door through to the dining room but these double doors are a later insertion. The drawing room and dining room are enfilade. There is a pair of double doors between the fireplaces all aligned on the north-south axis. This alignment is not an exact symmetry. The fireplace in the drawing room is off centre to the west.

The oak dining room has a remarkably small fireplace for the room. The foliated canopy above looks original. This fireplace has been relocated from one of the closets and suggests more of the joinery in the main rooms was

unpainted until the 1902-03 alterations. The door in the south east corner is far more elaborate in its architrave than the door from the entrance hall, or even the door from the drawing room. It is joinery salvaged from the north wall, moved in the 1902-03 alterations.

Room 9 also has the quality of an alteration, in particular the fireplace, although the painting above it is clearly original. The fireplace surround appears to have been reused. There is a beam in the ceiling which indicates where this room was divided previously. This room has been extended upwards to include the mezzanine level.

In room 10 on the ground floor – the library or study – has an 18th century fireplace. The map room in the south western corner contains a timber fireplace surround very similar to the same as the dining room.

3.6.17 Interiors – Basement storey

In the lower ground, the floor south east room is a vault but there is a fireplace surviving. The overmantle is presumably Edwardian. On the inner face of the outside wall, and some distance up the vault, later linings have been introduced. In the former butler's room to the west, the joinery of sink and units to either side are of some significance. The range is also significant.



Figure 117 Kinross House, butler's room.
S&B



Figure 118 Kinross House, butler's room range.
S&B

The lower stair hall has had tiles introduced into the walls with a black dado line, also of tiles. The vertical timber dado lining in the western part of the south pavilion, including the former footman's room, the corridor and storeroom (formerly boot room) appears to have been introduced during the 20th century and post dates the introduction of the shelves over the fireplaces, as is obvious in the former footman's room. This introduction of lining might date from the same period as the introduction of lined wall surfaces in the

store room (former butler's room and former housekeeper's room). Within the lower hall is a beautiful blacksmith handrail which is probably of late 17th century date.



Figure 119 Kinross House, basement, north hall, looking south. *S&B*

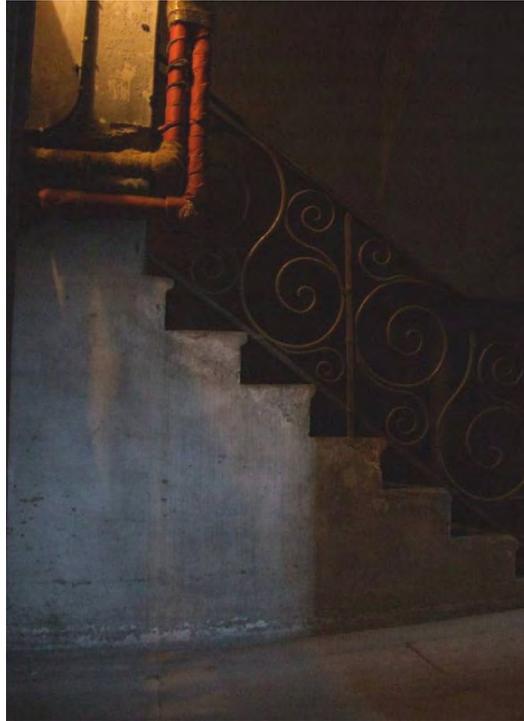


Figure 120 Kinross House, basement, north back stair. *S&B*

The former pantry has apparently 18th century fire surround but clearly Edwardian tiles within. The paint colours and finishes in the basement are characterful and should be respected where possible.

In the former servants' hall there are various joinery elements, such as pilasters, which are stacked up here in storage. They came out when the kitchen was formed on the ground floor. The scullery was an original kitchen with two fireplaces visible across the north wall, now covered by 1902 partitions.



Figure 121 Kinross House, old kitchen, showing blocked-up fireplace, and space for corner stair, removed after 1902. *S&B*



Figure 122 Kinross House, old scullery, showing blocked-up fireplace. *S&B*

In the south eastern corner of the old kitchen there is a possible position for a spiral stair rising to the entrance hall. The dumb waiter is in the north east corner of this room.

At the base of the northern stairs is the same elegant wrought iron balustrade. There is also a good quality Edwardian glazed screen, possibly retaining its original brown paint.

3.6.18 Estate buildings – stable courtyard



Figure 123 Kinross House, stable courtyard south façade. *S&B*



Figure 124 Kinross House, stable courtyard, east façade. *S&B*

This is a quadrangle group with its main front facing south. The front of the stable block does not address the main formal area to the west of the house but a separate area to the north west. This main front of the stable block is strongly visible from the west garden, however, and is an important component. The south front of the stable block is the most important. It is characterised by a central arch with a pediment above, rising to a ball finial. To either side of the arch are two bays of strongly rusticated arch headed windows. At either end are broad two storey pavilions which have their eaves height close to the ridge of the main central block. The pavilions have distinctive ogee roofs. At the south side of each of the pavilions were two arches. These have been filled with rubble and with arch headed windows which match the design and detailing of the later windows on the upper floor of the pavilion blocks. All of the windows have been replaced with six over six sash windows in the mid to late nineteenth century.

This formal arrangement is restricted to the south elevation. The remainder of the buildings are less formal and have windows placed as required by the internal planning, rather than for reasons of symmetry.

On the south front there are six vents. These are made of a different colour of stone but it is probable that they are original because they tie in with the surrounding masonry. This change in stone colours, together with the general design of the building, which includes 10mm check between all dressed stones and rubble, suggests that the building was originally harled. This would be in accordance with masonry practice for eighteenth-century buildings in Scotland. It is probable that the harling was removed in the nineteenth century. The blocking masonry was not intended to be harled and was brought flush with the arched stones above, about 10mm in front of the earlier masonry in the upper part of the building. Hinge crooks survive for the doors which infilled these arches in all four of the original openings.

The east and west ends of the pavilions both have stone porches at the centre of the outer faces of the pavilions.



Figure 125 Kinross House, stable courtyard south façade, showing later arch cut into quoins. *S&B*



Figure 126 Kinross House, stable courtyard, east pavilion east façade, showing added porch and altered windows. *S&B*

The central pend survives. The rooms to either side of the pend are now workshops. The western room was a stable and the stalls have been removed. There is little inside of significance. The upper floor of the south range has no dormers to the south but nineteenth century dormers on the north pitch.

On the north face of the south block there is evidence of wallhead dormers which have been removed and slated over.

The eastern block looks to be 18th century at least. There is a greater amount of red sandstone on the courtyard elevations and this appears to have been less expensive stone than the stone used to the south. Some rusticated surrounds have been built or recycled into the wallhead of the courtyard side of the east block to form dormers. An outside stair reaching to a door at the northern end has been removed.



Figure 127 Kinross House, stable courtyard east range, showing alterations. *S&B*



Figure 128 Kinross House, stable courtyard, west range, showing alterations. *S&B*

The western block looks generally nineteenth century. It has been altered in several places to remove or infill windows and doors. It is now in domestic

use. Older small dormers have been removed from the wallhead of the northern part of the east facing side of the west block.

The west block has an extensive garden to the west. The west side of the block is hidden by a wall in views from the south and by hedges in views from the west and north. This side has been heavily altered with window and door surrounds formed in concrete, and wide dormers cut through the wallhead. These dormers have been subsequently altered.

The condition of these blocks is not good. Even though the buildings are generally in domestic and storage use, there are several places where the roof slating is in poor condition. A significant amount of reslating is required to return these buildings to good condition.

N

The original colour of doors throughout the stables seems to have been green, quite similar to the green used on the doors and lintels now. The current colour of the windows is white. If these windows are nineteenth century, this is unlikely to be the original colour.



Figure 129 Kinross House, stable courtyard south range roof. *S&B*



Figure 130 Kinross House, stable courtyard, north range roof. *S&B*

The north block is a single storey range apparently always intended for storage. It has a slated roof and masonry walls. There is a mix of masonry on all sides which indicate a considerable number of alterations. On the south side the western windows and doors have nineteenth century stone surrounds but the lintels have been replaced using a Tayside stone. Further east there have been multiple alterations. There is evidence of a series of arches, possibly serving cart sheds, but these have been radically changed and infilled with dark red masonry. This building is narrow but there are sheds on the north side under a lean-to roof.

The condition of this block is fairly poor. The slates are uneven and are leaking in many places. There are many signs of stains in the sarking. The rafter ends are enclosed by masonry which will hold moisture against them and encourage dry and wet rot.

The rhones and conductors are UPVC and have failed in many positions. There are active leaks with water running down the face of the wall.

Towards the western end of the southern wall are full height structural cracks in the masonry.



Figure 131 Kinross House, stable courtyard north range, showing alterations. *S&B*



Figure 132 Kinross House, stable courtyard north range, interior. *S&B*



Figure 133 Kinross House, stable courtyard north range, damaged rhone. *S&B*



Figure 134 Kinross House, stable courtyard north range. *S&B*



Figure 135 Kinross House, stable courtyard north range, north east corner. *S&B*

The lean-to blocks to the north are a subsequent addition. On the eastern gable, tree roots have become established at the base of the wall and in the masonry of the attached flanking wall. There is some structural failure at the north east corner with the quoin stones separating.



Figure 136 Kinross House, stable courtyard north range, lean-to. *S&B*

To the east of the north block is an enclosure wall which has pyramid topped gate piers and corner piers. This wall is fair but has some vegetation growing in it. It requires repointing and the removal of moss. The copes should be rebedded.

N

The gates are missing.

D



Figure 137 Kinross House, stable courtyard east gateway, showing end of north range. *S&B*

This gateway is on axis with one of the east-west drives within the north woodland.

The east side of the east block is more consistently of a single date than the other walls of the east and west block but there are some fairly recent alterations to form new windows at the southern end next to the pavilion.

To the west of the south west block of the stables is another tall wall. This does not have a moulded cope and passes only for the length of the garden enclosure to the west of the west block. It requires extensive repointing and removal of trees and other vegetation which is growing in the wall. The basic masonry is in fair condition. Some parts of the wall are bulging or leaning to the south.

N

At the centre of the stable block courtyard is a tall, cylindrical doocot. This is a fine example of eighteenth-century garden architecture and should be conserved. At the top is an octagonal cupola with flight holes. There are three flight holes on each side. Above this is a small ogee lead covered roof. The whole composition is surmounted by a ball finial and weathervane with direction indicator. All of this could be overhauled to working order. The lead ogee roof at the cupola could be repaired.

N

The slated roof below the cupola is roughly finished. It appears to have been reslated. The flashing at the head of this slated pitch should be renewed. The slating should be stripped and reslated to a higher standard using small slates in diminishing courses so that the slated cone is formed properly.

N

The masonry is in good condition. It was originally intended to be harled. The triangular opening on the south side should be restored, possibly with flight holes.

D

There are two doors in the south side. The upper door possibly had an access balcony, probably reached by a ladder. The threshold of this door projects and is continued around the whole circumference of the building as a shelf to prevent rats reaching the doocot. The door is in poor condition and should be replaced but using the existing hinges and replicating the v-jointed joinery design.

N

The original paint colours should be investigated and could inform the selection of new colours in repainting.

D

The lower door is bead and v-jointed. It is in fair condition and should be overhauled rather than replaced.

N

The building is surrounded by vegetation which is not the original intention. This building would be better with the vegetation removed from around its base.

D

3.6.19 Estate buildings – gates and lodges



Figure 138 Kinross House, south gate lodge and gate pier. *S&B*



Figure 139 Kinross House, north gate lodge and gate pier. *S&B*

The gatepiers are massive with bull nosed Gibbs rustication rising to large urns. The polished masonry is consistent with the seventeenth-century work on the house and may have been reused. The gates themselves are Edwardian and not sufficiently elaborate for their context. The arrangement of quadrant walls to either side is not symmetrical in plan because it is intended to address the approach road from Kinross High Street which approaches the main axis from an angle to the south west. This means that the gates and gate piers are axially aligned but the pavilion blocks are not.

To either side of the main gates are door openings, also with Edwardian gates. To either side of the quadrant walls are pilasters with Gibbs detailing of fluting interrupted by rock faced blocks. The base moulding is partly covered by a rise in the level of the pavement. These pilasters have ball finials

but the transition between seventeenth-century pilaster and early twentieth-century finial has not been particularly successfully handled, and the cornice and entablature appears squat.

The pavilions have their principal faces towards the avenue and on the east side towards the main house. On the upper floors of the sides facing towards the avenue the window positions contain red sandstone panels. The south panel has been carved as an armorial plaque surrounded by scrolls. This stone is not particularly good quality and some of the stone have fallen away. The text scroll from the lower pane of the panel is resting on the sill of the window below. It requires conservator repair.

D

The northern block has been left for carving which has not been carried out.

The condition of the pavilions is fair. The roofs appear to have been well maintained and there are only a few places where the slates are out of position or where Welsh slates have been used.

N

The gutters are UPVC which is an inappropriate material for buildings of this quality.

N

The masonry is in good condition. Although it copies a design from the eighteenth century, which implies harling, it is clear that these buildings were not intended to be harled.

Some repointing and resetting of stones is needed on the chimney of the south pavilion and there is an area of out of position slates immediately to the east of the chimney. The sash and case windows are generally in fair condition but will need to be repainted. Some of the sills look rotten. It is common conservation practice to replace rotten sills with a part indent for the front face only using a hardwood such as oak.

N

Some rebuilding is also needed at the western of the flues on the north pavilion chimney.

N

The gates are in fair condition but require significant overhaul by a specialist. Rusted surfaces need to be thoroughly brushed back, repaired and repainted.

N

On the main gates there are some missing elements to be replaced.

D



Figure 140 Landscape plan showing character areas S&B

3.6.20 Landscape character area 1 - east garden



Figure 141 Kinross House, east garden. *S&B*

This is a garden surrounded by walls to the north and south. The garden is the immediate context for the east, north and south sides of Kinross House. It is based around an axis between the house and Loch Leven Castle. To the north west is a garden enclosed by a yew hedge containing a sundial.

The north wall continues the very high wall arrangement with moulded cope of the north wall of the west court. It is interrupted due north of the house with a wide opening with terminating piers that are almost exactly aligned with the west and east sides of the house. The piers have foliated urns. The urns look Edwardian but the piers are probably contemporary with the house. They have the same Gibbs rustication as the main entrance gate piers. From the evidence of the 1798 estate map, these piers framed the view along the *allée* to the north of the house. Their condition is fair although there is some vertical cracking, possibly due to the weight of the urns. Some repointing is required at open joints.

N

Placed centrally between the piers is a retaining wall and Edwardian wrought iron gate. Beyond this gate is a set of five semi circular steps. Immediately next to this is the end of a tunnel. This passes under the garden back to the main house. The north wall leans slightly southwards.

Against the north wall is a shelter in the form of a Doric temple. It is axial with a matching temple against the south wall. Inside is a brass or bronze half relief bust of Sir Basil Montgomery flanked by cornucopia and with a limestone panel below inscribed;

'To commemorate Basil Templer Graham Montgomery, Fifth Baronet of Stanhope. This memorial is set here by Theresa his devoted wife to record the prosperity of his

achievement in the rebirth of Kinross House and gardens. The work of Sir William Bruce in the 17th century. They were long left derelict until Sir Basil with tireless



Figure 142 Kinross House, north east pier. S&B

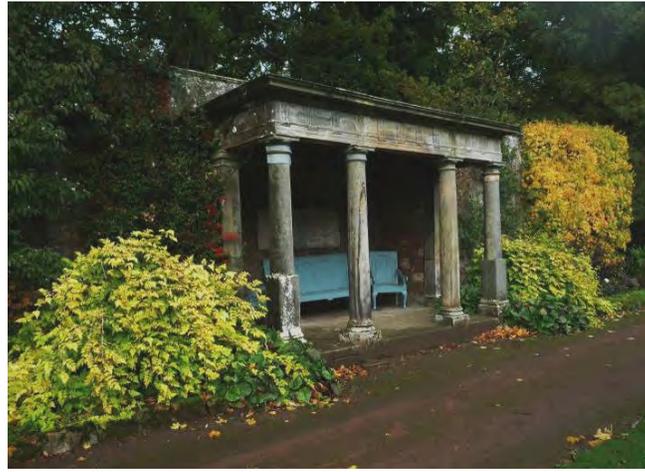


Figure 143 Kinross House, north Doric garden loggia. S&B

devotion, unerring judgement and with joy built up the old waste and renewed their former beauty. 1902-1928.'

A further inscription has been added to the bottom of the panel;

'Cynthia, wife of Henry Keith Montgomery, loved and cared for this garden from 1937-1971.'

The shelter has a relatively recent roof but this is leaking and there is timber decay along the north edge. It was not intended that the underside of the roof structure should be visible and there is a shadow line of a plaster ceiling on the inside face of the entablature.

N

There is a crack in the masonry at the north east corner.

N

Some iron collars have been fitted around the three columns that have cracked. The collar to the eastern column appears to be older and has rusted more. The shelter contains good quality seventeenth-century revival style seats and benches.

Around the central axis of the garden running north south there is a bank where the garden steps down from west to east. The north wall reduces in height by about 2m with serpentine copes rising to a ball finial.

Near the eastern end of the north wall is a round headed arch to a small service area surrounded by a wall. This service area is in fair condition but with some open joints and some masonry to be packed and pointed. This arch had gates originally.

D

The corner at the north east is articulated by a relatively small ball finial. There is an iron water pump close to the corner.

On the east wall the same design continues across with a moulded cope. Near the northern end is a timber door.

Across the central part of the wall are a number of yew buttresses with flower planting between. The arrangement is a symmetrical response to the east front of Kinross House but much wider. At the centre are rusticated piers

with dolphin finials to either side of an inventive composition involving curved walls with cornucopia on the top rising to a basket finial, overflowing



Figure 144 Kinross House, fish gates. *S&B*

with fish. A round headed arch projects slightly upwards into it. The curving copes rise to scrolls against the piers which have finials of fat cherubs riding dolphins. This carving has a naive quality which is characteristic of Scottish seventeenth and early eighteenth-century carving. At the centre is an Edwardian gate which needs overhauling and repainting but with most of the iron intact.

N

The east wall is generally in good condition. Some vegetation needs to be removed from the wall, particularly from under the copes and some copes should be rebbed. However, the amount of work required to repair this wall is relatively minor given its scale and age.

N

The central gateway is flanked by walls, each having two piers. The southernmost pier has a pineapple finial. At the base of this finial are stones which are dislodged and need to be reset into position (fig).

U

The walls on the south side are heavily covered with moss. This is because they are retaining walls against a bank to the south and are saturated. The drop in height between the east and west parts of the wall is much less. Part

of the wall at the centre of the south side is leaning over severely and is close to collapse. This is a section of wall is about 6.5m long which will need to be taken down and rebuilt using the existing stones. This is a necessary repair. N

The south shelter is in a similar condition to the north shelter. The roof is in poor condition and is clearly leaking at the outlet. N

The timbers along the south wall are rough. The pavilion does not contain a memorial but has another example of seventeenth century revival furniture.

A considerable amount of earth moving has been needed to provide absolutely flat terraces. The ground has been excavated into along the southern edge and built up at the north part.

Due south of the house is another wide opening flanking a gate. However, the piers are not as elaborate as the ones to the north. Their finials are carved baskets of flowers.

The area to the south of the house is defined by yew hedges. There are further shelters with ionic capitals to the north and south of the rose garden. The roof of the south shelter is in poor condition with rot along the southern wall. N

The stone of the shelter is in fair condition but requiring repointing at open joints. N

The steps should be rebedded. N

The southern wall is covered in creeper which restricts inspection.



Figure 145 Kinross House, south garden and facade. S&B

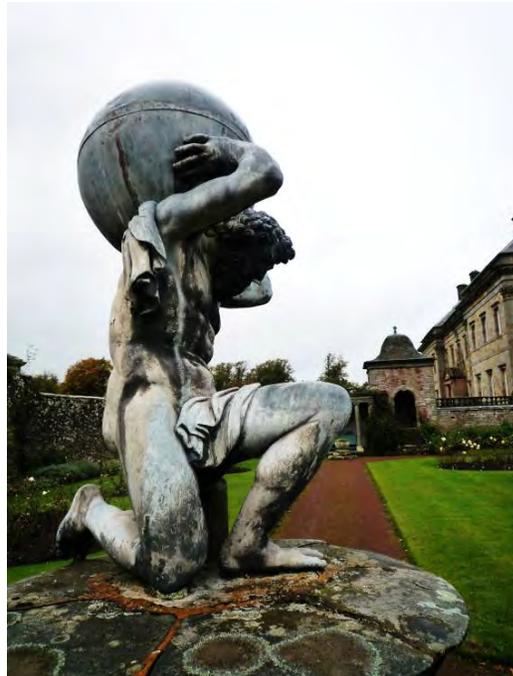


Figure 146 Kinross House, lead statue, 'Atlas'. S&B

The rose garden contains stone seats and sculptures. At the centre is an elegant sculpted figure of Atlas in lead. The masonry base requires considerable repointing and resetting of the paving surround. N

The north ionic shelter is in fair condition with the exception of the roof. This has some staining on the underside but not as bad as other shelters.

N

The position of the former ceiling within this shelter is evident. It would have been a lime plaster ceiling. In front of the shelter is a basin on a stepped stone base which requires some repointing.

N

In the rectangular area due south of the house there is a curving seat made of stone. This is in fair condition but needs some repointing at open joints. It is flanked by paired stone classical nudes – a male to the north and a female to the south. These figures are now, rather oddly, embedded in the yew hedging (fig).

At the centre of the east garden is a circular pond set on the axis between the two Doric shelters. This is a lead fountain sculpture of a boy and a swan at the centre on a rustic stone base. The surround of the pond is in fair condition, although heavily covered with moss.

Near to the south east and north east corners of the house are stone sculptures of lions on large classical bases.

3.6.21 *Landscape character area 2 – west court*



Figure 147 Kinross House, west end of the north wall gate piers. *S&B*



Figure 148 Kinross House, west end of the south wall gate piers. *S&B*

This is a large, nearly square, area of grass which is now maintained as a cricket pitch. The square is placed axially with the front of Kinross House with the drive to the west. To the north and south are enclosing walls. There are some trees grouped in the south west and north west corner. The entire space is designed to form an appropriate context for the entire front of Kinross House. Like the drive, it is a more natural arrangement than originally intended. The William Bruce design shows more built form and walls which define this area. Views to the north west towards the stable block are important and the stable block was clearly intended to be seen in the context of this character area.

Extending eastwards from the north east corner of the south east block of the stables is a high wall with gate piers rising to broad urns and flame finials. This wall has elegant Edwardian gates and an iron side gate. The detailing of this wall is seventeenth century in character. It continues as the south wall of the main western enclosure. There is a short length of wall running south of this which contains one arched opening with enclosed a strip of garden that ran the length of the western enclosure.

The walls are generally in fair condition but contain some areas of masonry in poor condition. Copes should be repointed. Some vegetation and small trees should be raked out from the masonry.

N

The ironwork of the gates is in poor condition and needs a comprehensive overhaul, replacement of missing elements and repainting. This applies to the main gates in particular. The side gate and the gate in the arched opening are in better condition but still need repair.

N

The flanking buttress wall extending to south is leaning over to the east and there is a severe crack at its northern end. This has been repaired at various times in the past and should be monitored by a structural engineer. It is possible that a buttress is required to support this wall and prevent a progressive lean.

N

The northern wall is tall. Its cope has a late seventeenth or early eighteenth-century moulding. It is in fair condition but requires extensive repointing at open joints which will include some packing where previous pinning stones have fallen away.

N

For a wall of this large scale and date, the condition is remarkably good. At about two thirds distance from the western corner the wall leans northwards but there are no obvious cracks between this lean and the more vertical walls to east and west so it can be assumed that this lean is not progressive. The eastern part of this wall has massive buttresses built against its eastern end on the north side where it is leaning northwards.

In front of the house is a broad area of gravel with the avenue sweeping through it covered in tarmac. In the north east corner there is an area of land which has been separated off with a high beech hedge. This is the working garden known as the kitchen garden. There is no symmetrical response to this enclosure on the south side.

The wall on the southern side of the west court is mainly a retaining wall for the bank to the south. It has been heavily rebuilt. Towards its eastern end there are large, crudely built buttresses supporting this wall. Against the central part of the south wall is a raised bank. Some parts of the wall have the same moulded cope as the north wall.

Standing on the bank to the south is the cricket pavilion. This is a system frame building, not of high quality. However, it is sufficiently set back from the main views of Kinross House to avoid being intrusive. It is coloured mid to dark brown which also helps to hide it. The pavilion itself is a negative element within the landscape because it is not appropriate in appearance to the architectural context. However, this appearance is not particularly damaging to the overall appearance of the house.

At the western end of the south wall are a pair of gate piers which match the gate opposite to the north, next to the stable block. These piers also have Edwardian iron gates within. These gates are in fair condition and should be repainted. The piers are also in reasonable condition apart from the upper courses of the west pier which has severe jacking from the iron crooks from a previous gate (fig).

N

The line of the driveways which run around the rectangle are centered on the archways on the flanking walls.

3.6.22 Landscape character area 3 – west drive



Figure 149 Kinross House, southern raised bank. S&B



Figure 150 Kinross House, climbing equipment. S&B

The west driveway is axial with the front of Kinross House. This is, to some extent, a nineteenth and twentieth century response to earlier planning. The original view and context was intended to be more built than the open views that exist now. However, the view along the avenue towards Kinross House is one of the most spectacular and satisfying of any country house approaches in Scotland. There is a broad avenue which starts with rusticated gate piers and urn finials flanked by ogee roofed lodges. The lodges have ogee roofs but the shape is more French than Scottish in character and is different to the more characteristic eighteenth-century shape of the stable block pavilion roofs.

The broad avenue provides a large, flat plane which is roughly at the same level as the entrance steps to the main house. This has been formed by cutting and filling an otherwise undulating landscape. The ground falls generally from land which is about 2m higher than the avenue to the south west to a dip in the land four or five metres lower to the north. To the north of the avenue is deciduous woodland with the golf course beyond.

The westwards view closer along the avenue beyond the gates is not planned. The culminating point of this important axis is a mid twentieth-century bungalow.

To the south west of this character area is a stone wall with mid twentieth-century housing beyond. Further to the east the remains of a brick walled garden with brick ogee roofed corner towers, apparently Edwardian, at either end. These buildings are not in the same ownership as the Kinross House landscape. The western pavilion has a finial out of position and its chimney

leaning. Although the roofs of this building are visible at low level under trees in the driveway, they do not affect its visual amenity. The eastern of the two pavilions is visible from the driveway. Again, the finial is leaning over.

The woodland to the south of the avenue is fairly open with no underplanting to the trees. This is open and attractive buffer woodland (fig).

At the southern edge is a raised bank which provides fine views to the south east over Loch Leven. There is some modern climbing equipment in the eastern part of this woodland. It is sufficiently hidden by trees in the summer that it does not affect the overall significance of the designed landscape (fig) but it is more visible in the winter.

At the southern edge of this area is a tall, rubble stone wall with squared copes. This is largely a retaining wall on its south side. It is in fair condition having been buttressed in various places. It does need some removal of vegetation, tree roots, and packing and pointing open joints. N

There is a pile of rubble stone at the south east corner of the character area.

3.6.23 Landscape character area 4 - northern woodland



Figure 151 Kinross House, east area. S&B



Figure 152 Kinross House, marker stone for Newhouse. S&B

At the northern end of the Loch Leven shore is a concrete jetty. Next to the northern face of this jetty is rubble and concrete which is the remains of a demolished building which has been tumbled into the shore of the loch. About 20m back from this pile of rubble is a concrete base for a building which has now been removed, and also a rubble estate wall running along the line of the shore of Loch Leven to the north.

The woodland to the north has mature broad leaf trees with some coniferous planting at the centre of the woodland. The wall running along the side of the loch forms a bank, possibly as a form of protection against flooding.

The condition of the surviving masonry wall is fair. There are some parts where the copes have fallen over and tree roots have damaged the wall. This damage seems to be about 30m of wall. Immediate repair is not necessary since the bank that the wall supports survives intact. N

The woodland across the north side of the site forms a buffer between the designed landscape associated with Kinross House and the golf course to the north.

An estate fencing gateway survives close to the concrete hardstanding which should be wire brushed and repainted. It is an attractive landscape feature.

The woodland continues across the north side of the Kinross House designed landscape. There are dominant paths running east west, broadly parallel with the wall of the east garden. The main track has the character of an informal avenue with some rhododendron and other decorative planting to the south, and general woodland to the north. There is more informal decorative planting in the north part of this woodland.

To the south of the northern path is a rustic monument marking the position of Newhouse, built up of a stone post with three stones above. This is in fair condition though covered in moss.



Figure 153 Kinross House, jetty. *S&B*



Figure 154 Kinross House, estate fencing. *S&B*

An avenue path runs due north on the central axis of Kinross House across the full width of the woodland. At the north end of this path is a short length of wall containing an estate style gate which leads to steps and a small bridge across the ditch.

Along the north side of the woodland is a straight ditch running east-west and parallel to the east garden. The ornamental flowering shrubs and specimen trees continue to the west of this path and the area of woodland contains serpentine paths. This woodland has been carefully laid out as ornamental woodland and has an attractive quality.

Some of the trees to the west are planted as a memorial:

'These trees were presented to Sir David Montgomery BT by his friends and colleagues in the Forestry Commission to mark his ten years as chairman of the Forestry Commission 1979-1989.'

North of the stable block is a drive which curves into the landscape to the north west, now part of the golf course. The woodland continues to the west with the majority of coniferous planting forming a buffer between the

western woodland and the golf course. A low wall and long established beech hedge forms a rectangular enclosure to provide a garden to the western block of the stable block.

3.6.24 *Landscape character area 5 - eastern area*



Figure 155 Kinross House, east shoreline. *S&B*

This is an area to the east of the east garden wall. There is a tennis court, a path running north-south and then an open area running down to the shore of Loch Leven. There is a path running parallel with the eastern wall set about 4m east of it. The tennis court is not in playable condition. It is surrounded by a metal post and chain link wire fence. This derelict tennis court is a negative component within the landscape.

3.6.25 *Landscape character area 6 - southern woodland*

This area forms a narrow strip between the south edge of the west enclosure to Kinross House and the southern estate wall. There is a straight mown path immediately to the south of the western enclosure wall. To the south is generally open woodland with views over the south western part of Loch Leven. Along the southern edge of this area is a bank falling to a relatively low stone wall with a concrete cope. A block of toilets has been cut into the estate grounds at the position of a car park. This building is not used.

The land immediately south of Kinross House appears to have been hollowed out and has been filled with ornamental planting. This is possibly more seventeenth-century landscape work that was intended to match the landform to the north of the garden wall at the corresponding position to the north.

Unlike the northern axial line, the south axial path does not terminate in any feature at its southern end. The straight path east-west continues along the south side of the east garden and terminates in a simple gate at its eastern end.

The curving wall of the church yard breaks into the south east corner of this area. There is a family burial plot to the east of the northern part. This is an elegantly arranged design with burial plots facing towards Loch Leven. Buried here are Cynthia Purvis, Russell Montgomery 1900-1996, Henry Keith Purvis-Russell Montgomery 1886-1954, Lena Graham Montgomery 1886-1958, Walter B Graham Montgomery OBE 1881-1928. To the south of the stairway, Basil Templer Graham Montgomery 1852-1928, Theresa Graham Montgomery 1864-1936. The stairs are axially related to a monument to Sir Graham Graham Montgomery Bart., 1823-1901 and to his eldest son Sir James Graham Montgomery Bart. lieutenant of the Coldstream Guard born 1850 died 1902.

'Also in memory of Sir Basil Templer Graham Montgomery fifth Bart LT. late 60th Rifles, the first of his family to reside at Kinross born 1852 died 1928 and his devoted wife Theresa, Lady Graham Montgomery, who followed him on 24th June 1936. Also Walter Graham Montgomery OBE only son of Sir Basil Graham Montgomery Bart, born 1881 died 1928.'

Set to the south of the main cross monument is a grave stone to Andrew Peter Montgomery 1967-1971.

There are Edwardian gates to the burial enclosure. The western gate has been removed and is resting against a nearby tree.

D

The wall to the north of the burial enclosure is damaged with many cracks and the western gate pier is leaning over. It needs to be rebuilt.

N

4.0 ASSESSMENT OF SIGNIFICANCE

4.1 Introduction

The Burra Charter provides the following definition of cultural significance:

'Cultural Significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.'

The following assessment of the heritage value of Kinross House is based upon an analysis and understanding of the historical development of the site, including the tangible documentary and physical evidence, as well as intangible historical, and social associations.

The assessment of significance establishes the importance of the buildings as a place of cultural heritage. In order to establish parameters for appropriate and sensitive reuse of the building and site, whilst respecting the historic fabric, the grading of significance will help to identify key elements of the building, as well as those which may be of an intrusive nature – that is, those that adversely impact upon the appreciation of elements of greater significance and should be removed or changed.

Each element of the building and the site overall has been graded according to its significance as an individual item within the overall context of the site.

This information informs policies, or guidelines, which should to be met to ensure that in any future changes to the building, appropriate respect is paid to the site and its components.

4.2 Historical Significance

Historical significance encompasses the importance of the relationship of a site to the evolving pattern of our cultural or natural history, or has a strong or special association with the life or works of a person, or group of persons, of importance in our cultural or natural history.

A site may have historical value because it has influenced, or has been influenced by, a historical figure, event, phase or activity, or as the site of an important event. For any given place the significance will be greater where evidence of the association or event survives in situ, or where the setting is substantially intact, than where it has been changed or evidence does not survive. However, some events or associations may be so important that the place retains significance regardless of subsequent treatment.

The earliest factor of historical significance is the use of Loch Leven Castle as a prison for state prisoners from the fourteenth century, the most important being Queen Mary in the mid sixteenth century. The dramatic narrative of her imprisonment while pregnant, her giving up of the throne and subsequent escape lends the castle an important place in the history of her reign. However, the fact that Bruce deliberately aligned his estate's axis on the castle shows the extent to which it was considered historically important in the late seventeenth century. It lent the estate built with new money a medieval pedigree imbued with historical importance as it clearly established Bruce's Jacobite allegiance.

Bruce himself is historically significant in the history of Scotland at the end of the seventeenth century. He was instrumental in some way with the restoration of Charles II in 1660 and was rewarded with preferment to very lucrative political offices subsequently. He was influential in the exclusive and powerful circle of the

Privy Council of Scotland, who ruled the country on behalf of Charles II, associated with the powerful Earls of Lauderdale and Rothes. Bruce focused on political and social ascendancy and he used architecture as a tool to achieve his aims. Though his early portrait by Wright portrays him as primarily an architect, historians are clear that architecture was only the keenest of his political devices. Most of his architectural commissions were for men in his immediate circle of influence and he is most significantly connected with the virtual rebuilding of the Palace of Holyroodhouse, for which he was made Overseer of the Kings Works in Scotland in 1671. The height of his political career was his appointment to the Privy Council in Scotland in 1685, and his income from these lucrative government positions was immense. However, on the death of Charles II in 1685 and the accession of his brother James, Bruce's political and economic career began to wane due to his Episcopal religious convictions. Following the Glorious Revolution of 1688, he fared even worse as a well-connected Jacobite. He failed to secure his family's ennoblement to the status of viscounts, and ultimately failed to establish an aristocratic dynasty to rival his cousins. Kinross House stands as a monument to this failure; incomplete and overwrought. Bruce's biography is a typical case study of the rise and fall of many aristocrats in the period, but his involvement with the built environment at the end of the seventeenth century assures him a unique primacy.

The acquisition of Kinross House in 1777 by George Graham and its inheritance by his brother, both made wealthy by their involvement with the British East India Company, is also of historical significance. It is a testament to the great sums that were made by Scots connected to the Asian Diaspora and the effects of these funds on their return to Scotland. The acquisition of Kinross by a wealthy commoner gave the Grahams a status that led to marriage into the lower ranks of the aristocracy in the nineteenth century.

The restoration of the house by Sir Basil Montgomery after 1899 is of historical significance, as it demonstrates a rising interest and understanding of the past characteristic of the Edwardian period and a desire to express this in restoration of a building.

4.3 Architectural, Aesthetic and Artistic Significance

The importance of the site in terms of its contribution to an understanding of the architectural development of the site and broader context locally, regionally, nationally or internationally. Aesthetic value includes aspects of sensory perception such as consideration of the form, scale, colour, texture and material of the fabric.

It is hard to overstate the architectural significance of Kinross House. This significance is justified by a full understanding of the original intentions of Sir William Bruce, and the second layer of significance contributed by the alterations made by Sir Basil Montgomery.

In the seventeenth century, it must be appreciated that the architecture of a country house was not an end in itself and was part of a complex social, political and economic language. Kinross House was not solely for private inhabitation by the members of the Bruce family, but a constantly changing group of important visitors, dependents, estate tenants, men on business and servants. It was therefore important that the house, externally and internally conveyed the appropriate impression of the economic and political power of the Bruce family, as this amorphous group of people collectively affected that status. The architectural language of Kinross was

theoretically one understood best by the cultural elite, but its magnificent effect cannot have been lost on all visitors. Kinross was designed by Bruce as a demonstration of his dynastic ambition, social status, cultural knowledge, political allegiance, and purse, all of which were deeply interconnected. Architectural significance in this instance is not an esoteric matter falling within the realm of the architectural historian alone, but one that contributes to the wider cultural and historical significance of the house and site as a whole.

Kinross House is usually characterised as the first classical country house in Scotland. It draws heavily on the developments in classical architecture, in the manner of Roman antiquity, interpreted through the lens of the Italian and French Renaissance and Baroque, and the Dutch and English Baroque. Externally, it is the earliest example in Scotland of a building that combines clasping corner pilasters, a giant order, the absence of a pediment, a compressed attic, the quadrant links, the uninterrupted roof pitch and the cupola. Several of these features were new in Scottish architecture. There is one other distinct feature that is superbly deployed at Kinross, but that occurred elsewhere, the fundamental axial connection to the wider landscape setting (Fig. 155). Internally, Kinross is the earliest example in Scotland of a model double-pile plan, with a state apartment of highly controlled sequences rivalled only by the royal Palace of Holyroodhouse. It also possessed a double-cube Great Dining Room, and a mezzanine storey, features that appear in contemporary examples, but are given full expression at Kinross.

Analysed individually and understood fully in the contemporary context, the combination of these elements connects Bruce's design to a plethora of influences and sources, some experienced first hand, others from architectural treatises. The design is astonishingly original, not having been based on any single source but a combination of a great number demonstrating a mind of significant learning and exposure to the world outside Scotland. It is rigorously controlled, in its rigid grid pattern of windows and the immaculate proportions of the façades strictly controlled by proportional relationships established by the Corinthian order. This demonstrates the extent to which Bruce understood the rules of classical architecture across Europe that would be appreciated by the most learned of his visitors. Perhaps most impressively, it is also monumental, its facades rising out of level ground and its steep and uninterrupted roof-pitches starkly outlined against the sky. This last characteristic is of particular significance as it was one of the most sought-after yet elusive classical qualities for buildings designed in the period, as many architects were able to accurately detail their designs in the classical language of antiquity, but misunderstood the fundamental characteristic of monumentality.

This summary is an attempt to represent the conclusions of dozens of historians, many not limited to the specific study of Kinross House, but whose analyses concerning the broader history of Scotland and its architectural and cultural development can be seen articulated in the building of the house.

The second layer of significance is Sir Basil Montgomery's restoration of the house in the first decade of the twentieth century. It seems that from 1899, he employed two of the most important firms of architects in Scotland to carry out the works, firstly Sir Robert Lorimer and then MacGibbon & Ross. The high-quality work of both firms is largely intact though sometimes hard to tell apart. Their reorganisation of the public spaces, private rooms, circulation routes and servants quarters, is an excellent example of the modernising of a practically unaltered seventeenth-century house for



Fig 155 Illustration of the axial relationships of the landscape and house S&B Edwardian use. It reflects practical changes in methods of service and domestic technology, and the understanding of social status in the use of rooms, and the changed purpose of the country house.

4.4 Social Significance

Social value represents the strong or special association of the site with a recognisable community or cultural group for social, spiritual or cultural reasons.

The house and landscape are important locally and nationally in Scotland in their modern social use. They are important not simply for amenity purposes, but as one of the most important cultural landmarks of the local area. They are of great interest to specialist architectural groups for its associations with Sir William Bruce and for the later important works, by Robert Lorimer and Thomas Ross.

The estate is recognised historically and by today's community as a place of social significance.

4.5 Archaeological Significance

There is a moderate level of potential archaeology within the Kinross House estate. Loch Leven Castle is of established considerable archaeological significance, and its connection to the Kinross estate is fundamental. On the mainland however, there is no evidence to suggest that any archaeological remains might be discovered that predate the sixteenth century building of Newhouse.

However there are several potential sites for archaeological investigation which would contribute considerably to an understanding of Kinross House.

The exact position and extent of Newhouse, built in sixteenth century and demolished in the eighteenth century has not been the subject of an archaeological investigation. Its location is marked with a standing stone and its footprint is shown in the Edward drawing. This house of the Douglas family, demolished in 1723 is of interest as it was the house that Sir William Bruce inhabited for much of his life on the Kinross House, never really moving into Kinross House itself, and very little is known about its composition.

The positions and extent of the seventeenth-century courtyard walls, stable and carriage block, removed in the eighteenth century, and the wings of the house, demolished in the nineteenth century also have archaeological significance.

The old kitchen garden to the south of the avenue has been the subject of a previous archaeological analysis, and is of some significance in its connection to the functioning of the productive estate supplying the house with produce. It is however outwith the study area of this report.

5.0 GRADING OF SIGNIFICANCE

The various elements of the building have been assessed and graded to assist with the future conservation and management of the site and its elements.

Grading of the individual elements of a site is based on the contribution each element makes to each component of significance, (i.e. historic, archaeological, architectural and aesthetic, landscape, social and spiritual etc) whether it be at a local (Kinross), regional (Perth & Kinross), national (Scotland/United Kingdom) or international level.

Elements of Outstanding Significance

A building or element of international importance, or a fine, intact (little altered) example of a particular period, style or type that embodies the importance of the building or site overall.

Elements of Considerable Significance

A building or element of regional (Scotland) or national (United Kingdom) importance, 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 building or site overall.

Elements of Moderate Significance

A building or element of local (Kinross) importance, or an element that contributes to, but is not a key element to the importance of the building or site overall.

Neutral Elements

An element which neither contributes, nor detracts from the importance of the building or site overall.

Negative Elements

A building or element which detracts from the overall significance of the building or site overall.

- Outstanding significance
- Considerable significance
- Moderate significance
- Neutral
- Negative significance



KINROSS HOUSE

Lower Ground Floor Plan: Significance

Scale 1:200 @ A3 Simpson & Brown October 2010
 Based on drawings by 3D Reid Architects

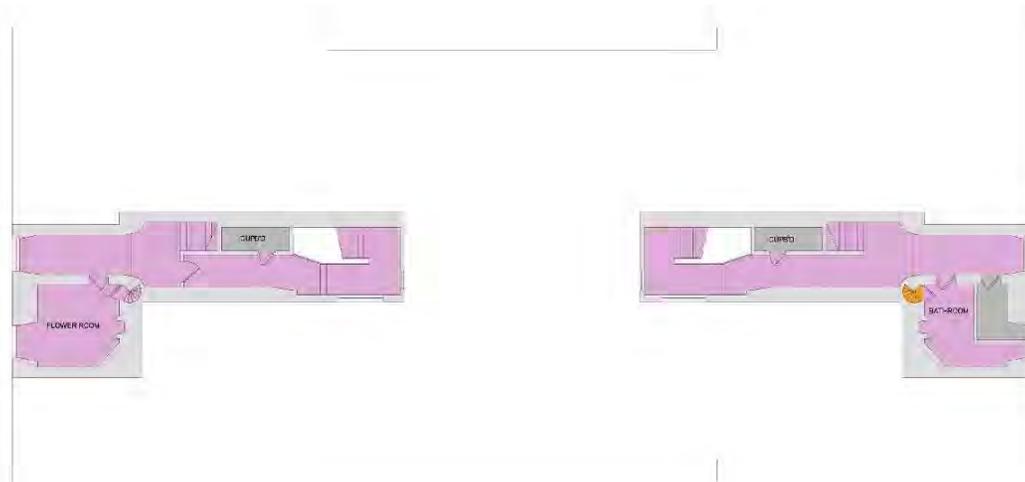


KINROSS HOUSE

Ground Floor Plan: Significance

Scale 1:200 @ A4 Simpson & Brown October 2010
 Based on drawings by 3D Reid Architects

- Outstanding significance**
- Considerable significance**
- Moderate significance**
- Neutral**
- Negative significance**

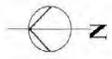
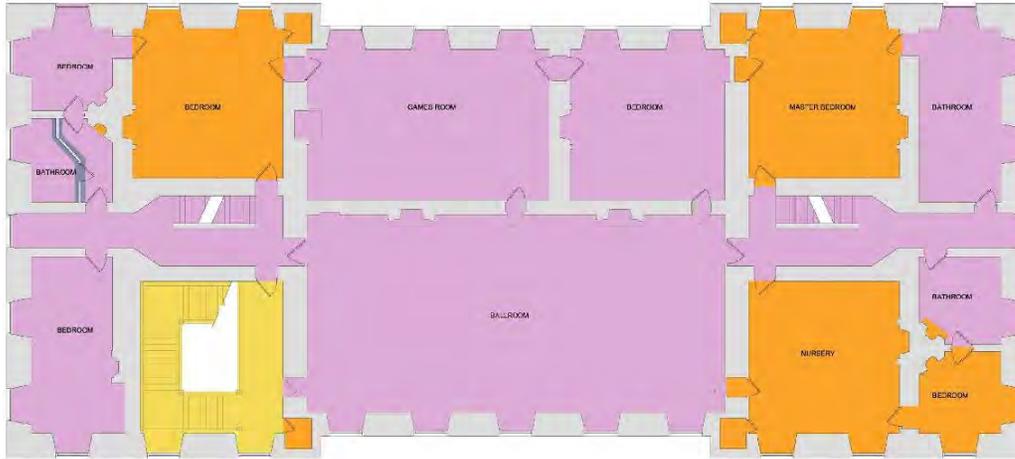


KINROSS HOUSE

Mezzanine Floor Plan: Significance

Scale 1:200 @ A4 Simpson & Brown October 2010
 Based on drawings by 3D Reid Architects

- Outstanding significance
- Considerable significance
- Moderate significance
- Neutral
- Negative significance

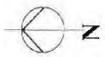
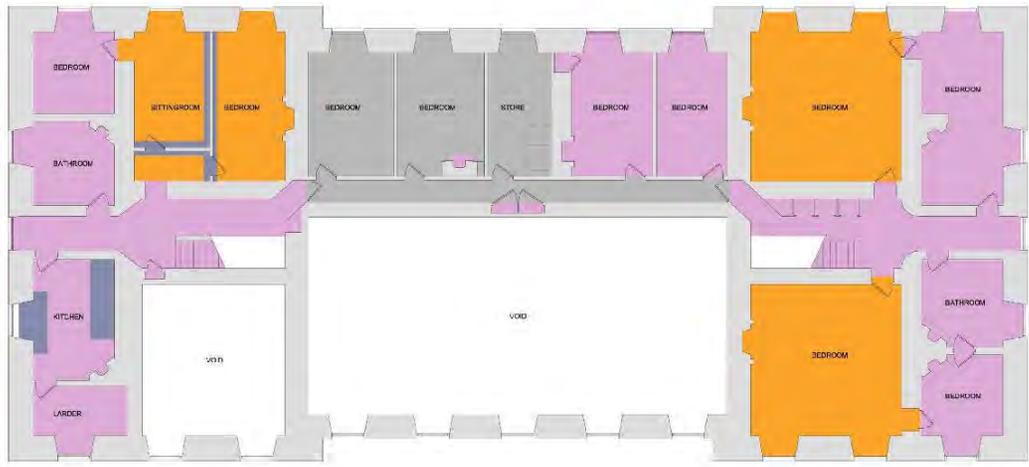


KINROSS HOUSE

First Floor Plan: Significance

Scale 1:200 @ A4 Simpson & Brown October 2010
 Based on drawings by 3D Reid Architects

- Outstanding significance**
- Considerable significance**
- Moderate significance**
- Neutral**
- Negative significance**



KINROSS HOUSE

Second Floor Plan: Significance

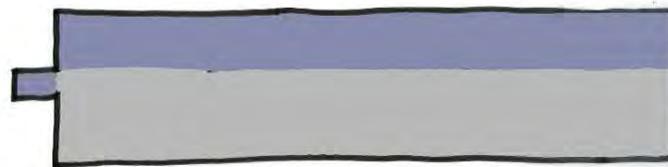
Scale 1:200 @ A4 Simpson & Brown October 2010
 Based on drawings by 3D Reid Architects

- Outstanding significance
- Considerable significance
- Moderate significance
- Neutral
- Negative significance

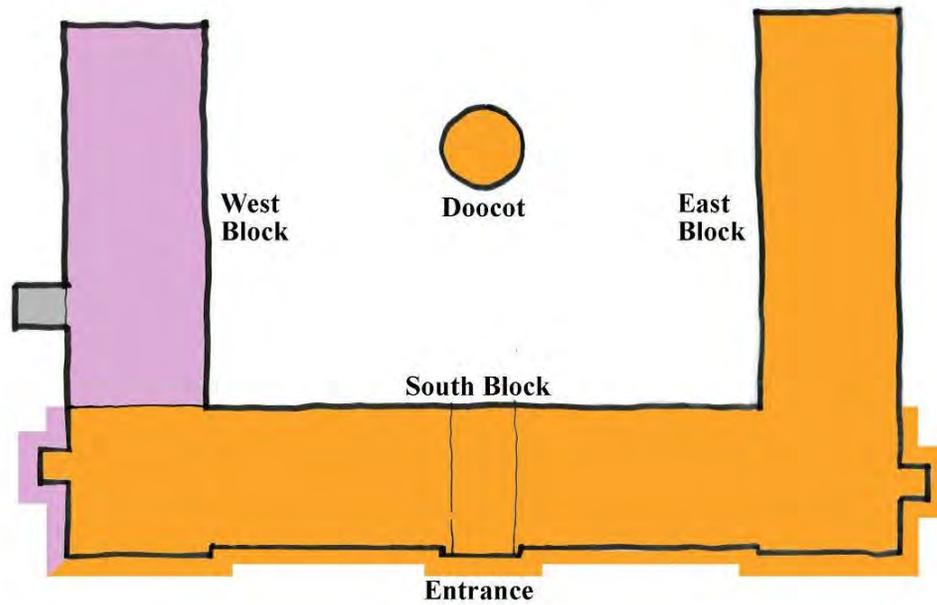
KINROSS HOUSE

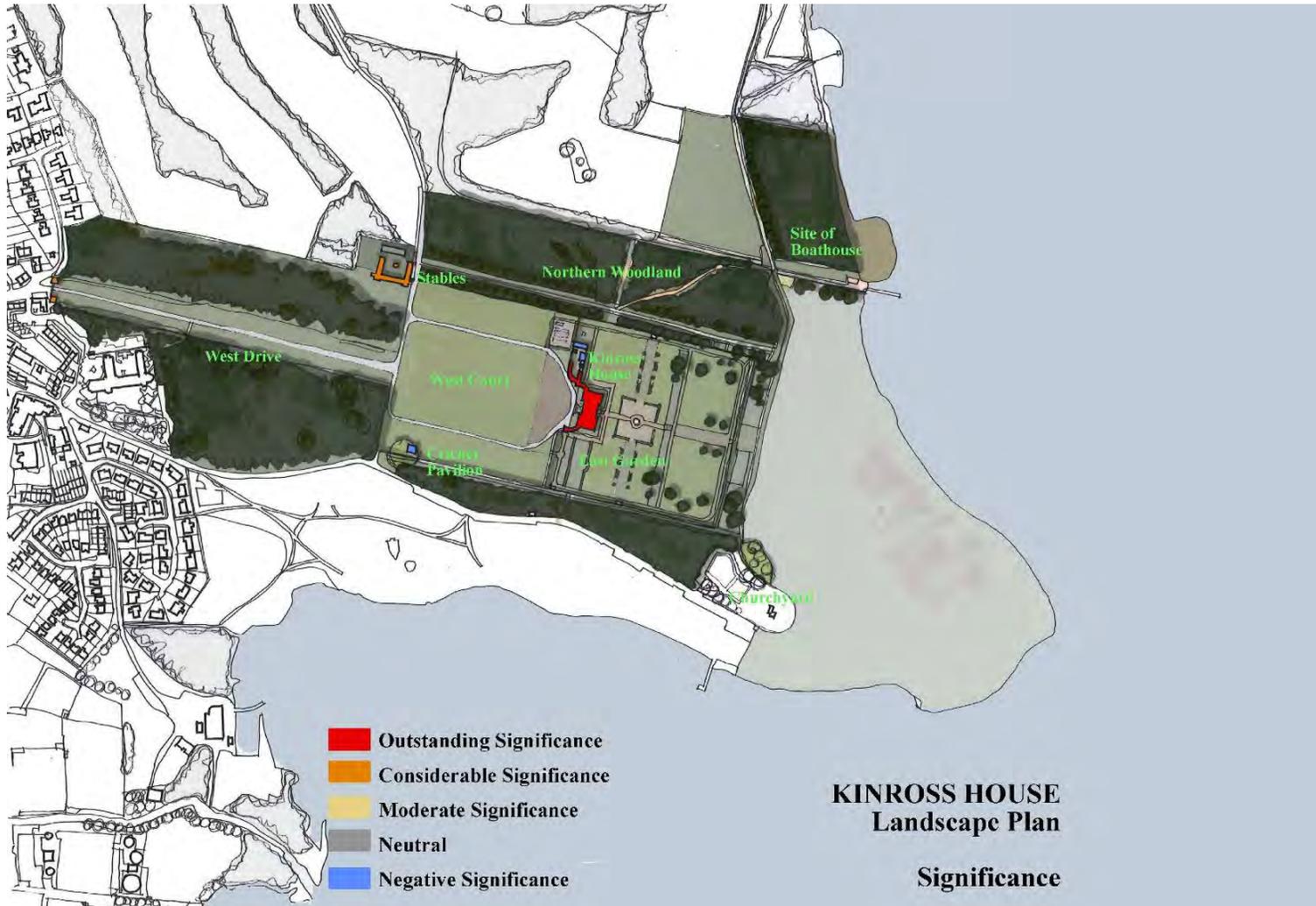
Stable and Courtyard: Significance

- Considerable significance 
- Moderate significance 
- Neutral 
- Negative significance 



North Block





6.0 CONSERVATION ISSUES & POLICIES

6.1 Introduction

Kinross House, its setting, landscape and all associated structures within the study area combine to form a site of outstanding 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.

There are a number of reasons for the preservation of a building and its setting on cultural grounds. One is historical: for the information or evidence of the past embodied in it. Another reason is aesthetic: for its beauty, for its value as a work of architecture. Yet another is social: for the value embodied in both the tangible and intangible attributes of the site to the local and wider community. Together with other aspects of significance, such as archaeological value and the importance of the landscape, all of these aspects apply directly to Kinross House and its landscape.

Nearly all buildings are built with the intention that they should look well, in addition to being sound and useful. The beauty of a building, as a work of architecture, may depend on the formal qualities of its design. Unlike historical authenticity, which once lost can never be regained, the formal beauty of a work of architecture may be recovered, through restoration.

In the case of Kinross House, it is the building and estate as a whole which is of value, the internal structure and decoration as well as the exterior, designed landscape and associated estate buildings.

The aim of this conservation plan is to encourage and inform the management of Kinross House, its landscape and contents on the basis of good conservation practice. This section of the conservation plan examines the issues and informs a set of policies for the future care of the site as a whole. The policies aim to inform future management and use of the house, landscape, structures in the landscape and the collection in accordance with their assessed level of significance.

Adoption and implementation of the policies by the owner, managers and other people associated with the building will enable the retention and enhancement of significance of the site for the future.

6.2 Base Policies

Kinross House and estate is of outstanding significance. It is a Category A listed building and is recognised as an important building on a national and international level. The house has been in a single family ownership for the last hundred years. The Montgomery family have cared for the building, repaired it and restored the gardens. Following the sale of the building, the house will have a new and similarly conscientious and enlightened private owner. The conservation of Kinross House will depend ultimately on good, creative management. 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 house, grounds and estate buildings.

Policy 3 - Vision

Through active and informed conservation, enhancement and interpretation, Kinross House and estate should continue to be a valued part of the heritage of Scotland.

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

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

6.3 Conservation Philosophy

It is important that the significance of Kinross House and estate, its components, and designed landscape and setting, is respected, retained and enhanced where possible in the future use and management of the site.

There have been two main phases of work to Kinross House which relate to specific periods of ownership and to particular architects. Within each phase, it is normal in country house planning that some elements of building fabric have been designed to be 'primary', such as main facades and interiors of principal rooms; whilst others are clearly designed as 'secondary': not all phases of work, individual rooms and spaces, or elements of fabric are of equal significance.

Thus, for the purposes of the conservation plan it is important to determine whether or not each phase of construction for the building is of equal importance, or whether one phase of development, whether for its historical associations or architectural quality (for example), is more important than another. Within this, it then needs to be decided whether or not the 'primary' elements of each phase are of equal weighting in terms of significance to the 'secondary' elements of the building.

It is fully appreciated that the building was designed and developed with a clear operational objective for the house and that each element/room of the building works together to form a working country house - with the 'upstairs' of the aristocratic domain and the 'downstairs' of the servant's and service areas.

With this in mind, the view has been taken for this conservation plan that the physical and operational relationships between the different parts of the house, in particular 'upstairs' and 'downstairs', should be maintained so that this relationship can remain legible.

Policy 5 - Historical Relationships

The relationship between 'upstairs' and 'downstairs' areas of the house should be retained and remain readable to preserve an understanding of the operation of the house.

This does not mean that changes cannot be made within the house for functional reasons. It means that changes must be based on sound understanding and made with proper consideration and care. Conservation is said to be the 'management of change'.

There are two main periods of construction or alteration that have created the house as it is today and a thorough assessment of significance for the house has been undertaken. The original phase of construction was between the late 1670s and 1690s by William Bruce for himself. The second important phase dates to the early 20th century for Sir Basil Montgomery by the architects Sir Robert Lorimer and MacGibbon & Ross.

Policy 6 - Work of Outstanding Significance

Great care should be taken so that work considered to be of the highest level of importance are not adversely affected or changed by any future works, use or management.

Policy 7 - Work of Considerable Significance

Works of considerable significance should be retained and respected. These parts of the building may be changed, with care, to make them suitable for a new use.

However, any proposed alterations must be considered on a case by case basis to determine the appropriateness of the proposal and the need for mitigation.

Policy 8 - Work of Lesser Significance

While there should be a general presumption against change, areas of lesser significance should be regarded as being capable of being altered, providing such alteration can be justified and providing it is planned and executed with appropriate consideration, skill and care.

The primary elements of both main phases relate to the elements that are most obviously meant for 'show'. These include the exterior elevations of the building and the state stair; the 18th century room configuration of the main body of the house; and the decorated principal rooms of the interior.

Policy 9 - Primary Elements

It is important that the 'primary' elements, or fabric, of the house are retained and conserved *in situ* and not adversely affected by any future proposals or changes within the building that would lessen the appreciation and understanding of these elements.

'Secondary' elements of the Bruce, Lorimer and MacGibbon & Ross phases, such as incomplete rooms, service areas, the kitchen etc. are also important to the understanding of the building, but their fabric was either not completed or not designed to be on 'show'. These spaces do not have enriched or embellished decoration, and are usually finished in a utilitarian fashion - for practical purposes rather than decorative.

Policy 10 - Secondary Elements

'Secondary' elements from the two key phases must be respected, retained and conserved wherever possible. Some change may be permissible, but proposed alterations should be examined on a case by case basis to determine the impact of the proposed change on historic fabric and any mitigation that might be required.

Other phases of construction included a new roof and structure at the centre of the house and buildings on the estate.

Policy 11 - Moderate or Neutral Elements

Elements of only moderate or neutral significance may be altered for good reason, subject to appropriate consideration, skill and care.

The significance of Kinross House and the estate should not be put at risk and good conservation principles should be followed when considering alterations to the house, landscape and other structures. Good conservation principles, such as those in BS 7913 for works to historic fabric are sufficiently flexible to achieve an appropriate balance between the need to protect the significance of the building and the need for it to live, be used and to 'earn its keep'.

Policy 12 - Fabric Conservation Principles

- **In general, all work should be carried out in accordance with the *British Standard Guide to the Principles of Conservation of Historic Buildings BS7913:1998*. The definitions of terms used in this conservation plan are those set out in BS7913.**
- **Minimum intervention - No change should be effected without proper consideration, justification and good reason.**
- **Repair is preferred to replacement.**

- Repair should use like-for-like techniques and materials. Materials should be salvaged and re-used where possible
- Priority should be given to maintaining and enhancing the integrity of the historic fabric over other regulations and requirements.
- New work should not be intrusive, and should be of the highest quality in terms of design, material and workmanship, whether it is in matching or contrasting style.
- Adequate historical research, investigative opening-up, recording and sampling should be carried out before and during work to inform good design and technical solutions and professional advice should be sought.
- The design of repair works should be undertaken with a thorough knowledge of traditional construction history and practice.
- Repair work should be designed to be carried out safely and consideration should 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. The work should be designed, specified and inspected by a suitably experienced architect. 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 the tradespeople involved.
- Work of repair, restoration or alteration, should not draw attention unnecessarily, but should be identifiable to a discerning eye.
- Particular attention should be paid to matters of detail to help preserve and enhance fabric and character including, for example, specific choice of materials, detailed location of services, methods of fixing, etc.
- Fabric or spaces to be altered or removed should be adequately recorded before works, following relevant guidelines and the record lodged with an appropriate public archive, such as RCAHMS.
- Detailed design development should precede implementation of all on-site works.
- Any compromises proposed to the above principles should flow from an options analysis and should be fully justified and agreed by all interested parties.

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

The part of the site where demolition is most likely to apply is the north block of the stables court. This building has less significance than the other parts of the stables block. It has been much altered and is in poor condition. The poor condition relates both to roofs which have badly decayed timber structure and the walls where there is a full height vertical crack in the walls. The cracks have been caused by the multiple alterations that the building has been subjected to, particularly across the southern side of this block. Although there is normally a general presumption against demolishing stone buildings, in this particular block, the cost of repair will significantly outweigh the value of a repaired building. It is more important, in terms of the significance of the estate, that a building exists which forms enclosure across the northern side of the stables courtyard. There evidently existed a hierarchy in the arrangement of the stables, from a higher status visible façade facing the drive, and a lower status service area towards the woodland.

Policy 13 – Entirety & Composition

Kinross House and its setting including the gardens, walls and buildings within the designed landscape, should be considered as a whole, including all building components and the context of the building (or structure). This will ensure that component elements, buildings and spaces, and the relationships between them are protected and enhanced where possible.

Policy 14 – Retention & 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.

6.4 Restoration

Restoration means putting elements back which have been lost. The possibilities for restoration at the Kinross House site range from internal reinstatement of paint finishes through to the rebuilding of lost buildings. Restoration can be justified in conservation terms where an element contributes to an original design or where it enhances the significance of a particular element. In a conservation project, restoration should have a purpose which goes beyond simply the desire to build more accommodation or to redecorate.

Policy 15 – Restoration

Restoration may be appropriate where there is sufficient evidence.

Paint layers are a reversible alteration and the choice of colours can be left to the discretion of the owner. However, generally a scheme looks good if it is guided by previous decorative schemes. In this case, there is a choice of historic decorative schemes that include the Edwardian scheme which may be considered to be most appropriate as many of the interiors are of that period.

6.4.1 Interior Decoration

In the interior of the main house there is a sequence of rooms of varying significance. Some rooms have high significance because they are relatively unaltered Bruce period interiors or because they have been altered by another significant architect – Robert Lorimer or Thomas Ross. Some rooms have had their significance diminished by insertions or alterations which do not match the significance of the original fabric.

In the high significance rooms, such as the stair and the ground floor central apartments on the east side of the house, restoration might involve putting back paint colours guided by physical evidence. Where finishes on joinery have been altered, microscope paint analysis can reveal the history of decoration and suggest more appropriate colours. However, the current decorative scheme relates to the Edwardian occupation of the house which is, in itself, a significant phase of the work. Some of the interiors are primarily Edwardian interior schemes and there is a difference between these schemes and the original character, as intended by Bruce.

Documentary evidence suggests that the Bruce period interiors were intended to be far richer and darker than the current lighter Edwardian character. But, there is little specific evidence for the Bruce period decoration if indeed it was completed. It might

be possible to let the evidence of the Bruce period influence the redecoration, furnishing and fittings of the interiors in a way which does not reduce the significance of the interior. Decorative proposals are optional because paint finishes are reversible. It is important to retain the previous evidence of paint schemes under new coats of paint, and painted timber should not be stripped.

6.4.2 *Rebuilding of Wings*



Figure 156 Kinross House, reconstruction of west elevation, c.1685. Section through court walls, showing elevations of wings. *3DReid/S&B*



Figure 157 Kinross House, reconstruction of west elevation, c.1730. Screen walls as existing, showing roofs of wings. *3DReid/S&B*

Restoration also applies to the possible reinstatement of the wings. It is clear from historic accounts and map evidence that these wings were constructed by William Bruce. They fell into disrepair and were demolished. Drawn records, combined with physical evidence, give a reliable indication of the design of these buildings. There is enough common practice across Scottish architecture of that date to make a reliable judgement about the materials and construction methods that influenced the exact appearance of these buildings.

The successful external restoration of the wing buildings, together with their walls, is possible. It is also considered desirable because the symmetrical set piece design of William Bruce is highly significant. The position of William Bruce in the history of Scottish architecture makes any design by him of immense significance. The fact that he designed the building for himself and that the design is an embodiment of his political ambitions further strengthens the significance of the design. Even if the pavilions had not been constructed there would still be an argument in conservation terms that the design, as opposed to the building as completed, has a significance which needs to be respected. The construction of the wings would be justified in

order to complete Bruce's total scheme. It is clear that the relationship of the house to the rectilinear landscape arrangement and other buildings within it was of vital importance to Bruce and so any missing element from the network of walls and buildings that were centred on the house detracts from the overall significance of the site.

What would matter in restoration of these buildings is their external appearance because this is the element which reinstates, or completes, the design intention of William Bruce. The use of these buildings is not significant other than the historical record of the south court being the women servants' court and the north being the male servants' court. The use is a matter of historical understanding and interpretation. Although buildings which embody the use of a 17th century country house are relatively rare in Scotland, they are fairly common across Britain.

This is different to the significance of the use of the main house. The planning of the main house is more significant because it reflects the lifestyle and political aspirations of one particular significant person. It is therefore not necessary to reinstate the interior or the interior divisions of the wings to gain any more significance than would be achieved by recreating their external appearance. Even after rebuilding, the interiors are bound to have neutral significance and the interior design can take any form as long as it does not compromise the positions of windows and doors, and provides support for the chimneys.

Restoration is only worthwhile if it is carried out to the highest standards. Badly conceived or executed restoration would risk diminishing the significance of the site due to obvious poor quality. In this case, high quality means using traditional materials on the exterior that could have been used in the original construction. This specification would include Scots slate, lead ridges, lime harled and limewashed walls, and natural stone margins. The restoration also needs to be based on careful research. This will involve measuring the window margins on the stable block which appear to have been salvaged from the demolished wings, an assessment of the use of materials and detailing on other comparable buildings by William Bruce and an archaeological evaluation. Great care must be taken that the functional purpose of these buildings does not introduce visual or physical compromises to the external appearance of these buildings. Windows should be sash and case. The moulding profiles on the window frames might match the closet windows which are the earliest surviving windows on the main house.

6.4.3 Interior Features

Restoration at Kinross House could also involve the removal of features which are considered to be inappropriate and which diminish the significance of an interior and replacement with more appropriate finishes. This might include the removal of average quality late 18th century fireplaces in rooms 6 and 7 on the first floor, and their replacement with more appropriate Bruce style chimneypieces. The appropriate action in each case should be based on a case by case assessment for each room. The motivation for removing the fireplace should be to create an appropriate interior. Reinstatement of a Bruce style fireplace should include measurement of existing fireplaces both in Kinross House and in other William Bruce designed buildings. Care should be taken with the existing chimneypieces. If they are taken out for replacement they should be relocated to an appropriate place because they have some significance which should be respected. The work should be carefully recorded so that future scholars who wish to understand Kinross House know which parts of

the building are original and which are alterations. An updated conservation plan would be an appropriate place for this record.

In the entrance hall there are borrowed lights into the stairs. Photographic evidence shows that the Lorimer scheme for these entrance halls had a window at mid height containing astragals. The amount of light obtained from this window into the service stairs must have been fairly limited and the edge of the floor on the far side of the windows must have been evident when seen from the entrance hall.

This arrangement was altered fairly shortly after the Lorimer construction, after 1901 to form windows at high and low level with a transom in between at the level of the mezzanine landing floor. This was presumably a reaction to a design which had proved unsatisfactory. The current appearance of these two sheets of glass on either side of the entrance hall is considered to be poor as they detract from these spaces. It is reasonable to fit astragals to the Lorimer pattern into the MacGibbon & Ross windows because, even in purely visual terms, this would improve the appearance of the entrance hall and, therefore, its significance. Reinstating astragals would at least reinstate some part of Lorimer's aesthetic intention for the entrance hall.

6.4.4 Enhancement of Interiors: Ground Floor Dining Room

The dining room is, by some distance, the most altered room in the house. It appears to have been altered three times during the 20th century. It is now a room of no significance and some elements, such as the kitchen, could be considered to detract from the overall significance of the house. The room contains a corner entrance lobby which appears to be recycled Bruce fabric from a chimneypiece. Further joinery from this room has been removed but stored in the basement.

The possible redesign of the dining room offers an opportunity which would enhance the significance of the building. There are no particular conservation guidelines for the appropriate design in this room. It is desirable to reinstate the joinery which still survives within the house and it is also important to respect the surviving lobby at the door. These two constraints might affect the style of the reinstated interior but otherwise the designer should have a free hand. The reinstatement of this room offers an opportunity to suit the taste of the owner but it also offers an opportunity to introduce some of the colour and richness of the Bruce interior without compromising existing fabric or covering an Edwardian paint scheme.

6.4.5 Enhancement of Interiors: Ballroom

The ballroom, formerly the State Dining Room, at the head of the state stair is a disappointment. It was left incomplete by William Bruce, a fact which reflects the waning of his political influence and funds. This is unfortunate in the state progression of the planning of the house. The entrance hall, lobby and state stair are all designed to impress and form the approach is towards an architectural summit at the largest and central room in the house. The fact that this room does not meet the expected standard might be responsible for the general perception that the interior of Kinross House lacks the power expected from looking at the exterior. The central architectural intention of the interior is missing.

The nature of the interior that Bruce intended can only be a matter of speculation but there is plenty of evidence to show that it is not the form of room which now exists.

In Lorimer's survey of the building, the five windows at attic level across the centre of the west front are glazed and light the ballroom. The roof structure above the ballroom was replaced in the 19th century. The fact that this replacement was needed is also suggestive of the form of the room which Bruce intended. The new, 19th century, roof uses large section timbers and iron band technology to span the width of the ballroom. It is clear, when compared to the 17th century roof structure over other parts of the house, that the ceiling span over the ballroom would have been difficult to achieve using the smaller timbers and traditional joints of a 17th century roof. The corbels on the central spine wall seem to suggest a collar system at a higher level. Additionally, the walls in the attic rose above the line of the current coomb, possibly to a flat ceiling close to the level of the existing central ceiling. Assuming that this collar system was also the intended roof level, this would provide a double cube proportion to the ballroom. Double cubes were considered to be a highly desirable proportion for great rooms in late 17th and early 18th century aesthetics. However, the technological difficulties involved in providing an unusually high ceiling, within the roof structure, using a 17th century carpentry practice might have resulted in the structural failure of this roof and the need for it to be replaced with the 19th century roof structure.

The other elements which let down this room is quality of the design of the ceiling and the fact that the finishing details have been carried out cheaply. The detail of this largest and most important room of the house is actually less ornate or impressive than smaller rooms. The chimney pieces are small and have only part of their overmantels, and the door and window architraves are underscaled.

We might now regard it as unfortunate that Thomas Ross was given the commission of designing the ballroom ceiling. Ross was a highly competent architect but his main skill was in understanding medieval architecture of Scotland and in Baronial style architecture derived from it. His ceiling is a weak design which does not reflect understanding of Baroque ceilings in great rooms. Neither does it seem to refer to William Bruce ceilings elsewhere, apart from the inappropriately chosen state stair ceiling at Kinross.

It is almost certain that Robert Lorimer would have produced a more appropriate and scholarly ceiling for this room if he had been given the commission. Lorimer's architectural aesthetic was entire in sympathy with the Renaissance and the first period of Classicism in Scotland. Kinross House can be seen to be almost the embodiment of style which Lorimer revived.

The possibility of altering the ballroom at Kinross House raises some interesting conservation issues. The various approaches which could be taken range from an attempt to restore what Bruce intended, through a scheme based on what Lorimer might have achieved in this room, to a contemporary intervention.

The first and last of these alternatives are the more difficult to achieve in a satisfactory manner in conservation terms. To attempt a Bruce restoration would damage to the existing fabric because it would involve the removal of the Thomas Ross ceiling and alteration of the 19th century roof structure. It would also be highly speculative and it is probable that research from comparable examples would not produce a conclusive design.

The creation of entirely contemporary style interior, on the other hand, is more supportable in terms of conservation theory. It would clearly be difficult aesthetically to work around the existing fabric which should be retained.

The middle course might produce an acceptable compromise which would improve the quality of the room. It would be possible to fit a ceiling of more appropriate design below the existing Thomas Ross ceiling in such a way that the existing ceiling is not damaged. It would be hidden but it would remain “locked into” the building fabric. This would meet the conservation principles of retention of existing fabric and reversibility. It would also be possible to add detail to the walls and above the fireplaces which would provide a stronger and more impressive interior. As with other elements of restoration, this work must be carried out with considerable skill and care in both design and execution. Poor quality work would detract from the building interior, high quality work would enhance it.

6.5 Management and Use of the House and Estate

Kinross House will change from being used as a private residence with a strong history of private social functions to a house used for exclusive private functions and events with a consequent increase in visitors.

There is a risk therefore of damage associated with events due to increased numbers, introduction of catering, the number of people attending, the equipment brought in, and the activities involved in the event. The layout of rooms may need to be temporarily altered in order to accommodate particular events. This carries an increased risk of damage to the building fabric due to handling and moving furniture.

Policy 16 – Events & Function Use of Kinross House

Events and functions at the house need to be prepared and managed in accordance with a Risk Assessment

The option of possibly providing accommodation as part of the function and events use of the building would also bring additional concerns, such as possible smoking in bedrooms, damage to important items of furniture or textiles; spillages in bedrooms; spillages on floors of principal spaces such as the Entrance Hall; plumbing concerns with old infrastructure and increased demand; new wiring requirements; fire requirements; and increased demand for functions and events.

It is understood that some areas of the house will require upgrading for increased use on a commercial basis – e.g. kitchen for commercial catering capabilities.

Policy 17 – Impact Assessment

Upgrading of facilities should be examined on a case by case basis to determine the potential physical and visual impact works might have on historic fabric. A short impact assessment should be carried out for each works package and should be carried out by the architect engaged to design and specify the work.

Impact assessments should include: need and justification for the work; an assessment of the impact on significance (in relation to the conservation plan) – both positive and negative impacts; how any negative impacts will be dealt with through the design process; and mitigation of negative impacts that cannot be resolved through the design process. This will assist in demonstrating use of the conservation plan and assist in making the case for any major changes. Reference could be made to the Heritage Lottery Fund guidelines on heritage impact assessment.

Care will also need to be taken during use of the building and some restrictions will need to be placed on use and types of use within the building, as well as some more pragmatic restrictions to prevent damage to building fabric.

6.5.1 *Introduction of Services*

Cable runs should be concealed and great care should be taken to minimise the appearance of thermostats, security equipment, switches and sockets within each significant interior. The owner wishes to increase bathroom provision which is a reasonable expectation as part of the provision of a viable future for the house as a modern private residence. A solution needs to be found which does not subdivide rooms, and where alterations are concentrated in the rooms of least significance. There is an opportunity to reinstate missing closet walls to provide WCs.

6.5.2 *Provision of Ensuite Bathrooms to Bedrooms*

Rather than subdivide rooms fully, a better architectural solution is to provide an enclosure within the existing rooms which leave the extent of the room legible. The bedrooms are of a sufficient size and scale to allow this. The design of such interventions should be of high quality in design and construction. They should not intrude on the principal views within each room towards windows or fireplaces. Because the intervention of such an enclosure can not avoid being visible and prominent within each room, it is best in terms of conservation theory to make these interventions legibly and recognisably contemporary in style.

An impact statement for such an intervention should consider the impact in terms of significance. The interventions should be concentrated in the least significant rooms and should impact as little as possible on the significant elements of those rooms. They should be reversible.

In some rooms, the arrangement of the space makes it clear where a bed would have been positioned. In the Bruce period, all beds apart from those used by servant's, would have had a canopy (tester) and on the second floor rooms 13 and 18 have checks in the combed ceiling indicating their position. These positions should be respected in the positioning of modern beds.

6.5.3 *Interventions*

The design of interventions should meet the following objectives:

- The design must respect the significance of the existing building. It should be innately attractive but it should not be intrusive to aesthetic or historical appreciation.
- The design must respect the existing fabric of the building. 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. Where possible, the alteration should be reversible.
- Interventions should be carefully considered to be in sympathy with the existing structure or feature in terms of design and materials. This does not mean, however, that an intervention or extension should necessarily replicate

elements of the existing structure. Interventions should be clearly identifiable as such, both physically, by dating, and by documenting the construction and alteration process.

- The interventions throughout the building should have common character so that they can be interpreted as being part of a single datable campaign of alteration. The character of interventions need not be the same for different buildings on the site – for instance different approaches to design might be considered appropriate for the main house and the stables block.
- The materials used in interventions should be of good quality and long lasting. This does not necessarily mean that the walling materials of the building should be matched in an intervention.

Policy 18 – Fabric Protection

To prevent damage to floors and carpets, felt should be inserted under feet of furniture to avoid damage to floors, floor coverings and furniture where appropriate

The buildings within the landscape of Kinross House are not open to the public. Some are in use as housing and storage for the estate. Some parts of the stables block require substantial repairs works before they can be fully used.

Policy 19 – Use of the Grounds

Events within the grounds should be managed with care so that damage does not occur to the lawns, trees, gardens, or that there are any physical impacts on the exterior building fabric, paths or associated buildings.

It is intended to continue the use of the west lawn for cricket. The lawn is well suited for cricket and is recognised as being a good pitch and wicket. Some significant matches have been held on this pitch and there is an aspiration that this should be continued and developed.

A judgement of the significance of the pavilion varies from neutral to negative. The building has been designed to be surprisingly unobtrusive within its setting. This is largely due to its colour and the fact that it is in shadow of very substantial tree cover. However, the design of the building itself is poor given the outstanding architectural quality of the setting.

A new building might be required at the cricket pavilion..

6.5.4 The Design of New Buildings

The design of buildings in close association with existing work of quality always requires particular architectural knowledge, judgement, skill and care. There will be many appropriate ways of designing new buildings on these sites 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 site. 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 development 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 scale of buildings should be of small estate buildings appropriate for their purpose.

Building materials are likely to be the main difference between the existing buildings and new construction. Natural materials of high quality are preferable to composite materials.

The buildings on the site are all faced with sandstone with slated roofs. Some were intended to be harled.

Materials should be derived from the significant structures on site;

- Sandstone, formed or clad in ashlar courses, yellow/buff sandstone with some gradation in texture and iron staining. Some stone surfaces should be tooled rather than left plain.
- Sandstone laid as rubble with tooled face and mortar joints brought flush.
- Scots slate.
- Lead and copper cladding to flat or low pitched roofs.
- Painted timber windows and doors.
- Glass.
- Metal gutters and down pipes

This does not exclude some materials commonly used in contemporary design such as timber cladding or areas of render. Materials such as cast or reconstituted stone, reconstituted slate, concrete tiles, UPVC gutters or windows are all considered to be of too poor quality to be used on this site. There is no precedent for brick on this site, apart from buildings constructed in the mid to late 20th century.

A contemporary palette of materials is not excluded but it must be of high quality and bear some relationship to the materials of the buildings on and around the site.

The detailing of the new buildings will depend on the material chosen. If the 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 feeling of pastiche.

Accurate reproduction would include choice of the same stone, the same stone sizes, and an exact copy of mouldings and joint positions and widths. The relationships between detailed decorative features should also be understood.

It is possible to make detailing which relates to the original, either in size, position, heights, or by lining through horizontally with the existing building but which is expressed quite differently in a contemporary manner.

The architectural response which is least likely to be acceptable is a design between these two positions which involves an approximation of historic detailing without an understanding of its purpose or construction.

6.5.5 *New Buildings: Cricket Pavilion*

It is desirable that the cricket pavilion is replaced by a better building. There are two options. It is clear that buildings were constructed by Bruce at the point where the avenue opened out into the west area. A rebuilding of these buildings could serve the cricket pitch. However, this would involve a high degree of speculation. Unlike the north and south wings to the house, only a sketch roof plan and archaeological evidence would be available for these buildings. This is considered to be insufficient evidence for a responsible rebuilding.

The location of the existing pavilion is on a raised area and is considered to be about as inconspicuous as a building within this site could be. It is the quality of architecture of the existing building rather than the location which most detracts from the overall significance of the landscape. A new building of much higher quality architectural design could be built in this same location. In this case, high quality design probably points towards contemporary design. This is because the classical design on the site is entirely about symmetrical arrangement and distribution. The cricket pavilion is considered to be in the best location but there is no equivalent location near to the north wall of the west court. This is because there is no equivalent mound on the north side and the equivalent site on the north site is not disguised by trees. The lack of symmetry suggests that a new pavilion could not be disguised as part of a 17th century landscape arrangement. There is, after all, no such thing as a 17th century cricket pavilion and although there are equivalent pavilion forms, such heritage visual management would not be welcome in an otherwise authentic site.

This lack of precedent could be turned into an entirely positive approach by replacing the pavilion with a new building of an elegant, simple and contemporary design using contemporary materials. A new design should be built on the positive aspects of the existing pavilion in the way that it is visible but not prominent or intrusive in the general landscape setting of Kinross House.

6.5.6 *New Building: North Block of Stables*

A new building on the site of the existing north range of the stable block should be of broadly the same proportions, scale and position as the existing building. The existing materials give a suggestion of the materials that could be used but the stylistic or design arrangement of the courtyard of the stable block is not so structured to mean that the use or character of existing materials should be followed exactly. Indeed, there is a hierarchy in the stables grouping which makes the southern elevation the most important and the arrangement of buildings on the elevations become progressively less formal to the north. The asymmetrical and informal grouping of the north block in relation to the courtyard should be maintained.

6.6 Fire Protection & Security

It is important that the interior of the house has fire protection and fire safety measures. The paramount importance is for the safety of the people who occupy the building but the building also needs to be protected as a work of art of outstanding significance. Fire compartmentation and fighting measures need to be carefully designed. It is possible to upgrade doors to appropriate level of fire separation by using intumescent varnishes and paints. All cabling and detection systems should be concealed. There is a well established country house practice of air sampling fire detection systems which have minimal visual intrusion on the appearance of significant rooms.

Policy 20 – Fire Plan & Detection

A fire plan should be undertaken for Kinross House.

Any installation of a fire detection system must be non-invasive and discreet. It must not be visually or physically intrusive within the highly important spaces within Kinross House.

Policy 21 – Smoking NJU WILL RE-NUMBER POLICIES

There should be a no smoking policy for visitors to the house to prevent accidental fire risk to the building fabric, textiles or furniture.

A full risk assessment of the house and contents is desirable. This should include guidelines or procedures for the protection or salvage of the fabric of the house and its contents or the collections in the event of a disaster such as fire or flood.

Policy 22 – Risk & Disaster Management Plan

A Risk & Disaster Management Plan should be prepared for the house and contents. This should be prepared with advice from specialist conservators (e.g. for stonework, woodwork, flooring, textiles, furniture etc). The plan should include priority management in the event of a disaster (e.g. fire, flood) at the house. The plan should be adopted and implemented by the people responsible for the management of the house. Necessary information should be passed to visitors and people attending events.

Policy 23 – Security Equipment

Security equipment within the building, or fixed to external fabric or within the grounds should not have an adverse physical or visual impact on historic fabric and should be reversible.

6.7 Landscape Issues

The designed landscape includes avenues, woodland, gardens and the short of Loch Leven.

Policy 24 – Landscape Management Plan

The landscape is the setting for Kinross House and is a designated designed landscape with important elements, layers of history and significance. It is important that an ecological/biodiversity assessment, is undertaken for the estate to gain a full understanding of the landscape issues beyond those covered in this conservation plan. The conservation plan should be referred to in the completion of reports on the landscape and that further information obtained is incorporated, as appropriate into any future revision of the conservation plan.

There is a need to establish an overall philosophy for the management of the gardens and the estate. As the house and policies are in a conservation area, all are protected.

Policy 25 – Landscape Philosophy

Options should be examined and an overall philosophy established for future management of Kinross House landscape and buildings and structures within the landscape.

Priorities should include: enhancing the historical and aesthetic importance of the designed landscape; public safety (falling trees or branches); public comfort – waterlogged paths; commercial management of plantations; and wildlife and nature conservation.

The east garden is a formal grid with some compartments developed as formal gardens and others left as grass. It is clear from the earliest drawing that the Bruce intention was to fill the entire east garden with formally arranged planting and not leave areas as grass. The current garden layout was the creation of Sir Basil Montgomery. It is possible that he discussed the design with Robert Lorimer, who was a specialist in the design of formal gardens and their relationship to country house architecture. The garden has been cared for by owners and gardeners ever since its reinstatement. However, it is not clear if the reinstated Edwardian garden is incomplete with more formal garden intended or whether the Edwardian aesthetic was for a balance of formal gardens with areas of grass.

The most significant elements about the east garden are the central axis which stresses the alignment of Kinross House on Loch Leven Castle and the grid of paths. William Bruce's Doric garden shelters are part of this alignment.

On balance, the William Bruce context of house, walls and garden shelters is more important than the possibly incomplete design by Sir Basil Montgomery. It would, therefore, not detract from the overall significance of the site and possibly considerably enhance significance if the grassed compartments within the east garden were further developed into formal gardens.

Policy 26 – Repair and Restoration of Landscape

Future planting of trees should aim to restore or reinforce the straight lines of planting, avenues and *allées* shown on the Bruce design and old estate plans.

Policy 27 – Views

It is essential to maintain main and scenery views and axial relationships. The character of 17th century landscape garden has been maintained at Kinross to an

extent which is a rare in Scotland and is a precious survival. This character is based on a symmetrical and axial arrangement of straight paths.

The key views are on the east-west axis of the site. They are centred on the main house. The most important and characteristic views at Kinross House are on the line between the house and Loch Leven Castle. The view from the lodges towards the house is also important but it is different to the view that Bruce intended because the inner gate lodges at the eastern end of the avenue are now gone.

The view westwards from the house is significant. It has been improved by the rebuilding of the gate lodges in 1912 but there is an unsatisfactory view closer beyond the gates.

The secondary views are also axial. These are the north and south views from the main house and views along the paths within the landscape. There are also more romantic views which are associated with the development of the landscape since the 18th century. They include the diagonal view from the west court towards the stable block and views within the woodlands to the north (character area 4).

6.7.1 Vegetable Garden

The vegetable garden is an unwelcome asymmetrical element within the west court. It is surrounded by a mature and well tended beech hedge. Kinross House gardens needs a preparation garden with well established soil. It would be possible to move this garden to another position on this estate.

6.7.2 Climbing Equipment

The climbing equipment in the south west woodland is generally hidden during the summer but is visible during the winter. It is intrusive to the overall aesthetic appreciation and significance of the landscape and should be removed.

Policy 28 - Tree Management

A full tree survey is required. Dangerous trees which are in areas easy for the public to access should be identified and managed as an urgent priority. The removal of dangerous trees could also mean the loss of historic landscape features. A strategy is needed for the treatment or replacement of trees in the landscape.

The tree survey should indicate the health and expected life of trees in the landscape with particular attention to trees to the north and south of the west avenue. Consideration should be given to the replacement of historic trees with new trees of the same species in the same location to maintain continuity of landscape elements such as avenues and vistas.

6.8 Access, Visitor Management & Interpretation

6.8.1 Access

Policy 29 - Access

It is important that public access to the building is possible at the discretion and convenience of the owner.

Access can be made available by appointment and by specialist tour on prior arrangement. Access to the gardens can be by participation in open day schemes, such as the Scottish Open Gardens Scheme.

Policy 30 – Vehicular Access

Visitor vehicles should be restricted to car parking away from the main house to prevent physical impact on the surrounds, reduce risk of damage to the house and elements in the landscape, and to prevent adverse impact on the visual appreciation of the house in the landscape. Care must be taken with all staff and contractor vehicles parked near to the house and consideration should be given to the installation of discreet bollards in parking areas to prevent accidental impact to the flanking walls.

A lift was installed some time after Ross' alterations to the house, and was situated at the north end of the north hall. Having been previously altered, this column of spaces is considered to have neutral or low significance and would be the most appropriate position for a new lift.

Policy 31 – Disabled Access

If it is considered that a lift is required to provide access for disabled visitors into currently inaccessible parts of the building, a sensitive, non-intrusive location should be found that will have the least impact on the significance of the building.

6.8.2 Car Parking

The existing beech hedge around the vegetable garden could be used as a means of disguising or reducing the effect of cars to the west of the house. In order to achieve symmetry it is desirable to plant a similar hedge, symmetrically arranged, to the south east corner of the west court for further parking.

6.8.3 West Entrance Stair

The west entrance stair has no balustrade to the north and south. To either side of the porch is a considerable drop which is not protected. Mitigation could be provided in this location by planting below the area of the drop or by introducing a hand rail. The introduction of a handrail would be aesthetically unfortunate because the crisp nature of the edge of the stair without a handrail is clearly part of the aesthetic of the design.

It might be possible to introduce temporary rope or movable barriers which would limit visitors to walking up the centre of the stairs when the house is used for public events.

6.8.4 Interpretation & Visitor Management

There is an opportunity for Kinross House and its gardens to provide information that will inform visitors.

A note should be produced for the information of visitors to the house and gardens. Some of the text could be edited from this Conservation Plan.

Policy 32 – Interpretation

Interpretation material should be written for Kinross House.

Inaccessible important spaces within Kinross House could be illustrated in the interpretative material.

6.9 Archaeological Issues

6.9.1 General

Policy 33 – Interdisciplinary Approach

An inter-disciplinary approach to the research of the site should be promoted and a research framework be evolved, coordinating landscape mapping, historical research, building recording and archaeological investigation.

The main archaeological potential at Kinross House is in the discovery of more information about lost buildings, such as the wings, the buildings surrounding the gate at the eastern end of the west avenue and the demolished house at Newhouse.

Within the Kinross House policies there is considerable potential for continuing research, recording and archaeological investigation to significantly contribute to the understanding of the site and for informing of its future management.

The most significant archaeological survival at Kinross may be the buried remains of the extensive and highly important gardens surrounding the house, as depicted in Alexander Edwards' well-known policies plan - including path networks, and parterres surviving as bedding trenches.

A decision to allow any works that might disturb, damage or destroy known or potential archaeological remains within the estate should be based on an informed analysis of their impact, but will only be required if the area in question is to be developed.

6.9.2 Recording

Policy 34 – Archaeological Recording

Supporting information in the form of desk-based analysis, structural recording, geographical survey or trial trenching may be required before an informed decision can be made. This will include works in the immediate vicinity of the building. The requirements for such work and any subsequent publication should be agreed with Perth & Kinross Council. If potentially damaging works are required, some form of mitigation would be necessary which might include a watching brief, photographic survey or detailed excavation.

Building recording should take place before and during repairs/alterations to historic structures on the estate.

Policy 35 – Building Recording

A general programme of building recording should be developed in consultation with both Historic Scotland and the Local Authority. The level of recording required should be based on the potential impact of a proposed alteration.

6.9.3 Publication

Policy 36 – Publication

Publication of the results of recording and archaeological work, in conjunction with the results of on-going historical study, is desirable for the dissemination of important research to a wider public.

Policy 37 – Publication

Publication should be encouraged in its widest sense – from academic and popular literature to exhibitions and web-based media.

6.9.4 *Further Research*

There are opportunities for further research relating to Kinross House and its landscape.

Policy 38 – Opportunities for further research

Primary and secondary source research has been undertaken for this conservation plan. However, there are further areas of research which could be undertaken which would bring more information about the house, the families who have owned it, and the designers who have worked on it. There may be records and papers for Bruce and Graham families. There is a large amount of uncatalogued family papers from the Montgomery family which could form an important resource for research. Further research and analysis is possible into Robert Lorimer's involvement in the house and the place of Kinross House within the work of Thomas Ross.

The architecture of William Bruce is subject to considerable current research. There is to be a conference in spring 2011 which will probably suggest further opportunities for research.

6.10 Statutory and Non-Statutory Constraints

6.10.1 *Listed Building Consent*

The building is Category A listed and there are three Category B listed buildings within the estate boundary. Kinross House and its listed estate buildings are therefore recognised as having special national architectural or historic interest. Listing gives a building statutory protection against unauthorised demolition, alteration and extension.

The register of listed buildings is held by the Planning, Development & Building Standards Division at Perth & Kinross Council. Listed building consent from Perth & Kinross Council will be required prior to any programme of conservation and alteration works for this Category A listed building. Consultation with the Council should be undertaken early in the programme to determine any specific requirements of the Council.

The *Memorandum of Guidance on listed buildings and conservation areas*, 1998, by Historic Scotland provides guidelines for listed buildings.

Policy 39 – Listed Building Consent

It is important that listed building consent, where required, is obtained prior to works being carried out. Although it may not answer specific questions raised as part of a Listed Building Consent applications, the conservation plan should be used as a tool to assist in this process.

6.10.2 *Perth & Kinross Council Local Plan*

Kinross House and estate is covered by the Perth & Kinross Council Local Plan, in 'Area 6: Kinross Area Local Plan', adopted in 2004. The plan contains detailed

guidance on where the council will encourage development and where it is unlikely to be allowed. It guides day-to-day planning decisions and influences the determination of planning applications. The two main issues tackled by the plan are environmental protection and the provision of business land. Environmental protection centres on Loch Leven and the need to ensure that the qualities which give it its status as a Special Protection Area (SPA) are not damaged in any way. The boundaries of the estate are designated as 'private and public open space' in the plan and protected by policy 75 which prevents erosion of the boundaries. Kinross House is also in character area 3 of the Kinross Conservation Area.

6.10.3 Scottish Planning Policy

This document applies the provisions of the following pieces of legislation relevant to this site: *Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997*; the *Ancient Monuments and Archaeological Areas Act, 1979*; the *Town and Country Planning (Scotland) Act, 1997*; and *Planning etc (Scotland) Act, 2006*. It includes an explicit recognition of the need for informed conservation, to understand the significance of historic sites and the potential impacts that any proposed development might have. Policies relating to Historic Environment (policy numbers 110, 111 & 112), Listed Buildings (113 & 114), Conservation Area (115, 116 & 117), Gardens & Designed Landscapes (122), Archaeology (123) are particularly relevant to this site.

Policy 40 - Consultation of SPP

It is important that SPP is consulted in detail to determine specific constraints and requirements that may apply to the campus.

6.10.4 Inventory of Gardens and Designed Landscape

A large part of the study area is identified within the Inventory of Gardens and Designed Landscapes as the Kinross House site. It comprises an area of 174 hectares.

The Inventory is managed by Scottish Natural Heritage and is usually taken into account when proposals are assessed for an area identified due to their recognised level of importance as a designed landscape.

Policy 41 - Statutory Authorities

It is important that an open dialogue is maintained with Historic Scotland and Perth & Kinross Council during the process of change within Kinross House and the estate. It is important to prevent misunderstanding and to maintain a good relationship between the authorities and the Owner so that change can be managed appropriately and efficiently.

6.11 Priority Repair Works & Maintenance

6.11.1 Introduction

The condition of Kinross House and the buildings within the landscape has been assessed as part of this conservation plan.

There are a number of priority works that have been identified through an initial condition assessment of the house and buildings in the landscape. The recommendations from the Condition Assessment for Kinross House and the buildings in the landscape have been divided into three categories:

- Urgent works (U)
- Necessary works (N)
- Desirable works (D)

'Urgent' works should be carried out as soon as possible within a year from the date of this conservation plan. These are works to repair defects that are not causing actual current damage.

'Necessary' works while not causing actual damage may become 'urgent' within five years.

'Desirable' works are repairs of a long-term nature and works concerned with the restoration of the original appearance of the building.

The buildings are generally in fair condition and are inhabited. Some parts of the buildings need repair over a longer period. The roof of the stable block is in poor condition with many slipped and displaced slates (photos). Other urgent repairs include;

- Structural stability of east porch
- Broken rainwater pipe on the south side of the west porch of the main house
- Saturated masonry around east porch
- Collapsing wall on south side of east garden

Other repairs of a longer term nature are needed. These are generally to materials which are reaching the end of their serviceable life. The copper roof over the flat area at the centre of the main house is in fairly poor condition. It can be maintained by patching but, in the medium term, a new roof deck is needed. The gutter around the wallhead of the main house is an unfortunate and visually intrusive alteration. It should be replaced. The original arrangement of this wallhead is not known, although more evidence might be visible if parts of the gutter were moved. This evidence might include the fixing points for a timber cornice – if the details followed the same design as the pavilions. It is also possible that detailed examination of the wallhead timbers and the roof structure in the north and south blocks of the house will suggest the original arrangement at the foot of the slates.

6.11.2 Priority Repair Works

Policy 42 – Urgent Works

Urgent works should be undertaken as a matter of priority to prevent further deterioration of the fabric.

Policy 43 – Condition Assessment

Repair works should be carried out according to priority as the work programme and access permits.

Policy 44 – Lightning Conductor System

A lightning conductor should be fitted.

At present there appears to be no lightning protection. This lightning conductor should be discrete and should be the minimum necessary to conduct lightning to the ground. This might involve two or four conductor tapes. The conductor tapes should be positioned in the most discrete possible positions, possibly attached to rainwater pipes. It is not standard conservation practice to attempt to meet the full British

Standard for lightning conductor provision on historic buildings. The British Standard is considered to be excessive.

6.11.3 Windows and Doors

Most of the external joinery is in good condition and has been kept well painted and in good repair. The points of decay noted during the condition inspection are generally minor and do not suggest more general decay in the woodwork. Some of the joinery has been more recently painted than others.

Windows and doors should be inspected, overhauled and repainted where appropriate, with care to be taken not to damage original fabric.

The windows appear to have been almost entirely replaced after 1777. The moulding pattern and size of astragals suggest that the existing windows are from this date. Earlier windows survive in the closets. It is probable that these are sash and case windows which represent the windows used by Bruce. The use of sash windows in the 1680s was innovative and it is possible that an architect would have been particularly interested in new technology to use in his own house. It is likely that the windows were repaired in the general repairs carried out by Sir Basil Montgomery but it seems unlikely that the window formal pattern was changed at this date. The main east and west doors were changed around 1902.

Care should be taken in selecting the colours for window joinery. Ultimately, the colour of windows should be a matter of the taste of the owner because painting is a reversible alteration which is bound to change over time. However, it is suggested that white windows are not in the visual interest of the building.

There is a variety of possible precedents for window colours at different periods in the history of the house. The use of white in external joinery is a relatively recent – i.e. 20th century – practice. In the 19th century stronger colours were used. Before the 19th century, pure white was not available but sometimes off-whites and stone colours were used. It is also possible that the windows were grained to imitate a more expensive timber and to reduce the impression of astragals subdividing the proportions of windows.

The paint on both the late 18th century and the original closet windows should be examined by microscope paint analysis to indicate the history of decoration. Microscope paint analysis would indicate the different layers on the joinery and this can give an indication about the date that a joinery element was fitted. By examining the amount of dirt on the face of each layer it is possible to judge how long a particular paint layer has been left before repainting. Kinross House is unusual having had sustained periods where there seems to be relatively little maintenance or investment. The paint layers might help to confirm or disprove this assertion.

6.11.4 Buildings in the Landscape

Buildings in the estate vary from the Category B listed Stables to the unlisted Cricket Pavilion. All are of at least some importance in the context of the history of the policies.

General policies for estate buildings:

- Paint analysis of external and internal joinery prior to repainting
- Photographic record prior to alteration or demolition
- Maintenance: clearing of gutters, removal of vegetation, adequate ventilation

Some works to the landscape buildings are urgent and should be carried out within the next 6 months to avoid consequential damage which will be much more expensive to repair in the longer term.

6.11.5 Inspection & Maintenance of Buildings

Every building needs regular maintenance to keep the wearing and weathering surfaces in good order and to protect the vulnerable internal fabric from consequent damage. Systematic care based on good maintenance and housekeeping is both cost-effective and fundamental to good conservation. Early action can often prevent decay and avoid the need for major repair later.

Regular maintenance and good housekeeping is required to maintain Kinross House and the other buildings and structures within the study area in good repair, particularly at roof level.

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;
- Fire extinguishers and all other appliances are to be serviced annually;
- 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 the building should be prepared by a conservation accredited professional. The regime should be formally adopted as part of the overall management strategy for the building by both the owners and future occupiers.

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

Policy 45 - Fitted Paintings

A report should be commissioned from a paintings conservator on the condition of the fitted over-mantle and over-door paintings, many of which date from the Bruce period. This report may advise that the paintings be cleaned, restored and re-varnished.