

HISTORIC  
SCOTLAND



ALBA  
AOSMHOR

[REDACTED]  
Private Secretary  
Clarence House  
London  
SW1A 1BA

**Ruth Parsons**  
**Chief Executive**

Longmore House  
Salisbury Place  
Edinburgh  
EH9 1SH

Direct Line: 0131 668 8693  
Direct Fax: 0131 668 8899  
Switchboard: 0131 668 8600  
ruth.parsons@scotland.gsi.gov.uk

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23 November 2011

[REDACTED]

The Cabinet Secretary has asked me to thank you for your letter of 24 October about the possibility of a visit by The Duke of Rothesay to see the refurbished James V Palace at Stirling Castle in 2012 and to reply on her behalf.

I would be delighted to welcome His Royal Highness to Stirling Castle next year and look forward to hearing from you as arrangements progress. I am also pleased to enclose two short background papers on the Palace Project and a copy of John G. Harrison's book 'Rebirth of a Palace', which I am sure His Royal Highness will find of great interest.

I hope this information is helpful.

[REDACTED]

**RUTH PARSONS**





## STIRLING CASTLE

### THE STIRLING CASTLE PALACE PROJECT

June 2011 sees the completion of Historic Scotland's £12 million Stirling Castle Palace Project. The centrepiece is the refurbishment of six splendid royal apartments in the palace built by James V within the castle walls. They are being returned to how they might have looked in the 1540s when they were home to Mary of Guise, and her infant daughter Mary Queen of Scots. When visitors enter the palace they will step back into the world of the Scottish Renaissance royal court, surrounded by beautiful decorations, crafts, works of art and furniture. They will meet costumed interpreters, who will take on the roles of everyone from servants and bodyguards, to court officials and noblemen. Visitors will not only see what a royal palace looked like when it was new, but glimpse the lives of the people who lived and worked there.

#### **The Royal Apartments**

Six apartments are being fully decorated by traditional artists and craftsmen in authentic Renaissance style. There are magnificently painted ceilings, impressive coats of arms on the walls, and fashionable trompe l'oeil effects. The queen's apartments have authentic furnishings, including a wonderfully dressed four poster bed, luxurious wall hangings and huge, hand-woven tapestries.

The king's apartments contain one of the great highlights of the palace, a ceiling decorated with a replica set of the Stirling Heads. These magnificent 16<sup>th</sup>-century, metre-wide oak medallions, were hand-carved with depictions of kings, queens, emperors, courtiers and mythical heroes. However the king's halls are only lightly furnished as it is believed that he died before the palace was complete and his most important possessions were never moved in.

The apartments were designed as a "his and hers" set – three for the king and the same for the queen. Each had an outer hall, where courtiers gathered to do business and other people were to wait in the hope of an audience with the king or queen. There were inner halls, intended as the place where most royal business was conducted. Finally there were adjoining bedchambers, for the king and queen to relax, worship, and meet their closest friends and advisors – they would actually sleep in small chambers off to the side.

## **Other Attractions at the Castle**

Historic Scotland is also transforming the visitor experience elsewhere in the castle. Highlights of a visit will include:

- **Image Makers for the King:** A specially created gallery where the original Stirling Heads – one of Scotland's great Renaissance artistic treasures – will be on permanent public display. The gallery will allow visitors to find out about the splendid statues on the outside of the palace and will explore Scotland's place in the Renaissance world.
- An impressive new exhibition on the castle's story from its origins, through the Wars of Independence, to its days as a British Army garrison. There is even the chance to come face-to-face with a medieval knight and lady whose skeletons were discovered beneath a lost royal chapel.
- Interactive exhibits in the undercroft reveal what it was like to be a jester, tailor or one of the many other folk who once worked at the castle. This area is especially attractive to children, who will enjoy meeting our new characters – the castle mice.
- Visitors will be able to browse and buy from a specially-designed ranged of goods and mementoes in the Courtyard Gift Shop, Palace Gift Shop and the Clan and Craft Gift Shop.
- The Unicorn Café has been modernised and refurnished to make it more comfortable and relaxing than ever. The castle now has its own bakery which provides a fresh daily supply of cakes, tray bakes and other delights.

## **Even Better Service**

- The ticketing systems has been modernised to provide a faster service. Tickets will also be available online.
- New audio tours – in a variety of languages and included in the entry price.
- An access gallery is being created to allow those with mobility difficulties get the most from their visit.

## **About the Palace**

Unlike Linlithgow Palace, which stands on its own, the one at Stirling is a block within the castle walls. It is an outstanding example of Scottish Renaissance architecture and is Britain's most complete Renaissance royal palace. It is also the most highly decorated building in the castle with magnificent facades adorned with statues. It is quadrangular with a central courtyard called the Lion's Den. The designer was probably one of several French master masons in James V's employment, such as Mogin Martin, Nicholas Roy and John Roytell. It is likely that Hamilton of Finnart, the king's Principal Master of Work, was also closely involved in the process.

## **For further information:**

Chris Watkins  
Head of Major Projects  
Historic Scotland  
Tel: 0131 668 8783

- ENDS -



## STIRLING CASTLE

### INSIDE THE ROYAL APARTMENTS

A visit to the six royal apartments in the palace block is a chance to step back into the world of Scotland's Renaissance royal court. The rooms or 'lodgings' were designed to be divided between the king and queen – each had an outer hall, inner hall and a bedchamber, set symmetrically round an inner courtyard. The last of these backed onto each other and would have been the epicentre of royal power had it not been for the premature death of King James V in 1542, aged 30, just before the palace was completed.

#### High Ambitions

A tour of the royal apartments is very different from a typical trip to a historic building or museum because visitors see what everything was like when it was new. The tapestries will be bright not faded, the furniture unblemished rather than antique – the paintwork will still be fresh on the walls.

Each detail is the result of meticulous research – many items are copied from surviving examples. In fact, an amazing range of sources have been used. The overall impression is of strong colours, detailed motifs, rich materials and the best craftsmanship of the day. Scotland's royalty was on a mission to display that it had wealth, power and the most fashionable tastes. There are also costumed interpreters, offering the chance to find out about the lives of the people who once lived and worked in the palace.

#### The King's Outer Hall

This was intended as the first, and the last, part of the palace subjects passed through when they sought favours or justice from their king. It is a place of beauty and space, painted with James V's coat of arms, and with lovely stained glass windows. People would have been surrounded by symbols of James' power and majesty as the monarch whose family had occupied the Scottish throne for generations.

As a place where courtiers, servants and supplicants would have mingled and waited it would have had very little furniture. And the waiting could go on for a long time – a deliberate part of the process to build up people's sense of awe about royalty. They stood and watched as the doors swung open and shut, and

studied the faces of those who came through for signs of whether matters had gone well or badly. This was a place full of hopes and fears as subjects wondered what fate had in store. For some the stakes were very high indeed, they might walk out with their fortunes broken, or the ambition of a lifetime finally fulfilled.

### **The King's Inner Hall**

This was to have been the place where supplicants met the king – their royal master and Scotland's ruler by the right of God. James V's coat of arms is painted over the large fireplace. On sunny days the light floods in through large windows, beautifully detailed with heraldry.

Visitors will need to look up to appreciate the very finest feature of all – a coffered ceiling decorated with a complete reproduction set of the Stirling Heads. Sometimes regarded as Scotland's *other* crown jewels, the original carvings are on display in a special gallery above on the upper floor. The reproductions, hand-carved in oak and beautifully painted wooden medallions, are arranged to show how the ceiling might once have looked.

### **The King's Bedchamber**

A king had to outshine his queen, so this would have been intended as the most lavish apartment of all. The ceiling is lavishly decorated with the arms of the four orders of chivalry to which James V was proud to belong. But, as Historic Scotland is aiming for authenticity, the apartment is only lightly furnished, as it would have been following the king's death. This is a powerful reminder that the country had lost the stability that a strong adult monarch like James V provided. It is also what a royal palace was like when the monarch was at another residence. This was an age when the court moved from place to place, with most of the valuable furnishings, fabrics and fittings packed up and carried with them, and other items dismantled and packed away. Despite its name, this was probably not where the king would have slept. For that he would more likely have retired to a side room, or closet, about the size of a small ship's cabin.

### **The Queen's Outer Hall**

Where people gathered to conduct political business. This was also where Mary of Guise would often dine, at trestle tables that were the removed to make way for dancing and entertainment. Mary was noted for her wit and intelligence. Here she would hear the latest gossip, raise the morale of officers fighting the English, and use her charm to win support for her strategies – these days we call it networking.

The first big surprise is the richness of the decoration. The second is that there is little furniture. Most equivalent modern spaces would be almost the reverse with plain walls and ceilings, but lots of chairs, tables and desks. In the mid-16<sup>th</sup> century there would have been a few benches, for the old, the infirm or those facing a long wait, while most people would be stand, mill about and talk.

### **The Queen's Inner Hall**

This is where many who succeeded in being admitted to the queen's presence met Mary of Guise. The dowager queen was among the most powerful people in the land. In an age before newspapers and TV it might have been the only time that someone heard her voice or saw what she actually looked like.

This apartment would have been one of the most remarkable rooms that some people had ever been inside. The refurbished room is splendidly painted, and has a gorgeous ceiling, and huge hand-woven tapestries, depicting the Hunt of the Unicorn, adorning the walls. Nobles and lairds, let alone lesser folk, would have been in awe of such an impressive display of wealth.

The focal point of the chamber will be around a low dais, covered in a large hand-knotted rug. On top of this stands the queen's X-frame chair with crimson velvet on the seat and back. Behind it hangs a brown-crimson cloth of estate with a finely embroidered coat of arms.

### **The Queen's Bed Chamber**

The queen's inner sanctum, this was a private space reserved for Mary of Guise, her ladies in waiting, and a favoured few others. It is the most lavish room. There is a walnut coffer, similar to one in the Louvre, a wardrobe or armoire, a cupboard with altar cloth and rederos, and a magnificent state bed trimmed with violet-brown silk velvet and figured silk damask curtains. The fire basket is designed for coal, which was burned in bedchambers and inner halls in preference to logs. The ceiling and walls are in green and gold, with fabric hangings in alternating colours.

One of the most striking, and personal, features is the triptych, reflecting Mary's devout Catholicism and painted with images including a Madonna and child. A private chaplain would perform Mass for the queen and her confidants. It was here that the dowager queen could relax and be herself, enjoying entertainments, and chatting with friends. This was also the area for washing and dressing – the elaborate dress of the day made changing outfits a lengthy process. But nowhere was ever truly private for a king or queen. Yet even bedchambers were places of business, used for administration, legal business and talks with key foreign ambassadors.

### **Refurbished Not Restored**

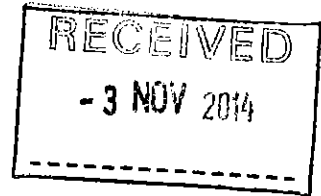
When Historic Scotland talks about the palace project it tends to use terms like 'refurbished' rather than 'restored'. This is because a genuine restoration returns a building to what you can prove it used to be like. While we have done a great deal of research, we can only say that we are returning the palace to what it might have looked like. As a result we have not made permanent changes to the fabric of the building and everything is reversible. So if future generations of researchers discover that something is inaccurate, it can be changed.

In some cases we are know we are doing things differently to how they originally were, but are getting as close as practicable. For example, the wooden shutters would have been on the outside of the windows. But changes to the exterior in later times make it difficult to fit outside shutters without damaging the stonework. We decided that it was very important to have shutters, to give the right atmosphere, but put them on the inside.

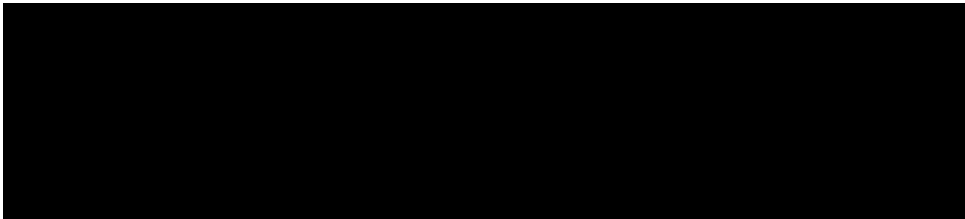
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CLARENCE HOUSE  
LONDON SW1A 1BA

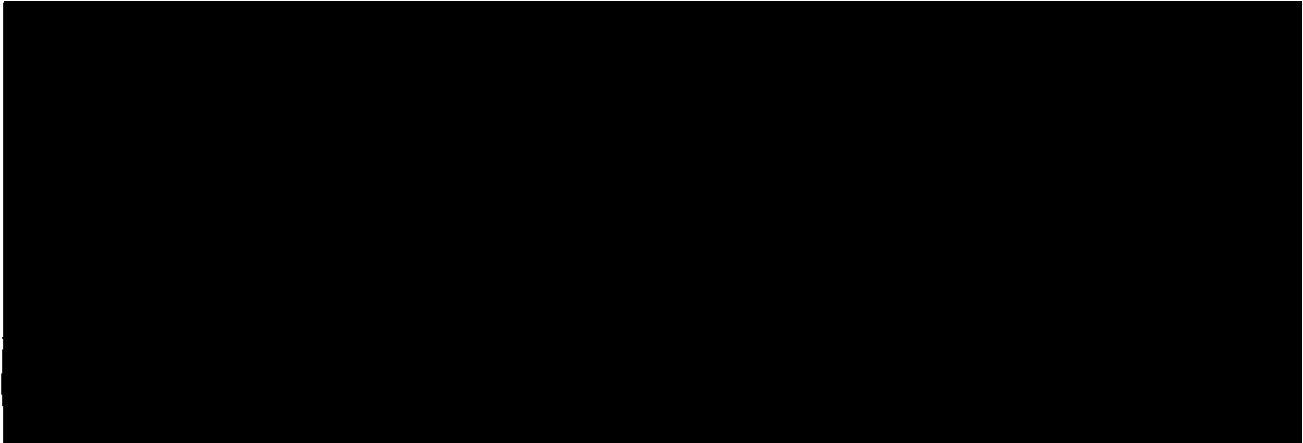


*Palmer etc?*



31st October, 2014  
*ended 11/11*

Please forgive the delay in my writing to thank you very much indeed for taking the time to come to Dumfries House last week to meet The Duke of Rothesay. I hope you will agree it was a very worthwhile discussion and I know that His Royal Highness was very grateful for the opportunity to raise a number of issues with you.

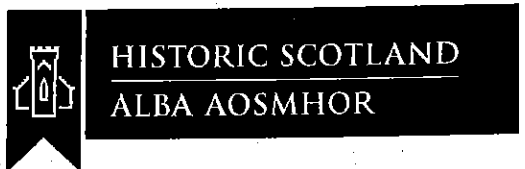


I have asked the North Highlands Initiative to be in touch with further information about Huna Mill. I attach information about the Drawing Places workshops but please do let me know if you need anything else. There are some places remaining on the November Drawing Places workshop which is taking place on 26th and 27th November. I have asked Ed Taylor at The Prince's Foundation to be in touch with you directly in case this might be of interest.



Ian Walford Esq.,  
Chief Executive,  
Historic Scotland

*sph see R  
Putnam?*



**Ian Walford**  
**Chief Executive**  
Longmore House  
Salisbury Place  
Edinburgh  
EH9 1SH

Direct Line: 0131 668 8693  
Direct Fax: 0131 668 8699  
Switchboard: 0131 668 8600.  
hschiefexecutive@scotland.gsi.gov.uk

**Private and Confidential**

[Redacted]  
The Assistant Private Secretary to  
TRH The Prince of Wales and The Duchess of Cornwall  
Clarence House  
LONDON  
SW1A 1BA

4 December 2014



Thank you very much for your letter of 31 October. As you say, it was a very worthwhile discussion with His Royal Highness and I welcomed the opportunity to talk with him.

We have been in touch with [Redacted] about involvement in the Drawing Places workshops. Two members of staff were able to attend the most recent workshop and found it very helpful. They will be presenting to their colleagues next week about what they learned, and I am sure that will generate interest in attendance at future workshops.



**IAN WALFORD**

*Putnam?  
sph Chris*







### ***Drawing Places at Dumfries House | An Invitation***

The Scottish Government and The Prince's Foundation for Building Community would like to welcome you to an exclusive pilot event for local authority officers to be hosted at Dumfries House.

The aim of Drawing Places is for you to be inspired and to leave feeling confident at being able to draw simply. Gaining confidence in drawing is an important skill which will equip you in your future practice. It will also help you to start thinking about, and appreciating, the sustainable, safe and beautiful places that we all aspire towards.

#### **Format of the event**

The format of Drawing Places has been specifically designed to be 'hands-on' to maximise your learning. You do not, however, have to feel comfortable about drawing. There will be a series of talks and opportunities for discussion with regard to Designing Streets and the place-making agenda, as well as a conducted tour of Knockroon. Plus, there is no preparation work required. The first day will conclude with a dinner reception.

#### **Dumfries House and Knockroon**

In June 2007, HRH The Prince of Wales, under his title as the Great Steward of Scotland, headed a consortium of charities and heritage bodies to purchase Dumfries House, its contents and adjoining land, in order to keep this historical jewel intact and accessible to the public. However, the House was only the beginning. Since then the house and estate have been transformed into a hive of activity that is not only helping to reinvigorate the surrounding area, but will also create a lasting and creative legacy for many years to come. This is being achieved through a wide variety of partnerships, local and national, providing extensive opportunities for local people to become involved. There is a strong emphasis on education, and fields covered include hospitality and catering, traditional building skills, farming and forestry, with more projects currently being planned.

A significant aspect of the rescue package was the inclusion of an area of land for development on the eastern edge of the estate (Knockroon Farm) between the towns of Auchinleck and Cumnock, in which East Ayrshire Council played a central role. Rather than simply being a means to an end, a carefully planned urban extension was drawn up through community engagement, facilitated by The Prince's Foundation for Building Community. The first phase of the project is currently being built out by the Ayrshire based developer, Hope Homes Ltd, in conjunction with ZeroC, one of the UK's foremost sustainable developers. The project was endorsed under the Scottish Sustainable Communities Initiative as one of the programme's first pilot projects.



**PRINCE'S FOUNDATION**

FOR BUILDING COMMUNITY

# Drawing on Good Practice

In March this year, the Scottish Government's Architecture and Place Division worked with Fife Council in a unique collaboration to run drawing classes for built environment professionals. The three day event was sponsored and led by the Government in conjunction with Ian Alexander (JM Architects), Ed Taylor (The Prince's Foundation for the Built Environment), Alister Scott (Smith Scott Mullen Architects), Rowena Statt (Anderson Bell Christie Architects), and landscape Architect, Karen Esslemont. This article offers three reflections on the event.

## The Government's Perspective – *Susie Stirling, Principal Planner, Scottish Government.*

The idea behind 'Drawing Places' was to pilot a workshop which brought planners back in tune with how to draw, and visualise, places. The simple art of hand drawing has become marginalised over time for the majority in the planning profession. Quite simply, many have never been given sufficient chance to learn how to draw, and apply it, to their work.

Planning requires a blend of science and art, and yet, we've allowed the former to gradually overtake the latter. As a result, many professionals are far less comfortable, and in some cases, fearful, of creating places through sketches and other forms of visual communication. Recognising this fear is the starting point for 'Drawing Places' which is pitched as a beginner's class, and not for the design elite.

With the aim of detaching people from their keyboards, replacing technology with pencils and re-training people's eyes to read places, Fife Council brought together a team of over 20 professionals (planners, urban designers and roads engineers) to participate in the workshop. Everyone was quickly, but intensely, introduced to a spectrum of simple graphic techniques. This ranged from figure grounds right up to basic master planning. By the end of the event, confidence had grown and it was clear that communicating through drawings was a much more engaging way to work. After all, a picture can say a thousand words!

## The Planner's Perspective - *Bill Lindsay, Service Manager, Fife Council*

What image is conjured in your mind when you think about the process of preparing a development plan? For me, it's one of planners punching keyboards. We're good at using words but should we



Drawing classes workshop. © image courtesy Smith Scott Mullen Architects.

rely so much on them to describe spatial strategies? Likewise, with development management – not many committee reports or appeal decisions use drawings or sketches to explain the critical points of a design or layout issue?

I have long been an advocate of planners picking up pens again to draw and sketch ideas as part of their daily routine. This is particularly apposite at a time when we are encouraged to prepare shorter, more concise planning documents and to find better ways to communicate with communities in the planning process. The drawing classes have pointed the way in helping some of us to rediscover the simple way to articulate what we mean using only a few lines – literally.

Throughout the workshop, I witnessed good cross-disciplinary working. I also saw colleagues developing their skills in reading plans and drawings, as well as gaining the confidence to show how layouts and designs can be improved. Others have recognised that while drawing isn't their forte, they are willing to try and can use their learning to think more spatially.

## The Urban Designer's Perspective – *Dave Thompson, Lead Officer, Fife Council*

Collaboration. We all know this is the way to achieve the best and lasting outcome in any situation.

Prior to the 'Drawing Places' workshop, Fife Council organised Designing Streets training for its planners and engineers - but with a twist. We invited Councillors, private sector consultants, and developers to engage in the drawing exercises to mirror real life planning situations. This pilot approach worked and led the way for more design-led planning. The opportunity to do more drawing allowed us to build on that experience and focus on visual techniques. This also reflected what we know worked at the Lochgelly Charrette - pictures and drawings engage the public, words and numbers don't.

There can be no doubt that learning simple drawing techniques provides a foundation for the Council to engage more fully with all stakeholders and express spatial planning in a more meaningful way. Once the cornerstones are in place, Fife Council will be in a stronger position to push the place making agenda captured within the recent excellent report *Delivering Better Places in Scotland*.

Following the success of the event in Fife, *Drawing Places* has been rolled out to built environment students and professionals across Scotland. The views expressed in this article are the authors' own and not necessarily those of their employers.

# DRAWING PLACES | DUMFRIES HOUSE | SAMPLE PROGRAMME

## Day 1

	General	Detail	Names	Time
Departure	<b>Coach</b>	Pick up point Glasgow Square – City Centre		<b>08:15</b>
Settling down to		Coffee on arrival	<b>Team</b>	<b>09:00</b>
	<b>Welcome to Dumfries House</b>	<b>The Prince's Foundation</b>	Ed Taylor	<b>09:10</b>
	<b>A Video Message</b>	<b>HRH The Duke of Rothesay</b>		<b>09:15</b>
	<b>Introduction</b>	<b>The Scottish Government</b> Planning policy context	Susie Stirling	<b>09:25</b>
	<b>Setting the scene</b>	<b>Glasgow   Strathclyde Universities</b>	James White Ombretta Romice	<b>09:30</b>
	<b>Inspiration</b>	<b>Art of Drawing</b>	Fraser MacLean	<b>09:40</b>
	<b>Getting into the mood</b>	Start drawing Tools, equipment and scale rule	Susie Stirling	<b>10:10</b>
		<b>Overcoming the fear of pen to paper</b> Lines, people & trees	Ed Taylor Ian Alexander	<b>10:20</b>
		<b>Comfort break</b>		<b>11:05</b>
		<b>Plans in black and white</b> Understanding figure ground	Ian Alexander	<b>11:15</b>
		<b>Using photos to develop images</b> Tracing from a photo	Ian Alexander	<b>11:45</b>
	<b>Lunch</b>		<b>12:25</b>	
<b>Free style</b>	<b>Basic sketching</b>	<b>Draw what you see</b> Freehand sketching	Rowena Statt	<b>13:15</b>
		<b>Outdoor sketching opportunity</b> Tour of projects around the old Saw Mill	Ed Taylor	<b>13:20</b>
<b>Streets</b>	<b>Understanding the street</b>	<b>Plans in colour</b> Quickly learning to use a Bplan Simple elevations	Susie Stirling Rowena Statt	<b>14:00</b>
<b>Hands on learning</b>	<b>Plans</b>	<b>Creating a 2D plan</b> Using different lines to bring a plan together	Rowena Statt	<b>14:35</b>
		<b>Comfort break</b>		<b>15:05</b>
		<b>Converting 2D to 3D axonometric</b> Quick lesson in how to build a 3Dhouse	Rowena Statt	<b>15:25</b>
		<b>Creating a 3D plan</b> Draw a cluster of houses & add colour	Rowena Statt	<b>15:45</b>
	<b>Close</b>	<b>Transfer work to Hayloft</b>	All	<b>16:30</b>
	<b>Coach</b>	<b>Students transported to Lochside Hotel &amp; check in</b>		<b>16.45</b>
<b>Departure</b>	<b>Coach</b>	<b>Lochside Hotel to Dumfries House</b>		<b>18:00</b>
	<b>Dinner</b>	Arrival		<b>18:15</b>
		Dinner Pre or After dinner speech	Jim Mackinnon	<b>19:00</b>
<b>Departure</b>	<b>Coach</b>	Dumfries House to Lochside Lodge		<b>22:00</b>

## DRAWING PLACES | DUMFRIES HOUSE | SAMPLE PROGRAMME

### Day 2

	General	Detail	Names	Time
Checkout	Coach	Pick up at hotel		08.45
Seeing is believing	Site visit	Cumnock town centre		09.00
		Knockroon Welcome by the Chief Planner	John McNairney	09:30
		About Knockroon Details on the site by Hope Homes	Anne and Ian Hope	09:35
		Tour A short walk around the site		09.45
Departure	Coach	Knockroon to Dumfries House		10:15
	Dumfries House	Coffee		10.30
Bringing it all together	Masterplanning	Thinking about place	Ed Taylor	10.45
		Masterplanning exercise The Prince's Foundation  Block design exercise for application of - Analysis - Drawing techniques as learnt - Urban design principles	Ed Taylor, intro	11:05
		Lunch		13.00
	Development of proposals	Delineation of proposals		13.45
	Review and pin up work	Reflecting on the masterplans	Ed Taylor Susie Stirling Ian Alexander Rowena Statt	
Close				14:45
Departure	Coach	Return students to Glasgow University		15:00

**All pack up and head home**