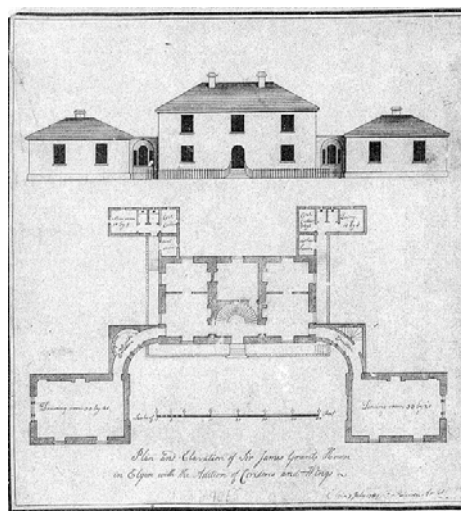




GRANT LODGE
ELGIN

Conservation Statement



February 2006

ANDREW PK WRIGHT
Chartered Architect and Heritage Consultant

16 Moy House Court Forres IV36 2NZ
Tel 01309 676655 Fax 01309 676609
Email Andrewpkw@aol.com

Contents

	Page No
1 Introduction	1
2 Methodology	2
2.1 Purpose of the conservation statement	2
2.2 Methodology	2
2.3 Statutory listing	3
2.4 Author of the conservation plan	3
2.5 Photographic credits	3
3 Evaluation	4
3.1 The site before 1760	4
3.2 Developments of the late eighteenth century	6
3.3 The nineteenth century	14
3.4 Public ownership	21
4 Draft Statements of Significance	25
4.1 Preamble	25
4.2 Outline Statements of Significance	25
4.3 Matters considered to be detrimental to significance	30
5 Draft Conservation Policies	34
6 References and bibliography	42
7 Appendix	44
7.1 1809 Inventory of furniture in the Drawing Room at Grant Lodge	44

1 Introduction



In recent years Grant Lodge, at the heart of the town's Cooper Park – and the inspiration for it – has languished, appearing somewhat unloved in its present boarded up state. It gives the impression of a rather stolid Victorian mansion, and in its new dressing of cement harled walls and regular, machine-dressed slates roofs it belies its origins in the mid-eighteenth century as a *douce*, small villa constructed (almost certainly) to designs prepared by Robert Adam for which the archival evidence and the evidence of the building itself is strong indeed.

For the century that the building has been in public ownership, following the generous gift in 1902 of the lodge and the park to the people of Elgin by Sir George Cooper, it has struggled to fulfil the role presented to it of a public library. The shortcomings of a domestic residence converted into an institutional building have been exposed through successive attempts to improve the capacity of the floor loadings and to accommodate means of escape from within the building. In truth, however, one of the greatest indignities perpetrated on the parkland setting, and on the building, has been the construction of the relief road which has severed the historic site from the physical links it had once enjoyed with the town, reinforced when the site was gifted.

If the mansion has had a chequered history, it has at least been an interesting one. The associations with one of the leading families of the north resulted in the structure being modified and extended at intervals occurring with a remarkable consistency in fifty year cycles, of which the current feasibility study is part of that pattern. Research carried out for this conservation statement confirms that the building and its setting have been on an interesting evolutionary journey, and there is ample pictorial evidence to confirm that this had been once a distinguished structure for which it is possible to retrieve its undoubted architectural and historical value through restoring authentic detail and finishes. It will be important to restore these missing elements, together with the dynamic relationship the property enjoyed once with the designed landscape for which it had been the principal focus, and with the ancient burgh itself.

2 Methodology

2.1 Purpose of the conservation statement

The conservation statement has been carried out on behalf of the Forres office of LDN Architects, as one of a suite of documents prepared as a feasibility study undertaken for the Highland Buildings Preservation Trust in seeking a sustainable future use for Grant Lodge. Its primary purpose is to ensure that the significance of the property is understood in considering potential uses for this prominent redundant building, and that a preferred use (or preferred uses) is compatible with preserving the aspects of significance set out in this document. The conservation statement is funded in part by a grant to the Trust from the Architectural Heritage Fund, and was commissioned of the author in August 2005.

2.2 Methodology

The author had some prior knowledge of the property, having carried out an evaluation of its potential to fulfil Moray Council's intended use as a local heritage centre, within which the archival collections would have been housed. The study involved a brief inspection of the property, and very limited historical research. The study, completed in June 2004, reached the conclusion reached that the building would be incapable of supporting these functions adequately. Reference has been made to the notes taken during the inspection for that report, and certain of the photographs from that time have been used in this conservation statement.

It should be borne in mind that this document has been prepared as a conservation statement, rather than a conservation plan, or a conservation management plan. As a consequence targeted research only has been undertaken, and accordingly it is recommended that more detailed research should be undertaken at later date if the project is to proceed to developing one, or more, of the preferred uses. The author is aware that there is a considerable volume of information held within the Grant/Seafield papers which could throw further light on the history of the property. A particular acknowledgement is expressed for the original research carried out by the historian George A Dixon, published as an article on the early provenance of Grant Lodge in *The Northern Scot*, leading to the clear conclusion that Robert Adam had prepared designs for the property. Nothing in the conservation statement throws that conclusion into doubt and, indeed, much has been uncovered that supports it.

As this is a conservation statement, the format of the document is reduced from what might be considered normal for a full conservation plan; for instance there are no sections establishing risk and the vulnerability of Grant Lodge, nor on implementation or review, although some of these considerations have been addressed within the draft conservation policies. It would seem likely that a heritage impact assessment would require to be commissioned at some stage in the future (in addition to a full conservation plan) for any development proposals.

Research has been undertaken into archival sources, consisting of written and drawn archives, historical volumes, photographic evidence, and newspaper articles held at The Moray Council Public Library, and the Royal Commission on the Ancient and Historical Monuments of Scotland in Edinburgh. In addition limited research has been undertaken of written

archives and of drawings held at the National Archives of Scotland. Maps have been consulted at the Map Library of the National Library of Scotland. Archival research has been balanced by inspections carried out to the fabric of the building. At the time of the inspection it had not been possible to gain access to every room of the property.

2.3 Statutory listing

The property currently falls outside the Outstanding Conservation Area of central Elgin, and is listed Category B, equivalent to a structure considered to be of 'regional of more than local importance, or major examples of some period, style or building type which may have been altered' ¹. Understandably, given when the listing notes were prepared (August 1981) there is no mention of the possible involvement of Robert Adam.

2.4 Author of the conservation plan

Andrew PK Wright is the sole author of the conservation plan. In recent years he has been involved in conservation planning for several complex heritage sites, preparing conservation statements, conservation plans, conservation management plans and heritage impact assessments as appropriate.

For the Highland Buildings Preservation Trust, for whom he acts as a conservation adviser, he has prepared a number of conservation statements and conservation plans, including the Sail Loft, Stornoway and Townlands Barn, Cromarty. He completed recently a conservation plan for the shell of the former parish church at Alness, Easter Ross for the Trust.

2.5 Photographic credits

All photographs appearing in this conservation plan have been taken by the author, unless credited otherwise. Original copyright of images is as shown.

3 Evaluation

3.1 The site before 1760

It is possible all too easily to forget how important Elgin had been in Pre-Reformation times as an administrative centre, an outpost of the kingdom over which successive Scottish monarchs and their parliaments exerted influence. Along with Aberdeen and Inverness, Elgin had been granted its charter as a burgh in the reign of David I sometime between 1130 and 1153. After the lords and the burgesses, the collective power of the third element of the 'Three Estates' finds expression in the burgh very prominently in the scale of the cathedral and its precincts, providing a clear indication of the relative power of the Moray prelates. Looking at the site of Grant Lodge, and how it has been transformed into the public park through the philanthropy of Sir George Cooper in the early years of the twentieth century, the sense of amnesia over an illustrious past of which there are now so few physical remains outside the precincts of the cathedral is heightened.



Timothy Pont's depiction of Elgin c1585 © NLS

For an indication of the importance of Elgin in the sixteenth century there is, fortunately, the representation of the appearance of the town from the south drawn in the map by Timothy Pont around 1585, over which he took particular trouble to define the principal elements he witnessed – the encircling wall and the ports within them, the cathedral, the parish church rising above the centre of the burgh (the 'Muckle Kirk'), the gable ends of the burgh rigs and the remains of the castle on its hill at the west extremity of the High Street. While, as might be expected, the cathedral dominates the scene, there are also some significant structures within the town walls and, appreciating that his sketches represent something more than just symbols ², these are clearly illustrations of important houses of the nobility.

With the passage of a century or so Elgin figured in the illustrations of Scotland prepared by the German surveyor John Slezer, which he published first in 1693 under the title of *Theatrum Scotiae* in which the engraving of the burgh appeared as Plate No 36 of a total of 57. It shows a well-populated settlement along the ridge of the medieval High Street, with the cathedral at the east end and the same 'Muckle Kirk' tower with the parapet appearing in Pont's image at the centre of the view, taken here from the northeast. The cathedral interested him sufficiently that it merited its own detailed drawing, which was entered as Plate 37. While the



Detail of John Slezer's view of Elgin published as Plate 36 of 'Theatrum Scotiae' of 1693

principal structures are shown at a distance, as with all of Slezer's illustrations, they appear to have been recorded with some degree of care, and it can be seen that the cathedral and bishop's residence are contained within a designed landscape which extends to the built-up area of the town, and in which are further tower houses suggesting structures of some stature. All of this is consistent with Pont's depiction.

Setting aside the Bishop's residence, within this parkland setting were located three town houses of the nobility and, significantly, the most important of these would have been that of the Marquis of Huntly; later maps confirm that this had been the closest of the three towers to the west front of the cathedral. Samuel Johnson, in his passage on Elgin, observed that part of the ecclesiastical site was still in the care of the Gordon family ³. With the sumptuous rebuilding of the 'ducal palace' at Gordon Castle at nearby Fochabers on the grandest of scales (from 1769 onwards) it seems likely that the townhouse would have been abandoned by then, if not before, being unfashionable. On the town maps of the early nineteenth century the plot shown to be in the ownership of the Trustees of the Duke of Gordon shows little more than a doocot surviving (see pages 14 and 16).

The same maps show that the second of the mansion houses, Dunkinty House, had been located to the north of the site owned by the Gordons, on the track beyond the Bishop's Palace (Dunfermline House) and the College. The original tower house had been built by David Stewart, Commissary of Moray, and was later the town residence Innes's of Leuchars and Dunkinty. It was claimed in 1868 that 'It was an old-fashioned three-storey house, without any great claim to architectural display' ⁴. It was dismantled when the Earl of Seafield acquired the ground for the expansion of Grant Lodge. The house was said to be ruinous at this time ⁵.



Dressed masonry reused within the roofspace at Grant Lodge

The third of the mansion houses appearing on Slezer's view was that known to have been occupied by the Marchioness of Huntly in 1661, and associated always with the estate of Pluscarden. From 1595 the estate had been in the hands of the Mackenzies, and the tower house may have been erected shortly thereafter ⁶. In 1677 the Pluscarden estate was acquired by Janet Brodie, wife of Ludovick Grant of Grant for her son (later, Sir James Grant) ⁷. The sale at this time probably included the town house and, in 1710, when the estate was disposed of the house was retained. It may be assumed that it remained standing until Grant Lodge replaced it in the 1760s and, within the masonry of the present structure, there is evidence of reused carved masonry which is most likely to have come from the original tower house on the site. The position of the original structure is not known and has yet to be verified. A clue may lie in the suggestion that when the Elgin Museum was extended foundations were uncovered, which were assumed to be those of the town house of the Marquis of Huntly ⁸ and, while this seems highly unlikely (primarily due to the distance of their landholdings from the site), the account could conceivably relate to the predecessor of Grant Lodge.

By all accounts, when Grant Lodge was being planned Elgin was giving an unfavourable impression to travellers that the town had been in decline from its heyday in the sixteenth century. There is more than a grain of truth in Samuel Johnson's view when, in contemplating the fate of Elgin Cathedral, he stated that

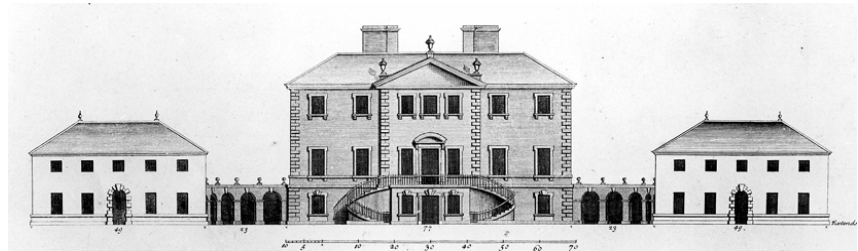
The episcopal cities of Scotland, I believe, generally fell with their churches, though some of them have since recovered by a situation convenient for commerce. Thus Glasgow, though it no longer has an archbishop, has risen beyond its original state by the opulence of its traders; and Aberdeen, though its ancient stock has decayed, flourishes by a new shoot in another place.⁹

It seems that, while he admired the surviving architecture of the High Street, the old burgh had suffered from a lack of trade, being 'thinly inhabited'¹⁰. His travelling partner, James Boswell agreed, noting 'It must have been a better place formerly'¹¹. In this they both echoed the views of Thomas Pennant, who four years previously, had recorded the following on his first tour of Scotland in 1769 with admirable brevity

Dine at Elgin, a good town, with many of the houses built over piazzas; has little trade; but is remarkable for its ecclesiastical antiquities.¹²

3.2 Developments of the late eighteenth century

Before considering the circumstances leading to the development of the site in Elgin in the latter part of the eighteenth century it may be necessary to examine briefly the family relationships between the Ogilvie Earls of Findlater and the Chiefs of Grant; apart from family ties these dynastic families of the Northeast shared in their patronage of architects in which Charles Hope, younger brother of the Earl of Hopetoun, and later to become the 3rd Earl, had played an important advisory role, effecting introductions.



William Adam's design for Haddo House from the plates of 'Vitruvius Scoticus'

Work undertaken by the Adam dynasty of architects in the Northeast of Scotland was, of course, nothing new. The renowned arbiter of good taste, Sir John Clerk of Penicuik, had introduced their ambitious architect father, William, to the 2nd Earl of Aberdeen as early as 1724, leading to the preparation of designs for Haddo House which, in the end, was executed largely at the hand of Adam's favoured mason, John Baxter, and finished in 1735. A further project, to end in acrimony between the architect and his patron, was for the Baroque mansion on the outskirts of Banff for William Duff, later Lord Braco and 1st Earl of Fife, commenced in the same year Haddo was completed, and finished by 1748. Drained by the long-running court case William Adam died in that same year, by which time his sons had already gained a foothold in the north with the work underway at the military fortifications at Fort George which they were to visit regularly, taking over the building contract from their father in the year of his death.

The Seafield Muniments at the National Archives of Scotland suggest that John Adam had been working for Sir Ludovick Grant as early as 1749¹³, when work began in earnest on the reconstruction of the family's principal Highland seat, Castle Grant. A stark frontage in stripped-down Palladian style of classicism was added to the north of the ancient stronghold,

commenced in 1753. Work was halted in 1757 for a while due to the death of Lady Grant (Margaret Ogilvie, eldest daughter of the Earl of Findlater ¹⁴). It recommenced with renewed intent around 1760 ¹⁵, although work on the castle requiring the architect's advice carried on haltingly until as late as 1765.

The Moy estate, outside Forbes, had been owned by the family for a relatively short period, having been inherited from an uncle in 1755 ¹⁶. In 1759 Sir Ludovick secured a design for replacing the nucleus of the seventeenth house from John's younger brother, Robert, freshly returned from the Grand Tour, which was translated by the local builder, Colen Williamson. It seems all had not gone as well as hoped, with Williamson placing his own interpretation on the 'draught', so between 1763 and 1765 John Adam had been sent the builder's plans and was called upon for his advice over finishing off the interior of the house ¹⁷. The estate was to be disposed of not long thereafter.

Charles Hope, Lord Hopetoun, had been Robert Adam's travelling companion on the Grand Tour they undertook together. The 5th Earl of Findlater and 2nd Earl of Seafield was Hopetoun's brother-in-law, and his opinions were sought often on architectural proposals associated with the many schemes that were underway in the Northeast. Between 1750 and 1752 work was undertaken at Banff Castle for Lord Deskford, with whom the Adam brothers remained always very friendly ¹⁸ and when the Adelphi scheme collapsed in 1772, the family came forward with loans by way of financial assistance, over which there were difficulties repaying them ¹⁹. For a period of twenty years or so the brothers carried out a series of minor works at Cullen House, and Robert Adam was still working there as late as 1788, although by this time it seems that jealousies were beginning to surface as other architects were being awarded commissions, notably James Playfair who designed the Temple of Pomona for the 7th Earl in around 1788-9 ²⁰ in addition to other works.

Returning to Robert Adam's highly successful Grand Tour, undertaken between 1755 and early 1758, further connections surface with the Northeast family dynasties. An early, and firm, friend in Rome was found in the self-confessed Jacobite Abbe Peter Grant of Blairfindy (1708-84) and, while his appointment was primarily as the Scottish Catholic Agent in Rome, in reality he neglected his pastoral duties in return for acting in the role of a facilitator for visiting dilettante, an activity that earned him a popular epithet by which he came to be known ultimately

.....his knowledge of places and people in Rome brought him into continual request for procuring introductions or guidance to view the sights.....and for the frequency of his services in obtaining for others the entry of the Vatican he received the title of 'il introduttore' ²¹

The Seafield muniments confirm that the 'Abbe' was in constant correspondence with the Chiefs of Grant, a source of news and of commissions awarded in Rome. He probably acted as an agent also for procuring paintings and classical antiquities.

Although there is no possibility that Robert Adam could have met James Grant of Grant (Lord Findlater's nephew) while in Rome due to timing of their respective visits, his presence there is recorded by the fact that the young laird of Grant had been painted in the city by Nathaniel Dance ²². Born in 1738 and educated at Cambridge, he began his tour abroad early in 1758, ending up in Rome which he left around the time that Robert Adam's younger brother, James, embarked on his Grand Tour in the spring of 1760. When he arrived in Venice the young architect took over a spacious apartment from James Grant of Grant and a Mr Wynn ²³.

..... Sir James Grant of Grant, Bart., was distinguished for every good and amiable quality. General Stewart of Garth, in his "Sketches of the Character and Manners of the Highlanders in Scotland", describes him as the "best friend, husband, father, and Christian of the district, to which he was an honour and a blessing". He lived in his feudal residence of Castle Grant in Strathspey, surrounded by miles of natural pine forests for which Strathspey has ever been celebrated. He was the beau ideal of a patriarchal chief, took great interest in his clan, and owing to his kindly and amiable disposition (which has been the characteristic of the family for generations) he was universally beloved. ²⁴

Given this rich intermingling of family interests and associations, it would have been surprising, therefore, had James Grant turned elsewhere for architectural advice. He succeeded the estates from Sir Ludovick in 1773, but it was to the young James Grant that John Adam wrote regarding the outstanding works at Moy House at a time when his father's health was failing. Sir Ludovick had been elected Member of Parliament for the counties of Elgin and Nairn in 1741, until he resigned his seat in 1761, when his son was elected member. After James Grant's marriage to the eldest daughter of the 1st Earl of Fife, Jane Duff, in 1763, he lived mainly at Castle Grant where he embarked on improving his estates, and where he died in 1811. He was appointed Lord Lieutenant of Inverness-shire for the period from 1794 and 1809, and a high-point in his political career arrived in 1795 when he was appointed Cashier of Excise for Scotland. He was a much-loved figure in Strathspey, as Joseph Mitchell's memoirs testify.

In 1766, the same year in which he founded the new town of Grantown after his name on the doorstep of the ancient ancestral home, James Grant commissioned a plan from Robert Adam for an unspecified property in Elgin. The clue is to be found in the following tender document in the Seafield muniments, headed

Estimate for a Plan for a house intended to be built at Elgin, contracted by Andw. Smith from a plan thereof sent from London by Mr Adams ²⁵

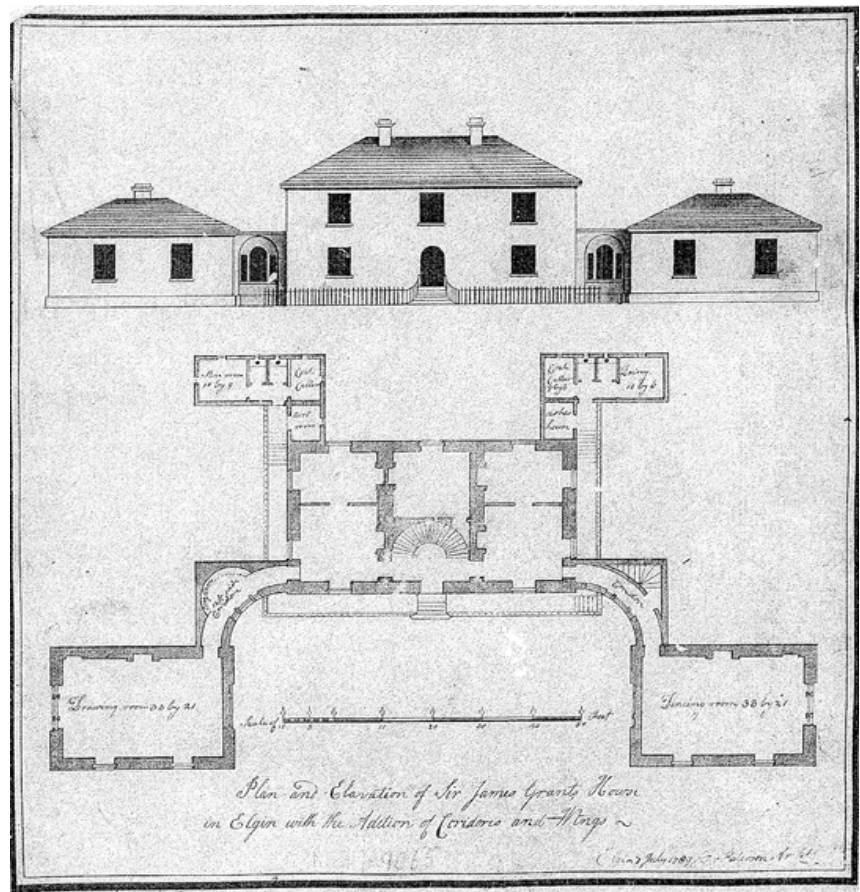
The accompanying note confirms the year – 1766 - that the house was to be built for Lady Innes, and the profession of 'Mr Adams' was an architect. Until recent historical research ²⁶ has confirmed the origins and purpose of the dwelling, while one architectural historian observed the existence of the document ²⁷, presuming a connection with the family, the attribution to Grant Lodge had never been postulated previously. Lady Innes was James Grant's aunt ²⁸, and seemingly he was sufficiently fond of her to provide her with a modest house on the plot where the house of the Laird of Pluscarden may have been still standing, if somewhat dilapidated by then. We know from Smith's estimate that stone from it was to be quarried for the new work, and that was normal practice for the time to save on the labour-intensive activities of winning new stone and having it transported to the site. It seems that the same plan had been commissioned originally for a new house to be erected at Coulmakyle, near Nethybridge on the Grants' extensive estates on Strathspey ²⁹. A plausible answer for why 'the draught' may not have survived is given in the fact that, when it came to be used at Coulmakyle, it had been damaged by the masons who had used it 'always on the Scaffold while at Work' ³⁰ for the construction of the house that was to become Grant Lodge.

Accounts in the muniments confirm that the house had been erected ³¹, although Andrew Smith's estimate is only partially of use in that it relates principally to the construction of the shell of the building, but the descriptions are insufficient to reconstruct its layout and appearance. We know that 10 roods of slating were required (stated in the estimate to be 12,000 slates), and that the slates were to be sourced from either Melrose (later to be renamed Macduff), or the from the seams near Enzie (the proposal states Letterfourie) ³². The accounts confirm that, in the end, 16,000 Easdale slates were shipped into Portsoy, and then transhipped to Lossiemouth ³³. There were also to be 472 panes of crown glass, and if the usual (by this time, and by this architect) twelve pane sash windows were to be installed this might amount to around forty windows in total, rather more than the evidence suggests from other surviving documentary sources. Further clues are provided in the ten pairs of window shutters to be fabricated, and twenty one doors and locks.

If the house was built, what evidence is there that it was built to the designs of Robert Adam? Although the plans do not survive, they can be

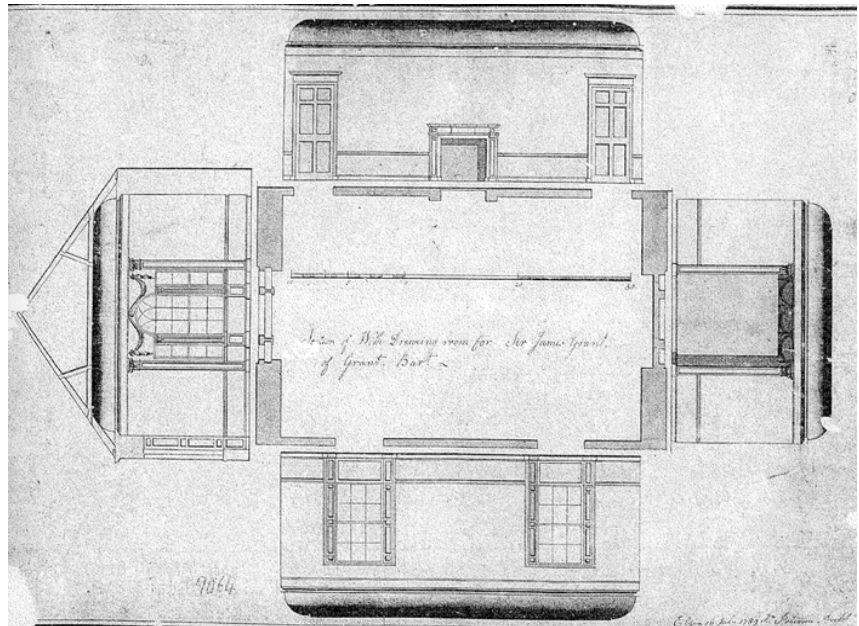
elements can be identified on early nineteenth century maps (see pages 14 and 16) as, indeed, can the plot boundaries.

However, it is to a later set of drawings that we should turn for confirmation of the layout of the lodge, even though, in the end, these represented a proposal that was aborted. Lady Innes died in 1771 and she could not have enjoyed her nephew's generous gift for long. With Sir Ludovick's death two years later, and with the disposal of the Moy estate, Grant Lodge took on a new lease of life as the preferred lowland residence of the family. It would seem, at first, that with such a new and fashionable residence few if any changes were made, but by 1789 the need for improved accommodation resulted in the architect John Paterson (d 1832) being commissioned to prepare suggestions for extending the property. The solution he proposed, in the form of elegant curved wings with end pavilions, harked back many years to a familiar form proposed by William Adam, and one that appears with regularity in the plates engraved for the intended publication, *Vitruvius Scoticus*. It had been used to considerable effect at Haddo (see page 6), and probably more than any other feature had given William Adam's new frontage at Hopetoun its palatial scale. For



John Paterson's design for enlarging Grant Lodge (1789) © NAS

some reason unknown to us it could not have appealed to Paterson's patron, for in the end Sir James opted for a straightforward solution of adding a substantial new wing to the rear of the house which disturbed the symmetry, and for which there is no evidence that the drawings had been by Paterson's hand, even though he had been had been working in the Seafield estate office at Cullen at one stage in his long career ³⁶. A plausible reason for its rejection might have been that the accommodation provided in his plan would not have satisfied the household needs for a considerable amount of additional space; all that would have been provided over and above Robert Adam's plan would have been a Drawing



Paterson's design for the new drawing room © NAS



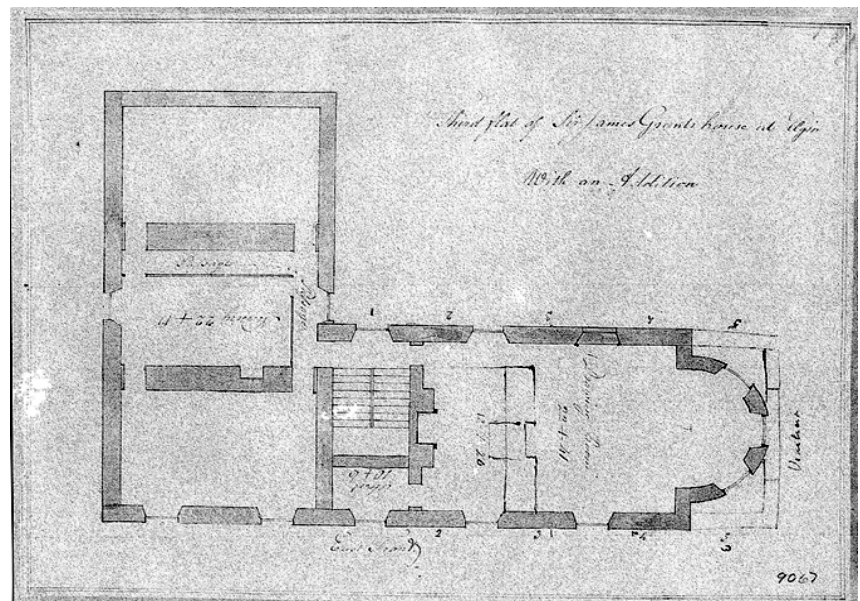
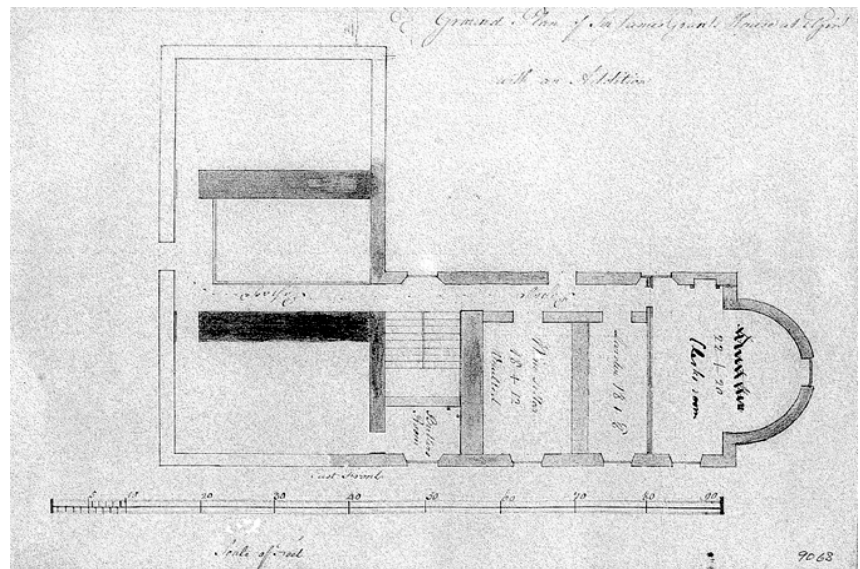
The former drawing room at first floor

Room in the west wing, and a Dining Room in the east with minimal service accommodation provided to the rear in L-shaped wings that would have maintained the symmetry. Paterson acknowledged an indebtedness to the Adam brothers not only in the architectural form, but in the convention in which the elevations to the principal rooms were rendered, with each wall shown at right angles to the floor plan, requiring the drawing to be turned round for the proposals to be understood. If his plan was not used, it seems that some, at least, of his suggestions were borrowed for the finishing out of the new drawing room at first floor at the end of the new wing where the feature of the coved ceiling and the design of the elegant windows and shutters are similar.

Paterson's drawings reveal that at the heart of the present lodge lies the original structure, in spite of the many changes that have befallen it. Adam had used a double-pile plan for this modest villa, and the visitor entering through the front door would have been met by an elegant spiral staircase rising up from left to right to the first floor immediately in front of him, occupying a semicircle in plan, with access to the room to the rear. The principal rooms are square in plan, and are orientated on the south side, with fireplaces on the inner walls rising to the two stacks that remain today, although heavily altered. Unfortunately the plan does not provide room names, and neither is there a first floor plan if one was ever done, as Paterson's proposals appear to have been confined to making changes at the ground floor alone. Also prominent is the hipped roof oversailing the wallheads, and while the roof pitch and general form remains the appearance has been changed with the introduction of the wallhead parapets in the mid-nineteenth century.

The use of Paterson, who by now was signing his drawings as 'John Paterson, Archt', and giving his address as 'Elgin', provides a further link with the Adams. Notwithstanding his association with the drawing office in Cullen it is claimed that Paterson based himself in Elgin from 1784³⁷, and his plans for Grant Lodge are dated July 1789, the very same month in which he abandoned Elgin and returned to Edinburgh to take charge of Robert Adam's office. The association lasted only to the end of 1791 when, due to some sort of disagreement³⁸, he returned to practising on his own account, and yet during this time he demonstrated he possessed business acumen that brought in work for his master³⁹. He was not unsuccessful in his own practice, and was regarded as the leading

designer of castles in the Adam style in the first decades of the nineteenth century ⁴⁰.



Floor plans showing proposals for extending Grant Lodge © both NAS

With Paterson gone Sir James appears to have relied on the drawing office at Cullen, and when the contractor for the west wing encountered difficulties in meeting levels with the sloping ground, there is a reference in a letter from the contractor to the client's agent of a plan being brought from Cullen by the gardener ⁴¹. Surviving in the Seafeld muniments are two drawings, both undated, showing floor plans of a scheme that was clearly in evolution for adding a substantial wing to the north of the house ⁴². The end of the wing is finished in a projecting semicircular bay on both floors, and overmarked in pencil on the upper floor plan (in which the embryonic new Drawing Room is shown), the wing is shown extended and squared off with the note added that the window should be of the Venetian type, evidently a throwback to Paterson's aborted proposal. While in the end this feature did not emerge, in other respects the layout, with the new stair positioned close to the junction with the rear wall to the existing house and with a closet behind, it is tolerably close to the scheme that was executed except in one key aspect – that the new wing was added to the west side rather than the east as the drawings indicate. The alterations to



Evidence of the sarking to the original hipped roof still in position within the roofspace



Evidence of earlier reused masonry to the party walls within the roofspace

Adam's plan, on the assumption that they (or something similar to them) were carried out, are lacking in distinction and suggest primitive planning. The plans are helpful in indicating the intending uses of the rooms on the ground floor within the wing, dedicated to a larder, wine cellar and butler's pantry, with the last of these rooms confirming the intended location of the dining room. The note on the drawing for the use of the end room at this level, as the servant's hall, has been crossed out and 'Clerk's Room' added in.

The works were entrusted to a local mason, William Royan, and the contract was signed on 29 January 1790⁴³, with mention being made of the existence of a plan upon which the estimate had been based. The contract required the roof to be installed by 1 July of the same year, failing which the contract would be aborted and the work finished by others. In the event the work dragged on well beyond that, and in August of the following year Royan had only then got round to the 'Hen-house, coal-house & ashes-house' and building the oven to the laundry⁴⁴. The correspondence between the mason and his paymaster, often conducted through agents for Sir James, became fraught with the many delays, with Royan making constant requests for payment to keep the squads of men going. On 29 July Royan had been summoned to Castle Grant to meet Sir James, and to sign a bond of caution, presumably through a distinct lack of progress beyond the deadline for completing the roof. Royan noted apologetically that

I heave got home a good manie stones for the other aditions and shall carrie on with the same diligence as formerly⁴⁵

The accounts provide further clues as to the extent of work that was undertaken. Eight windows were provided for the 'Upper Flat' (Ground floor) and nine for the 'Second Flat' (First floor); the wall tabling (a course at the wallheads) amounted to 132 feet, and the slating on this occasion, although noted to be 9 roods, amounted to a greater number of slates than had been provided for the original house, 14,000, which may be accounted for on the basis that the roof pitches may have been steeper than those for the earlier work. Two chimneyheads in freestone were built, corresponding to the number still standing⁴⁶. As had occurred for the execution of Robert Adam's plan, in May 1790 joists were floated 'from Abernethy to Fochabers' from 'Sir James Grant's wood'.



West elevation of the north wing (c1791)

Inventory dated 3 October 1809 ⁴⁷

If the layout plans from which the west wing had been constructed provided information on the functions of the rooms at the end of the eighteenth century, a more concise picture can be gleaned from the inventory of household furniture dated 3 October 1809, from which the list of rooms is reproduced, left. Sir James's eldest son, Lewis Alexander, succeeded him (and assumed in 1811 the title of 8th Earl of Findlater and 5th of Seafield), but with the onset of poor health he appears to have spent his time in retirement with his sisters at Grant Lodge, while the estate was managed by the second son, Francis William. He would have been the occupier of the room listed in the inventory as the 'Colonel's Room'. The contents of the drawing room from the same inventory set out a fascinating insight into the furnishing of the principal salon of the house (Appendix 7.1 page 44) as well as the cultural and recreational pursuits of its occupants. Indeed, as it is recorded that Lewis Alexander's health had begun to deteriorate around the year of 1791, it is conceivable that the extension to Grant Lodge was to accommodate the needs of his relatively modest entourage, and those of his sisters, even though the planning for this may have begun two years or so previously. The inventories confirm the extent to which small country houses at this time were run as self-sufficient establishments, with space given over to the 'offices' which here included a woman-house, milk-house and the brew-house, in spite of being located close to the High Street where, it might be imagined, most provisions could be obtained.

[illegible]

Grant Lodge Conservation Statement

Mitchell, in recording the lives of the Grants and commenting on their residences in the Highlands, observed that in the early years of the nineteenth century Grant Lodge was 'then the winter residence of the junior members of the family of the chief, and in his absence his daughters, Lady Ann Margaret and her sister, resided there' ⁴⁸. Quoting Mitchell once more, Lady Ann proved her mettle as 'a genuine scion of the house of Grant' ⁴⁹ when matters relating to the parliamentary election of 1820 got seriously out of hand. In essence the affray amounted to a feudal show of power between two of the leading families of the North – the Seafields (Grants) and the Fifes (Duffs) for which the latter were seeking the majority in the Liberal cause. The strenuous efforts to which the followers of the Fifes went were such as to spirit away a supporter from within the Council of the Grant cause far away to Sutherland in order to prevent him voting, while at the same time confining Lady Ann and her sister to the bounds of Grant Lodge.

So significant were the events of 12 March 1820 that there are a number of historical accounts of the fracas that threatened to ensue. We are told that Lady Ann, having 'too high a spirit quietly to brook the indignity offered to her person and family' ⁵⁰ promptly sent off a despatch by express to the Grant supporters in Strathspey, following which events unfolded rapidly

The first band of Highlanders arrived about three o'clock in the morning; and finding the inhabitants in a state of preparation, did not enter the town, but marched direct to Grant Lodge. The alarm in the town continued, and all the able-bodied men were kept ready for what might occur. In the course of the forenoon, Lord Fife's tenantry from the adjacent districts came into Elgin; so that probably there were fifteen hundred men ready for battle. It was almost certain that, should the Highlanders stay till night and get drunk, which was going freely in all quarters, a battle would ensue, so the Sheriff and the parochial clergy waited on Lady Ann Grant and urged upon her the absolute necessity of ordering the Highlanders to decamp at once. Her Ladyship, after being assured that special constables would be sworn in to preserve the peace on both sides, consented, the Highlanders were despatched home in the afternoon and special constables patrolled the town. ⁵¹

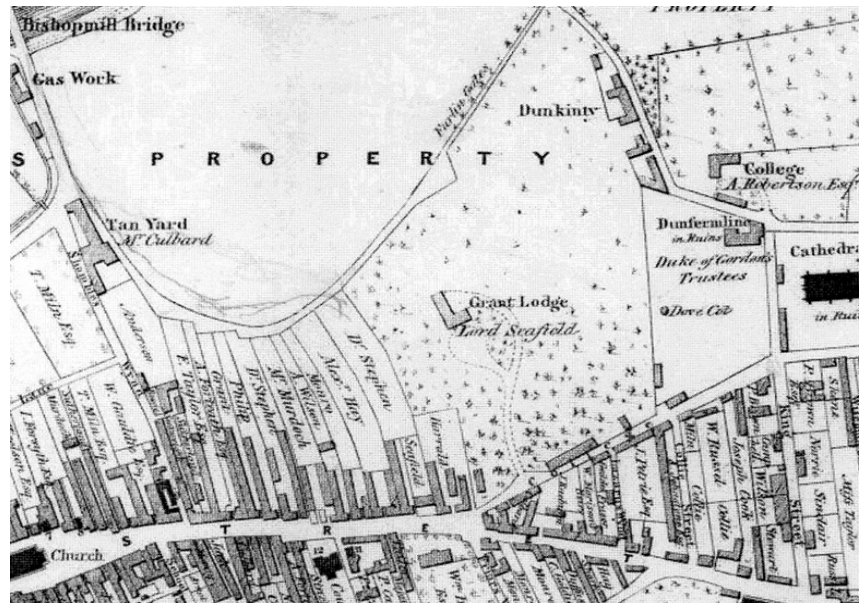
Mitchell in his, at times somewhat incautious memoirs, provides us with an alternative account of the outcome, and of an ensuing sting in the tail

Intelligence of this hostile demonstration preceded the Grants to Elgin, and instead of resistance or continued disrespect of the inmates of Grant Lodge, a course was taken attributed by the Highlanders to cowardice, but evidence of prudence and tact of the town authorities. The Highlanders were received in the kindest manner possible, and permitted to march through the town to Grant Lodge unmolested. They were assured of the perfect safety of the fair inmates, who expressed gratitude for their loyalty, and entertained them to a sumptuous repast.

The matter was reported to the Government of the day, and it required all the influence of the Grant family to prevent a public investigation. So ended the last demonstration of love and affection in the Highlands by a clan for their chief. ⁵²

Meanwhile the Colonel, in 1811, married Mary Anne Dunn when in Portsmouth at the head of his regiment of around 1,400 soldiers ⁵³ raised from the tenantry of the Grant estates on Strathspey for the Napoleonic Wars. While he ran the estates for his ailing brother it was several decades before he assumed from him the title of 6th Earl of Seafield, in 1840. Despite the temporary rebuff at the elections of 1820 he remained a Member of Parliament for the counties of Elgin and Nairn for a total of thirty eight years, resigning in the same years as he succeeded the title, his wife dying in February of the same year. His architectural ambitions found expression in the extensive alterations carried out to the family seat at Cullen House, and in relocating the burgh of Cullen from the walls of the mansion house to its present location. His second marriage, in 1843, was to Louisa Emma Maunsell, and, shortly thereafter his attentions turned towards the improvement of the family's residence at Grant Lodge before dying at Cullen House at the age of 76 in 1853.

Town maps of 1822 (John Wood, page 14) and 1838 (Robert Ray, next page) confirm that, since the preparation of the plan of the parks of 1769,



Extract from Robert Ray's map of Elgin (1838) © NLS



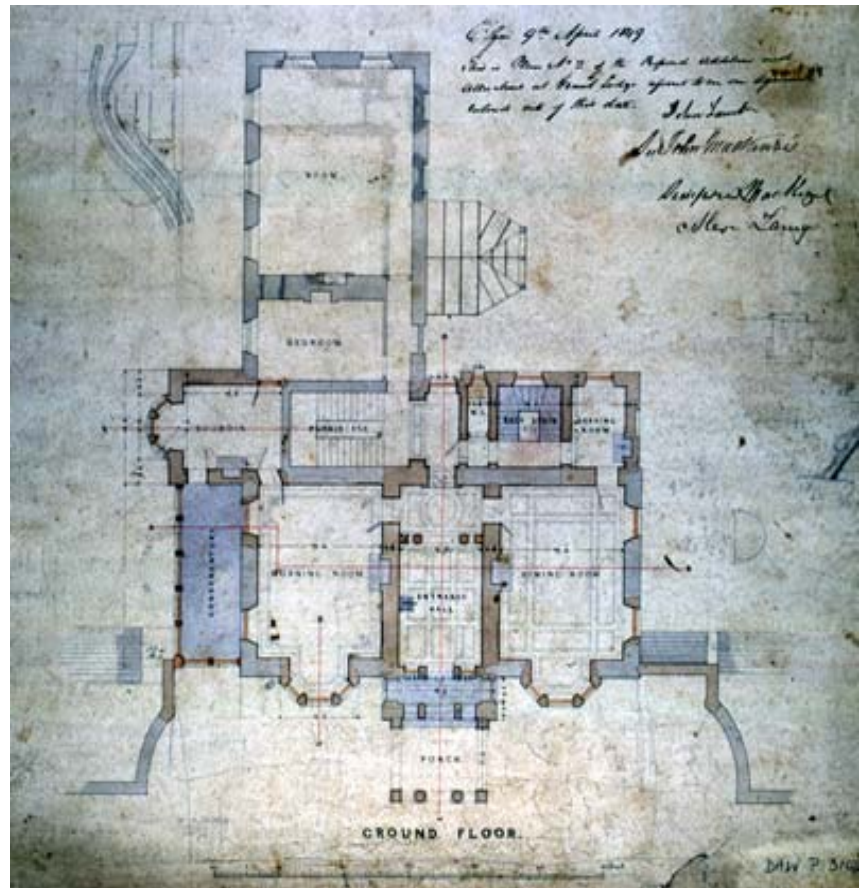
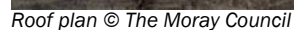
Surviving cast-iron balcony on the east elevation of the north wing

additional land to the east had been purchased, taking in the lands of the former lairdship of Dunkinty, while the last remaining holdings of the Duke of Gordon opposite the cathedral had still to be acquired. It would seem reasonable to assume that this, together with the reworking of the designed landscape around the lodge had occurred with the extensive alterations carried out in 1790-1. At this time the addition of the new wing would have prompted the extension of the driveway in a large sweep to terminate at the lower part of the site, where the view remained open towards the cathedral and the ruins of the bishop's house. Consistent with this is the probability that the cast-iron balconies fitted at the Drawing Room windows were contemporary with the addition of the wing, to take full advantage of the preferred view over the extended policies. Wood delineates rather more precisely than Ray the circle of parkland trees laid out on picturesque lines around the lodge, emphasising the comparatively open outlook to the northeast. Apart from extending the parkland planting, the later of the two maps, Ray's, suggests that very little had happened in the intervening period, and indeed one account might indicate (perhaps surprisingly) that the property had been somewhat neglected, 'ruinous' even⁵⁴.

The same account, of 1846, confirms that the principal changes to the parkland had been completed before the improvements had been embarked upon to the Grant Lodge itself, and the timing of these changes suggest that they were related to the second marriage. The new driveway had been formed by now and the east lodge erected, while the property had been encircled by a high wall, no doubt to increase the family's privacy from the passing citizens as the town expanded progressively eastwards. The landholdings were by now extended to around 41 acres. Seemingly the earl's ambitions extended to taking in the ruins of the bishop's house with the ground he acquired from the Gordons, but in this he was thwarted by the directors of the Elgin Museum – the ruin, together with the cathedral grounds were gifted ultimately to the townsfolk of Elgin, in 1884⁵⁵.

For the extensive alterations to Grant Lodge, which were to transform its appearance almost beyond recognition, the Earl turned to the established local architectural practice of A & W Reid, to emerge later in the century as J & W Wittet. Even here there is a potential link with architects involved in

SOUTH ELEVATION.



The signed drawings (unfortunately, the surviving set is incomplete) are dated April 1849, and show the extensive refurbishment of the property. It represented, in relative terms, a massive investment in a transformation which would have taken some years to realise, during which time the building would certainly have been declared out of use. Contemporary accounts confirm the lavish expenditure on the building, and that it had been undertaken for the intended occupation and enjoyment of the

Countess ⁵⁷. After the death of her husband it duly became the home of the Dowager Countess as a jointure residence ⁵⁸.



Design for the east flanking wall to the lodge frontage © The Moray Council

The alterations were focused upon the principal apartments to the front of the house, and the aspect to the south was improved with the addition of a striking new porte-cochere. However the changes did not stop at that – the wallheads were raised to accommodate parapets, and the front bay was built out as an advanced bay, surmounted by a balustrade at parapet level embellished by urns. The chimney heads were rebuilt, and given heavy dentilled copes, while projecting bays were added to each of the ground floor rooms. Much of this detail has been lost with successive changes made to the fabric in the latter part of the twentieth century.



Coffered ceiling to the entrance hall and screen



Window bay to the boudoir

The principal rooms were completely remodelled, and a new, open entrance hall inserted, with an impressive coffered ceiling, subdivided along its length by a screen of Ionic columns. The room to the east, fitted also with a coffered ceiling, became the dining room. To serve this with a pantry, and to improve vertical circulation for servants an addition was placed to the rear housing a new staircase serving all of the floors including the attic storey. The west elevation was punctuated by the projecting boudoir, effectively the retiring room to the Morning Room. The detailing of the principal ground floor rooms is consistently of a high standard, with subtle treatment of the wall planes of the reveals to the bay windows, double height skirting boards, and with elegant double margin doors with central roundels (drawn, if not actually executed), redolent of a French Empire style. The enjoyment of the Morning Room and the boudoir were enhanced by the ingenious addition of a conservatory, and although initially only one of these structures was planned, a balancing conservatory of identical appearance was added on the east side, which preserved the symmetry of the frontage. The projecting timber bay at first floor on the west elevation also dates from this time.

If the plans cannot inform us fully of the layout of the property, and how it had been used, an account appearing in 1868 provides a valuable insight

The principal entrance is reached through a handsome *porte-cochere* supported on four massive pillars. The basement floor is entirely occupied with the servants' accommodation. The first floor contains a large dining-room on the right, and a morning room on the left, while the western wing contains the boudoir. On the second floor are the drawing-room and best bed-room, and a large suite of apartments. The grand staircase contains some fine valuable paintings by eminent masters, and several marble busts. ⁵⁹

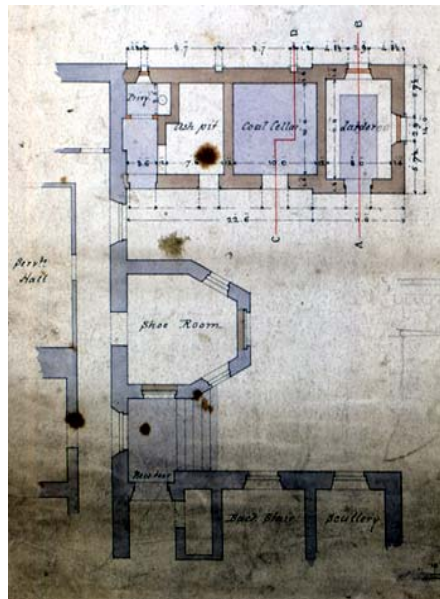


Former Dining Room, to the east of the entrance hall



Detail of plasterwork

Although the addition of what is shown on the plans as a shoe room was carried out as a single storey projection with a sharply angled frontage from the east elevation of the rear wing, clearly the old problem of what to do with all of the ancillary spaces, needing to be close to an expanding household must have resurfaced once more. A separate drawing shows that the functions of the rooms to be accommodated within the single storey wing enclosing the courtyard were to be an ash-pit, coal cellar and a larder, the latter given greater prominence with a raised pyramidal roof that survives to this day. It may be concluded from this that the rear entrance to the east had been downgraded primarily to a service entry to the property. Curiously the end wall of the projecting shoe room was to be fitted with a blank window, while the present arrangement suggests that this had been once a door. The plan confirms that the servants' hall was situated within the basement of the north wing opposite the entrance to the shoe hall.



Plan of the additions to the east of the north wing (left) and elevation of the single storey service wing (above)

The account of 1868 informs us also that the grounds had by then been extended further northwards to the banks of the River Lossie, although this does not appear on the First Edition of the Ordnance Survey map surveyed

3.4 Public ownership



Picture postcard of Grant Lodge c1907 © The Moray Council

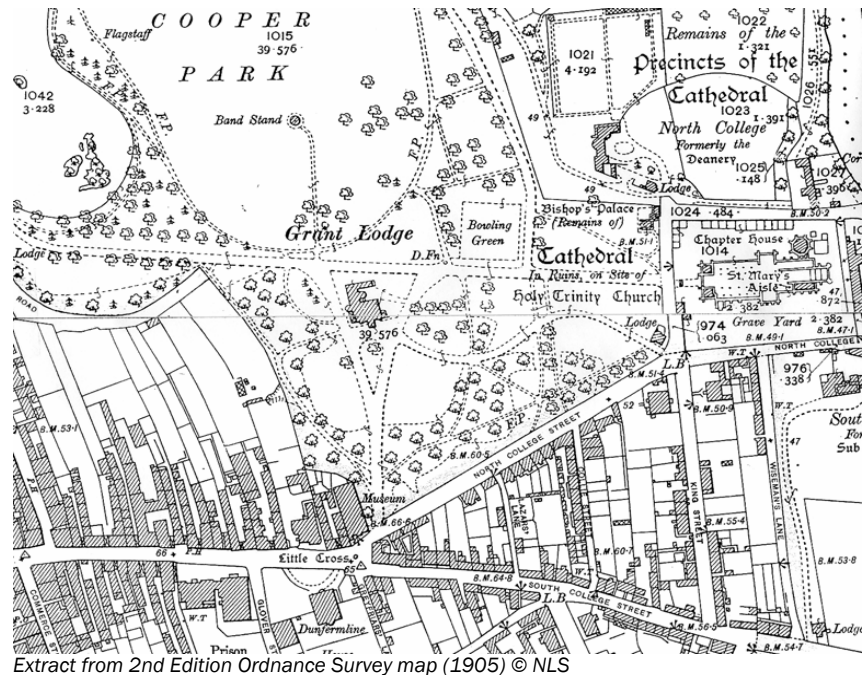
In a magnanimous gesture of public philanthropy, the owner of North College (adjoining the former lands of Dunkinty House, to the east) George A Cooper, negotiated with the Dowager Countess over the acquisition of Grant Lodge for £5,500 with the purpose of donating it as his gift to the people of Elgin⁶¹. In doing so he must have kept his intentions very much to himself, because the public announcement was held back until the beginning of the year of 1902, and suggested that a considerable amount of planning had gone into the proposals for the site beforehand. Cooper had written from Barrington Park in Oxfordshire, and it is clear from contemporary reports in newspapers that the gift must have come as a surprise to the Town Council. A lengthy article in the *Northern Scot* recorded the gift, and provided a detailed summary of the proposals for the lodge and for the site

A most fitting and magnificent gift has been given to the People of Elgin by Colonel Geo. A Cooper of The College, namely, the fine old mansion-house of Grant Lodge, with the spacious grounds attached.⁶²

The article continued 'the house to be utilised as a public library and a reading-room and as a museum of art and the industries'. The gift extended to the offer of building a TA Drill Hall, while the policies were to be developed as pleasure grounds, for which North College Street was to be widened, thereby removing the former stables and lodge.

The proposals for the public park were wide-reaching, and the whole of the works were to be undertaken in accordance with a masterplan for the site developed by the philanthropist's brother-in-law⁶³, the distinguished Aberdeen architect, Dr Alexander Marshall Mackenzie (1848-1933). For Mackenzie it was also something of a homecoming as his father, Thomas Mackenzie (1815-54), had been a prominent Elgin architect, responsible for the design of the Museum in 1842, which his son had extended on two occasions, first in 1896, and again in 1921⁶⁴. The article gives the value of the lodge at £6,000, while the works to convert it to the intended use would cost an equal sum. The ground floor would be given over to the library, for which it was estimated that the 10,000 volumes to be provided was appropriate for a town of between 8,000 and 10,000 inhabitants. The first floor would be converted for the proposed museum of art industries. It is not clear whether the architect's researches were such that he had identified that the floors of the lodge would require to be strengthened for these purposes, and it is probable that the ranges of cast-iron columns

inserted throughout the property would have been inserted at around this time. Thereafter the works progressed quickly. In July of 1902 tenders were accepted from William Macpherson (mason), Thomas Mackenzie (joiner) and from J Brodie (plasterer), and the last-mentioned of these businesses is still in existence in the town. The costs had risen slightly to £7,000⁶⁵. It seems probable that the distinctive arched dormer windows were added at this time, although they may have adapted earlier openings formed in the attic – the sketch of Grant Lodge on Hutcheon's map of 1855 shows them omitted (page 20).



Marshall Mackenzie's proposals for the public park were imaginative, and far-reaching, and the full extent of them can only be appreciated by preparing the First and Second Edition Ordnance Survey maps. In addition to the skating pond, bowling green and tennis courts, the boating pond formed at the west end of the park was given an island in the form of a map of the British Isles, and a bandstand was introduced within the open space to the north of Grant Lodge created out of the former field enclosures. However, the most inspired feature of the plan was the broad avenue inserted below the north gable of the house, traversing the whole of the site from east to west, focusing on the west front of the cathedral as the stop to the vista, providing the ancient monument with a proper setting for the first time since before the Reformation. The benefit to the public park was enormous, but the drive may have had the effect of cutting the house off from the immediate landscape; to the south of the house the carriage sweep was modified so that a more direct access was possible from alongside the museum on axis with the porte-cochere, to render the site more accessible to the east end of the town.



Entry to Cooper Park August 1903
© The Northern Scot

On completion of the works Cooper Park and the revitalised Grant Lodge were opened to the public to scenes of great rejoicing on August 19th, 1903, when the subjects were handed over to the Provost by Colonel Cooper. Contemporary photographs show that the external joinery and the roof dormers had been painted in a sober, dark colour that seems well suited to the predominantly mid-Victorian re-facing of the property.

For many years it seems that Grant Lodge fulfilled its desired purposes, and the following provides an account of how the interior of the property appeared around 1914, when it could be reported that the library (which had been founded in 1891) had grown into a successful institution



Formal opening ceremony 19 August 1903 © The Northern Scot

It is well worth a visit. In the entrance hall are many prints of "Old Elgin" and an excellent bust of the Sixth Earl of Seafield, sometime Lord Provost of Elgin. The library is on the ground floor, the Reading Room occupying part of the first floor.

After describing the paintings on the stair the following was added

The Moray Arts and Crafts Society hold their triennial exhibitions of local handiworks in these upper rooms. ⁶⁶

By the early 1920s discussions commenced for the inclusion of dedicated space within the building for an art gallery, and by the beginning of 1922 the first floor rooms had been freshly distempered and watercolours, loaned from the Victoria and Albert Museum, were on public display. The conservatories appear to have been demolished by the mid-1930s, to be replaced on the west side by a rather utilitarian greenhouse, which appears to have survived until 1978 when an application was lodged for its demolition.



Photograph of Grant Lodge from the west by GM Tyrrell c1943 © The Moray Council

It is difficult to be certain when the principal roofs were overhauled with slates laid to regular courses, or when the property was reharled in a dense, and rather featureless smooth cement render, but it is possible that this might have been when alterations were undertaken to the property after the Second World War. These, together with later misguided improvements to the fabric of the building – for instance, cleaning of ashlar

masonry using carborundum discs, obliterating profiles and surface texture – have only served to devalue the authenticity of the historic fabric.



Concrete steps, balcony and door added in 1953

Contemporary with this the alterations appear to have been confined to the elevated ground floor end rooms within the north wing, in response to public needs for the continuing enjoyment of the park. The public rest room at ground floor was made more accessible to the park through the addition of a new flight of steps, with a doorway being opened up in the end gable. A kitchen servery was provided at the inner end of the rest room, and a new ladies' room formed. The outbuildings were converted at this time to public lavatories and the function of the basement rooms was for changing for tennis and bowling ⁶⁷. These improvements were completed in time for the summer season of 1953.



Fire damage to the wall between the boudoir and former Morning Room

By the early 1960s there were signs of the future problems that were to plague the building up to the present time. Dry rot had been discovered in 1962, and required to be treated on a regular basis until permanent solutions were imposed on the most vulnerable fabric through the application of modern synthetic materials. In the 1980s it had become clear that the building was spiralling into rapid decay, and concerns about its future surfaced, reflecting the extent to which the building was no longer fulfilling its intended purpose. Extensive repairs were required to improve floor loadings for the eighteenth century suspended timber floors, and difficulties were encountered over satisfying physical access and the increasingly stringent regulations surrounding means of escape from fire. With increasing pressure on Council budgets, and with successive local government reorganisation, the building came to be seen as nothing other than a hapless burden. Increasingly it became the target of vandalism, a problem that almost sealed its fate when it was set on fire on 26 July 2003, although in reality the fate had already been sealed when the new library opened to the public on the site of the former drill hall.

The potential for the building to accommodate new uses surfaced throughout the 1990s. Possible ones were noted to be a Macbeth visitor centre; a Scots world exhibition centre; a gallery to house the Peter Anson art collection; a gallery to house Georgian and Victorian furniture, porcelain and paintings; and a local studies centre, a role that the building fulfilled under continuing Council management until the fire. The Council hoped that the building could be brought back into use as a local heritage centre, for which it was accepted that external funding would be required, but a report prepared by the author of this conservation statement concluded that the building could not satisfy the stringent requirements for an archive repository. The report was presented to the Council in June 2004 ⁶⁸.

4 Outline Statements of Significance



4.1 Preamble

The subjects of this conservation statement are manifested in a historic environment of considerable complexity, for which, and for the purposes of this section, an over-simplified approach to its classification may not be appropriate. For instance, all of the items listed in this section cannot be deemed to be of **equal** significance, and an established methodology is used here similar to that advocated by James Semple Kerr in his pioneering work of 1982 ⁶⁹ in using a hierarchical system of evaluation. Accordingly the classifications of I, II and III are used, equivalent to his definitions of **exceptional**, **considerable**, and **some significance** respectively. His fourth category, of **little significance**, is avoided, and what is considered more relevant to Grant Lodge is the introduction of a category **detrimental to significance** on the basis that items listed here can be considered further when drafting the conservation policies.

The hierarchical system selected assumes that the categories of significance relate to a wider model of establishing relative values, which brings into focus the considerations of what may constitute international, regional or local significance. Until such time as a full conservation plan, or conservation management plan can be prepared, these categories should be regarded as **provisional** at this stage.

The Burra Charter ⁷⁰ requires assessments to be made of various values of significance in topical groupings, defined as **Aesthetic**, **Historic**, **Scientific** and **Social**. For evaluations to be made at this early stage, within a conservation statement, subdivision of the categories of significance has not been attempted.

Accordingly, the historic fabric of Grant Lodge, and its setting within the Cooper Park, is considered to be of significance for the following reasons.

4.2 Outline Statements of Significance

SS01 The **site of Grant Lodge** and its policies, and its proximity to the Cathedral is of **considerable significance** in the context

of the development of the medieval burgh of Elgin; the site represents an accumulation of landholdings which, as late as the early eighteenth century, incorporated the substantial individual town houses of the Marquis of Huntly, and the Lairds of Pluscarden and Dunkinty, **reflecting the historic importance of the burgh's status** |

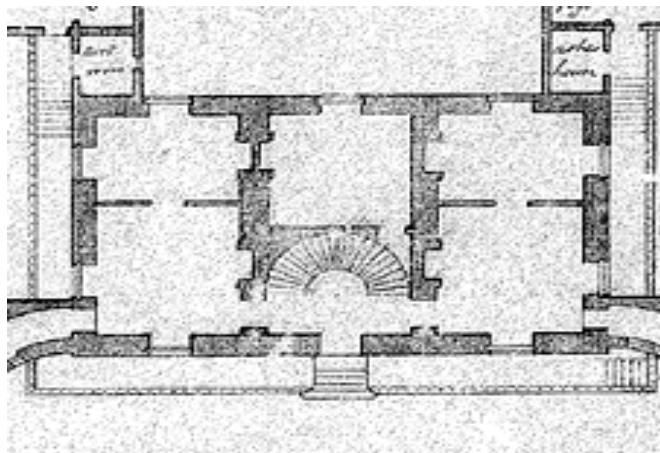
SS02 The physical manifestations of these associations are shown represented in **Timothy Pont's map** of c1590, and in **John Slezer's view** of Elgin from the 1693 edition of *Theatrum Scotiae*; the latter suggests that the ground occupied by the cathedral, its precincts, and by these dominant towerhouses of the aristocracy were **within an established designed landscape** |

SS03 The site is, therefore, of **considerable archaeological significance** as the foundations of these venerable houses may still lie undisturbed below the changes of the later centuries, and because there is evidence that dressed masonry from these earlier structures is incorporated within the standing archaeology of the present lodge |

SS04 The acquisition of the Pluscarden estate, purchased from the Mackenzies in 1677, signalled a long association with the site of one of the **key Highland families, the Chiefs of Grant**, which extended to when the property was sold at the beginning of the twentieth century |

SS05 The present structure represents a modest investment made on the redevelopment of the site in the 1760s; after the sale of Moy House in 1771 the property became the **principal lowland seat of the family** until an inheritance led in 1811 to the assumption of the title of the **Earls of Seafield** and, with it, Cullen House |

SS06 The eighteenth century lodge is of **considerable architectural importance** in that it is most probably the work of **Robert Adam**; the Lairds of Grant and their closest relatives had longstanding family associations with the Adam family of architects for all of their principal properties from which Grant Lodge differs only because it was a freestanding new house rather than an alteration to an existing property |



- SS07 Later drawings indicate that the original lodge had been a **modest, elegant double pile classical villa**, with a plan that accommodated a semicircular stair within the entrance hall and a square room to the rear, distinctive features that might be attributable to an architect of Adam's skill; although heavily changed **elements of the original construction are still readily identifiable** I
- SS08 At first the **garden ground and policies** were of a comparable scale in keeping with the house, and it is possible to trace the present outline of the grounds from a **map of the parks prepared in 1769** II
- SS09 The development of the site reflects **constantly changing family needs**, while the lavish and major reworking of the house in the mid-nineteenth century by the 6th Earl reflected the **growing importance of the Seafields as one of the wealthiest and most influential families in the North** II
- SS10 The property is remarkable, in that it has been, from its inception up until the time it was sold at the end of the nineteenth century, associated primarily with close **female relatives of the Grant and Seafield families** I
- SS11 A further indication of the likely involvement of the Adam family emerged in 1789 with the preparation of designs for extending Grant Lodge by **the architect John Paterson** (one of his earliest recorded designs); Paterson was shortly to be engaged as a clerk of works for Robert Adam's University of Edinburgh project II
- SS12 Although the extension of the property may not have been carried out to Paterson's designs they confirm that he was practising as an architect at this time in Elgin and that he may have had an involvement with **the Seafield Estate office** through which plans were known to have been supplied to the site, and which have not survived II
- SS13 The surviving harling fragments to the chimneyheads, and sarking boards with evidence of slating nails within the roofspace are **important survivals from the original house** of c1766; the sarking confirms the sequence of construction established from the archival evidence II
- SS14 The high quality work carried out to the large drawing room at first floor within the west wing appears to have been influenced largely by Paterson's earlier proposal; it is an important survival from the **first phase of alterations of 1790/1** I
- SS15 The fireplaces, fireplace surrounds and fragments of wallpaper within the attic spaces are important survivals of past habitable uses, and can be related to the **inventory of 1809** II
- SS16 The consistency with which changes have been made at intervals of around fifty years is remarkable; not infrequently this represents a **cycle of decay, and reinvigoration** from which the building has always survived, and seeking new uses for it now is no less than a repetition of this cycle II





SS17 An important historical association with the house is the **rising of 1820** when hordes of clansmen from Strathspey were raised at short notice to relieve and defend the property at a time of heightened tensions during political electioneering between Grant and Duff factions; while it showed a lingering **power of loyalty within the clan system, considered to be the last such event in Scotland** to have done so a pitched battle between an estimated 1,500 men was only averted through the intervention of the Sheriff, whose powers of persuasion over Lady Anne Grant diffused an alarming situation

I



SS18 Internal finishes surviving from the second phase of alterations - in particular plasterwork, coffered ceilings, woodwork and columns to the entrance hall - carried out by the 6th Earl are of a high standard, of a **level of opulence reflecting a family of high status**, and the increased importance of this property within their portfolio

I

SS19 Externally the superimposition of the advanced bay at the principal frontage with the grand porte-cochere, and the heavy sandstone quoins and parapets, **reflect these aspirations**

II



SS20 The configuration of the east courtyard is unusual, reflecting a secondary entrance and utilitarian accommodation within the single storey wing; as such, being the last vestiges of a small country house which had been self-sufficient in all respects they are important reminders of past uses

II



SS21 Of an **equivalent importance** to the works to the mansion house are the **extensive alterations to the policies** carried out at this time, through creating new driveways within the vastly increased landholdings, erecting porters' lodges and the decorative planting of trees etc **commensurate with the family's status**

II



SS22 Surviving **early limewashed finishes** on external masonry provides valuable evidence of former decorative schemes

III

SS23 Fragments of cast-iron work - balconies to the windows of the large drawing room, and the decorative hopper heads to rainwater goods - are important survivals, and are indicative of the importance of the views opened up within the designed landscape towards the cathedral and its precinct, and the expanded landholdings to the east

II



- SS24 The wrought iron rod supporting the former floor structure within the roofspace is of engineering interest III
- SS25 The unexpected gift of Grant Lodge, and of its policies, to the people of Elgin in 1901 represents one of **the greatest legacies bestowed upon the community**; it reflects **Edwardian philanthropy**, and expectations of the time for social improvement through education and recreation and, in this respect, it mirrors the aspirations of other philanthropists such as Andrew Carnegie I
- SS26 The alterations to the lodge for the intended use as a public library, and the extensive redesign of the public park, are **significant projects** within the portfolio of the **distinguished Aberdeen architect, A Marshall Mackenzie**, perpetuating a long association of his practice and that of his father, Thomas Mackenzie, with the town II
- SS27 The reworking of the principal approach to the building in 1903 was of importance in that it reinforced the direct link to the property from the end of the High Street, and hence it was a statement of its **accessibility to the town** II
- SS28 For almost a century Grant Lodge has fulfilled a **significant role in the community** as the town's library until it closed down, although it had many parallel uses including an art gallery, museum and reading rooms, and latterly, the district's heritage centre; it had been, therefore, **for many years a focus for public life in Moray** II



- SS29 **The relationship between the building and the public park remains significant**; the alterations carried out in the 1950s with the provision of a rest room for use with the enjoyment of the park, and the provision of locker and changing spaces for recreational facilities reinforced this link II
- SS30 Surviving historic glass, and cast-iron skylights are of some significance given the extent of the loss of historic fabric III
- SS31 The heavy astragals of the window to the service stairwell may signify an earlier window pattern II
- SS32 The retention of the West Highland slate roof finish to the small pavilion roof at the single storey range, with the slates laid in characteristic diminishing courses, is the only survival of this finish from the earlier phases of work III

4.3 Matters considered to be detrimental to significance

The following matters are considered to be detrimental to the significance of Grant Lodge, and its setting

- DS01 The divorcing of the property from the town following the insertion of the relief road; the forecourt and island to the front of the building are now, as a consequence, without meaning
- DS02 The degraded appearance of the building following the recent arson attack reinforcing the public impression given in recent years of the property being undervalued, and regarded more as a problem structure due to the state of the fabric rather than one capable of bringing regeneration to this part of the town, in keeping with its undoubted historic importance
- DS03 The current state of the fabric, which is largely the result of unsympathetic repairs using modern materials and finishes having been carried out over the century for which the building has been in public ownership; specific issues are set out in clauses DS09 and DS10 below



- DS04 Uncontrolled car parking around the building, destroying its setting and historical links with the parkland
- DS05 The unresolved nature of the east courtyard through changing uses, following the conversion of the single storey range to public toilets in the 1950s which renders a blind wall to this space where, in the past the wall surface would have been modulated by openings
- DS06 The poor state of this single storey wing following the transfer of functions following the building of a new public toilet block within the park
- DS07 Commensurate with the constant adaptation of spaces and improved floor loadings, the loss of character associated with the removal of so much internal detail to suit continued public uses of the spaces of the building



DS08 The loss of the Victorian conservatories to the west and east sides of the original lodge, changing the architectural balance of the frontage

DS09 The loss of the defining architectural details of the alterations of the mid-nineteenth century – in particular the urns to the parapet balustrading and the heavy dentilled copes to the chimneyheads

DS10 Matters considered to be detrimental to significance in relation to the external fabric are as follows

- Low grade surface finishes around the building and concrete edging to paths
- Iron grilles to the basement light shafts
- Concrete finish to ramps, precast copes, balustrading and impact of the design at the principal entrance
- Concrete copes to ashlar chimney heads
- Structural movement to walls around the openings for the ground floor bay windows
- Plastic repairs in cement to decayed ashlar masonry
- General decay to sandstone ashlar finishes and features
- Damage to surfaces of ashlar arising from uncontrolled carborundum disc abrasive cleaning
- Proprietary liquid/felt finishes to prevent water penetration to wallheads, cornices, dormer heads, flat roofs to porch and projecting bay windows etc
- Featureless cement stucco render to external walls, and raised edges at window margins
- Loss of window astragals and historic glass through vandalism and fire damage
- Dampness arising from broken rainwater systems
- Damaged decorative hopper heads and rainwater goods
- Broken and lost cast iron balconies to the east elevation
- Machine-dressed slate roof finish laid in monotonously regular courses over modern roofing felt
- Overflow pipes to gutters in pvc
- Crude repairs by iron bars to cracked lintols at porte-cochere and windows

- Metal plant fixing eyes damaging ashlar masonry
- Bicycle racks
- Plastic waste /soil and vent pipes
- Loss of finials to east entrance porch
- The introduction of timber fascia boards at the wallhead of the east entrance porch
- Floodlights and security alarm box fixed to the walls of the building
- Surface wiring
- Loss of finials/urns to the parapet above the principal entrance
- Concrete steps at the east elevation courtyard
- Exposed galvanised flue serving incinerator to WCs
- Inward opening hopper windows to the WCs to the rear elevation of the front block
- Concrete block parapet wall at north gable, and brick piers from former portakabin



DS11 Matters considered to be detrimental to significance in relation to the internal fabric are as follows

- The use of particle board finishes in the attic, constituting a fire risk
- Astragals to windows where renewed do not match original profiles
- Relining of external walls in plasterboard within rooms of high quality plasterwork with the consequent loss of the cornice mouldings
- Loss of finishes from fire damage
- Rising damp to partitions throughout the basement
- Room finishes, such as skirting boards, not matching original profiles where renewed
- Loss of the fireplace to the large drawing room, and of fireplaces to other principal rooms
- False wood board and plasterboard finishes to the principal stair
- Loss of original doors and ironmongery, either without replacement, or substitution by modern glazed doors
- Fire resisting glazed screens on principal circulation routes
- Fluorescent light fittings
- Exposed surface cabling/conduits

- Low grade fitments to kitchens, WCs etc

5 Outline Conservation Policies

The policy for managing a place must be based on an understanding of its *cultural significance*
Article 3 of the Burra Charter



Having set out in Section 4 what is considered to be significant about Grant Lodge, the primary purpose of conservation policies is to define how aspects of significance may be **protected and enhanced** for the future.

Conservation policies for the lodge and its setting follow the first section in which general guiding principles are set out. Matters listed as being **detrimental to significance** in Section 4.3 with a DS prefix are covered in the final section 'Restoring significance'.

Conservation policies are listed as follows; those relating to general principles of conservation practice and philosophy in the first section appear in bold type.

General

- CP01 **Works of repair and adaptation should be undertaken in accordance with the philosophy embraced by international conventions and conservation charters; in general there should be a presumption against conjectural restoration or reconstruction and the works should involve the minimum of intervention to the historic fabric and they should be, wherever possible, reversible**
- CP02 **Protect, preserve and enhance all those features of historic importance listed in the Statements of Significance (Section 4) and throughout the chapter on the evaluation of Grant Lodge in Section 3, even if these are not listed individually in Section 4.**
- CP03 **Any new work of intervention to the fabric of Grant Lodge, required to secure present or future uses should preserve and enhance its significance, be of the highest standards of contemporary design, and have minimal impact on historic fabric**
- CP04 **In general, where there are redundant or under-used spaces, consideration should be given to utilising these fully within a programme of continuing, or future uses, of the property**

- CP05 The reconstruction of spaces, missing features or elements of the historic fabric, deemed essential to the historic or architectural integrity of the building, should be based on sound historical research and pictorial evidence, or from the record of evidence embodied within the fabric of the building
- CP06 Techniques of conservation repair, subject to the foregoing, should observe guidance set out in current Technical Advice Notes and other relevant advisory publications from Historic Scotland; nothing in the foregoing should preclude adherence to other accredited sources for best conservation practice
- CP07 Seek to appoint conservation professionals with appropriate accreditation, skilled in their respective fields and with knowledge of the historic environment; considerable care should be taken over the preparation of specifications for repair and construction work, the intentions of which should be unequivocal as to their scope and content
- CP08 In undertaking work of any kind which may pose a risk to the historic fabric of Grant Lodge during the course of its execution, ensure that appropriate protection is in place for its entire duration to an agreed risk management strategy
- CP09 In seeking to apply the best standards of conservation practice only skilled contractors, craftsmen or conservators should be engaged, capable of interpreting and implementing the standards set down in specifications and other documents
- CP10 Seek to engage local skills, provided this is commensurate with achieving the above general aims and, wherever possible, ensure that these skills will be available locally for the continuing conservation needs of the site considered as a whole
- CP11 When engaging professionals, conservators, or craftsmen, seek to ensure that a policy for skills training and continuous learning is promoted, and adhered to
- CP12 Record by way of site notes, drawings and photographs all historic features that may be revealed (or concealed) during the course of the works and, likewise, record any features to be removed; the survey products should be annexed to a conservation plan for future reference, when updating the document
- CP13 In general where the historic fabric of the interiors has been lost, (subject to the above clauses) the treatment of spaces in the adaptation to new, or continuing uses, should be carried out in a contemporary manner to the highest design standards as a positive enhancement, but should be deferential always to the existing historic fabric
- CP14 Further, opportunities for the continuing or any future use of Grant Lodge should not only seek to enhance the historic environment by adopting the policies set out above, but how to address the amelioration the damage to the historic environment caused in the past by those matters listed as being *detrimental to significance* in Section 4.3
- CP15 In general and, subject to the provisions of the previous clauses, repairs to the *historic* fabric should be undertaken using like

materials; where the source of the original material cannot be established after reasonable enquiry, or cannot be replicated, considerable care must be exercised over the suitability of replacement material with regard to its performance in use and potential effect on the artistic integrity of the element to be conserved

- CP16** There should be a presumption against the use of chemicals in any treatment of historic fabric unless recommended by accredited conservators following the preparation of a report on the element to be conserved, which should set out the possible risks of using specified treatments
- CP17** Consistent with the above policy, in the case of timber subject to fungal attack or continuing dampness, a conservation-led approach should be adopted to result in minimal damage, which should extend to controlling sources of dampness and the internal environment, with subsequent monitoring, if judged appropriate



- CP18** Copies of any full conservation plan prepared for the property, once adopted by the Trust, should be deposited with the National Monuments Record for Scotland, with the Local History section of the Public Library and other locations for the benefit of the local community
- CP19** A conservation plan should be reviewed on a regular basis - preferably at not more than five-yearly intervals - from the date of the adoption of the original document

Specific draft policies

- CP20** Commission a full conservation plan for the property, which should include a heritage impact assessment in relation to any known proposals for the future use and adaptation of the building; in preparing this document more targeted research at the National Archives of Scotland should be undertaken in order to arrive at a fuller understanding of the property's history
- CP21** Encourage the Council to make available all drawings and documents within its possession which are currently unavailable to researchers

- CP22 Given the greater knowledge that lies behind a renewed appreciation of the significance of Grant Lodge, through sharing knowledge and, using persuasion and influence, seek to protect that significance by the application of more appropriate statutory designations than the property and its setting, currently possess
- CP23 For the lodge seek to raise the listing from Category B to A
- CP24 For the lodge in its setting, and with regard to the significance of the relationship with the Cathedral and its precinct, seek to extend the existing conservation area to remedy the insertion of the artificial barrier separating the town and park through the relief road; alternatively, seek to designate a new dedicated conservation area
- CP25 Seek to protect and restore the parkland setting, and in particular, through having regard for the ancient designed landscape and its development; give consideration to ensuring that the park, together with the Cathedral precincts, are placed on the Inventory of Gardens and Designed Landscapes
- CP26 Seek to restore the axial approach for pedestrians approaching the lodge, and in conjunction with this seek to impose restrictions on car parking to the front, and around the building
- CP27 Beyond the reinstatement of appropriate finishes around the lodge, encourage the preparation of a conservation management plan for the designed landscape to preserve the setting of the property in the longer term
- CP28 Ensure that any works involving the disturbance of ground surfaces are carried out in accordance with an archaeological brief prepared in consultation with the Regional Archaeologist advising the Council
- CP29 Give consideration to ensuring that the fabric of the building is recorded appropriately in archaeological terms – in particular this would be deemed necessary following the removal of harled surfaces to throw light on the first lodge erected on the site, and to establish where materials from the dismantlings from earlier mansion houses are incorporated within the structure to supplement knowledge of those stones identified within the roofspace, which should be recorded appropriately
- CP30 In addition to the above, commission a full measured survey of the property in sufficient detail to record historic fabric
- CP31 Seek to restore the architectural balance of the design for the principal elevation to the south through the replacement of the missing *Victorian* conservatories (and not the later *greenhouses*)
- CP32 Subject to those matters raised in restoring significance (see below) in finding new, compatible, uses for the building, avoid the demolition of any part of the external fabric whether or not it may be capable of accommodating new uses; the compatibility of new uses may be governed by compliance with this specific policy
- CP33 Make no changes to the plan of the structure that would destroy the defining architectural character of the historic layout of the property reflected in the phases of work carried out in c1766, 1790-1, and in 1849



- CP34 Seek to restore the significance of the architectural decoration of the principal apartments where the larger part of the original scheme from one, or more, of the above listed periods remains intact; as part of this process seek to restore missing features essential to the architectural programme, such as fireplaces, missing cornices, skirtings, window shutter panels etc, based on the record of evidence embodied within the fabric of the building

- CP35 Have regard to restoring the original spaces within the shell of the building by respecting past uses and room layouts; where these exist already they should not be altered through knocking down walls or breaking through them other than restoring known openings or features

- CP36 While having regard to the hierarchical nature of the former uses and how these were defined; where the larger part of the historic fabric of a room has been lost and is incapable of being restored, seek to impose a scheme of architectural finishes which is contemporary, while being deferential to the surviving historic fabric and to the scale and character of the spaces

- CP37 Where it is still possible to do so, seek to restore original or lost floor finishes

- CP38 Ensure that uses are compatible with the structure of the building; uses that require extensive strengthening of intermediate timber floors to meet notional loading requirements should be avoided; repairs to timber floors should be carried out in techniques that involve the minimum intervention and should be reversible, and should follow established *conservation* guidelines

- CP39 Compatible uses will be also those that minimise the impact of means of escape, fire compartmentation, and disabled access, and these considerations should be taken into account when carrying out options appraisals

- CP40 Have regard when repairing or opening up intermediate timber floors, particularly to the part of the house corresponding to the c1766 works that the floor joists and intermediate beams could be original and should be preserved so far as is possible

CP41 Preserve all historic glass to sash and case windows and cast-iron rooflights and retain in their original positions

CP42 Preserve the West Highland slate roof finish to the pavilion of the single storey wing, or replace in matching material laid in diminishing courses

CP43 Establish previous finishes to the external walls by examining the masonry surfaces, by removing sections of harling before work commences, and seek to replicate them



CP44 Establish through analysis by specialists the constituents of the fragments of original lime harling to chimneyheads within the roofspace

CP45 Establish colours of former limewashed finishes to harling and window margins etc through analysis by specialists and give consideration to replicating them

CP46 Engage specialist conservators to carry out historic paint layer investigations to guide decisions on decorative schemes throughout the interior of the property

CP47 Preserve and repair all decorative cast-iron work

CP48 Consider painting windows and external joinerwork in dark colours in accordance with pictorial evidence at the early twentieth century and the evidence of historical paint layer investigations

Restoring significance

The following policies relate to matters listed as Detrimental to Significance in Section 4.3

CP49 Seek to restore original ground surfaces around the building based on pictorial evidence



CP50 In conjunction with compatible uses for the building, devise a scheme for improving the appearance of the internal court on the east side of the building which restores access to the rear of the property; unless original surfaces are uncovered the opportunity may be taken to introduce a contemporary new design as hard landscaping to enhance the space



- CP51 Seek to restore light shafts with protective railings serving basement rooms and provide safe access to these areas (other than where conservatories may be re-introduced)
- CP52 Reconsider public access to the building as part of an access plan that permits the ramped access to the porte-cochere to be redesigned or removed altogether
- CP53 Renew precast concrete copes in stone to match the decorative profiles shown on early drawings and pictorial evidence; ensure that chimney cans are appropriate in style for the phases of the building construction, or omitted as appropriate
- CP54 Remove all plastic repairs in cement mortar to decayed ashlar masonry and repair decayed surfaces by indenting in stone or by other recognised means that involve the minimum of intervention, preserving the integrity of the architectural design
- CP55 Remove all proprietary damp proofing materials applied to exposed masonry surfaces and make good using traditional methods of construction; where additional protection may be required lead dressings may be applied, but always so that the architectural integrity is not impaired
- CP56 Remove all proprietary roofing materials to flat roofs and replace in lead
- CP57 Replace all window sashes with profiles that match the original work; where replacements have been carried out that do not match they should be replaced accordingly; a survey of all window astragal profiles should be undertaken beforehand and the results annexed to the conservation plan as a guide to dating
- CP58 Restore the lost balconies to the principal drawing room at the north wing
- CP59 There should be a presumption towards removing the present roofing slates and renewing in hand dressed slates laid to rapidly diminishing courses appropriate to the roof pitches and their respective ages, and appearance
- CP60 Replace mild steel bars supporting window lintols and other openings in bronze; consider undertaking similar repairs to the lintols of the porte-cochere
- CP61 Record positions of plant fixing eyes and remove from masonry
- CP62 Rationalise drainage to avoid external stacks
- CP63 Replace urns to the parapet of the advanced bay at the principal entrance, and finials to the pediment of the east entrance structure
- CP64 Remove light fittings attached to the building and provide sympathetic lighting consistent with the requirements of appearance and security
- CP65 Remove surface wiring and security alarm boxes to external walls
- CP66 Remove surface-fixed timber fascia boards

- CP67 Remove the incinerator flue, and replace hopper casement windows to WCs with sash and case windows
- CP68 Remove remnants of structure supporting former portakabin and improve the retaining walls and general appearance of the ground surfaces at the foot of the steps at the north gable
- CP69 Reduce the fire hazard by removing particle board surfaces throughout the attic space
- CP70 Seek long term solutions to problems of damp ingress at the lowest floor level and restore plastered surfaces in lime plaster to external walls where lined out in plasterboard; reinstate missing sections of plaster cornices, skirting boards etc
- CP71 Restore missing finishes lost through fire damage, retaining as much historic fabric as possible
- CP72 Remove mock timber panelled boards to the stair enclosure and restore in lime plaster



- CP73 Remove modern glazed doors; within original wall openings reinstate panelled doors and ironmongery to match existing historic patterns
- CP74 Remove the unsightly glazed fire screen at the head of the principal stair and seek sympathetic methods of securing fireproof compartments within the building

6 Bibliography/references

-
- ¹ HISTORIC SCOTLAND *Memorandum of Guidance on listed buildings and conservation areas* 1998 p2
- ² MCKEAN, CHARLES 'Timothy Pont's Building Drawings' in CUNNINGHAM, IAN C ed *The Nation Survey'd: Timothy Pont's Maps of Scotland* 2001 pp111-24
- ³ JOHNSON, SAMUEL *A Journey to the Western Islands of Scotland* 1775 reprinted 1984 p48
- ⁴ WATSON, J & W *Morayshire Described* 1868 pp178-9
- ⁵ MACKINTOSH, HERBERT B *Elgin Past and Present* 1914 p26
- ⁶ Ditto p24
- ⁷ Ditto p24
- ⁸ Ditto p24
- ⁹ JOHNSON, SAMUEL op cit p49
- ¹⁰ Ditto p49
- ¹¹ BOSWELL, JAMES *The Journal of a Tour to The Hebrides with Samuel Johnson, LL.D* 1786 reprinted 1984 p220
- ¹² PENNANT, THOMAS *A Tour in Scotland* 1769 1771 reprinted 2000 p97
- ¹³ Seafeld Muniments, National Archives of Scotland GD248/948
- ¹⁴ SHAW, LACHLAN *The History of the Province of Moray* Vol 1 1882 p107
- ¹⁵ MACAULAY, JAMES *The Classical Country House in Scotland* 1987 pp130-2
- ¹⁶ Ditto p132
- ¹⁷ Ditto p134
- ¹⁸ SANDERSON, MARGARET HB *Robert Adam and Scotland; Portrait of an Architect* 1992 p27
- ¹⁹ Seafeld Muniments, National Archives of Scotland GD248/473
- ²⁰ COLVIN, HOWARD *a Biographical Dictionary of British Architects 1600-1840* 1995 p764
- ²¹ FLEMING, JOHN *Robert Adam and his Circle in Edinburgh and Rome* 1962 p349
- ²² Ditto p370
- ²³ Ditto p269
- ²⁴ MITCHELL, JOSEPH *Reminiscences of My Life in the Highlands* Vol 2 1884 reprinted 1971 pp46-47
- ²⁵ Seafeld Muniments, National Archives of Scotland GD248/250/2(28)
- ²⁶ DIXON, GEORGE A *Grant Lodge – why it must be preserved* Article in *The Northern Scot* 25 February 2005 p32
- ²⁷ SANDERSON op cit p63
- ²⁸ DIXON, GEORGE A op cit
- ²⁹ Seafeld Muniments, NAS GD248/214/1
- ³⁰ DIXON, GEORGE A op cit
- ³¹ DIXON, GEORGE A op cit
- ³² Seafeld Muniments, NAS GD250/2/(28) Account
- ³³ DIXON, GEORGE A op cit
- ³⁴ DIXON, GEORGE A op cit
- ³⁵ Seafeld Muniments, NAS GD248/473/RHP140986
- ³⁶ BAILEY, REBECCA M *Scottish Architects' Papers: A source book* 1996 p102
- ³⁷ COLVIN, HOWARD op cit p739
- ³⁸ SANDERSON op cit p86
- ³⁹ Ditto p121
- ⁴⁰ GLENDINNING, MILES; MACINNES, RANALD & MACKECHNIE, AONGHUS *A History of Scottish Architecture from the Renaissance to the Present Day* 1996 p167

-
- ⁴¹ Seafield Muniments, NAS GD248/79/8 Letter dated 20 November 1790
William Royan to William Forbes at Castle Grant
- ⁴² Seafield Muniments, NAS RHP9067/8
- ⁴³ Seafield Muniments, NAS GD248/79/8 Account dated August 1791
- ⁴⁴ Seafield Muniments, NAS Ditto
- ⁴⁵ Seafield Muniments, NAS GD248/79/8 Letter dated 29 July 1790
William Royan to Sir James Grant at Castle Grant
- ⁴⁶ Seafield Muniments, NAS GD248/79/8 undated account submitted by A
Fraser to Sir James Grant
- ⁴⁷ Seafield Muniments, NAS GD248/948/2
- ⁴⁸ MITCHELL, JOSEPH op cit p49
- ⁴⁹ Ditto p49
- ⁵⁰ Ditto p49
- ⁵¹ WATSON, J & W op cit pp176-7
- ⁵² MITCHELL, JOSEPH op cit p50
- ⁵³ Ditto p47
- ⁵⁴ *Elgin Courant* 15 July 1846
- ⁵⁵ MACKINTOSH, HERBERT B op cit p30
- ⁵⁶ BAILEY, REBECCA M op cit p102
- ⁵⁷ YOUNG, ROBERT *Annals of Elgin 1150-1876* 1878 p393
- ⁵⁸ WATSON, J & W op cit p176
- ⁵⁹ Ditto p176
- ⁶⁰ *The Northern Scot* 15 July 1899
- ⁶¹ DIXON, GEORGE A op cit
- ⁶² *The Northern Scot* 04 January 1902
- ⁶³ MCKEAN, CHARLES *The District of Moray: An Illustrated Architectural
Guide* 1987 pp16-17
- ⁶⁴ Ditto pp18-19
- ⁶⁵ *The Northern Scot* 12 July 1902
- ⁶⁶ MACKINTOSH, HERBERT B op cit p25
- ⁶⁷ *Elgin Courant* 29 May 1953
- ⁶⁸ WRIGHT, ANDREW PK *Report on Proposal for a Local Heritage Centre*
June 2004
- ⁶⁹ KERR, JAMES SEMPLE *The Conservation Plan: A Guide to the
preparation of conservation plans for places of European cultural
significance* The National Trust of Australia 1996 p19
- ⁷⁰ AUSTRALIA ICOMOS *The Burra Charter: The Australia ICOMOS Charter for
Places of Cultural Significance* 1999 p12

7 *Appendix*

7.1 *1809 Inventory of furniture in the Drawing Room at Grant Lodge*

1 harpsichord
1 organ
8 cane bottomed chairs
6 stuffed chairs with covers
2 mahogany card tables
1 small mahogany table
2 Flying tables
3 sofas & covers, with 2 pillows to each
3 firescreens
2 large gilded looking glasses
1 Chrystal Branch
2 ditto candlesticks with Gilded Standards
3 China flower pots
1 Mahogany Bracket
1 Clear Grate, Fender, Tongs, Poker, Shovel and Brush
1 Carpet, 2 Pieces of rugs
4 window curtains
1 Pair Billows
2 Black Figures with Candlestick
2 Paper Jugs
1 Japanned sugar box
1 set Backgammon Table
15 pictures

Dated 3 October 1809

National Library of Scotland GD248/948/2