Kinloch Castle, Isle of Rum Conservation, Management and Business Plan Proposals relating to Proposals for Future of Kinloch Castle Page & Park Architects November 2002

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# Kinloch Castle, Isle of Rum

Conservation, Management and Business Plan Proposals relating to Proposals for Future of Kinloch Castle

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in association with Glasgow Building Preservation Trust KLM Partnership Harley Haddow Partnership SQW Limited Ian White Associates

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Assessment of Historical, Architectural and Social Significance (prepared by Michael Davis, Glasgow Building Preservation Trust)

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# ASSESSMENT OF HISTORICAL, ARCHITECTURAL AND SOCIAL SIGNIFICANCE

This element of the study is not presented in the form of a comprehensive, in-depth history of Kinloch Castle, of Rum, or of the Bulloughs and their possessions. Rather, it is an analysis of the historical significance of Kinloch Castle based upon examination of its architectural history, its social history, and a general assessment of interiors.

### THE LITERATURE

At first glance, little historical research work has been carried out on Rum or on Kinloch Castle itself which is freely available in the public domain. However, closer inspection reveals that, in addition to the SNH publications, a wealth of articles and scholarly papers have been written. Many of these have never been published, or have been published in a very limited form, or take the form of papers within larger publications or magazines. Many of the unpublished papers are accessible virtually only in one or other of the archive collections held at Kinloch Castle, at the SNH office on Rum and at SNH offices in Inverness. Most are partial in their coverage. While many of the newspaper and popular magazine articles are derivative to an extent and popularistic or touristic in intent, their number indicates the public interest in Kinloch Castle.

It is important to state that a number of the published articles are of high interest or have good academic credentials. Early articles of 1959 and 1961 took an interest in Kinloch when Victorian and Edwardian taste were deeply unfashionable, and were by John Betjeman who played a leading role in the rehabilitation of such buildings in the public eye. The photographs for the Tim Wills article were in fact by Lucinda Lampton, interesting both because of Lampton's interest in extremes of taste, and also because she is connected with the Bullough family. Clive Aslet's interest as a leading architectural historian is also worth comment. Country Life is a significant and prestigious publisher of scholarly essays on architectural and countryside issues, and three notable articles have appeared on Rum, two of them (by Clive Aslet) specifically about Kinloch Castle and its interiors.



The remainder of the published material, and some of the manuscript material also, straddles the academic and the popularist. The concentration is not so much on social or architectural analysis – although much useful material is provided – as on Kinloch and the Bulloughs as representing a faintly sensational and highly entertaining subject matter. This notoriety that the Bulloughs reign in Rum has achieved is now also an element of its history, not withstanding that some – though often not the most "far fetched" - of the stories are exaggerated.

In addition, original family/ estate papers held by SNH on Rum shed considerable light on the Castle, on the island, and upon their history under the Bulloughs. The collection is not vast, and is clearly only partial, even in the field of estate administration, but it does reveal a considerable body of information regarding the Bulloughs lifestyle and their utilisation of the island. This will be dealt with separately when the social significance of Kinloch Castle is addressed.

This study acknowledges access to the sources listed below as the basis of its analysis, together with site inspections and extremely helpful assistance from Simon Green of the Royal Commission on the Ancient and Historical Monuments of Scotland, who has kindly made available many observations resulting from his own examination of Kinloch Castle.

The following list of principal sources consulted as part of this study is not comprehensive and excludes newspaper articles:-

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#### **BACKGROUND HISTORICAL & ARCHITECTURAL SUMMARY**

#### ARCHITECTURAL ANALYSIS

#### The client

Kinloch is a superlative example of a large scale country house or shooting lodge built for a third-generation *nouveau riche* whose source of income still lay substantially in the industrial innovations of his grandfather and the developments undertaken by his father. It reflects the luxurious tastes and social pretensions of George Bullough. George's father, John (who purchased the island), had been content with far less grandiose quarters in the former mansion house which George demolished. George's interest in business was limited, and he was clearly more accomplished at spending than at making money. He inherited at age 21, in 1891, the major portion of an estate claimed as worth £2.5 million [Pannikar]. When the firm was floated on the stock exchange in 1894, he became Chairman. He gradually lost interest, eventually only attending AGMs.

There is reason to assume that George (later Sir George – he was knighted in 1901) was a strong willed client. His often quoted instruction to his architects – that his mansion on Rum should be as long as his yacht, the Rhouma, - seems to have some foundation in fact, if the unusually expansive, generally two-storey layout is anything to go by. The prominent covered loggia or walkway around the castle, intended for exercise in inclement weather, also seems reminiscent of a yacht (though smaller verandas were not unknown on Scottish shooting lodges), or at least suggestive of a client who used his knowledge of life on a large steam yacht to inform the design of a house. The dining room later accommodated the swiveling dining chairs from the Rhouma, and these, and the Rhouma's bell placed on show in the Great Hall, are still in position today. (The dining chairs originally designed for the Castle are now presumably those in the billiards/smoking rooms).

The name Rhouma, incidentally, was probably intended as the female version of Rhum, the Bulloughs having effectively remodelled the spelling of their island from Rum for reasons, it is usually suggested, of romance, exotic taste or snobbery. Thus, the client's own interest in display, in possibly "nautical" design, and in functional "lifestyle" luxury were forcibly represented in the design of Kinloch Castle.

Befitting his unmarried status when work began in 1897, the interiors of Sir George's island mansion were generally of a masculine order, with much dark woodwork and generally Jacobean style detailing, which extended even to the Drawing Room.

#### The Architects

Leeming & Leeming of London, but originally based in Halifax, West Yorkshire, were essentially successful commercial architects with continued business in the North. They are not noted as designers of country houses, with the exception of Kinloch Castle. They are not in fact noted as designers of any particular merit in architectural history terms. Their only other well known work was an addition of 1884 to the Admiralty in Whitehall, notorious then and now as "outstandingly ugly" [Aslet: The last country houses, 1982].

Almost certainly they came into contact with George Bullough through his interests in the Lancashire Cotton industry. When architects are chosen under such circumstances, there must always be suspicions that their established ability to realise their client's wishes in other spheres of architectural endeavour has taken precedence over searching out an architect noted for his artistic successes in his given field. Joseph and John Leeming evidently gave satisfaction to their client, for he again used them for additions in 1906, but it has to be said that, in terms of country house design, Leeming & Leeming were not and still are not a name with which to conjure.

# The Client's Wife

After Sir George Bullough's marriage to a divorcee and daughter of a French nobleman (the Marquis de la Pasture), alterations were carried out. The literature supports the view that Monica, Lady Bullough, was also strong willed, and it strongly appears to have been at her behest that alterations were carried out in and around 1905-6. These involved:-

a). feminizing her husband's drawing room interior in a fashionable and sophisticated Georgian influenced style, subsuming the former boudoir into a larger arrangement by removing the intervening wall, and inserting new fireplaces and much plasterwork into the bargain. Into this room was then introduced much fine neo-Georgian furniture of a highly decorative and sometimes "frenchified" order.

b). Further, Lady Bullough appears to have negotiated possession of much of the sunny South front by not only adding the "Boudoir" to the Drawing Room but also by converting the "Library & Morning Room" into a gracious secondary Empire Drawing Room in Napoleonic taste in tribute to her alleged family link with Napoleon. Whatever need the Bulloughs and their guests had for books, and one suspects that it was not extensive, was now supplied by moving the books into the "Business Room" which subsequently became known as the Library, although its position within the plan lay beyond a secondary stair and clockroom (now the former dental surgery) and adjacent to the gun room, the game larder, and the entrance used by guns returning from the hill. As a



room, it had clearly been placed with the intention of being convenient for interviewing the outdoor and indoor heads of department over estate and sporting matters. Anyone who insisted upon reading henceforth certainly could expect to be undisturbed throughout most of the day, though banished to quarters usually only used for estate meetings and for arranging and reminiscing over the day's sport.

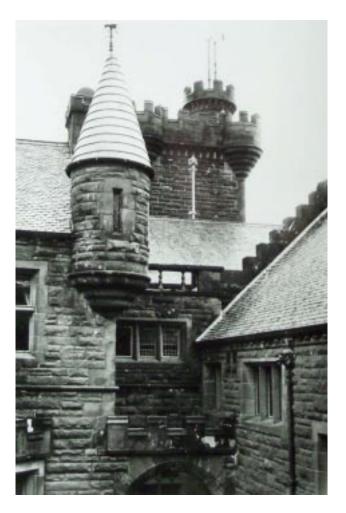
c). The alterations of 1905-6 made a major addition to the accommodation of the castle by creating a series of four "Oak Bedrooms" above the formerly single story rear (West) range. These were furnished with panelling and furniture in dark oak. The general impression is of antique Jacobean interiors, though many of the individual pieces appear to be of married components, and items such as antique Georgian barley-sugar twist balusters are not entirely convincing in their new role. The dark nature of these interiors, the absence of dressing rooms and, moreover, their position at the end of the bedroom corridor (this formerly terminated at Oak Bedroom 4, now utilised as a lounge with a new door connecting with the former servants bedrooms, now the hostel) all signal that these rooms were probably intended for "batchelors" who had come primarily to shoot. In traditional Victorian planning of houses associated with manly sports where numbers of unmarried men of hearty enthusiasm might be accommodated at once, "batchelors" were often banished to positions where raucous behaviour might be less likely to disturb the owners and their more genteel guests. It would therefore seem probable that the creation of the Oak Bedrooms marks a transition in the usage of the house, with single guns – almost exclusively until this time the army friends of George, if the shooting records are anything to go by – now bumped round to the West range, freeing up the existing bedrooms for George and Monica and for more genteel or more socially significant guests. The evidence is circumstantial, but it does seem likely that Lady Bullough, or at least the increased demands for social entertaining that came with marriage, lay behind this innovation.

### The Plan

The plan is unusual. In superficial terms, it seems to represent a return to the Inveraray Castle type of foursquare footprint of a century and a half before, though more expansive and lower. Such a layout (reminiscent of a toy fort in its employment of corner towers) had become unfashionable by the 1820s when informal plans and romantic revivalist styles permitted greater flexibility in planning and more romantic massing. Unlike Inveraray Castle and its select band of derivatives, Kinloch Castle offers not a central tower but a vacant space – a "Quadrangle" – where one "should" be.

Although the effect of this is primarily of detriment to the massing of the building (which, after all, is decked out in castellated garb), it does mean that in terms of plan the parade of public, guest and service rooms on both floors require to be linked by a near continuous corridor on ground and first floors, effectively circumnavigating the inner courtyard or "Quadrangle". Extremely unusual though this arrangement might have been for a country house of this period, it had an advantage in offering for a building which was after all a shooting lodge on the grand scale, an internal court which was at once a kitchen court and a also a gathering place for sporting parties prior to setting out. These two functions were not entirely incompatible on Rum, since all service traffic on the island or through the archway and into the Quadrangle consisted exclusively of "internal" estate traffic which could easily be regulated. This may explain why the service drive to the castle crosses the lawn close to the South range.

Despite its rarity as a type, the plan is perfectly serviceable in late-Victorian terms. Aslet, indeed, found it "an extremely competent synthesis of everything required of a turn-of-the-century country house". There are minor deficiencies: in the South, and to some extent in the East ranges, the corridor is deprived of natural light on both main floors, due to an inner "layer" of rooms built "into" the Quadrangle. The presence of electrical light, intended at Kinloch as an integral part of the arrangements, mitigates this problem to some extent, though the corridor outside the drawing rooms remains dark and gloomy, as are the two sets of secondary stairs.



However, the contrast on entering, say, the drawing room, flooded by light, might be seen as a compensating effect, and the lengthy vista along corridors (today broken up somewhat by the insertion of modern - but contextually reverential to some degree at least – fire-doors) is undoubtedly grand. The length of the corridors is, however, one of the weaknesses of the plan in contemporary late-Victorian terms. The amount of circulation apace devoted to linking the strung-out rooms is prodigious, but the house is well enough served with guest and service stairs and it must be admitted that by concentrating accommodation on only two main floors (save in the service wing), there is little of the inconvenience that a more vertically stacked house would take for granted.

There is little indication that the plan boiled down into a series of demarcated and dedicated interlocking areas, beyond the obvious division of the staff / service areas from the "main" house, the grouping of the (working) gun and business rooms near the rear entrance, the usual proximity of the dining room to the kitchen corridor, and the convenient proximity of the "masculine" smoking & billiards rooms (really one space) to the dining room. Yet the plan **has** been thought out in terms of use. In the evening, for example, guests would descend the main stair and gather in the main Hall before going in to the dining room. After dinner, given the comparatively daring lifestyle attributed to George Bullough and his wife, it need not be assumed that ladies would retire to the drawing room, leaving the men to proceed when they would to the smoking room and billiards; but the arrangement is certainly compatible with such conventional behaviour. There is, indeed, a healthy distance between the drawing room any after dinner raucous.

Likewise, the arrangement of the bedrooms does not seem to suggest any particular refinement of plan. Simon Green of the Royal Commission on the Ancient and Historical Monuments of Scotland has speculated that the North East corner bedroom, presently in the Castle Manager's flat, may have originally been intended as George Bullough's bedroom, and that the accommodation around it was capable of becoming a family suite. This view is partly prompted by the "isolation" of this wing, between the service areas, a staircase, and the main Hall gallery.

Under these circumstances, the secondary stair adjacent might be seen almost in terms of a semi-private family stair. However, the staircase also gave access to two bedrooms facing into the Quadrangle, in addition to the three (plus two dressing rooms) forming the putative suite. Whatever the original arrangement, it appears certain that post-1906, Lady Bullough occupied the South East corner bedroom and Sir George occupied the adjacent room in the South facing range. Sir George's room was created by knocking together what had been designed a few years previously as a smaller bedroom and dressing room.

The couple's bedrooms were therefore en suite, but an adjacent dressing room, communicating with what became (after 1906) Sir George's bedroom, became an independent bedroom (now "the Dresser Bedroom") with its communicating door sealed off. Unless this was sealed off after Sir George's death, this left no dressing r

sealed off after Sir George's death, this left no dressing room for Sir George or his wife, although a door was driven through into the bathroom adjacent Lady Bulloughs bedroom, creating an en-suite bathroom.

The rooms were by no means in a secluded spot, being located at the top of the main stair. Guests staying in the two important large bedrooms beyond or in the Oak Bedrooms would all pass their doors if they ascended from the main Hall.

The internal plan of a house can often hint at the lifestyle aspired to by the clients. At Finlaystone in Renfrewshire in 1901, John James Burnet, the celebrated Glasgow architect, remodelled a Georgian mansion to provide, among other things, an interior which reflected the family virtues of an owner who wished to entertain both social and commercial contacts, but who wished also to segregate to some extent his family. There is little of the transparent subtlety of plan of Finlaystone found at Kinloch. Nor does it permit the subtleties of spatial and atmospheric effects created by, for example, the work of Robert Lorimer at Rowallan or at Ardkinglas of 1906. Yet it must be stressed that in terms of plan, Kinloch must have met its owners extensive requirements for their occasional residence there. If it had failed to do so to any significant extent, they would almost certainly have altered it.

As the remains of the demolished mausoleum elsewhere on Rum to John Bullough indicate, the Bulloughs were not afraid to radically alter work when occasion, or social embarrassment, demanded. If the plan of Kinloch, with its long corridors, is reminiscent of anything, it is perhaps of hotel architecture. With the Bulloughs quest for luxury and convenience in mind, it is perhaps not too inappropriate a reflection.

#### The Architectural Style

Although in massing and general form, Kinloch Castle might have best been presented in the historicist garb of the Tudor or Elizabeathan style, its detailing is exclusively Scots Baronial in style. Clearly, George Bullough took his Scottish lairdship enthusiastically. His full-length portrait at Kinloch Castle sees him dressed in the kilt, and he is claimed to have paid his workforce building Kinloch Castle to wear the kilt.



The enthusiasm may have been partly inherited, since his father had bought not only Rum but also Meggernie in Perthshire which had been left to George's younger brother. The ballroom at Kinloch Castle has been calculated as large enough to accommodate two sets of reels simultaneously, suggesting that highland dancing figured in its repertoire, with a piper on the musicians' gallery above. Each day at Kinloch began with a piper marching round the outside of the castle playing "Johnny Cope", and the culmination of late summer stays at the castle was the "Rhum Highland Games", when Sir George was to be seen "strolling about the field with his cromag" [Cameron]. It is therefore scant surprise that the castle should adopt towers, open bartisans, a corbelled turret, and a tall tower, with battlements throughout.

The Scots Baronial idiom is, however, handled with little sense of conviction:

a) The main problem is simply that the plan and general form of the building clearly came first. To this the style was evidently then applied. In an historic idiom noted for vertical emphasis and dramatic asymmetry, the largely two story lateral sprawl and the formal regularity of quadrangular form was not a good starting point if this was to be a serious exercise in the Scots Baronial revival style. The tower raised on the entrance front in suggestion of a tower-house is, in comparison with the horizontal emphasis, too small in scale and attached to too regular a general building form to appear anything other than a compositional irrelevance.

b) By the 1890s, the romantic brutalism of High Victorian masters of Scots Baronial such as David Bryce had yielded to a considerable extent to a softer, Arts & Crafts influenced style. This movement was inspired by a growing understanding of historic Scottish castles, and by a desire to sensitively evoke more of the feel of old buildings. The emerging leader of this movement was Robert Lorimer. However, a number of architectural firms such as Sydney Mitchell & Wilson of Edinburgh retained some of the more bombastic hard-edged qualities in some of their buildings in this style. At Shielbridge (1898) in Morvern and at Glenborodale (1898) in Ardnamurchan (both large mansions for E D C Rudd, the diamond magnate), these architects made use both of increased scholarly understanding of the style and, paradoxically, of almost Brycean brutality in handling detail and in achieving compositional drama.

At Kinloch Castle, therefore, architects & client had an existing and evolving corpus of work in an established style to influence them. There was a considerable variety of choice over how an exercise in Scots Baronial might be handled, from rather old-fashioned "romantic brutalism" to the Arts & Crafts influenced handling which tried to capture more of the spirit and texture of old Scottish buildings. But even Skibo in Sutherland– "like Kinloch but bigger" [Aslet], begun in 1899 for American industrialist Andrew Carnegie – was to take on, however awkwardly, the height and irregular massing associated with the dramatic massing of the style. At Kinloch Castle, probably through a combination of unfamiliarity with the style and conflicting demands of plan/ general form and of style, the end result had little more conviction or merit in stylistic terms than a toy fort.

c) Convenience orientated elements of the design – probably specified by the client - undercut the necessary suspension of disbelief required to some extent when building a "modern" mansion with claims – even if only in the associational or evocative sense – to be a castle. Decades earlier, A W Pugin had lambasted builders of modern "castles" by asking which beseiger would hammer against nailed portals when he could smash his way in through the conservatory. The contradiction had led designers like David Bryce to vertically stack and vertically articulate their Scots Baronial style country houses, generally keeping their well-windowed main floor above an exposed, plainer, service basement. Kinloch, however, has no truck with such strategies, bringing public room windows down to ground level, providing a conservatory on the South front and surrounding three sides of the castle with a glass roofed veranda.

It was not for nothing that in his 1982 examination of "The last country houses", Clive Aslet dealt with Kinloch in a chapter entitled "Castles of Comfort". Unlike the other such castles which included Lorimer's Ardkinglas in Argyll (1906 - for another industrialist, Sir Andrew Noble) or Edwin Lutyen's Castle Drogo in Devon (1910 - for Julius Drew, the grocer), Kinloch was particularly noted as "not a very convincing castle".



d) It might be objected to the above criticisms that Kinloch Castle is in some ways not a country house so much as a shooting lodge, a type of building in which a sometimes plainer, and sometimes more unusual architectural treatment was imposed irrespective of size. It is rather a fine distinction to draw, since most of the comparisons made in this study are with houses strongly connected with sport and with houses in which occupation – particularly in the case of Sheilbridge, Glenborrodale and Kinlochmoidart – was only usually during a portion of the year.

However, there are a few cases of remote houses built almost exclusively for blood-sports purposes, where farming enterprises are of an extremely limited nature due to the nature of the terrain or of land use policies. In some of these, set in the most remote and wild locations, external architecture often took on a stylistically ill-defined appearance.

It would be difficult to imagine Sronlairig Lodge (1910), Inverness-shire, or Lochdhu (c.1890?) in Caithness at the heart of a fertile lowland estate, yet they are each of considerable size and of some pretension. Probably most significant of this type was Corrour on the Moor of Rannoch by the now little known Glasgow firm of Wharr & College for Sir John Stirling Maxwell, later the discriminating author of the 1937 architectural survey, *The shrines & homes of Scotland*. This barrack-like, tall-rising pile which occupied the highest altitude of any shooting lodge in Scotland was added to again in 1935 and destroyed by fire in 1942. Yet it combined a degree of plainness and vague allusions to old Scots architecture with huge scale and a well equipped interior which included nursery and schoolroom facilities so that all the family could be accommodated, even though the house was only occupied during a portion of the year. Considerable care was lavished on developing a garden suitable to that altitude.

The point about the gardens at Corrour, and indeed the house itself, was not so much their artistic merits, but that they were there at all. The same might perhaps be said of Kinloch on Rum which was, like Corrour, not the ancestral seat, but a secondary or even tertiary seat. As well as a house in London and a house at Newmarket, there was a further Hertfordshire residence.



### **Interior Architectural Quality**

It is clear that the interior at Kinloch Castle was designed by Leeming & Leeming in 1897 with alterations and additions in 1906. This was executed with a lavish budget, extending to high quality panelling and other joinery work. Unlike other leading designers of the period such as William Leiper or Robert Lorimer who would often select (or in the case of Lorimer actually design) furniture, there is no evidence that this was done at Kinloch. Nevertheless, the architecture of the interior, though not avant garde, was stylish and fashionable, arguably more so than the exterior.

There is a parallel here with Adamton in Ayrshire, a large and externally undistinguished country house by an undistinguished local practice, but which possessed stylishly fashionable and even "smart" interiors. Skibo, designed by Ross & Macbeth of Inverness, also possessed lavishly ornamental interior work. Kinloch is not quite up to the opulence of Skibo, but it certainly was not pulling its punches. The standard of workmanship and finish is extremely high, and the design input is also extremely competent and, in its way, appealing.

Stylistically, the interior decoration throughout the main hall and corridors is eclectic, but probably best described as mixing Jacobean taste with a mildly baroque treatment. This was certainly not unusual for the interior circulation spaces of a Victorian house in Scots Baronial style. As has been said of William Leiper's interior at Kinlochmoidart, "the general atmosphere was generally dark and rich, enlivened by colours in carpets... The effect was no more specifically Scottish than in the houses of Bryce... but the recurring synthesis of dark panelling, embossed wallpaper and stags heads created a tangible atmosphere now more redolent of the Victorian Baronial home than the work of those who were not so free from a pedantic archaeology" [Davis: Scots Baronial, 1996].

As in William Leiper's Kinlochmoidart (1883), stags head trophies play a major part in the ultimate effect, though it is worth remembering that most at Kinloch only appeared in years subsequent to the completion of the house. After Lady Bullough's alterations of 1906, the interior scheme properly respected the convention of dark, rich decorative effect for the "masculine" areas and circulation spaces, and light for the "feminine" drawing rooms. The transformation of the drawing room and the creation of the Napoleonic Empire Room, each of which were equipped with suitable furnishing schemes, did in fact create interiors of considerable significance. It is not know if the furnishings were an integral part of the scheme, or if they were chosen on completion, but the overall effect of these rooms is of considerable architectural significance. The present furnishings of the Empire room are, of course not the original, much of which is in store outwith the island.

Since this section is concerned only with a brief assessment of the architectural design aspect of the interiors, a more general assessment of the interiors will form a later section.



#### **Technical Innovation**

In terms of general construction technology, Kinloch offered no advance on existing practice. Simon Green (RCAHMS) has pointed out that the pinkish red sandstone used was most likely imported from Annan (in Dumfriesshire) and not from Arran as is often stated. Importing stone was certainly not novel: at this time Dumfriesshire stone was being brought into Glasgow in large quantities by rail. Importing stone for prestige projects by sea had an even longer history: stone for Poltalloch House in Argyll, for example (a private palace built for Jamaican plantation owner and businessman Neill Malcolm) had been shipped in during the 1840s.

Kinloch was up to date and to some extent innovative in terms **of provision of electricity** which was intended from the start and produced by means of a private hydro-electric scheme. The power house and the now disused tiled battery chamber survive in the grounds of Kinloch, though neither aspired to the opulence of Robert Lorimer's later arrangements for Andrew Noble at Ardkinglas where the instrument panels were marble clad and the turbine house modelled to merge with its surroundings. Kinloch was clearly one of the first Scottish country houses to be lit by electricity, though it was probably not the first since filament lamps had been used in England since around 1880.

At Manderston Estate in Berwickshire, electric light was certainly available from 1897, although the rebuilding of the mansion did not proceed until 1901-5. Interestingly, Lord Salisbury, who owned Rum prior to the Bulloughs had installed electricity at his English ancestral seat of Hatfield shortly after 1880, but the system was so unsafe that a gardener was killed by it. By the time Kinloch was built, electric light was no longer so experimental.

It is sometimes said [eg Wills] that Kinloch Castle had a direct phone line to Newmarket. This statement has a ring of truth, given that the Bulloughs owned a residence at Warren Hill, Newmarket, and that both George and Monica took a keen interest in horse-racing. They owned two studs and won the 1917 Grand National, the 1922 Golden Cup and Golden Vase at Ascot, and the 1934 1,000 Guineas. However, the surviving telephonic instrument (located in the show gunroom), though of great interest as an example of early technology, was not installed until 1929 (advertisements and correspondence survive in respect of it at Kinloch) and appears to have been exclusively for communication on the island.

A cable to the mainland does not appear to have existed, and internal devices do not appear to have been installed within the castle in the way one finds at Ardkinglas or earlier at Cragside in Northumberland. A telegraph office existed on Rum from at least 1902. (In 1910, the Post Office authorities had to remind Sir George that they had to have a right to land on this most private island to inspect their facility). Communication with Newmarket or elsewhere outwith the island must have been via telephone with this facility.

The Kitchen at Kinloch, now the Bistro, has entirely lost its internal fittings, but there was clearly none of the expansive layout found in the state of the art arrangements of Manderston (1905), Finlaystone (19) or Ardkinglas (1906). It was in fact a relatively small room, although it also included what is now the corridor. Some details and correspondence survive concerning a Briffault range which was fitted in 1925. Similar ranges has been fitted within Balmoral, Skibo, Castle Toward, Manderson, Kildonan and the recently enlarged Glenapp; quite a litany of millionaire's palaces. In 1928 a Briffault inspection condemned the kitchen and scullery ranges.

In 1928, a Frigidaire cabinet was acquired. According to an eyewitness account [Cameron], the kitchen offices were governed by "mercurial French chefs". However, a fridge and artistic French chefs apart, there is nothing to suggest that the physical kitchen arrangements were out of the ordinary. Once prepared, kitchen staff took food to the service room from whence the butler and/or a footman (or two) would take it in to the dining room at the appropriate moment. To so do, kitchen staff would have been visible to those desending the adjacent secondary stair. If this were not a family only stair, as Simon Green's suggest, it is a mystery why this arrangement was settled on.

**Sanitary Arrangements** : The provision of washing facilities at Kinloch was particularly elaborate, in line with the pursuit of comfort. Four baths in all were provided for family and guests, and one for staff. The three principle bathrooms were provided with elaborate shower facilities, and other bathing "effects". These wonderful appliances were not unique to Kinloch nor were they of avant-garde design, but they were undoubtedly among the best that was commercially available. Tiled timber splashbacks, identical to those found on washstands, look like an afterthought but apparently were fitted from the start. (As late as 1924, Martineau & Smith of Birmingham were sending details of spraying machines and syringes – all types of bathing appliance – and pointed out that their "pneumatic sprayers were "as previously supplied". Much of the presently existing equipment however seems to be by Shanks of Barrhead). Manderston and Ardkinglas contained bathrooms which were far more opulent with more avant garde fittings, and which were architect designed with unique effects in mind.

**Central Heating** : The radiators survive in what appears to be their original form. As was usual at the time, the heating was intended to take the chill of the air on cold days. Since, as was normal, fireplaces are supplied throughout the house, the heating was not intended to work independently. By the 1890s, such a provision was to be expected in a new country house. The heating system was clearly in place at Kinloch by at least 1905, when Leeming & Leeming provided notes on its operation. It is not clear if this was an extension to the system, or the date of instalation.

In 1924, Mackenzie & Moncur's heating engineers extended the radiator system upstairs. A large boiler was provided for winter use and a small one for the summer. Because open fires were intended to supplement the heating, as was standard at that time, the servicing of fires always represented problems of servicing and privacy. It is interesting to find that in February 1913, information survives in the Kinloch archive concerning the British Prometheus Co. imitation log fires and electrical heating elements.

**Secondary Glazing** : some secondary glazing systems were certainly in use in Scotland during the 1880s, though they were by no means common. William Leiper designed one "bolt-on" system for winter use at Ganavan House in Argyll, elements of which survive. At Kinloch, an early form of secondary glazing was installed in a number of windows. On opening casements, probably with a view to reducing drafts, the two panes were intended to move in tandem, but this caused problems: in 1922 two dozen of the brackets connecting the panes were ordered, but just five years later James Hill & Co could not supply further spares and there were difficulties in removing damaged fittings.



Again, although the date of original installation is unknown, this was clearly a commercial system suggesting that although the Bulloughs were at the forefront of consumerism, they were not necessarily at the experimental or innovative design level of interest.

Laundry Facilities : It is one of the mysteries of Rum that the client or his architects thought it necessary to locate the laundry facility at Kilmory on the other side of the island, a distance of some five miles by road! The often expressed assumption that this was due to some excessive concern to banish the laundry out of sight does not really hold water; there were many places closer at hand that the laundry might have been placed. Another theory that this was the dryer side of the island is more believeable. Because of the anchorage and existing facilities, the mansion had to be at Kinloch, but there was no need for the laundry to be there.

To serve his twin mansions of Sheilbridge and Glenborrodale in Argyll (now Inverness-shire), Rudd had paid for elaborate laundry facilities in a large stone built complex midway between the two, to which washing was brought by motorised transport. At Kinloch, however, the laundry building was a corrugated iron construction of little architectural interest, now used as a store by SNH. (Prices of laundry stoves were supplied in 1905).

**Transport**: Though scarcely of architectural interest, transport is worth considering alongside other technical innovations. George Bullough stationed two cars on the island and two traditional carriages. The former were used consistently in preference to the latter, but there was a constant need for the roads to be made up to make them passable by car. Initially, it seems that the roads were made up with sand and gravel, a very labour intensive practice since such infill tended to be washed out. A motor road roller from Barford & Perkins, Peterborough, arrived in 1909. Later, in 1927, a stone-crushing machine was supplied by Fleming & Co. to do the job.

**Gadgetry**: From the point of view of hedonistic fun rather than scientific advance, established technology – sometimes only recently established – was brought into use at Kinloch and on Rum. It was rarely utterly innovative, but it showed interest and is of some importance. The Bulloughs are said to have raced their Albion cars, though the speed they achieved is not likely to have exceeded 40mph. A wireless set was present in the 1920s.



An orchestrion – a musical machine working on the same basis as a player piano but reasonably successfully simulating an entire orchestra - costing £2000 was purchased from a German firm, Imhofe & Mukle, in 1906 and fitted neatly below the main stair. The music rolls purchased to play with it show that the Bulloughs were prepared to pay an impressive sum to satisfy a fairly light and even frothy taste in music. Again, although the purchase was not unique – "in England the orchestrions of Imhofe & Mukle were especially popular" [Kiely] – this was again a purchase of unusual, advanced and expensive technology for a "remote" country house. The fact that this remains in working order is an element of some interest and significance.

# **Subsidiary Buildings**

The designed landscape setting of Kinloch Castle is considered elsewhere in this report. It is acknowledged to be low in structural elements. From an architectural perspective, this is particularly disappointing, since the phenomenon of the professional landscape architect was emerging during this period.

Figures such as the Pulham family and Thomas Mawson, all great publicists of their work (Mawson in fact often used James Pulham III to achieve his effects), specialised in naturalistic effects, Mawson also designing formal gardens with a solid infrastructure of stone terracing, balustrading, hedging and yew avenues. Although there are examples of rock works at various points in the grounds at Kinloch, including placing of boulders to enhance water effects in the burn South of the Castle, these are not done with much concern for naturalistic effect.

In fact, Reginald Farrer's criticism of rockeries made up by dropping cartloads of boulders "absolutely anyhow" as "something to be remembered with shudders ever after" is brought to mind by the strange arrangements at Kinloch. In the case of the rocks on the South side of the "Chinese Bridge" one wonders if the heap of rocks ever really was a rockery. In comparison with the rockworks at Sheilbridge, those at Kinloch Castle are truly amateur productions.

The most successful rockwork, behind where the bins are currently placed, has little claim to resemble a natural arrangement of rock. The extra-ordinary placing of little stone piles alongside the riverside walk is attested to as an original arrangement by an early photograph. It is not an impressive feature and suggests a gardener's impromptu arrangement of off-cuts of stone from building the Castle.

The buildings within the gardens have considerable interest. The Bridge on the approach to the Castle from the White House is a major landscape intervention and, although not of great design significance, is an attractive structure. The Turret Folly or Gazebo appears to be of mass concrete, cast in situ, and succeeds in being an attractive feature. It was intended "to house African weapons and relics of the Boer War" [Cameron]. The former dairy, clearly intended as a building to be visited from the Castle, is of a pretty, white harled finish, with some geometric interest in its design. The Squash Court, though of unusual construction, is of little architectural sophistication or interest. The swimming pool, if that is what it is, is a mere concrete basin covered by a nissen-hut type corrugated structure. Work for a "Swimming Bath" was quoted for in 1899. Compared with Carnegie's pool at Skibo, or Andrew Coats' pool at Castle Toward, this was a humble construction indeed.



Little above-ground structure survives of the ranges of glasshouse which backed onto each side of the North wall of the walled garden. Working drawings of 1897 by R Halliday & Co., Royal Horticultural Works, Manchester, show an inward range of fruit house facing South, and on the shady side, an elaborate provision of ferneries, camellia house, mushroom sheds and boilers. Maintainance was contracted to leading Scottish glass-house manufacturers and heating engineers, MacKenzie & Moncur. The fruit houses produced Black Hamborough and Muscatel grapes, figs, peaches and nectarines. The greenhouses were not unique, being customised commercially available structures, but they certainly represented top of the range equipment!

A number of smaller architectural or semi-architectural elements survive in the former grounds which are worth commenting on. Immediately to the North of the house is found a large stone Japanese lantern, which may possibly be oriental in provenance. It has presumably been relocated to its present position from an oriental style area of planting? On the drive to the farm is found a metal gate, and a set of white timber posts bearing metal gates survives at the mouth of that drive. Further metal gates are found at the entrance to "Lady Monica's Garden, now the playpark, from the direction of the Pool.



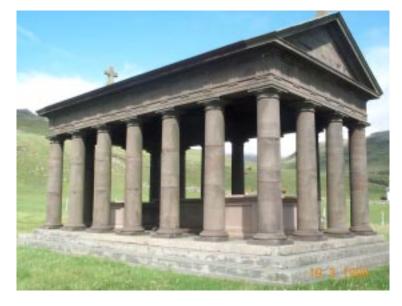


These may all date from after 1906, and testify to the role of Lady Bullough in the garden, the large initials MB standing for Monica Bullough, and the beehive finial being both a pun on Bee and "B" for Bullough, and also a reference to Monica's much paraded link with Napoleon: bees are a Napoleonic device. They also became a Bullough device, industrious bees symbolizing industry.

Outwith the gardens, the general tone of the other buildings is cottagey and white harled. All are pleasing and appropriate to their location. Several are of particular interest. The Farmouse building is in fact of a reasonably sophisticated Arts & Crafts influenced design, not unlike some of the subsidiary buildings designed by William Leiper, for example, at Kinlochmoidart (1883), Inverness-shire, and at Glendaruel (1900), Argyll. Bayview, as Mary Miers notes, has a tower of "Leiperian" design which may be an addition to an older building. There is no reason to doubt that all the work undertaken to such secondary buildings in George Bullough's time was not also by Leeming & Leeming. They also appear to have been responsible for the doric temple or family mausoleum at Harris, which replaced an earlier attempt later considered unsatisfactory. The temple is not in itself an architecturally brilliant essay in classicism, though it is admirably competent. Its rugged location, however, elevates its status immeasurably in its interaction with its wild and lonely setting.

#### Summary of Architectural Analysis

Kinloch Castle is of an externally uninspired design with an unusual though not unserviceable plan, built by clearly competent but yet undistinguished architects who may well have been in some respects "prisoners" of their client's strong will to the detriment of the overall conception. It does not rate in any artistic sense with the celebrated Scottish country houses of the period as an artistic statement, as an example of Scots Baronial revivalism (the language of which it adopted externally), or of technically innovative design. "But", notes Clive Aslet [Country Life 09.08.1984], "as a building type the shooting lodge has always been allowed architectural license" and it may be that it is to some extent in these terms that one must understand Kinloch. Aslet, indeed, sees it as "comparable to the Duke of Fife's Mar Lodge, near Balmoral, built in 1896".



Although not avant garde in any design sense, its interiors are however both lavish, highly competent of their kind, and fashionable, the main hall presenting an impressive *coup de theatre*. The drawing rooms, with their original furnishings, are certainly attractive and significant conceptions, though their evolution may not have wholly been the responsibility of the architects.

The equipment of the house incorporated the early use of electricity, and the Bulloughs embraced other products of developing science as and when they became commercially available and appropriate. This was by no means a hothouse for scientific experiment; rather, one suspects that science was put to the use of a fairly hedonistic lifestyle when required.

Although the interior of Kinloch Castle clearly testifies to a lavish budget, with no signs of skimping, the designed landscape and subsidiary buildings are disappointing in some respects, especially in comparison with lavish provision at houses built by other magnates of the period. There are no rockworks or other aspects of architectural garden structure of interest or quality, and the swimming pool facilities, when they eventually arrived (though it is dubious they were ever completed) compare poorly with examples elsewhere. From an architectural point of view, the laundry facilities, the raquetts court and the power house are of extremely low interest. In the surroundings of the Castle, only the white harled Home Farm, the Dairy, the Gazebo and Bayview approach the design quality one might expect even of subsidiary buildings to a major mansion.

### SOCIAL SIGNIFICANCE

That Kinloch Castle does not on the whole represent thoroughly innovative design and technical values, does not undervalue its importance because its social significance is in fact that it is representative of a certain type of social development which placed sport, comfort and show before more purely aesthetic considerations.

#### **Associational Significance**

The history of Rum prior to the Bullough's ownership is unusually poignant and incorporates in microcosm and in extreme form the ills associated with Highland clearance and with Victorian exploitation of the Highlands as a leisure resource for a few. One of the earliest recorded settlements in Scotland has been found on Rum. By the early 19<sup>th</sup> century Necker de Saussure found the people on Rum the "happiest of the Hebrideans", but in 1826 a lease of the island cleared it for sheep in one fell-swoop, leaving only one native family. "Of all Highland clearances this was perhaps the most complete" [Banks].

By 1845, Rum was bought by the 2<sup>nd</sup> Marquis of Salisbury as a sporting property, nurturing or possibly re-introducing red-deer and building an expensive reservoir to improve the river fishing: it failed spectacularly on being used, the builders having rapidly left. "Salisbury may have been the first Englishman to learn the difficulties of Hebridean development" [Banks]. During the 1850s, the populace which had risen to 150 due to a return to small tenants, was again brought down, this time to 75.

John Bullough's 1888 purchase of the island only further consolidated its role as a sporting estate. By the time George Bullough built Kinloch Castle the populace of around 53 (32 by 1931) appears to have been exclusively imported (with one possible exception) to work there as employees or as dependents of employees. The same applies in many respects today, under the SNH administration of the island.

The Bullough's ownership of Rum - famed as the "forbidden island" – is comparable and worthy of contrast with other island laird-ships of the period. Thomas Middlemore who used Lethaby to design Melsetter on Hoy and Edward Hudson who used Lutyens to design the restoration and enlargement of Lindisfarne in Northumberland were both clients of more fastidious architectural taste than Bullough. Lord Leverhulme, esconced at Lewes Castle, viewed his role as one of enlightened philanthropist through fostering development of the economy. He acted not unlike a modern Enterprise Company. Sir George Bullough did not have any apparent aspiration in this direction either, though his rule did not encourage the emergence of local opposition in the way Leverhulme experienced.

Like these men, Bullough was inspired by ownership of an island "kingdom", at once remote and exclusive. Unlike them, he represented another type of the period, concerned with a life of sporting enthusiasms and social entertainment and enjoyment.

Rum was – and is – generally perceived as remote and exotic, a perception that appealed as much to the Bulloughs as to latter day observers. This in itself gives added significance, and also helps to place in context a). the low relative merit of the gardens and of the external architecture of the castle in contrast with b). their perceived value in much of the literature.

Even taking the Jim Crumley view of Kinloch as what one might call the edifice he loves to hate, Kinloch tends to loom larger – enhanced and gaining added value from its location – than it does in reality. On the real approach to Rum, Kinloch is in fact a minor incident within a truly vast panorama, but in the imagination and in the literature, its associations and its location assume a concrete significance. In 1978, John Betjeman acknowledged [quoted Scots Magazine 08.1978] that the collection of "rich Edwardian appurtenances" at Kinloch "all gain significance from the amazingly unlikely setting in which they repose in mint condition".

Kinloch has highly important "added value" due to its association with Rum as a Nature Reserve and specifically with the foundations for this – in terms of red-deer management – laid by the Bulloughs. George is said to have imported hinds from Meggernie, but records most certainly survive from the Twenties detailing the purchase and shipping of live deer in crates from Warnham Court, Horsham from 1926. In that year 14 live "pure British red deer" were taken in crates by train to Mallaig and then to Rum by chartered boat. More followed the next year and 6 hinds were sent in 1928. In view of Rum's importance today as a bastion of "pure" red-deer stocks, Sir George's fastidious care, exercised for different reasons, was to be highly significant.

#### A "Monument" in Socio-Political Terms

The Bullough's ownership of Rum and their luxurious residence at Kinloch is capable of being seen as an extreme example – an "exemplar" even - of the worst kind of highland landlordism. Jim Crumley, writing with his own nationalist slant, proclaimed Kinloch Castle as "a monument to… colossal wealth and ego and acquisitive greed… It is a building without a redeeming feature.. a loathsome edifice. It perpetuates only the memory of the worst kind of island lairds… a hideous affront, but nothing that a good fire and subsequent demolition couldn't rectify".

Bringing SNH into the equation for good measure, whom he evidently does not like, he opines that "it has been a long, long time since anything so wise and compassionate and tolerant as a wolf was top dog on Rum". In complete contrast, Cameron [This was my Rum], a genuine second generation native, painted a wholly different picture of Kinloch and the Bulloughs: "The castle and its occupants were to us the centre of the universe. Sir George and Lady Bullough were the most kindly and courteous of people", Lady Bullough even being a frequent social visitor to his mother's cottage on the island. The ills of the Bullough's administration – "all these sackings" – were blamed on facors whose "vile actions" were "done in the laird's absense".



#### Lifestyle

Kinloch Castle is capable of being seen not only as a monument to socio-political power but to lifestyle. This is undoubtedly its less subjective gift to posterity, even to those who view it as representing a loathsome past for, like the aristocratic palaces of Imperial Russia maintained by the communists, its value as an historical illustration is singular. Some, like Jim Crumley or Archie Cameron may put their own political colours upon it, but without it they would lose that focus or distillation of Highland social history against which to rail or offer praise.

Kinloch has frequently been noted over the years for its value as a document of social history. Typical is the comment in the unsigned article in the Scots Magazine of August 1978: "it is ostentatious and extravagant, but it has scale and style. It epitomises the Edwardian values of the wealthy, and if you could cope with the attitudes which must have prevailed there, it must have been an incredible experience to join a house party and taste the fruits of such unashamed, blatant capitalism". Alternatively, in an undated thesis, Janet Brown saw Kinloch as typifying "the blind extravagance of the *nouveau riche*".

Such views appear in one form or another in virtually every article written about Kinloch. But significant authorities have also noted the importance of Kinloch as having value as an unusual, well preserved and important representative of social history. In 1959, John Betjeman saw it as "the stone embodiment of good King Edward's reign, a living memorial of the stalking, the fishing and the sailing...In time to come the castle will be a place of pilgramage for all those who want to see how people lived in good King Edward's days and what was their taste in pictures, colour and furniture".

In 1984, Clive Aslet in less journalistic prose argued convincingly for not merely Kinloch's structural preservation but also for the retention of its atmosphere, seeing its "sense of fun" embodied in its contents as part of its significance as a "remarkable survivor". Hitting the nail on the head, Aslet assessed the house – and its importance – as epitomising "rich, not highly intellectual country-house taste at the turn of the century".

As previously noted, Sir George Bullough has considerable interest as representative of a social phenomenon for which his period was noted: third-generation new wealth, opulent lifestyle, sporting interests embracing horseracing, and belonging to the "smart" set (who saw genial but luxuriously-living Edward Prince of Wales as their exemplar) rather than subscribing to Victorian morality. A number of the contents, including oriental artworks, were apparently purchased by George during his world tour on the Rhouma.

As owner of a Highland (or more correctly, Island) estate, Bullough and Kinloch also illustrate the shooting and fishing aspects of Highland landownership, the whole island being developed as a deer forest for sport, game birds being introduced or bred. Many records survive to illustrate this aspect, including game books recording red deer, fish and game taken. Trophies of stags heads or of antlers illustrate the game books, sometimes with legends of their own, as well as forming part of the interior architecture. Issues such as the extent to which women stalked stags are also well illustrated.

Kinloch is also representative of the Bullough's ascent of the social ladder. The game books reveal that the initial guests at Kinloch were mainly military men, doubtless shooting friends of Bullough himself. From 1902, Monica and/or her French friends and relations also figure and from 1904, the English aristocracy appears over the years: Lord Ilchester, Lady Sefton, Lady Jane Egerton, the Hon. Oscar Guest, Lady Durham, Lord Hugh Percy, Lord Ridley, Lord Brackley, and an assortment of knights and baronets. The Bullough's daughter became Countess of Durham. A portrait of her hangs at Kinloch.

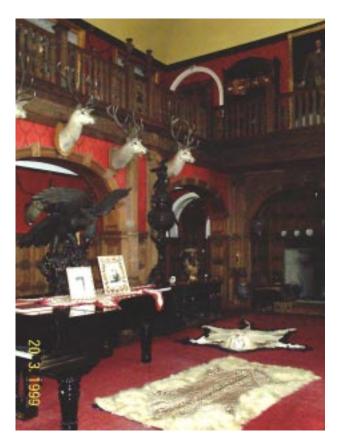
Kinloch also represents a good example of the decline of this type of wealth and of such "late Victorian" conceptions as the century wore on. Although the Bulloughs had preferred not to let sport on Rum, by 1930 if not before they had a change of heart, probably given changing economic circumstances. They tried but failed to let the deer forest. By September 1931 the island was available for sale, though in the discrete way of someone not in a desperate hurry and with a considerable reputation to keep up. Although agents Watson, Lyall & Co were told that "Sir George has no intention of selling... and does not want the island placed on your books for sale... however he would be prepared to give favourable consideration to any genuine bona fide offer to purchase".

The Bulloughs were still rich, but no longer super-rich. In 1931, Sir George's lawyers wrote to his factor on Rum discussing any possible rates relief. The castle could not be void-rated since it was furnished, but it was wondered if it could be reduce-rated because every endeavour to let it had failed. Where initially the Bulloughs had clearly artificially maintained a population of game birds, by 1930 a former shooting tennant remembered "the excellent sport we had in 1891 and 1892 in Rhum and am sorry to have heard now that grouse have almost disappeared" [A J Bowely to R W Brebner, Factor – archives].

The lifestyle Kinloch represented is documented to an unusually complete degree in the collections within the castle.

While little of interest survives to conjure up the life below stairs or behind the green baise door, an extraordinary collection of furnishings and decorations supplies the very atmosphere of a specific time and place: – a millionaire's late Victorian shooting lodge of prodigious scale and luxurious appointments considering its geographical position on a Hebridean island which, even today, is not incredibly easy of access.

Exactly how complete and unaltered this collection really is will be considered with the discussion on the interiors, but it is of importance to the socio-historical significance of Kinloch that the interiors are sufficiently complete to have been acknowledged in these terms by serious observers. Chief amongst these are Clive Aslet who observed in 1984 that the interior furnishings in particular were done to a compellingly high standard... virtually nothing was taken away when the family left after the Second World War. Apart from a few outstanding pieces of furniture which went to the Royal Scottish Museum [now National Museums of Scotland]



in Edinburgh... it is intact to the last inch of fringe". Whether this is strictly true or not, one gets the general message. So to, Aonghus MacKechnie, reporting on behalf of Historic Scotland in 1992, saw Kinloch as "of the first order of significance because of its original contents and decoration having – effectively – all been retained". In a memorable phrase, its "possibly unparalleled completeness" was ascribed to "benign neglect".

This atmospheric effect is reinforced and given intellectual depth by the survival of much archive information which relates to the castle and its contents and to the maintainance of the estate. What there is, is certainly not complete, and the present inspection suggested that some previously published photographs were no longer present, but a wealth of information nevertheless survives to put flesh on the bones of the house and of the Bullough's life there, from a gamekeeper's letter applying for a post to reports of an inspection of the cellar in 1927 by David Sandeman & Son Ltd of 53 Miller St., Glasgow.

Through this we learn of the contents of the wine cellar, the techniques necessary for preserving stored port and Madiera, and that professional inspections were carried out over the years. We also know from archive materials that, in 1930, Sir George had a liking for Challoner's "Discovery" whiskey, ordering up three dozen bottles from Sandemans. We even know how it arrived. Further, the archive also knits together different items: information about the Rhouma, with a facetious poem describing carousing into the night off Madeira, confirms tales that this was a destination of the Bulloughs and this provides some background to the care lavished on the bottles of Madiera laid down in the cellar.

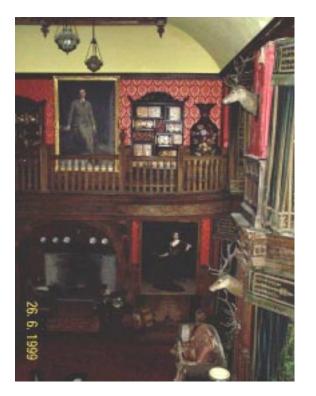
A poem by Sir George in the Deer Forest record of kills lampoons his own fondness for women and his narcissistic combing of his hair so that his stalker, Sinclair, leaves him behind to preen himself. A photograph of Lady Bullough fishing tarpon on the Rhouma clearly links with the stuffed tarpon found on the walls at Kinloch. The collection is presently in need of organisation and attention to properly protect it and make it more accessible for serious use.

The lifestyle of the Bulloughs is enlarged in interest because it was particularly exciting. George's world cruise rounded off his education, while his circle appears particularly glamorous and even racy. His marriage in 1903 to a divorcee – he was cited as co-respondent during her divorce from C E N Charrington in 1902 – and his brother's marriage to an actress were not conventional behaviour patterns of the time.

So too, the portrait of the nude lady taking tea, seated on a tiger skin, painted by Galliac is an appealing artwork but a slightly risque subject for a country house in those times. Monica has particular interest at Kinloch, so much so that her presence seems more tangible than merely through the portrait in the main hall, painted of her by Riviere when she was 40. The tarpin she fished when she was rather younger, half of which was bitten off by a shark, is preserved stuffed and pinned to a wall at Kinloch, a genuine challenge to the taxidermist's art and inexplicable – only half a stuffed fish – without the background story.

While George had a large tarpin stuffed and mounted, Monica was thus wittily represented by half a fish and the unlikely but true story which goes with it. Amongst the archive materials is a red-bound notebook stamped in gilt, "Monica's Lie Book". Evidently this was a humorous present which arose out of an exchange of banter. It was not of course used by Lady Bullough to record her lies but instead, interestingly enough, for several fictitious letters which appear to represent a degree of self mockery, loaded with Edwardian smart slang and mock cockney which might almost have come out of a scene in Pygmalion: "Just a line to say that I lost all the old allow' on a brute of a horse who wouldn't win! Aint I too unlucky for words, it was all golly skimper's fault – he said the wretch <u>must</u> win *– it was fourth, 'orrid take-on, I call it... by the way, I went with 'alf* a doz' or so young males... to Cadzow's ball after 'din' – did enjoy it too... and saw Goit with Topsy Drawler – Topsy said she'd take me off to her house at Milan for a bit next week – but I had to go off with [ohnie [sic] Smuik to races, Newmarket..".

According to an otherwise unauthenicated tale in Janet Brown's thesis on English Industrialists as lairds, Lady Bullough was told in her nineties to take more exercise. "In reply, she would climb a stack of empty champagne cases and swing from a





social significance. These "modern myths" were already circulating in 1987, Archie Cameron crushing a few in his article of the following year.

Tours at Kinloch in those years left visitors impressed with the more extraordinary elements of Kinloch's story, and exaggerations followed and wove their way into the public understanding of the place. There was a long-standing and not implausible suggestion that the Bulloughs had existed on the fringe of the circle around Edward, Prince of Wales. It was, after all, a well populated circle. However, in popular legand this became intensified to the extent that Monica is claimed as a former mistress of Edward VII and he is claimed as a secret visitor at house parties to which prostitutes were shipped from Glasgow via Oban, itself an exaggeration of the more likely and respectable story that various imported artistes would perform for the ladies.

So too, the supposedly "forbidden island" could in fact be surprisingly welcoming, as Tom Weir found when he landed without permission in 1947 to be welcomed by the head keeper, no less. Even the cherished story of the orchestrion at Kinloch having been ordered by Queen Victoria but not delivered before her death, which Clive Aslet swallowed, seems unlikely since the orchestrion at Kinloch dates from 1906. Nor can Monica have had the wedding march played on it at her marriage, since that took place in 1903. So too, Betjeman referred to 40 gardeners at Kinloch (possibly merely a misprint), though the true total was a very respectable 14. The £2.5 million George is said to have inherited became £20 million in an early SNH information sheet. Even £2.5 million may in fact be an exaggeration.

There was enough about the Bullough's and Kinloch which was true to make it an extraordinary example of social history.

There was an enthusiasm for strange creatures which was well attested. Attempts were made to introduce frogs and hares to the island, as well as various game birds, and the breed of the existing wild ponies was "improved". In the grounds – in tanks in the glasshouses to be precise – they introduced turtles and alligators, the turtles being released at sea when they grew too large and the alligators being apparently shot while still under 3 feet long but threatening to become a danger to the staff and guests. Small semi-tropical birds populated the glasshouses for many years.

It is said that when a guest likened the design of the family vault George Bullough had built on the island at Harris to a public lavatory, George blew it up and rebuilt it in its present form. For whatever reason, George did indeed blow up the first attempt, and its remains survive.

metal bar in her bathroom, whilst the butler would kick the cases from under her feet". There is probably not a shred of truth in the story, but it does indicate willingness to believe such things of her.

The rakish or risque side apart, lavish expenditure also placed the Bulloughs as high in interest. A bowling green and golf course were laid out at Kinloch, 14 gardeners ran the gardens at their height, 24 dogs were kept for shooting, despite a decreasing population of game birds, and dinner-table decoration took the form of a miniature garden with different designs and colours each evening.

The Bullough's lifestyle and its visible expression at Kinloch could scarcely fail to produce modern myths, and there are a great many in circulation. They stand witness to the appeal of Kinloch in salacious or even notorious terms, and this in itself is a measure of lating in 1987. Archie Cameron crushing a few in his



#### Summary of Social Significance

Kinloch Castle has an extremely high social significance, as both a representative of a type of development and lifestyle which exerted considerable influence over land-use in Scotland, and also as associated with a very specific social history of interest in itself in terms of its glamour, its notoriety and the unusual "completeness" to which lifestyle evidence has survived. In addition, this social dimension complements and interacts to an inextricable extent with the natural history of the island and led directly to its present use as a nature reserve. As climax and focus of landownership issues on Rum, Kinloch is a gateway to a wider history of the island and, hence, to consideration of wider historical issues of which Rum represents an extreme case.

#### ASSESSMENT OF SIGNIFICANCE OF INTERIORS

Kinloch Castle has long been famed as an opulent monument to late Victorian and Edwardian taste, and it is the interiors and their contents which have attracted most serious attention as representatives of social history and as items of value in their own right. But how significant are they? Are they really as complete as is generally believed and, if not, does it matter? And what issues arise directly out of the interface between the qualities offered by these interiors and the manner in which they might be utilised.

#### **Received Opinion**

John Betjeman, 1959: "I can scarcely describe the effect of the crowded Edwardian interior of Kinloch Castle which has fortunately been left very much as it was when the Bulloughs lived there... in 1957... Lady Bullough most generously presented to the Nature Conservancy virtually the entire contents of the castle with the intention of enabling the Conservancy to keep it in as nearly as possible in its previous state".

John Betjeman, 1978: "The appeal of the castle is much greater than some faked-up antiquity whose appeal is numinous and dependent on a brochure. The fittings of Kinlock Castle are their own brochure and can show the whole world how a small, rich part of it lived in an age which has gone for ever".



Michael Jenner, The Geographical magazine: "From the stags' heads in the hall right down to Sir George's riding boots in the bedroom and his photo albums in the study, Kinloch Castle is a moving personal and social document... Lady Bullough's music scores, bound in red leather and with her name Monica printed in gold, are still lying on the grand piano as if she had just stepped out into the garden and would return at any moment to resume her playing".

Aonghus MacKechnie, Historic Scotland, 1992: "What raises it – in an important sense – far above the significance of possibly all other buildings in its class (and this includes buildings which may be more sophisticated in terms of their architectural design) is the fact of its retaining virtually all its interior ornament, including decorative schemes (eg the "empire Room", with laurel wreath wallpaper) as well as its furnishings, most notably in both the main public areas and family rooms. Where changes have been made, these are, generally, slight and / or easily changed (eg, carpets have been laid in some bedrooms; the snooker balls have been replaced, but not the table, cues, scoreboard). It is, quite simply, an astonishing experience to see round this house. It has been suggested to me that the best parallel for this degree of survival in a building of the type is Balmoral, though I imagine much there will have been renewed".

Charles MacLean, 1990: "But inside the house nothing – literally nothing – has changed... there are notes scribbled on the telegraph pads and the imprint of Sir George's signature's on the morocco-bound blotters".

Tim Wills: "As you now explore this Marie Celeste of a house, now live the life of its owners, you gain a greater insight than any reconstruction or National Trust embalmment can offer into the style of the Edwardian rich".

#### Completeness. Is Kinloch "Virtually Intact" and Why Does it Matter?

It is rather a question of relative degree. Kinloch is certainly not untouched. The Bulloughs themselves restricted any evolution of the interior to the first period of their occupation, although in 1912 the North British Rail Co. quoted rates for moving furniture by the ton from Mallaig to Accrington, suggesting a movement of pieces between their residences. This tantalising note apart, the interior which was handed over in 1957 and photographed for Betjeman's article in 1959, remains, broadly speaking, consistent with that which one can see today. Furniture has clearly moved about, and suites of furniture, particularly bedroom suites, are split up and mixed and matched with other suites. And there are casualties: the ballroom pantry and the basement store are filled with broken or surplus and deteriorating oddments, and a number of comfortable bedroom chairs have been brought down to the Empire Room and publicly humiliated by a latter-day upholstering class.

Indeed, the white and gold Napoleanic style furniture which really belongs there is in store outwith the island. One could go on, cataloguing the whereabouts of different elements of each bedroom suite and speculating in which bedroom they originally lived. The used shell cases from the Boer War, found here and there in the castle, originally belonged in the gazebo. The gun cabinets in the "show" gunroom are empty, and a small display of exotic weapons not best presented, to say the least.

Due to work carried out to Lady Bullough's bedroom to remedy water ingress problems, the paper and decoration is not as she would have remembered it. Other rooms have been repapered. New carpets have appeared here and there, and old rugs have faded or worn, and some rugs and fabrics have doubtless been discretely "withdrawn" over the years. The chinz loose covers, so much in evidence, have faded further. Uncatalogued and unarchived in any real sense, the invaluable "archive" of estate papers is clearly a selection, documents of little interest having clearly been discarded at some stage in the past.

The years of different hotel administrations who operated the building for Nature Conservancy/ SNH, saw interventions in the interior to a greater or lesser extent in order to run it as a hotel. One finds, for example, a blue floral-decorated toilet bowl supplied by a bland modern cistern. So too, the original wallpaper in the Main Hall and passages, identified by the Fiona Wemys & Company report as "quite pale, it may have been a soft green or putty colour" has been replaced by what Wemyss calls "Indian restaurant wallpaper"!

But if Kinloch is not "complete" to quite the extent one sometimes is led to believe, it does contain interiors remarkable for their **degree** of completeness. These are interiors which still for the most part look complete: even the wallpaper so depised above, when not examined too closely, becomes simply another rich background element within the total menage.

Other country houses survive with set piece interiors from the past, and a number from this approximate period, including Manderston, are accessible to the public. Partly because of associational factors (the story of the Bulloughs, the "remote" island setting etc) Rum has a flavour of its own, and it is perhaps not the importance of the individual pieces or the financial worth of the collection, but the general atmosphere and presence of so many relatively minor items - the overall texture - which makes Kinloch so redolent of its own past and representative of the Hebridean life of sporting socialites.

Unlike Kinlochmoidart, where the more sophisticated interiors designed by Leiper in 1883 are of greater architectural interest, Kinloch says more about the client than about the architect. Comparison with Mount Stuart on Bute, an extraordinarily opulent and fastidiously commissioned palace designed for an earnest scholar and mystic who was also one of the richest men in the world, is equally instructive. As an artistic statement, Kinloch's interiors pale and shrink before the immaculately maintained and preserved artifacts and intact (or minutely reassembled) interior schemes of Mount Stuart.

Yet ultimately Mount Stuart's interiors inform us only about that most unusual magnate, the Third Marquis of Bute, almost to the exclusion of the rest of the world; Kinloch stands for the class divide of an age. Although they may have all exaggerated the degree of completeness to some extent, the later observers quoted (above) all appreciated it (as they saw it), despite the occasional rents in the overall texture.



#### **Individual Items of Special Importance**

The Castle contains a number of items on which the art market places a substantial financial value. These are detailed in the 1996 Phillips Inventory and Valuation, and there is no reason to take issue with any of the findings of that report save to note that in a number of cases, due to associational interest, the historical value of a number of items in the context of their setting in Kinloch is enhanced. This may be because of the mere association of these possessions with the Bulloughs (such as the dining room chairs from the Rhouma) or, more significantly, because in addition they contribute to the unity of an overall interior.

This might be said of the portraits in the Hall/ Gallery or, more pointedly, of the French Empire style furniture currently not in the Empire Room at Kinloch, but in storage outwith the island. Sculptural objects, such as the massive bronze eagle in the Main Hall, of course play a role in the interiors outwith their value, while valuable paintings such as those in the passage behind the Main Hall, unless studied individually, have a contribution to the overall effect that is more tonal.

The Bulloughs were not collectors of artworks or historical furnishings on the scale or discernment of their contemporaries Sir William Burrell or even John Holms. They were simply furnishing a luxurious shooting lodge and, although it was to play an important role in entertaining, it was neither their only nor their principal place of residence.

Unlike Sir Andrew Noble who commissioned Ardkinglas from Lorimer, the Bulloughs did not have any apparent emotional commitment to Scotland beyond what Rum brought, and they did not see themselves as establishing a dynasty there or as living there even semi-permanently. Apart from the Pauwel Castels oil on the Main stair, the furnishings of the Oak Rooms and the collection of historical portraits in the Main Hall passage, all "attributed to", "after", "manner of" or "follower of", there is little to suggest any quest for instant historical credentials. The oak rooms, indeed, create an "old English" tone with a vengeance, and were certainly intended as a "themed" series of rooms.

One item of importance – the Wandsworth House screen, credibly by Grinling Gibbons – is apparently an afterthought, fitted as an item into the 1906 room with less than tradesmanly perfection. Lady Bullough may have introduced this feature since, latterly, she appears to have used the room as her bedroom.

3). In many senses, then, Kinloch is a monument to up-market consumerism, with much of the interest in individual objects deriving from luxury-tourist collecting and shopping through leading suppliers. "And all that isn't old from Gillows", sings the Captain's daughter in Gilbert & Sullivan's HMS Pinafore, describing her father's "luxurious ancestral mansion". Although the furnishings at Kinloch tended to come from Shoolbred's, allegedly the smartest of all furniture and decorating shops of the period, the point is similar.

And not too much was "old": The specially commissioned views of Rum by Byron Cooper, and the inlaid bedroom suites of furniture (excepting the "Old English" tone of the Oak Rooms), much of it attributable to James Shoolbred & Co along with rare and well preserved Shoolbred chairs and sofas downstairs, were all manifestly contemporary. Even the Steinway concert grand in the Main Hall was shipped from Hamburg to London where it was seen and bought from a showroom. Clive Aslet suggests that outwith the major Japanese pieces, little of the oriental furniture



is more than tourist quality of the time, "and all of it could equally well have been bought at home". In Kinloch, it all stands witness to enormous wealth and the market which grew up to serve it. Aslet's comment may be a little severe, but such items none-theless provided the "spice" to areas such as the Main Hall, whatever their financial value.

As the exception which proves the rule, there is one piece of furniture in the whole castle in "advanced" artistic taste. This is described by Philips as a small Arts & Crafts settee, possibly designed by William Birrell.

#### **Interiors of Exceptional Interest**

The Main Hall is an interior which though by no means of the architectural avante-garde, shows conviction and stylish regard in bringing about the sort of "theme" interior expected of a stylish shooting lodge or country house in the Highlands. Little is specifically Scottish in reference, excepting the effect given by the massed ranks of stags heads (many of which were, ironically, imported from the South of England to be shot on Rum).

The presence of "non indigenous" oriental pieces adds to the rich and exotic effect, without stepping beyond the characteristic image (so famously sent-up by Osbert Lancaster in Homes Sweet Homes), thanks to the strong homogenising and unifying quality of the rich panelling, the strong, Arts & Crafts influenced stained glass, and the rich, dark window curtains (from Waring's). The overall effect, as a survival, is outstanding.

The passages successfully extend the masculine tone of the Hall throughout the house.

Lady Bullough's drawing room, thanks to the remodelling of c1906, is an impressive, elegant room fully furnished with loose covers still in place. Much of the furniture, in a refined, frenchified, Georgian revival style, was evidently purchased for the room. Simon Green has speculated that, since the Castle was almost exclusively a Summer/Autumn residence, the loose covers might well have rarely been removed and may have served to unify some of the less "matched" chairs within the room.

The effect of sunlight and time on the slowly bleaching loose chair-covers, together with the original faded wallpaper add to the charm of the room. Unlike Mount Stuart on Bute, where restoration has been carried out to the point that everything looks as it would have on the day it was finished, the drawing room at Kinloch has acquired a gentle and becoming patina. Yet it retains its aura of smart sophistication, of "Belgravia in the Hebrides". It too is outstanding.

The Ballroom is an extraordinary item to find in a shooting lodge, but it does not hark back to Balmoral in style. Without a stags head or targe in sight, it adopts for sophistication, with an array of ballroom chairs, equipped with loose covers again.

The Empire Room, as Aonghus MacKechnie has noted, retains its original wallpaper. Much else, including important furnishings selected for the room, are absent, being held in store. Much of the present furniture does not belong in the room. The room, however, has the potential to form an extremely important interior once more.

The Dining Room and Billiards Room are high quality interiors but, like the bathrooms, their principal importance springs from the various items of interest which they contain, including carpet covered chairs, dining chairs from the Rhouma, and elaborate bath-showers.

The dentist's surgery, although dating from the period of Nature Conservancy ownership, is a rare survival of an "old technology" ensemble, and still brings home the potential drawbacks of living away from places were such facilities are taken for granted.

#### **Atmospheric Significance**

One highly important, even unique way in which Kinloch's interiors have the edge on more "important", complete or avant garde interiors elsewhere has been that they not only have been open to visitors over a long period of years, but it has been possible to live in the house, much as the Bulloughs and their guests would have done, thanks to the castle having been run as an hotel.

This access in turn generated much of the enthusiastic articles, added to the store of information (true and false) in circulation, and has raised the (now almost legendary) profile of the building in the public consciousness. However, spartan hostel facilities are also available, utilising plain rooms in the former servants accommodation, though the rather grim presentation and servicing over the years may only have serve to emphasize the class divide which Kinloch historically represented!





This quality has frequently been consciously or unconsciously articulated in the literature:-

**Clive Aslet** : "There are a number of baths in house museums, but it is rather rare, I think, to come across such an elaborate example which is still in use... Kinloch is a remarkable survival, but it is not an august house. It was a holiday place and had a sense of fun. That should be preserved as well as the contents".

**Tim Willis** : "There are no untouchable exhibits here; whatever is useable can be used. The cliché comes true – you really are transported to the past...The orchestrion under the stairs still booms out...".

**Charles MacLean** : "...everything is there to be used... you shower in mahogany cabinets, masterpieces of Edwardian plumbing which spray needle-sharp jets from every conceivable direction... just as it did in the Bulloughs' day. For Kinloch is still very much their house... at any moment our absent host or hostess might walk in from the gloaming".

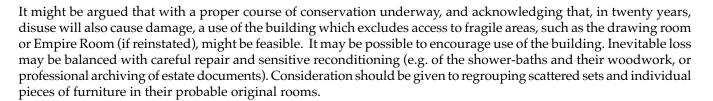
Thus, use as hotel has magnified celebrity and importance. Guests have enjoyed a special atmosphere, not quite sanitised enough to be a hotel, too original and authentic to be completely of today, too faded and too grand to be a friend's home. They have felt themselves almost as guests of their long dead hosts as they dressed before their mirrors, or shaved in their bathrooms, or descended the main stair to drinks before dinner.

Well they might, for in a curious but very tangible sense, due to the unusual and extraordinary way Lady Bullough set conditions for the survival of the property, they are, as surely as if her letter of invitation were in their pockets. They have paid their way, time has not stopped, and neither the fabrics nor the wallpapers are immutable, but for a few days guests become part of the ongoing story of Kinloch.

#### Issues

Conservation Need : There is a clear need for conservation of artifacts, as well as repairs to the building itself. The Fiona Wemyss & Co. report on the furnishings and the Clare Meredith report on the easel paintings indicate the problems and potential strategies and expenditures to resolve these. A walk through the castle reveals stuffed chairs and sofas requiring attention, areas of paint flaking off one painting in particular, and items like tiger-skins deteriorating due to age.

Aonghus MacKechnie in his 1996 Historic Scotland comments argued that "use at an up-market hotel cannot realistically continue without imminent loss to the character with the need to change things, including removal/replacement of original artifacts (eg textiles)". However, MacKechnie acknowledged that "mothballing seems unacceptable", probably because of deterioration to an unused structure.



Depending on the type of use envisaged, and on funds available for furniture repair, a repair philosophy could be determined. It might well be acceptable that, rather than expensively reconstruct eg fabric for damaged sofas prior to their reuse as sofas rather than as museum pieces, a program of consolidation take place to preserve the item from further damage, and a loose cover be fitted over it to permit reuse.

#### **Summary of Interior Significance**

Kinloch's interiors may not be as complete or as well preserved as is often said or, indeed, as they once were, but this is simply a matter of degree. They remain an important and a convincing collection which, in the way it illuminates a particular type of client at a particular time is particularly important. Some of the individual items are of high significance in their own right, but it is the overall context which is important, and a number of the interiors are of outstanding interest. Through its years as a highly unusual hotel, Kinloch has played a unique role, which has enhanced the fame and reputation of the interiors. Indeed, in this respect – the ability to fully savour the atmosphere and operation of these interiors – Kinloch is possibly unique.

#### **OVERALL CONCLUSIONS**

Kinloch may not quite rate in art-historical terms beside the other survivals in Scotland (from this approximate period) of important country houses with important collections which relate strongly to the house eg Ardkinglas, Kinlochmoidart, Manderston or Mount Stuart, even if (as in the case of Kinlochmoidart) the collections may simply be of interest chiefly because of their association with the house.

However, in terms of socio-historical significance, Kinloch can be placed amongst these highly significant houses because of the rich documentation – visual as much as anything, though given added value by the literature and by archive information – it provides about its owners and their lifestyle, a lifestyle which sheds light on wider issues including landownership, land-use and, specifically in respect of Rum itself, the development of the island as a National Nature Reserve.

Much of its appeal rests upon the lavish fit-out of its interiors, and the extent of material which has survived. Although some interiors are of outstanding interest, there is a convincing completeness about the house (excluding the former service areas) which is of high value. Some of this value derives from individual items of art-historical importance contributing to the whole, but the overall texture and top-of-the-range consumerism represented by many of the furnishings from leading suppliers is the most important quality.

Although there are clear issues of preservation/conservation at risk, operation of the property as a hotel has, by allowing public interaction with the interiors, added to the appreciation and value of Kinloch in a way in which operation as a museum could never have achieved.



Assessment of Significance and Management of the Designed Landscape (prepared by Ian White Associates)



#### Introduction

This Report describes our understanding of the origins and evolution of the designed landscape setting to Kinloch Castle, Rum – its woodland policies and pleasure gardens; it assesses the status and significance of the design and the condition of the remaining layout and fabric. There is a review of the options for the future maintenance and management of the policies and gardens with recommendations for a policy of consolidation to safeguard the remaining form and structure of the gardens and key parts of the policy woodlands.

#### The Historical Evidence

The historical evidence on which our understanding is based comprises the 1<sup>st</sup> edition (1877) (Diagram 1), 2<sup>nd</sup> edition (1903) (Diagram 2) and 1976 (Diagram 3) Ordnance Survey sheets; 1946 and 1988 aerial photographs; contemporary paintings, accounts and diaries from the castle archive, and research for articles subsequently appearing in Country Life magazine in 1981 and 1984. The most significant information has been from the excellent contemporary photographs of the Bullough family shown in various parts of gardens and policies probably dating from 1910 to 1912 when the policy woodlands and gardens were established, but not fully grown. The photographs have been matched with the aerial photography and the remaining site evidence to establish a reasonable understanding of the layout and character of the gardens.

There is no evidence of plans or descriptions of the design for the gardens and policies and no attribution found for a designer. The evidence in the contemporary photographs for the garden layout, planting and construction suggests that this may well have been an owner/head gardener collaboration producing a personalised and eclectic style of design.

#### Early History of the Estate

The research undertaken for the Country Life articles on Rum sets out the chronology for the 19th century development of the island as a sheep run and subsequently as a English gentleman's sporting estate.

The New Statistical Account describes the evacuation of the crofting population to the New World by McLean of Coll, owner in 1826. In 1828 the records confirm that the Island was let as a sheep run to Dr Lachlan McLean of Coll. McLean erected Kinloch House, known locally as the Tigh Mor (the Big House) in 1830's with a surrounding one acre park of beech and sycamore, walled gardens and lawns. These are clearly evident on first edition Ordnance Survey. No other plantings are shown at that time on the island. Dr. McLean left Rum in 1839 and in 1845 Island was bought by the 2<sup>nd</sup> Marquis of Salisbury, who constructed new cottages and a pier, initiated a programme of improvements and land reclamation to develop the sporting estate which was restocked with red deer. In 1870, the island was sold to Farquhar Campbell of Aros who built the Shooting Lodge, now the White House. Rum was bought in 1888 by John Bullough, a Lancashire industrialist who died in 1891, leaving the island to his son, George Bullough.

#### **Bullough Era**

George Bullough planned and built the new house employing London based architects, Leeming and Leeming. In 1897 the foundation stone was laid for Kinloch Castle. Taking three years to build, it was first occupied in 1901. Internal alterations were made in 1906 following George Bullough's marriage to Monica in 1905. The house was in seasonal use as shooting lodge and was one of a number of homes that the family occupied during the social year. It is a square, crenellated two storey mansion around a central courtyard with a colonnaded veranda and a conservatory, round corner towers and an asymmetric, platformed entrance tower, all set on a raised grass plinth. The older Kinloch House was razed to ground, leaving evidence only of the former foundations. The surrounding park of mature beech and sycamore was retained and now remains as a relict stand. The woodlands of the policy park were largely planted between 1901 and 1906, the north west compartments being first planted and shown on the 1903 Ordnance Survey. It would appear that pleasure gardens were established progressively from 1903 with the main development taking place between 1905 and 1912. Contemporary photographs dating from between 1910 and 1912 show established woodland trees, lawns, hedges and herbaceous borders with the recently constructed terraced water garden to the west of the house.

#### The Policy Woodlands

The original policy woodlands are a substantial and significant part of the island landscape. There were 725 acres (28 hectares) of mixed tree planting, reputably 120 species of which 50 are thought to remain. The policies consist of a continuous woodland area surrounding the castle with outliers on north and south shores of Loch Scresort. The site was a difficult one on which to establish the mixed plantings favoured at that time for policy woodlands and their successful growth is evidence of the effort applied by the owner. The plantings were extensively drained using tiles and ditches and were fenced against deer. The woodlands were mostly planted during the five year period between 1901 and 1906; they are closely spaced, mainly un-thinned and have a single age structure. The dominant species are Austrian Pine, Norway Spruce, Sycamore, Beech, Larch, Norway Maple, Ash and Lime. These are mainly non-native species and are typical of the mixed estate plantings of the late Victorian and early Edwardian period where the object was to create a dramatic and stylised, romantic, sylvan setting for the castle with protection against the surrounding wild landscape.

In view of the site exposure and poor soils, the successful establishment of planting on this scale was a silvicultural 'tour de force'. There are three components to the policy planting – the core area of amenity plantings of mainly deciduous species to frame the castle and its approaches from the pier; substantial mixed shelter plantings predominantly of Austrian Pine and Norway Spruce; and outliers of mixed species on the loch-shore to frame the views of the castle.

#### The Pleasure Gardens

There were 5 acres of formal gardens, water gardens, terraced lawns and a productive walled garden surrounding the castle. 250,000 tons of Ayrshire soil was imported to fill, level and drain the wet low lying site. 12 full time gardeners were employed to maintain the policies and gardens and to grow the produce required to support the household. The pleasure gardens were composed of a large number of features. A tree lined avenue approach led from the pier with a curving driveway and heavy timber gates. There were terraced lawns for croquet, bowls and putting; various built structures – stone terraces, colonnade and steps as a foreground to the castle; concrete Scots baronial gazebo and castellated concrete sea wall. A stone terraced water garden with castellated wall, steps, arbour, pools and Japanese style bridges over the Slugan Burn. Lady Monica's formal flower garden with iron gates, walls and stone seating. Stone terraces and rockwork marked the courtyard entrance.

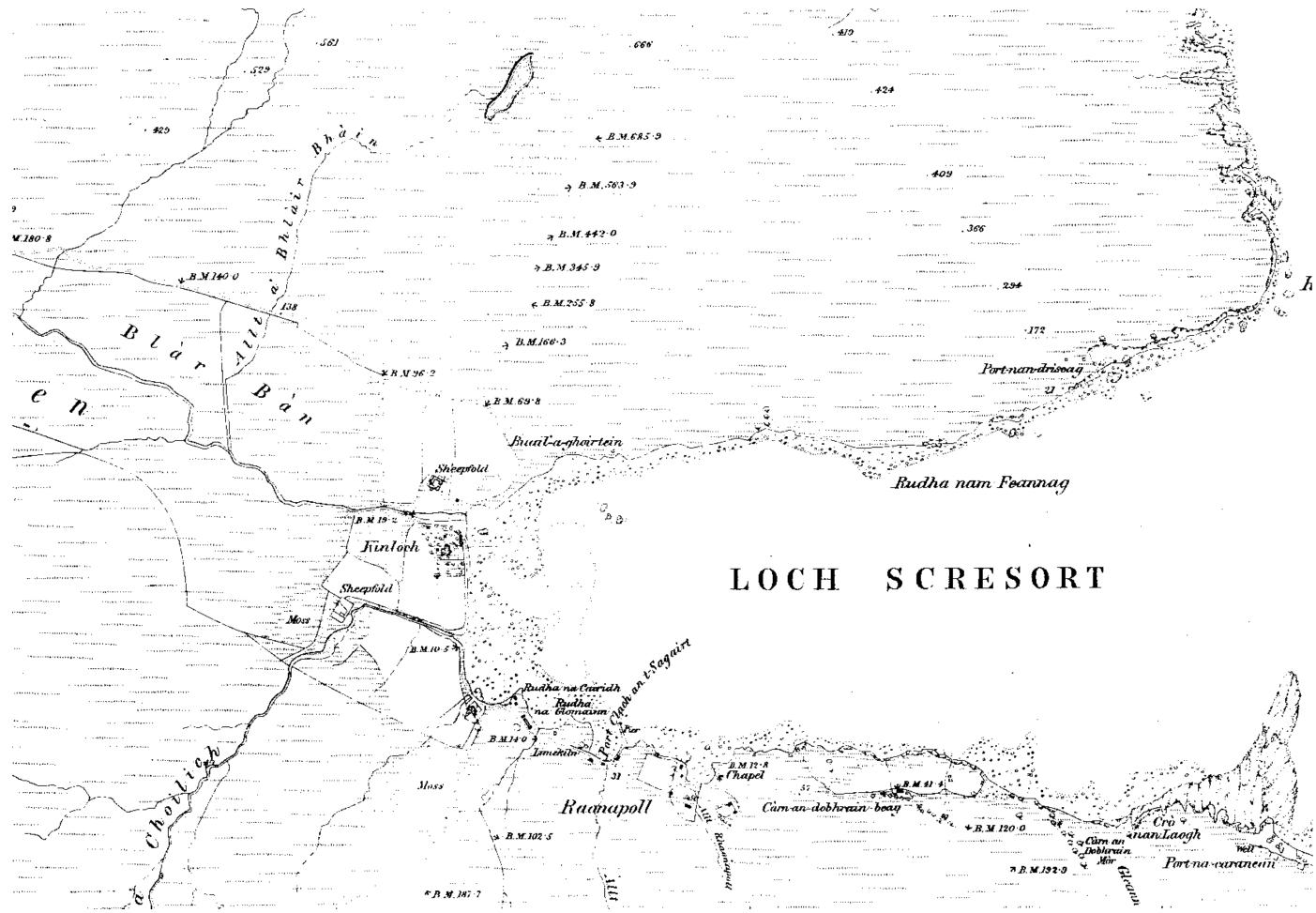
On the west side of the castle was an extensive, brick, walled garden with heated, south facing glass houses for fruit and house flowers and north facing temperate house for palms and ferns. The 1946 aerial photographs (Diagram 4) clearly show the original extent of these structures. There were also reputed to have been heated tanks for rearing turtles and alligators. The First Edition Ordnance Survey shows an earlier, smaller walled enclosure or garden in the same location.

The photographic evidence illustrates extensive ornamental planting with seasonal flower gardens and borders with elaborate perennial and annual bedding displays. These are set within clipped hedges of yew, beech and rhododendron. There is evidence of topiary and trelliswork and an extensive footpath network including woodland walks. The photographs suggest an ornamental garden of distinctly English country house style. This is entirely consistent with the other homes occupied by the Bullough family at the time.

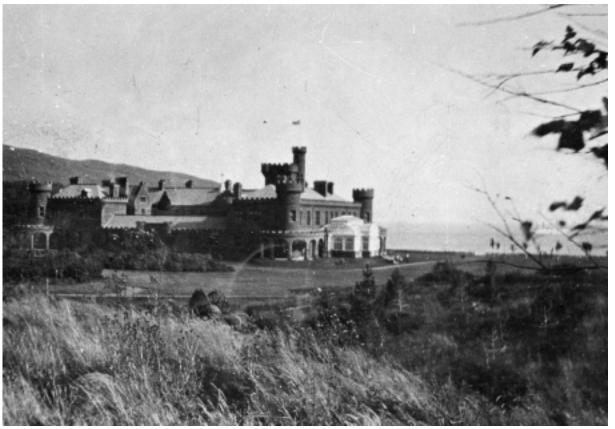
No documentary evidence has been found for the original layout of the gardens and no attribution for their design. The eclectic style and simple plan arrangement suggest a collaboration between owner and head gardener rather than the hand of a professional designer. The photographic evidence and remaining physical fabric suggest that this was a garden for limited summer seasonal use and for social entertainment of family and house parties.

#### **Decline of Kinloch**

Between 1914-39 the estate was rarely visited and the gardens appear to have been neglected. Records confirm that the gardening staff left Rum for the War in 1914 and did not return. In 1939 Sir George Bullough died and the Estate passed into trusteeship. In 1957 it was sold to Nature Conservancy and the island was designated a National Nature Reserve.



**Diagram 1** : Location and Context of Kinloch Castle designed landscape



Bullough family album photograph (1910 -1912) showing recently planted woodland, avenue and shrubberies, sports and amenity lawns and the conservatory on the south front of the castle.



A family photograph (after 1912) showing a footpath leading north-east from the castle, bordered with mixed displays of herbaceous planting, shrubs and climbers supported by a wooden trellis.



Lady Bullough's formal rose garden in a family album photograph (after 1912) showing enclosing yew and rhododendron hedging with decorative iron gates, topiary and flower displays.



A mature beech hedge fronted by a herbaceous border captured in a Bullough family photograph (after 1912).

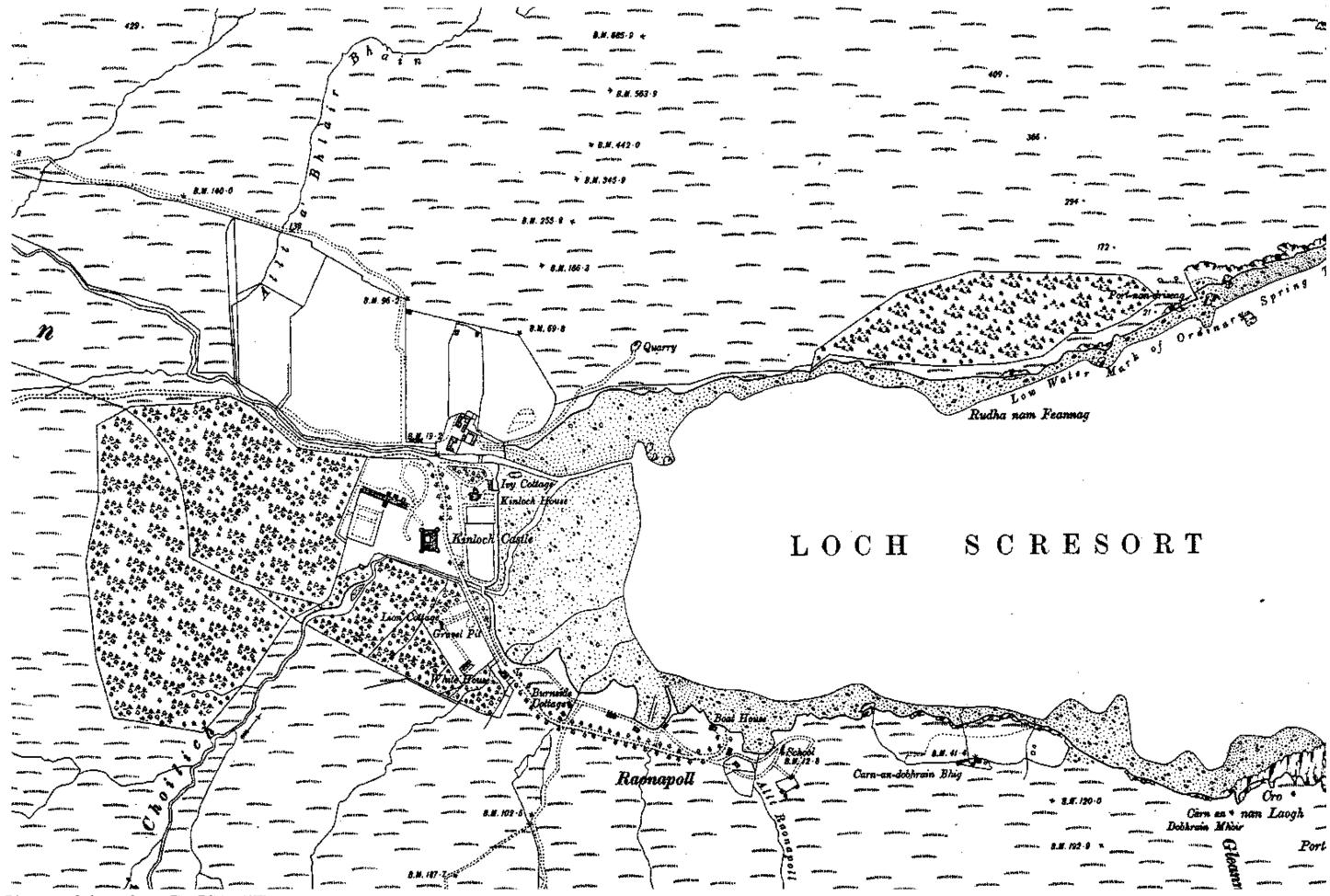


Diagram 2 : Ordnance Survey First Edition 1877



A photograph from Bullough family album (1910-1912) showing the western end of the water garden being established and recently planted shrubberies and hedging fronting the walled garden and policy woodland being established in the distance.



Eastern end of the recently constructed water garden captured in a family album photograph (after 1910) showing cascades and a Japanese style bridge, rockery based, predominantly annual, herbaceous planting and woodland cover being established in the background.

In public ownership, there have been limited funds available for maintenance and management of the designed landscape. The decline of the gardens would have been well advanced following their neglect after 1914. The 1946 aerial photographs illustrate the original garden layout with its structures and walled garden still largely complete and in reasonable condition, but without its ornamental planting. After 1957 the pleasure gardens were fenced and grazed, the formal gardens were entirely abandoned losing most of their original structure of hedges and topiary, and were becoming overgrown with grass and weed species. The garden structures have subsequently deteriorated or have been damaged. The driveway, paths and pavings are now in very poor condition. The glasshouses are fully derelict and the walls of the walled garden are in significant need of repair.

The policy woodlands are now fully mature. The plantings had been largely unmanaged since 1914 with three consequences. Firstly, the trees have not been thinned or re-spaced; this has created thin, drawn specimens that are prone to wind damage and with a dense canopy surrounding and shading the gardens. Secondly, the system of land drainage, on which the initial establishment of trees depended, has not been maintained. Areas of planting are now affected by water-logging and are at risk from large scale wind-throw. Thirdly, the planting is almost entirely single aged with little prospect for natural regeneration of the original planting.

#### **Recent Additions**

There have been a number of practical additions to the designed landscape that have affected its layout and appearance. The Nissan Hut/swimming pool, tree nursery, weather station, vegetable beds, play area, rubbish store, stock and pony grazing are all located within the immediate setting of the castle and influence its appearance and presentation.

There has been extensive native tree planting with Scots Pine, birch and rowan to north of policy park. As this planting matures, it will change the scale and appearance of the castle's setting and in particular the historical contrast between the policy park and the surrounding open landscape. This suggests that some redefinition of the extent and significance of the policy park is required.

Recent clearance of self sown trees and weed growth from areas to the south of the water garden terrace has been undertaken by volunteers to expose the paving, terraces and steps. The work has revealed weakly constructed, unjointed, paving that will deteriorate further without suitable consolidation.

# THE DESIGNED LANDSCAPE – STRUCTURE AND CONDITION

### **Context and Setting**

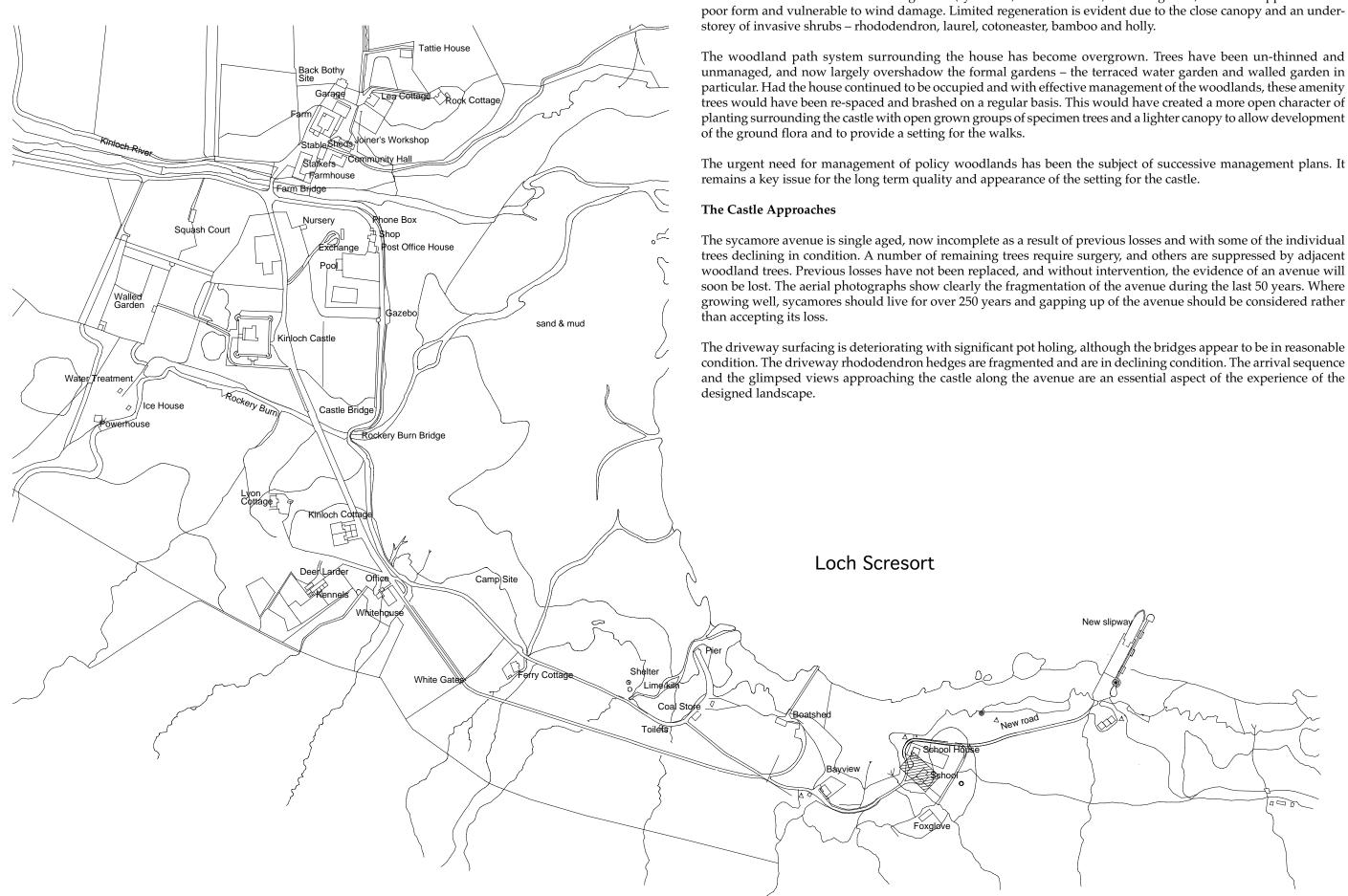
The designed landscape is located at the east end of Kinloch Glen overlooking Loch Scresort with dramatic background of the rising ground to Muloch Mor and Barkeval. The castle is framed by extensive mature mixed woodlands and outliers with a large proportion of non native species and exotic conifers. There are spectacular and uninterrupted, easterly views from the castle to the mainland and Skye.

The setting is special for its contrasts and completeness; the remoteness of the location and the opulence of the castle, its furnishings and setting; the barrenness of the island and the lushness of the exotic woodlands; and for the completely self-contained, imported lifestyle that the castle represented.

# **Policy Woodlands**

These are extensive mixed plantings with a very wide range of mainly non native species with a significant conifer component of Austrian Pine and Norway Spruce. The woodlands are partly amenity plantings as a setting for the castle represented by predominantly deciduous, single species stands of trees; and partly large scale mixed plantings, predominantly of exotic conifers, established for shelter. Tile drainage, ditching and fencing was required to establish the trees. There are some substantial failed areas to the north west of the castle in the first established areas where planting was into poor, wet soils and to the south of the driveway where the planting was into thin soils over rock. These areas are clearly visible in the aerial photograph (Diagram 4).

The plantings are single aged, now mature and over mature with wind-throw affecting conifers and broadleaves in wet areas where the drainage has failed. The trees are all over critical height and could be seriously wind damaged. It is a reflection of the lesser frequency and ferocity of recent gales that there has not been more wind-throw. Most of the original policy planting is at high risk from wind damage. Within the woodlands there has been some natural regeneration of conifers and colonisation by pioneer native species, principally birch, willow and alder in areas opened by failed planting or wind-throw.



Stands of broad-leaf trees surrounding house (sycamore, beech and lime) are close grown, some are suppressed with



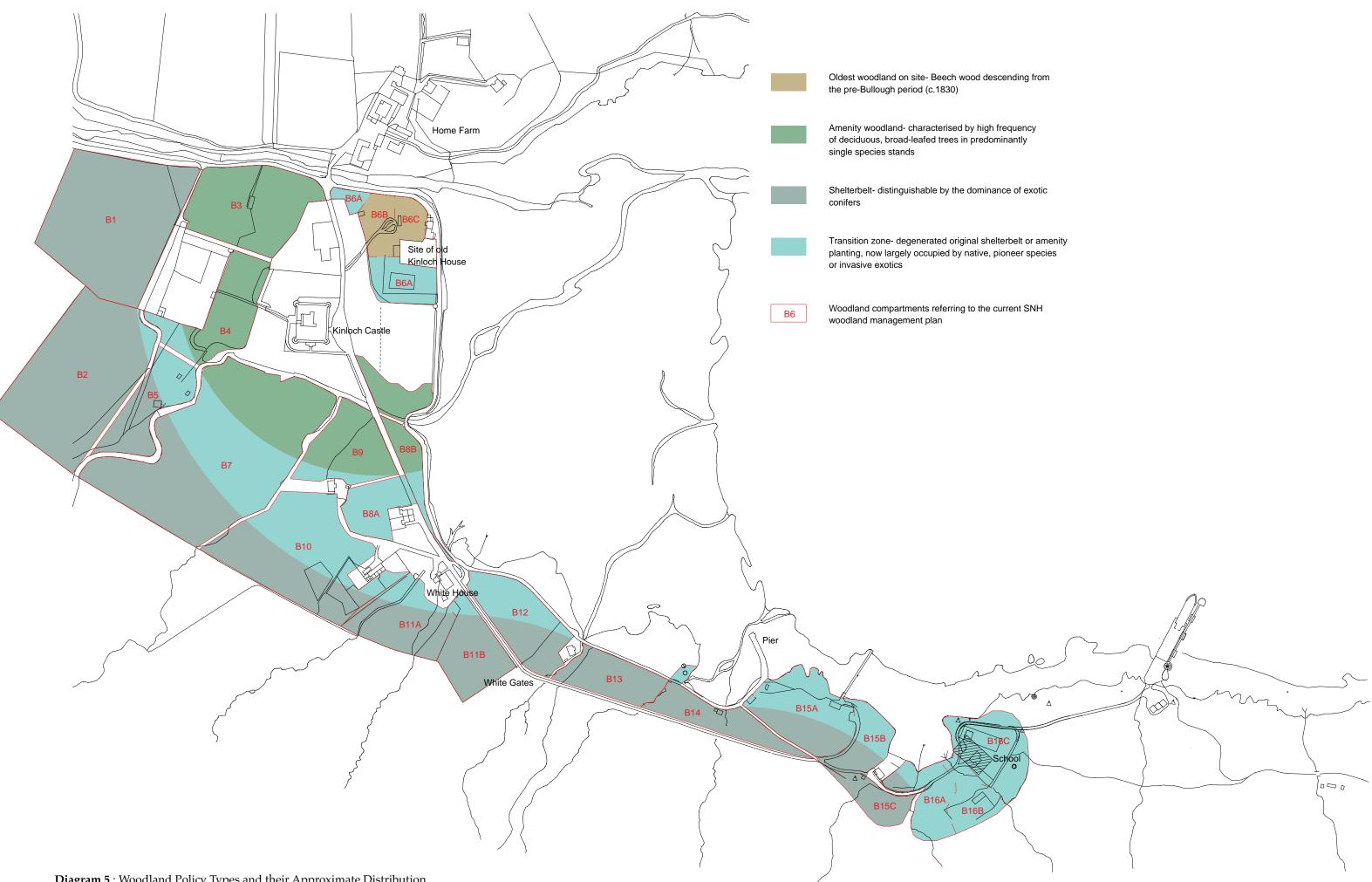
Diagram 4: 1946 Aerial Photograph

The layout and structure of the original gardens is still recognisable. It is a typically eclectic collection of parts within a simple functional layout, but without obvious formal design. The garden structures - gazebo, walled garden, rockwork, pathways, steps, bridges, terraces and gates are evident, some partly concealed by vegetation, and all are

We have attempted to establish the layout of the original garden from contemporary photographs and 1946 aerial photography (Diagram 4). The original garden was comprised of a bowling green and a croquet lawn to the south of the house fronting the conservatory with terraced water gardens below, leading to a woodland garden with walks and displays of spring bulbs. Well-stocked shrubberies fronted by lawns were to the north of the castle leading past herbaceous borders to Lady Monica's garden, a formal rose garden, gated with full height clipped yew hedges. The large walled garden, glass houses and workshops, were screened from the house by tree planting edged with beech hedges. Terraced rockeries defined the courtyard entrance to the west. A putting green and a fountain occupied the eastern lawn which extended to the sea wall with its gazebo and a jetty into the loch. There were terraced lawns and large island beds of trained, specimen shrubs inter-planted with bedding displays surrounding the house and climbing plants on the veranda colonnade. The original garden layout as conceivable from the available evidence is shown in

Most of the woody planting that created the framework of this garden has been lost. It depended on hedges that have been removed or have grown out into trees and a planting design that was largely herbaceous with perennial and annual bedding. From the evidence it was a garden in the Edwardian English country house style reflecting the





# Diagram 5 : Woodland Policy Types and their Approximate Distribution

#### Garden Structures and Fabric

The remaining garden structures are deteriorating in condition. Masonry steps and terraces surrounding the castle have brick substructures exposed as a result of soil shrinkage and settlement. The driveway surface has broken up and is pot holed. Footpaths are overgrown and have generally lost their bound gravel wearing surfacing. The brick walls in the walled garden have wall-head damage from weed growth. The concrete walls at the gazebo and castellated sea wall have failed rendered dressings. The Japanese style bridges in water garden are un-decked or have been removed. The pool and the stream bed are silted.

One set of gates to Lady Monica's formal garden has been removed and the second set is in poor condition. The enclosing topiary hedges have been removed and the stone furniture has been damaged. The rockwork in the rock garden is overgrown by shrubs and self sown trees. The lawns and border areas have been extensively grazed leading to poaching and compaction of soil surfaces and the development of a coarse sward.

#### The Threat of Further Decline and Decay on the Designed Landscape

The policy woodlands are at serious risk of wind-throw and wind damage that could result in significant loss of tree cover. This is partly as a consequence of water-logging and partly the result of a restricted age structure and the unmanaged condition of the original plantings.

The character of the woodlands is also at risk from colonisation by pioneer native species in areas following windthrow or invasion by pioneer native and exotic species. The management and restocking of the policy woodlands has been made difficult by restricted funding for felling and replanting work and limited resources for the establishment work associated with reinstating the original species and pattern of stocking. Without intervention, the character and appearance of the woodland polices could change dramatically in the short term as a result of loss of tree cover due to the onset of wind-throw; the progressive colonisation of open areas by pioneer native broadleaf species and a reduction in the conifer component.

The layout of the pleasure gardens is compromised by an overlay of new uses and structures and by further concealment through the overgrowth of vegetation, particularly invasive shrubs and trees. There is also the risk of more damage to garden structures through neglect and decay and through inappropriate excavation or exposure.

The castle setting is at risk from a number of potential changes: any significant loss of tree cover from the amenity plantings through uncontrolled wind-throw or wind damage; or a marked change in the character of the amenity plantings during restocking; further inappropriate introductions within the visual envelope of the castle, and the declining quality of the grass terraces.

#### ASSESSMENT OF SIGNIFICANCE AND VALUE

#### Architectural Setting and Context

The landscape setting supports the architectural significance of the castle. The castle is listed Category A and although not a building of special architectural distinction or by a significant architect, it is valued for the survival of its interiors and the largely unaltered completeness of building, interior and setting. In this context, the designed landscape and the presentation of the building in its setting are of equal importance. The design of the gardens is not attributed, and it appears likely to have been the result of collaboration between owner and his head gardener. The garden layout is functional rather than the work of a recognised designer, and the photographic evidence shows the construction to be undistinguished in both style and quality.

### **Historical Significance**

The history of the castle is unique and well documented in contemporary photographs and descriptions and has a direct connection with the Bullough family. The history of the gardens is less well documented and relies on aerial photography, contemporary photographs, paintings and descriptions.

### Horticultural Value

The planting on which the horticultural significance of the garden would have been based has been lost. From photographic evidence it appears to have been relatively ordinary, English in character and largely composed of seasonal, perennial and annual bedding schemes. The garden layout is not special or significant with relatively few structures and no evidence of plant collections during a period when plant collecting was fashionable.

The woodland policies are interesting for their species diversity and the wholesale introduction of exotic species in a way consistent with the spirit of the period, but almost wholly inappropriate by today's standards and practice. The horticultural value is not significant. There is some historical silvicultural interest in the policy woodlands.

#### **Artistic Status**

There is no attribution of the design for the gardens or the policy park. The evidence suggests that the garden design is undistinguished with no special features or coherently designed plan elements or unique structures. It does not compare artistically with other contemporary gardens of the type and period. Its interest lies in the almost undisturbed relationship of the house and the island setting as part of a larger whole – the house, interiors, contents and setting.

#### **Ecological Significance**

The island is one of the UK's most significant National Nature Reserves. It is an SPA, SSSI and SAC. The designed landscape is a diverse habitat in its own right and is valuable for its contrast with the surrounding natural landscape. The history of planting on the island demonstrates the fundamental relationship between site and vegetation and the impact of imposing an entirely alien vegetation structure.

#### Assessment

The context of the castle is important and significant. Maintaining a relationship between the castle and its immediate setting is essential for architectural and historical reasons. This is largely to do with the visual structure of the setting- the open spaces, elements of enclosure and the management of views. The horticultural references and original use of the gardens are gone.

The scale and character of the woodland planting is the key to the setting. The layout and remaining structural elements of the gardens are important in relating the House to its wider landscape setting and understanding the historical context. The former garden plantings are less significant than the layout and arrangement of the garden. The garden design itself appears to be undistinguished and has little horticultural value. It supported the use of the house and represented the tastes and lifestyle of its owner at one point in time. This is no longer relevant or sustainable, and the gardens must find a new form and a basis for their use and management.

#### OPTIONS FOR FUTURE USE AND MANAGEMENT

Three alternative strategies have been considered for the landscape setting and against which to consider the future use of the castle and its grounds:

- conversion
- restoration
- consolidation

### Conversion for Contemporary Use by the Community

Recent management for the policy woodlands has persued progressive conversion to native species with minimum management intervention to create native woodlands. This has included the removal of invasive species – rhododendron, laurel, cotoneaster and bamboo and the control of colonising species- sycamore and holly. Although a sustainable option, this policy would progressively change the character and appearance of the policy woodlands, introducing lower and denser woodland tree cover potentially dominated by short lived, pioneer native species (Birch, Willow, Alder). The conifer component is likely to show decline and reduction, particularly on waterlogged sites where the drainage has failed. This is already evident in areas of wind-throw being vigorously colonised by pioneer species.

The pleasure gardens have been the location for new uses – fenced grazing, livestock, tree nursery and vegetable plots, play area, swimming pool, weather station and waste management area – contemporary uses to meet the needs of the local community. These and any further introductions challenge the setting of the castle, and the original layout of the gardens is less recognisable with the overlay of new uses and associated structures.

This strategy must be carefully assessed against the longer term objectives for use and management of the castle and its setting.

# **Restoration of the Gardens and Policies**

Restoration would aim to recreate the original quality and character of the setting for the castle. The management and restocking of the policies would be with mixed species conifers and broad-leaves to match and maintain some of the original species diversity and character. This would require the reinstatement of woodland drainage with the clearance and replanting of wind-throw areas and the selective felling of potential wind-throw. Wind-firm trees would be re-spaced by group felling to create openings for replanting if regeneration of the original, planted species is unsuccessful. Avenue trees would be gapped up with the removal of self-sown, invasive and weed species. Natural regeneration by pioneer native species would be controlled to maintain the dominance of the exotic tree species from the original plantings.

In the pleasure gardens, structures and paths would be repaired with the re-establishment of the framework planting of hedges and shrubs. New uses would be relocated outwith the envelope of the castle to allow the reinstatement of the lawns and there would be the option for design and replanting of horticultural displays.

This strategy requires a significant commitment to a high standard of labour intensive maintenance. This level of capital and revenue investment would suggest extensive use and benefit, or return from the restored setting.

# Consolidation of the Framework to Retain the Setting

The Strategy would be to retain the basic framework of the original designed landscape whilst accepting change to more sustainable management in less sensitive areas. It would retain and restock amenity woodland plantings immediately surrounding the house and its approach by group felling and replanting into openings with stands of broad-leaves and conifers largely using existing species. The remaining policy woodlands would be progressively converted to native species, ensuring that long term dominants oak, ash and Scots pine are represented as well as the short term pioneer species birch, alder and willow.

The sycamore avenue would be reinstated by gapping up to close the existing openings and by replacing moribund specimens. Self-sown and invasive trees and shrubs would be controlled in amenity woodland areas. The setting of the ornamental gardens and walled garden would be opened up by group thinning, re-spacing and brashing wind-firm mature trees at the woodland edges to create stands of open grown trees and to reduce overshadowing.

Recent and new uses would be relocated into the walled garden and, subject to a suitable setting, to areas north of house. Exposed garden structures would be repaired to consolidate and safeguard these whilst protecting buried and concealed structures. The driveway and paths would be repaired with reinstatement of the terraced lawns surrounding the castle.

### ASSESSMENT OF OPTIONS

In determining an appropriate strategy for the future of the designed landscape four issues should be considered. Firstly, the lifestyle and use that created the gardens and policies no longer exist. Secondly, the future use of the castle and needs of the local community must influence the approach selected. Thirdly, the castle is a listed Category A for the completeness of the period building, contents and setting. Of the three components, the landscape setting is the most sensitive and vulnerable to change. Fourthly, the management strategy for the designed landscape should not compromise the historical significance of the place or the potential for its future restoration.

# **Conversion Option**

This would continue to change the character and appearance of the policies and the castle's setting. Without intervention, the woodlands would evolve from the high, mixed woodland cover of the existing plantings to denser, native, scrub woodland more dominated by deciduous pioneer species. The implied reduction in the conifer component would affect colour and contrast in the policy woodlands and the visual depth of the woodlands as a setting for the house. This would separate the house from its surrounding landscape.

The setting of the house has been compromised increasingly by recent additions and new uses. If this continues together with the deterioration of the remaining garden elements, the original layout and structure of garden will become less recognisable or recoverable. This type of adaptive strategy is not consistent with the need to maintain the completeness of the castle and its setting.

# **Restoration Option**

This option would aim to substantially recreate the original setting for the house and could re-establish the horticultural interest in the gardens that could be of interest to visitors. However, without a clear basis for use and ongoing maintenance of the grounds, there would be significant capital and revenue costs to be met with no prospect of a return. In the present context, it is not a sustainable option.

There is also a potential conflict between the conservation objectives for the island, the needs of the local community and the full restoration of the designed landscape. The exclusion of new uses from the designed landscape could prejudice the community's other objectives and ambitions. It could also be seen to perpetuate the division between the design and management of the policy woodlands and the reintroduction of native woodland elsewhere on the island. This would be inconsistent with current best practice. As a strategy it provides little scope for compromise or adaptation.

If restoration is pursued, some of the concealed and overgrown structures on exposure would require full reconstruction, particularly the water garden terraces and Lady Monica's garden. This work is not for inexperienced or part-time labour. The restoration of the decorative planting scheme would be conjectural rather than authentic.

The recreation of a designed landscape and pleasure garden on this scale would require to be justified by the proposed use for the house and the need for an appropriate setting to sustain that use.

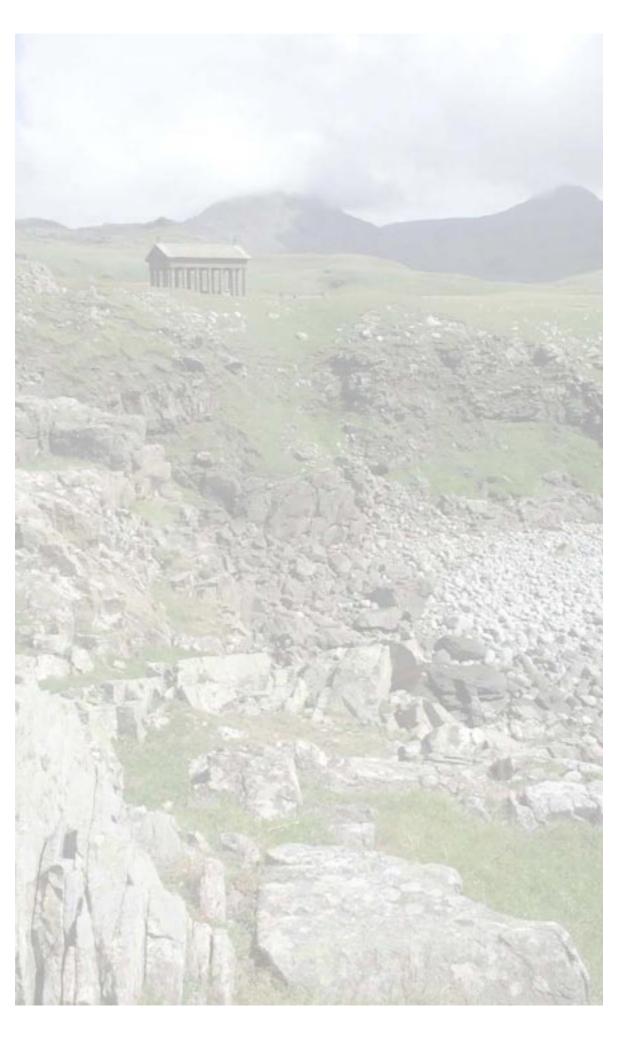
### **Consolidation Option**

This is the preferred option for retaining the framework of the designed landscape whilst enabling some change in the woodland structure and the use of the gardens. It is based on carefully managing the restocking of selected areas of amenity woodlands surrounding the castle. These are the areas that are visually significant to the setting of the castle or are complementary to the use of the gardens. The remaining woodland areas would be progressively converted to native species, but with intervention within the area of the former policies to ensure a sustainable conifer component.

Within the pleasure gardens, the remaining garden structures are repaired and safeguarded. The original layout of the garden is cleared and revealed by relocating recent uses and reinstating the open terraced lawns. Some of the original structural features, especially walls, gates and hedges require to be restored to create suitable settings for accommodating new uses. Areas to the north of the house and within the walled garden could be appropriate for new uses.

This modest level of enhancement for the setting is supportive of some increased visitor use of the castle. Most importantly, it retains the option for longer term restoration or part restoration of the gardens if justified or desired at some future time.





**Diagram 6** : Main Structural Elements of the Pleasure Gardens

#### Impact on Significance and Historical Value

The consolidation option would retain the character of amenity woodlands surrounding the House and would restrict change to the more remote shelter component of the original policy woodland. It would ensure that the immediate setting of the castle is maintained and the building fully revealed. The important layout and structures of the garden are safeguarded. The approach to, and appearance of, the castle's setting would be largely restored by reinstating the driveway and lawns.

There is also scope for increased community benefit through increased use and positive management of the walled garden and selected areas north of the castle whilst maintaining the option for future, whole or part restoration of the former gardens. In the current context, it is potentially sustainable with modest capital and revenue costs.

#### MANAGEMENT PRESCRIPTIONS FOR THE PREFERRED OPTION

It is convenient to consider the designed landscape in three parts: the shelter plantings; the amenity plantings; and the pleasure gardens with the castle surrounds. The basic strategy is for the amenity plantings and pleasure gardens, forming the core area of the designed landscape, to be safeguarded by maintaining their existing layout and structure. The shelter plantings are more adaptable and should be managed to integrate these with native woodland planting in the wider landscape.

#### **Shelter Plantings**

The prescriptions for the shelter plantings are largely included in the current woodland management plan that makes provision for progressive conversion of these woodlands to native species. This is generally consistent with our findings. However, there are three areas where our advice would differ from the current proposals. Firstly, intervention is required to ensure that Scots Pine is a significant component of the restock species, either through selection or by planting. This is considered essential to maintain the depth and character of the plantings and to control the extent of colonisation by pioneer species. Secondly, there are areas presently proposed for management as amenity plantings that could be considered as shelter plantings and converted to native species. These are the large areas of original plantings to the west and south west of the castle where visually only the front part of the compartments requires to be stocked with amenity species. Thirdly, there is the need to review the distribution of wind-firm tree groups and to assess the impact of more extensive clear felling should that be required to mitigate potential wind damage or to accelerate or simplify woodland management. The woodland management strategy is shown in Diagram 7.

It is likely that ditching and drainage and vermin control will be required for establishing conifers and for the production of long-term, wind firm stands of trees. The time-scale for the restocking work should be established with a target of completing the felling and replanting over a ten-year period. To extend the programme further will put the remaining plantings at serious risk from wind-throw and wind damage making future restocking and management potentially more difficult and complex.

#### **Amenity Plantings**

The single species broadleaf and conifer stands should be retained as continuous cover around the house. Where wind-firm, restocking should be by group felling and replanting or by thinning any suitable regeneration. In particular, edge trees should be thinned and re-spaced to create a more open character and to reduce overshadowing of grass areas and the walled garden. This will also allow the development of a more diverse ground flora. The original beech and sycamore stands at Kinloch House should be further reinforced by additional under-planting with beech to ensure that the stocking rate for new generation is more consistent with the original tree numbers. The aerial photographs from 1946 clearly demonstrate the loss of tree cover in this area and the desirable stocking rates.

Routine maintenance will be required to ensure the success of the restocking strategy. The control of weed and invasive species is continued; ditches and drains should be cleared to maintain dry growing sites and to reduce the risk of wind-throw. The gaps in the Avenue should be replanted following thorough site preparation. The condition of the remaining trees should be reviewed to establish the need for surgery or replacement. Footpaths within woodland areas should be cleared to encourage access and use.

#### **Pleasure Gardens**

Self -sown trees and shrubs should be removed from originally open areas and around the walled garden to establish more open woodland edges and to reduce over shadowing. The removal of invasive garden escapes – Cotoneaster, Bamboo, Saxifrage and Montbretia should be continued. Paths and main garden structures should be repaired leaving buried or concealed structures undisturbed.

Recent community uses should be relocated into the walled garden with a development plan for more intensive use of the garden area for poly-tunnels, composting, fruit, vegetable and tree seedling production. Vehicle access to the walled garden should be upgraded for increased use and machine operation. The waste management operation should be relocated to the north of walled garden by reorganising the area formerly occupied by workshops and hot houses.

Where contemporary uses must be retained within the pleasure gardens, they should be sensitively located and appropriate settings created that do not compromise the presentation of the castle or the original layout and design of the gardens. For example, the play area could be relocated into the area of Lady Monica's garden with reinstatement of some the original hedges to create a suitable setting (Diagram 8).

#### **Castle Surrounds**

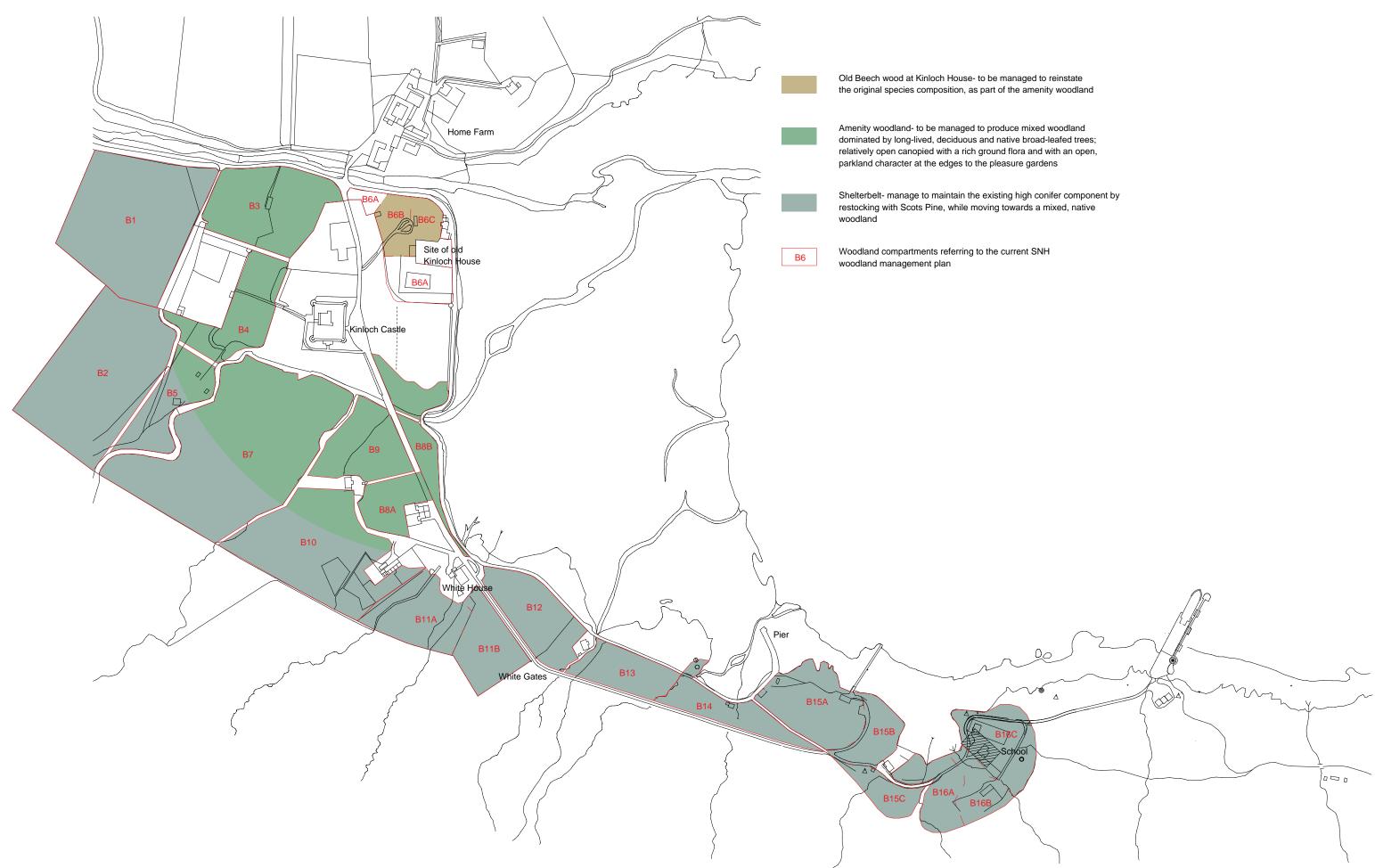
The present grazing and fenced enclosures should be removed from the main castle frontages. If grazing within the gardens is required, this should be by creating paddocks to north of castle with an appropriate style of estate fencing. The aerial photographs from 1946 suggest that these areas have been previously fenced and managed for grazing whist maintaining their parkland character. The driveway and paths should be repaired with bound gravel to reinstate the character of the original surfaces. Stone paving to terraces surrounding the castle, steps, walls, gates and other structures should be repaired and the underlying framework of the garden revealed. The lawns should be re-established by cultivating and reseeding. Overgrown shrubs should be removed from island beds and footings to the colonnaded terrace. Routine maintenance requires to be introduced for all the landscape areas surrounding the house.

#### New Development

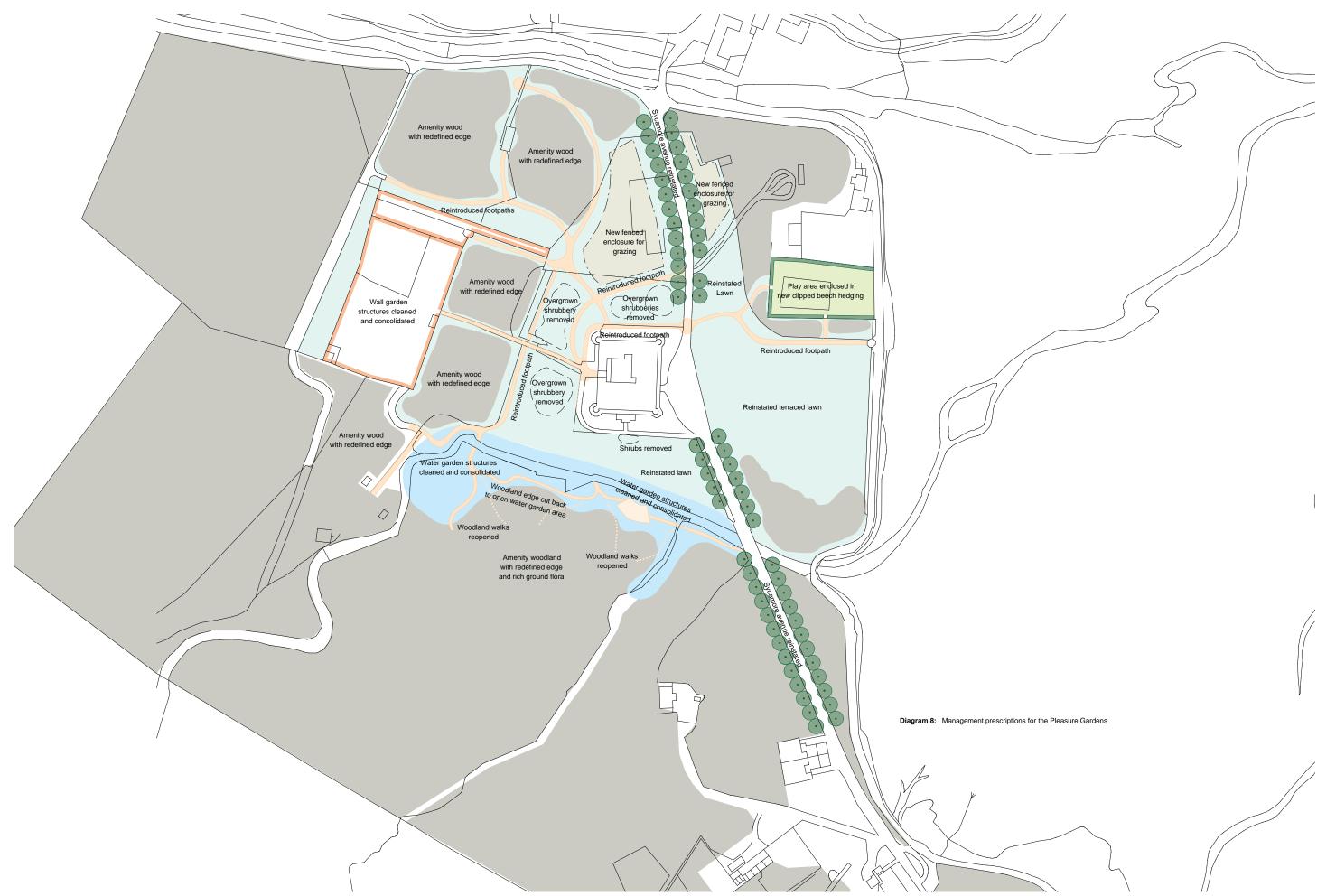
To safeguard its setting, there should be no new development within the visual envelope of castle, this being defined as the areas which are visible from the Castle providing the setting for outlook views as well as the context for views towards the Castle (refer to Diagram 9). Recent uses located within the envelope are recommended for relocation including the oil tank structures and yard and the grazing to the front of the Castle. There are two areas that are less sensitive to new uses. The walled garden and former workshop area is an obvious location for new uses and community enterprises. The area to the north of castle is less visible, and is capable of some grazing use if required.

For new housing the principle should be to make use of obvious openings in the landscape especially where there is a woodland backdrop and it is possible to reinforce the existing pattern of building clusters in the landscape. Open sites without an effective background of rising ground and woodland and where there is a risk of creating continuous frontages of buildings should be avoided. Existing houses are apparently randomly arranged, but are carefully located to create aspect and to accommodate the topography and mature planting. The least sensitive sites most suited for new buildings are to the north and east of Home Farm where there is good visual enclosure, a foreground of mature trees and a strong backdrop of planting on rising ground (Diagram 9).

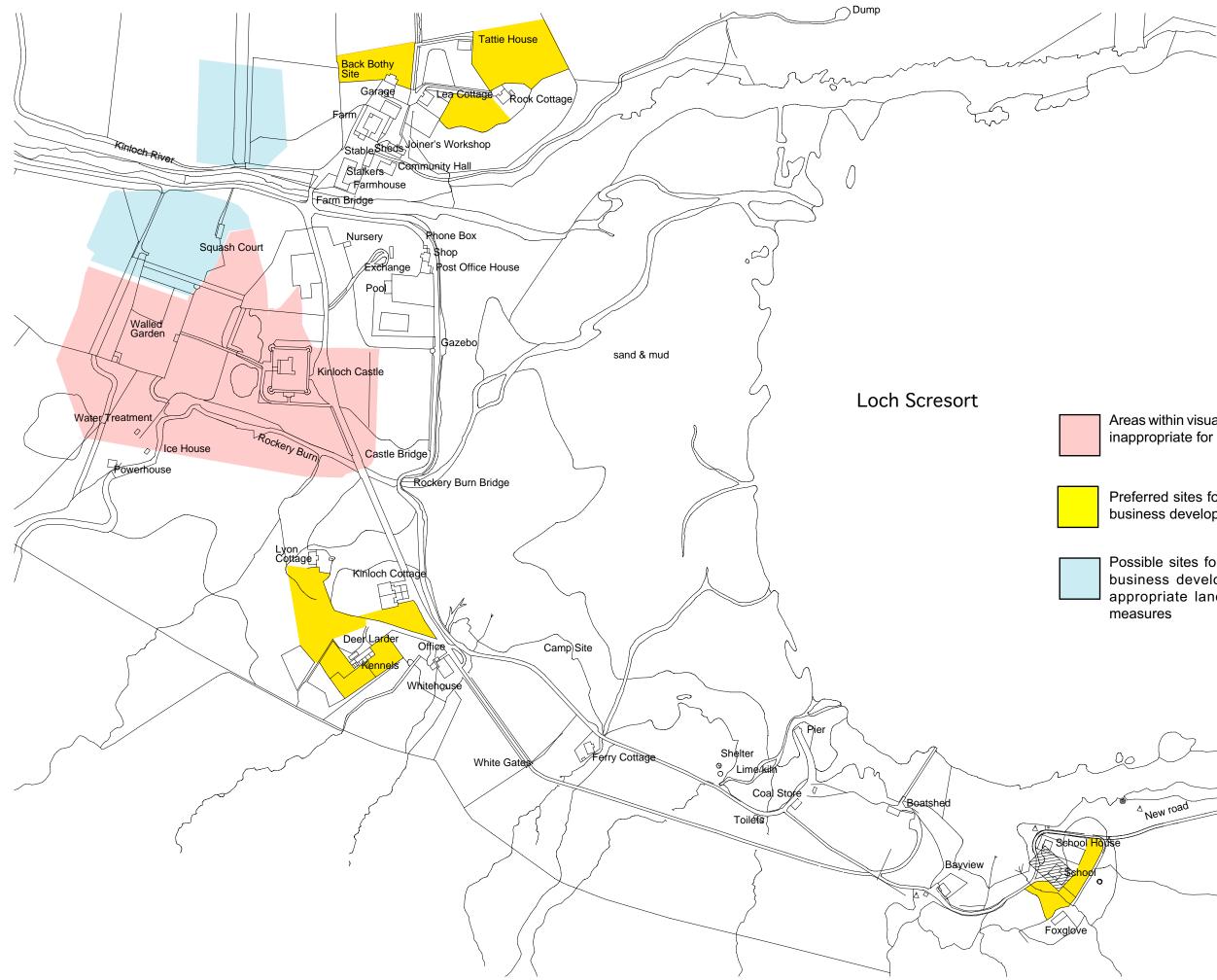




**Diagram 7** : Management Prescriptions for the Policy Woodlands



**Diagram 8** : Management Prescriptions for the Pleasure Gardens



Areas within visual envelope of Castle inappropriate for development

Preferred sites for residential and/or business development

Possible sites for residential and/or business development subject to appropriate landscape mitigation measures

New slipway · (m))

**COSTS prepared March 2001** (refer to costs on page 83 for updating)

# Repair and Renewal of Garden Structures

		£76,580
	Allowance for inflation on costs to May 2002 (+4%)	£ 2,945
	Additional cost for surface dressing to driveway and paths	£73,635
		£185,215
	Allowance for inflation on costs to May 2002 (+4%)	£ 7,125
	Total	£178,090
14.	Stock fencing and gates to form paddocks	20,300
13.	Removal of overgrown shrubbery and seeding	3,500
12.	Lady Monica's Garden (2,500m2) making good gates and walls site clearance and seeding fencing and new hedging	6,500 5,500 13,800
11.	Colonnade paving repair and maintenance (300m2) Making good turf embankments (150m2)	6,900 1,000
10.	Walled Garden site clearance Wall and wall head repairs (330lin. m)	10,000 45,500
9.	Clear Vegetation and Repair Sea Wall	3,500
8.	Repair and re-roof gazebo	25,000
7.	Other footpath repairs and improvements	2,050
6.	Footpath to Woodland (300m2) surface dressing	2,950 5,175
5.	Footpath to Lady Monica's Garden (340m2) surface dressing	3,325 5,850
4.	Access to New Waste Management Area (200m2) surface dressing	4,140 3,450
3.	Upgraded Access Road to Walled Garden (250m2) surface dressing	5,175 4,310
2.	Courtyard Access road repair (375m2) Surface dressing	2,150 6,450
1.	Repair to driveway (2,800m2) Surface dressing	16,800 48,400

Note : These costs are <u>exclusive</u> of Professional Fees and VAT





The castle in its designed landscape setting seen from Loch Scresort.



The policy woodland which encloses the castle seen from the south-west with its coniferous, exterior shelter-belt clearly distinct from more deciduous, amenity planting to the centre. In the distance are recently established seminatural planting.



Remnants of the oldest woodland on site with the Home Farm and recently established semi-natural planting in the background.



Castellated wall and gazebo seen from the castle approach with recent planting strengthening a former policy outlier on the hillside ashore.



White Gates at the southern end of the castle approach with the coniferous shelter-belt in the background.



Sycamore avenue with its rhododendron hedging photographed from the castle end shows the poor condition of the avenue trees and the driveway surfacing.



The avenue seen towards the White Gates with the White House to the right indicates the deteriorating condition of the avenue trees and the driveway.



Remnants of the former Lady Bullough's garden.



The gazebo and the castellated sea wall in urgent need of clearing and consolidating repair.



A decorative gate and walling remaining from the former Lady Bullough's rose garden.



South front of the castle showing base of the former conservatory.



Structures remaining from the old Kinloch House walled garden with remnants of the old beech wood in the background.



Remnants of the former water garden and bowling green photographed from the Rockery Burn Bridge.



Western end of the former water garden with its deteriorated structures.



A sculpture recently located on a concrete base in one of the abandoned woodland walks leading from the former water garden.



Rockery Burn Bridge photographed from the east with remnants of the former water garden in the distance.