HOLYROOD PARLIAMENT BUILDING
DEBATING CHAMBER AND QUEENSBERRY HOUSE

Since the last meeting of the SPCB further design studies have been undertaken by EMBT/RMJM on the Debating Chamber and the incorporation of Queensberry House in the Holyrood complex. In addition the Presiding Officer and members of the SPCB have visited Parliament Buildings in Brussels and The Hague. To maintain progress it is important that a client reaction is now obtained as quickly as possible to the architects' proposals for the Debating Chamber and for maintaining the position with regard to the work to be undertaken in Queensberry House.

1. DEBATING CHAMBER

Following the visit to the Flemish and Dutch Parliaments EMBT/RMJM have developed their designs for the Debating Chamber and these will be presented to the meeting by Brian Stewart of RMJM. A full report of the visit is attached at Appendix A.

2. QUEENSBERRY HOUSE

We are concerned that conservation requirements being requested by Historic Scotland and others will compromise the efficient use of Queensberry House as an integral part of the Parliament and have additional cost implications for the project. The architects remain of the view that the original proposals for the renovation to Queensberry House (which were initially agreed with Historic Scotland) remain valid and this view is supported by Mr John Hume, our Conservation Adviser and Former Chief Inspector of Historic Buildings.

Members of the SPCB should be aware however that the conservation lobby will remain critical of the project if we maintain our position. A paper prepared by Mr Hume which explains the background to this issue is attached at Appendix B.

Dr John Gibbons, Mr Brian Stewart and Mr John Hume will attend the meeting.

APPENDIX A

SPCB VISIT TO FLEMISH AND DUTCH PARLIAMENT BUILDINGS
22-23 JULY 1999

Present: Sir David Steel, MSP, Presiding Officer
Mr Andrew Welsh, MSP, SPCB
Mr Robert Brown, MSP, SPCB

In attendance: Snr Enric Miralles, EMBT/RMJM
Mr Brian Stewart, EMBT/RMJM
Mr Paul Grice, Chief Executive Scottish Parliament
Mrs Barbara Doig, Director HPT Scottish Parliament

STATUS, SITE LOCATION AND ACCESSIBILITY

1. A short description of the Parliaments visited is attached at Annex A along with images of the two chambers (at Annex B).

2. It should be noted that both Parliaments made clear architectural and design statements which reflected their status and functions. They are both located in existing urban complexes in well established city centres. The Flemish Parliament building occupies a former post office building about 100 years old and incorporates a modern chamber in an internal atrium. While it might not immediately be recognised as a Parliament complex it has a distinguished presence and is well signposted on the streets which surround it. The Tweede Kamer is located in a distinct 'national administration' area and is a large-scale mix of existing historic buildings and modern architecture.

3. In both buildings the juxtaposition of old and new building could make movement internally difficult for Members and the public; circulation in the Flemish building in particular was awkward in contrast to the Tweede Kamer complex where modern public areas were accessible to all, spacious and efficient. Security at all buildings was low-key and unobtrusive but was undoubtedly carefully provided using a combination of CCTV and reception type facility.

WITHIN THE PARLIAMENT BUILDINGS

4. The party toured the Parliaments' buildings paying particular attention to:

   4.1 The formal spaces including the chamber, the Committee rooms, public circulation, media accommodation and the various adjacencies.

   4.2 The detail of the chamber including number of seats for members, visitors, the press and officials, and the relationships between the different groups, access and internal movement (including for the disabled); sight lines from different

parts of the Chamber to the Speaker; members and Speaker's furniture and its flexibility, natural and artificial lighting, the modus operandi of broadcasting and reporting and methods of communication within the Chamber; voting and vote recording systems.

4.3 Facilities and 'handling arrangements' for visiting groups such as the SPCB and the public.

5. Points to note on the chambers are:

5.1 Notwithstanding differences between the Scottish Parliament in terms of parliamentary procedures and practices, the chambers represented points on a spectrum of possible shapes with the Flemish Parliament as a quarter circle appearing much 'straighter' than the hemi-circle of the Tweede Kamer. The SPCB members expressed their preference for the hemi-circle shape and noted that the shape, when accompanied by suitable desking and seating, provided flexibility for a range of debating styles.

5.2 It was recognised that in addition to the length and breadth of the chambers, the third dimension of height was important to the atmosphere. The steep raking of the Flemish Chamber combined with the 'straighter' shape gave a more rigid ambience in contrast to the more shallow slope in the Tweede Kamer chamber which gave a relaxed feel. There was a view that in the Scottish parliament it would be appropriate to aim for a more intimate atmosphere than in the Tweede Kamer. In terms of shape detailing, the angle of the "front bench" to the speaker, and hence to members, was recognised as critical to eye contact, and the precise placement of the far side seats to the atmosphere with the Chamber.

5.3 The Flemish parliament was surrounded on 4 sides by internal building walls with a glazed roof and this combined with taupe/grey interior design finishes gave a flat feel. In contrast the Tweede Kamer's curved solid walls (interrupted by openings to external glazed passages) with a solid roof, because of the extensive use of wood, gave a warmth to the chamber. SPCB members expressed their appreciation of wood finishes and natural light obtained via glazing.

5.4 Careful attention was paid to seating details. Whereas the Flemish chamber utilised individual swivel chairs for members, members' seats in the Tweede Kamer could swivel and also incorporated mechanisms so that the seat could automatically move at right angles to the desk and it could adjust to individuals' leg measurements.

5.5 The speaker's lectern in the Tweede Kamer could be moved vertically to suit individual requirements and incorporated an electronic writing board whereby messages could be communicated to Ministers in the Chamber.

5.6 The Flemish Chamber was highly inaccessible to many disabled members because of the egress arrangements and the steep raking. Access was easier in the Tweede Kamer.

5.7 The parliamentary representative function dominated the chamber rather than the theatrical aspect of playing to the gallery or meeting the needs of the media.

6. The following points were also noted in the course of the visit:

6.1 That committee rooms were of a high quality finish suitable for regular and flexible use.

6.2 That media accommodation while located very close to both Chambers was restricted in terms of space and facilities.

6.3 That hospitality arrangements for visitors were graceful and meticulous with a careful deployment of meeting, greeting and refreshment/lounge areas; organised tours according to interests with appropriate staff in attendance to answer questions; very high quality non ostentatious lunches served in an informal friendly dignified atmosphere; opportunities provided for relaxed 'break away' meetings and more formal exchange of greetings and modest momentos of visits.

6.4 Artworks were an important feature of public areas and could add much to the parliamentary atmosphere.

6.5 Circulation space in public areas facilitated smooth access into the Chambers and between there and Committee Rooms. Great attention was paid to ensuring people could identify their representative, receive information about their parliament, including at the Tweede Kamer via a 'classroom' backed up by a video, CD Rom etc.

THE FLEMISH PARLIAMENT

The history of the Flemish Parliament is linked to the transformation of the unitary Belgian state into a federal state, a process which started in 1971, as a result of which Belgium now has a total of 6 Parliaments. The authority and political importance of the Flemish Parliament has increased in parallel with the development of the federal state, and it is now a fully fledged parliament for the Flemish people.

The Flemish Parliament was directly elected for the first time on 21 May 1995 and is a fixed term parliament (ie it cannot be dissolved before the end of its term). There are 124 Flemish MPs, 118 of which are directly elected by the inhabitants of the Flemish region. At the start of every session, a Speaker, four Deputy Speakers and three Secretaries are elected, to form the executive Committee or Bureau. The Bureau take decisions of an administrative or organisational nature, including budgetary matters and maintenance of the building.

The plenary assemblies of the Flemish Parliament take place in the plenary assembly hall, or Domed Hall, and are chaired by the Speaker, who sits at the front of the Hall. The Parliamentary secretaries sit next to him, and Ministers' benches next to the Speaker allow ministers to enter easily into dialogue with the MPs. Each MP has his or her permanent seat, and members wishing to speak must go the rostrum at the front of the Hall. The public gallery can site 98 including media.

The glass dome covering 'the Hall' allows a feeling of openness, and makes good use of natural daylight, allowing those inside to see out, while preventing those outside from seeing in (at night the effect is the opposite). The layout of the seating is in the shape of a broad quarter circle in a gently curving slope.

TWEEDE KAMER, THE HAGUE

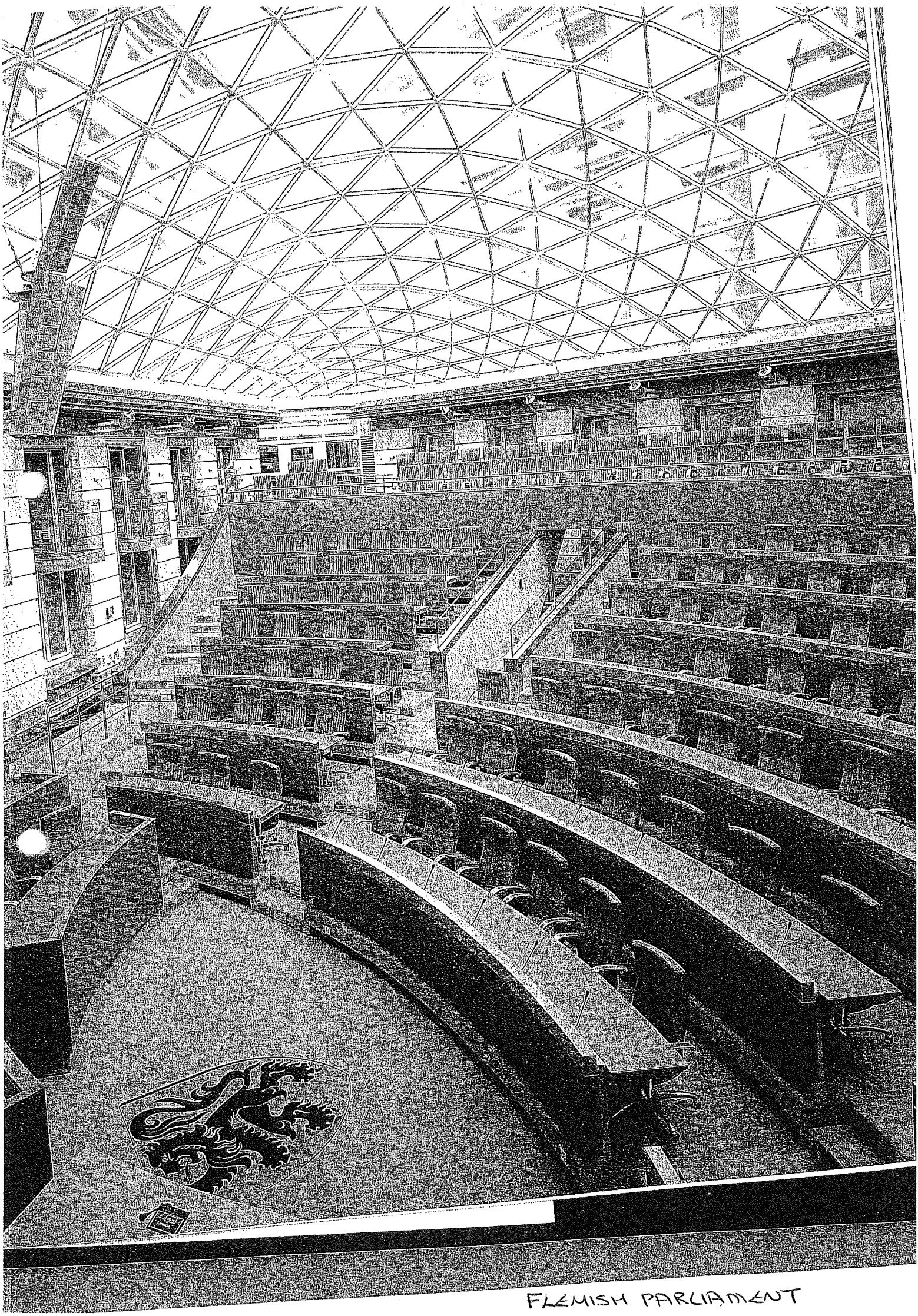
The Parliament in the Netherlands comprises an Upper House and a Lower House, which together are called the States-General. This bi-cameral system was introduced in 1815. The constitution stipulates that the Lower House should comprise 150 members and the Upper

House 75 members. Elections for the Lower House (the Tweede Kamer) usually take place every 4 years. The business of the Lower House is arranged by the Presidium, comprising the Speaker and two Deputy Speakers.

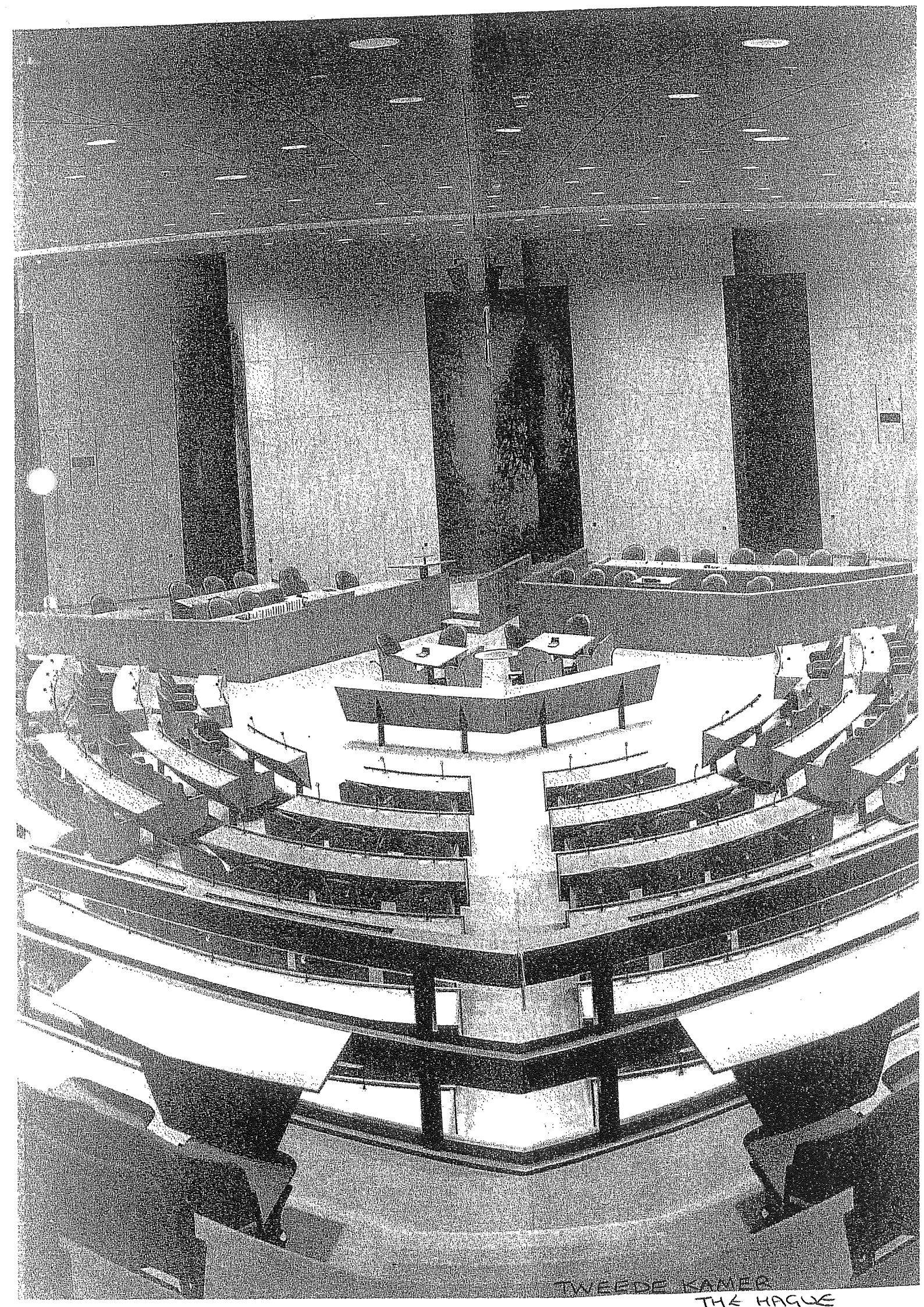
The Lower House of Parliament has been housed in a new building since the spring of 1992. The House accommodates 230 people in the public gallery, including 40 seats reserved for the media.

The Speaker and clerks sit on one side, with ministers and state secretaries on the other. Civil servants at the back of the House are in direct contact with the minister or state secretary by means of a video screen. The 150 MPs are divided into six blocks of 25, in a semi-circular arrangements, with the MPs of each party sitting together.

In addition to the plenary assembly hall, there are 22 Committee rooms on the second floor of the building.



FLEMISH PARLIAMENT


TWEEDE KAMER
THE HAGUE

QUEENSBERRY HOUSE AND THE SCOTTISH PARLIAMENTARY COMPLEX

Introduction

At least since the 1920s Queensberry House, then a geriatric hospital and house of refuge for almost a century, has been recognised as a relic of the day when the Palace of Holyroodhouse and the old Parliament House in the High Street of Edinburgh were the twin poles of power and influence in Scotland. By the time the Royal Commission published its Inventory of the historic buildings of the capital it was identified as having been built by Lord Hatton, brother of the First Duke of Lauderdale, in 1681, and sold by him to the First Duke of Queensberry in 1686. Sold to the Board of Ordnance in 1803 for use as a barracks, it had an additional storey built on in 1808. This summary is repeated in the Buildings of Scotland volume on Edinburgh, published in 1984. The best guide to its appearance was a much-reproduced depiction of it in a panoramic view of Edinburgh, dated in the Buildings of Scotland to 1799, and attributed to Thomas Sandby.

The house, after its use as a barracks ended, became a House of Refuge for destitute people, and then a hospital for elderly people. It continued in this use until 1996, and was then purchased by Scottish & Newcastle Breweries to integrate it with their existing landholdings to the east of the house.

Queensberry House and the Holyrood Site

When the site for the new Scottish Parliament was first considered, the Holyrood site was on a long list of possibilities, but it dropped out, partly because it was not certain that it could be made available within the timescale required. Other schemes were developed for the site, including a hotel which would have retained Queensberry House but would have altered it radically internally. When at a late stage in the site selection process the Holyrood site again came into the reckoning, one of the attractions from a conservation point of view was the possibility of finding a worthy and sympathetic use for Queensberry House. At that stage a desk study was undertaken to try to tease out more of the history of the building, and it became clear that this was much more interesting than had hitherto been suspected, and that there was a building of significant size on the site before Lord Hatton acquired it. Because the house had been extended upwards in 1808-10, its original appearance had been radically altered, so that it looked more like what it had been converted into – a barracks – than its original use firstly as a gentlewoman's and then as a nobleman's house.

It seemed to me that its value as part of the Parliamentary complex was primarily a symbolic one, a link with 17th Century Scotland, and ultimately to David I's adoption of the bottom of the Royal Mile as a monastic site in the 12th Century. This symbolism would be obscured if its cumbersome appearance as a barracks were retained, and I therefore suggested that the top storey be removed, and that the building be returned to its condition – externally – as completed c1700 for the second Duke of Queensberry, who was certainly its most distinguished occupant. Feasibility testing for the Holyrood site was carried out by RMJM and (for Queensberry House) by Simpson & Brown. Sketch external reconstruction, based on then available evidence, were included in the presentations which resulted in the selection of the Holyrood site, and also, when the choice had been made, in the documentation given to entrants for the competition to select a designer for the new Parliament buildings.

The chosen designers, EMBT/RMJM saw real merit in making Queensberry House a focal point for the complex, and as the design has evolved the pivotal role of the house has been emphasised, lying as it does between the MSP accommodation and the Chamber and Committee Room complex. The original idea was to have circulation at the level of the Queensberry House garden, but it was considered better to make the entrance level of the house the primary circulating level for the whole complex.

Investigation of the building's history

Apart from the obvious alterations made to the exterior of the house by the Board of Ordnance, interior alterations had also been made on many occasions and the end result was dispiriting: an apparently aimless series of small ward and ancillary rooms, with lift shafts and staircases where they could be tucked in. There were no internal finishes of any value evident; the rich fittings the house had in its heyday had gone in the early 19th Century. Nevertheless it appeared that much of the 17th Century structure (external and internal walls and possibly floors) did survive.

Accordingly, with the support of the Parliamentary Group in The Scottish Office (as developer) two research exercises were mounted. One, by John Lowery, an architectural historian knowledgeable about late 17th Century Scotland, looked at the documentary evidence for the development of the house and its garden. The other, by Addyman & Kay, (respectively an archaeologist and an architectural historian) looked at the information contained in the building itself, hidden behind more recent plaster and exterior render, under floorboards, and in the roofspace of the 1808-10 extension. The Addyman & Kay investigation was combined with the disruptive survey necessary to develop the re-use of the building so as to reduce costs. Further investigative work will be undertaken as the works of adaptation proceed, in accordance with good conservation practice.

The results of these documentary and archaeological investigations have been significant and important. Perhaps the most striking was the discovery in the roofspace of the cut-down remains of a viewing platform, which appears to have been built for Lord Hatton. Other interesting detailed discoveries were fireplace arches in the ground floor kitchens, with later iron doors, and a coved ceiling in one of the end pavilions. The most significant findings were, however, about the development of the building, which is more complex than initial investigation suggested.

In outline, the eastern end of the building seems to have been a T-plan building, shown in an engraving made in the 1670s by Captain Slezer, and built in the 1660s for Dame Margaret Douglas of Balmakellie, an estate near Arbroath. This house, the dominant feature of the lower Canongate at that time, had its entrance floor below the present front entrance. It was to this house that Lord Hatton added his viewing platform, and made some internal alterations, though these were minor in relation to the scale of the building. Hatton, who shared his brother Lauderdale'' fall from power and influence in the early 1680s, sold the house to the first Duke of Queensberry in 1686. He did little, if anything to the building. When he died in 1695 his brother inherited, and set about making a political career for himself. As a family man he needed more accommodation than was available in the Balmakellie/Hatton House, and accordingly had James Smith, then Edinburgh's most fashionable architect to extend, and to some extent reorder the building.

The evidence suggests that the second Duke's modifications were economically undertaken, not surprisingly in view of the depressed state of the Scottish economy in the 1690s (owing in part to the French war which started in 1691 and which closed Scottish markets in France and the Low Countries). They seem to have fallen far short of a radical reconstruction of the building. The west wing was added, the eastern wing cut short by a bay, pavilions added at each end of the garden front, and a new entrance and porch formed at first floor level, on the Canongate side. Internally, the new arrangement allowed for through circulation from end to end of the garden front in what is known as an 'enfilade' of rooms, fashionable at the time. A gallery was also provided on one of the upper floors. To improve the regularity, of the appearance of the building the eastern gable facing the Canongate was refronted, to resemble the new western one, but the 'windows' in this gable were blind, painted to look as though they were glazed. Another sign of economy was the retention of the Dutch gables on the garden front, which seem to have been part of the Balmakellie building. I also believe that the pantiled roof of that building was retained and extended to cover the new building at the west end (see later).

The second duke continued to use the house when in Edinburgh until the Union of the Parliaments in 1707 took him to Westminster. The house was split up into apartments in the mid-18th Century, probably in 1756, when it was re-harled, and probably re-roofed in 'sclates'. The house continued in 'respectable' occupation until 1801, when it was bought by William Aitcheson, who stripped out all the fittings of any value: some of the fireplaces are reputed to have gone to Gosford House in East Lothian.

Current Issues

Members of the Corporate Body may have seen press comment, and perhaps other correspondence, which suggests that the proposals to adapt the building for Parliamentary purposes are destroying a great noble residence of the 1690s designed by James Smith, the most distinguished Scottish architect of the 1690s and early 1700s. This is a serious distortion of the position. As outlined above this is not a 'one-period' building of the 1690s, or of any other period. It is a building which has been altered over some 230 years to suit changing circumstances, of which the latest proposal is by no means the most radical. Apart from seeking to recover, substantially, the external form of the building as it was c1700, the major internal interventions proposed are (1) the replacement of existing, much altered, floor structures with modern ones capable of bearing heavier loads, and taking modern telecommunications systems, (2) installing lifts for disabled access between floors replacing existing lifts and (3) the widening of doorways on the garden side of the entrance level to provide a satisfactory route for MSPs. All these modifications are necessary if the building is to function effectively in its new use, and all take account of both the historical and archaeological investigations which have been undertaken in the past year.

Of the external modifications, criticism has been levelled at the choice of models for windows, dormers, doors and chimney stack details, and most vociferously at the choice of pantiles as a roof covering. If called on I can comment on all of these points, but for simplicity I will concentrate on two aspects of this criticism.

Firstly the only firm evidence that we have of the appearance of the building as it was c1700 consists of two monochrome drawings and two oil paintings, only one of which is sufficiently detailed to allow deductions to be made about its detailed form. No view shows the Canongate front, so any reconstruction must be based on surviving fabric together with floor

plans prepared by the Board of Ordnance c1808. Parallels may be made with contemporary architectural practice both for the Balmakellie/Hatton period and for the James Smith alterations, but in extrapolating from Smith's designs for new buildings one must bear firmly in mind that he was working with a substantial existing fabric, and that his design did take account of that fabric on the garden front. The level of certainty in assuming parallels with other Smith designs is not therefore high.

The choice of roofing materials

Secondly, and perhaps most contentiously there is the question of the roofing material. Here we have four significant pieces of information, two from depictions of the building, one verbal description, and archaeological evidence. I will deal with these in reverse order.

1. **Archaeological evidence**. This is of two kinds. One is the finding of slate fragments in the chimneys of the viewing platform. These almost certainly date from the Board of Ordnance modifications, when the platform was cut down to fit inside the new roof. By that time the building was certainly slated (see later). The other piece of archaeological evidence is the existence of pieces of stone slate in the blocking of openings made during the 1690s alterations. All this shows is that builders' rubble available in the Canongate at that time included pieces of stone slate. It carries no definite connection to the roof of the building in place at that time.

2. **Verbal description**. The building is described as having had a 'French roof'. Earlier commentators concluded that this meant a Mansard roof, but there is no evidence whatever that the building had such a roof at any stage. What is much more likely is that the description refers to a roof of unusually steep pitch, as the building definitely had (archaeological evidence). The use of tiles may also be referred to, as tiles were certainly used as a roofing material for prestigious buildings in certain parts of France.

3. **The George Walker painting in the City Arts Centre, Edinburgh (c1797)**. This is the best coloured image of the building. It shows it with a grey roof, presumably slated, though there are several other buildings in the lower Canongate shown with red – presumably pantiled-roofs. This depiction is consistent with the 1756 reference to 'sclates', and on these two pieces of evidence it seems very likely that the building was slated between 1756 and its heightening in 1808-10. The slates found in the chimneys of the viewing platform are further evidence for this.

4. The Thomas Sandby Panorama of Edinburgh from Salisbury Crags, in the National Galleries of Scotland. This is a key document, both from the internal evidence it contains, and from what we know about Sandby and the techniques available to him. Dealing first with how Sandby could have drawn such a detailed drawing, in such accurate perspective, this is because he was using a camera obscura. This was like the Camera Obscura in the Lookout Tower in Castlehill at the top of the Royal Mile, in that a mirror and lens was used to project an image of a view onto the paper the artist was using. It is also important to know that Sandby was a military artist, employed to make accurate drawings of potential military targets. It is virtually certain that he made this drawing in the mid 1740s, when he was in Edinburgh with the Government forces following the Jacobite rising of 1745-6, and that therefore this image depicts the house before the 1756 works.

Secondly, Sandby used a variety of treatments to suggest the character of roof coverings in this drawing, and these do not appear to be random (unlike the Slezer engravings, which will be mentioned later). Most of the roofs have uniform diluted-ink washes, darker on the shadow side. In a small number of buildings he used lines drawn down the roof slope, not a technique that would naturally be used to render slate roofs. The roofs with this treatment are with two exceptions farm buildings or outhouses. Queensberry House is one of the exceptions, and the other is a rather grand tenement. What for me is particularly convincing about the accuracy of Sandby's drawing is his depiction of the roof of the Trinity College Chapel, which had a stone slab roof. This, a minute part of the drawing, is convincingly represented.

> Note The Slezer engravings, which were published long after they were drawn, appear to have been based on drawings made in the late 1670s. They show the Balmakellie house before Hatton added the look-out tower. The roof is shown with diagonal hatching, with little inverted Vs suggesting dormers. This is consistent with a pantiled roof, though by no means unambiguous.

In the light of these pieces of evidence, of which the Sandby drawing seems to me both the most relevant and the most convincing, I hold to my initial view that the building was constructed with a steeply pitched tiled roof in a 'Dutch' style for Dame Margaret Douglas in the 1660s. This style, which was popular in England for much of the 17th and into the 18th Century, may have been chosen by Dame Margaret because her estate was near Arbroath, which was an important post for trade with the Low Countries in the mid-17th Century. There are several other buildings in Scotland with the shaped gables characteristic of this style, but far more in England, where English Heritage describe it as 'Artisan Mannerist'. I have obtained information from the Listed Buildings section of English Heritage on the 50 17th Century buildings with this term included in the description. An analysis of the roofing materials of these buildings reveals that:

18 are pantiled
17 have plain tiles, or are described as 'tiled'
1 is fish-scale tiled
1 is concrete-tiled
1 is thatched
10 are slated, of which 3 are 19th Century roofs
3 are not given any roof description
This 72% of this sample have ceramic-tile roofs

Further refining this analysis to exclude buildings of 'humble origins', and therefore including only what can be described in 17th Century terms as 'gentry houses', this leaves 22 buildings. Of these

4 have 19th Century or more recent roofs. Of the remaining 18
8 have plain tiled roofs
6 have pantiled roofs including one part plain-tiled
3 have slate roofs which are undated
1 has no details of its roof construction

Thus 14 out of 18 – 77% of these gentry houses have ceramic-tile roofs. They include Kew House which though built buy a merchant, was used as a royal residence. Two of these

houses are described as having 'very steep' or 'steep' tiled roofs, a clear analogy with Queensberry House.

Concluding this analysis of the appropriate roofing material for Queensberry House as it was c1700, my interpretation is that the Balmakellie house was built in the 1660s in the 'Dutch' style, with a pantiled roof. When Hatton bought it in 1680 the roof was only a few years old, and he would have had little incentive to replace it. When the second Duke of Queensberry (who had travelled in Europe before succeeding to the Dukedom) initiated his programme of extension the roof would still have been sound. As a supporter of William of Orange it is unlikely that he would wish to play down the Dutchness of the building, and in any case as discussed above he seems to have wanted a low-cost and quiet conversion. The roof was still only 30 years old, and a big one.

By the 1750s, when a major scheme of refurbishment and conversion seems to have been undertaken, the roof was nearly 90 years old. With the wish to let to respectable tenants whose alternative letting opportunities would have been slated, it would make sense at last, to re-roof with slate, hence the appearance of slate in the George Walker painting, and so on.

Roofing in pantiles is therefore, I believe, entirely justified on the limited but convincing specific evidence available. It also has other advantages. Firstly, it demonstrates that 17th Century Scotland was a country with strong cultural links with Western Europe. Secondly it shows that pantiles, though they later became associated with 'lower class' buildings did have a period where they were fashionable. And thirdly it helps to build up a picture of the continuity of the history of this remarkable building from its construction in the 1660s to its latest adaptive re-use in the next millennium.

Conclusion

My advice to the Parliamentary Group in The Scottish Office, and now to the Scottish Parliament Corporate Body is that the current design proposals by EMBT/RMJM for the adaptation of Queensberry House are entirely consistent with good conservation practice, and that they take full account of the available archaeological and documentary information. In my view the conversion of Queensberry House as envisaged will deliver to the Parliament and to Scotland a reminder of the importance of continuity, and of the sustainable use of resources – in this case a sound masonry building.

JOHN HUME
30 July 1999

APPENDIX I
QUEENSBERRY HOUSE - CHRONOLOGY

C1667	First part built for Dame Margaret Douglas of Balmakellie
C1680	Bought by Charles Maitland, Lord Hatton, who added the look-out tower and made internal alterations
1686	Bought by William Douglas, First Duke of Queensberry
1695	Inherited by James Douglas, Second Duke of Queensberry who extended the house to the west, added pavilions at each end of the garden front, and made a new entrance and porch on the Canongate side. These external alterations were accompanied by internal rearrangements.
1707	Union of the Parliaments, the Second Duke moved to London
1756	House re-harled, probably slated. Subsequently let
1801	Bought by James Aitcheson, who stripped it of architectural fittings
1803	Bought by Board of Ordnance, as a hospital
1808-10	Altered to a barracks by Board of Ordnance, who added a storey and made internal alterations
1815-1833	In intermittent use as a public hospital
1833-1854	Let by the Board of Ordnance as a House of Refuge
1854	Bought by Trustees for continued use as a House of Refuge
1926	Substantial internal alterations by the Trustees
1945	Became a geriatric hospital
1996	Closed as hospital, bought by Scottish & Newcastle Breweries
1997	Acquired by The Scottish Office for the Scottish Parliament

APPENDIX 2
BIOGRAPHICAL NOTES

Dame Margaret Douglas of Balmakellie Builder of the eastern section of Queensberry House in the mid 16660s.

Patrick Maitland, Lord Hatton, later 3rd Earl of Lauderdale Purchased the house in c1680, added a lookout tower, and made some internal alterations. Sold the house in 1686 to the first Duke of Queensberry. Held many offices in the regime of his brother the first Duke of Lauderdale, but fell out of favour when James, Duke of York (later James VII), was in Scotland as Charles II's commissioner to the Scottish Parliament in 1680-2. Succeeded his brother as Earl (but not Duke) on the latter's death in 1682.

William Douglas, First Duke of Queensberry Third Earl of Queensberry, created Marquis in 1682, Duke in 1683. Bought the house from the second Earl of Lauderdale in 1686. Died in 1695, leaving Queensberry House to his son James.

James Douglas, Second Duke of Queensberry Succeeded his father in 1695, and set about extending the house. Was King's (and Queen's) Commissioner to the Scottish Parliament in 1700, 1702 and 170-5, and negotiated the Union of 1707. He died in 1711.

James Smith was a noted architect of the late 17th and early 18th Century. He studied on the continent, and was appointed Overseer of the King's Works by James VII. He remodelled Dalkeith Palace, and built Melville, Gester, and the first part of what is now called Newhailes, as well as the Canongate Kirk.

William Aitcheson purchased the house in 1801 and stripped the house of its internal fittings, selling it in 1803 to the Board of Ordnance.

There are several other buildings in Scotland with shaped gables in the Dutch style, but far more in England, where English Heritage describe it as 'Artisan Mannerist'. I have obtained information from the Listed Buildings section of English Heritage on the 50 17th Century buildings with this term included in the description. An analysis of the roofing materials of these buildings reveals that:

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APPENDIX II

Pantiles in Edinburgh

It has been suggested that pantiles are not an Edinburgh material. This contention can be thoroughly disproved. If one is prepared to accept my analysis of the Thomas Sandby drawing there were certainly buildings with pantiled roofs in the Canongate in about 1746. William Delacour's View of Edinburgh of 1759, in the Edinburgh City Centre's collection also shows a fair number of red roofs in the lower Calton, and George J Walker's painting of 1797, Edinburgh from the South-East, also shows a significant number of red roofs in the Canongate. Finally the very detailed drawings by Bruce J Home published in Old Houses in Edinburgh not only show several buildings in the Royal Mile and off the Grassmarket with pantiled roofs, but also illustrate a builder's yard with piles of second-hand pantiles as well as of slate.

Queensberry House and its
European Context Bibliography

General histories of European architecture do not generally say much about the architecture of northern Europe, concentrating instead on Italy and France in the Renaissance and its aftermath, and England in the 18th and 19th Centuries. There are, however, some publications that provide a context for Queensberry House. This is a list of those I have found most useful.

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