Historic and Architectural Information relating to

**MELVILLE HOUSE**

October 2003

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1.0 INTRODUCTION.

This report presents historical and architectural information relating to Melville House gathered in the preparation of proposals for the repair and restoration of the building. It is based on desk-based research and physical surveys of the buildings and grounds carried out in 2002 and 2003.

1.1 HISTORICAL ACCOUNT OF MELVILLE HOUSE


In 1612 the estate of Monimail, formerly a property of the Archbishops of St Andrews, was acquired by Sir Robert Melville of Burntisland, the former Vice-Chancellor and Treasurer Depute of Scotland and an Extraordinary Lord of Session. Nine years later he was created first Lord Melville of Monimail, the title and estate passing after his death in 1621 first to his son, Robert, and then to his great-nephew, John Melville of Raith. The third Lord Melville died in 1643 and was succeeded by his seven year old son, George, who was to be responsible for building the present Melville House on the estate of Monimail. In the years after the Restoration George, Fourth Lord Melville, appears as a minor political figure of moderate Presbyterian sympathies who, when serving under the Duke of Monmouth in 1679, had attempted to persuade the Covenanters to lay down their arms peaceably. However in 1683 he fell under suspicion of extreme Whigs to assassinate the King and his brother the Duke of York. As a result, Melville, together with his son, David, who had inherited the Earldom of Leven through his mother, escaped to the Netherlands where they joined the band of British Protestant exiles at the court of Prince William of Orange. Here Leven was used by William to obtain the support of German princes for his invasion of England in 1688, Leven himself having raised a regiment for that invasion in the course of which he received the surrender of the town of Plymouth. Leven’s father, Melville, apparently less active militarily, came to political prominence after the invasion’s success, playing an active part in the Convention Parliament which offered the crown of Scotland to William of Orange and his wife, Mary, daughter of the deposed James VII. In 1689 William made him sole Secretary of State for Scotland and the next year he was created first Earl of Melville. Although Melville’s appointment as Lord Privy Seal in 1693 was a political demotion he enjoyed substantial emoluments, the more so after 1696 when he became President of the Privy Council at an annual salary of £1,000 sterling.

Between the Restoration of 1660 and the Union of the Parliaments in 1707 the leading politicians in Scotland indulged in a glut of construction and reconstruction of their houses as showpieces intended to demonstrate their own power, and containing at least one room hung with portraits of their own family and the Earl of Leven had sat for their portraits to Sir John de Medina in London, the men depicted in half-armour, and in 1693 Leven persuaded Medina to move to Edinburgh by guaranteeing him commissions from the Scottish nobility. This determination to have a fashionable portrait painter settled in Scotland under the patronage of the Melvilles was a preamble to their building Melville House, the symbol of their political and social importance but one whose construction may have had to wait until the rewards of a long enough period of office had provided the funds.

The decision to go ahead with the building of a new mansion (Melville House) at Monimail seems to have been made by the beginning of 1697 just after Melville’s appointment to the lucrative position of President of the Privy Council. The original intention seems to have been to have had the house designed by Sir William Bruce, the arbiter of post-Restoration Scottish architectural taste, with James Smith, the Surveyor of the Royal Works in Scotland, as executant architect and, probably, contractor. On 2 April 1697, Bruce wrote to Lord Melville that he had prepared a
sketch design for ‘your Lordship house’ and had been waiting for either James Smith or the Episcopalian clergyman and architect, Alexander Edward, to spend a week with him to ‘extend the draught’ (Bruce himself being a remarkably incompetent draughtsman) but that neither had yet come. He added that he had written to Smith that, even if he could not spare a week for working on Bruce’s design, ‘yet it was high time for him to repair to Monemeall and set about and give directions for preparing and providing materials for founding, such as ston, lime, sand and utencies for the work...’

A few weeks later, on 21 April, Bruce wrote again, giving the news that: ‘I have painfully improven the draught I designed for your Lordship house; and have kept the bearer Mr Edward from morning till night close at work to extend and whole stories and the elevation of the fronts of the whole, w[hi]c[h] were but ended this night late; and that your Lordshipps work may not be retarded I have heasted him from to show your Lordship the designes of the whole buildings, before he has extended the draughts of the gardens and courts...’

However it is clear that by this time James Smith, perhaps at Lord Leven’s request, had prepared a rival design, for Bruce ended his letter: ‘I did at my Lord Reath your sones desire consider the draught Mr Smith made, but really I cannot make any thing of it; for the figour neither admits of a good following nor right accesses and situations for fires and beds: tho it is full as large a house as that I have designed for you is.’

In the event it seems clear that it was Smith’s design which was used. The contract drawing is in his hand and Colen Campbell stated in Vitruvius Britannicus, vol. ii (1717), that Melville House, ‘was designed by the most experience’d Architect of that Kingdom [Scotland], Mr James Smith.

Building work began on 15 June, 1697, and the masonwork of the main house was completed on 5 September, 1699, and of the office houses and pavilions by 9 August 1701, when it was stated that this had cost £18,028 18s. 0d. Scots. Bills for woodwork, panelling, carving and plasterwork continued to be submitted for a few more years, the last being settled in February 1703. James Smith was contractor for the masonwork and Kenneth McKenzie for the wrightwork. John Carnaby was the plumber, James Hutchison and James Innes the slaters, Robert Bannatyne the glazier, and Thomas Alborn, John Melville and John Christie the plasterers. Carved woodwork was executed by William Morgan and Thomas Kyle.

The building of the house was accompanied by extensive planting of the surrounding parkland and the layout of gardens, and in 1703 Lord Melville obtained an Act of Parliament ‘...allowing him to stop the said wayes which formerly led through his parks and to ordain the Leidges who have occasion to travel that way to go about his parks and inclosures that his planting and policie may not be damnified or prejudged.’

The house was admired by contemporaries. In 1710 Sir Robert Sibbald wrote of ‘Melvill, a great, noble and regular new house richly furnished, with office houses without, large gardens, vast inclosures for pasture and barren planting...’

Much fuller is the description by John Macky published in 1723: ‘This Palace was built by the late Earl [of Melville], and consists of s Body and Two short Wings of each side, like an H: You ascend to it as at Penmure, by a long Avenue the full Breadth of the House, with a spacious Wood of each side of the Avenue, and more Fir-trees than I ever saw anywhere...

‘IN the outer Court are very convenient Stablings, and other Offices, with a handsome Pavilion on each side; and from the inner Court, of each side and behind the House, are to be the Gardens, as at Penmure; which tho’ they are laid out, are not yet
finish’d. The great Stair-Case is very noble; and in each Wing there is a good Stone Stair which leads up to the Apartments above.

‘AT the Head of the great Stair, as at Dalkeith, is a spacious Room, fully Forty Foot long, and Thirty broad and high, fill’d with the Pictures of the Family, all done by Sir John Medina, whom the later Earl brought from London on purpose. There are Two Apartments on each side of the great Room, of a Drawing-Room, Bed-Chamber, Dressing-Room and Closet each, all wainscoted with Oak; the Chimney – Pieces of different colour’d Marble, and adorn’d with carv’d Work in Wood, and the Apartment of State as well furnish’d as any of the Royal Palaces. The Bed of State is very noble, of Crimson Velvet, richly lin’d and adorn’d the Chairs of the same, with the finest small-figur’d Tapistry I have seen. The Tapistry of the Dressing-Room is also very rich.

‘UP Two pair of Stairs are Abundance of handsome Lodging-Rooms; and the Apartments on the Ground-Floor are pretty good. In the whole, it’s a very delightful Seat.’

Much of Macky’s description can be easily recognised today. The approach from the south leads to a courtyard, its walls now lowered, whose axial entrance is flanked by ogee-roofed pavilions, their weathervanes displaying the date 1697. At the north end of the courtyard, on each side is a low two-story piend-roofed block, the east originally containing a brewhouse, coachhouse and stabling, the west a dairy and laundry. These blocks are joined by niched screen walls topped by stone balls and swagged urns to the main house. This is a tall symmetrical H-plan building, of three storeys above a basement. The exterior is austere except for pediments over the slightly advanced centrepieces of the side elevations. The interior is opulent and planned for display. The south entrance opened into a hall occupying the three east bays of the five-bay block. On the east side of the hall was an apartment, presumably intended for a grand guest, consisting of a suite of intercommunicating rooms (drawing room, bedchamber, dressing room and closet). On the west side of the entrance hall, the two west bays of the central block were occupied by a parlour or family dining room and the west range contained a set of rooms for the occupation of the Earl and Countess of Melville, their bedchamber placed in the centre of the west side. But these rooms east and west of the entrance hall were, when the house was first built, of secondary importance to the grand processional route which led north of the entrance hall to the great stair hall behind. Here the great stair rose to the first floor where a door on the west opened into an ante-room whose walls were originally partly oak-panelled and partly covered with stamped leather showing a vine design and figures of Bacchus, Ceres and satyrs. Ionic pilasters frame the chimney-piece. The ante-room’s south door opened into the Saloon or Great Dining Room which occupied the whole south side of the central block. This is fully panelled in oak, with a Corinthian pilastered surround to the fireplace, and was intended for the display of portraits noted by Macky. At each end of the Saloon a door opened into the drawing room of one of two identically planned apartments or suites of rooms, each consisting, like the apartment in the east range of the ground floor, of a drawing room, bedchamber, dressing room and closet. The east apartment, like that below, was probably intended for an important guest and is pine-panelled. The west apartment, oak-panelled and originally partly tapestried, with elaborate carving, is much grander and was the State Apartment (supposedly reserved for the King). The grandest of its furnishings and the grandest piece in the house was the state bed (now in the Victoria and Albert Museum) covered with crimson silk Genoa velvets and white Chinese silk damasks. The house’s second floor contained bedrooms, several panelled and well finished, for members of the family and less important guests. In the basement were the kitchen (stone-vaulted as a fire precaution), cellars and servants rooms.

By the 19th century the formal display for which Melville House had been planned was obsolete and, during the first half of that century, changes were made to provide greater comfort. The main entrance was moved from the south to the north side of the house where a new pedimented porch was provided. The former entrance hall
and parlour on the south side of the central block were thrown together to form a library. The drawing room of the apartment on the east side of the ground floor became a dining room, with a sideboard recess being formed on its east side. Another room became a billiard room. Apparently at the same time the forecourt in front of the house’s south side was made into a garden and a new stable block was built to the east of the house. In the first half of the 20th century the 19th century library was divided by a partition wall in the position of the original wall between the entrance hall and parlour.

The house continued in the possession of descendants of the first Earl of Melville until 1949 when it, together with the contents, was sold. Since then it has had several uses and undergone some alteration but remains a magnificent testimony to the grandiose pretensions of its first owner.

1.2 PREVIOUS ALTERATIONS

Significant alterations have been made to Melville House in the three hundred years between its construction and current ownership.

The gatehouses have been demolished.

The forecourt has been changed to a garden, with the door changed to a window and extensive planting introduced. The enclosure walls have been lowered and the entrance pillars rebuilt smaller than the originals. Parts of these pillars have been moved to form new central pedestals. The base of the central sundial remains. No ironwork remains, save at the steps to the house. The gates to the gazebo coach-houses have been infilled, with masonry and new windows.

In the early 19th century a new entrance porch was built to the north side. The principal staircase is not in its original condition and there have been various alterations to the principal ground floor room.

By the early 20th century the state bed had been moved from its original position in the central room on the west side to the room to it’s south, as is shown in the Country Life photograph. This apparently required the covering up by panelling of the west windows.

Other windows have apparently been blocked up at various times, as has the passage between the house basement and the west wing. Recent alterations include new small windows. A large number of minor alterations have been made to the less important areas of the house.

1.3 DECORATION AND FURNISHINGS.

It seems likely that the original decorative scheme was covered over around 1820, but an idea of their quality can be gained from various archival sources. Tapestries and embossed leather panels survived at Melville in their original positions until 1947.

There are a series of inventories of the furnishings of Melville, the first dating from 1707. The state bed was the most significant single item. This has recently been the subject of detailed research and conservation and is currently on display at the V & A Museum in London.

During the later 20th c. most of the walls were stripped back to bare plaster during redecoration and all trace of the original decorative schemes have been last, apart from in certain limited areas.
1.4 LANDSCAPE

Melville House was constructed between 1697 and 1702 in open fields a little to the south of Monimail Tower, where the Melvilles had been in residence since the late 16th c. It would seem that the ‘structural’ components of a large designed landscape, woods, avenues, etc, were laid out around the house about the same time (with influence perhaps from Bruce or Smith). Wide-scale tree planting seems to have been undertaken first for, in 1719, one visitor to Scotland could record that ‘several gentlemen have gud plantations on their estates, among which the largest is My Lord Liven’s 500,000 trees at Melfvin’. The general layout of this planting was described four years later by John Macky, another tourist. He noted that ‘you ascend to [Melville House].… by a long Avenue the full Breadth of the House, with a spacious Wood on each side of the Avenue, and more Fir-trees than ever I saw any where.’ Yet nearly two decades after the completion of the mansion, its gardens ‘tho’ they [were] laid out [were] not yet finish’d.’ It is known that the construction of the house had drained the Earl’s finances, but it may be speculated that Melville was waiting for the trees to become established in order that they might protect his garden from the effects of wind.

The early 18th c. designed landscape is first depicted in General Roy’s Military Survey of Scotland prepared around 1750. This illustrates Melville as being set slightly north of the mid-point of an extremely long axial avenue. Notably, this avenue is skewed slightly to the south-east. This may well have been a conscious attempt not only to provide the house with better views, but also to display it to those on the pass beneath Dunbog Hill, which remained a significant road until the 19th c..

The house is surrounded by a series of parterres. To the north-west is a ‘wilderness’ plantation, that is a thick block of woodland cut through with regular rides and vistas. To the north-east is the remains of Monimail Tower. It seems highly likely that a part of the tower was intentionally left intact in order to demonstrate the antiquity of the Melville family, even though their possession of the grounds extended little beyond a century. Given that the panelling in the upper chamber is likely to date to the early 18th c., it seems highly likely that the building was converted for use as a gazebo or banqueting house when the new mansion was constructed.

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2 J. Macky, A Journey Through Scotland, 1723, p.159
John Ainslie's *County of Fife*, though somewhat diagrammatic, would seem to indicate that by 1775 there had been some changes to the layout of the designed landscape. Chiefly, the wilderness planting and the blocks of woodland to the south of the house had been thinned to create a fashionable parkland setting.

Sharp, Greenwood and Fowler’s *Map of the Counties of Fife and Kinross* reveals that by 1828 the beech avenue had been replaced by a fashionable winding drive approaching the house from the south-west (according to *Country Life* this was probably created around 1817).

The *1st edition O.S. map* reveals that by 1853, the broad lines of the early 18th c. landscape were largely intact. Depicted for the first time is a circle of trees and concentric paths within the woodland to the far south of the house (they apparently encapsulated a bowling green). This is a most unusual feature and almost certainly dates from the early 1700’s.
The 2nd edition O.S. map indicates that the estate had changed little during the second half of the 19th c. Indeed as aerial photography reveals, much of the historical planting was still in place as recently as 1947. Sadly, by 1969 it had all been felled and replaced with the coniferous woodland evident today. It would seem that except for a few parkland trees to the west of the house, little of the original designed landscape survives.
2.0  **EXISTING CONDITIONS.** The following section details points of interest in the building.

2.1  **WINDOWS.**

2.1.1  **Lift Shaft Windows.** These eight windows on four storeys of the north east corner of the house were originally glazed. They were infilled with masonry when the lift was installed, presumably in the later 19th c. The masonry face is forward of the original window line and painted black with crude windows frames painted white in front.

2.1.2  **Boiler Room Windows.** These two windows at ground level on the east side of the house currently have white painted timber louvers, which provide inadequate ventilation to the boiler room.

2.1.3  **Dining Room Windows.** These two windows on the east side of the ground floor Dining Room were infilled during alterations thought to have been carried out in the 19th c. to form a furniture recess. Plans dating from the 17thc. show the original arrangement of windows. Both openings have simplified windows forward of the original window line and one is backed by painted plywood.

2.1.4  **2nd & 3rd Storey East Elevation Windows.** Both Smith’s draught, c. 1697 and Campbell’s drawing of 1717 show the windows above the Dining Room windows to be complete. Currently they have been blocked on the line of the window with black painted rendered masonry and false simple windows in front.

2.1.5  **Brewhouse Archway.** The Archway to the supposed Brewhouse in the East Wing has modern painted boarded timber doors hung on the original iron pivots.

2.1.6  **East Wing West Elevation Ground Floor Windows.** Several original windows on this elevation have been blocked up during various alterations to the buildings, mostly during the 20th c.

2.1.7  **Library Window.** Currently the south façade has an even arrangement of matching windows. In the centre at ground floor, there is an external stone staircase with iron railings.

In the original design this was the location of the principal entrance, within the setting of a formal walled forecourt and the central focus of the approach route up the beech avenue. Smith’s drawings (RHP 1093) show an appropriately elaborate entry.

The elevation (FID/122/29) shows the doorway wider and lower than the surrounding windows, engaged by ¾ columns set beyond the line of their stone reveals, supporting a segmented pediment with carved tympanum surmounted by three exuberant baroque coronets. These are very reminiscent of the coronets on the lit de parade. The Tuscan columns, set on a flat panel with moulded arrises drawn as thought to match the bolection moulded lugged door surround. The columns were probably pilasters, as at Thirlestane, rather than free-standing columns.
Colin Campbell’s elevation, c. 1717, published in *Vitruvius Britannicus* shows a much simpler arrangement. The segmented shape remains, but with ionic capitals and without coronets or lugged surrounds. With the doorway having been subsequently removed, it cannot be certain which arrangement was built, however some indication can be gleaned from the original masonry contract of 1697 between Lord Melville and the Smiths (U.P.1 Innes Mack.S/1/23) which included provision ‘to finish the principall entrie... conform to the forsaid draught and to make ane handsom and well finished door at the back entrie and to finish the stair of both fore and back entries with a raile of balusters on each hand.’ Accounts for the measure stonework show that two doorways had been erected by 1699 at a cost of £360 Scots. This compares with £30 sterling (£360 Scots) charged for the rather similar doorway at Thirlestane Castle in 1671-2, when masons wages were, if anything, rather higher. The internal doorways at Melville were charged at 10s Scots.

In any event, both Smith’s draught and Campbell’s drawing show the same staircase with tapered treads and stone balusters, piers and balls reminiscent of the grand inside stair.

The current, more decorative arrangement of oval landing, stone stair and iron railings reflect its later use as an occasional garden access.
2.1.8 **North West Corner Windows.** In the second half of the 20\textsuperscript{th} c. a variety of internal alterations were carried out in this area resulting in windows which are partially blocked or which display intermediate floors from the outside.

2.1.9 **Early Windows.** In 2003, the remains of one of the original wings windows was uncovered. On removing rubble blocking up one of the window openings, an iron grill and an oak frame a twin shutters were revealed. The grille matched two others on other windows. The oak shutters were in remarkably good condition, though the frame was in poor condition and the cill rotten. The ironmongery was very badly corroded.

The window was recorded by measured drawing and photograph and a copy was sent to the RCAHMS archives.

It is remarkable to discover such a remnant of the original fabric. In particular it sheds light on the design of windows by Smith. The 'original draught' drawings of Melville by Smith do not show the wings, but the main house exhibits a style of window apparently similar to those in the now demolished Hamilton Palace. Wing windows with a fixed leaded light over twin oak shutters would have fitted well with these. From the various evidence it must be assumed that all the main house windows are 18\textsuperscript{th} or early 19\textsuperscript{th} century replacements, perhaps coinciding with the change of entrance. The wider astragals of one of the east wing first floor windows indicates an earlier date than those with the predominant narrow astragals, but judging by this discovery they are unlikely to be original. As a whole, there is enough evidence to show a fascinating progression of window design at Melville from the late medieval style to the high Georgian.

The oak shuttered window in situ
Detail of rotten sill

Remains of ironmongery on rear of shutters
The ironwork matches that surviving in two other windows at Meville.

2.2 RENDER & PAINT.

2.2.1 Basement Render. Two areas of the basement on the south façade and one on the north have had their render removed.

2.2.2 Niche Render. The four sculpture niches in the screen walls linking the house to the wings have lost their render.

2.2.3 Paint. The existing buildings have a modern cement render covering to most of the rubble walling, the original lime having been removed at various stages during the
20th c. The only surviving area of paint on the cement is on the sheltered areas of the two wings.

2.3 DRAINAGE.

2.3.1 Land Drains. The basement of the building shows damage from the penetration of rising damp in several areas. This may be associated with the original construction, as indicated by the excavations of ground at various places during the 19th and 20th centuries. The problem has been exacerbated by the laying of tarmac up to the building walls on the north side and the application of cementitious render to the walls.

2.4 GATES & FENCING.

2.4.1 South Gateway. The original south gateway provided a beautiful focus to the approach to the house. No drawings showing the original arrangement of the courtyard enclosure survive, however the account of measured stonework of 1701 (GD/26/6/123/13) mentions a forecourt, the two pavilions with a great gate between them (ornamented with urns), an inner court with gateway and railing, a terrace with a stair leading down to the garden.

Most of this has now been lost, apart from the pavilions, but some useful comparison can be made with other contemporary buildings.

*Traquair House* has a screen wall between side wings of railings between stone piers, topped with urns. Smith prepared several variations of this screen wall between 1695 and 1698, which are informative. He also designed two pavilions, similar to those at Melville for Traquair’s south terrace.
Design showing screen wall with pillars topped by urns.

Design showing pillars and dwarf walls topped by railings.

Smith's two garden terrace pavilions at Traquair.
Alterations to Thirlestane proposed by Sir Wm. Bruce c. 1680, which were never realised. This shows an enclosure wall between two pavilions, a central gate with two piers, topped by urns. The second screen wall to an inner raised terrace is interesting and the staircase recalls that shown on the original draught, while the paving to the terrace echoes that in the hall at Melville.

The line of the inner court with its gateway and railing is uncertain, the ends of two side wings not aligning. The height and detail of the forecourt wall is also unclear. The inner quoins of the pavilions indicate it may have been about the height of the current dwarf walls, though the ground level inside has been raised to this same level.
The earliest illustrations, an etching of 1898 (FID122/39) and a late 19th c. photograph (NMR Swindon ref:TH003 shown above) both show the arrangement that continued until the 1940’s: a central wrought iron gate between two faceted masonry piers with dwarf walls forming and enclosure to the corner ogee-roofed pavilions. Two lead statues, of Mercury and Fame, stood on top of the piers with two yew trees carefully located behind to form a dark backdrop.

The statues may have originally been located in the forecourt as suggested by Bruce for Thirlestane. There is no trace of the original urns. The yew trees, carefully planted as a backdrop to the statues were likely to have been planted in the early 19th c. Whether the iron gate was the original ‘great gate’ as described in the masons account, seems unlikely. This may have been more like the timber gate shown for Thirlestane, with lighter ironwork reserved for the inner gateway and railing.

In any event, by the mid 20th c. the piers, statues and walls had all been removed and the pavilions were in disrepair. By 1971 the best of the pier stones had been use to construct two small piers in the centre of the court garden, upon which were placed the two statues. The pavilions were repaired in the 1970’s and a dwarf wall built to connect to two ‘gate’ piers, which were built with the remaining stone from the original piers. The two statues were sold around 1970.
2.5 **ENTRANCE HALL.**

2.5.1 **Staircase.** The entrance hall is a well-lit room containing the main stair to the 2nd floor. The original stair was described as ‘very noble’ by Macky sometime before 1723 (*A Journey through Scotland...being the Third Volume which compleats Great Britain, 159-61*). He noted at Kinross that ‘the great Staircase is the same as at Melvil’. Certainly the square corner posts at Melville are very similar to those at Kinross, but the lozenge shaped balustrade would be difficult to describe as ‘noble’. The lozenge shape is a feature repeated on the gates to the pavilions, though the Smith’s draught indicates balusters. While we cannot be certain, there remains some doubt as to the extent to which the current stair is original.

The unpublished Country Life photograph of 1911 shows no enclosure below the stair and panel infill to the balustrade, as currently exists.

2.5.2 **Columns.** The hall currently has two steel columns concealed behind modern timber facings. These were installed during the 20th c., presumably to stiffen the long spans of the upper and second landings. The modern infill below the first landing may conceal a similar support. The 1911 photographs show the room without these columns and they detract greatly from the appreciation of the space.

2.5.3 **Floor Finish.** The marble tiled floor to the hall is currently in very poor condition. While we know from a description of damage caused by a lightening strike on 27 October 1733 (GD 26/13/276) that the hall originally had a ‘marble pavement’. It seems unlikely that the current unevenly laid hall floor represents this.

2.6 **LIBRARY.**

2.6.1 **Columns.** The Library was originally two rooms, with the 1733 plan indicating the early addition of a draft lobby to the main entrance. It was subsequently remodelled into a single room with a new Jacobean style ceiling concealing two steel beams running the length of the room. These beams are supported to two crude brick piers. The room thus bears little relation to its original arrangement, having lost the principal entrance and internal finishes.
Columns at Newhailes.

2.6.2 Doorways. The Library has two doorways to east and west, which have been variously altered at different times. Currently the two south doorways have been blocked and the doors fixed closed. These doors are concealed behind false library shelves.