

# NEWSLETTER

*Friends of The Black Watch Castle and Museum*



**FRIENDS OF**  
THE  
BLACK  
WATCH  
CASTLE & MUSEUM



Issue 4 - 2014

## Foreword from Friends Chairwoman, Sarah Riddell-Webster



“ The Black Watch Castle and Museum reopened to the public just over a year ago. The past year has given the Friends a chance to really establish itself as a going concern and fulfill its role of supporting the Museum. The membership numbers have grown steadily over the last year and we have a broad mix of individual, couple, and family memberships. 70% of the members come from Perthshire, Angus and Fife and the other 30% from further afield with at least 4% being overseas.

The main focus of the Friends support for the Museum this year has been sponsoring the special exhibitions. The early exhibitions required only a modest amount of financing. However, the Artist in the Archive exhibition was a much more ambitious project and a bigger financial outlay. I was delighted that the Friends were in a position to be able to assist with this very innovative and interesting exhibition. Our help with the special exhibitions will be an ongoing commitment and wherever possible will incorporate a preview evening for members of the Friends.

Our support this year also took the form of an accessibility project, which gave us the opportunity to apply for an outside grant that required 'match funding'. This was a very successful way for the Friends to increase the revenue coming into the museum for a very special project. The details of this project are to be found in an article within this newsletter.

The social aspect of the Friends is not only important but also increasingly popular. The Cocktail Party was enjoyed by all that attended and for the first time was staffed by the Copper Beech Café team with delicious 'wee eats' produced by the chefs. The less formal social events are also gathering momentum. The Friends

coffee mornings have now become a regular quarterly fixture with a good turnout each time. Also, the Friends 'bring a friend' weekends have proved a popular way for Friends to introduce their friends and family to all that Balhousie Castle has to offer.

With all aspects of the Castle and Museum up and running Friends have been able to see a very tangible benefit to their membership. I have yet to meet anyone that has been able to take in all that the Museum has to offer in one visit. I know that many Friends have been taking full advantage of the 10% discount in the Café. Is it the 10% or the delicious cakes on offer that is the biggest attraction? Then there is the shop filled with such a lovely variety of stock that there is something there for everyone and again the 10% discount has been much used.

The members of the Friends events committee work hard to innovate and organise events year round and I am very grateful to them all for their endless hard work and commitment. If you have an event idea or know of an interesting speaker let us know because we are always open to suggestions.

Thank you to all our Friends for your continued support. We are nothing without you.”

## The Black Watch Museum's Chief Executive, Kathryn Howell



“I came into post in November 2013 and have been very conscious of all that has gone before my arrival. The result of the hard work of the team at Balhousie Castle means that we now welcome visitors to a top class Museum with fascinating displays, diverse events programme, quality gift shop, and an excellent café. We regularly receive wonderful feedback from our visitors, ensuring that we continue to be Trip Advisor's number one visitor attraction in Perth.

It has been an incredibly busy nine months as Chief Executive.

The priority has been to manage the Castle through its first full summer season and I'm pleased to tell you that this has been very successful with visitor numbers increasing. However, we must continue to develop what we offer as well as looking at new initiatives to generate income for the ongoing support of the Museum. We are working with hotels, self-catering accommodation, B & Bs, and other visitor attractions such as Scone Palace and Famous Grouse to promote the Museum and develop relationships with coach and organised tour groups.

Retail sales are improving and we are continually buying new products for the Museum Shop. The Copper Beech Café has gone from strength to strength and we now attract a regular group of customers, some even visiting every day! All our cakes are baked in-house and our Head Chef uses locally sourced ingredients for the daily specials.

All of the above would not be possible without your ongoing support and advocacy of the Museum and I would like to take this opportunity to thank you.”

## The Red Hackle Magazine

The Red Hackle Magazine is the Regimental Journal of The Black Watch and it was first published in April 1921. It chronicles the life of the Regiment and today it is published twice a year in May and November. The magazine is very readable and subscribers will be able to enjoy keeping up to date with the news from the Black Watch Battalion, The Black Watch of Canada, The Black Watch Cadets, HMS Montrose (our affiliated Royal Navy ship, as well as reading well researched articles about the Regiment and its history. By subscribing to the magazine (currently £14 a year) you will be able to enjoy a first class publication that is both interesting and educational. You can view back copies on the Association pages at [www.theblackwatch.co.uk](http://www.theblackwatch.co.uk) and to request the forms to subscribe e mail Anne Amos on [admin.bwassociation@btconnect](mailto:admin.bwassociation@btconnect)





## The First World War

In the summer of 1914, a chain of events shattered the delicate balance of power in Europe. Alongside France and Russia, Britain was plunged into war with the empires of Germany, Austria-Hungary and Turkey.

The sense of loss generated by the First World War ran very deeply through the social current of Great Britain and the Empire. Army recruitment, with its strong emphasis on local communities placed a heavy burden on many areas, especially when a battalion suffered serious losses. Yet it was often this strong sense of a local Regimental identity which provided veterans and grieving families with an enduring bond. Through this link, they could jointly commemorate the harvest of death reaped by so many communities during the War.

The Black Watch Castle and Museum officially unveiled a First World War Memorial Wall (see image on the right) amidst the commemoration events for the Battle of the Aisne, on the weekend of 13th and 14th of September 2014. This project will focus on the heritage of The Black Watch in the First World War, and the ramifications of that War on the Regiment, specifically that we, both as a Nation and as a community now remember those that fell in battle, and recognise the contributions they made.

From 3 September 2014 and throughout the First World War centenary, a cross, with the name of the soldier, will be hung on the Wall for each one killed on that day at 11 am. This Memorial Wall project has been made possible through funding from the Heritage Lottery Fund for Scotland, and the support of The Black Watch Association, the Lady Haig Poppy Factory and the Guildry Incorporation of Perth.

The Battle of the Aisne Memorial Service coincided with unveiling of the Black Watch First World War Memorial Wall. This battle was one of the first major actions of the Great War in which The Black Watch was involved. The Commanding Officer of the 1st Battalion, Lt Col Adrian Grant Duff, was killed, along with 50 other Black Watch men. Andrew Newman, a descendent of Lt Col Grant Duff, gave a lecture about his ancestor on 13 September 2014 at The Black Watch Castle and Museum and was introduced by Derek Patrick of the University of Dundee.

The following day, Sunday 14 September at 2:00pm, Reverend Alex Forsyth TD led a Memorial Service to commemorate those who fell at the Aisne on 14 September. The families of Lt Col Grant Duff and Lt Lewis Cumming, who was also killed at the Aisne, attended.

The Castle and Museum will be offering a wide range of opportunities and events over the coming years to commemorate the Great War of 1914-1918. To find out about the upcoming art workshops, lectures, family events and more, visit our website.



*The Museum's First World War Memorial Wall*

## Golf Exhibition

In honour of the Ryder Cup coming to Perthshire, this small exhibition features collections relating to golf within the Regiment, including the personal collection of Freddie Tait, Regimental cups and other memorabilia.



## Scarlet Coats and Feather Bonnet

In the run up to the 200 year anniversary of the Battles of Quatre Bras and Waterloo in 2015, this exhibition gives visitors a taste of the development of the iconic uniform worn by The Black Watch during the Napoleonic period. Items from the reserve collection - including scarlet coats, feather bonnets and prints - will illustrate the development of the uniform from the early 18th century through to the modern day.



### Friends Accessibility Project

In February the Friends were informed by Perth and Kinross Grants Direct that we had been successful in obtaining a grant of over £900 to help cover the cost of purchasing four portable audio loop systems and producing large print labels for the Museum galleries. The full cost of the project was £1,830; the short fall of £930 was met by the Friends.

We are grateful to the Perth and Kinross Common Good Fund for its generosity and it is encouraging to know that the local authority continues to give full support to Balhousie Castle.

The loop systems are designed for easy usage by those with hearing limitations. Because of the high ceiling in the main lecture auditorium some of the more softly spoken speakers have had difficulty in communicating fully with those in the audience with hearing needs.

The regular members of the museum staff have familiarised themselves with the operation of this system and will be happy to help patrons who might require assistance. Such persons should inform the staff when ordering their seating reservation and arrive in good time before the event's commencement so that the preparation can be effected discreetly.

The upgrading of this facility comes in tandem with the production of large print interpretation labels for the museum displays. These labels will be available in booklets in each gallery and will help those with vision impairments to access the wealth of information contained in the galleries, some of which can be difficult to see. For galleries with low lighting levels, the booklets will enable visitors to move into better light to read the text.



Staff and Friends working on the accessibility project

### Friends in Focus

The British Association of Friends of Museums (BAFM) produce four journals a year which gives Friends and Museums the opportunity to share their stories, good practice, ideas, and projects. In the summer 2014 issue we took the chance to highlight our Friends organisation through a two-page article entitled Friends in Focus. Sarah Riddell-Webster wrote an inspiring piece about our organisation, our background, how we support the Museum and ways in which our Friends can enjoy all that The Black Watch Museum has to offer. As a result of this article, we were delighted when the chairperson of Kirkcaldy Galleries Friends got in touch to see what support she could give us with translating our Museum guide in other languages for our visitors. This is a great example of making Friends and supporting each other. If you would like a copy of this article contact the Friends secretary.



### Sponsorship of Museum Temporary Exhibitions

The Friends are delighted to be in a position to support the temporary exhibition programme at the Castle and Museum. We plan to sponsor up to three exhibitions each year, including touring exhibitions and displays of artefacts and archival material from the Museum's reserve collection.

In October 2013 Friends provided £218 sponsorship for the *Muskets, Khukris, and Broadwords* exhibition, which showcased some of the most interesting examples of firearms and bladed weapons in the Museum collection.

The hugely successful *The Artist in the Archive* exhibition was unveiled in May and launched the Museum's Great War Commemorations. This exhibition made the Museum's First World War archived collections accessible to a wider audience by bringing the archive material to life using a series of artworks created by Glasgow based artist Robin Leishman. The Friends were pleased to help fund this exhibition through a sponsorship of £1,600.

Sarah Riddell-Webster, Chairwoman of the Friends states, "The Friends are thrilled to work alongside the Museum and support a variety of projects including the sponsorship of *The Artist in the Archive* exhibition. This exhibition is an exceptional example of bringing fascinating archival material cared for at the Museum into the public eye and making it accessible to all."



Friends secretary Leonor Blackhall presents exhibition sponsorship to Kathryn Howell, CEO





## BAFM Linked Up Meeting

On 4th November we played host to a Friends Linked up meeting for BAFM members. The group consisted of the Smith Institute, Kirkcaldy Art Gallery, Dundee Heritage Trust, Edinburgh City Art Centre, Glasgow City Museums, John Gray Centre, Peter Pan and Moat Brae Trust, Laing Museum and Library and the Hunterian Museum. The day provided a fantastic opportunity for all groups to share their experiences, talk about what works, what doesn't and consider innovative ways to develop the organisation and increase memberships.

## Museum Translated Guide

In the 2013 newsletter we told you that the French translation of the Museum guidebook was underway. We are pleased to announce it is now complete! The Friends would like to say a huge thank you to Caroline Schanffer who provided the translation free of charge. Caroline and a friend first visited the Museum prior to closure for redevelopment in 2012. It was at that time she made a generous offer of her services to translate the revised guidebook into French for the redeveloped Museum. We are now in talks with the printer and we hope the translated guidebook will be available by the time you are reading this newsletter. The cost of producing this printed book has been met entirely by the Friends.

## Volunteer Programme Support

The Museum's volunteer programme has one old and very inefficient laptop which is used by the collection volunteers when accessioning and cataloguing the collection using the Adlib database. To enhance the volunteer experience and make best use of their capacity the Friends will donate the cost of a new laptop to the maximum value of £475 for the sole use of the volunteer team.



Volunteers Rosemary and Laura undertaking an inventory of the photograph collection

## Friends of Edinburgh City Art Centre and Museums visit to The Black Watch Museum

Through the Friends membership of the BAFM we can reach fellow Friends organisations. One such connection has been made with Lynn Johnston from Friends of City Art Centre and Museums. Lynn got in touch to arrange a visit to view the Museum's notable art collection. Lynne shares their experience...

"On the 24th May we left a wet Edinburgh and were hoping the sun would shine on our day in Perth. We were warmly welcomed by Emma and her colleague Rebecca. As there were 37 of us we split into three groups. The first group were taken on a fascinating tour of the magnificent art in the collection by Emma whilst the remainder enjoyed coffee and tasty tray-bakes in the light and airy Copper Beech Café. For me, the highlight of the art collection was Motor Transport Workshop (changing a FV432 Power Pack) by Ron Stenberg. I like its modern depiction of a behind the scenes essential part of military life. The remainder of the group was then split into two with Emma and Rebecca leading these tours. There was even time to be tempted to buy some of the inspiring items in the Museum Shop. This set us up well to enjoy the delights of Perth Festive of the Arts, in the sun, and the Art Gallery and Museum and the JD Fergusson Gallery.



Friends of City Arts centre and Museums during their tour

## Friends support Museum First World War Commemoration Projects

Friends donated £190 to help fund the Museum's First World War commemoration projects which will run over the next four years. This money was raised through the Bonham's antique valuation day held in March.



# An interview with the Artist in the Archive, Robin Leishman

Robin shares his thoughts, inspiration and journey through this innovative project



## How and when did you first become interested in art?

Art is something that I never consciously became drawn to or was interested in; drawing was something that I always did, it was as much a part of the day for me as brushing my teeth. As a result I never truly took notice of it, or expected anything from it other than amusement. It wasn't until I reached high school and my, then, tutor but now friend Sam Blue convinced me that there was a reason to consider a career using my abilities.

## Where did you study art?

I graduated from the Glasgow School of art in 2011; I was one of the few in my year group that had been accepted directly from high school which at the time I had thought was a great privilege. In hindsight however I think I may have been a little too immature, too 'green', to fully appreciate the opportunity.

## How did you become interested in military / war art?

Being one of the youngest students in the Painting & Printmaking class, I was surrounded by older, more experienced students that had travelled and lived so much more of life than I had, which I could see resonating in their art. I had little life experience to draw on for my own artistic narrative. The only major event in my life that I wished to comment on in any respect was the loss of my father; from the aspect of recollection and recreating a relationship as opposed to sympathy and guilt. Following an art critique in which I had shown 'memory' drawings; sketches of what I thought my father not only looked like when he was alive, but what he may look like now. I was told the work lacked substance and narrative. I was told that one of my greater strengths was draughtsmanship, and my portrayal of people and objects, which was when I started to focus on painting

objects. In particular a box of my father's belongings which contained toy soldiers. It was here that I started to look into the fragility of human life in a war zone and other such ambiguous landscapes and started researching soldiers and army life. I have always had a huge interest in The Black Watch as the most feared and wonderfully portrayed regiment in the Army. I really wanted to understand the Regiment better so, after graduating, I spent some time in the Perthshire area and made contact with Emma, the Museum Manager.

## How did you find out about the 'Artist in the Archive' project?

I had visited The Black Watch Museum a number of times and had not only used their displays as source material but also drawn the Castle and grounds. Much later I was looking through the Culture Scotland website and saw the project advertised. I applied and received a note of interest in my work, was later interviewed and was successful in gaining the post. I was delighted!

## What was it like to immerse yourself in the Museum archive?

Delving into the archival materials at The Black Watch was an exceptional experience. Before, when I thought of the Great War, I mentally conceived it as a snapshot from the 1951 movie 'The Day the Earth Stood Still'. Initially I couldn't quite grasp that the actual reality was very much different. Reading through not only the war journals, battle records and accounts and the soldiers own personal letters to their families brought a very real and personal understanding of the war that I could have never previously imagined. It was a truly honoured experience to have the opportunity to have read through this material.





### How has what you have seen and learnt through the Museum's archive impacted on your work for this exhibition?

When I started I expected to produce grand patriotic images similar to the Napoleonic style of war paintings. During this process I have found I want to paint what I know to be fact, facts that I have learnt having read the memoirs, letters and diaries through my time in the archive. I started to draw a sketch of the Battle of Loos using impressions from other artists. Richard quickly pointed out to me that almost everything in my sketch was factually incorrect! I now spend a lot of time trying to make my painting true to the subject. I have become fascinated by landscapes. I never used to care much for them. But with this kind of historical depiction there is some kind of personality within that captures me completely. The destroyed building, the colours, the geography; I will now spend hours trying to get it just right. I feel like I have an obligation to create something not only aesthetically structured but also true to the source materials.

### Do you think this project has had a personal impact on you?

Absolutely! For me the contact with the archive has given a face to the First World War that I never had before; this has made a big difference to the way I view and understand the reality of this war and the actuality of life on the home front. I didn't expect to be painting images of life at home but felt I needed to share this side of the war which is depicted in the painting *Life Goes On*. The inspiration for this comes from having read the a letter written by Captain MacDonald to his wife back home describing children on a farm in France trying to plough fields as all the men had gone to war. I think the experience of this project now helps me to put difficult times in my life into perspective.



"Life Goes On" - painting

### Can you identify any one piece of archive material that has inspired you the most?

There was one simple image of shell torn road that I was completely captivated by. I immediately started sketching it, there was something very sobering and eerie about the road, with the barren and war torn landscape showing nothing other the path that thousands of people had walked before. It was this that stole me. Even though the landscape was devoid of all feature or personality there was a lingering sense of movement, an idea that even though it is now still, there had been many people on this road before. When Richard returned to ask how



Robin working on the hellfire corner painting

my research was going I rather sheepishly said that I had spent the best part of the day obsessing over this one derelict image of a road. His face lit up with excitement as he animatedly began to tell me all about the Menin road, the significance of what this image stood for in terms of the journeys of every British soldier travelling from Britain into Le Havre; the dangers faced by those who walked along it and the significant difference in the numbers walking back along it towards blighty compared to those who walked towards the front line. I knew then that we had discovered the first painting of the exhibition, *Hellfire Corner*.

### How would you describe your journey through the 'Artist and Archive' project; from first setting foot in the archive to attending the preview night for the exhibition?

Game changing! Not only have I progressed personally, both within and out-with an artistic basis, but the new knowledge and friendships gained through the journey have been fantastic. I had a vague idea of what I was expecting to experience but my presumptions barely even scratched the surface of what I did experience. Not only was the life of our forefathers in the War much more 'real' and unbelievable directly from that 'realness' but the combined efforts of all those involved and the amazing preservation of all the documentation of the events are truly bewildering. Throughout the project the help care and support of the Museum staff and the volunteers really has made the experience one that I will remember fondly for a long time.

### What do you see as the next steps in your career?

It will take me a little time to shake off the experience of the Artist in the Archive project, but for the time being there is no rest for the wicked! I have a solo show with the Royal Glasgow Institute of the Fine Arts opening on the 14th of March next year, so production for that exhibition started shortly after the opening of our Centenary exhibition. I have always aspired to Artists such as the war photographer Robert Capa, Peter Howson's Bosnian paintings and more recently Xavier Picks work in Basra. Seeing the fragility of human life in the ambiguous settings of war are to most a formidable thought but I feel that to create something truly meaningful you must speak from first-hand experience. So in terms of next steps in career I guess you could say that this is my next goal.

### Can you choose four words to describe the 'Artist and the Archive' experience?

Challenging, haunting, enveloping, and informing.

*This is an extract of Robin's full interview. To see the full length insightful interview visit the Museum blog [blackwatchmuseum.wordpress.com](http://blackwatchmuseum.wordpress.com)*



# The Royal Opening of The Black Watch Castle and Museum

His Royal Highness, The Duke of Rothesay paid his first visit to The Black Watch Castle and Museum following the completion of a successful and much applauded redevelopment of the Museum and Balhousie Castle on 22nd July 2014. The Duke has strong links with Regiment due to his position as the last Colonel-in-Chief and as Patron of The Black Watch Heritage Appeal.



*The Duke arriving at The Black Watch Museum*

His Royal Highness was welcomed by Lord Lieutenant of Perth and Kinross, Brigadier Jameson, and Lieutenant General Sir Alistair Irwin, the Chairman of Trustees of The Black Watch Museum Trust. The Duke was led through the Earl Wavell Memorial gates by three pipers where he was enthusiastically greeted by a large gathering of invited guests including serving military, ACF Cadets, Black Watch Association members, volunteers and the local nursery.

During his visit the Duke was given a tour of the galleries, led by Museum Manager Emma Halford-Forbes, where he viewed artefacts from the Museum collection, which belonged to his great uncle Captain Fergus Bowes-Lyon, who served with The Black Watch and was killed in the Battle of the Loos during the First World War. On conclusion of the gallery tour The Duke learned about the Artist in the Archive exhibition where he met artist Robin Leshman and archivist Richard McKenzie.



*The Duke with Museum staff being shown Captain Bowes-Lyons's artefacts*



*The Duke meeting artist Robin Leshman and archivist Richard McKenzie*





The Duke moved through the Museum, Shop and onto the Education Room where he was greeted by a group of children dressed up as military personnel! Rebecca Berger, Learning and Audience Officer, spoke about the Museum's links with the community, particularly the education programme and family activities.

A reception with tea and homemade shortbread was held in the Copper Beech Cafe where the Duke met staff, volunteers, Friends, donors, serving members of The Royal Regiment of Scotland, Black Watch Army Cadet Force cadets and members of The Black Watch Association.



*The Duke meets children in the education room*



*The Duke meets Association members*



*Pipe Major Duthie presents book to The Duke of Rothesay*

Blessed with a beautiful day, the reception spilled into the Castle courtyard where the Duke unveiled a stone plaque at the entrance to the redeveloped Castle and Museum. Piper Major Alistair Duthie presented the Duke with a copy of *A Collection of Pipe Music of The Black Watch (Royal Highland Regiment)*.



*Unveiling of the stone plaque*



*Lieutenant General Sir Alistair Irwin with The Duke of Rothesay*

To conclude the visit The Duke planted a tree in the grounds to mark the centenary of the outbreak of the First World War, using a spade from the Museum collection once used by his grandmother, Her Majesty The Queen Mother.

Lieutenant General Sir Alistair Irwin said: "We are extremely proud that His Royal Highness The Duke of Rothesay is visiting The Black Watch Castle and Museum today. We reopened in June 2013 and we have had an excellent response to the new Museum from both local residents and visitors to Perth. We owe a very great debt of thanks to His Royal Highness who, as Patron of the Appeal and the last Colonel-in-Chief of the Regiment, did so much to encourage and support the project."



# The Lords of Balhousie

One type of membership that the Friends offer is a Family Membership. We have a number of families that have become members but none with quite the connections to Balhousie that the Kinnoull family have. We asked The Earl of Kinnoull, who also holds the title of Lord Balhousie, to explain how his family came to own Balhousie Castle and their history with it. Below is a fascinating insight into this families' connection to Perthshire and Balhousie.

The Hays have been in the Carse of Gowrie since the 11th century and have had various strongholds in that time. Sir Gilbert Hay, 5th Lord of Errol, one of The Bruce's great knights was rewarded after Bannockburn with the hereditary position of Constable of Scotland, lived at what is today Errol Park. Dupplin, Megginch, Fingask and Seggieden were all long term Hay family properties.

In the late 16th century Peter Hay, 4th Lord of Megginch, had a large family and three surviving sons, Patrick, Peter, and George. While Patrick took on Megginch, Peter and George went off in the world to make their own way. George became part of the court circle and was one of the small band that frustrated the Gowrie plot in 1600. His career at court was thus assured and he rose steadily. It was quite a Hay court in that his cousin James Hay, later 1st Earl of Carlisle, was a similar age and a gentleman of the bedchamber.



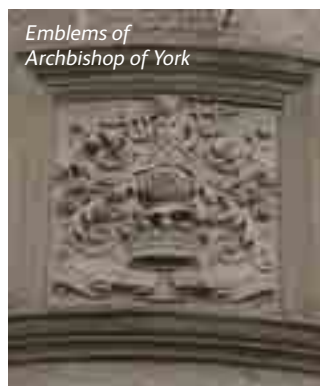
Peter Hay 4th Lord of Megginch



Arms of 10th Earl of Kinnoull

Peter meanwhile had married Margaret Boyd of Pitkindie and their son Francis Hay was naturally assisted by Uncle George Hay and cousin James Hay. In 1607 he was granted the lands and Barony of Balhousie. This was a substantial farm and certainly stretched at least as far as Stagecoach's headquarter building on the Dunkeld Road and encompassed at least part of St Catherine's Retail Park. Uncle George went on to become Lord Chancellor of Scotland from 1622-34 and was created 1st Earl of Kinnoull.

The 1st Earl of Kinnoull having been born at Megginch, took Dupplin Castle as his seat with its 15,000 acres. The Kinnoull's remained very prominent at court after his death in 1634 and the Hay's generally were great royalists. However after only 53 years of the title William Hay inherited as the 6th Earl. He was to have no children but his cousin Thomas Hay, Lord Balhousie, was a great force in Scotland politically. They therefore successfully petitioned Queen Anne so that Thomas Hay might inherit the Kinnoull lands and titles in 1703.



Emblems of Archbishop of York

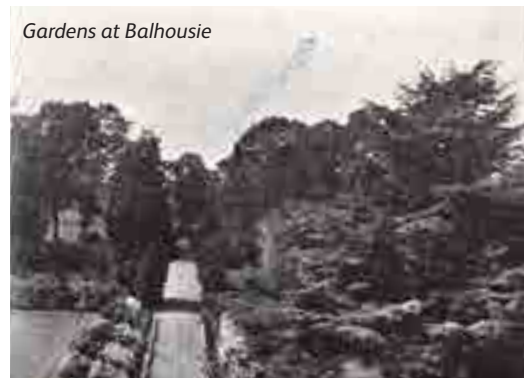
In 1709 the 6th Earl died and the Kinnoull titles and the Barony of Balhousie were united in one man, Thomas Hay 3rd Lord of Balhousie and 7th Earl of Kinnoull. He had been born and lived at Balhousie and among his many achievements was one of the Commissioners for Scotland called down to London in 1706 to negotiate the Act of Union in the Cock Pit in Fleet Street. The minute book reveals that he was at almost every meeting over the 3 months or so of the negotiations where a bankrupt Scotland managed to maintain its identity, court system, and church and be bailed out.

Balhousie was used by the Kinnoull family as a home for grown up children. The most famous 2nd son was Most Rev. Robert Hay-Drummond, Archbishop of York from 1771-6. Around the old entrance are two carvings; immediately above the castle door are the arms of 10th Earl of Kinnoull, the Archbishop's son who was also born at the castle. To the right of the door are the emblems of the Archbishop.

The 19th century saw considerable expenditure on the castle as it was modernised and much work was done on the gardens by various Countesses of Kinnoull. These gardens were extensive and included all of what is today the Bells Leisure Centre.

The Kinnoulls moved out of Dupplin, the principle estate in 1911 and lived full time at Balhousie, but a spate of early deaths and financial concerns meant that at the start of the War it was lying empty, the 15th Earl having been orphaned aged 3 in 1938. He had been too young to remember life at Balhousie but his elder sister, Lady Venetia, visited the castle in 2013 and recalled moving from Balhousie to go and live with their cousins in Gloucestershire. The contents were moved to storage where regrettably many were burnt. It was let to the Ministry of Defence in 1939 and around 1950 all agreed that they should then buy it. Today, as 16th Earl of Kinnoull, and 12th Lord Balhousie, I live at Pitkindie, Francis Hay, 1st Lord Balhousie's maternal home.

We are very grateful to Lord Kinnoull for taking the time to explain his families' connection to Balhousie. We are also delighted that his children have the opportunity to explore the castle that played such a prominent part in the lives of their ancestors. We have so many families whose connection is to The Black Watch, it is lovely to have the family whose connection is to Balhousie amongst our numbers.



Gardens at Balhousie





# Children, Children everywhere!

Friends chairwoman, Sarah Riddell-Webster writes...

One of the principal aims of Project Balhousie and a major requirement of the Heritage Lottery Fund was that the Museum should provide education about The Black Watch and its history. There is of course the well-established education outreach programme, as well as lectures and tours of the Museum. In addition there are opportunities for children to try on uniforms, handle objects and use the activity backpacks that can be picked up at the reception desk.

Whenever I visit the Castle and Museum, I see first-hand what a wide variety of both education and opportunity is available for children and families. As I stood just inside the front door one day, I noticed small children scurrying through the shop, pen and paper in hand, heading from the education room into the Museum galleries. They were following Balhousie's very own Pied Piper, Rebecca, the bubbly redheaded American who is our Learning and Audience Officer. During school holidays and half terms, Rebecca runs many different workshops; subjects covered have included uniforms, spin and powder, drums, marching and drill, to mention but a few. The walls of the education room are covered in lovely children's pictures inspired by what they have seen in the Museum.

We have a group of volunteers who run the family drop in craft afternoons once a month. Children and an accompanying adult can enjoy an exciting array of arts and crafts inspired by the Museum collection and facilitated by the dedicated volunteers.

**"Excellent experience for my grandchildren. They enjoyed every minute and learned a few things too."**



Children involved in the drums workshop



Craft soldier



Drop in crafts afternoon

On another visit to Balhousie, whilst in the Wavell Room, at the very top of the Castle, I saw in the corner a heap of brightly coloured round cushions. Rebecca had been running a school workshop up there. I could just picture the children sitting on their cushions wrapped in concentration at the story Rebecca was telling them of battles from 200 years ago.



School children in the Wavell Room

However, the moment I enjoyed the most was one autumn evening last year. As officers, retired and serving, were gathering in the Copper Beech Café for dinner, children were silently creeping into the Museum through the old oak door in the tower of the Castle. It is rumoured that when the lights are turned off and the doors locked at the end of the day, some of the exhibits break ranks and climb out of their display cabinets! Accompanied by Rebecca, the children, torches in hand, were ready to catch the exhibits unawares and find out what really happens in Balhousie Castle after dark. If ever there was an evening to demonstrate how The Black Watch Castle and Museum now has something for everybody that was it.

It is little wonder that we now have quite a few people who have signed up for the Friends Family Membership. After all if we can enthuse the children early on to engage with their local history then they will remember The Black Watch always.

To find out more about children's workshops and family activities see the Museum website: [www.theblackwatch.co.uk/index/events](http://www.theblackwatch.co.uk/index/events)



# An Evening at the Castle with The Black Watch Pipes and Drums

The Pipes and Drums of The Black Watch, 3rd Battalion, The Royal Regiment of Scotland played a concert at the Castle on the evening of Tuesday 13th May 2014, with all money raised being used for the preservation of the Sid Lunn medal collection.

A small audience of 120 were treated to some of the finest music taken from "The Black Watch Pipe Music Collection" along with other traditional and some more contemporary music. One of the highlights the audience was privy to was the "Pipe Off".

The "Pipe off" was started by Pipe Major Richard Grisdale playing the more traditional sounds of two Jigs. First he played Donald MacLennan's *Tuning Phrase* then *The Old Wife of the Mill Dust*. He was followed by Pte Toni Moir, Cpl James Muir and lastly Pte Ted McDonald. It was an interesting set moving from traditional to the more modern sound we hear today played on the Bagpipes.

Pte Jamie McDonald native of Carnoustie said "It was such a good feeling playing tonight at Balhousie, the ancestral home of The Black Watch. For me having the honour of playing a solo piece for the paying guests and family was not only a fantastic privilege but a major turning point in my piping career."

The Pipes and Drums of The Black Watch are not professional military musicians but are first and foremost Infantry soldiers, with piping and drumming very much a secondary role. The young men of the platoon have all deployed on operational tours around the world with the most recent being in 2012. The Pipe and Drums deployed as a highly specialist team of a Fire/Manoeuvre support Group in "NAD E ALI" South Helmand province Afghanistan.

The Drummers Salute or "Salute to Pogo" was arranged to celebrate the life of Private Paul Lowe. Paul joined the Army in 2002 and was posted to The 1st Battalion, The Black Watch. A keen Drummer he was selected to join the Pipe and Drums where he served his career. Whilst on operations near Camp Dogwood Iraq 2004, Paul was part of an intensive patrol assisting the US Marine Corp in the Triangle of death near Fallujah. Paul was attacked by a suicide bomber driving a vehicle borne improvised explosive device and was sadly killed in action. The Drummers still feel to this day that there is no better way to commemorate and provide a more fitting tribute to the memory of "Pogo".

Alongside the music there were some fine examples of Highland Dancing. According to tradition, the old kings and chiefs of Scotland used the Highland Dances as a way of choosing the best men for their retinue and men at arms. These dances tested a warrior's strength, stamina, accuracy, and agility. Every Piper and Drummer in the regiment studies and executes the discipline of



Audience at the Pipes and Drums concert



Pte McKenna and Pte Mathews with volunteers Jim and Emily Patterson







*Pte Crawford and L.Cpl. Muir playing the Drummer Salute*

Highland Dancing. It is only with many years of hard work and constant practice that the dancer can execute and perfect the dexterity needed to become proficient in this discipline. Pte Jack Noble states, "It was an honour to be asked to dance the sword dance in front of a very prestigious, and receptive audience at Balhousie Castle. I look forward to returning to the Museum, whether visiting or performing with the Band again."

Military Pipes and Drums have always been highly respected in civilian life and it's not uncommon to see military Pipe Bands at the Highland Games held around the world. In 2012 The Pipes and Drums embarked on something that has not been undertaken in the last ten years. Living up to the reputation of their forbears, the platoon took to competing on the civilian pipe band circuit against an impressive collection of seasoned and professional competitors. This did not deter the jocks with the Pipes and Drums entering no less than six competitions, winning four and placing second in the other two. Showcasing their talent and previewing their 2014 competition medley, the Platoon played the audience a selection starting with; *The March Willie MacCrae of Ullapool* moving on to *The Strathspey's and Reels*.

*The Bells of Dunblane* is featured as the air of choice before the Pipers and Drummers turned up the energy for the two jigs *Burning the Peat* and *Tilling the Land*.

Major Christie Broadbent brought the evening to a close with some new compositions with the last word left to the Pipe Major, "Thank you for the fantastic audience you have been, and the welcome and support that you have afforded my boys here tonight. All the boys in the Platoon work extremely hard to strive for that perfection, for which I cannot thank them enough. Believe me when I say there is no other Pipe Major in the world that is as proud of his band as I am. Thank you."

"The Black Watch Pipe Music Collection" is available to purchase from the Museum Shop.



*Pte Noble, Pte Macdonald, and Pte Montgomery*



*Pipe Major Grisdale outside the door of Balhousie Castle*



# Behind the scenes at the Perth Museum and Art Gallery, Friend, James Watt gives an insight into the visit.

On 29th April 2014 a group of Friends had the real privilege of a guided tour around the store rooms beneath Perth Museum.

Perth is truly fortunate in its museums. Most of us will be very familiar with the magnificent public spaces on the ground floor of Perth Museum and Art Gallery. But at any one time these galleries only display a fraction of the more than half a million items in the collections. Underneath the galleries there is another full floor of store rooms which are well equipped and surprisingly generous spaces. Our visit took us around them all.

The Friends group were welcomed by Mark Simmons and Sara Anne Kelly from the Museum. We were shown around all the storerooms and saw the rich and varied collections including pictures, other art works, photographs, costumes, weapons and natural history specimens.

My personal favourites included a collection of Beatrix Potter sketches being prepared for loan to Birnam Institute and a magnificent John Everett Millais painting "Waking".

There is a natural focus on acquiring items that reflect life in Perth and Perthshire but items in the collection come from all over the world. This reflects the broad ambitions of the Perth learned societies of the late-eighteenth century whose study and collecting gave such a firm foundation to the Museum. Some of the material is clearly adjacent to our own collection in the Black Watch Museum, particularly the Perth Militia uniforms and the Scottish weapons.

We were all struck by the quality of the storage facilities and the care given to conserving and restoring the collection. The reserve collection is clearly a unique and invaluable resource for future display and study. As an example there is a collection of Perthshire moths from 100 years ago, which can be studied by comparing it with an equivalent collection from the present day.

The picture shows our party beside the Museum's Egyptian mummy which has recently been revealing its secrets after a visit to Manchester Royal Children's Hospital where it underwent CT scans and x-rays. Definitely a memorable afternoon!



## Trip to Fort George, Friends' Chairwoman, Sarah Riddell-Webster tells us about their day

In late September, 16 members of the Friends travelled north to visit Fort George, home base of The Black Watch, 3rd Battalion The Royal Regiment of Scotland. We were welcomed into the Officers Mess for morning coffee before taking an opportunity to explore the Fort. Fort George is not just a working military barracks but also a tourist attraction run by Historic Scotland, which must be a rare combination in the security conscious world in which we now live. Having taken a look at the spartan living conditions of Scottish soldiers 300 years ago, we returned to the comfort of the current day Officers Mess for lunch. We were able to look at the collection of paintings, silver and photographs built up over centuries by Black Watch Officers. We also saw some of the paintings commissioned by The Royal Regiment of Scotland officers to mark their postings in Iraq and Afghanistan. Having been very well looked after by the President of the Mess Committee and his brother officers we bade them farewell and walked the short distance to the Regimental Museum of The Highlanders (Queen's Own Highlanders Collection).

The sound of the bagpipes echoed round the walls of the Fort as we approached The Highlanders Museum. We were piped into the Museum by a pair of Royal Regiment of Scotland pipers playing tunes that would be familiar to any Highlander. The Museum is beautifully laid out over three floors and begins by telling the separate stories of the Seaforth Highlanders and The Queen's Own Cameron Highlanders before their amalgamation in 1961. The story then continues with the history of The Queens Own Highlanders up to the modern day. We were made very welcome by the staff of the Museum, who very kindly gave us the history of the Regiment and a book of their pipe tunes to take away.



*Friends outside The Highlanders Museum*





## Corporate Patrons Scheme

The Museum Trustees are continually looking at new initiatives to ensure the long term financial sustainability of the Castle and Museum and are delighted to be launching the new Corporate Patrons' Scheme this Autumn. Aimed at businesses across the regimental region, the scheme will provide a fantastic opportunity for organisations to motivate and reward their employees and clients whilst aligning themselves with a nationally renowned, five star museum.

### Why the Corporate Patrons' Scheme matters

Supporting the museum means investing in our region's tradition and heritage. The Corporate Patrons' Scheme will support the research and conservation of the collection, as well as the development of the education and exhibition programme. Becoming a Corporate Patron will offer businesses the opportunity to support one of the best military museums in the UK. Contributions will also support the education programme. With over 1,000 pupils visiting each year, the Museum's learning and education programme encourages students to actively engage with the collection and the history of the Regiment. The museum has a strong community outreach programme, offering talks and activities that are designed to make the collection more accessible to all groups. The scheme will enable the museum to continue to diversify its audience through learning and engagement.

### Benefits

The benefits of becoming a Patron will extend to both a company's clients and employees with the use of the Museum and Castle for entertaining and meetings as well as talks and tours of the collection. Employees will also enjoy a discount in the Museum Shop and Copper Beech Café and participating companies will have the unique opportunity to network with other businesses across the Tayside region.

For further details, please contact

**The Black Watch Castle and Museum**

on **01738 638152** or

email [info@theblackwatch.co.uk](mailto:info@theblackwatch.co.uk)



Situated between Moncrieff Hill and the River Earn we are in an idyllic location for locals and visitors to Perthshire.

We aim to please all our customers with our varied menu using the finest local produce and included in our menu are gluten free and vegetarian options. Our shop is an eclectic gathering of Scottish local and European influences.

## Friends and Museum events

The Friends events Committee works closely with the Museum Team to produce an exciting programme of events. This programme is becoming increasingly successful with every season. Since reopening in 2013 over 2,300 people have attended the array of events on offer at the Museum, many of that number being Friends. We have been fortunate enough to attract a high calibre of speaker such as Brigadier (Retd) Jameson, Professor Ted Cowan and most recently Professor Sir Hew Strachan who talked about Scotland and The Great War. To follow on from Professor Cowan's talk on the 1st Marquis of Montrose there will be a documentary screening of 'Scotland's Greatest Warrior' which gives an insight into the life and times of Montrose on 3rd December, 6.30pm. On 5th March 2015 we will give a warm welcome to Professor Garry Sheffield who will talk on the subject of Field Marshal Sir Douglas Haig.

*Curatorial talk for Friends*



Don't forget the Friends AGM on the 13th November at 6.00pm. This will be followed by the exclusive Christmas Shopping night where all Friends will receive 20% discount!

We run many Friends only events, including trips, exhibition previews and coffee mornings; the listings for these events can be found in the Castle and Museum events leaflet and on the Museum website. Upon publication of each new events programme we will be sure to send this to Friends, either by email or post.



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13 nights • *Boudicca*  
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- Visby, Sweden • Oslo, Norway

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- Funchal, Madeira, Portugal
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### Caribbean Delights

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32 nights • *Black Watch*  
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