

Prem 19/4170

CONFIDENTIAL FILING

Fire at Hampton Court Palace

31 March 1986

Fire at Windsor Castle,

20 November 1992

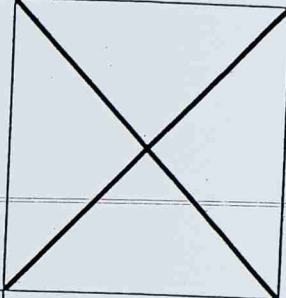
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DEPARTMENT/SERIES ..... <i>PREM 19</i> .....	Date and sign
PIECE/ITEM ..... <i>4170</i> ..... (one piece/item number)	
Extract details: <i>Letter from Fellows to Allan dated 30 April 1993</i>	
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**RESTORATION OF WINDSOR CASTLE**  
**LORD CHAMBERLAIN'S STATEMENT**  
**29TH APRIL 1993**

Good afternoon ladies and gentlemen. Thank you for joining me here to-day.

You will no doubt be relieved to hear that I do not intend to make a habit of giving Press briefings. However, The Queen's initiative for funding the restoration of Windsor Castle and for opening Buckingham Palace to the public, referred to by the Secretary of State for National Heritage in his written answer this afternoon, is an important matter. I thought that it might be helpful if I explained it to you.

As you can imagine, since the fire last November The Queen has given a great deal of thought to how the Castle should be restored.

It is a living and working building and an important part of our National Heritage. It clearly needs to be restored to its former glory as soon as practicable, whether in the previous style, a more contemporary design or a mixture of the two.

On the other hand The Queen is conscious of the present pressures on public expenditure and, although Windsor Castle does not belong to Her personally and is the Government's rather than Her Majesty's financial responsibility, She is naturally keen to avoid additional demands on the public purse.

The proposal which The Queen put to the Prime Minister earlier this year has two parts.

Firstly, that charges should be introduced for entry to the precincts at Windsor Castle and that part of Buckingham Palace should be open to the public for the months of August and September, with the net proceeds from both being used to meet a substantial proportion of the cost of restoring the fire-damaged areas of Windsor Castle.

Secondly, that the balance of the cost of the restoration should be found from within the existing level of annual Grant-in-aid provided by the Department of National Heritage for the maintenance of the Royal Palaces.

In this way the restoration can proceed forthwith, while the taxpayer will not have to provide more than the current level of the grant for the maintenance of the Royal Palaces.

Entry to the precincts at Windsor Castle is presently free, although charges are made for entry to the State Apartments, the Windsor Gallery, Queen Mary's Dolls House and St. George's Chapel. With effect from 1st January 1994 £3, including VAT, will be charged for entry to the precincts for an adult. The charge will be less for those over 60 and under 17. Entry to St. George's Chapel, which costs £3 at present, will then be free, although the charges for the State Apartments, the Gallery and Queen Mary's Dolls House will remain. Residents of the Royal Borough of Windsor and Maidenhead will still be able to enter the precincts free of charge.

As regards Buckingham Palace, it is hoped that it can be opened from the second week in August this year for a period of about eight weeks. Visitors will be able to see the Picture Gallery and most of the State Apartments which house some of the Royal Collection's finest pictures, furniture and other works of art. £8 will be charged for an adult, which is comparable with charges elsewhere, with again lower charges for the over 60's and under 17's.

Buckingham Palace is a busy working building, to which, including the Garden Parties, The Queen already asks around 40,000 guests a year. Even opening for eight weeks each year in August and September will pose considerable operating and logistical problems and I am afraid that it will not be possible to open the Palace at other times. The Palace will however be open for seven days a week with the opening period falling during the main summer holiday season. Full details of opening times and charges will be published in due course.

Because charging for entry to the Windsor Castle precincts and opening part of Buckingham Palace are untried, and to an extent experimental, it is not possible for me to say with certainty at this stage whether one or both will continue when the restoration of Windsor Castle is complete. If they are continued the intention is that the proceeds will be used to fund the Royal Collection Trust and the maintenance of Castle buildings. As you may know, the Royal Collection receives no Government or subscription funding, and has relatively limited financial resources, relying on the net surplus from tourist admissions, principally to the State Apartments at Windsor Castle, and from related shop sales.



The cost of the restoration of the fire-damaged areas depends on some decisions which have yet to be taken; however, it is likely to be between £30 and £40 million spread over five years. It is hoped that around 70% of this can be raised from visitor admissions to the Castle precincts and to Buckingham Palace, with the balance of on average, say, £2 to £2.5 million per annum at current prices coming from the existing level of funding for the Royal Palaces provided by the Department of National Heritage.

As you may know, the Royal Household took on management responsibility for the maintenance of the Royal Palaces with effect from 1st April 1991. This had previously been looked after by the Property Services Agency. Funding of just under £24 million was provided in 91/92, our first year of responsibility. This has reduced to planned expenditure of just under £20 million for 93/94, the current financial year. Part of this reduction reflects the completion of some large contracts, but it also reflects the increased efficiency and cost effectiveness which I believe the Household has brought to the management of property services in the Royal Palaces. This process of increasing efficiency and cost effectiveness will continue. As a result I believe that we can make available, over the five year period, the £2 to £2.5 million per annum expected to be needed to meet the balance of the restoration costs from the present level of annual Government funding. This will be achieved without compromising the maintenance of other parts of the Royal Palaces.

I am afraid that I have rather put the cart before the horse in that I have discussed the funding of the restoration of Windsor Castle before saying anything about the form that the restoration will take.

Deciding on the form that the restoration should take is not easy in that there are quite strong views for a number of differing approaches. On the one hand it may be thought that failing to restore all the rooms precisely as they were before the fire would be culturally irresponsible. On the other hand, the Castle is a living and working building which has been developed and added to progressively over the centuries and it may be thought that this opportunity to leave some late 20th century imprint in this part of the Castle should not be foregone.

In considering these matters we have worked closely with English Heritage and the Department of National Heritage and, together with the Secretary of State for National Heritage, have consulted the Chairman of the Royal Fine Art Commission, the President of the RIBA and the



Chairman of English Heritage. The conclusion reached and approved by The Queen is that a mixed approach should be adopted, as referred to by the Secretary of State in his written answer this afternoon.

The external walls, which have suffered only limited damage, will be restored as before. The roofs will be rebuilt so as to maintain the previous profile of the Castle, including the medieval roof of the Great Kitchen which will be restored as it was before.

As regards the interior, 9 principal rooms and 3 related areas were damaged to a greater or lesser extent in the fire. A plan is included in the information pack, copies of which will be available after this briefing together with other information about Buckingham Palace and Windsor Castle.

Of the damaged principal rooms and related areas, there is only partial damage in the case of the Grand Reception Room, the Green Drawing Room, the China Corridor, the Equerries Staircase Landing and Queen Victoria's Vestibule. Almost all the furniture and pictures from these rooms were in store at the time of the fire. The rooms will therefore be restored as they were before, using repaired and salvaged fragments. More modern building techniques will be used where they will not alter the visible elements of the rooms - in roof voids for example.

Of the more severely damaged rooms, the Crimson Drawing Room will also be restored as it was before, as it forms part of a suite of three drawing rooms, the White, Green and Crimson, and because all the original furniture from it was in store at the time of the fire.

Although the ceiling and the partition at the East end of St. George's Hall were totally destroyed, a good proportion of the wall panelling remains and a number of bosses and other repairable elements have been recovered. This room is the ceremonial centre for the historic order of St. George and its previous decoration incorporated the arms of the Knights of the Garter since its foundation by Edward III in 1348. In view of this it is proposed that the room should be restored as it was before, although further consideration will, in particular, be given to the ceiling.

The Private Chapel and the adjacent Holbein and Stuart rooms were totally destroyed. It is proposed that restructuring and re-designing the interior space in this area should be considered, rather than restoring the rooms as they were before. This would provide an opportunity for the best

of contemporary design and craftsmanship. Similarly the State and Octagon Dining Rooms may be subject to contemporary redesign, although in the case of the State Dining Room taking account of the surviving Pugin furniture.

We hope to start work next month putting back what is referred to as the permanent envelope, basically the roofs and windows. This will hasten the dehumidification process, which is needed to minimise the spread of rot and fungal growth following the extensive water damage. Reinstating the permanent envelope can be progressed while consideration of the designs for the rooms which are not to be put back as before continues. This will also keep us on track to complete the restoration of the Castle by the end of 1997.

The briefing to-day is to explain the approach to be adopted in respect of the restoration of the fire-damaged areas of Windsor Castle. However, I thought that I might also take the opportunity to bring you up-to-date with where we have got to with the Royal Collection Trust.

As I am sure you know the Royal Collection Trust has been established as a charity with effect, in operating terms, from 1st April this year. It is chaired by The Prince of Wales and has as external trustees the Duchess of Devonshire, who is a member of the Council of Chatsworth House Trust, Simon Jervis, who is the Director of the Fitzwilliam Museum in Cambridge, and Lord Windlesham, the Chairman of the Trustees of the British Museum. As made clear in the recent Royal Trustees Report, one of the principal objects of the Royal Collection Trust is to enhance public accessibility to the Collection.

I would not want to give the impression that the Collection is in any way inaccessible at present. I suspect that the Collection is far more widely exhibited than many people realise. Exhibitions are put on at external locations such as the new Sainsbury wing of the National Gallery and a travelling exhibition of Holbein drawings is, for example, being shown at galleries in Edinburgh, Cambridge and London this year. Items are on display in our own public galleries at Buckingham Palace and Windsor Castle, and at Hampton Court, Kensington Palace, the Tower of London, Osborne House, the Palace of Holyroodhouse and the State Apartments at Windsor Castle. In addition large numbers of loans are made every year. Opening Buckingham Palace on an experimental basis is also an important step in fulfilling The Queen's intention to put more of the Collection on public display.

A more general statement of the Royal Collection Trust's aims and objectives will be made in due course when there has been time for plans to be considered and developed.

I am afraid that I have spoken for rather longer than I would have liked. However I hope that what I have said has been helpful. My colleagues and I would be delighted to answer questions, and there will be a full Press pack for you to collect on your way out.



## THE ROYAL COLLECTION TRUST

### CHAIRMAN

The Prince of Wales

### DEPUTY CHAIRMAN

The Earl of Airlie  
Lord Chamberlain

### TRUSTEES

#### **The Duchess of Devonshire**

The Hon. Deborah Vivien, née Mitford; b. 1920; m. 1941, 11th Duke of Devonshire, 1 son, 2 daughters; educated privately. Director: Chatsworth House Trust, Cavendish Hotel Baslow, Devonshire Arms Hotel Bolton Abbey; non executive director: Tarmac plc, W & FC Bonham Ltd; chairman: Chatsworth Food Ltd; partner: Chatsworth Carpenters; president of many local charitable organisations. Books: A Portrait of Chatsworth, 1982.

#### **Lord Windlesham**

David James George Hennessy, 3rd Baron, CVO 1981; PC 1973; Principal, Brasenose College, Oxford, since 1973; Chairman, Trustees of the British Museum, since 1989; Chairman, Trustees of the British Museum, since 1986 (Trustee, since 1981); b. 1932; s. father 1962; m. 1965, Prudence Glynn (d. 1986); one son, one daughter; educated Ampleforth; Trinity College, Oxford (MA; Hon. Fellow 1982). Chairman, Bow Group, 1959-60, 1962-63; Member, Westminster City Council, 1958-62; Minister of State, Home Office, 1970-72; Minister of State for Northern Ireland, 1972-73; Lord Privy Seal and Leader of the House of Lords, 1973-74; Member, Committee of Privy Counsellors on Ministerial Memoirs, 1975; Managing Director, Grampian Television, 1967-70; Joint Managing Director 1974-75, Managing Director 1975-81, Chairman 1981, ATV Network; Director: The Observer, 1981-89; W.H. Smith Group, plc, 1986-; Chairman, The Parole Board, 1982-88; Vice-President, Royal Television Society, 1977-82; Joint Deputy Chairman, Queen's Silver Jubilee Appeal, 1977; Deputy Chairman, The Royal Jubilee Trusts, 1977-80; Chairman:

Stable Yard House, St. James's Palace, London SW1A 1JR. Tel: 071-930 4832. Fax: 071-839 8168



Oxford Preservation Trust, 1979-89; Oxford Society, 1985-88; Member, Museums and Galleries Commission, 1984-86; Ditchley Foundation: Governor and Member, Council of Management, 1983-; Vice-Chairman, 1987-; Trustee: Charities Aid Foundation, 1977-81; Community Service Volunteers, 1981-; Visiting Fellow, All Souls College, Oxford, 1986. Publications: Communication and Political Power, 1966; Politics in Practice, 1975; Broadcasting in a Free Society, 1980; Responses to Crime, 1987; (with Richard Rampton) The Windlesham/Rampton Report on Death on the Rock, 1989.

**Simon Swynfen Jervis**

FSA 1983; Director, Fitzwilliam Museum, Cambridge, since 1990; b. 1943; m. 1969, Fionnuala MacMahon; one son, one daughter; educated Downside School; Corpus Christi College, Cambridge (schol.); Student Assistant, Assistant Keeper of Art, Leicester Museum and Art Gallery, 1964-66; Department of Furniture, Victoria and Albert Museum: Assistant Keeper, 1966-75; Deputy Keeper, 1975-89; Acting Keeper, 1989; Curator, 1989-90. Guest Scholar, J. Paul Getty Museum, 1988-89; Chairman, National Trust Arts Panel, 1987-; Editor, Furniture History, 1987-; FRSA 1990. Publications: Victorian Furniture, 1968; Printed Furniture Designs Before 1650, 1974; High Victorian Design, 1983; Penguin Dictionary of Design and Designers, 1984; many articles in learned journals.

**The Rt. Hon. Sir Robert Fellowes**

Private Secretary to The Queen, Keeper of The Queen's Archives

**Major Sir Shane Blewitt**

Keeper of the Privy Purse and Treasurer and Receiver General, Duchy of Lancaster





**WINDSOR CASTLE**  
**FIRE AND RESTORATION**

Buckingham Palace  
April, 1993

## THE FIRE

The fire at Windsor began in the Private Chapel, at first floor level in the north-east corner of the Upper Ward of the Castle, on the morning of 20 November 1992. This area is enclosed on all sides by other rooms and the fire spread very quickly in all directions, leaving no simple means of stopping it once it had reached the large State Rooms adjacent to the Chapel. It took some nine hours to contain and considerably longer to extinguish. Many hundreds of thousands of gallons of water were used by the Fire Brigade to get the fire under control.

The area affected by the fire covers some 2,800 square metres. A plan of the Upper Ward showing the fire and water damaged area is attached. More than one hundred rooms on five floors, ranging in size from small single bedrooms to the largest State Rooms, were affected in varying degrees by fire and water. All but nine principal rooms and three related corridors and landings, were staff, service or ancillary areas.

The level of destruction on the first floor, architecturally the most significant area damaged by the fire, varies considerably from room to room. The nine principal rooms damaged comprised a large part of the area of the Castle remodelled between 1824 and 1843 by Sir Jeffry Wyattville for King George IV and King William IV, and by Edward Blore for Queen Victoria. Wyattville used the full repertoire of classical, gothic and rococo styles for this part of the Castle and, taken as a whole, the results have been widely regarded as one of the finest and most complete surviving expressions of later Georgian taste.

The least damaged of these major rooms is the Green Drawing Room in the centre of the East Front. Though completely saturated, only about 5% of the wall linings have been destroyed. 25% of the floor is affected by the fall of burning debris and 25% of the ceiling has collapsed. At the other end of the scale, the greatest damage occurred at the seat of the fire in the Private Chapel where all but a very small proportion of the interior was destroyed completely. Other areas of major damage include: the State Dining Room and Octagon Room (about 95% destruction); and the Stuart Room, Holbein Room and Crimson Drawing Room (about 70% of wall linings and 100% of ceilings destroyed).

The wide variation in the pattern of destruction between and within rooms is demonstrated in St. George's Hall where about 60% of the wall linings and a large part of the wooden floor survive, concentrated at the west end of the room, but none of the ceiling or the organ and screen at the east end. Similarly in the Grand Reception Room 85% of the walls and 75% of the parquet floor survive but only about 20% of the ceiling.

Damage on a lesser scale, mainly confined to ceilings, occurred in the China Corridor, the Equerries Staircase and Landing and Queen Victoria's Vestibule.

The most significant, architecturally, of the damaged ancillary rooms is the mediaeval Great Kitchen. Here about 30% of the ceiling was destroyed and the room was thoroughly saturated. The walls however survive mostly unscathed. Other staff, service and ancillary areas at ground and basement levels have suffered mainly from water saturation. The staff rooms at second floor level and above have been totally burnt out. The entire roof of the fire-damaged area has been destroyed, though the majority of the solidly constructed external walls have survived in sound and re-usable condition.

Damage to the works of art was fortunately limited. Most of the rooms in the fire-damaged area had been emptied for re-wiring and the contents were already in store off site. In the case of the Grand Reception Room, where the re-wiring had been completed and the furniture and tapestries re-instated, everything was evacuated when the fire began except the three chandeliers. These and four other chandeliers hanging in fire-damaged rooms have been badly affected but are deemed repairable. The large mid-19th century fitted Axminster carpet in the Green Drawing Room, considered too delicate to move for the re-wiring, had been boxed in and has also suffered damage.

The only total losses were the 18ft long Pugin sideboard and the equally large painting of George III at a Review by William Beechey, both of which had been boxed in the State Dining Room for protection during the re-wiring, and a pair of 19th century tables and the Father Willis double-sided organ in the Chapel.

Elsewhere, damage to items from the Royal Collection has mainly been caused by handling during the rapid evacuation of over 120 rooms adjacent to the fire. Serious though this is, the damage is considerably less than would have occurred had the Castle been fully re-occupied at the time of the fire.

## **POST-FIRE WORK**

Work began almost immediately in the aftermath of the fire with the following priority tasks: the erection of access and support scaffolding and temporary roofs, the stabilisation or removal of dangerous structures, the start of a major programme of de-humidification; the protection of exposed decorated surfaces; the removal of debris from the burnt out areas and sifting the debris to retrieve significant elements of decoration or of individual works of art (e.g. chandeliers). All this was successfully accomplished to schedule and to budget, the final adjustments to the temporary roofs being made at the end of March. The last of the debris was cleared by English Heritage at the same time and the sifting off site, which commenced on 4 January, is due to be completed by May.

A steering group which included members from English Heritage and the Department of National Heritage as well as the Royal Household was established to ensure effective liaison.

English Heritage have provided advice and assistance to the Royal Household and have retrieved and recorded information concerning the historic fabric of the Castle. This recording process is ongoing and the results will be available as an integrated database to assist in the restoration. To date, a number of academically interesting (but not spectacular) discoveries have been made, mostly relating to the building history in the mediaeval, 17th century and early 19th century periods. For example some small traces of Verrio's wall painting have been found at the less damaged west end of St. George's Hall, and part of the 15th century roof timbers of the Great Kitchen have also been uncovered. It is intended to publish details in due course.



## RESTORATION AND RE-BUILDING

The appropriate policy for re-building the fire-damaged areas has been the subject of media speculation since the day of the fire. The examples of Uppark, the late 17th century Sussex house belonging to the National Trust where the interiors, virtually untouched since the beginning of the 19th century, were more or less entirely destroyed by fire, and of Hampton Court Palace, where an area about one-fifth the size of the damaged area at Windsor was burnt, have frequently been referred to. In the case of Uppark, the decision was taken to return the house as far as possible to the state it was in on the day before the fire. At Hampton Court, where the interiors had remained much as they were in the mid-18th century, broadly the same policy was adopted. In both cases, concessions have been made to modern building techniques but the principles of authentic restoration, especially in the restoration of rooms for which the majority of the original furnishings survived, have generally been followed.

Windsor Castle differs from these in a number of ways. It is a living and working palace, one of the principal homes of the Head of State; the area and in some cases degree of damage is greater than at either Uppark or Hampton Court; the building history of the Castle is extremely long and complicated; and virtually every generation, right up to the present, has contributed some addition or alteration - slight or great - to the fabric and decoration of the building.

The Royal Household, assisted by English Heritage, have completed a painstaking room by room survey of the precise extent of damage (covering both structure and interior decoration), together with an assessment of user requirements. In addition the Secretary of State for National Heritage, together with the Royal Household, have consulted the President of the Royal Fine Art Commission, Lord St. John of Fawsley, and its Commissioner Sir William Whitfield; from the Royal Institute of British Architects, the President, Mr Richard McCormack, the Director-General, Lord Rogers of Quarry Bank, and Mr. Robin Nicholson, a Vice-President of the Institute; and from English Heritage, the Chairman, Mr. Jocelyn Stevens, and the Chief Executive, Miss Jennifer Page.

The conclusion reached is that a mixed approach, balancing restoration and contemporary design, should be adopted in the principal rooms, and that for the staff, service and ancillary areas, the opportunity should be taken to rationalise and modernise as far as is appropriate.

With regard to the exterior, the external roofscape and profiles will be returned to their pre-fire state, though using modern materials in hidden areas where required, e.g. steel rather than timber trusses.

Internally, those rooms which suffered least damage or which form an architectural ensemble will be returned to their previous appearance using as much as practicable of the salvaged or repairable elements. It is recognised that in rebuilding the main rooms it would be neither sensible nor acceptable to remove or destroy more than has already been destroyed by the fire.

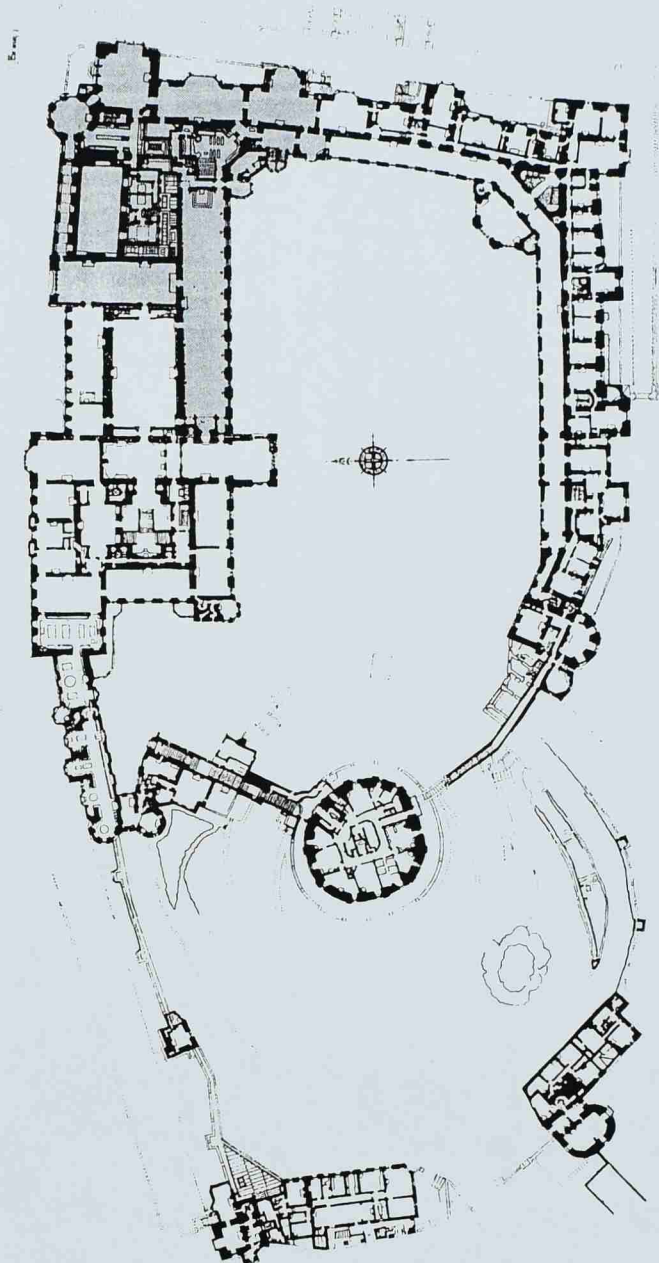
Thus, the Grand Reception Room, Green Drawing Room, Crimson Drawing Room, Queen Victoria's Vestibule, Equerries Staircase and Landing, Great Kitchen and China Corridor will be reinstated as before. In St. George's Hall, where it is proposed to restore the wall decoration to its pre-fire state, some consideration may be given to adjusting the ceiling profile, insofar as this is possible within the confines of the old roofline, and the area between the east end of the Hall and the Private Chapel, formerly occupied by a throne screen and the Willis organ, will also require further consideration.

The remaining principal rooms, the Private Chapel, the Stuart and Holbein Rooms, the State Dining Room and Octagon Room, have been effectively totally destroyed by the fire. Re-design of this area will be considered by a committee specifically established for this purpose. This should provide an opportunity for the best of contemporary design and craftsmanship.

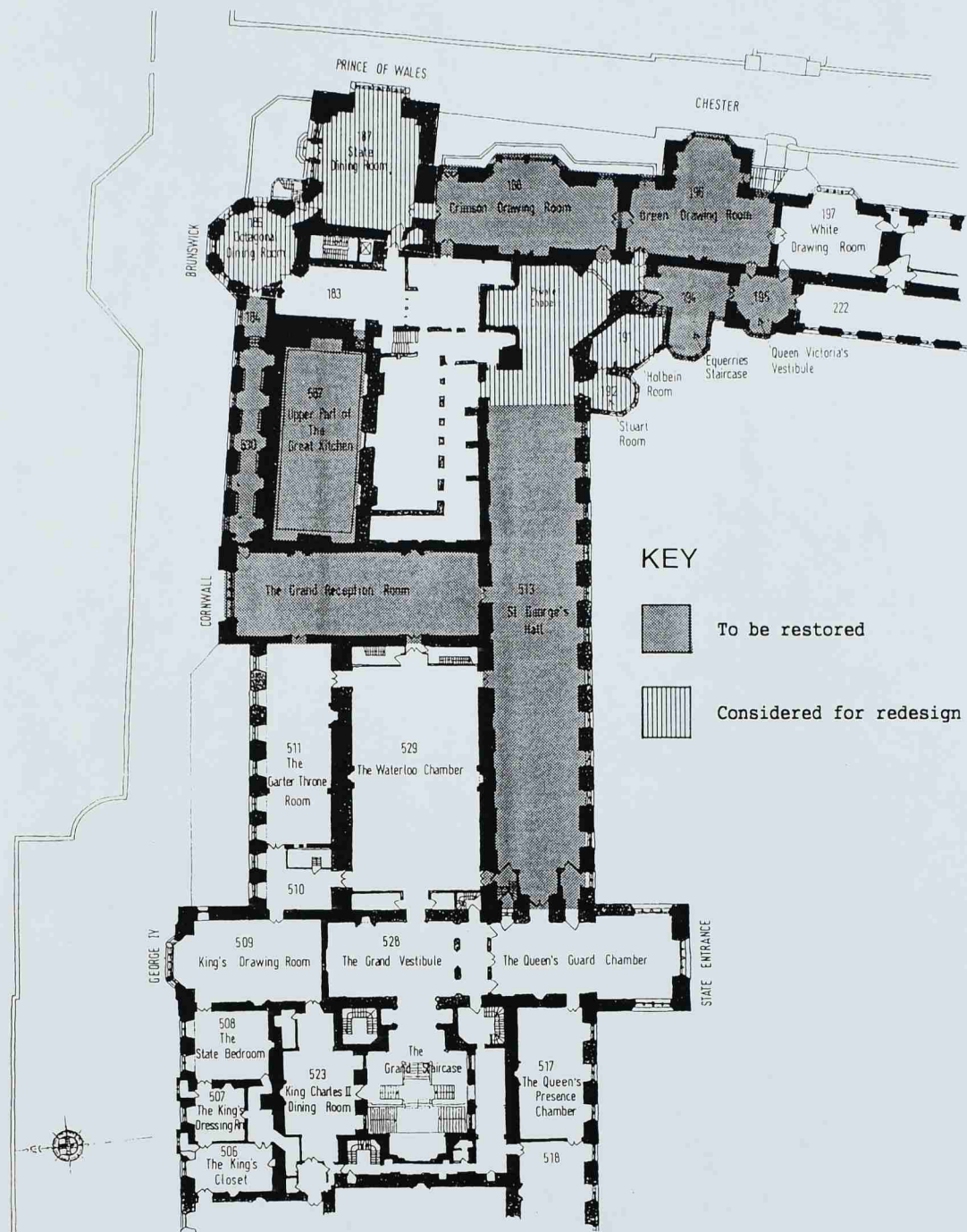
Plans of the Upper Ward (showing the extent of damage) and of the principal floor (indicating the principal rooms to be restored as they were and those which may be subject to contemporary re-design) are attached.



# EXTENT OF FIRE DAMAGE



# PRINCIPAL FLOOR PLAN





## **THE ROYAL COLLECTION**

Buckingham Palace  
April, 1993

The Royal Collection is a vast assemblage of works of art of all kinds, comprising some 10,000 pictures, enamels and miniatures, 20,000 drawings, 10,000 watercolours and 500,000 prints, and many thousands of pieces of furniture, sculpture, glass, porcelain, arms and armour, textiles, silver, gold and jewellery (including the Crown Jewels). The majority of the items in the Royal Collection were acquired before the end of the reign of King George V (d. 1936).

The Collection has largely been formed by succeeding sovereigns, consorts and other members of the Royal Family in the three hundred years since the Restoration of the Monarchy in 1660. Some items from the collections of earlier monarchs, such as Henry VIII and Charles I, also survive though the vast majority of the magnificent collection inherited and formed by Charles I was dispersed on Cromwell's orders during the Interregnum. The personalities now chiefly associated with notable additions to the Collection are Frederick, Prince of Wales, George III, George IV, Queen Victoria and Prince Albert and, in the 20th century, Queen Mary (consort of King George V).

The Royal Collection is held by The Queen as Sovereign, in trust for her successors, and is regarded as part of the nation's heritage. As such, The Queen's role in regard to the Collection is to ensure the preservation of the Collection and to enhance access to it.

The administration, conservation and presentation of items in the Royal Collection are funded by income from visitor admissions to the State Apartments at Windsor Castle, to the Royal Mews and The Queen's Gallery at Buckingham Palace and to the Palace of Holyroodhouse and from tourist shops at these locations and from related activities. This income is now administered by the independently constituted Royal Collection Trust. The Royal Collection is the only collection of major national importance which receives no Government funding.

The Collection is presently housed in the following principal locations: Buckingham Palace, St. James's Palace, Kensington Palace, Hampton Court Palace, The Tower of London, Kew Palace and Cottage, Windsor Castle, Frogmore House, Sandringham House, Balmoral Castle, The Palace of Holyroodhouse and Osborne House and the Swiss Cottage.

In addition, a substantial number of objects are on indefinite loan from the Collection to national institutions which include: the British Museum, National Gallery, Victoria and Albert Museum, Museum of London, National Gallery of Wales, National Gallery of Scotland and Brighton Pavilion.

The principal displays of Royal Collection works of art are to be found at Hampton Court Palace, Kensington Palace, in the State Apartments at Windsor Castle and in the State Apartments at Buckingham Palace, to be opened this summer on an experimental basis. At Windsor, where all but three rooms on the original tour of the State Apartments have now been returned to view following the fire, a number of objects from the fire-damaged areas have been incorporated into displays and the concentration of major pieces increased.



At Buckingham Palace, about eighteen major rooms or areas will be included in the tour. These interiors, which in the main were designed by John Nash for George IV, are among the richest late Georgian and early Victorian decorative schemes in existence. In addition to the Picture Gallery, they include the Green, Blue and White Drawing Rooms, the Throne Room, State Dining Room and Music Room. The masterpieces on view will normally include works by Van Dyck, Rembrandt, Rubens and Claude and the display of works of art will encompass French furniture by Riesener, Weisweiler and Carlin, Sevres and Chelsea porcelain, French and English clocks and sculpture by Canova and Chantrey.

Additional public access to the Royal Collection is provided by means of exhibitions. These take the form of loans to outside exhibitions in this country and abroad, travelling exhibitions entirely composed of items from the Royal Collection, and in-house exhibitions shown at The Gallery at Windsor Castle (two or three a year), the Palace of Holyroodhouse (one or two a year) and The Queen's Gallery, Buckingham Palace (one a year). Some 4.9 million people have, for example, visited the 26 exhibitions mounted in The Queen's Gallery since it opened in 1962.

Over recent years, the success of international exhibitions of works by such painters as Wilkie, Landseer, Winterhalter, Canaletto, West, and Van Dyck has depended to a great extent on loans from the Royal Collection, and the inaugural exhibition in the Sainsbury Wing of the National Gallery was devoted to a display of 96 masterpieces from the Collection. Apart from numerous individual loans, the exhibition programme for 1993-4 includes the following major loans: 31 watercolours of royal residences to the Whitworth Art Gallery, Manchester, a travelling exhibition of 28 Holbein drawings and four miniatures to be shown in Edinburgh, Cambridge and London and nineteen pieces of Fabergé to St. Petersburg, Paris and the Victoria and Albert Museum, London. There are, in fact, very few major items in the Royal Collection, including those which will be on show in the State Apartments at Buckingham Palace, that have not been on display in this country or abroad during the last 25 years.





## THE ROYAL COLLECTION

### NOTES TO EDITORS

Buckingham Palace will be open to the public from the second week in August for about eight weeks.

#### **Admission charges**

Adult	£8.00
Over 60's	£5.50
Under 17's	£4.00

#### **Disabled Visitors**

The principal State Apartments of Buckingham Palace are on the first floor and visitors in wheelchairs or with walking difficulties must prebook, with our special enquiries/group booking office, as special arrangements apply.

#### **Groups**

Groups will be admitted on a pre-booked basis only. Group organisers should telephone our special enquiries/group bookings office.

#### **Security**

Visitors are especially requested not to bring:-

- a) bags or luggage, apart from handbags, or
- b) cameras, as photography will not be allowed within Buckingham Palace or the garden.

**All visitors will be subject to a security check before entry.**

cont'd.....

### Enquiries

A special office has been established in St. James's Palace which may be contacted by writing to:-

Royal Collection Enterprises Limited  
Stable Yard House  
St. James's Palace  
London SW1A 1JR

by telephone:- 071-930 5526 (2 lines)

by facsimile:- 071-839 8168

The office will be manned throughout this weekend and during normal working hours thereafter.

29th April, 1993



## THE ROYAL COLLECTION

### KEY TO PHOTOGRAPHS

1. **Buckingham Palace, The Picture Gallery:** This room, nearly 120 ft long, contains some of the finest paintings in the Royal Collection including Rembrandt's *The Shipbuilder and his Wife* and *Agatha Bas*, van Dyck's portraits of *Charles I on Horseback* and *Charles I and Henrietta Maria with their two eldest Children*, and Rubens' *The Farm at Laeken*.
2. **Buckingham Palace, The Throne Room**
3. **Buckingham Palace, The State Dining Room**
4. **Buckingham Palace, The Entrée Stairs**
5. **Windsor Castle:** The Lower Ward looking towards the Round Tower with St. George's Chapel on the left.
6. **Windsor Castle:** A view, taken on 26th April 1993, looking down St. George's Hall towards the area of the Private Chapel.

Transparencies of these views, together with those of additional rooms at Buckingham Palace, and the major paintings in The Picture Gallery, are available today or may be borrowed at a later date from:

Photographic Services,  
Royal Collection Enterprises Limited,  
Windsor Castle,  
Windsor,  
Berkshire. SL4 1NJ

Tel: 0753 868286

Fax: 0753 620046

All photographic images must be credited as follows:

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# The Royal Collection

Exhibitions  
1993





# The Queen's Gallery Buckingham Palace

## A King's Purchase

King George III and the  
Collection of Consul Smith

5th March – 23rd December 1993

The Royal Collection contains the finest group of paintings by Canaletto in existence. These and many other works by contemporary and earlier artists, whether Italian (Bellini, Marco and Sebastiano Ricci) or Northern (Vermeer) formed part of an important collection purchased by the young King George III in 1762.

The vendor was Joseph Smith, formerly British Consul in Venice and a friend of Canaletto, whose renowned collection consisted, in addition to almost 500 paintings, of fine drawings, engravings, books and engraved gems. Smith's collection remains largely intact in the Royal Collection and this exhibition is the first time a selection of the finest pieces have been shown together.



Giovanni Bellini, *Portrait of a young man*, c1507.



Canaletto, *Venice: the Bacino di S. Marco on Ascension Day*, c1733-34.

Tuesday – Saturday 10.00 – 17.00  
Sundays 14.00 – 17.00  
Bank Holiday Mondays 10.00 – 17.00

Last admissions: 16.30  
Closed 9th April Good Friday.  
Information Line: 071 799 2331.

## Gainsborough and Reynolds

Contrasts in Royal Patronage

March – December 1994

The personalities, approaches to painting and styles of Reynolds and Gainsborough form a striking contrast. Based on pictures in the Royal Collection and supplemented by prints and documentary material, this exhibition will examine the different contributions made by these artists during the second half of the eighteenth century in the context of the British court and the foundation of the Royal Academy of Arts.



## The Gallery Windsor Castle

### The Sandby brothers at Windsor

12th March – 3rd October 1993

The largest surviving group of drawings and watercolours by Thomas (1723-98) and Paul (1730-1809) Sandby are in the Royal Collection. The brothers lived in Windsor for much of their lives and a selection of landscapes, architectural designs and figure studies, which include some of their finest work, have been chosen for this charming exhibition.



*Paul Sandby, Windsor Castle, The North Terrace looking East, c1765.*



*Paul Sandby, Windsor Castle from Datchet Lane on a Rejoicing Night, 1768.*

Open daily: 10.30 – 16.00 (March only)      Last admission ½ hour before closing.  
10.30 – 17.00 (April – October)      Information line: 0753 831118.

## Royal Residences of the Victorian Era

Mid October 1993 – Mid March 1994

Commissioned by Queen Victoria and Prince Albert, who wished to record the interiors of their residences, these vivid watercolours depict family, state rooms, and some particular occasions. They provide an invaluable insight into the use, decoration and furnishing of mid-nineteenth century royal residences.



# The Palace of Holyroodhouse

## Royal Artists

15th October 1993 -  
12 March 1994

The fifth winter exhibition at the Palace of Holyroodhouse will feature art by Royal artists including works by Prince Rupert, nephew of Charles I, the family of King George III, and by Queen Victoria and her descendants up to the present day.



Prince Ernest Augustus (later Duke of Cumberland),  
Windsor Castle, 1780.

Information line: 031 556 1096

## THE ROYAL COLLECTION

The Royal Collection comprises some 10,000 pictures, enamels and miniatures, many thousands of pieces of furniture, sculpture, glass, porcelain, arms and armour, textiles, silver, gold, jewellery (including the Crown Jewels), some 20,000 drawings, 30,000 watercolours and 500,000 prints. It is held by The Queen as Sovereign and is not her private property. The Queen's role is to act as curator and trustee of the Collection, with two principal objectives being to ensure the Collection's preservation and provide and enhance public access to it.

Items from the Royal Collection are on display to the public in the following locations: Windsor Castle (State Apartments), the Palace of Holyroodhouse, Sandringham House, Hampton Court Palace, Kensington Palace, Kew Palace and the Queen's Cottage Kew, Osborne House, and the Tower of London (Jewel House) and various national museums to which items are on indefinite loan. In addition temporary exhibitions are staged in The Queen's Gallery, Buckingham Palace, The Gallery, Windsor Castle, the Palace of Holyroodhouse and at Balmoral.

The administration, conservation and presentation of items in the Royal Collection are funded by income from visitor admissions to the State Apartments at Windsor Castle, to the Royal Mews and The Queen's Gallery at Buckingham Palace and to the Palace of Holyroodhouse, from shops at these locations and from other related activities.

The Royal Collection is the only collection of major national importance which receives no direct Government funding and has to rely solely on visitor admissions and related shop profits for its income.

The Royal Collection, Stable Yard House,  
St. James's Palace, London, SW1A 1JR.

Front Cover: Johannes Vermeer, *A Lady at the Virginals*, c1660-70.







**WINDSOR CASTLE**

A view, taken on 26th April 1993, looking down St. George's Hall towards the area of the Private Chapel.

For press and publicity use in connection with the Press announcement on Thursday 29th April, 1993.

All reproductions should be credited as follows:

**The Royal Collection © Her Majesty The Queen**



**WINDSOR CASTLE**

The Lower Ward looking towards the Round Tower with St. George's Chapel on the left.

For press and publicity use in connection with the Press announcement on Thursday 29th April, 1993.  
All reproductions should be credited as follows:  
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**BUCKINGHAM PALACE, THE ENTREE STAIRS**

For press and publicity use in connection with the Press  
announcement on Thursday 29th April, 1993.

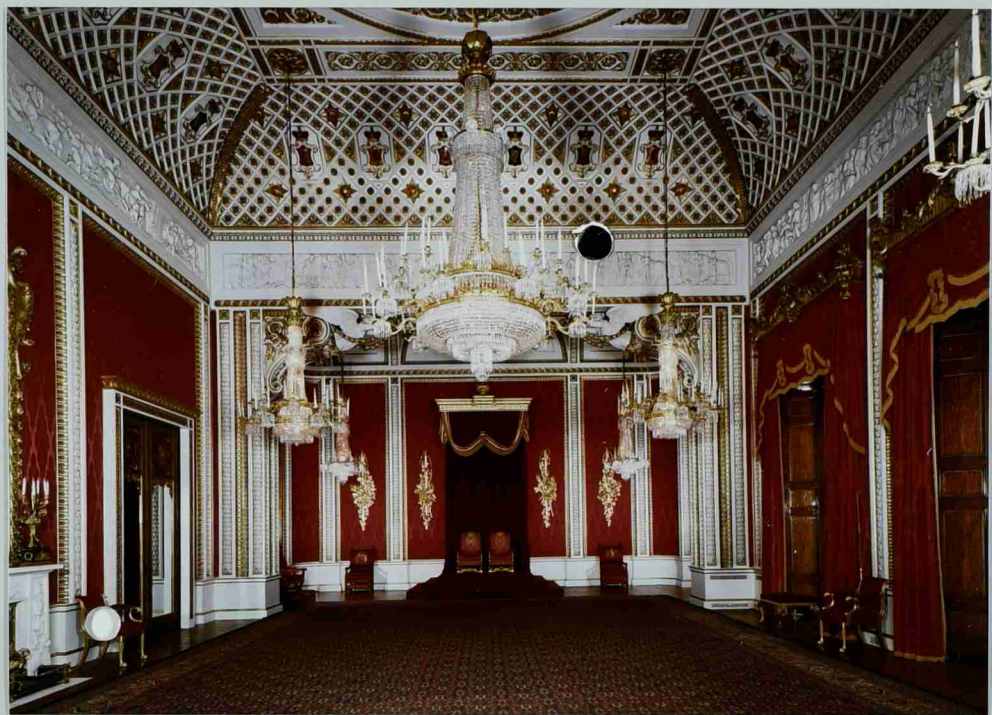
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**BUCKINGHAM PALACE, THE PICTURE GALLERY**

This room, nearly 120 ft long, contains some of the finest paintings in the Royal Collection including Rembrandt's *The Shipbuilder and his Wife* and *Agatha Bas*, van Dyck's portraits of *Charles I on Horseback* and *Charles I and Henrietta Maria with their two eldest Children* and Rubens' *The Farm at Laeken*

For press and publicity use in connection with the Press announcement on Thursday 29th April, 1993.  
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**BUCKINGHAM PALACE, THE THRONE ROOM**

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**BUCKINGHAM PALACE, THE STATE DINING ROOM**

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10 DOWNING STREET  
LONDON SW1A 2AA

From the Principal Private Secretary

28 April 1993

*Dear Nicholas*

**WINDSOR CASTLE RECONSTRUCTION**

The Prime Minister was grateful for your Secretary of State's minute of 26 April. As I have told you on the 'phone, the Prime Minister was content with the arrangements proposed. He did, however, after discussion with the Business Managers, feel that a written statement would be more appropriate. I understand you are proceeding on that basis.

I am copying this letter to Dugald Sandeman (Lord President's Office), Peter Wanless (Chief Secretary's Office), Mudo Maclean (Chief Whip's Office) and Melanie Leech (Cabinet Office).

*Yours*  
*Al*  
ALEX ALLAN

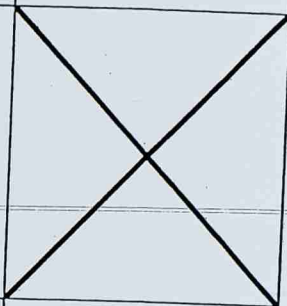
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Nicholas Holgate  
Department of National Heritage

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cc: Press

C93/2200

PRIME MINISTER

WINDSOR CASTLE RECONSTRUCTION

Prime Minister  
 Content? I have told DNH  
 you (to Business Managers) strongly  
 from a written statement.  
 Al

We have reached the point on consultations about the approach to reconstruction of Windsor Castle and discussions on funding that we can now make a statement on our plans. Since the favourable impact that we hope to make with that Statement, particularly in respect of funding, will be enhanced if it confounds public expectations, and since some journalists appear to be aware that an announcement is imminent, both the Royal Household and I would like to minimise delay and make the statement on Thursday 29 April.

2. We have conducted a private consultation exercise with the Chairmen of the Royal Fine Art Commission and English Heritage, and the President and Director-General of the RIBA. They visited Windsor last week and discussed with the Duke of Edinburgh the approach to be taken to reconstruction. I was much encouraged that they endorsed the approach that we favour - a mixed approach in which, broadly, rooms that were only partially damaged are restored to their former condition, and those that were totally destroyed are considered for modern redesign. There may still be argument about specific aspects of the reconstruction. (For example, the RIBA are keener on a new ceiling for St George's Hall than the Royal Household and English Heritage.) However, the outcome of the consultation allows me to hope that the principle of a mixed approach will get general approval and avoid much of the negative comment that dominated media coverage in the immediate aftermath of the fire. It also clears the way for work to proceed on replacing the permanent roofs.

3. We have also been discussing with the Royal Household and Treasury the arrangements for funding the overall cost of the reconstruction (£30 - £40 million). You are aware of Her Majesty's proposal that charges to be introduced for entry to the precincts at Windsor next year, and for the opening of Buckingham Palace for seven weeks in the summer, should be used to fund much of the work at Windsor, with the balance of the money being found from within the grant-in-aid that I give in any event for the maintenance and upkeep of the occupied Royal Palaces. Even though there may be some complaints that it will be visitors rather than the Royal Family itself that will be providing the money, the proposition is an attractive one, shifting the burden from the involuntary taxpayer to the voluntary visitor, saving the Exchequer some £20 - £30 million, and avoiding much of the public criticism of the cost of reconstruction.

4. I am in no doubt that we should accept and welcome the proposals. The Chief Secretary agrees.

5. I would like to make an oral statement to the House on Thursday, immediately following which the Lord Chamberlain would hold a press conference as he did after your Royal Taxation Statement in February. My Permanent Secretary would attend that.
- ... I attach a draft of the Statement that I would propose to make.
- ... If you are content, your Private Secretary might write in terms of the attached draft to seek Her Majesty's formal agreement.
- > 6. I am copying this to Tony Newton, Michael Portillo and Richard Ryder, and to Sir Robin Butler.

P.B.

PETER BROOKE

26 April 1993



23 April 1993

DRAFT STATEMENT BY  
THE SECRETARY OF STATE FOR NATIONAL HERITAGE

WINDSOR CASTLE

1. With permission Madam Speaker, I would like to make a statement about the reconstruction of Windsor Castle.
2. The area damaged by the fire on 20 November extends to nine principal rooms and 103 additional rooms. A large expanse of roof has been destroyed. However, almost all the walls, the structure of the windows, and much of the floors of the principal rooms are still sound. And damage to the interiors varies greatly from room to room. Some have been almost totally destroyed; others have suffered only limited damage to the interior decoration of the walls and ceilings. Virtually all the furniture and paintings were saved and can be returned to the rooms, some of which were specifically designed to house them.
3. The reconstruction strategy must clearly take account of the extent of the damage in the various State apartments. In those rooms where significant internal decoration remains, it would not be right to complete the work of the fire by destroying what remains: restoration to the condition before the fire is clearly appropriate. But, where little or nothing of the former interior has survived, then there is much more scope for considering modern redesign, for putting a late 20th century stamp on the Castle of which we and future generations can be proud.
4. It has therefore been agreed by Her Majesty that some rooms

- the Grand Reception Room for example and the Crimson and Green Drawing Rooms - will be restored to their former glory. Modern techniques may be used where they will not impinge on the visual impact of the rooms; and, where practicable, damaged elements will be repaired and significant fragments that have been saved will be reused. Throughout, we will be seeking to combine faithful restoration with value for money.

5. In other rooms, such as the Private Chapel where the fire began and the State Dining Room, there will be the opportunity to start anew and give expression to the best of modern design.

6. In arriving at this broad approach, the Government and the Royal Household have had the benefit of consultations with the Chairman of the Royal Fine Art Commission, the President of the RIBA, and the Chairman of English Heritage in their personal capacities. I am indebted to them for their assistance.

7. Madam Speaker, let me now turn to the funding of the reconstruction work.

8. Her Majesty is very conscious of the potential cost to the taxpayer of that work. She has decided to open to the public parts of Buckingham Palace housing important items of the Royal Collection in August and September, starting this summer. The income from charges for entry, together with the proceeds from charges to be raised for entry to the precincts of Windsor Castle from next year, will be devoted to the reconstruction of the fire-damaged areas.

9. Some decisions regarding design have yet to be taken and detailed specifications are still to be drawn up. However, early estimates suggest that the reconstruction of the fire-damaged areas will cost £30 to £40 million over a 5 year period. Some 70% of that figure will be met by proceeds from visitor charges at Buckingham Palace and Windsor. The remainder will be found from within the present level of funding provided by grant-in-aid from the Department of National Heritage to the Royal Household. The contribution from the Exchequer, therefore, will average £2 to £2½ million annually at current prices over the 5 years.

10. The Royal Household will now proceed to prepare a detailed programme of work. Full consultation with relevant bodies will be carried out on the proposals once they have been worked up.

11. What is proposed, Madam Speaker, represents an approach to the reconstruction of Windsor Castle that blends restoration with redesign. The burden on the taxpayer is significantly reduced, thanks to Her Majesty's proposals to allow greater public access to Buckingham Palace and the Royal Collection, and to devote the proceeds from admission charges at Buckingham Palace and Windsor to the reconstruction work.

12. I am in no doubt that this will be widely welcomed, both in this House and beyond. I believe the way now to be clear for that work to proceed with support throughout the nation.

SCANNED

DRAFT LETTER FROM ALEX ALLAN TO SIR ROBERT FELLOWES

WINDSOR CASTLE RECONSTRUCTION

*The Prime Minister has been kept informed about the*  
~~As you will be aware,~~ discussions <sup>that</sup> have been taking place  
about ~~both~~ the approach to be taken to the reconstruction of the  
fire-damaged areas of Windsor Castle, and <sup>about</sup> the arrangements for  
funding the work.

*The Prince Phillip*

The Prime Minister was delighted to hear of the success of  
the consultation exercise conducted by His Royal Highness <sup>at</sup>  
Windsor last week. It is extremely helpful that ~~He~~ secured a  
wide measure of agreement that a mixed approach should be taken  
to reconstruction and that work on restoring the external roofs  
to their former profile should proceed. If we can retain the  
support of influential figures such as those who have been  
consulted, the presentational management of the reconstruction  
will be much easier.

The Prime Minister also greatly welcomed the proposal that  
admission charges at Buckingham Palace and for the Windsor  
precincts should be used to fund the bulk of the work at Windsor.  
The extension of public access to Buckingham Palace, and the  
reduction of the contribution required from the taxpayer, should  
be particularly well received. I understand that discussions  
between the Royal Household, HM Treasury and the Department of  
National Heritage have arrived at agreement on the handling and  
presentation of the funding arrangements.

*As you know, the plan is*  
~~On that basis, we would now wish to move to an early~~  
Parliamentary announcement of the approach to be taken to  
reconstruction and of the funding arrangements. ~~If Her Majesty~~  
~~is content, therefore,~~ The Secretary of State for National  
Heritage will ~~make an oral statement to the House on Thursday,~~  
*answer a written Parliamentary Question tomorrow,*



29 April, <sup>and</sup> I understand that the Lord Chamberlain intends to hold  
a press conference ~~immediately following the Statement, and that~~  
~~officials are ensuring consistency between what is said <sup>to</sup> the~~  
~~House and what is said at the press conference.~~

*after the announcement.*

## PRIME MINISTER

### WINDSOR RESTORATION

Two additional points:

- (1) I have arranged with Simon Cooper (the Master of the Household) that he will show Mrs Major round the fire-damaged areas while you are having your Audience.
- (2) If the plan for the funding of the Windsor restoration gets the go-ahead, there is a question about the timing of an announcement. The Palace want this done when the Queen is in the country, which rules out the first week in May, when she will be in Hungary. I'm not myself sure whether this really matters, but if that week is ruled out, the choice is between next week, which may be a bit rushed, and the second week in May, which is later than DNH or the Palace had planned.

I should have thought that this was something you could leave to DNH and the Palace to sort out, provided you are satisfied with the policy.



ALEX ALLAN

20 April 1993

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POLICY IN CONFIDENCE

c-Bup

apr93\19allan



DEPARTMENT OF NATIONAL HERITAGE  
Horse Guards Road, London SW1P 3AL

From Hayden Phillips CB, Permanent Secretary

Alex Allan Esq  
10 Downing Street  
LONDON  
SW1

Prime Minister  
Points to note are  
(a) "guarantee" of real terms funding will be  
judged (para 7)  
(b) P Brooke to make oral statement (is this  
really necessary, or could it be written? (para 9)

19 April 1993

(c) There are subaddresses over the  
Duke of Edinburgh's role (para 10(w))  
ACSA  
17/4

*[Handwritten signature]*

WINDSOR CASTLE RECONSTRUCTION

I enclose briefing for the Prime Minister in advance of his dinner with Her Majesty The Queen at Windsor Castle tomorrow night.

I think we now have in train the necessary arrangements for trying to reach a sensible decision on the form of reconstruction to be adopted. As I mentioned to you when we spoke last week, I will be visiting Windsor Castle this Thursday with the Chairman and other senior representatives of the Royal Fine Art Commission, the Royal Institute of British Architects and English Heritage to seek their informal views on the form of reconstruction which should be adopted for the fire-damaged parts of the Castle. The Duke of Edinburgh will be present for a discussion on the options for reconstruction.

On finance we and the Treasury have come to the view that it would be difficult to reject the Royal Household's suggestion that a major contribution to the financing of the reconstruction could be made by the limited opening of Buckingham Palace to the public and additional charging at Windsor itself. However, we have yet to put our final recommendations on this and other aspects of the package to my Secretary of State and Treasury Ministers, before they write to the Prime Minister. In the meantime, it will be very important for the Royal Household to realise that the process of consultation, including Thursday's meeting, is a real one rather than a formality, and that there may well be continuing discussion of individual rooms after a statement has been made. There will, of course, be no mention of financing at Thursday's meeting.

I am copying this letter and the attached brief to Robin Butler and Andrew Turnbull.

*[Handwritten signature]*  
HAYDEN PHILLIPS

POLICY IN CONFIDENCE

## POLICY IN CONFIDENCE

### WINDSOR CASTLE RECONSTRUCTION

#### Background

1. Since the fire on 20 November, which affected nine principal rooms and 103 others, the debris has been sorted and cleared (with reusable fragments saved), the structure has been stabilised and secured, a temporary roof has been erected, and dehumidification has begun. The Royal Household is anxious now to proceed to the next phase of restoring permanent roofs to make the building wholly weatherproof, and to draw up detailed proposals in respect of each of the damaged principal rooms.

#### Approach to Reconstruction

2. A steering group of representatives of the Royal Household, Royal Collection, DNH and English Heritage has been considering the approach to reconstruction. Three options have been costed:

- i) fully authentic restoration of all the principal rooms;
- ii) equivalent restoration, allowing for cheaper, modern techniques and materials where they would not significantly affect the visual impact;
- iii) modern redesign to an appropriate standard.



## POLICY IN CONFIDENCE

3. A consensus has emerged in favour of a mixed approach to the principal rooms. In certain rooms, enough of the pre-fire internal decoration remains (panelling, ceiling mouldings, decorative features etc) for there to be an irresistible case for restoration, particularly since, if equivalent rather than authentic restoration is adopted, the cost is not much greater than for modern redesign. In other rooms, where the damage is almost total, there is a stronger case for a modern approach.

### Consultation

4. We are currently engaged in an exercise to seek views about the mixed approach from Lord St John, Chairman of the Royal Fine Art Commission, Jocelyn Stevens, Chairman of English Heritage, and Lord Rodgers and Richard MacCormac of the RIBA. There will be a visit to Windsor on 22 April. We are hopeful that they will endorse the general philosophy of a mixed approach.

5. There may, however, be differences of emphasis, eg whether the roof of St George's Hall should be restored or redesigned, and whether, if the State Dining Room is redesigned, work can proceed on the staff accommodation on the floors above it without pre-empting decisions on the re-design.

POLICY IN CONFIDENCE

Funding

6. It is (very provisionally) estimated that a mixed reconstruction would cost around £32 million. Her Majesty has proposed that Buckingham Palace is opened in August and September (when the Royal Family is not in residence) and that the fees from admission charges, together with fees to be introduced for admission to the precincts of Windsor Castle, be used to meet the bulk of the costs of work at Windsor. It is estimated that charges would raise some £22 million. Admission charges normally would go to help maintain the Royal Collection.

7. As a precondition of this scheme, the Household is asking that the grant in aid from DNH to cover work at all the occupied Royal Palaces will be maintained in real terms at the 1993/94 level for the five year period of the Windsor work programme. On that basis, the Household is ready to commit itself to finding the addition £10 million required from within its grant in aid. While we certainly could not give any public guarantee of future grant in aid provision, we believe that sufficient assurances could be given to satisfy the Household.

8. If the cashflow were inadequate to meet costs in any individual year, the Household has indicated that it would be prepared to borrow against future admission charge income to enable the work to proceed smoothly.

## POLICY IN CONFIDENCE

### Public Announcement

9. Subject to this week's consultation exercise, and agreement with the Treasury on the technicalities of funding, we shall be putting to Ministers and the Prime Minister a package including the opening of Buckingham Palace, the offer by Her Majesty to dedicate the revenue from admission charges to the reconstruction of Windsor Castle, and the mixed approach that is to be adopted. Subject to their agreement, and The Queen's, an oral Parliamentary statement would be made as soon as possible by the Secretary of State for National Heritage.

### Issues for the Future

10. A number of issues are still to be wholly or partly resolved:

- i) we need confirmation that the Royal Family are fully content with the mixed approach;
- ii) in particular rooms where there is scope for argument over whether restoration or redesign is appropriate, the Government (and, we hope, the Royal Family) will need to take careful account of the views of influential authorities in the field and in particular those whom we are currently consulting;

POLICY IN CONFIDENCE

iii) in particular, we may need to rein in the understandable eagerness of the Royal Household to proceed immediately to putting permanent roofs on the Castle; decisions on the design of those roofs may need to await further work on the redesign of the interior of rooms such as St George's Hall and the State Dining Room;

iv) in taking forward the work over the next few years at Windsor, we understand that the Duke of Edinburgh may wish to play a pivotal role. We shall need to take care that in any arrangements that are set up, DNH is fully involved and that the normal financial arrangements to ensure propriety and value for money are maintained. Although the bulk of the money for the work may come from admission charges to the Palaces, a significant amount will still be coming from the Government's grant in aid. Parliamentary sensitivities will be acute;

v) we will need to obtain clear confirmation that the earlier offer of the Royal Household to carry the risk of any cost overruns still stands.

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PRIME MINISTER



## WINDSOR CASTLE RESTORATION

On Tuesday evening, The Queen plans to show you the fire damage at Windsor, and you are scheduled to discuss the plans for the restoration with her.

Hayden Phillips will be providing a brief. So far as I can tell from speaking to him, the proposals for the Palace to take over responsibility for organising and funding the restoration work are close to being agreed between DNH, the Treasury and the Household, subject to your agreement and that of The Queen. As you may recall, the plan is that in exchange for some sort of comfort about the real terms level of grant-in-aid for Royal Palaces not being cut, the Palace would fund the restoration from a combination of grant-in-aid and charging for admission to the precincts of Windsor and <sup>to</sup> Buckingham Palace.

Hayden is due to have a meeting with the Duke of Edinburgh and others (eg, the Royal Fine Art Commission) next Thursday to discuss the plans for how the Castle rooms will be restored. The intention is to do a mixture of equivalent restoration and contemporary redesign. If you have time, you might like to glance at the attached booklet on the options for the restoration: the pictures give you a good indication of the state of the damage to the various rooms.



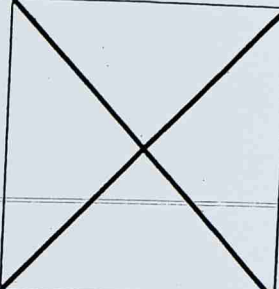
ALEX ALLAN

16 April 1993

K:PPS\WINDSOR.AB

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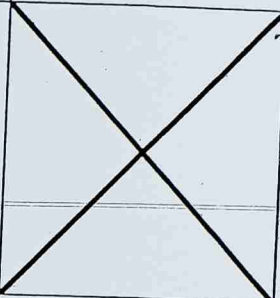
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Use black or blue pen to complete form.

Use the card for one piece or for each extract removed from a different place within a piece.

Enter the department and series,  
eg. HO 405, J 82.

Enter the piece and item references, .  
eg. 28, 1079, 84/1, 107/3

Enter extract details if it is an extract rather than a whole piece.

This should be an indication of what the extract is,

eg. Folio 28, Indictment 840079, E107, Letter dated 22/11/1995.

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PERSONAL AND CONFIDENTIAL

PRIME MINISTER

*file*

WINDSOR CASTLE RESTORATION

Robert Fellowes rang me this morning with a proposition about the funding of the Windsor Castle restoration. This is that

- the grant-in-aid to the Palace for maintaining the Royal Palaces should be guaranteed at its present level in real terms for five years;
- the Palace should in future charge for admittance to Windsor Castle;
- Buckingham Palace should be open to visitors, again with charges imposed.

If all this were done, the Palace would undertake to pay for the restoration of Windsor Castle from these resources, without any additional funding from the Government.

*Temporarily Retained*

THIS IS A COPY. THE ORIGINAL IS  
RETAINED UNDER SECTION 3 (4)  
OF THE PUBLIC RECORDS ACT

There are clearly some attractions in this: it would stop the Treasury having to find large additional capital sums over the next few years to fund the restoration

PERSONAL AND CONFIDENTIAL



**PERSONAL AND CONFIDENTIAL**

- 2 -

(some £30-£40 million in total). Instead, they would have to guarantee the real terms level of basic Government funding for Royal Palaces (implying additions of some £12-£14 million over five years relative to a flat cash base line). The restoration work would be spread out over a slightly longer period - the plan is that it would be funded out of the grant-in-aid and admission charges, not from The Queen's private resources.

There are of course advantages to the Palace in this proposal. The reason why they have come up with it is because the Treasury is allegedly proving very difficult about the level of grant-in-aid and the timing of funding of the Windsor restoration - though some of this may be DNH hiding behind the Treasury.

The Palace have been asked to find savings of £2½ million from their 1993-94 grant-in-aid; and they say that the Treasury are being very awkward over plans to make an early start on re-roofing Windsor. So this proposal is a way of avoiding annual wranglings with the Treasury; it offers the Treasury a reduction in the additional funding for Windsor, but at the cost of losing the opportunity to look for savings in the grant-in-aid more generally. Another advantage for the Palace is that it would put control of the restoration work firmly under their control.

The presentation would also need to be thought through carefully. The line so far has been to maintain firmly that it is the Government's responsibility to pay for the restoration of Windsor Castle. This proposal means that the cost would be funded partly from Government grant and partly from admission charges from the public. It is also a precedent that could be awkward in future, when the scope for a similar arrangement might be much more limited.

**PERSONAL AND CONFIDENTIAL**

**PERSONAL AND CONFIDENTIAL**

- 3 -

My conclusion is that it is worth looking at this further but that with some reservations. Subject to your discussion tonight, I suggest that Andrew Turnbull and Hayden Phillips be given a remit to produce an assessment.

A handwritten signature in dark ink, appearing to be 'Alex Allan', with a stylized, flowing script.

ALEX ALLAN

9 March 1993

pps\windsor.kk

**PERSONAL AND CONFIDENTIAL**



DEPARTMENT OF NATIONAL HERITAGE  
Horse Guards Road, London SW1P 3AL  
Telephone: 071-270 5925  
Facsimile: 071-270 6026

From the Private Secretary

C93\757\1663

Mark Adams Esq  
Private Secretary  
10 Downing Street  
London  
SW1A 2AA

1) Alex

2) Prime Minister

An additional item for tomorrow's  
Audience *not*  
15/2

15 February 1993

*Dear Mark,*

**WINDSOR CASTLE RESTORATION**

My Secretary of State has asked me to ensure that the Prime Minister is kept informed of where we stand with the question of handling donations from the public for the restoration of the Windsor Castle.

2. Coutts and Company, bankers, are establishing a trust fund to receive donations. The arrangement has been agreed by the Royal Household. The Secretary of State will announce the establishment of the Fund in a written reply in the House on 16 February. The wording is:

Q. Has the Secretary of State any more information about an independent fund for the restoration of Windsor Castle which he referred to in the House on 22 February.

A. I am pleased to say that, following enquiries from a number of people who wish to assist with the restoration of Windsor Castle, Coutts and Company, Bankers are establishing a trust fund to receive donations for that purpose. This fund will be entirely independent of the Royal Household and the Government.

X | 2. The Department will be issuing a News Release agreed with Coutts and the Royal Household. Question and Answering ~~ing~~ briefing for all three press offices has also been agreed.

*Yours ever*

*Nicholas*

N I Holgate  
Private Secretary

TO: ALEX ALLAN  
Prime Minister's Office

FROM: TOBY SARGENT

Dept of National Heritage Press Office  
tel 270 6921

✓ file

WINDSOR CASTLE RESTORATION

The draft news release and Q&A for the Trust Fund  
announcement, as requested.

This + 3



Alex Allan

88370

XX/93

XX February 1993

TRUST FUND SET UP TO RECEIVE DONATIONS  
FOR WINDSOR CASTLE RESTORATION

Coutts and Company, bankers are to establish a trust fund to receive donations from those people who have offered to help with the restoration of Windsor Castle, National Heritage Secretary Peter Brooke said today.

The fund will be completely independent of both the Department of National Heritage and the Royal Household. Donations received will go towards particular features of the restoration, the details of which have yet to be finalised.

In a written Answer to a Parliamentary Question from.....MP (.....) today Mr Brooke said:

"I am pleased to say that, following enquiries from a number of people who wish to assist with the restoration of Windsor Castle, Coutts & Co, Bankers are establishing a trust fund to receive donations for that purpose. This fund will be entirely independent of the Royal Household and the Government."

Notes to Editors

1. People wishing to contribute to this fund can do so at any branch of Coutts & Co or any branch of the National Westminster Bank. Cheques should be made payable to the Windsor Castle Restoration Fund.

Press Enquiries 071 270 6921/6922  
Out of Hours 081 840 7000  
(Ask for Pager 1577580)



## WINDSOR CASTLE DONATIONS FUND

## QUESTION AND ANSWER BRIEFING

Q.1 Is this an appeal fund?

Q.2 Why are Coutts running the fund, why not the DNH?

Q.3 Why bother with a fund if the DNH says it is going to meet the costs of restoration?

A.1 The fund has been established simply in response to

A.2 people's generous offers. It is not an appeal fund. Being

A.3 independent it allows donations to be clearly distinguished from Government funds.

Q.4 Will the fund allow the Government to back-track on its commitment to pay for the restoration?

A.4 No. But if the size of the fund is large it will clearly reduce the taxpayer's contribution.

~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~  
~~\_\_\_\_\_~~

Q.5 What part of the restoration will donations go towards?

A.5 The donations will go towards particular features of the restoration. Which features remains to be decided; it depends on the amount received.

Q.7 Will people be able to see where their money goes?

A.7 This will be a matter for the trustees of the fund to agree with the Royal Household.

Q.8 Who will decide how the money will be spent?

A.8 The Trustees of the fund in close consultation with the Royal Household and the Department of National Heritage.

Q.9 Who will Coutts pass the money to?

A.9 The Royal Household in due course.

Q.10 When will decision(s) be taken on how donations are to be spent?

A.10 The trustees will no doubt want to wait for a reasonable time until the form of restoration is clear and the amount of money likely to be received.

Q.11 How much has been received so far?

A.11 Too early to say, as the fund has only just been established, and most offers do not quantify the amount.

Q.12 What happens to donations sent to the Royal Household and the DNH?

A.12 Where they are made payable to the restoration fund they will be sent to Coutts. In other cases we shall ask the donors to make out new cheques.

Q.13 Will The Queen be making a contribution?

A.13 Entirely a matter for Her Majesty.

Q.14 How will the expenses of Coutts be met?

A.14 Coutts will seek to recover only out of pocket expenses.

Department of National Heritage  
9 February 1993



20  
feb93\15turnbull



DEPARTMENT OF NATIONAL HERITAGE  
Horse Guards Road, London SW1P 3AL

From Hayden Phillips CB, Permanent Secretary

1 Mark.  
2. File

Andrew Turnbull Esq CB  
HM Treasury  
Parliament Street  
LONDON  
SW1P 3DG

15 February 1993

1  
Ivan Andrews

**WINDSOR CASTLE: THE WAY FORWARD**

A copy of a report entitled Options for Reconstruction at Windsor Castle has been sent to Mike Whippman. My Secretary of State has agreed that I should try to clear lines with you, before he writes to the Chief Secretary setting out proposals for the way ahead.

2. The report itself, prepared by officials from the Household, English Heritage and DNH, sets out room by room an indication of the extent of the damage (which is of crucial relevance to decisions on renovation or redesign) and first estimates of the cost of various options.

3. The following conclusions seem to us to flow from the report:

i) a range of £29-32 million for equivalent restoration or contemporary redesign of individual rooms compares well with £13 million for Upark and £11 million for Hampton Court, taking account both of inflation since those works and the greater area damaged (four to five times that at Hampton Court);

ii) full authentic reconstruction following the Hampton Court example would be so significantly more expensive (£10 million) than the other options that it should be ruled out as a general approach;

iii) the structural damage is not so extensive that total redesign of the area with a new configuration of rooms is an economic option; and

iv) the damage differs from room to room, suggesting that while those which are completely damaged may be candidates for contemporary redesign, those where much of the wall furnishings, ceilings and/or fittings remain are more likely to deserve restoration (on cost as well as heritage grounds).

#### The policy of reconstruction

4. In arriving at the policy to be adopted, and within that policy the precise approach to be taken room by room, the Government will need to take account of the views of the Royal Family and Royal Household as occupants, and English Heritage as official advisers on historic buildings. In our consideration of the approach, the taxpayer's interest requires that value for money should be a prime consideration. In addition, we have identified the following policy objectives:

- i) the reconstruction should pay due regard to the historic nature of the building and its function in the life of the nation;
- ii) the reconstruction should be acceptable to Windsor's occupants - the Royal Family;
- iii) it should have broad public acceptance;
- iv) the rebuilt Castle should contain a fitting contribution from the late 20th century; and
- v) the rebuilding should provide an opportunity for fine craftsmanship and artistry.

5. We also want to be able to show definite additional benefits from the restoration. Three areas of added value could be:

- a) some parts redesigned in a contemporary manner;
- b) more State rooms open to the public - at present only St George's Hall and the Grand Reception Room are open. (This would of course have to be agreed by The Queen.); and
- c) additional necessary staff accommodation and more effective use of kitchen ancillary areas.

I should add that the report we have received assumes that the damaged rooms would, in the main, return to their previous use. I recognise that this may be something which can be open to challenge. (You will have noted, for example, calls for a more formal display at Windsor of parts of the Royal Collection.)

6. If we assume that the full-scale authentic restoration course is unnecessary and unduly expensive, the options have a logic of their own pointing to a mix of equivalent restoration and contemporary redesign for the principal rooms, and modern standards for the staff accommodation. Soundings so far indicate that such an approach would have the support of the Royal Family and English Heritage.

7. What I would like to do at this stage is reach some common

understanding of the policy towards reconstruction and the order of cost, so that, subject to the views of our Ministers and the Prime Minister, we can put an agreed proposition to the Royal Household, and provided the response is reasonably favourable, make recommendations to the Prime Minister to put formally to The Queen.

8. There will then have to be a more detailed examination of the approach room by room with the Household and English Heritage, and of the best way of controlling and managing the project. On the latter point we are putting the Household in touch with CUP, and will want to be involved in the discussions and to approve the arrangements.

#### Vote and PES

9. Whatever approach is taken, the issue arises of how extra costs are to be met. Early decisions are needed on 1993-94 where some £5 million is likely to be needed. The Department, with the Household, may be able to find about £1m of this, but we could not find more - at least not at this stage before the year has begun (because over 90% of our expenditure is already allocated to our NDPBs etc). The sums needed for the longer term also present us with severe difficulties as my Secretary of State, with Treasury agreement, acknowledged in the House on 23 November last. It may be helpful to discuss how we should approach the issue of funding generally.

#### Consultation on the form of reconstruction

10. Public and professional interest in the form of reconstruction has been considerable, and is likely to continue. For instance, the RIBA want to hold a symposium in early March to discuss reconstruction options. We have examined various means of reaching a decision in ways which allow for some or no consultation outside government, but the only definite conclusion we have so far reached is that some form of consultation will be necessary if we are to be seen to secure public acceptance of the result. To proceed without consultation will almost inevitably lead to controversy and a climate of distaste for the chosen strategy. It would therefore be prudent to provide for some consultation either before or after the basic policy is announced.

11. That consultation could be restricted to bodies such as the Royal Fine Art Commission (who would expect to be consulted anyway as they are on all major proposals) and the RIBA. English Heritage as the official advisers on historic buildings will be advising anyway.

12. The big advantage of the mixed reconstruction strategy we are proposing is that it provides something for both traditionalists and modernists while meeting the value for money criterion. As a concept it is likely to find favour with those consulted. If we consult before announcing our preferred strategy, the consultation would have to be private and probably informal, with individuals such as the Chairman of the RFAC and President of the RIBA. The difficulty here would be whether individuals would be willing to give a private view without consulting their colleagues, and be acknowledged in public, as



having done so. The alternative would be for the Government to make an early announcement of its preferred strategy and then invite views from bodies such as the RFAC and RIBA (and maybe anyone else who wishes to comment). This would still allow room for discussion of the more detailed design decisions. What I would like to do, and my Secretary of State agrees, is to sound out the Chairmen of the RFAC and RIBA, before deciding precisely how to consult.

13. I should mention that it will be necessary once a detailed scheme has been designed, to consult the local planning authority who will advertise the scheme and notify the heritage bodies listed in DOE Circular 18.84 and local amenity societies.

14. We shall also need to consider how a complex project of this sort, including the possibility of architectural competition for the rooms to be modernised, should be managed. Just as with the choice of strategy overall and design of individual rooms, the management of the project is something in which I imagine senior members of the Royal Family will be intensely interested.

#### Next Steps

15. You may think it useful to have a meeting before replying, and I would welcome this. We do of course want to reach decisions on overall strategy, including handling, reasonably quickly. The sooner the first steps towards reconstruction can be taken, in particular re-roofing the Castle to prevent further deterioration, the better.

16. I am copying this letter to Alex Allan at No 10 simply so that he can keep the Prime Minister broadly up to date with where we are, in case the subject is raised in the weekly audiences. I do not envisage a formal submission to the Prime Minister until we have agreed what to recommend.

*Yours ever*  
*Hayden*

HAYDEN PHILLIPS

RETURN TO C/F

# WINDSOR CASTLE FIRE



## Options for Reconstruction

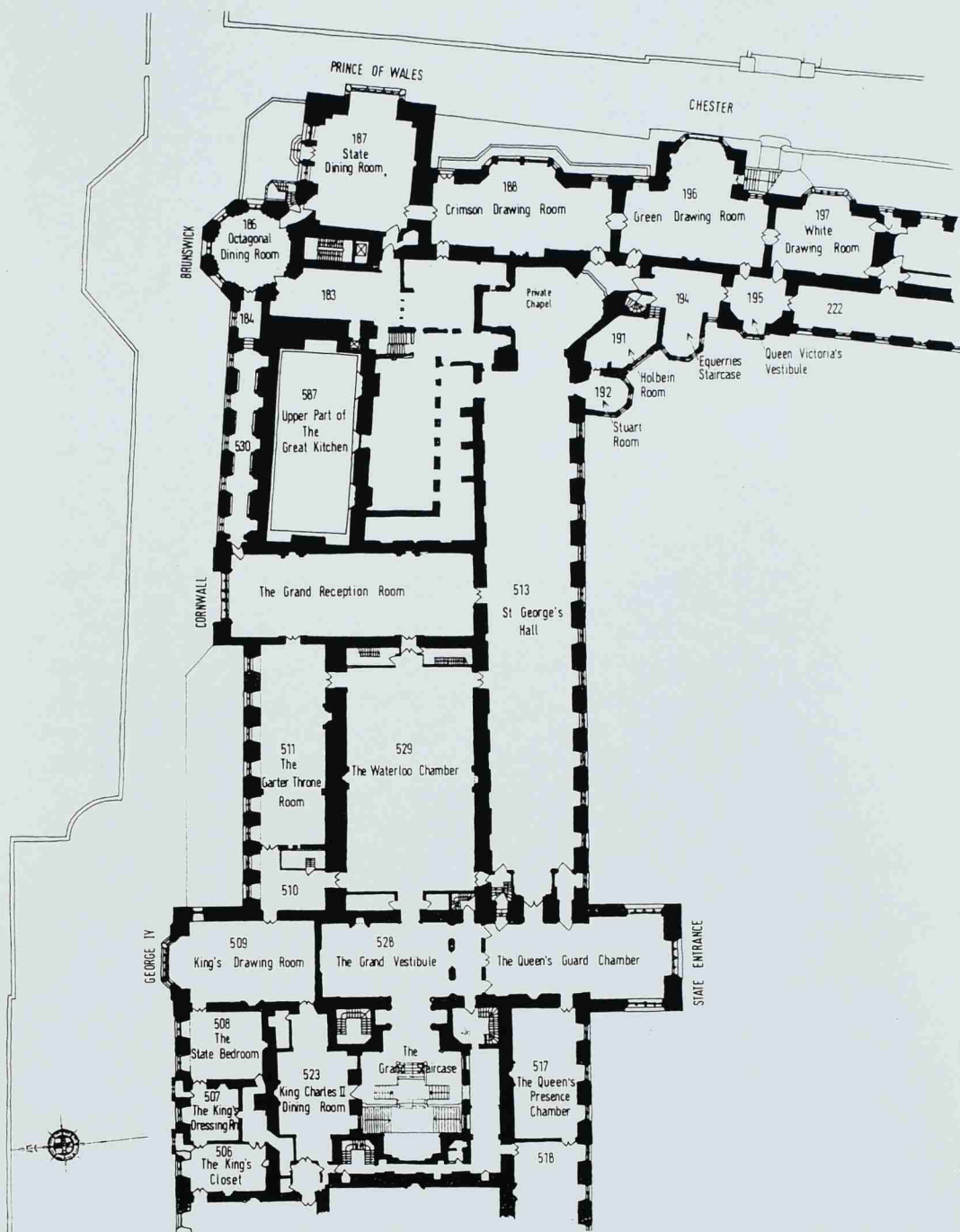
January 1993

RETURN TO C/F

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# PRINCIPAL FLOOR PLAN



## 1.00 SUMMARY

This report provides background information to inform a decision as to the philosophy of reconstruction for the fire damaged areas of Windsor Castle. It has been prepared by the Reconstruction Steering Group.

Nine principal rooms have been destroyed or badly damaged by the fire - St. George's Hall, the Grand Reception Room, the Private Chapel, the Octagon Dining Room, the State Dining Room, the Crimson and Green Drawing Rooms, the Holbein Room and the Stuart Room. This part of the Castle was extensively remodelled, mainly by Wyattville, between 1824 and 1843. The historic kitchen hall has also been damaged and 58 staff bedrooms, 18 bathrooms, 26 ancillary rooms and related passageways and staircases have been damaged or destroyed. In addition there is smoke damage and in particular water damage to a number of internal areas adjacent to the fire.

As regards the external structure, approximately 2800 square metres of roof have been destroyed and the external walls are smoke scarred and weakened in a few areas. Some higher level masonry on the Brunswick Tower, sandstone chimney stacks and the large bay window in the Crimson Drawing Room will need to be taken down and rebuilt. The large majority of the external stonework, however, appears to be sound and readily re-usable.

The Royal Household has considered the uses to which this part of the Castle is put, as described in Section 4, and expects these to continue after rebuilding. The report is prepared on this basis. It has also been assumed that the external profile of the Castle will remain unchanged.



A range of possible approaches to the restoration is described in Section 5 and the three outlined below are costed on a room by room basis in Section 6. They are not mutually exclusive. For example, one approach, or an adaptation of that approach, may be appropriate for an individual room, set of rooms or larger area, with another or others being adopted for adjacent rooms or areas.

Option 1     **Authentic Restoration:** Using materials and building techniques that are, wherever possible, identical to those employed in the original construction and reincorporating as many fragments of the original fabric as can be recovered from the debris.

Option 2     **Equivalent Restoration:** Replicating the previous finishes for visible areas of rooms, using similar materials and building techniques but only reincorporating substantial fragments of the original fabric. Contemporary materials and techniques would be used in non-visible areas such as roof voids.

Option 3     **Contemporary Redesign:** Using appropriate materials and techniques to produce either a modern equivalent of the previous design or a totally new design in each case to an appropriate standard and, where the damage is slight, to redecorate.

The feasibility and comparative cost for each of the above approaches is discussed on a room by room basis in Section 6.

It is difficult to estimate the cost of reconstruction at this early stage. However, provisional orders of cost (expressed in current cost terms and including VAT and fees) related broadly to each of the above approaches, are as follows:

	£m
Estimate A - Authentic restoration	41
Estimate B - Equivalent restoration	32
Estimate C - Contemporary redesign	29-31

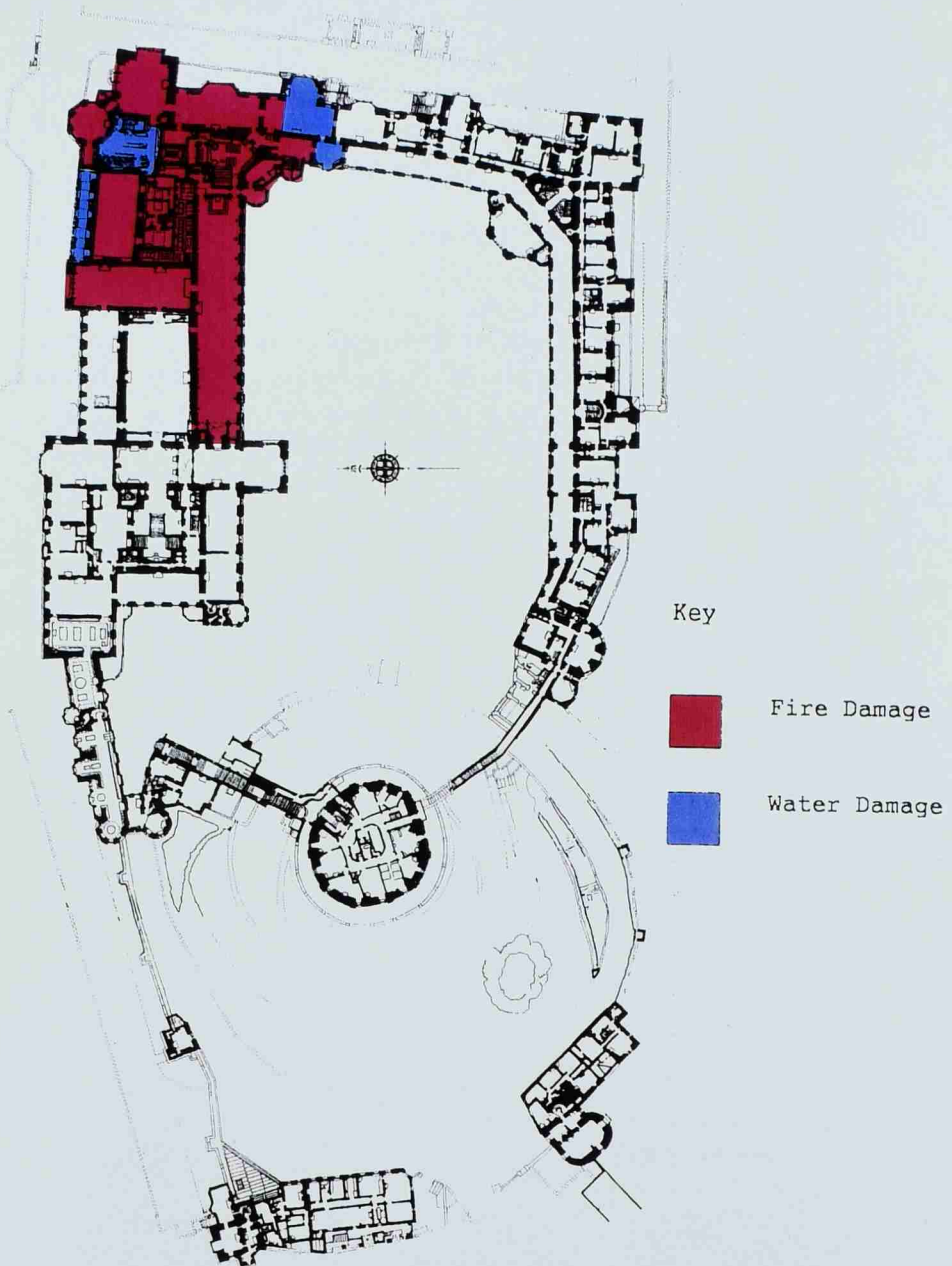
The scope of these estimates is described and costed in Section 7.

Reconstruction could be progressed in three distinct phases. The first, already well underway, being salvage, stabilisation and protection of the surviving fabric. The second, reinstatement of the external shell, could be started soon after completion of the first to facilitate dehumidification. Reinstatement of all principal room interiors and re-provision of support and staff accommodation, the third phase, would then be possible following completion of the external envelope.

Completion dates are also difficult to predict but assuming a decision regarding the philosophy of reconstruction is reached by the end of March 1993, schemes to reinstate on the basis of equivalent restoration, contemporary design or a mix of these two, could be completed by late 1997, while a scheme incorporating a significant element of authentic restoration could take until late 1998.

As an indication of the cash flow requirement, equivalent restoration, for example, might need £5m in 93/94, £10m in each of 94/95 and 95/96, £6m in 96/97 and £1m in 97/98.

# EXTENT OF FIRE DAMAGE



## 2.00 EXTENT OF FIRE DAMAGE

### 2.01 Area Affected

The fire at Windsor began in the Chapel at principal floor level on the morning of 20th November 1992. This area is enclosed on all sides by other accommodation and it was possible for the fire to spread simultaneously and rapidly in all directions, with no simple means of stopping it once within the large State Rooms. It took some nine hours to contain and considerably longer to extinguish.

Although the substantial masonry envelope gives an impression of rigid internal formality, it belies the maze of interconnecting service accommodation behind, which had evolved over the many years of the Castle's development. These service areas extend from ground floor to the fifth floor of the highest tower, Brunswick, and once the fire had spread to the first floor level of the three towers, there was little that could be done to save them.

Because of the nature of the construction of the first floor above it, the ground floor accommodation escaped largely unscathed from the fire, but suffered from water damage which will continue to affect it for some months as gravity takes its course.

The adjacent and following plans show the extent of the fire and water damage, both in the context of the Castle as a whole and in floor by floor detail. Enlarged versions of the detailed plans are used throughout this document to identify areas discussed.



# COMPARATIVE SCHEDULE OF LOSSES



NOTE: This schedule is based upon an approximate estimate of the percentage loss of the wall/wall linings and ceilings in each area. Percentage of floor loss is not accounted for due to lack of adequate data.

## **2.02 Condition of Interiors**

### **2.02.1 Extent of Damage**

As can be seen from the schedule opposite, the severity of the fire damage to much of the range of State Apartments at Windsor is similar to the worst losses at Uppark. It is also extensive, some five times the area of the Hampton Court fire.

### **2.02.2 Present Condition of Interiors**

The post fire condition of the interiors can be divided into four broad categories, mainly (but not entirely), reflecting their locations within the fire zone.

#### **Upper Floors:**

The east range of rooms on a varying number of floors above the principal floor are, effectively, lost due to outright destruction or loss of structural integrity.

#### **Principal Floor:**

There is a wide variation of condition in these important historic interiors ranging from water damage only (e.g. The Waterloo Chamber) to almost total loss (e.g. The State Dining Room). Throughout these rooms, the floors, which remain in place in all cases, carry a debris field containing substantial plaster ceiling fragments, parts of chandeliers, etc.

The widespread collapse of intricate decorative plaster ceilings is the area where the most significant damage to the historic fabric has occurred at Windsor.

# EXTENT OF FIRE DAMAGE

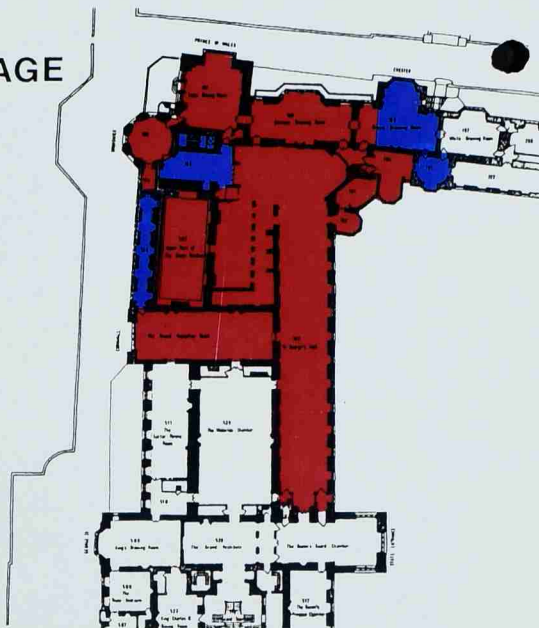
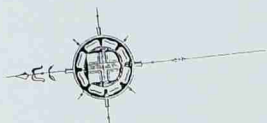
Key



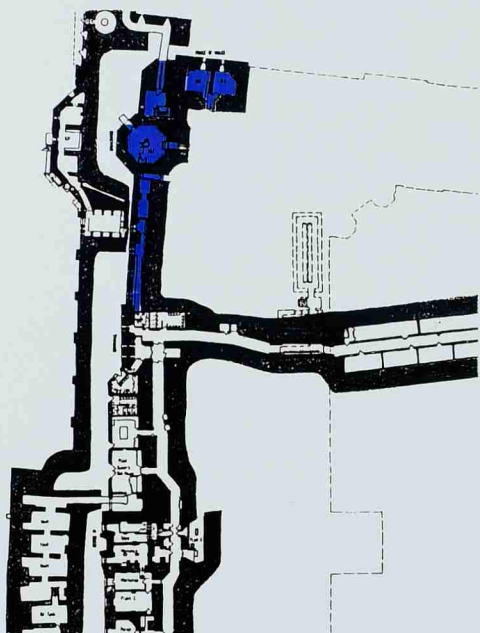
Fire Damage



Water Damage



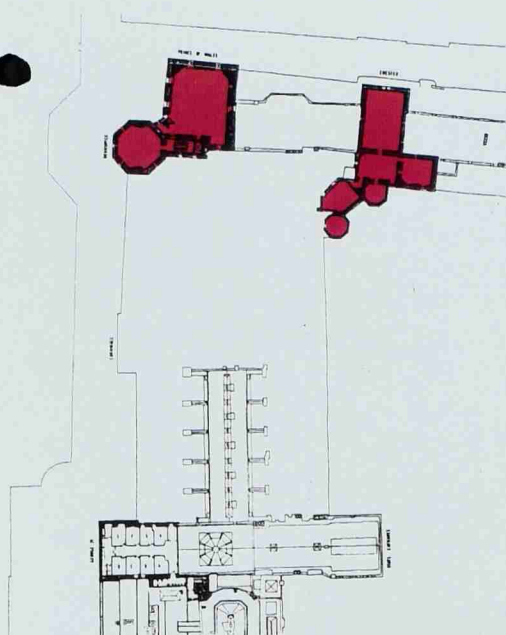
First Floor



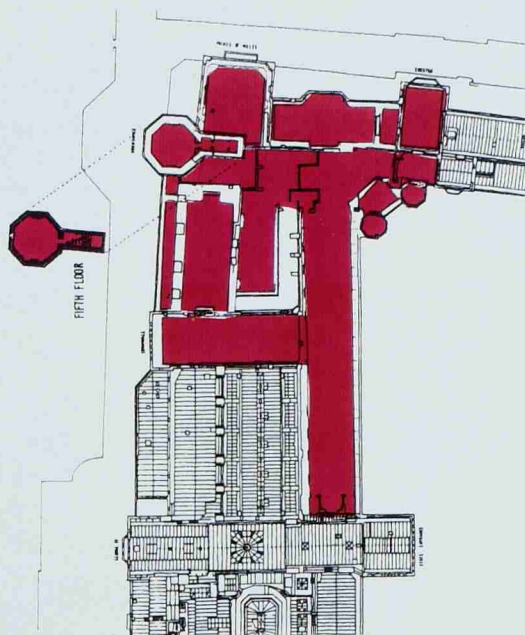
Basement



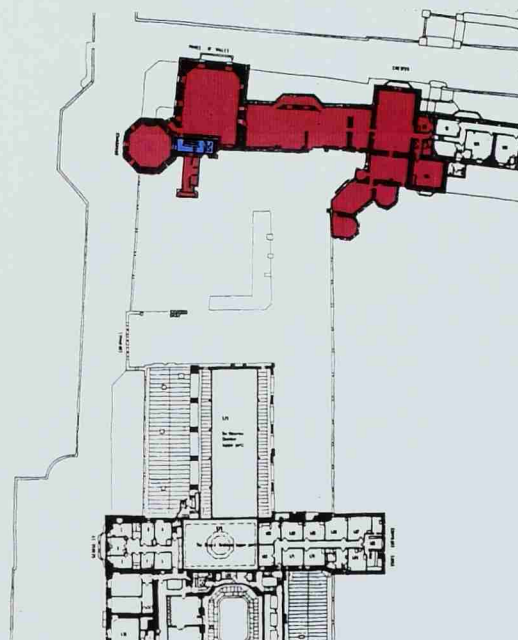
Ground Floor



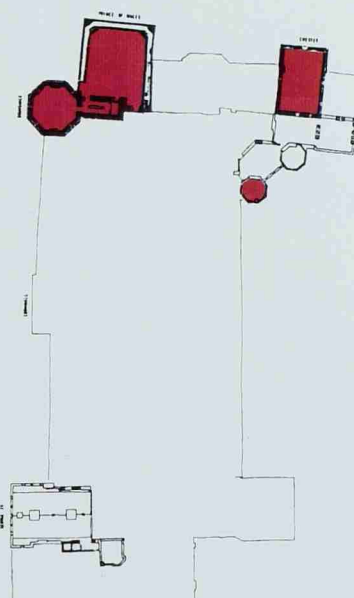
Third Floor



Fifth Floor & Roof



Second Floor



Fourth Floor



The condition of much of the surviving architectural decoration in the principal apartments is unstable and is being monitored and treated in order to minimise further losses of fragile, often soluble, materials which may have been or may be subject to saturation, frost action, fungal attack and corrosion. Assessments of losses on an area by area basis assume that this surviving fabric will be saved from further deterioration.

**Kitchen and Serveries:**

While the Great Kitchen itself suffered mainly roof damage, the many ancillary rooms are severely damaged at both ground and first floor levels.

**Ground Floor:**

Apart from the ground floor kitchen ancillary areas, the rest of the ground floor rooms that lie beneath the fire damage have been effectively protected by solid and incombustible floor constructions. They have however been affected by the migration downward of large quantities of water.

**2.02.3 Scope of Appraisal of Interiors**

The appraisal of post fire condition of the interiors referred to in this report has been made at an early stage in the archaeological salvage and assessment process and when a number of areas are still too dangerous for close examination. It will be updated progressively as access permits.

## **2.03 Condition of Structure**

### **2.03.1 Immediate Post-Fire Action**

Shortly after the fire damaged area was handed over by the Berkshire County Fire Brigade to the building contractor, an initial inspection was undertaken to determine the extent of the damage and the safety of the structure, and to advise on methods required to stabilise any areas considered to be in danger of collapse and on the method of providing protective roofs. A scaffolding programme to erect raking shores to support unstable walls, access scaffolds and protective roofs, and to support unstable ceilings began immediately.

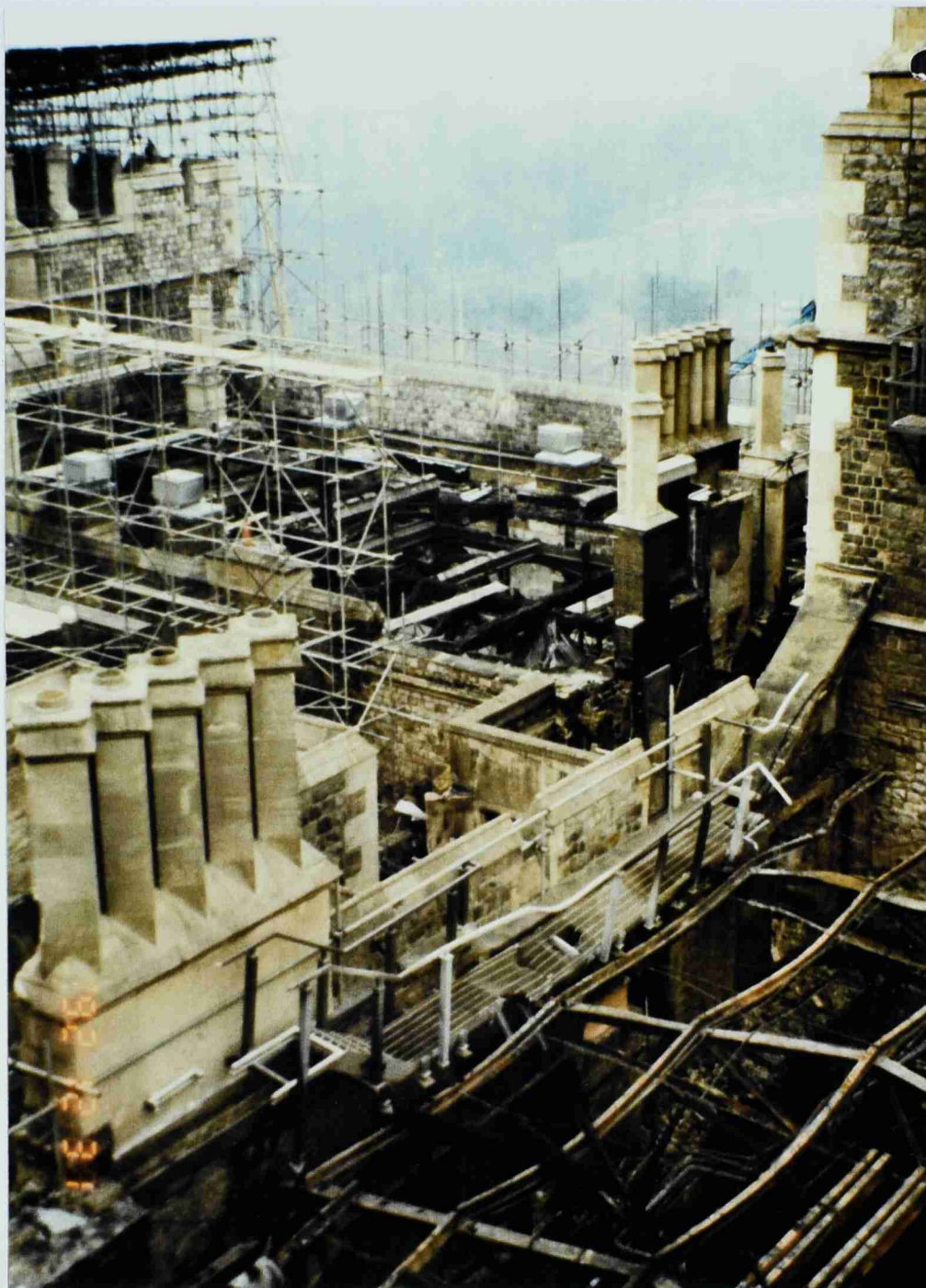
The work has been complex and at times dangerous, but most areas with significant residual decoration were covered by Christmas and the salvage and stabilisation operation should be completed by the end of April.

### **2.03.2 Temporary Structures**

In designing the protective roofs and their associated scaffolding supports, care has been taken to ensure that reconstruction can proceed with only minor adaptation and alteration to the temporary structures. This will not be possible in the Chapel area where, due to the complexity of the site, scaffolding supports will need to be moved before reconstruction. Care has also been taken to allow rainwater run-off from the protective roofs directly to the perimeter, avoiding use of internal gutters.

### **2.03.3 Safety**

Some areas are still out-of-bounds and will only be available for detailed assessment once the professional salvage team has removed all loose debris and declared the area safe.





Demolition has taken place only where there has been no alternative to maintain a safe working environment.

Any demolition has been agreed with English Heritage before commencing work. A large amount of severely damaged material, creating dangerous conditions both at high and low levels, has been removed, but many areas are still dangerous until this process is complete, in particular The Prince of Wales and Brunswick Towers.

#### **2.03.4 Craneage**

Operations on site have been inhibited by difficulties in providing adequate crane service to all areas. Crane access from the east terrace has not been possible and on the north terrace access has been limited to a crane capacity of 25 tonnes. Larger (up to 80 tonnes) cranes have been used from the Quadrangle in pairs, and at times in threes, to serve demolition and scaffolding needs.

#### **2.03.5 External Shell**

At first appearance, the structure is intact and it is only with the advantage of a bird's eye view that the true extent of the damage becomes apparent.

While almost all roof finishes and much of the supporting structure over the fire damaged area have been lost, it is encouraging to note that the elevations have sustained remarkably little damage, given the ferocity of the fire, and the external stone shell and most internal and structural walls are intact and available for re-use.

The Structural Engineer has confirmed that the fire appears to have resulted in little reduction in the structural integrity of the walls and that only limited work at present appears necessary to achieve



full reinstatement. There is some risk that further repairs may become necessary as defects develop over a period of time, due to weathering of exposed areas and as latent damage becomes apparent. A provision in this respect has been included in the costings.

Window surrounds are mostly intact, although smoke blackened, with the exception of the stone bay window in the Crimson Drawing Room. This has sustained significant damage and it is envisaged that partial dismantling will be required prior to rebuilding.

#### **2.03.6 Internal Walls**

Internal walls considered unstable have been demolished (or will be demolished) as part of the stabilisation works. There are a large number of locations, particularly at high level, which contain loose and poor quality masonry and chimney stacks which will remain a hazard until properly reconstructed.

Many burnt timber grounds banded into the brick walls also present a safety hazard from potentially unsupported brickwork and reduce overall stability of the walls. These will need to be replaced by structural brickwork at an early date.

#### **2.03.7 Principal State Room Floors**

Generally the floors of the principal state rooms are supported by brick jack arches or stone vaulting which shows little sign of serious damage as a result of the fire.

The exception is the Grand Reception Room floor which has a large area of timber construction and may require extensive repair.

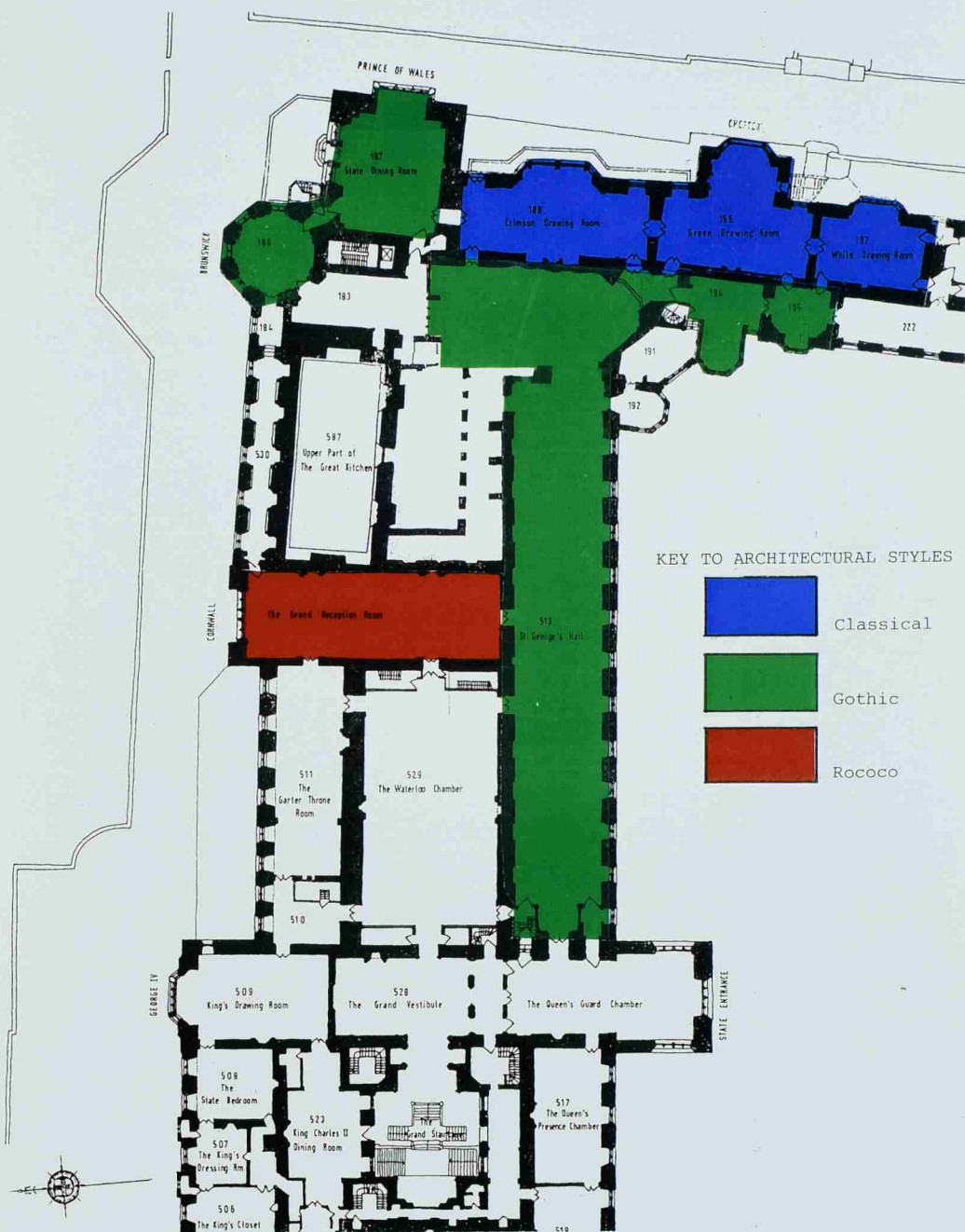
#### **2.3.08 Upper Floors**

The fire has entirely destroyed all upper level floors in the Brunswick, Prince of Wales and Chester Towers. The structure above the Stuart Room has also been lost and structural damage caused to ceiling areas over the Equerries Staircase and China Corridor.

#### **2.3.09 Scope of Appraisal of Structure**

Access is still restricted in some areas and the scope of the structural survey is limited as a result. The structural survey will be updated progressively as access permits.

# PRINCIPAL FLOOR PLAN



### 3.00 HISTORICAL NOTES

The fire-damaged rooms on the principal floor of the north and east sides of the Upper Ward comprise a significant part of the extensive re-modelling of the Castle which was carried out between 1824 and 1843 by Sir Jeffry Wyatville for King George IV and King William IV, and by Edward Blore for Queen Victoria.

The area remodelled presented, before the fire, a superb and unrivalled sequence of rooms widely regarded as the finest and most complete expression of later Georgian taste. The three styles of architecture selected by Wyatville and King George IV - Classical, Gothic and Rococo - were deliberately and carefully orchestrated throughout the building to emphasise the function of the different rooms and to harmonise with the furniture chosen or designed for them.

The Classical style in its most sumptuous form provided the architectural setting for some of the finest furniture and fittings removed from George IV's London palace, Carlton House, demolished in 1826-7. This style of decoration was concentrated in the new suite of three interconnecting drawing rooms on the east front, culminating in the Crimson Drawing Room. Gothic, the 'national' style, was the natural preference, particularly in an ancient fortress such as Windsor, for entrance halls, stairs and corridors and for the banqueting and dining rooms; and the French rococo style was George IV's ambitious choice for the Grand Reception Room. This style, uncommon in England, was expressly selected to make an appropriate and imposing setting for French 18th Century tapestries and elaborate gilded furniture in the French style.





Each room on the principal floor, whether considered separately or as part of a sequence, was intended to embody the union between architecture and the fine and applied arts to the extent that, in very nearly every case, the furnishings originally selected for these rooms have, despite significant shifts in taste and fashion over the intervening years, remained for the most part where they were placed in the 1820's.

The first Wyatville phase, which lasted from 1824 to 1829, covered the area of the official and private apartments from the Brunswick Tower in the north-east corner to the Edward III Tower in the south-west corner; the second Wyatville phase (1829-1832) extended westwards from the Brunswick Tower into the old State Apartments and, though conceived for and approved by George IV, was mainly carried out in William IV's reign. Blore's work involved (among other things) the conversion of George IV's Orchestra Room into a Private Chapel for Queen Victoria in 1840-43 and the remodelling of the Equerries Entrance.

In modern times, the principal alteration (in the fire-damaged area) involved the conversion of the main body of the Private Chapel into a processional route from the Grand Corridor to the State Apartments by cutting a new and virtually invisible pair of doors through the centre of the oak screen at the east end of St George's Hall. This work was carried out under the direction of The Duke of Edinburgh by Sir Hugh Casson in 1975-6.

#### **Summary of Historical Records**

The principal published account of the architectural changes in this period is contained in The History of the King's Works, vol VI, pp 384-393. This refers frequently to the report of the Parliamentary Select Committee on Windsor in June 1830 (Parliamentary Papers, vol 16, pp 1-32), containing a transcript of

the evidence given by Wyatville. This evidence is especially useful in charting the progress of building work and in particular in defining the division of work between the architect (Wyatville) and the upholsterer and cabinet-maker employed in many of the principal rooms (the firm of Morel and Seddon).

There are also numerous useful references in the Lord Chamberlain's Papers in the Public Record Office (e.g. in LCl/1 and in the Works series) and in the Royal Archives (many cited briefly in The King's Works).

The architectural drawings for this period are divided between the Royal Collection and the Public Record Office.

The most recent published account of the interior decoration and furnishing is contained in Furniture History, 1972 ('George IV and the Furnishing of Windsor Castle' by G.de Bellaigue and P. Kirkham). This reproduces the majority of the surviving interior designs (room views) which were made by Morel and Seddon as a general guide to the proposed work. These were all shown to the King for approval before the commencement of work. No working drawings were made. Fourteen Morel and Seddon room views relating to the fire-damaged area are in existence and eleven of these are in the Royal Collection.

The detailed Accounts for the Furnishing of the Private Apartments (i.e., the rooms to the east of Brunswick Tower) covering the period 1826-30, which have come to light since 1972, are held in the Royal Collection (Stable Yard House). Using these, it is possible to demonstrate that the majority of the furniture still in the rooms before the fire had been either designed and made for them by Morel and Seddon, or specifically chosen from other palaces for use at Windsor, or, in certain cases, bought by George IV with Windsor in mind. The only significant loss to



this outstandingly complete scheme of furnishing as a result of the fire is the largest of the four sideboards in the State Dining Room.

The accounts for furnishing the State Apartments are more widely spread: part in the Public Record Office and part in the Royal Archives and Royal Collection (Stable Yard House).

The earliest pictorial records of any of the interiors as executed are contained in Joseph Nash's Views of the Interior and Exterior of Windsor Castle, published in 1848. There is a fine copy in the Royal Library. Six of these views are of fire-damaged rooms. In addition, there are watercolour views of several of the rooms, assembled by Queen Victoria and still in the Royal Collection.

The earliest photographs of the rooms (but not a complete sequence), by A. Disderi, date from 1867 and are in the Royal Archives. Eight of these are of fire-damaged rooms. Other, more recent, photographs are held in the Royal Archives and by English Heritage.





## **4.00 USER REQUIREMENTS**

### **4.01 Introduction**

This report assumes that the Castle will continue to be used broadly in the same way as before the fire, both for official and for private functions. It is also assumed that the stone 'envelope' (of outer and inner walls) will remain as it was (except possibly in the Private Chapel area) on historical, architectural, statutory and cost grounds. However the ancillary and staff areas, which were mostly very badly damaged, could be replanned to improve operating efficiency.

### **4.02 General**

Windsor Castle is principally used by The Queen and The Duke of Edinburgh and by other Members of the immediate Royal Family as follows:

#### **a Private Weekends**

The Castle is used for private weekends throughout the year. The private accommodation is in the Queen's Tower which was not damaged by the fire.

#### **b April Residence**

The Queen and The Duke of Edinburgh spend the month of April in residence at Windsor Castle. The period of residence includes Easter. When Easter is early the residence may start in March. During the April residence The Queen gives two or three 'dine and sleep parties' with a wide range of guests from all walks of life. In addition, inward State Visits are often arranged for April and on these occasions the State Visitor and his Suite are received at Windsor Castle and stay there throughout the visit.

Members of the immediate Household live in during the April residence.

The Private Chapel is used for worship at Easter.

**c Royal Windsor Horse Show in May**

The Queen and The Duke of Edinburgh entertain a large house party for the Royal Windsor Horse Show, generally lasting four or five days.

**d Garter Day (A Monday in Mid-June)**

The Queen and The Duke of Edinburgh entertain all the Garter Knights to luncheon in the Waterloo Chamber before the annual service in St George's Chapel.

**e Ascot Week (Tuesday to Friday after Garter Day)**

The Queen and The Duke of Edinburgh entertain a house party in Ascot Week. Additional guests are invited to luncheon followed by racing each day. A large Waterloo Dinner is often given.

**f Staff Christmas Dance**

The Queen and The Duke of Edinburgh give staff dances two consecutive years at Windsor Castle, alternating with two consecutive years at Buckingham Palace.

**g Family Christmas**

For many years, The Queen and The Duke of Edinburgh entertained the entire Royal Family for Christmas at Windsor Castle. Since 1988 Christmas has been spent at Sandringham House. When Christmas was at Windsor Castle the Private Chapel was used for worship at Christmas.

#### 4.03

#### Public Access

The State Apartments, which consist of St George's Hall, the Grand Reception Room, the Waterloo Chamber, the Queen's Guard, Presence and Audience Chambers, the Queen's Ballroom, the King's Closet, Dressing Room, State Bedroom and Drawing Room, King Charles II's Dining Room, the Grand Vestibule, the Grand Staircase, the China Museum, the Old Masters' Drawings Gallery and related rooms and areas are open to the public seven days a week except during the April Residence, shortly before and after Garter day and for a period before and over Christmas. In this latter instance the apartments are shut for staff holidays, cleaning and so forth. The Castle precincts are open seven days a week all the year round with restricted access on Garter Day.

#### 4.04

#### Use of Principal Rooms

##### a General

When in private residence The Queen and The Duke of Edinburgh use only their own rooms in the Queen's Tower in the south east corner of the Castle . As soon as guests are invited in any numbers it is necessary to expand the use of rooms outwards from the Queen's Tower, progressively through the White, Green and Crimson Drawing Rooms, the State Dining Room, the Private Chapel (as a way through to the State Rooms beyond) to St George's Hall and through the full range of State Rooms to the Royal Library at the furthest point.

##### b April Residence

###### i The Royal Family

The Family resides in the Queen's Tower and Augusta and York Towers.



ii **Members of the Household**

Certain Members of the Household occupy bedrooms on the north side above the Royal Library and other State Rooms. The offices of the Master of the Household, Deputy Master of the Household and Master of the Household's central staff are set up in their traditional suite of rooms adjacent to the China Museum on the north side.

iii **Easter Weekend**

The Queen and The Duke of Edinburgh are joined at the Castle by Queen Elizabeth The Queen Mother and other members of the Royal Family.

Services in the Private Chapel are conducted by the Dean of St George's Chapel over the Easter weekend.

iv **Dine and Sleep Parties**

Guests from politics, the Civil Service, the Church, business etc. arrive at the Lancaster Tower and are generally accommodated in the York, Lancaster and Edward III Towers.

In the course of the evening, The Grand Corridor, White, Green and Crimson Drawing Rooms are all in use and dinner (for up to 38 people) takes place in The State Dining Room.

After dinner, The Queen and The Duke of Edinburgh conduct the party through the Private Chapel on a tour of the State Apartments culminating in a visit to the Royal Library where a special exhibition is displayed.

v     **State Visits to Windsor Castle**

State Visits to Windsor by a visiting Head of State generally last two to three days. In this period the whole Castle is in full operation. The State Apartments (then closed to the public), the Drawing Rooms and The State and Octagon Dining Rooms are in use for lunches and receptions and St George's Hall is the setting for a high point to the visit, the State Banquet, attended by about 166 people. The presentations before the banquet take place in The Grand Reception Room, which The Queen approaches (with the State Visitor) via the China Corridor. The Waterloo Chamber is used for the reception of Ambassadors.

c     **Royal Windsor Horse Show**

Guests are accommodated in the usual Towers (see Dine and Sleep parties) and the White, Green and Crimson Drawing Rooms and State Dining Room are used as required. Informal visits are made to the State Apartments and the Royal Library.

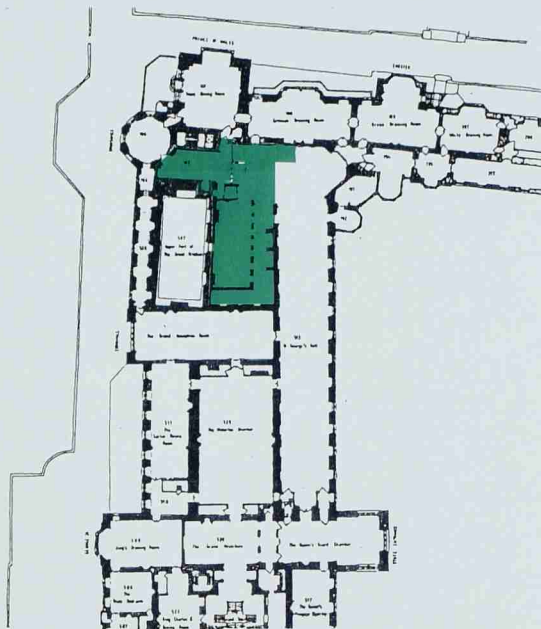
d     **Garter Day**

The annual ceremony involves the use of the majority of the State Apartments, notably the Throne Room for investitures, The Grand Reception Room for assembly, The Waterloo Chamber for lunch and St George's Hall for the forming up of the solemn procession of Sovereign and Knights.

e     **Ascot Week**

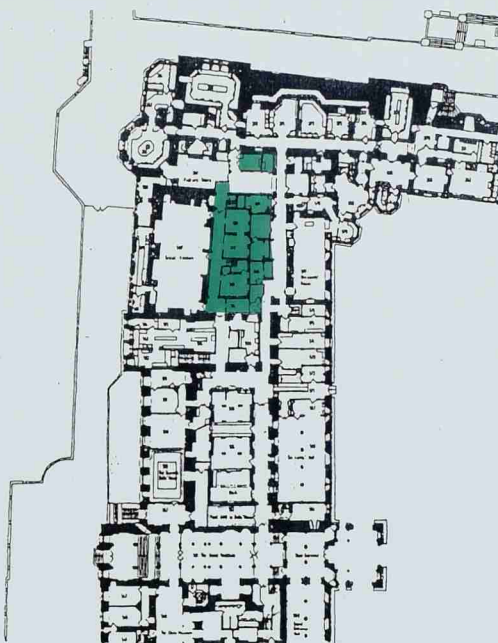
Guests are accommodated in the usual Towers (see Dine and Sleep Parties) and the three Drawing Rooms and State Dining Room are in regular use. Guests for the Waterloo Dinner (which takes place in the Waterloo Chamber) assemble in the Grand Reception Room. The Crimson Drawing Room is often used for an entertainment in the course of Ascot week.

# USER REQUIREMENTS



FIRST FLOOR

Servery Support Areas:



GROUND FLOOR

Kitchen Support Areas:

**f Christmas Dances**

The following rooms are used: State Entrance (arrival), Octagon Room and St George's Hall (supper), Waterloo Chamber (dancing), St George's hall, Grand Reception Room, Guard Chamber and Grand Vestibule (sitting out).

**4.05 Support Areas: Requirements**

The layout of staff, kitchen and ancillary areas has evolved over many years and could be rationalised. Instances where operating improvements could be made include the following:

**a Kitchen Area**

- i Improve the service lift arrangements from the kitchen area to principal floor level, particularly to the remote Guard Chamber.
- ii Simplify the circulation to the south and east of the kitchen at ground floor level.
- iii Improve the ventilation of the Great Kitchen.
- iv Remodel the Glass Pantry and Wax Lobby so that the storage cupboard and hot cupboard facilities can be enhanced.

**b Office Accommodation**

- i Relocate the following from the ground floor to be closer to the Master's offices:

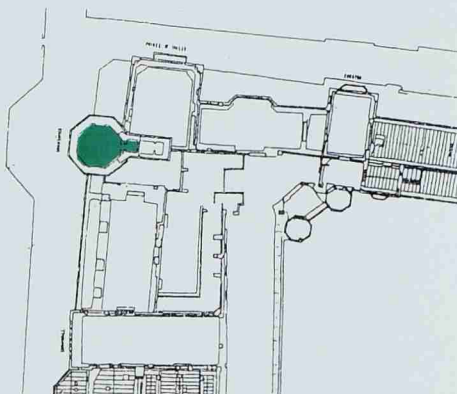
Palace Steward and Page of Chambers  
Travelling Yeoman and Sergeant Footman  
Yeoman of the Royal Pantries  
Footmen's Room



# USER REQUIREMENTS



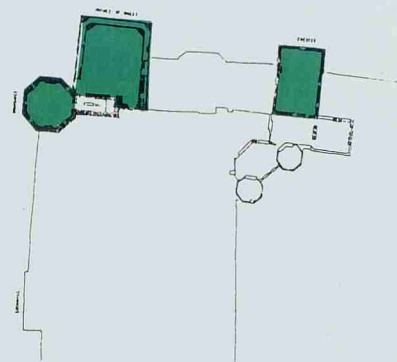
Third Floor  
Staff accommodation



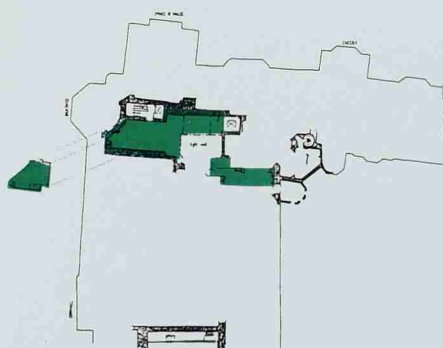
Fifth Floor  
Staff accommodation



Second Floor  
Staff accommodation



Fourth Floor  
Staff accommodation



MEZZANINE FLOOR  
Special Support Area:

- ii Consider the relocation of the following from their present library area position, both to give the Library additional space and to improve liaison with those mentioned in b(i) above:

Master of the Household

Deputy Master of the Household

Master of the Household's General Office

**c Staff Accommodation**

Provide more staff bedrooms, particularly for visiting staff on the occasions of State functions, when accommodation is presently insufficient.



## 5.00 OPTIONS FOR RECONSTRUCTION

### 5.01 Introduction

There is a wide range of options for reconstruction. Some, it may be felt, are more for theoretical than practical consideration. The degree of damage varies markedly from room to room and the applicability of each option varies accordingly. All options assume that the outer and inner walls and roofscape and finish (i.e. lead) will remain as before, except possibly in the Private Chapel area.

Each of the three principal options described below is costed in Section 7. The options are not mutually exclusive, however, and it might be decided that a mix of options is the most appropriate approach.

In considering the options, the following, sometimes conflicting, objectives may need to be taken into account:

- a the wish to preserve the heritage and to restore as before (using decoration and furnishings which remain);
- b recognition that Windsor Castle is a living and working building which has evolved over the centuries, and the wish to take this opportunity to leave a late 20th Century imprint in these important areas; and
- c cost effectiveness.



## 5.02 Possible Options

### 1 Authentic Restoration

This would attempt to achieve complete restoration using, wherever possible, materials and building techniques identical to those employed in the original construction, and reincorporating as many fragments from the original fabric as can be recovered from the debris. It will be technically demanding, requiring careful sifting of debris, proper analysis of the surviving fabric, good pre-fire survey information, the services of skilled craftsmen with a knowledge of traditional techniques and the availability of less common building materials, such as hair plaster, lathing and compo.

This approach would also apply to the associated structure of the building, including hidden elements such as roof trusses. At Hampton Court, for example, the Wren oak trusses were authentically recreated including incorporation of wrought iron straps and fixings sifted from the ashes, and production of identical items where the originals had been lost.

At Windsor, the roof of St George's Hall, which was totally destroyed, was formed of oak trusses which were later strengthened by Victorian cast/wrought iron supports. If authentic restoration is undertaken, it would be necessary to decide how much of the lost structure should be rebuilt, e.g. whether to include the Victorian supports.

Many details for fixing traditional materials, such as sheet lead, raise similar issues, and to reproduce some parts of the original

detailing would contravene current good practice. The routing of mechanical and electrical services also often involves modifications to the structure and finishes.

If authentic restoration is the chosen approach, in whole or in part, some dilution of historical correctness would have to be accepted, although not to any significant extent in visible areas. This approach was, for example, adopted for the restoration following the major fires at Hampton Court and Uppark.

## **2      Equivalent Restoration**

This approach would achieve restoration by replacing the previous architectural and decorative finishes in all visible areas, but allowing the restorer more flexibility to change some materials and fixing methods where appropriate. That is to say, the previous appearance would be replicated by use of traditional materials, but possibly mounted on contemporary backing fabric, such as expanded metal, for ease and economy of construction. Significant fragments of the original fabric would be re-incorporated but not the numerous tiny fragments retrieved by the sifting operation.

Under this approach, modern technology would be applied to structural elements, utilising steel for roof trusses and timber or reinforced concrete for flooring. This approach would readily permit the integration of fire compartments, fire stops and other fire protection measures.

While a compromise, compared to authentic restoration, there should be no discernible

difference for visible areas and costs would be reduced. Equivalent restoration has been accepted for historic buildings and follows the procedures adopted by past builders, such as Wyatville, who utilised contemporary technology and materials to repair, strengthen and adapt Windsor Castle.

### **3 Contemporary Redesign**

The construction of a modern equivalent for those rooms or areas lost or damaged in the fire which may either echo the style of the past or provide a radically new solution.

For some rooms, the former approach (echoing the previous style) might be more compatible with adjacent traditionally decorated areas and might also accommodate the return of furniture and fittings that were designed or selected for the previous room setting more readily.

In other areas, there may be a case for an architecturally more adventurous contemporary design.

A contemporary design approach would include replanning previously unsatisfactory staff and ancillary accommodation, and the introduction of enhanced environmental conditioning. In all instances, the appropriate type and quality of materials would need to be used.

For the purpose of costing, it has been assumed that redesigned rooms on the principal floor would need to match, in terms of quality of design and materials incorporated, the standards generally adopted for the fitting out or refurbishment of a national museum.

It is also assumed for costing purposes that rooms on the principal floor with only minor damage would be reinstated to an appropriate museum standard but not remodelled.

Staff accommodation and service areas have been costed on the basis of an appropriate current standard for residential accommodation. There have been many additions and repairs to Windsor Castle over the centuries, designed in contemporary rather than previous styles.

### **5.03 Other Strategies**

The following three options have been noted but have not been costed on the basis that they may be considered inappropriate:

#### **1 Restore in Substitute Materials**

It may be possible to achieve a similar appearance at lower cost for the principal rooms, by use of substitute materials and techniques that replicate the original but do not bear close inspection. For example, use of fibreglass mouldings in lieu of plasterwork detailing or painted plasterwork to substitute for the previous timber panelling. While such techniques are often adopted for new interiors of luxury hotels, it was concluded that they would not be considered acceptable for Windsor Castle.

#### **2 Total Redesign**

As noted in 2.03.5, while the roofs have been almost entirely destroyed, the outer walls have survived and thus the external profile remains unchanged. In view of this, it was considered inappropriate to consider an option embracing partial or total demolition of the surviving shell and it has been assumed that any



adjustment to the external fabric will be limited to possible remodelling of limited areas of roofscape.

### **3      Leave Part Unrestored**

The option of leaving sections of the fire gutted area as an external shell only has also not been considered. All areas were used before the fire and there is a requirement to reprovide the lost accommodation. Windsor Castle has been historically, and is, a living and working building for the Head of State.

## **5.04      Scheduled Monument and Listed Building Clearance**

When considering the choice of options and their application to specific rooms, account should also be taken of the requirement for formal Crown Scheduled Monuments or Listed Buildings 'clearance' under the provisions of DoE Circular 18/84.

This Circular requires Crown bodies, who are at present exempt from the normal statutory legislation, to obtain clearance from the Department of National Heritage in the case of a Scheduled Ancient Monument or from the Local Authority in the case of a Listed Building.

In both these cases, formal recommendations are first sought from English Heritage as an integral part of the consultation process.

Windsor Castle is exempt from the planning legislation but is both scheduled as an Ancient Monument and listed as a Grade I Listed Building. English Heritage has advised that clearance will be required as a 'Listed Building' for all contemporary redesign and for any works that involve the demolition or alteration of the historic fabric.

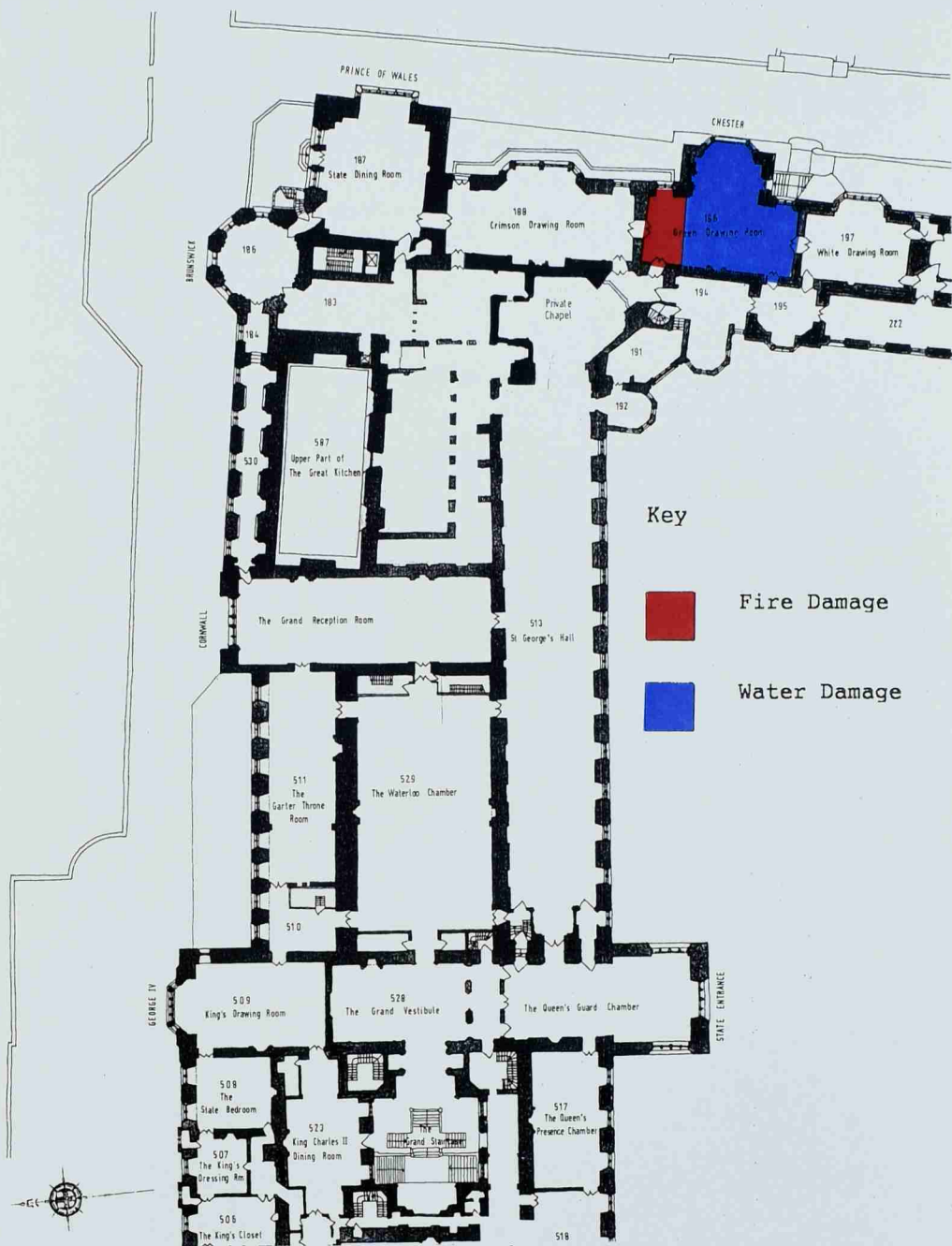
## 6.00 OPTIONS FOR RECONSTRUCTION ROOM BY ROOM

In view of the importance and varying styles of the damaged principal rooms this section reports on each in turn. It gives details of their history and current condition and outlines implications and possibilities to be taken into account when considering options.

This section also includes a brief discussion of ancillary, staff and kitchen areas damaged by fire or water.

An indication of cost for each of the three principal approaches is provided on a room by room basis. To ensure comparability, these are inclusive of a pro-rata proportion of preliminaries, contingencies, fees and VAT.

# 6.01 GREEN DRAWING ROOM room 196



## **6.01 GREEN DRAWING ROOM room 196**

### **6.01.1 Brief Survey of the Room**

#### **Records:**

Three designs by Morel and Seddon, c. 1826.

Nash view, 1848.

Two Disderi photographs, 1867.

Pre-fire photographic and measured surveys.

This is the second of the sequence of three drawing rooms leading from the inner private apartments to the State Dining Room. It was furnished as a library for George IV. The fitted bookcases round the walls were later adapted for the display of porcelain. These and the remainder of the original furnishings survive intact. The fire damage is limited to the north end of the room. The extensive gilding on plaster and wood, which forms a significant part of the interior decoration, has been adversely affected by water and by continued exposure to the elements before the installation of a temporary roof. All the silk on the wall panels has also been irretrievably damaged by water and fire. It is not, however, of the original pattern or colour. Examples of the original silk survive elsewhere and could be copied.

### **6.01.2 Appraisal of Interior**

The ceiling, in particular, has suffered from the burning out of the upper floors of Chester Tower and the rooms above the south end of the Crimson Drawing Room.





There are three damage zones in order of severity:

1. The bay adjacent to the Crimson Drawing Room
2. The main room area under the Chester Tower
3. The bay adjacent to the undamaged White Drawing Room

Saturation is fairly general, with the area of maximum water damage immediately beneath Chester Tower. Although actual loss is localised to the bay adjacent to the Crimson Drawing Room, the remainder of the ceiling shows signs of cracking and progressive collapse.

Until access is available to the second floor of the Chester Tower, it is not possible to assess the way in which the ceiling is performing under the stress of these conditions. As an emergency measure, supporting and cushioning scaffolding has been erected within the room to limit damage if any of the ceiling collapses and assist possible reconstruction by retaining plasterwork detailing.

Even if the ceiling has to be reconstructed, the walls should, after proper ventilation and drying, be sound.

**Summary:**

5% wall linings destroyed remainder affected by saturation.

25% floor affected by falling debris.

25% ceiling collapsed and remainder under threat from collapsed upper floors in the Chester Tower.

**6.01.3 Structure**

At the north end of the room, the previous ceiling structure of timber trusses with timber beams beneath has been damaged beyond repair.





For the rest of the room, which lies under Chester Tower, the ceiling support structure is of timber which has been badly damaged and will require extensive repairs.

#### 6.01.4 Options

Although the upper floors of Chester Tower have partially collapsed onto the ceiling, some of the debris has now been removed and it seems that much of the existing decoration can be preserved. It would therefore be relatively straightforward to restore with either authentic or equivalent techniques. To dismantle the extensive remaining interior for a replacement design might not be considered appropriate. Option 3 has therefore been costed for repair.

#### **Comparative Costs:**

**(inclusive of a proportionate allocation of preliminaries, contingencies, fees and VAT)**

1	Authentic Restoration	£740k
2	Equivalent Restoration	£600k
3	Contemporary Redesign	£610k
	(taken as normal repair & redecoration)	





## 6.02 CRIMSON DRAWING ROOM room 186

### 6.02.1 Brief Survey of the Room

#### Records:

Three designs by Morel and Seddon, c. 1826.

Nash view, 1848.

Four Disderi photographs, 1867.

Pre-fire photographic and measured surveys.

This was the most sumptuously finished of the three drawing rooms. The decoration included a number of carved giltwood panels from Carlton House attached to the doors (some of which survive), a chimney-piece from Carlton House (also surviving), a glass chandelier (which may be recoverable) and a series of nine gilded wall panels framing silk, four of which, though damaged, survive, as does the chimney-glass frame. The panels and chimney-glass frame were made by Morel and Seddon to match the large suite of gilt seat furniture (sofas, armchairs, side chairs and stools) which this firm also supplied. This, together with all the other magnificent furniture from the room, is unharmed. The surviving silk on the wall panels (dating from 1981) has been irreversibly damaged. Like that in the Green Drawing Room, it was not of the original pattern or colour. Examples of the original pattern may be obtainable.

### 6.02.2 Appraisal of Interior

Though severely damaged (about 70% total loss) enough evidence survives of the complicated and rich interior design by Morel and Seddon to reconstruct the whole room if so desired. Evidence from the in situ linings will be augmented by fragments and information from the salvage operation and excellent coverage of the room by rectified photography. The latter would be of





particular relevance if the elaborate panelled ceiling is reconstructed.

**Summary:**

70% wall linings destroyed.

Condition of the mid 19th Century parquet floor not known but assumed burnt and damaged from impact of falling debris.

100% ceiling collapsed though small sections of the cove survive in situ.

**6.02.3 Structure**

The roof structure comprised modern steel trusses with steel hangers supporting a floor of staff accommodation above the Crimson Drawing Room. All are damaged beyond repair.

Replacement with steel primary and timber secondary structures should probably be the approach adopted. Since the roof structure was replaced in the 1970s it is assumed that authentic restoration is not an appropriate option.

**6.02.4 Options**

As shown opposite, this splendid room, which is one of a group of three, is severely damaged but enough of the interior detail has survived to enable reinstatement if desired.

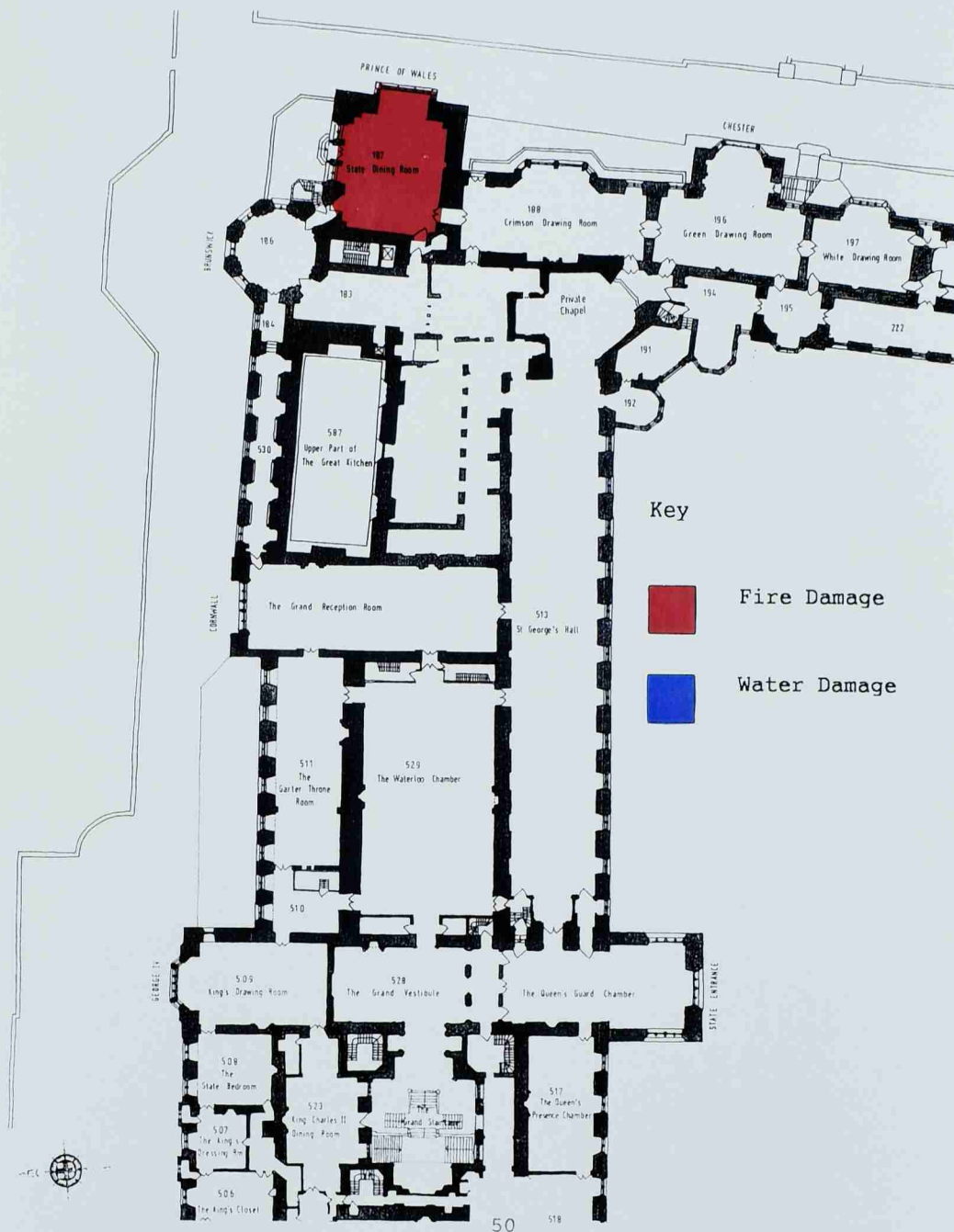
**Comparative Costs:**

**(inclusive of preliminaries etc.)**

1	Authentic Restoration	£1,720k
2	Equivalent Restoration	£1,480k
3	Contemporary Redesign	£780k



# 6.03 STATE DINING ROOM room 187



## 6.03 STATE DINING ROOM room187

### 6.03.1 Brief Survey of The Rooms

#### **Records:**

Three designs by Morel and Seddon, c. 1826.

Nash view, 1848.

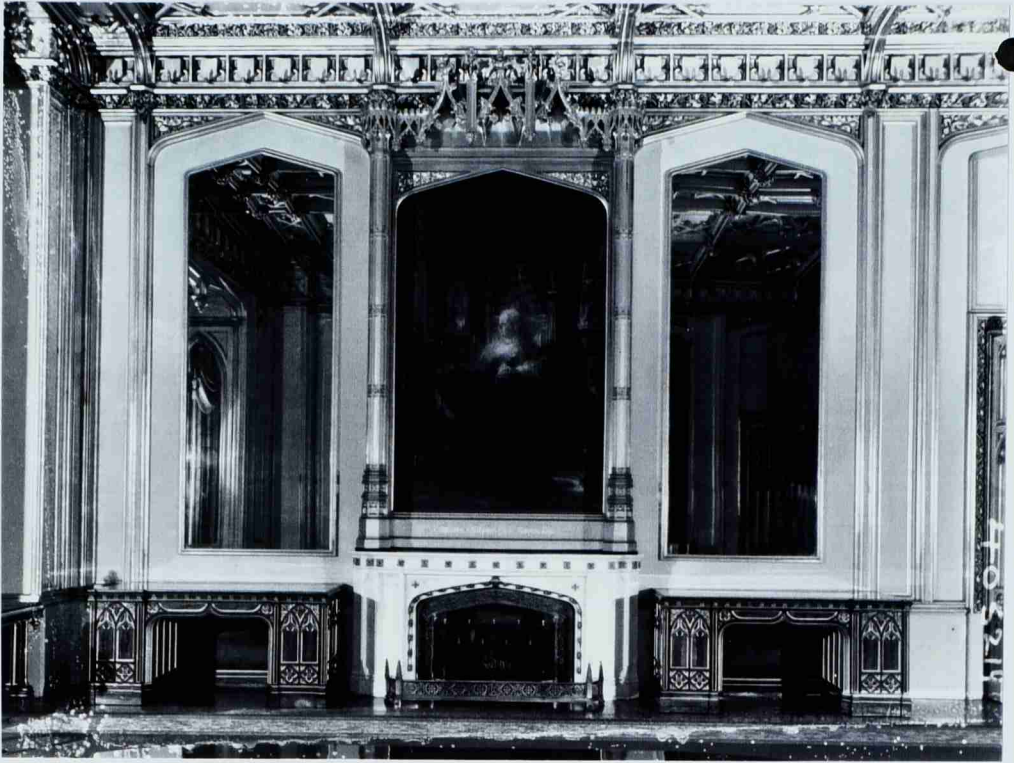
Numerous drawings relating to the rebuilding after the fire of 1853 including working drawings for ceiling, cornice, etc.

Disderi photograph, 1867.

Royal Archives photograph, 1930.

Pre-fire photographic and measured surveys.

This was the largest of the thirteen rooms or areas designed by Wyattville in the Gothic style (in this case a relatively unadorned wall treatment in panelled plaster and a 'Tudor' ceiling with pendant bosses enriched with gilding). All these areas were provided by Morel and Seddon with at least some Gothic furniture designed to complement and enhance the architectural setting. The Dining Room, as the most important Gothic room in the private area, was provided with an exceptionally magnificent group of rosewood and giltwood Gothic furniture (four sideboards, two side tables, the dining table and chairs and two cellarets), all of which - except the largest sideboard (at the west end of the room) - survived the fire unharmed. A.W.N. Pugin the celebrated Gothic revival architect was responsible, as a very junior employee of Morel and Seddon, for the design of most of this furniture and ornament. He began work at Windsor in June 1827.



The survival of this furniture and, until the fire of all Wyatville's Gothic rooms, is an exceptional feature of the interiors of Windsor. Until the fire the State Dining Room remained the best preserved of the Wyatville/Pugin Gothic interior and furnishing schemes. The State Dining Room was badly damaged in the 1853 fire (but not to the extent of the 1992 fire) and was rebuilt very nearly exactly as Wyatville and Pugin had left it. The Gothic overmantel was altered to contain Benjamin Constant's portrait of Queen Victoria in the reign of King Edward VII, the portrait is unharmed. The Gothic marble chimneypiece has also survived the fire.

#### **6.03.2 Appraisal of Interior**

This is one of the few principal rooms to have suffered near total loss of interior. Nothing but the gutted shell remains except for the fireplace and parts of the window shutters. Even these must be subject to close inspection before it is certain they have survived. Inspection of the interior is prevented at present by the dangerous condition of the jack arch vaulting above.

It seems likely that the whole interior of the tower above principal floor level will need to be dismantled, including the brick jack arches. The internal structure of the upper floors will then have to be rebuilt.

Some of the metal embellishments of the burned Pugin sideboard may be recovered as part of the archaeological sift.



Apart from, possibly, the chimney piece there is little chance that fabric from the Gothic interior can be reincorporated. If restoration as before is decided upon this must therefore rely upon the discovery of displaced fragments in the archaeological sift, together with the record information listed in 6.03.1 above.

**Summary:**

95% wall linings destroyed.

Floor condition not known but assumed to be badly burnt.

100% ceiling destroyed and parts of structural vault above in danger of collapse.

**6.03.3 Structure**

The construction above the State Dining Room contained wrought iron beams which supported brick jack arches. These have been severely distorted by the fire and all upper floors are in a dangerous condition and will be demolished.

**6.03.4 Options**

This tower, which burned long into the evening of 20 November, is so damaged that effectively nothing remains of the previous Gothic interior. Almost all the elaborate Gothic furniture has survived, however.

Authentic restoration is not therefore readily achievable, but replication of the original design (Equivalent Restoration), a sympathetic interior design to accommodate the surviving furniture and fittings (one approach to Option 3) or a contemporary redesign would all be possible.

**Comparative Costs:**  
(inclusive of preliminaries etc.)

1	Authentic Restoration	£1,220k
2	Equivalent Restoration	£1,020k
3	Contemporary Redesign	£700k



## **6.04 OCTAGON DINING ROOM room 186**

### **6.04.1 Brief Survey of Room**

#### **Records:**

A design by Morel and Seddon, c. 1826.

No Nash views or Disderi photographs exist of this room.

Pre-fire photographic and measured surveys.

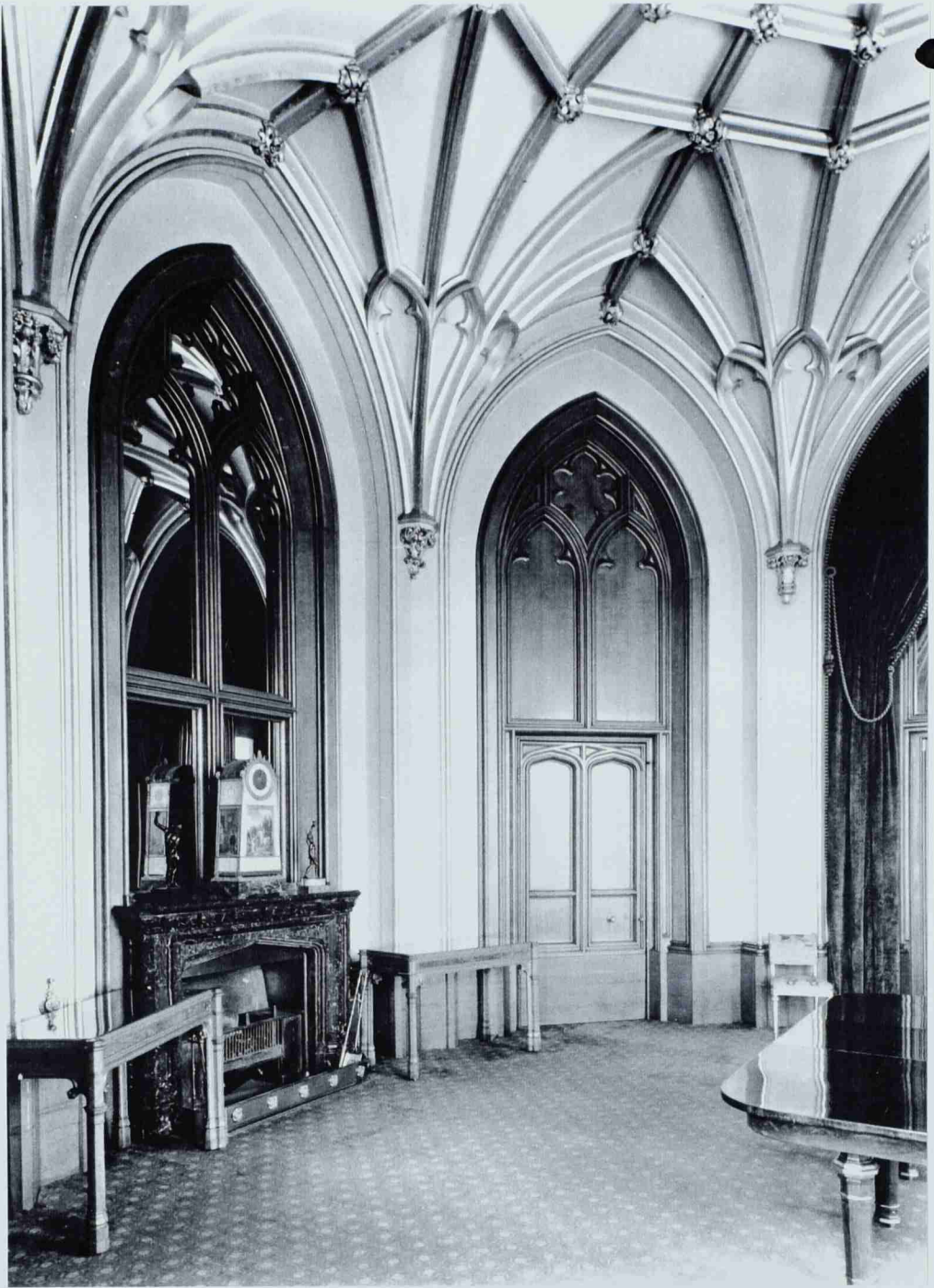
The Octagon Room, formed at the base of the octagonal Brunswick Tower and designed to turn the right-angle between the private apartments on the east and the larger State Apartments on the North side, was one of Wyatville's most sympathetic Gothic interiors. The slender Gothic arched windows (which, with some of their interior detailing, appear to survive) dictated both the simple treatment of the walls and the delicate linear ceiling vault. Like the other Gothic rooms, it was provided with Gothic furniture. All the furniture that was in this room survives unscathed.

### **6.04.2 Appraisal of Interior**

As with the State Dining Room it has not been possible to obtain access to this area due to the dangerous conditions.

It appears that while the rest of the interior is totally destroyed, some Gothic wall panelling frames remain which, though extensively damaged, could serve as patterns for copying. In addition it is expected that some fragments of the simple ribbed plaster vaulted ceiling will be salvaged in the archaeological sift which could also be used for 'patterns'.





The whole of the interior of the Brunswick Tower, from principal floor upwards, will need to be rebuilt. The floor of the Octagon Dining Room, having taken all the debris load from the rest of the Brunswick Tower must also be regarded as suspect pending assessment of the vaults in the Linen Room below.

As with the State Dining Room, any proposal to reconstruct this Dining Room must rely heavily on the extant rectified photography rather than evidence left on site.

**Summary:**

95% wall linings destroyed.

Floor condition not known but assumed burnt and crushed by falling debris.

100% ceiling collapsed.

**6.04.3 Structure:**

The previous roof supports and four intermediate floors within the Brunswick Tower were of cast/wrought iron with timber secondary members.

In Brunswick Tower, the severity of the fire was such that all secondary members and infill flooring, together with the roof structure, have been destroyed with debris falling into the Octagonal Dining Room.



#### 6.04.4 Options

The options described for The State Dining Room would all be possible.

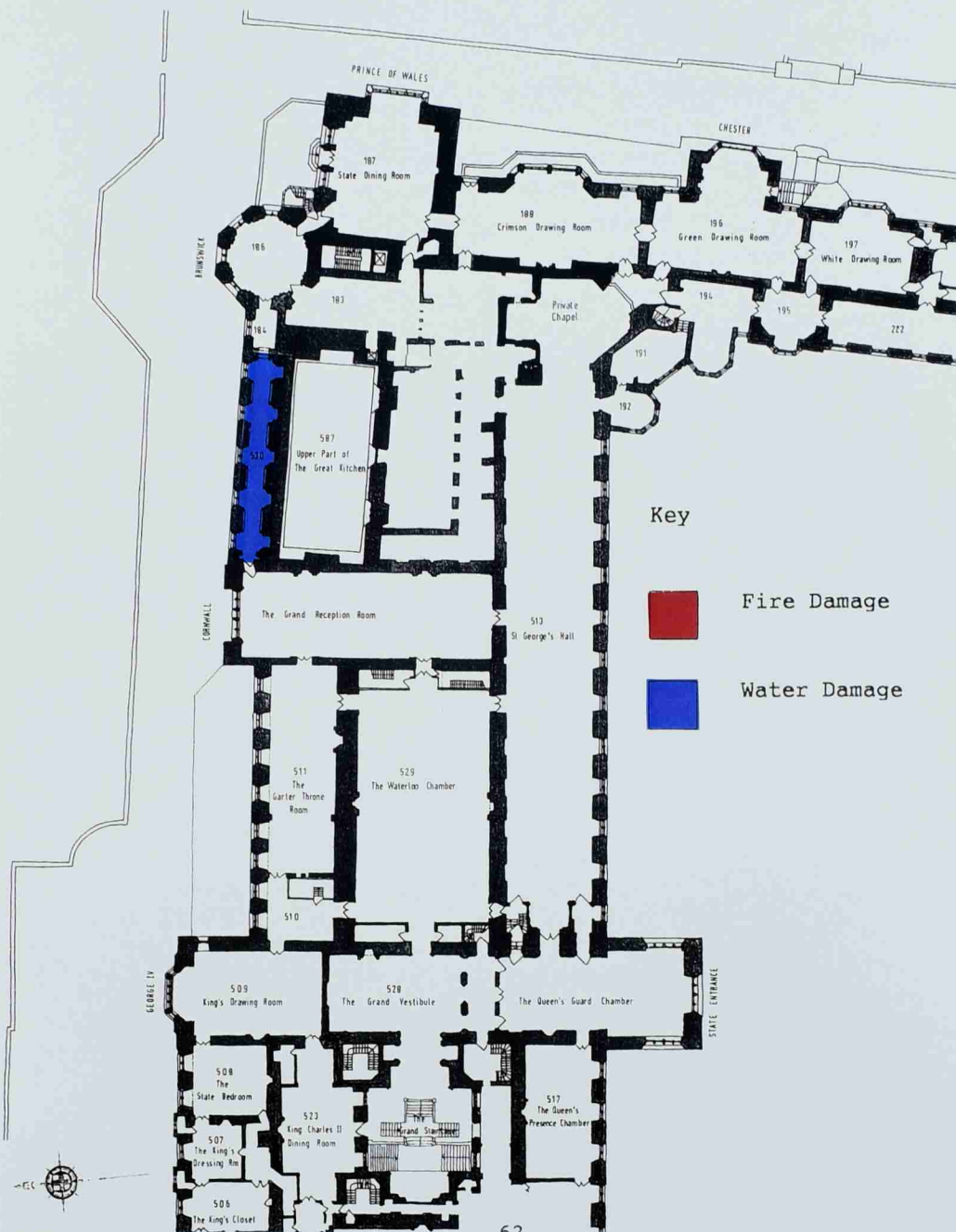
##### Comparative Costs:

(inclusive of preliminaries etc.)

1	Authentic Restoration	£400k
2	Equivalent Restoration	£330k
3	Contemporary Redesign	£270k



## 6.05 CHINA CORRIDOR room 530



## **6.05 CHINA CORRIDOR room 530**

### **6.05.1 Brief Survey of the Room**

#### **Records:**

Measured survey of pre-fire layout

Designed by Wyatville as a means of private access between the Private and State Apartments. Subsequently fitted with glazed full height oak cases in order to display the Carlton House armoury. This display was dismantled in the last quarter of the 19th Century and the armoury moved elsewhere (mainly to the Grand Vestibule and Guard Chamber). The cases were then re-fitted to display and store a large part of the more important porcelain services in the Royal Collection. This practical and effective arrangement survives to the present. No porcelain was in this area at the time of the fire.

### **6.05.2 Appraisal of Interior**

This narrow corridor lined with 19th Century glazed cabinets was untouched by the fire.

The visible damage to the interior is, at the moment, restricted to a limited breach in the plaster ceiling vaults and general saturation. However, the whole of the ceiling is in fact at risk due to the almost total burn out of the timber roof to which it was fixed.

#### **Summary:**

Floor, walls and fitted cabinets affected by water damage only.

10% ceiling broken out (by fire brigade) with remainder under threat from loss of structure above.



### 6.05.3 Structure

The lead roof rested on a timber structure that in turn supported an ornate ceiling of timber ribs on a plaster base.

Approximately 80% of the lead covering and associated boarding has been destroyed.

### 6.05.4 Options

Given that damage is mainly at and above ceiling level, authentic repair and equivalent restoration are readily attainable options. The principal difference between the two would be the method adopted to repair the roof and refix the decorative ceiling.

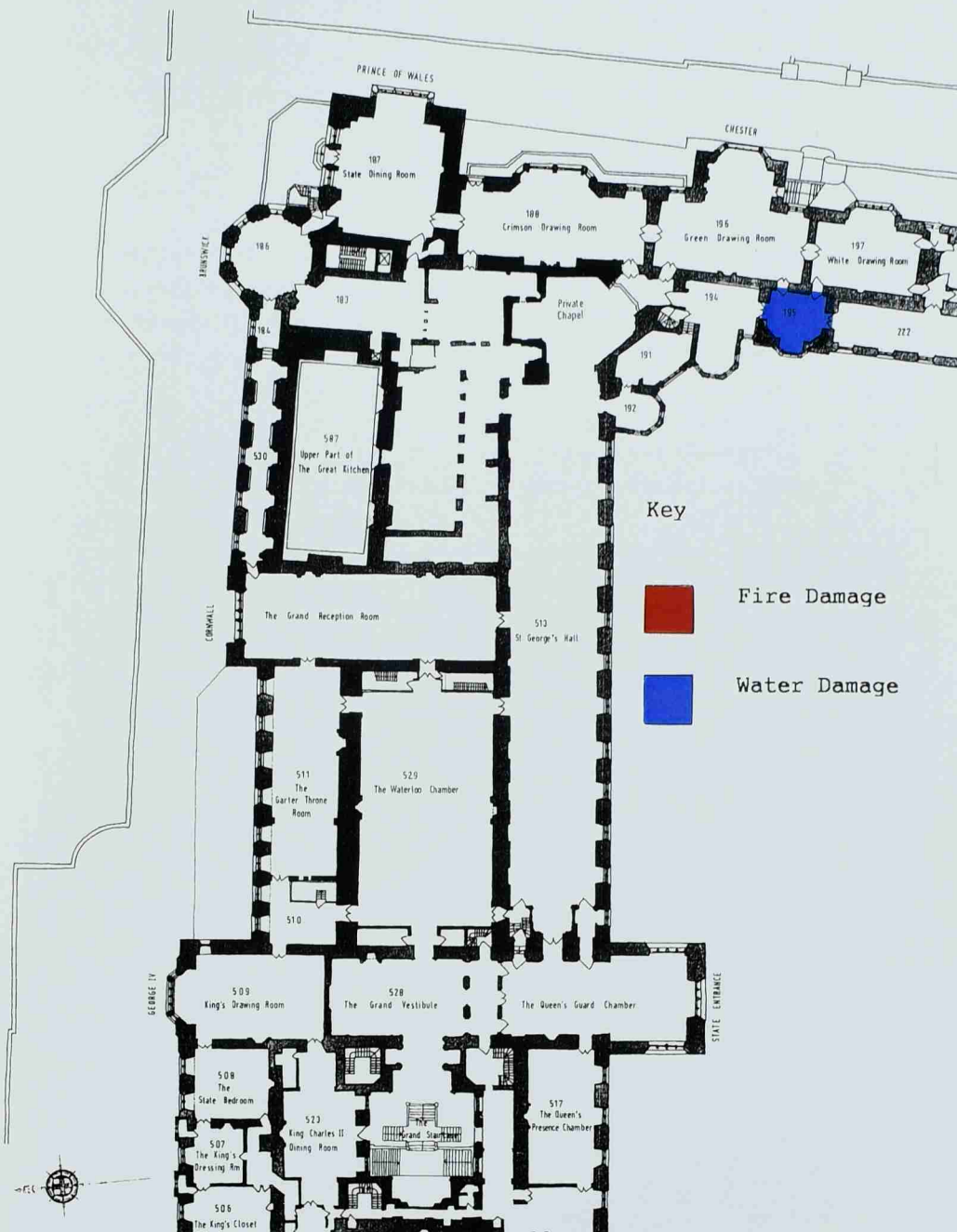
#### Comparative Costs:

(inclusive of preliminaries etc.)

1	Authentic Restoration	£240k
2	Equivalent Restoration	£230k
3	Contemporary Redesign	£230k
(taken as normal repair & redecoration)		



## 6.06 QUEEN VICTORIA'S VESTIBULE room 195



## **6.06 QUEEN VICTORIA'S VESTIBULE room 195**

### **6.06.1 Brief Survey of the Room**

#### **Records:**

Pre-fire photographic survey of the walls only and measured survey.

The Vestibule serves as a lobby to divide the Grand Corridor from the Equerries staircase and landing. It was designed by Wyattville in a simplified Gothic style and furnished as part of the Grand Corridor. The damage in this area is, or appears to be, relatively slight.

### **6.06.2 Appraisal of Interior**

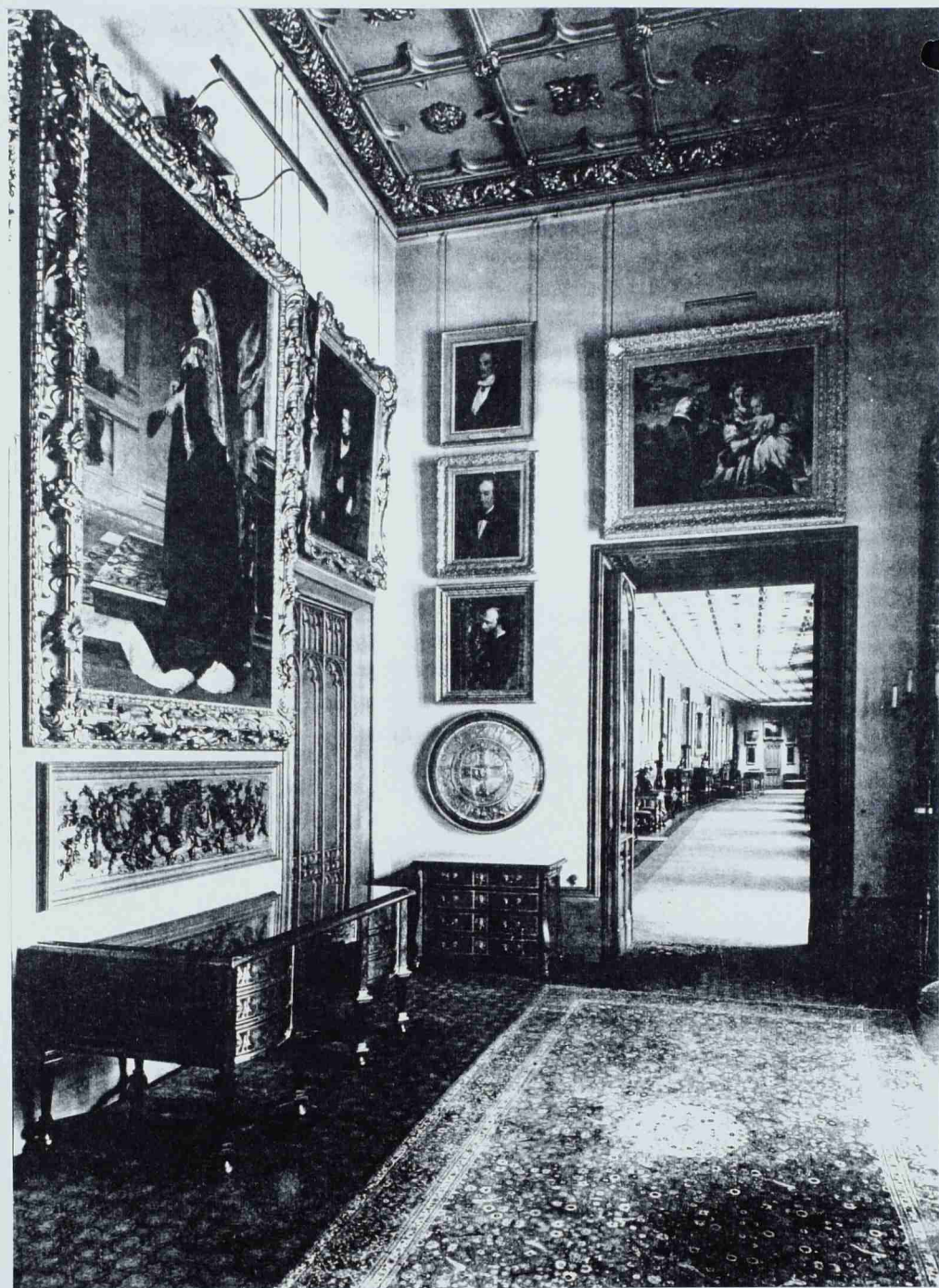
This small ante room at the end of the Grand Corridor and at the perimeter of the damaged zone is affected by the migration of damp from the saturated fabric above and to the north of it.

#### **Summary:**

Interior likely to be affected by water damage.

### **6.06.3 Structure**

The structure suffers from minor water ingress due to a damaged roof but no significant structural damage is apparent.



#### 6.06.4 Options

Given the relatively limited damage, authentic and equivalent restoration are both readily attainable options.

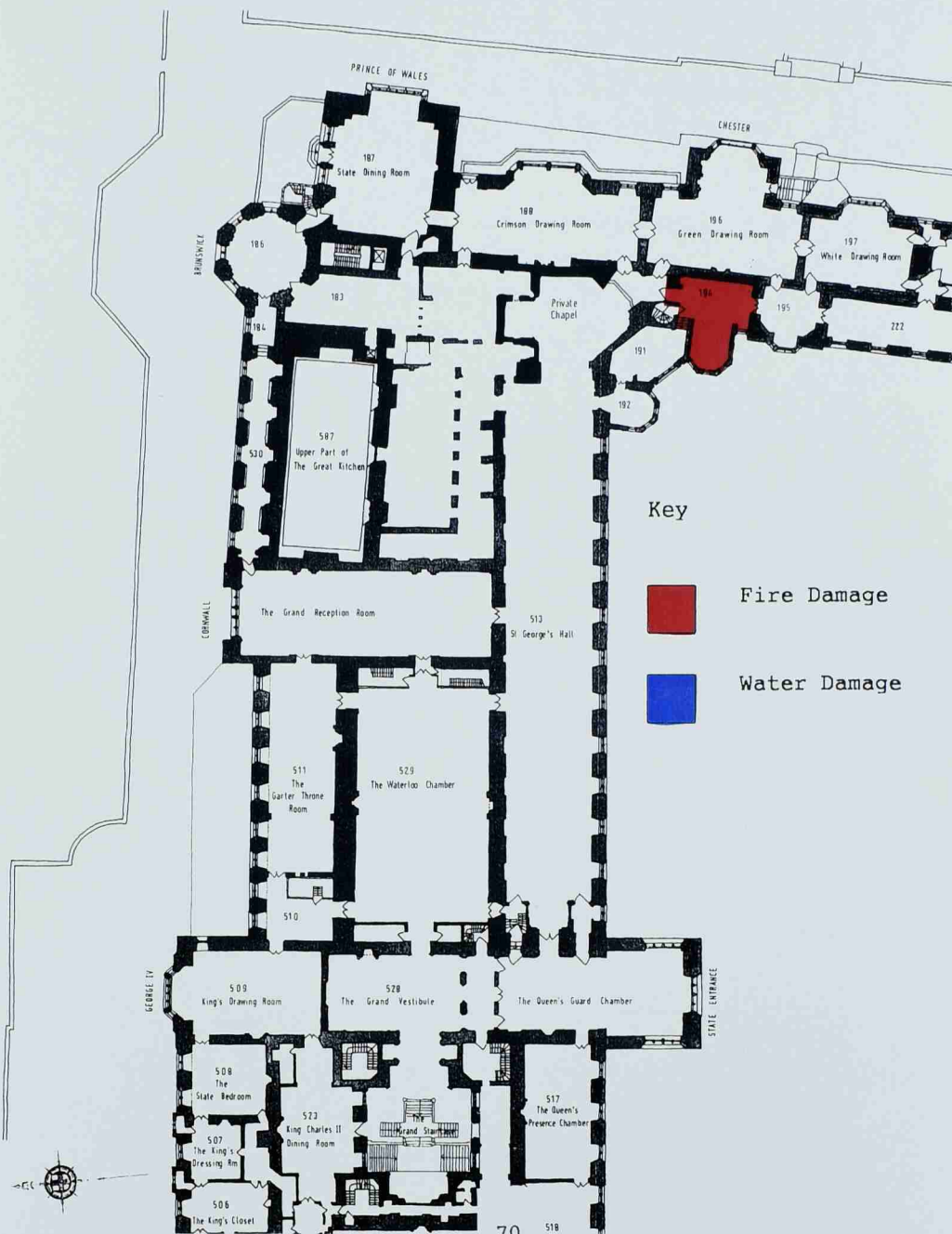
##### **Comparative Costs:**

**(inclusive of preliminaries etc.)**

1	Authentic Restoration	£40k
2	Equivalent Restoration	£20k
3	Contemporary Redesign	
	(taken as normal repair & redecoration)	£20k



# 6.07 EQUERRIES STAIRCASE LANDING room 194



## **6.07 EQUERRIES STAIRCASE LANDING room 194**

### **6.07.1 Brief Survey of the Room**

#### **Records:**

Pre-fire photographic survey of walls only and measured survey.

This is the principal approach to the rooms in the east elevation for the Sovereign's guests and was designed by Wyatville in an elegant 'Early English' Gothic. The Gothic vaulting is skilfully adapted to the space, covering both landing and stairs. The lancet windows over the stairs are set with armorial stained glass from Carlton House, all of which (except one small panel) has survived. All the furnishings from this area survive unscathed.

### **6.07.2 Appraisal of Interior**

The dangerous area of collapse in the south east corner gives an indication of the condition of the burnt out structures above the plastered vaulted ceiling.

While this vaulting is, at present, mainly intact, its survival depends on the degree to which the structures above can quickly be protected and stabilized and the extent to which they have been lost or severely compromised by the fire.

The floor is still covered by some debris and will have suffered water damage but seems sound.



Given that plaster vaults are quite complex and costly to reproduce and that the ceiling is still largely intact, and is the major architectural feature of the stairwell, every effort will be made to retain the ceiling.

**Summary:**

Walls affected by water damage only.

Floor affected by both water damage and localised debris.

20% ceiling collapse with remainder under threat from rubble and debris above.

**6.07.3 Structure**

The roof and two intermediate floors of staff accommodation were of timber construction. They are all damaged beyond repair.

**6.07.4 Options**

The likely poor condition of the structure above this area is the matter of greatest concern. However, it should be possible to preserve and repair the plaster vaults using either restoration technique.

**Comparative Costs:**

(inclusive of preliminaries etc.)

1	Authentic Restoration	£200k
2	Equivalent Restoration	£160k
3	Contemporary Redesign	£160k
	(taken as normal repair & redecoration)	



## 6.08 HOLBEIN & STUART ROOMS

### rooms 191 & 192



## **6.08 HOLBEIN & STUART ROOMS**

### **rooms 191 & 192**

#### **6.08.1 Brief Survey of the Rooms**

##### **Records:**

Measured survey of pre-fire layout.

These two rooms were created out of Wyatville's retiring room and closet, probably at the time of John Thomas's alterations to the Chapel in the 1850s. Their character was in part determined by the use of finely detailed Gothic woodwork and plaster to create a series of semi-enclosed spaces and to disguise the passage-like function of the rooms. Before the alteration to the Private Chapel in the mid-1970's, this was the main access route from the Private to the State Apartments. They had originally been furnished in the Gothic style by Morel and Seddon in 1826-30. From Prince Albert's time, the Holbein Room was used to display a series of early paintings of English and other European sovereigns and a selection of the finest miniatures (none in situ at the time of the fire) and, in this century, the Stuart Room has been used to display part of the collection of engraved gems, cameos, Renaissance jewels etc., as well as a selection of gold plate (none in situ at the time of the fire). The display cases in both rooms (some modern, some 19th century) have been badly damaged or destroyed.

#### **6.08.2 Appraisal of Interior**

##### **Holbein Room**

This room has suffered mainly from the collapse of the roof and Gallery (Room 190) with heavy debris penetrating the low ceiling and impacting on the floor and walls.



The room is also at risk from the failure of the masonry walls at higher levels and it remains one of the most dangerous areas for access.

#### **Stuart Room**

This small room next to the most damaged part of St George's Hall has also been severely damaged.

Almost the whole of the panelled wall linings are lost together with all the armorial window glass.

The ceiling has collapsed due to the burning out of the music store on the mezzanine above.

#### **Summary:**

(Averaged over both areas)

70% wall linings destroyed.

100% ceilings destroyed/severely damaged.

Floor condition not known but assumed to be burnt with impact damage.

### **6.08.3 Structure**

Access to this area is restricted at present and will remain so until the demolition contractor has been able to remove damaged structural elements.

Top sections of the inner wall of the Holbein Room will need to be removed and temporary supports provided for stability.

The previous roof, which is still partly in place, and intermediate floor were of timber and are considered damaged beyond repair.





#### 6.08.4 Options

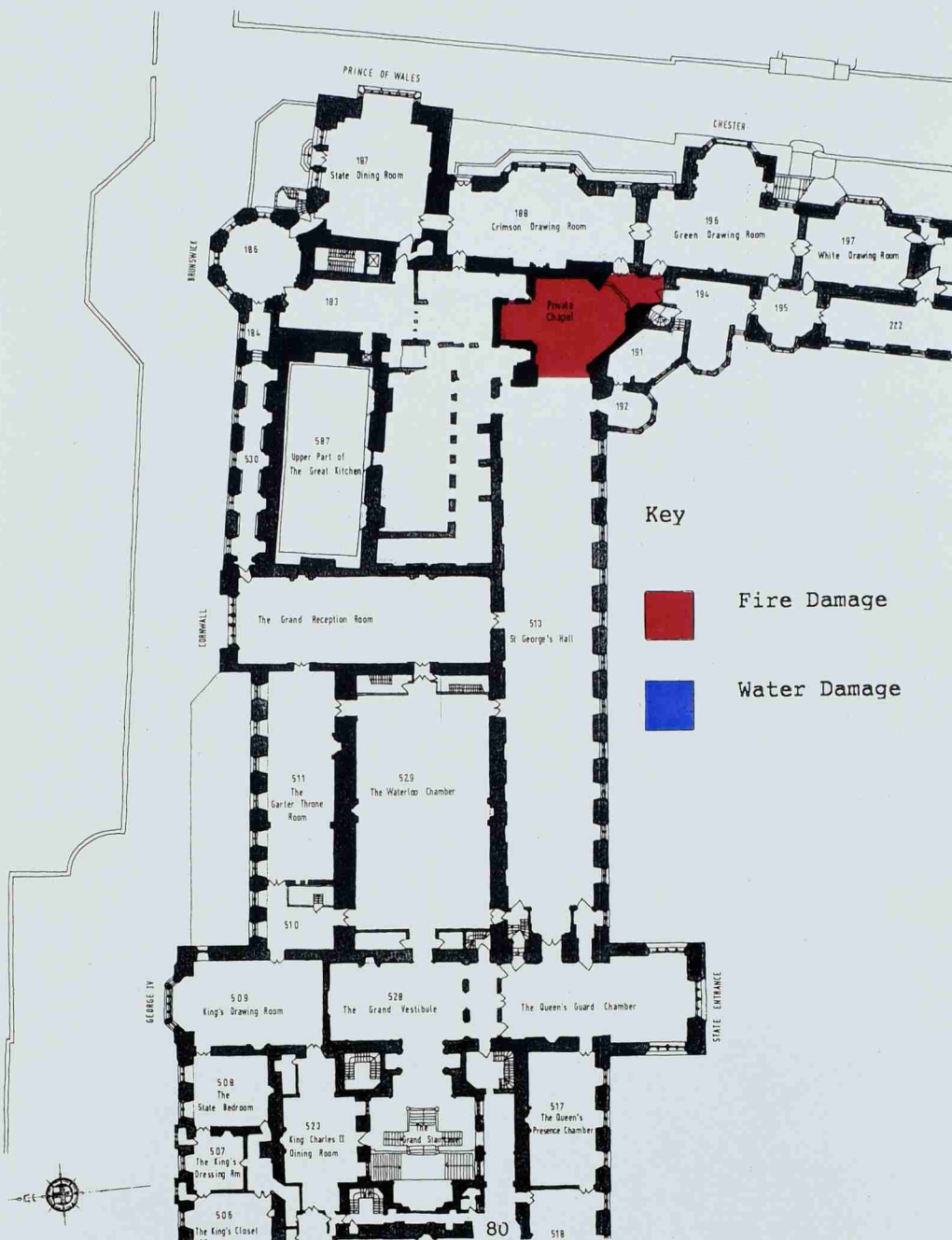
Since these two small rooms have been severely damaged, with little of the panelled wall linings and armorial glass surviving, the way forward could range from authentic reinstatement through to total redesign. There might also be an opportunity to link these rooms with the Private Chapel area, if that space is remodelled in any way, since the wall between the Holbein Room and the Chapel will need major reconstruction.

##### **Comparative Costs:**

**(inclusive of preliminaries etc.)**

1	Authentic Restoration	£660k
2	Equivalent Restoration	£540k
3	Contemporary Redesign	£540k

## 6.09 PRIVATE CHAPEL room 190



## 6.09 PRIVATE CHAPEL room 190

### 6.09.1 Brief Survey of the Room

#### Records:

Large group of designs, including many detailed working drawings, by Edward Blore, c. 1840-43.

Nash view, 1848.

Four sheets of drawings of alterations by John Thomas, c. 1852.

View by L. Hague, 1856.

View by Lundgren, 1860.

Further drawings of alterations, c. 1900.

Pre-fire photographic survey (excluding the balcony gallery) and measured survey.

Blore constructed the Chapel in the space formed by Wyatville as the Band or Music Room for George IV. No record of its original appearance (i.e. as a Band Room) is known, though the furnishings were Gothic in style. The choice (by Blore) of the Gothic or 'national' style for a Chapel would have been a foregone conclusion. Blore's relatively simple furnishings and carved work were greatly enriched by John Thomas in the 1850's and the fine octagonal lantern was inserted in the ceiling at this date. The movable furnishings, except for those in the Chancel area (behind the curtains), were taken out in 1975-6 when the body of the Chapel was altered and redecorated to make a new processional route from the Private to the State Apartments. The unique Father Willis organ, with one console in the Chapel and another in St. George's Hall, remained (in the gallery) but was totally destroyed in the fire.





The furniture losses, apart from two gothic rosewood and gilded side-tables, were not significant. Some of the memorials (brasses mainly) have survived as has the terracotta of 'Charity' by Dalou. The principal (non-ecclesiastical) use of the Chapel latterly was for the display of jewelled Orders in three twentieth-century giltwood cases; the display cases (but not the Orders) were burnt.

#### 6.09.2 Appraisal of Chapel Interior

As was to be expected, the room in which the fire began and its immediate vicinity has been left almost unrecognisable.

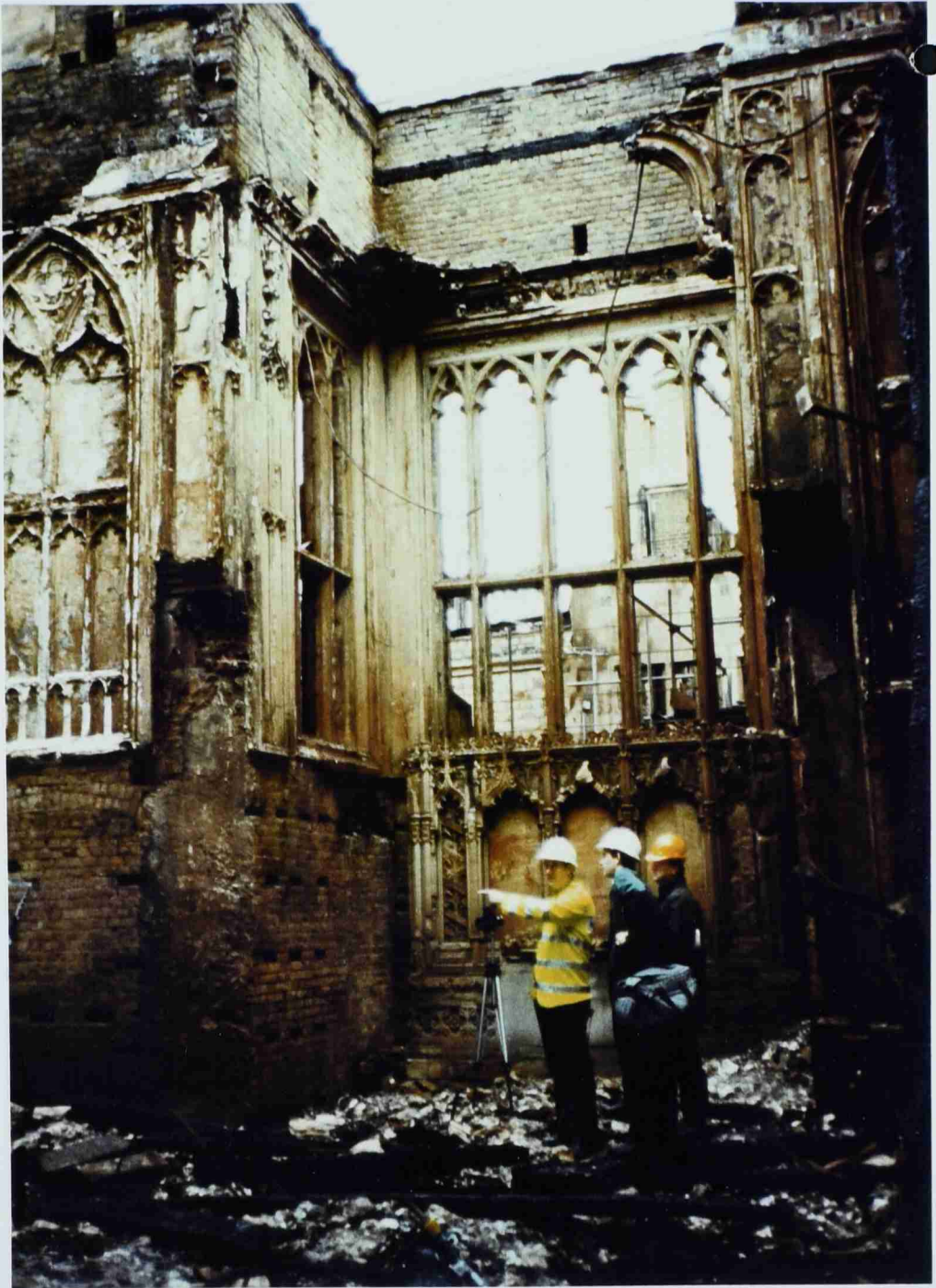
The painted panelling and plasterwork interiors and the highly decorated roof lantern have completely vanished together with all timber fittings and the whole of the organ, its loft and the screen that divides the area from St. George's Hall.

A preliminary archaeological sift has already been carried out in some parts and has uncovered a considerable amount of recognisable decorative architectural fragments and remains of items such as the large Gothic gilt bronze chandelier.

The only wall decorations remaining in situ and apparently intact are the plaster traceries of the blank windows (1840) flanking the altar and along the east wall. This plaster is at considerable risk from water damage and some further loss may occur.

The carved stone reredos to the altar, while still standing, has been seriously spalled and fissured and will pose a delicate conservation problem if it is to be retained in situ.

It is not yet possible to assess fully the extent to which 'patterns' for the decorative scheme have survived.





A large body of drawn information exists covering designs by Blore of 1840-43 and some of the alteration work of 1852 and 1900. There is also a comprehensive set of rectified (scale) photographs which could be converted into line drawings.

The floor comprised timber sheeting over stone slabs on cast iron beams. This is currently covered by debris but it is believed that the stone flags are intact.

**Summary:**

95% wall linings destroyed/severely damaged.

100% suspended floor destroyed (structural floor survives).

100% ceilings and roofs and lantern destroyed.

100% organ, organ loft and screen destroyed.

**6.09.3 Appraisal of Chapel Balcony Interior**

The north-east side of this hexagonal room has an opening which forms a balcony over the Private Chapel. The condition of the north-east wall and its surviving decoration has been adversely affected by the deformation of the metal structure that was introduced to support the solid walls above the balcony opening. Until parts of this walling have been successfully supported it will not be possible to predict with certainty the chances of survival of this part of the room.

Although some of the plaster vaulting over the gallery room is still in place, its timber fixings are likely to have been burnt out or dislodged by the collapse of the rest of the ceiling after the burning out of the floor and roof structure of Room 100 above.





While there is probably enough of the decorative plasterwork still in situ to provide patterns for replication, the decision over the future of the gallery will no doubt depend mainly upon the reconstruction philosophy adopted for the Chapel Area as a whole.

**Summary:**

80% wall linings destroyed.

Condition of floor not known.

90% ceiling collapse.

**6.09.4 Structure**

Originally a lead roof on timber trusses, with a central lantern and ornate plaster ceiling. The roof has now been totally destroyed.

The walls comprised raised ornate plaster and timber panels, which were mounted on brick and stone masonry. These too have been mainly lost and some walls, including that to the Holbein Room, are cracked and have loose masonry.

The form and composition of the future roof structure must clearly be dependent upon the design of the room itself.

**6.09.5 Options**

If any of the principal rooms are to be redesigned, the Private Chapel area might appear to be the most appropriate. It seemed an unsatisfactory area, as previously arranged, being required to fulfill the need for a chapel while doubling as a processional route. Although the modification to the screen, to provide access to St George's Hall, was an ingenious solution, the loss of this feature now presents an opportunity to explore alternative arrangements.





The options for reconstruction range from reinstatement of Blore's interior, most easily with equivalent materials backed by a modern structure, through to commissioning a new design based perhaps on a modified brief, and incorporating the spaces formerly occupied by the Stuart and Holbein Rooms.

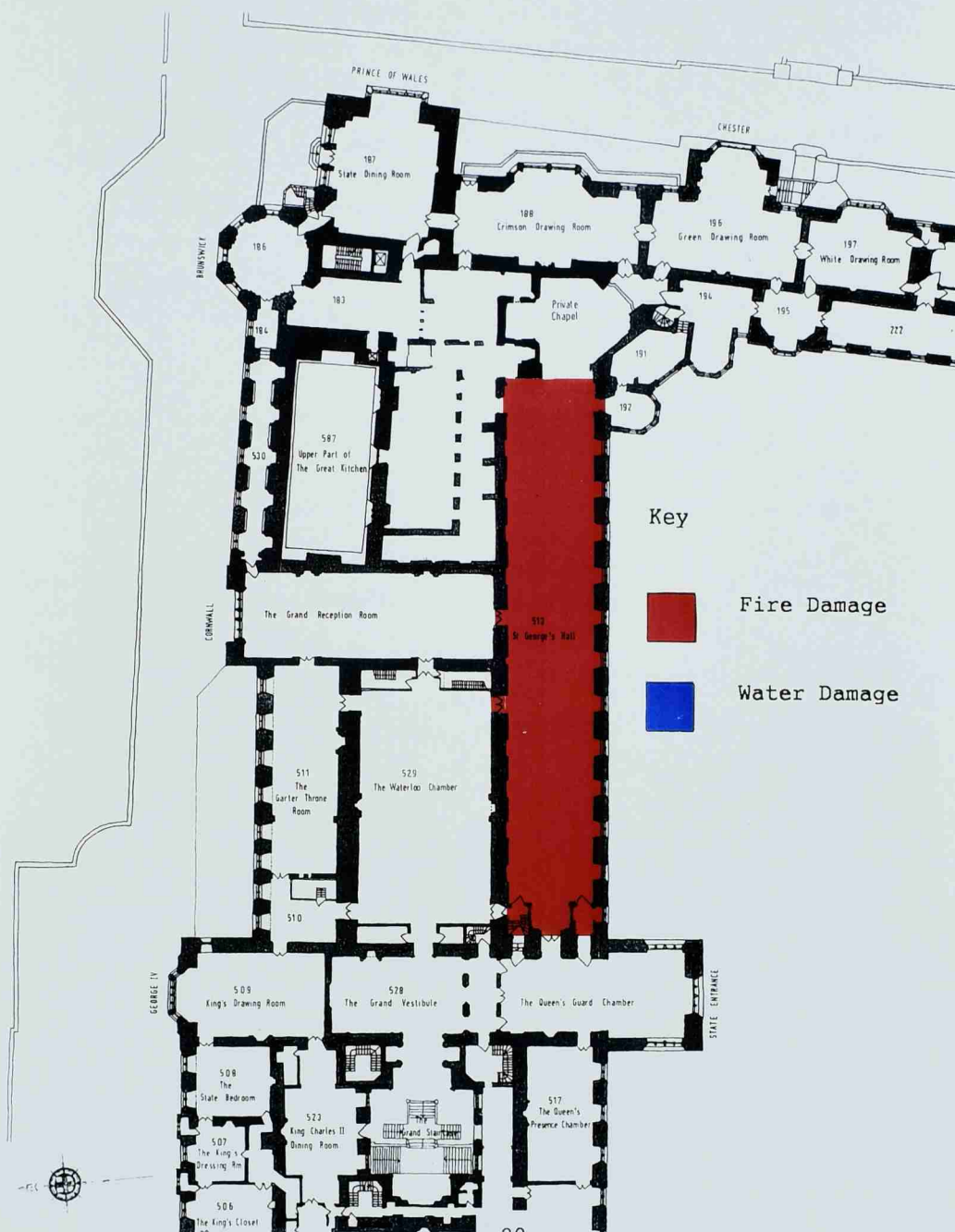
For this last approach, it may be appropriate to consider relocation of the Chapel in favour of other uses for this space. If it is decided that a chapel should remain in this area, then greater use could possibly be made of the available height to provide more circulation space at Principal Floor level, with the chapel sited above at balcony level. This has been costed as an addition in Estimate C.

**Comparative Costs:**  
(inclusive of preliminaries etc.)

1	Authentic Restoration	£3,320k
2	Equivalent Restoration	£2,900k
3	Contemporary Redesign	
i	With Chapel at Principal Floor level	£2,150k
ii	With Chapel raised to Balcony level, with circulation space beneath	£3,035k



## 6.10 St GEORGE'S HALL room 513



## 6.10 St GEORGE'S HALL room 513

### 6.10.1 Brief Survey of the Room

#### **Records:**

Three working drawings by Wyattville for the screen galleries at east and west ends.

Two Nash views, 1848.

A Disderi photograph, 1867.

Small group of later drawings including design for chimneypiece at east end of north wall.

Pre-fire photographic and measured surveys.

St George's Hall is the largest room in the Castle and the principal secular assembly room of the Order of the Garter. The pre-fire Hall was a re-modelling by Wyattville in the Gothic style (1828-30) of Hugh May's Private Chapel and the old St. George's Hall. The principal fixed decoration consisted of shields painted with the arms of Knights of the Garter on the ceiling and walls. Some of these survive but all of them are recorded in detail. The movable decoration consisted of suits of armour and trophies of arms together with a pantheon of Sovereigns - painted full length canvasses inset into the North side and marble busts on marble pedestals down both sides. All of the marble decorations are unharmed. The carpet, dating from 1908, running the whole length of the room, also survived the fire (though singed). The principal artistic loss is the Willis organ (see Private Chapel), one console of which was positioned above the carved oak screen and throne canopy at the east end of the Hall. The screen below the canopy had been cut through in 1975-6 to provide a new processional route to the Private Apartments and the throne and dais removed.



### 6.10.2 Appraisal of Interior

Due to its great length and to the course of the fire, the walls of St. George's Hall have suffered varying degrees of damage, with the most total destruction concentrated at the eastern end where the Hall was separated from the Private Chapel by the Organ loft and screen. The western end has been left severely scorched but intact.

The whole of Wyatville's painted plaster ceiling has collapsed as a result of the almost total destruction of the roof immediately above it.

Since sets of Gothic bays have survived at the western end of the Hall it would be possible to replicate the rest of the wall linings along the north and south sides of the room up to the level of the 'springing' of the lost plaster ceiling.

If the ceiling together with its shields of arms is to be rebuilt, the detailed information needed would be obtained from the results of the archaeological sift and from line drawings (plottings) developed from the pre-fire photogrammetric survey.

It is possible that some of the ceiling bosses already recovered at the western end of the hall could be conserved and incorporated in a rebuild.

A similar, though more complex, use of archaeological sifting and photogrammetry will be needed if it is intended to rebuild the elaborate Gothic screen that formed the east wall of the Hall.





The floor is of oak boards over a stone ribbed vault. Although still buried under considerable quantities of debris in some places, it appears to remain structurally sound.

**Summary:**

40% walls destroyed/severely damaged

10% floor destroyed

100% ceiling destroyed

100% organ loft screen destroyed

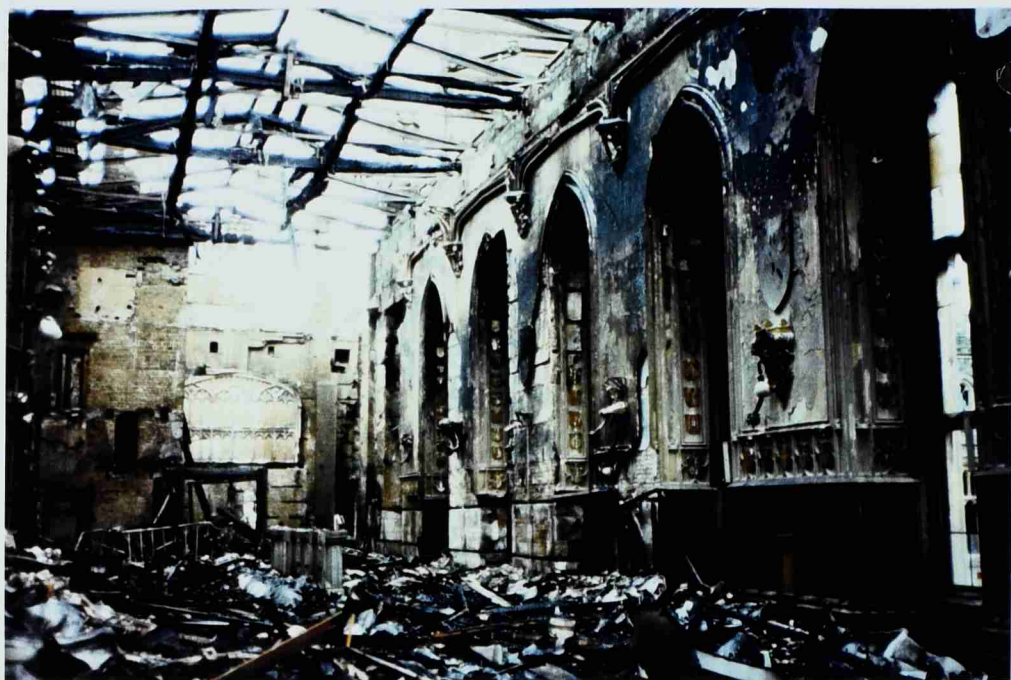
**6.10.3 Structure**

The roof was a lead covering on timber boarding, over early oak trusses, which were strengthened in the 1830's by the introduction of cast/wrought iron supports. Beneath this roof hung a painted plaster ceiling. This is all damaged beyond repair.

Three trusses remain in position at the west end of the hall and although badly burnt, can be contained within a new structure, if thought appropriate, as a permanent record of the lost elements.

If authentic restoration is not adopted replacement can be achieved by steel beams spanning the width of the Hall, supporting a timber secondary structure.

Whilst 40% of the wall panels have been destroyed, the backing walls are in sound condition and capable of acceptable replacement cladding.



#### 6.10.4 Options

Given the amount of wall cladding that remains, and the availability of record information, full reinstatement of the interior is quite feasible.

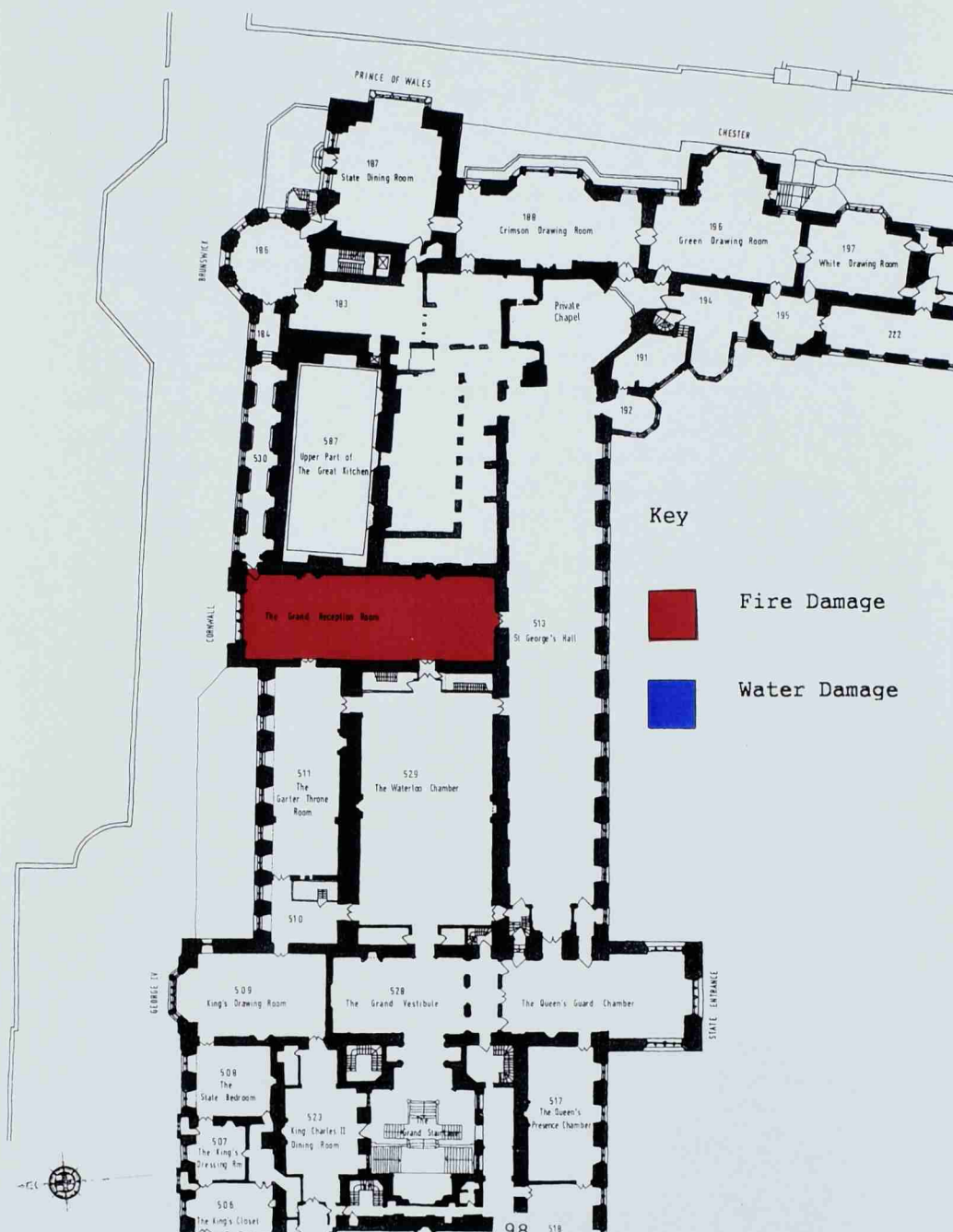
The degree of authenticity would need to be established, particularly for the ornate ceiling. A view must also be taken as to whether the carved oak screen, that formed an important element in the overall composition, be redesigned to permit access from the private apartments to be from one side of the screen rather than the centre.

**Comparative Costs:**  
(inclusive of preliminaries etc.)

1	Authentic Restoration	£4,520k
2	Equivalent Restoration	£3,710k
3	Contemporary Redesign	£3,380k



## 6.11 GRAND RECEPTION ROOM room 512



## **6.II GRAND RECEPTION ROOM room 512**

### **6.11.1 Brief Survey of the Room**

#### **Records:**

Two Morel and Seddon designs, c. 1830.

View by W. Evans, 1844.

View by Nash, 1844.

View by Nash, 1848.

Pre-fire photographic and measured surveys.

Remodelled from the old King's Guard Chamber by Wyattville (1828-30). Elaborately decorated in the Rococo revival style - a notable and early example on a scale without serious rival in this country. Most of the gilded plaster wall decorations, including two chimney-glasses with heavily carved frames, survive (though damaged). The six large French eighteenth-century tapestries were saved as were the tapestry-covered chairs and sofas and the remaining furnishings. These form an ensemble of great richness. The set of three magnificent chandeliers may be salvageable. The large malachite urn, though damaged, can be restored.

### **6.11.2 Appraisal of Interior**

The collapse of 80% of Wyattville's Louis XV style ceiling with its three large chandeliers is the major loss in this room.

Although the thick plaster of this ceiling has fragmented on impact and subsequently become crushed and softened over much of the debris field, the actual decorative elements have survived better being of a harder composition and partly protected from saturation by their heavy gold leaf finish.





It is likely that a high proportion of these decorative elements could be incorporated into a reconstructed ceiling or at least provide a comprehensive set of patterns for reproduction.

The large areas of decorative wall linings that survive are saturated and are at risk from chemical breakdown under frost action and from fungal attack. Expert advice will be taken on the best means for their conservation. This may include a recommendation for at least partial removal from site for drying out and consolidation.

The glasses in the large pier mirrors and the two tripartite overmantle mirrors are too badly damaged to be used again.

At the north end of the room a particularly careful sift will be carried out to retrieve as much as possible of the malachite veneer lost from the Russian urn.

The timber supporting structure for the floor which may be weakened as a result of fire, impact and water damage. The floor is at present subject to both heavy loading and high moisture content, which result in the rooms beneath being currently inaccessible on safety grounds. Once the debris has been cleared, a full assessment of the condition of the floor structure will be made.

**Summary:**

15% walls destroyed/severly damaged (rest water damaged).

Unquantified damage from impact/scorching/water to floor.

80% ceiling destroyed.

High proportion of decorative elements recoverable using 'high level' sift for ceiling debris.





### 6.11.3 Structure

The existing roof was formed of Queen post roof trusses supporting purlins and common rafters all of timber. All are damaged beyond repair. Replacement with steel trusses and purlins supporting timber common rafters would probably be the most effective solution under Options 2 and 3. If required this new roof could be designed to support the existing trusses, thus retaining a permanent record of the lost elements.

### 6.11.4 Options

So much of the fine wall decoration has survived, coupled with the availability of survey information and fallen plasterwork from the ceiling, that it should be possible to reinstate this fine Rococo interior. The degree of authenticity for reinstatement of finishes, backing techniques and roof materials would be, as for the two Drawing Rooms, a matter of conservation philosophy balanced against budgetary and programme constraints. Redesign is, of course, also an option.

#### Comparative Costs:

(inclusive of preliminaries etc.)

1	Authentic Restoration	£2,580k
2	Equivalent Restoration	£2,450k
3	Contemporary Redesign	£1,690k

## 6.12 GREAT KITCHEN room 587



## 6.12 GREAT KITCHEN room 587

### 6.12.1 Brief Survey of the Room

#### **Records:**

Pyne view, 1818.

Pre-fire layout measured survey.

The Great Kitchen is one of the largest surviving and least altered areas of the medieval Castle. In substance dating from the second quarter of the 14th Century though re-modelled by Wyattville, who added the windows on the south side and partly rebuilt the roof, adding contemporary cladding to the 16th Century frame. The principal fittings (built-in ranges, tables, etc.,) all date from the Wyattville period. The adjacent top-lit Kitchen Court was built by Blore in 1843.

### 6.12.2 Appraisal of Interior

Fire damage to the Kitchen has been confined to the coved ceiling and roof clerestory. The collapse of parts of these structures filled the area with debris (now cleared), some of it heavy, but there appears so far to be little evidence of significant impact damage.

The floor and the walling behind the ceiling cove have been saturated.

#### **Summary:**

Walls water damage only.

Floors water damage only.

30% ceiling and roof structures destroyed/severely damaged.





### 6.12.3 Structure

The roof was of large timber beams with arch braces supporting timber lantern lights and with a shallow pitched deck.

While the roof deck has been damaged beyond repair, some lantern elements have been salvaged and, although in poor condition, may be capable of reincorporation. The main beams and arch braces are damaged, but are now supported in position by scaffolding and it should be possible to repair or replicate them, reinstating the original pattern of construction in timber, if required.

Ceiling and roof elements can be copied from those surviving.

### 6.12.4 Options

Additional accommodation located close to the kitchen has been requested, if possible. One radical option would be to install a new floor within the Great Kitchen at canopy level. However, this would fundamentally change the form and appearance of this surviving medieval kitchen.

The alternative is to repair and restore the roof and redecorate only the lower areas, and it is this approach that has been costed. It is assumed that contemporary redesign would cost no more than equivalent restoration.

#### Comparative Costs: (inclusive of preliminaries etc.)

1	Authentic Restoration	£ 600k
2	Equivalent Restoration	£ 540k
3	Contemporary Redesign	£ 540k
(taken as normal repair & redecorations)		

## 6.13 KITCHEN ANCILLARY AREAS



## **6.13 KITCHEN ANCILLARY AREAS**

### **6.13.1 Brief Survey of the Rooms**

#### **Records:**

Measured plan surveys of pre-fire layout.

### **6.13.2 Appraisal of Interiors**

#### **The Gold and Silver Pantries (268 and 278)**

Both rooms are secured by iron safe doors and survive with their original (mid-19th Century) baize-lined and glazed fitted cabinets etc., made for the storage of the plate in use at Windsor. On practical grounds alone, this type of arrangement has much to recommend it, providing the inundation of water has not irreparably affected the functioning of the cabinets.

#### **The Steward's Room and The Servants' Hall (577 & 566)**

The Steward's Room dates from the 13th Century and the Servants' Hall from the mid-14th Century. Damage appears to be confined to water penetration.

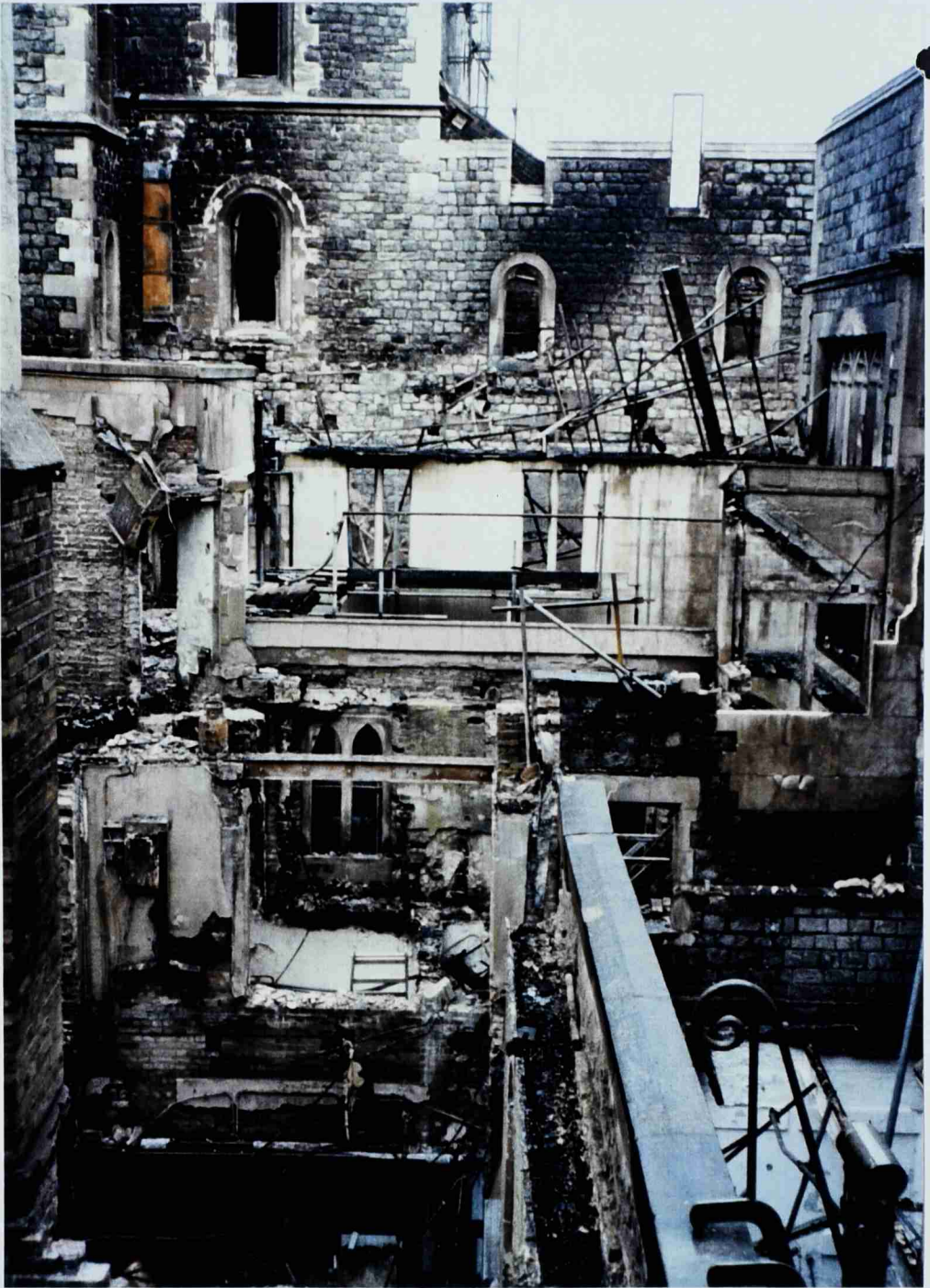
#### **Preparation Rooms (591-594)**

Most of the 18th and 19th Century structures infilling the internal courtyard between the south wall of the Great Kitchen and the north wall of St. George's Hall have been destroyed by the fire and there has been a general collapse of roofs and floors into the many small service rooms on the ground floor in this area.

#### **Picture Store (261) area**

There are a few isolated survivors such as the picture store (formerly the Confectionary) and, more remarkably, the toplit Gothic lobby. Both are damaged by smoke and water.





Almost all ceilings have collapsed. The floors are generally unharmed.

There will be a need for substantial reconstruction of the whole area south of the Great Kitchen with an opportunity for some redesign of the ancillary kitchen accommodation and service areas on ground and principal floor levels.

**Summary:**

60% collapse of structural walls at principal floor level

80% collapse of floors

90% collapse of ceilings.

**6.13.3 Structure**

The existing roofs were small in scale and complex in layout. Virtually all roofs are damaged beyond repair.

Replacement options for the structural elements will depend upon the future layout. If the final design involves sub-division similar in scale to the surrounding areas timber, or steel and timber, could prove suitable for the new structure.

**6.13.4 Options**

The infill court between the Great Kitchen and the north wall of St George's Hall has been severely damaged and could be redeveloped to provide three storeys of support accommodation.

Most of the remaining areas are only water damaged and should be capable of reinstatement once they have been dried out and redecorated.

**Comparative Costs:**

**(inclusive of preliminaries etc.)**

1	Authentic Restoration	£1,120k
2	Equivalent Restoration	£870k
3	Contemporary Redesign	
	i previous area taken for repair only	£870k
	ii redesign with additional accommodation	£1,970k

## 6.14 OTHER GROUND FLOOR ACCOMMODATION

### 6.14.1 Appraisal of Interior

#### **Records:**

Measured surveys of pre-fire layout.

#### **Ground Floor Rooms:**

The structure which supports the first floor accommodation appears to have survived the impacts from the many heavy elements of fabric that collapsed during the fire above, with little overt failure.

It must be assumed, however, that most of the cast iron and masonry supports for the York stone floors at principal floor level and the 13th and 14th Century vaulting beneath St George's Hall are under varying degrees of stress from the weight of the debris (particularly under the Brunswick and Prince of Wales towers) and from water. The downward migration and spread of water are a particular problem for the vaulted rooms under St. George's Hall.

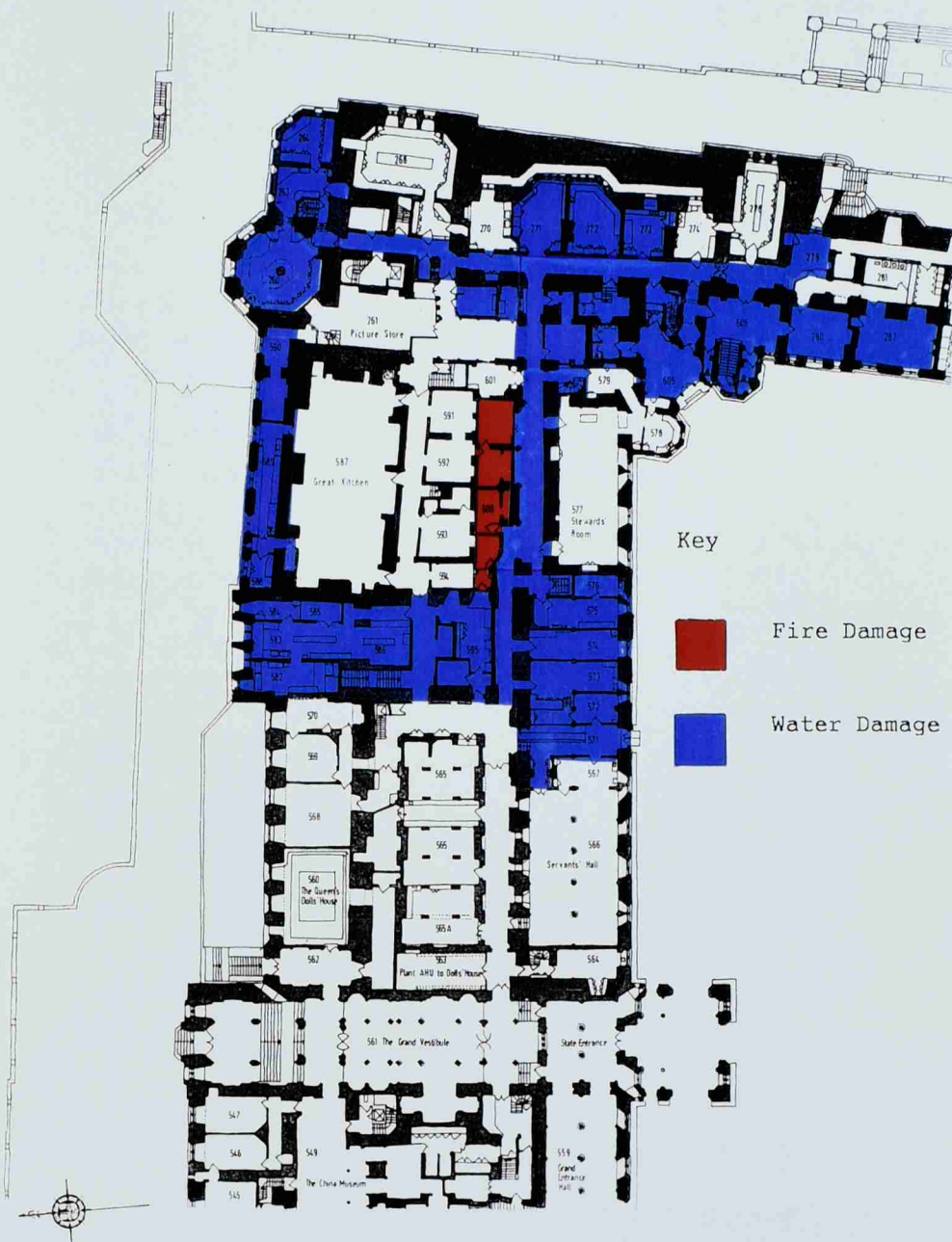
Experience from the Hampton Court fire indicates that the threat of malignant fungal growth will remain in the lower levels of the Castle for the longest time. Extended monitoring of moisture contents, with intervention as necessary, will be essential to safeguard the large quantity of timber fabric and fittings in, for instance, the service rooms beneath the apartments in the east elevation.

#### **Summary:**

All areas beneath and adjacent to the fire damage have and will suffer from water damage. Control of decay fungi will be essential.



## 6.14 OTHER GROUND FLOOR ACCOMMODATION



#### 6.14.2 Options

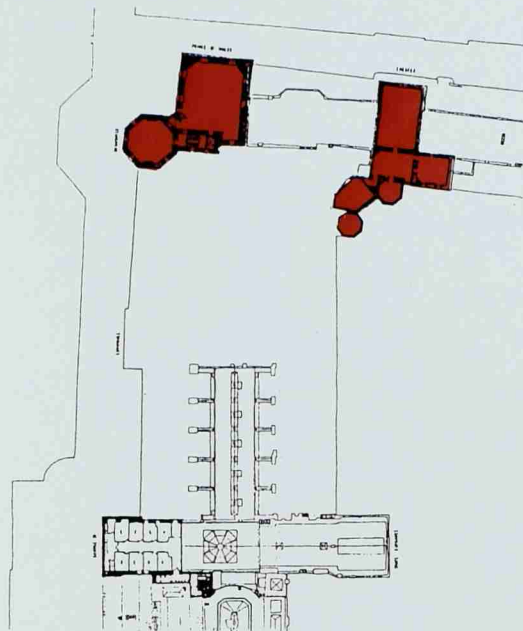
The rooms have survived intact and will require redecoration once water and moisture has drained or been extracted.

**Comparative Costs:**  
(inclusive of preliminaries etc.)

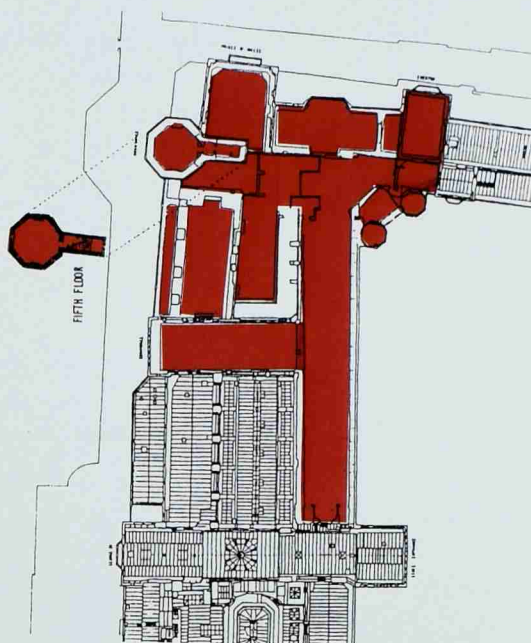
1	Authentic Restoration	£380k
2	Equivalent Restoration	£390k
3	Contemporary Redesign	£390k

Taken throughout as redecoration only.

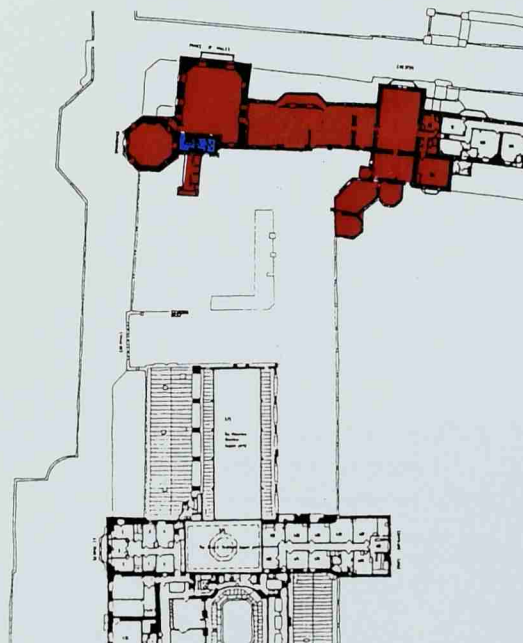
## 6.15 UPPER FLOOR ACCOMMODATION



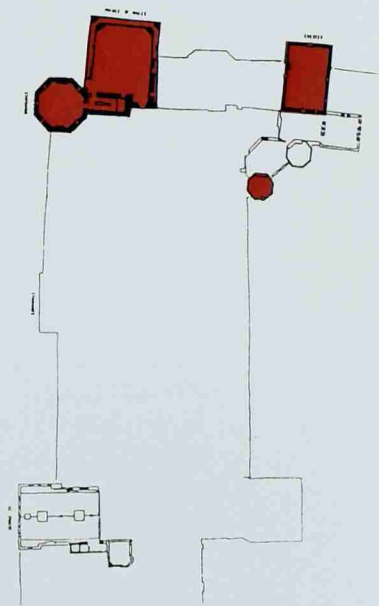
Third Floor



Fifth Floor & Roof



Second Floor



Fourth Floor

## **6.15 UPPER FLOOR ACCOMMODATION**

### **6.15.1 Brief Survey of Rooms**

#### **Records:**

Measured plan surveys of pre-fire layout.

The rooms were staff bedrooms and ancillary staff and service areas. None of these interiors were of great architectural or aesthetic consequence. Most of the rooms dated from the Wyatville re-modelling and were furnished with a standard range of good to medium quality mahogany furniture made in the late 1820's by the London cabinet makers France and Banting. All this furniture survives unscathed.

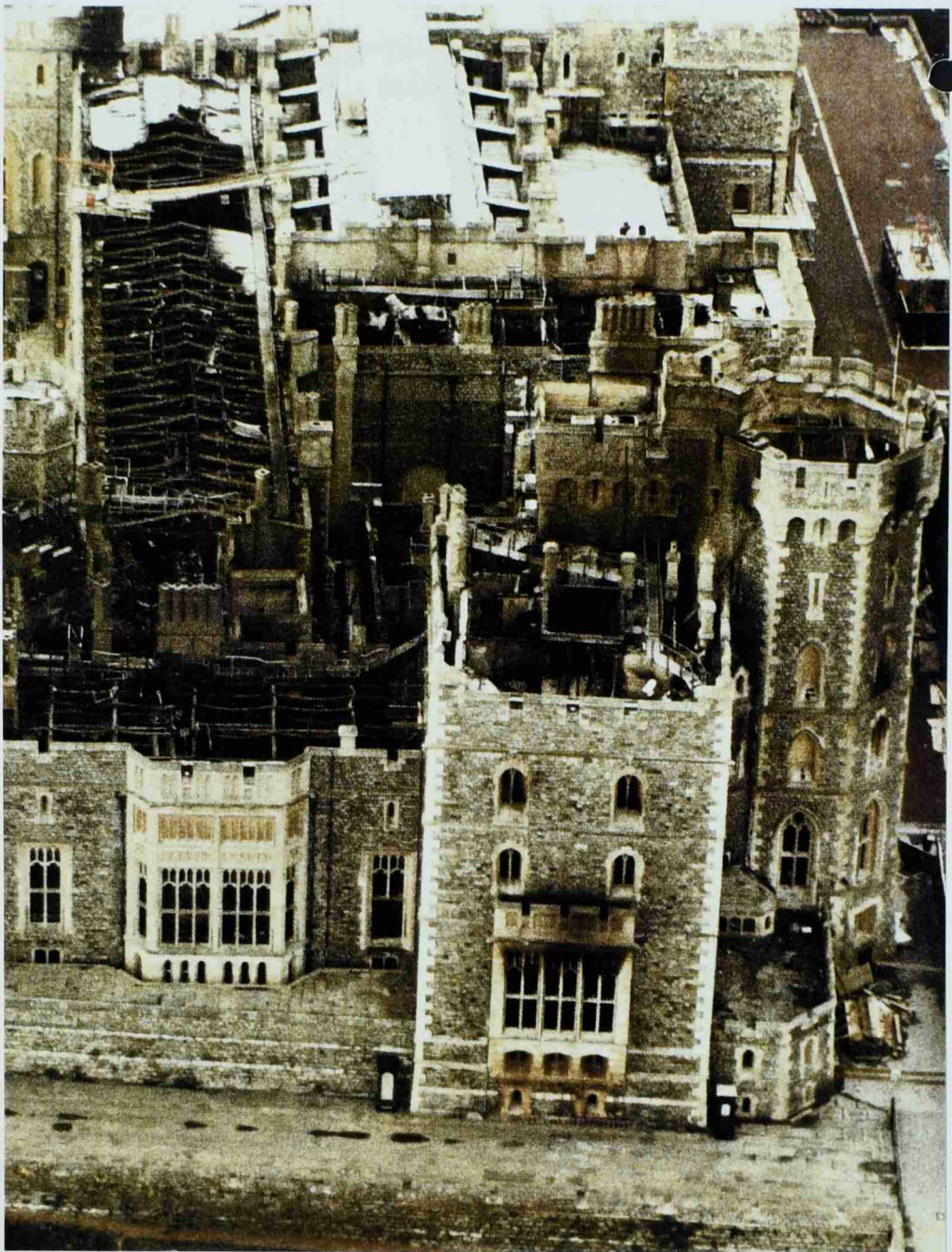
### **6.15.2 Appraisal of Interior**

#### **Upper Floor Rooms (East Range)**

Above the principal floor level of the east range the complex arrangement of partition walls and their supporting structures have in general either been totally destroyed or are so badly affected by the fire that they can no longer safely be retained in situ. For Brunswick, Prince of Wales' and Chester Towers, a complete reconstruction of the interiors from the second floor level upwards will be necessary.

The comprehensive need for reconstruction provides an opportunity for the redesign and improvement of these facilities. Until the remains of the upper floors have been fully cleared, the degree of consolidation and demolition required before reconstruction cannot be assessed.





As for other areas, it will be beneficial to replace the permanent roofs at an early stage to enable the surviving fabric to dry out in advance of reconstruction. Temporary roofs prevent further saturation from rainwater, but are not sufficiently enclosed to facilitate efficient moisture extraction.

### **6.15.3 Structure**

#### **i Chester Tower above Green Drawing Room**

Existing roof and floors, which contained steel and timber, are all damaged beyond repair.

Replacement with steel primary and timber secondary structures would probably be the most suitable approach under Options 2 and 3.

#### **ii Prince of Wales Tower**

The construction of the upper floors was varied, with that above the State Dining Room formed by cast/wrought iron beams supporting terracotta jack arches. Although the roof and the three intermediate floors cannot yet been inspected in detail they would appear to be damaged beyond repair.

Replacement with steel primary and timber secondary structures is probably the most suitable approach under Options 2 and 3 but reinforced concrete might also be considered.





### iii Brunswick Tower

The roof and four intermediate floors, of cast/wrought iron with timber secondaries, are all damaged beyond repair.

Replacement with steel primary and timber secondary structures is probably the most suitable approach under Options 2 and 3 but reinforced concrete might again be considered.

#### 6.15.4 Options

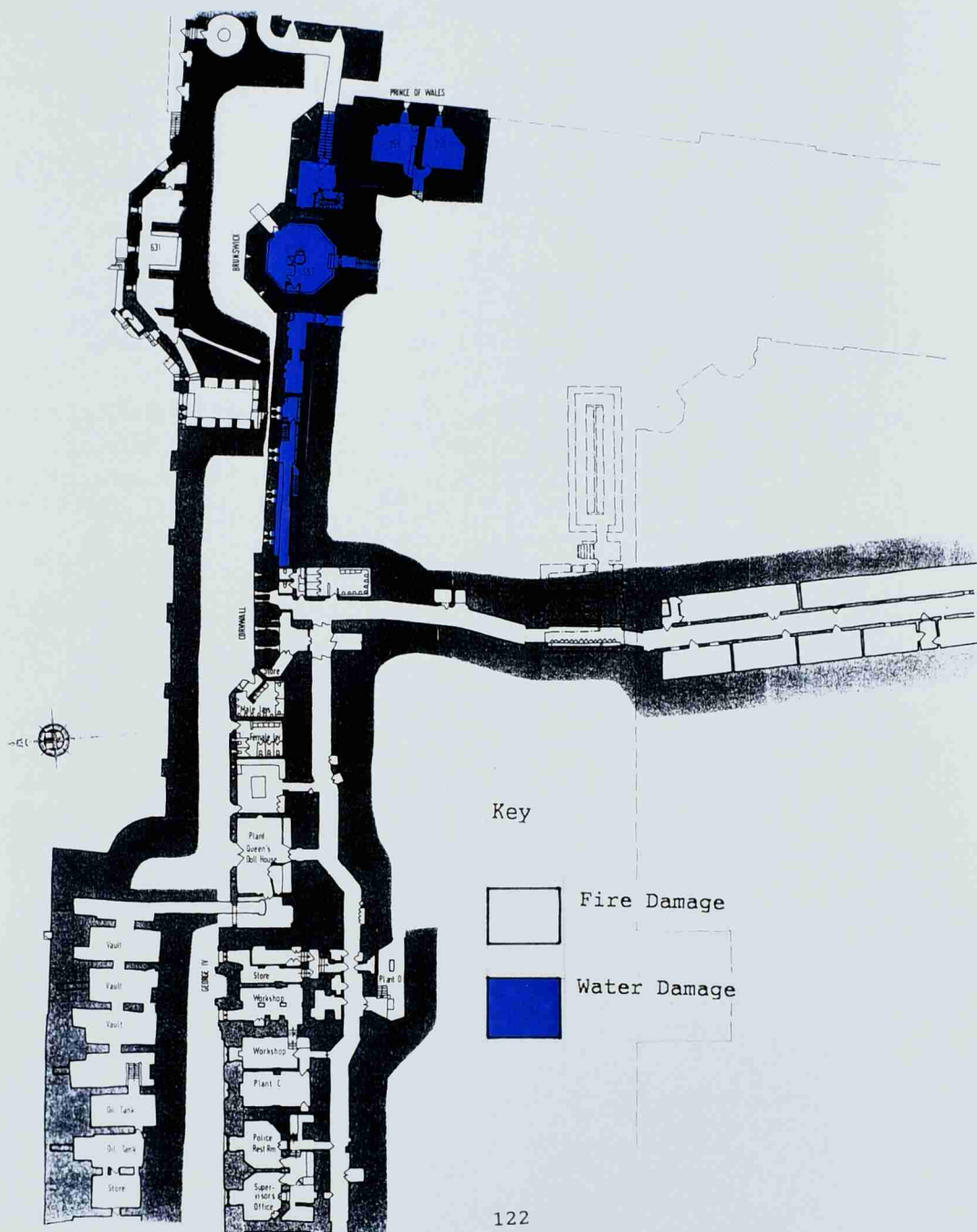
Following the total loss of all upper floors in Chester, Prince of Wales and Brunswick Towers, there is an opportunity to improve the staff accommodation and related facilities. It is assumed that redesign would be budgeted to cost no more than equivalent restoration.

#### Comparative Costs: (inclusive of preliminaries etc.)

1	Authentic Restoration	£1,300k
2	Equivalent Restoration	£1,340k
3	Contemporary Redesign	£1,340k



## 6.16 BASEMENT ACCOMMODATION



## **6.16 BASEMENT ACCOMMODATION**

### **6.16.1 Appraisal of Interior**

#### **Records:**

Pre-fire measured surveys.

There is very little basement accommodation below the fire damaged area. Where it does exist it is of brick vault construction bearing on substantial masonry walls. Inspection has so far given no indication of structural failure as the weight of collapsed materials from the upper floors and roofs was generally carried at first floor level.

The basement accommodation is limited to plant rooms which serve the destroyed area above and passages which form a vital part of the normal day to day staff access route to the south and east elevations.

Although water is still percolating down from above, the drying out of the basement is not seen as a major problem due to the ease of ventilation and limited timber elements.

#### **Summary**

The rooms and circulation areas have survived with only water damage to decorations.

The majority of services passing through the basement to the Queen's Tower and beyond were either unharmed or have already been repaired. However, the hot water calorifiers and the hydraulic goods lift serving the kitchen areas above were damaged beyond repair.

#### 6.16.2 Options

Once sufficient moisture has been extracted, the rooms will require redecoration and replacement of limited items of plant.

**Comparative Costs:**  
(inclusive of preliminaries etc.)

Taken throughout as redecoration  
and replacement only

£80k

## 7.00 COSTS & PROGRAMME

### 7.01 Scope of Estimates

The Quantity Surveyors' first order of cost estimates, based upon the three identified approaches, are set out below. These are unavoidably approximate at this early stage, particularly so in this case where there are a number of unknown factors. In view of this, a 20% contingency provision has been included.

#### **Estimate A**

Authentic Restoration is assumed for all principal rooms, the Great Kitchen, adjacent ancillary areas and associated external structures and finishes. For staff areas in the towers, a scheme equivalent to that lost but built using modern materials and techniques has been priced on the basis that full authentic restoration is not required or justifiable in cost terms. The remaining water damaged support areas would only be repaired and redecorated. M&E services to current standards are priced.

#### **Estimate B**

Equivalent Restoration throughout the fire damaged area, with areas with water damage only priced for repair and redecoration. M&E services to current standards are priced.



### Estimate C

Contemporary Redesign is priced for all principal rooms, including where necessary dismantling and removal of surviving internal finishes. It is assumed that the standard adopted would be that for a national museum, to accommodate the return of the furnishings and works of art. In the case of the Green Drawing Room, the China Corridor, Queen Victoria's Vestibule and the Equerries Staircase Landing, where the majority of the previous fabric remains, it is assumed that national museum standard would most readily be achieved by equivalent restoration. As a general rule, contemporary redesign has been budgeted to be no more than for equivalent restoration, except where additional space or facilities might be provided. In these cases alternative costings are given.

In the dual costing produced for the Private Chapel area, the lower cost assumes provision of a new Chapel and organ of contemporary design, whilst the higher allows for location of the Chapel at balcony level providing additional circulation area beneath of 160m<sup>2</sup>.

Possible redevelopment to the south of the Great Kitchen is also covered by a dual estimate to identify the additional cost of increased development of 430m<sup>2</sup> in area.

As for the other two options, Estimate C, contemporary redesign, assumes that lesser areas suffering only from water damage would only be repaired and redecorated.

Staff bedroom areas, at second floor level and above, have been costed to achieve appropriate modern standards with some replanning of accommodation.

## **7.02 Basis of the Estimates**

### **Programme of Work**

A continuous contract period on site has been assumed incorporating phasing and concurrent working, commencing in late summer 1993.

### **VAT**

VAT has been included in full in all estimates. VAT zero-rating might be possible in some instances, but the amounts involved would not be material.

### **Professional Fees**

An allowance has been included for the fees of the Architects, Structural and Services Engineers, Quantity Surveyors, Project Management and Clerks of Works. These commissions would be put out to fee bidding.

### **Quantities**

The costings are not based on bills of quantities and specifications but are orders of cost, observed from data researched from similar projects and developed on a room by room basis. The costs of rebuilding in original materials using historically authentic techniques are particularly difficult to judge, although use has been made of cost data from other similar projects as a basis for estimating.

### **Costs**

Current at January 1993 assuming competitive tendering. No allowance has been made for increased labour or material costs as a result of inflation or for possible changes in market conditions after January 1993.

### **Contingency Sum**

A sum of 20% has been included in the Estimates to reflect the complex nature of the building, the fact that not all areas of the building have been closely inspected, and the fact that as the building dries out more damage may become evident.

### **7.03 Exclusions**

The following have not been included in the estimates:

- 1 The present salvage and stabilisation phase of the work. This is costed separately at £1.4 million (excluding English Heritage's costs which are to be funded separately).
- 2 English Heritage's continuing involvement.
- 3 The replacement and repair of furniture and artefacts lost in the fire, e.g., the Pugin sideboard and repairs to the Malachite Urn. These costs will be met by the Royal Collection or Civil List, as applicable. Some insurance cover is available in each case.
- 5 Installation of furniture, artefacts, pictures, tapestries and loose carpets.
- 6 Any work to the existing soil and surface water drains and foundations.
- 7 Any additional work to the structure not identified in the Structural Engineer's report of December 1992.

**7.04      Brief Description of Scope of Work included in the  
Estimates**

**7.04.1    Clearance, Cleaning and Structural Works**

- 1.1      **Clearance, repair, work to external walls:**  
remaining site clearance, demolition,  
rebuilding of external walls and stonework,  
repairs to stonework and cleaning external  
walls. The costs are the same for each of the  
three options.
- 1.2      **New floors:** replacement of upper floors  
damaged by the fire. English oak is assumed  
for the joists and structure with authentic  
restoration.
- 1.3      **Works to windows and external doors:** repair,  
replacement, reglazing and redecoration of  
damaged windows. The internal timber linings  
have been included with internal finishings.  
Authentic restoration is more expensive  
because original materials and detailing would  
be adopted wherever possible.
- 1.4      **Roof replacement:** Code 8 lead with solid rolls  
on 25mm plywood boarding, with softwood  
rafters and trusses, and with steel beams  
supporting the long span trusses, all to match  
the original roof profiles. It has been  
assumed that the timbered roof structures will  
be mainly of English Oak for authentic  
restoration.



#### **7.04.2 Internal Works excluding First Floor State Rooms**

**2.1 Basement rooms affected by water:** taken as general redecoration only.

#### **2.2 Ground Floor:**

**2.2.1 Great Kitchen:** The areas below the ceiling to be repaired and redecorated, with the kitchen fittings refurbished and/or replaced. It is assumed that the ceiling will be replaced in the same way in estimates B and C. Estimate A provides for fully authentic restoration. The roof structure and rooflight are costed under 1.4.

**2.2.2 Kitchen ancillary areas adjacent Great Kitchen:** Estimates A and B are for repair and redecoration. Estimate C is budgeted to cost no more than equivalent restoration, although an alternative costing is provided under 2.3.2 for the extension and redesign of this area in conjunction with the upper floors.

**2.2.3/**

**2.2.4 Kitchen ancillary areas remote from Great Kitchen (2.2.3) and other affected areas (2.2.4):** General repair and redecoration.

**2.3 First and Mezzanine Floors:** Kitchen and ancillary areas adjacent to the main kitchen and the rooms between the Chapel and Brunswick Tower. For Estimates A and B the cost reflects repair and redecoration only, although with differing approaches. For Estimate C, 2.3.1 is budgeted to cost no more than equivalent restoration. 2.3.2 identifies the full cost of additional accommodation, including the resulting replanning of adjacent ancillary areas.

2.4 **Second Floor and above:**

- 2.4.1 Bedroom accommodation and Brunswick stair and lift shaft: Both Estimates A and B include for replacing the same number of rooms as before (68 no.). Estimate C assumes that these areas will be replanned to provide more suitable accommodation with possibly a few more rooms but working within the same cost allowance.

7.04.3 **First Floor State Rooms**

**Note:** Where Estimate C allows for redesign, an allowance has been made for carefully removing any remaining wall, ceiling and floor finishes, packing and labelling and taking to a store for safe keeping. The cost of storage and possible redisplay has not been included.

- 3.1 **Green Drawing Room:** Repair of damaged wall linings, replacement of the ceiling and damask panels, and total decoration to all surfaces for Estimates A, B and C.
- 3.2 **Crimson Drawing Room:** Complete replacement to match original throughout, retaining and conserving undamaged plaster and timber work where possible in Estimates A and B. Estimate C provides for redesign.
- 3.3 **State Dining Room:** Complete replacement to match original in Estimates A and B. Estimate C provides for redesign.
- 3.4 **Octagon Dining Room**  
As for the State Dining Room.
- 3.5 **China Corridor:** Repair and redecoration in Estimates A, B and C.

- 3.6 **Queen Victoria's Vestibule:** Repair and redecoration in Estimates A, B and C.
- 3.7 **Equerries Staircase Landing:** Replacement of damaged ceiling, repair and redecoration in Estimates A, B and C.
- 3.8 **Holbein Room:** Complete replacement to match original in Estimates A and B. Estimate C includes for redesign.
- 3.9 **Stuart Room:** As for the Holbein Room.
- 3.10.1 **Private Chapel:** Complete replacement to match original including dual Willis organ and infill structure between Chapel and St George's Hall for Estimates A and B. In Estimate C a contemporary design of Chapel has been assumed with a modern organ.
- 3.10.2 Alternative to 3.10.1 under Estimate C which allows for a modern Chapel at a new mezzanine floor level with a new circulation area beneath giving additional floor area of approximately 160m<sup>2</sup>.
- 3.11 **St George's Hall:** Replacement of walls to match original east of entrance to Grand Reception Room; conservation, repair and redecoration to walls west of entrance. Replacement of ceiling throughout and 25% of the floor finish also assumed in Estimates A and B. Estimate C provides for redesign.
- 3.12 **Grand Reception Room:** Replacement of the ceiling, chandeliers and floor, and repair and redecoration of the walls for Estimates A and B. Estimate C provides for redesign.

#### **7.04.4 Services**

##### **4.1-3 Mechanical, Electrical and Lift Installations:**

Replacement of all mechanical, electrical and lift installations within the damaged areas to the general specification for the rewiring and related Phase 3 work.

##### **4.4 Builders work in connection:** allowance for attendances, chases, fire sealing etc. to services.

#### **7.04.5 Preliminaries**

Allowance during the contract period for the main contractor's staff, site establishment, scaffolding, plant and temporary works. Preliminaries are more expensive under Estimate A, reflecting the additional time required for authentic restoration.



## 7.05 ESTIMATES

## ESTIMATE

		A	B	C
		Authentic Restoration	Equivalent Restoration	Contemporary Design
		£	£	£
1.0	<u>Clearance, Cleaning &amp; Structural Works</u>			
1.1	Clearance, repair, work to external walls.	1,790,000	1,790,000	1,790,000
1.2	New Floors.	850,000	350,000	350,000
1.3	Work to windows and external doors.	375,000	250,000	250,000
1.4	Roof replacement.	5,500,000	2,360,000	2,360,000
2.0	<u>Internal Works excluding First Floor State Rooms</u>			
2.1	Basement rooms affected by water.	40,000	40,000	40,000
2.2	Ground Floor			
2.2.1	Great Kitchen (587)	300,000	260,000	260,000
2.2.2	Kitchen ancillary areas adjacent Great Kitchen (261, 591, 592, 593, 594, 600)	120,000	80,000	80,000
2.2.3	Kitchen ancillary areas remote from Great Kitchen (566, 567, 577, 268, 269, 270, 271, 272, 273, 274, 278)	90,000	90,000	90,000
2.2.4	All other affected areas.	190,000	190,000	190,000
2.3	First and Mezzanine Floors.			
2.3.1	Kitchen ancillary areas and rooms between Chapel and Brunswick Tower.	350,000	250,000	250,000
2.3.2	Additional accommodation (430m <sup>2</sup> ; £520,000)			
2.4	Second Floor and above			
2.4.1	Bedroom accommodation and Brunswick stair and lift shaft.	650,000	650,000	650,000
	Continued	£10,255,000	6,310,000	6,310,000

## ESTIMATE

		A	B	C
		Authentic Restoration	Equivalent Restoration	Contemporary Design
		£	£	£
Continued		10,255,000	6,310,000	6,310,000
3.0	First Floor State Rooms			
3.1	Green Drawing Room (196)	370,000	290,000	290,000
3.2	Crimson Drawing Room (188)	860,000	720,000	370,000
3.3	State Dining Room (187)	610,000	490,000	330,000
3.4	Octagon Dining Room (185)	200,000	160,000	130,000
3.5	China Corridor (530)	120,000	110,000	110,000
3.6	Queen Victoria's Vestibule (195)	20,000	10,000	10,000
3.7	Equerry's Staircase Landing (194)	100,000	80,000	80,000
3.8	Holbein Room (191)	190,000	150,000	150,000
3.9	Stuart Room (192)	140,000	110,000	110,000
3.10.1	Private Chapel (190)	1,660,000	1,410,000	1,020,000
3.10.2	Additional Mezzanine under chapel (160m <sup>2</sup> , £420,000)			
3.11	St. George's Hall (513)	2,260,000	1,800,000	1,600,000
3.12	Grand Reception Room (512)	1,290,000	1,190,000	800,000
4.0	<u>Services</u>			
4.1	Mechanical	1,010,000	1,010,000	1,010,000
4.2	Electrical	1,090,000	1,090,000	1,090,000
4.3	Lifts	160,000	160,000	160,000
4.4	Builders work in connection	360,000	360,000	360,000
		£20,695,000	15,450,000	13,930,000
5.0	<u>Preliminaries</u>	4,850,000	4,200,000	4,200,000
	<u>Sub-total</u>	25,545,000	19,650,000	18,130,000
6.0	<u>Contingencies</u> <u>20%</u>	5,110,000	3,930,000	3,625,000
7.0	<u>Professional Fees</u> <u>15%</u>	4,600,000	3,535,000	3,265,000
8.0	<u>VAT</u> at 17½ %	6,170,000	4,745,000	4,380,000
		41,425,000	31,860,000	29,400,000
ESTIMATE TOTALS		£41,000,000	£32,000,000	£29,000,000
at January 1993				

Estimate C including the additional  
accommodation in items 2.3.2 and 3.10.2  
of 590 m<sup>2</sup> increases to £31,000,000

## **7.06 Programme**

### **7.06.1 General**

The form of building contract and method of project management adopted should take into account the following:

- 1 Completion to be at earliest reasonable date. (Windsor Castle is a living and working building).
- 2 Costs to be carefully controlled and kept to a minimum.
- 3 Appropriately high standard of workmanship to be achieved.
- 4 Effective liaison with conservation bodies to be sustained throughout.
- 5 Design team to embrace broad spectrum of expertise.
- 6 Form of contract to be sufficiently flexible to match complexity of the task.

### **7.06.2 Project Organisation**

The project might be progressed in three phases. The first, already well underway, being stabilisation of the surviving fabric, removal of dangerous structures, provision of temporary roofs over the entire fire damaged area, sifting of debris and dehumidification.

The second phase, reinstatement of the external shell, assumes the early appointment of a co-ordinating design team to design and then a contractor to construct the permanent roofs and windows. This would minimise further damage from the weather, assist dehumidification and facilitate a dry environment for the internal reconstruction.

The final and largest phase of work would be to reconstruct the principal room interiors, including their services, and re-provide support and staff accommodation. This task might involve a range of consultants and contractors, selected for their particular expertise in specified areas.

### 7.06.3 Programme

Tentative programmes for each of these principal options are as follows:

	Authentic	Equivalent	Redesign
<b>Phase 1</b>			
Completion of salvage & stabilisation works	May '93	May '93	May '93
<b>Phase 2</b>			
Appointment of consultants	April '93	April '93	April '93
Appointment of contractor	Sept. '93	Sept. '93	Sept. '93
Commence reinstatement of permanent envelope	Oct. '93	Oct. '93	Oct. '93
Completion of permanent envelope	April '95	Dec. '94	Dec. '94
<b>Phase 3</b>			
Appointment of consultants	Oct. '93	Oct. '93	Dec. '93
Appointment of contractor	Feb. '95	Nov. '94	Nov. '94
Commence refitting of interiors	April '95	Jan. '95	Jan. '95
Completion of contract	Sept. '98	Sept. '97	July '97





## 8.00 STEERING GROUP

A Steering Group has been established to oversee the reconstruction and restoration of the fire damaged areas of Windsor Castle and to ensure regular and effective liaison between the various parties involved. The management of the project is the responsibility of the Royal Household under the terms of its Memorandum of Understanding with the Department of National Heritage.

The Steering Group comprises:

### **Royal Household**

Michael Peat (Chairman)	Director of Finance & Property Services
Sir Geoffrey de Bellaigue	Director of the Royal Collection
Hugh Roberts	Deputy Surveyor of Works of Art
Lt.Col.Blair Stewart-Wilson	Deputy Master of the Household
John Tiltman	Deputy Director Property Services
Suresh Dhargalkar	Superintending Architect

### **English Heritage**

Jennie Page	Chief Executive
John Thorneycroft	Principal Architect

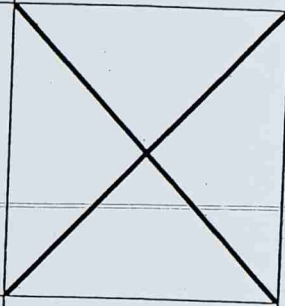
### **Department of National Heritage**

David Chesterton	Head of Heritage & Tourism Group
Paul Douglas	Head of Royal Estate Division

This report was produced with contributions by members of the Steering Group.

Technical sections were drafted as follows:

Document co-ordination	John Tiltman
Historical notes	Hugh Roberts
Appraisal of interiors	John Thorneycroft
User requirements	Blair Stewart-Wilson
Cost report	Northcroft, Neighbour & Nicholson
Structural report	Hockley & Dawson
Illustrations and printing	Bowyer Langlands Batchelor

DEPARTMENT/SERIES ..... <i>PREM 19</i> .....	Date and sign
PIECE/ITEM ..... <i>4170</i> ..... (one piece/item number)	
Extract details: <i>Letter from Phillips to Fellows dated 14 January 1993</i>	
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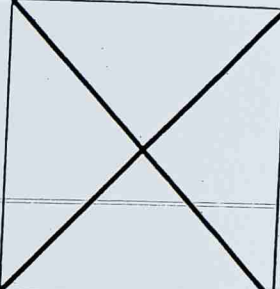
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DEPARTMENT/SERIES ..... <i>REM 19</i> .....	Date and sign
PIECE/ITEM ..... <i>4170</i> ..... (one piece/item number)	
Extract details: <i>Handwritten minute from Phillips to Allan undated (circa 12 January 1993)</i>	
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## **The Friends of Windsor Castle**

### **Tentative Proposals for Comment and Consideration**

#### **The Need for a Friends' Organisation**

*Throughout Great Britain and the World the news of the serious fire at Windsor Castle on Friday 20th November was received with great sadness. An important part of our national heritage had been accidentally destroyed and millions of people felt within them a great sense of personal loss. Clearly, everyone wanted to do something to help but what could they actually do ?*

*Perhaps the creation of a Friends' Organisation would enable those who join to be involved, in a small but meaningful way, in the exciting restoration project that lies ahead.*

#### **Its Purpose**

*A proportion of the annual membership subscriptions collected could be used to fund specific aspects of the Castle's restoration. In addition, there could be a Friends' magazine produced three or four times a year to keep Friends informed of how the restoration work is progressing. It would also enable the architects, engineers, conservators and craftsmen engaged in the work to receive in print some interim recognition for the care and trouble they are taking to achieve a restoration of the highest standards.*

*The magazine could also publish details of exhibitions at the Queen's Gallery at Buckingham Palace, at Kensington Palace and at other properties associated with the Crown. There could also be a section on items from the Royal Collection which are due to go on public display at museums and galleries around the world together with the anticipated dates.*

*A few times a year special events could be arranged to bring members of the Friends together for fund-raising concerts or theatre performances, illustrated talks on restoration topics and other worthwhile events. If a sizeable membership is achieved in specific cities, either in the regions or abroad, an attempt could be made to offer occasional special events in such cities. If someone from the Friends' office who is a good speaker were to visit members of the Friends in Plymouth, Bristol, Birmingham, Manchester, Newcastle, Edinburgh or New York (to talk about the latest news on the Castle restoration) it would be appreciated by the members who live in these areas.*

*The Friends' could also be responsible for acknowledging all donations received for the Windsor Castle restoration and for possibly offering, by way of thanks, honorary membership of the Friends to anyone whose donation has been especially generous.*

#### **How the Friends' running costs might be financed**

*If the annual membership subscription was approximately £30.00 (single), £45.00 (double), £60.00 (family) this should be adequate to enable at least 60% of income to be devoted to the Castle Restoration projects. The remaining 40% would be used to meet the costs of the Friends' magazine, postage, staff salaries, office accommodation and other overheads. Eventually, such costs might be reduced to below 30% of the total income if and when membership exceeds 100,000 people.*

#### **How the Organisation might be administered**

*In launching a new organisation it is very difficult to know initially how many staff will be required, what size of offices will be needed or how long it will take for that organisation to become established. In the case of the Friends of Windsor Castle - if it is decided to create such an organisation - there would be some merit in accepting an invitation from the Theatregoers' Club of Great Britain to handle the work that would be involved initially.*

*It is to be expected that the Friends might eventually wish to have their own offices in the Windsor area. From the outset there would need to be a Management Committee appointed - presumably with representatives from the Castle, the Department of Heritage and key people involved with the restoration. Whatever criteria is used to appoint the Committee it must satisfy the Charity Commissioners as charitable status for the Friends would be essential for tax purposes. In the immediate short-term, however, the Theatregoers' Club of Great Britain has the spare capacity and*



staff resources to undertake the initial launch and the experience to run the organisation for at least the first 18 months. At the end of this period, the situation could be re-examined and a decision taken regarding the Friends' long-term future which could be either with or without the help of the Theatregoers' Club of Great Britain.

The Club currently has offices on three floors at 55/56 St Martin's Lane, London WC2, in the heart of Theatreland. Due to the Recession, there will be a need to reduce the number of staff in 1993 from 20 to 16. However, if it is possible to administer the launch of the Friends of Windsor Castle then redundancies would be avoided. Indeed, extra staff may even be needed.

The management and staff of the Theatregoers' Club of Great Britain are all experienced, conscientious people who could be trusted to devote the same level of care to the Friends of Windsor Castle as to the Theatregoers' Club of Great Britain.

The Club has specially-written computer software which could be used immediately (with no modification whatsoever) to maintain a precise record of all members and to produce address labels for magazine mailings and membership renewal invitations. The system we have also copes with membership payments by direct debits and credit cards. We also have a large envelope inserting machine that can fill over 2,000 envelopes an hour and arrangements with the Post Office for bulk posting. Finally, the Club has an excellent and meticulous Accounts Manager, Maureen Cole-Burns, who in the twelve months since she joined us has overhauled and greatly improved our internal financial accounting. She has demonstrated that she is a lady of honesty and great ability.

For its services, the Theatregoers' Club of Great Britain would be looking to the Friends for no more than a reasonable share of the Club's current overheads (to include a share of rent, rates, electricity and staff costs as appropriate). However, the Club would undertake not to levy fees that exceed 40% of Friends' membership subscription earnings (i.e. after paying for the Friends' membership leaflets, membership cards, magazine artwork and printing, headed notepaper and other essential Friends' expenditure). This would ensure that at least 60% of subscription receipts would go directly to the aspects of the Castle Restoration that the Friends might be able to adopt.

#### **Donations**

Obviously, 100% of all monies received as donations would go directly to the Friends' restoration projects - with no deduction for overheads or administrative fees.

#### **How The Friends of Windsor Castle might be launched**

The most economical way of enrolling the first members would be to seek sponsorship of the launch from The Daily Telegraph and The Sunday Telegraph - if this would be considered an acceptable route to take. Free publicity in these newspapers, with a series of membership application forms published from time to time, would enable the organisation to build up its initial membership very quickly. Another route might be via established heritage organisations who might well be willing to assist. Also, organisations of different kinds which are based in and around Windsor. At no time would it be proposed to solicit donations, as this may be considered inappropriate, but offering the opportunity for interested persons to join the Friends organisation would be a quite different proposition.

#### **No Publicity for the Theatregoers' Club of Great Britain**

The Theatregoers' Club of Great Britain would not seek any publicity as a result of it providing a service to the Friends' project. On the contrary, the service would be provided anonymously. As far as the general public is concerned, they would be dealing with the Friends of Windsor Castle. Indeed, the postal address could be a Post Office Box Number in Windsor and, similarly, the telephone lines could carry Windsor numbers. This would then simplify matters if, at a later date, the Friends' office were to move to the Windsor area.

#### **The Help We Would Need**

We clearly have great organising expertise but we would need to be advised regarding contacts at Windsor Castle and in the Department of Heritage. A project of this kind would need close liaison with all the parties involved on a regular and on-going basis.

Graham Jenkins

### **About the Theatregoers' Club of Great Britain**

*We have a 14 year history of providing a reliable and caring service to our 20,000 members. Our main activity is the hiring of over 1,500 coaches a year for theatre visits (an average of 19 a year from each of 83 branches to both West End and regional theatres). Our coaches are always accompanied by our local representatives who welcome members, issue theatre tickets during the journey and ensure that everything goes smoothly.*

*Our Club also creates and operates a programme of theatre and music holidays worldwide plus weekend breaks and various special events. The latter have included Christmas Concerts at the Royal Pavilion, Brighton, and at London's Old Vic Theatre, a New Year Strauss Concert at the Assembly Rooms, Bath, and five complete charters in the past eighteen months of the British Pullman carriages of the Venice Simplon-Orient-Express. The most recent was to Stratford-upon-Avon in November.*

*Our annual Christmas Holiday is attended by nearly 200 members. The 1992 one was held at the Runnymede Hotel and included in-house entertainment from actors, singers and musicians (including Denis Quilley, Guy Woolfenden and Frank Barrie) and featured Midnight Mass at St George's Chapel, Windsor, on Christmas Eve and a West End theatre visit on Boxing Day.*

*In the past, the Club has also hosted visits to Britain by groups of theatre and music lovers from abroad including the Friends of the Kennedy Center, Washington DC, the Metropolitan Opera Guild, New York, the Arts Club Theatre from Vancouver, and the Stage Door Club at the Vienna English Theatre. For these groups the Club has devised itineraries, booked hotel accommodation, coaches and theatre tickets and taken full responsibility for all aspects of the UK ground arrangements.*

*Our turnover in 1992 was approximately £3.5m of which £700,000 (or 20%) were central overheads.*

*Our Chairman is Eddie Kulukundis OBE and our President is Susan Hampshire.*

## **Graham Jenkins - Curriculum Vitae**

**Date of Birth:** 14.3.48 (Dorchester, Dorset)

**Educated:** Weymouth Grammar School

**Career Details:** 1964 - 71 Clerical Officer,  
**Ministry of Defence (Navy),**  
Admiralty Underwater Weapons Establishment,  
Portland, Dorset.

1971 - 73 Party Bookings Manager,  
**Salisbury Playhouse,** Salisbury, Wilts.

Concurrent with the above, I created the **Dorset Theatregoers' Club** in 1970 and became President in 1973 when I handed the running of the Club to a management committee who have run the Club successfully ever since.

1973 - 78 Marketing Manager,  
**Mermaid Theatre,** Puddledock, London EC4.

Lord Miles was a great influence on me during my five years at Puddledock and he allowed me the freedom to experiment with a number of different marketing ideas.

From 1978 Managing Director,  
**The Theatregoers' Club of Great Britain.**

I founded the latter because my work at the Mermaid Theatre had taught me that there was a need for such a Club and my experience creating the Dorset Theatregoers' Club enabled me to raise the initial working capital required from three West End theatre producers - including my present Chairman, Eddie Kulukundis OBE. Mrs Kulukundis (Susan Hampshire) became our President four years ago.

**Interests include:** Theatre, Classical Music, Ballet and occasionally Opera; the work of the National Trust and other heritage organisations; country walks (two labradors to support) and playing the organ when time permits.

**Marital Status:** I married my wife, Gillian, in 1978. For over 20 years she taught at a First School in Harrow but now she works for the Theatregoers' Club of Great Britain full-time organising our British Holidays, Weekend Breaks and Nightaways. She became a Director in 1991. Our home is near Sudbury Hill on the edges of Northolt and Harrow. We do not have any children.



CC WJR  
R

DEPARTMENT OF NATIONAL HERITAGE  
Horse Guards Road, London SW1P 3AL  
Telephone: 071-270 5925  
Facsimile: 071-270 6026

*From the Private Secretary*

Mark Adams Esq  
Private Secretary  
10 Downing Street  
London SW1A 2AA

12 January 1993

*Dear Mark*

**WINDSOR CASTLE FIRE**

My Secretary of State has asked me to let you have a copy of a Parliamentary Answer which will issue on Thursday 14 January.

*Yours ever*

*Nicholas*

**N I HOLGATE**  
Private Secretary



WINDSOR CASTLE FIRE

FURTHER INQUIRY

DRAFT INSPIRED PQ

To ask the Secretary of State for National Heritage when he expects to set up the inquiry to assess the adequacy of fire protection measures at the royal palaces; and if he will make a statement.

DRAFT ANSWER

I am pleased to announce that Sir Alan Bailey, former Permanent Secretary to the Department of Transport, has agreed to chair the inquiry. The other members are Mr Donald Insall, architect and planning consultant and principal of Donald W Insall and Associates and Mr Philip Kilshaw, former Deputy Senior Fire Safety Inspector in Her Majesty's Fire Service Inspectorate. The terms of reference of the inquiry are -

"In the light of the Windsor Castle fire to assess the adequacy of fire protection measures for the royal palaces and residences for which I have a financial responsibility, and to report to me".

The inquiry group have already started work and I hope that they will be able to report within ~~about~~ <sup>to four</sup> three months. The report will be published. I shall make a further statement when I have considered the report.



10 DOWNING STREET

Prime Minister ✓

Lord Blake's letter  
below.

There are 2 issues on  
Windsor. One is the fund  
to collect private donations:  
I will get an update on  
progress tomorrow.

The second is whether  
Duke of Edinburgh should  
chair an advisory group  
on the reconstruction: Peter  
Brooke is against this —  
see letter below.

AB



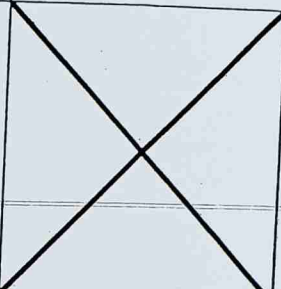
10 DOWNING STREET

Prime Minister

① Donations : proving  
difficult to find someone  
to organise fund

② Reconstruction : if we  
have an advisory body  
( $\times$  Tsy have doubts),  
awkward if Duke of  
Edinburgh chairs.

Abr

DEPARTMENT/SERIES ..... <i>REM 19</i> .....	Date and sign
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PERSONAL AND CONFIDENTIAL



FROM: CHIEF SECRETARY  
DATE: 15 December 1992

PRIME MINISTER

THE RECONSTRUCTION OF WINDSOR CASTLE

I have seen Peter Brooke's minute of 11 December.

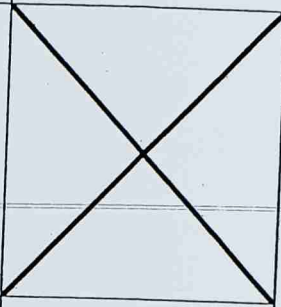

2. My immediate reaction is that it would be inappropriate to set up any form of advisory group unless it were possible to give it a clear budgetary steer. Otherwise it would become yet another voice arguing for additional expenditure. The line Peter suggests he might take with the Duke of Edinburgh conveys rather too firm a commitment to the idea of an advisory body, even if it is suitably discouraging on the Duke's own involvement. I think a more prudent line to take would be that there are a range of difficult issues here; that the Government will need to think carefully about the way forward which will command general support; and that an advisory group is only one possibility to which we cannot be committed at this stage. Peter might then go on as he suggests to point out the risks of the Duke's involvement in such a body if one were to be set up.

3. More generally, it is clear that decisions on restoration or reconstruction will have to be handled very sensitively. The paper attached to Peter's minute is a useful start but, in my view, it needs to be supplemented by much more detailed analysis of the various options. This will have to be produced quickly and I would be grateful if my officials could be involved in drawing it up.

4. I am copying this minute to Peter Brooke and to Sir Robin Butler.

A handwritten signature in dark ink, appearing to be 'M. Portillo'.

MICHAEL PORTILLO

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PRIME MINISTER'S  
PERSONAL MESSAGE  
SERIAL No. T 262 4/92



10 DOWNING STREET  
LONDON SW1A 2AA

SUBJECT *AB*  
" MASTER *FO*  
" OPS  
FILED ON:

THE PRIME MINISTER

7 December 1992

*Dear Ibrahim,*

Thank you for your kind letter about the fire at Windsor Castle.

It was characteristically generous of you to write as you did and I am most grateful for your sympathy. Fortunately there was no loss of life and the damage was contained.

*Yours Sincerely,  
John Major*

His Excellency General Ibrahim Badamasi  
Babangida CFR GCB FSS MNI

*dealt*



pps/hol.as

10 DOWNING STREET  
LONDON SW1A 2AA

From the Principal Private Secretary

4 December 1992

**WINDSOR CASTLE: DONATIONS TOWARDS REPAIRS**

Thank you for your letter of 30 November and the paper prepared by officials on how to respond to members of the public who offered donations towards restoring Windsor Castle.

The Prime Minister has seen this,  
He agrees with the advice that we should not set up a separate appeal as such, but that there are advantages to channelling donations into an independently organised fund. This might have a Royal Patron. He also agrees that such a fund should finance one particular aspect of the restoration, so that donors could be told precisely what the purpose of the fund was.

There are still some issues to be sorted out, in particular whether the fund should be administered by an existing organisation (such as the Royal Borough of Windsor and Maidenhead) or whether it should be set up from scratch. There is also the question whether such a fund could secure charitable status, with the advantages that would bring for donors.

I am copying this letter to Owen Barder (H.M. Treasury) and, for information, to Sir Robert Fellowes at Buckingham Palace.

ALEX ALLAN

Nicholas Holgate, Esq.,  
Department of National Heritage

*Temporarily retained*

THIS IS A COPY. THE ORIGINAL IS  
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OF THE PUBLIC RECORDS ACT

KW

CONFIDENTIAL



Treasury Chambers, Parliament Street SW1P 3AG

071-270 3000

Fax 071-270 5456

Alex Allan Esq  
Principal Private Secretary  
10 Downing Street  
London  
SW1

| December 1992

*Dear Alex,*

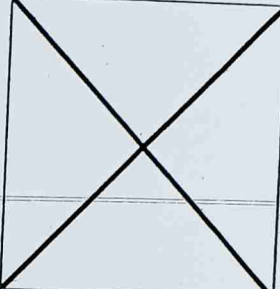
**WINDSOR CASTLE**

The Chief Secretary has seen Nicholas Holgate's letter to you of 30 November. The Chief Secretary feels strongly that the risks associated with any sort of public appeal are too high. He fears that an appeal will lead to the accusation that Her Majesty The Queen is not willing to pay and that the Government is too mean to pay. He therefore believes that the Royal Household should be discouraged from launching any such appeal or from encouraging others to do so by putting their name to it. In his view there is a need to establish a proper channel to receive any spontaneous donations offered by the public, but that is a different matter and does not require any public announcement.

2. I am copying this letter to Nicholas Holgate (DNH).

*Yours,  
Justin*

**JUSTIN WRAY**  
Assistant Private Secretary

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cc 32 ~~RD~~ Fellowes R 70/11  
JES

DEPARTMENT OF NATIONAL HERITAGE  
Horse Guards Road, London SW1P 3AL  
Telephone: 071-270 5925  
Facsimile: 071-270 6026

*From the Private Secretary*

Alex Allan Esq  
Principal Private Secretary  
10 Downing Street  
London

3 November 1992

*Dear Alex,*

**WINDSOR CASTLE: DONATIONS TOWARDS REPAIRS**

I attach a short paper prepared by officials of the Department of National Heritage and the Treasury on how to respond to members of the public who offer donations towards restoring Windsor Castle. My Secretary of State has written to the Chancellor on the matter.

He would advise against the establishment of a fund either by the Government or by members of the Royal Family. But he sees no difficulty in the setting up of a fund that is independent of Government and properly administered by a reputable body which could meet any running costs and which could, if it wished, approach a member of the Royal Family to be its patron. The Royal Borough of Windsor and Maidenhead might be prepared to play a part in the setting up of such a fund. It might also be helpful if the independent body stated that the money it collected would be contributed towards one particular aspect of the restoration, so that donors could be told precisely what the purpose of the fund was.

I understand that Treasury ministers are inclined to agree, although they have not seen the note itself.

I am copying this letter to Owen Barder.

*Yours ever,*

*N. Holmes*

**N I HOLGATE**  
Private Secretary

## DONATIONS FOR WINDSOR CASTLE RESTORATION

This note by Department of National Heritage and Treasury officials summarises the various options for dealing with offers of donations to help with the cost of restoring Windsor Castle and sets out the arguments for and against launching a public appeal.

### Background

Some members of the public are offering to make donations for the restoration of Windsor Castle. These offers are being made to the Royal Household, to the Berkshire County Council and Windsor District Council as well to the Department of National Heritage. The numbers are so far no more than a few dozen. The Royal Household have been responding to inquiries by saying that it would not be appropriate for The Queen to accept donations but that any offers relating to restoring the fabric of the building should be redirected to the Department of National Heritage. One cheque has so far been received by the Department.

We understand that Prince Philip and the Prince of Wales have now suggested that the Household might establish a fund and launch a public appeal. There are also suggestions (eg in Friday's Daily Telegraph), that the Queen might wish to make a contribution.

### Unsolicited Donations

There are essentially three options for dealing with these offers of donations:

- a. Politely decline the donations. This has the merit of simplicity, but it might also appear ungracious, as well as ungrateful, simply to turn the donations away, and the Government should not be seen to be rejecting an opportunity however small, to relieve the burden on the taxpayer;

- b. Accept the donations. The standard procedures of Government Accounting make it difficult to demonstrate that any such receipts paid into the Government accounts are used for the restoration work, rather than being simply an extra receipt for the Exchequer. Moreover, for legal reasons, the way in which individual donations can be handled can depend on the precise terms in which the donor describes his or her gift. Although monies can be appropriated-in-aid of the relevant vote, that can only be done in the year in which the donation is received, even if that is not the year in which the expenditure is incurred, as would be likely in this case. Donations could be ring fenced if a special Government fund was set up. However, that would take the money outside the Supply arrangements and would therefore require new legislation. That would be too slow and is therefore not an attractive option.
- c. Channel donations into an independently organised fund. This would get round the practical and presentational objections to the Government accepting donations. If such a fund were established, the organisers could provide the money direct to the Royal household who would give an assurance to the organisers that it would be applied to Windsor Castle restoration works or to a specific part of it. The Financial Memorandum between the Department and the Household requires that income to the Household (which this would be) should be used before Government grant-in-aid, thus reducing the grant-in-aid.

#### An Independent Appeal Fund

Although the establishment of a independent appeal fund has attractions, there are significant presentational risks which need to be considered, particularly if a high profile public appeal is contemplated. It could simply lead to further pressure for The Queen to contribute towards the cost of the restoration. If she made a donation, it would not be possible to keep the size of the

contribution confidential, and it might be attacked by the media as either derisory or demonstrating that the Royal family still had substantial untapped wealth. An appeal could lead to accusations that the Government was attempting to evade its financial responsibilities. Worst of all, the appeal might fail.

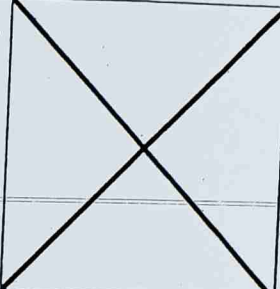
An appeal would be unlikely to raise enough to cover the full cost of the restoration and there would be arguments about whether it should be used to top up the Government's contribution and pay for extra work which the Government was not prepared to finance. In that case it would not relieve the burden on the taxpayer. It would be most likely to succeed if it could be directed at raising money for some specific, finite task, such as replacing the roof on St George's Hall, or the interior restoration work of one of the state rooms (the choice to depend on the amount of money raised).

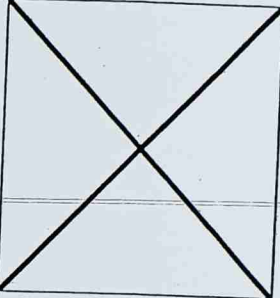
### Conclusion

Although establishment of an independent fund has a number of obvious attractions, the presentational risks of launching an appeal need to be very carefully considered. The safest solution, if it could be arranged, would probably be for someone who is independent of both the Government and the Royal Household to offer to set up such a fund and invite a member of the Royal family to be patron. Even that, however, is not without risks.

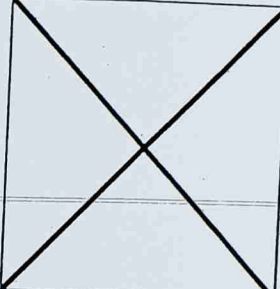
30 November 1992



DEPARTMENT/SERIES ..... <i>PRem 19</i> .....	Date and sign
PIECE/ITEM ..... <i>4170</i> ..... (one piece/item number)	
Extract details: <i>Letter from Fellows to Allan dated 30 November 1992</i>	
CLOSED UNDER FOI EXEMPTION .....	
RETAINED UNDER SECTION 3(4) OF THE PUBLIC RECORDS ACT 1958	
TEMPORARILY RETAINED	<i>27/2/16</i> <i>Mr. [Signature]</i>
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DEPARTMENT/SERIES ..... <i>PREM 19</i> .....	Date and sign
PIECE/ITEM ..... <i>4170</i> ..... (one piece/item number)	
Extract details: <i>Letter from Fellowes to Marshall dated 30 November 1992</i>	
CLOSED UNDER FOI EXEMPTION .....	
RETAINED UNDER SECTION 3(4) OF THE PUBLIC RECORDS ACT 1958	
TEMPORARILY RETAINED	<i>27/2/18</i> <i>Mr. R.</i>
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# A The National Archives

DEPARTMENT/SERIES ..... <i>PREM 19</i> .....	Date and sign
PIECE/ITEM ..... <i>4170</i> ..... (one piece/item number)	
Extract details: <i>Letter from Marshall to Fellows dated 28 November 1992</i>	
CLOSED UNDER FOI EXEMPTION .....	
RETAINED UNDER SECTION 3(4) OF THE PUBLIC RECORDS ACT 1958	
TEMPORARILY RETAINED	<i>27/2/18</i> <i>Miln</i>
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cc Robert Fellows  
Personal!

Alex Allan

From: C P DOUGLAS  
Head of Royal Estate Division  
Room C9/20  
2 Marsham Street  
GTN 276 3568

27 November 1992

Secretary of State

cc: PS/Mr Key  
Mr Phillips  
Mr Pittman  
Mr Chesterton  
Mr Wheelodon  
Ms G Noble  
(Treasury)

*a h's made*

WINDSOR CASTLE DONATIONS

1. The issue of private donations for Windsor Castle needs to be settled urgently, and the attached note has therefore been prepared in discussion with Treasury officials, together with a covering draft letter for you to send the Chancellor on Monday if you agree.
2. The note has not yet been seen by Hayden Phillips.

*CP Douglas*

C P DOUGLAS

*In Allan*

You kindly agreed to receive  
a copy of this in a personal  
capacity only.

*Hayden*  
*27/11*



DRAFT LETTER FROM SECRETARY OF STATE TO CHANCELLOR OF THE EXCHEQUER

WINDSOR CASTLE FIRE

Our officials have been discussing how to respond to members of the public who offer donations for restoring Windsor Castle. The attached paper is the result, and I agree with its recommendation that we guide people in the direction of an independent fund if one is established. I would appreciate your agreement urgently - today if possible, that in the circumstances this is the best course to follow.

## DONATIONS FOR WINDSOR CASTLE RESTORATION

### Issue

What attitude should the Government take to offers of donations to help with the restoration of Windsor Castle?

### Recommendation

To channel any such donations to an independent trust fund if one is set up for this purpose.

### Background

Some members of the public are offering to make donations for the restoration of Windsor Castle. They are principally telephone offers. These offers are being made to the Royal Household, to the Berkshire County Council and Windsor District Council as well as this Department. The numbers are no more than a few dozen.

The Royal Household have been saying that it would not be appropriate for The Queen to accept donations but that any offers relating to restoring the fabric of the building should be redirected to this Department. However we understand that Prince Philip and the Prince of Wales have now suggested that the Household might establish a fund. There are also suggestions (eg in the Daily Telegraph this morning), that The Queen might wish to make a contribution.

The two local authorities have received a number of approaches, but are reluctant to establish a fund. They consider that so far there is insufficient interest to make it worthwhile. However, if one is to be established, Windsor Borough Council want to organise it! The question of contributions from the public has been mentioned in a number of newspapers but they have not so far majored on this topic.

There are essentially three options:

(a) Politely decline the donations. This response has the merit of simplicity, but there are several arguments for not following this course.

- the Government should not turn away an opportunity however small, to relieve the burden on the taxpayer;
- in view of public expenditure constraints and encouragement of private sector investment in public projects any offer to contribute to the restoration work should be welcomed;
- it might appear ungracious as well as ungrateful simply to turn away donations.
- the Royal Household have no objection.

(b) Accept donations. The main question that arises here is how to ring-fence the donations so that donors can see that their gift will be used for the restoration work, and not just as an extra receipt for the Exchequer. This rules out their treatment as Consolidated Fund Extra Receipts. Treatment as appropriations in aid is slightly more transparent but again provides no assurance that the donations would be used specifically for restoring Windsor Castle. It would only be possible to provide this assurance for money given to the Department, if the Government established a special fund for this purpose. That would take the money outside Supply and therefore would require legislation. That is too slow and therefore impractical. It is also considered inadvisable for the Department to be seen to be launching an Appeal, since this could be regarded as a cynical attempt to reduce the burden of the restoration on the Department's budget.

(c) Channel donations into an independently organised fund. This would get round the objections to the Government accepting donations. If such a fund were established, the

organisers could provide the money direct to the Royal Household who would need to give an assurance to the organisers that it would be applied to Windsor Castle restoration works. The Financial Memorandum between the Department and the Household requires that income to the Household (which this would be) should be used before Government grant-in-aid, thus reducing the grant-in-aid. So there would still be a problem of presentation, unless the money were used only for work which the Department was not prepared to pay for.

The question then arises; who might establish such a fund? It could be established by the Royal Household (Prince Philip or The Prince of Wales?) But the presentation would have to be very carefully handled. The formula would have to be something like: "Recognise that many people are making very generous offers to help fund the restoration works; setting up a Fund to help channel those contributions which will be used for (specific aspects of the restoration?)." The question must arise whether such a Fund would attract significant support without an initial contribution from The Queen; and indeed whether, if such a contribution were made, it would be criticised as being too little. On balance, it seems to us that this route has more disadvantages than advantages.

The alternative would be for an individual, the local council or a Foundation, to launch an Appeal Fund. This would have the advantage of being seen as a spontaneous gesture by a disinterested individual or body and would not therefore be likely to attract the criticism which could occur to either a Department-led or Royal Household - led Fund. It would have a higher chance of success if the individual or body was prepared to meet the full cost of organising the Fund and possibly also make a donation.

If any Appeal is to succeed, it will have to be launched very soon, ie early next week if possible, before public interest (especially perhaps abroad) slips away.



### Implications of NAO/PAC Enquiry

The Public Accounts Committee has asked the Controller and Auditor General to carry out an enquiry into the Department's expenditure on the occupied royal palaces. We have yet to see draft terms for this enquiry, but it will have implications for how work on the restoration might be organised. It is for consideration whether an alternative to the existing grant-in-aid from the Department to the Royal Household should be adopted for the restoration work. This in turn would have implications for the manner in which proceeds from any Appeal Fund are fed in. We will provide separate advice on this issue as soon as possible.

Royal Estate Division  
Department of National Heritage  
27 November 1992

010

OFFICE OF THE HIGH COMMISSIONER FOR NIGERIA

ccRB



TELEPHONE: 01-839 1244

9 NORTHUMBERLAND AVENUE  
LONDON WC2N 5BX

23 November 1992

Mr Stephen Wall, LVO  
Private Secretary to the Prime Minister  
10 Downing Street  
London SW1

Dear Mr Wall

The High Commissioner has asked me to forward the enclosed letter to you for the Rt Hon Prime Minister. I should be grateful if could kindly lay it before the Prime Minister.

Yours sincerely

P P Jack (Mrs)  
for Personal Assistant to the  
High Commissioner

Enc

OFFICE OF THE HIGH COMMISSIONER FOR NIGERIA



TELEPHONE: 01-839 1244

9 NORTHUMBERLAND AVENUE  
LONDON WC2N 5BX

23 November 1992

The Rt Hon John Major, MP  
10 Downing Street  
London SW1

*Dear Prime Minister,*

I have been instructed to transmit the enclosed message to you from President Babangida.

May I also seize this opportunity to add my expression of shock to the losses caused by this disaster.

*Yours very sincerely,*

  
Alhaji Abubakar Alhaji, KBE  
High Commissioner

Enc

PRIME MINISTER'S  
PERSONAL MESSAGE  
SERIAL No. T254 AKZ



SUBJECT  
MASTER  
OPS  
FILED ON:

TEXT OF A MESSAGE  
FOR  
THE RT HON JOHN MAJOR, MP  
FROM  
GENERAL IBRAHIM BADAMASI BABANGIDA  
PRESIDENT, COMMANDER-IN-CHIEF OF THE ARMED FORCES

DEAR JOHN

I LEARNT WITH DEEP SHOCK THE NEWS OF THE FIRE  
DISASTER AT WINDSOR CASTLE. WINDSOR CASTLE, WE ARE  
AWARE, IS NOT ONLY HOME TO BRITISH QUEENS AND KINGS BUT  
ALSO HOLDS SO MUCH OF BRITISH HISTORY.

PLEASE ACCEPT FOR THE GOVERNMENT AND PEOPLE OF THE  
UNITED KINGDOM THE PROFOUND CONDOLENCE OF THE  
GOVERNMENT AND PEOPLE OF NIGERIA.

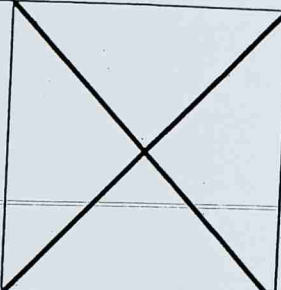
YOURS VERY SINCERELY

IBRAHIM

ENDS



# The National Archives

DEPARTMENT/SERIES ..... <i>PREM 19</i> .....	Date and sign
PIECE/ITEM ..... <i>470</i> ..... (one piece/item number)	
Extract details: <i>letter and attachments from Phillips to Fellows</i> <i>dated 23 November 1992</i>	
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RETAINED UNDER SECTION 3(4) OF THE PUBLIC RECORDS ACT 1958	
TEMPORARILY RETAINED	<i>27/2/18</i> <i>M. Min.</i>
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DRAFTFrom the  
Royal Household

B

## Windsor Castle Fire

## FABRIC

Undoubtedly the fabric has suffered the greatest loss. The devastation at first sight is appalling.

6 major rooms have been badly damaged, their ceilings having collapsed, and another main room was partly damaged.

The Grand Reception Room and St. George's Hall form part of the State Apartments open to the public. On the private side are the Private Chapel, where the fire started, the State Dining Room, Octagon Room, Crimson Drawing Room and the partly damaged Green Drawing Room. These are used for official entertaining.

These rooms are among the grandest in any palace in the world; they were all rooms transformed for George IV in the late 1820s. Fixtures and fittings from his magnificent London residence, Carlton House, were incorporated into some of the rooms.

What we plan to do is to try to restore these rooms to their original appearance, having salvaged as much as is possible from the debris in order to reconstitute the decoration of the panelling and ceilings.

It is a daunting task, but there are precedents. We are inspired by what has been achieved at other Royal residences, Hampton Court Palace and at Uppark, which suffered similar disasters. We shall be benefiting from the lessons learned and the experience gained there. We shall be relying on much the same teams of conservators in collaboration with English Heritage.

masters. We shall be benefiting from the lessons ~~they~~ learned and the experience <sup>gained</sup> ~~there~~. We shall be relying on much the same teams of conservators <sup>in collaboration with</sup> ~~headed by~~ English Heritage.

#### PAINTINGS & WORKS OF ART

As regards paintings and works of art we can count ourselves lucky.

1. We were fortunate that 6 of the 7 rooms which were affected formed part of the current phase in the rewiring programme and had been largely emptied of paintings and furniture and other works of art.
2. We were also fortunate that it did not rain when we were evacuating the treasures from the Castle.

*Revised* Total losses have been limited to 2 items:

- one large painting by BEECHEY
- one large sideboard dating from the 1820s.
- both of which were too large to move.
- *Some property*

As regards the reparable items in these rooms, affected principally by fire and water damage, they include some chandeliers in gilt bronze and others in glass: some of which had crashed to the ground, others surviving in mutilated state but still hanging perilously from beams in otherwise devastated rooms.

- an 1851 Axminster carpet from the Great Exhibition
- also an unspecified number of items damaged by smoke.

The bulk of the items which were evacuated came from adjacent rooms which were threatened by fire and which we were advised progressively by the chief fire officer to empty as the fire waxed and changed course spreading outwards.

The salvage teams, composed of staff, Contractors' employees working at the Castle, and volunteers and soldiers, worked with remarkable speed and efficiency, handling works of art of great delicacy and considerable weight, but inevitably some pieces were damaged in the process - bits knocked off, frames crushed, bronzes dented, tapestries torn.

Even so the picture is far less bleak than it could have been. The public's reaction to this disaster has been quite remarkable and most heart-warming. We have received help and offers of help from packers and fine art removers, private restorers and conservators, national museums which have placed their considerable resources at our disposal as well as non-specialists prepared to take on any tasks. With this sort of backing much has already been achieved and we are confident that in conjunction with the Royal Collection's own team of conservators we shall be able to restore these items to their former condition. It is going to be a long haul but we are confident of success.



C

Q AND A BRIEFING

- Section 1: The fire, and fire precautions
- Section 2: Damage, and restoration
- Section 3: Financial responsibility, costs
- Section 4: Management responsibility
- Section 5: Rewiring works at Castle.
- Section 6: Recommendations of Garlick Report

## QUESTION AND ANSWER BRIEFING

### Section 1: The Fire, and Fire Precautions

Q. How did it start

A.

Q. Why so long to get it under control?

A. The Castle is a large and complicated building, reflecting its long history. It has a maze of passages, hidden voids and most of the internal structure is wooden. This makes it extremely difficult and dangerous to deal with a fire, with the added hazards of floors and ceilings suddenly collapsing.

In these circumstances the fire services' main aim was to contain the fire in a particular area, and this they achieved. By their action they saved not only three quarters of the castle but also the Waterloo Gallery and some other state rooms which were very close to the seat of the fire.

Q. How damaging were recent cuts in the Windsor Castle's own fire service?

A. The county fire service have expressed full support for the role and cooperation of the Castle fire service. It has two functions in a major fire, to guide the county services in the Castle, and to direct the salvage of the art collection, and other valuables. It is not, and never has been equipped to deal with a major fire, which this one became extremely quickly.

Q. What about rumours of insufficient water?

A. There was ample water, being pumped up from the Thames.

Q. Was there any delay in the county fire service arriving?

A. The first appliances arrived 8 minutes after being contacted.

Q. Were fire regulations followed?

A. Although The Crown is not subject to the fire regulations it is policy in the royal palaces to comply on a voluntary basis. The nature of such ancient buildings is such that it is not possible to do all that is laid down for modern buildings without destroying some of the historic fabric. However I understand that the regulations are being applied as far as is feasible in the Castle.

Q. Were the lessons of the Hampton Court fire applied?

A. Yes. That is why the complete rewiring of Windsor Castle has been taking place. Full automatic fire detection systems are being installed together with other measures such as fire breaks where feasible, fire escapes and fire telephones.

Q. Will there be a full enquiry?

A. Once I have had preliminary reports on the fire and how it started, I will need to consider with the Royal Household what further investigations and reports are needed.

Q. Wouldn't sprinklers have helped?

A. A definite decision not to install sprinklers was taken because they would have ruined the irreplaceable art collection if they were ever activated, which might happen accidentally, or in the presence of smoke.

carried forward for use at the next Civil List Review in the year 2000.

Will Government contribution have to be found from existing DNH provision?

How funded depends partly on the level of requirement. But do not expect the likely amount to be easily absorbable within DNH budget. This is something I will be discussing with my rt hon Friend when I have an estimate of the costs involved.

Why were the buildings not insured?

The Government has always borne insurance risks itself, as it is far more economic to do this than to pay annual premiums on Crown property.

Were the paintings insured?

The paintings, are insured by the Royal Household against damage, but not against loss, as most are irreplaceable.

Why did the Government announce so quickly that it would pay for the restoration?

It is inconceivable that Windsor Castle should not be restored. The Government has clear financial responsibility for the structure of the Castle, and restoration must therefore be paid for by the Government.

If it was the fault of the rewiring contractor shouldn't the contractor pay?

The rewiring had been completed in the private chapel where the fire started.



### SECTION 3

#### FINANCING THE RESTORATION: WINDSOR CASTLE FIRE

##### Funding Responsibility?

The Government does not believe it should resile from its longstanding responsibility to provide funds for the fabric of the rebuilding. It would be indefensible to fund the restoration at Hampton Court and not that at Windsor Castle. Windsor Castle is State property.

##### How long has Parliament voted monies for occupied Royal Palaces?

Since 1831, when Parliament transferred such expenditure to votes in return for a reduction in the Civil List. This is why Parliament provided the money to repair another Royal residence in Hampton Court when it was destroyed by fire.

##### The Queen should contribute. After all she doesn't pay tax

HM The Queen will of course play a part in providing for furnishings, and objects etc which form part of the Royal Collection.

##### Royal Taxation Questions

This is not a matter for me: I have nothing to add to the answer given by my RHF the Chancellor to the Hon Member for Coventry South East on 3 November.

##### Civil List provision much inflated (7.5%) above need: transfer some part towards cost of repairing Windsor.

No. Parliament has provided the Civil List specifically for HM's Household and expenses, not for repair, maintenance etc of Windsor Castle.

##### Time for a new Civil List: new Select Committee

Premature to review arrangements put in place as recently as 1 January 1991. Naive to suppose that Treasury would allow Household spending to consume all of annual provision if not needed. Efficiency savings expected and all such savings to be

FOR ANSWER ON 2 November 1992

Treasury

La - Coventry South East


84 Mr Jim Cunningham

To ask Mr Chancellor of the Exchequer, if he will make it his policy to extend taxation of income to members of the Royal Family who are currently excluded.

DRAFT REPLY

I have no plans to do so.

  
D BARTON  
EXT 5148

  
L WATTS  
EXT 4689

DRAFT BACKGROUND NOTE

Under the Royal Prerogative the Crown is not liable to pay tax unless required to do so, explicitly or by necessary implication, by Act of Parliament. There is extensive case law confirming Crown exemption. The Law Officers have long since confirmed exemption of the Sovereign and of the income of the Prince of Wales from the Duchy of Cornwall. All other Members of the Royal Family are liable for tax in the normal way, except that tax exemption of payments to meet official expenses is given in a somewhat different way (Section 199 of ICTA 1988) than under the normal Schedule E rules. (The same statutory provision applies to the Prime Minister and the Speaker.)

As far as we are aware, Mr Cunningham has shown little earlier interest in Royal Family matters. But it is assumed that this PQ is in response to media assertions during the summer that Her Majesty had agreed to pay tax on Her income. Her Majesty has not made such an offer to HMG.

Royal Tax seems likely to feature in further PQs. The PAC are expected to follow-up the work they did in July on the Civil List, with an enquiry into Royal Tax.

Section 4:

MANAGEMENT RESPONSIBILITIES

Q. Is the Government or the Royal Household responsible for the maintenance of royal palaces?

A. The Government is ultimately responsible for maintaining the fabric and structure of the occupied royal palaces. My department provides a grant-in-aid for this purpose to the Royal Household in the person of the Lord Chamberlain who is responsible for the day to day management of works services in these royal palaces.

Q. Doesn't this incident show that direct responsibility for the buildings should not have been devolved to the Royal Household in 1991?

A. No. There have been substantial improvements in the management of works services since this transfer of responsibility. This is due to the concentration of practical responsibility with the Royal Household instead of being shared with a central government department, and the Property Services Agency.



SECTION 5:

REWIRING WORKS AT CASTLE

Q. What were the works being done at the Castle?

A. The whole of the Castle is being rewired and this is now nearing completion. A number of other fire prevention measures are also being carried out, together with the installation of air conditioning and a new heating system. The fire prevention measures are being carried out as a direct result of what was learnt from the Hampton Court fire.

Q. If these works had been completed earlier would this fire have been avoided?

A. As the rewiring and fire prevention measures had been completed in much of the area where the fire started and spread, this is unlikely. However until the full fire investigation report is available and has been assessed, I cannot be definite.

## BACKGROUND

### 1. Fire risks at Royal Palaces

This fire at Windsor Castle has taken place against a background of concern about the fire risks in such heritage buildings, stemming largely from the fire at Hampton Court Palace in 1986. That fire started with the simple action of a candle falling over, and it may well be that another simple action started this fire. (possibly a halogen lamp getting too close to a curtain).

The report on the Hampton Court fire made a number of recommendations for reducing fire risks, and insofar as they were applicable to Windsor Castle we understand that they have been or are being applied, principally in the £20m rewiring/refurbishment programme nearing completion before Friday's events.

There are inherently greater fire risks in all heritage buildings of this size and antiquity, because

- (a) their interiors are constructed largely of inflammable materials and
- (b) they have been modified so many times that they have a complicated layout, and many hidden spaces which encourage the spread of fires. This also explains why it is so difficult to control a fire in such a building once it has started.

Nevertheless, this second major fire having occurred despite the additional precautions, must raise questions about how effective are the measures to reduce fire risks, and whether different lines of action are called for. Once the cause and circumstances of the fire are definitely known, it will be possible to consider that further.

### 2. Responsibility for the fabric of the occupied palaces

For many years PSA had day to day responsibility for works services in the occupied royal palaces, financial and management responsibility rested with DOE, while the Royal Household acted as suppliant and authoriser. None of the parties, with the possible exception of PSA was at all satisfied with this arrangement, and in 1990 new arrangements were agreed with the Treasury. These passed day to day management responsibility from DOE to the Royal Household from 1 April 1991, and at the same time untied the Household from PSA. DNH as successor to DOE provides grant in aid of £20m a year for the works services under a comprehensive financial memorandum. Since then both the Household and the Department have been very satisfied with the arrangements, which have worked well, placing responsibility where it can be most effectively exercised.

The present position in summary is as follows. The Secretary of State has ultimate responsibility and is answerable to Parliament for the protection and preservation of the Occupied Royal Palaces. Day to day responsibility rests with the Royal Household who are funded through grant in aid from the Department. A Financial Memorandum sets out the responsibilities and controls. The Household is required to prepare each year a 5 year Forward Works and Operating Plan, a report on performance for the previous year, and annual forward programme for the following year and quarterly requests, with explanations, for grant-in-aid. The Household is also required to operate financial control systems, including internal and external audit arrangements, to ensure economy and effectiveness of expenditure. The external auditors copy their annual reports to the Department.

3. In the November statements cuts of 5%, 10% and 10% were made in the Palaces works programme in the 3 PES years. This is likely to delay installation of automatic fire detection at Buckingham Palace.

4. It is most unlikely that any connection however remote can be made between the fire and the changed responsibilities.

CF  
F  
CONFIDENTIAL

Discussed with H-8  
Agrees NBP

NLW  
4-7

PRIME MINISTER

3 July 1986

THE GARLICK REPORT

Sir John Garlick's report concerning the fire at Hampton Court Palace was published today. It makes some shocking points. Behind the report there is a situation about which you should be aware. The DoE Under Secretary responsible, Timothy Hornsby, states that the unwritten conclusion of the report is "the Palace started the fire, we took too long putting it out". There are three problems:

1. The division of responsibility between the Palace and the DoE is the inheritance of a 200 year dilemma. Hornsby summarises it with the expression "the Lord Chamberlain lives there and mucks up my show". He adds "it is extremely odd that the taxpayer pays £5 million to keep the building going but is not responsible for it". What needs to be done is that we must tighten up the occupancy of the Grace and Favour residences. Tight demarcation lines between the Palace and DoE must be drawn up and DoE'S SEO responsible should not be left in his present position, of being able to be squashed by the resident representative of the Palace.

DoE favour a Tower of London solution, where there is a resident Governor who reports both to the Lord Chamberlain and the DoE.

CONFIDENTIAL



CONFIDENTIAL

- 2 -

2. Inside the DoE, there must be radical changes. Three different lots of PSA employees should have their responsibilities rigorously checked and demarcation lines more carefully set out.
3. Twelve technical problems can be corrected very quickly. These, of course, are the matters we should underline to the public rather than the DoE/Palace problem.

Conclusion

The sensitive and immediate issues are apparently being tackled with some vigour.



HARTLEY BOOTH

CONFIDENTIAL



10 DOWNING STREET

*From the Principal Private Secretary*

3 July 1986

**HAMPTON COURT FIRE:  
GARLICK REPORT**

I have shown the Prime Minister your letter of 2 July in which you sought her agreement to the draft Answer attached informing Parliament of Sir John Garlick's report into the recent fire at Hampton Court Palace.

As we told you on the telephone this morning, the Prime Minister is content with the draft Question and Answer. She has commented that this is a pretty devastating report.

I am sending a copy of this letter to Michael Stark (Cabinet Office).

(N.L. Wicks)

Robin Young, Esq.,  
Department of the Environment.

PA



*Pine Nintu*

2 MARSHAM STREET  
LONDON SW1P 3EB  
01-212 3434

My ref:

Your ref:

Nigel Wicks Esq  
Private Secretary  
10 Downing Street  
LONDON  
SW1

2 July 1986

*Dear Nigel,*

HAMPTON COURT FIRE: GARLICK REPORT

Thank you for your letter of 30 June about which we spoke briefly this morning.

I said that my Secretary of State would like to publish the Report by Sir John Garlick into the recent fire as soon as possible, and he proposes to do this by means of an inspired PQ from the constituency MP, Mr Toby Jessel. He would like to be able to answer it tomorrow.

I enclose a copy of the PQ and a draft Answer which is, I think, self-explanatory. We discussed the overlap between the responsibilities of this Department and the Household,

My Secretary of State is very concerned about the defects in the existing arrangements which the Report reveals, and, as the text of the draft Answer makes clear, he is ensuring that all Sir John's recommendations are urgently pursued.

I should be grateful if you could confirm that the Prime Minister is content for my Secretary of State to proceed as proposed. I am sending a copy of this letter and enclosure to Michael Stark in Sir Robert Armstrong's Office.

*Yours sincerely,*  
*Robin Young*

R U YOUNG  
Private Secretary

*Temporarily Retained*

THIS IS A COPY. THE ORIGINAL IS  
RETAINED UNDER SECTION 3 (4)  
OF THE PUBLIC RECORDS ACT

Q. To ask the Secretary of State for the Environment whether he has received the Report of the Inquiry by Sir John Garlick into the role of the Department of the Environment in relation to the fire at Hampton Court Palace on 30/31 March; and if he will make a statement.

A. Yes. I have recently received Sir John's Report. Sir John was asked in April by my predecessor "to report on the discharge of the functions of the Secretary of State for the Environment in relation to Hampton Court Palace in the light of the events of 31 March 1986, with particular reference to -

(i) maintenance

(ii) fire precautions

(iii) the action taken when the fire was discovered, and to make recommendations."

I have this afternoon placed copies of this Report in the Libraries of both House. There have been some very minor deletions for security reasons. They are indicated by asterisks.

The Report refers to evidence that indicates that the fire started within an hour or two of midnight in the main bedroom of Lady Gale's apartment and that the cause of the fire was probably a naked flame.

The fire was discovered as the result of an intruder alarm being activated at 5.20am. The automatic fire detection system did not operate until about 6.15am. The delay in the discovery of the fire was a material factor in the extent of the damage that ultimately occurred.



Sir John concluded that earlier discovery would not have averted the death of Lady Gale. He also concluded that little blame attached to the custody officers or other staff at the Palace. He praised their devotion and courage and that of the Palace staff and the salvage squad in seeking to protect life and property once the fire was discovered.

Sir John said that the evidence did not enable him to establish with any certainty why the fire was not discovered earlier. He considered that the most likely cause of the apparent delay in the operation of the fire alarm was that part, or even all, of the automatic fire detection system had inadvertently been rendered inoperative. He criticised the arrangements that allowed an alarm system with design shortcomings to be installed, and then handed over with a less than adequate commissioning process.

Sir John described the exercise of responsibility at Hampton Court Palace, divided among different parts of the Department of the Environment, as contributing significantly to the unsatisfactory state of affairs that had developed by the time of the fire. He recommended that responsibility and accountability for Hampton Court should be more clearly located among officials of the Department of the Environment. He also commented on the division of responsibility between the Department of the Environment and the Royal Household and recommended that consideration should be given to achieving a more unified basis of decision-making and authority at Hampton Court Palace.

Sir John considered that the most immediate improvements in security against fire would be achieved by implementing 12 recommendations concerning technical improvements to the automatic fire detection system and changes in the procedures for its use and in the training of the staff concerned.

I am putting the procedural changes recommended by Sir John into immediate effect. I have set in hand an urgent evaluation by experts of the technical recommendations; the necessary changes will be implemented as soon as possible; some have already been set in train. I am urgently considering the conclusions and recommendations in the Report relating to responsibility and accountability upon which I shall consult with the Lord Chamberlain, as appropriate. As soon as this consideration is concluded, I shall report to the House what further steps I propose to take to improve the security of Hampton Court Palace and its management generally.

I deeply regret the fire and the loss of life and the damage it caused and I am determined that the lessons we can learn from it shall be applied to all other historic buildings in the care of the Department.

I am grateful to Sir John Garlick for his thorough report.

1

PRIME MINISTER

HAMPTON COURT FIRE: GARLICK REPORT

The DOE letter below covers a draft Answer which they wish to give tomorrow on the publication of Sir John Garlick's report into the circumstances of the fire at Hampton Court Palace.  
(DOE have not sent us a copy of the report.)

It is clear from the summary of Sir John's report given in the draft Answer that there was a lamentable situation at Hampton Court Palace. The automatic fire alarm did not work and it was in any event inadequate. Responsibility at the Palace for fire and other precautions was divided, both within DOE officials there and between DOE and the Royal Household. There are clearly the makings of some bad publicity here, on the lines that Palace and Ministerial bungling led to loss of life and priceless treasures.

Knowledge of the report is, however, public and it has to be published.

Agree with the Answer?

N.L.W.

NLW

2 July 1986

VC2ALP

*Yes - but it is a pretty  
dramatic report*

*Temporarily Retained*

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OF THE PUBLIC RECORDS ACT

MANAGEMENT IN CONFIDENCE



10 DOWNING STREET

*From the Principal Private Secretary*

30 June 1986

I have shown the Prime Minister your letter about the report of Sir John Garlick, into the discharge of the Secretary of State's functions at Hampton Court.

The Prime Minister has noted what you say and that your Secretary of State will report to her on his proposals for follow up action as soon as possible.

I am sending a copy of this letter to Michael Stark (Cabinet Office).

N L WICKS

Robin Young, Esq.,  
Department of the Environment

MANAGEMENT IN CONFIDENCE

A handwritten signature, likely of N L Wicks, in the bottom right corner of the page.



MANAGEMENT IN CONFIDENCE

PRIME MINISTER

DoE warn us in their letter below about a report, just prepared, arising out of the Hampton Court fire, on DoE's stewardship at Hampton Court, with particular reference to maintenance and action taken when the fire was discovered.

*and  
knows  
to like  
a drink* Terry Heiser tells me that though the report by Sir John Garlick does not directly say so, his enquiries showed cause for concern over the Household's discharge of their responsibilities. They allowed, in this particular case, an old lady, in frail health, known to carry lighted candles around, to continue in residence (at a danger to herself, other residents and the priceless treasures in the building). In other words, matters which will need to be handled with some delicacy.

N.L.W.

(N. L. WICKS)

26 June 1986

SRW (50)

*Temporarily retained*

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OF THE PUBLIC RECORDS ACT



2 MARSHAM STREET  
LONDON SW1P 3EB  
01-212 3434

My ref:

Your ref:

Nigel Wicks Esq  
Private Secretary  
10 Downing Street  
LONDON  
SW1

*N.B.  
Spoke B.H. Aske  
him to let me know  
if there are any problems.  
NBPN at this stage.  
N.C.W 256*

25 June 1986

Dear Nigel,

You may remember that following the fire at Hampton Court, my previous Secretary of State appointed Sir John Garlick, a former Permanent Secretary of this Department, to conduct an Inquiry into the discharge of the Secretary of State's functions at Hampton Court with particular reference to maintenance, fire precautions, and action taken when the fire was discovered.

My Secretary of State received Sir John's report yesterday. It is a substantial document which contains a number of criticisms and makes many recommendations for action. Sir John's terms of reference did not extend to the policy on the Grace and Favour accommodation at Hampton Court, or welfare of the occupants, as these are matters for the Household - you will recall that the fire sadly resulted in the death of Lady Gale, one of the Grace and Favour occupants.

Although Sir John's report does not examine the Household's responsibilities at Hampton Court - no doubt the Lord Chamberlain will look at this separately in the light of what happened - it does however touch briefly on the working relationships between the Department and the Household at Hampton Court. Consequently, Sir John is informing Lord Airlie of the general thrust of his report.

Mr Ridley is now studying the report as a matter of urgency. He will report to the Prime Minister on his proposals for follow-up action as soon as possible.

I am copying this letter to Michael Stark.

*Yours,*

*R U Y.*

R U YOUNG  
Private Secretary



10 DOWNING STREET

*From the Private Secretary*

3 April 1986

The Prime Minister has now seen your Secretary of State's minute of 2 April about the recent fire at Hampton Court Palace.

Mrs. Thatcher was grateful both for this account and for your Secretary of State's report from the scene on Easter Monday. She shares his admiration for the efforts of those involved to save as much as was possible of the Palace itself and the works of art.

(Timothy Flesher)

Brian Leonard, Esq.,  
Department of the Environment

88



2  
Prime Minister

X  
2/4

me  
Prime Minister

I reported to you on Easter Monday the details of the tragic fire at Hampton Court Palace. I visited the Palace that day, together with my Ministerial colleagues, and inspected the situation: and was able to report on the scene to Her Majesty the Queen, HRH Prince Charles, and HRH Princess Margaret who also paid a visit.

The Fire Brigade and the Police will be doing their own investigations and any formal public statement about the cause of the fire must await the result of these. At the moment however it would appear that the fire started in one of the Grace and Favour residences occupied by Lady Gale (the widow of Sir Richard Gale). A body not yet identified but presumed to be hers was found. She appears to have been the sole fatality. Two Grace and Favour Apartments were destroyed and two damaged. The Cartoon Gallery and the King's Audience Chamber were also severely damaged. The roof over that area has been destroyed. There is also lesser damage to the surrounding rooms - all in the south wing of the Fountain Court, the newer part of the Palace designed by Christopher Wren. The Tudor Palace appears to have escaped unscathed.

The Fire Detection system operated to signal the alarm, and the Fire Brigade appeared on the scene promptly. Staff in my own Department gave major assistance to evacuating the people. The Salvage Team composed of members of my Department and of the Household did sterling work in rescuing most of the pictures.





Preliminary indications are that only two pictures, neither  
of great importance, have been destroyed: although there has  
been extensive damage to others, the Surveyor of the Queen's  
Pictures is confident that most of them are capable of restoration.  
Responsibility for the pictures and furnishings lies with the  
Royal Household.

My Department however remains responsible for the fabric. It  
is inconceivable that we could do anything but restore to  
appropriate standards the fabric of a major Royal Palace. Experts  
will be examining the detail of the damage and preparing estimates  
in the coming days. At this stage our preliminary estimate which  
must of necessity be very tentative is that the bill could amount  
to some £5m. As you said on Monday, this is an appropriate charge  
on the Reserve for 1986/87, and I will be following up the  
consequences for future years with the Chief Secretary.

We are of course mounting our own inquiry to see what lessons  
can be learned. Responsibility for the policy on the occupancy  
of the Grace and Favour Apartments rests with the Palace, and  
the whole question of appropriate future use will in any case  
fall to be considered in the context of the Report on possible  
commercial lettings which we commissioned from Chestertons.  
I will report separately on that to colleagues.

I should in conclusion pay tribute again to the Fire Brigade,  
and to the staff at the Palace (and indeed to staff elsewhere  
in my Department) who all turned out on the Monday and did much



to minimise the damage. If it had not been for the enormous efforts made by those at the scene the tragic fire could have produced an even greater catastrophe of loss of life and irreparable damage to the whole of the historic buildings of Fountains Court. I have conveyed my warmest gratitude to those involved. The Royal Household were themselves obviously impressed by all that had been done. But a major effort lies ahead: I am confident however that we have the necessary skills and expertise to rise to the challenge.

I am copying this to the Chief Secretary.

*K.B.*

K B

2 April 1986

BRIEFING BY DEPARTMENT OF ENVIRONMENT ON HAMPTON COURT PALACE FIRE

31 MARCH 1986

Fire broke out in the south wing of the Palace at 0530 this morning and Fire Brigade arrived very quickly. Fire eventually under control towards midday. There has been extensive damage to the Cartoon Gallery. Some of the Grace and Favour residences have been damaged and also the King's Apartment. It is still a little early to be able to tell how much damage there has been to the works of art. Obviously the experts will go in as soon as the building is made safe.

Kenneth Baker, Secretary of State, Lord Elton, Minister of State, and Richard Tracey, Junior Environment Minister have all been down to Hampton Court today. The Queen is there now being shown round.

One person unaccounted for, Lady Gale, widow of General Sir Richard Gale. Reports from the fire authorities are that they have found a body but no identification has been possible yet.

POINTS

- 1) Highly commend fire services for their actions and bravery.
- 2) No insurance as in all Government buildings.
- 3) Legal responsibility is split between Buckingham Palace and Department of the Environment.
- 4) 15 Grace and Favour apartments.
- 5) Approximately 30 living in those apartments.

HAMPTON COURT: LADY GALE MISSING

THE WIDOW OF ONE OF BRITAIN'S TOP GENERALS WAS MISSING AFTER A FIERCE BLAZE BROKE OUT IN HAMPTON COURT PALACE TODAY.

FIREMEN WORKED FOR FOUR HOURS TO BRING THE FIRE UNDER CONTROL, AS OTHERS WITH BREATHING GEAR EDGED ACROSS UNSAFE FLOORS TO SEARCH FOR 85-YEAR-OLD LADY GALE, THE WIDOW OF GENERAL SIR RICHARD GALE, A WAR HERO WHO ROSE TO BECOME DEPUTY SUPREME ALLIED COMMANDER IN EUROPE.

THE BLAZE RAGED THROUGH ROOMS AND BROUGHT DOWN THE ROOF AND FLOORS OF PART OF THE SOUTH WING OF THE 16TH CENTURY PALACE, ON THE BANKS OF THE THAMES IN SURREY, 15 MILES SOUTH-WEST OF LONDON.

THE FIRE IS BELIEVED TO HAVE STARTED IN A ROOM ON ONE OF THE UPPER FLOORS OF THE SOUTH WING, WHERE THERE ARE STATE APARTMENTS, STAFF QUARTERS AND ACCOMMODATION FOR WAR WIDOWS.

A FIRE BRIGADE SPOKESMAN SAID THE ROOF HAD COLLAPSED AND THE WEIGHT OF THE RUBBLE HAD CAUSED FLOORS TO GIVE WAY, SENDING TONS OF DEBRIS THROUGH TWO STOREYS.

THE SEARCH TEAMS WERE WORKING WITH THE CONSTANT DANGER OF FLOORS COLLAPSING BENEATH THEM.

THE SPOKESMAN SAID THERE WAS 'GRAVE CONCERN' FOR LADY GALE'S SAFETY.

A DEPARTMENT OF ENVIRONMENT SPOKESMAN SAID THE FIRE HAD DESTROYED THE CARTOON GALLERY AND BADLY DAMAGED A NUMBER OF 'GRACE AND FAVOUR' APARTMENTS.

THOUGH SOME WORKS OF ART ARE LIKELY TO HAVE BEEN DESTROYED, AN EMERGENCY OPERATION MOUNTED BY FIRE CHIEFS AND PALACE STAFF RESCUED MANY OF THE PRECIOUS ITEMS.

THE CARTOON GALLERY USUALLY HOUSES A COLLECTION OF PAINTINGS AND TAPESTRIES, BUT IT IS UNDERSTOOD MANY OF THEM WERE NOT THERE WHEN THE BLAZE STARTED.

TWICKENHAM MP MR TOBY JESSEL, WHO LIVES CLOSE TO HAMPTON COURT, VISITED SOME OF THE PEOPLE WHO WERE RESCUED FROM THE BLAZE.

SPEAKING AT THE SCENE HE SAID: 'THERE WERE ABOUT SEVEN OR EIGHT ELDERLY LADIES WHO WERE IN A ROOM IN APARTMENTS WHERE THE FIRE APPEARS TO HAVE STARTED.

'THEY ARE VERY BRAVE AND SPIRITED LADIES. THEY ARE MOSTLY WIDOWS LIVING IN 'GRACE AND FAVOUR' APARTMENTS. SOME OF THEM ARE WIDOWS OF GENERALS OR DIPLOMATS OR OF SENIOR PEOPLE IN THE INDIAN CIVIL SERVICE.'

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