

The Battle of Prestonpans [1745] Trust

Our Campaign since 2006

... for a World Class Living History Centre in Prestonpans

The interregnum is now running to Protect and Interpret Scotland's Jacobite Heritage

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Contents

Vision	3
The Battle of Prestonpans	5
Battle of Prestonpans (1745) Heritage Trust	13
Achievements and Milestones	19
Our Future Plans & Our Interregnum	51

*Front cover: Highlanders fire at redcoats as they flee across then Forth to Pittenweem.
Inside front cover: Highlanders march overnight along the Riggonhead by Andrew Hillhouse.
Inside back cover: The Prince calls a halt to the battle by Mary Richardson
Back cover: Victory at Prestonpans sees the dead buried by Andrew Hillhouse*



Portrait of Charles Edward Stuart by Kate Hunter, specially commissioned by the Trust in 2010.

Foreword

The Battle of Prestonpans was a defining historical moment – not only for our town, but for Scotland. Over the past thousand years Prestonpans has been a vital part of the nation's industrial history, a major centre producing everything from pottery, soap and sulphuric acid to bricks, beer, coal and electricity. But the victory achieved on September 21st 1745 by Bonnie Prince Charlie and his army of Jacobite Highland Clans was absolutely unique. It stunned Great Britain and the courts of Europe, and threatened to bring down the Hanoverian dynasty.

An event as significant as the Battle of Prestonpans is worthy of national recognition. The National Trust for Scotland visitor centres at Culloden and Bannockburn battlefields have become major tourism drivers. We believe Prestonpans can achieve the same in the south of Scotland.

This Prospectus concerns a battle site of European significance which, as yet, has not received any significant financial support from Government. Instead, it has been the focus of grass-roots efforts by the people of Prestonpans to develop proposals for a Living History Centre, to interpret the battle and the associated cultural heritage. It is intended that this will operate as a self-financing destination, which will contribute to the local and national economy and would generate community, social and educational benefits for the area. As a Trust, we have approached the battlefield and its heritage with deep respect, creativity, and great determination, which can serve as an exemplar for other parts of the country. The primary objective is to commemorate the Prince's campaign, from his landing at Eriskay to his greatest triumph at at Prestonpans, and perpetuate its continuing cultural legacy.

The Battle should be presented as it truly was – an inspiring example of youthful Hope and Ambition, achieved through the fierce loyalty and valour of the Jacobite Clansmen. Since 2006 we have worked with historians and archaeologists to develop a better understanding of the Prince's strategy. This will be recounted in the Living History Centre, employing 21st century technology and the latest interpretive techniques, to trigger the imaginations of visitors of all ages. Through a detailed study by specialists in the field, it has been established that the Centre could attract well over 80,000 visitors each year, including international tourists, day-trippers from across Scotland, schools and community groups. To raise the level of public consciousness of the Battle, and of our campaign to protect and interpret its site, we have organised re-enactments, living history days, arts and school learning programmes, made comprehensive use of the internet, and toured our BattleBus throughout Scotland. We have created small museums at Bankton Doocot and Prestonpans Town Hall. Much of this work is detailed in this Prospectus.

One project in particular merits special mention. This is the 104-metre Prestonpans Tapestry, one of the world's longest, completed in 2010 by 200 volunteer embroiderers drawn from across the country. Their eagerness to devote their energy, flair and skills to retell the events leading up to the Battle was remarkable. Without question, the tapestry is one of the great

community art works of the early 21st century. It will be a key attraction for the visitors to the proposed Jacobite heritage centre.

Up to the present, our work has been supported by two far-sighted private benefactors, to whom we are eternally grateful. Also, we have received project funding from the National Lottery Heritage Fund, Creative Scotland, Viridor, Paths for All, Bòrd na Gàidhlig, VisitScotland and East Lothian Council. The capital cost of the Battle Centre, with endowment, has been estimated at around £10 million. It is our conviction that the Scottish Government will have the necessary vision to support our proposal, which will breathe new life into our post-industrial community and give appropriate recognition to one of the great battles fought on Scottish soil. We are now calling on sponsors worldwide and Government to support our dream of "Victory, Hope and Ambition" for the community of Prestonpans.

Gordon Prestoungrange
Chairman
Battle of Prestonpans (1745) Heritage Trust



Vision



Vision

The Battle of Prestonpans (1745) Heritage Trust sincerely believes in the local, national and international importance of all Scotland's battlefield sites. These are places where archaeology, memory and identity intersect; their history leaves a mark, from the tangible imprints on the physical landscape to the intangible power of oral histories. The Battle of Prestonpans is a defining moment in our local history, worthy of commemoration and interpretation to the benefit of present and future generations.

The Battle of Prestonpans was one of the most significant events in Scottish history. Its story combines fascinating personalities, dramatic events, sacrifice and heroism, and a rich cultural legacy, sustaining popular interest over three centuries to the present day.

The Battle of Prestonpans (1745) Heritage Trust aims to honour that legacy by opening a Jacobite heritage centre within the battlefield area to memorialise that event and reassert its importance for generations to come. This new attraction will also serve to promote Prestonpans as a vibrant cultural centre, encouraging new interest and investment in the area. By pioneering a new approach to remembering and interpreting battlefields, the Trust will provide an example for community-led efforts across the country.

Ultimately, the Trust aims to:

- ❖ Provide a permanent and accessible resource centre for the interpretation of the Battle of Prestonpans
- ❖ Honour those who fought and died on both sides in the battle
- ❖ Safeguard the battle site by ensuring it is protected from encroaching development, delineating the lines of battle, and facilitating proper archaeological exploration and preservation
- ❖ Conserve the surviving battlefield by supporting sensitive agricultural and leisure uses, preserving key landscape areas as accessible green spaces
- ❖ Interpret the battle and associated events through both on-site and through all media routes
- ❖ Become a self-financing tourist destination that will greatly benefit the local and national economy
- ❖ Generate local employment, both directly and through ancillary local facilities
- ❖ Facilitate creative and artistic initiatives inspired by the Jacobites' cultural legacy.

These charitable objects, articulated as the Prestonpans Battle Dream when the Trust was founded in 2006, continue to be the driving force behind all of the activities run by the Trust.



THE BATTLE OF PRESTONPANS

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Prestonpans set the stage for one of the most dramatic and crucial moments in British — perhaps even world — history: the turnabout at Derby. If Charles had kept on going, instead of retreating at the chiefs' insistence, would he have won?

**Professor Martin Marguiles,
author and historian
The Battle of Prestonpans**

The Battle of Prestonpans

Taking place on 21st September 1745, the Battle of Prestonpans was the first major conflict in the last Jacobite rising. The Jacobite army, loyal to James Francis Edward Stuart and led by his son Charles Edward Stuart, achieved a stunning victory over the Redcoat army, loyal to the Hanoverian George II and led by Sir John Cope. A mythologised version of the story quickly entered art and legend, but at its core the message of hope and ambition in the breast of a young man and his followers has resonance today.

Significance of the Battle

The Battle of Prestonpans was hugely significant. Nationally, Prestonpans was a dramatic and unexpected event that threatened the very political structure of Britain. By formally declaring his father as the king at each town he passed, and by raising funds through taxation and existing civil structures, Prince Charles and his court at Holyrood gave the outward impression of ruling Scotland. In fact, large areas of the country - including Glasgow - opposed him, but the victory at Prestonpans gave his cause prestige and raised the chances of gaining support both at home and abroad. It is easy to underestimate the impact of the Jacobite's victory at Prestonpans upon the nation, because of the Rising's ultimate failure at Culloden, but it was victory at Prestonpans which transformed the conflict from a distracting sideshow to a serious threat to the ruling dynasty of Great Britain.

On an international level, the battle needs to be considered as part of a wider conflict that dominated the political scene across Europe and beyond. France and Britain were part of opposing coalitions fighting in the War of the Austrian Succession (1740-48) and the Jacobite Rising was a convenient new front against George II. Prince Charles had previously been invited to France, where he had been promised military and financial support for his plans to restore the Stuart

monarchy in Britain. Bad weather had delayed preparations, and the Prince had audaciously begun his campaign without formal assistance. Nevertheless, the French continued to support the Rising, and the treaty of Fontainebleau signed after the Battle of Prestonpans secured troops, money, and munitions throughout 1745-6. Since their defeat at Prestonpans obliged the British Government to withdraw military from the continent, the battle had repercussions on the war in Europe.

Legacy of the Battle

What occurred at Prestonpans has an enduring cultural legacy. Within days of the battle, Adam Skirving was composing "Hey Johnnie Cope, Are you Waukin' Yet?". Within weeks of the battle being fought, a new song had been penned in London to drum up support for the Government: God Save Great George Our King, which later became the national anthem of Great Britain, sung to this day. From *Waverley* to *Outlander*, the literary legacy of the battle is known throughout the world. In 2008 the Trust commissioned an anthology of this literature - demonstrating the battle's importance to contemporaries and to later generations.

It is also vital to acknowledge the role that the Battle of Prestonpans played in the rediscovery of Scottish culture in

the 19th century. After the Jacobite Rising's failure, draconian laws were introduced to clamp down on traditional Scottish dress and music, as well as reforming the socio-political makeup of the Highlands in particular. This was subverted in the early 1800s, when Scottish culture became fashionable. A key catalyst for this resurgence of interest was Walter Scott's novel *Waverley*. Published in 1814 and quickly becoming an international bestseller, this book focused on the Battle of Prestonpans and the slaying of Colonel Gardiner, raising awareness of the battlefield among the educated classes. Scott's representation of the battle highlighted the valour and aspirations of traditional Highland culture in a positive manner.

The Battle of Prestonpans continues to have an impact on the local community today, through works of art and literature inspired by its legacy, new academic research, and re-enactments of the battle and its key moments. The site of the battle remains as a monument to that day, and the artistic, musical and literary legacy of the battle still continues today with the Trust's proactive support.

Archaeological Statement

Tony Pollard

Centre for Battlefield Archaeology

University of Glasgow

Introduction

This statement has been prepared at the request of the Battle of Prestonpans 1745 Trust, which - via the Heritage Lottery Fund - sponsored an archaeological assessment of the battlefield. This project was undertaken by the Centre for Battlefield Archaeology at Glasgow University and was directed by Dr Tony Pollard with the assistance of Natasha Ferguson. This statement is not intended to replace the Inventory entry for the battlefield prepared by the author for Historic Scotland in 2008 but can be used to further inform some of the information contained within that document (which was prepared in advance of the fieldwork that forms the basis of this statement). The project, which included documentary research, metal detector surveys, geophysical surveys and limited excavation, was run as a community initiative through the Trust, with local people participating as volunteers on the project and local metal detector clubs providing teams for the metal detector surveys.

The recommendations made in this statement are based on the results of the survey and should be read in conjunction with the full report provided on the work in late 2009 (Pollard and Ferguson 2009). In summary, the project succeeded in locating the position of the initial encounter between the government and Jacobite armies, in fields around Seton West Mains, and several hundred metres further to the east than it was originally assumed to be located. Further survey work is recommended in this area to further define the location and movements of the two armies, as revealed by artefact scatters, but there can be little doubt, on the basis of the material already recovered and plotted, that this area represents the core of the battlefield (i.e. the location at which the two armies formed up, the ground over which the Jacobite charge occurred and the main fighting took place - the rout of the government troops took in a considerably greater area, extending as far west as Preston House).



Archaeological survey

Archaeological Statement

The Archaeological Assessment

Prestonpans was a mobile action with the government forces quickly routed to the west by the Jacobite charge. Earlier elements of the survey attempted to recover evidence for this rapid movement. Unfortunately the ground between the site of the initial encounter and the eastern walls of the parks surrounding Preston House were covered during and after the interwar years by housing schemes and the power station. Although this has clearly had an impact on the battle terrain, the discovery by residents of musket balls in their own gardens suggested that artefacts do survive in-situ. Accordingly part of the project was given over to a metal detector survey of resident's gardens, in several locations across the housing schemes. While these proved very successful as far as the outreach objectives of the project were concerned, little material relating to the battle was recovered during this exercise.

Further areas were also subject to metal detector survey and these included:

- ❖ the open fields between the eastern walls of the parks associated with Bankton House; fields immediately to the north of Tranent churchyard
- ❖ the vicinity of the Dooct; the open area in the vicinity of Thorntree Mains;
- ❖ an area adjacent to the eastern side of the Preston House park walls and on either side of the route of the 18th century Waggonway which has traditionally been associated with the battle.

Only the latter of these areas produced finds which can unequivocally be associated with the battle. Several lead carbine balls were recovered from these two fields, both of which are partially covered by a Scheduled area. The Scheduled Ancient Monument is not related to the battle but a crop mark site thought to perhaps be associated with Iron Age activity (the site has never been tested through excavation). Given that most history books show the Jacobites charging across the wagon way, from the east, toward the government line positioned to the west of this linear feature, it was initially thought that these fields may have contained dense concentrations of material denoting the location of the initial encounter.

However, the recovery of only a very few carbine balls, probably fired by government dragoons, was not in keeping with the expected quantity of finds resulting from the main encounter between the two armies. It was then that interest moved to the fields around Seton West Mains, further to the east. Metal detecting in this area resulted in the recovery of a larger assemblage of finds and there can be little doubt that this is associated with the battle. These included Jacobite and government musket balls (the former being slightly smaller than the latter), cannon shot and pieces of broken weaponry (see Pollard and Ferguson 2010).

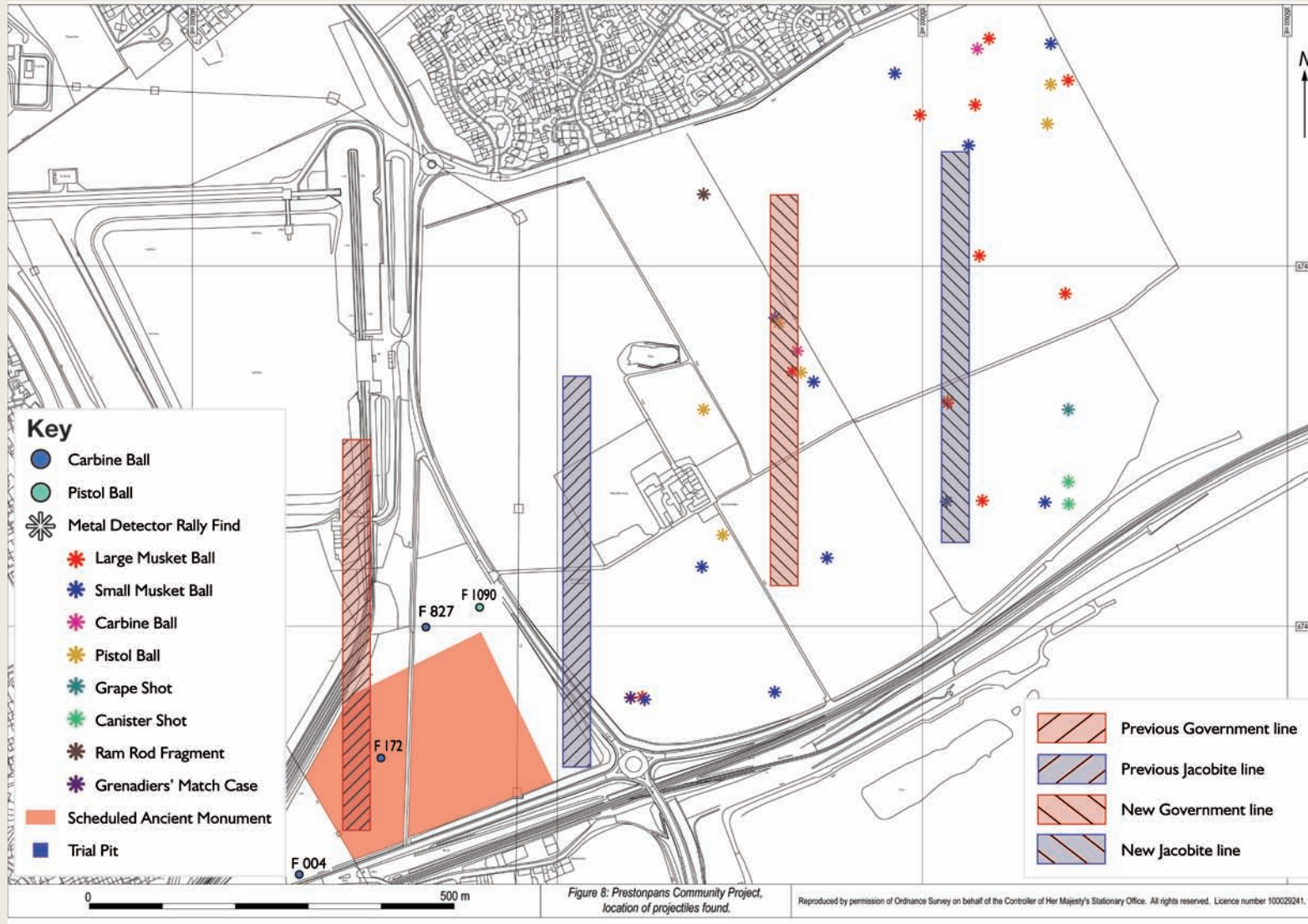
It is clear that the core of the battlefield is located to the east of the Waggonway, and that rather than being crossed only by the Jacobites, as they charged, it was crossed by both armies as the fleeing government troops were pursued to the west by the victorious Jacobites. The extent of the artefact scatter suggests that the battlefield area extends some considerable distance to the east, beyond the farm of Seton West Mains. This area was included within the Historic Scotland Battlefield Inventory but the results do suggest that the battlefield is better preserved than was first assumed.

On the basis of these findings the area of the battlefield as shown on the Historic Scotland Inventory map should perhaps be extended slightly further to the east (though this could be verified by further metal detector survey) but should also importantly take in the area of Seton village as it existed at the time of the battle.

The Jacobite force entered onto the battlefield after passing through a marsh via the Riggonhead Defile immediately to the east of the former village. The site of the village, which existed between Seton Farm to the west and Seton House to the east is currently undeveloped and so the potential for well preserved archaeological remains relating to the village are very high. It is very rare to find a historic battlefield with an associated settlement which now exists as buried remains and therefore as an archaeological site (though there has as yet been no attempt to assess this condition through archaeological evaluation).

The only formerly upstanding remains to be examined through excavation were those relating to the former site of Preston House, which today corresponds to an area immediately to the south of the community centre. The small scale excavation, which attracted a large number of visitors during an open day, revealed that the foundations of the house had been removed, leaving only 'robber trenches'. Despite the absence of substantial archaeological deposits, it is recommended that on-site signage provide information on the house and its history.

Archaeological Statement



Archaeological Statement

Recommendations

The area to be considered within any management plan should take into account the various elements of the battlefield. These include:

1. The vantage point at Birslie Brae from which the Hanoverian army was initially viewed below.
2. Tranent churchyard and The Manse where Colonel Gardiner died.
3. The Riggonhead Defile passing from east of Tranent and emerging just west of Seton village.
4. The fields at Seton West Mains where the initial engagement took place. This should include the area already included on the Historic Scotland Battlefield Inventory map and also take in the site of Seton village as it existed in 1756 (see above).
5. All the area between Seton West Mains and Jacobite Way, Prestonpans, including the Waggonway – being the land across which pursuit took place after the initial engagement.
6. The Memorial cairn erected in 1933 [and the two Regimental Memorial Tables erected on the Waggonway in 2018.]
7. Bankton House and Doocot, and the Gardiner obelisk to the north of the house.
8. Johnnie Cope Road/Way being the line of escape by Cope's dragoons after defeat (there are local accounts of musket balls being recovered to the west of Bankton House but this area has not been subject to survey).
9. Cockenzie House.

For the area immediately to the south of the now demolished Cockenzie Power Station, across which the pursuit of the fleeing redcoats occurred, the Trust in the first instance seeks an archaeological survey of this area which may lead to the restitution of the field now there is no longer any need for coal trains to pass through the cutting. Within this area is the known location of the original graves, dug on 21st September 1745 on the orders of the Prince.

The issue of overhead cables is one that has been raised by the Trust but their removal underground will have an archaeological implication which should be considered prior to any such decision.

For the Waggonway across which both sides passed from Seton West Mains to the walls of Preston House, it is recommended that: [a] further conservation and interpretation of the Waggonway is undertaken as this is a significant industrial heritage artefact; [b] demolition of the Coal Store which straddles the old route of the Waggonway to Cockenzie Harbour and restitution so far as is reasonably possible of the Waggonway with northerly connection to the John Muir Way and Cockenzie Harbour.

The Coal Store now no longer required and any future development there should be wholly compatible with the proper interpretation of the Waggonway as an 18th century industrial heritage artefact associated with the battle.

Local landowners should be encouraged to deny permission for metal detecting on their properties unless this is as part of an archaeological survey. It is clear from the results of the metal detecting at Seton West Mains that had this been a more informal event, without the GPS recording of finds, then an incredibly important body of evidence would have been lost.



THE BATTLE OF PRESTONPANS (1745) HERITAGE TRUST



The Birth of the Trust

Many within the battlefield's communities have long been determined to ensure the victory gained by Bonnie Prince Charlie in 1745 is commemorated through world-class and accessible 'living history' interpretation. Members of Prestoungrange Arts Festival felt the conservation, interpretation and presentation of the battlefield was an overwhelmingly significant issue for Scotland. Accordingly, the Battle of Prestonpans (1745) Heritage Trust was founded in 2006.

Seeking to involve the 'whole nation', the Trust built on the existing strengths of the town's arts community, as well as the success of the 100th, 150th, 200th and 250th anniversary events of the battle. The Trust has campaigned for the proper recognition of this defining period of Scotland's history, and believes the battle should be permanently commemorated at the site itself through a dynamic 'living history' approach to interpretation.

Since its foundation in 2006, the Trust has:

- ❖ Led a varied programme of events and exhibitions such as regular re-enactments, with international interest
- ❖ Facilitated research opportunities, creating a detailed and multi-layered understanding of the battle
- ❖ Use the arts to engage diverse audiences and create significant new works
- ❖ Become a leader in the national debate about how these sites are used, preserved and designated
- ❖ Raised more than £1m in donations and grants and equivalent benefits-in-kind over 17 years to develop and sustain activities
- ❖ Created and developed the digital sharing of all activities.
- ❖ Championed the Gaelic language spoken by the Highlanders at the battle.



Celebrating the Battle

The Trust has been leading a varied programme of events to celebrate the Battle of Prestonpans for the past 17 years.

In 2007, a programme of re-enactments of known incidents from the battle was instituted, taking place in September every year. These re-enactments have had the support of uniformed volunteers from the Czech Republic, Holland, Ireland, the USA, Wales, England and Scotland. Local historian Arran Johnston played the Prince himself from the outset, while the Trust's official historian Martin Marguiles is 'Colonel-in-Chief' of the Alan Breck Regiment of Prestonpans Volunteers, who were raised to fight in the recurring re-enactments with the support of the Prestonpans Pipes and Drums of the Royal British Legion. The Trust's exhibition about the Prince's Clans who came out at Prestonpans, displayed on the occasions of The Gathering and Scotland's Homecoming in 2009 and 2014, drew descendants from as far afield as Canada and New Zealand.

The legacy of the long-standing Prestoungrange Arts Festival has been a catalyst for creativity, with the arts flourishing locally – from plays and storytelling to murals, poetry, novels and tapestries. In Prestonpans an extensive mural was painted at the town's primary school in 2006.

The Trust has commissioned cultural endeavours in conjunction with the re-enactments. Andrew Dallmeyer, the Aberlady native and BAFTA-winning playwright, wrote two plays: *The Battle of Pots 'n' Pans* toured the country and went to the Edinburgh Fringe in 2009, and *Colonel Gardiner – Vice and Virtue* was performed as part of the 2009 Homecoming celebrations.

With the support of the Trust, the local Cuthill Press imprint was created and has enabled writers to explore new stories based on the battle: for example, Sharon Dabell's *A Backward Gance and Onward Journey*, and Roy Pugh's *The White Rose and Thorn Tree* were published in 2008. The following year, Gordon Prestoungrange contributed his own novel *A Baron's Tale*, which tells of Baron William Grant's involvement at the time of the battle, and later as Lord Advocate. The famous apologia for Sir John Cope, written in 1898 by Cockenzie-based General Sir Robert Cadell VC, has also been reprinted through Cuthill Press. Much more has followed – see p 63.

Most significantly of all, the Prestonpans Tapestry was created in 2009-10 to tell the story of the campaign through embroidery. To date it has attracted more than half a million visitors.

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The Trust wants to see the arts celebrated and developed, both for the benefit of the community and as an added attraction to the centre. The enormous emotions stirred by the outstanding victory at Prestonpans have provided inspiration for artists and authors over the centuries ... and the Battle of Prestonpans Heritage Trust is determined to celebrate this positive creative energy. The Prestoungrange Arts Festival and local events such as the Three Harbours Festival have already put Prestonpans on the map as a cultural and creative place to be. The Trust wants to build on the artistic heritage of the past and make it relevant to the 21st century.

East Lothian Courier, 14 September 2007

Understanding the Battle

The Trust has been instrumental in expanding knowledge of the Battle of Prestonpans.

Short histories of the battle by scholars Stuart McHardy and Dr Christopher Duffy have been published, along with a revised edition of *The Battle of Prestonpans 1745* by Martin Margulies, the Trust's historical adviser on the Prestonpans Tapestry.

Thanks to a grant from the Heritage Lottery Fund and local matching donations, the Trust commissioned Glasgow University's Centre for Battlefield Archaeology to investigate the site, with Dr Tony Pollard as Chief Archaeologist. From new artefacts found on the survey, the team established the exact site of the battle. They also evaluated Scotland's first railway, the 1722 Waggonway that ran across the site, carrying coal downhill from Tranent to Cockenzie Harbour. These findings were prepared as an entry for inclusion in the Inventory of Historic Battlefields launched by the Scottish Government.

With trustee Dr Arran Johnston leading ongoing research, the Trust continues to expand and evolve understanding of the battle, and the people and places involved in its story. New online lecture programmes are bringing all the latest thinking direct to fascinated audiences from all over the world. Most recently Dr Johnston has published *On Gladsmuir Shall the Battle Be!* and *The Battles of Bonnie Prince Charlie*.

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A major new archaeological investigation was announced today to give historians a better understanding of what happened at the battle of Prestonpans. The £60,000 Heritage Lottery Fund boost will also be used to train guides, create markers and pay for a major new conference and arts festival.

Edinburgh Evening News, 3 April 2008

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Archaeologists believe Victorian builders “robbed” the ruins of a house at the centre of the Jacobite cause for its stone. A dig has uncovered buried remains of the mansion at Prestonpans in East Lothian. Evidence of stone being taken was found at what would have been its east wing. Dr Tony Pollard, of the University of Glasgow, led the excavation by local volunteers under the auspices of Prestonpans Battlefield Trust.

BBC News Channel, 15 June 2009

Preserving and Interpreting the Battle

The Trust fervently believes that battlefields should be interpreted and communicated with a many-tiered approach – through literature, symposia, apps, battlegaming, monuments and battlemarkers, as well as living history and more recently, online resources.

In 2009 the Trust matched grants received from Creative Scotland and Awards for All, funding the position of Storyteller of the Battle. In this role, Greg Dawson-Allen took the tale to schools across the country and beyond. He was joined on these visits by local historian Adam Watters and Gordon Veitch, a former European Battlegaming Champion.

The Trust commissioned a 10 x 8ft topographical representation of Prestonpans and the battlefield as they were in 1745, for players to reimagine the struggle between Sir John Cope and the Prince. Subsequently, battlegaming championship competitions were arranged, and the model was used widely at anniversary events and exhibitions.

The Trust's own mobile BattleBus (formerly a mobile library) helped raise the profile of the major conflict of Scottish history. Featuring original artwork by Andrew Crummy, the bus distributed information about the battle and the Trust's campaign across East Lothian and the Highlands.

Through touring exhibitions as far apart as Inverness and Brittany, the Trust has carried the story of the Battle to diverse audiences. Visitors to the site can use the free mobile app to explore, visit the audio-visual display at Bankton Doocot, or join one of the Trust's guided tours.

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The [temporary] visitor centre at Meadowmill car park, close to the memorial bing has proved a great success with visitors. It opened at the end of June and is due to close for the winter at the end of this month. Funded with a donation by Battle Heritage Trustee Malcolm Scott, the centre contains leaflets and souvenirs and a small exhibition telling the history of the battle and giving details of the Battle Trusts plans for the area. Open every weekend between 11am and 3pm, the centre is entirely staffed by volunteers, and the Trust has been overwhelmed by their dedication.

East Lothian Courier, 14 September 2007

Doocot & Town Hall

The Trust devoted its early years to Interpretation Boards across the battlefield, cameo re-enactments and archaeological research. The first opportunity to provide a permanent exhibition arose with the support of Viridor as the Trust took a 10 year lease of Bankton House Doocot. It had been used as a small exhibition location in 1995 for the 250th Anniversary of the battle but had fallen into neglect. With Viridor's support it was restored and an entry- activated audio-visual story of the life and death of Colonel Gardiner, who lived at Bankton House at the time of the battle, was produced. At the same time the obelisk to his memory was also restored and the interpretation at the summit of the bing where the Prince's battle flag flies. English and Gaelic signage was introduced around the battlefield. The second opportunity arose during the Covid 19 pandemic when support was given by Adapt & Thrive and VisitScotland such that Prestonpans Town Hall could be leased and restored to its Victorian décor and many of the Trust's exhibits and artworks displayed there. Both The Prestonpans and Scottish Diaspora Tapestries panels are now displayed on a rotating basis. Visiting groups especially from schools could henceforth be offered both the familiar battlefield tour and a comprehensive museum visit.

Evolving our Digital Presence

The Trust introduced its own website in 2006 and as digital technologies have evolved has made increasing use of them – the Covid 19 pandemic providing a major fillip. The first significant development however was of apps for the two tapestries as they toured internationally, linking each panel via a QR tag. These were followed by a GPS app across the Battlefield which included details of the 1722 Waggonway which has lately been the focus of much research. Facebook and Twitter [now X] also played a significant role.

The pandemic occurred just as plans to commemorate the 275th Anniversary Year began with support from the National Lottery Heritage Fund and meant virtually all community face to face engagement was forbidden. The Trust immediately resolved to deploy digital media to deliver as much of the planned programme as was feasible. Using ZOOM services regular webinars were convened reaching considerable audiences internationally. An historical telling of the battle story with music and poetry was recorded at Prestongrange Church and live streamed as were the commemorations and wreath laying on September 21st. Jacobites captured aspects of the battlefield walks in greater depth and the Prince's 300th Birthday was digitally celebrated. The Trustees themselves held their own Zoom meetings. The gradual lifting of pandemic constraints during 2021 and

2022 has left the Trust with a much heightened awareness of the opportunities digital media afford to advance our Objects. By livestreaming all significant events international audiences with an interest in Jacobite heritage and Prestonpans in particular can be reached and feedback captured for our improvement. This has led amongst other initiatives to the Trust taking the lead for Jacobite Scotland by creating an online Jacobite Trail linking and categorising upwards of 70 venues across the nation and in Brittany from which The Prince sailed to Scotland in 1745. A shared online linked Festival has been launched as the Raising of the Prince's Standard at Glenfinnan is commemorated each August 19th.

The Trust's crash-learning of unrealised digital possibilities during the pandemic has left two legacies. Firstly we have and will henceforth make even greater and continuously evolving use of digital opportunities to achieve our Objects. The Visitor Experience at the Hey Johnnie Cope Exhibition the Trust staged in Haddington in late 2021 and at the rotating Town Hall exhibitions from May 2022 are all permanently available as podcasts. Secondly the Trust has resolved to explore how our putative world class Centre close by the battlefield will encompass digitally enriched design concepts and facilities that were not extant for our original feasibility studies in 2006. How can the Trust recognise and

exploit the ever evolving interactive scope of the digital and the tactile reality in Prestonpans on the battlefield and through our artefacts and face to face guides? What is a self-sustaining hybrid basis for a Trust committed to our Objects to tell the battlefield story and share and celebrate its cultural legacy – including the Gaelic language spoken by the Highlanders who fought for The Prince that day?

Two creative initiatives are already exploring hybrid opportunities. The *What If?* battle game played out immediately after Victory in Prestonpans in September rather than after arriving in Derby in December has combined Facebook interactions with modelling of battle scenes and Podcast reporting and crafting a game plan that can be endlessly played through. The emerging cultural geography project leading up to the 280th Anniversary of the battle in 2025 involves volunteers doing archival searching, cartographical digitisation and building accessible Factfiles of Jacobite supporters in 1745/1746 and of their habitation then and as it has evolved across the succeeding centuries. The findings will be readily available online and also added to our ongoing face to face educational programmes for schools and exhibitions and tours for our adult visitors.



ACHIEVEMENTS AND MILESTONES



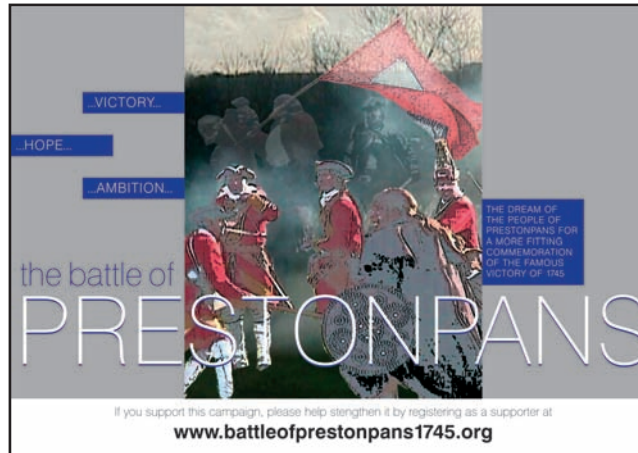
2006

August



Andrew Crummy, along with 16 local artists, painted Europe's first Mural-in-a-Day – aided by Art Mortimer (one of the world's leading muralists), John Pugh and Wei Luan. The mural depicts Sir John Cope's famous flight from Prestonpans after the Highlanders' routing of his army. Prestonpans is recognised as Scotland's Murals Capital, with more than 60 murals telling the industrial and social heritage of the community.

► September



The Trust's campaign was launched with the publication of *Dream of the People of Prestonpans*, outlining the vision and aims. This was based on extensive consultation with the community since 2003 and a Royal Society of Arts' Coffee House Challenge.

► October



The Mayor of Derby invited the Trust to relive the Derby Moment, 261 years after the invading Highlanders reached his city. The Trust's participation began at Swarkestone Bridge, the southernmost point reached by the Prince's army. Bonnie Prince Charlie was portrayed by Arran Johnston with Derby's Charles Edward Stuart Society. As in 1745, the Prince convened his Council in the Panelled Room of the Earl of Exeter's home – now preserved in the City Museum. There, the Trustees recreated the fateful moment when their forebears decided to turn back to Scotland.

2007

January

▶ March

▶ June

RSA

Regenerating a community through arts and heritage: the Prestonpans Battle Dream

Wednesday 24 January at the National Trust for Scotland, Wemyss House, 28 Charlotte Square, Edinburgh

The Royal Society for the Encouragement of Arts Manufacture and Commerce selected the Trust's Battle Dream as the focus of their meeting in Edinburgh.



Patricia Ferguson MSP, Minister for Tourism, Culture and Sport, visited Prestonpans and was impressed with the Trust's local campaign to build a visitor centre and preserve the battle site. She commented afterwards: "The Battle of Prestonpans was a very significant event in Scotland's history and one which every schoolchild learns about. I fully support moves to preserve the site for future generations and to develop it in a way that will create employment and training opportunities and attract additional tourism to the area. I'm especially impressed with the level of community support for this proposal and the local commitment to be worthy custodians of this part of the nation's heritage."



Andrew Dallmeyer's *The Battle of Pots 'n' Pans* premiered on 8th June at Prestongrange Church. The audience included the renowned community arts leader from Craigmillar Helen Crummy MBE, members of the Royal Society of Arts, and others. As the play unfolds, it provides humour and poignancy as it explores the parallels between modern sectarianism and the divided loyalties and prejudices which abounded in the day of Bonnie Prince Charlie. The production was a collaboration between many East Lothian artists, inspired by the Prestonpans community's campaign to have the battle site protected and properly interpreted.

June



A temporary Battle of Prestonpans Visitor Centre opened at Meadowmill in Prestonpans over the summer months. The centre, made possible through a donation from Malcolm Scott, a Trustee, was open at weekends and entirely staffed by volunteers. Housed in a temporary cabin, the visitor centre played a key role in anniversary celebrations, providing information about the battle and the Jacobite cause, as well as details on the work and aims of the Trust.

► September



The Battle of Prestonpans was re-enacted on its 262nd anniversary. Re-enactors included visitors from the Czech Republic, and the Forth Yacht Club participated, rescuing escaped Redcoats from Morrison's Haven. Alan Breck's Prestonpans Volunteers, a new local regiment, was formed to enable everyone to take part in living history events. The regiment was named after a character from R L Stevenson's *Kidnapped* – a Redcoat who switched sides to the Prince at the Battle of Prestonpans.

► December



The Trust appointed Martin Margulies as its official historian in 2007. An American human rights lawyer, Margulies authored *The Battle of Prestonpans 1745*, the first scholarly work dedicated specifically to the battle. He was simultaneously appointed Colonel-in-Chief of the Alan Breck's Regiment and has visited the Trust every year since.

April



The Trust launched a new mobile information centre. The BattleBus, the county's former mobile library vehicle, toured around East Lothian and nationwide over the summer months. It distributed information about the battle and the Trust's campaign, travelling as far as Eriskay in the Hebrides where the Prince landed in 1745.

► May



The Battle of Pots 'n' Pans written and directed by Andrew Dallmeyer, toured six venues across East Lothian and was performed at the Edinburgh Fringe Festival later that year. It also formed a key element of the battle anniversary celebrations in September.

► June



Historic Scotland launched a public consultation to find out how the nation felt about protecting Scotland's battlefields. The Trust considered the document at an open consultation, inviting leaders from East Lothian Antiquarian Society, Dunbar and Prestonpans Community Councils, Prestonpans Historical Society, Old Musselburgh Club's Pinkie Group and the general public. They found that the consultation document did not adequately capture the challenges or opportunities; battlefields have a vital educational role and are integral to the identity of local communities. These conclusions were submitted to Historic Scotland, the First Minister and the Minister of Culture.

2008

July



The Alan Breck Prestonpans Volunteer Regiment hosted their inaugural Regimental Dinner at the Prestoungrange Gothenburg. The celebrations included piping and highland dancing demonstrations, while the Royal British Legion musicians in Prestonpans were appointed the Regiment's Pipes and Drums, receiving their Alan Breck colours at the dinner for Colonel-in-chief Martin Margulies.

► September



The 1st Biennial Battlefield Conference and Symposium was convened in Prestonpans over two days, bringing the local community together with archaeologists, historians, heritage officers and storytellers. The lecture programme explored not only the history of the battle and its significance to the regeneration of the local community, but also the national initiative to protect important battlefields. The Arts Festival held on the second day included arts and education workshops - attracting 200 schoolchildren - and a theatrical performance. Re-enactments included walking along the Riggonhead Defile as the Highlanders did, and staging the fierce fight at Bankton House, with re-enactors facing one another across the Waggonway.

The Trust's topographical gaming table was revealed to the public for the first time. Played on a 10 x 8ft board that incorporates local topography and scale models of buildings, the game allows players to learn more about the history of the battle.



Over the summer, the Trust commissioned Haley Sharpe Design to begin scoping the proposed Battle Centre and envisage how it could deliver different experiences. Haley Sharpe Design presented their emergent ideas to MSPs at Holyrood Parliament. Iain Gray, East Lothian MSP and Scotland's Labour leader, voiced his unreserved support for the project.

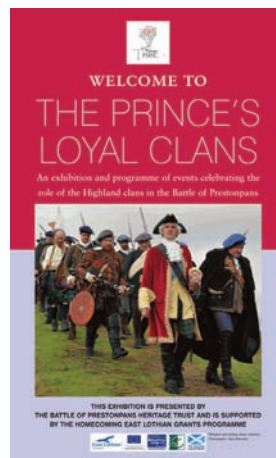
April

► July

► September



The Minister of Culture, Michael Russell MSP, visited the Trustees and formally agreed to assist the Trust in the next stage of its campaign to create a national living history centre focused on the battle in 1745. The Next Steps documentation was tabled with the Minister's representatives from Historic Scotland on 22nd June.



For the Homecoming celebration, *The Prince's Loyal Clans*, a free exhibition, opened in Prestonpans for a fortnight. Displays explored the roles of individual clans before, during and after the 1745 battle, and included a specially commissioned scale model of the battlefields, complete with the two armies represented in detail. Most Homecoming events were held at the Gothenburg on the High Street in Prestonpans, but storytelling walks of the battle site and re-enactments at Tranent Churchyard also took place for visitors from New Zealand.

Colonel Gardiner: Vice and Virtue by Andrew Dallmeyer was also staged at the Prestoungrange Gothenburg. The play is set at Gardiner's deathbed, where he reflects on his life – from his youth in the bars and brothels of Paris, through his dramatic religious conversion in 1719, to his later years at Bankton House, married to Lady Frances and father to 13 children.



For the annual re-enactments, all participants were invited to camp in Cuthill Park, and visitors were welcomed to talk about the Jacobites and Redcoats. Greg Dawson-Allen, the Trust's Storyteller-in-Chief, presented a number of tales, and some stories for children. In re-enacting the actual battle scene, the Camerons charged and captured all artillery, Cope's baggage train was seized at Cockenzie House and Redcoats escaped from the beach to Pittenweem. The Riggonhead Defile was walked at 5am, and the event concluded with a Ceilidh.



With lottery funding of nearly £10,000 from Awards for All, the Trust made visits to 32 schools in the area, free of charge, to promote the teaching of Scottish history. Each session provided a fun way to learn about the Jacobite rising of 1745 and in particular, the Battle of Prestonpans, through three components: the Trust's Storyteller setting the scene; Adam Watters recounting his battle experiences with a hands-on demonstration of historic clothes and weapons; and children playing a battlegame using the scale model of the battlefield. The Trust intended for this pilot programme to expand beyond East Lothian in the future.



Dr Tony Pollard and his team from Glasgow University's Centre for Battlefield Archaeology presented their findings following the completion of a major project. Over 18 months, the team involved the local community in fieldwork, held an excavation open day in June 2009, and ran artefact workshops at local schools. The project report revealed that the battle actually began 500 metres further east than previously thought, towards Seton, on fields owned by farmer Alistair Robertson. Dr Tony Pollard said: 'The project's findings are very exciting indeed and really challenge our assumptions of where the battle took place. The amount of musket balls, grape shot and pistol balls found in the fields of Seton East Farm shows, beyond reasonable doubt, that the maps we have relied on in the past were wrong.'



The Trust and Prestonpans Community Council lodged a petition with East Lothian Council urging action to improve the battle site. They asked the Council to follow the lead of successive Ministers of Culture and MSPs who have pledged to support the ambitions of the Trust to create a living history centre. The Petition Committee formally acknowledged its support of the Trust's goals and agreed to explore how the proposed ecotown at Blindwells could preserve and interpret the Riggonhead Defile, which passes through that land.

May



After the Scottish National Portrait Gallery found their portrait of the Bonnie Prince Charlie was probably of his younger brother, Prince Henry (later styled as the last of the Stuart Kings, Henry IX), and the Trust's evaluation of other portraits of Charles found that none captured his spirit, the Trust commissioned Kate Hunter, a local artist, to paint a new portrait. Nicola Kalinsky, Chief Curator and Deputy Director of the Scottish NPG, commented: 'Kate Hunter has produced a contemporary and imaginative portrait of Charles which convincingly conveys the dignity of the Stuart face. It's a real success and will work as a very powerful and recognisable image.'

► June



The 2nd Biennial Scottish Battlefields Conference and Symposium attracted 200 participants and took place over three days. It included presentations and debate in the Town Hall, a Clan exhibition at the Museum Power House, as well as the unveiling of the Trust's portrait of the Prince by Kate Hunter. The event concluded with an historical encampment by the Alan Brecks and Glenbuckets Regiments and a fun-day for young people.



East Lothian Council agreed to explore the comprehensive development of Prestongrange Heritage Museum with the Trust, with the Battle Centre as the 'anchor attraction' – including a permanent home for the 104-metre-long Prestonpans Tapestry.

July



The Prestonpans Tapestry was unveiled on Eriskay and then paraded across Scotland on the precise dates the Prince visited each location in 1745 – a journey that is depicted in the tapestry. More than 10,000 people saw the tapestry in the first 8 weeks of public display. It arrived in Prestonpans and was on display at the Community Centre during the annual battle re-enactments in Cuthill Park, which drew 1,500 spectators.

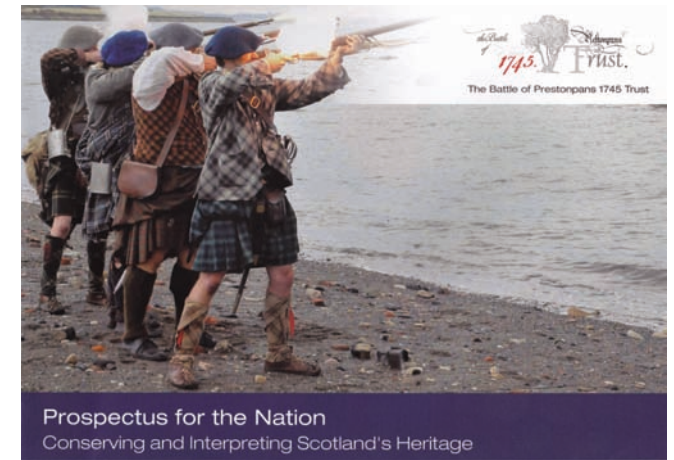
► September



The Trust developed three new interpretive panels at the key entry points to the battle area. These panels help orientate visitors, introduce the Trust and provide historical background. Battlefield markers on the site itself were also installed, designed to be visible from the Bing and Waggonway, and to illustrate the main areas of battle movement, engagement and aftermath.

Thanks to lobbying by the Trust earlier that year, the Council's Masterplan for the ecotown development at Blindwells included conservation and interpretation of the Riggonhead Defile. The Trust pledged to advise and support the future developers.

► November



Prospectus for the Nation
Conserving and Interpreting Scotland's Heritage

The Trust presented its first edition of this *Prospectus for the Nation*, inviting the national government and relevant agencies to include the Prestonpans Battle Centre in future capital project plans. On the basis of its economic evaluations, the Trust asserted that the living history centre would become a self-sustaining national asset for present and future generations. At the time, Prestongrange Heritage Museum was identified as a potential site for the centre to link the battle interpretation to the wider industrial history of the town.

A few months later in early 2011, the Trustees petitioned Parliament, seeking financial support of £5 million from the government towards the total £7 million cost of developing the Battle Centre at the Prestongrange Bath House.

January



By early 2011, the Prestonpans Tapestry had toured 11 venues in the Highlands, attracting 12,000 visitors, with plans to travel to another dozen sites by the end of the year – including Harrogate and Alexandra Palace in London.

➤ February



Outdoor interpretation panels commemorating the battle were officially unveiled, funded in part by HLF. The three-year wait for the first three panels ended as the archaeological survey by Glasgow University concluded that the battle began close to Seton Farm.

➤ July



Alan Breck's Prestonpans Volunteer Regiment set up camp at Prestongrange Museum to regale over 300 visitors with their exploits. Visitors also explored the encampments and *The Prince's Loyal Clans* exhibition.



Local artist Andrew Hillhouse released the first four paintings of a set originally commissioned by the Trust in 2010. The paintings, depicting the most famous scenes from the battle, were exhibited at Cockenzie House shown here as the Redcoats surrendered.



The Trust commissioned Kate Hunter to create a portrait of Sir John Cope, the Prince's adversary in the 1745 battle. She used two known depictions of Cope as inspiration, along with advice from Arran Johnston, to show the uniformed Lieutenant General Sir John Cope in 1745 as the Commander-in-Chief of Scotland.

12 Sortir aujourd'hui dimanche 29 avril 2012

La plus longue tapisserie du monde à Pornichet !

La tapisserie de Bayeux mesure 70 m. Celle de Prestonpans en fait 104 ! Créée en 2010, elle quitte l'Écosse pour la première fois...

La tapisserie se déroule pour une semaine sur l'Appartement du Prince à Pornichet. C'est à dire à deux pas de Bonne Anse, la rue commerçante d'histoire locale sur son ouvrage. Plus de 2000 ans, elle raconte l'histoire de la bataille de Prestonpans en 1745, de la fuite de la Prince de Cumberland, son fils, et de la victoire de Charles Édouard Stuart, le dernier des Stuarts, sur le Prince de Prusse, qui voulait reconquérir le trône d'Écosse et d'Angleterre en 1745.

À 25 ans, il part avec une poignée de fidèles, dont deux jacobites exilés en France, parer la mer sur un bateau armé à Bonne Anse, à Saint-Nazaire, et arrive vers l'Écosse via Belle-Île. On est à l'été 1745. Début quand sur l'île d'Orléans aux Hébrides, le prince aristocratique anglais arrive de la suite française pour se battre et apporte une victoire sur l'armée royale, à Prestonpans. Il s'en va ensuite vers l'Écosse, mais subit une étonnante déroute. Il quitte l'île de rétro après une déroute et s'en va vers l'Écosse. La bataille se déroule entre l'église et la ville, l'office du tourisme, l'Église et l'Institut culturel de Belle-Île, dans une conférence sur le prince Charles Édouard Stuart et la famille Stuart, écrite en français.

Conté de Jean Cavalier
C'est un conte de Jean Cavalier, le héros de la révolte jacobite. La tapisserie pour sa vie est une œuvre de l'artiste local, qui a été créée en 2010. Elle raconte l'histoire de la bataille de Prestonpans, qui a eu lieu le 21 avril 1745. Elle est la plus longue tapisserie du monde, avec ses 104 mètres de long. Elle est exposée à Pornichet, en France, du 29 avril au 5 mai 2012. Elle est accompagnée d'un DVD animé, qui raconte l'histoire de la bataille de Prestonpans, en français.

Le prince Charles Édouard Stuart et le prince de Prusse, à la bataille de Prestonpans, en 1745.

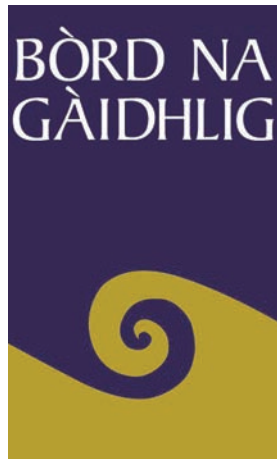
Michel ONOT

An exhibition of the Prestonpans Tapestry was opened in Pornichet, St Nazaire in France, by the town's mayor. The reception had live Scottish music, with whisky and celebratory Drambuie provided by the Trust. Visitors were able to purchase the Trust's new animated DVD in French.

2012

2013

October



The Gaelic Open Forum focused on the use of language in East Lothian. With the help of a grant of £10,000 from Bòrd na Gàidhlig, the Forum aimed to recruit a local panel of Gaelic speakers to help with the translation of interpretive materials for the Scottish Diaspora Tapestry over the following 18 months.

► November



The Prestonpans Tapestry travelled to the Grampian Club in Corby, known as England's most Scottish town, for St Andrew's Day. While the tapestry was exhibited, the Prestoungrange Arts Festival recruited embroiderers for some of the English panels that would form part of the Scottish Diaspora Tapestry, an initiative sponsored by the Trust.

► April



The Trust partnered with Loretto School to hold an exhibition of the Prestonpans Tapestry in Pinkie House, where the Prince slept after the battle. Hundreds of children attended from schools across the county for special group sessions.

2013

June



The first of the Scottish Diaspora Tapestry panels, designed by Andrew Crummy, were unveiled. They were completed by participants in Barga, Italy and Gothenburg, Sweden. This tapestry involved coordinating embroiderers from countries across the globe, including Lithuania, China, Canada and New Zealand.

► September



The Prestonpans Tapestry was exhibited in Bayeux, France, opening on 14th September for almost two months. Creative Scotland helped fund 25 bursaries that enabled contributors to visit the exhibition and join the pageant with appropriate attire. A Norman banquet coincided with this visit. The exhibition was translated into French, and the accompanying DVD was available for purchase.

2014

► June



The Scottish Diaspora Tapestry was officially launched, with an official guide and CD. It was first displayed at Prestonpans Community Centre, consisting of 158 panels, each of which took more than 200 hours to stitch. Panels continued to arrive and were added to the tapestry throughout its tour eventually reaching 305.

2014

2015

August

➤ October

➤ January



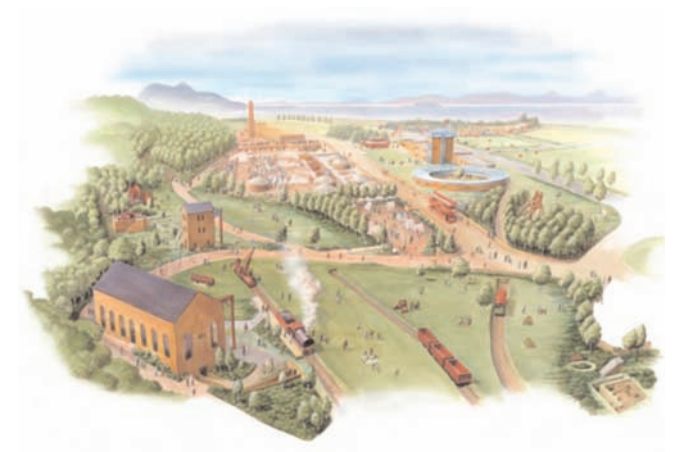
Historic Scotland rejected calls for it to oppose plans to build a substation on part of the Battle of Prestonpans site. More than 260 people went to the public consultation to hear about the planned development. The Trust vowed to continue its opposition in every possible way and to return the site to agriculture.

The Trust's online petition to protect the battlefield from this proposal gathered 13,389 signatures.



The 4th Biennial Symposium focused on the threats to the battle site of Prestonpans, and whether a living history centre should be established at the Prestongrange Museum, providing a permanent home for the tapestry. Representatives from 11 organisations agreed to establish a new and independent nationwide Scottish Battlefields Trust that would fight to protect all the nation's battle sites.

This new Trust was officially established the following month, with support from the Duke of Somerset, whose ancestors were victors of the Battle of Pinkie Cleugh.



The Trust gained approval in principle from East Lothian Council to build at the existing Prestongrange Heritage Museum.

Restoration of Colonel Gardiner's Obelisk and the Bankton Doocot were also part of ongoing efforts. The Trust received funding of £97,000, including a grant of £71,905 from the Viridor Credits' Landfill Community Fund, and a donation of £25,000 from Dr Julian and Mrs Laura Wills, Baron and Lady of Dolphinstoun.

March

► April

► August



The Scottish Diaspora Tapestry began an international tour in March, visiting Bergen in Norway, Veere in the Netherlands, Barga and Picinisco in Italy, and Boussy-Saint-Antoine and Paris in France. Towards the end of the year, the tapestry was exhibited in Australia, starting at Goolwa, Adelaide, Hobart, Albury and Wangaratta.



At its fourth meeting, the Scottish Battlefields Trust named additional Trustees, finalised legalities and membership rules, and proposed a significant publishing initiative with Helion Military. It resolved to focus on a triennial re-enactment cycle each September for the battles of Dunbar, Pinkie Cleugh and Prestonpans, in partnership with East Lothian Council, National Event Scotland, and each battle site's local history group.

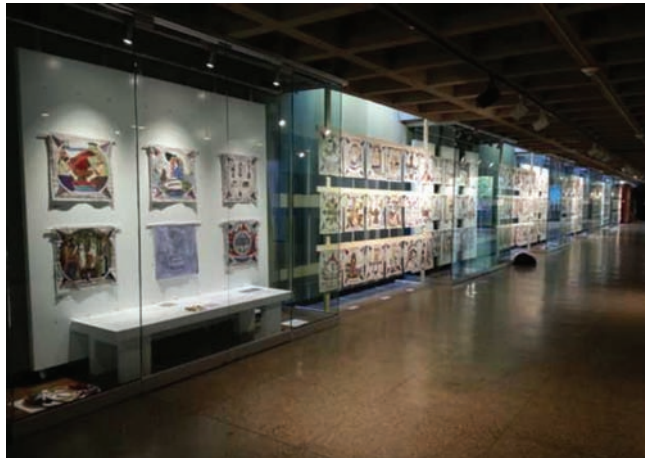
The Scottish Battlefields Trust continues to be a close partner in the Trust's activities.



Bilingual road signs were created, honouring the Gaelic language spoken by most of the Jacobites at the battle, thanks to a grant provided by the Barons' Courts of Prestoungrange and Dolphinstoun and Bòrd na Gàidhlig. After lobbying the Minister for Scottish Language, the signs were formally installed – the first in East Lothian.

2016

March



The Scottish Diaspora Tapestry's last display in Australia was in Sydney, at the Chrissie Cottar Gallery, before heading to Dunedin and Otago on New Zealand's South Island. From there, the tapestry crossed the Pacific and was exhibited across Canada, in Victoria, Winnipeg, Toronto, PEI and Ottawa.

► May



The Trust announced the use of grants from Bòrd na Gàidhlig, Baron and Lady of Dolphinstoun, and Viridor for new signage for walkers around the battle site in both Gaelic and English. The grants also covered the creation of a new app that will have a battlefield walk, a guide to the Tranent/Cockenzie Waggonway, and imagery of the full Battle of Prestonpans Tapestry.

The Prestonpans Arts Festival announced that they had been awarded a grant of £1500 from Paths for All, with £2500 match funding from the Barons Courts Charity, to install signs for walkers and interpretation boards for the ancient Waggonway running from Tranent to Cockenzie Harbour.

► August



The Trust unveiled the new signage for walkers on the north/south path between Gardiner's Obelisk and the Doocot at Bankton House. In addition, the Trust took a 10 year lease on the Doocot, restoring the interior and installing a film projection that tells the story of Colonel Gardiner's life and death.

2016

October



The Trust planned to create two tables of remembrance for the Highlanders and the Redcoats who died in 1745, having secured the funding. With planning consent in principle from East Lothian Council, the tables sculpted by Gardner Malloy were prepared, but plans were held up by Scottish Power, landlords of the battle site where the burials are known to have taken place.

► November



The Saltire Festival 2016 came to Prestonpans with a free walking tour of the battlefield, as made famous in Walter Scott's *Waverley*.

The Trust has continued to offer a special tour as part of the Saltire Festival in subsequent years, proudly flying the saltire from the battlefield viewpoint for the festival's duration.



The Trust launched its app, Prestonpans 1745, for iPhone and Android. It provides walking tours of the battle site and 1722 Waggonway, as well as information on the Battle of Prestonpans Tapestry.

December



The Trust formally applied for a £3.7 million grant from the Heritage Lottery Fund that would go towards the redevelopment of the Prestongrange Bath House as a new visitor centre and permanent home to the Prestonpans Tapestry. This plan garnered support from Prestonpans Community Council and the local community at an Open Meeting held the following month. However, this application was ultimately not successful, with the HLF noting that the proposed location of the Battle Centre at the Bath House was a considerable distance from the battle site. As a result, the Trust started looking at alternative options to site the centre, within the vicinity of the battlefield.

➤ March



Following the global tour that ended in Canada and Iceland, the Scottish Diaspora Tapestry returned to the UK with a total of 305 embroidered panels – double the number the tapestry was launched with. It went on display in Westminster Hall at the Palace of Westminster in a free exhibition hosted by the Crown Court Church of Scotland.

➤ April



New signage with QR codes was installed alongside walkers signs, enabling visitors to access specific content on the Prestonpans 1745 app directly.

May



The Scottish Diaspora Tapestry returned to Scotland and was exhibited in St Giles Cathedral in Edinburgh, alongside new panels stitched by schools across the nation who researched aspects of their own diaspora. One panel stitched in Veere was stolen during the exhibition but anonymously returned to the police eight weeks later by the thief.

► June



With the sponsorship and support of Iain Gray MSP, the Prestonpans Tapestry was exhibited at Holyrood in the Scottish Parliament. This was a timely display of support, as finding a permanent home for the tapestry was increasingly a top priority for the Trust.

► August



A month-long exhibition of the Prestonpans Tapestry opened at the Galerie du Faouëdic. The display was featured as part of the InterCeltic Festival in Lorient, Brittany, the largest Celtic festival in the world attracting 750,000 visitors each year, which this time included Alex Salmond former Scottish First Minister at the exhibition.



The 1722 Waggonway Heritage Group led a "Big Dig" community archaeology event in Cockensie over ten days. This group grew out of the Trust's efforts to promote the heritage of the 1722 Waggonway, which runs through the battlefield. The Trust commissioned a series of new illustrations for the Waggonway group and continues to work closely with them.



The anniversary of the battle was marked with a special interactive walking tour. Visitors came face-to-face with characters from 1745 as they explored locations around the battlefield, with a focus on the aftermath of the conflict and its impact on the people involved.



The Trust formally launched the Prestonpans Murals and Art Treasures app, which includes full information and GPS locations of 71 items around the local area.

January



A private Requiem Mass was held for Prince Charles Edward Stuart on the 230th anniversary of his death, and celebrated by the Catholic Archbishop of St Andrews & Edinburgh. The service was arranged by the Trust, and attendance was by formal invitation only.

► February



The Trust was one of several local organisations that supported the Wonder Fools' production of 549: *Scots of the Spanish Civil War*, a play about four Prestonpans miners who joined the fight against fascism in Spain, which had a five night run at Prestonpans Town Hall.

► March



East Lothian Council acquired all the lands owned by Scottish Power, including the western end of the battlefield. In the masterplan for the area, the battlefield and a large section of the Waggonway were intended to be a green lung. The Trust already had Outline Planning Consent to establish a Field of Remembrance with two Memorial Tables on this land.



The Trust was awarded a £36,300 Resilience Grant from HLF to explore and resolve next steps for the organisation. For this project, which was also part-funded by existing donors, the Trust sought to: commission an external critique and audit; undertake a comparative analysis of how battle sites across the UK and internationally are interpreted and developed; and develop a National Manifesto for the next decade.



The Trust received £5,000 from the Scottish Clan Event Fund for a commemorative event to mark the first-ever memorial to those who fought and fell at the battle. This Memorial Parade included a procession through the streets of Prestonpans, which had been given eponymous names with the Clans that fought to encourage engagement with the story among the local community. Children from schools across East Lothian contributed colourful handprints on textile squares that were stitched together into banners for the procession.

Two new Memorial Tables sculpted by local artist Gardner Malloy, and commissioned by the Trust, were installed on the battlefield. They commemorate those who fought and died in the battle: one table recording the Scottish Clans that supported the Jacobite Prince Charles, and the second for the British Army supporting King George II who fought under Sir John Cope. Clan Chiefs and the Governor of Edinburgh Castle were in attendance for the dedication.

2018

2019

September

► November

► March



The Memorial Parade through Prestonpans arrived at the Forth to be welcomed by the Lord Lieutenant and the Clan Chiefs and Representatives who fought there in September 1745.

Both armies tented encampments were open for visitors and the Commanders shared their Battle Briefings and weapons displays were given and uniforms explained and interpreted. BBC2 tv filmed the event which formed the basis for Mary Beard's evening show.



The Trust held its 100th meeting in November 2018. To celebrate this landmark, the Trust commissioned a new artwork from Janet McCrorie. The painting, *Battle Chase*, depicts a Highlander clad in the Trust's own registered tartan pursuing a fleeing Redcoat.



The Scottish Diaspora Tapestry was exhibited at New Lanark World Heritage Site for almost two months and scheduled to go to Glasgow's Episcopal Cathedral over summer, during the West End Festival. It returned later to Glasgow Cathedral to celebrate the five new Icelantic panels donated in June 2019.

April



The Trust published the draft of its Manifesto to 2023 – the *Vision for Victory*. This built on the findings from Dr Stephen Connolly's external audit of the Trust's activities, funded by the National Lottery Heritage Fund. As part of a two-month public consultation period, the Trust sought views on the manifesto through their new website, social media, and an Open Door consultation event in Prestonpans Town Hall.

▶ June



Tapestry stitchers in Iceland created five panels inspired by the Scottish Diaspora Tapestry and donated them to the Trust at a formal ceremony in the Scottish Parliament. The panels were exhibited in Prestonpans at the Prestoungrange Gothenburg.

▶ July



The new development at Blindwells was considered to be a potential location for the Trust's living history centre. With a Memorandum of Understanding between the lead developer Hargreaves and the Trust, the latter engaged with the architects of the new town centre to explore the option of having the living history centre alongside the Prince's Loch and the Prince's Park, which were already scheduled.

As part of their wider campaign to promote the significance of the battle on the site, the Trust petitioned East Lothian Council to use Charlestown as the new name for the development. Though included on the shortlist for public consultation, residents selected to keep the name of Blindwells.

September



The annual Prestonpans re-enactment took place on the anniversary of the battle, followed by the unveiling of a plaque to Colonel Gardiner at Tranent Churchyard. An exhibition called *Prestonpans One-to-One* was held over the re-enactment weekend, a display of paper armies, with every soldier in the battle represented as a paper miniature.

► November



The Trust convened a well-attended Jacobite Trail Colloquium at the National Storytelling Centre on the Royal Mile, to discuss whether or not a Jacobite Trail across Scotland and beyond should be created – and if so, how. Convenor Mike Taylor presented examples of existing 'local' Jacobite trails, while Thierry Guiheneuf gave details of an emerging Jacobite trail in Brittany. Through this Colloquium, the Trust explored the scope of becoming the hub of a national Jacobite Trail, and a linked Jacobite Asset Register.

275th Anniversary
Battle of Prestonpans

Saturday 19th September
"Beneath the Thormtree"
A community commemoration through music and story. Don't miss this very special concert, filmed entirely on location around the battlefield area.
Free (online): 7pm-7.45pm

Sunday 20th September
"Live from the Prince's Pavilion"
Join Bonnie Prince Charlie and friends as he hosts a busy day of short talks and demonstrations, broadcast from his tent upon the battlefield!
Free (online): 11.30am-4.15pm

Monday 21st September

The Trust announced an ambitious programme for 2020 that marked the 275th anniversary of the battle, 300 years since the birth of Charles Edward Stuart, and the 10th anniversary of the completion of the Prestonpans Tapestry. The programme was intended to run throughout the year, focusing on outreach activities and touring exhibitions until the anniversary events in September, and was sponsored by the National Lottery Heritage Fund, VisitScotland, East Lothian Council and Bòrd na Gàidhlig to a total of £196,000. It included: art and literature projects for school children; development and implementation of the social media strategy; development of new digital resources; a tour of the Prestonpans Tapestry exhibition; an anniversary weekend with a public conference; and an anniversary exhibition about the battle.

January

▶ February

▶ April



The Trust entered into a partnership with the IT faculty at Edinburgh College, initially focused on the digital and social media activities of the Trust but aiming to establish a legacy of continuing collaboration across a range of disciplines. In this first project, students were to develop and deploy their skills in creating a new digital presence for the battlefield heritage online.



An exhibition of the Mount Felix Tapestry designed by Andrew Crummy, opened in Prestonpans, hosted by the Trust. The creation of this tapestry was inspired by a visit to the Prestonpans Tapestry; it consists of 44 panels stitched by 600 volunteers. The tapestry tells the First World War tale of Mount Felix Hospital at Walton-on-Thames in Surrey, which served as a hospital for wounded New Zealand soldiers returning from Gallipoli and the Western Front.



As a result of the pandemic, the Trust's programme for 2020 had to be adjusted, with many events taking place digitally, or postponed. Nevertheless, the Trust was able to launch the 'Victory, Hope & Ambition' project, inviting people across the country to submit a piece of poetry, prose, art or design to mark the 275th anniversary of the Jacobite victory at Prestonpans. Originally intended to be for school children aged 10 to 17 years old, the Trust added an adult category in light of the lockdown. Participants had up to 20th December to submit their entries. A range of children's activity sheets and online resources were also launched on the Prestonpans anniversary website.



The Trust successfully filmed and livestreamed a special concert, *Beneath the Thortree*, made on location at Prestongrange Church and around the battlefield. The narrated concert featuring song, music and poetry was written for the 275th anniversary of the campaign and managed to involve 40 participants despite the constraints of the pandemic.



The 275th Anniversary Weekend Programme took place digitally streamed from Meadowmill, adjusted to take Coronavirus guidelines into account. The events included an evening of music and storytelling, a programme of talks and a commemoration ceremony, all free to attend. In total, over 10,000 visitors took part in these digital celebrations across the world.



The Trust's 300th birthday celebrations for Bonnie Prince Charlie were streamed online, with a short YouTube video and Zoom webinar, linked on the Trust's social media. The webinar welcomed great attendance, boding well for the intended programme of events for 2021.

In total, the Trust's website welcomed 51,000 visitors over the course of 2020.

May



Trust takes a 5 year lease on Prestonpans Town Hall as a bilingual museum showing sequences from both the tapestries and to exhibit Andrew Hillhouse's & Kate Hunter's paintings alongside the Trust's own and on loan artefacts – **taking the name Battle of Prestonpans Jacobite Heritage Centre** to reflect the growing commitment to placing Prestonpans in the total Jacobite context. First exhibition showed the *Orders of Battle*.

► August



Hey Johnnie Cope bilingual exhibition opened at John Gray Centre in Haddington till the end of October showing Trust's artefacts including its Thorntree fragment and a second from East Lothian's archives along with manuscripts and publications, portraiture and Janet McCrorie's 1745 Tartan clad Highlander pursuing a Redcoat.

Prestonpans Tapestry's exhibition in Inverurie and Scottish Diaspora Tapestry in Dundee both featured successfully during the nation's recovery cycle from the Covid pandemic.

► September



Full-scale weekend long battle re-enactment was presented at Greenhills as reawakening of activities after the Covid 19 pandemic accelerates. Wreaths are laid at the memorial tables. Preparations continued for Helion Books Jacobite Symposium to be the first public gathering for the Trust in the redecorated Prestonpans Town Hall – mirroring the original colour scheme from 1897.



The Museum opens officially throughout Prestonpans Town Hall for the public each Saturday and Sunday with bookings available for sessions on weekdays. Already tour groups, teachers and school groups have made bookings.

The Main Hall includes a four monthly rotating sequence of the Battle of Prestonpans Tapestry commencing with 'I am Come Home!' together with the rebuilt diorama of the battlefield, a replica cannon, storylines on the Jacobite claim to their Thrones and of Colonel Gardiner, Kate Hunter's portraits of The Prince and Sir John Cope, Andrew Hillhouse's Collection, a new mural by Tom Ewing, countless artefacts, publications, CDs and merchandise.

The facilities available include the restored "Jubilee Room" which will house four monthly secondary exhibitions throughout the year drawn from myriad source including the Scottish Diaspora Tapestry.



Schools Educational Programmes Launched

In partnership with East Lothian Council and teachers across the county and beyond school groups of P6/S1 are able to hear and learn the battle story in the Town Hall and in many instances with a battlefield walk as well. Bookings in the first 12 months saw more than 700 students who are briefed before arrival and followed through once back at school. This comprehensive coverage of local schools means that over the coming years each and every youngster will be aware of this significant part of their heritage. Teachers can also receive CPD credits and parents are actively encouraged to visit.

AA

**Scottish
Diaspora Tapestry**

↓

**Greis-Bhrat
Diaspora
na h-Alba**

To celebrate the Platinum Jubilee of Queen Elizabeth II and the 125th Anniversary of Queen Victoria's Diamond Jubilee an exhibition of "Royal Connections" depicted in 18 panels from the Scottish Diaspora Tapestry was presented in the Jubilee Room from Prince Henry of Doncaster [1115] to the last Princess of Hawaii, Victoria Kaiulani [1899].

Simultaneously on Prince Edward Island the 38 Canadian panels from the Scottish Diaspora were on display to commemorate the 250th Anniversary of the arrival of the first Glenaladale Settlers in PEI on the brig Alexander in 1772, establishing a community that were to become the "Founding Fathers of Canadian Confederation" by 1864.

2022



► August



Prestonpans Town Hall was built by public subscription 125 years ago and the rediscovery of a key role in the community as the Trust's Museum was clearly an occasion to celebrate in town. With support from Historic Environment Scotland the original Opening Ceremony was costume re-enacted with the scripts faithfully reported in the *Haddingtonshire Courier*. Then Haddingtonshire MP Richard [later Viscount] Haldane's words were heard again especially his references to the Highlanders who swept into our town after their spectacular victory. A commemorative medal was struck. The audience joined in songs from the period.



As the 125th Anniversary of the Town Hall was celebrated today's community was invited to bring along its own memories of its social uses which Janet McCrorie, who had in the past conducted art classes in the Hall, was invited to capture in a montage. Many were captured in writing as a *Memories Collection* but many more were shared, and continue to be shared, verbally as hundreds of visitors come to weekend exhibitions and events. The archived Minutes of the Burgh of Prestonpans recorded all the controversies and debates surrounding its creation by 1897, the votes of Prestonpans householders in its support, its fees and approved and disapproved uses over the decades that followed – not least for overnight rest by the Trust's battle re-enactors led by our Alan Breck Regiment since 2006.

PRESENTING THE PRINCE
Celebrating the Museum's First Year!
7 - 8.30pm, SATURDAY 29 APRIL

Jacobite & Gaelic Song Performances
18th Century "Officer's Mess"
Meet soldiers in the "Unicorn" tavern
Georgian tea drinking display
New "Revolution" exhibition preview
and...
Meet "Bonnie Prince Charlie" and his father!

FREE EVENT - ALL WELCOME

Battle of Prestonpans
Town Hall, High Street, Presto

The Town Hall is not large enough to display the entire Prestonpans Tapestry at one time but the pattern of sequential 10 metre segments is a regular feature at the Museum. Each and every visitor can see selected panels, view the entirety on the animated DVD made for the Trust in Bayeux, download the APP, listen to Greentrax' double CD of music and song and browse the ever growing battle literature. And we are for ever mindful, and proudly tell all our visitors, of the extraordinary legacy our initial tapestry is still occasioning not least the *Great History of Scotland* at Galashiels and our own Scottish Diaspora Tapestry.

January



The year began with a question: what if the rival forces had taken different decisions in the wake of the Battle of Prestonpans? This was the premise behind an interactive wargame campaign which invited social media followers to vote on the strategic options facing the prince's army in 1745. A real-time diary of the armies' subsequent progress was kept as the campaign developed, leading to table-top wargames fought out by volunteers in the museum. Beautifully crafted models, created by members of the Alan Breck's Regiment, made for visually spectacular games fought over carefully reconstructed historical landscapes. The video reports drew large audiences on the Trust's YouTube channel, as the Jacobites pressed into England. This counter-factual campaign proved a great success and ran throughout the rest of the year, bringing a new online audience to the work of the Trust.

February



BBC Radio Scotland was not asking *What If?* Rather the question was How on Earth did the Prestonpans Tapestry come to be stitched? It is of course by now a well reported tale of a random visit to Bayeux, the talented creative response of designer Andrew Crummy and the inspirational commitment of hundreds of community stitchers along the route the Prince travelled from Rome to Prestonpans via St Nazaire, Eriskay, Glenfinnan and the Highlands to Edinburgh. It picked up from our own *DVD Stitches for The Prince* with interviews with those who stitched and those who led and managed the artwork to its completion. And after completion of course the whole tapestry exhibited across France and Scotland and even back by invitation at Bayeux. Intriguingly the exhibition at St Nazaire from which the Prince set sail in 1745 was the culmination of an in depth evaluation there of the role played by Bretons in his support.

March



The Trust's traditional engagement with political representatives in the Scottish Parliament led to the commencement of a sequence of discussions amongst parties related to its search for a permanent Living History Centre, convened by Paul McLennan East Lothian's sitting MSP. Consecutive Ministers of Culture at Holyrood have given support to the campaign since 2006. The success of the interim centre at the Town Hall had gone far to demonstrate the Trust's competencies and the need for the very significant centre all studies had shown to be necessary for self-sustaining operation. Any publicly supported outcome was shown to be dependent on East Lothian Council's next economic development strategic plan. The discussions enabled the Trust to highlight the national injunction for designated battlefields to receive enhanced interpretation whensoever development necessarily takes place, such as at Blindwells built on the Riggonhead Defile.

March



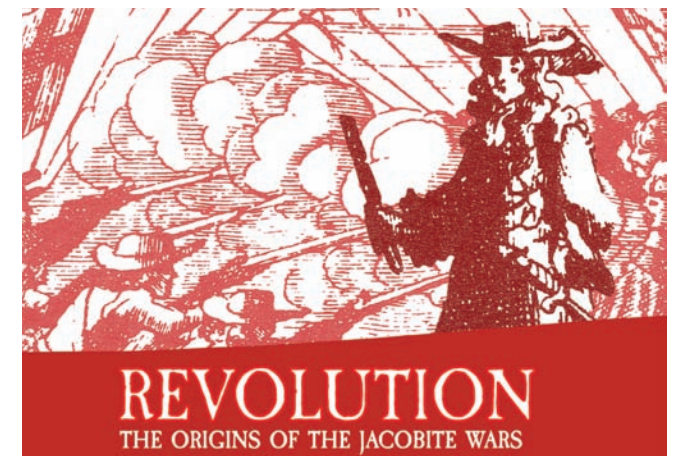
The conservation and protection of the landscape of the designated battlefield is a primary object of the Trust requiring constant vigilance and lobbying. It was a challenge throughout the 20th century with Preston Lodge school, the Community and Health Centre and new housing to the west [including Clan eponymous street names] now edged by thorn trees; and opencast coal mining to the east, this latter now developing as an ecotownship. But agriculture boldly continues on the balance which is crossed by the 1722 gravity Waggonway. The Battle Bing Viewpoint created when Meadowmill became playing fields has become a protected habitat for the *Grayling butterfly* and to the north an 18th century stock Battle Orchard was created as a BBC sponsored Breathing Space. The orchard stands close to the emerging facilities for the reception of wind farm energy into the National Grid.

► April



At a special event to mark the first anniversary of the museum at the Town Hall, the Alan Breck's Regiment of Prestonpans Volunteers recreated the James VIII & III's investiture of his son Prince Charles with the powers of regency prior to the commencement of the 1745 campaign. The event was the first appearance of a new 'prince', ready to appear at the head of the Jacobite army at future re-enactments. Since its establishment in 2007 the Alan Breck's Regiment has led the Trust's living history activities, and have grown to become one of the country's leading Jacobite re-enactment groups. This special event in April reinforced their commitment to supporting the battlefield and the Trust's museum plans. The occasion also saw the publication in print and online of the new Souvenir Guide for visitors in English and Gaelic.

► May



Revolution: Origins of the Jacobite Wars opened in the Jubilee Room of Prestonpans Town Hall. The exhibition explored the events of 1688 and their background, explaining the religious and political tensions which led to the overthrow of the Royal Stuarts. It ran until the end of August. By presenting the events in both Scotland, England and Ireland, the exhibition aimed to contextualise the later Jacobite conflicts through understanding of their origins. The exhibition symbolised the Trust's commitment to presenting the battle and its participants in their wider context, emphasising the international significance and longevity of the Jacobite conflicts. The Trust's aspiration is that the creation of its permanent home will not only support tourism locally but also serve as a national focus for understanding the Jacobite story. This intention is further exemplified by the Trust's development of the *Jacobite Scotland website*.

2023

August



In celebration of the *Raising of the Standard* at Glenfinnan depicted on the *Prestonpans Tapestry*, the Museum cheered the Declaration of His Campaign by the Prince on August 19th 1745. The occasion was enlivened by a visit and display by Scottish Dancers from Ottawa and the public exhibition of the Scottish Diaspora Tapestry's 38 Canadian panels – the largest country collection in the artwork. Their visit was occasioned by the determined interest of a descendant of a Highlander who took British Army fire in Tranent Churchyard on September 20th – which the dancers also visited and where Colonel Gardiner's grave is marked. The *Raising of the Standard* was also the opportunity to express gratitude to East Lothian Councils One Community Fund, the Hudson Charitable Foundation, The Barons' Courts, the Coafield Regeneration Trust, HMRC's Exhibition Credits Scheme and myriad donors for their financial support during 2022/2023.

► September



The battle's 278th anniversary coincided with the start of a new term of school engagement programming. On the anniversary itself, pupils from Preston Lodge High School laid wreaths on the battlefield's memorial tables in honour of the fallen combatants of 1745. For the second year running, every S1 pupil at the high school had the opportunity to walk the battlefield and visit the Trust's museum for a workshop on the uniforms and weaponry of the time. A grant from the East Lothian Educational Trust provided support for new online and in-session materials, strengthening the schools offer and the opportunity for learning reinforcement. As well as working with school groups, the Trust held family-focused activities at the museum designed to inspire the next generation, including imaginative craft activities and a chance to dress up as Prince Charles Edward!

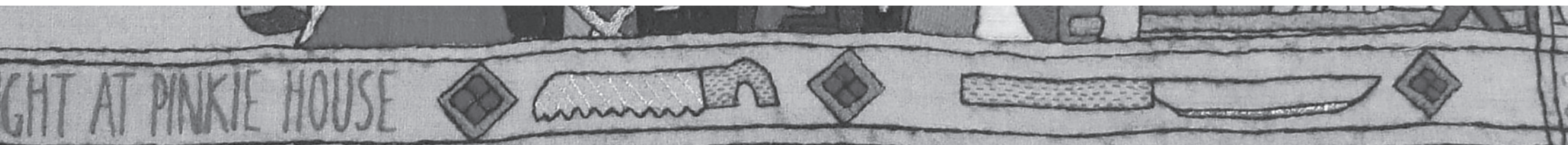
► October



Auld Alliance: France, Scotland & The Jacobites opened at Prestonpans Town Hall. This exhibition, which ran to the end of the year, used panels from the Scottish Diaspora Tapestry to tell the story of Scotland's long cultural and political associations with France. Alongside original 18th century documents, including a French military training manual, the embroidered panels revealed how the original Auld Alliance began at the end of the thirteenth century, and led to the mutual exchange of military support through the medieval period. The emphasis then naturally turned to French support for the Royal Stuarts during their periods of exile, and the assistance Prince Charles Edward found in Brittany prior to his expedition of 1745. The exhibition exemplifies the significance of the *Scottish Diaspora Tapestry* to the Trust's collection, whilst plans were laid for its 10th anniversary in 2024.



OUR FUTURE PLANS



Our Future Plans

The battle in Prestonpans on September 21st 1745 has been commemorated by individuals and diverse groups for nigh on three centuries. Reports have been published in *Illustrated London News*, by *Haddingtonshire Courier* and East Lothian Antiquarians leading to East Lothian Council's spectacular re-enactment at Meadowmill in 1995. Greatest public recognition has been given to local hero Colonel Gardiner who died in Tranent Manse after his mortal wounding beneath the battlefield's sole thorn tree less than a mile from his home at Bankton House. He and Adam Skirving's poem *Hey Johnnie Cope* are perhaps most frequently recalled. And there are sculptured memorials aplenty from Gardiner's original obelisk, a cairn, a thorn tree locator and most recently regimental tables for both armies. Bankton House has been rebuilt with a micromuseum to Gardiner in its doocot and an initial archaeological study undertaken. There have been unfulfilled calls for a statue of the Prince since the 1930s. Gaelic poetry honoured the Victory whilst Sir Walter Scott's historical novel *Waverley* romanticised the Prince and the Jacobite Cause giving Edinburgh's main railway terminus its name. David Niven starred in the 1948 movie, countless authors have made non-fiction and fictitious contributions not least Diana Gabaldon's novels and subsequent tv drama *Outlander*. In England a national anthem was first sung – *God Save Great GEORGE our King*.

Since 2006 our Trust has intensified this relentless pattern of commemoration with regular re-enactments, new theatre, literature, song and artworks including tapestries. But we believe much more can and should be done greatly encouraged by the legal introduction of national designations and protections for Scotland's battlefields. As soon as we had completed thoroughgoing economic feasibility studies we made the immediate call not just for a statue of the Prince but for a significant world class Living History Centre on a par with those already delivered on a self-sustaining basis at Bannockburn and Culloden. Our research argues

that such significant heritage remembrance and understanding will make a major contribution to our community's sense of place in our post-industrial days. It also provides the opportunity to describe and analyse what drove the Jacobite Cause from 1688 of which victory at Prestonpans was the highpoint. It was a Cause resourced and sustained by unstinting loyalty to Great Britain's Stuart Kings, overthrown by religious prejudice in England which, through the charismatic daring personality of Prince Charles Edward exemplifies the enduring strength of youthful hope and ambition.



Memorial cairn on B136;
right: Colonel Gardiner Obelisk
at Bankton.

Our future plan is to invigorate, sustain and develop all that has been distilled thus far led from a new world class Living History Centre. Our research findings internationally have been unequivocal – to be self-sustaining it must be a world class attraction which implies bold and dynamic presentation of the heritage we address. Our own developmental activities since 2006 together with the contributions of generations of advocates since 1746 are the essence of our repertoire which comes alive with the costumed presence of our *Alan Breck Regiment of Prestonpans Volunteers* and the determined use of the Gaelic



which was spoken by the Highlanders at Prestonpans and includes important cultural contributions. But we are resolved to ensure continuous engagement with succeeding generations in our own community with educational programmes for all schools in the county and new research challenges. This latter ambition is no better illustrated than by the explosion of community dynamics across Brittany and the Highlands that created our core exhibit the Prestonpans Tapestry. And that achievement has lately been matched by the inspirational *What If?* battle game sequences already played through but henceforth permanently available for interested parties. It is the strongest imaginable living history

construct, exploring *what if* after victory at Prestonpans the Prince had not entered England via Carlisle and subsequently turned back at Derby on the determination of Clan Chiefs but followed alternative strategies: how might the outcome have been different.



Where might our Living History Centre be?

Evidence internationally argues such a Centre is optimally located with good public access on the margin of the battlefield so that its landscape can be enjoyed and visited. This implies it should be in Prestonpans close by the designated battlefield. To the south and north there is good road access provided provision on site is designed for anticipated visitor numbers. The present undeveloped battlefield and peripheral land in question is owned by a private farmer and by East Lothian Council with a key eastern sector under development as a new ecotown at Blindwells, which includes the route of the Riggonhead Defile the Highlanders marched along from Tranent at dawn. The lands owned by the Council are the former site of Cockenzie Power Station and suffer from planning blight because it is scheduled for eventual commercial development that will include provision for bringing ashore wind farm energy to join the National Grid which has legacy connections via pylons across the battlefield. The Trust believes the ideal location would be the old Coal Store on the northern boundary of the battlefield but in its blighted planning context the Trust has explored two less satisfactory but possibly achievable alternatives the first at Prestongrange Heritage Park to the west of town and Blindwells town centre to the south east. Architectural designs for both have been prepared and a specification of the facilities a world class centre would require.



Resolution of where the Centre might be located is in the remit of East Lothian Council but, notwithstanding an earlier comprehensive community consultative review that favoured the Trust's ex-Coal Store preference, no determination can be expected before the completion of the Council's Economic Development Strategy Review.

The Centre's Specifications...

Reception will contextualise the battle in the wider Jacobite story and the motivations of both sides. Visitors will then enter the Hall where the

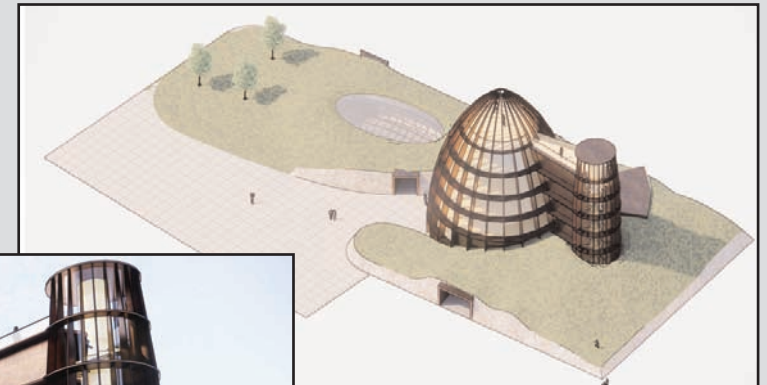
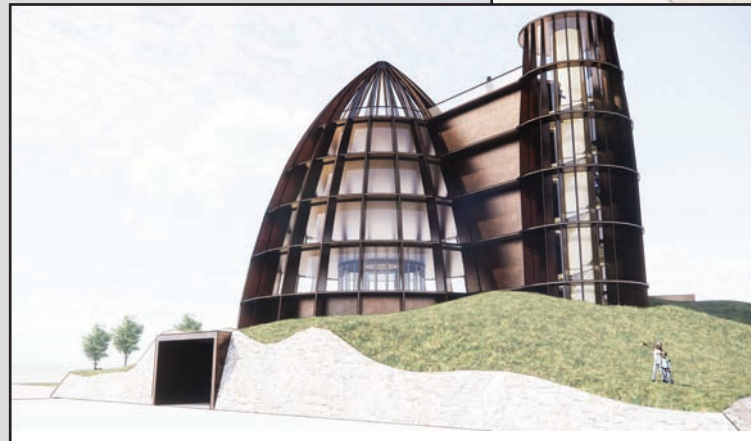
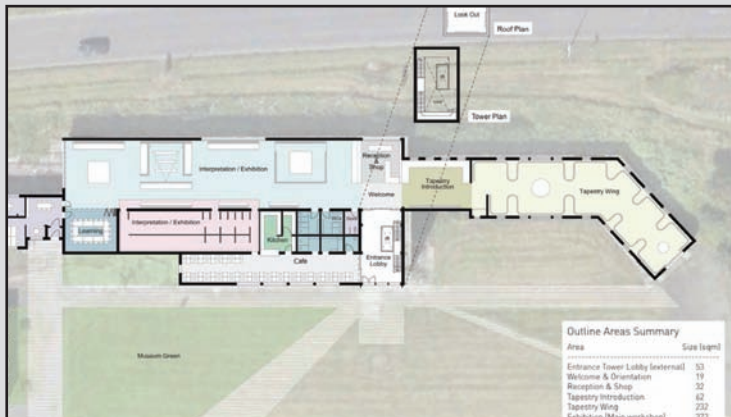
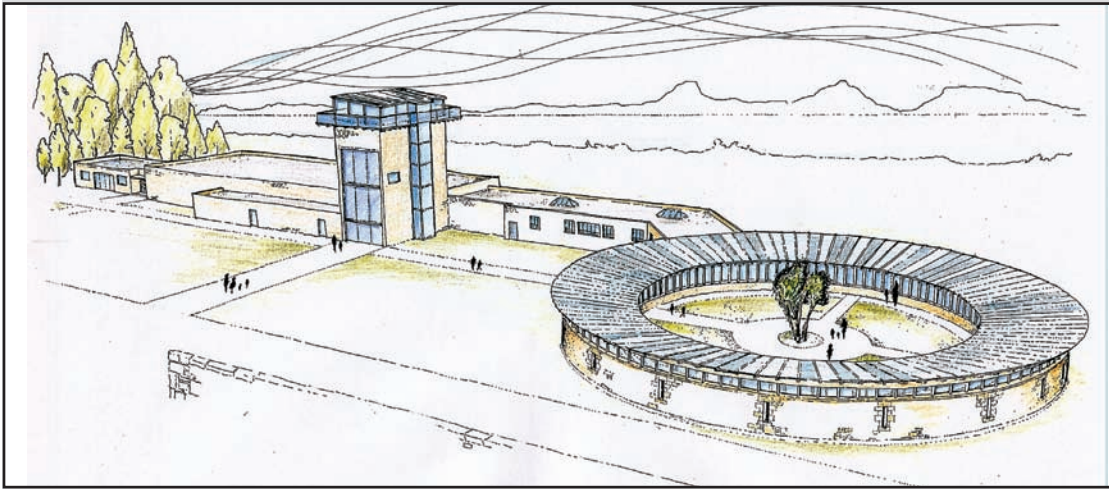
Prestonpans Tapestry will be displayed as a continuous narrative band with atmospheric lighting and sound sympathetic to its conservation needs. Changing exhibition spaces will enhance the permanent display as well as providing a home for visiting artefacts and selections of the Scottish Diaspora Tapestry. High quality visitors services including retail and catering will provide important revenue streams for the financially self-sustaining centre. Additional facilities will include:

- theatre space for live performances and digital
- dedicated education space for adult learning and school groups
- research library and lecture programme supporting the aim to be a centre of excellence for Jacobite studies
- hubbing living history events as already exemplified in Milestones since 2006 both indoors and outdoors
- workshop events such as embroidery, historical tailoring, Gaelic language learning and handling historic artefacts
- commemoration and remembrance, contextualising and understanding the conflict and the people it affected
- celebrating the cultural legacy not least in poetry, literature and song

Exploratory designs for Our Living History Centre in the Future

Three design concepts have been professionally explored by the Trust for the Living History Centre ... the earliest from HaleySharpe was at the site of the Battle Bing. With the consent of East Lothian Council and support of Historic Scotland a design was next developed by BarkerLangham making bold use of the old Bath House at Prestongrange Heritage Museum in 2017. Most recently in consultation with Hargreaves, the developers of Blindwells ecotown, PollockHammond explored a glass dome structure as depicted.

Comparative studies sponsored by the Heritage Lottery Fund have been conducted to establish what facilities/ specification the Centre will provide. The Trust's research and action learning progress since 2006 reported on earlier pages here continues to build a rich and comprehensive repertoire for visitors and sustained engagement with our own community.



Managing The Interregnum from 2021

The time lapse occasioned by the locational impasse the Trust faces has been named The Interregnum in memory of King Charles II's awaited Restoration following the execution of his father and Cromwell's Protectorate. With the active support of East Lothian Council the Trust took a peppercorn lease of the vacant Prestonpans Town Hall in May 2021, restored it with support from Adapt & Thrive and VisitScotland and opened as the gratis entry *Battle of Prestonpans & Jacobite Heritage Centre* in May 2022. It is not a world class centre and can never meet the self-sustaining requirements necessary to endure but it has provided the scope and opportunity to deliver a well appreciated comprehensive educational programme for schools across the county and beyond. It also enables artwork display and appreciation of the topographical battlefield diorama and 10 metre rotating exhibition spaces for both the *Prestonpans Tapestry* and the *Scottish Diaspora Tapestry* with the benefit of HMRC Museum Exhibition Tax Credits.

The self-sustaining business model the Trust espouses cannot apply at the Town Hall because whilst the operation of the museum occasions inevitable fixed overheads there are no sufficient sources of earned revenue to meet them. The onus is therefore very much on seeking grant support and donations. This the Trust has thus far been able to achieve by the design of imaginative programmes that attract such support with some 3000+ visitors including 700+ students annually and some 50,000+ visitors digitally.

The Trust is wholly aware of the opportunities already available digitally. We have captured our heritage with animated DVDs, Podcasts and multilingual Tapestry APPs as well as online interactions. During the pandemic which coincided with the 275th Anniversary of the battle all activities were live streamed with the support of the National Lottery Heritage Fund and our competencies rapidly developed. The future ambition for our Living History Centre includes the

integrated use of the ever evolving digital media reaching audiences nationally and internationally that are unlikely to be able to visit personally in Prestonpans; as well as complementing and enhancing the enduring human inclination to visit, touch and share face to face with us at the battlefield and through living history.

The excellent news reaching the Trust is that being visible and active on a regular basis as we now are at the Town Hall and as we tour our tapestries globally all enables our community's case for our world class centre at our ideal location to be shared ever more widely with an increasing likelihood of justifying its required £10m capital funding.

... and as a footnote, there's been much appreciation for the fact that the old Town Hall is alive again and flourishing in the service of the community





Action Lines pursued throughout Interregnum

The Trustees create a two year rolling plan of activities in pursuit of our Charitable Objects and respond proactively to any threats to the heritage the battle represents; specifically ...

1. The Trust lobbies consistently for the designation of a suitable location for the Living History Centre.
2. The Trust campaigns for the battlefield still under agriculture today to be so maintained.
3. The Trust maintains the Interpretation Boards and Monuments across the battlefield.
4. The Trust commemorates the battle anniversary each year including wreath laying and triennial large scale re-enactments.
5. The Trust lobbies for bilingual signage and translation to include Gaelic which the Highlanders spoke.
6. The Trust offers group guided tours of the battlefield and museums.
7. The Trust provides educational programmes to all schools across East Lothian.
8. The Trust offers four monthly rotating exhibitions of selected panels from the two tapestries in the Town Hall.
9. The Trust opens the Town Hall as its Museum freely to the public every weekend to display its artefacts; and Bankton Doocot offers open access throughout the week.

10. The Trust offers volunteer induction and training, occasional lectures and festivals in the Town Hall and beyond.
11. The Trust offers touring exhibitions of the two tapestries across the nation and internationally.
12. The Trust designs and delivers major programmes of creative research that engage with a wide community – for which dedicated Grant support is normally sought.
13. The Trust publishes the findings of its research and development and commissions new artworks.
14. The Trust sustains and develops its website and social media presence both in direct support of the activities above and in its own right.
16. The Trust makes available the facilities at the Town Hall for Prestonpans Community Council and local heritage and arts groups; and for community consultation projects.



Battle of Prestonpans and 1722 Walkers Guide
+ Battle of Prestonpans Tapestry



Scottish Diaspora Tapestry

The Battle of Prestonpans Tapestry

Hailed as one of the longest in the world, the Battle of Prestonpans Tapestry is an amazing tribute to the Jacobite rising of 1745 and to the commitment of the 200 volunteers who created it. It is the product of over 25,000 hours of work and research and contains over 10 million stitches. Each of its 104 panels depicts a scene from the early campaign of Bonnie Prince Charlie – from his departure from France and landing on Eriskay to his resounding victory at the Battle of Prestonpans.

The tapestry was an early initiative of the Battle of Prestonpans (1745) Heritage Trust. Inspiration for the Prestonpans Tapestry came from the Trust's founding chairman, Dr Gordon Prestoungrange, who visited the Bayeux tapestry. He thought something similar could be created in Prestonpans and so began this remarkable community art project. Initially meant to be just 70 metres long, the project took on momentum of its own as stitchers from all over Scotland volunteered to take part. Artist Andrew Crummy designed further panels to accommodate them and their ideas for additional scenes for the story. When it was completed in the summer of 2010, it embarked on a tour of the Highlands and East Coast, in the footsteps of the Prince himself, to the communities of the many volunteers.

“

A project which commemorates Bonnie Prince Charlie's victory at the Battle of Prestonpans has drawn on the talents of 200 volunteers, who between them have created record-breaking art. Crummy says the best thing about the project has been the enthusiasm of the stitchers and the unfolding of the new tales around the old one.

Scotsman Magazine, 10 July 2010



Highlanders march three abreast along the Riggonhead Defile, Elaine MacMorrine.

Every audience has been amazed at the detail contained in each panel – both in its stitching and in the historical content. It is one of the most compelling and comprehensive records in existence of this optimistic and victorious part of the Jacobite campaign. On Eriskay, the tapestry was greeted with dancing and storytelling, specially choreographed by local children for the event. Even in the first few venues the visitor numbers began to hint towards the tapestry's widespread appeal. At the first exhibition on the mainland, at Astley Hall in Arisaig, 369 people attended in two days. That figure was doubled at Fort William, and towards the end of the tour the tapestry was bringing in over 700 visitors a day. By the tour's conclusion, its climactic homecoming to Prestonpans, over 10,000 people had seen it. At Prestonpans, the tapestry arrived in time for the celebrations of the battle's anniversary, with spectacular battle re-enactments that drew over 100 participants from all over the UK and beyond, as well as over 1,500 spectators. More than 2,000 people visited the tapestry in that weekend alone. By 2023 well over half a million people had seen the tapestry.

The ambition of what was attempted and achieved in Prestonpans has contradicted any notion that embroidery is a dying art: communities from Ireland, New Zealand, the Netherlands and closer to home, in Edinburgh, have sought guidance. By 2013 over 1,000 stitchers inspired by Alexander MacCall-Smith made *The Great History of Scotland*, a tapestry that was over 150 metres long. Launching the Prestonpans Tapestry triggered a renaissance of narrative embroidery in Scotland and beyond; there is clearly a public appetite to communally invest in artworks that explore heritage - giving further impetus to the Trust's goal of permanently displaying tapestries at its eventual Living History Centre.

“

The tapestry is a seminal moment in community art – and we'll be celebrating it centuries from now.

A truly stunning work of art, heritage and personality. The finest.

A triumph of art, research and perseverance.

Hugely ambitious and successful. Great concept. Brilliantly executed.

A 'new' Scottish treasure to be enjoyed in perpetuity.

A truly significant artwork for the Scottish nation and a wonderful example of the embroiderers skill.

Responses to the tapestry

The Bonnie Prince arrives at Eriskay, Sue MacDonald,
Neilina MacInnes and friends.

“

Scotland is to get its own version of the Bayeux tapestry — to tell the story of Bonnie Prince Charlie's greatest success, rather than his crushing defeat at Culloden. The 330ft long artwork will consist of dozens of individual scenes depicting the Jacobite leader rallying the clans and leading them to triumph in battle. The tapestry is the brainchild of the Battle of Prestonpans 1745 Heritage Trust, which aims to commemorate Charles Edward Stuart's "youthful hope and ambition" in 79 different scenes.

The Sunday Times, 23 August 2009



The Scottish Diaspora Tapestry

A unique project involving communities around the world, the Scottish Diaspora Tapestry celebrates Scottish heritage and culture, the people and places that connect Scotland to its global diaspora. Scots have migrated all over the world and have often had a profound impact on the areas where they settled. This project brought together stories from such communities, documenting their Scottish connections through 305 individually embroidered panels. It is a remarkable and heart-felt homage to the determination, courage and achievement of Scottish migrants and their descendants across the centuries.

Inspired by the outstanding success of the Battle of Prestonpans Tapestry, the Prestoungrange Arts Festival team resolved that it should provide an opportunity for embroiderers to work together again. Primarily united by the focus on community engagement, the tapestry projects are also linked by the themes of history and identity.

The Trust curated this second great Prestonpans artwork, and by early 2012, 25 communities were selected to take part, chosen to provide a representative and interesting spread of diaspora tales. Andrew Crummy provided the outline designs for the linen panels based on the stories from these communities, ensuring artistic consistency to the overall project; individualistic approaches to the embroidery itself were encouraged, in the use of stitches and colours to represent local traditions. Ultimately, 305 panels were contributed by over 1,000 stitchers in 34 countries.

This international project garnered support from the Scottish Government, CreativeScotland, Bòrd na Gàidhlig, the Barons Courts of Prestoungrange & Dolphinstoun and EventScotland. The tapestry has toured the world, visiting the diaspora communities who contributed panels - and many more besides.

“

This project reflects Scotland's place in the world and the Diaspora stories that the tapestry will tell will be ones that Scots everywhere, in this country and abroad, can relate to.... Clearly a project like this is a wonderful way to celebrate Scotland's culture, to educate people about our diaspora community and to give tourists yet another wonderful way to experience Scotland's rich and varied history.

**Fiona Hyslop, Cabinet Secretary for Economy,
Fair Work and Culture**

**Diaspora Logo / Suaicheantas an Diaspora
GE01 Stitchers / Luchd-fusgheil:
Gillian Hart & Yvonne Murphy**



John Rae

Orkney-born John Rae (1813–93) studied medicine at Edinburgh before becoming a doctor with the Hudson's Bay Company in Canada. His work for the Company revealed his skill at frontier life, and he worked on designs for his own snow shoes. He went on to mount numerous expeditions exploring and surveying Northern Canada and parts of the Northwest Passage. In 1854 he also came across evidence as to the fate of Captain John Franklin's lost expedition. John Rae was renowned for his ability to walk great distances with little baggage, and earned the Inuit name Aglooka (He Who Takes Big Strides).



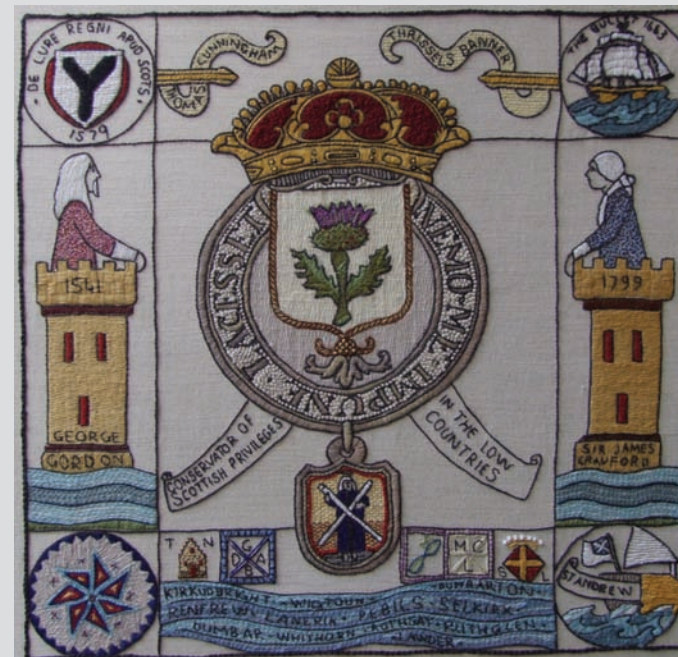
Iain Rae

Bha Iain Rae (1813–93) à Arcaibh ag ionnsachadh leigh-eòlais ann an Dùn Èideann mus d' fhuair e dreuchd mar lighiche aig Companaidh Bàgh Hudson ann an Canada. Nochd a chuid obrach don Chompanaidh an sgil a bh' aige anns an t-saoghal aig na crìochan, agus dh'obraich e air dealbhadh eòlais airson a bhrògan sneachda fhèin. Chaidh e air adhart a' cur air dòigh mòran thursan a' rannsachadh agus a' sgrùdadh Canada a Tuath agus pàirtean de Shlighe an Iar-Thuath. Ann an 1854, thàinig e tarsainn air fianais a thaobh mar a thachair do thuras caillte a' Chaiptein Iain Franklin. Bha Iain Rae ainmeil airson a chomas air coiseachd astaran fada le glè bheag de bhagaichean, agus choisinn seo dha an t-ainm Inuit, Aglooka (Esan nan Sinteagan Mòra).

Stitchers/Luchd-fuaigheil: Pat Davis, Diana Caleb, Dorita Grant, Barbara Lake, Anne Clinckett, Roberta Fournier, Claudia Beaven, Susan Harrington, Barbara Gilbert, Johanna Lisakowski

The Conservator

An appointed *Conservator of Scottish Privileges in the Low Countries* acted as the head of the Scottish community in the Netherlands. His Badge of Honour featured the Scottish thistle and the famous motto, *No-one Strikes Me with Impunity*. Flanking the Conservator's arms are the first and last holders of that office, George Gordon (1541) and Sir James Crauford (1799). Most Scots left Veere after the French invaded during the Revolutionary Wars. Veere's town hall houses a painting of all the ships which entered the port in 1651, one of which was the warship St Andrew, depicted here in the bottom right.



An Gleidheadair

Bha *Gleidheadair Sochairean Albannach sna Dùthchannan Ìosal* a chaidh a chur an dreuchd a dh'aon ghnòthaich, mar cheannard air a' choimhearsnachd Albannaich anns an Òlaind. Bha a Bhràiste Urraim a' taisbeanadh fòghnan na h-Alba agus an t-suaicheantais ainmeil, *Cha Bhuail Neach Mise le Neo-dhioghalta*. Air gach taobh de bhuill-airm a' Ghleidheadair, tha a' chiad fhear agus am fear mu dheireadh a dhleas an dreuchd sin, Seòras Gòrdain (1541) agus an Ridire Seumas Crauford (1799). Dh'fhàg a' mhòr-chuid de dh'Albannaich Veere an dèidh do na Frangaich ionnsaigh a thoirt air an àite às dèidh nan Cogaidhean Reabhlaidheach. Tha dealbh air a peantadh ann an talla-bhaile Veere de na soithichean uile a thàinig a-steach don phort ann an 1651, agus b' e aon dhiubh an t-soitheach-cogaidh 'Naomh Anndra, air a dealbh an seo gu h-ìosal air an làimh dheis.

Stitchers/Luchd-fuaigheil: Marijke Mica-Leertouwer, Tineke Nieuwenhuijse-Taal, Mart Adriaansens, Sylvia van Dam Merrett-van Lynden

Acknowledging Our Supporters

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The Founding Committee of High Patronage comprised:

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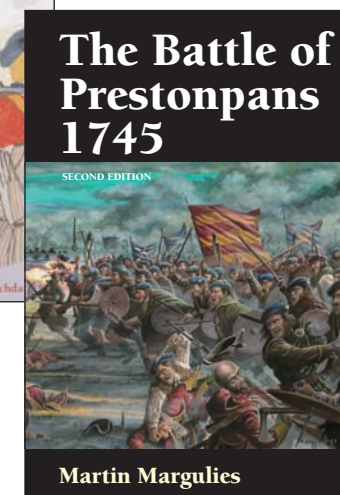
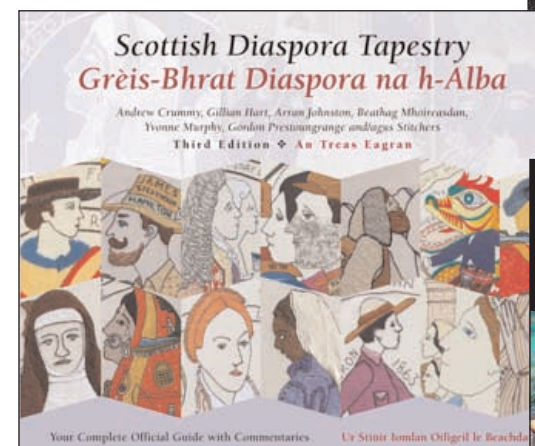
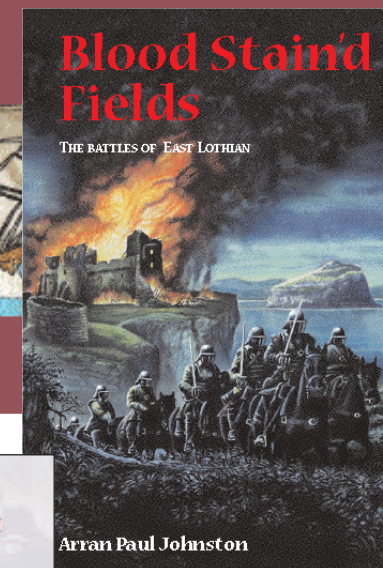
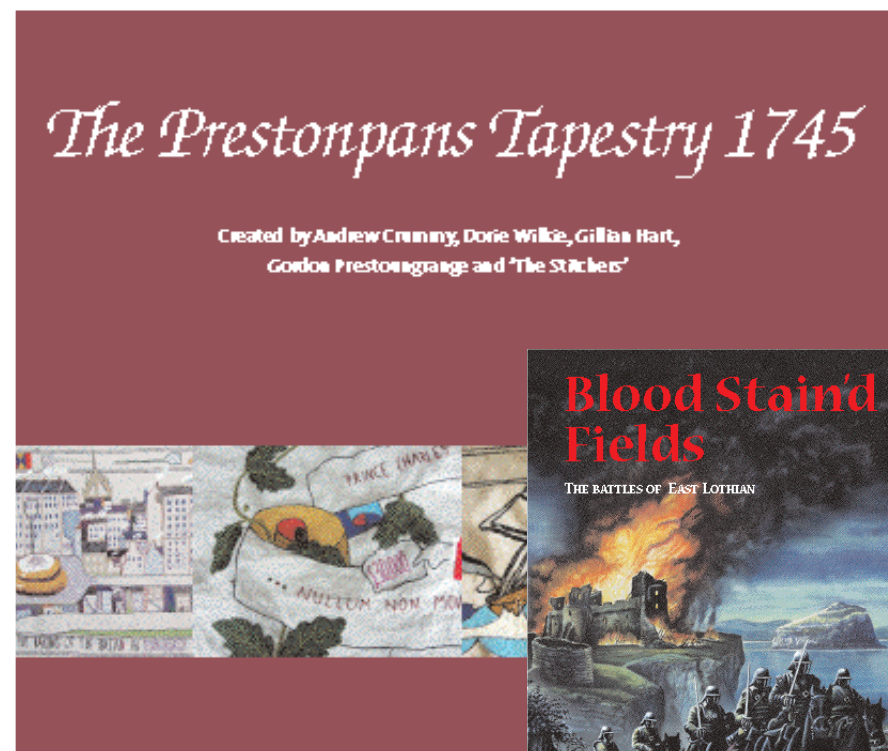


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Clockwise from top left: The Highlanders charge to rout the redcoats at Prestonpans in 2014; The Brecks redcoats in their encampment; The Edinburgh City Guard's biennial race up Arthur's Seat; The Lothian Levy bring the 1540s back to life; Brecks civilians treating the "wounded" after the battle.





THE PRINCE CALLS A HALT TO THE BATTLE AND INSISTS ALL PRISONERS MUST BE HELD

