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QUARTERMILE

ENTRANCE HALL, NEW CRAIG

CRAIG HOUSE

EDINBURGH

Wallpaper Survey report

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QUARTERMILE

Entrance Hall, New Craig, Craig House, Edinburgh

Wallpaper Survey

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WASTE RESOURCE MANAGEMENT

SUMMARY

Wardell Armstrong LLP (WA) was commissioned by Quartermile to undertake a programme of archaeological wallpaper recording of the entrance hall of New Craig, Craig House, Edinburgh. The work was required as a condition of planning consent. The wallpaper recording covered the well preserved remains of the original 1890's wallpaper within the Entrance Hall of the main building of the purpose built Royal Edinburgh Asylum.

The wallpaper is in the imitation style of embossed leather wall coverings, most popular in the late 19th century. The use of pressed paper with metal foil and varnish made the wallpaper more affordable.

The wallpaper has been used as a frieze above the wood panelled elevations of the entrance hall of New Craig. The embossed floral elements have been coloured in with a variation of green, blue and yellow/orange. Although there are some smaller areas of damage, the wallpaper is overall in a fair condition and can be preserved in situ.

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1 INTRODUCTION AND POLICIES

1.1 Project circumstances and planning background

1.1.1 Wardell Armstrong LLP was commissioned by Quartermile, to undertake a programme of archaeological wallpaper recording of the entrance hall of New Craig, Craig House, Edinburgh (NT 23368 70681), in advance of the redevelopment of the property for residential purposes.

1.2 Planning Context

1.2.1 Scottish Planning Policy (The Scottish Government 2014) states that “the historic environment is a key cultural and economic asset and a source of inspiration that should be seen as integral to creating successful places”. Consequently, the planning system should:

“promote the care and protection of the designated and non-designated historic environment (including individual assets, related settings and the wider cultural landscape) and its contribution to sense of place, cultural identity, social well-being, economic growth, civic participation and lifelong learning”; and “enable positive change in the historic environment which is informed by a clear understanding of the importance of the heritage assets affected and ensure their future use. Change should be sensitively managed to avoid or minimise adverse impacts on the fabric and setting of the asset, and ensure that its special characteristics are protected, conserved or enhanced”.

1.2.2 The mechanisms for the conservation of the historic environment are set out in the *Historic Environment Scotland Policy Statement (HESPS)*, which was published by Historic Environment Scotland (HES) in June 2016.

1.2.3 Listed buildings are protected under the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997. This establishes that any work which affects the character of a listed building will require listed building consent. In assessing an application for listed building consent, the planning authority is required to have special regard to the desirability of preserving the building, or its setting, or any features of special architectural or historic interest which it possesses.

1.2.4 Section 2.24 of the *HESPS* states that “any building or man-made structure may be considered for listing. In order to be listed under Section 1 of the 1997 Act any such building or structure must be of special architectural or historic interest”.

- 1.2.5 Section 2.36 of the *HESPS* explains that *“many buildings are of interest, architecturally or historically, but for the purposes of listing this interest must be special”*.
- 1.2.6 Section 3.38 of the *HESPS* explains that *“once lost listed buildings cannot be replaced. They can be robbed of their special interest either by inappropriate alteration or by demolition. There is, therefore, a presumption against demolition or other works that adversely affect the special interest of a listed building or its setting”*.

2 METHODOLOGY

2.1 Standards and Guidance

2.1.1 The survey was undertaken following the appropriate standards and guidance issued by the Chartered Institute for Archaeologists (CIfA 2014).

2.2 Wallpaper Survey

2.2.1 The wallpaper survey comprised internal observation of the wallpapers to produce a photographic and written record. Photographs were taken, with a graduated scale, in digital format, and in black and white 35mm print, of all elevations, including details of décor elements, and more general views of the room. In summary, the photographic survey included:

- General view or views of the wallpapers;
- Photographs of all relevant design details, damages and alterations.

2.2.2 The written record comprised:

- The precise location of all structures subjected to the building and topographic survey, as a National Grid reference and in address form;
- The location of the project archive;
- A historical background to set the structure into its historical context, with information derived as a result of the desk-based research;
- Photographs of the relevant sections of wallpaper to illustrate the report.

2.2.3 The purpose of the archaeological wallpaper recording was to produce a photographic and written record of the wallpaper in situ. Its aim is to create a detailed record of the current state of the wallpaper and record any damage or alterations.

2.3 Reporting and Project Archive

2.3.1 Three paper copies of the report will be submitted to the client's agent for submission to Edinburgh City Council within two months of the commencement of on-site works.

2.3.2 A digital copy of the report will be deposited with Historic Scotland at Edinburgh.

2.3.3 An archive will be prepared in accordance with the recommendations in *'Archaeological Archives: A Guide to Best Practice in Creation, Compilation, Transfer and Curation'* (Brown 2011). The project archive will be deposited with the relevant Archive Centre.

2.3.4 Wardell Armstrong LLP supports the Online Access to Index of Archaeological Investigations (OASIS) project (<http://www.oasis.ac.uk>). The aim of the OASIS project is to provide an online index to archaeological grey literature that has been produced as a result of developer-funded fieldwork. Details of this project have been included on the OASIS database under the identifier **wardella2- 309968**.

3 HISTORICAL BACKGROUND

3.1 Introduction

3.1.1 A previous historical background research has been undertaken (WAA 2015), derived from various resources available from archives, libraries and online. This following section only presents a short summary in the development of the New Craig building.

3.2 Historic Background

3.2.1 New Craig is the main building of the Royal Edinburgh Asylum, designed by Sydney Mitchell & Wilson in 1889. Sydney Mitchell (1845-1930) was a relatively young architect, who was appointed the architect to the Board of Lunacy in Scotland in 1888. He is famous, in particular, for his several bank buildings, designed while he was the architect to the Commercial Bank of Scotland. He also built numerous private buildings across Scotland (Dictionary of Scottish Architects). Sydney Mitchell based his building of the Craighouse complex on sketch designs by Dr Clouston. The complex was designed in 1887 and construction work began in 1889.

3.2.2 New Craig was built in a broadly French chateau style of architecture and has three wings to the north, east and west, constructed around a central tower. New Craig was designed to give the appearance inside and out of a lavish hydropathic hotel establishment rather than a hospital, with a great hall, lavish drawing and billiard rooms, numerous dining rooms and parlours and a bowling alley (Historic Scotland). The building was designed specifically for its use as a new type of asylum. Friendly open spaces and comfort were seen as a more suitable healing environment and this is reflected in the whole interior and exterior design of New Craig.

3.2.3 Overall the Craighouse complex of the Royal Edinburgh Asylum, was designed both to appeal to the sensibilities and meet the needs of its middle and upper class paying patients, and intended to have a clinical/therapeutic function through its layout, the nature of its buildings and the style of its architecture. The buildings embodied Clouston's approach to treating mental illness (Historic Scotland 2010, 47). The variety of the architectural styles, their eclectic mix, different coloured materials, variety of textures and internal detailing, and varied rooflines were intended to delight the patients. Individual linked villas and an embryonic example of a colony style layout were intended to provide a more home-like environment (Historic Scotland 2010, 46).

3.2.4 An item published 13th September 2015 on the Historic Hospitals website, considers the Craighouse hospital complex to be 'unrivalled in hospital architecture in Scotland'

and to be 'possibly the most luxurious private mental hospital ever built in Britain' (Historic Hospitals). Certainly the development was on a vast scale and the quality of much of the original workmanship was of the highest order.

- 3.2.5 When the Craighouse complex became part of the Royal Edinburgh and Associated Hospitals in 1948 (the local health board within the NHS), the buildings underwent a substantial refurbishment, which caused the loss of many of the original fittings, and covered over the original colours and finishes. The interior fittings and the wall coverings were changed, giving it a more institutional and generic hospital appearance. Some internal alterations were proposed to some of the wards in 1959 ([Dictionary of Scottish Architects](#)). The complex was renamed the 'Thomas Clouston Clinic for Royal Edinburgh Hospital' in 1972, in reference to Dr Thomas Clouston the founder of the Craighouse complex (Lothian Health Services Archive).
- 3.2.6 The change of ownership of the Craighouse complex from the Royal Edinburgh and Associated Hospitals (part of the NHS Trust) to Edinburgh Napier University in 1994 was followed by several further changes to the building such as internal alterations for accommodating a music and art department, including recording studios (Ref 01/04599/LBC). Further adjustments were made in order for the building to comply with the requirements of the Disability Discrimination Act (DDA). This included the provision of access ramps and hand rails (Ref. 05/01505/FUL). Some restoration works were undertaken within the great hall and in several adjoining rooms.
- 3.2.7 The building has been vacant since Edinburgh Napier University left the property in 2013. Preliminary remedial works have been carried out such as dry rot treatment and general maintenance of the roof structure.

4 WALLPAPER SURVEY

- 4.1.1 The recording of the wallpaper in situ was undertaken between 13th and 15th February 2018. The main entrance hall of New Craig, is located at the northern side of the central section of the building.
- 4.1.2 The wallpaper stretches along the upper level of the north, east and south elevations as a frieze. It is the original 1890's embossed wallpaper, attached to the wall with metal studs. Some bubbling caused by water damage is visible at some areas of the room, mainly above the staircase. The wallpaper is not fully glued on, which causes some movement of the fabric (Plate 4). The separate panels of wallpaper are held together with thin strips of wallpaper and metal studs (Plates 13 and 14). The machine made wallpaper is embossed with golden and bronze coloured metal foil, paint and varnish. There is a large range of colours, mostly held in a light pastel, including green, blue and orange/yellow (Plates 1 to 3). The colours have faded in some areas, thus giving the wallpaper a more monotonous appearance (Plates 5, 9 and 12).
- 4.1.3 On closer inspection, however, the variety of colours becomes apparent, although in various levels of strength (Plates 6, 7, 11, 15 and 16). Areas of damage are clearly visible, especially within the northern section of the entrance hall (Plates 8, 17 and 18). This area is also the most affected by discolouration (Plates 15 and 16).
- 4.1.4 Along the upper levels of the room, the wallpaper is framed by wide trims (Plates 1 to 7). The lower trim comprises a shell design, while the upper trim depicts floral and goblet designs. On the lower level of the room, the frieze is narrower, thus no trim was used (Plates 8 to 12). The shells appear to be once painted in a lighter colour (Plate 1), while on the upper trim only the background appears to be coloured in.



Plate 1: South-west corner section of wallpaper with well-preserved colours



Plate 2: north-west section of wallpaper with trims



Plate 3: Detail of colouring of the floral elements



Plate 4: Visibly bubbled section above the staircase



Plate 5: Central-north section of wallpaper above the staircase, bronze colour is domineering



Plate 6: Central-south section of wallpaper above staircase with areas of well-preserved colour



Plate 7: Detail of central-south section of wallpaper



Plate 8: south section of wallpaper on lower level, visible damage in corner



Plate 9: northern section on lower level, colours are clearly faded



Plate 10: Northern section of wallpaper on lower level, damage from hole at corner



Plate 11: southern section of wallpaper on lower level, with well-preserved colours



Plate 12: southern section of wallpaper on lower level, bronze colour is domineering



Plate 13: Detail of strips and metal studs holding the wallpaper together



Plate 14: Detail of strips and metal studs holding the wallpaper together



Plate 15: Easternmost section of wallpaper, slightly faded colouring



Plate 16: Easternmost section of wallpaper, slightly faded colouring



Plate 17: Easternmost section of wallpaper, damage in corner



Plate 18: Easternmost section of wallpaper, covered up damage

5 CONCLUSION

- 5.1.1 The wallpaper is to imitate the embossed leather wall coverings, which were quite popular, but expensive, at this time period. Leather-papers and other cheap variations, such as Cordelova (pressed paper), Lincrusta (a linoleum-like material) and Anaglypta (pressed cotton fibre pulp) were used instead, as affordable and durable variation in the late 19th century. They were thought to be most suitable for halls, stairwells, dining rooms, studies and libraries (Saunders 2002, 124).
- 5.1.2 This example of leather paper within the entrance hall is coloured in and varnished, although there is clear discolouration or fading of the colours of various levels visible throughout the wallpaper. The combination of some water damage as well as the probability that the wallpaper is not fully glued to the surface caused some bubbling, especially within the central section above the staircase. Otherwise, the wallpaper is well-preserved.
- 5.1.3 In the course of an initial inspection of the wallpaper by the conservation specialist James Caverhill, he assessed that the paper is well attached to the wall via borders at the top and bottom and vertical strips covering the joins. He concluded that any attempts to remove this paper would have a catastrophic effect on these borders and edging strips. Therefore, he suggests to surface clean the wallpaper throughout with smoke sponges and tone in the surface damage with watercolour (Caverhill 2018).

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