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QUARTERMILE

**BILLIARD HALL, NEW CRAIG
CRAIG HOUSE
EDINBURGH**

Wallpaper Survey report

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DATE ISSUED: February 2018
JOB NUMBER: ED11878
OASIS REFERENCE: wardella2- 309971

QUARTERMILE

Billiard Hall, New Craig, Craig House, Edinburgh

Wallpaper Survey

PREPARED BY:	EDITED BY:	APPROVED BY:
Ariane Buschmann	Frank Giocco	Frank Giocco
		
Buildings Archaeologist	Regional Director	Regional Director

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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 old Billiard Hall within 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 old Billiard Hall of the main building of the purpose built Royal Edinburgh Asylum.

This machine made, embossed wallpaper comprises golden metal foil, which has been painted over with various shades of green, red and blue. Although the gold metal foil appears to be the base colour for the wallpaper, large areas have been painted green as part of the floral design. Sections of the wallpaper along the west elevation had been removed during earlier renovation works. Furthermore, the wallpaper within the circular bay and south elevation underwent earlier restoration efforts, which caused a visible difference in its appearance. These areas are of noticeable lesser quality than the unrestored wallpaper.

As the wallpaper is firmly attached to the wall, removal would cause significant damage to the wallpaper. However, it is possible to cover up the larger panels of wallpaper in situ, and remove the previously restored wallpaper.

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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 old Billiard Hall within 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- 309971**.

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 old billiard hall is situated at the main floor of New Craig, to the south-east corner of the central section of the building.
- 4.1.2 The wallpaper stretches along the upper level of the elevations as a frieze (Plate 2). It is the original 1890's wallpaper as seen in the historic photo (Plate 1). However, no wallpaper remained on the west elevation. Overall, the wallpaper is fair condition. The wallpaper is machine made is embossed with metal foil and varnish. The green leaves and flowers have been painted or printed over and possibly hand finished. The wallpaper presents a repetitive motive of flowers, leaves and golden ornaments (Plates 3 to 5). It is a fairly elaborate floral décor embossed in gold metal foil, with green as the base colour and various shades of red, blue and white added.
- 4.1.3 Along the south elevation and the circular bay at the south-western corner (Plates 6 and 7), the wallpaper has been heavily compromised during previous conservation and restoration works. There is a noticeable difference in the colouring of this section and the remaining wallpaper. The colour is flaking off in several areas and repair works are visible.



Plate 1: Interior-general view of Billiard Room in Craig House, Canmore



Plate 2: General view of the current condition of the wallpaper at the east elevation



Plate 3: Detailed view of a section of wallpaper at the eastern section of the north elevation



Plate 4: Detailed view of the wallpaper at the western section of the north elevation



Plate 5: Detailed view of the wallpaper at the southern end of the east elevation, with noticeable clear area



Plate 6: Noticeable different looking, previously restored section of wallpaper at the south elevation



Plate 7: Detail of previously restored area of wallpaper at the west elevation of the south-eastern bay

5 CONCLUSION

- 5.1.1 This is the original 1890's wallpaper, although it has been affected by modern alterations. The wallpaper in the north-western bay and on the west elevation has been removed. Overall, the wallpaper is in a very good condition, with only very minor damages and some discolouration.
- 5.1.2 The wallpaper in the circular bay and sections of the south-elevation underwent prior conservation works, which greatly altered the appearance of the wallpaper. In these areas, paint is peeling off, and the colouring appears uneven.
- 5.1.3 In the course of an initial inspection of the wallpaper by the conservation specialist James Caverhill, he concluded that the surface of the previously restored wallpaper appears to have delaminated severely, probably following water damage, and during the restoration process the whole area has been overpainted. This gives the paper a distinctly odd appearance and does not look like the original.
- 5.1.4 Furthermore, the conservation specialist assessed the wallpaper as being very well attached to the wall. This would mean that any attempts to remove it would probably result in a lot of physical damage (Caverhill 2018). He suggests to remove the 'restored' paper from the square bay at the southern elevation, as well as the original paper from the other side of the bay as records of the decoration and restoration history. For the the two long internal wall sections he further suggests to line them with a Japanese tissue, and then lining this with an acid free cartridge paper. This will allow the building contractor to decorate the room as they wish with the paper safely protected under the lining. The wallpaper surface is varnished so at some point in the future if the wallpaper needs to be exposed the lining paper could be peeled away from the Japanese tissue and the remnants of Japanese paper safely swabbed away from the wallpaper surface (Caverhill 2018).

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wardell-armstrong.com

STOKE-ON-TRENT
Sir Henry Doulton House
Forge Lane
Etruria
Stoke-on-Trent
ST1 5BD
Tel: +44 (0)845 111 7777

CARDIFF
22 Windsor Place
Cardiff
CF10 3BY
Tel: +44 (0)29 2072 9191

EDINBURGH
Suite 2/3, Great Michael House
14 Links Place
Edinburgh
EH6 7EZ
Tel: +44 (0)131 555 3311

GREATER MANCHESTER
2 The Avenue
Leigh
Greater Manchester
WN7 1ES
Tel: +44 (0)1942 260101

LONDON
Third Floor
46 Chancery Lane
London
WC2A 1JE
Tel: +44 (0)20 7242 3243

NEWCASTLE UPON TYNE
City Quadrant
11 Waterloo Square
Newcastle upon Tyne
NE1 4DP
Tel: +44 (0)191 232 0943

PENRYN
Tremough Innovation Centre
Tremough Campus
Penryn
Cornwall
TR10 9TA
Tel: +44 (0)1872 560738

SHEFFIELD
Unit 5
Newton Business Centre
Newton Chambers Road
Thorncliffe Park
Chapelton
Sheffield
S35 2PH
Tel: +44 (0)114 245 6244

TRURO
Wheal Jane
Baldhu
Truro
Cornwall
TR3 6EH
Tel: +44 (0)1872 560738

WEST BROMWICH
Thynne Court
Thynne Street
West Bromwich
West Midlands
B70 6PH
Tel: +44 (0)121 580 0909

International offices:

ALMATY
29/6 Satpaev Avenue
Rakhat Palace Hotel
Office Tower, 7th Floor
Almaty
050040
Kazakhstan
Tel : +7-727-3341310

MOSCOW
Suite 2, Block 10,
Letnikovskaya St.
Moscow, Russia
115114
Tel: +7(495) 980 07 67

Wardell Armstrong Archaeology:

CUMBRIA
Marconi Road
Burgh Road Industrial Estate
Carlisle
CA2 7NA
Tel: +44(0)1228 550 575

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