



THE UNIVERSITY *of* EDINBURGH

Thesis scanned from best copy available: may contain faint or blurred text, and/or cropped or missing pages.

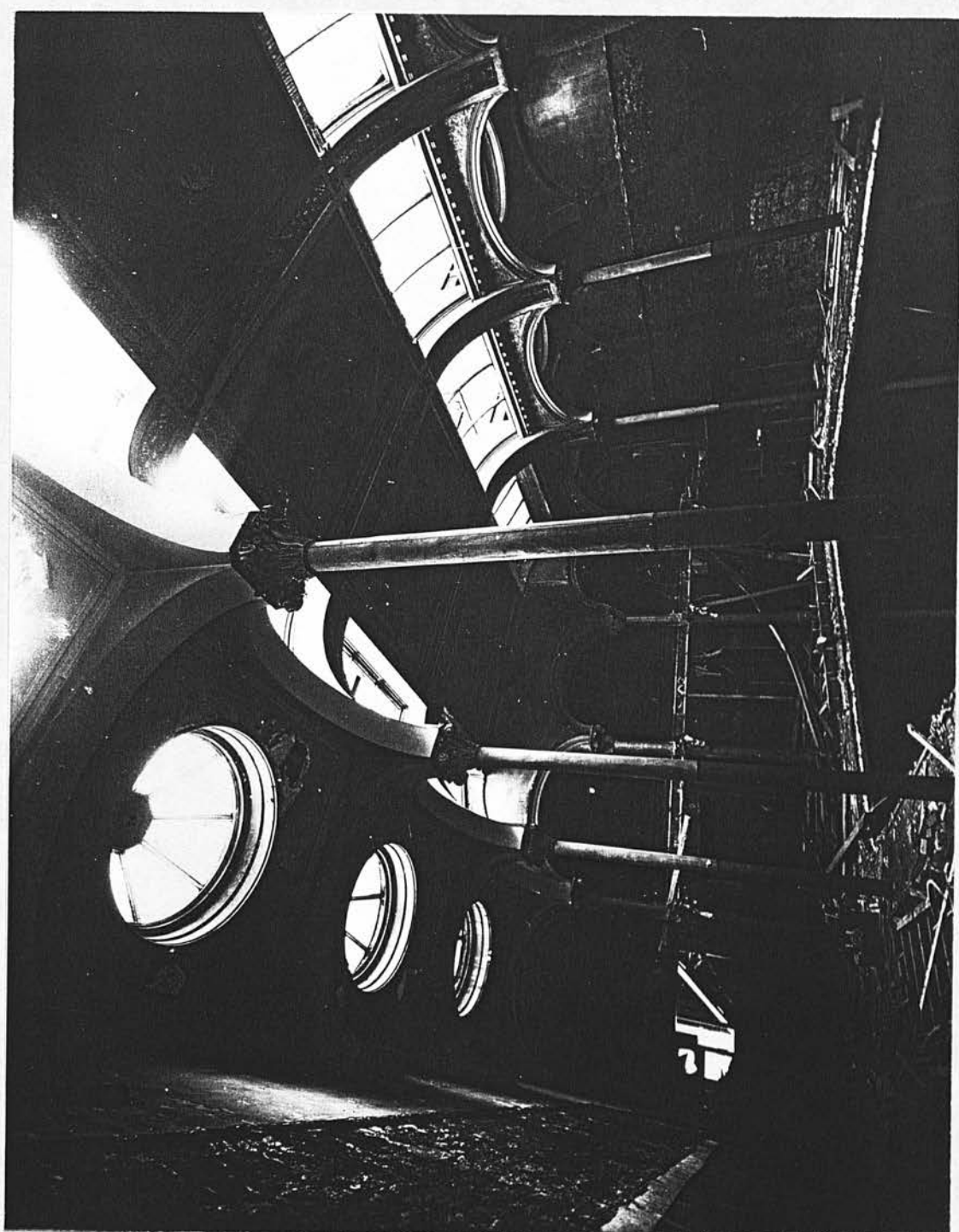
VOLUME TWO

PLATES

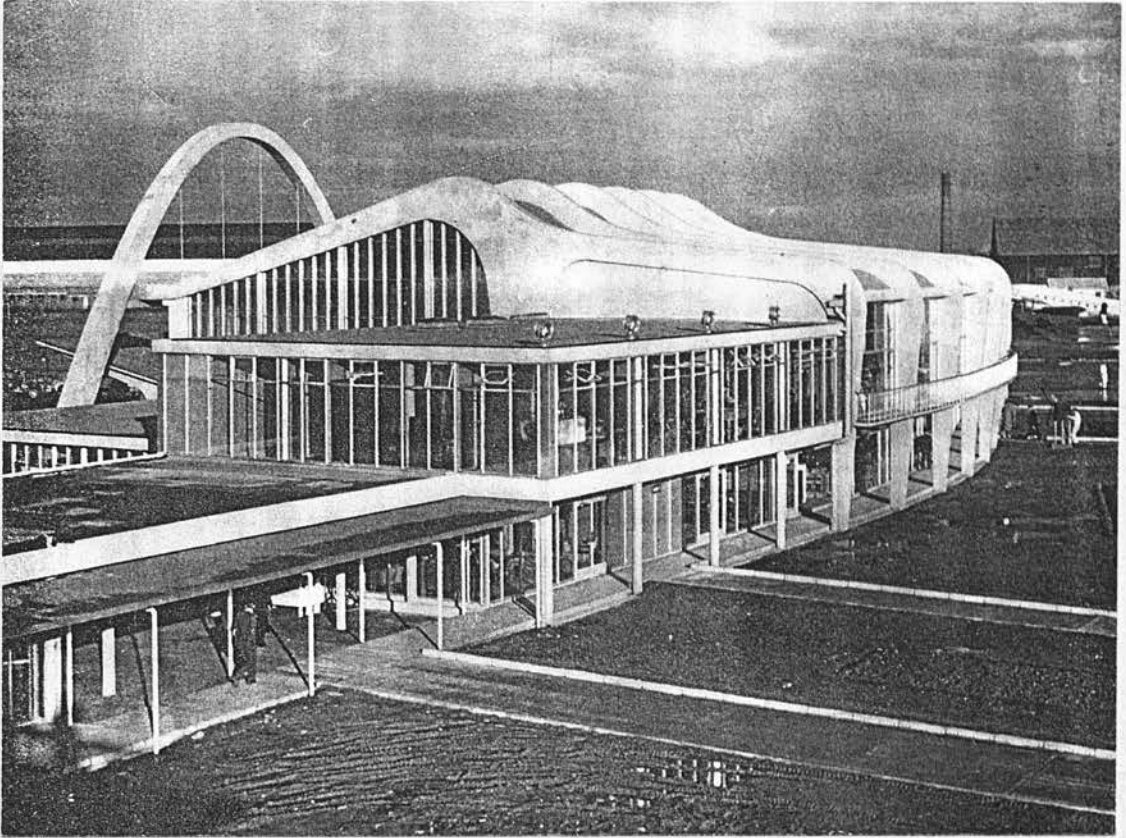
Department of Fine Art
University of Edinburgh
19 George Square
Edinburgh EH8 9LD



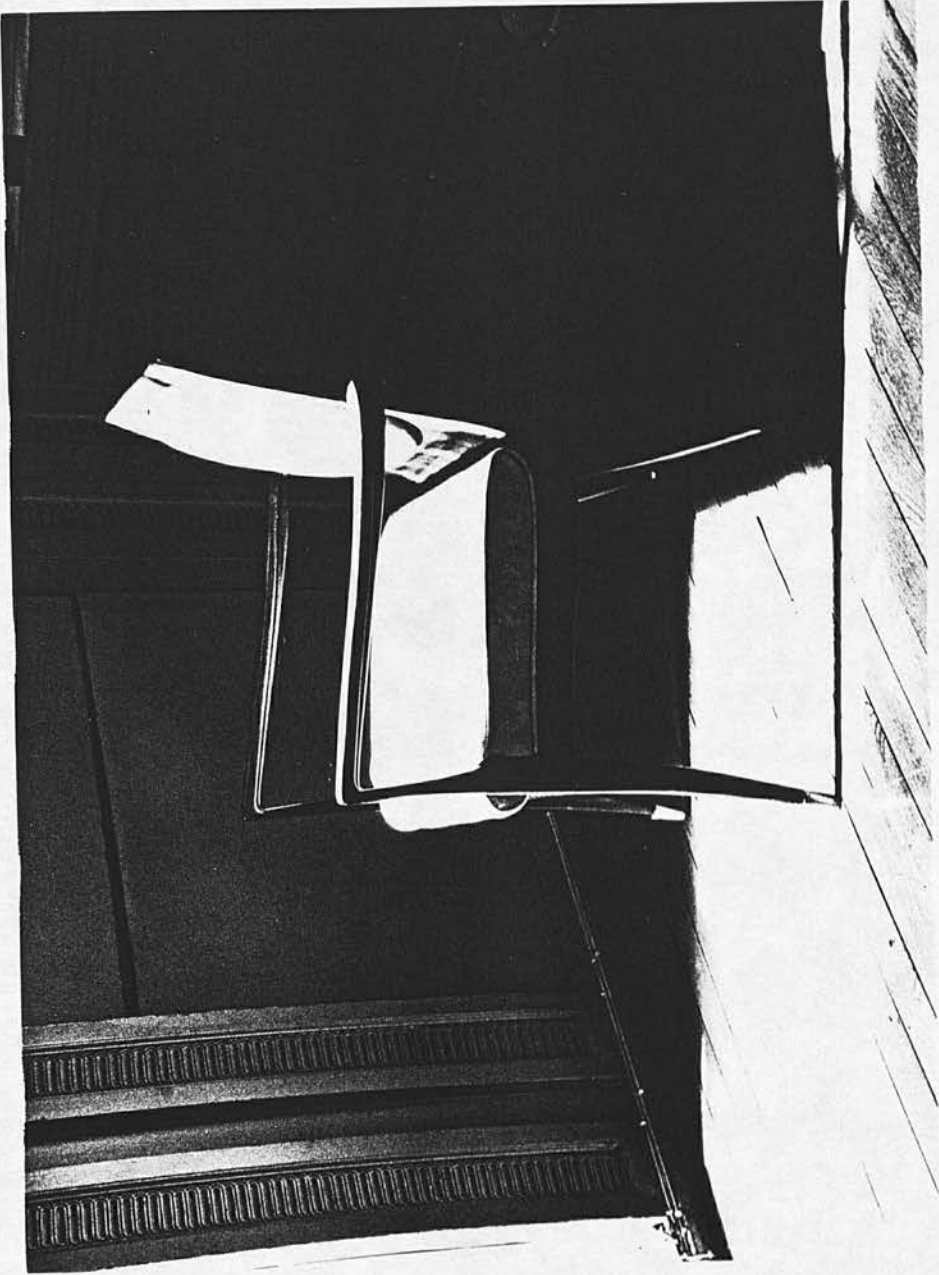
1 *William Kininmonth (left) and Basil Spence, 1938 [Ewing].*



2 The Edinburgh Operetta House, interior before demolition.



3 *William Kininmonth: Renfrew Airport Terminal, 1953.*



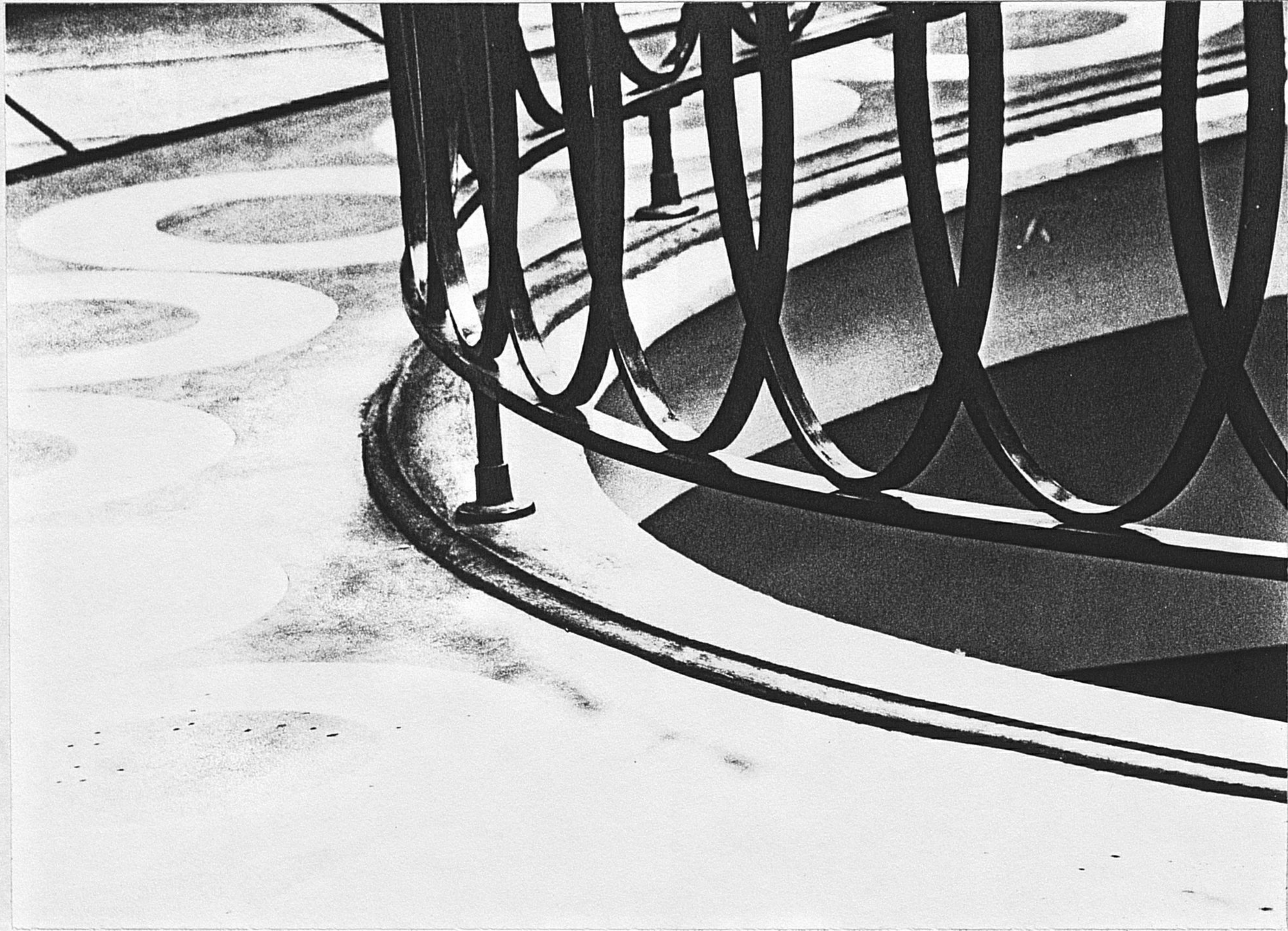
4 Adam House: chair.



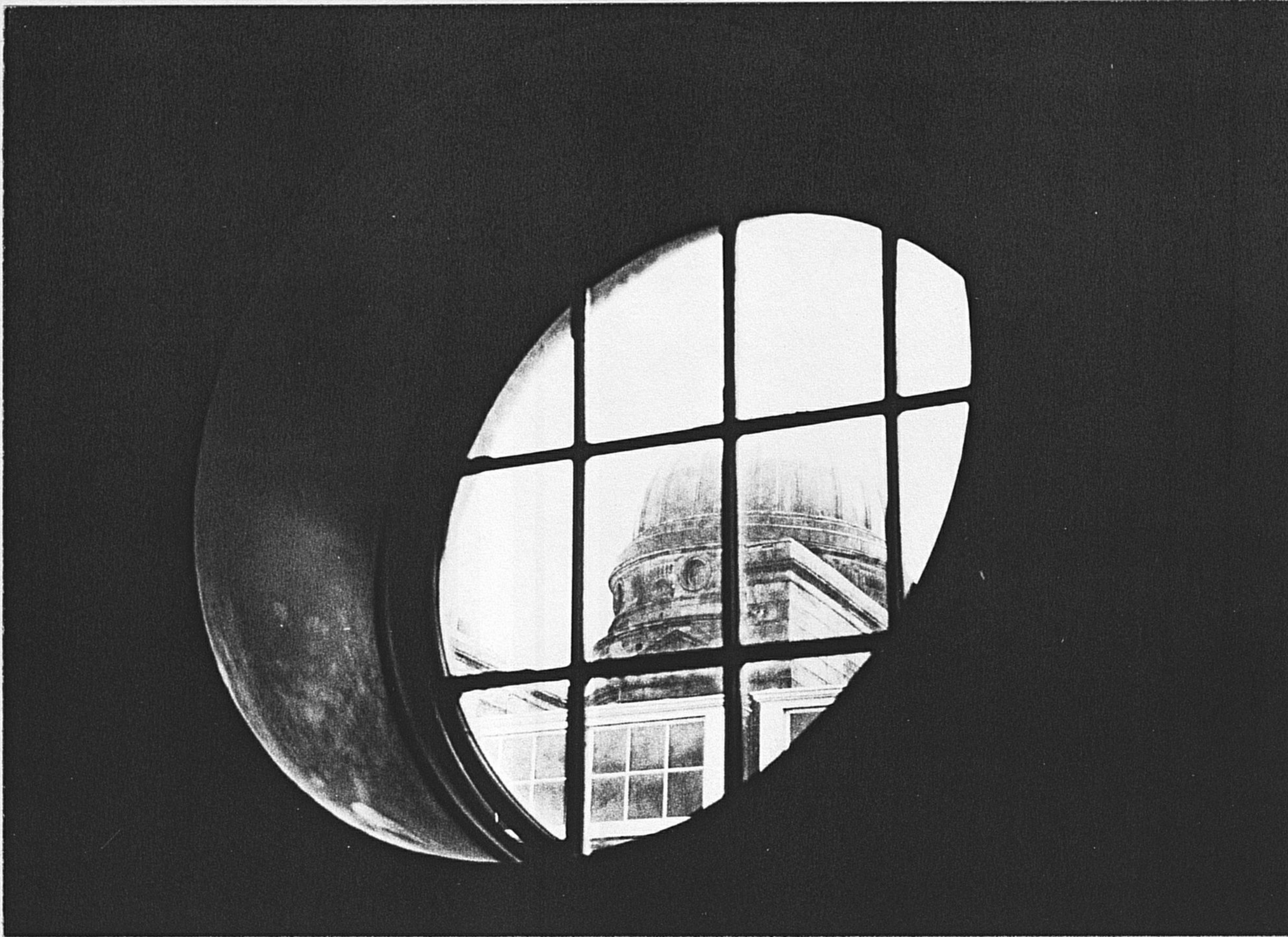
5 Adam House: first floor apse.



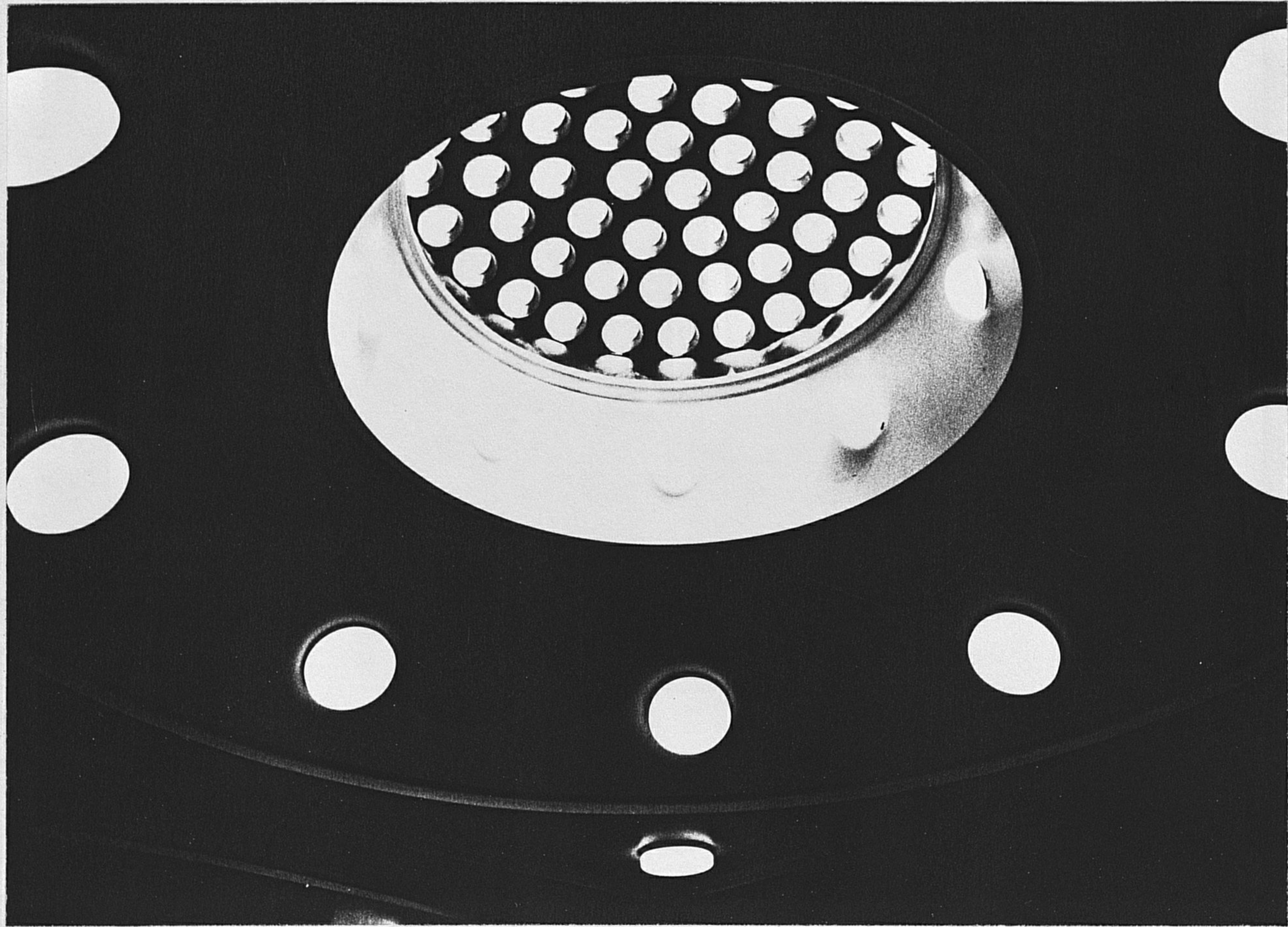
6a Adam House: linoleum floor pattern.



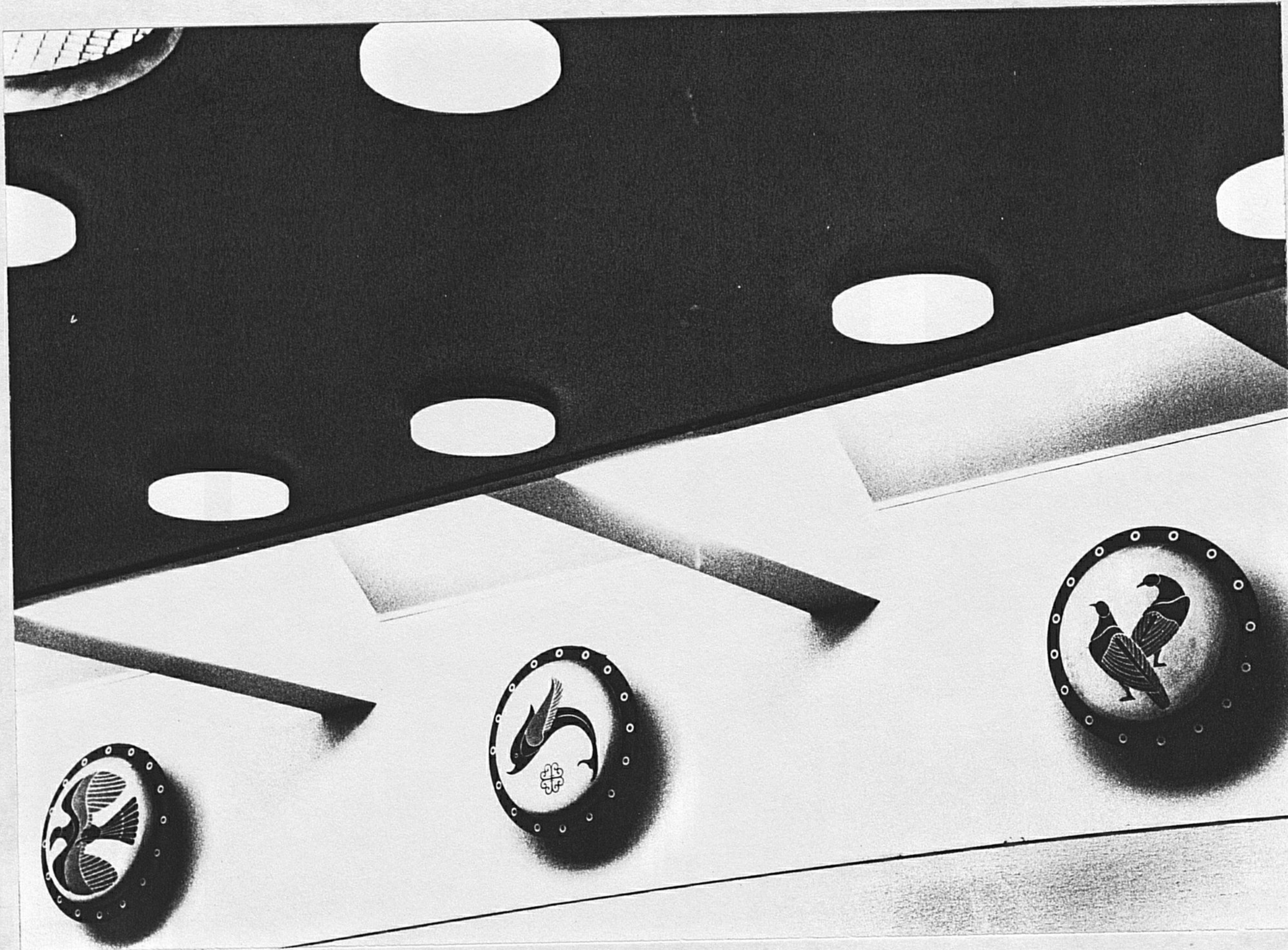
6b Adam House: linoleum floor pattern.



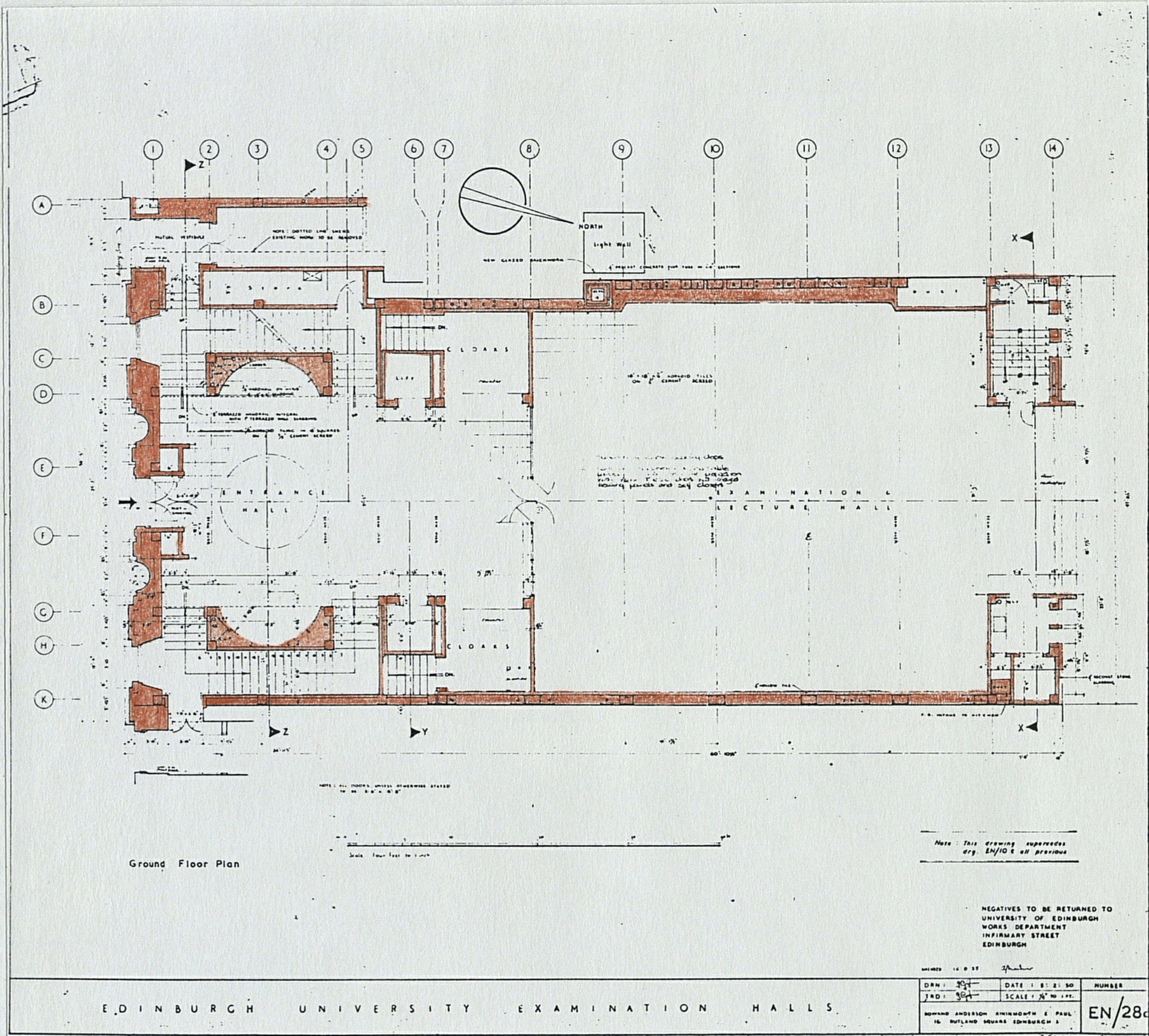
7 Adam House: third floor oculus.



8 Adam House: third floor dome.

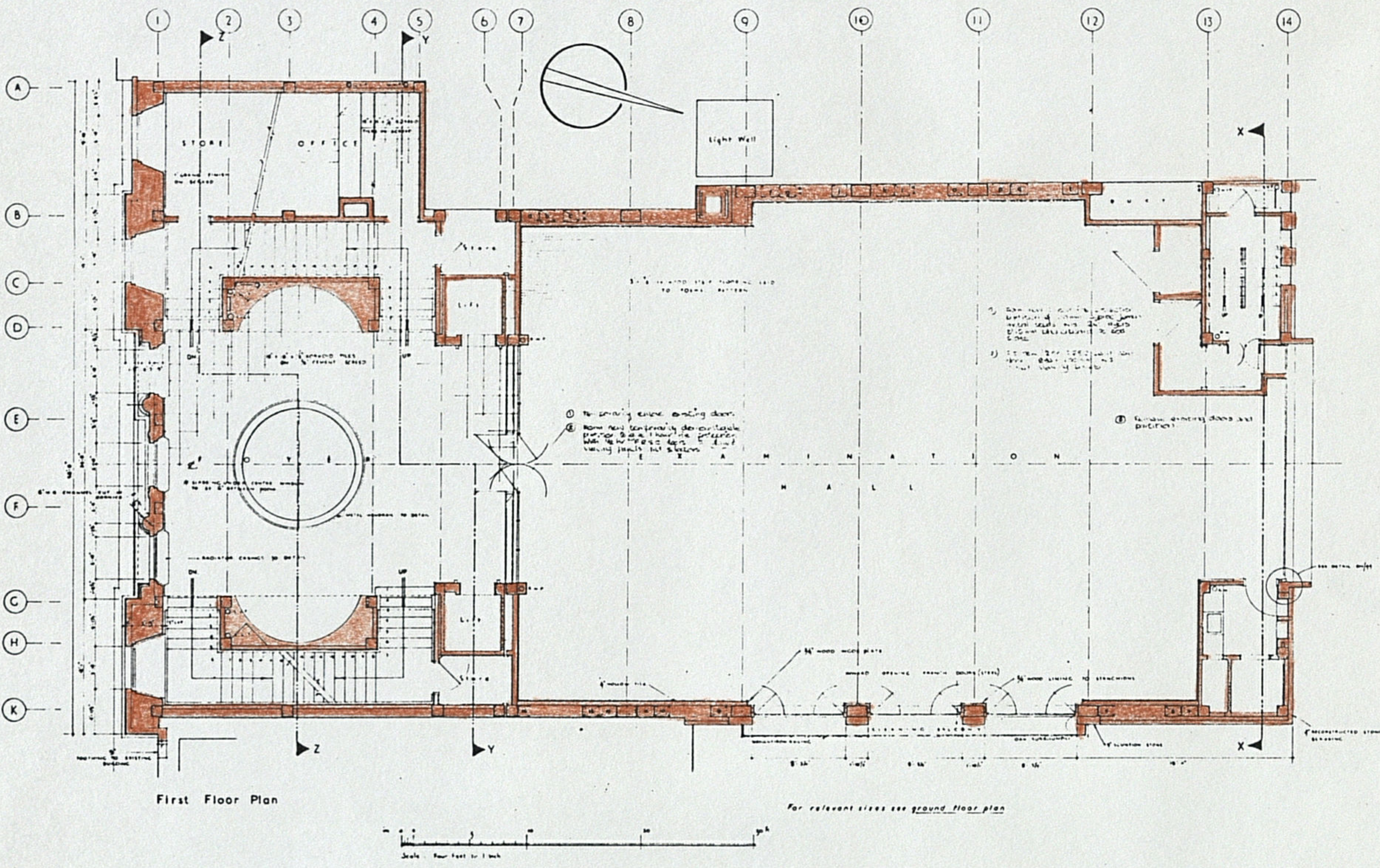


9 *Adam House: Picture Gallery lighting.*
Note also the decorative shields [see fig. 12, p.13, for detail].



10a Adam House: ground floor plan.

The basic symmetry of the building is evident. Also clear in this diagram is the effect of 'detachment' between facade and the bulk of the building.



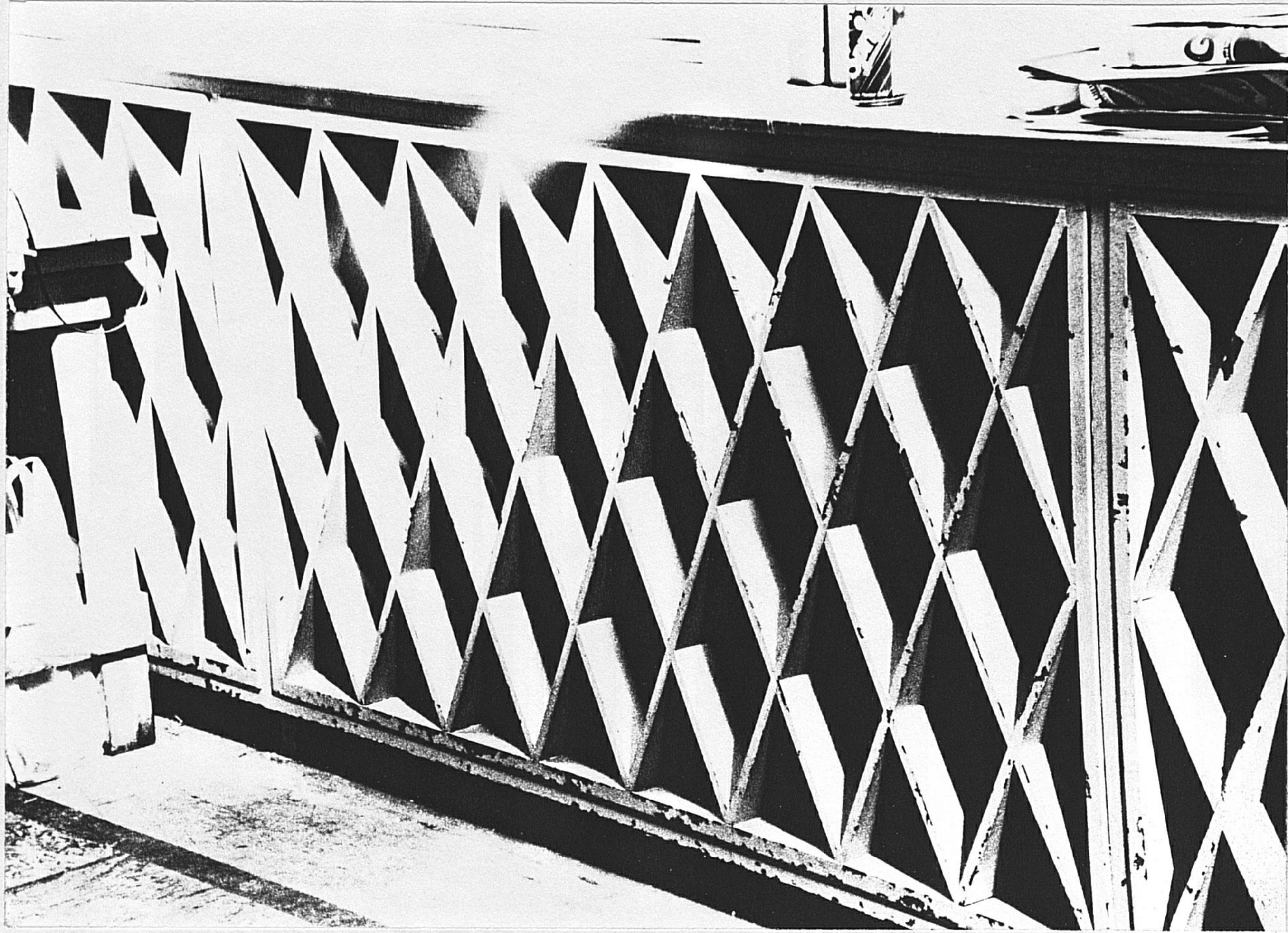
NEGATIVES TO BE RETURNED TO
UNIVERSITY OF EDINBURGH
WORKS DEPARTMENT
INFIRMARY STREET
EDINBURGH

To Be Annoted

D.W.N. 254	DATE 2 1 21	NUMBER
T.P.D. 77	SCALE 1/4" TO 1 FT.	EN/2
EDWARD ANDERSON, KINSMONTH & PAUL 16 OUTLAND SQUARE, EDINBURGH		

EDINBURGH UNIVERSITY EXAMINATION HALLS

10b Adam House: first floor plan.



11 Adam House: Picture Gallery, radiator casing.



12 Adam House: Picture Gallery, shield depicting Bull's head.

The bull signifies tenacity. Twelve shields were carried out in the picture gallery and six in the theatre, each in a similar Grecian style. They were made by Mr C. d'O Pilkington Jackson to the design of Kininmonth, and are used to cover artificial ventilation outlets along the walls. They lend a distinctly classicising feel to the rooms.

Students' New Exams Hall



The bright and airy interior of one of the new examination halls of the University of Edinburgh in Adam House, Chambers Street, which were to be formally opened this evening by Principal Sir Edward Appleton. ("News" photo.) EEN 18/5/55

13a Edinburgh Evening News, 18 May 1955.

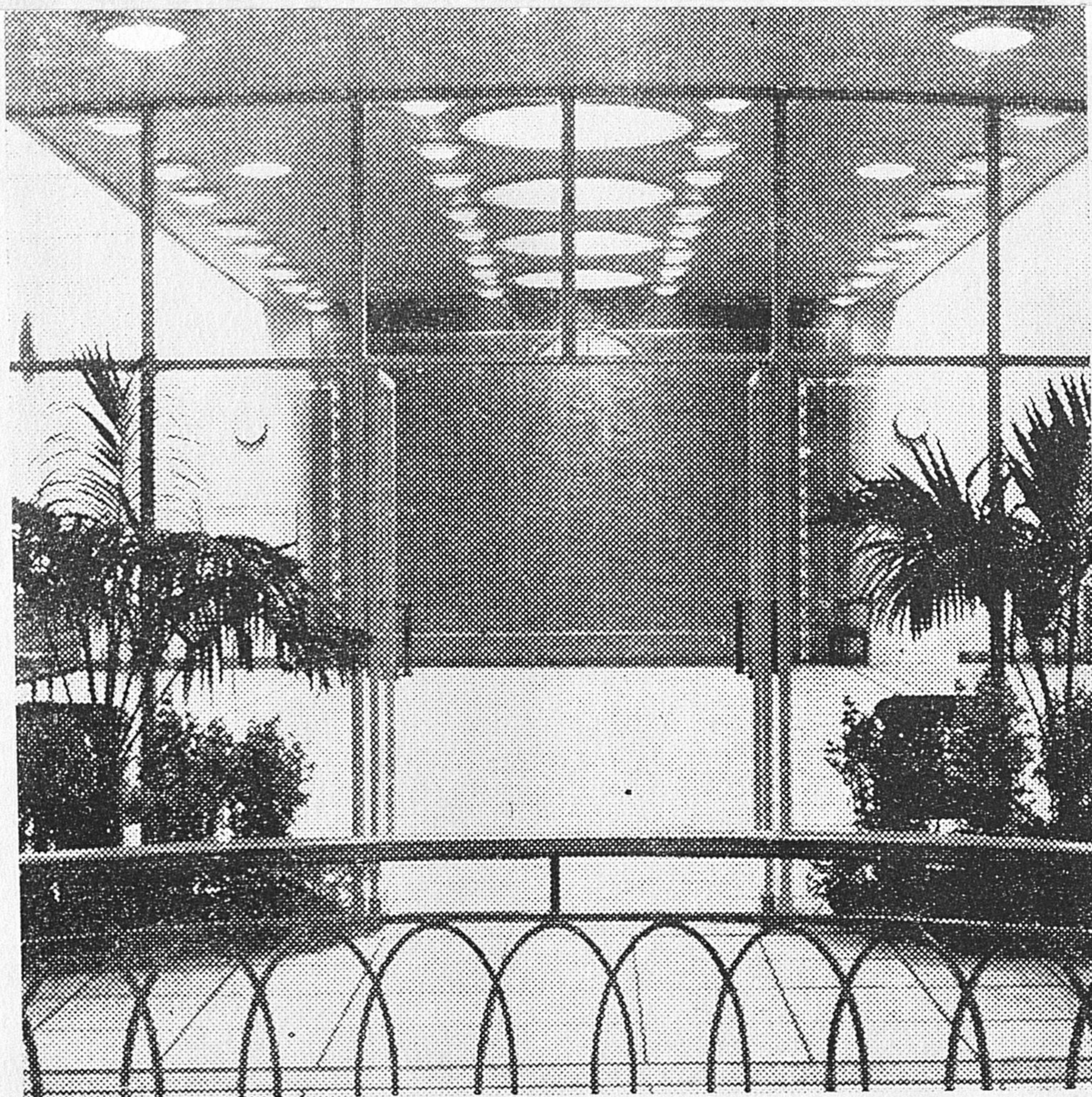
THE SCOTSMAN, THURSDAY, MAY 19, 1955.

ADDITION TO EDINBURGH UNIVERSITY



One of the halls in Adam House, Edinburgh University's new building opened yesterday in Chambers Street. This hall, on the first floor, can be used either as an examination hall or a ballroom.

13b The Scotsman, 19 May 1955.

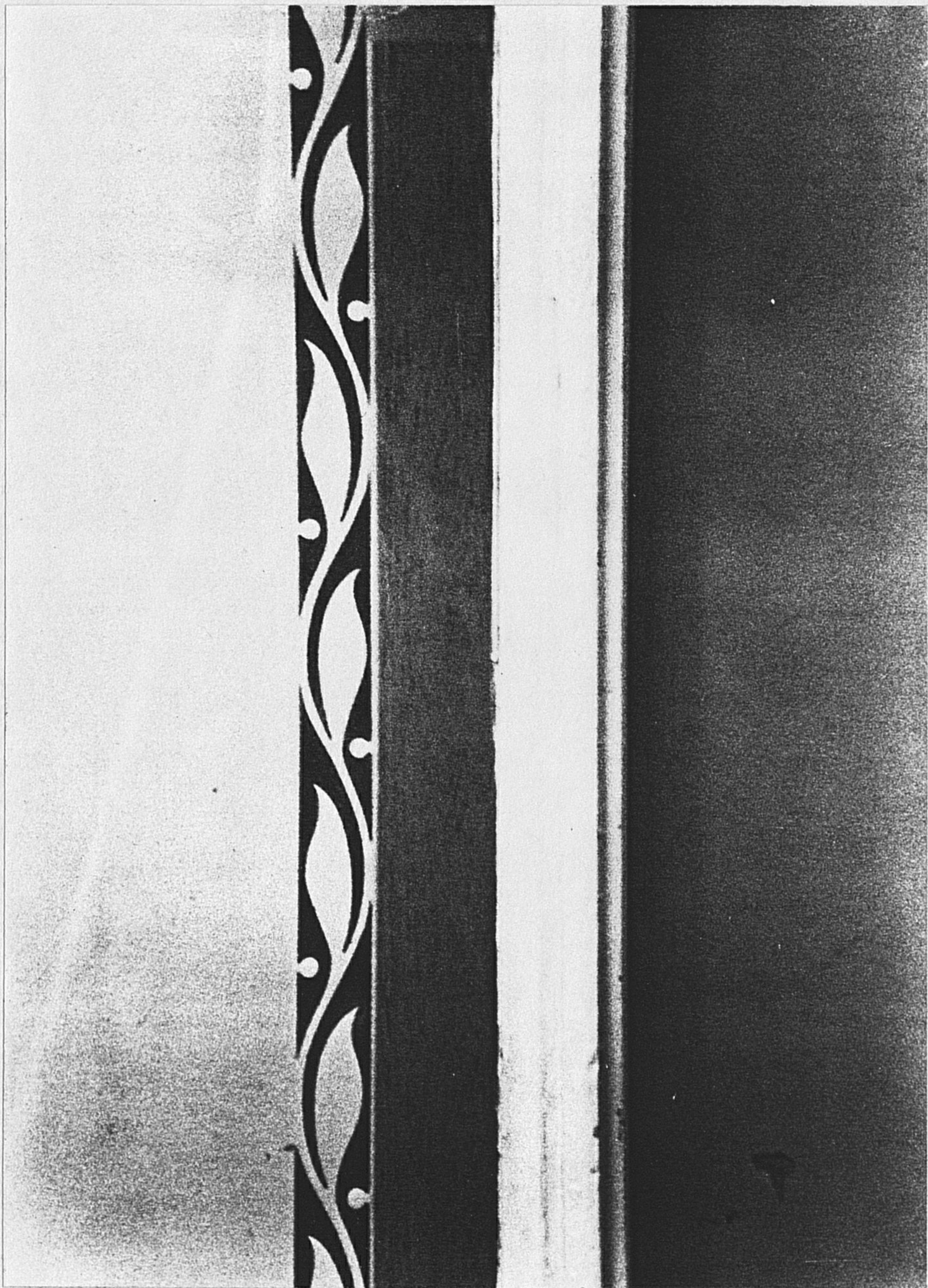


NEW BUILDING FOR THE UNIVERSITY

The upstairs art gallery at Edinburgh University's new building, Adam House, Chambers Street. In the House are four examina-

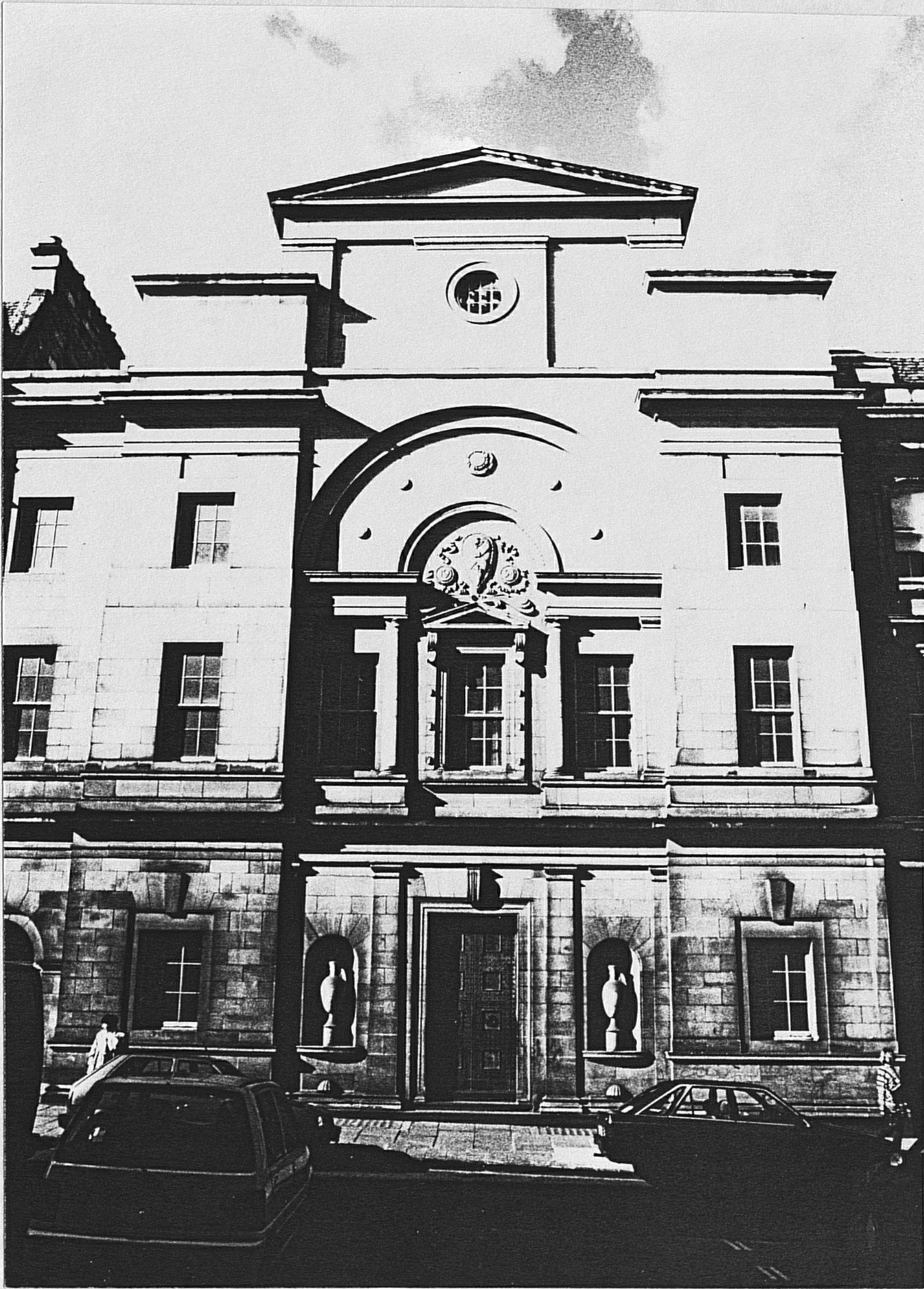
tion halls capable of seating 800 students. The building was opened by Sir Edward Appleton, Principal and Vice-Chancellor of Edinburgh University.

13c Evening Dispatch, 19 May 1955.



14 Adam House: first floor Examination Hall, etched pattern to glass door, detail.

It would appear that the etching detail, a simplified leaf and berry pattern, was carried out by Crittalls. There is a particular tradition of etched glass in Edinburgh, of which the stair window by Helen Monro in the National Library of Scotland, George IV Bridge, is perhaps the finest example. The National Library, under the direction of A. R. Conson, was building contemporary with Adam House.



15 Adam House: Chambers Street facade, general view.



16a Adam House: paper model of Chambers Street facade, general view.

The model is signed bottom right hand corner W. H. Kininmonth. Sculptural motifs and other details of this finely made model bear his handwriting. The scheme may be compared to the drawing which appeared in *The Builder*, 4 February 1955 (see Frontispiece, Vol. I). [Edinburgh University Library Special Collections].



16b Adam House: paper model of Chambers Street facade, detail showing sculptural scheme.



16c Adam House: paper model of facade, detail showing torchere held by a cherub.



17 Adam House: side bay.

Viewed from below, these strong vertical elements have the effect of providing large 'orders', with base, column and entablature, to either side of the main body of the building. To the left can be seen the common entrance with the police department, with its wooden fanlight derived from a geometry of circles.

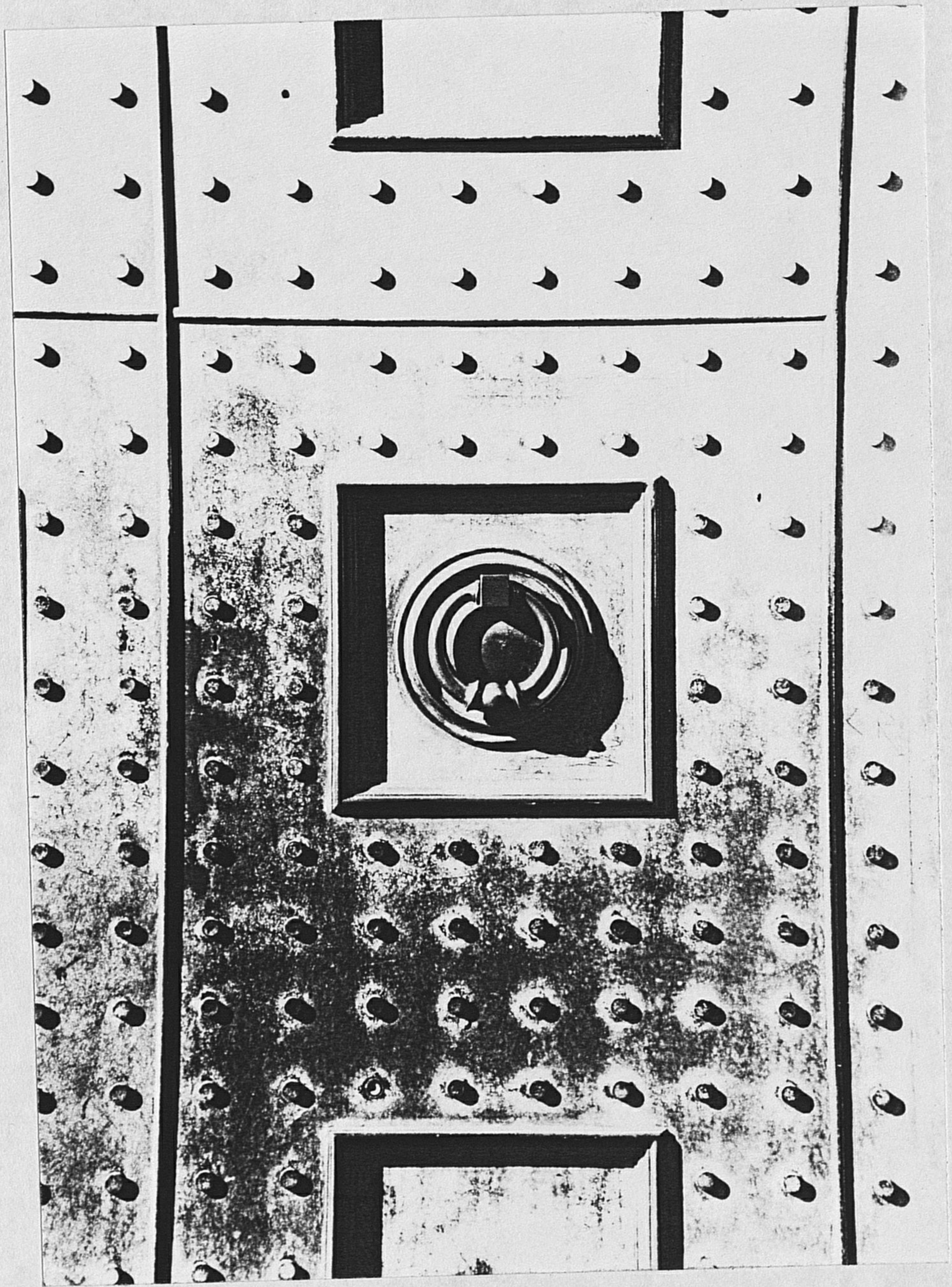


18 *Adam House: ground floor side window.*

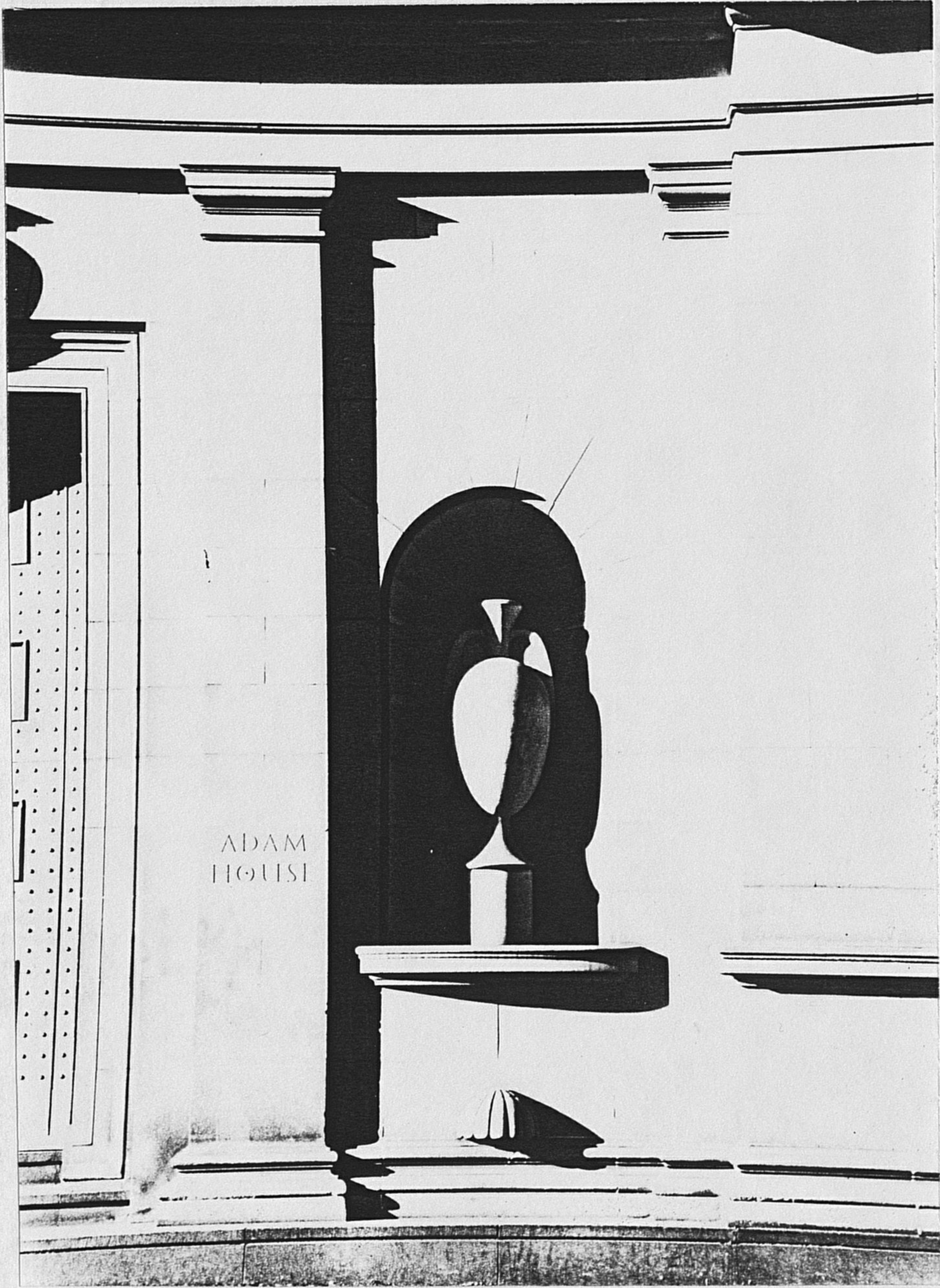
Note the simple block keystone, as well as the sheer quality of the close-jointed masonry work. Kininmonth has signed the building below this window.



19 Adam House: entrance door.



20 Adam House: detail of bronzework.



21 Adam House: ground floor niche and vase.



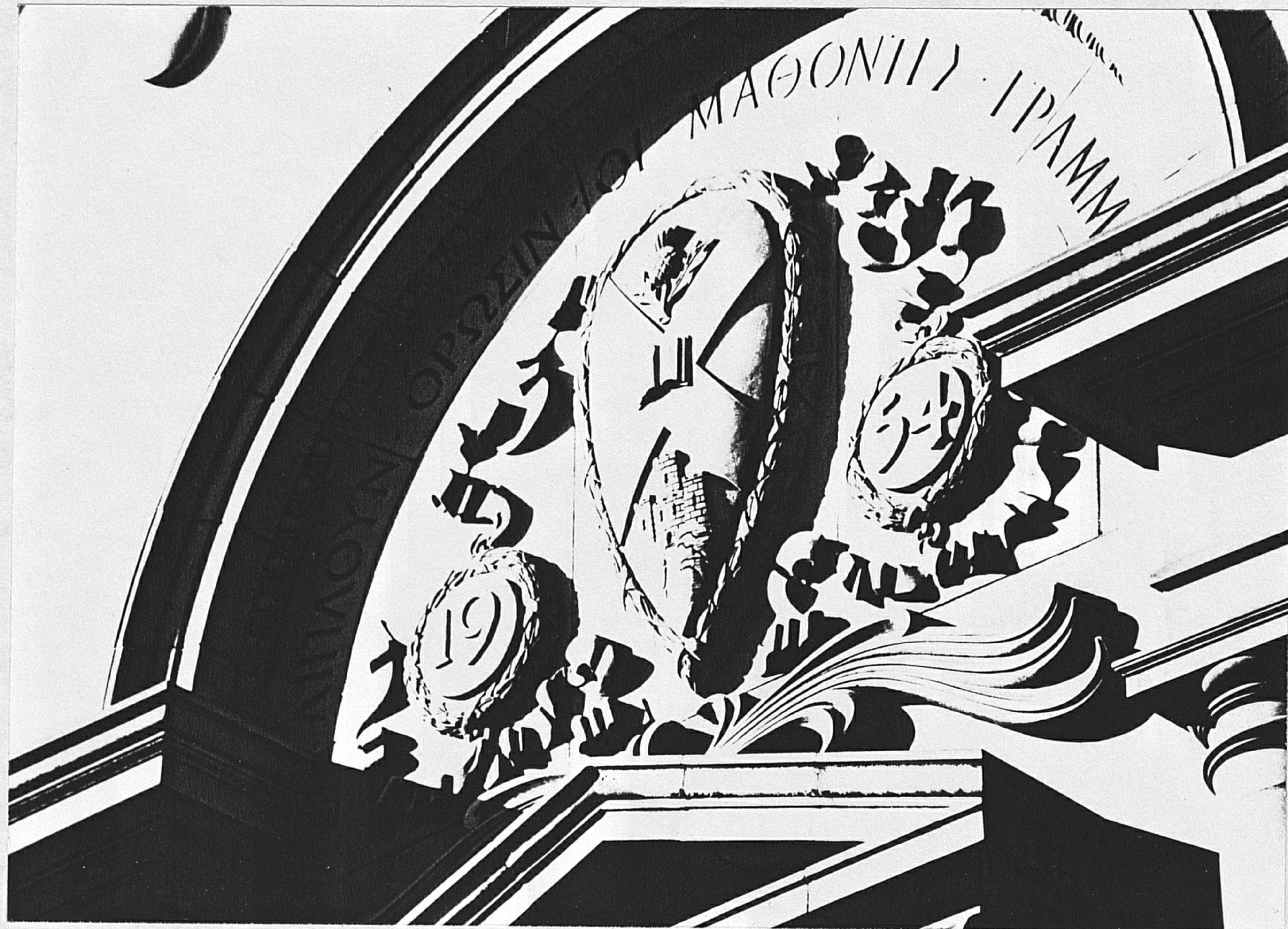
22 Adam House: entrance door, keystone and architrave.



23 Adam House: entrance door, architrave return.



24 Adam House: first floor central windows.



25 Adam House: tympanum sculpture, detail.



26a Adam House: ground floor entablature, detail.
The simplified derivation from the neighbouring building is self-evident.



26b Adam House: first floor entablature, detail.



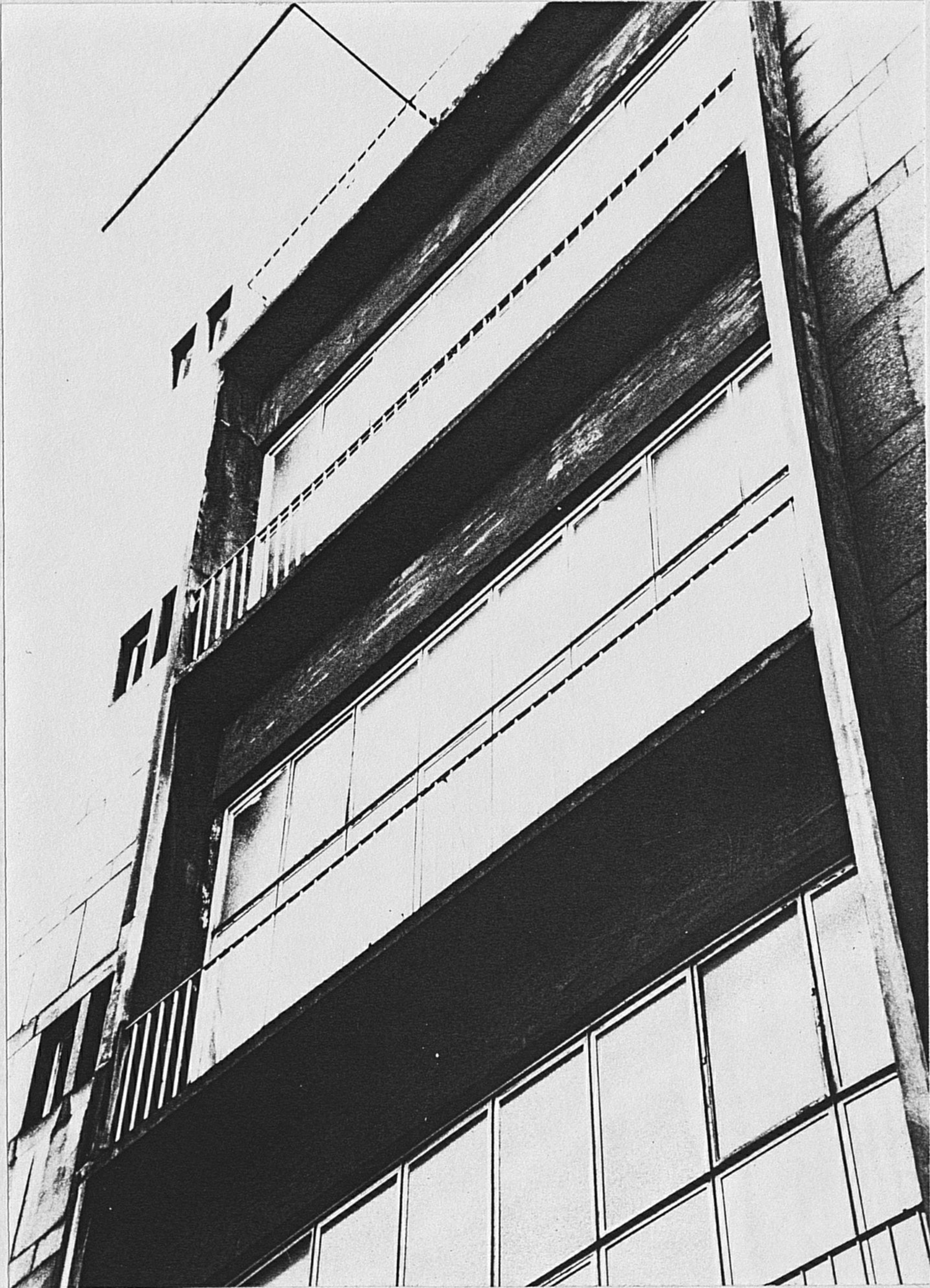
27 Adam House: rear elevation, general view.



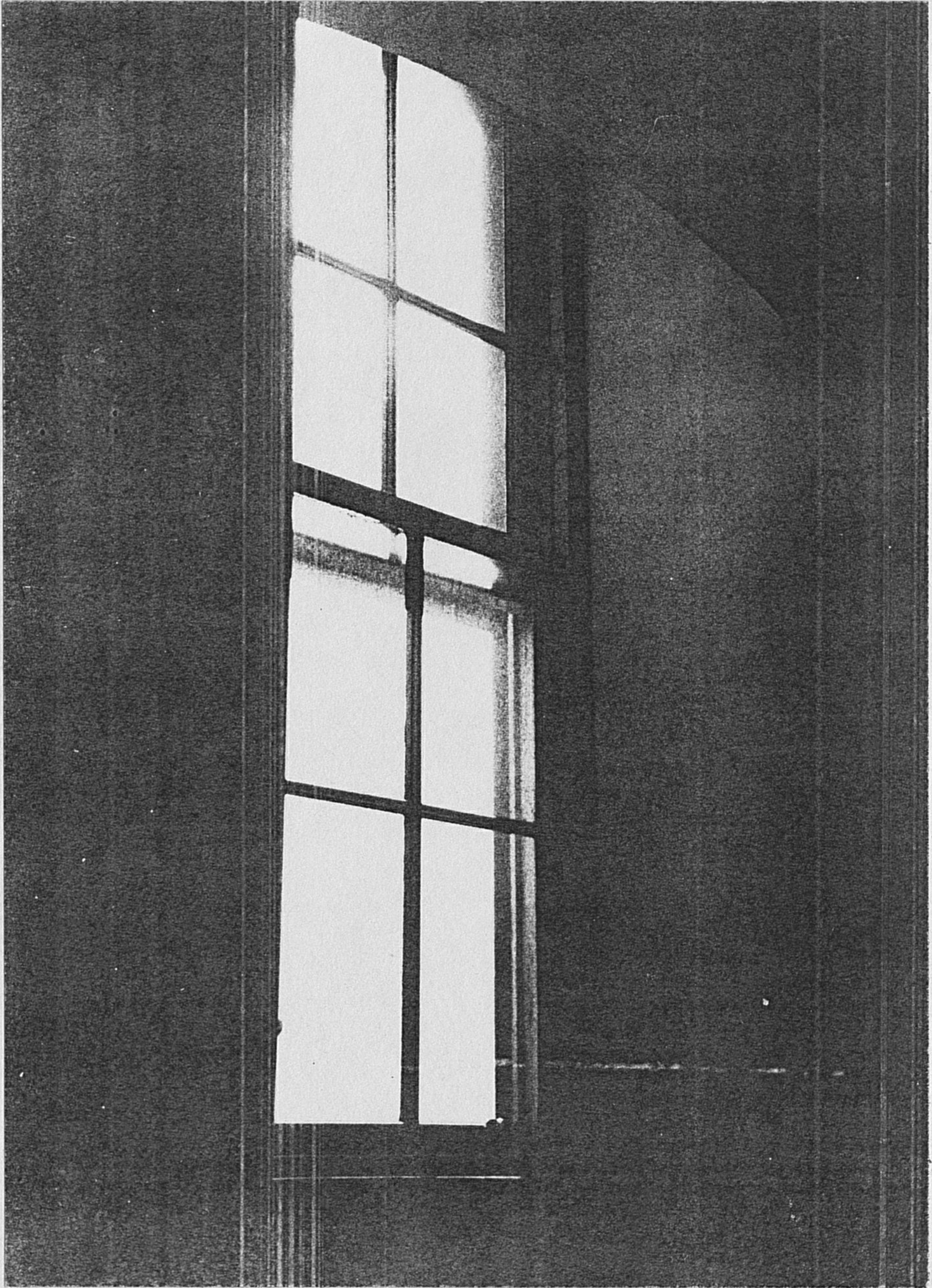
28a Adam House: rear elevation, detail showing glass bricks.



28b Adam House: rear elevation, detail showing concrete panels.



28c Adam House: rear elevation, detail showing windows and balconies.

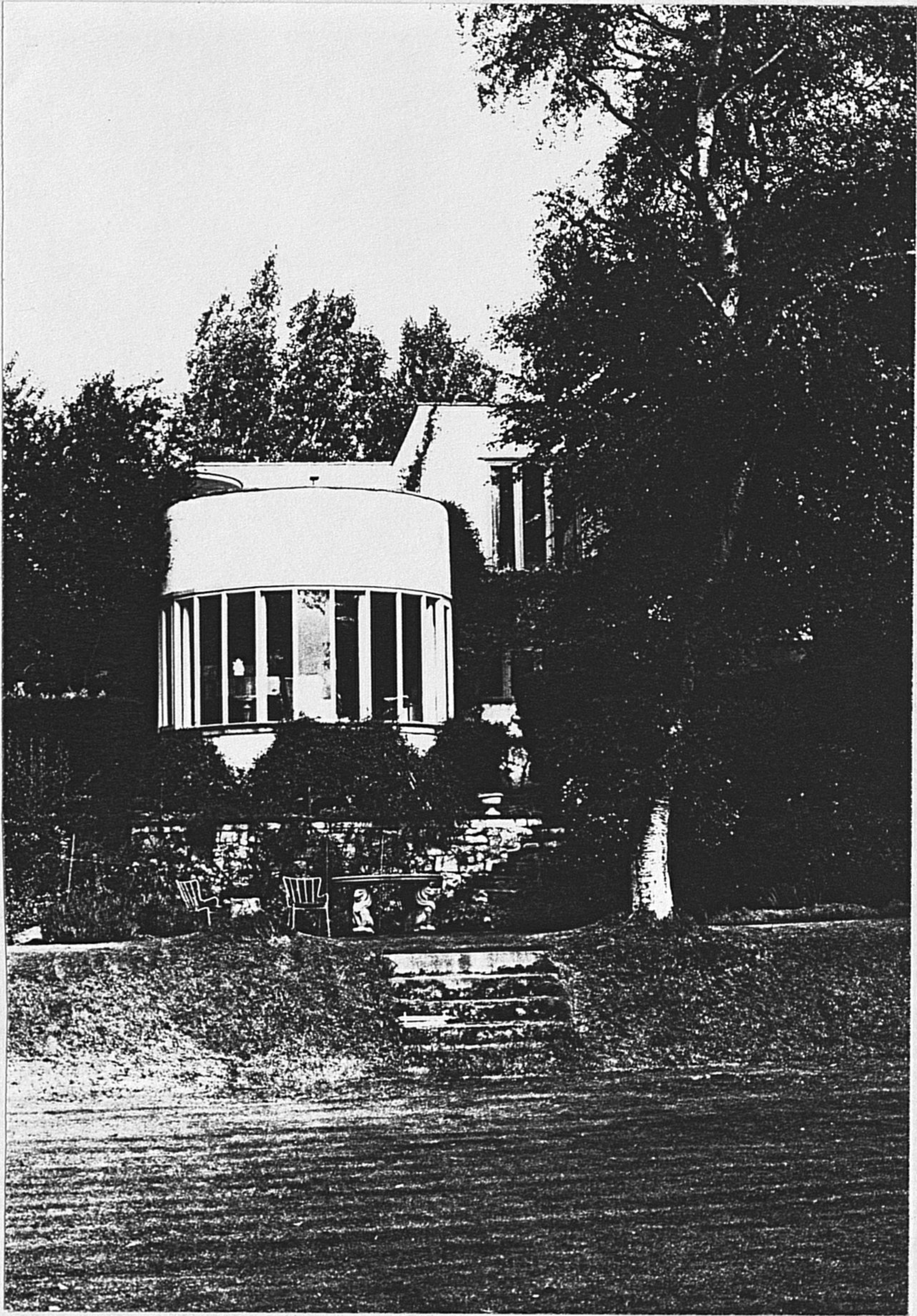


29 Adam House: first floor stair window, detail.
Note the suspended, archiated ceiling hanging down across the window.



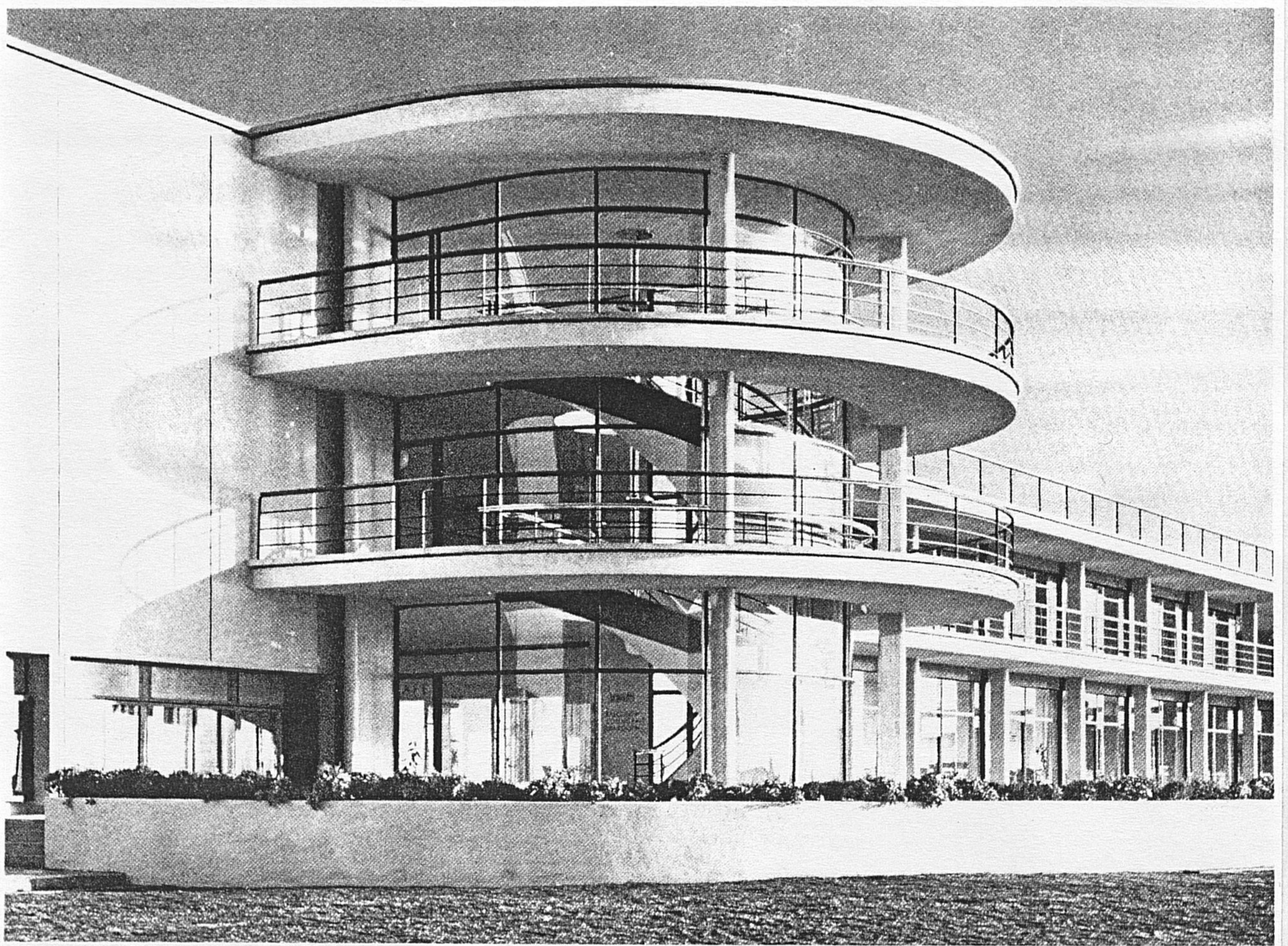
30 *Kinimonth and Spence: Lismhor, Dr. King's House, Easter Belmont, Edinburgh, 1933, general view from the garden.*

Its international modernist credentials are clearly stated: white walls, flat roofs, corner windows and a play on the geometry of cylinder and cube. [R.C.A.H.M.S./Wodehouse].



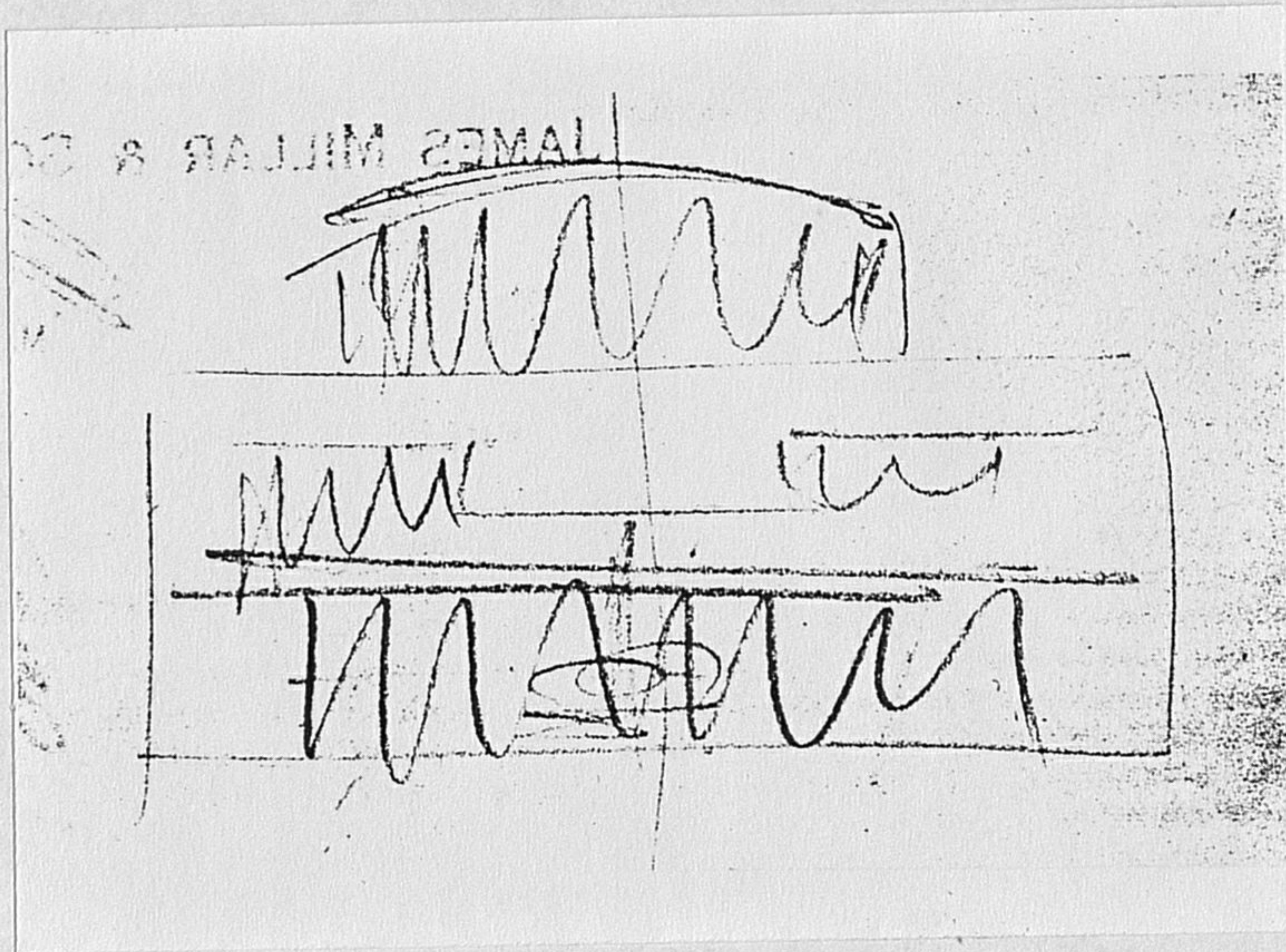
31 William Kininmonth: 'The Lane House', 46a Dick Place, Edinburgh, 1932-33, garden elevation.

Note the vertical timber windows: an unusual modernist motif. Two Ernest Race Festival of Britain chairs are in the garden below the circular drawing room window. [R.C.A.H.M.S./McKean].

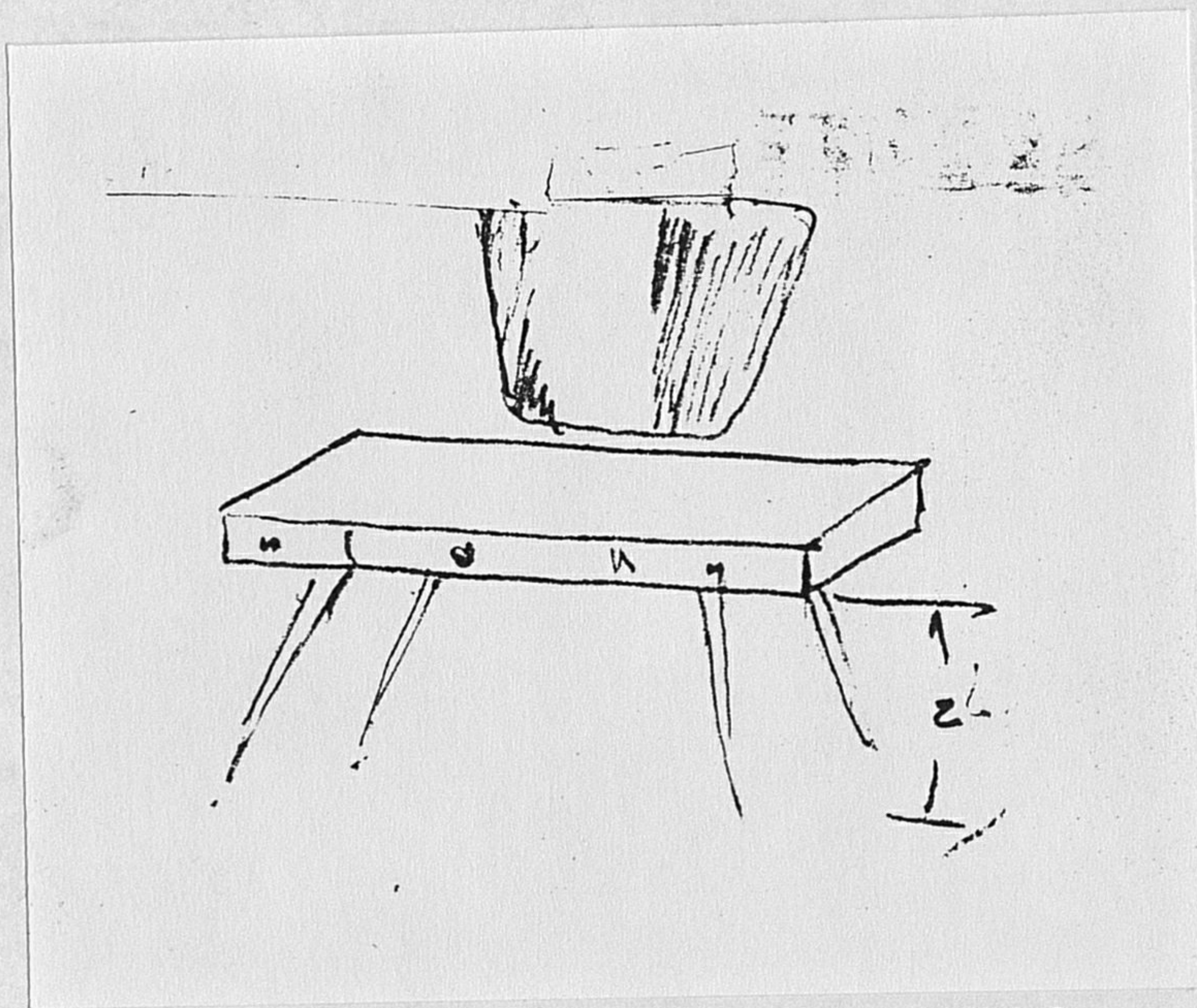


32 *Mendelsohn and Chermayeff: De La Warr Pavilion, Bexhill-on-Sea, 1935*
[Taken from the M.O.M.A. Exhibition catalogue, *Modern Architecture in England*, New York, 1937].

42 MENDELSON & CHERMAYEFF: De La Warr Pavilion, Bexhill-on-sea, 1935. Ocean front façade

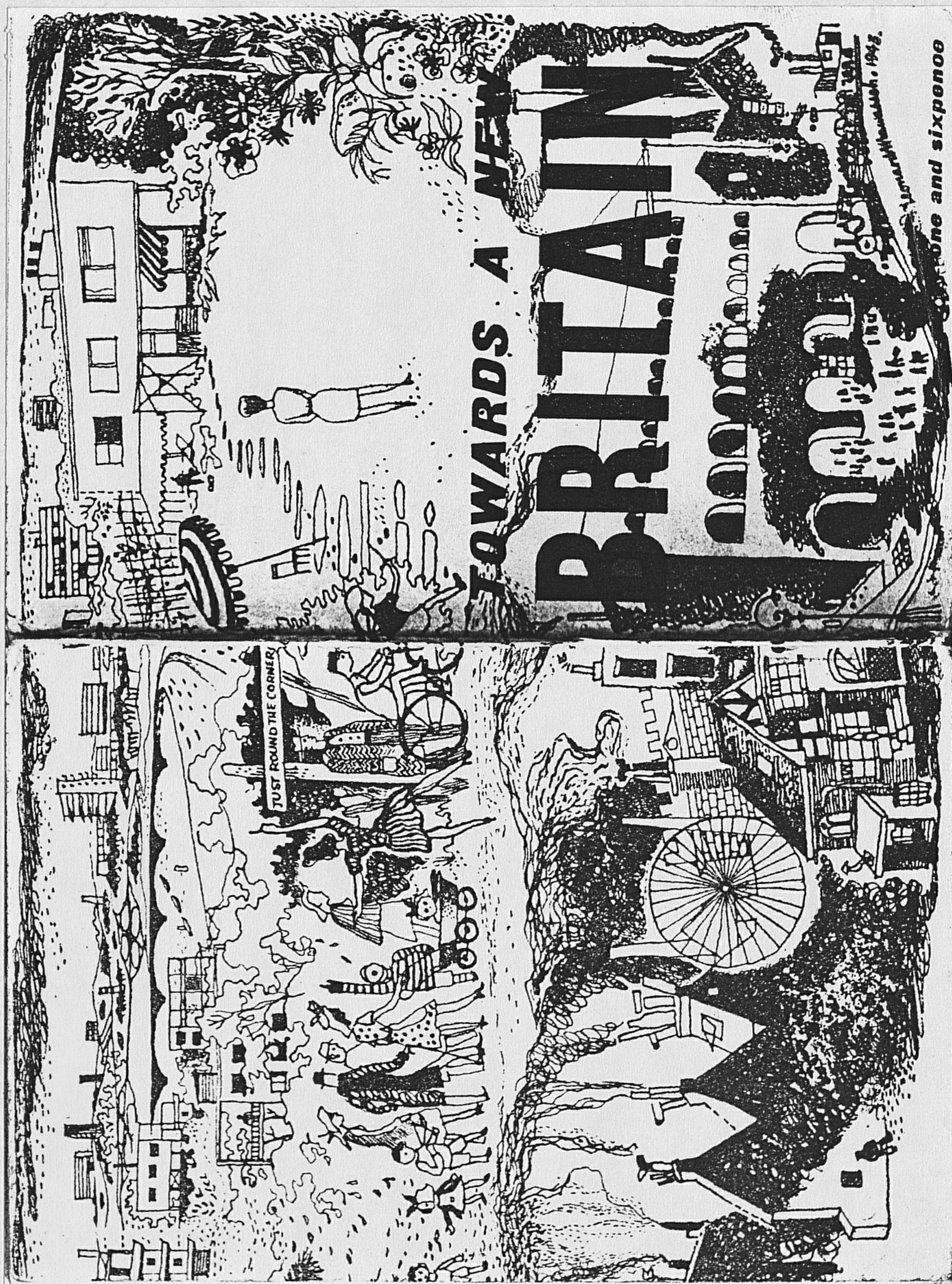


33a William Kininmonth, sketch of the Festival Hall, London



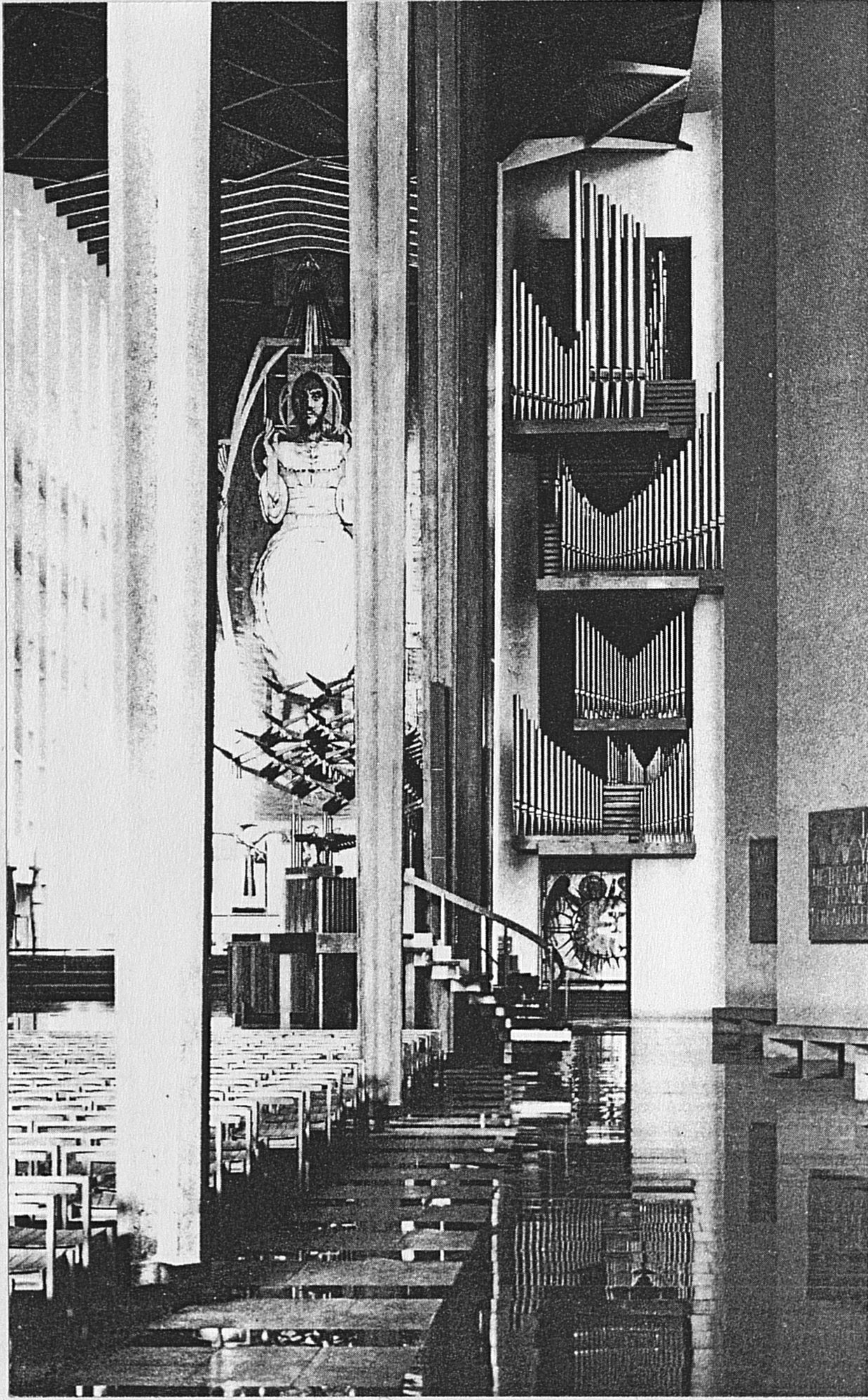
33b William Kininmonth, sketch of a chair and desk.

These two sketches appear on the back of Adam House correspondence after, it would seem, Kininmonth had made a trip to the Festival in late May, three weeks after it had opened. The furniture displays the clear inspiration of Charles Eames and Ernest Race.



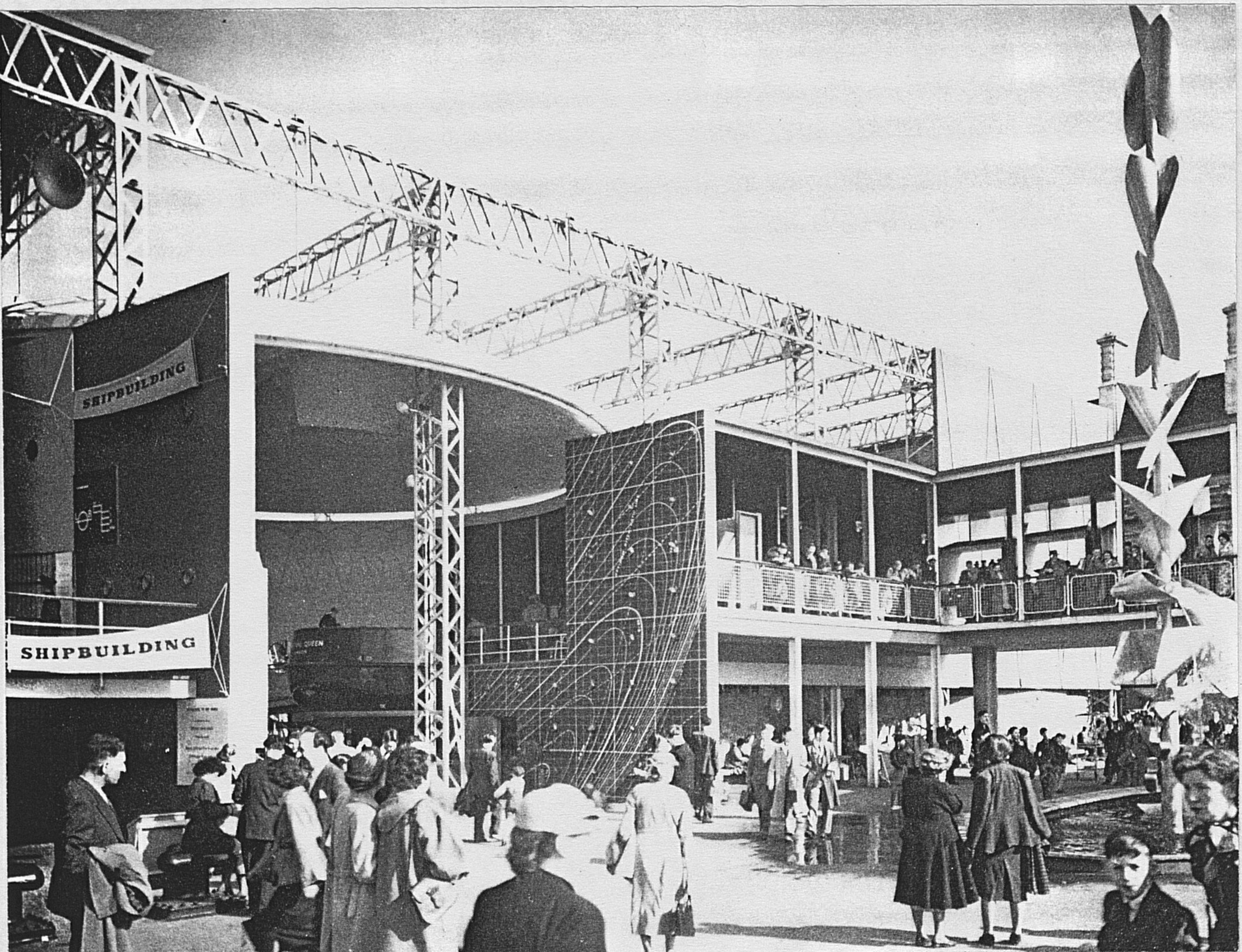
34 Towards a New Britain, cover.

The Rebuilding Britain Exhibition held at the R.I.B.A. immediately after the war already displayed many of the ideas that were to feature at the Festival. The cover of the catalogue (the name of which must be derived from Le Corbusier's *Towards a New Architecture*) usefully demonstrates the extent to which 'Festival style' (including, to some extent, a Festival typeface) was already part of the architects' and designers' language. [Author's collection].



35 Basil Spence: interior of Coventry Cathedral, opened 1962.

The 'Apotheosis' of Festival Style. Note the huge altar tapestry by Graham Sutherland; representative, along with the external sculpture on the building, of the new post-war relationship between artist and architect. (See Part Three: The Reconditioned Eye, for a full discussion of this theme).



*36 Basil Spence: Sea and Ships Pavilion, South Bank, 1951, general view.
Illustrating the temporary 'exhibition' character of many of the South Bank buildings themselves.*



37 *R. D. Russell and Robert Goddenn: The Lion and the Unicorn Pavilion, South Bank, 1951, south elevation.*

The extensive use of glass walling within a metal frame became a *leitmotif* of early 1950s style, reappearing in some form or another in almost every building - domestic or public - illustrated in the contemporary architectural press.

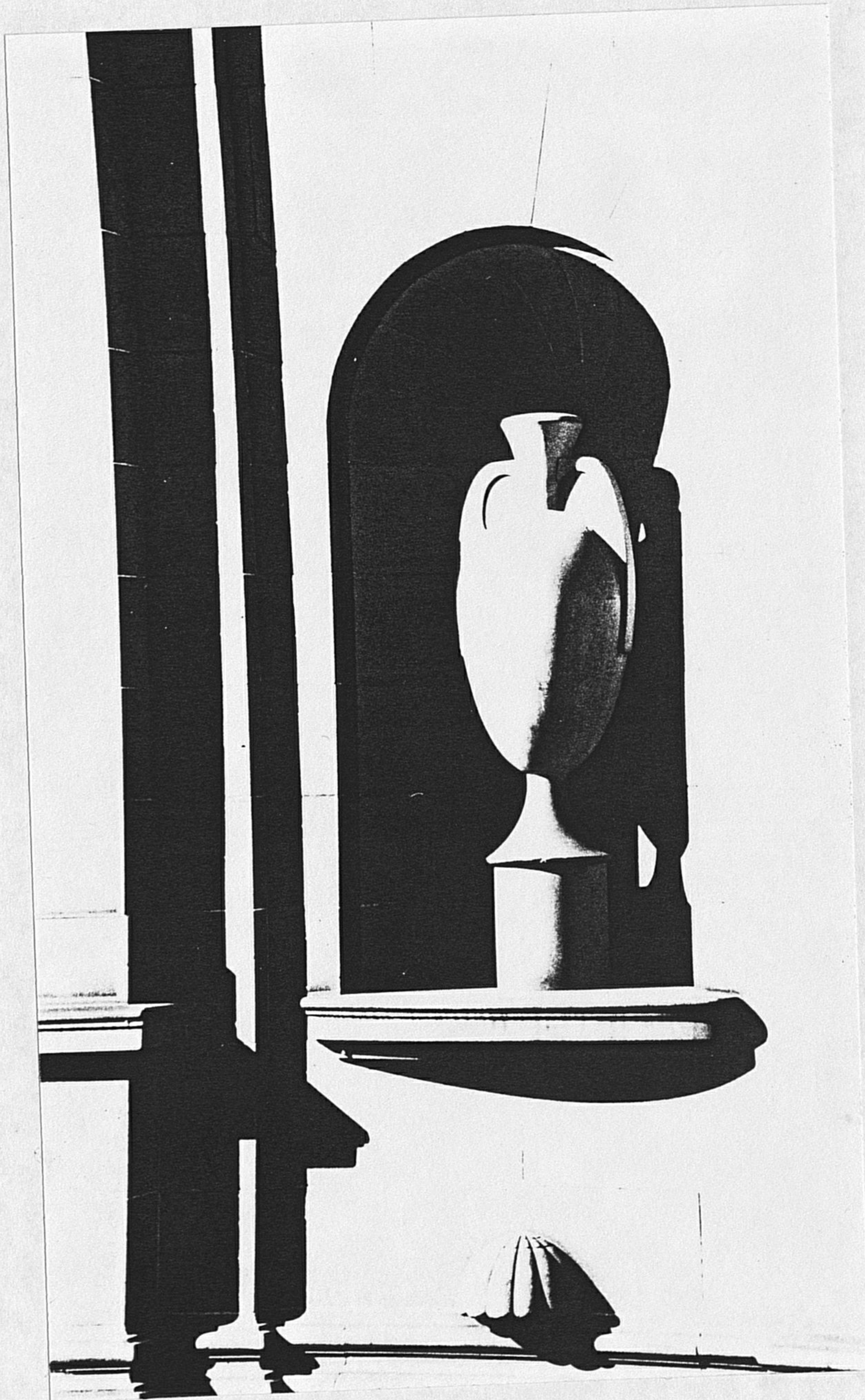


38a Adam House: central first floor window, detail.

The smooth curve of this extraordinary moulding belongs in some way to the Festival vocabulary. Note the shell motif below, reflecting the spherical mouldings to the ground floor niches.

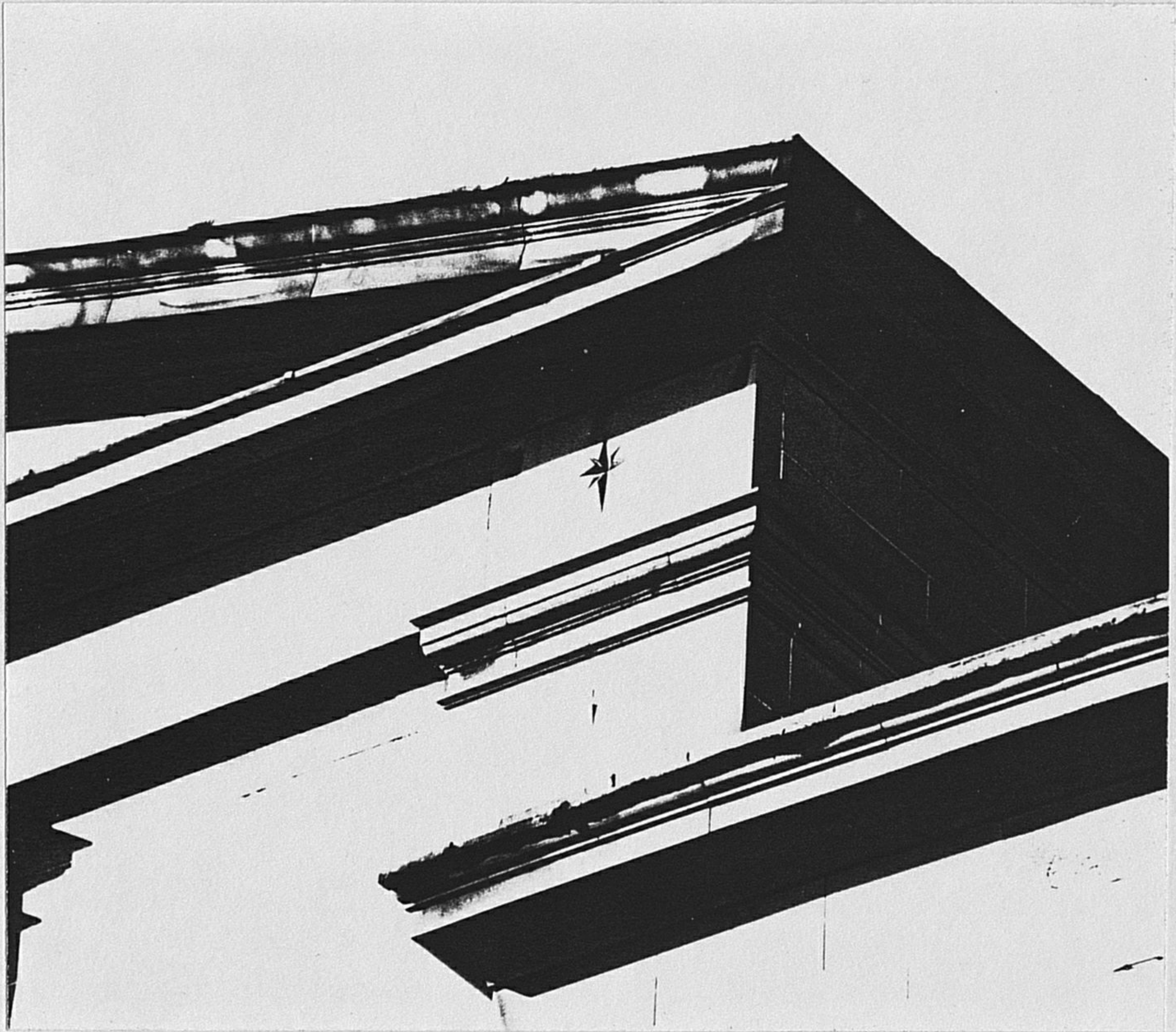


38b Adam House: tympanum arch, detail showing shallow disc and sunburst.

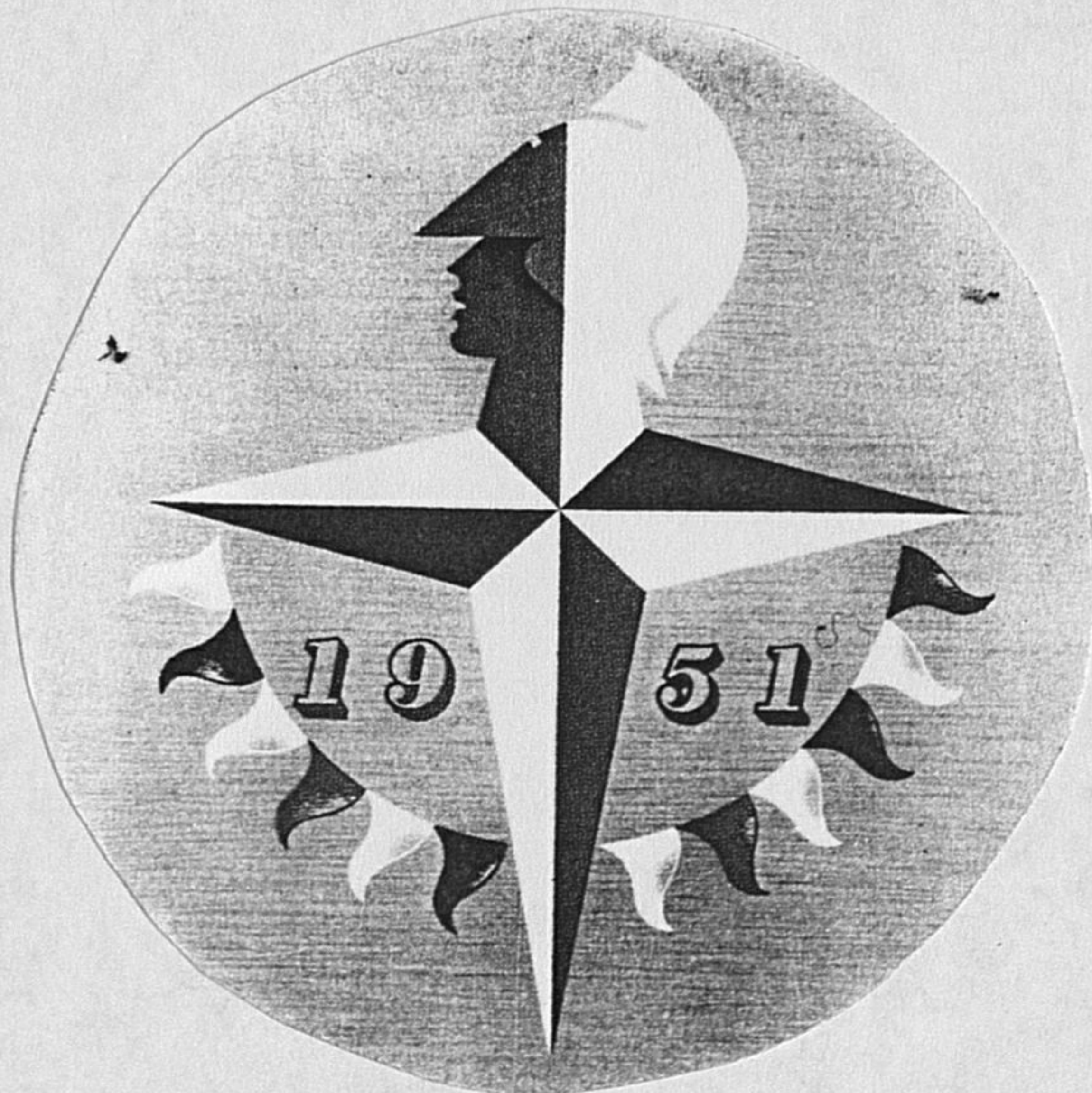


38c Adam House: ground floor vase, detail.

The modelling is curiously insubstantial and reduced. A sense of flatness is emphasised by the fact that the handles are not pierced.



39a Adam House: upper entablature, detail showing incised star motif.



39b Abram Games: the 'Festival Star'.



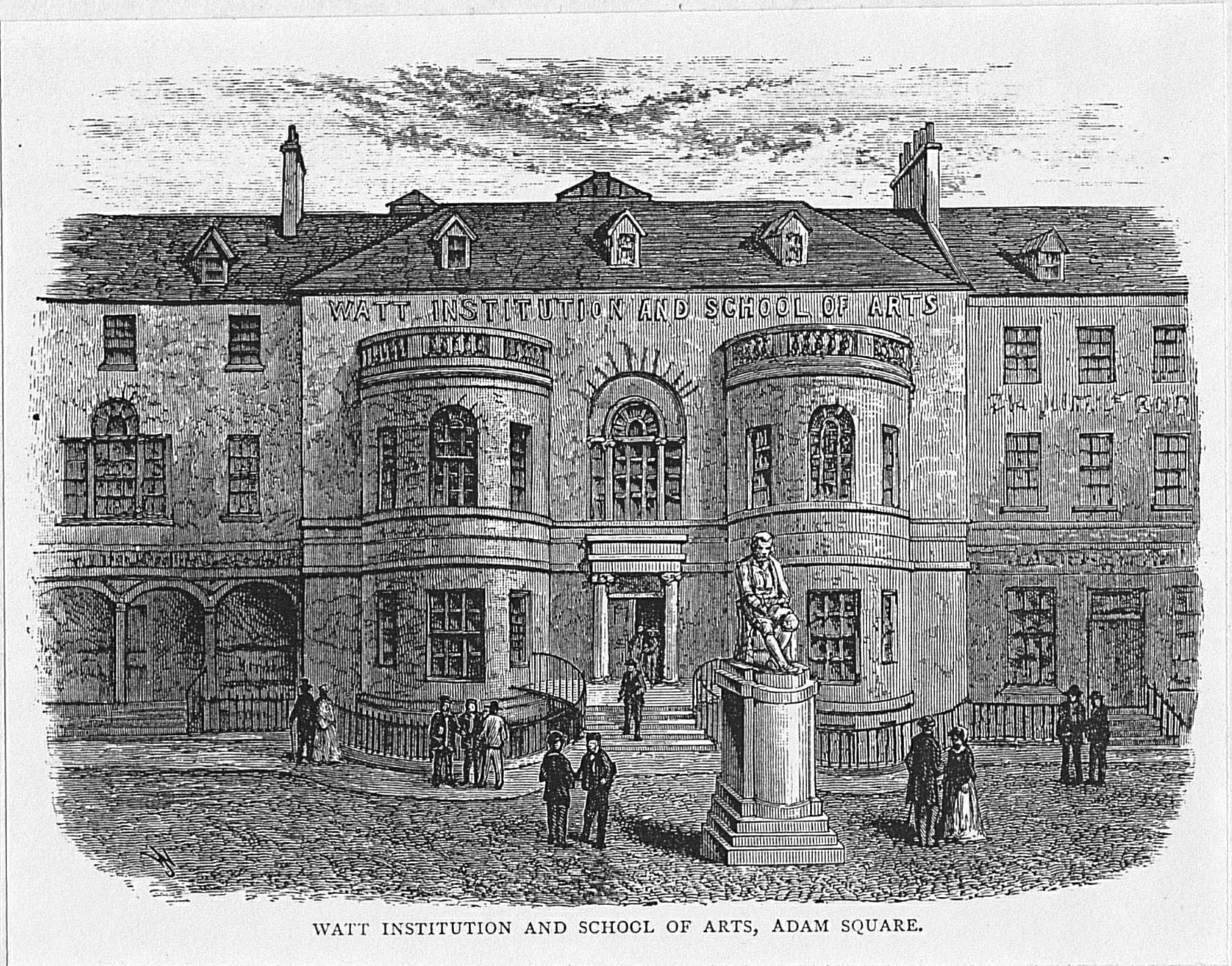
40 *Adam House reflected in a ground floor window of Old College.*

The photograph has been included to emphasise the extremely close physical, as well as stylistic, relationship between Adam House and the north facade of Old College.



LAYING THE FOUNDATION STONE OF EDINBURGH UNIVERSITY, 1789.

41 Laying the Foundation Stone of Edinburgh University, 1789
The Adam Townhouse is clearly visible in the middle ground of the print.
[Edinburgh University Library Special Collections]



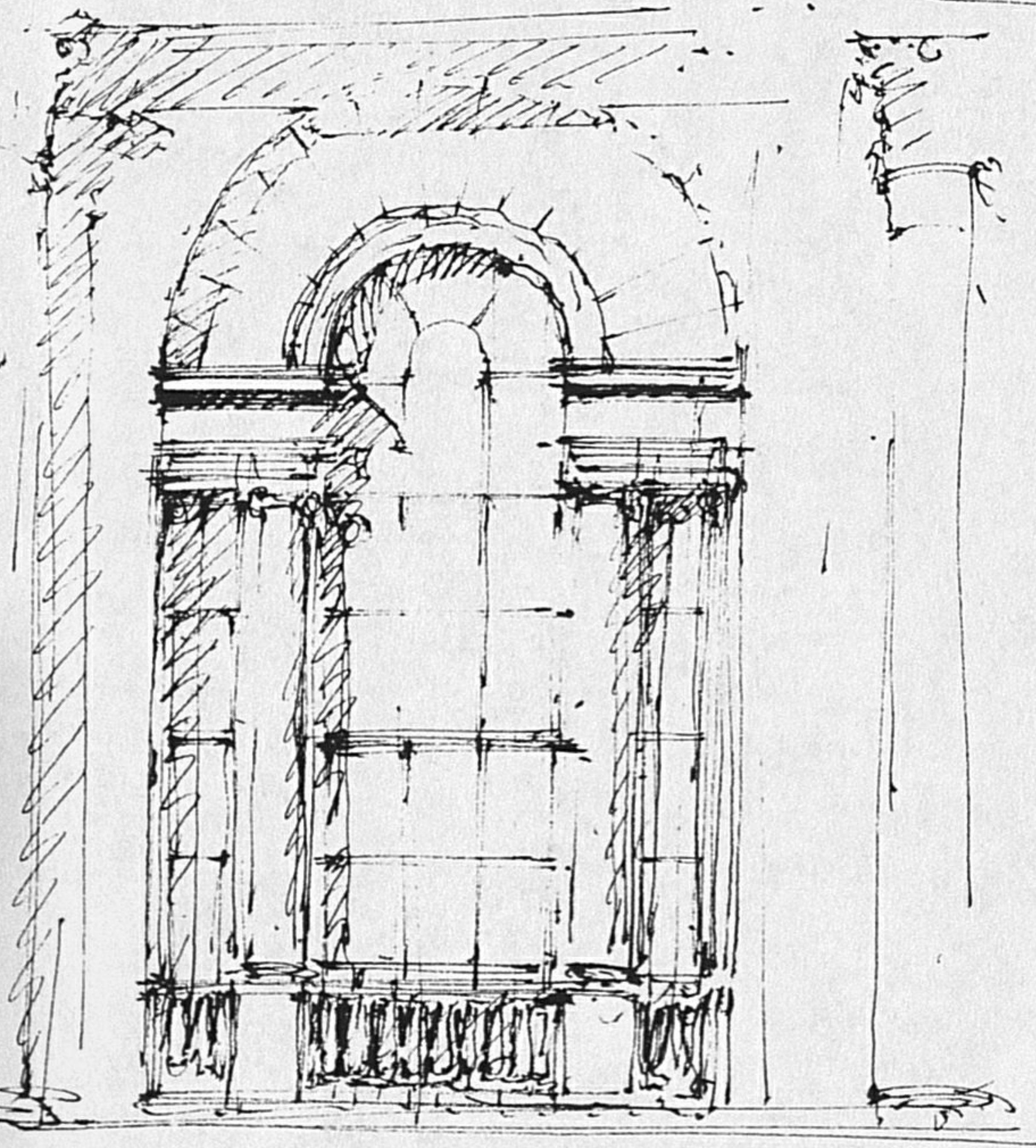
WATT INSTITUTION AND SCHOOL OF ARTS, ADAM SQUARE.

42 *The Watt Institution and School of Arts, Adam Square, from a nineteenth century wood engraving [Grant's Old and New Edinburgh].*

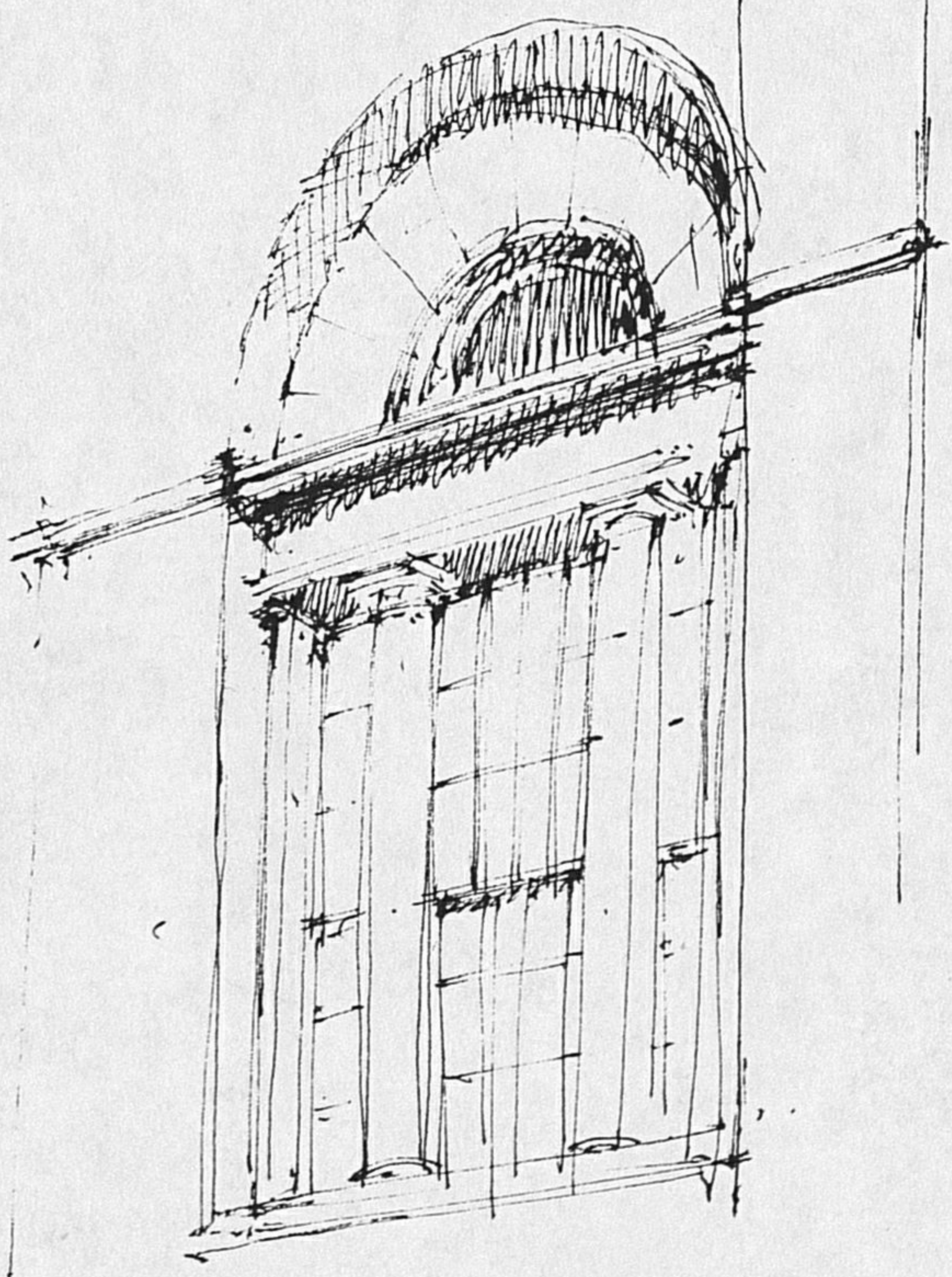
The print depicts the Adam villa, with its central Serlian window.



*Old College
Quad*



Register House

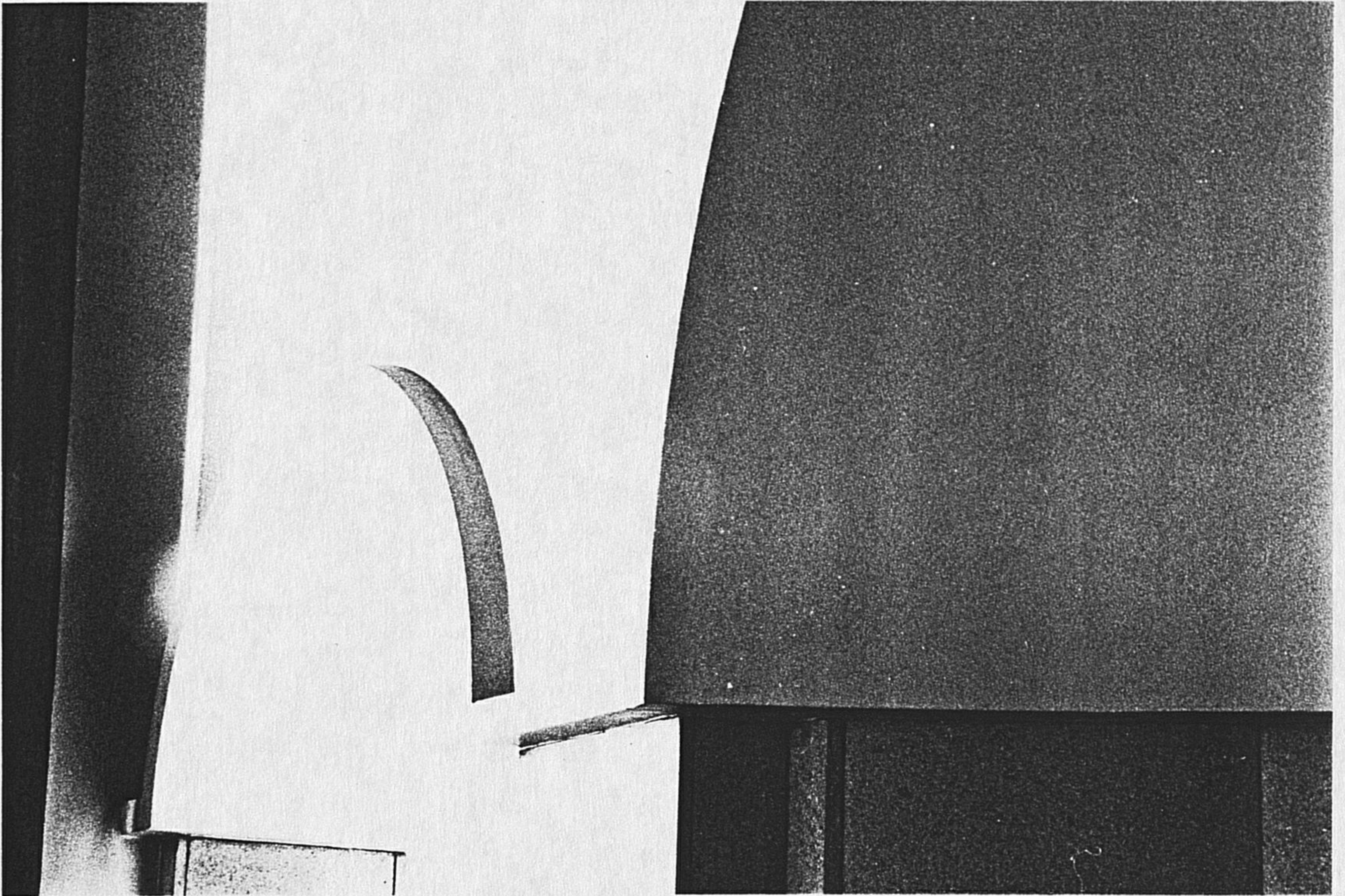


West College Street

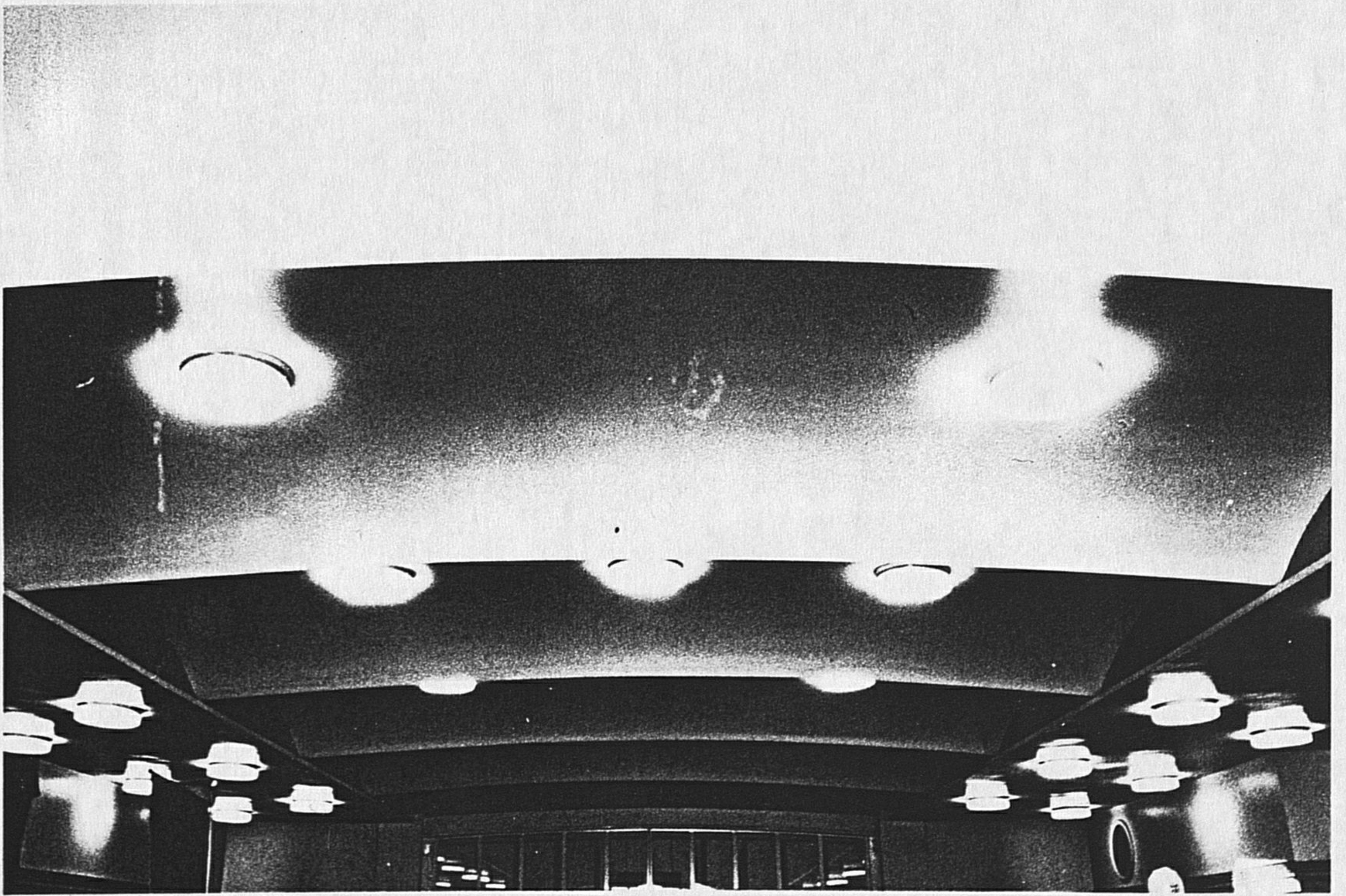
43 *Adam motifs at Old College and Register House.*
 In some form or another, all these examples appear
 to inform Kininmonth's solution for the central
 window at Adam House.



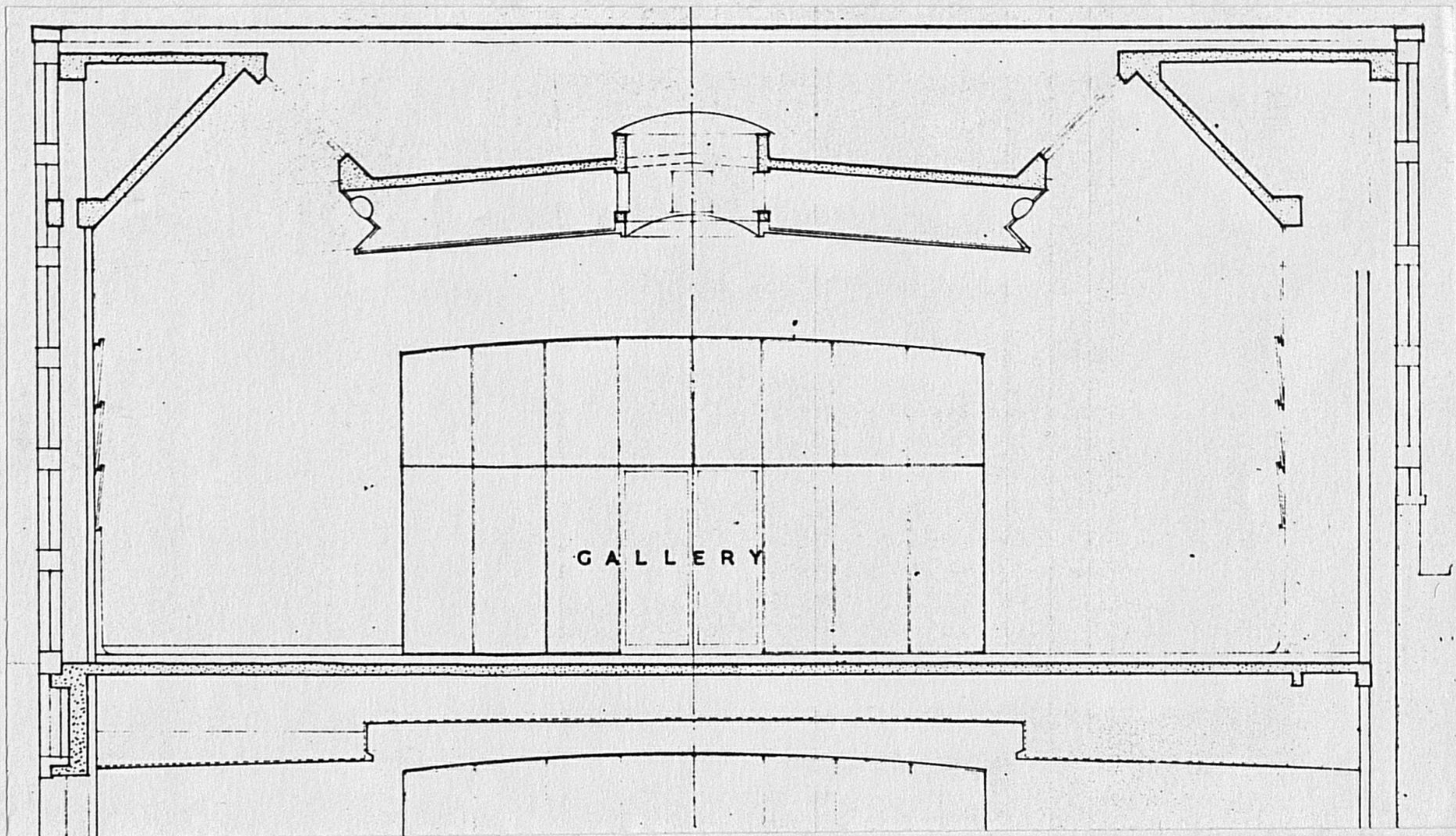
44 *Sir Edwin Lutyens: Viceroy's House, The Durbar Hall, New Delhi, 1929 - 1930*
Kininmonth may have worked on this room while working in the Lutyen's Government House office.
There seems to be a hint of its simplicity and delight in pure geometry in the Adam House interiors.



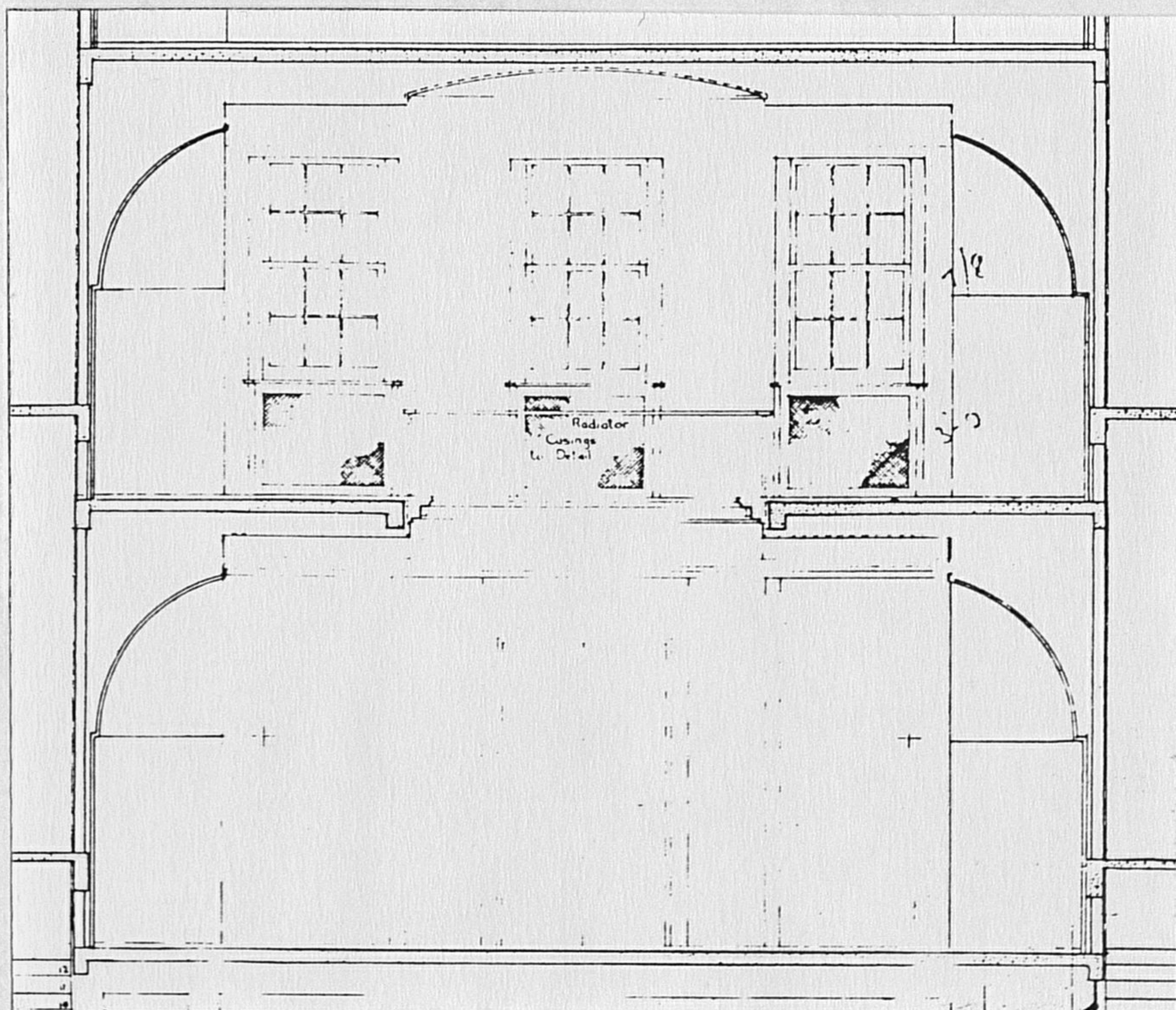
45a Adam House: first floor apse mouldings.



45b Adam House: second floor Examination Hall, ceiling.



45c Adam House: section through Picture Gallery looking north.



45d Adam House: section through ground and first floor halls looking south.
 Note the diffused, top-lit light source and the reflection of the side apses in a gentle spherical dome set into the second floor ceiling.

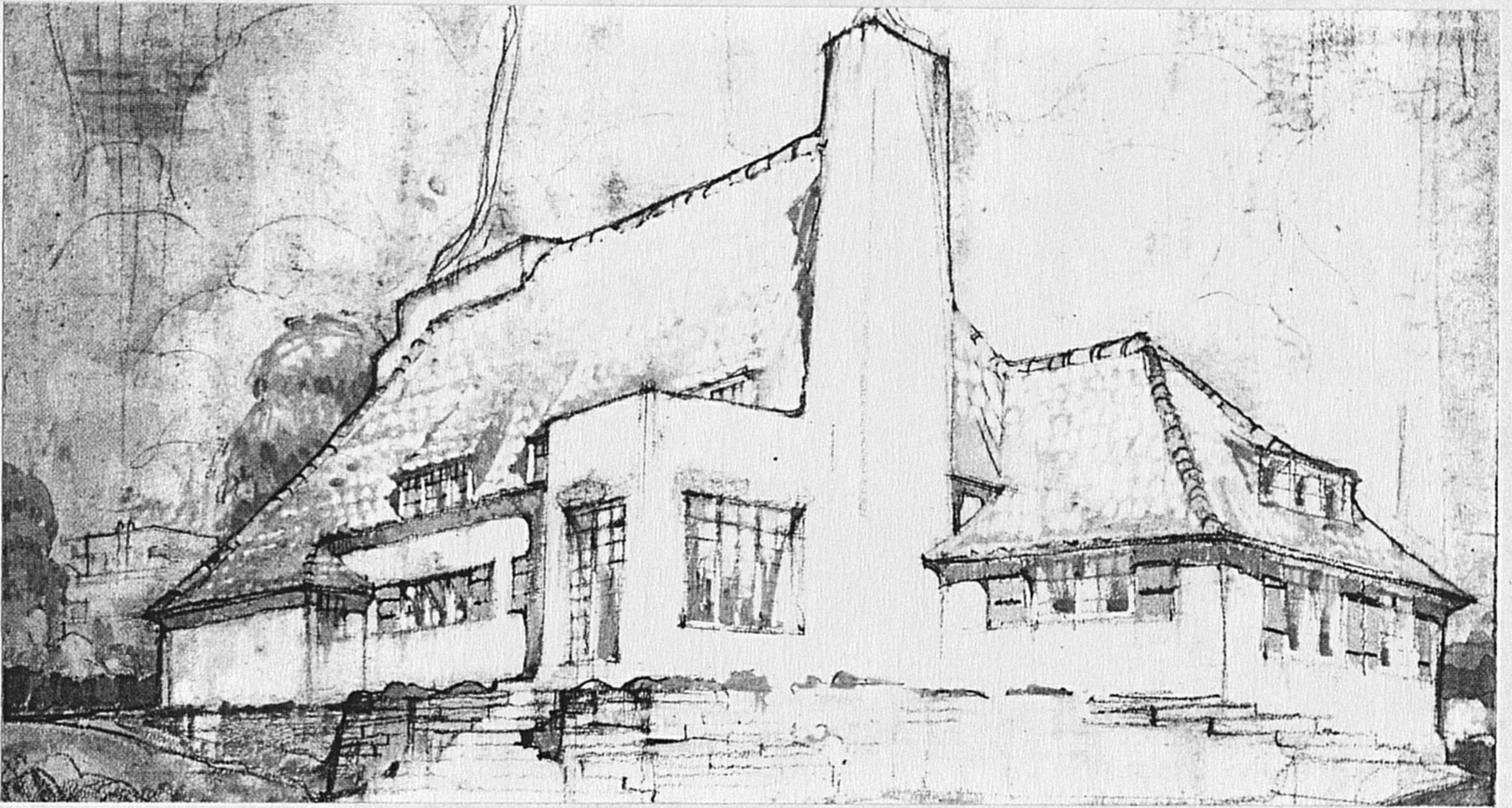


46 Adam House: general exterior view within Chambers Street.

The photograph makes clear the extent to which Kininmonth sought to unify the building within the context of the street.

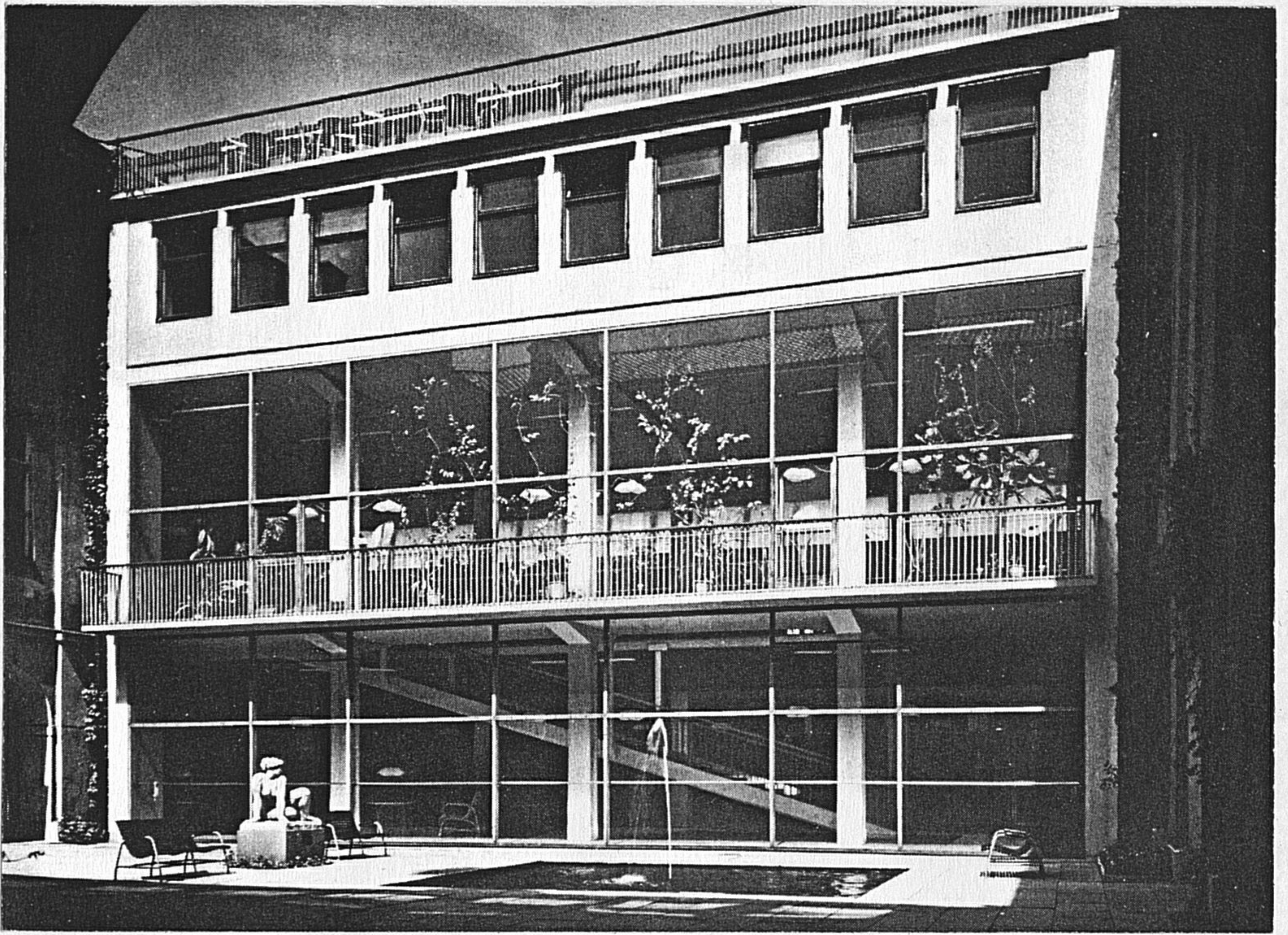


47 New Town Facadism: Offices in Glenfinlas Street, Edinburgh, 1990.
The lighter facade on the left of the picture is new, with modern offices built behind.



48 *Kininmonth and Spence: house in Comiston Rise, Edinburgh, 1935*

Note the flat-roofed house, complete with roof-ladder, in the background of this drawing by Spence [Ewing].



49a Erik Gunnar Asplund: Law Courts Annexe, Gothenburg, facade towards interior court.



49b Erik Gunnar Asplund: Public Library, Stockholm, main entry, interior.



49c Erik Gunnar Asplund: Public Library, Stockholm, side stairs.

ingenuity of their construction, that full appreciation becomes possible. It is only for the reconditioned eye that the past becomes contemporary.



captions

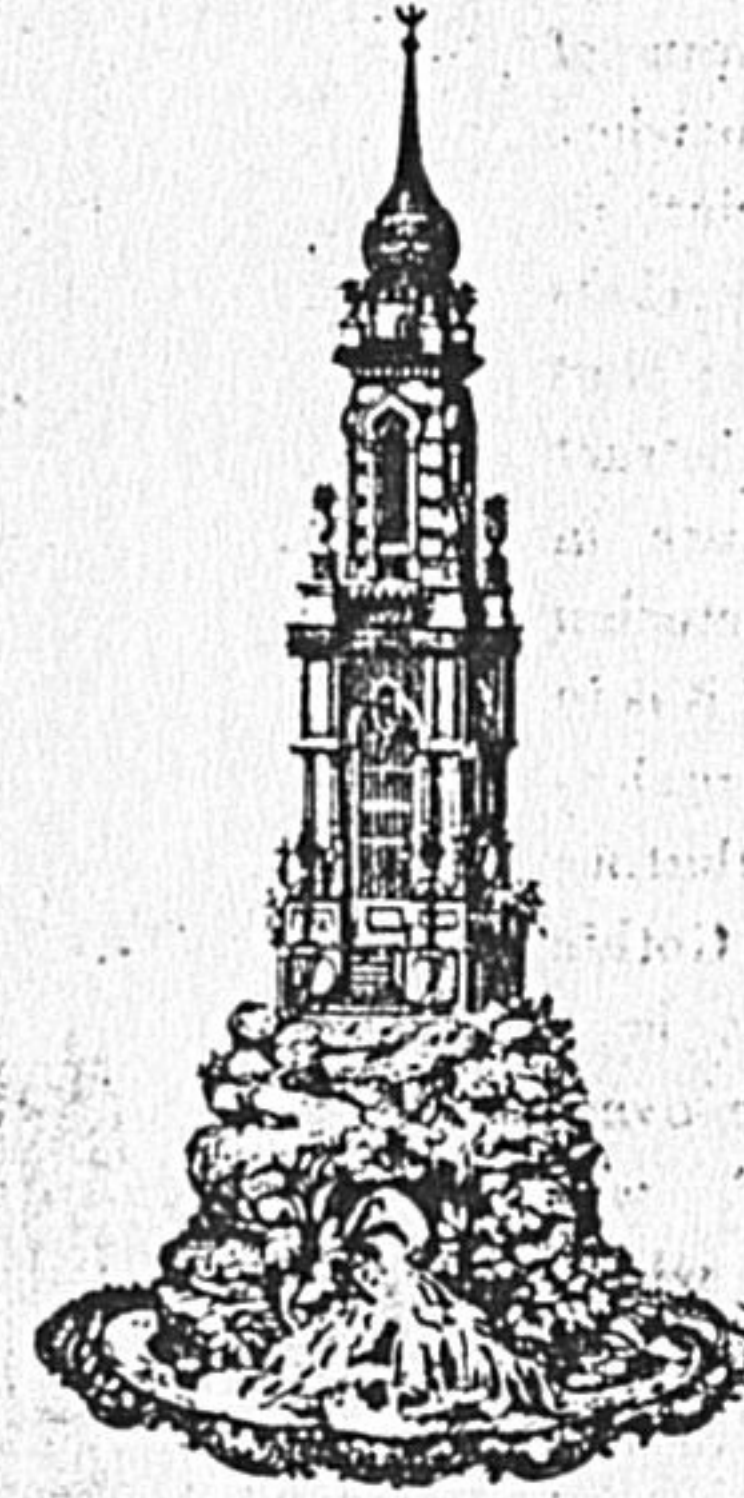
Left, the charm that ruins have in their own right: Christchurch, Newgate Street, as it might be preserved.⁵ Right, even the mid-nineteenth century is not now too recent to be re-estimated: Butterfield's church of All Saints, Margaret Street.⁶

sources of illustrations

⁵ "Save Us Our Ruins," January, 1944.
⁶ John Summerson: "William Butterfield," December, 1945.

THE ARCHITECTURAL REVIEW DRAWS ATTENTION TO THE SIGNIFICANCE OF POPULAR ART, URBAN AND RURAL

Popular art represents the collective effort of a folk or community uneducated in academic routines to express its inner needs. It is significant because it represents unconscious and therefore inherent rather than acquired urges. It is an expression of emotions common to us all, sophisticated and unsophisticated. And it is important as a yardstick by which to measure the gap separating popular taste from sophisticated taste whether in architecture or any other art. For these reasons it is of intense psychological interest—a science modern architecture must study first of all. The REVIEW has sought it out in many contexts: in nonconformist chapels—especially in Wales—where the same sort of builder's vernacular that had enriched architecture throughout the country in the eighteenth century survived well into the nineteenth; in fairs and roundabouts, where a baroque spirit produces a flamboyant gaiety seldom found at all in England; in the traditional shapes of winebottles and the fantasies of master-cooks; in the subtly various shapes of capstans and bollards that have been evolved by centuries of use on quays and jetties, and in shop-fronts in country towns with their vigorous lettering. Industrial, urban folk art, which had a particularly vigorous life in the Victorian town, is almost a subject on its own. It is at its richest in that most human of all popular building types, the Victorian pub, with its engraved glass and carved and polished mahogany. In the individualist memorials of the great city cemeteries it is at its most emotional, and in some examples at its most surrealistic. The decay of popular art, both rural and urban, impoverishes not only our environment but our imaginations as well.



captions

Top left, subtle differentiation of design in such commonplace objects as a wine bottle.¹ Left, the unselfconscious elegance of nautical equipment.² Right, creative imagination in the fantasies of a master confectioner.³

sources of illustrations

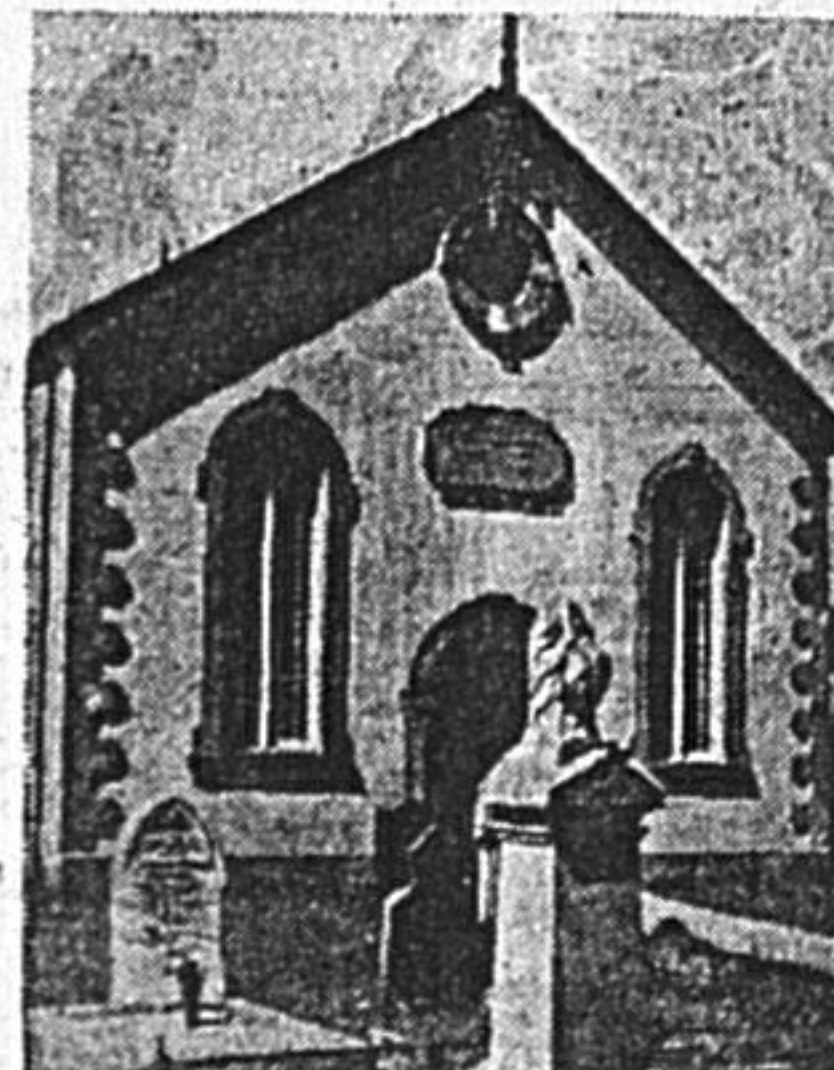
¹ P. Morton Shand: "The Architecture of Wine," September, 1929.
² J. M. Richards: "Black and White," November, 1937.
³ J. M. Richards: "Urbain Dubois," July, 1936.
⁴ John Piper: "London to Bath," May, 1939.
⁵ Poor Man's Sculpture, January, 1940
⁶ John Piper: "Fully Licensed," March, 1940.
⁷ John Betjeman: "Non conformist Architecture," December, 1940.
⁸ R. P. Ross Williamson: "Victorian Necropolis," October, 1942.
⁹ Eric Brown and Barbara Jones: "Roundabouts — demountable Baroque," February, 1945.



Popular art exemplified in shop lettering.⁴

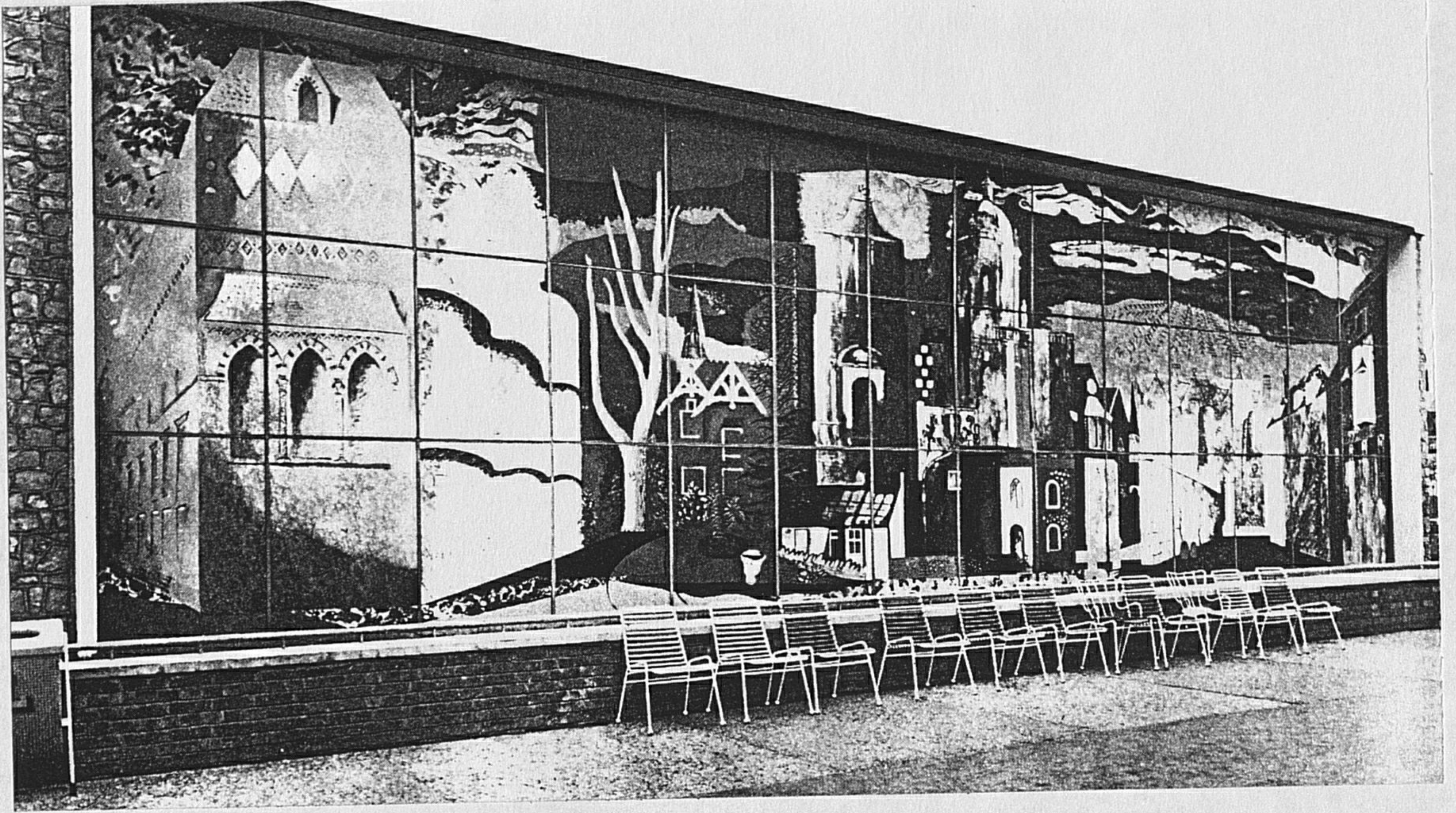


Left, a stone bollard shows refinement of shape developed unconsciously over centuries.⁵ Right, pub decoration is the most vigorous of the few vernacular builder's styles that persisted and flourished in the nineteenth century.⁶

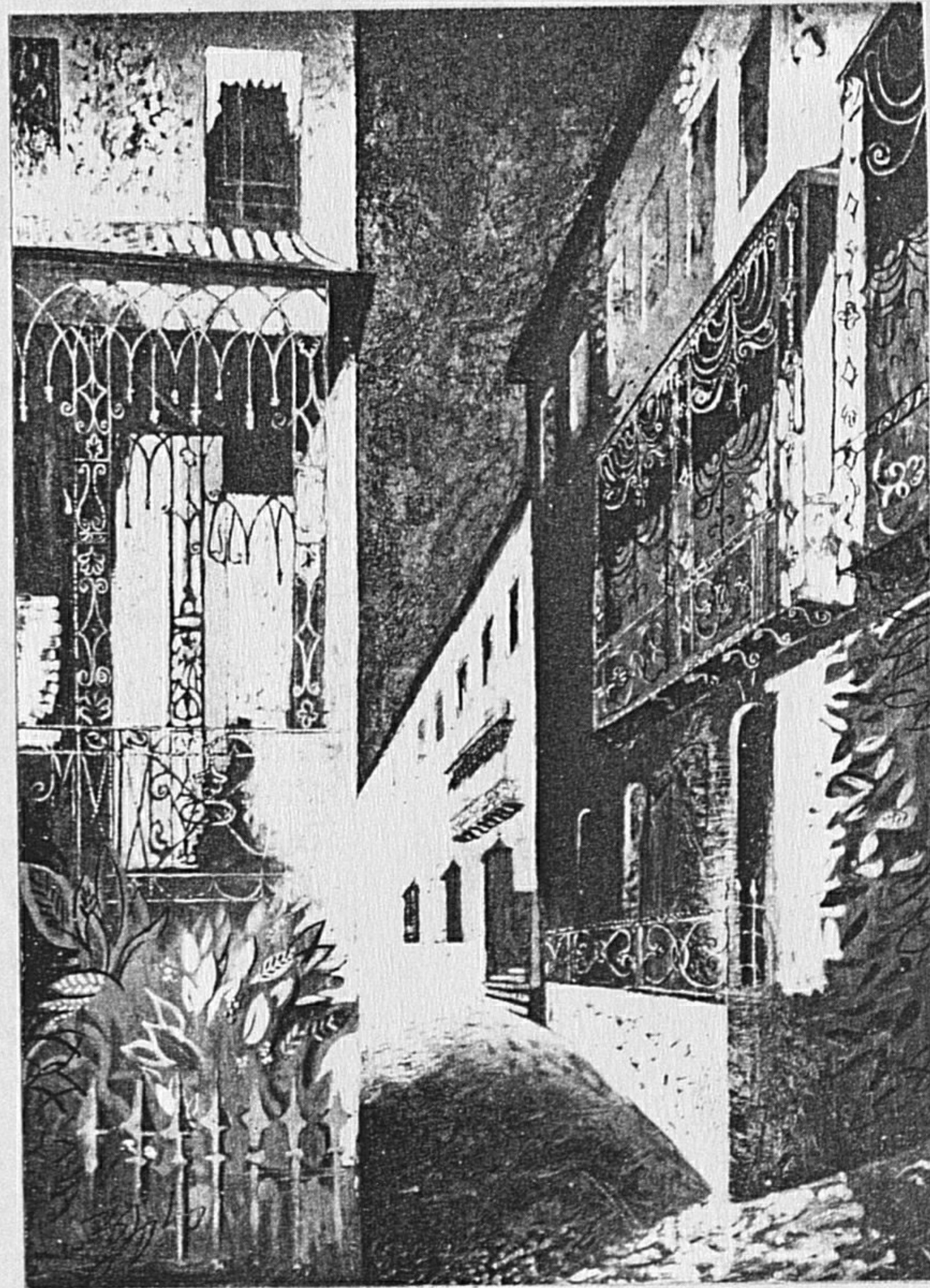


Left, another is the architecture of Welsh nonconformist chapels.⁷ Upper right, fantasy flourishes in the Victorian cemetery.⁸ Lower right, an English folk art that preserves its vitality: roundabout horses.⁹

50 'The Second Half Century', a page from the Architectural Review, January 1947, p.33. The page demonstrates the tremendous diversity of architectural models which the AR was advocating, and which became central to 1950s collage ideas. Note the second line.

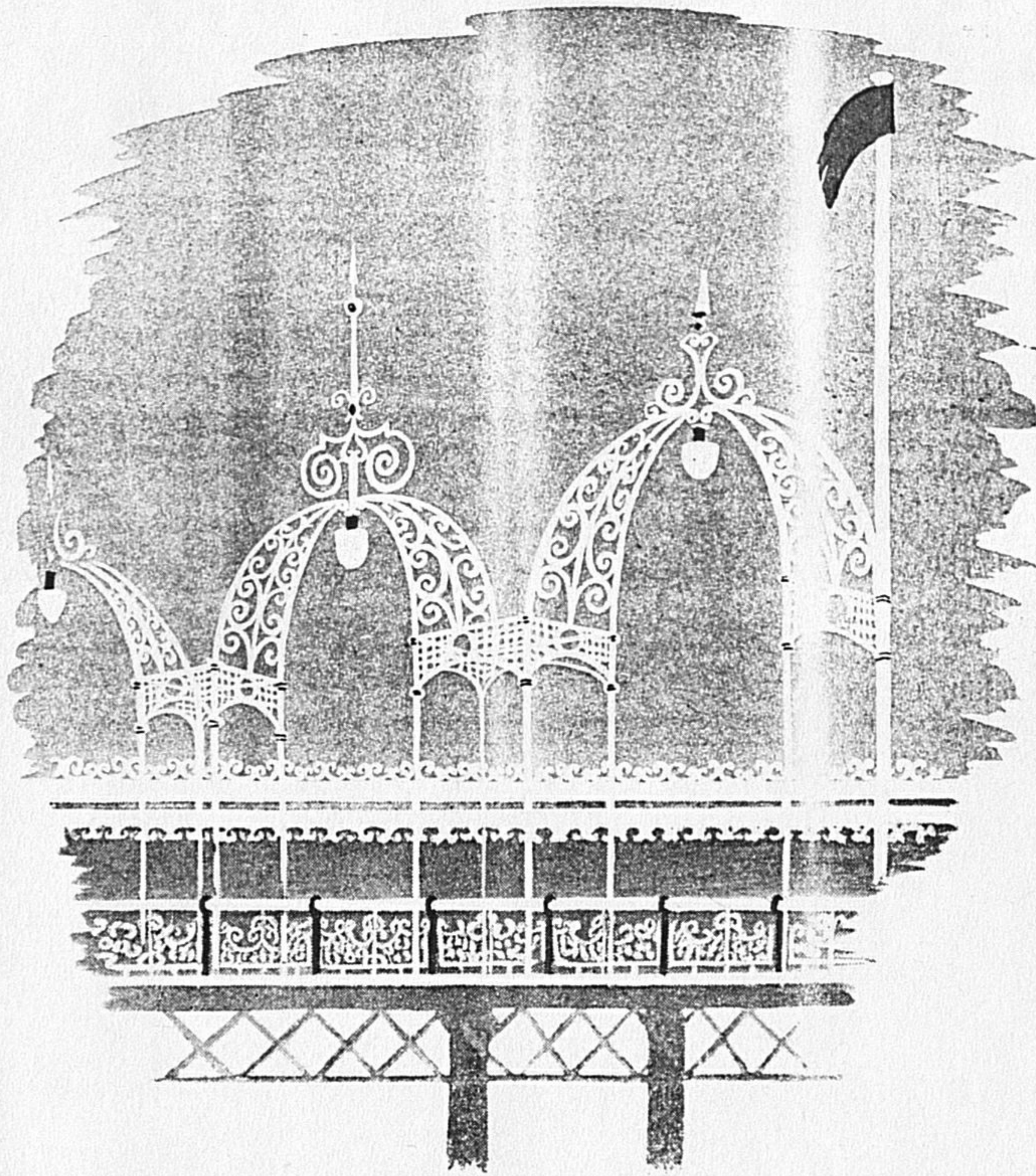


51a John Piper: Mural at the South Bank, 1951.



51b John Piper: Cheltenham, Composite of Houses on Priory Parade, 1950.

Both paintings provide typical examples of 'collage' notions, both of technique and subject matter.



Beside the Sea

POPULAR ART AT THE SEASIDE DESCRIBED AND ILLUSTRATED BY BARBARA JONES

WE have not in Britain that regular strength of sun under which plain white walls give dazzling, holiday gaiety, but the iron lace and crochet of a really good pier are uplifting to the spirit in almost any weather, and our coast-line is ringed about with the most admirable cast-iron ones.

If the seaside is to be considered as a source of fine architecture, we must sadly admit everything to be an anti-climax after that incredibly successful and exquisite fantasy, Brighton Pavilion. (I was once fortunate enough to visit it when several of the rooms were being used to display a collection of fretwork by Richard Old, who carried that curious minor art to soaring Gothic pinnacles of achievement that could be nowhere better housed than in what is surely Europe's most magic building.) But the Pavilion reached heights which coast architecture never touched again; the Regency stucco terraces with their bow-windows are certainly charming, and this century may have its own Pavilion at Bexhill, but there is no other work of genius. The splendour of the mile-long piers and the blowsy beauty of the bandstands is in a different class, and we have

yet to see what arts and architecture will emerge from the Butlin camps.

Nevertheless, the Pavilion gave to the whole seaside a feeling which has persisted till to-day, a taste for the Oriental, a feeling that thus and thus only could maritime enjoyment be perfect. It produced a feeling of exoticism, a breath of foreign travel, very simply and cheaply, in an age always ready to admire imports as such (and to stuff anything that seemed suitable for display in the drawing-room).

Even London had all this brought to her doorstep, for a trip in the *Golden Eagle* from Tower Bridge took you (and still can; a good day, this) to Southend, where the familiar Thames becomes the always amazing sea, and the paddle steamer ties up at the head of the longest pier in England. On a hot, crowded Bank Holiday, the walk must be far too long, but on an ordinary day it gives one a feeling of pleased surprise that so complicated a machinery should have been created for one's enjoyment—the steamer trip with the river banks to look at, the long walk over the bleached boards of the pier, and, at the end, the rich lay-out of promenades and pleasure-domes.

Immense intricacy would appear to be a very important part of seaside planning; clearly it is most fascinating to the inland city dweller, accustomed to streets going more quietly to and fro, to find them here going not only beside the sea but constantly up and down and through groves of palms as well. The Isle of Wight, the climax of the nineteenth century excursion, has a good example of this at Ventnor, and also has much romanticised scenery, especially a series of Chineses—there are some of these near Bournemouth too—which are really only natural ravines made by landslide or water and emerging on the sea. These have been most bewilderingly bedevilled, and scattered with Swiss Chalets, Honeymoon Cottages and Fisherman's Huts. A good Chinese is as hard to get out of as Hampton Court Maze.

So one might imagine the ideal situation of a resort to be on the mouth of a river with the land rising to high, dramatic cliffs within a mile of it on each side. But a long level coast does just as well (witness Blackpool), while sands are not essential (Brighton has pebbles, Weston-super-Mare quite a lot of mud). A southern aspect means nothing (Scarborough and Cromer