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The Edinburgh College of Art (1904 - 1969): A Study in Institutional History.

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ABSTRACT

This thesis documents the academic and institutional history of the Edinburgh College of Art from its first conception by the 'Scotch Office' in 1904 to the establishment of an academic association by the College with the recently formed Heriot-Watt University in 1969. It is based on the evidence of existing documents from the College Archive; newspaper reports of the day; records and papers in the National Library of Scotland, the Scottish Records Office, the City of Edinburgh Archive, the Heriot-Watt University Archive, and the Edinburgh Room of the Central Lending Library.

In this period of some 55 years, the thesis explores the thinking behind the setting up of the College; the nature and provision of its original courses; the development of teaching in the different Schools; some of the personalities involved and the changing character of the place while under the direction of its first six Principals. Appendices provide a database of academic staff throughout the period, a list of the Principals, together with an account of the composition of the Board of Governors, and the reminiscences of a number of former staff and students as the 'oral evidence' which is available on the life and work of the College.

This work represents the first systematic attempt to provide an institutional history of the Edinburgh College of Art.

INTRODUCTION

The history of the Edinburgh College of Art, prior to this study, exists in a fragmentary form in partial references to the teaching and education offered in the College in individual studies of Scottish art. These references are few and general in character. No previous account of the purpose and arrangements of the College's education exists. There are indeed few such studies of Scottish Institutions beyond the history of the Royal Scottish Academy by E. Gordon of 1976, and more recently the centenary volume by Hugh Ferguson published by the Foulis Press for Glasgow School of Art in 1995. The thrust of this study is different in so far as it focuses not on the art or other work produced by staff and students of the College, but on the institutional organisation of the Edinburgh College of Art - why it came into being and how its courses and teaching were organised. A significant element in the history of the college's curriculum is the extent to which the teaching of part-time and Trades Classes dominated its early years. Indeed such courses survived into the 1950s though their relative importance declined after the end of the Second World War. Within the School of Design notable shifts of emphasis occur from craft-based activities such as Bookbinding, Leather Tooling, and Illumination & Calligraphy - or architecturally biased craft education - Ornamental Plasterwork, Wood & Stone Carving - to a conception of the design activity as a creative art in its own right, in Glass, Tapestry, and Jewellery. A similar development may be noted in the progress of the School of Sculpture, and indeed, in Architecture which moves from a traditional Arts & Crafts structure to the position of one of the leading exponents of Modernism in the 1930s.

The documentary sources for this history are scarce and widely dispersed. Art Colleges are not noted for the retention of written materials, and huge gaps exist. Sources include printed records in the College Archives (Board of Management and Board of Governors Minutes, Annual Reports, Prospectuses, Newspaper Cuttings Books), and, as a primary source, the early letter books of

the College. Further information is held in Heriot-Watt University, the National Library of Scotland, the Scottish Records Office, the City of Edinburgh Archives, and in the Edinburgh Room of the Central Lending Library. A substantial aid to the process of assembling this history has been provided by oral evidence. Such information informs much of the general content in these pages, and has been gathered from the views and understanding of many members of staff. In addition I have sought out several older *personalities* of the College, whose recollections and reminiscences are gathered together as Appendix D, after the lists of staff, Principals and members of the Board of Management. The collection of such records has been a particularly rewarding aspect of my research, which I regard as an on-going process.

CHAPTER 1

BEGINNINGS

Four institutions were to merge to form the Edinburgh College of Art from 1907: The Trustees Academy, the Life School of the Royal Scottish Academy, the Art Department of the Heriot Watt College, and the Edinburgh School of Applied Art. Each institution was, however, feverently autonomous, and provided a speciality subject geared towards a certain area of industry, commerce or the Fine arts; Of these, the first, and perhaps the most famous, was the Trustees Academy, also known as the School of the Board of Manufactures.[1]

As part of the provisions of the Treaty of Union, the Board of Manufactures for Fisheries and Design was set up in 1727 to administer an annual grant of approximately £2000, and it was this Board which set up the School of Design in 1760 with the sum of £115 for promoting the art of drawing for the use of the manufacturing industries. The Academy's first master was a Frenchman, William Delacour, who had worked as a portrait painter, but was perhaps better known as a decorative landscape painter working in many Scottish country houses. It was no doubt this practice which lent him the experience to direct the affairs of the School.[2] Little is know of the beginnings of the Academy, or the work that was produced - the record books have not survived, and it is not until some ten or twenty years later that a more established picture of the workings of the Academy emerges.

Although primarily established to train artists for industrial ends, principally for designs for the linen manufactures and other useful trades such as

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[1] For information relating to the origins and development of the Trustees Academy see David and Francina Irwin, *Scottish Painters at Home and Abroad 1700-1900* (London: Oxford Phaidon, 1975), pp. 90-97. See also Sir James Caw, Scottish Painting 1620-1908 (Edinburgh: Constable, 1908), pp. 67-68.

[2] For further information on Delacour, see Fraser Harris, '*William De la Cour, Painter, Engraver and Teacher of drawing*', Scottish Bookman Vol.1, No.5, (1936), See also; David and Francina Irwin, '*Scottish Painters at Home and Abroad 1700-1900*" (London: Oxford Phaidon, 1975), pp. 91-93.

paper staining and coach painting, the Academy also established a 'fine art' character, with certain native artists who concentrated increasingly on painting. Alexander Runciman, was appointed as the next master, and taught in the Trustees Academy from 1771 to 1785. He had travelled to Italy and was undoubtedly a disciple of 'the Grand Manner of Painting' promoted by the President of the Royal Academy in London, Sir Joshua Reynolds. In 1786, Runciman was succeeded by the Scottish genre painter David Allan who had also studied in Rome. Allan held the position for 10 years until 1796 when John Graham was appointed to the post. Under the guidance of these men the School established itself as a distinct and valuable national institution, ultimately counting amongst its pupils such notable artists as Sir William Allan, Sir David Wilkie, David Roberts, Sir John Watson Gordon, Horatio McCulloch, Robert Scott Lauder, Sir William Fettes Douglas, George Paul Chalmers, Sir William McTaggart and Sir William Quiller Orchardson.

The Second institution to form part of the College, the Life Class of the Royal Scottish Academy, was originally mentioned on 30 July 1830 in an RSA Annual Report, in which it was decided to establish a School as 'one of the most complete in Europe' in providing higher Fine Art education to those students who could benefit from prolonged instruction. Although it was not to be established until six years later in 1836, the class, with never fewer than twenty pupils at any one time, continued quietly in this form right up until its transition to the new College in 1910. Always regarded as the weaker institution in comparison to the many courses offered by the Trustees Academy, with which it shared the same building, the existence of the Life School was, more often than not, open to question. However, it probably filled a gap in what might now be called Post-Graduate studies; the School basing its teaching on life drawing as opposed to the elementary antique. The magnificent Chalmers Bursary,

bequeathed to the RSA in 1879, was originally proposed for the students of the Life Class.[3]

The Art Department of the Heriot Watt College, perhaps the most significant, and easily the largest institution to form part of the College, originated as a group of industry oriented art classes within the wider remit of the technical courses for which this college was widely known.[4] Instruction in the fine arts, in the form of freehand drawing classes, was not to be offered until 1877, whereafter an art department was established in 1885 in the top floor of the College building in Chambers Street, (now the Edinburgh Sheriff Court). The aim of the College was to produce students who had a thoroughly practical training in their artistic discipline, and who would practice in life as skilled 'artist craftsmen'. The courses reflect this, with classes in book illustration, lithography, photography, design, engraving, silver-chasing, housepainting, plasterwork, carving, and bookbinding. This influence was still reflected in the courses offered in 1969 by the School of Design & Crafts in the College, where 7 of the 10 subjects established in 1885 were still offered. Trade classes for housepainters' and decorators', and for those involved in the printing trade were offered as early as 1900, although these moved with the rest of the Art Department to the new College of Art in 1907.

The final element to be constituted into the Edinburgh College of Art, the School of Applied Art, was established by the architect Sir Robert Rowand Anderson in 1890. By the second half of the nineteenth century, the Trustees School, then accomodated in permanent premises within the Royal Institution (in the building now occupied by the Royal Scottish Academy), was regarded by many as outmoded in its teaching, and particularly so in architecture. Anderson, the architect responsible for such notable Edinburgh buildings as The University

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[3] A detailed account of the RSA Life School and the tragic circumstances of the origins of the bequest is given in Esme Gordon, *History of the Royal Scottish Academy of Painting, Sculpture, and Architecture 1826-1976*, (Edinburgh: Charles Skilton, 1976), pp144-151.

[4] For further information on the development of the Heriot-Watt College, see the pamphlet entitled *Enlightenment and Re-enlightenment* by Dr. Norman Reid, (Edinburgh: Heriot-Watt University). For specific information relating to the courses offered by the institution at the beginning of the twentieth century, see the Heriot-Watt College Calendar for 1900, pp. 238 - 255.

Medical School, the McEwan Hall, and the Scottish National Portrait Gallery, wanted to create a new institution distanced from the staid and Anglified instruction of the centralised South Kensington system.[5] It was this system, imposed on and by the School of Design in London, which had regulated practically all courses of artistic instruction in the country, including those at the Heriot Watt College.

Devoted at the outset to the practice of Architecture, the Edinburgh School of Applied Arts appeared to have a solid enough foundation - money was in no short supply thanks to various donations made by friends and colleagues of Anderson. To supplement this, a grant of one thousand pounds per annum from the Town Council of Edinburgh, coupled with students fees guaranteed the administration costs of the School. Premises were allocated in the RSA, and within four or five years, the Academy had a considerable reputation as one of the finest of its kind in the country. However by 1900, the Council grant eroded steadily. No longer able to support itself financially, a strong plea for funding was made to the Town Council by the secretary Alex Inglis, on the 1 March 1902:

> The Committee beg to submit for the information of the Magistrates and Council a statement showing what is being done by other Municipalities throughout the country, and would further urge that until recent years, when the Magistrates and Council so generously supported the School of Applied Art, Edinburgh had practically never done anything for Art Education, that work having in the past been undertaken in Edinburgh chiefly by the Board of Manufactures. The City has thus been relieved from the responsibility and cost of this duty.[6]

This blunt statement of the case for continued support of the School was to fall on deaf ears, and by July 1903, it had been decided that the only future for the

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[5] For more information on the South Kensington system of Arts Education see, Ian Gow, 'Sir Rowand Anderson's National Art Survey of Scotland', *Architectural History,, Design & Practice in British Architecture: Studies in Architectural History presented to Howard Colvin.*, Vol. 27. (1984), pp. 543-554 .

[6] From ECA Letterbook No.1 (1 March 1902).

School of Applied Art was for it to be absorbed into the Trustees School, as an Architecture section.

In 1906, a Bill was introduced in Parliament which was to give an entirely new structure to the management of the Fine Arts in Scotland. Ostensibly concerned with the National Galleries, its provisions were to be much more far reaching, and was to change the character of arts education in Edinburgh. The Bill established a Board of Trustees for the National Galleries of Scotland, set up to supersede the Board of Manufactures. As a consequence of the Act, it was declared that the new Board should have no concern with Art education, and consequently the use of the Royal Institution as a School of Art should come to an end. The date for this transition, and consequently the abolition of the Board of Manufactures, was set for 1 April 1907.

Sir Henry Craik, who was Secretary of the Scotch Education Department, as it was then known, had previously approached the Town Council of Edinburgh in 1902 with the suggestion that it should investigate the feasibility of establishing a Municipal College for the Arts which would serve the South East of Scotland. While the issue received much attention, nothing concrete was decided upon, and the proposal, over the next few months lost its momentum. Craik's successor was John Struthers, and it was from him that the next approach came, timely as it was considering the potentially disastrous effects of the National Galleries of Scotland Bill on art education in Edinburgh. On the 2 April 1906, Struthers wrote to the Town Council :

> Various circumstances have combined to render the question of the establishment of a Central School of Art for Edinburgh, as proposed in Sir Henry Craik's letter of the 27th February 1902 to the Lord Provost of that time, a matter of urgent public importance.[7]

Struthers's letter set out the need for Edinburgh to provide itself with such an institution and, just as important, the terms under which the Scotch Education Department would be prepared to assist the Town Council to promote the

[7] Scotch Education Department letter to Edinburgh Town Council (2 April 1906), Edinburgh Town Council Minutebook, p. 299.

project. Government support would take the form of a 'substantial grant' towards the erection of a building for the College, together with an annual grant amounting to half of the amount of the running costs, of which the Town Council would pay the other half. It was proposed that the College should be designated a Central Institution - in effect, a new form of educational establishment set up by Statute as a part of a revised educational system for Scotland. Maintained by Central as well as Local Government, these institutions were to provide entirely vocational education to their students, under the local management of certain Town Councils. This factor was an important one, as for many years previous, Arts Education in Scotland had been governed by remote rules and regulations emanating from South Kensington in London. Struthers ended his letter as follows;

> You will observe that under the last paragraph of Section 1 of the Minute, it is stated that Applications for Grants should be lodged before 1st May next; and though it may be found possible to consider applications made at a later date, it is of the utmost importance that whatever resolution may be arrived at by your Council no time should be lost in taking steps to provide suitable premises for Art instruction in Edinburgh in substitution for those at present in use in the Royal Institution.[8]

The reply of the Town Council, was quick: within a week on 11 April 1906, the Lord Provost, Sir Robert Cranston, wrote back to Struthers stating that the idea was indeed a good one, and had unanimous approval from the members of the Council. Prompted perhaps by Struthers enthusiasm, the letter instanced a number of resolutions which the Council intended to carry out immediately. These included the appointment of a Provisional Committee, in which various representatives from the Town Council were to be joined by representatives from the Royal Scottish Academy, The Board of Manufactures, and the Governors of the Heriot Watt College, whose art department was considered to be one of the strongest in the City. Other resolutions included the need to secure immediate

[8] ETCM, (2 April 1906),p. 299.

temporary premises from where the new School could start, a resolve to vote an immediate sum of £2000 from the Residue Grant for a period of between five and seven years, and an attempt by the Town Council to organise, with the other Art teaching bodies, a complete merger for the purposes of transfer to the proposed College.[9]

No time was lost. The Provisional Committee was established on 18 July 1906. Its membership of eight, was comprised of Bailie Dobie, the Chairman; Treasurer Brown; Councillors Leishman and MacFarlane; John Ritchie Findlay , a press baron and owner of 'The Scotsman' newspaper, the sculptors John Kinross and Pittendrigh MacGillivray; and the painter James Lawton Wingate. It was assigned to these men to determine how the College should operate, with perhaps, the most influential role being given to Pittendreigh MacGillivray.

James Pittendrigh MacGillivray was a talented and vocal Scottish artist. A fine writer, critic and poet as well, he had published two books of his own poetry[10], and had enduring friendships with many influential Scotsmen, including Sir James Guthrie, President of the RSA, and in a different generation, the poet Hugh McDiarmid. Macgillivray was a brilliant sculptor, and one of the finest working in Scotland at that time. Born in Inverurie, in 1856, he received many important commissions during his lifetime, including the Burns statue at Irvine, the John Knox statue at St. Giles Cathedral, and the Gladstone monument, both in Edinburgh, and the statue of the 4th Marquis of Bute in Cardiff. A strong Nationalist and member of the RSA, he was later to be rewarded by the conferral of the position of King's Sculptor in Ordinary for Scotland, which he held from 1921 until his death in 1938, at the age of 82.[11] It is however, his dealings with the Scotch Education Department that merit attention here.

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[9] ETCM, (2 April 1906), p.300.

[10] Macgillivray published two books of poetry, *Pro Patria* (1915) and *Bog Myrtle*(1922). These books were privately printed on high quality paper, and were designed by Macgillivray himself. They were expensive to produce, and so reached only a limited audience. The principal source for information about Macgillivary's career are forty seven volumes of personal papers held in the National Library of Scotland, Acc. 3501.

[11] For information on Pittendrigh MacGillivray and his role in the development of Sculpture in Scotland see, Robin Lee Woodward, *Pittendrigh MacGillivray*, in *Virtue and Vision - Sculpture in Scotland 1540 - 1990*, ed. by Fiona Pearson (Edinburgh: National Galleries of Scotland, Ex. Cat., 1991), pp. 99 - 103.

Long before the Town Council had resolved to set up the College of Art, Struthers had already contacted Macgillivray in November 1904 with a request that he should carry out a detailed inspection of the 'principal centres' of Art Instruction in Scotland. This report was to provide the impetus for Struthers's plans. Macgillivray accepted the commission and throughout the winter of 1904-05, spent considerable time travelling to Gray's School of Art in Aberdeen, the Dundee Technical Institute, and Glasgow School of Art. Closer to home, Macgillivray also made inspections of the teaching practices at the RSA and the Heriot Watt College. The project on which Macgillivray started had, perhaps inevitably, grown into something akin to a definitive report on the State of Art Education in Scotland. MacGillivray drafted a lengthy questionnaire and sent this not only to the main Art Schools in the United Kingdom, but also to Vienna, Brussels, Antwerp, Paris, Florence, Rome and Naples to gather a broader and more international idea of the systems and curricula for Study in the Fine Arts. And so it was in July 1905 that MacGillivray's report on the provision of art classes in Scotland was given to Struthers.

The report was long and detailed and was to prove to be highly influential. Although Macgillivray was satisfied that the general standards of teaching were adequate, he criticised the practices of some institutions heavily, and even singled out certain individuals whom he felt to be responsible for the situation. In his report, the art classes of the Heriot Watt College came under particularly severe criticism. When the Principle of the Heriot Watt College, John Laurie, questioned at a later stage the usefulness and validity of the report on the basis of the actual time he had spent in the classrooms (which amounted to some four hours over two days), the sculptor responded to Struthers,

> I did not find it necessary to spend more time in watching the students at work in this [drawing] class. One could see at a glance that they were a very mixed lot; the same in the life class. Very many of them had no right to be in either an antique or a life class.[12]

[12] NLS Acc. 3501. (April 1904), report to Scotch Education Department.

Similarly when he was told that the Heriot Watt College provided the sculpture classes to enable students to have experience of real 'trade conditions', Macgillivray responded in his report;

> 'Trade conditions' is evidently a shibboleth of the Heriot Watter! Students in this class are not proposing to become sculptors. This is an attempt to confuse the issue. I never imagined or suggested that they were studying to become sculptors. They are described as 'wood carvers and Stone masons'. I never heard of stone masons 'trying to improve themselves in their trade' by modelling ornament in clay from photographs![13]

The severe tone of the Report and MacGillivray's indignant replies to criticism, had the beneficial effect of stiffening the resolve of the Scotch Education Department to renew its proposal to the Town Council for the establishment of a Municipal Art School in Edinburgh.

The Provisional Committee for establishing the Municipal Art School held its first meeting on the 25th July 1906, and it was during this meeting that the plans were made to establish on which lines the School should operate. Macgillivray, perhaps the best informed of all the members, presented to the Committee his proposal.

> The scheme outlined, proposed what might be termed a high class College of the Fine Arts, composed of four completely appointed sections devoted to the arts of Painting, Sculpture, Architecture, and Decoration; conjoined with these, as common necessities, the scheme included a cast gallery, a museum, a library, a lecture theatre, *plein air* glass studios for the study of animals and out door effects generally, and various other accommodations, such as are now considered desirable in modern schools of art.[14]

No precise model existed in the United Kingdom. Macgillivray had clearly taken the best elements of the European Schools and adapted them to his proposed

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[13] NLS Acc. 3501. Notes on the reply from the Heriot Watt Governors to Macgillivray's report.
[14] ETCM, (29 October 1906), p. 28.

building, on which he literally had plans of his own. Impressed by Macgillivray's research, the Town Council determined first to back his proposals - at least provisionally - and to concentrate its immediate efforts on identifying a site for the new college. It is known that three plans for possible sites were put forward. It seems to have been Macgillivray's idea for the building to be erected on the site of the City Cattle Market between Lauriston Place and the Grassmarket which was the site that was ultimately to be accepted.

Macgillivray had also proposed a draft constitution for the new College which was adopted by the Town Council. Under the constitution, the Town Council became the Governors of the College, while the actual management was given over to a body of nineteen members, comprising nine members of the Town Council, five appointed by the Royal Scottish Academy, one by the Edinburgh School Board, and three co-opted members, while the Lord Provost was to be 'ex officio' Chairman. It is indeed a tribute to Macgillivray that this model of management - a combined body of commercial and artistic interests - continues in large measure within the College today. Macgillivray himself was keen to retain a prominent role in the development of the institution, and had expressed an interest in the Directorship of the College. He sets this out in a letter to Councillor James Leishman, another member of the Provisional Committee.

> Having cleared the ground so far, I will frankly give you my views on this difficult matter of the Directorship which will soon have to come to the surface. I am confident, even without the opinion of others, that I can amply fill that office, establish the system and work the machine I have designed.[15]

With the provisional constitution written, attention turned to the plans for the actual building. Again, it was Macgillivray who provided the initial idea. Perhaps it was this single act of over-enthusiasm which eventually determined the sculptor's fate in the affair. Although Macgillivray may have been familiar

[15] NLS Acc. 3501, (October 1906).

with Architectural practice, he was not formerly trained in any way. The building which Macgillivray had dreamt up was, according to modern day sources, not entirely practical, and his lack of proper architectural training showed clearly in the plans submitted to the Town Council.

> There is no doubt that, like many an amateur architect, Macgillivray was enchanted by his own proposals: the schedule of accomodation which he provided was, it must be admitted excellent and well informed, yet even a brief examination of the plan will discover extraordinary oddities. You enter the main door of this palace of artistic instruction and walk slap into a blank wall; the stairs, particularly on either side of the cast gallery, are mean, compromised and cramped, and there is apparently no logical way of getting into the lecture theatre. Structural considerations are ignored.[16]

At a meeting of the Provisional Committee for the Municipal College of the Arts on Boxing Day 1906, a practising Edinburgh architect, John Dick Peddie was asked to contribute to the proceedings. Peddie, invited by the Lord Provost, James Gibson to give his opinion on the costing of the building, made it clear that the building, although reasonably well designed for the purposes of an art school, had glaring impracticalities, and structural considerations were so completely ignored as to make the plans unworkable. Bailies Dobie and Harrison, fired their objections to the plan, and as Councillor James Leishman put forward the notion that the College should be made of brick instead of stone on grounds of cost, Macgillivray must have felt that his grand vision for a complete new Art School was crumbling away. Previous to this, Councillor Leishman had written to Macgillivray in November 1906, informing him that he had made it clear to the Town Council upon a question of fees being paid to Macgillivray for the work he had done, that Macgillivray was producing all this work more as a 'labour of love' than as a paid consultant. Angered at this, and

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[16] From Alistair Rowan, '*Too Good for Glasgow: The Edinburgh College of Art*', an illustrated lecture given in 1992 at Heriot-Watt University.

embarrassed by the apparent disloyalty shown to him by certain members of the Town Council, he resigned six days later on New Years day 1907.

John Dick Peddie, uncomfortable with MacGillivray's resignation, had written to him asking him to reconsider his decision, and return so that they could both work together. Peddie assured Macgillivray that he had no ulterior motives at the meeting, and had simply been asked to give his opinion, which he had duly done. Macgillivray, however, was bitterly disappointed by the response of the Council, and refused. A letter to his friend John Ritchie Findlay, elaborates on his position,

> Peddie was proposed as architect by Harrison, strongly supported by Dobie. Peddie and Dobie are said to be hand in glove...Peddie's experience and technical knowledge does not justify his being allowed to re-handle the affair. Mr Dobie is but an amateur without constructive ideas, Mr Riddell, as an art school teacher is not an important quantity, and Mr Macgillivray, for whatever he may have been worth, is out of it.[17]

Bailie Dobie had taught classes at the Heriot Watt College, and Macgillivray was convinced that his earlier Report for the Scotch Education Department, where numerous classes - including those run by Dobie - had been heavily criticised, had, perhaps, something to do with Dobie's opposition to his plans.

On the 9 July 1907, a sum of £10,000 was unexpectedly donated towards the new building from Mr Andrew Grant. This sum was not only generous, but huge in comparison to other donations - the next largest contribution being £1000, of which there were five separate donations. Andrew Grant was born in Cassels Place, Leith, in 1830, and attended Leith High School before moving on to study at Edinburgh University. After graduating, Grant moved to China to work as a merchant trader, moving after a few years to concentrate on export and import in East India. It was here that Grant's reputation as a businessman was recognised by his twice being elected President of the Bombay Chamber of Commerce in 1860 and 1862, and consequently being made a fellow of the

[17] NLS Acc. 3501.

University of Bombay in 1864. Returning home to Britain in 1866, Grant retired from business at the age of just 38 after realising some considerable wealth, and set up home in Invermay in Perthshire. Grant's extensive experience in business also gave him an interest in politics, which led to his standing for elections as member for the Leith Boroughs in 1878, to which seat he was elected from 1878 to 1885.

A reputedly approachable and unassuming man, Grant was elected twice as a Member of Parliament for the Leith Boroughs constituency. Favouring the advancement of education amongst working people, he was regarded both as a progressive and open Liberal, and a sincere parliamentarian - rarely ever missing a constituency meeting, and often present in Westminster to voice the opinions of his constituents. After seven years in parliament, Grant retired in 1884 though he continued to make an effort to make himself aware of charitable causes in Scotland, and to contribute to them. No one could have guessed at that time just how important Andrew Grant would eventually come to be to the Edinburgh College of Art.

Although dialogue between the Town Council and the Scotch Education Department was proving to be beneficial, much work still had to be done on the final arrangements for the merging of the various Art institutions, even though the building - now with the unexpected Grant donation - was in its early stages of erection. The Scottish Office contacted the Town Council again on 28 January 1907 with regard to the approaching deadline of the abolishing of the Board of Manufactures. It proposed that the Trustees School, due to be scrapped from 1 April as a direct consequence of the National Galleries Bill, should instead be taken over by the management of the new Art College. The new institution was then to be managed from the RSA building until such times as the College building was ready to be occupied. To facilitate matters, the Scottish Office was prepared to offer the RSA building rent free. The Trustees School was, naturally, very cautious about the state of affairs, but was not in a position to resist. As it turned out, many of the staff, both administrative and academic, were to be

offered posts at the new College. To this end, a letter from Alex W. Inglis, the Secretary of the School, was sent to the Town Council on 18 March 1907.

> Representations have been made to the Board by Sir Rowand Anderson, on behalf of the Professional and Industrial Members of the late Joint Committee of the School of Applied Art, who are anxious to have an assurance from the Board that when the properties of the School are handed over to the new School, the municipality should, 'perpetuate the system of teaching, not of course as a stereotyped and final thing, but as a basis for further development and improvement on the present sound and original lines.'[18]

The Constitution for the new Edinburgh College of Art was adopted in its totality in October 1907. Under the constitution, the Town Council became the Governors of the College, while the actual management was given over to a Board of Management; a body of nineteen members, of whom nine were Town Councillors, five were appointed by the Royal Scottish Academy, one by the Edinburgh School Board, and three were co-opted members. The Lord Provost was an *ex-officio* member, and Chairman of the Board.

In 1908, with its Board in place, and the building almost set for occupation, the search for the College Director was begun. An announcement in The Scotsman on 8 April 1908, advertised the position;

> MUNICIPAL COLLEGE of the ARTS, EDINBURGH
>
> APPOINTMENT OF DIRECTOR
>
> There will shortly be appointed a DIRECTOR to ORGANISE And ADMINISTER the WORK of the COLLEGE. And the Board invite applications for the post. Conditions and salary have not yet been adjusted, but the salary shall be not less than £600 per annum. Further particulars may be had from the Subscriber.

There was considerable interest in the post from applicants and observers alike. The Director, as with his successors right up to the present day, would obviously,

[18] ECA Letter Book No.1, (18 March 1907).

infuse the institution with ideals both academic, artistic and inevitably financial. Although interest in the post was forthcoming, it appeared to be a case of the Town Council 'putting the cart before the horse', as neither an adequate description of the terms or duties of the Director had been provided. To this end, a meeting was held in the City Chambers on 13 April 1908. Although it was the purpose of this meeting to establish exactly what the terms of the appointment should be, these were neither detailed nor specific; being that the Director should devote his whole time to the work of the College, should take up his duties by 1 October of that year, and be paid a salary of £800 per annum. It became obvious that the important matter of the Director should merit close attention and it was decided at this meeting that a sub-committee should be set up for the matter, so that the staffing of the College could be discussed in more detail.

Although the members of the sub-committee are not known its work was thorough, and the fruits of their labour still evident - and relevant - today. As a result of its work it was established that the Director was to exercise a supervision over all departments in conjunction with the various Heads of School, and be responsible with them for initiating the various courses. The committee also agreed that the Director should be a thoroughly competent business man, have experience in organisation, and be committed to the instruction and practices of art education. Further to this, the ideal candidate would have both a knowledge of, and sympathy for, art that would command the respect of both his colleagues and those students attending the College. Finally, it was felt essential that he should also be versed in the industrial arts.

As regarded the appointment of the Heads of Schools, these posts were to be contracted for limited periods, with the intention that they should be filled by practising artists of some repute, who would be actively encouraged to continue working at their particular practice. A fresh advertisement, with the revised salary of £800, appeared ten days after the original in The Scotsman. When, a closing date for applicants was set for 11 May 1908.

Some thirty-four applications were received by the specified date, and a short list of seven names made public on 22 May including R.A Dawson, Headmaster of the Municipal College of the Arts, Belfast; Stewart H. Capper, Professor of Architecture, Manchester University; William Bower Dalton, Principal of the London City Council's Camberwell School of Arts and Crafts; B.J Fletcher, Headmaster of the Municipal School of Art, Leicester; Frank Morley Fletcher, H.M inspector of Schools of Art, London; Richard George Hatton, Headmaster of the Armstrong College School of Art, Newcastle; and James Riddell, Head teacher in the Art Department of Heriot Watt College. From these seven, a second shortlist was drawn up from which the first Director of the College was chosen, and announced to the public on 16 June 1908.

Frank Morley Fletcher was elected unanimously by the Board of Management who were impressed by his breadth of experience and his devotion to his work as a practising artist, both of which had been major factors in his selection. Born in 1886 in Brighton, after his schooling Morley Fletcher served an apprenticeship as an engineer in Liverpool after his schooling. He studied art in London at the St. John's Wood School of Art under the Belgian painter Hubert Vos, and subsequently went on to study in New York and in Paris. In 1896, he was appointed Teacher of Life Drawing at the Central School of Art in London. It was here that Morley Fletcher developed an inaugural class, teaching the Japanese method of wood block printing. Two years later, while still continuing his class, he was invited to organise the new School of Art at the University College, Reading. Since that time, he had been working for the Government as an inspector of Art Schools in South East England. Such a curriculum vitae was impressive and indeed, Morley Fletcher's experience fitted the job so well, that he was to stay as Director of the Edinburgh College of Art for the first fifteen years.

CHAPTER 2

THE PRINCIPALS

The maintenance of our reputation for sound training in the basic skills and the keen awareness of the modern spirit, which has so transformed this century's art: these must remain the keystones of policy. [1]

- Sir William Gillies, Principal 1960-66.

Six Principals were responsible for the development of the Edinburgh College of Art during the period covered by this study.[2] Each of these men has, in some way, left his mark upon the institution. The role of the Principal has always been that of the spokesman for the College, its administrative head, and ultimately its most prominent public representative. For more than the first 60 years, the men (there have been no women) chosen to fill this post have all been artists of some repute, a fact which tends to support the notion that the prime activity within the College was seen to be in the area of Fine Art, rather than Design, Architecture, or the Trades.

In this regard Sir William Gillies, principal from 1960 - 1967, may be said to be the last significant artist to serve the College as its chief officer. Stanley Wright, Gillies' successor, was, by contrast, first and foremost an administrator. This change in emphasis is a good indicator of the increasing amount of administrative work the principals were expected to handle - leaving less and less time to pursue their individual artistic or professional interests.

The principals were initially chosen by the Board of Governors, not for any single branch of specialised knowledge or experience, but, contrarily, for

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[1] ECA Annual Reports 1959/60, p. 9.

[2] This thesis covers the first 55 years of the College's existence. It was decided by the Board of Managemento rename the post of 'Director' to that of 'Principal' upon Moirs's appointment. Later Principals are as follows. John Hunter (1974-77); Gavin Ross as Acting Principal (1977-80), and then as Principal (1980-84); John L. Paterson (1980-89); Ferrie Wood as Acting Principal (1989-91); and Professor Alistair J. Rowan (1991).

their wide ranging breadth of experience in both artistic and organisational disciplines. This is probably best exemplified in the familiar figure of Frank Morley Fletcher (1866 - 1949) , who as first principal, was given the enormously important task of shaping the Art College in its first few years to become one of the most important and well supported Art Schools in the country.

Morley Fletcher had spectacular success due to a number of factors, the main one being his extensive and varied range of contacts within the arts and educational fields. These were formed mainly through his previous teaching post as Head of the Art Department in the University of Reading, which he had been asked to organise in 1898, and latterly through his position as HM Inspector of Art Schools in London, which was his role from 1906 until his appointment to the College, aged 42, in 1908. A fine printmaker, his bias towards this genre lent the Art College the experience of visiting printmakers and new printmaking techniques. Whether he was demonstrating his craft or working in his spare time, Morley Fletcher never ceased to make prints throughout his time at the College. He also found the time to write a book on Wood Block Printing, which was published in 1916. His capacity as a fine public speaker meant that he was much in demand. His engagements for 1917, included a handful of lectures delivered in the College on a range of subjects from Printmaking to Design, and also, in April of that year, a visit to soldiers serving in the Great War in France. From a munitions dump 'eight miles from anywhere', Morley Fletcher lectured to an audience of some 700 strong, giving a course of lectures on subjects as varied as, 'The Place of Art in Civilisation' ; 'Good Taste - What is it?', and 'Pictures from Pre-Historic Man to the Impressionists'.

Morley Fletcher was invited by some American Art Educators to help set up an Art School in Santa Barbara, and was given special leave from the College in the spring of 1923 to act as a consultant. While there, he seems to have been offered the post of Director, and on returning home to Edinburgh, made up his mind to accept it. It is not known if his recent disagreements with the Board of Management, and more specifically, John R. Findlay, were a contributory factor

in his decision. He resigned from the college a few weeks later. Morley Fletcher held the post of Director at the School of Art of the Community Arts Association, in Santa Barbara, from 1923 until 1930, when the great earthquake completely destroyed the School. He became a U.S citizen in 1926, and remained there until his death, aged 83, in November 1949.

Morley Fletcher was succeeded by Gerald Moira (1867-1959), a mural painter then aged 56, who served the College as Principal from 1923 to 1932. Trained at the Royal Academy from 1887 to 1890, Moira had begun his career as a portraitist, but had become better known for his mural paintings, which decorated the Board Room ceiling in Lloyds Register in London, The Unitarian Church in Liverpool, and the Central Court of the Old Bailey.[3]

Moira's father, Edward, was Portuguese, and came to London as a member of the Portuguese Diplomatic Service in 1837. He soon left his post, however, to embark on a successful career as a miniature painter. He married the daughter of another Diplomat in the Service, and in 1867 Gerald Moira was born. In 1887, Moira entered the Royal Academy School, where, on the completion of his studies, won the Gold medal for painting in 1890. Shortly after this, Moira set up a studio in London, where he worked as a Portraitist. In 1896, he was commissioned to paint a series of friezes on the Trocadero Restaurant in Piccadilly, London. This was Moiras first set of mural paintings, and they were so successful that he was asked to execute numerous murals in private houses, restaurants and libraries. His prominence as an artist was such that in 1898, he was commissioned by Andrew Carnegie (1835-1919), the Scottish entrepreneur and philanthropist, to design a stained glass window in Skibo Castle, Sutherland. In London, he was commissioned to design and decorate both the ceilings and boardroom, as well as the stained glass windows in Lloyds Register. In Moira's opinion, however, his masterpieces at this time were the mural decorations and the stained glass windows in the newly built Central Criminal Court at the Old Bailey in London. Between 1902 and 1906 he decorated the South Vestibule of

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[3] For Moira's art and career *see* Harold Watkins, *The Art of Gerald Moira* by (London; E.W Dickson,1923), p. 21.

the Great Hall, the Dome and the ceiling and windows of the great staircase. Throughout this time, Moira also continued teaching classes at he Royal College of Art, where he was Professor of Decorative and Mural Art from 1900 to 1922.

Moira married Alice Vicary in 1910 and had four children, all of whom were boys. This family group became a constant feature of his paintings. Throughout this period, much of Moira's commissioned work was for ocean liners, when he painted no less than 17 ships prior to the First World War. After the War, Moira completed further mural work for churches in London, and for the Council Chambers in the Council House, Bristol. His appointment as Principal to Edinburgh College of Art in 1923, meant a move to Edinburgh, but this did not interfere with his mural painting. With the help of Art students from the College, Moira painted a series of murals within churches in Edinburgh.[4]

Undoubtedly the most significant happening in Moira's Principalship was the bequest made to the Collge by Andrew Grant on his death at 94 in December 1924. Under the terms of Grant's Will, almost the whole of his estate was left to the College. The Andrew Grant bequest was to be used for the sole purpose of providing art students with money for travelling, or for Post Graduate Scholarships. The bequest was not to come into effect until the death of his wife, some six years later in 1930, and the actual sum of money was not given to the College until 1932. The final figure of £350,000 was one of the largest single donations to an educational establishment in Scotland, and enabled the College to establish a tradition of travelling scholarships, unparalleled in the United Kingdom. This was to have an important impact on the students' work, and ultimately, their lives. The College, meanwhile, also benefited from the large amounts of publicity it received through the national press, ranging from the local papers, to *The Times*, and even prompting an editorial in *The Listener*.[5] In 1932, his last year in office as Principal, Moira initiated a new Department of

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[4] The Nearby church of St. Cuthbert, at the foot of Edinburgh Castle, contains a good example of this work by Moira and John Maxwell, who was a student at the time.

[5] *The Listener*, July 1932, p. 12.

Town Planning in the College which was the first Department of its kind in Scotland.

Hubert Wellington (1879 - 1967), succeeded Moira as principal, just as the funds of the Andrew Grant Bequest came to the College. Born in Gloucester in 1879, Wellington had studied at the Gloucester School of Art from 1895 to 1897, and at the Slade School in London, alongside Augustus John and William Orpen, in 1899. In 1900 Wellington married Nancy Broughtwood, and for the next two years, they lived in Birmingham, where he was employed as an assistant to Henry Payne, an artist in Stained Glass. From 1904 Wellington taught at the Stafford School of Art, until he was called up for the war in 1916. On his return to Britain after two years of active service, Wellington was invited to join the National Gallery as official lecturer at the end of the first world war. He lectured frequently all over the country, and was also a part time art critic for *The Saturday Review* and *The Spectator*. In September 1923, he was appointed Registrar at the Royal College of Art, and it was perhaps his capacity for administration and his teaching experience, as much as his artistic skills, which secured his appointment as Principal. *The Scotsman*, in reporting his appointment as principal in 1932 noted, 'His long experience as a painter, his ripe culture and acquaintance with art and artists, his unfailing tact and geniality and *flair* for organisation', that made him, 'popular and respected by all with whom he came in contact.'[6]

Wellington's academic credentials had already been established by the publication of three books prior to his appointment as Principal; *William Rothenstein*, in 1923, *Jacob Epstein* in 1924[7], and apparently, a translation of a book on Renoir. Wellington was in office as Principal for just two weeks when the first awards were made to students from the Andrew Grant Bequest. The major award of that year went to T. Arnold Jeffries, and was a £450 travelling scholarship for travel to the USA. Four students - Thomas Pow, Molly Welsh, John Carnegie and John Patterson - each won £250 for travel in Europe. In

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[6] *The Scotsman*, 7th July 1932. Notice on Wellington's appointment.

[7] *William Rothenstein* (London; Benn, 1923).
Jacob Epstein (London; Benn, 1924).

addition to these major awards, 14 Post-Graduate scholarships were given to final year students as prizes, and 26 vacation Scholarships of £25 were given to students from other years. The educational value of the Andrew Grant Bequest for the students at the College was immense. Aware of the new opportunities for travel which the Bequest provided, Wellington was keen to establish contacts abroad. In 1934 he toured extensively throughout Europe for this purpose, and visited various Art Schools and Academies in Hamburg, Vienna, Berlin, Leipzig, Dresden, Munich, Prague, Vienna, Milan and Paris. Writing in the annual report of 1934, Principal Wellington notes,

> Travelling scholars have been working in France, Germany, Italy, Spain, Scandinavia, and the United States of America. I have been again impressed by the great value of this travel to students in ripening their judgement and in opening their minds to fresh possibilities. This applies not only to the major travelling scholarships, but also to vacation scholarships to London and elsewhere, which have a most stimulating effect. [8]

Wellington made signifiacnt changes throughout the College, specifically for the benefit of the students. Soon after his arrival, he instituted an 'Open Entrance Scholarship' whereby money from the Andrew Grant Bequest was given to students of exceptional talent - but with little or no resources - to pursue their studies through the College and gain the Diploma. Wellington also provided an invigorating course of lectures during his time as Principal, and brought in visiting lecturers such as Gropious, Chemayeff, Mendelsohn, and also Herbert Read, who was Professor of Fine Art at Edinburgh University from 1931 - 1933.

With the outbreak of the Second World War in 1939, major changes took place within the College. As the War progressed, enrolments fell as calling-up papers were sent to students eligible for conscription. Enrolments fell from 1197 students in 1938/39 to an all time low of 610 in 1941/42, when virtually all the male students and staff of the College had been enlisted for the War. The College building was earmarked as an important distribution centre by the government,

[8] ECA Annual Reports 1933/34 , p.12.

and for a while in 1939, it appeared likely that classes would be suspended throughout the duration of the war. The protests of Principal Wellington and the Lord Provost Henry Steele were heeded, however, when they warned of the dire consequences of the lack of any proper facilities to educate young architects, artists and designers within Scotland's Capital City. Even though the College Management won its case, The Government's Food and Coal Control Offices were given virtually the whole of the ground floor of the College for administering and distributing supplies. This meant that the entire School of Architecture was dispersed to various parts of the college, and consequently, full use was made of the tiniest recesses by architecture students.

The most inconvenient disruption to the College's activities was the lighting restrictions which were a result of the emergency conditions imposed in September 1939. This meant the blackening out of all the skylights, and two thirds of the main windows of the studios, prompting Principal Wellington to write in the Annual Report of that year:

> The necessities of black-out turned a conspicuously light and cheerful building into a gloomy one and the general shock and uncertainties of the opening months made concentration on studies a difficult task, but in the New Year students settled down admirably and worked with great energy and conviction.[9]

Scholarships and awards from the Andrew Grant Bequest were still given to students, even those absent on active service, and it was decided that the awards should be held over until their eventual return. Foreign travel was naturally impossible during the war, and students with awards were encouraged to undertake travelling and study within the United Kingdom. A scholarship scheme, run in conjunction with the Society for the Preservation of Rural Scotland, meant that students in the School of Architecture could engage in a series of group projects to study and measure interesting buildings in Central

[9] ECA Annual Reports 1939/40 , p. 9.

Scotland, with the view that they should make a record of important structures that might ultimately be destroyed as a result of the war.

The accommodation in the College, which was being shared with the Governments Offices, was stretched even further in 1941 when the Sculpture Court was given over to the emergency expansion of the Food Control Office. Members of the public now mingled with the students and Civil Servants.

In February 1942, Hubert Wellington's wife, Nancy, died very suddenly, prompting the Principal to retire from the College one year earlier than he had planned. He was supported by one of his wife's closest friends, Irene Sutton, who had been a Calligraphy tutor at the College, and who became increasingly close to Wellington after his wife's death; so much so that she annulled her marriage to Jack Sutton, an Edinburgh tax inspector, and married Hubert Wellington in 1943. Shortly before this, Sutton left the College to move to Henley-on-Thames to live with Wellington, and it was here that they both stayed until his death in 1967. From 1946 until 1949, Wellington was briefly brought out of retirement to lecture at the Slade School in London. At the end of this appointment, Wellington worked on a major publication, as editor to the translation of *The Journals of Eugene Delacroix* in 1951.[10]

In the Summer of 1942, Robert Lyon (1894-1978) was appointed as fourth Principal of the College. He was to be the longest serving senior officer of the College, retiring aged 65 some 18 years later in 1960. Educated at the Royal College of Art, Lyon won a Rome Scholarship at the same time as Eric Ravilious and Henry Moore, and the three companions became close friends.

On his return, he was employed by Armstrong College, then part of the University of Durham, as Master of Painting. It was during this time that he was approached by representatives of the Workers Educational Association to devise and teach an extra mural class in Art Appreciation in the small mining town of Ashington, in the North East of England. This was in 1936, and for the next eight years, Lyon and 'The Ashington Group' became well known. Lyon initially

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[10] Hubert Wellington (ed.) *The Journals of Eugene Delacroix* (Oxford; Phaidon Press, 1951).

taught some 22 working class men, and the class quickly became a practical one, rather than a series of lectures as first planned. The Group's success was remarkable, and exhibitions of the paintings - many of which were representations of the men's working lives - were held all over the country. On 28th July 1942, Lyon wrote to one of the 'Ashington Group' members,

> Just a line now to break the news of my departure in September for Edinburgh...I will write to you more fully later and will see you all on my return in three weeks time, but for the moment I would like to assure you of my regret at this break of association of 8 years. What a break it will be, and I shall look back on it with feelings of deep gratitude for the satisfaction and help it has given me.[11]

Upon his appointment as Principal, Lyon took the opportunity of arranging an exhibition of the Ashington Group in the National Gallery on the mound, with the help of Stanley Cursiter - a former student, and then director of the National Galleries of Scotland.

As Principal, Lyon was responsible for initiating the joint Master of Arts (M.A) course in Fine Art with Edinburgh University in 1946, and also for the institution of the Degree courses in Architecture. He also prepared the preliminary plans for a new building to house the schools of Architecture and Town Planning. The War, however, was in its third year, and conditions within the College were no better in 1942. Students were increasingly committed to periods of training with the Air Training Squadrons or the Home Guard. Due to the upheaval caused by the various wartime activities in the individual Schools, Principal Lyon concentrated on bringing in guest lecturers and small exhibitions during the remaining war years, with the aim of uniting all the remaining students.

In 1943, a wide range of specialist lectures was delivered in the College; 'Industrial Design and the Training of the Industrial Designer' by T. A. Fenmore; 'The Typographic Arts and the Future' by Stanley Morrison; 'The technique of

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[11] For an account of Lyon's association with the Ashington Group see William Feaver, *Pitmen Painters* (London; Chatto & Windus, 1988), a book dedicated to the subject.

Old and Modern Masters' by Helmut Ruhemann; and 'Crafts - Past, Present and Future' by Major A. A. Longden, were among the many lectures given throughout the 1943/44 session. The Arts Council of Great Britain, or the Council for the Encouragement of Music and the Arts as it was then known, held an exhibition entitled 'Design in Daily Life', and this was followed by an exhibition of Historic Textiles, lent by the Victoria and Albert Museum.

By 1946, the position of the Food Office within the College was becoming a source of concern. Many students were returning from the war to continue their studies where they left off, and space was as restricted as ever. A Board of Management report from the 1945/46 session states that;

> The futility of planning for the future is obvious while this intolerable burden of reduced accommodation is suffered. With its removal solutions to our other problems would present little difficulty.[12]

To help matters, in the Summer of 1946, a unique 'extra' term was installed by the Board of Management during the months of July to September, in order to implement the policy of giving formal instruction to returning ex-servicemen. Some seventy students attended the course, which also enabled them to qualify three months earlier.

Principal Lyon's main concern at that time, however, was his successful attempt to establish an Honours Degree Course in the Art College, in conjunction with the University of Edinburgh in 1946. Five years later, in 1951, the first students graduated from the 'experimental' Fine Art Honours Degree course, with a degree of M.A. There were 2 First Class, 4 Second Class and 2 Third Class. Because these students studied for the Diploma in Art as an integral part of their degree, two of these students were awarded Post-Graduate Scholarships.

Since the advent of the Second World War, there had been talk of an extension to be built adjacent to the College, to house the Schools of Architecture and Town Planning. Principal Lyon was determined to follow the project

[12] ECA Annual Report 1945/46, p. 4.

through, and asked for sketch plans to be drawn up and submitted to the Scottish Education Department. The School was designed by Ralph Cowan, then head of the School of Architecture and consisted of a stepped glass construction - very much a well designed modern building. In 1960, the year of Principal Lyon's retirement, this project finally gained approval from the Scottish Education Department. 1960 also marked a major change in the Management of the College, when it was transferred from the existing Board of Management to a new Board of Governors.

William Gillies, Head of the School of Drawing and Painting and doyen of the Edinburgh painting establishment, was appointed successor to Robert Lyon in 1960. It was the first time that a member of staff was appointed to serve as Principal. Gillies's period as Principal was a relatively quiet one, and the College benefited more from his experience as a major figure in the arts world, than as its administrative head. He was supported in his new role by a strong Board of Governors - keen to make the new management structure a success - and by the College Secretary & Treasurer, John R. Brown, who held that influential position for 31 years, from 1949 to 1980.

Principal Gillies attended the College as a student before the First World War, and had continued teaching in the School of Drawing & Painting, where he was appointed Head of School in 1945, fifteen years before becoming Principal. His involvement in the Edinburgh College of Art lasted more than fifty years, for forty one of which he was on the staff of the College. Although he was Principal, Gillies never seemed to think of himself as the administrative head of the College, preferring to engage himself in his first love of painting when he had the time. He once remarked to a neighbour at his mother's cottage at Temple, in the Scottish Borders, that he was, 'just a caretaker government'.[13] Though he only served for six years as Principal he was a much loved figure within the College, gaining respect from old colleagues, and new student's alike.

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[13] Gillies to Mary MacIver in, W. Gordon Smith, *A Very Still Life* (Edinburgh; Atelier Books, 1991), p. 69

The Sixth, and next Principal, Stanley Wright, was appointed in 1966, upon Gillies's retirement. Although Wright trained as a painter and designer, his real strength lay in his administrative abilities. He had been Principal of Wolverhampton College of Art before his appointment to the College, but prior to this was also Director of Design at the Design and Research Centre for the Gold, Silver and Jewellery Industries, at the Goldsmiths' Hall in London. There he made an immediate impact as Director of Design by implementing the first post-war attempt to link industry, scientific research, and design problems within one institution.

Principal Wright immediately drew up plans for a general assessment of the structure of the College, which, it was felt, required a considered development plan. An important part of this assessment included a detailed study of the Schools of Architecture and Town Planning, and it was felt that they required a more thorough technical training, rather than the craft based course then offered by the College. Writing in the Principals Report of 1966/67, Principal Wright was clear in his mind that the two Schools should be operated as a joint venture between the College, and either the Heriot-Watt University, or the University of Edinburgh.

> If there was some advantage for students of Architecture and Planning not only from obtaining a University degree, but from having available during their professional training, facilities which could not easily be provided within the College, then it was reasonable to assume that sooner or later other students, particularly designers, could also benefit from some form of co-operation with a University.[14]

Less than a year later, Principal Wright, along with the Board of Governors, announced a decision to establish a formal link with the Heriot-Watt University, and to institute joint degree courses in Architecture and Town Planning in the 1969/70 session. This ultimately meant that a wider range of facilities and skills was to be made available to students in these schools. Thus a new Faculty was

[14] ECA Annual Reports 1966/67, p. 9.

created in the Heriot-Watt University, the Faculty of Environmental Studies. Recognition for his services to the College was given in the form of a newly created Professorship, as Chair of Applied Design. Wright however, never saw the fulfillment of his idea of an Applied Design course at the College, and retired after seven years service in 1973.

CHAPTER 3

THE FINE ARTS

(I) THE SCHOOL OF DRAWING & PAINTING

Because of the nature of the subjects taught within the School of Drawing & Painting, it has seen far less in the way of changes than the other Schools in the College. While the styles and fashions of the work of Drawing & Painting students have attempted to reflect contemporary trends of the day, the syllabus of the School has remained largely unchanged, and teaching practice has remained largely the same since 1908. Where individual artists are concerned, their experiences are documented in a variety of publications, which are listed in the Bibliography.

Links from the School of Drawing & Painting can be traced back to the Trustees Academy, which had, from its establishment in 1760, produced most of Scotland's greatest painters. Its golden age, however, came only a few years prior to its enforced union with the South Kensington system of arts tuition in 1858. Six years prior to this, in 1852, Robert Scott Lauder became Art Master at the Trustees Academy, and revolutionised the system of tuition which had been in place there for some years. His insistence on good draughtsmanship, as well as a mastery of colour, marked his influence on a succession of young Scottish painters, which included familiar names such as John Pettie, William MacTaggart, George Paul Chalmers, Hugh Cameron, Thomas Graham, and William Quiller Orchardson.

Painting students at the Trustees Academy would engage in laborious drawing classes, using as their subject matter, the extensive collection of Antique casts which the Academy had collected over the years, some few of which still adorn the walls and corridors of the College of Art. Students in these classes would make delicate, observed drawings, and work on these for a number of weeks, supplementing their studies with drawings of subject matter from

Classical Mythology, Post-Medieval history and even literature. This method of drawing from the antique, though perhaps laborious, held definite benefits, which were only to be recognised later by students such as Peter Graham, who remarked,

> I shall never forget the exquisite beauty of the middle tint or overshadowing which the statues had which were placed between the windows; those which were of course in a blaze of light, and we had all gradations of light, middle tint, and shadow. When I came to study clouds and skies, I recognised the enchantment of effect to be caused by the same old laws of light I had tried to get acquainted with at the Academy. [1]

On 25 February 1858, the Trustees Academy was effectively split in two by a Treasury Minute which was an integral part of the plans to establish the National Gallery of Scotland, next door to the Royal Institution building. Although it was still regarded as one of the more successful Schools of Art, the Trustees Academy was the only school of its kind not under direct control of the Department of Science and Art, based at the South Kensington Museum (now the Victoria & Albert Museum) in London. Under the new proposals, and amid much protest, arrangements were made to place the elementary and design departments of the Academy in the hands of its London counterparts. The Life Class, however, retained its independence and was placed under the instruction of the Royal Scottish Academy.

When the Trustees Academy was finally dissolved by the National Galleries Act of 1906, responsibility for the training of painters was transferred to the School of Drawing & Painting at the new Art College, which was still in its preliminary planning stages. In the meantime, classes were continued within the Royal Institution building, until the new College building was ready for occupation.

In October 1908, the School of Drawing & Painting welcomed its first intake of students into the newly built studios on the North side of the College.

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[1] William Hardie, *Scottish Painting 1837-1939* (London: Studio Vista, 1976), p. 58.

The studios must have made a marked impression to those students who had transferred their studies from the Royal Institution building on the Mound, where they were confined in smaller, dimly lit rooms. The new studios were lit with huge glass windows which stretched up right to ceiling level, and were equipped with new easels, and large deep sinks with running water. The North facing site, with an impressive backdrop of Edinburgh Castle, provided a stable flow of light to enable classes to run without interference from direct sunlight.

Students entering the School in 1908 could expect four years of study to gain the Art College Diploma, and had to pass examinations in no less than 8 subjects; Anatomy, Analysis of Picture, Drawing Life & Antique, History of Painting, Painting from Life, Pictorial Composition, Still Life, and the Theory of Colour. The first two years of study consisted mainly of elementary classes in colour and technical exercises in painting, which were then supplemented in the final two years by additional classes in life painting, composition, and analytical study of paintings in the National Gallery of Scotland.

It was for his practical experience that Robert Burns (1869-1941) was chosen as the Head of the School of Drawing & Painting at the College. Burns was an experienced and accomplished artist in many disciplines from illustration and painting, through to Stained Glass and Mural painting. Born in Edinburgh, the son of an early landscape photographer, Burns moved to Glasgow due to the death of his parents, at the age of sixteen, to live with his grandfather. While there, he trained to be an engineer, and was awarded a prize for drawing by Glasgow Technical College. He enrolled in evening classes at Glasgow School of Art at the same time that Charles Rennie Mackintosh was a student there. After this, Burns moved to London in 1889, and in the same year studied in Paris at the Academie Delecluse.

Upon his return to Edinburgh in 1892, Burns undertook a wide range of art based activities within the applied arts, and spent considerable periods of time designing stained glass, metalwork, and silversmithing. Influenced by the work of the Arts & Crafts Movement, he was involved with Patrick Geddes and

the 'Scots Renascence'. It was through his contacts with Geddes that Burns contributed several illustrations to *The Evergreen* , an influential Arts & Crafts publication.[2] He had also executed murals in St. David's Roman Catholic church in Dalkeith. Elected President of the Society of Scottish Artists in 1901, Burns qualities as a teacher were beginning to be recognised. In 1902 he became an associate of the Royal Scottish Academy, and was teacher of colour at the Academy's Life School for seven years, before his appointment at the College.

Beside Burns on the first staff of the School of Drawing & Painting was the painter, John Campbell Mitchell; John Menzies, the former teacher of life classes at the Heriot Watt College; Annie Morgan, a drawing tutor; Henry J. Lintott, the anatomy tutor; the printmakers Ernest S. Lumsden and Mabel Royds, and Robert F. Sherar, the teacher of geometry and perspective.

Though staff was generally made up of all younger artists, the teaching curriculum was restricted by convention, and classes were conducted on very strict grounds - not dissimilar to those in the Trustees Academy some fifty years previous. Little notice was taken of any of the contemporary painters in Europe. This fear of the avant-garde was not, of course, exclusive to the College; on the contrary, much of it came from the Royal Scottish Academy on the Mound. Most of the senior members of the College were associates or members of the RSA, which still wielded a great influence - through its annual exhibitions - on student aspirations and on public taste. Even at Edinburgh University, where lectures in art were conducted by Professor Gerard Baldwin Brown, there seemed a reticence to approaching the movements of the day.

Printmaking, however, was taught to the students at an early stage. The first mention of printmaking at the College was in the annual report of 1908, which stated that,

> A studio was set apart and equipped with a press and the apparatus necessary for etching and aquatint work. The opportunity provided for this work and the teaching that was given

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[2] Patrick Geddes (ed.) *The Evergreen; A Northern Seasonal*, 4 issues, 'Spring' & 'Autumn' (Edinburgh 1895), 'Summer' (1896), 'Winter' (1896-97).

attracted a small group of advanced students and practising artists, who, during the session carried out original work.[3]

Much of this was due to the fact that the College Director, Frank Morley Fletcher, was a skilled and respected printmaker. Morley Fletcher had a passionate interest in the Japanese Woodcut method, and developed this technique with the renowned printmaker John D. Batten.

On the first staff of the Drawing & Painting School, two printmakers were employed; Mabel S. Royds and Ernest Stephen Lumsden. Lumsden was known to Frank Morley Fletcher as a student from his teaching days at the Reading School of Art. An accomplished artist in etching, Lumsden had taught himself from '*Lallanes Treatise on Etching*', and quickly made a name for himself with his powerful prints, almost always a result of extensive drawings and studies. Lumsden travelled frequently to Europe to study his lifelong favourites Velasquez and Rembrandt, then widened his travels to the Himalayas, where he was to embrace a culture which became the main influence throughout his lifetime. Many rare and precious objects that were given to Lumsden and Royds in exchange for portraits of the lamas are still in the collections of the Royal Scottish Museum. Lumsden was to return again and again to this part of the world with Mabel Royds who became his wife in 1910, the pair having met on the College staff. In Ladakh, both artists worked exhaustively on drawings and notebooks, and it is here that some of their best work was produced. Demand for their work was so great that in 1912, both artists resigned their positions in the College to concentrate on their own work. Their combined contribution to the College, though short lived, provided a stimulus for students for the art of printmaking, which was further exemplified with the publication, by Ernest Lumsden of *The Art of Etching* in 1925. Four years later he was elected Chairman of the Society of Artist Printmakers, in 1929.

In the early years of the School, the RSA proved reluctant to give up its prestigious Life Class - which had by now transformed itself into something of

[3] ECA Annual Report 1908-09, p. 15.

an elite National 'Post-Diploma' School to the College of Art. By 1909, however, during the Presidency of James Guthrie, the Academy was persuaded by the College Board of Management to transfer the Life School to the Edinburgh College of Art.

To maintain something of the traditions and identity of the Life School, it was decided that the affairs and management of the Life Class should be conducted under the auspices of a Joint Committee between the RSA and the College Board. The teaching, however, was to be the responsibility of the RSA, and was to be carried out by four appointed visitors, all of whom were to be members or associates of the RSA. Because the Art College was only half built by 1909, it was decided to build two additional classrooms on the uppermost section of the East wing, which was yet to be completed. The two classrooms were necessary because the RSA insisted on separate classes for men and women.

One of the painting students at this time was Stanley Cursiter (1887-1976), who had enrolled at the college at the age of 21, considerably older than his fellow students. Previous to this however, he had worked as an apprentice to a firm of City lithographers, and had attended half day classes at the RSA during the final years of the Trustees Academy between 1904-06. Cursiter went on to become Director of the National Gallery of Scotland, as well as producing some of the finest, and earliest, 'futurist' paintings in the United Kingdom. It is not until 1913, however, when another student by the name of Anne Redpath was beginning her studies in the new College under the supervision of Robert Burns, that we obtain a clearer picture of the influence of the staff. An admirer of Burns's work, Redpath had little or no time for his teaching practices, finding them too staid and academic.[4] She did, however find more to admire in the younger members of staff such as David Macbeth Sutherland (1883-1973), and Adam Bruce Thomson (1884-1976), who had newly joined the teaching staff, and particularly Henry 'Tottie' Lintott (1877-1965). Lintott was born in Brighton, trained at the Royal College of Art, and came up to Edinburgh in 1897 to teach

[4] Patrick Bourne, *Anne Redpath* (Edinburgh: Bourne Fine Art, 1989), p.12.

drawing at the Trustees Academy. Warmly remembered by many students, Lintott remained at the College, having moved there from the Trustees Academy in 1908, until 1947. David M. Sutherland, himself an early student of the Art College, later became well known as a member of the Edinburgh Group in 1919 with Cecile Walton, Mary Newberry and Dorothy Johnstone, whom he later married. His name is synonymous with Gray's School of Art in Aberdeen, where he held the post of Principal for 15 years from 1933 until he retired in 1948.

At Easter, in 1913, an outside studio was built on to the West wing of the College. Built with the dual purpose of providing accommodation for animals, and as a complete studio for use by the drawing classes, the simple construction was made almost entirely out of brick, with a glass roof to enable good light, and a concrete floor below. Animals used for these study classes - which proved immensely popular with the students - ranged from horses and donkeys, to goats and rabbits. To enable students to obtain maximum benefit from the class, William Walls (1860-1942) the renowned animal painter was offered a job as tutor. Walls was born in Dunfermline and studied at the Trustees Academy, and then at the RSA Life School, before developing a particular interest in Drawing & Painting animals. He studied extensively at Antwerp Zoo in the 1880's, where he became more and more interested in those 'wild' animals which could not be found in Scotland. He was later to be one of the founders and benefactors of Edinburgh Zoo.

As with the rest of the College, the advent of the First World War had an immediate impact on the School, and slowed things down to a considerable extent. Many of the younger male students, as well as a considerable number of staff were called up. Amongst the staff were David M. Sutherland, Adam B. Thomson, and newer members such as David Alison, John Allan and Archibald Nicoll, whilst amongst the numerous students were William G. Gillies, William Johnstone, and William Geissler.

While war took place in Europe, the College was developing something of an internal conflict between the Director, Frank Morley Fletcher, and the Heads

of the Schools of Design and Painting, William Small Black and Robert Burns. Fletcher was becoming increasingly worried about the apparent lack of quality in the teachings of the two schools. In a report to the Board of Management of April 1918, Fletcher states;

> The Drawing & Painting section has been moderately successful during recent years, but its standards both in Drawing & Painting from Life are hardly worthy of the position of the College, and do not bear favourable comparison with schools of equal standing in Scotland.[5]

He was anxious that the College was reneging on its original proposals of short-term contracts for Heads of Schools, and consistently voiced his concerns about the state of both the Design and Drawing & Painting Schools. Relations between the Director and these Heads naturally became strained. One month later, Fletcher again approached the Board of management, this time using an argument which it found hard to reject.

> It is one thing for a teacher to leave at the termination of an engagement for a period of years: It is quite different when, as the present practice is, he is asked to leave on a years notice. For a system of limited engagements to be really effective the presumption should be that the period assigned will be adhered to. At present that assumption is not.[6]

Thus in May 1918, the Board recommended that Robert Burns and William S Black be re-appointed for one year, from 1 October 1918, 'on the same terms as present, but on the clear understanding that it is to be their last'.[7]

Returning from the war, David Alison (1882-1955) became the new Head of Drawing & Painting upon the termination of Robert Burns's contract on 1 October 1919. His appointment as Head, at the comparatively young age of 36, was to have a major effect on the students of the School.

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[5] Board of Management Minute Book 9 (April 1918), pp. 34-40.
[6] MB9 (May 1918), pp. 39-40.
[7] MB9, pp.39-40.

Alison's relationship with the work of the Old Masters was considerably stronger than that of Robert Burns, and his entrenched respect for the painting methods of Velasquez, Rembrandt and especially Raeburn lasted throughout a teaching career of 36 years. A stuffy, unapproachable man, he was severely critical of his students, but apparently cared deeply about the work they produced. Regarded with a bemused respect, he was remembered by Gillies and his contemporaries,

> Strutting the studios in his Harris tweed plus-fours, 'bouffing' at skivers and backsliders, rewarding talent with no more than a growled, 'Aye, well done, a guid heid'.[8]

Alison had a steady influence on his students, and continually emphasised the importance of drawing in the education of young painters. He restructured virtually all the classes within the Drawing & Painting School; emphasising the Life classes, which were to have preparatory and advanced sections, and considerably decreasing the teaching from the Antique. Alison proposed to teach the classes himself.

A founding member of the Society of Eight - the Scottish Colourists' grouping - Alison was a prominent figure at the College in the inter-war years, and was, in many ways responsible for teaching some of the most significant Scottish painters of that time. In this he was helped by an able and increasingly modern staff, including new members such as Donald Moodie.

In November 1918, after eight years in the College, it became apparent that all was not well with the Royal Scottish Academy Life Class. Attendances had been falling to such an extent that there were frequent years when the class was so under subscribed that it could not be held. The First World War had dealt a heavy blow to the class, and it was decided by the Committee of the RSA and the Board of Management at the College to consider the future of the Life Class. The RSA, however, decided, as a matter of principle rather than anything else - that their class should continue in its existing form. The class stumbled on with

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[8] W. Gordon Smith, *W.G Gillies - A Very Still Life* (Edinburgh: Atelier Books, 1991), p. 20.

minimum enrollments, for some 15 years until it was handed over to the College in 1933.

William Gillies was a keen learner, and took on board Alison's teaching methods. Even as a student, his energy and devotion to painting was remarkable. He quickly established many friends, including a young William MacTaggart (1903-81), grandson of the famous Scottish seascape painter, and John Maxwell (1905-1962). Gillies's love of landscape was always evident in his work, frequently venturing on camping exhibitions with his College friends, amongst them William Crozier (1897-1930) who had a passion for cubism, and William Geissler. His hard work, paid off however, when in 1922, he was awarded his Diploma in Drawing & Painting, and with it, a Post-Graduate year at the College.

Around this time, Gillies and his college friends William Crozier, William MacTaggart, Alexander Graham Munro, David Gunn, George C. Watson, George Wright Hall, and William Geissler, set up the 1922 Group. The intention of the group was to present exhibitions of their work outside the confines of the RSA or the SSA shows, and to this end, they had relative success. Shows of the 1922 group were held at the New Gallery in Shandwick Place from 1923 until 1928. Gillies was awarded a major travelling Scholarship after his Post-Graduate year, along with William Geissler.

There was another contender for that particular travelling award, the unlucky student being William Johnstone (1897-1981). Johnstone's experiences at the College were, perhaps for the most time unhappy ones; feeling like an outsider from the outset, being from a farming community in Selkirk, he found it difficult to adjust to the hard regime. He was, however, a hard worker, and his talent for painting was recognised by some of the teaching staff at an early stage in his College studies. In particular, he received encouragement from 'Tottie' Lintott, and in his autobiography, 'Points in Time', recalls;

> 'Tottie' was a splendid teacher. I enjoyed most his composition class where the most depressing messes were resolved and converted into a satisfying whole. Suddenly, picking up a piece of charcoal

> and rubbing it on a blank space, he would say, 'It's all there, dont you think? What?' He was able to give the work movement, re-creating its basic vitality. When I went into his class to draw from the Antique he said, 'You must draw, draw, draw, draw and draw.'[9]

In 1920, Sickert came to lecture at the College. This left a deep impression on the young Johnstone, who while leaving the lecture theatre heard David Alison say with profound conviction, '...that he'd never listened to such a lot of rubbish in his life', which only convinced Johnstone more than ever that Mr Sickert was far greater than he had thought.[10] Johnstone left the College in low spirits. The institution had, he felt, failed him, and he left condemning the whole exercise as useless. Sir George Clausen, asked up from London to decide the fate of the travelling scholarship, actually preferred Johnstone's work to that of Gillies, but his choice was overruled by Alison.

In spite of his unhappy time at College, William Johnstone won a major travelling scholarship from the RSA a year later, and travelled widely in Europe, studying, like so many Scottish students, under Andre Lhote in Paris. He became one of the most original and dynamic Scottish painters this century, his work belonging more to that of the American Expressionists some forty years later, rather than the work of a Scottish artist in the 1920's. He became Principal of Camberwell Art School in 1939, and built a formidable staff of young artists such as Victor Passmore, John Minton, Mervyn Peake, Keith Vaughan and Lawrence Gowing. In 1946 he was appointed Principal of the Central School of Arts in London, a post he held from 1946-61. At the Central School, he took the brave step of employing such artists as fellow Scots Alan Davie, himself educated at the Art College, and Eduardo Paolozzi, who were to become major international artists of the highest calibre. As a result, Johnstone had a profound effect on art education in the United Kingdom.

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[9] William Johnstone, *Points In Time - An Autobiography* (London: Barrie & Jenkins, 1980), p. 60.
[10] Johnstone, p. 64.

The members of staff of the School were reticent in their approach to the changes in painting which took place on the continent. The external assessors appeared to share a dislike for what they saw as 'fashionable' styles in the work of the students. Harold Speed wrote in his 1926 report:

> Some of the drawings were weak in construction, and concerned too much with the surface, and in some cases there was a tendency to that empty, inflated modelling, an exaggerated roundness, so fashionable amongst modern extremists. While it is essential to express the fullness and roundness in form drawings, the characterless modelling of the sphere, the curved surface with the least character, is to be avoided.[11]

One year later, Sir George Clausen in his report gives us an insight into the work being done in the School, but also remarks on the same 'fashionable' elements in the students' work:

> I was very much struck by the remarkable improvement in the quality of the work since my last visit several years ago. The drawings and paintings from life reach a very high level - especially the drawings - and would compare favourably with that of any School I know: not only does it show good students, but excellent masters. In composition (including still life painting) the students, with scarcely an exception, are experimenting (as they are, more or less, in all Schools now), in the newer theories of painting and composition. This is an interesting phase, that will not, I think, continue in its extreme forms, but will pass, leaving good behind it. The tendency is away from realism, and towards simplicity and expressiveness in representation.[12]

It became clear throughout this period that there was something of a sea-change in the manner in which the students of the School were being influenced by the modern art happening elsewhere on the continent. Alison and his staff were keen to keep a tight reign on the students - perhaps worried that these new movements might not provide the essential craft element in the students work; in

[11] MB14 (12 October 1926), p. 6.
[12] MB14 (11 October 1927), p. 62.

Alison's case the ability to draw well. Study of the Antique was still seen as a prime factor in the education of the Edinburgh students, a fact commended by the external examiners at the time. Indeed by 1930, only the School of Drawing & Painting in Edinburgh continued to emphasise drawing from the Antique as an essential part of the Diploma course. While this does not excuse the reticence of the School to embrace outside influence - a reticence which has stayed throughout its history - it goes some way in explaining the reputation for good draughtsmanship which the School has carried throughout its life.

The late twenties and thirties saw an influx of influential painters on to the School Staff; John Duncan, James Gillespie, John Maxwell, Eugene Carolan, Samuel J. Peploe, and Robert Heriot Westwater being the most prominent figures. The wide range of influences this provided became a stimulus for students. Another stimulus - albeit a financial one - came in the form of the Andrew Grant Scholarships, awarded from 1932 to enable students to travel and study abroad.

The Second World War marked an interruption within the Drawing & Painting School, but after the hostilities, a major resurgence in the arts - a direct consequence of the gloomy days of the War - meant that those returning from service approached their studies with a new eye, and a powerful enthusiasm. One of those returning from war was Alan Davie (1920-). Davie studied at the College from 1938 to 40 before war service with the Royal Artillery meant he was unable to return to his classes at the college until 1946. Davie won an Andrew Grant award in 1948, enabling him to travel to Italy, France, Switzerland and Spain. In Venice he met Peggy Guggenheim who introduced him to the work of the American Abstract Expressionists. He remains one of the most respected figures in painting, and has an international reputation.

David Alison retired in 1946 after 28 years as head of School, and William Gillies was appointed in his place. Gillies at that time was a prolific and brilliant painter, whose work attracted enthusiastic comment from the arts establishment, and the general public. Perhaps because Gillies himself had been a student of the

School, he retained an evident fondness for it, which in turn inspired the students to have a great respect for him.

The curriculum of the post-war years was much the same as that which had been in place before. After the two year general course, of which Drawing & Painting was an integral part, students who wished to specialise in their third year had to attain a satisfactory standard in six practical subjects; Life Drawing, Life Head Drawing; Life Painting; Antique Head and Life Head Painting; Still Life and Composition. A written examination in the History of Painting was also an obligatory qualification for entry into the Fourth Year classes. The Fourth Year was devoted entirely to the study of Life Drawing, Still Life, Life Painting and Composition.[13]

One of the major post-war changes in the School was the establishment of the M.A Honours Degree in Fine Art. This was a joint Degree taken in conjunction with Edinburgh University, which provided the necessary academic and historical instruction, while the Art College undertook to supervise studio classes. The curriculum extended to five years for students in this class, and continues in this form to the present day.

Gillies's staff in the 1957/58 session included John Maxwell as the Senior Assistant, Robert Philipson, Eugene Carolan, James Cumming on the full time staff, and Denis Peploe, John Busby, John Houston, and Elizabeth Blackadder as part-time assistants. Much has been written about these artists, many of whom were, or were later to become, famous for their work. The dominant group of painters associated with the College at that time, however, was the Edinburgh School. The group consisted of William Gillies, John Maxwell and William MacTaggart - all of whom had studied and taught for many years in the College, and Anne Redpath, who had been a student there. Although key figures in the development of the reputation of Scottish Painting, the group was heavily influenced by the *belle peanteur* tradition in French art, which by the 1960's seemed tiresome and notoriously anti-intellectual to eager students in the School,

[13] Edinburgh College of Art Prospectus (1947-48).

who at that time included John Bellany, Michael Docherty, Kirkland Main, and Sandy Moffat.

John Bellany has left a vivid account of this period, and his experience in first year when asked to design a record cover is no doubt indicative of the friction created at that time between teachers and the progressive avant-garde amongst the student body.

> I thought : I'd better try my hardest and do a really good job with this record cover otherwise they'd fail me. So I did a really rip-roaring Jackson Pollock kind of thing - with dripped gloss paint, collaged tin-tops, really jazzy - and called it something like 'Thelonius Monk at Prestonpans Town Hall.' It was really poshly done, letraset, beautifully wrapped; but, the next thing, one of the examiners, Bob Callender, who taught painting and design, came along and said: 'you've overstepped the mark this time. You're in big trouble.' And I said: 'I can't understand this, I really tried my best! there must be folk worse than me.' So I went and saw Kingsley Cook in his office and he was purple with rage. 'What have I done wrong?' I said. 'Don't make it worse, just shut your mouth! you were asked to design a record cover. This design of yours is *rectangular*! ' And I hadn't done it intentionally at all! I was so keen I'd just forgotten all about a record cover being square. But I got off with some holiday chore through the summer.[14]

The 'holiday chore' is the point of this story: College tutors, and in particular, Robin Philipson, who became Head of School in 1960 upon Gillies's appointment as Principal, had an underlying respect for the student, whose work reflected a sincere and personal talent. The structure of the Drawing & Painting course was rigid, and no personal spaces were allocated, although those students attending the Mural Classes, taught by James Cumming were offered the opportunity to paint on a large scale in the Mural Room at the West side of the College. Cumming had instigated an attempt to set up a new Mural Painting department planned for an alternative space nearby in Lauriston Place. However, although Cumming's plans were well researched and somewhat ahead of their time - so

[14] John McEwan, *John Bellany* (Edinburgh: Mainstream, 1994), pp. 37-38.

that the work being produced would resemble something akin to the notion of 'public art' - the proposals had to be rejected on grounds of cost, and the opportunity was lost.

There was little, if any, chance for students to exhibit their work. Commercial galleries, of which Aitken Dott was perhaps the best known, had shown little interest in the work of students at that time. A 'sketch club' existed in the College, and the Andrew Grant gallery occasionally held exhibitons of internal College work, as well as excellent touring exhibitions organised through the Victoria and Albert Museum in London. The lack of exhibition space did not deter John Bellany and his student friend Alexander Moffat, who gained notoriety with their 'exhibition' on the railings of the National Gallery in the Summer of 1963, such was their determination to be recognised as serious artists. The exhibitions, although hard work for the pair, finally gained the respect, and notice they desired.

In response to the lack of studio space, the Board of Governors determined to purchase a property at 37-39 Inverleith Place for the purpose of providing Post-Graduate studios. An earlier attempt at finding studios had ended in March of 1963 when plans to build studios in the roofs of the College, and on a mezzanine floor above the Andrew Grant Gallery, had been abandoned. Temporary accommodation had existed in a separate building in Chalmers Street procured by an earlier arrangement with the Edinburgh Royal Infirmary, but this was due to terminate in May 1963. In a special meeting of the 8 April 1963, an offer of £20,000 was authorised by the Board of Governors at a special meeting.

Inverleith was originally intended to serve as a Post-Graduate School for all the courses within the College, but this caused practical problems for those engaged in Craft studies, especially where specialist equipment was required. Printmaking was shifted in its entirety to Inverleith and was taught entirely in the small Cottage 'shed', presumably the stable offices of the original house. The new Printmaking section was set up with the help of Kim Kempsell, who, some

two years later in 1966, helped to form the Printmakers Workshop in Union Street.

(II) THE SCHOOL OF SCULPTURE

The School of Sculpture was established as one of the four main sections of the College in 1908. Traditionally the smallest of all four Schools it has nevertheless undergone dramatic changes throughout its history; both in terms of technique, and in its outlook on the function of sculpture in society.

For many years, at least up until the end of the Second World War, Sculpture's primary function was thought of in the College as relating to Architecture. Many examples of the work of early tutors and students can still be found within Scotland in the carving and ornamental work on architecture, and particularly on buildings throughout Edinburgh. Carving, in materials such as stone and wood, was given particular emphasis because of the opportunities it offered for work in a period when the Arts and Crafts movement was still influential, and the ornamentation of buildings still fashionable. Buildings such as the National Portrait Gallery (1885-90) by Robert Rowand Anderson, and the Jenners building (1893) by William Hamilton Beattie show the scope that had existed for carved decorations in Scottish architecture, and this taste continued for several years following the founding of the College. Portraiture, as well as medallion work, was also popular at this time, and although bronze casting was possible for larger pieces, these smaller subjects were well suited to the expensive processes involved.

The Head of the Sculpture School in 1908 was Percy Portsmouth (1874-1953), a young Englishman, who was appointed primarily because of his association with Frank Morley Fletcher, who had taught Portsmouth in his student days at the Royal College of Art. Portsmouth, who was 34 years old at the time of his appointment, was born in Reading, and spent five years as an engineer before studying at the R.C.A under Walter Crane and Morley Fletcher. He travelled during his post-diploma year to Paris and Brussels

before returning to the R.C.A to study for a year under Lanteri.[1] With him, on the staff were Thomas Good, a local portrait sculptor; Edward Crompton, trained by Sir Alfred Gilbert, and who specialised in portraiture, and bronze and plaster medallion work; Joseph Hayes, a stone carver of some repute, who was responsible for the figures of 'Night & Day', 'and Mercury' amongst other carvings on the 'Scotsman' buildings for the architects Dunn & Findlay[2] between 1899 and 1902, and was later celebrated for his work on the Thistle Chapel at St. Giles, by Robert Lorimer.

Students entering the School of Sculpture for the purpose of the Diploma, could expect a wide range of classes. These were: Modelling, which involved figure studies from Life and the Antique; Modelled Ornament, the study of modelled ornament in relation to natural form, to material, to architecture, and to other applications within art; Composition, which consisted of figure composition, the study of the figure, and ornament in architectural decoration. There were also classes in Casting, Craft Study (of materials), and the Historical study of Sculpture. Separate craft classes in wood and stone carving, as well as a class for 'Design and Ornament' were held for local apprentices and craftsmen. The classrooms for sculpture were situated almost where they are today, on the Westernmost side of the building on the ground floor. Because of the accessible location, animals, such as horses or goats, were often brought in to the studios to enable students to make direct studies from them.

Specialists were frequently asked by Percy Portsmouth to give lectures or demonstrations on a particular technique. In the session 1911/12 an unprecedented feature of the course - and one which was to last for the duration of Portsmouth's time at the College - were the weekly meetings between staff and students for discussion of various sculpture related topics, as well as 'readings' of work produced inside and outside the College. One of

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[1] Edouard Lanteri 1848 - 1917

[2] James B Dunn (1861-1930) & James L. Findlay (1868-1952).

the earliest Post-Diploma students who attended these meetings was a young Charles D'Orville Pilkington Jackson (1887-1973), and also worthy of note was a young Indian student, Fanindra Nath Bose (1890?-1926) who was born in Calcutta, and had received, like Pilkington Jackson, the earlier part of his training at the Trustees School on the Mound. Bose became one of the first recognised Indian sculptors to work in Scotland, winning a travel scholarship from the College which enabled him to study in Paris under Rodin.[3]

The advent of the First World War in 1914, brought numbers down in the Sculpture School, as it did throughout the various sections of the College. While staff were on active service, their absence provided an opportunity for the post-diploma students to fill those teaching posts on a temporary basis. Two such students, David A. Francis (1886-1931), and Alexander Carrick (1882-1966), having gained their diplomas in the school the previous year, were brought on to the teaching staff in this way.

Ironically, because of the War, opportunities for sculptors became increasingly available. The proliferation of War Memorials was widespread, with examples in almost every town and village in the United Kingdom. After the 'War to end all Wars' this was perhaps unsurprising for a nation mourning the loss of millions of lives. Public funds commissioned thousands of these memorials all over Scotland, and it was this strength of emotional feeling that prompted the Secretary of State to set a commitee in 1919 to establish a Scottish National War Memorial - the only National War Memorial of its kind.[4]

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[3] Nath Bose was commisioned by Lorimer to carve a statue of St. John Baptist for the newly restored St. Johns Church in Perth. Bose died whilst on a fishing trip to Peebles. Percy Portsmouth wrote of him, "Bose excelled in small sculpture; he had a phenomenal control of the minutiae. It was most interesting to watch his beautiful hands manipulate his sculpture...he was an excellent craftsman, a true artist, showing delicacy and taste in everything that he did." John McEwan, *Dictionary of Scottish Artists*, (London: Antique Collectors Club, 1994), p.83.

[4] The proposal for a Scottish national War Memorial was originally put forward by the Duke of Atholl as a reaction to the proposal for an all-British memorial in Hyde Park. "If the Scottish Nation wanted a memorial they would put it up with their own hands, in their own country, and with their own money". Quoted in Peter Savage,*Lorimer and the Edinburgh Craft Designers*, (Edinburgh: Paul Harris, 1980), p.134.

Robert Lorimer was chosen from six candidates as principal architect, and he assembled some 70 artists and craftsmen from all over Scotland, many of whom were staff, or former students, of the Art College. Lorimer was in regular contact with the College through his position as a member of the Board of Management, a post he held from the beginning of the College in 1908 until his death in 1929.

The monument was built with public funds, and sited - after much debate - on a prime position on the site of the old army barracks in Edinburgh Castle. Work began in 1923 and finished four years later in 1927. The scale of the Monument was impressive. It incorporated memorial shrines to all the Scottish Regiments as well as a memorial to honour all the serving Scotswomen, another to the nursing services, the reserve forces, the 207 Scottish chaplains killed on duty, the Royal Engineers, the Scottish divisions in other countries, all those Scotsmen who served in English , Irish or Welsh regiments.[5] There were also round panels depicting those animals, 'the beasts of burden' , which played their part in the Great War. These panels were by a young woman who had been 'discovered' while a student at the College, by Robert Lorimer. Phyllis Bone (1894-1972), apart from designing the animal panels, also designed the unicorn and lion at the entrance to the Memorial. Bone was a student at the College from 1912 to 1918, and had a particular interest in animal sculpture, a genre in which she excelled. After her studies in Edinburgh, Bone went to Paris, where she studied for a short time under the animal sculptor Nevallier. When she returned to Scotland, she assisted another former student, Pilkington Jackson, before working full time after her commission at the Memorial. She later assisted with the unicorn and lion reliefs at the entrance to St. Andrew's House in Regent Road, and was responsible for the animal carvings on the Ecology buildings for Edinburgh University, as well as those on the Zoo buildings in Corstorphine Road.

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[5] A history of the origins of the Memorial is provided in Ian Hay, *Their Name Liveth* (London: John Lane/The Bodley Head, 1931).

Another student, George Salvasen, was commissioned to do small statuettes of 'Peace' and 'Mercy', and the modelling of the planets above the stained glass windows of the shrine.[6]

Both Percy Portsmouth and Alexander Carrick played major parts in the design and execution of the Scottish National War Memorial at Edinburgh Castle. Portsmouth contributed the sculpted 'Phoenix rising from the ashes' above the main entrance, and the external figures of 'Freedom' and 'Charity', whereas Carrick was responsible for the external figures of 'Justice' and 'Courage', as well as the powerful but beautifully subtle bronze relief panels depicting the Royal Artillery and the Royal Engineers.

By far the most significant sculptor engaged on the War Memorial was Pilkington Jackson. A close friend of Robert Lorimer, he executed much of the internal sculpture and ornament, and was able to count no less than 83 statuettes as his own, including, the figure of 'Reveille' over the entrance to the Hall of Honour, the bosses in the roof porch, the Memorials to the Navy, Air Force, Royal marines, Household Cavalry, Indian, Irish, English and Welsh regiments, as well as those Scots serving in the Colonial and Dominions. In addition to these, he modelled all the service badges, all the lettering in stone and bronze throughout the monument, and all the modelling, bronze work and carving in connection with the Regimental Memorials. Born in Garlennich, Cornwall, he received his schooling in Loretto School at Musselburgh before attending the Art College. He served in World War One, where he was mentioned with distinction in despatches, and went on to serve with the Royal Artillery in World War Two. He became President of the Society of Scottish Artists in 1942, and was continually working on projects which ranged in diversity from the design of the Mace of the City of Singapore in 1953[7] to the monumental equestrian

[6] All the stained glass windows in the SNWM were designed by Douglas Strachan (1875-1950) who was head of the Design School for two years from 1910-1912. His brother Alexander Strachan (d.1946) was Head of stained Glass in the College from 1912 to 1925.

[7] Pilkington Jackson was invited to submit proposals for the design by Hamilton and Inches, jewellers in George St. Edinburgh. See Pamphlet in ECA Library P73(411) - 19.

statue of Robert the Bruce at Bannockburn[8], unveiled by H.M the Queen in 1964.

In 1930, one year after the completion of the War Memorial, Portsmouth retired as Head of Sculpture. He was succeeded by Alexander Carrick, who had by now built a considerable reputation for himself, and the College, as a stone carver. Born in Musselburgh, Carrick trained under Birnie Rhind at the Trustees School, the Art College, and then went on to study at the Royal College of Art. Apart from the work on the War Memorial, major commissions in Edinburgh included the statue of William Wallace at the entrance to Edinburgh Castle in 1928, the Royal Arms, and the figures designed by William Reid Dick[9] on St. Andrews House, designed by Thomas S. Tait in 1936.

During the years 1923 to 1931, the Sculpture School underwent a period of relatively little activity. No students were put forward for the diploma, although the elementary classes - in which all 1st and 2nd year students had to pass - kept the tutors within the school busy, and work was still of a high standard. Principal Moira, writing in the Annual Report of 1924/25, felt that it was,

> to be regretted that just at the present time, so few students present themselves to take sculpture as a profession. This is no doubt due to a passing depression which is felt throughout the country.[10]

Perhaps a more likely explanation, was that most of the students attending the College at this time, were studying for the sole purpose of becoming Art teachers, and the courses in Design or Drawing & Painting were far more suited to this vocation. Such a notion is certainly emphasised by the number of students listed as teachers in the 'employment gained' pages of the Annual

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[8] This statue appears on the back of the current Clydesdale Bank £20 note.
[9] William Reid Dick (1879-1961) Queen's Sculptor in Ordinary for Scotland (1938-52). The figures represent different areas of commerce or culture. They are; Architecture, Statecraft, Health, Agriculture, Fisheries, and Education.
[10] ECA Annual Reports 1924/25, p.12

Reports.[11] For example a list in the 1925/26 Reports demonstrates that all but 5 Diploma students from a total of 23 had become teachers or assistant teachers within Schools in the previous year.

Alexander Carrick enlisted new members to the staff in 1929, no doubt because of his fondness for direct carving; William Robertson was employed to teach stone carving; and Andrew Dods (1898-1976) was brought in for the purposes of carving both in wood and stone, although he was primarily a stone carver. Dods studied at the College before becoming an assistant to Pittendreigh MacGillivray, where he learnt much about working in plaster and bronze. A quiet man, he developed a reputation as a sound teacher throughout his long service on the staff, retiring as Senior Lecturer in 1964. Perhaps his most prominent pieces in Edinburgh are the two panels for the Royal Scots Memorial, in West Prices Street Gardens, on which he collaborated with the architect Frank Mears.

One year later, in 1930, Carrick appointed another carver, this time Thomas Good, who specialised in wood sculptures, and a year after that, in 1931, made further additions to his staff by appointing Alick Woofenden as a replacement Pottery tutor, and Norman John Forrest (1898-1972), another wood carver, to fill the post of David Francis, the teacher for modelling who had suddenly died after an operation.

A sculptor who enjoyed working on a smaller scale, Forrest found many opportunities for this work within architectural projects, or on the fashionable Liners of his time, having produced a series of sculptures and statuettes for the *Queen Mary*, the *Queen Elizabeth*, and the *Queen of Bermuda*. He appeared to many students to be in touch with contemporary trends within sculpture, and his evening classes were attended at one point by a young Eduardo Paolozzi.

Under Carrick, the School, with a much younger staff, began to increase in popularity. Students of a high calibre, such as Thomas Whalen (1903-75),

[11] ECA Annual Reports 1923 to 1931

Hew Lorimer (1907-93), and Scott Sutherland (1910-84), began to emerge. Sutherland, born in Wick, became a well known sculptor. After studying for one year at Grays School of Art in Aberdeen from 1928 to 1929, he transferred to Edinburgh where he was taught by Carrick, who by this time had established an international reputation as a stone carver. On completion of his College Diploma in 1934, Sutherland then went on to study at the Ecole de Beaux Arts in Paris, and spent the following year travelling to various Colleges and studios in Egypt, Greece, Germany and Italy. His most prominent public sculpture is the monument to the 9th Highland soldiers - the Commandos - at Achnacary (1949), which is situated beside one of the main routes into the Highlands. Sutherland was appointed a tutor in the Sculpture School at Duncan of Jordanstone Art College in Dundee from 1947.

Thomas Whalen was born closer to home in Leith, and worked as a shipwright until 1928. Unable to find work at any of the shipyards in Leith, Clydebank and Dundee, Whalen spent his time whittling away at small wooden figures. It was through his friendship with an art student that his talents were recognised; his friend persuading him to meet Carrick and show him the evidence of his work. Carrick must have been impressed, and recognising that Whalen was unable to finance himself through the Diploma, Carrick saw to it that he received a full scholarship from the College, recognising his potential at an early stage. Carrick's instincts proved to be correct, and Whalen went on to become one of the first Andrew Grant Fellows of the College in 1932, executing a work which still stands today as a fountain in Prestonfield Primary School. Later he won an RSA Carnegie Travelling Award, which took him to Paris, Florence and Rome. During the Second World War, from 1940 to 41 Whalen was employed as a wood carving tutor.

Working primarily on religious subjects - he was a devout Christian - much of his work is to be found within churches in Scotland. He never forgot the Art College, however, and maintained contact with many of the

staff - and even named his children Carrick, and Moira, after his Tutor and his Principal. His sculpture can still be found in Edinburgh and the surrounding area, with examples of heraldic stone carving in the Lawnmarket and St. Andrews Square in the City, and examples of work on the stone gable on the entry to Dalkeith High School, and a large gilded decoration on the Brunton Hall, (commissioned by the architect William Kininmonth) in Musselburgh.[12]

Carrick and his staff were also responsible for the training of Hew Lorimer (1907-93), the son of the architect Sir Robert Lorimer. Hew Lorimer had entered the School of Architecture with the idea of pursuing his father's career, but changed after his first year to study within the School of Sculpture. It was here that Hew Lorimer met Thomas Whalen, and the two became firm friends, not least because of their shared religious beliefs.

In his final year, Hew Lorimer was awarded an Andrew Grant Scholarship, which enabled him to visit France, Italy and Sicily. Upon his return, he underwent a short period of training with Eric Gill at Piggots in England. His career was varied and very productive[13], and he was much sought after in Scotland by architects, who preferred his direct carving methods, always using his own designs. His most prominent works in Edinburgh are his seven sculptured figures, 'the seven liberal arts'[14] for the front of the National Library of Scotland on George IV Bridge.

Carrick's transformation of the Sculpture School towards the end of his career there had encompassed virtually all sections within the School. His methods of teaching often involved the help of students on commissioned

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[12] For more information on the life and work of Whalen see, *Tom Whalen*, (Ex. Cat.), Saltire Society, Edinburgh Festival 1973. There is a copy of this in ECA Library Ref. P73 (411) - 19

[13] For further information on Lorimer's life see, Duncan MacMillan, *Hew Lorimer Sculptor* , (Talbot Rice Art Centre, Edinburgh. 1988), Exhibition Catalogue.

[14] The allegorical figures, which stand 8'6" high are; Medicine, Science, History, Poetry, Law, Theology and Music. The carved roundels above each wing were carved by Elizabeth Dempster, and the panels above the figures by Maxwell Allan, a close friend of Lorimer. All were taught in the School of Sculpture.

pieces in his studio within the College, a method which proved its value through the success of many College trained Scottish sculptors.

Succeeding Alexander Carrick, who had retired from the College in 1943, Eric Schilsky (1898-1974) was appointed Head of the Sculpture School in 1946. Born in Southampton, Schilsky trained at the Slade School in London, and the Ecole de Beaux Arts in Paris. He taught until 1945 at the Westminster School of Art, and established a reputation as a portrait sculptor. His enthusiasm for this sort of sculptural modelling brought about a slow change in the work of the post war students within the School of Sculpture, finding many disciples in students such as Vince Butler and Michael Snowden, who were later to become tutors within the School.

The School of Sculpture saw its first female tutor in 1948 with the appointment of Katy Horsman, and one year later, along with Maxwell Allan, Ann Henderson (1921-76). Horsman had studied briefly in London and had come up to Edinburgh primarily to teach pottery, which was evolving slowly into a department of its own right.

Ann Henderson, born in Thurso, became one of the first significant women artists working as a sculptor in Scotland. A pioneering woman, with a fondness for hats, she studied during the war years from 1940-45 at the College. She won an Andrew Grant Scholarship after her postgraduate year under Schilsky, which enabled her to travel and study in Paris at the Ecole des Beaux Arts from 1947-48. Henderson proved to be an inspirational figure for generations of students at the College, and, as Senior Lecturer introduced a radical course for first year sculpture students which reflected the ideas of the Bauhaus in Germany long before any other College in Scotland.

Schilsky, on the other hand, found his inspiration in sculptors such as Maillol, Despin and Donatello, and campaigned relentlessly for a return to measured point of reference work, which he believed was a purer - and consequently more true - form of art than the abstracted work being produced elsewhere. Students would often plea that they wanted to work 'their own

way', to which Schilsky replied, 'But you haven't got a way. You need to learn one'.[15] Callipers and measuring tools were in abundance, and drawing classes from tutors within the Drawing & Painting such as John Maxwell, Denis Peploe, and Birnie Stewart, reflected this. In some cases rigorous methods of measurement were applied to finished pieces - which could be eight months in the making in the case of final year students - to check for accuracy. Schilskys reticence to allow his students to succumb to the fashions of the time in favour of the traditions he saw as essential, was balanced by the energy and conviction by which he held on to those beliefs. An energetic teacher, often remembered and always respected by his students as a hard worker, he would often attend College before the timetabled classes, or stay late into the evening so that he could work in his studio.

Needless to say, confrontations in style and ideals were common during this period of transition for the School. Indeed, the post war situation for sculpture was shifting from being an apprentice-like skill for the use of architects, to a Fine Art genre. Into the 1950s and towards the 60s direct carving was losing its influence, and new techniques, such as welding and fibreglass work were developed within the School. The timetables, however, remained largely the same, with classes still rigorously programmed and structured. Schilsky's department remained considerably stable throughout the 50s until student interest resulted in a rapid expansion of the department into the 1960s. The School of Sculpture, which had seen only one new member of staff in the period from 1949 to 1963[16], expanded rapidly, and the last six years of Schilsky's appointment resulted in the employment of no less than eight new members of staff until the appointment of Anthony Hatwell in 1969.

Eric Schilsky had left College some eight years after his retirement date, aged 73, such was his conviction to the teaching within the Sculpture School.

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[15] Quoted in an interview with Eric Schilsky's wife Victorine Foot in Edinburgh, May 1995.
[16] Richard Brown, employed between 1957 - 65. No biographical information on this member of staff is currently available.

Hatwell, an outstanding member of the London Group which included painters such as Frank Auerbach and Leon Kossof, and a former student of David Bomberg, revolutionised the School. Hatwell had studied at Bromley College of Art from 1947 to 49, and again from 1951 to 53, followed by a year at the Borough Polytechnic where he studied under David Bomberg - whos constructivist theories were to prove a lifelong influence. Further study at the Slade School led to a major travelling scholarship, and then as an assistant to Henry Moore before teaching part - time at Bromley, and then at the Chelsea School of Art from 1960 to 1963.

Hatwell's theories about his art were far removed from those of Schilskys, but many of the younger staff welcomed the change to a more contemporary outlook. Out went Donatello and Egyptian Sculpture, and in came Picasso and the Constructivists. Hatwell's form of construction was still relatively new to Scotland and the radical change formed a polarisation of styles during the first few years of his appointment. At the beginning of Hatwell's appointment, the School had developed facilities for welding, and a metal technician was employed in the space (now the metal workshop) formerly occupied by the old coke boilers upon their replacement with new heating systems.

Outside the College, sculpture was being seen to be an increasingly exciting and accepted art form in its own right. Under the Scottish Arts Council's influence, sculpture became an acknowledged exhibition form in Scotland from the mid seventies. Although established sculptors were few in comparison to painters, many began to operate as professionals. Many of the younger tutors of the College began exhibiting regularly outside the confines of the RSA and the SSA with an enthusiasm developed by exhibitions organised by Richard Demarco, the new 57 Gallery, and the Scottish Arts Council Gallery.

CHAPTER 4

DESIGN & CRAFTS

(I) THE SCHOOL OF DESIGN & CRAFTS

Design is an old word, and like all old words has many and various meanings. It is a word which is implied in every department of human endeavour, and means primarily a plan or scheme conceived in the mind. In Art a design is a preliminary sketch for a picture or other work of art, the plan of a building or any part of it, or the outline of a piece of decorative work after which actual structure is to be completed, a plan or a pattern...A Designer, is one whose business it is to invent or prepare designs for the manufacturer.[1]

- John R. Findlay.

The School of Design & Crafts, a convenient title which covers many disciplines, has always housed the widest range of subjects on offer at the College. Historically speaking, it could be said that this is the oldest section within the College, and that it has its foundations in the eighteenth century Board of Manufactures School, set up to provide a thorough training in a range of crafts subjects such as paper staining, coach painting and printed textiles. The Board of Manufactures was one of the first Design Schools in the United Kingdom funded by the government.

Although there has never been any single dominant subject in the School, almost every subject has undergone a period of elevation - or even fame - at one time or another. Some twenty subjects, from Leather Tooling through to Film & Television have been taught within the School.

Initially, there were two different types of classes offered in the School. The first of these provided instruction for practising designers who were involved in manufacturing; many of these students being machine operators or

[1] John R. Findlay in a letter to Frank Morley Fletcher, MB10, (23 November 1910), pp.17-18.

involved in manual design jobs. These students attended the College in the evenings, 'for opportunities of acquiring a more general view of the problems of design, its principles, and the phases through which it passes.'[2] The other classes were intended for full-time day students studying for the College Diploma for the purpose of becoming designers.

Initially, in 1908, the Design & Crafts section consisted of an instructor in stained-glass, Alexander Strachan; another in plaster work, Thomas Beattie; Kathleen S. Burns as an Embroidery tutor; and, unusually, two Heads of Department, William Small Black and Douglas Strachan, brother of Alexander. Although the idea of having two Heads of School was short lived, it was felt at the time to be necessary as although the Design Section was regarded as one complete school for institutional purposes, it had two distinct areas of tuition; the first for 'styles', and the second for 'crafts'. This arrangement lasted only two sessions, until Douglas Strachan left to concentrate on his stained-glass work, and the responsibility for the running of the whole School was given to William S. Black.

To illustrate a more comprehensive idea of the School, we have to look forward to some three years later, when the College building in 1908 was only half built, the number of design students was restricted - or they were taught elsewhere - due to lack of studio space. As a consequence of this some classes were still held in the old Heriot Watt College, with painting classes continuing in the RSA. By 1911, however, when the College building was complete and fully functioning, the Design School had expanded to come closer to the full picture of the many activities set out in the original aims of the Board of Management. The Design & Crafts section, now bustling with a staff of eighteen, and making full use of the generous studio space contained no fewer than twelve separate classes in Furniture and Dress Design, Writing and Illumination, Embroidery, Wood Carving, Stained-Glass, Plaster Work, Silversmithing, Repousse and Chasing, Bookbinding, Leather Tooling and Die Cutting.

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[2] MB8, (4 July 1916), p.79.

It comes as no surprise that many of the tutors in the department were directly involved in the aims of the Arts and Crafts movement in Scotland, many of whom had belonged to the Edinburgh Social Union some years before.[3] The first head of the Design School, William S. Black, was a reputable craftsman and designer in a number of disciplines. His fondness for the Antique showed in the work he set for his students in their early years, when drawing or copying from antique objects such as casts of an acanthus leaf, or a Greek vase was the set diet for much of the students' day.

On the completion of the College building, classes which formerly were taught at the Heriot-Watt College were transferred to Lauriston Place, and very often the tutors in these subjects were transferred to the College as well; Andrew Ednie and William Harper moved with the furniture making class in 1909, as did Thomas Beattie and his Plasterwork class.

Teaching in the early years depended to a large extent on copying, and for this purpose much effort was made to obtain examples and objects, often at considerable cost to the College. For instance, specimen panels of carving and design were bought in 1909 costing some £40. Gifts of exemplars were frequent; other works were lent by benefactors - many of whom were on the Board of Management - and a small museum was created to store these items. These included a wide range of objects such as embroidered and woven panels, wood and plaster carvings, engravings, metalwork and casts of various subjects, (the College also had a collection of various plants courtesy of the Royal Botanic Gardens). The list of objects in the museum from the 1912/13 Annual Report shows loans from numerous sources, Robert Lorimer supplying an extensive, if eclectic collection, which included brass and bronze candlesticks, brass and pewter dishes, shoe horns, a pair of 17th century bellows inlaid with ivory and mother of pearl, a collection of china dishes, a collection of snuff boxes in pearl and silver, two Gothic figure carvings in wood, and a collection of pictures in needlework. John R. Findlay, the Chairman of the Board of management, and

[3] For further information on the Arts & Crafts Movement in Scotland see Elizabeth S Cumming, *Arts & Crafts in Edinburgh 1880-1930*, Ex. Cat., ECA 1985.

owner of the *Scotsman* lent a collection of old ornamental keys, a leather case, and a collection of bronze medallions. Even the Victoria and Albert Museum lent fine examples of gold and silver work, plasterwork, embroidery, cabinet making, lead and Stained-Glass.[4]

Towards the end of 1910, an address was given to the Edinburgh and East of Scotland Association of Goldsmiths, Silversmiths and Watchmakers, by Frank Morley Fletcher, with the view of opening a dialogue to try and establish a class in the Design & Crafts section specifically geared to these interests. Shortly after this the secretary of the Association, Robert Miller, wrote to Morley Fletcher announcing the intention of the Association to support a winter class within the Design School, for about 20 lads so long as the class could be held in the evenings and provided it should 'not be used either collectively or through any of its individual members for the purpose of executing any commission either for designs or workmanship.'[5]

Accordingly the Board resolved that a class should be held in the evenings on Mondays, Wednesdays and Fridays from 7-9pm; stipulating that the design course should consist of 'lessons on the styles of design & drawing from good examples of work, and the setting out of designs.'[6]

As each class became more and more settled, the School appeared to be in a healthy state. The British industrial economy, which was to reach its peak in 1914, was climbing and although most working conditions were poor, employment prospects for students were good. With Glasgow, which had established its role as a centre for the heavy industries such as shipbuilding, steel working and the railways, Dundee with its jute industry, and Edinburgh with its lighter goods manufacturing, Scotland in the early years of the twentieth century was working hard. Indeed the central belt area of Scotland at the turn of the century has been described as 'one of the most intensively industrialised regions

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[4] ECA Annual Report 1912-1913. Although no record appears to have been kept of the dispersal of this collection - of which little now remains in the College - it appears that the objects were sometimes lent to other institutions. Various uncatalogued lending book s currently exist in the College Archive, and are presumed to have been used for this purpose.
[5] MB2, (May 1911), p.83.
[6] MB2, p.83.

on the face of the earth[7]: The School of Design & Crafts was to serve the needs of much of this industry.

Apart from the extensive mining activity around its periphery, Edinburgh's pre-eminence was in the lighter industries, particularly those pertaining to consumer goods. A lot of wealth was centred in the prosperous areas of the City, in the New Town, Morningside and the Grange, so that the skilled trades of plasterwork, furniture making, house decorating, leather work, ornamentation, and stone & wood carving, were much in demand.

Although the School seemed well placed to benefit from these advantages, the Director of the College, Frank Morley Fletcher, did not like it. He believed that attitudes in the School were out of date, that the staff had no understanding of the needs of industry, and that the School was badly run. Whether this was purely a personal dislike of William Black, or whether Morley Fletcher thought there was a genuine case against the way the School was run, is hard to gauge. From the Minute Books of the Board of Management, however, it appears that the Principal was opposed not only to Black, but also, as we have seen, to the Head of Painting at the same time. In 1915, after a visit to the Exhibition of Industrial Design in London, Morley Fletcher's motives became more apparent.

> Our present system of division of the College courses into 4 sections, and the anomalous separation of Design, as if it were a subject distinct from the other courses of study, does not form an altogether satisfactory basis for a plan of teaching of a fundamental kind. After much consideration of the College work I am of the opinion that a reconsideration of this system might with advantage be made at the present time, when the work of the College is to a great extent in suspense owing to the absence of so many of our students on military service.[8]

The external examiner of that year, Harry Wilson, no doubt gently persuaded by his good friend Morley Fletcher (with whom he stayed as a house-guest), expressed a similar concern in his report of 5 October that year.

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[7] T. C Smout, *A Century of Scottish People 1830-1950* (London: Fontana, 1986), p.85.
[8] MB7, (May 1915), p.61.

> The students in the Design School are deserving of great praise, for in spite of a hopelessly antiquated system of instruction, they have shown themselves capable of beautiful work in many branches. There is no doubt that Mr Black is a learned and capable student of Art, and more than devoted in his direction of the class, but the gifts he possesses qualify him rather to be a custodian and guardian of a library or museum of old work than the Director of a School of Design & Crafts in touch with modern needs.[9]

The warning shots from Morley Fletcher were clearly noticed. The Board of Management arranged for some reforms of the School of Design & Crafts to take place, not without protest and serious tension among both staff and students. A new syllabus was introduced, however, which structured the Diploma course in a better format than the one established in 1908, which in truth was inherited from the old methods of the Board of Manufactures 'Trustees Academy'.

The new syllabus, while including much of the standard aims of the old one, such as the historical development and characteristics of styles and ornament, also aimed to 'give a practical knowledge of the limitations and possibilities due to materials, tools, and machinery, as applied to modern industrial processes'[10]. New students entering the School would now have to take, as part of their Diploma, at least one craft class such as Stained-Glass, furniture making, dressmaking or embroidery, and to make themselves familiar with at least one industrial art such as wall-paper printing, linoleum printing, or carpet weaving. For this purpose, numerous visits were arranged to workshops and factories, as well as occasional lectures at the College.

The new syllabus included a special course which all design students had to take. This consisted of five sections: (i) The study of natural forms in relation to their decorative use in Design. (ii) Pattern making, which consisted of exercises in designing repeating patterns, in filling shapes, such as the square, the circle, or triangle with ornament based upon studies of natural form and of good examples of ornament. (iii) Still Life Painting, which involved the laws of colour

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[9] MB8, (1916), p.9.
[10] MB8, (4 July 1916), p.82.

and their application to the arts. (iv) The Principles of Design, which looked at the general considerations affecting pattern design for various purposes. And only then, Black's preferred activity, (v) The study of museum examples. This syllabus, though widely praised proved at first to be difficult to implement immediately because of the problem of men returning from active service, whom the College was obliged to permit to return to their existing courses.

Towards the close of the War, however, the issue of the Design and Painting School's was raised again in a scathing letter of 2 April 1918 from the Director to the Board of Management. In it he explained how the standards in both the Design school and the Painting school were at dangerously low levels. In spite of the intended reforms he reports that the schools are,

> hardly worthy of the position of the College, and do not bear favourable comparison with schools of equal standing in Scotland. It is with full consciousness of the difficulties that stand in the way of immediate reforms that I make this statement, but I feel it necessary to put my view on the matter clearly to the Board at this time when the teaching appointments are being renewed. As Director of the College, I am not content to bear the responsibility for conditions which are not to the credit of my office under the Board.[11]

As we have seen, the Board resolved to limit the appointments of both William S. Black and Robert Burns, Head of Painting, to one further year.

Incredibly, Morley Fletcher pushed for more. In the following year, in a move which caused uproar, the Director's Report to the Board of 1918 called for the abolishment of the School of Design & Crafts altogether. The report restates Morley Fletcher's view that Design should not be separated from those other subjects taught within the College, 'Design is the act of working in any of these and cannot rightly be treated separately from them'. He continued,

> The present anomalous arrangement also leads to difficulties as to responsibility for some of the work, especially in crafts that relate to

[11] MB9, (2 April 1918), p.34.

other sections, such as wood-carving, which is placed in the so-called Design section yet properly should come under sculpture; or plaster work, which is related both to Modelling and to Architecture. Plant drawing also suffers the same misplacement...A re-organisation of the teaching on this basis would in my belief remove a source of friction and difficulty, and would also tend to link together Sections that are at present too separate...I would submit therefore, to the consideration of the Board the advisability of not appointing a Head of Section of Design for the coming session.[12]

The Chairman, John R. Findlay, and perhaps the Board of Governors, were not opressed by these arguments. Indeed Findlay's reply, as Chairman of the Board, is worthy of a lengthy quotation;

If you eliminate the design section you are forced into a series of classifications as illogical as the stationmasters 'cats is dogs and rabbits is dogs'. Furniture Design would go under Architecture, and so would Dress Design, yet the best architects are often the worst designers of furniture, and I am not aware that as a class they take a peculiarly discriminating interest in clothes. Architecture and Sculpture would toss for metal work and perhaps book-tooling, while embroidery would find a not-very-happy home in the Painting section...If we follow the Directors advice we should be the only Art School in the United Kingdom without a Design School. If we were asked, 'What do you do for the training of designers?', we should be forced to reply, 'Design is taught in all three sections of the College; Painting, Sculpture and Architecture. Would-be designers learn a little here and there, but no-one has any direct responsibility for their training or their welfare. The three sections are under the charge of practising artists, but we have no-one on our staff sufficiently competent to give him charge of students taking the Design Diploma. We used to have, but we got rid of him, and for certain reasons, abstract rather than practical, we did not replace him.' - For my part, I should have considerable difficulty in making such a reply.[13]

[12] MB10, (23 November 1918), pp.17-18.
[13] MB10, (23 November 1918), p.12.

Morley Fletcher's plans were rejected outright, and a new Head of Design, Charles Paine was appointed temporarily for one year until 1920, when he left to take up an appointment in Glasgow as Art Director to a commercial firm of decorators. John E. Platt was then appointed as Head, but lasted only three years, resigning his post when offered the job of Principal at Leicester School of Art. The School of Design & Crafts finally found stability in 1923 when Herbert Hendrie (1887-1947) was appointed Head.

Frank Morley Fletcher had just resigned from the College to enable him to set up an art school in California, and the Board now seemed keen to progress with the work of the School after some six years of unrest. Herbert Hendrie was born in Manchester, and had studied at the Slade School and the Royal College of Art in London. Although a frequent painter of watercolours, he became famous for his Stained-Glass work and his commissions ranged from small memorial windows in parish churches to the 56 foot windows of the Liverpool Anglican Cathedral which he completed before the Second World War. Excellence in Stained-Glass, was nothing new to the College which had Douglas Strachan (1875-1950) as its first Head of the School. Douglas Strachan was a prolific and brilliant glass artist, and much of his work can still be seen around the United Kingdom, represented by numerous windows such as those in St. Giles Kirk, The Scottish National War Memorial, and St. Cuthbert's Church in Edinburgh, the Church of the Holy Trinity in St. Andrews, at Paisley Abbey, Glasgow Cathedral, Dunfermline Abbey, and at Iona Abbey. Strachan's brother Alexander, was still the Stained-Glass tutor when Hendrie arrived at the College. Though regarded as a brilliant teacher, his work is represented on a smaller scale than his brother's, with examples in St. Andrews, Dunfermline Abbey, and locally, in Greenbank Church, Priestfield Church and Cramond Parish Church.[14]

Hendrie immediately employed two assistants; A. Mason Trotter as a book illustrator, and Margaret Chilton, as an assistant in the Glass department. A section for glass engraving was soon set up within the Glass department, and

[14] Further information on the work of Douglas Strachan can be found in A.C Russell, *The Stained-Glass Windows of Douglas Strachan* (Aberlemno: Privately printed, 1972).

this was soon to produce many fine artists such as Allison Geissler and Helen Monroe (later Mrs Turner), who received numerous commissions for her glass engravings, which eventually resulted in architectural commissions, the most prominent of which are the heraldic windows in the main staircase of the National Library of Scotland on George IV Bridge.[15]

Another subject taught in the Design School was Heraldry. This was taught by John Robert Sutherland (1871-1933) who was to be appointed Heraldic Artist to the Court of the Lord Lyon towards the end of his life. Heraldry was seen as a direct link to architecture, and many students studying it would also take a class in wood-carving so that they could utilise both skills together. Heraldic panelling was still in demand, and very much the fashion of the day in Gothic monuments such as the Chapel for the Order of the Thistle in St. Giles Cathedral (1909), and later the Scottish National War Memorial at Edinburgh Castle (1923), both by the architect Robert Lorimer, and containing numerous Heraldic devices. By 1924, however, Sutherland's class came in for some criticism by the external examiner of that year, George Kruger Gray, who reported:

> So far as the Heraldic studies are concerned the old Scottish examples should be studied either from the actual carvings or from photographs, instead of being taken from Fox Davies or German work. One would prefer that Heraldry should be avoided unless it be studied seriously, for it is full of pitfalls to the inexperienced, and Victorian Heraldry books do more harm than good.[16]

Heraldry, however, was not offered as a main Diploma subject[17], and this might go some way in explaining the lack of depth in which students were taught. Much emphasis was placed on these external examiners reports to the Board of Management. Always an artist of proven reputation in a subject, the examiner

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[15] The National Library of Scotland was designed by Reginald Fairlie in 1937, and only completed by A. R. Conlon in 1956. The window by Monroe commemorates the library's three main benefactors; Sir George Mackenzie, Sir Alexander Grant, and the Faculty of Advocates.
[16] MB16, (1924), p.4 .
[17] Upon the death of John R. Sutherland in 1933, the classes were no longer offered at the Art College, which, at that time, was the last remaining institution in Edinburgh to hold classes in the subject.

would assess the work of the Diploma students and decide if a student's work was of a high enough standard to award the Diploma. Interestingly, at this period, external examiners were elected by all four of the Art Schools in Scotland to guarantee a level of fairness across all of the institutions.

In 1926 Carl Nekola, the son of Karel Nekola, who, with his family achieved some fame with their painted designs on 'Wemyss Ware', was asked by Gerald Moira to consider setting up facilities for a pottery class, which was to be held on two evenings per week, with an additional Saturday morning class. Although Nekola came to the College for that year, it became apparent that his work commitments lay within the pottery industry, and he was replaced by Robert McDaid in 1929. McDaid was a local man, a kiln worker at a porcelain factory in Portobello, and was recommended to the Principal by a local craftsman as a good all round worker with a lot of experience. The testimony proved to be a good one, and McDaid established, with only one clay pug, and a second-hand kiln from the Holyrood Art Pottery workshop, a small working department, which proved to be immensely popular with the evening students, although it was only ever offered as a subsidiary subject at that time. McDaid resigned the post on the 2 March 1931 as he found the work too tiring because of his working commitment at the factory during the day. Alick Woofenden was then brought in to run the class.

By 1933, it was apparent that some classes in the School were out of touch with contemporary needs, and attendence was poor. Three classes were scrapped in that year: Die Cutting, Bookbinding and Leather Tooling.[18] Although the classes were formally finished, some students retained an interest in aspects of these classes, and many were carried on - in an unofficial capacity - for some years.

By the mid 1930s the School had an established reputation for Calligraphy and Illumination; William Terris being the first teacher from 1914 to 1920, followed by Lucy Sampson until 1931, and then Irene Sutton, who became a

[18] ECA Annual Report 1932-33.

skilled practitioner, and stayed at the College until 1944, when she left to marry Principal Hubert Wellington. Sutton, who was taught by Edward Johnston - long regarded as the founder of the revival of Calligraphy in the 20th Century - trained at the Royal College before her appointment at the College.[19]

The College was always anxious to establish links with industry, as well as to develop artistic skills, and to this end a series of Andrew Grant Scholarships of £10 each were awarded to the most deserving Design students so that they might find employment during the vacation periods within a suitable firm. The scheme was not entirely successful, and in 1933, only 5 students out of a possible 20 gained places, many within local firms or shops such as Jenners. While the links between the Crafts and Industry became less established, classes in other subjects such as Illustration and Dress Design - which both involved a considerable level of artistic flair - produced successful artists. Although the classes in illustration were so small that they were barely mentioned in the external examiners reports, A Mason Trotter taught his students to be able to cope with the widest range of briefs. One student who made a considerable name for himself was Robert R Sherrifs. Born in Arbroath in 1906, Sherrifs initially studied Heraldic Design before specialising in Book Illustration in the mid 1920s. He was noticed shortly after graduating, and quickly established himself as a regular contributor to the Radio Times, with which he worked as the illustrator to the film section from the 1930s, as well as producing the occasional cover.

Dress Design, almost exclusively the domain of female students of the College, was taught by a man for the first few years. Andrew Storrie held the classes from 1914 to 1919, although he was called up for military service in 1915. A series of tutors held the post on a two year appointment until Margaret Easton held the class from 1932 until 1947.

The School of Design & Crafts was placed uncomfortably in the spotlight in 1944 when the Scottish Council on Industry reported on the state of design in

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[19] Irene Sutton was well known for a number of pieces of Calligraphy, principally the Coronation Address to Her Majesty Queen Elizabeth II, from the London County Council in 1953. A detailed account of her life and work is provided in, Heather Childe, *More Than Fine Writing*. (London: Pelham Books, 1986).

the manufacturing industries. The report, based on an exhibition of the local industries of Edinburgh and Leith in the National Gallery of Scotland, was not good;

> Scottish products lack distinction, have little marked character, National or otherwise, and can certainly not be placed in the forefront as leading the way in the application of art and the creation of new designs.[20]

Although the exhibition saw attendances of some 50,000 people, and concentrated primarily on the manufacturing industries, the Art College could not help but be drawn in to the subsequent heated debates which ran in *The Scotsman* newspaper for many weeks. Herbert Hendrie, while agreeing generally with the report tried to excuse the teaching in the Art College and placed the blame squarely at the feet of the manufacturing industries, complaining that it was they that made little use of the designers trained at the College.

> We turn out first-rate designers who disappear to London or have to go in for teaching. During the period I have been in the College we have produced enough first-rate designers to recreate the whole designing of Scotland or half of Britain. Most of this skill and designing capacity is wasted.[21]

It was hardly the kind of high note which Hendrie, who was retiring from the College the same year, expected to leave on. For the remainder of the war, Hendrie was replaced by Wyndham Gooden, in October 1944. Gooden, who was only 36 when appointed, had a colourful background. He was educated at Oxford and received some art instruction at the Ruskin School, before becoming a designer with the Wedgewood Pottery Company. After a short period, he moved to become Director of Production for the B.B.C in the North of England, then worked as Art Director for Clifton College before joining the Navy at the beginning of the Second World War. Only two staff appointments were made by Gooden, George S. Reid, a textile designer, and Agnes Kindberg who taught

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[20] *The Scotsman* , 30 August 1944.
[21] *The Scotsman*, 31 August 1944.

embroidery and dress design. Both members of staff were to stay for a considerable length of time; Reid for 15 years and Kindberg for 21 years. The same fate did not befall Gooden, who was asked in 1948, by the Scottish Council for Industrial Design, to become their Director, only three years after his College appointment.

Ernest Michael Dinkel (1894-c1961) was appointed Head of Design in 1948. Dinkel had been Principal of Stourbridge School of Art since 1939, and, according to a newspaper report from the Stourbridge County Express, was held in high esteem.

> Mr Dinkel came to Stourbridge School of Art in the early days of the war and has done more, perhaps, than any of his predecessors to put the School - and incidentally, Stourbridge - on the artistic map. He has made glass designing his special care, and exquisite examples of his work, which have been on shown in several parts of the country and in America, will remain at the School as witness to the great contribution made in this sphere alone by a very gifted artist.[22]

Dinkel had a difficult task in trying to make the courses in the School more applicable to industry - a recurrent criticism of the School which seemed, at that point, likely to stick for some time. A class in Bookbinding was re-introduced, as were classes in Lithography and Glass Design - in which Dinkel specialised - in the hope that these would go some way to rectify the situation. Mosaic classes, though short lived, were introduced between 1948 and 1955.

By 1951, fourteen subjects were offered in the School of Design & Crafts at Diploma level[23], and three as 'second' or non-diploma subjects: This second group included Jewellery & Silversmithing, Pottery, and Bookbinding. Apart from Bookbinding, which was designed to cater primarily for apprentices, Pottery and Jewellery & Silversmithing were both becoming increasingly popular as subjects, although it was not until 1964 and 1961 respectively that they were

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[22] *County Express*, West Midlands, 4 October 1947.

[23] These were Stained Glass, Glass Design, Woodcarving, Embroidery, Dressmaking, Writing & Illumination, Textile Design, Metalwork, Furniture Design, Book Illustration, Dress/Fashion Design, Furniture Design, Ceramics, Poster/Advertising Design.

offered as legitimate Diploma classes. A shift in emphasis away from concentrated specialisation of a single subject characterised the 1950's, and inter-departmental 'experiments' were carried out. In Glass, these took the form of the students working with the Jewellery and Silversmithing students to produce 'ornamental' pieces. Another example of this was in the Pottery classes, where a series of collaborations with the School of Architecture resulted in the development of a tile design project, tiles being fashionable at that time in contemporary architecture.

One of the major collaborations of the Schools was the 'Diaghilev' Edinburgh International Exhibition of 1954. Entitled 'Homage to Diaghilev', to commemorate the 25th anniversary of his death, the exhibition featured the costumes by Leon Baksts and stage props as well as the notebooks and sketchbooks of the works that the Russian Ballet Impresario became famous for. Students from every School in the College were involved in transforming the Sculpture Court into a fantastic exhibition arena - turning the event into one of the most remarkable exhibitions ever seen in Edinburgh. Exhibits came from all over the world, and the event was such a gala occasion that the BBC broadcast a live 'special' on September 2nd. The press coverage of the exhibition was nationwide, with photographs and commentary in almost every major newspaper. The report in the *New Statesman* paints a vivid picture.

> Fantasy style, imagination, with the love of novelty - these had been Diaghilev's ruling passions; and all these are remembered and honoured at Edinburgh. With a thousand pounds' worth of wallpaper from Messrs. Cole, an Army of enthusiasts transformed the staid and sober College of Art into a cavern of mysterious joy, while from all over the elegant world there poured in a stream of designs, sketches, photographs, posters, programmes, costumes - every conceivable memento of the unique eruption and conflagration of artistic talent which we know as the Diaghilev Movement.[24]

[24] *New Statesman*, 4 September 1954.

The Annual Fashion Show of 1955 also achieved great publicity through the local press. Agnes Kindberg's class received much attention because of the quality of design in her students' work. In a review in the *Edinburgh Evening News*, entitled 'A fashion Show in Paris Was Never Like This!', attention was also focused on the crowd:

> There is something very refreshing about the annual display of work by the dress design students of the College of Art. For one thing, I knew I was watching girls wear clothes that they had designed and made themselves, not the creations of other people; and for another - and on another level - the uninhibited reaction of the audience was so very different from that at any other mannequin parade. The students had to display their achievements to the accompaniment, emanating from their fellow students (male), of zoo noises, the sound of tearing cloth, and the flight of paper aeroplanes that became bigger and bigger as the parade continued.[25]

Ernest Dinkel retired from the College in 1959 after 11 years service, and a suitable replacement could not be found for the 1959/60 session. John Kingsley Cook, however, was appointed to the post of Head of the School of Design & Crafts in time for the 1960/61 session, a position which he retained for 12 years. Kingsley Cook joined the staff of the College as a tutor in Typography and Design in 1939, but had to cut short his teaching career to serve in the Merchant Navy from 1940 to 1947, when he was finally able to return to teaching. An accomplished artist himself, he set about changing the School into the shape in which it exists today. His role as Head of School coincided with the transition of the College from a town college to a Central Institution, run by an independent Board of Governors, drawn from various areas of expertise in both commerce and the arts. The new Board was headed by Sir David Milne, who was to be Chairman for 10 years.[26] Under proposals drafted up by Cook and the new Board of Governors, the School was to become far more professional in its

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[25] 'Eves Circle', *Edinburgh Evening News*, 17 June 1955.

[26] Sir David Milne's service on the Board was some 12 years, the last two of which he served as a co-opted member.

outlook to traditional design studies. Diploma subjects were now to include Furniture, which since 1908 had been offered only as a subsidiary non-degree class, as well as a class in Interior Design, a new subject to the College. The class in Graphic Design was extended, as was Photography, and both subjects saw a considerable investment in equipment and materials. An annual delivery of 10 lectures, concentrating solely on Design, was implemented to provide a theoretical background to supplement the courses on offer in the School.[27]

In 1966 it was decided by Cook to push for the establishment of a Tapestry Department at Edinburgh College of Art. Although weaving was offered in the School from 1908, there was a desire on behalf of the students to see it expanded beyond the application to textiles alone. The development of the Scottish college of Textiles in Galashiels in the early 1960's provided the perfect impetus for change, and the work of the students shifted away from weaving as a purely textiles orientated subject, and towards a fine-art medium in its own right. Formerly practised within the Stained-Glass department under Sax Shaw, himself an ex student of that section, tapestry students at the College embraced an old medium with an entirely contemporary interpretation. Shaw studied tapestry after the second world war, and became associated with the Dovecot Studios from 1950, eventually becoming artistic director, but leaving in 1958 to head the Stained-Glass department within the College.[28] One of his early students in Glass was Archie Brennan, a keen and enthusiastic exponent of tapestry. Brennan had served his apprenticeship with the Dovecot from 1947 to 1953, and by his final year at the College , had managed to devote his whole time - unofficially - to tapestry making. After a year's postgraduate study in 1962, Brennan left the Art College to return to the Dovecot as artistic director. By this

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[27] It is interesting to note that John Boorman, later to become an internationally famous film director, gave a lecture (when he was a producer with the BBC) to the School in 1966. He was paid £15, 15 shillings.

[28] The importance of the Dovecot Studio in Edinburgh to tapestry in Scotland is also of great importance in the development of tapestry as a subject in the School. Although interest in tapestry in the late nineteenth century was rekindled by the Arts and Crafts movements in England, Scotland had no major tapestry workshops before the foundation of the Dovecot Studio in 1912. Founded by the Marquis of Bute, it provided a unique service to the fine arts, blending the skills of the master weavers with designers, weavers and artists in making collaborative tapestries. Many of the students from the College are still associated with the Dovecot.

time, however, the Board of Governors had decide that there was a case for providing - at least as a second subject - a tapestry course. This was begun in 1962, and had a single student by the name of Maureen Hodge, who continues to this day as Head of Tapestry at the College. Tapestry was finally offered as a Diploma subject in 1961.

The last major change to take place within the School of Design & Crafts was in 1967, when the College established formal links with Heriot-Watt University. Although the Schools of Architecture and Town & Country Planning were sucessfully amalgamated, Principal Stanley Wright had the idea of establishing a course of Applied Design. The planned course, however, came to nothing, and upon his retirement in 1973, Wright's plan for a course in Applied Industrial Design left the College with him.

(II) THE TRADES CLASSES

To believe that imagination and inspiration can justify slap dash or fumbling methods of workmanship, is to accept a theory which must degrade every art to which it is applied...We have lost the apprenticeship system; and it is only by elaborate methods of education that we can hope to supply the void. The big building that is being erected on the Cattle market is not put there on the off chance that Edinburgh may raise another Raeburn. Its main purpose is humbler, and, it may be said, more hopeful.

- Sir Edward Poynter in an address to RSA students, 1907.[1]

Although the Trades Classes no longer form a part of the teaching in the College, their importance during the first fifty years of its existence should not be underestimated. Trades Classes were roughly divided into two sections; the 'applied crafts' taught in the Evening, such as stone and wood carving, leather tooling, bookbinding, repousse & chasing; and those which were taught as the 'skilled trades', house painting & decorating, die cutting, and later, printing. All were taught outwith the syllabus for the day students.

The classes were of fundamental importance to both the city of Edinburgh and to the College. The relationship between Art and Industry - a talking point since the days of the Arts and Crafts movement - was a major issue for the College management, and it was generally believed that, through the marriage of a rigorous artistic training with a trade practice, a different type of tradesman - an art worker - could be fashioned. The purpose of the training of the 'art worker' was to enable a large number of different skills to be at his disposal; skills which, in an ordinary apprenticeship, would not necessarily be developed. For example, the many skills taught in the house painters' and decorators' classes ranged from an exacting analysis of colour theory, to the use of specialist effects

[1] *The Scotsman,* 12th December 1907. See Cuttings book No.1 in ECA Library

in paint such as graining and marbling, as well as additional classes in life drawing, perspective and technical drawing.

Many of the subjects offered within the Trades section had been taught at the Heriot Watt College from 1895. The 'applied crafts' classes were actually taught within the Design section of the College by the design tutors, while a separate section, headed by John Elliot, was set up in 1908 for the 'skilled' trades. All classes were to be taught in the evenings, although a day class in Housepainting was available to the senior apprentices. A feature of the skilled trades classes was that they were to be managed by a pair of Joint Committees; one each for the Housepainters', and the Plasterers' classes.

The Housepainters' & Decorators' classes - the largest section in the College - was to be managed by a Joint Committee consisting of five members of the College Board of Management, and five representatives of the trades; three employers and two workmen. In 1908 three tutors were employed by the Joint Committee to assist Elliot: John Wilson, a house painter; Charles Cairncross, a drawing tutor; and John R. Sutherland a Die cutting tutor. Classes were held on four evenings a week, and students were expected to attend after their normal working day. Although the fees for these classes were comparatively small, they were almost always entirely paid by the apprentice's employer.

Most students who attended evening classes were there for training purposes, and unlike present arrangements, few, if any, took part merely for the pleasure of learning some new skill or pastime. In 1908, the opening year of the College, the proportion of students working at the College was heavily weighted on the side of the evening class enrolments. In that year out of a total number of 830 who enrolled, 304 were full-time day students while the balance of 526 attended the evening classes. This pattern was to remain firmly established for the first 50 years of the College's life. Interestingly, a comparison of salaries show that, while the Trades classes contained the highest number of students, remuneration for the tutors in this section was pitifully small in comparison to the 'fine art' sections, even though the teaching hours varied in some cases.

Robert Burns, head of Drawing & Painting, was paid an annual wage of £350; Percy Portsmouth in Sculpture and William Black in Design each had a slightly lower salary of £300; John Watson, head of Architecture, lower still on £200. Lowest of them all, however, was John Elliot, head of the Housepainters' section, who earned a meagre £40 per year. Even at £40, he was still the highest paid member of the teaching staff in the Trades classes. Typically, this was another pattern that was to be firmly established during the early years of the life of the College.

Students in the Housepainters' classes could expect elementary drawing and colour theory, as well as practical tuition in their chosen field, taught by reputable local tradesmen. Students who showed particular promise in the evening class were invited to join a day class of 'picked lads' , who with the blessing of their employers attended for two days a week in the winter months for the remainder of their apprenticeship, which would normally last for six, or in some cases, seven years.

The classes were held in the area which now contains the furniture workshops and mural room; the mirror image of the existing sculpture court. Public exhibitions of the work of the trades students were frequently held in the College, and these attracted much praise in the local papers.

> The exhibits represent the activities of the junior, elementary and senior sections of the evening and day classes; and visitors to the hall in which the work is displayed cannot fail to appreciate the value of a system which is productive of such specimens of excellent workmanship as have been selected for this exhibition. The display has been arranged so as to give visitors an idea of the progressive principle upon which the four years course is based. There are shown elementary students' work in lettering and stencilling, the more ambitious efforts of the junior students, and the advanced work of the senior students...the exhibits display in many instances a marked ability and tastefulness on the part of the designer. The examples of graining, representing various woods

and marbles, will be keenly appreciated by experts in this department of decorative painters' work.[2]

Due to the ever increasing number of students entering the College, a further set of Joint Committees was drawn up in 1913 with the aim of giving advice on those other trades now offered within the College. Thus no less than five advisory committees were put in place by the end of the 1913 session. As well as the original House painters' Joint Committee, there was now a Plaster Work Advisory Committee, a Printing Trades and Bookbinding Advisory Committee, a Stained Glass Advisory Committee and a Metal Work Advisory Committee.

While these Trades classes belonged firmly in the male domain, there were other classes provided for both sexes. The Leather tooling, Die Cutting, and Repousse classes - all taught within the Design School - had women students in attendance.

The advent of the First World War resulted in the conscription of the vast majority of young men into the army. Student numbers declined dramatically; the remaining students being under the age limit for active service. In 1916/17 the day classes were cancelled due to under subscription. Of some 400 conscriptions from the College into the army, 100 were killed while on military service - the majority of whom came from the Trades classes. The Housepainters class alone saw 22 students killed during the war.

After the war, the Printing Trades classes in particular expanded rapidly, and no less than 148 students attended classes in 1920. Although these classes were in high demand, especially to those returning from war eager to learn new skills, Edinburgh was a well established centre for the printing trades at this time, boasting many of the largest printing works and publishers in the Country.[3]

The particular specialisations of these students were varied and included Compositors, Bookbinders, Map Engravers, Rulers, Machinemen and Blockers.

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[2] *The Scotsman*, 13th April 1912. See Cuttings book No. 2 in ECA Library

[3] Edinburgh boasted over 100 printing firms, many of them major printers such as Constables, Pillans & Wilson, Nelsons, Morrison & Gibb, and Waterstons.

Every student in these classes would undergo a thorough practical training in all the available printing processes; with the more technical subjects being taught jointly with the Heriot Watt College. This was in direct contrast to the emphasis placed on Art & Design throughout the students time at the Art College, where the essentials of technical drawing, layout design, life drawing, and design classes for book covers were taught. The popularity of the printing trades classes was such that, at their peak in 1926, some 251 students had enrolled for classes.

1926, however, also saw a national strike, and on the instructions of the Trades Union Congress on 3rd May, all Trade Union members went on strike in support of the miners. Even though many of the lads on the trades classes were apprentices, the majority still belonged to a Trade Union; the Housepainters' to the Painters' Society (Scotland), and the Printers to the Scottish Topographical Association[4]. The action of the Unions in calling out all members was a cause of deep concern to the College Management, and to the employers, even though the strike lasted barely a fortnight. While many of the Trades Classes' staff were active members of a Union, and treated its business seriously, the apprentices seem to have delighted in being offered a union wage of £1 per week compared to an average of 12 shillings from the employers.[5]

At that time the Unions were strong, and had a major say in what apprentices were taught during their college classes. The Board of Management was aware of this and left the employment of the tutors, and the structure of the teaching in the courses, to the joint-committees, all of which had large Union representation.

After the strike, the printing trade in Edinburgh started to show a slow, but definite, decline[6]. While newspaper production in Edinburgh was in a healthy state, the book printing trade was weakening. Changes in reading habits

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[4] For an account of the history of this trade union - as well as an invaluable survey of printing as a trade in Scotland see: Sarah Gillespie, *A Hundred Years of progress - The Record of the Scottish Typographical Association 1853-1952.* (Glasgow: Scottish Typographical Association, 1953)

[5] Sandy Hogg, printer, in converstaion with Scott Lawrie. A transcription of this interview is included in the Appendices.

[6] Entries from the Edinburgh & Leith Post Office Directory show 137 Printers in 1909-10; 117 in 1926-27; 102 in 1938-39.

healthy state, the book printing trade was weakening. Changes in reading habits with the advent of numerous periodicals, magazines and new cheaper 'paperback' books, and a wider programme of public libraries all signalled a reduction in 'quality' printing and bookbinding - skills for which Edinburgh was reknowned throughout the United Kingdom.[7]

The most particular and the most valuable of the trades classes was the Housepainters' class. The College maintained its reputation for sound training of apprentices of house painting in a variety of ways. Events such as the Scottish Housepainting Competition, were organised by the Scottish Federation of Master Painters (an employers association), and held annually in either Edinburgh, Glasgow, Dundee or Aberdeen. The competition attracted hundreds of entrants from all over the country. Entries, which were judged blindly, consisted of painting panels of graining and marbling, or mural design. Notable was the competition held in Glasgow in February 1933, where no less than 27 awards - 7 of the 1st prizes - went to students in the College trades classes.[8] Their success was commented upon favourably at the award ceremony for the Housepainters that same year, when Joseph McArthur (Past President of the Institute of British Decorators) gave an address where he talked of the virtues of the Scottish apprentice system which he said were 'stronger than any other he knew of', and went on to congratulate the students for maintaining the high standard of craftsmanship, 'which in the past had made Scottish master painter and decorators' welcome south of the Tweed and in the countries beyond the seas.'[9]

A large part in the success of these College classes was due to the work of Charles Howieson, who was appointed Head of Housepainters' Classes in 1921 after the retirement of John Elliot. A strict disciplinarian, Howieson assembled a strong group of teachers in his classes; Richard 'Dick' Steedman who taught graining & marbling; James Paterson for lettering; William Campbell and William Bryson for general tuition; George Baird the colour mixer, and Alec

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[7] Gillespie, pp. 57-58.
[8] *The Scotsman*, 20th February 1933.
[9] *The Scotsman*, 19th April 1933.

morning upon their arrival to the College, where he proceeded to register them, and send them to the appropriate class under a watchful eye. Perhaps unsurprisingly, there was a very good attendance record for all his classes. But in many cases, the 'lads' of the Trades Classes never felt that they belonged in the College.

> First impressions were very intimidating. When we went to the College, not many of us ever thought of walking through the rest of the building. We were too scared of the Janitors, especially the Head Janitor, Sandy Hall. He was a very strict ex-army sergeant. When the classes were coming out, Sandy Hall would stand at the end of the corridor and watch that we would go straight out the door. They used to say that he started at the College as Principal, and worked his way up! [10]

It was Charles Howieson, however, who put forward the proposal to Principal Wellington that the students from the Trades classes should be treated equally in respect of the Andrew Grant Scholarships. The Principal, and the Board of Management agreed, and in 1933, alongside Scholarship winners from the others Schools, John Spence became the first student from the Trades classes to receive a scholarship, winning £100 to pay for a period of travel for 3 months in Europe.

Competition for the scholarships was great, £100 being a very considerable amount of money for any apprentice. Students were considered for a scholarship by Howieson and his staff, along with the Principal and Members of the Board. Two students were put forward for the opportunity of the Award, and had to undertake a full year of Diploma classes, before any selection was made. Most students felt this was an honour in itself - a sum of £100 was given to either student, and they were occasionally given some free materials to help them through their 'diploma' year. John Ponton, who with Phillip Pearson became a candidate for the Scholarship in the late 1930s and recalls vividly how it worked, provides an illustration of the value of the Andrew Grant Bequest.

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[10] James V Campbell in an interview with Scott Lawrie, a transcription of this interview is provided in the Appendices.

> It was a real privilege for both of us, even though one of us would eventually lose out on the big scholarship. Throughout the year, we worked extremely hard. A working day from 8am to 8pm was not uncommon. Every item of work produced throughout the year was kept and dated. Finally, both of us were invited to set up our work in a small room set aside in the College so that the work could be judged blindly by a panel which included Principal Wellington. After tallying up the marks, I was told I had won, and was awarded a major Andrew Grant Scholarship for travel. £100 for three months travel. It was a small fortune.[11]

While some of the trades classes, particularly the printing Trades and the Housepainters' Classes, continued to flourish into the 1930's, other College courses, such as the full-time, day courses were criticised for ignoring the practical requirements of industry altogether. Stanley Cursiter, Head of the National Galleries of Scotland, and himself a former student of the College, provoked much comment with his lecture 'Art in Scotland' when he referred to the benefits of the Trades Classes above those of the full-time courses;

> I wrote to a printer, a chromolithographer who specialises in design for advertising purposes. He prefers to train his apprentices in his own studio while allowing ample time off for classes at the College of Art. He finds this more satisfactory...The [full-time] College course seems to unsettle the student, or perhaps it is that the training does not concentrate on the practical requirements of the commercial studio...No high falutin' notions about Art with a capital 'A'. are of any use unless the practical requirements are kept strictly in view.[12]

and later in the same lecture:

> We have those attending the Colleges without any very clear idea of their future who aim at securing the Diploma and after that they may drift into teaching or industry. On the other hand, we have students already engaged in industry or apprenticed to some art or

[11] John Ponton in conversation with Scott Lawrie. A transcription of this interview is provided in the Appendices.
[12] Stanley Cursiter, *Art in Scotland*, a lecture given in October 1933 at the National Gallery of Scotland.

> We have those attending the Colleges without any very clear idea of their future who aim at securing the Diploma and after that they may drift into teaching or industry. On the other hand, we have students already engaged in industry or apprenticed to some art or craft who attended the College for further training. To them the Colleges are invaluable, more particularly in the classes which have been organised by definite trades and where the teaching is directed to the practical needs of the students, in many cases under some form of control by the Trades themselves. Classes of this type should be extended."[13]

By 1938, from a total of 1212 students 824 were enrolled at the College for the sole purpose of attending trade related subjects. The single largest class still belonged to the Housepainters' with 246 students, followed by the Printing Trades Apprentices who now numbered 169, a drop of 87 since their height in 1926.

The Second World War once again caused a large dip in student numbers due to conscription, but this interruption provided an ideal opportunity for the College Management to restructure the content of the courses which were changed by the 1946/47 session. The content of the Housepainters course was to remain similar, but its syllabus was more detailed: The Junior students in first or second year were now offered (at the cost of 8 shillings per year) a course in the study and painting of block letters; drawing and cutting simple stencils (such as borders); stencilling in one colour; and spacing & words in block letters. There were also offered the obligatory lectures and demonstrations.

Senior students in their third or fourth years, were offered (for the sum of 10 shillings per year) graining; marbling; the study and painting of Roman letters; colour harmony and contrast; drawing and cutting stencils of simple patterns; stencilling in two or more colours, and lectures and demonstrations.

For students in their fifth or sixth year of attendance, advanced classes were held at a cost of 15 shillings. Students would take advanced classes in graining and marbling; gilding; painting ornament in monochrome and colours;

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[13] Cursiter, pp. 16-17.

Heraldic painting; study of styles of lettering, such as Gothic, Renaissance and Modern; spacing and arranging lettering for signs and panels; designing, drawing and cutting stencils, for borders, friezes, and all-over patterns; and simple and advanced studies in historic ornament and interior decoration.

This restructuring of the course was to be the last for the Housepainters'. The end of the War meant that the number of students increased enormously and extra space for an additional 214 students had to be found so that those returning from the war might finish their courses. The situation was aggravated by the presence of the Food Office in the West wing, and the Art College, desperate for space as usual, had to cap applications to the Housepainting Classes. Although these applications had broken all previous records, over 100 were rejected on grounds of lack of space. The demand for places far outstripped the facilities which the College could offer, and one year later, in 1948, the Housepainters' class was handed over to the Scottish Federation of Master Painters to be administered and rehoused in new premises in Broughton Street. Subsequently these classes moved to their present location, Telford College of Further Education, in the late 1960s.

Because the machinery used by the Printing Trades classes was also used by the day students in the Design School, it was felt that the Trades students could be adequately accommodated. During the 1949/50 session, the Typography and Illustration sections were housed together in adjoining rooms on the ground floor.

As the boundaries between Printing as a Trade and Printmaking as an Art became more and more blurred into the 1950s , it was decided by 1958 that the Printing Trades classes should be organised wholly by the Heriot-Watt College - as had been the case some 50 years before. A link was still maintained in the form of afternoon classes in Art which were conducted in the Heriot Watt College by Art College tutors, for those apprentices on the trades course. Apprentices who had finished their course at the Heriot-Watt College could attend additional classes in Typography, at the College of Art, as late as 1969.

CHAPTER 5

THE SCHOOLS OF ARCHITECTURE AND TOWN & COUNTRY PLANNING

The School of Architecture presents perhaps the most complicated picture of all the Schools in the College. It has seen numerous changes in teaching staff, structure, syllabus, and its role in the education of architects, in the period from 1908-69.

The standard of training for architects in Edinburgh prior to the establishment of the School of Applied Arts was poor. Although a course in elementary architecture was provided at the Heriot-Watt College, this proved to be of little value to students - a fact borne out by the attendance figures from the mid 1880's, which showed an initial enrolment of an impressive 197 students to the Heriot-Watt classes. Three years later, only 26 students remained, a damning indictment that something had gone badly wrong.[1] The Royal Scottish Academy, and in particular Robert Rowand Anderson (1834-1921), perhaps the most respected architect of his day, was concerned by the lack of proper architectural and fine art training in Scotland's Capital.

> The Academy was deeply concerned that the principal art-teaching body in Edinburgh was a technical college with a board including a Colonel, a coal merchant, and a tailor - but not one artist.[2]

It was from this background that Rowand Anderson called together a group of benefactors who were willing to fund a new school exclusively for the training of architects, and artists. Public subscriptions were forthcoming and, alongside a donation of £1000 from the Town Council, the new School of Applied Arts opened its door in 1889, at the Royal Institution building (now the Royal Scottish Academy) on the Mound. Rowand Anderson's School, although relatively short-

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[1] Figures from A Esme Gordon, *The Royal Scottish Academy of Painting, Sculpture and Architecture 1826-1976*. Charles Skilton (Pub.), Edinburgh 1977. p. 127.
[2] Gordon, p. 130.

lived, proved to be a remarkable success - breaking away from the traditional and dated English system of arts education which until then had emanated from the South Kensington Museum - and forming something closer to a native school, steeped in the arts and crafts traditions of the time. When it came to be established, the new syllabus for architecture at the College of Art was largely based on the School of Applied Arts, which in effect was transferred up to the new building in Lauriston Place.[3] Rowand Anderson, who was immediately offered a place on the Board of Management, was instrumental in helping to shape the School of Architecture into its new form.

The first Head of the new School of Architecture was John Watson FRIBA. Joining him on the staff in 1908 was William Davidson, a minor architect and decorative painter, whose architectural designs were mostly ecclesiastical in nature. He was responsible for the War memorial in Old Parish Church, Kirk Loan, Edinburgh.[4] David Ramsay also joined the staff as a part-time tutor. John Wilson, an architect who taught in the School also worked with the Housepainters' classes, and had been taught at the School of Applied Art, while he worked as an apprentice in the office of George Washington Browne. Alongside him on the staff was Ramsay Traquair, son of the artist Phoebe Traquair, who was the main lecturer on the History of Architecture and tutor of the day classes. There was also a tutor named Alfred Greig, about whom nothing is known.

The syllabus of the course was basic and, perhaps, a little too old fashioned for a new institution. Although much of the content of the course was a slight variation of what had been taught at the School of Applied Art a few years before, the results from Rowand Anderson's institution had been well received, and the City Fathers and the College management saw no reason for change.

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[3] Much of the original furniture was also moved up to Lauriston Place, from the Royal Institution building in 1908.

[4] Peter McEwan, *Dictionary of Scottish Art and Architecture*, (London: Antique Collectors Club, 1994)

In the prospectus of 1908-09, the architecture course lists a wide range of topics, all of which were studied part-time, in conjunction with the students office work. First year students started with classes in the study of the proportions of the Classic Orders, drawn to scale and in detail; elements of Perspective and Sciography; Lettering; Freehand Drawing from Casts; and a course of lectures in the History of Architecture. Second year students could expect much the same, with additional classes in Sketching and Modelling Historic Ornament from the Cast Collection, and Colour Theory.

Third year was almost identical, with a little problem solving, and the additional study of 'Details of Mediaeval Architecture studied from national and other examples.' Fourth year continued on this vein, but in this year, the students were given their first serious chance to design an actual building, a class being provided for 'planning and designing of simple buildings based on classic and national examples.' Figure drawing was also introduced at this stage, but only from the Antique, the students being supplied with the numerous examples of antique casts which had been transferred from the Royal Institution on the Mound. The study of Gothic Architecture was also instituted.

In their fifth year, students continued to study, at an advance level, those skills which had been initially taught in their first year of study. Students also studied advanced planning and architectural design, and were to be given classes in life drawing. Interestingly, study of Gothic Architecture was provided for a second year, no doubt another indication of the influence of Rowand Anderson. In all years, a course of lectures was provided, and Saturday afternoon sketching and measuring classes were compulsory. Students on the three year diploma course studied exactly the same subjects, but over the shorter period.

One of the most interesting features of the syllabus in the School was the 'Sculpture Course for Architects', a special course taught from the tutors within the School of Sculpture. This is a telling indication of the influence of the Arts and Crafts Movement, and indicative of the importance of sculpture within

architectural form at this time. Also interesting is the apparent reliance on studies of architectural casts, which the College, persuaded by Rowand Anderson, had made for them by a caster called Joseph Cavagnari, whose first series of casts cost a total of £205. These casts, which were all taken from ancient Scottish monuments, included specimens from Lincluden College in Dumfries, Melrose Abbey, and Seton Chapel. [5]

Like all the Schools in the College, the School of Architecture encountered considerable difficulties, even before teaching had begun. Early in 1908, copies of the first draught printing of the prospectus were given to the new members of the Board of Management. In the Architecture section, as well as the standard early morning classes, there was a reference made to a day class in architecture - a radical idea in its day which relied heavily on a balance of the practical and the academic, rather than the standard practical training in an office, supplemented by morning and evening classes. The day class course, which was to be for 3 days per week, meant that a student could obtain the ordinary Architecture Diploma in just three years.

Almost immediately this proposal drew objections from Rowand Anderson, and another member of the Board, John Lawton Wingate. Both men objected to the proposed full-time day course, and were concerned that it would interfere with the existing apprenticeship system. They were reminded by the other members of the Board that the prospectus was only a draught, and that matters could be discussed at a later stage. Rowand Anderson, however would not let go.

> I consider it revolutionary and inopportune that such an innovation as a three years' day course of study for architects should have been inserted in the prospectus without previous reference to the Board

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[5] MB4, p. 103. The full list of casts is as follows. From Lincluden College; Complete casts of Lady Margaret's Tomb (£60), Moulding & Casting Door to Sancristy (£30), Moulding & casting Sedilia (£45), Piscina next to Sedilia (£15), and seven corbels at £2, 10s each. From Melrose Abbey; casting of Door from North Aisle to Cloisters (£25), Top of Door in South Transept including inscription (£15). From Seton Chapel; Cast of Piscina on South Wall of Apse (£30).

> of Management, and I hope this new proposal will be fully discussed before anything further is done about it.[6]

While the College was keen to implement a new three year diploma course, a significant problem was presented by the fact that, though it was staffed to teach Design, Draughtsmanship, Colour Theory and the History of Architecture, the School had made no provision for any sort of technical training. To this end, letters were sent to both the University of Edinburgh and the Heriot-Watt College. The reply from the Clerk of the George Heriot's Trust showed considerable interest in the idea of a joint course, as did Edinburgh University. The administration of the course took considerable time to organise, and while a sub-committee[7] was formed, the existing working arrangements were left unaltered.

It eventually took until July 1908 for the School of Architecture to come to a satisfactory arrangement with the Heriot-Watt College. It was decided that the Diploma in Architecture at the College had to be taken in two parts, both of which were to be certificate courses. The first part was to be taught as a 'course of study in Architecture' at the College of Art, while the second part, 'technical subjects for Architects', was to be taught at the Heriot-Watt College. Thus a special certificate was needed from both Colleges to enable a student to qualify for the Diploma.

The Sub-committee, which included Rowand Anderson, made it clear, however, that the three year course was not intended as a substitute for an apprenticeship or office training.

> These courses will be open to all students whether they have served an apprenticeship or not, and a form will be provided on the Diploma on which particulars of apprenticeship or pupilage could be endorsed.[8]

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[6] MB1, 1908. Supplemented pages inside rear cover.
[7] The sub-committee included John R Findlay, Robert Lorimer, Judge Dobie (from the Town Council), R Rowand Anderson, and John Watson (Head).
[8] MB2, p. 37.

Changes were also planned for the morning classes, which the College wanted to extend from 8am-11am instead of the standard 8am-10am. Employers were worried, however, that the students might miss valuable office practice. The Edinburgh Architectural Association, an affiliate of the Royal Institute of British Architects, wrote to Frank Morley Fletcher, outlining its concerns.

> The teaching in the morning was considered most helpful as far as it goes, in interesting architectural pupils, but experience had proved that the success attending the long tradition of morning tuition during the last 50 years did not warrant a change with regard to the morning hours.[9]

The Board felt it best, in these circumstances, to let the matter rest for the time being. Meanwhile the new course was underway. Three separate stages of technical instruction taught at the Heriot-Watt College supplemented the artistic training at the College. These technical classes covered a wide range of subjects: Mathematics, Graphic & Geometrical Drawing, Applied Mechanics, Strength of Materials, Graphic Statics, Roof Construction, Laboratory Practice, all taught in the mornings from Monday to Saturday, and an evening class, twice each week, for Building Construction.

Unsurprisingly, many students dropped out of the course. A typical working day for students in the School meant classes from 8am until late morning at Heriot-Watt, an afternoon session at the Art College, and further classes at the Heriot-Watt College in the evenings which effectively meant that students worked a 14 hour day for some three years.

For those students studying over five years, and simultaneously working in an architectural office, the hours were practically the same. Many students would return home after 10pm two or three nights per week. Homework, which was frequently required, had to be done at the weekends.

The rewards for hard working students were good. While small cash prizes were awarded annually at the College, a special scholarship was awarded

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[9] MB2, p. 37.

to two students each year. This was the Scholarship of the National Arts Survey, a project instituted by Rowand Anderson while he was head of the School of Applied Arts. The National Art Survey was a concentrated effort to record as accurately as possible, through measured drawings, plans, and photographs, the most interesting architecture in Scotland. In 1909, John M. Phillip and William Paterson were the two senior students selected for the scholarship, and were chosen to visit St. Andrews Cathedral and Arbroath Abbey. The Annual Report from 1909 detailed their work.

> At St. Andrew Cathedral they had the advantage of the scaffolding erected for repairs to parts otherwise inaccessible, and were also enabled to make a record of features recently exposed. At Arbroath complete 1/8th scale ground plans, elevations, and sections of the remains of the Abbey Church were made; also a ground plan of what is known as the Abbot's House; and plans of the very interesting range of buildings containing the Regality Court House and chambers.[10]

Such was the early success of the National Arts Survey that the College - backed by Rowand Anderson who had been the main instigator of the scheme - thought it might be able to centralise the Survey within the College building, rather than at the National Gallery, which at that time held the collection of drawings which the students made. Although the National Gallery of Scotland rejected this suggestion, preferring to keep the drawings in its own collection; the Secretary of State for Scotland offered instead a complete facsimile, in the form of tracings, of all the drawings in the Survey to be used for educational purposes, on the understanding that the Art College would relieve the National Gallery of Scotland of the obligation of making the collection available for study to the students of Architecture.[11]

The enormity of the task of recording the thousands of interesting buildings was realised in 1909, and an effort was made to establish a truly

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[10] ECA Annual Reports 1909, p27.
[11] MB4, p27. Letter from R. Wood, Secretary of the Board of Trustees of the National Gallery of Scotland.

National survey by involving the other Architecture Schools in Scotland, principally those at Glasgow and Aberdeen. The Glasgow School thought it a good idea, but was concerned that its students might be confined to the West of Scotland. Aberdeen, currently re-arranging its Architecture course, also noted interest.

A meeting was arranged for Thursday 14 June 1910 at 2.15 at the Scottish National Portrait Gallery, to consider arrangements for carrying out the work of the National Arts Survey. The meeting was attended by the Heads of Architecture from the three Schools, and the three College principals, Francis Newberry from Glasgow, Charles Stewart from Aberdeen, and Frank Morley Fletcher from Edinburgh. Also in attendance were the architects Rowand Anderson, and Robert Lorimer.

After some discussion, a scheme was adopted, the main points of which were; that Scholarships should be promoted by each of the Central Institutions to enable advanced students of Architecture to measure and draw ancient buildings; that a Joint-Committee be established between the colleges, which would determine what buildings should be measured and allocate them to the students appointed by a particular Institution; that the drawings made should be in a form approved by the Committee and should be supplemented by explanatory photographs. Finally at this stage, if the Committee approved of the work, three copies were to be made, two of which given to each of the other Central Institutions, and the third lodged with the board of Trustees at the National Gallery of Scotland, to be added to the National Collection. Original drawings were to remain with the institution which appointed the student who made them, and the cost was to be split equally between institutions. That same year, Rowand Anderson proposed that the Scholarship should only be opened to final year Diploma students, as a basis for Post-Diploma studies.

By 1912, some changes had taken place on the staff of the School. Ramsay Traquair had been offered the Chair in Architecture in McGill University in Montreal, his replacement being Frank Mears. William Davidson left on account

of illness, and was replaced by Aikman Swan. John Wilson left to work in the Government Service as an architect, where he became Chartered Architect to the Department of Health for Scotland in 1928. A new staff member, Sydney Houghton Miller was employed to replace him.

Frank Mears (1880-1953), who was later to be knighted, and eventually became senior lecturer of the School, was to stay on the College staff for a total of 27 years. He was the son-in-law of Patrick Geddes (1854-1932), a champion of the Arts and Crafts Movement, and continually put his theories into practice throughout his teaching time at the College. Although trained as an architect, he had an interest in planning, as well as in bridge construction. Locally, he was responsible for the restoration of Gladstone's Land in the Lawnmarket, and the development of Edinburgh Zoo. He was also responsible for Scotland's first Town Planning course introduced at the Art College in 1932.

Sydney Houghton Miller (c1884-1938) the other new member of staff was an architect who had trained at Rowand Anderson's School of Applied Art. While many of his commissions came from churches, his most prominent work is the Bank of Scotland at 3 Hope Street in Edinburgh.

In the 1912/13 session, all entrants for the Diploma course started under the new regulations established four years earlier, and a total of 148 students attended the School. Only nine students, however, enrolled for the three year full-time day classes, the vast majority choosing to continue in the traditional apprenticeship augmented by the teaching of morning or evening classes added to their office practice.

1914 saw the prominent architect, George Washington Browne (1853-1939), appointed as the new Head of School. Regarded as an excellent practitioner in all areas of architecture, Washington Browne had gained the Royal Institution of British Architects (R.I.B.A) Pugin Travelling Scholarship as a student and was the first Scot to do so. He settled in Edinburgh in 1879 and became principal assistant to Rowand Anderson, working as chief draughtsman on the Edinburgh University Medical School. He gained prominence on winning

the competition for the Edinburgh Public Library on George IV Bridge, and subsequently enjoyed numerous commissions for banks and various commercial premises.

As with the other Schools in the College, the War in 1914 had a considerable impact on the School where things slowed down to a great extent throughout the years 1914 to 1919. Due to lack of student numbers, no additional staff members were appointed to the School. John Begg (1884-1937) succeeded Washington Browne as head of Architecture in 1922. Begg, Scottish by birth, trained with Hippolyte Jean Blanc (1844-1917), and won the Pugin prize in 1890, and a Silver Medal for Architecture in 1894. After working in South Africa, he had held a successful partnership with Lorne Campbell on his return to Edinburgh in 1921. Throughout his time as Head of the School of Architecture, Begg changed the teaching practice dramatically by immediately bringing in younger members of staff who were more in touch with modernism, and with the consequent advances in Architectural design being made on the continent, than their Edinburgh counterparts.

Upon his arrival at the College, he found a dated and uninspired system of teaching in the School, and to this end ventured west to Glasgow School of Architecture to see for himself their teaching methods. He reported his findings to the Board in letter of 29 January 1923;

> On the whole, with certain reservations, the efficiency of the Glasgow School must be admitted to be greater than that of the Edinburgh School.

He continued,

> I am not, however, prepared to propose at the present time any drastic changes on the Edinburgh System. To do so, I feel, would be premature until I have had the experience of at least one entire session, but it is my intention to experiment (with due caution) with some of the Glasgow methods as opportunities arise, with a view particularly to combating the slackness which seems to

characterise a large section of our students, and to capturing some of the keenness of the Glasgow men.[12]

Begg was keen to have the College course approved by the R.I.B.A, so that students may be exempt from the R.I.B.A Final examinations. Although the existing full-time courses on offer in the School provided an exemption from the Intermediate R.I.B.A exams, the College, unlike its counterparts in Glasgow and Aberdeen, had not received official approval for the exemption of the Final exams.

In the autumn of 1923, Begg, along with the former head of Architecture, George Washington Browne, travelled to London to meet various representatives of the R.I.B.A with a view to rectifying the situation. The R.I.B.A certainly appeared interested in the idea, and responded by sending an official delegation to the College some months later in June 1924, which recommended that if the College were to provide an extension to the Diploma in the form of an Honours Diploma, this would indeed qualify students for exemption from the Final Examinations. Much work had to be done within the School, however, and a letter from John Begg to the Board reporting on a visit to the International Conference on Architectural Education in London on 24 August 1924, illustrates the standing of the Edinburgh School of Architecture in comparison to others.

> An important feature of the occasion has been the specially organised exhibition of students' work on view at the Royal Institution at Grosvenor and at Devonshire House, particularly the latter, consisting as it did of the work of the schools of the U.K and Colonies. One was able to compare various schools and to arrive at a tolerable estimate of their relative efficiency and importance. I have little hesitation in placing the Architectural Association's School foremost of all in this country, though the front rank may be said to be occupied also by the Liverpool University School and one or two others. A considerable number of schools, including that of Glasgow and Aberdeen, might be placed in the second rank. The Edinburgh School can hardly be said to rise above the third rank of quality. The conclusion I have come to is, that this somewhat

[12] Letter to the Board of Management from John Begg , MB13, p. 8. (12 August 1924)

> humiliating state of affairs can only be remedied by a stiffening up of our entire curriculum, and by a much more intensive system of training than we have hitherto succeeded in applying. In short, in comparison to those Schools I have described being of the first and second ranks, we in Edinburgh are little more than 'playing at it'.

Having got that nicely out of his system, Begg calmly suggested a remedy to the situation;

> We have got ourselves into a rut, out of which I see no way except with the help of the imposition of a certain amount of fresh blood on to the staff.[13]

The letter succeeded in making the Board aware of the nature of the problem within the School of Architecture. In light of this, and the recommendations of the R.I.B.A for change, Begg was told to find another member of staff, 'trained under the modern academic conditions in either the Architectural Association School or the Liverpool School of Architecture.'[14] The Board found its candidate in the form of Charles Carus-Wilson, who with his enthusiasm and knowledge of the architectural trends of the day, was to make an immediate impact on the students of the School. Also in 1924, in accordance with the wishes of the Board, the Edinburgh Architectural Association gained a representative on the Board of Management, so as to provide professional guidance, James Inch Morrison being elected as first representative.

The hard work of the College in revitalising the teaching of the School of Architecture started to pay off when the R.I.B.A gave approval for its students to qualify with R.I.B.A final qualifications in May 1925. Momentum started to gather with the appointments of new tutors such as Harry Hubbard, James Richardson, and Eric A. Ambrose-Rowse, who were all invited to join the staff in 1926. The changes also pleased the R.I.B.A which was delighted with the progress of the School.[15] In 1927, the R.I.B.A informed the College that it was

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[13] MB13, p. 8.
[14] MB13, p. 9.
[15] In a letter to John Begg, Maurice Webb secretary of the RIBAwrote in June 1926; "The RIBA Visiting Board have asked me to write to say how very pleased they were on the occasion of their

then in a position to recognise the 5 year part-time course for the purpose of exemption from the R.I.B.A Intermediate Examinations. This was a source of great satisfaction to the College, as it meant that students attending the morning classes in the College and the evening classes at Heriot-Watt College could now obtain a full professional qualification.

It was largely from Ambrose-Rowse, and a little later in 1929, from John Summerson, however, that the students of the School developed a taste for a contemporary approach to their studies. Rowse advocated the need for intelligent solutions to planning, and an awareness of social needs regarding architectural developments, while Summerson enthused the students with an awareness of the new architecture of the continent.[16] After six years at the helm John Begg, a distinct advocate of change, was well aware of developments both within and without the School. He seems to have realised that the Arts and Craft traditions from which the School of Architecture had been born, were now no longer the prime concerns of the profession, that other interests had replaced them and that the School was in danger of being left behind. Architectural practice was changing too.

> During the Thirties, the profession moved from the largely apprentice based architectural education to full-time learning; a shift accompanied or caused by the changes in architecture, construction and client demand. Predictably, the change emanated from London: equally predictably, the craft-based architects of Scotland were disinclined to acknowledge any value in it.[17]

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visit to the School to note the improvements which have taken place since 1924 in all the branches of the School. The teaching appears to be on thoroughly sound lines. In accordance with the modern practice there is complete co-ordination (and this is very important to the young student) in the theory of design, construction and history. Although the re-organisation of the School took place only recently, there is already ample evidence of the progressive character of the training from stage to satge. We were also glad to see that the programmes set all led up to a definitive objective. We think the staff are to be congratulated on the way they have pulled the School together." MB13. p122. 14.6.26

[16] For a fascinating account of the background to Scottish Architecture, and the provision of architectural education at that time, *see* McKean, Charles. *The Scottish Thirties - an architectural introduction*. Edinburgh 1987.

[17] McKean, p. 29.

The students - who at that time included Basil Spence (1907-76), William Kininmouth (1904-), and Alan Reiach (1910-94) liked what they saw, and were encouraged by these new developments. The establishment of a large single studio in the early 1930's provided a healthy mix of junior and senior students working and learning together in the same environment, the School became more and more outward-looking in its perspective. This in turn was further encouraged by the existence of the Andrew Grant Fellowships, which were available from 1933, for travel abroad. Many students benefited from a period of travel at this time, and some ventured further afield than Europe. Alan Reiach, later to become a well known Scottish architect, recalled,

> As an Andrew Grant Fellow, I had to return monthly sheets: and travelled around America with my typewriter, suitcase and a T-square. You can't underestimate the value of an International Student Pass. Famous architects would almost always give you up half an hour, or occasionally delegate somebody to show you around their buildings.[18]

Ian Carnegie, a contemporary of Reiach, also had a memorable time during his scholarship, meeting one of the most prominent architects of the day:

> We were ushered into Monsieur Le Corbusier's office, where for the next 20 minutes, we listened to Corb talk about some of his projects, then were shown round the drawing office by himself, finally given a list, in his own handwriting, of his recently completed works. [19]

The curriculum of the School changed during the early 1930s so that no less than three courses of study were made available to prospective students of Architecture. While the original courses based either on three years full-time or five years part-time (while training in an approved office), remained, a new course consisting of three years part-time, and an additional year at full-time, was organised. To assist in the teaching, Basil Spence was brought in to replace John Summerson in 1931, who had resigned so as to allow a return to normal

[18] McKean, p. 30.
[19] McKean, p. 30.

professional activities at an office in London. Basil Spence, although still a student at the time was to be paid £180 for 10 hours per week.[20] Spence, who had missed the 1930 Pugin Scholarship by one mark, was allowed to teach whilst still a student because, 'Mr Spence's work was so far advanced that there was no fear of teaching interrupting with his Diploma studies.'[21]

In 1931 the prizes started to come, with, remarkably, all of the Royal Incorporation of Architects in Scotland (R.I.A.S) prizes being won by students of the College. 1932 also saw a number of competitions being won by the students in the School; the Soane Medallion going to Robert Matthew, the Arthur Cates prize of £50 to Matthew and Basil Spence, who had also won the R.I.B.A Silver Medal. It was the first time in 33 years that the three main R.I.B.A prizes had come to Edinburgh. To the new Principal, Hubert Wellington, who had arrived that year, the School must have appeared as the jewel in the College's crown.

A further new development came in 1932 when a Department of Town Planning was set up within the School, in order to provide a systematic course of study for those post-diploma architecture students who required additional training in matters relating to planning, the development of cities, and effective planning of the countryside. Students successfully completing the one-year course were awarded the Diploma in Town Planning, and were exempt from the final examinations of the Town Planning Institute. The course consisted of some 250 hours devoted to lectures, studio practice and survey work, which at that time mostly consisted of field studies and traffic surveys. Lectures covered areas such as Law, Practice, History, Architecture, Engineering and Surveying. Students who wished to further their studies for a minimum of one year in an approved town planning office became eligible for election as an Associate of the Town Planning Institute.

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[20] This was in direct contrast to Spence's experiences as a first year student when, due to lack of finances, he almost had to withdraw from the course at the end of his first year in 1926: "In his memorandum Mr Begg stated that Basil Spence, just completing his first year in the Day School, was a youth of exceptional brilliancy and application, but that his people were not good in the circumstances, and were reluctant to afford further Day School fees. He stated that it would benefit the College if this student could be granted a maintenance bursary to secure his continuance at the Day School." MB13, p. 123. (20 June 1926) A bursary of £40 was approved.

[21] MB16, p15. (2 December 1930).

Upon the retiral of John Begg in 1933, James McGregor was appointed as Head of Architecture, along with Joseph Gleave (1907-65) who was brought on to the staff the same year. A former student of the College, Gleave won the international competition to design a memorial to Christopher Columbus in 1930 at the age of 23. The memorial, which was planned on a huge scale in the form of an Aztec pyramid, was to be built in the Dominican Republic.

Basil Spence, employed as a student teacher at that time, and who was later to become one of the most important architects in the United kingdom, had a glittering career at the School. In 1931, he won the R.I.B.A Silver Medal, as well as the Rowand Anderson Studentship, and in the following year won the Arthur Cates prize with Robert Matthew. Spence capped his studies by gaining the Pugin Studentship in 1933. A serious student, he had initially intended to study drawing & painting at the College after leaving John Watsons School in Edinburgh in 1925.

Indeed, the list of student prize-winners from 1931 to 1936 makes impressive reading, with no less than 34 national prizes being won by students from the School, making it one of the most prestigious schools of Architecture in the country at that time. The R.I.B.A silver medal was won three times in this period by Spence in 1931, by Alan Reach in 1934, and by Cecil Stewart in 1936. [22] Many of the other prizes were won by students who went on to gain prominence as architects in Scotland and abroad; Robert Matthew, T. A. Jeffries, F. R. Stevenson, A.W. Varcoe and W. A .B. Roberston .

It is perhaps an index of the success of the School that James McGregor, after just three years work in Edinburgh was offered the prestigious appointment of Director of the School of Architecture in the University of Cambridge, and resigned his post immediately, in the Spring term of 1937. Joseph Gleave, then employed as Senior Assistant in the School, was promoted as Head of

[22] A complete list of prizes won during this period is printed in the College prospectus of 1936-37, p18.

Architecture. Again, the staff was increased considerably by the appointment of seven new members.[23]

The student successes of this period were notable. The College was represented in the 1937 Empire Exhibition in Glasgow by a small selection of students' work from the School of Architecture. The exhibition, one of the largest and most prestigious of its kind ever held in Scotland, was a showpiece for many industries and crafts, and although the College was represented by only a few of the present students, its reputation was boosted by the large number of former students. Again, the spotlight fell on Basil Spence;

> Mr Basil Spence, who received his training in the School of Architecture of the Edinburgh College of Art and is now on its staff, showed brilliant invention in his pavilion for Imperial Chemical Industries [ICI] and called in other students for its decoration - Mr Donald Moodie and Robert H. Westwater for mural paintings - which showed a most happy co-relation of traditional and the typical idiom of today, and Mr Thomas Whalen for external sculpture.[24]

In 1938, Ralph Cowan, a student of the School, won the Rome Scholarship. His success was particularly notable - the College being the only institution in the United Kingdom to have three consecutive winners for the Architecture prize.

At the outbreak of the Second World War in 1939, Joseph Gleave, then Head of School was one of the first members of staff to be called up for service, at the age of 32. John Walkden, as Senior Assistant, bore responsibility for the School, which was to come under increasing pressure throughout the war years. The Government authorities at the time had decided to commandeer a large part of the College for use as the Food and Coal Control Office, and as late as September 1939, were indeed considering the closure of the entire college until the cessation of hostilities. Pressure from the Lord Provost and the Board of Management at the College, secured permission for the College to remain open

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[23] These were T Walker Johnstone, William Hardie Kininmouth, John Quigley, RAH Allen, H Govan Rendell, W R Moultry, Norman Forrest and A Esme Gordon.
[24] ECA Annual Report, 1937-38, p. 11.

for the 1939 - 40 session. Hubert Wellington, in his Principal's Report of that year confirmed the wisdom of this decision, commenting that, 'a war period of perhaps three or four years in which no training would be available to architects, designers and painters would have been disastrous'.[25] Although the same report estimated student attendance at 70% due to call-ups, the School of Architecture had to relinquish the architecture classrooms and studios to the Food and Coal Office. This measure, coupled with the entire blackout of the College, meant that desks had to be set up in the corridors and the students were dotted around the College building wherever possible. The College staff, in Architecture as in the other Schools, was to be engaged on a part-time basis, as all were all eligible to be called up at any point. The College authorities were however, eager to maintain the pre-war reputation of the School, and a re-organisation of its staff was held in February 1941, so as to enable a semi-permanent nucleus to remain.

Although no travel abroad was possible, Summer Vacation scholarships were awarded to architecture students to enable them to make records of 'buildings and details worthy of preservation' for fear that they might be destroyed during the war. The buildings, scattered throughout Scotland, were chosen by the Council for the National Buildings Record for Scotland.[26]

Principal Wellington retiring from the College at the end of the 1942 session, wrote in his last report to the Board of Management;

> I would first mention the advance in importance and prestige made by the School of Architecture and Department of Town Planning. The reputation of the School for sound training is of long standing, but since the appointment of Mr James McGregor and Mr Gleave in 1933 and their re-organisation of the curriculum, successes by students in open competitions have been remarkable, culminating

[25] ECA Annual Report, 1939-40, p. 9.

[26] The National Buildings Record was set up by the Government in London, to record, through photographs and drawings, buildings which may have been damaged or destroyed during the war. John Sumerson, a former tutor in the College, was chosen to set up the organisation. The body in Scotland was called the National Buildings Record for Scotland. Like the NBR, the NBRS continued after the war until 1963, after which it was merged with the Royal Commission on Ancient and Historical Monuments of Scotland, to be known as the National Monuments Record.

in the winning of the Rome scholarship in Architecture for three years in succession in 1937, 1938 and 1939 (the war stopped the possibility of further awards). I would not place undue value on such prizes in themselves, encouraging as they are, but I believe they symbolise a very high standard of draughtsmanship and of imaginative design.[27]

* * *

At the start of the 1946/47 session, student numbers in the College expanded greatly to accommodate those returning from service in the war. Joseph Gleave, now demobilised, departed to work full-time on his Columbus Memorial in the Dominican Republic. As a result the position remained vacant for one year until Ralph Cowan was appointed Acting-Head of the School in 1947. Containing 203 full-time and 58 part-time students, the School of Architecture was now the largest single School in the College, with a staff of nineteen.

It was decided, due to the increasing demands of the School, that separate courses should be provided for students engaged on more specialised Town and Country Planning subjects. A meeting was set up in September 1947, and involved the College, the Department of Health, the Royal Technical College of Glasgow, the Scottish Education Department and the Scottish Committee of the Town Planning Institute (T.P.I). Between them, the various authorities recognised the need for a variety of new, separate, courses to be set up for the training of Town Planners. For its part, the College was eager to see these prospective courses housed in a separate School from Architecture, both for purposes of administration, and to gain representation on the Education Committee of the T.P.I. This, in turn, would bring the new School in to line with the Schools of Town Planning in the Universities of Liverpool, London, Manchester and Durham, each of which had its own professor of Town Planning.

After an inspection of the Department of Town Planning in 1948, the Visiting Board from the Town Planning Institute recommended, on the condition

[27] ECA Annual Report 1941-42, p. 11.

of minor alterations to the existing course, that the Department be eligible for its final examinations. The College, in recognising this, made the Department a School in the same year.[28]

Despite this success and the established reputation of the School of Architecture, new developments were soon to threaten even its very existence in the post-war period. Throughout the late 1940s and 1950s, pressure was mounting on the Art Colleges to surrender their Architecture courses in favour of the growing number of courses offered by Universities at this time. This was as much a matter of prestige as of anything else, as the R.I.B.A tended to believe that the University system of education which awarded degrees for architecture offered a more thorough and a more professional approach to the training of architects. The College's first solution to this threat was to involve closer links with the University of Edinburgh, which had an existing Department of Architecture, and also a Department of Planning - both of which awarded degrees. The marriage of the two institutes was fraught with difficulties from day one. Whilst a successful link with the University had been instituted in regard to the Fine Art M.A course, where the University provided the lectures, tutorials, and examinations, and the College provided the practical tuition in either Painting, or Sculpture, the division of work between the College and the University for architecture could not be decided upon. One solution which was attempted was to appoint a Professor as Chair of Architecture at the University, who would also be Head of the School of Architecture at the College. It was decided unanimously to appoint someone 'neutral', and so Robert Gordon Brown (b. 1912), a distinguished architect, who had been principal of the Architectural Association School in London was appointed 1948. Brown was to last only two years, resigning his appointment to take up work in Hong Kong in 1950. Sir Edward Appleton, then Principal of the University was keen to have Ralph Cowan as Professor of Architecture, and he was appointed, much to the delight

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[28] ECA Annual Report 1948.

of the College, for a period of two years. Within the College, Ralph Cowan was elected Acting Head of the School of Architecture.

In 1955, the College initiated plans to introduce a new honours M.A degree in Architecture in conjunction with the University of Edinburgh, which appointed Robert Matthew as Professor of its new Department of Architecture. Matthew, a brilliant former student of the College, had worked as the architect for the London City Council, and with Leslie Martin had designed the Festival Hall, and much of the South Bank area.

This new honours degree was designed so that students would spend their first three years within the Art College following the regular Diploma course but would take additional classes in the University before transferring their studies to the University of Edinburgh for a further period of two years. Again, as in the earlier attempt, the idea proved problematic from the beginning, and many students found the new University course confusing and unorganised.

The problem came to a head in 1958, when an educational conference was held in Oxford on the future of architectural education resulted in the somewhat blinkered idea that the profession should be taught wholly within a University setting, and that a craft based approach to architecture which slanted towards the fine arts was becoming less and less appropriate to the needs of the profession and of the public. The School of Architecture at Portsmouth College of Art was one of the first casualties of this idea, which was, understandably, vigorously rejected by the Art Colleges. The School of Architecture at the College, for so long a centre of excellence, felt very threatened, but Ralph Cowan, backed by his staff and Principal William Gillies, stood his ground.

The R.I.B.A, for its part, was sympathetic towards the University course run by Robert Matthew, and for a period of eight years the School of Architecture continued under uncertainty as to its future. The R.I.B.A made recommendations that the training of architects be widened, and that in future, only those schools of architecture in Universities or College of Advanced Technology would be granted recognition and exemption from the Institutes'

examinations. The College of Art had little choice but to arrange a joint degree course with one of two institutions - either the University of Edinburgh, or with Heriot-Watt College, which was then seeking University status. Initial reactions from the University of Edinburgh suggested that a complete union of the College and the University might be the best solution - the University setting up a new faculty of Art to swallow all the existing Schools in the College of Art. The other proposal from Heriot-Watt explained that it proposed a Faculty of Humanities, and hoped to include Architecture as part of this. The Heriot-Watt College also visualised that Architecture students would receive a B.A Degree, although the course would remain under the control of the Art College. While not ruling out an association with the University of Edinburgh, this approach in that it recognised the independence and separate identity of the College, seemed far more palatable to the Board of Governors and also to the staff of the College. Under a programme of wide reform within the Art College, which since 1960 had been transferred from the ownership of the City to a Board of Governors, a new building, designed by Ralph Cowan, was ready to house the School of Architecture in 1966. Behind the scenes, however, both the University of Edinburgh and the Heriot-Watt College, which by now had been granted University status, were becoming increasingly eager to form an association with the College. The Board of Governors of the College of Art were in favour of the Heriot-Watt proposals, but before a formal announcement could be made, the administrative problems had to be sorted out. This took far longer than expected. In Heriot-Watt, Professor Sidwell of the Department of Building, a keen supporter of a formal institutional link with the School, wrote to the Secretary of Heriot-Watt outlining his concern at the slow pace of proceedings.

> I can well appreciate and understand the need for caution in approaching matters of finance, but I feel we could be a great deal more forthcoming in our attitude to matters of University status which are likely to cost us nothing - in fact we stand to gain status from this association, with highly qualified staff and students concerned with study disciplines which have long been established in many famous Universities. What does really cause me the most

> anxiety is the consequence of this over cautious approach to these negotiations might cause some restiveness among the staff of the Art College resulting in a demand for the re-opening of negotiations with Edinburgh University. This, after the dedicated efforts of Principal Nisbet and others, would be a very disturbing and unfortunate thing to happen since there's no doubt that if Sir Robert Matthew got wind of this then we might well find ourselves in our previous position of competing with Edinburgh University.[29]

It ultimately took until 1967 for the College to gather together all the information to make a final decision about the training of Architects and Planners. Five solutions were drawn up by the new Principal, Stanley Wright. These were; 1) An association with the Heriot-Watt University. 2) An association with the University of Edinburgh. 3) To continue as at present. 4) To apply to the Council for National Academic Awards for authority to award degrees, and finally, 5) to seek a Royal Charter enabling the College to attain University status. It was felt that the most feasible options were the first two. The main differences between the two Universities was on matters of control of the College Schools; Edinburgh proposed to take full control of the Schools and place them under the direction of their existing Professors, the College Heads of School becoming, in effect, deputies to the Professors. Heriot-Watt on the other hand, adopted a hands-off approach, deciding that the College Heads would have full control of their Schools, and become Professors within the University. It was this attitude which ultimately won favour with the College Board of Governors, who formally passed a resolution to seek links with Heriot-Watt University on 1 October 1968, bringing the School of Architecture and the School of Town & Country Planning under joint control, in the newly created Faculty of Environmental Studies of Heriot -Watt University.

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[29] Heriot Watt Archive, Riccarton. Uncatalogued correspondence filed under ART COLLEGE. Professor N.C Sidwell to Mr Cameron, Secretary of the Heriot Watt University, 17 November 1966.

INTRODUCTION TO APPENDICES

The Appendices which follow are listed in four separate sections: (A) Staff lists, (B) Principals, (C) Members of the Board of Management and the Board of Governors, (D) Transcriptions of interviews. Apart from the interviews, the remaining sections are in the form of a database, compiled on Clarisworks for the Apple Macintosh. The information is derived from the Edinburgh College of Art Annual Reports from 1908 to 1969. In the following staff appendices, each School is treated separately, and in the same order as the preceding chapters of this thesis. The information is set out in list form, and gives the dates in which the member of staff was actively teaching in the College, and where possible the subject he or she would teach. A section of notes detailing relevant information is provided where necessary.

The Interviews contained in section (D) have all taken place over a period from October 1993 to February 1996, and were all conducted with former staff or students of the College. Those transcriptions from the former students in the Trades Classes were given mainly in response to a letter placed in the Edinburgh Evening News, asking for information about the classes. Transcriptions of all interviews are of three categories; those in which notes were made during the course of the interview and subsequently written up; those interviews which were taped and later edited; and information which was received in letter form and later edited.

The following abbreviations are used in the appendices.

E.A.A	Edinburgh Architectural Association
E.C.C	Edinburgh Chamber of Commerce
E.Ed.A	Edinburgh Education Authority
E.Ed.A	Edinburgh Education Committee
RSA	Royal Scottish Academy
U.of.E	University of Edinburgh
M.S	Military Service

APPENDIX (A) - STAFF LISTS

THE SCHOOL OF DRAWING & PAINTING

Heads of School

Robert Burns	1908 - 1918	(10 years)
David Alison	1918 - 1946	(28 years)
William Gillies	1946 - 1961	(15 years)
Robin Phillipson	1961 - 1981	(20 years)
David Michie	1981 - 1990	(9 years)
Kirkland Main	1990 -	

Name	School	From	To	Notes
Lumsden, Ernest S.	DP	1908	1914	Teacher of Etching
Royds, Mabel A.	DP	1908	1914	Wood Block Printing
Burns, Robert	DP	1908	1918	Head of DP
Campbell Mitchell,J.	DP	1908	1918	Teacher for Colour
Menzies, John	DP	1908	1933	Draped Life
Morgan, Annie	DP	1908	1933	Still Life
Lintott, Henry J.	DP	1908	1947	Teacher of Anatomy
Alexander, Edwin	DP	1910	1916	
Thomson, Adam B.	DP	1910	1947	M.S1916-17. Etching
Alison, David	DP	1911	1947	War 1915-17
Allan, John W.A.	DP	1914	1915	M.S 1915 -17
Duncan Rhind, T.	DP	1914	1915	Etching tutor
Hislop, Walter B.	DP	1914	1915	
Nicoll, Archibald F.	DP	1914	1915	Military Service 1915 - 17
Simpson, Christina	DP	1914	1918	
Sutherland, D.M.	DP	1914	1933	M.S 1915-17. Life Painting
Walls, William	DP	1914	1933	Animal Painting
Johnstone, Dorothy	DP	1915	1926	

Name	School	From	To	Notes
Gillespie, A. B.	DP	1916	1917	Etching
Thorburn, Dorothy	DP	1919	1920	
Nesbitt, Dorothy	DP	1919	1921	
Grieve, Walter G.	DP	1919	1926	
Kennedy, John D.	DP	1919	1929	Printing Trades Classes
Foggie, David	DP	1920	1939	Advanced Life Drawing
Moodie, Donald	DP	1920	1955	Life Drawing and Lithography
Beaton, Penelope	DP	1921	1949	Embroidery Tutor
Lumsden, Mrs M.	DP	1926	1930	
Duncan, John.	DP	1926	1933	Composition tutor
Gillies, William G.	DP	1926	1960	Life Drawing and Still Life
Geissler, William H	DP	1927	1930	
Gillespie, James	DP	1928	1929	
Maxwell, John	DP	1929	1947	Drawing
Henderson, James	DP	1932	1935	
Carolan, Eugene	DP	1933		Drawing
Westwater, R.H.	DP	1933	1934	Composition and Drawing
Evetts, L.C. ARCA	DP	1933	1937	Drawing

Name	School	From	To	Notes
Peploe, S.J. RSA	DP	1933	1937	
Alexander, Sarah D.	DP	1933	1940	Drawing
Murray Thomson, J.	DP	1933	1944	Animal Studies Tutor
Mactaggart, Wm.	DP	1933	1955	
Rayner, William	DP	1934	1942	
Wheatley, L.	DP	1937	1940	Drawing
Westwater, R.H.	DP	1937	1943	Life Drawing History
Burn, Rodney J.	DP	1939	1945	
Hassall, Joan	DP	1941	1944	
Elder Dickson, T.	DP	1944	1947	
Carr, Allan E.J	DP	1947		
Clarke, Derek H.	DP	1947		
Philipson, Robin J.	DP	1947		Head of School from 1961
Bruce Thomson, A.	DP	1947	1948	
Henderson Blyth, R.	DP	1947	1954	
Pulsford, Charles D.	DP	1947	1960	
Hunter, John T.	DP	1947	1969	
Cumming, James	DP	1948		

Name	School	From	To	Notes
Burns, W. A	DP	1948	1949	
Mackie, George A.	DP	1948	1949	
Chadwick, E.	DP	1948	1950	
Rosoman, Leonard	DP	1948	1955	
Tod, Murray M.	DP	1952		
Bukowski, Z.	DP	1953	1954	
McClure, David	DP	1954		
Cooper, Marion M.	DP	1954	1955	
Reid, James	DP	1954	1955	
Michie, David A.R.	DP	1955		
Peploe, Denis	DP	1955		
Houston, John	DP	1956		
Maxwell, John	DP	1956		
Park, Alistair M.	DP	1956		
Barson, Anthony	DP	1956	1961	
Newland, Anne	DP	1956	1963	
Blackadder, Liz	DP	1957		
Busby, John P.	DP	1957		

Name	School	From	To	Notes
Ritchie, Eric H.	DP	1958		
Alexander, Alan M.	DP	1961		
Baillie, William J.L.	DP	1961		
Callender, Robert	DP	1961		
Campbell, Alex	DP	1961		
MacPherson, Geo.	DP	1961		
Reid, James	DP	1961		
Rae, Robin I.	DP	1961	1963	
Birnie Stuart, S.	DP	1961	1965	
Collins, Peter G.	DP	1961	1966	
Gage, Edward A.	DP	1962	1978	
Dingwall, Kenneth	DP	1963		
Johnstone, John	DP	1963		
Hutchison, Shand	DP	1965		
Kempsall, Hubert	DP	1965		
Wood, Roy	DP	1965		
Brown, William	DP	1965	1969	
Russell, Kathleen	DP	1965	1971	

Name	School	From	To	Notes
Baxter, Douglas	DP	1965	1978	
Clyne, Thora	DP	1965	1978	
Firth, Jack B.	DP	1965	1978	
Morrocco, Leon F.	DP	1966	1968	
Clapperton, Bruce	DP	1966	1969	
Roper, Geoffrey J.	DP	1967	1969	
Crowe, Victoria	DP	1968		
Fairgrieve, James H.	DP	1968		
Wood, David	DP	1968	1970	
Main, Kirkland	DP	1969		

THE SCHOOL OF SCULPTURE

Heads of School

Percy Portsmouth	1908 - 1926	(18 years)
Alexander Carrick	1926 - 1927	(1 year)
Percy Portsmouth	1927 - 1928	(1 year)
Alexander Carrick	1928 - 1942	(14 years)
Andrew Dods (Acting)	1942 - 1945	(3 years)
Eric T. Schilsky	1945 - 1969	(24 years)
Anthony Hatwell	1969 - 1990	(11 years)
Bill Scott	1990 -	

Name	School	From	To	Notes
Good,Thomas	Sculp	1908	1910	
Hayes, Joseph	Sculp	1908	1915	
Crompton, Edward	Sculp	1908	1921	
Portsmouth, Percy	Sculp	1908	1928	Head of Sculpture
Mcdonald, Wm.	Sculp	1915	1926	Instructor in Bronze Casting
Francis, David A.	Sculp	1915	1931	Teacher for modelling
Carrick, Alexander	Sculp	1915	1942	M.S 1916-17
Macdaid, Robert	Sculp	1929	1931	Pottery tutor.
Robertson, Wm.	Sculp	1929	1943	Stone Carving tutor
Dods, Andrew	Sculp	1929	1964	
Good, Thomas	Sculp	1930	1940	Wood Carving tutor
Woffenden, Alick	Sculp	1931	1947	
Forrest, Norman J.	Sculp	1931	1963	
Coull, James F.	Sculp	1939	1970	Absent 1941 - 1949
Whalen, Thomas	Sculp	1940	1941	Wood Carving
Schilsky, Eric C.T	Sculp	1945	1969	Head Of School
Rose, Robert C.	Sculp	1947	1948	
Horsman, Katy	Sculp	1948	1969	Moved to Des in 1969
Allan, Maxwell	Sculp	1949	1957	
Henderson, Ann	Sculp	1949	1976	
Brown, Richard	Sculp	1957	1965	

Name	School	From	To	Notes
Butler, Vincent F.	Sculp	1963		
Kaganoff, Sheldon	Sculp	1963	1964	
Cohen, David	Sculp	1966		
Scott, Bill	Sculp	1966		
Snowden, Michael	Sculp	1966		
Bridge, Tom	Sculp	1966	1971	
Kempsell, James	Sculp	1966	1976	
Birnie Stewart, S.	Sculp	1968	1977	
Hatwell, Anthony	Sculp	1969		Head of Sculpture

THE SCHOOL OF DESIGN

Heads of School

William S. Black	1908 - 1919	(11 years)
Charles Paine	1919 - 1920	(1 year)
John E. Platt	1920 - 1923	(3 years)
Herbert Hendrie	1923 - 1944	(21 years)
Wyndham Goodden	1944 - 1947	(3 years)
Ernest M. Dinkel	1948 - 1959	(11 years)
(A vacancy occurred between Oct.1959 and July 1961)		
John Kingsley Cook	1961 - 1973	(12 years)
John L. Patterson	1973 - 1980	(7 years)
Douglas Brown	1980 - 1996	(16 years)

Name	School	From	To	Notes
Burns, Kathleen S.	Des	1908	1914	Embroidery
Black, William S.	Des	1908	1918	Head of Design
Smyth, James	Des	1908	1942	M.S 1915-17
Strachan, Douglas	Des	1909	1911	Head of Crafts
Beattie, Thomas	Des	1909	1926	Plaster Work instructor
Strachan, Alex	Des	1909	1926	Stained Glass instructor
Ednie, Andrew	Des	1909	1937	Furniture Design
Harper, William	Des	1909	1937	Furniture Design
Adamason, Sarah	Des	1910	1911	Dress Design tutor
Pender, William	Des	1910	1918	Bookbinding & Leather
Swanston, D.G.	Des	1910	1920	Silversmithing tutor
Good, Thomas	Des	1910	1930	Wood Carving Instructor
Stewart, Daniel	Des	1910	1935	Repousse work and Chasing
Black, Winifred R.	Des	1912	1918	
Morton, Annie W.	Des	1912	1938	Elementary Design
Sutherland, James	Des	1913	1934	Die Cutting tutor
Storie, Andrew	Des	1914	1915	Dress Design tutor
Terris,William H.	Des	1914	1920	Writing and Illumination
Chart, Louisa M.	Des	1914	1944	Embroidery Tutor

Name	School	From	To	Notes
Dunnet, Janet	Des	1915	1918	Dress Design
Paine, Charles	Des	1919	1920	Head of Dep. of Applied Art
Paterson, Nora	Des	1919	1960	Writing and Illuminating
Ritchie, Edith C.	Des	1920	1921	Dress Design
Gillespie, James	Des	1920	1926	Lithography Tutor
Platt, John E.	Des	1920	1926	Head of Applied Art (des)
Sampson, Lucy	Des	1920	1926	Writing and Illumination
Creswick, Charles	Des	1920	1956	Silversmithing tutor
Wood, Mary I.	Des	1921	1926	Stained Glass Tutor
Simpson, Ronald,	Des	1921	1947	Hon. Adviser on Textiles
Chilton, Margaret	Des	1926	1933	Stained Glass
Mason Trotter, A.	Des	1926	1940	Book Illustration
Hendrie, Herbert	Des	1926	1944	Head of Design and Crafts.
Inglis, Bertha	Des	1929	1940	Silversmithing
Corbin, Thomas J.	Des	1930	1935	Textile Design
Walker, T.J	Des	1932	1933	
Easton, Margaret	Des	1932	1947	Dress Design
Forsyth, Christina	Des	1933	1937	Lettering and Draped Life
Sutton, Irene	Des	1933	1944	Writing and Illuminating

Name	School	From	To	Notes
Imrie, Archibald	Des	1933	1967	Commercial Art
Pritchard, Walter	Des	1934	1947	Stained Glass
Walker, T. J.	Des	1935	1939	Book Production
Fletcher, Marion D.	Des	1937	1947	Elementary Design
Connel Pringle, J.	Des	1937	1948	Furniture Design
Kingsley Cook, J.	Des	1939	1940	Typography, Ad Design
McDonald Scott, R.	Des	1939	1947	Textile Design
Hassal, Joan	Des	1941	1945	Typography
Kininmouth, W.H	Des	1942	1943	
Rennie, James G.	Des	1942	1945	
Horsman. Katy	Des	1942	1948	Returned 1969 - 1977
Hunter, John T.	Des	1942	1948	Tutor of Geometry
Forbes, Elizabeth S.	Des	1943	1947	
Reid, George, S.	Des	1945	1960	
Kindberg, Agnes	Des	1945	1966	
Garrad, W.R	Des	1947	1948	
Rosoman, Leonard	Des	1947	1948	
Bremner, Margaret	Des	1947	1949	
Turner, Helen N.	Des	1947	1970	

Name	School	From	To	Notes
Cook, John K.	Des	1947	1971	Head from 1961
Paterson, James	Des	1948		
Pulsford, Laura	Des	1948	1949	
Miller, Peter	Des	1948	1957	
Thomson, Alex	Des	1948	1958	
Dinkel, Ernest M.	Des	1948	1960	Head of Design And Crafts
Ross Stevenson, A.	Des	1953		
Colam, Kirstie P.	Des	1953	1956	Returned 1978
Inglis, Bertha	Des	1953	1956	Excluding 1954
MacDonald, Fred	Des	1954	1955	Then from 1963 - 72
Blyth, John	Des	1954	1956	
Annand, John	Des	1954	1957	
Balderston, Robert	Des	1954	1978	
Brennan, James	Des	1955	1958	
Davidson, Ian A.R	Des	1961		
Dixon, Audrey	Des	1961		
Marshall, Robert	Des	1961		
McKinlay, William	Des	1961		
Scott, George	Des	1961		

Name	School	From	To	Notes
Andrew Restall, J.	Des	1961	1962	
Hilton, Eric G.	Des	1961	1962	
Ives, H.	Des	1961	1962	
Rossi, Valentino	Des	1961	1963	
Hardie, Peter C.	Des	1961	1964	
Hooker, Jeremy R.	Des	1962		
Milne, Mary	Des	1962		
Paterson, Ian C.	Des	1963		
O'Brennan, Archie.	Des	1963	1975	
Bullough, Stephen	Des	1964		
Madsen, Poul	Des	1964		
More Gordon, H.	Des	1964		
Paterson, John L.	Des	1964		Head of Design from 1972.
Scott, Keith A.	Des	1964		
Brown, Douglas C.J	Des	1965		
Kirk, William	Des	1965		
McIntosh, Isobel S.	Des	1965		
Stewart, Ronald	Des	1965		
Averley, Joy	Des	1965	1966	

Name	School	From	To	Notes
Mackay, Ronald	Des	1965	1966	
Easby, Douglas	Des	1965	1971	
Garson, George.	Des	1965	1971	
Wainwright,	Des	1965	1972	
Medd, Janet	Des	1965	1975	
Muir, Robert	Des	1965	1975	
Patterson, Ronald	Des	1967		
Smith, Alistair	Des	1967		
Leask, Thomas	Des	1967	1968	
Childe, Thomas W	Des	1968		
Cleland, John	Des	1968		
Hodge, Maureen	Des	1968		
Medd, Harold	Des	1968		
Cant, Alistair	Des	1968	1969	
Doodson, Wendy	Des	1968	1969	
Gehl, Ebbe	Des	1968	1969	

THE TRADES CLASSES

Heads of Section

John Elliot	1908 - 1921	(13 years)
Charles Howieson	1921 - 1949	(28 years)

Name	School	From	To	Notes
Wilson, John	Trade	1908	1918	House Painters
Elliot, John	Trade	1908	1921	House Painters
Cairncross, Charles	Trade	1908	1926	Drawing and Design
Sutherland, John R.	Trade	1908	1930	Die Cutting tutor
Soeder, Louis	Trade	1909	1918	Design / Wall Decoration
Urquhart, David	Trade	1910	1918	House Painters
Gray, John	Trade	1910	1933	House Painters
Johnston, James A.	Trade	1914	1926	House Painters
Howieson, Charles	Trade	1914	1948	House Painters
Grey, Eleanor M.	Trade	1919	1926	Photo Retouching
Hoffie, Stephen	Trade	1919	1926	House Painters
Young, Drummond E.	Trade	1919	1926	Photo Retouching
Jeffrey, Herbert	Trade	1926	1931	
Bryson, William Y.	Trade	1926	1943	Housepainters
Campbell, William	Trade	1926	1948	Housepainters
Steedman, Richard	Trade	1926	1948	Housepainters
Rough, James J	Trade	1928	1929	House Painters

Name	School	From	To	Notes
Pritchard, Walter	Trade	1929	1937	House Painters
Evetts, L.C.	Trade	1933	1936	Lettering
Baird, George	Trade	1933	1947	Mixer
Pow, Thomas	Trade	1942	1948	

THE SCHOOL OF ARCHITECTURE

Heads of School

John Watson	1908 - 1914	(6 years)
George Washington Browne	1914 - 1922	(8 years)
John Begg	1922 - 1933	(11 years)
James McGregor	1933 - 1937	(4 years)
Joseph Gleave	1937 - 1947	(10 years)
(*A vacancy occured between Oct. 1947 and July 1948*)		
Ralph Cowan	1948 - 1953	(5 years)
Robert Matthew	1953 - 1956	(3 years)
Ralph Cowan	1956 - 1978	(21 years)
James Dunbar Naismith	1978 - 1988	(10 years)
Ivor Smith (Acting)	1988 - 1990	(2 years)
Adrian Napper	1990 -	

Name	School	From	To	Notes
Greig, Alfred	Arch	1908	1910	
Wilson, John	Arch	1908	1910	
Davidson, William	Arch	1908	1914	
Traquair, Ramsay	Arch	1908	1914	Lecturer
Watson, John	Arch	1908	1914	Head of Architecture
Sherar, Robert F.	Arch	1908	1933	Geometry and perspective
Ramsay, David	Arch	1908	1937	M.S 1915-17
Gillespie, James	Arch	1910	1926	Also tutor in Lithography
Miller, Sydney H.	Arch	1912	1931	Lecturer
Macniven, George D.	Arch	1914	1915	
Mears, Frank C.	Arch	1914	1926	Lecturer on Architecture
Washington Brown,G	Arch	1914	1926	Head of Architecture
Swan Aikman, T.	Arch	1914	1933	
Hislop, Healy A.	Arch	1919		
Paterson, William.	Arch	1920		
Dods, Andrew	Arch	1926	1927	
Begg, John	Arch	1926	1933	Head of Architecture

Name	School	From	To	Notes
Carus-Wilson, Charles	Arch	1926	1933	
Forbes, James S.	Arch	1926	1943	
Hubbard, Harry	Arch	1926	1947	
Richardson, James S.	Arch	1926	1947	
Summerson, John R.	Arch	1929	1931	
Ambrose Rowse, Eric A.	Arch	1929	1933	
Matthew, Robert H.	Arch	1930	1932	Returned in 1953
Spence, Basil	Arch	1931	1940	
Aikman Swan, T.	Arch	1933	1942	
Macgregor, James	Arch	1933	1943	Head of Department
Gleave, J. L	Arch	1933	1947	Head Of Arch from 1932
Carnegie, John D.	Arch	1933	1976	
Mears Frank.C	Arch	1934	1947	Adviser on Town Planning
Livingstone,Duncan	Arch	1935	1938	
Johnstone Walker, T.	Arch	1937	1939	
Kinnmonth, W.H.	Arch	1937	1941	
Allen, R.A.H	Arch	1937	1944	

Name	School	From	To	Notes
Rendel Govan, H. A.	Arch	1937	1945	
Moultrie, W.R	Arch	1937	1947	
Esme Gordon, A.	Arch	1937	1954	
Hawley, G.	Arch	1938	1943	Law (Town Planning) tutor
Walkden, John S.	Arch	1938	1945	
Inch Morrison, Rona H.	Arch	1941	1943	
Kingsley Cook, J.	Arch	1941	1944	Drawing
Grahame Thomson, L.	Arch	1941	1947	
Innes Thomson, W.	Arch	1942		
Tweedie, C.E	Arch	1943	1948	
Barratt, Henry J.	Arch	1944	1947	
Macpherson, James G.	Arch	1944	1948	
West, James	Arch	1944	1961	
Evans, F.J	Arch	1947	1948	
Gauldie, J.L	Arch	1947	1948	
Walker, W.T.C	Arch	1947	1948	
Will, J.	Arch	1947	1949	

Name	School	From	To	Notes
Shaw, Sax	Arch	1948		Drawing and Colour tutor
Scott, H.M	Arch	1948	1949	
Thoms, Kenneth O.	Arch	1948	1949	
Black, Duncan	Arch	1948	1953	
Patrick, Thomas E.	Arch	1948	1954	
Ross Smith, Stanley P.	Arch	1948	1954	
Reiach, Alan	Arch	1948	1955	
Haddow, Thomas.H	Arch	1948	1960	
Allan, Frank	Arch	1948	1965	
Ross, Marion A.S	Arch	1948	1966	
Whiston, Peter R. J.	Arch	1948	1978	
Cowan, Ralph	Arch	1949		Head
McRobie, Alex	Arch	1949		
Baikie, John E.	Arch	1949	1954	
Wylie, Henry	Arch	1949	1958	
Kellock, W.G	Arch	1952	1961	
Dixon, P.W MBW	Arch	1952	1967	

Name	School	From	To	Notes
Matthew, Robert H.	Arch	1953		Professor of Architecture
McKee, J A R.	Arch	1953		
Stevenson, F R.	Arch	1953	1961	
Austen Bent, J.	Arch	1954	1959	
Corbett, Matthew	Arch	1955		
Hall, Eric	Arch	1955	1960	
Laird, Michael D.	Arch	1955	1960	
Jackson, Andrew	Arch	1956		
Gottier, Gaston	Arch	1957	1961	
Graham, Murray	Arch	1958	1959	
Savage, Peter D.	Arch	1958	1962	
Farnborough, Robert F.	Arch	1958	1974	
Naismith, Robert J.	Arch	1959		
Nisbet, Alexander T.L	Arch	1959	1965	Also tutor in TP
Skinner, David	Arch	1960		
Carmichael, William F.	Arch	1960	1963	
Dunbar Naismith, J.	Arch	1960	1972	Break from 1961 - 1964

Name	School	From	To	Notes
Steedman, Robert R.	Arch	1961	1969	
Dinwoodie, James F.	Arch	1962		
Macnab, George A	Arch	1962	1968	
Paterson, John L.	Arch	1963		
Winkle, Anthony W.	Arch	1963		
Brown, Alan W.J	Arch	1965		
Smart, Robert G.	Arch	1965		
Calthrop, Michael	Arch	1965	1967	
Gilmour, Angus R.	Arch	1965	1967	
McNeil, John	Arch	1965	1967	
Morris, James S.	Arch	1965	1967	
Wylie, A.B	Arch	1965	1971	
MacGregor, Alex S.	Arch	1965	1972	
McWilliam, Colin E.	Arch	1965	1972	
Daniel, Peter	Arch	1965	1974	
Paterson, John M.	Arch	1966		
Robertson, George F.	Arch	1967		

Name	School	From	To	Notes
Simpson, Alan N.	Arch	1967	1969	
Arnott, John E.	Arch	1967	1974	

THE SCHOOL OF TOWN & COUNTRY PLANNING

Heads of School

Sir Frank Mears	1932 - 1948	(16 years)
Alexander T. McIndoe	1948 - 1961	(13 years)
Ralph Cowan	1961 - 1965	(4 years)
Anthony Travis	1965 - 1974	(9 years)
Ian S. Melville	1974 - 1980	(6 years)
John Craig	1980 - 1988	(8 years)
Clifford Hague	1988 -	

Name	School	From	To	Notes
Evans, F.J.	TP	1948		
Macpherson, James	TP	1948		
Spaven, FDN.	TP	1948		
Hawley, Miss J.	TP	1948	1949	
Laird, Matthew S.	TP	1948	1949	
Mottram, James A.	TP	1948	1955	
Mcindoe, Alexander	TP	1948	1959	
Mears, Sir Frank	TP	1949		
Will, James	TP	1949	1957	
Scott-White , Mrs J.	TP	1953	1954	
Cathels, David.	TP	1953	1955	
Frazer, Allan W.S	TP	1953	1957	
Hewitson, T.T	TP	1954	1964	Hon. Advisor
Sargent, Maurice	TP	1955	1964	
Osbourne, Dr R H.	TP	1959		
Jones, R.	TP	1960	1966	
Pettigrew, J	TP	1960	1969	
Diamond, Derek	TP	1964	1966	

Name	School	From	To	Notes
Cameron, Ronald	TP	1965		
Sinclair, Andrew	TP	1965		
Pilgrim, J.	TP	1965	1967	
Watt, Thomas I.	TP	1965	1967	
Hyslop, D. R. D.	TP	1965	1968	
Travis, Anthony S.	TP	1965	1974	Head of Town Planning 1965
Bigwood, Richard	TP	1966		
Buczynski, Chris	TP	1966		
Craig, John A	TP	1966		
Galloway, John	TP	1966		
Grossett, Brian	TP	1966		
Henderson, Douglas	TP	1966		
Irving, Harry	TP	1966		
Patterson, Iain	TP	1966		
Paynter, Marion	TP	1966		
Thomas, Keith	TP	1966		
Upton, Brian G.	TP	1966	1968	
Heron, N	TP	1966	1969	

Name	School	From	To	Notes
McGovern, Peter	TP	1966	1969	
Scott, Richard	TP	1966	1969	
Fiddes, Brian.	TP	1966	1974	
Fullearton, J	TP	1967		
Kerr, Alex.	TP	1967		
Turnbull, Robert	TP	1967		
Whitye, Francis S.	TP	1967		
Ferrie Wood, W.	TP	1968		
Linn, Dennis J.	TP	1968		
McCreath, George F.	TP	1968		
Samuels, Ivor G.	TP	1968		
Watt. Iain T.	TP	1968		
Wolffe, Anthony C.	TP	1968		
Elliot, Brian A.	TP	1968	1974	
Percival, Richard T.	TP	1968	1977	
Hague, Clifford B.	TP	1969		
Macleod,Colin J.	TP	1969		
Dickson, George	TP	1969	1974	

APPENDIX (B)

THE PRINCIPALS

Note: Though the thesis is limited to the period 1904 - 1969, for completeness the list of Principals and Heads of Schools has been extended to the present day.

Principals since 1908

Frank Morley Fletcher	1908 - 23	(15 years)
Gerald Moira	1923 - 32	(9 years)
Hubert Wellington	1932 - 42	(10 years)
Robert Lyon	1942 - 60	(18 years)
William G. Gillies	1960 - 66	(6 years)
Stanley L.Wright	1966 - 73	(7 years)
John Hunter	1974 - 77	(3 years)
Gavin Ross (Acting)	1977 - 80	(3 years)
John L Paterson	1980 - 89	(9 years)
Ferrie Wood (Acting)	1989 - 90	(1 year)
Alistair Rowan	1990 - present	

APPENDIX (C)

THE BOARD OF MANAGEMENT (1908 - 1960)
AND
THE BOARD OF GOVERNORS

Name	From	To	Years	Elected by
Birnie Rhind, W. RSA	1908	1920	12	RSA
Cameron, Councillor	1908	1918	10	
Dobie, Judge	1908	1912	4	
Findlay, John R.	1908	1930	22	Co-opted.
Harrison, Treasurer	1908	1918	10	
Inches, Bailey	1908	1913	5	
Kinross, John. RSA	1908	1911	3	RSA
Lawton Wingate, J. RSA	1908	1918	10	RSA
Leishman, Councillor	1908	1912	4	
Lorimer, R.S ARSA	1908	1930	22	RSA
MacFarlane, Councillor	1908	1921	13	
McArthy, Councillor	1908	1918	10	
McMichael, Judge	1908	1909	1	
Oliver Riddell, Sir Alexander.	1908	1909	1	Co-opted
Paterson, James. RSA	1908	1911	3	RSA
Rowand Anderson, R. Sir	1908	1913	5	Co-opted
Steel, Lady	1908	1913	5	E.Ed.C
Stevenson, Bailey	1908	1927	19	
Wilson, Dean of Guild	1908	1909	1	

Name	From	To	Years	Elected by
Blaikie, W.B	1910	1922	12	Co-opted
Carter, Dean of Guild	1910	1911	1	
Gulland, Louisa Mrs.	1910	1914	4	E.Ed.C
Malcolm Stuart, Councillor G.	1910	1914	4	
Duddingstone Herdman, R.	1911	1913	2	RSA
Green, Councillor	1911	1912	1	
Washington Browne, G. RSA	1911	1913	2	RSA
Clark, Councilor	1912	1914	2	
Cadenhead, James RSA	1913	1918	5	RSA
Fraser Dobie, W.	1913	1927	14	Co-opted
Gibson, Councillor	1913	1918	5	
Kinross, John RSA	1913	1920	7	RSA
Hutchison, Councillor	1914	1921	7	
Inman, Councillor	1914	1918	4	
Johnstone, Dr. Robert J	1914	1918	4	E.Ed.C
Cameron, D.Y RSA	1919	1920	1	RSA
Crichton, Councillor	1919	1922	3	
Drummond Shiels, Councillor	1919	1921	2	
Mackay, Reverend Roderick J.	1919	1925	6	E.Ed.C

Name	From	To	Years	Elected by
Maclaren, Councillor	1919	1922	3	
McMichael, Councillor	1919	1926	7	
Miller, Councillor (Mrs)	1919	1925	6	
Robertson, Councillor	1919	1927	8	
Walton, E.A RSA	1919	1922	3	RSA
Cadenhead, James ARSA	1920	1921	1	RSA
Dunn, James B. ARSA	1920	1931	11	RSA
MacGillavray, Pittendreigh	1920	1923	3	RSA
Baxter, Councillor	1921	1927	6	
Duncan, John RSA	1921	1923	2	RSA
Stark, Councillor George	1921	1932	11	
Thomson, Councillor	1921	1923	2	
Buchanan, Councillor	1922	1925	3	
Curle, Alexander O.	1922	1938	16	Co-opted
Paterson, James RSA	1922	1926	4	RSA
Sommerville, Councillor	1922	1936	14	
Adams, Councillor	1923	1926	3	
Gamley, H.S	1923	1927	4	RSA
Gavin, Malcolm	1923	1927	4	RSA

Name	From	To	Years	Elected by
Aldridge, Councillor	1925	1931	6	
Duncan, Convenor	1925	1933	8	
Inch Morrison, J.	1925	1927	2	EAA
McGettigan, Very Rev. Patrick	1925	1927	2	E.Ed.C
McKechnie, Councilor J.C	1925	1933	8	
Millar, Councillor Morison	1927	1933	6	
Arnott, James A. FRIBA	1928	1940	12	EAA
Borthwick, A.E ARSA	1928	1938	10	RSA
Frazer, W.M RSA	1928	1932	4	RSA
Gardner, Councillor	1928	1935	7	
Kinloch Anderson, Councillor	1928	1935	7	
Raithby, Councillor	1928	1934	6	
Rhind, Birnie RSA	1928	1932	4	RSA
Simpson, Professor J. Y	1928	1930	2	E.Ed.C
Fairlie, Reginald ARSA	1930	1939	9	RSA
Mackay, Reverend Canon R.J	1930	1949	19	E.Ed.C
Morton, W. Stewart	1930	1932	2	Co-opted.
Gregorson, Councillor	1931	1933	2	
Tarbolton, H.O ARSA	1931	1937	6	RSA

Name	From	To	Years	Elected by
Grieve, W.G RSA	1932	1937	5	RSA
Maclennan, J.	1932	1933	1	
Massey Rhind, J. ARSA	1932	1935	3	RSA
Brown, Councillor G.D	1933	1937	4	
Easterbrook, Bailie	1933	1937	4	
Gorman, Councillor	1933	1937	4	
Maclennan, Lord Dean of	1933	1935	2	
Maxwell, William	1933	1952	19	Co-opted
Paris, Councillor	1933	1939	6	
Sloan, Bailie The Rev. A.D	1933	1938	5	
Whitson, Sir Thomas	1933	1944	11	Co-opted
Crawford, Councillor	1934	1943	9	
Coltart, Councillor	1935	1936	1	
Duncan, Councillor	1935	1945	10	
Sturrock, A.R ARSA	1935	1946	11	RSA
Wilson, Lord Dean of Guild	1935	1937	2	
Dickson, Councillor	1936	1937	1	
Fortune, Councillor	1936	1938	2	
Cursiter, Stanley RSA	1937	1940	3	RSA

Name	From	To	Years	Elected by
Edward, Councillor	1937	1939	2	
Harrison, Councillor Agnes	1937	1947	10	
Mackenzie, Councillor	1937	1942	5	
Orphoot, B.N.H ARSA	1937	1946	9	RSA
Sawers, Councillor	1937	1942	5	
Stevenson, Councillor	1937	1938	1	
Grahame Thomson, L. ARSA	1938	1942	4	RSA
Lamb, Councillor Stewart	1938	1946	8	
McKechnie, Sir W.W	1938	1944	6	
Miller, Councillor James	1938	1943	5	
Douglas, Bailie	1939	1943	4	
Duncan, John RSA	1939	1942	3	RSA
Ford, Sir Patrick J.	1939	1943	4	Co-opted
Woodburn, Councillor (Mrs)	1939	1942	3	
Lumsden, E.S RSA	1940	1946	6	RSA
McKay, John R. FRIBA	1940	1944	4	EAA
Coltart, Councillor	1942	1946	4	
Fairlie, Reginald RSA	1942	1952	10	RSA
Haswell Miller, Mrs A.E	1942	1944	2	RSA

Name	From	To	Years	Elected by
McKechnie, Councillor Sir	1942	1944	2	
Stobie, Councillor (Mrs)	1942			
Fife, Councillor	1943	1947	4	
Lunn, Councillor	1943	1947	4	
Munro, Councillor	1943	1944	1	
McClelland, William.	1944	1949	5	Co-opted.
Muir, Councillor	1944	1948	4	
Sutherland, Councillor	1944	1948	4	
Wilson Paterson, J. ARIBA	1944	1948	4	EAA
Cursiter, Stanley RSA	1946	1947	1	RSA
Harrison, Councillor Agnes	1946			
Hutchison, W.O RSA	1946	1948	2	RSA
McKay, J.R ARSA FRIBA	1946			RSA
Miller, Councillor James	1946	1947	1	
Westwood, Councilor	1946	1947	1	
Cowie, James RSA	1947	1948	1	RSA
Gibson, Martin	1947	1948	1	
Hamilton Gray, Councillor	1947	1948	1	
Hamilton, Councillor J.E	1947	1948	1	

Name	From	To	Years	Elected by
Logan Strang, Councillor	1947	1954	7	
Rhind, Councillor	1947	1948	1	
Ross, Councillor (Mrs.)	1947	1952	5	
Wilson, William	1947			RSA
Cameron, Councillor Mrs K.M	1948	1955	7	
Curr, Councillor Tom. MBE	1948	1958	10	
Dunnett, Sir James	1948	1952	4	Co-opted
Grahame Thomson, Leslie	1948			EAA
Macmurray, Professor John	1948	1952	4	Co-opted
Mein, Councillor E.M (Miss)	1948	1954	6	
Murray, Councillor A.	1948	1961	13	
Nealon, Councillor Mrs	1948	1952	4	
Redpath, Miss Anne ARSA	1948	1955	7	RSA
Stewart Lamb, Councillor J.B	1948			
Bruce Thomson, Adam RSA	1949	1955	6	RSA
Kininmouth, W.H ARSA	1949	1953	4	EAA
Orr, Professor J.	1949	1956	7	E.Ed.C
Chalmers Brown, Councillor J.	1952	1958	6	
Gordon Lindsay, Ian ARSA	1952			RSA

Name	From	To	Years	Elected by
Macpherson, Councillor	1952	1963	11	
Morison Inches, J.	1952			Co-opted.
Pitman, J.	1952	1971	19	Co-opted.
Robson, Councillor P.J	1952	1953	1	
Dunbar, Councillor J.G	1953	1960	7	
Talbot Rice, Professor D. MBE	1953	1972	19	Co-opted.
Waller Marwick, T. FRIBA	1953	1955	2	EAA
Kean, Bailie W.J.M	1954	1956	2	
Weatherstone, Councillor	1954	1962	8	
Esme Gordon, A. ARIBA	1955	1957	2	EAA
Grahame Macdougal, Leslie	1955			RSA
Kininmouth, W.H ARSA	1955	1956	2	RSA
Mein, Councillor Miss E.M	1955	1963	8	
Adamson, David A. FRICS	1956	1958	2	
Drummond, Bailie W. CBE	1956	1960	4	E.Ed.A
Menzies, Councillor Graeme	1956	1958	2	
Thomson, Sinclair. ARSA	1956	1960	4	RSA
Gumley, Lindsay D.	1958	1960	2	
Lawrence, George H. ARIBA	1958	1963	5	EAA

Name	From	To	Years	Elected by
Mackaill, Councillor Joseph.	1958	1961	3	
Moodie, Donald RSA	1958	1963	5	RSA
More Nisbet, Councillor J.G	1958	1960	2	
Murray, Councillor Patrick	1958	1961	3	
Ross, Councillor Mrs Margaret	1958	1960	2	
Whalen, Thomas RSA	1958	1965	7	RSA
Kilpatrick, Mr P J W	1960			Heriot Watt
Lawson, Mr Fred.	1960	1961	1	
Lowe, Mr David CBE.	1960	1961	1	ECC
Mcleod, Mr. A.R	1960	1971	11	ECC
Milne, Sir David	1960	1970	10	Chairman
Mottram, Mr James A.H.	1960	1961	1	EAA
Piggott, Professor Stuart	1960	1971	11	U.of.E
Walls, Mr George L.	1960	1968	8	
Wilson, Mr Ian W S	1960	1965	5	
Kerr, Mr John FRIBA FRIAS	1961	1966	5	EAA
Ross, Councillor Mrs M. A. B.	1961	1972	11	
Glasgow, Mr David.	1962	1971	9	
Kerr, Councillor James W.	1962			

Name	From	To	Years	Elected by
Kininmouth, Mr William H.	1962			RSA
Macmillan, Mr Charles.	1962			ECC
Smith, Councillor Robert L.	1962			
Hall, Mr Eric W. ARIBA	1963	1968	5	EAA
Hand, Councillor Owen.	1963			
Forrest, Norman J. ARSA	1964	1968	4	RSA
Theurer, Councillor G.A	1964	1965	1	
Dodds, Mr A. ARSA ARBS	1965			RSA
Laird, Mr Michael O.	1965			
Millar, Councillor John.	1965	1971	6	
Wylie, Mr Harry. ARIBA	1966	1971	5	EAA
Kean, Councillor Eric M.	1967			
Cottier, Mr BVK ARIBA	1968			EAA
Hislop, Mrs Margaret	1968	1970	2	RSA
Russel, Mr Peter	1968	1971	3	
Wilson, Mr Ian W.S	1969			Co-opted.

APPENDIX (D)

INTERVIEWS

In approaching an institutional history of the College, I have sought to make use of the memories and oral history provided by discussions and 'question - and - answer sessions', with elderly former members of staff and students, particularly those in the Trades section, as these classes finished at the Art College towards 1950, and little is known about them. The list of interviews which follows is selective, and represents some of the more colourful and charismatic views which were encountered during this research.

Interviews;

Sandy Hogg	(Trades - Printer)
Jock Stuart	(Trades - Housepainter)
John Ponton	(Trades - Housepainter)
James V. Campbell	(Trades - Housepainter)
Katy Horseman	(Tutor - Ceramics)
Ralph Cowan	(Former Head of Architecture)

INTERVIEW WITH SANDY HOGG (PRINTER)

I picked the Printing Trade because my mother knew the manager of a Printing Works; they were called W. & A.R. Johnstone. They were printers who worked with Litho and letterpress machines.

I served my time as an apprentice with them as a letterpress printer and as a machineman. I had just turned 16 years old when the General Strike took place in 1926, and everybody was called out by the Unions. Bosses at the works tried to get me in, but the Unions pulled me out. I was only earning twelve shillings a week, but the Union promised strikers a Pound a week. We came out in sympathy with the miners. The Unions were very strong in those days.

I went to the Art College for three years, one day a week. The apprenticeships in those days were 7 years long - at least they were in the Printing Trade. I would start my class at 9am, a long lie for me! My working hours were 8am - 6pm Monday to Friday, and from 8am to noon on a Saturday. Mind you got double time for a Saturday, and if you worked a Sunday you got treble time. An average day in the College would be from 9am to around 12.30pm when you would stop for something to eat. I would take a bottle of milk and a piece. Then we would work again until 3, so we would get an early finish. The employers gave you the rest of the afternoon off. I think they knew that the College was valuable experience though. The classes would be all lads, and all apprentices to the printing trades. Edinburgh was famous for its printers and its breweries in those days.

The classes were mostly practical. Auld Cruickshank was the teacher. He believed in a hands on experience of the machines. He used to encourage us to experiment with various techniques and we did machine litho and stone litho, but also used letterpress and even lino cuts. That was in the morning. In the Afternoon, we went to the Drawing Office to do Art & Design drawing. If he liked your drawing, Cruickshank would use that as the days example, and

would print from the design. You had proper exams though. These could be purely practical and machine based or written. You got a lot of Theory at the College. In the end, you got a certificate from them, but I've lost mine and can't even remember what it was called. I can still remember what presses were in the College though; there was an Old Falcon Platten Press, which you fed by hand; a Flat Bed Wharfdale; a two revolution Melee, which was an American Press; and an Arab Platten Press.

We didn't really know who the Principal [Wellington] was, and we hardly ever saw him. The apprentices didn't mix very well with the full timers in other Schools. They were regarded as 'top notches' and were taught entirely different subjects. They mostly ignored the apprentices and were a wee bit snobby. You enjoyed a day of your work though, and I made many friends in the Class. In fact, the boys in the Printing Class started up their own football team. We were good! And we played for two or three seasons. Apart from that, as a class there was not really much contact outside the College.

I got a prize, a book prize, for my Design Compositions. It was called 'Christ in Art', and I still remember it. It was a beautiful book, embossed with Gold Print on the front, and was filled with nice engravings. Beautiful Pictures. I gave it to someone for a loan many years ago, and never got it back. I still remember it though.

(Interviewed 24 November 1995)

INTERVIEW WITH JOCK STUART (HOUSEPAINTER)

I was an apprentice for a firm of decorators called Tully & Co., who are still trading from 240 Dalry Road. The fees were not always paid for by the firms. Tully made the apprentices pay because they knew that the training was good for them. Even then, you had to pay for the materials as well. The parents mostly paid for these. The fact that you attended the Art College in those days was special in itself. It was a well regarded place. Classes started at 7pm, and your usual working day was 8.00am until 4.30pm. You had to do all the basics like lettering and sign drawing before you even got to apply the paint.

I remember a chap called Howieson was the head man, and that the graining teacher was called Mr. Steadman. He was believed to be the best graining teacher in Scotland. Graining was a real skill, and Steadman made sure that you could do about a dozen different types of wood-grain before he let you go. You trained from real wood. Mahogany and Oak were the standard woods, but you name it and they did it. Maple and Birds Eye Maple I remember as well. The teacher would bring out a lump of wood and give one to a few students, but you could pick your own. You had to buy a panel of wood so that you could copy the graining onto a primed surface. Marbling was another skill, and the standard marbling effect in those days was a yellow marble. Competitions were set up by the Master Federation of Housepainters and Decorators. They held Scottish competitions which all students could enter. The year I entered it was in Aberdeen. You sent the stuff anonymously though. The set pieces that year were three panels of graining, two which had to be Oak and Mahogany, and two panels of marbling, one which had to have a yellow base.

All types of people attended the classes, not just the Housepainters, other trades in art were there too. The lads would come from as far away as Peebles. My first impressions of the College was what a size it was. It was a grand

building and they would sometimes have all the statues out on display. I remember they had a really sophisticated lighting system in those days and no-one believes me now when I tell them about it! It was a strange kind of lighting because although it was electric, they had to burn big sticks of charcoal. I remember the janitors getting out the big steps to change them. The sticks were about 6 inches high and had to be changed fairly regularly. There was not much contact after class with your class mates. Everyone was really there to learn and took it quite seriously in those days. Besides, at the end of a class, everyone would be running off to catch buses and that sort of thing. There was no real involvement with the College. I couldn't tell you who the Principal was.

I won several prizes though, mainly materials prizes, which were really good things to get in those days. The prizes would relate in some way to your trade. You got everything from pencils to good brushes. I did well at the Master Federation competitions, and got a 1st for graining in my year group, a 2nd for the marbling and I think I got some for my sign-writing. I used to like my time at the College. I felt like going and was a regular. It stood me in good stead later on, because you always had an extra skill no-one else had. When I was in my last year of apprenticeship, my wages went to 24 shillings a week. When I became qualified I got the full tradesman's wage of £3.

INTERVIEW WITH JOHN PONTON (HOUSEPAINTER)

I attended the College of Art Housepainter's and Decorators classes from 1932 until 1939 while I was an apprentice to McArthur Brothers who were an Edinburgh firm. I was 15 years old when I started out on my seven year apprenticeship, but I had worked for a while in a biscuit factory until I could reach the age for an apprenticeship. It was hard work in those days - there was very little in the way of mechanical assistance. I remember you could push the barrow from Corstorphine to Portobello if you had to.

My first impression of the College was what a super building it was. It was laid out very well. Classes started at 9am sharp. Upon arrival you would report immediately to the Head of the Classes, Mr Howieson, who took the register. You would then go off to your class. Separate classes were held for marbling, graining and life drawing, and each class had separate tutors. It was a very thorough training, and strict - there was no skiving allowed. Mr Howieson watched you if you left the Classes.

Class sizes varied, but averaged 30 with 3 teachers per class. There was a lot of practical training with many demonstrations, and the teacher would illustrate his points on a big blackboard. Apart from the graining onto panels, and the marbling, we would go for life classes into the College proper, and sit with the Diploma students. We started by drawing the acanthus leaf and eventually (and slowly) progresses to draped life, and then the bare buff! It was difficult at first, because it was quite unusual to draw from life in those days. Although the Trades were only attended by lads, there were women Diploma students in the Life Class. Some of the Diploma students were quite poor. Some were up there for a skive - usually the ones with rich parents.

As for the teachers, I can remember Charles Howieson, who was the Headmaster; Mr Paterson who taught lettering; Mr Steedman, who taught

graining; and another two teachers who taught design. You were taught all the basics, as well as colour theory and how to mix paint. Mr Steedman was a real character, very small and jocular. He would wear a big black apron over his clothes. He demonstrated all the time. I remember during a graining class he pulled a potato out of his apron pocket and cut off a slice, which he would use to rub a clean mark onto your panel. He was a very clever man who knew his trade. I got to know them quite well, but you still maintained respect for them in class.

The Trades classes had their own graduation ceremony after your six years of attendance, and these were much quieter than the Diploma graduations where there was lots of noise and carry on. Principal Wellington would come along to these ceremonies. He was a nice chap, who told me about the Andrew Grant Scholarships. I was entered for the Andrew Grant Scholarships along with another lad called Phillip Pearson from the Trades section. In 1938 I had won the Gold Medal for Scotland as the best Sixth Year Apprentice in the Federation of Master Painters competition, and that put me on good stead. It was a competitive prize and both Phillip Pearson and I had to take Diploma classes at the College for one whole year to build up a portfolio. The College paid our fees, gave us £100 and sometimes gave us free materials. It was a real privilege for both of us, even though one of us would eventually lose out on the big Scholarship. Throughout the year, we would work extremely hard. A working day from 8am-8pm was not uncommon. Every item of work produced throughout the year was kept and dated. Finally, both of us were invited to set up our work in a small room set aside in the College so that the work could be judged blindly by a panel which included Principal Wellington. After tallying up the marks, I won, and was awarded a major Andrew Grant Scholarship for travel. £100 for three months travel. It was a small fortune.

An advisory travel portfolio was drawn up for me with the help of my tutors in the Trades classes. This told me where I should travel to, and what I might like to see. The plan included all the major museums and galleries on the

continent, as well as the Louvre and Cologne Cathedral. I went down to Leith and got on a merchant boat to Rotterdam, I still remember it cost £5 return! While I was abroad, I still had to continue drawing and sketching in each place I chose to visit, as this had to be handed back to the Principal at the end of my scholarship. I just got back in time because the war had just broken out. In fact, I got the last boat from Rotterdam before War started.

Principal Wellington went over the portfolio with me when I arrived back in Edinburgh. He was a very down - to - earth man.

I have no bad memories of the Art College. The only thing I remember was that my father found paying my bus fares a real burden, and quite a bind. He told me that if I would save up, and then give him a shilling from my earnings, he would contribute the other 1'6d and get a bike on hire purchase. I still remember it, a Wasp racer it was called. After only three weeks the bike was stolen - right underneath the principals window! I was never reimbursed either.

I went on from the College to be the Clerk of Works for the Bank of Scotland for 21 years. After this, I worked at the Art College as Colourman for about five years. I retired from that job in the 1960's. After the Trades classes left the College, they were set up in the old church in Broughton Street and run by the Federation of Master Painters, until the Napier College took over in the late 1960's.

(Interviewed 3 February 1996)

INTERVIEW WITH JAMES V. CAMPBELL (HOUSEPAINTER)

When I was at School at Boroughmuir, I said to my parents that I had wanted to go to Art School. My parents said that I would starve to death! During the early thirties, it was really hard to get work, but my father had his own Painting & Decorating business, so during the depression, he took me on as an apprentice. Apprentices in the Housepainters trade would go to the College classes as a matter of course, and employers were very keen on the idea. My father knew the value of the classes, and I really enjoyed them.

I first went to the College in 1931. It was really hard work both training with the firm, and then at the College, but I got 10 shillings a week. This was a good wage, because the wages had just been increased from seven and a half shillings. I gave my mother half my earnings, and kept or saved the rest.

I was eventually selected as a day student by Charlie Howieson. Employers were generally pleased that their lads had been selected to attend during the day.

As students, we hardly saw the Full-time art students, and never really had much contact with them. We were quite separate - they were generally posher and had more money! The housepainters regarded themselves as working class.

First impressions were very intimidating. When we went to the College, not many of us ever thought of walking through the rest of the building. We were too scared of the Janitors, especially the Head Janitor, Sandy Hall. He was a very strict ex-army sergeant. When the classes were coming out, Sandy Hall would stand at the end of the corridor and watch that we would go straight out the door. They used to say that he started at the College as principal, and worked his way up!

George Baird was quite a strong Trade Unionist. The painters Society was the name of the Painters Union, and had premises at that time on the High Street.

The Unions were very strong in those days, especially before the General Strike of 1926. The Unions had a big say in what the training of apprentices consisted of. College Management left all the staffing of the Trades Classes to the Masters Federation, which represented the employers. The Masters Federation, being an employers federation, were opposed to Unions, but were careful not to upset them too much. The Unions also had a big say in the Scholarships which were awarded to students.

The Housepainters' classes were held in the main hall, where the furniture department is now. There was a mezzanine upstairs to house the 'picked' lads who were in their 5th and 6th years.

(Interviewed 25 February 1996)

INTERVIEW WITH RALPH COWAN (FORMER HEAD OF SCHOOL OF ARCHITECTURE)

I graduated from the College in 1939, and became a Rome Scholar from September. I was influenced particularly by Scandinavian design - a type of design which was recognisably of this age, and combined good neo classical design with good craftsmanship and materials. I can remember little of Macgregor who was the first head of School, and came from Cambridge. But I remember Joseph Glieve who won a competition to design a monument to Columbus in Central America. There was no money to complete it and it became a much more meagre project. Glieve suffered from a lack of fulfilment because of this.

Gordon Brown came from an Art and Design school in London. He had a theory that cities were a corruption to students, and had an idea to shift the architecture school outside the College to a mansion house at Hill of Tarvitt (which was to be given over to the National Trust.) A kind generous and likeable man, he was a definite eccentric, and a story was said that he wanted to go to London and hired a taxi from the front door of the college.

Robert Matthew came from London, where he was something like chief civil servant architect to London City Council. Dynamic tycoon personality. He designed the South Bank theatre with Lesley Martin.

Matthew decided that the ECA should give up its architecture school to the University (of Edinburgh) . Appleton who was principal of the University had an idea to develop George Square into a central campus for the City. Appleton and Matthew, with the backing of the RIBA tried to instigate their plan, persuading academics with the lure of professorships and such like. This eventually led to the split in Architecture training in Edinburgh, and two schools, one at the ECA and the other at Edinburgh University It all boiled down to prestige as far as the RIBA was concerned and this is why they gave the

University backing. The RIBA also felt that there were too many Art College courses. Portsmouth, for instance, lost their Art College Architecture course due to this situation. Their plans were scuppered by the link which the College developed with Heriot Watt.

Robert Lyon had made some fame with the Ashington group, but during his time as principal the College became grossly undemocratic. The link between the Board and the Heads of School became entirely the domain of Lyon. Lyon manipulated this situation and was disliked intensely.

(Interviewed 1 May 1994)

INTERVIEW WITH KATY HORSMAN (FORMER TUTOR IN CERAMICS)

I went to Hornsley School of Art, and then obtained a free studentship to the Royal College. The Royal College had just started a scheme (circa 1940) whereby students could get extra training at a placement at the Wedgwood factory. After this I did my teacher training and obtained a place in Liverpool City School of Art 'till 1942. Edinburgh had a good reputation at that time for textile painting I remember. When I got my appointment at ECA Alec Woofenden was away to war, and I took his place. On his return, he was offered a job as Head of Wigan Art School. 1946 was the year of the first Edinburgh Festival and I remember it clearly, all these new happenings.

The ceramics department was nothing more than a few wheels, and a mould making room. Wartime restrictions and difficulties made it hard to obtain good clay, and space became less and less. There were kilns in the 'west shed' where the bronze casting took place. I remember though that all the heads of departments were all practising artists, and Herbert Hendrie was head of stained glass. He of course, became famous for his windows in Liverpool Anglican Cathedral. On the staff with him were Charlie Blakeman, Jimmy Coull, Stephen Sykes and Willie Wilson. Poor Herbert Hendrie eventually went blind due to diabetes.

The principal, Robert Lyon had been on the painting staff at Hornsley, and originally came from Liverpool. He then went to Newcastle and worked with the Ashington Group. He was an unpredictable man. The Painting and decorating classes folded under Lyon, and he cracked 'down' on shabby craftwork. He had a good influence on the Design School though, and emphasised craftwork as much as anything else in the College, and was a keen exponent of Book Illustration and Typography.

Edinburgh was very special because of the social side of the College. It was still very competitive to gain entry into either Edinburgh or Glasgow in those days. We did get some foreign students appearing: I remember one, Donald Lock from Guyana, and several from Iceland and Norway. Ceramics had a couple of students who came to study from the USA and I was invited back as a guest tutor in Boulder, Colorado. I did three stints there, One in Claremont in California and two in Santa Barbara. All exchange visits.

John Kingsley Cook was in the merchant navy and when he came into the College he went to London and I think it was he who acquired the Albion press - the one with the eagle - which is still in the School of Visual Communications.
(Interviewed 21 July 1994)

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