

# THE Piper



NUMBER 40 WINTER 2013

NEWSLETTER OF THE FRIENDS OF EDINBURGH UNIVERSITY LIBRARY

## '...The Portals of Discovery...'

James Joyce

Discoveries come in many forms: unknown territories both physical and intellectual, the confirming and ordering of existing entities, the 'epiphany' of revelation – though this is often the result of unconscious cerebration of latent experiences and ideas and the result of hard work and application over many years. In this edition we look at a whole gamut of 'discoveries' from the Higgs Boson to the equally beautiful complexities of the Edinburgh College of Art treasures now being revealed.

Professor Emeritus Peter Higgs has been awarded the Noble Prize for Physics for his theory and also

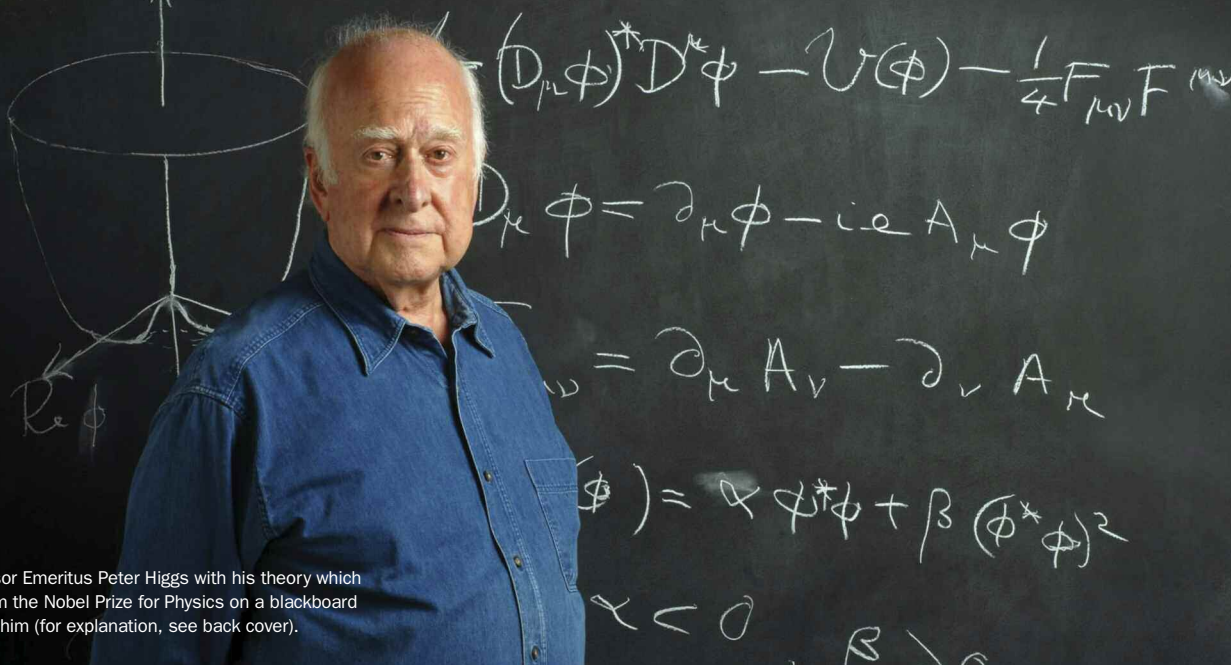
made a Companion of Honour (an explanation of his theory, I am glad to say, is on our back cover). His assistant, Alan Walker, a Fellow in the School of Physics and Astronomy, was also awarded an MBE for his services to science engagement and science education in Scotland. The University and the City are basking in reflected glory and rightly proud of these achievements. Peter is an unassuming, private man wary of the spotlight. We wish him well and may he have deserved pleasure at the ceremony in Stockholm in December.

At the ECA the discovery was made in a basement storeroom

bursting with unnamed boxes of books, prints, plaster casts, films and tapes: twelve collections in all jumbled in mysterious splendour. Much has been catalogued, including an incunable still with its lending label!

The reviewing and cataloguing of the Collections has resonated throughout the University, adding information and new knowledge to existing archives and artefacts. See what these pages reveal. New Worlds indeed!

**Lady Caplan**  
President, FoEUL



Professor Emeritus Peter Higgs with his theory which won him the Nobel Prize for Physics on a blackboard behind him (for explanation, see back cover).





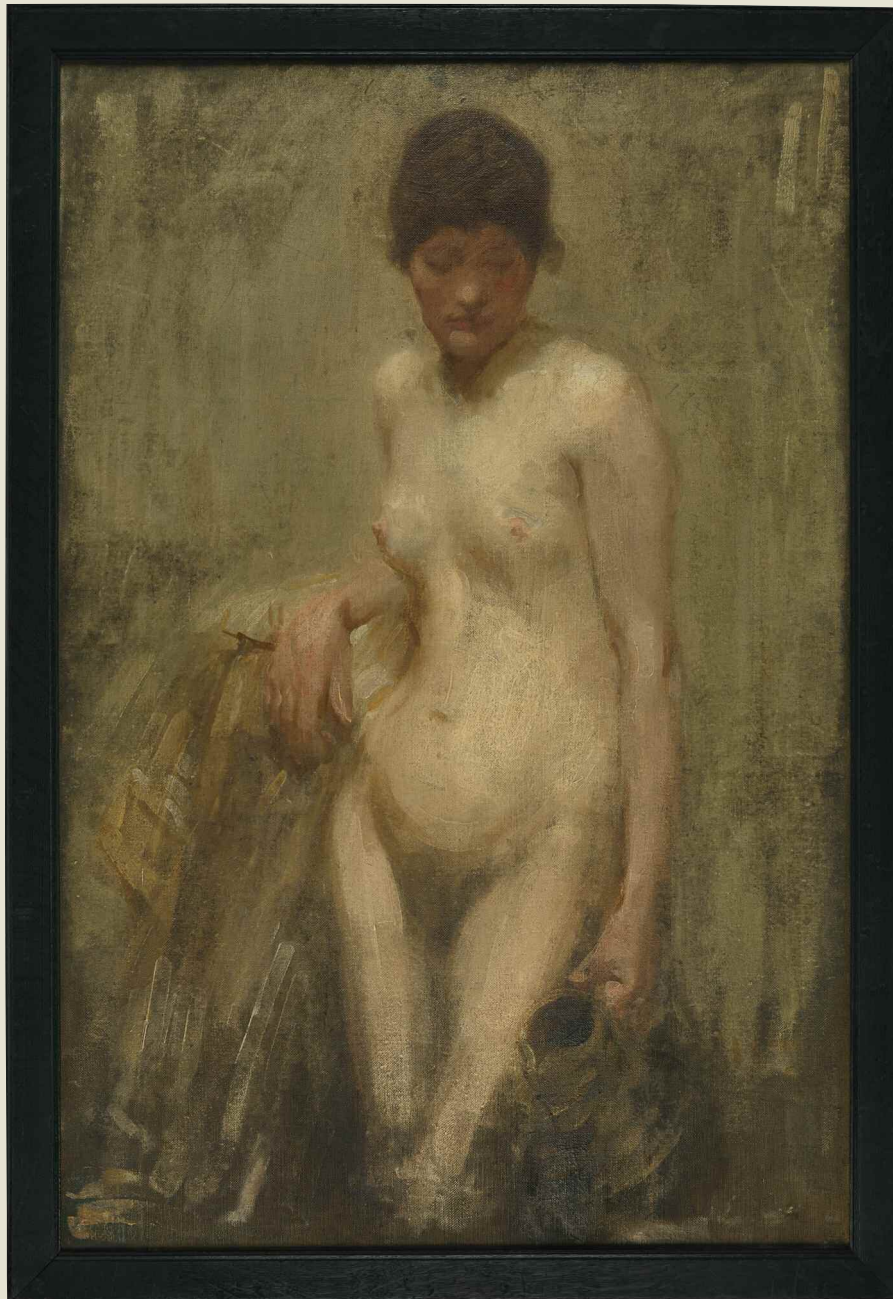
# An introduction to the Edinburgh College of Art Collections

My first encounter with the historic collections of Edinburgh College of Art was in 2007 when I visited the new library building at Evolution House. I remember being impressed

by the design and the study space, as well as the holdings of modern art reference books. I asked the guide if there were any rare books and was told that there were supposed to be

some but they were all kept locked away. This niggled me for a couple of years and in 2010 I asked the new librarian if it might be possible to take a closer look. Jane took me into the lower regions of the architecture department, where a narrow storeroom was crammed with books, prints, plaster casts, film tapes and nameless boxes. It quickly became apparent that there was a great deal of valuable and unique material in this little room, all of it secure but basically inaccessible. What else might ECA have? What could be done to realise this collection's potential?

Six years later, the merger between ECA and the University of Edinburgh has transformed the situation. At an early stage, it was decided that ECA's collections were vital to its identity and should be properly resourced as part of the merger agreement. This allowed us to review the collections (there turned out to be at least twelve major collections), move them into modern accommodation and appoint professional staff to make them discoverable online. The ECA Rare Book Collection came out of the storeroom in 2011; it is now fully catalogued and available in the Centre for Research Collections. The ECA Archive has also been moved to the CRC and is being appraised and sorted by a professional archivist for the first time. The ECA Art Collections are being brought back to life by a dedicated art curator and are being enriched by new acquisitions. Extraordinary discoveries have been made – ranging from lost masterpieces by





leading modern artists to a misplaced 15th century book. More will be discovered as the collections continue to be opened up through cataloguing, conservation and digitisation, telling the story of ECA and making the material available for teaching and scholarship.

The ECA collections have hugely enhanced the University's existing holdings and have made us think again about the kind of material we acquire. For instance, we now buy books on architecture, design and textiles we would not have considered a few years ago. These naturally have great visual appeal and contribute to our programmes of exhibitions and online displays. The ECA collections project is also an important example of how what started out as an apparent problem can become a fantastic opportunity. The ECA collections tell a story of creativity and innovation, and it seems appropriate that they should now be having a transformative effect on the University. We hope you enjoy reading about them.

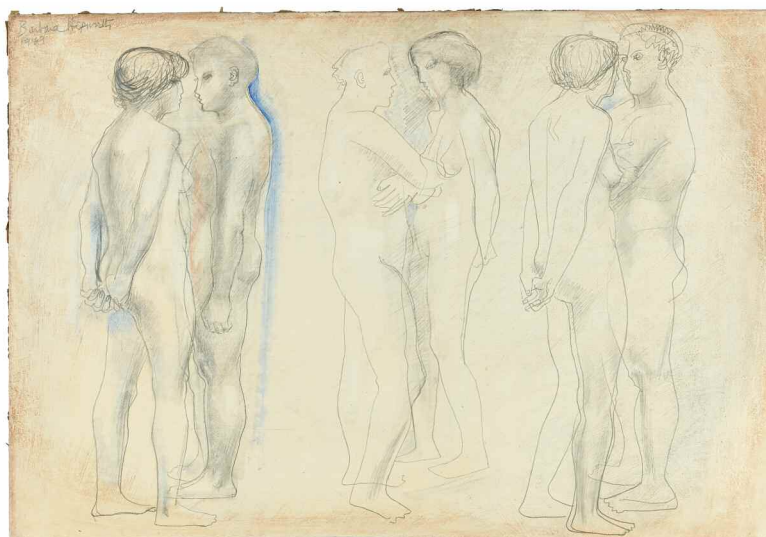
**Joseph Marshall**  
Rare Books and Manuscripts  
Librarian

**Opposite.** Samuel John Peploe, *Female Nude with Pitcher* (c.1896). Oil on Canvas.

**Above.** Barbara Hepworth, *Studies for a Man and a Woman*. Drawing and watercolour on board. Copyright © Bowness, Hepworth Estate.

## Discoveries:

### Inspiration and Creativity in the ECA Archives, Art and Rare Books collection



#### Introduction

The ECA Collections of Archives, Art and Rare Books provide a unique insight into the training of some of the country's leading artists, as well as the technical aspects of the teaching from the sculptures and paintings that were also acquired for the purposes of instruction.

We are still in the early stages of discovery, but it became clear from the very start of the process that this is a unique collection of art, archives and rare books. Some of the discoveries that have been made so far are detailed below, but the collection contains some of the biggest names in Scottish art; Samuel Peploe, John Bellany, Anne Redpath, Elizabeth Blackadder and Eduardo Paolozzi, to name just a few.

The Archive provides a unique narrative and the context to the creative life of the College and provides a weaving narrative of people, places, events, art and objects. It has continued to provide context to discoveries in the art and rare

book parts of the collection and a wealth of resources for students and staff to work with creatively. Projects have been undertaken by students using the archive for inspiration for new creative works.

The inclusion of the ECA Art Collection into the wider University Collection represents the largest addition of artwork into the University of Edinburgh since its formation. Much of the collection requires rehousing, conservation and reframing work, in order to make it fit for research and display. However, a key development in the last year has been the introduction of the ECA Collections Purchase Prize, a small fund which is awarded to graduating students of outstanding quality, with selected works entering the Art Collection. Therefore, as we work on discovering and conserving the historic Collections, contemporary collecting continues in parallel in order to build a fuller and richer representation of the creative output of ECA.





**Below.** Letter from Ben Nicholson to Principal Robert Lyon, 10 July 1953.

## S.J. Peploe

Samuel Peploe began his professional life in slightly more unusual circumstances than most artists of his tremendous reputation; working for a time in a solicitors' office before deciding to pursue a career as an artist. Born in Edinburgh in 1871, Peploe took classes at The Royal Scottish Academy between 1892 to 1896 before attending the *Academie Julian* in Paris. His visits and subsequent move to Paris in 1910 profoundly changed his practice with the work of Matisse and Derain becoming particularly influential.

When Edinburgh College of Art opened its doors on the newly constructed site at Lauriston Place in

1908, the new centre for the training of artists in Edinburgh inherited a number of prize winning works from the RSA Life Classes, including the life painting by Peploe, painted in 1896. During the review of ECA Collections, this painting was discovered in a storage cupboard in the ECA Main Building and quickly identified as a Peploe. Research is ongoing into the painting, but it appears that it is a previously unknown work, making this a very significant find.

## Ben Nicolson and Barbara Hepworth, *Figure Studies*

In the 1940s and 1950s, The Carnegie Trust provided funds for the

purchase of a number of significant works of art by some of the finest artists in Britain. While it was immensely exciting when these works were being uncovered, it was not entirely clear initially why works by Ben Nicholson and Henry Moore, who studied at Slade School of Fine Art and Leeds School of Art respectively, appeared in the collection of Edinburgh College of Art. The archive provided the information to solve this mystery through the files on the Carnegie Trust, showing that they were purchased to demonstrate first-hand works by the very finest British artists of the time.

The story of one exciting find so far started on a Friday afternoon in December 2012. The dedicated ECA

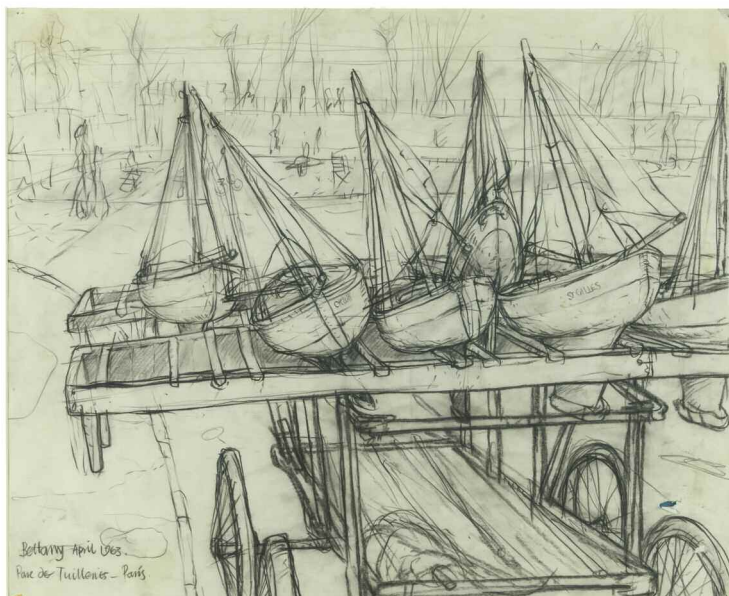
July 4  
R. 10 July 1953  
R.L.  
40 Roberts -  
South End Rd  
71 Hampstead  
N.W.3.  
Dear Robert Lyon  
Thank you for  
letter - the address for  
the cheque as above  
please.  
Venice was enjoyable but  
hard work (or a kind).  
The London press criticism  
with the see no  
idea at all of Constable

reaction to the British  
Pavilion at the Biennale.  
My work obtained the  
Ulysses - award (350,000 lire)  
I must receive the  
"Grand prix" (with  
Miro's next + Ronald  
& myself bracketed next).  
The Miro show was in  
my opinion very fine -  
but is like a fine not  
painting! Barbara tells me  
the sun on the drawing of the  
it reached the drawing  
with her B.N.



**Left and below.** John Bellamy, Drawing from ECA portfolio (1960–65). Copyright © The Artist's Estate.

**Bottom.** Student Preparing Revel Party Decorations c.1940s.



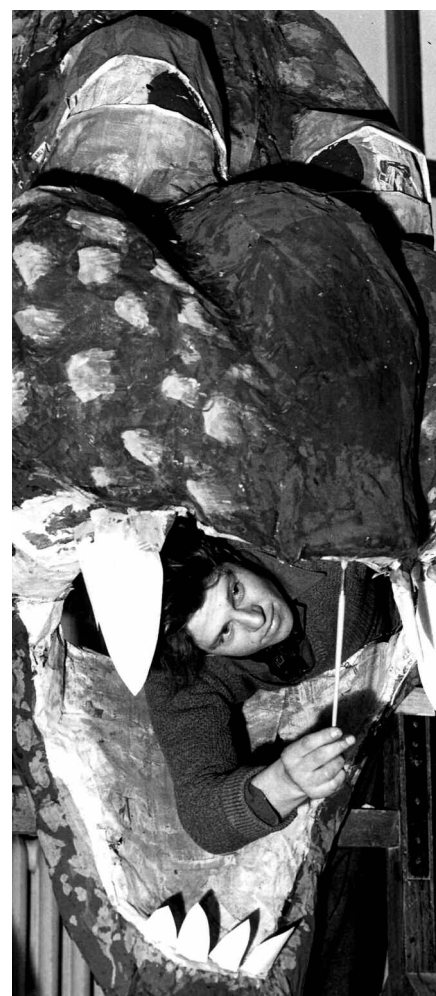
staff had been in post for a short while and the archivist, was going through some of the administrative correspondence files about bequests and gifts and the Carnegie Trust. In one letter the writing was particularly spidery. As it was deciphered it was found to be a letter written by Ben Nicolson to Principal Robert Lyon (of Ashington Group fame). It not only mentioned the two works purchased for the College collection from Nicolson and Barbara Hepworth but also described his experience at the 1954 Venice Biennale. We pieced together the story between the Archives and Art Collection so that the context and story could sit alongside the art work. When the Hepworth work item was taken out of its frame for photography, a small red ticket on the reverse indicated that it had been included in the 1950 Venice Biennale, where Hepworth represented the United Kingdom with other leading British artists.

*Studies for a Man and Woman* was one of the earliest discoveries of key

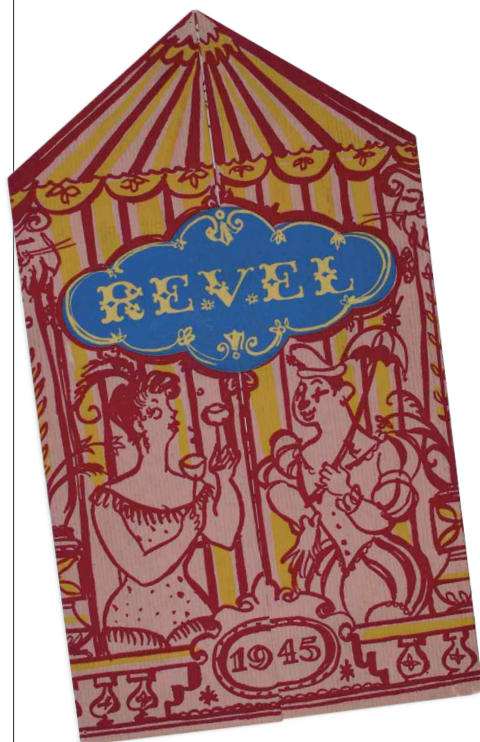
items in the ECA Art Collection. Neither the Hepworth Gallery in Wakefield nor Hepworth's granddaughter, Dr Sophie Bowness, had ever seen the work and the only other record of its existence was in Hepworth's own handwritten list, where she recorded the titles of all works after their completion. There is also no record of the work being exhibited after the 1950 Biennale.

### John Bellamy

The late John Bellamy studied Painting at Edinburgh College of Art from 1960 to 1965. Drawing was always central to Bellamy's practice and he drew obsessively throughout his life; famously reaching for paper and pencil moments after regaining consciousness after a liver transplant in the 1980s. As well as paintings, the ECA Art Collection contains many of Bellamy's drawings made during his time at ECA. These are instantly recognisable as Bellamy works and show how early his distinctive style developed. The archive also







documents his time as a student of ECA. He appears in a diploma year photograph with his wife Helen and the Revel party poster from 1963 lists him as a set designer. In Sir Robin Philipson's correspondence we learn about his early career and move to London. In a letter dated 6th November 1966 he tells Philipson that the British Institute has awarded a scholarship of £100 and writes 'Picasso, Vermeer and Paris here I come!' He also writes about potential exhibitions in Edinburgh and as an aside in a letter in 1968 he writes about visiting a Lichenstein exhibition and says it 'did not knock me on my back!' There are also letters about the offer of a teaching post at the College in 1968 and some that clearly detail the support of Philipson and the College in Bellany's early career.

### Sir Robin Philipson and Sir Peter Blake

As well as Bellany's letters in Philipson's files of correspondence in the archive, we see Sir Robin writing

to Sir Peter Blake, shortly after finishing the Beatles album cover for 'Sergeant Pepper's Lonely Hearts Club Band'. Sir Peter Blake visited and provided lectures for the students as well as being an external examiner for ECA.

### The Revel

A real set of gems in the collection are the designs for the tickets, programmes and sets for the staff and student Christmas 'Revel' parties. They document the joint creative effort and supportive collegiate approach to developing the creative skills and talent of the students. Recently we have had a film showing the creation and events for the 1945 and 1946 revels which shows Sir William Gillies encouraging and joining in the fun! A section of this film will be on show in the exhibition space in the Main Library

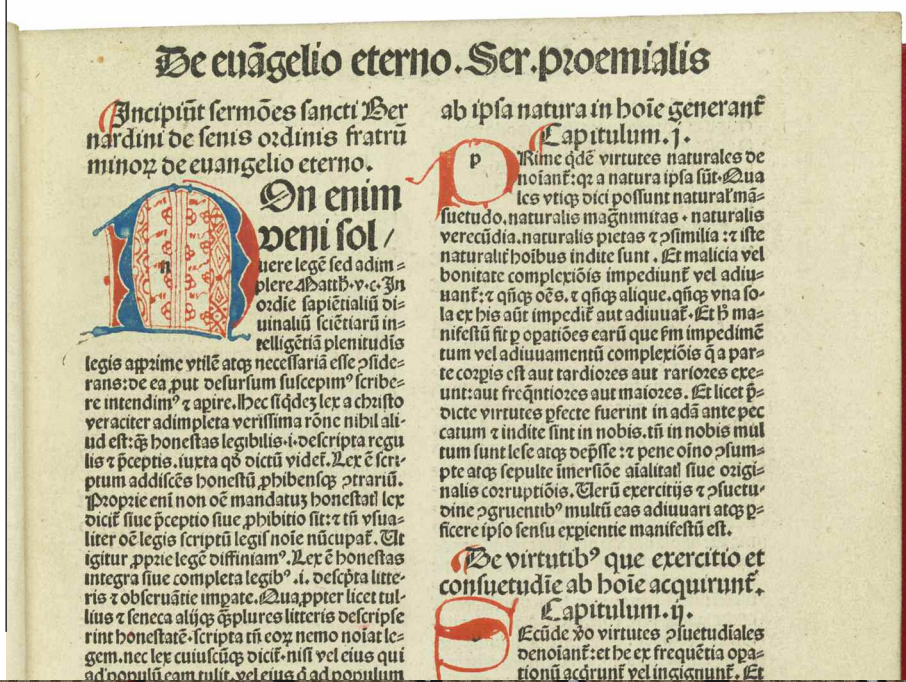
from November 2013 – January 2014 in the *Collect:ed* exhibition.

*Bernadine of Sienna: Sermones ...* this is the oldest book in ECA's collection, by about a century, and was the last thing anyone expected to find in the reserve book collection, disguised by a modern binding and complete with barcode and borrowing label.

ECA bought it in 1950, for the Typography course. As a study example of early printing it was ideal: it is not rare, and as the text is thought much less interesting now than it was in the fifteenth century was not very valuable, for a book of its age. The text itself is a collection of sermons, by the Franciscan friar who started the 'bonfire of the vanities' movement; the burning of any possessions considered vain and sinful, including works of art. He would certainly have disapproved of his book being collected as an artistic artefact!

**Left.** Revel Programme from 1945.

**Below.** Bernadine of Sienna, *Sermones Sancti Bernardini de Senis Ordinis Fratrum Minorum de Evangelio Eterno*, (Basle: Johannes Amerbach, [not after 1489]).

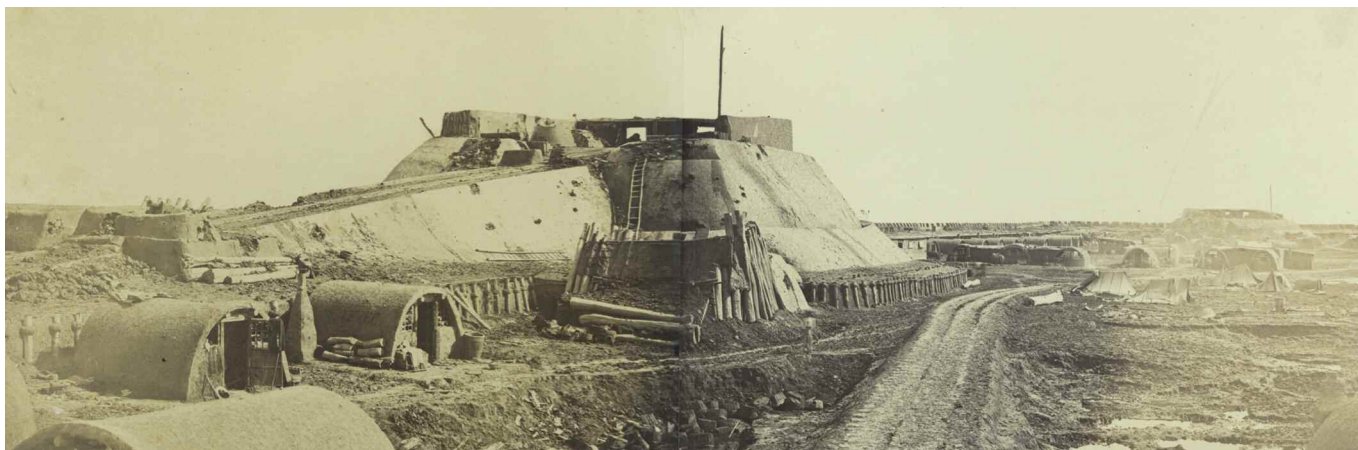






**Below.** Felice Beato 'Interior of the 2nd North Fort, Pekin after the surrender on 21st Augt. 1860. Wherein 2000 Prisoners were taken'.

**Bottom.** Felice Beato, detail from 'View of the Summer Palace, Yuen-Min-Yuen, shewing the Pagoda, before the burning, Pekin. Octr. 1860'.



### Album of Photographs of China, 1860s

Before the merger with the University ECA knew this album existed, but no one seems to have fully appreciated what it contained – hardly surprising since early photographs of China are widely scattered, and information was very difficult to find before the internet.

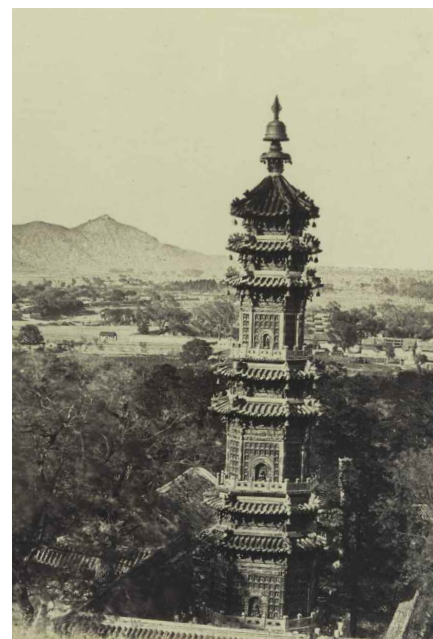
ECA's album is huge, and very luxuriously produced, making it very rare. The most significant part of the contents are photographs documenting Lord Elgin's military campaign in China in 1860, during the Second Opium War, by Felice Beato, one of the very first war photographers, who made his name in the Crimea. Others are views of Hong Kong, Shanghai and Macao: some by identifiable photographers, some not, some from as late as the mid-1860s, some undatable.

It probably belonged to someone significant, but who? The photographs were probably printed in the Far East and put into an album in Europe, but we cannot be sure. We still have more questions than answers.

### Conclusion

These artefacts highlight the excitement that discoveries like this create both inside and outside the University. Students and staff have been making the most of the archive collection, taking inspiration for the animation film show for 2013, screened at the Filmhouse in Edinburgh as just one example. It is this continuing creative life, the use and reuse of items that make it a very vibrant collection to encounter. This vibrancy has encouraged the bringing in of other collections of artists' work and their archives, such as Ian Hamilton Finlay, to film related archives, to support ongoing inspiration and teaching across the University.

We are currently just scratching the surface and the one thing we can be sure of is that there will be more finds in the future. Our understanding of the collection changes constantly as more items emerge. As Curators working with these items we are constantly surprised by the works and narrative such as the ones detailed above. We



feel immensely privileged to be involved at such a crucial point in the history of this collection.

**Rachel Hosker**  
Edinburgh College of Art and  
Merged Institutions Archivist

**Neil Lebeter**  
Art Collections Curator

**Elizabeth Quarmby-Lawrence**  
Assistant Rare Books Librarian





## The Edinburgh College of Art Rare Books Collection

The Edinburgh College of Art Rare Books Collection consists of the books from the ECA library collections which are either older than 1850, or are otherwise valuable or fragile and in need of specialist storage. They include highly illustrated printed books as well as unique manuscript and design material, reflecting the study and teaching of the college and its predecessors back to the beginning of the nineteenth century.

ECA's earliest origins are an academy of drawing, started by the Commissioners and Trustees for Manufactures in Scotland in around

1760. The 'Board of Manufactures', as it was known, was the government body which supported Scottish trade and industry. The drawing academy, the first publicly-run school of art in Britain, initially provided training mainly for the Edinburgh textile industry.

From this era of the college's history come the collection's greatest treasure; a collection of designs for Edinburgh shawls. In the late eighteenth century the most desirable fashion accessory in Britain was the Kashmir shawl – woven in India from the finest wool, with elaborate patterns embroidered into

it, including the 'pine-cone' motif now called 'Paisley pattern'. Edinburgh manufacturers were the first in Britain to copy and adapt these shawls, using the equipment and techniques of their existing linen damask industry. The Board of Manufactures awarded prizes for shawls from before 1790, and the academy continued to teach shawl design until the industry in Edinburgh collapsed in the 1830s. In 1839 the tutor was sent to Glasgow, to train workers for the growing shawl industry in Paisley. According to the surviving library register of the Trustees, now in the Archives of the National Gallery of Scotland, he took with him most of the Trustees' teaching collection of shawl designs, which, inevitably, have since disappeared without trace. Those which remain in ECA are the lucky survivors.

It was not long before the Trustees' Academy became more ambitious in its objectives. By this time it was housed in the Royal Institution building on The Mound, which probably gave it the space and stability to establish a library on a formal footing. The library register, started in 1839, shows the collection growing steadily. In 1844 the curriculum was revised, to teach design, ornamental design, drawing from the antique, painting and architecture at all levels from the most elementary to advanced. During this period the academy had a good reputation, and trained a number of eminent artists.

The curriculum is very much reflected in the books they acquired. Drawing from the antique, the







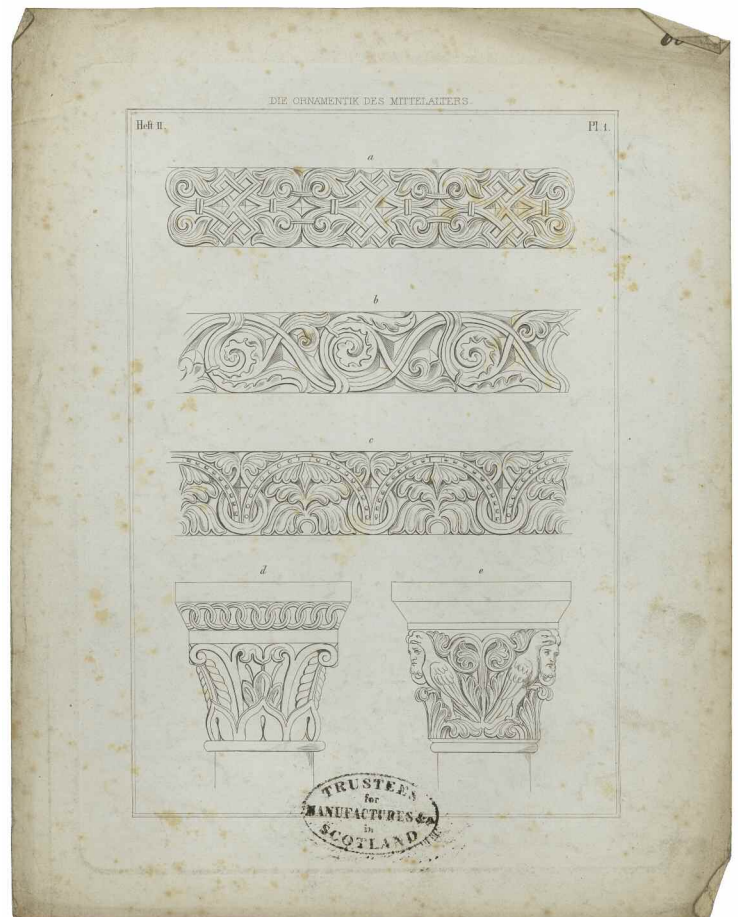
central plank of traditional art education, relied on the use of casts of classical sculpture. ECA still has the Trustees' important collection of these casts, and retains many of the books of illustrations of classical art and antiquities which complemented them, many showing signs of heavy use. Teaching of design was clearly very important – there are a number of collections of ornamental patterns among the books, some still in heavy portfolios with the original labels and numbering from the library in the nineteenth century.

Evidence of the regard in which the Trustees' Academy was held exists in the form of volumes presented and inscribed to them. There is even one example of a book, a collection of designs of Watteau, with a printed dedication: 'The Honorable the Commissioners Trustees for the Encouragement of Manufactures in Scotland under whose distinguished patronage this reproduction ... has been offered to the artists of Great Britain, is now respectfully dedicated by The Publisher.'

In 1858 began a less happy period

of the Trustees' Academy's history. It was incorporated, under duress, into the national system of art education run with a heavy hand from the

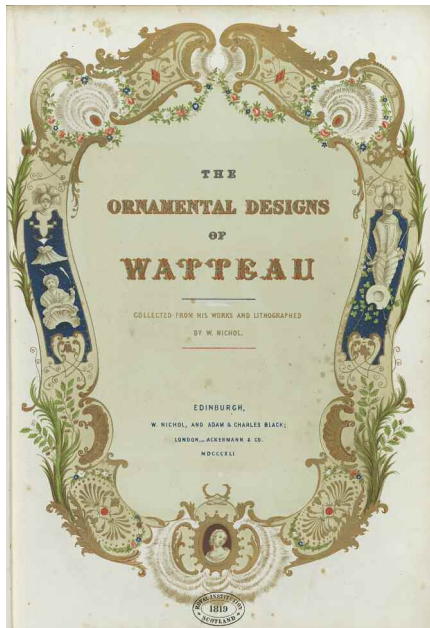
South Kensington Museum. All advanced teaching ceased, and South Kensington's elaborate and bureaucratic system of mostly



**Above.** J. Stuart and N. Revett *The Antiquities of Athens Measured and Delineated*, (London, 1762–1830).

**Right.** C.A. Heideloff *Architectural Ornaments of the Middle Ages*, (Nuremberg, 1838–47).





elementary courses and examinations was imposed. South Kensington supplied books for study, supposedly on loan to the college. These were mostly in the form of collections of pictures of antique objects, reproduced in doubtful quality, supplied looseleaf in portfolios. A number are still in the collection, some due for return to South Kensington in 1869 and 1870.

Those in Edinburgh who were dissatisfied with the South Kensington system started alternative forms of art training. Chief among these was the School of Applied Art, specialising in architecture, founded in 1891 with support from the Town Council. The school seems to have been mostly provided with contemporary collections of illustrated plates of historic buildings, but acquired a few antiquarian books, for example *Le Fabbriche e i Disegni di Andrea Palladio, Raccolti ed Illustrati da Ottavio Bertotti Scamozzi*, (Vicenza, 1786). Eventually the Trustees' Academy, severing links with South Kensington, was brought together with the School of Applied Art to form Edinburgh College of Art, which opened in 1909. A smaller



**Left.** William Nichol *The ornamental designs of Watteau*, (Edinburgh, 1841).

**Below.** *Le Fabbriche e i Disegni di Andrea Palladio, Raccolti ed Illustrati da Ottavio Bertotti Scamozzi*, (Vicenza, 1786).

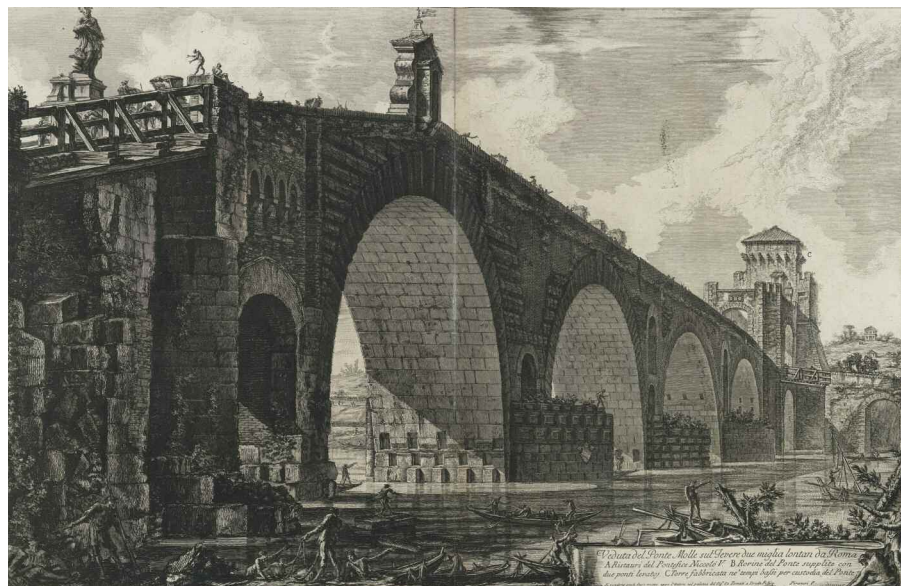
proportion of the library stock originating from this period onwards is classified as 'rare' and housed in the Centre for Research Collections. Nevertheless there are some wonderful books printed or acquired in the twentieth century, which have stories to tell.

The first principal of ECA, Frank Morley Fletcher, wrote an influential book on woodblock printing, in the Japanese style, and passed his knowledge and ideas on to his students. He is undoubtedly the

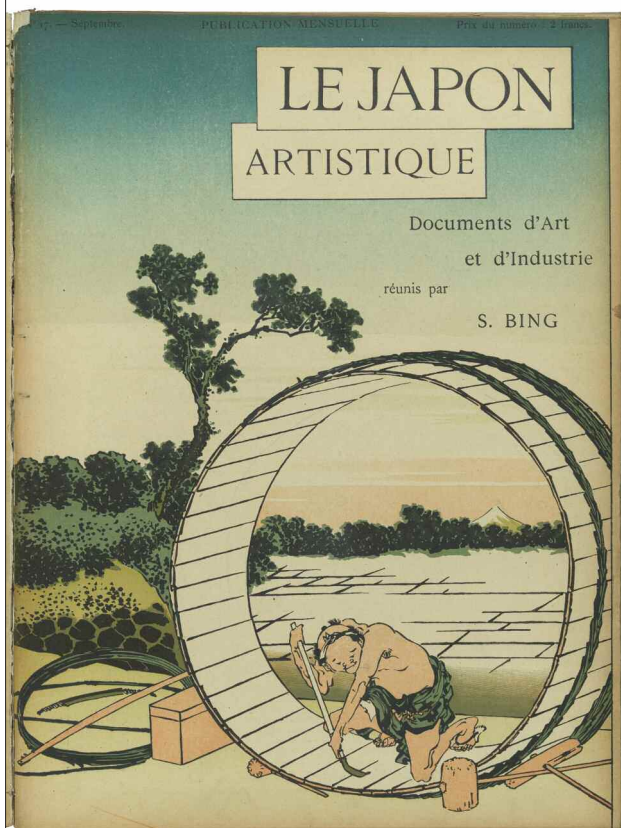
reason the collection includes a number of volumes of French magazines of Japanese design dating from the 1880s and 1890s.

In the late 1940s several of ECA's craft courses were revised, to make them more relevant to current commercial practices. Among these was printing and typography – new equipment was acquired, and in 1950 a number of antiquarian and private press books were bought as examples for study. One of these, the copy of Bernardine of Sienna *Sermones de Evangelio Aeterno*, 1489, appears elsewhere in this issue, but there are other unexpected treasures, including a copy of the 1923 Nonesuch Press edition of John Donne's *Paradoxes and Problemes* with an inscription from Geoffrey Keynes, the editor, to Herbert Grierson, Professor of Rhetoric and English Literature in the University of Edinburgh, and editor of the then definitive edition of Donne's works.

The ECA rare books collection

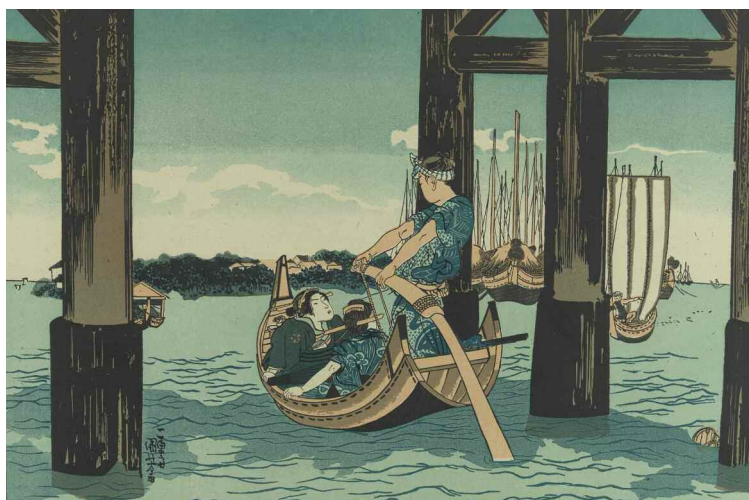






**Left.** Japon artistique: documents d'art et d'industrie.

**Below.** John Donne's *Paradoxes and Problems*.



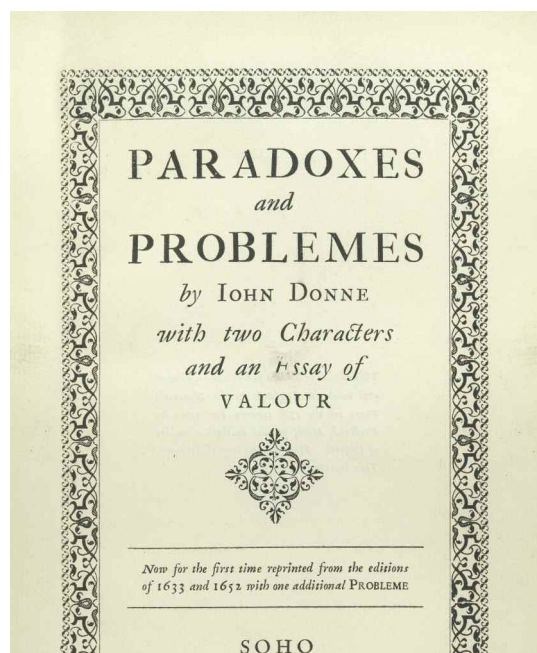
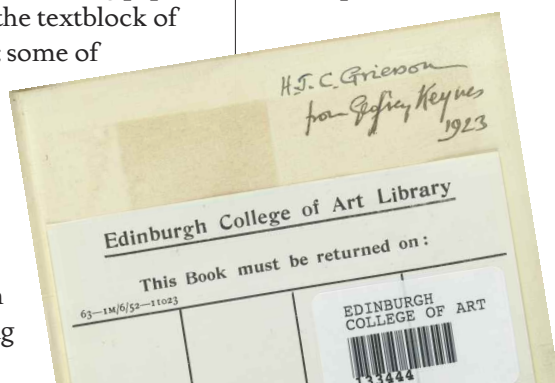
very much retains the flavour of what it has always been – a teaching collection. It includes samples from the collections of prints and photographs used at different periods as an image reference collection. There is evidence of the way classes were organised – books allocated to the separate men's or women's, or subject classes in the Trustees' Academy. Some show heavy wear and the marks of many pencil and paint-covered fingers; some have more subtle evidence of use, such as tiny holes where unscrupulous students have pinned tracing paper to a page through the textblock of the whole volume; some of the plates in volumes in portfolio format have been mounted on linen or varnished, to protect them from the rigours of being

handled and hung on studio walls; some of the portfolios are incomplete where the most heavily used plates have not survived.

The cataloguing of the collection was completed in April 2013. The records are completed to a high level of description and indexing, with subject headings. They include as much of the information about the earlier provenances of the books, their bindings and the evidence of use as was feasible. We hope that this will help to make the

collection accessible both for the use for which it was originally intended; the support of the study of art, and for the study of the history of the institutions which made ECA.

**Elizabeth Quarmby-Lawrence**  
Assistant Rare Books Librarian







## The Higgs Boson: An explanation

The first line is something called a 'Lagrangian', which controls the dynamics of a system: this particular Lagrangian is the one for the Higgs mechanism. A Lagrangian is basically the kinetic energy minus the potential energy.

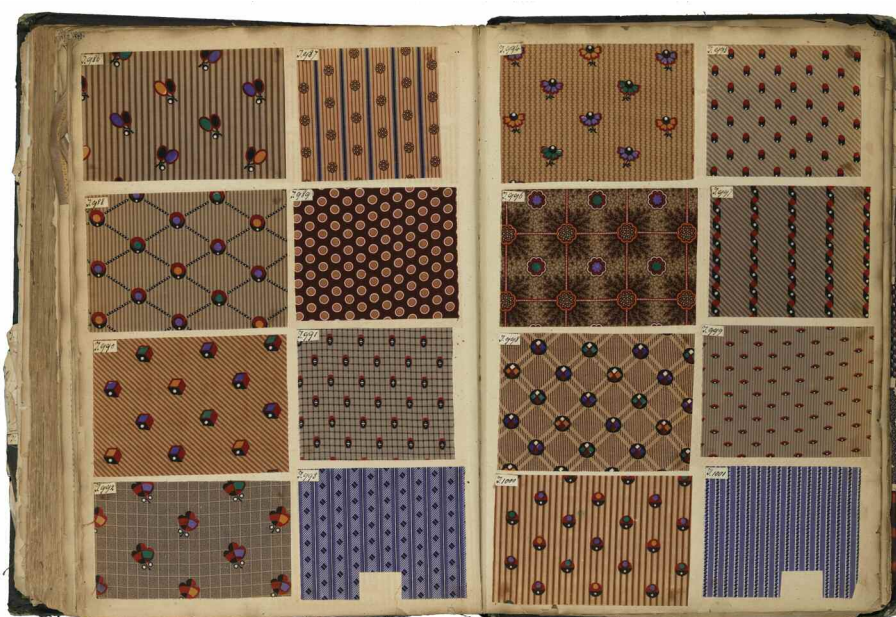
There are three terms: the three lines below the first explain the content of each term. The symbol  $\phi$  is the Higgs field: the symbol  $A_\mu$  is the vector boson field that gets its mass from the Higgs field.

The third of these lines is the potential energy for the Higgs field: with the conditions on the parameters  $\alpha$  and  $\beta$  shown below it, it looks like the mexican hat shape drawn on Peter's left. Going around the hat is the mode which makes the vector boson massive: radial oscillations then give the massive mode which is the Higgs boson.

$$(\partial_\mu \phi)^* \partial^\mu \phi - V(\phi) - \frac{1}{4} F_{\mu\nu} F^{\mu\nu}$$

$$\partial_\mu \phi = \partial_\mu \phi - ie A_\mu \phi$$

**Below.** Album of samples of printed calicos, from several manufacturers in and around Mulhouse in the Alsace, c.1865–70.



## Christmas cards special offer

Packs of 20 assorted cards at £2 per pack are available now. Please contact Alason Roberts, FoEUL Administrator, University of Edinburgh, Main Library, George Square, Edinburgh, EH8 9LJ or email: [FriendsofEUL@ed.ac.uk](mailto:FriendsofEUL@ed.ac.uk)



## Come and join us!

For a membership form, email: [friendsofeul@ed.ac.uk](mailto:friendsofeul@ed.ac.uk). Find out more about the Friends on the newly

updated website at: <http://friendsofeul.wordpress.com>. And a plea to all members: please provide the Friends'

administration with your email address which would help greatly with communication.



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