

# City of Edinburgh

## OLD AND NEW TOWNS

•  
NOMINATION FOR WORLD HERITAGE STATUS  
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HISTORIC  
SCOTLAND

1994



*Vertical aerial view of the Old and New Towns of Edinburgh. The irregular planning of the Old Town (bottom) contrasts with the regularity of the New Town. The First New Town is the regular grid in the centre.*

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HISTORIC  SCOTLAND  
World Heritage Nomination  
The Old and New Towns of Edinburgh  
*Location Maps*



## WORLD HERITAGE NOMINATION

### *The Old and New Towns of Edinburgh*

#### A. LOCATION

##### Data

- i. Country: Scotland, within the United Kingdom
- ii. Region: Lothian Region
- iii. Boundaries: The Old and New Towns of Edinburgh, bounded by the centre line of Lothian Road, the southern boundaries of the buildings of Rutland Street and Square, Atholl Crescent and Place, the western half of Torphichen Street and West Maitland Street; the centre line of Haymarket Terrace and West Coates; the western boundaries of Donaldson's School for the Deaf, the National Gallery of Modern Art and Stewart's and Melville College (south-west and west); the centre lines of Queensferry Road, Learmonth Terrace Lane and Dean Park Crescent; the northern boundary of the buildings of St Bernard's Crescent; the eastern boundary of the buildings of Carlton Street; St Bernard's Bridge; Doune Terrace; the northern boundaries of the buildings of Gloucester Place; the western boundary of the northern section of India Street; the northern boundaries of the buildings of St Stephen Street and Place; the northern boundary of St Stephen's Church; the northern boundary of the western section of Cumberland Street; the northern pavements of Fettes Row, Royal Crescent and Cornwall Place; the centre line of Bellevue and Mansfield Place; the boundaries of the buildings on the north side of Broughton Place and of the north and east sides of Gayfield Square and of Haddington Place as far as Annandale Street; and the centre line of London Road (north); Carlton Terrace Brae; the centre line of Abbey Mount; the eastern and southern boundaries of the Palace of Holyroodhouse and its walled gardens; the centre lines of Holyrood Road, Pleasance, Adam Street and Richmond Place; the southern boundaries of the buildings of Hill Square and Place; the north side of Nicolson Square; the western boundaries of the Festival Theatre; the centre line of Lothian Street; the southern boundaries of the McEwan Hall and the Medical School; The Students' Union Building; The Reid School of Music; Meadow Walk and North Meadow Walk; the Royal Infirmary site as far as Archibald Place; the centre line of Lady Lawson Street and of Fountainbridge as far as Lothian Road (south).
- iv. Geographical co-ordinates 55.57 N 3.13 W

#### B. JURIDICAL

##### 1. Owners

Several thousand individual owners, with substantial property holdings by The Crown, The Scottish Office, The City of Edinburgh District Council, Lothian Regional Council, The National Trust for Scotland, The Bank of Scotland and The Royal Bank of Scotland. A number of properties are owned by Scottish Institutions, including The Royal College of Surgeons, The Royal College of Physicians, The Royal Society of Edinburgh, and The Royal Incorporation of Architects in Scotland.

##### ii. Legal and administrative arrangements for protection

The location comprises outstanding Conservation Areas with protection exercised by the District Council supervised by The Scottish Office. It contains buildings of Architectural and Historic significance listed at category A; buildings listed at category B, many of which are within category A groups; and a very few

buildings listed at category C. Relatively few buildings within the area are without such statutory protection and mainly comprise 20th century office buildings within the First New Town area and post-World War II housing within the Old Town area. Protective control is exercised by City of Edinburgh District Council and overseen by Historic Scotland, the Government agency responsible for built heritage issues in Scotland.

iii. **State of occupancy and accessibility**

All buildings in the designated area are visible from the street. Many are accessible to the public by reason of function (for instance, banks) or by reason of historic interest (for example, museums). Those specifically open to the public are identified in the building description.

iv. **Responsible administration**

The responsible agencies are:

Historic Scotland  
Lothian Regional Council  
The City of Edinburgh District Council  
Edinburgh New Town Conservation Committee  
Edinburgh Old Town Renewal Trust  
Lothian and Edinburgh Enterprise Limited

Historic Scotland advises the Secretary of State who has legislative powers to grant-aid repair and to identify which buildings merit listing as being of architectural or historic interest; and to scrutinise the District Council's listed building control and - if required - to advise the Secretary of State to take the decision on proposals for their alteration, adaptation or demolition himself. Strategic planning, education and transport are the responsibility of Lothian Regional Council. Local planning, housing, economy, historic buildings are the responsibility of the City of Edinburgh District Council. The Edinburgh New Town Conservation Committee is the local agent in the New Town of disbursing grant-aid for the repair and improvement of buildings in the New Town, and exercises an advisory function. The Edinburgh Old Town Renewal Trust has comparable powers in the Old Town, but further areas of responsibility for social and economic regeneration. Lothian and Edinburgh Enterprise Limited, the local enterprise company, has powers and resources to assist in conservation and environmental improvement.

## **C. IDENTIFICATION**

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1. **DESCRIPTION**

a. **General characteristics and building history**

Edinburgh is one of the greatest of European capital cities. Visually, intellectually and culturally her contributions to the wider culture of the world have been enormous. It is the purpose of this submission to outline what these contributions have been.

Edinburgh's origins as a settlement extend into pre-history, when its castle rock was fortified, and it may already have served as royal palace by the early historic period. The settlement built alongside this place of strength and prestige was made a royal burgh by King David I c.1125, by whom the nearby Abbey of Holyrood was also founded in 1128. A separate burgh of Canongate was founded c.1140, but it has for long been incorporated within Edinburgh. Edinburgh was then only one of many newly-chartered towns of the 12th century which had set the country's political and economic development on a new plane. By the late 15th century Edinburgh was already the capital of Scotland, a situation confirmed when Parliament House was

built in the 1630s. Edinburgh had become a great architectural symbol of nationhood for Scotland, which it remains to this day; its dramatically-sited Old Town, little altered in plan since the late middle ages, towering over the seemingly endless elegance of its geometrically organised New Town. Today, Edinburgh's fame has spread throughout the world: its 3-week arts extravaganza, known simply as "The Festival", is the world's greatest. It is also home of Scotland's national, cultural and commercial institutions; it is the seat of government and justice; it houses the national art, museum and library collections, and within its central area it contains the highest concentration of protected buildings in the country. Edinburgh's ancient castle, for long the principal stronghold of the realm, is still the repository of the Honours of Scotland, the nation's crown jewels, believed to be the oldest set in the world to survive.

Momentous events took place here - the coronation of kings, the passing of the Scottish Parliament, great religious upheavals, political decisions influential upon international events.

And the sense of history remains - in the very stones of this great capital. Indeed, to the visitor, a feature is the consistent use of stone in architecture: for in Scotland, stone was from early times associated with sophisticated architecture, and Edinburgh must be seen as part of this same national tradition. So too the tradition of tenemented (ie flatted) dwelling, shared by many other European countries; and where these two traditions combine in Edinburgh's New Town, the visual effect is stunning, for here is the most extensive example of neo-classical rationalist town planning anywhere in the world (see below).

Many internationally-known figures are closely associated with the capital, perhaps most notably the intellectual giants of the 18th century Enlightenment: that period when Scotland was "... the cultural leader of Europe", and when one visitor could remark "... here at the cross of Edinburgh, I can in a few minutes take fifty men of genius and learning by the hand".

This of course set Edinburgh apart as singular. It was also a capital city which was not home to a parliament, but with a fiercely proud municipal authority which, together with a number of influential charitable trusts and public boards, was determined to see the capital adorned with fine architecture. But Edinburgh's self-image as national capital brought out a particular ambition: its realisation aptly seen by any visitor to Edinburgh, or in her soubriquet "The Athens of the North"- a tribute not simply to the neo-classical (especially neo-Grecian) architecture, but to the spirit of intellectualism upon which such developments were grounded.

Within its extended city boundaries Edinburgh now comprises once-outlying towns and houses - and even a small mountain within the Royal park; but the two primary elements are those currently submitted for World Heritage status: (1) the historic core, or Old Town, together with the mighty castle high on its volcanic rock, and (2) the new-planned town of the 18th century, which together with its several 19th century extensions comprise that area still known as 'The New Town'.

In the former is an astonishing assembly of early or ancient buildings - including not one, but two major, early royal palaces, one within the castle, while within the New Town is a series of major neo-classical buildings and continuous terrace blocks of the highest distinction, designed by architects who rank amongst the greatest of their respective generations, most notably Robert Adam, Thomas Hamilton and William Henry Playfair. Indeed, it is largely because Scotland has produced such accomplished architects over so many generations that this submission is made.

If no single one of the above-mentioned features characterises the area currently in question, then possibly Edinburgh's greatest single feature is its existence at the epicentre of the Scottish intellectual tradition.

The greatest single contribution to the Enlightenment, the most cataclysmic transformation of European culture since the Renaissance, was made in Edinburgh, an Olympian status acknowledged in Europe by the French Encyclopaedists themselves. Recent research has also identified the work of Scottish philosophers such as Francis Hutcheson in laying the ground for the very constitutional principles of the new American Republic. For Edinburgh's celebrated "Hotbed of Genius" included people such as David Hume and Adam Smith, two of the greatest philosophers of the Western world.

And yet, this galaxy of talent extends either side of the period (for Edinburgh's Enlightenment could not have come about without there being already in place a tradition of intellectualism); for instance, beforehand, with Napier of Merchiston (who invented logarithms, thereby bringing complex mathematical work within easier reach), and afterwards, with great medical and surgical pioneers (such as Sir James Young Simpson, pioneer of the use of chloroform as an anaesthetic), the scientist James Clerk Maxwell, and Alexander Graham Bell, inventor of the telephone. Charles Darwin studied at Edinburgh University. World-famous writers linked with Edinburgh include Sir Walter Scott, Robert Louis Stevenson and Sir Arthur Conan Doyle. These were people who in their respective fields made a great contribution to world culture and progress, recognised far beyond Scotland's shores. The list of achievement is almost breathtaking.

These same people, and those with whom they lived, helped shape the development of their city of Edinburgh. Much of the legacy of architectural achievement now seen about us can be regarded as the visual response to, or consequence of, this great spirit of learning: indeed, significantly, even the city's oldest university - the only one in Scotland to be founded by a city council, as early as 1582 - was rebuilt in this period, to a monumental neo-classical design by Robert Adam.

#### b. The Old Town

A royal burgh by c.1125, the Old Town occupies a spectacular site: at one end, dramatically, the castle rock; from whence the Royal Mile makes uniform descent along the one-street-wide spine of glacial debris to the level ground, where lies the medieval abbey and the royal palace of Holyrood. This single street incorporates at its lower end the burgh of Canongate, long since incorporated within the greater city. At its upper levels, this main street - the Lawnmarket - is unusually broad for a medieval town: a fact more evident since the clearance of many shops, and even the tolbooth [a "Rathaus"] in the 18th-early 19th century, and largely early classical in character with tall facades to the streets, and yet much taller on their rear elevations, because of their downhill-sloping sites. Thus Edinburgh, by the 17th-18th centuries, contained what were surely the tallest series of urban domestic buildings, anywhere, of their age - surpassed in scale only with the introduction of tall framed buildings in the present century. This pattern is seen yet, most clearly on one 8-storey tenement overlooking the New Town, and at the nearby City Chambers of 1753 which has (excluding attics) 10/11 storeys to the rear.

Over the years, much of the national 'establishment' came to be centred here - notably the law, libraries, and, of course, government. Scottish banking was founded and developed here. The University of Edinburgh (Scotland's fourth oldest university) gained an international reputation, particularly in the 18th and 19th centuries, in subjects such as mathematics and science, philosophy, economics, history, medicine and law.

The creation of the 12th century burgh evidently required re-definition of the town's layout - a series of long and narrow tofts, or plots, upon which houses were built to the street, with cultivable land extending down the slope on either side. In time, available land was built over, and though some of the almost innumerable closes leading off the Royal Mile (themselves a consequence of the old landholding patterns) are individual houses: such as McMorrans' House, where King James VI and his bride, Margaret of Denmark, were entertained in 1590.

Until the deep contours of the town were spanned by a series of monumental bridges in the 18th and 19th centuries, the naturally-constrained site of the city posed problems for the earlier town planners: for instance, by 1562 a new burial ground had to be found outwith the town (that at Greyfriars), while only with difficulty and with demolitions could a plaza be created for the new 1630s Parliament House. With the construction of these bridges from 1763, geology no longer dictated how the city would develop - a new age had dawned.

From at least the 16th century - an early date in the context of Europe - building control was enforced through the Dean of Guild, such laws having themselves an effect upon the development of the burgh. For

instance, as a precaution against fire, from 1621, roofing materials were to be either tile or slate, and from 1674, facades had to be of stone.

The Old Town was protected by walling, especially from the 15th century onwards: a testimony to the times, and also to the fact of Edinburgh's frontier position: for only some 80km away lies the English Border, from whence marauding armies often came.

The English invasion of 1544 was particularly serious. Amongst much destruction, when even the Border Abbeys were sacked, Edinburgh was not spared. Consequently, much rebuilding of the town was necessary, and most of what is now seen post-dates that period. An increase, especially from the latter half of that same century, in economic status, and in commerce and trade enabled much new building, both nationally and within Edinburgh, whose port of Leith remained the premier one until the 19th century. By the early 17th century, much of the wealth of the capital - and of the nation - came to rest in the hands of the Edinburgh merchant "elite", whose investment is also seen in architecture, for instance in the grander merchant houses, in some of the astonishing sculptural monuments in Greyfriars Kirkyard, and in the most spectacular building of them all, Heriot's Hospital.

Besides the merchant community, the nobility also had town houses here, sometimes in closes off the High Street, or in the Canongate; one of the finest being the elaborate if comparatively diminutive Moray House of c.1625, built for the Dowager Countess of Home. Indeed, from the Renaissance period, a remarkable series of high-quality domestic architecture survives: such as Adam Bothwell's House, c.1630, with classical inscriptions, and a canted gable commanding open north-facing views across to Fife.

In public architecture, the Renaissance period is again represented by the Canongate Tolbooth of 1591: its steeple a national requisite for public architecture of any scale, as also its steeple serving as a passageway, again, a feature characteristic of national tradition. St Giles, the High Kirk of Edinburgh (briefly, in the 17th century, an Episcopal cathedral), despite its refacing in 1829-33, is thoroughly ancient, including one of the symbols associated with Scotland - the imperial crown spire.

Crucially, creation of the New Town did not mean the end or the degradation of the Old. On the contrary, the law courts, the city and county administrations, the banks, the university, the infirmary, and the newspapers - in short, most of the establishment - stayed, and much of the ancient architecture survives. Major changes came under the Improvement Act of 1827 which provided for the construction of improved access with buildings in a revived 'Old Scots' or 'Flemish' style along George IV Bridge and Victoria Street, and with the Railway Access Company's serpentine Cockburn Street, again with buildings in the 'Old Scots' style in the 1850s. When dilapidation occurred, the city responded in pioneering manner, by the appointment of one of the world's first public health officers, Dr Littlejohn, whose 1865 report and recommendations upon slum conditions led directly to the City Improvement Act of 1867, and a resultant phase of slum clearance and house-building, still in the 'Old Scots' style under the auspices of the City Improvement Trust from 1869. Late in the 19th century the Old Town was the scene of the crucial experiments in Town Planning, and what now is known as inner city regeneration, which were carried out by the great, reforming, Sir Patrick Geddes, justly regarded as a pioneer in sociology as in urban planning. His concept is discussed in more detail below in section iii. All the buildings erected or promoted by him have outstanding qualities of the picturesque, most notably at Ramsay Garden, an architectural tour-de-force centred on the house of Allan Ramsay, one of Scotland's greatest 18th century poets and father and namesake of the great portrait painter.

The Old Town and the New lie almost parallel, separated by a railway cutting and park (Princes Street Gardens), but linked centrally by The Mound, on which are two of Europe's great neo-Grecian buildings: the Doric Royal Scottish Academy and the Ionic National Galleries, both designed by W H Playfair. On the east the link is provided by massive 'bridges' - megastructures with their own associated houses and shops, both above and below bridge level, the prototype being conceived by Robert Adam. These were the linked developments of the North and South Bridges, the latter linking the Old Town to the southern suburbs (as did King George IV Bridge and the Mound), and the subsequent Regent Bridge and Waterloo Place cut through the old Calton Burial ground and forming the eastern entry to the world-famous Princes Street.

c. **The New Town**

*'It was in Scotland, not in England, that the Greek Revival had its greatest success and lasted the longest. There seems to have been some special congruity of sentiment between Northern Europe in the first half of the nineteenth century and the ancient world. Edinburgh, which considered itself for intellectual reasons the 'Athens of the North' set out after 1810 to continue in a more Athenian mode the extension of her New Town begun in the 1760s. The result rivals St Petersburg as well as Copenhagen, Berlin and Munich. Indeed, in Edinburgh, what was built between 1760 and 1860 provides still the most extensive example of a Romantic Classical city in the world.'*

Henry-Russell Hitchcock, ARCHITECTURE NINETEENTH AND TWENTIETH CENTURIES (1958) pp.70-71

What distinguishes Edinburgh's New Town from the other European capitals referred to by Hitchcock is the consistent use, from the very beginning, of the very finest ashlar. The city, the charitable Trusts and the aristocratic landowners who promoted it intended it to be an enduring monument. Everything, whether built from public or private funds, was expensively constructed far beyond what was functionally required and mutual areas of garden were a feature from the beginning. Only in the merest handful of early houses was rubble-work, originally stuccoed to represent ashlar, adopted for front elevations. The New Town in fact consists of seven major developments, each different from, but closely related to, its predecessors, together with several smaller associated developments. They represent a continuous programme of construction from 1767 until about 1890, whose defining characteristic is that by contrast with the Old Town, where people, activities and users were intermingled, the population was sifted and segregated. In form the buildings were urban and of a fairly consistent three storey and basement scale punctuated in some of the early 19th century developments by four storey corner and central pavilions. In function all were originally planned as suburban residential for the landed gentry and the professional and merchant classes, but from the early years of the nineteenth century the original New Town gradually became the City's main business district although a considerable residential element has survived to this day.

The first New Town originated in Lord Provost Drummond's Proposals published in 1752 which were embodied in an Act of Parliament in 1753. These envisaged the development of the City's lands to the north of the Old Town. The North Bridge, an urban viaduct across the valley from the Old Town to the New, was begun in 1763 and in 1766 competitive plans were invited for the street layout. The winner was James Craig, but his plan was redrawn after consultation with John Adam. The general concept resembled Adam's new town at Inveraray, planned in 1747, its central street, axial square and back streets, and its single-sided outer street all being echoed in Craig's much more ambitious proposals which were designed to lift the city out of decades of stagnation following the Union of the English and Scottish parliaments in 1707. It was a bold municipal initiative on the latest European principles which set out both to revive and to affirm the City's greatness.

Craig's scheme consists of a rectangle astride a ridge to the north of the Nor Loch (a lake) which he proposed to canalise as an ornamental water feature but which was instead drained. The whole was divided into rectangular street blocks defined by the principal east/west axis of George Street, and the two subordinate east/west single-sided axes of Princes Street and Queen Street which looked out onto gardens. George Street is terminated at each end by a square - St Andrew Square and Charlotte Square, each planned in characteristically Scottish style to have an axial public monument as its focus. The principal axes and Squares comprised substantial terraced houses: the cross streets, although equally classical in manner, mainly consisted of tenements of main door houses and flats. The central plot in each block of the main axes seems originally to have been intended for significant public buildings of which only two - St Andrew's Church (relocated from the site originally intended in St Andrew Square) and the Assembly Rooms were built. Minor tradesmen's streets, Rose Street and Thistle Street, were planned between the principal axes, and mews for coaches and servants in the lanes between them, but in the event only the southern of these minor streets, Rose Street, was wholly built for tradesmen. Although a major element of formality was achieved at the centre of the east side of St Andrew Square flanking Sir Lawrence Dundas's house, the houses varied in design within a consistent overall height. Only at Charlotte Square, planned by Robert Adam in 1791, was a uniform palace-fronted treatment of the houses adopted. Although not complete until twenty-five years later, it survives virtually intact as the supreme masterpiece of the genre.

The second New Town was planned 1801-2 by Robert Reid, the King's Architect, and William Sibbald to the north of the first. It lies downhill on a steep north-facing slope. Breaking with the strict grid pattern, some curved terraces were introduced. The second New Town's axis is Great King Street terminated to the west by Royal Circus, and to the east by the D-shaped Drummond Place. Lesser axes of Cumberland Street and Northumberland Street flank it, and to the south it is defined by the single-sided terraces of Heriot Row and Abercromby Place. The definition to the north was the similarly planned Fettes Row and Royal Crescent. Both the scale and the planning are much more ambitious than in the first New Town. The buildings on the main east/west axes are again for the most part terraced houses, and on the north/south axes tenement flats, but on the main east/west axes, Heriot Row, Great King Street, Drummond Place, Royal Circus, Fettes Row and Royal Crescent, the terraces formed palace fronted blocks on the Charlotte Square model. Cumberland Street and Northumberland Street are grander than the corresponding Rose Street and Thistle Street in the first New Town, the latter especially so, having been built more for the lesser bourgeois than for tradesmen: and there are, as before, mews behind.

The third New Town lies to the west, planned by Robert Brown from 1813 onwards. It was planned on similar lines to the first and second New Towns, but with a diagonally-set square concourse at the centre of the main axis, Melville Street. As in the second New Town, the terrace blocks along that street are palace fronted, but in a very elongated form. The triple-spired St Mary's Episcopal Cathedral emphatically closed the main axis in 1873 and in the 1870s and 1880s the original layout was greatly extended with further streets, crescents and ellipses to designs by John Lessels, Peddie and Kinnear, John Chesser and others. The character of the area gradually changed from neo-classical to a rich Victorian Renaissance in the later developments, the most westerly development, Magdala Place and Douglas Crescent, having, uniquely in the area, mansard roofs.

All three of these New Town developments required massive land engineering works to secure level sites for the main axes, especially so in the second and third with their palace-fronted blocks. In the later schemes, following comments made by the neo-classicist architect William Stark on the Calton plans just before his death in 1813, the contours of the site were taken more into account.

The fourth New Town laid out and around to the east of Calton Hill was designed by Stark's pupil William Henry Playfair from 1819 onwards for a consortium of proprietors which included the City of Edinburgh itself. It followed the lines Stark had suggested in his report of 1813 on the plans originally submitted. Its defining characteristic is that instead of imposing a grid-iron upon the landscape, the buildings exploit the contours, views and trees in a romantic manner. Although the influence of this fourth New Town also spread north-east down towards Leith, its principal characteristic is the linear development from the majestic processional entrance of Waterloo Place and the Royal High School building extending round the hill along Regent Terrace, Carlton Terrace and Royal Terrace (1824). Royal Terrace consists of 40 terraced houses in a row 360m long, with Corinthian and Ionic colonnades, of a grandeur of conception and scale unmatched elsewhere in Edinburgh, rivalling St Petersburg and Nash's Regent Park terraces in London, but surpassing them in being executed entirely in solid stone rather than stucco.

On the north-west a fifth New Town was constructed from 1822 on the lands of the Earl of Moray to designs by J Gillespie Graham. It cleverly linked together the first three New Towns as a unified scheme. Within the overall concept, the Moray Estate was intended to be a self-contained enclave for aristocrats and professional gentry. The plan is almost baroque in its conception: lining a wooded river gorge to the north, it consists of a crescent, an oval, and a 12-sided polygon, the elevations being palace-fronted Roman Doric throughout. A mutual garden in the gorge, with a railed terrace carried on a semi-elliptically arched retaining wall, was an important element in the project. Below is St Bernards Well, a domed Roman Doric peristyle containing a statue of Hygeia.

The sixth New Town was Lord Provost Learmonth's Dean estate north of the Water of Leith. In 1824 he had proposed a high level bridge across its valley as a more direct link to Queensferry. In 1831-32 he built the bridge himself to designs by Thomas Telford in the hope that the cost would be recouped by development. The western area of the Dean estate was largely acquired by the Orphan Hospital, by John Watson's School and by Daniel Stewart's Trust for architecturally magnificent educational institutions, and for Dean Cemetery. But the residential development of the eastern area was slower to develop, the finest part of the development being the earliest, the fine classical terraces of Clarendon Crescent, Oxford Terrace and Eton Terrace, all by John Tait 1850-59, the last fronting a ravine garden on the Moray estate model. The later developments by John Chesser, largely for the Heriot Trust, follow richer Victorian Renaissance models.

The Dean development resulted in the milling community of Dean Village becoming a low level enclave within the New Town area. Only one of the great mills now remains, together with a granary and some associated buildings. Dean Village is now chiefly remarkable for the super-romantic fantasy of Well Court designed as model workers' housing with a community hall by Sydney Mitchell for John R Findlay of *The Scotsman* newspaper (1884). This was a forerunner of Patrick Geddes's experiments a few years later. The Dean development also linked a seventh New Town, the hitherto detached Raeburn estate, to the remainder. Designed originally by the portrait painter Sir Henry Raeburn and his architect James Milne, the original Ann Street development (1814) was remarkable for its stepped palace fronted terraces with urban front gardens. The later developments (1822), most notably the monumental Greek Doric colonnaded St Bernard's Crescent, follow Playfair models - although Milne remained architect.

As observed earlier, the proposal that the original New Town should remain a suburb (see History) did not last. The New Town soon became the location for some of the finest public and commercial monuments of the neo-classical revival in Europe, the principal examples being detailed in the Inventory. Monuments symbolic of Scotland's illustrious past were grouped together on Calton Hill, in the aspiration to build the Athens of the North.

## FIRST NEW TOWN



*The First New Town from the west, with Charlotte Square in the foreground. The broad central street is George Street, with Queen Street to the left and Princes Street to the right.*



*The north side of Charlotte Square.*



*The centrepiece of the north side of Charlotte Square.*



*Regular irregularity: terrace houses in Queen Street within the same overall design concept.*

## SECOND NEW TOWN



*The Second New Town from the east. The central street is London Street continued beyond Drummond Square as Great King Street to Royal Circus.*

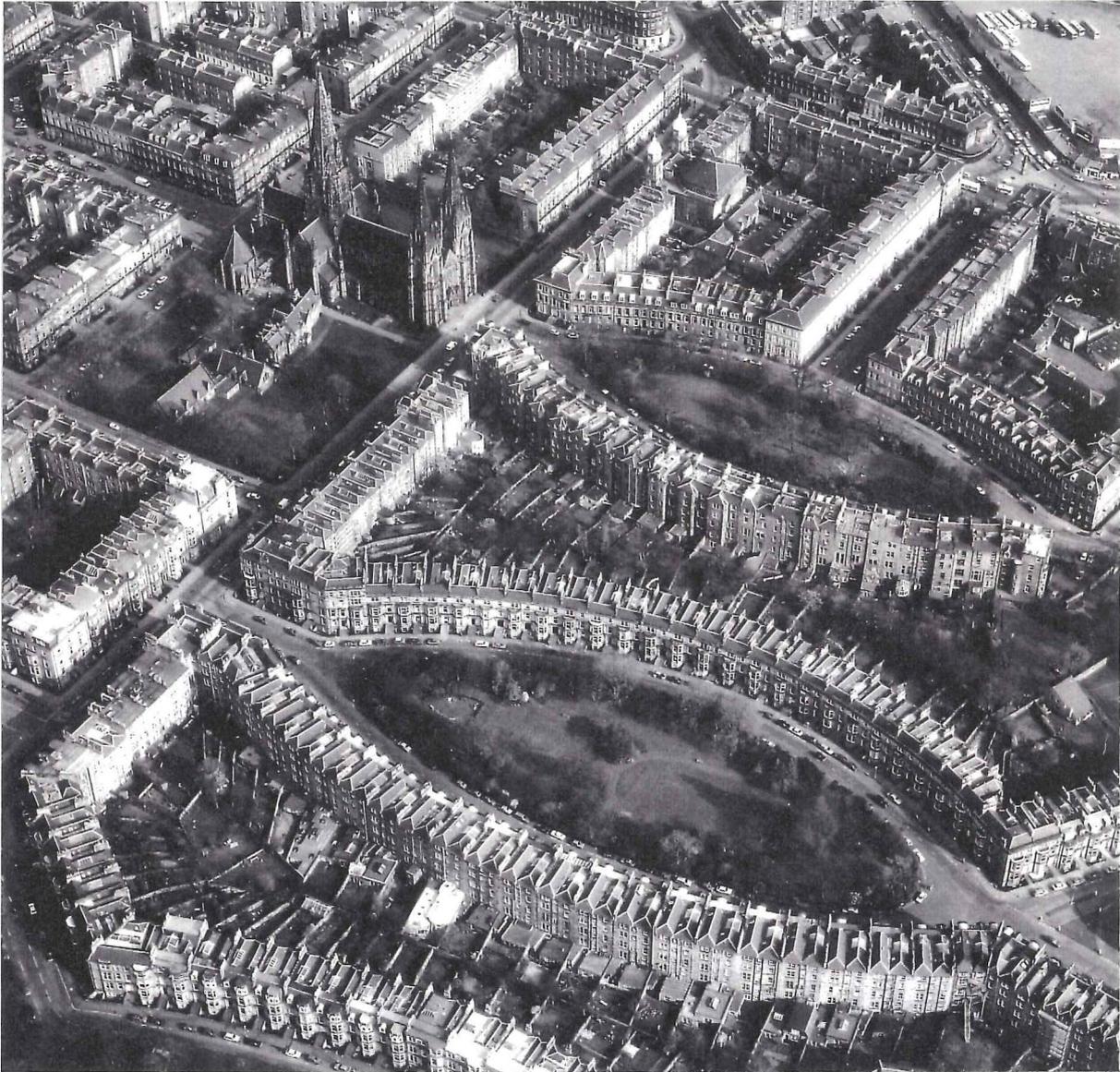


*Abercromby Place from the east. The curved plan is a departure from the regular grid of the First New Town*



*Fettes Row, on the northern edge of the Second New Town.*

### THIRD NEW TOWN



*The western end of the Third New Town from the north west, with the ellipses formed by Eglinton Crescent and Glencairn Crescent and Grosvenor Street and Lansdowne Crescent, all built in the 1860s and 70s. The west end of Melville Street is in the top left-hand corner.*



*Melville Street looking east from the diamond-shaped Melville Crescent, with the statue of the first Viscount Melville.*



*The central house - 1814 - the north side of the eastern half of Melville Street.*

## FOURTH NEW TOWN



*Calton Hill, in the heart of the Fourth New Town, from the west with the Observatory, National Monument, Nelson Monument and Dugald Stewart Monument in the foreground. Royal Terrace, Carlton Terrace and Regent Terrace form the V-shaped eastern border at the top.*



*The centre of Royal Terrace, from the east: 1821*

## FIFTH NEW TOWN



*The centre of the Fifth New Town from the south, with the irregular polygon of Moray Place on the right, and the elliptical Ainslie Place on the left: The Water of Leith runs through the trees at the top.*



*The north side of Moray Place: 1822.*



*St Bernard's Well, by the Water of Leith in the Fifth New Town pleasure grounds, but built as early as 1788-91.*

## SIXTH NEW TOWN



*The Sixth New Town, the Dean estate, at the top, with the Dean Bridge in the centre, linking it to the Fifth New Town in the right foreground.*



*Thomas Telford's dramatic Dean Bridge, from the south. It was built between 1829 and 1831.*

## SEVENTH NEW TOWN



*St Bernard's Crescent, in the Seventh New Town, on the Raeburn Estate: 1824.*

ii. **INVENTORY** - see Appendix.

iii. **HISTORY**

The history of both the Old and The New Town down to the later 19th century has already been outlined under the heading of General Characteristics as it is inseparable from their plan forms and architectural development. A brief account of their subsequent history is, however, required.

a. **The Old Town**

In 1892 Sir Patrick Geddes, referred to earlier in connection with his developments at Ramsay Garden and elsewhere, proposed the re-occupation of the Old Town by the University, by the bourgeoisie, and by the intelligentsia. Geddes's vision was a partial recreation of the Enlightenment - to convert the High Street into *a collegiate street and city comparable in its way with the magnificent High Street of Oxford and its noble surroundings*. He sought to combine the city's rare heritage of *beauty, of intellectual and practical endeavour, and the moral and spiritual intensity, however temporarily forgotten or depressed*. He proposed to re-use older buildings provided they still had utility and extensive restoration work was carried out under his aegis in the Lawnmarket. The University Hall development of Ramsay Garden adopted a spectacularly theatrical form - the most colourful explosion of architecture to have occurred in central Edinburgh for over 100 years. Regrettably Geddes left Edinburgh before his vision could be consolidated, but his buildings remain. The Old Town was peripheral to the inter-war Scottish literary Renaissance. Yet, in 1938, William Power proposed it should become an artistic enclave, where writers, poets and artists should congregate - rather like a Left Bank or Montmartre in Paris. The Marquess of Bute instructed a survey of its historic buildings and the restoration of at least two, the survey, subsequently extended to the whole of Edinburgh, being carried out by the City Architect, E J Macrae, during the Second World War.

Sir Patrick Abercrombie's 1949 plan continued to promote the elimination of slums, by overspill to outer estates and a certain amount of residential dwelling in the Canongate where the historic properties were extensively restored or rebuilt as local authority housing. The Festival he allocated to the New Town. He assumed that the High Street would become offices. The Plan spelt death to the Geddes concept of reinhabiting the High Street, allocating a self-contained University campus to George Square.

Yet today, the Old Town is the heart of the most successful Festival city in the world, attracting annually to the Festival alone over 1 million visitors to some 150 locations. Who could have expected that the shrine of Presbyterianism - the Assembly Hall - would so readily lend itself to become the flagship performing space of Edinburgh Festival; or that the Free Church of Scotland would be a key patron in the development of Fringe Theatre? Yet it was the opportunities offered by the kirks and kirk halls established after the 1843 Disruption that enabled Fringe companies to participate in the first place.

The population of the Old Town has doubled since 1969 reversing earlier depopulation patterns. The High Street is again alive. Institutions like the Cockburn Association, the Saltire Society and the Scottish Poetry Library have returned. There is beginning to be the sensation of people meeting once again in the High Street of Edinburgh.

This revival has been against the odds. Only twelve years ago, the City Estates office ridiculed the restoration of Robertson's Close on the grounds that no-one would wish to live there. But people no longer seem to share the reservations of their 19th century predecessors about living in a mixed community.

**b. The New Town**

With the exception of the arrival of clubs - the New Club (1834), the University Club (1866), the Conservative Club (1882), and the Liberal Club (1890) - of hotels, beginning with the giant Star of 1861 (since demolished), and of department stores - particularly those of Jenners (1895), the Professional and Civil Service Supply Association (1903), R W Forsyth (1906), Cleghorns (1929) and Binns (1935) - all in Princes Street and George Street - the original New Town remained largely in residential or professional use on the upper floors. By the turn of the century, Charlotte Square had become occupied principally by the medical profession, and by mid-century by the legal profession and finance houses. Many of these have recently moved out and the future use of the houses in the Square is currently under review. The later new towns remained in residential use, although a good many houses, particularly in the northern and western area, became professional offices and consulting rooms.

In 1954 the Princes Street Panel was set up to regulate the anticipated redevelopment of The First New Town and in particular of Princes Street. The formula included first floor balconies which would eventually link up as a continuous upper level pavement, sheltered by cantilevered upper floors. In the mid to late 1960s three distinguished buildings, including the New Club, were sacrificed to the scheme which was fortunately abandoned in 1979.

In 1964 St James's Square, a secluded but by then rundown area immediately to the east of the First New Town, was demolished and replaced by the St James Centre an office and shopping mall development completed in 1970. It is the only substantial area of new development within the New Town area since 1900, although a number of sites in the First New Town area have been redeveloped, mainly with buildings of good quality. Screened by St Andrew Square, York Place and St Mary's Roman Catholic Cathedral, the visual impact of the St James Centre on The New Town is relatively slight but it is more prominent in distant views.

The sheer scale of the construction and the quality of the materials were such that for almost 100 years, the New Town survived with little perceptible change. However, behind the facades, a century of decay was taking its toll: and by the late 1960s - the 200th anniversary of the New Town - extensive problems were becoming apparent, particularly at the east end. In 1970, a survey undertaken by the Edinburgh Architectural Association was followed by an international conference. The outcome was the establishment of the Edinburgh New Town Conservation Committee which deployed Government and City aid to embark on a programme of repair and rehabilitation throughout its territory.

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## **D. STATE OF PRESERVATION**

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a. The state of preservation of the Old and New Towns of Edinburgh is probably more secure now than it has ever been in their history. The enactment of Listed Building and Conservation Area legislation, together with the availability of repair and improvement grants requires that any proposals for new building and for the alteration and demolition of old ones must be publicly advertised and subject to rigorous scrutiny at the levels of the District Council, Historic Scotland and, if necessary, the Secretary of State for Scotland. Their consideration of cases is assisted by the Edinburgh Old Town Renewal Trust and the Edinburgh New Town Conservation Committee.

Over the last 12 years, in the Old Town there has been a steady programme of repair and maintenance of the closes and wynds, together with their re-paving. The Local Plan indicates all areas in which there remains an opportunity of significant development which, at the same time, will enhance rather than threaten the character of the Old Town.

The New Town is in even better condition, and, together with the city's planning department, the Edinburgh New Town Conservation Committee monitors and advises on conservation and change. It is policy to refuse change of use from residential to other - particularly commercial - save in exceptional circumstances, and with the change of the market, it is now at least possible that houses which have been occupied as offices for over 100 years might revert back to residential accommodation once more. The programme of conservation and repair begun 23 years ago is well advanced, and the last of the most urgent cases are being tackled.

### **b. Responsible agents**

As stated earlier, the responsibility agent for controlling change is primarily the City of Edinburgh District Council. More strategic issues are controlled by Lothian Regional Council. As the Government Agency responsible for built heritage matters, Historic Scotland has an overview on the future of Listed Buildings, including the availability of grants. The Edinburgh New Town Conservation Committee and the Edinburgh Old Town Renewal Trust exercise scrutiny, and make grants towards the restoration of individual buildings. In so doing they exercise authority over standards of work.

### **c. Measures for preservation and conservation**

The principal measures for conservation and preservation are the distribution of grant aid, provided by Government and the District Council, through the mechanisms of the Edinburgh New Town Conservation Committee and the Edinburgh Old Town Renewal Trust. In support of its work, the ENTCC has at its headquarters, 13a Dundas Street, a specialist bookshop and an architectural gallery. It sponsors research - most notably the book *The care and maintenance of Georgian houses*. In the last fiscal year, 1993-4, grants distributed in Edinburgh Old Town and New Towns were as follows:

- 1) Through the Edinburgh New Town Conservation Committee £1.2 million
- 2) Through the Edinburgh Old Town Renewal Trust £0.685 million
- 3) From the District Council through the Planning Department £0.595 million
- 4) From the Secretary of State directly to the owners £0.689 million

The contribution of the Secretary of State to the work of (1) and (2) was £ 1.2 million; that of the District Council £0.6 million through the Planning Department. The District Council also makes available grants for housing repair, but separate figures for the Old and New Towns are not available.

d. **Justification for inclusion in the World Heritage List**

a) **General**

Edinburgh is a great city. Its architecture and its historical importance set it apart from most other cities of the world. Partly, this greatness - this uniqueness- is a consequence of its historic existence as a significant European capital from the Renaissance period, but there are other reasons. From an early date the city saw itself as great, and whenever this status seemed threatened, Edinburgh responded in grand manner. Although in 1603 Edinburgh lost its royal presence, the decades immediately following witnessed a consolidation of the national architectural tradition - a fact illustrated most forcibly by Heriot's Hospital (1628), which resembles a royal palace rather than the school it was built to be. In 1707 Scotland lost its parliament. After a consequential period of decline and political instability, the city began a spectacular programme of civic expansion: driven by a desire for national prestige, and yet international in character. What should have been set-backs were turned, paradoxically, to bring out a staggeringly brilliant and exciting response. And then much later, when in the 1860s parts of the Old Town had degenerated into slums, the civic response was a pioneering one for its time: and again, prestigious architecture of national stature was to result from their action.

The particular nature of Edinburgh's duality is unusual: on the one hand, on a high ridge, is the ancient Old Town, while in contrast, and set apart on a fresh site, the 18th century New Town; the former on its spectacular site, the skyline punched through by the castle, the soaring neo-gothic spire of Highland Tolbooth St John's and the robust, nationally-symbolic Imperial crown spire of St Giles; a feast of ancient architecture, looking down on the New Town, which in contrast is a calm sea of ordered classicism, the whole framed and articulated by neo-classical buildings of world-class distinction.

Scotland is associated with many things: one of the greatest of these is the intellectual tradition, which her scholars carried abroad. (For instance, between 1411 and 1560 the University of Paris had 17 rectors who were Scots.) The importance of the role which Scotland had on the European stage is well recognised. But this can be focused yet further, for Edinburgh holds a key role in this tradition, in that this city was for a time the centre of the Scottish Enlightenment, that period during which such enormous intellectual advances were made. This is the same city which these philosophers and others of this 'Hotbed of Genius' helped to create: having a respect for the old (to the extent that revived 'Old Scots' architecture is seen throughout much of the Old Town), while simultaneously pioneering the new, with sometimes astonishing new ideas worked through at the Scott Monument, the Royal High School and many others, consciously contributing to the collective idea of city as monument.

Scotland's re-assertions of Edinburgh's status led at last to its role as capital being re-assessed; in the 1880s, when a Scottish Office was established. From the 1930s the country was - indeed, still is - administered from St Andrew's House, one of the finest and largest buildings of its period, dramatically sited near a cliff-top, as if in response to the castle which is set diagonally opposite. Culture, to a degree, was nationalised and firmly centred in Edinburgh, with the creation of institutions such as the National Library: all emphasising the validity of Edinburgh's claim to be called national capital.

In its own right, the interest of the Old Town is substantial. It contains two of King David I's new-planned 12th century burghs - Edinburgh (founded c.1125), and the once-separate burgh of Canongate (founded c.1140). It also contains two early royal palaces (one within the spectacular castle), a medieval abbey and a wealth of early buildings. The national tradition of building tall reached its climax in Edinburgh with tenements which were surely the world's tallest domestic buildings of their age - and some of which are still to be seen. This tradition was powerfully re-invigorated in the 19th century by the City itself, whose Improvement Act tenements are important for their sociological interest as well as for their architectural quality. So also are the buildings which were the subject of Patrick Geddes's pioneering experiments in town planning: early tenements re-vitalised for new and socially-sensitive uses, and the results of his experiments are still there to see. The New Town is important for principally two reasons; its having an uncommonly high concentration of world-class neo-classical buildings, and for the amazing size of area covered by classical, ashlar-faced architecture, all consistent to a degree without parallel; and perhaps crucially - all now surviving remarkably intact.

b) **Religion**

Edinburgh is the headquarters of the Church of Scotland. Missionaries from the Church of Scotland have had a worldwide influence. In the New Town, within St Andrew's Church, took place the Disruption in 1843, leading to the establishment of the Free Kirk of Scotland, largely reunited with the Church of Scotland in 1929.

c) **18th century planning**

Edinburgh exerted great influence on the development of urban architecture through the development of the New Town: first, the plan of the New Town became highly influential throughout the rest of Scotland in the way it separated the uses and classes that had so mingled in the Old Town. Of comparable importance, the particular influence of Robert Adam at Charlotte Square was to show how grandeur could be imposed upon an otherwise plainly orthodox row of terraced houses, so as to raise rationalist urban design to a new pitch.

d) **Neo-classicism: Edinburgh's international links**

Scotland has a long tradition of classicism, and also of maintaining close cultural and political links with mainland Europe. The last-mentioned has been noted above with respect to scholarship, but applies also in the field of architecture, where the integration of Scots with other cultures is clearly seen both visually and through documentary references. Links with Italy and with France were particularly significant. For instance, documentation identifies European architects and masons such as John Morrow, "born in Parysse" [Paris], active in Scotland in the 15th century; French master masons were involved in the royal works of King James V, most notably in the 1530s, perhaps including Holyrood, while at the end of the 16th century, William Schaw, King's master of works, had visited the royal palaces of Denmark, and had been to France and other countries. Besides the French links, this Europeanism is seen in the Italian influence of the late 16th century, but also much earlier in the works of King James IV, notably at his great hall (within Edinburgh Castle), where Italianate Renaissance corbels dating from the early 16th century are still seen. While in the early 17th century there is no evidence of Sir James Murray of Kilbaberton, architect of the Parliament House, or William Wallace, master mason of Heriot's Hospital, having travelled abroad, Murray's partner, Anthony Alexander, is known to have travelled in Europe. The generally Danish or Scandinavian architecture with which the last three are associated may owe its origins to the developing Scots links with these countries, while Edinburgh's Tron Kirk of 1636, by John Mylne, demonstrates a sensitive appreciation of Dutch ecclesiastical architecture. Sir William Bruce, architect of Holyroodhouse, was certainly in Holland in 1659-60 and may have included France in his travels of 1663 as his associate Alexander Edward certainly did in 1701-02. James Smith, architect of the Canongate Kirk, studied in Rome, apparently in 1671-75. Even although his studies were at first for the priesthood (as initially were those of the London-Scot, James Gibbs from 1703) he set the precedent for Edinburgh's subsequent neo-classicists.

It is known that William Adam never travelled further beyond Scotland than to England. Nevertheless he appears to have had direct or indirect correspondence with the architect Earl of Mar in his Paris exile, from whence the Earl outlined the concept of the First New Town in 1728 for George Drummond, John Adam and James Craig to follow. The central pavilion of William Adam's Infirmary, regrettably demolished in 1879, echoed that of Soufflot's exactly contemporary Hotel Dieu at Lyon to a degree which is unlikely to have been wholly coincidental, while the basic concept of John Adam's Exchange (now the City Chambers) was essentially French even if the detail was Gibbsian.

From 1750 a will to study in Rome, even at some personal hardship as in the case of the Mylnes, was marked. The first to go was Sir William Chambers, architect of the Dundas Mansion (now the Royal Bank). Although born in Sweden, educated in England, and ultimately London-based, he was descended from old Aberdeenshire landed families. He made three journeys to China in the 1740s, studied under J F Blondel in Paris in 1749 and spent the years 1750-55 in Rome. The next to travel to Paris and Rome appear to have been William and Robert Mylne, of the family of the Royal Master masons. They were in Paris in October 1754 and

in Rome by the end of the year. Robert had a particularly distinguished record, winning the Concorso Clementino and becoming a full member of the Academy of St Luke in 1759. William's work was represented in Edinburgh by the old North Bridge, Robert's by St Cecilia's Hall and by the still extant but much altered Whitefoord House in the Canongate. The Mylnes were closely followed by Robert Adam who made the full Grand Tour, had the honour of a plate dedicated to him by his close friend G B Piranesi, and reached Spalato in 1757, his studies there inaugurating his brilliant career in London. His Register House, Edinburgh University and Charlotte Square are among the most important monuments of earlier Scottish and indeed European neo-classicism, the latter being erected when his career was concentrated on Scotland, and on Edinburgh and Glasgow in particular.

Adam was followed in 1761 by John Baxter who studied in Rome and was admitted a full member of the Academy of St Luke in 1767, and in 1774 by John Henderson. Their work was austere neo-classical as can still be seen at the former's Merchants Hall and Baxter's Place and formerly at the latter's Assembly Rooms prior to the addition of the portico in 1818. The London-Scottish architect James Playfair, whose original training is still unclear, was visiting Paris, where he was deeply influenced by the Revolutionary School, from 1787 and interrupted practice to study in Rome in 1792-3. Although his business was predominantly Scottish, and although he died in Edinburgh in the following year, no building in Edinburgh can be identified as his for certain. Nevertheless his work had an immediate effect on the earlier work of Archibald Elliot who appears to have worked for him. Elliot subsequently had an office in London as well as in Scotland, becoming from 1815 one of Edinburgh's pioneer Greek Revivalists. Although most of James Playfair's drawings were sold out of the possession of his family, his designs were ultimately to have an effect on his son, William Henry, only four years after his father died.

Brought up by his scientist uncle Professor John Playfair, the younger Playfair was apprenticed to the pioneer Scottish Greek revivalist William Stark, architect of the Signet Libraries. As in the case of the elder Playfair, Stark's initial training is unknown but he was in St Petersburg, then a microcosm of European neo-classicism, in 1798 and had visited Holland, probably *en route*. As related earlier, it was he who led Edinburgh away from gridiron street planning to a Romantic Classicism in which the contours of the land and any existing planting were exploited rather than levelled.

The younger Playfair belonged to that remarkable group of architects who dominated the Edinburgh architectural scene from the 1820s. Although two of its leading members, including Playfair himself, were London-trained, the influence of contemporary German rather than London architecture is at times marked. The oldest of the group was James Gillespie Graham, born in 1776, who although in later years extremely well-off, appears not to have travelled, at least not in his early life. Neither did Thomas Hamilton, born 1784, although his Royal High School leaves little doubt that he must have been familiar with the latest architecture in Munich, even if only on paper. In 1808-11 William Burn and c.1813-16 the younger Playfair worked in London for Sir Robert Smirke, profiting from his first-hand knowledge of Greek antiquity and later from that of another Smirke pupil, Charles Robert Cockerell, who also studied Greek antiquity at first hand. Playfair also worked for Benjamin Dean Wyatt, and, like his father earlier, had seen the latest French architecture, having made a tour with his Paris-based uncle William in 1816. As with Hamilton, Playfair's work from the early 1820s onwards was profoundly influenced by Schinkel, some of his drawings being very similar in character to those in Schinkel's *Sammlung*. Despite the Imperial Roman grandeur of his British Linen Bank, there is no evidence that David Bryce travelled in his earlier years, but that other giant of the Graeco-Roman phase of the early 1840s, David Rhind, most certainly did in the early 1830s.

Although substantial sections of the northern and western areas of the New Town were designed by untravellers and rather more secondary architects such as the King's Architect, Robert Reid, the City Architects Thomas Bonnar and Thomas Brown (the former subsequently architect to the Heriot Trust), the influence of those who studied in Paris, Rome, St Petersburg and London, cascaded down into their work, most spectacularly so in the case of James Milne, architect of the Raeburn estate whose Playfair-inspired crescent, terrace and associated streets are among the finest individual performances.

Within the coherent Romantic classical concept of architecture and landscape there is a variety and invention which extends far beyond the contrast of the New Town with the Old, or the inclusion of the occasional gothic church or palatial Elizabethan institution for Picturesque effect. Each development has an architectural character of its own, whether post-Adam or neo-Roman or neo-Greek, which is as marked in the

geometry of the planning as it is in the elevations, each reflects not only the architect who designed it but the vision and ambition of the councillors who controlled the city and perhaps even more so that of the classically-educated lawyers who controlled the charitable and private family trusts which promoted a city punctuated with pilastered and colonnaded pavilions and generously planned private gardens. Throughout the whole, and particularly in the developments of the 1820s, is evident an intention not merely to establish the Athens of the North as one of Europe's greatest capital cities, but as a worthy counterpart to the city of classical antiquity.

e) **20th century town planning**

Sir Patrick Geddes, founder of modern town planning, used Old Edinburgh as his laboratory; and in it first put his ideas into execution.

f) **The Culture of Scotland**

Edinburgh represents the essence of the cultural traditions of Scotland as a European city, and is a European capital city itself. It bears testimony to the growth of Scottish civilisation, to its church, to its law and its legal system. The then physical form of the city was a key factor in the Enlightenment.

g) **Old and New landscapes**

The juxtaposition of Old and New Edinburgh offers an outstanding example of an architectural ensemble which epitomises significant stages in human history - the Renaissance city on the rock versus the rationalist city on the plateau.

h) **Land use**

Edinburgh is an outstanding example of the development of human settlement and land use; in the Old and New Town it is possible to witness the growth of a Renaissance capital city, its limitations and its opportunities, and its rejection by changing social patterns and different aspirations in the 18th century. In no other city in the world is the contrast between those two ideas so marked. The integration of built form with open space exhibits similar contrasts.

i) **Cultural activity**

Edinburgh is tangibly associated with events - being the host of the world's largest number of annual cultural Festivals - and with living traditions - being the home of Scottish law, the Scottish legal, medical and architectural professions and the Scottish church. It is the site of the nation's national museums, galleries, archives and library, and of its heritage administration. It contains Scotland's only active Royal Palace, and is the centre of the country's civil administration.

j) **Authenticity**

Edinburgh is authentic: using the principal Scottish building materials - stone and slate - the design and the workmanship grow from the setting, in the Old Town, so that the tenements appear to be extrusions from the rock itself. Equally authentically, the New Towns settle on their plateaux and hillsides to form a perfect, and almost unspoilt, 18th and early 19th century environment of an extent unmatched elsewhere.

Edinburgh, as has been stated, does indeed enjoy adequate legal and technical protection, and through the District Council, the Regional Council, the Edinburgh Old Town Renewal Trust and the Edinburgh New Town Conservation Committee, has sufficient management mechanisms to ensure conservation.

Edinburgh is a built embodiment of the evolution of Scottish society and settlements, indicating how they have adapted and changed over time, to take advantage of the physical constraints and opportunities. Furthermore, by virtue of being the focus of the Scottish Reformation, the Scottish Enlightenment, the Athens of the North, the Scottish Renaissance, Edinburgh pre-eminently is an associative cultural landscape enjoying powerful resonances of religious, artistic and cultural history of an international significance.

## INVENTORY APPENDIX

### *The Old Town*

#### 1. PUBLIC MONUMENTS



##### A. EDINBURGH CASTLE

Medieval military fortress extended in Renaissance times with a palace square; with later additions for army barracks from the mid 18th century. The single most striking visual object in Edinburgh, and symbol of Scotland as a whole. Buildings of significance include 12th century St Margaret's Chapel, Palace Yard with the Great Hall, 1500 (some of the earliest Renaissance corbels in northern Europe), the 16th century Palace to the east where King James VI was born, 1707 museum to the west, Scottish National War Memorial 1924 by Sir Robert Lorimer to the south. Other buildings include 1574 portcullis and gateway, 1742 Governor's House and massive 1796 barracks.

*Current status*

- a. Military barracks
- b. Focus of Scottish ceremonial activities
- c. Museum
- d. Visitor attraction

*Owner:* The Crown

**PUBLIC MONUMENTS**



**A. EDINBURGH CASTLE**

## PUBLIC MONUMENTS



### B. PARLIAMENT HOUSE AND HIGH COURT OF JUSTICIARY

*1632-9, Sir James Murray of Kilbaberton*

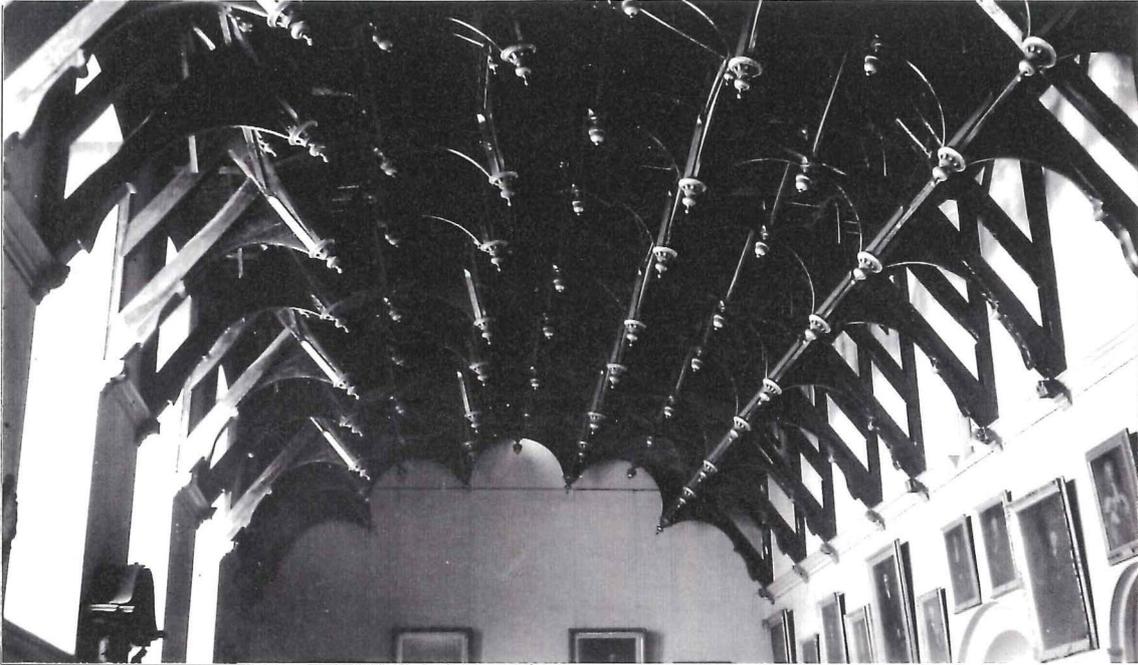
Two-storey L-plan Parliament House, a key building in the Scottish Renaissance: principal chamber 122 feet Parliament Hall with a sumptuous roof by John Scott. Refaced 1807 by Robert Reid with a new facade over a rusticated arcade eventually extended to encompass entire Parliament Square. Ionic-columned quadrants with sphinxes above central portico, Court rooms behind by Archibald Elliot, Robert Reid, W W Robertson and W T Oldrieve. The complex also includes the magnificent libraries of The Writers to The Signet, by William Stark, 1812-18, arguably the finest major neo-classical interiors in Edinburgh.

*Use:* Supreme Courts

*Owner:* The Lord Advocate's Office

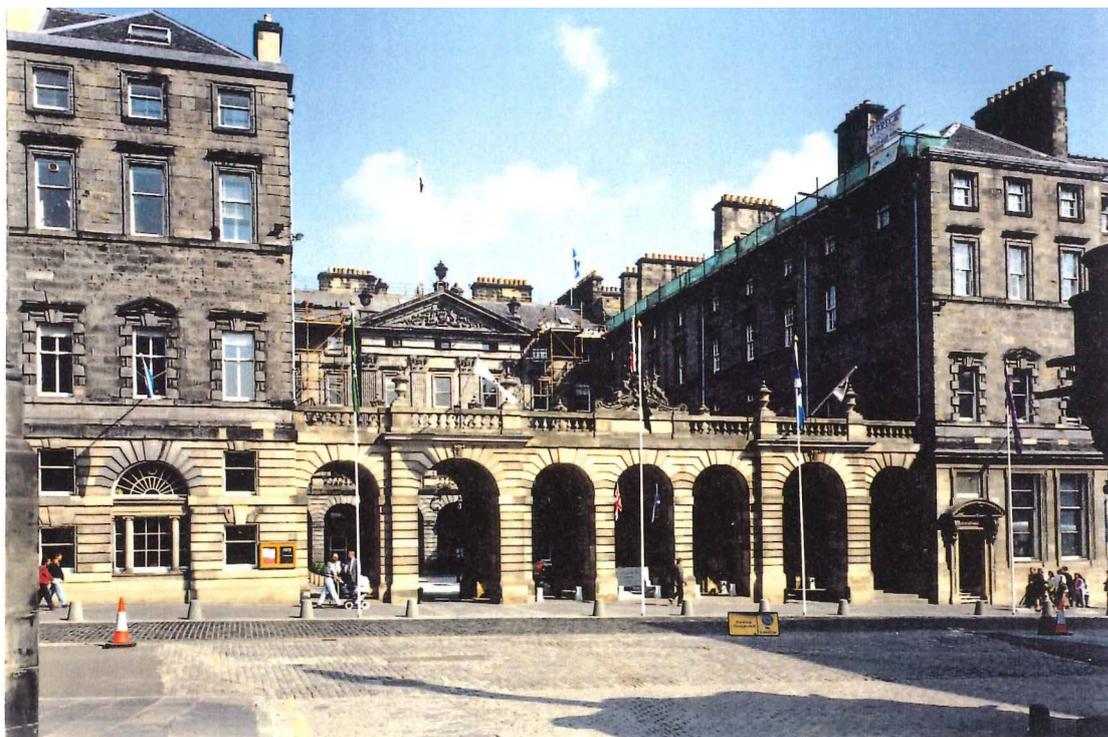
*Public access:* to Parliament Hall only unless on business

**PUBLIC MONUMENTS**



**B. PARLIAMENT HOUSE AND HIGH COURT OF JUSTICIARY  
ROOF DETAIL**

## PUBLIC MONUMENTS



### C. CITY CHAMBERS

249 High Street

*1753, John and Robert Adam, executed with detail modifications by John Fergus*

U-plan hotel in form, designed, like Holyroodhouse, in the plan of a private square protected from the street by single-storeyed rusticated screen. Original stair and council room survive, other spaces within largely Edwardian. City Chambers was built above Mary King's Close enclosing remains of a medieval wynd which still exist beneath.

*Use:* Town Hall or Mairie and administrative offices, functions and receptions

*Owner:* City of Edinburgh District Council

*Public access:* on business or by arrangement

**PUBLIC MONUMENTS**



**C. CITY CHAMBERS  
REAR ELEVATION**

**PUBLIC MONUMENTS**



**D. CANONGATE TOLBOOTH**

163 Canongate  
*c.1590*

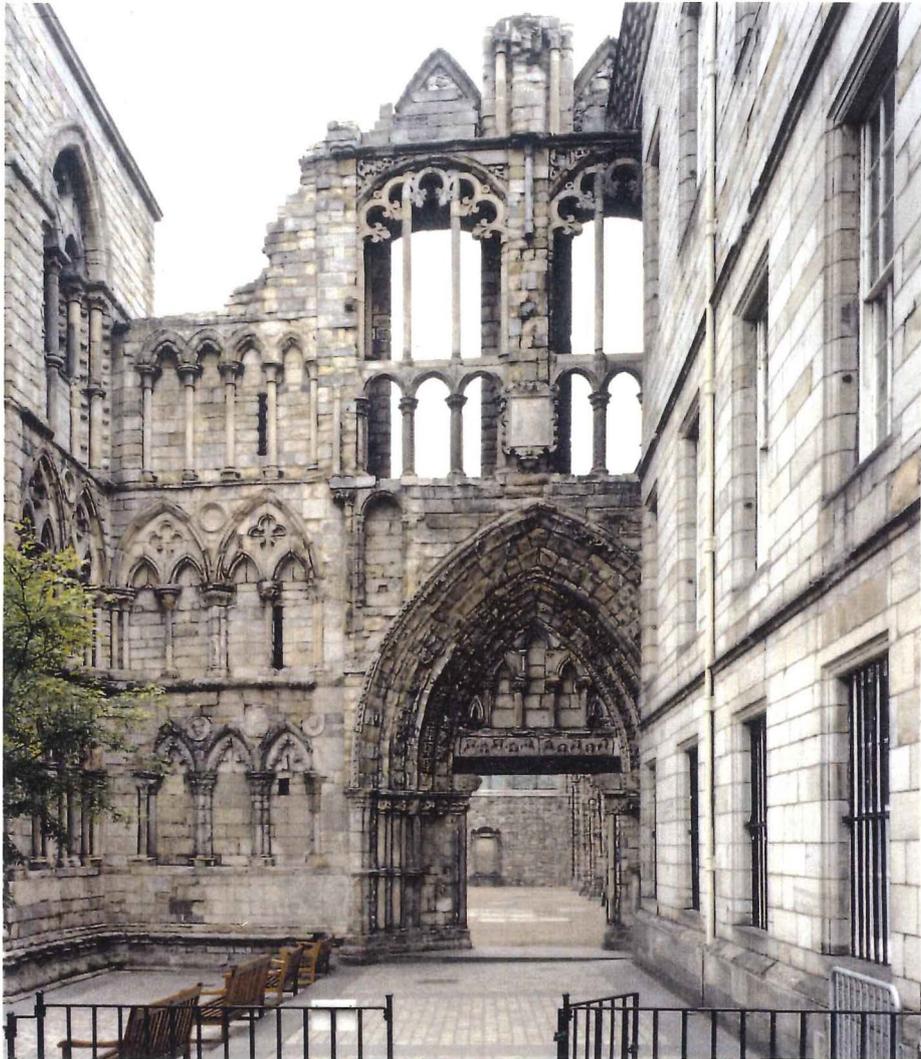
Former seat of justice of the Burgh of Canongate, identified by its powerful turreted steeple. Restored 1879 by Robert Morham; now containing the People's Story Museum.

*Use:* museum

*Owner:* City of Edinburgh District Council

*Access:* open to the public

## PUBLIC MONUMENTS



### E. HOLYROOD ABBEY AND PALACE OF HOLYROODHOUSE HOLYROOD ABBEY

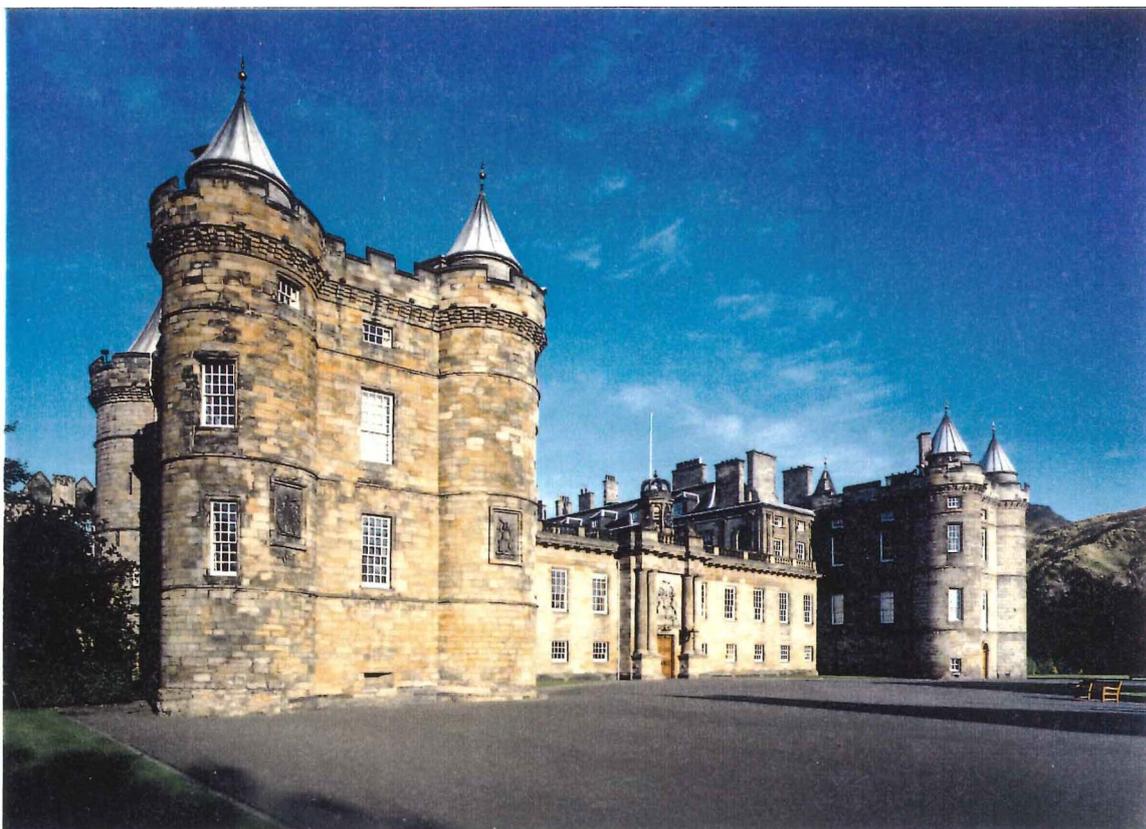
Once one of the wealthiest abbeys in Scotland, the Kings of Scotland adapted it from the late 15th century creating the principal Royal palace of the realm to the west of its cloister. It is now the only Royal palace in Scotland still in use as such. North-west tower is 1529, all that remains of the pre-1645 Palace. Remainder rebuilt by Sir William Bruce from 1672: symmetrical design of flanking towers (the 1529 one being duplicated) with screen wall fronting U-plan hotel with Serlian superimposed orders. Principal interiors survive intact, plainer ones enriched from 1913. Ruins of the nave of Holyrood Abbey abut on the north: the principal ceremonial religious building of Renaissance Edinburgh begun in 1128, altered in 1633 by Sir James Murray of Kilbaberton, reduced to ruins by roof collapse in 1758.

*Use:* private Royal residence and public museum

*Owner:* The Crown

*Access:* open to the public. Focus for ceremonial events

**PUBLIC MONUMENTS**



**E. HOLYROOD ABBEY AND PALACE OF HOLYROODHOUSE**  
**PALACE OF HOLYROODHOUSE**

**PUBLIC MONUMENTS**



**E. HOLYROOD ABBEY AND PALACE OF HOLYROODHOUSE  
PALACE OF HOLYROODHOUSE**

## PUBLIC MONUMENTS



### F. FLODDEN WALL

Corner Pleasance/Drummond Street

*c.1518*

Principal remains of the City Wall, 25 feet high, now lacking its corner tower. The best preserved tower is at the Vennel, West Port, above the Grassmarket.

*Use:* monument

*Owner:* City of Edinburgh District Council

*Public access:* view from street

## PUBLIC MONUMENTS

### G. OLD SURGEONS' HALL

High School Yards  
1697, *James Smith*

Symmetrical three-storey building, rectangular plan with projecting stair towers at the gables, originally with ogee roofs. Built within the corner of the Flodden Wall. Subsequently much altered.

*Use:* department of University of Edinburgh  
*Owner:* The University of Edinburgh  
*Public access:* by appointment

### H. SKINNERS' HALL

off Blackfriars Street, 1643

Handsome L-plan former Guildhall entered through a semi-octagonal stairtower in the re-entrant angle. Here Dr Thomas Guthrie founded one of Edinburgh's first Ragged Schools in 1857.

*Use:* Local Authority housing  
*Owner:* City of Edinburgh District Council  
*Access:* visible from the street

### I. ST CECILIA'S HALL

Niddry Street  
1763, *Robert Mylne*

Two-storey pedimented building containing oval top-lit concert hall above a laigh-hall, almost certainly incorporating part of Nicholas Uddart's 1592 Renaissance mansion.

*Use:* concert hall and museum of early keyboard instruments  
*Owner:* The University of Edinburgh  
*Public access:* for concerts

### J. TAILORS' HALL

Cowgate  
1621

Principal block of the Guildhall of the tailors, later converted to a brewery, set back from the street in what was until 1940 a court.

*Use:* disused, awaiting restoration  
*Owner:* The University of Edinburgh  
*Public access:* view from street only

## PUBLIC MONUMENTS



### K. 36 CANDLEMAKER ROW

*1722, James Watson*

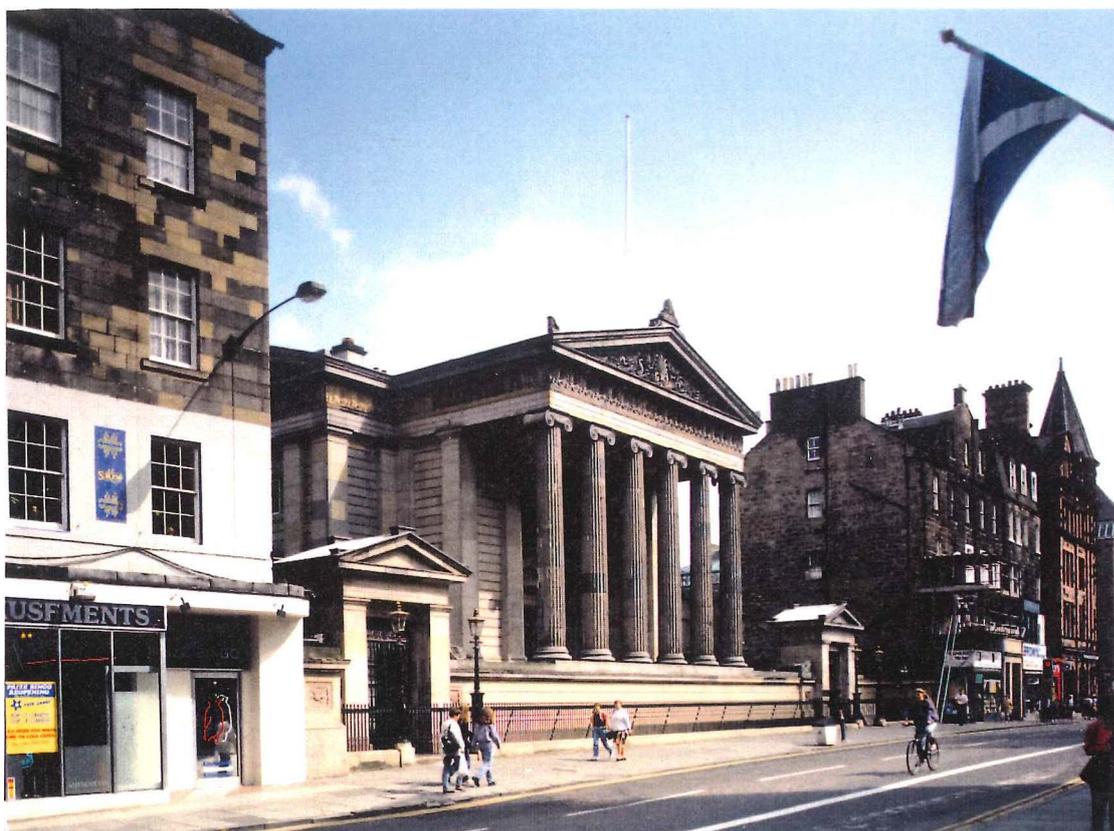
Candlemakers' Guildhall with painted convening room on top floor.

*Use:* residential with commercial at ground floor

*Owner:* City of Edinburgh District Council

*Public access:* only from the street

## PUBLIC MONUMENTS



### L. SURGEONS' HALL

Nicolson Street

1829-32, *William Henry Playfair*

Greek Ionic, with hexastyle portico set on screenwall with flanking footgates. Impressively long and high aisled museum hall within. The complex now includes the astylar classic Hill Square, 1808.

*Use:* professional institution

*Owner:* Royal College of Surgeons

*Access:* by appointment

## PUBLIC MONUMENTS



### M. FESTIVAL THEATRE

Nicolson Street

Impressively large and well detailed art deco classical auditorium (originally Empire Theatre) by W & T R Millburn, 1927, new frontage containing foyer, fly tower etc by Law & Dunbar-Nasmith, 1992-94.

*Use:* theatre

*Owner:* Edinburgh Festival Theatre Trust

*Access:* by attendance at performances, café open to public

## PUBLIC MONUMENTS



### N. OLD COLLEGE, UNIVERSITY OF EDINBURGH

South Bridge

*1789, Robert Adam, completed by William Henry Playfair, 1815-27, dome built to an enlarged profile, Sir Rowand Anderson, 1879.*

Great classical courtyard entered through triumphal arch surmounted by a dome. The court completed by Playfair contains the Upper Library, one of the most imposing neo-classical interiors in Scotland strikingly similar in concept to the work of Boullée. Upper museum hall is modelled on the interiors of the old Bank of England in London by Sir John Soane.

*Use:* University building

*Owner:* The University of Edinburgh

*Public access:* for specific events, courtyard at all times

**PUBLIC MONUMENTS**



**N. OLD COLLEGE, UNIVERSITY OF EDINBURGH**

## PUBLIC MONUMENTS



### O. ROYAL MUSEUM OF SCOTLAND

Chambers Street

1861, *Captain Francis Fowke*

Impressive early Italian Renaissance palazzo facade containing within it a great hall of wooden ribbed construction designed on Crystal Palace principles, together with smaller halls of similar design.

*Use:* museum

*Owner:* Trustees of Royal Museum of Scotland on behalf of the Secretary of State

*Public access:* during opening hours

**PUBLIC MONUMENTS**



**O. ROYAL MUSEUM OF SCOTLAND**

PUBLIC MONUMENTS



**P. GEORGE HERIOT'S SCHOOL**

Lauriston Place

*1628-60, William Wallace followed by William Aytoun*

Scottish Renaissance, conceived as a palace apparently following a plan by Serlio, the finest building of its date in Scotland, endowed as a charity school for orphans by the goldsmith to King James VI. An arcaded quadrangle with octagonal stairtowers in the corners, magnificent carved detail at doors and windows, towered and turreted skyline.

*Use:* school

*Owner:* Trustees of Heriot's Hospital

*Public access:* by appointment

**PUBLIC MONUMENTS**



**P. GEORGE HERIOT'S SCHOOL**

**PUBLIC MONUMENTS**



**Q. ROYAL INFIRMARY OF EDINBURGH**

Lauriston Place

*1872-79, David Bryce in consultation with Florence Nightingale*

Franco-Scottish double herringbone of Nightingale ward blocks with central tower and circular corner tourelles. Incorporates George Watson's Hospital by William Adam, 1738-41, at rear of main frontage.

*Use:* hospital

*Owner:* Royal Infirmary of Edinburgh NHS Trust

*Public access:* by appointment

**PUBLIC MONUMENTS**



**R. UNIVERSITY OF EDINBURGH, MEDICAL SCHOOL AND McEWAN HALL**  
MEDICAL SCHOOL  
Teviot Place  
*1876-86, Sir Robert Rowand Anderson*

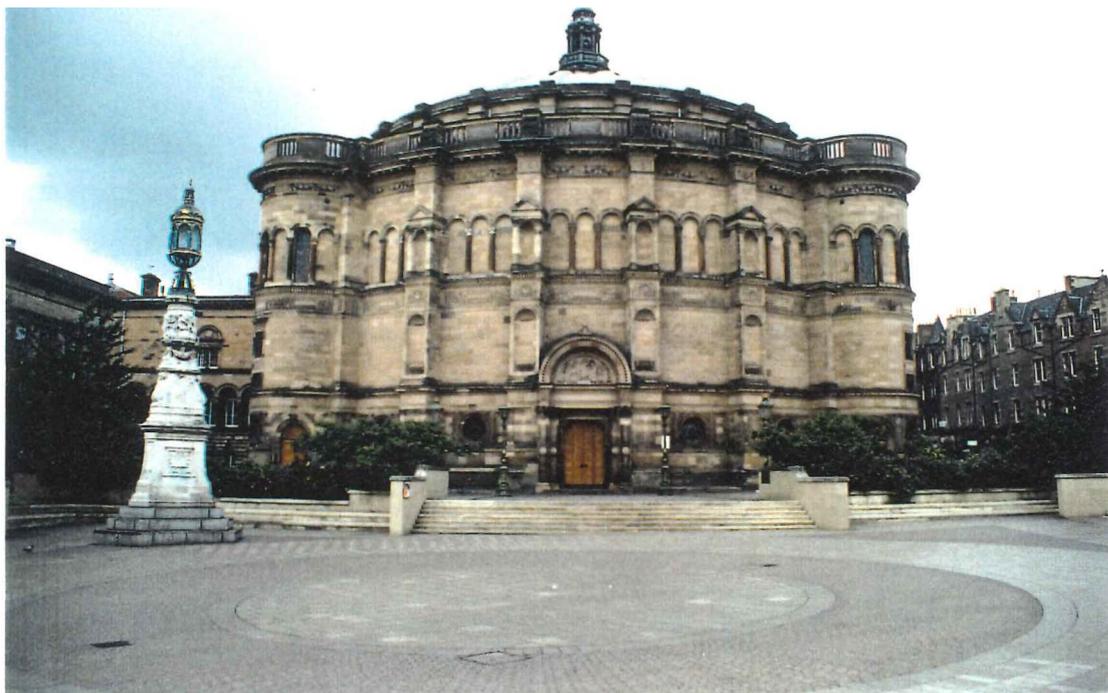
Large and finely detailed courtyard complex in North Italian early Renaissance with large semi-domed auditorium.

*Use:* department of the University of Edinburgh

*Owner:* The University of Edinburgh

*Public access:* by appointment

**PUBLIC MONUMENTS**



**R. UNIVERSITY OF EDINBURGH, MEDICAL SCHOOL AND McEWAN HALL**  
**McEWAN HALL**  
*1888-97, Sir Robert Rowand Anderson*

## PUBLIC MONUMENTS



### S. UNIVERSITY OF EDINBURGH, STUDENTS' UNION

Teviot Place

*1887-88, Sydney Mitchell*

Tall late gothic palace block with corner tourelles and central flèche.

*Use:* students' centre

*Owner:* The University of Edinburgh

*Public access:* by appointment

## PUBLIC MONUMENTS



### T. THE REID SCHOOL OF MUSIC

Teviot Place  
*1858, David Cousin*

Tall astylar Italian Renaissance concert room.

*Use:* department of The University of Edinburgh

*Owner:* The University of Edinburgh

*Public access:* by appointment

## PUBLIC MONUMENTS



### U. EDINBURGH CENTRAL LIBRARY

George IV Bridge

*1887-90, Sir George Washington Browne*

Beaux-Arts Francois Ier with details drawn from Moret, Caen and St Germain-en-laye. Now incorporates on the north the finely detailed neo-Jacobean former Highland Society Hall by John Henderson, 1836.

*Use:* public library

*Owner:* The City of Edinburgh District Council

*Public access:* normal opening hours

## PUBLIC MONUMENTS



### V. USHER HALL, LOTHIAN ROAD

*1910-14, J Stockdale Harrison*

Beaux-Arts Baroque of the Lanchester and Rickards school, impressive Roman Doric polygonal frontage rich in sculpture rising into a low copper dome. Large horseshoe auditorium seating 2,900.

*Use:* public/concert hall

*Owner:* The City of Edinburgh District Council

*Public access:* public meetings and performances

**PUBLIC MONUMENTS**



**V. USHER HALL, LOTHIAN ROAD**

## PUBLIC MONUMENTS



### W. ROYAL LYCEUM THEATRE

Grindlay Street

1883, *Charles James Phipps*

Built for Howard and Wyndham in association with the actor Sir Henry Irving to the designs of the leading London theatre specialist of the mid-Victorian era, and lit by electricity from the very beginning. Elegant auditorium with three tiers of galleries, a painting by Ballard of Apollo and the Muses over the proscenium and a radial Adamesque ceiling. Recently reconstructed with new fly-tower.

*Use:* theatre

*Owner:* The City of Edinburgh District Council

*Public access:* at performances

## INVENTORY APPENDIX

### *The Old Town*

#### 2. RELIGIOUS BUILDINGS



#### A. TOLBOOTH ST JOHN'S CHURCH

Lawnmarket, 1839-44

*James Gillespie Graham with A W N Pugin*

Striking gothic landmark built to house the General Assembly of the Church of Scotland. 74m high steeple with pinnacles topped by an octagonal spire. Galleried auditorium with fine single-span ribbed plaster vault.

Pugin's influence may be inferred from the details: some drawings in his hand survive.

*Use:* disused church - plans for conversion

*Owner:* Heritage Projects (Management) Ltd

*Public access:* from the outside only

## RELIGIOUS BUILDINGS



### B. NEW COLLEGE AND ASSEMBLY HALL

Mound Place

*1845-50, William Playfair*

Church (now library) and Theological College built for the Free Church of Scotland after the Disruption from the Established Church in 1843. Twin towered gatehouse with oriel in Oxford manner set on the axis of Tolbooth St John's to present a cathedral-like profile as seen from Hanover Street in the New Town.

Striking quadrangle. Assembly Hall, 1859, by David Bryce is one of the principal performance spaces of the Edinburgh International Festival.

*Use:* religious college

*Owner:* Church of Scotland and University of Edinburgh

*Public access:* for specific events - particularly during the Edinburgh Festival  
- but free access within courtyard

## RELIGIOUS BUILDINGS



### C. HIGH KIRK OF ST GILES

High Street

The capital's principal church, briefly translated to Cathedral status in 1633-8 and 1661-89. The choir, medieval vaults and eastern bay added 1460 are original, like the imperial-crowned tower c.1500. Exterior refaced by William Burn, 1829. Interior restored to single church, new west doors, William Hay 1872-83.

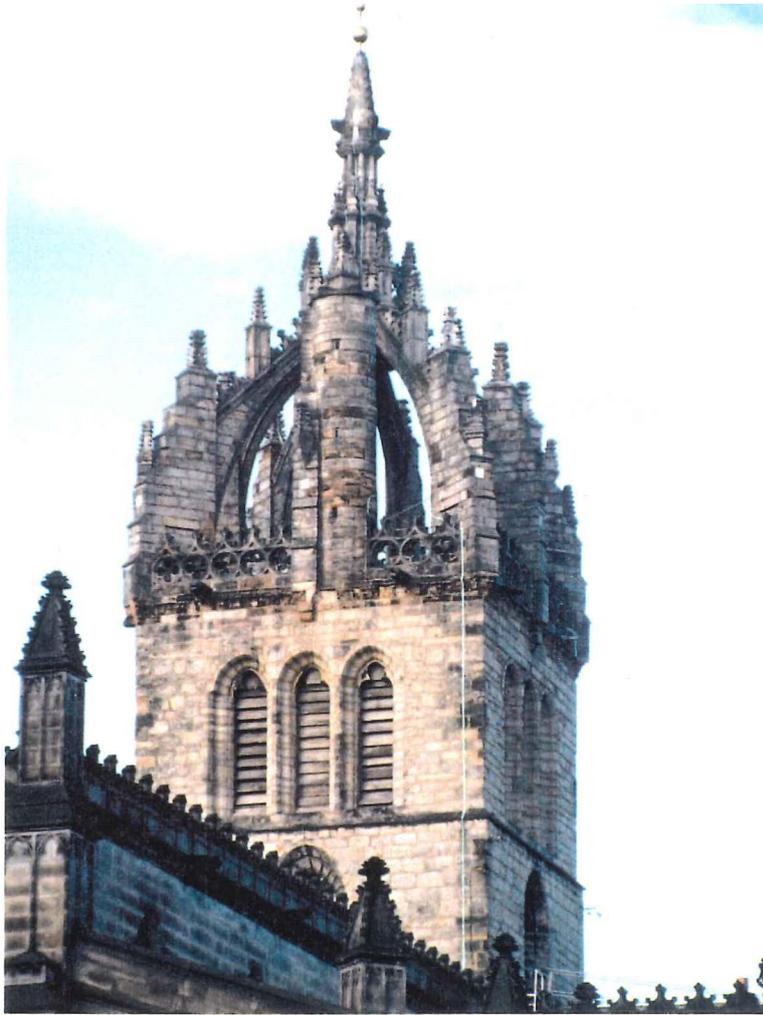
Chapel of the Most Ancient and Most Noble Order of the Thistle by Sir Robert Lorimer, 1910-11, the perfect example of the work of Edinburgh craft designers. Church recently repaired and partly refurnished with new organ from Italy.

*Use:* church in active use/café/part museum

*Owner:* Church of Scotland

*Public access:* open to the public at all times, and services

**RELIGIOUS BUILDINGS**



**C. HIGH KIRK OF ST GILES**

## RELIGIOUS BUILDINGS



### D. TRON KIRK

High Street

1633, *John Mylne*

Truncated T-plan church with 1828 steeple by R & R Dickson, roof enriched with gilt knops comparable to and contemporary with that in Parliament Hall. Scots Renaissance detail, pediments with obelisks, cusped window tracery and panelled Ionic pilasters.

*Use:* temporary use as exhibition space

*Owner:* City of Edinburgh District Council

*Public access:* at all times to the exterior; to the interior, only when an exhibition is on.

Plans for its re-use under active consideration

## RELIGIOUS BUILDINGS



### E. TRINITY COLLEGE CHURCH

Chalmers Close

*from 1460*

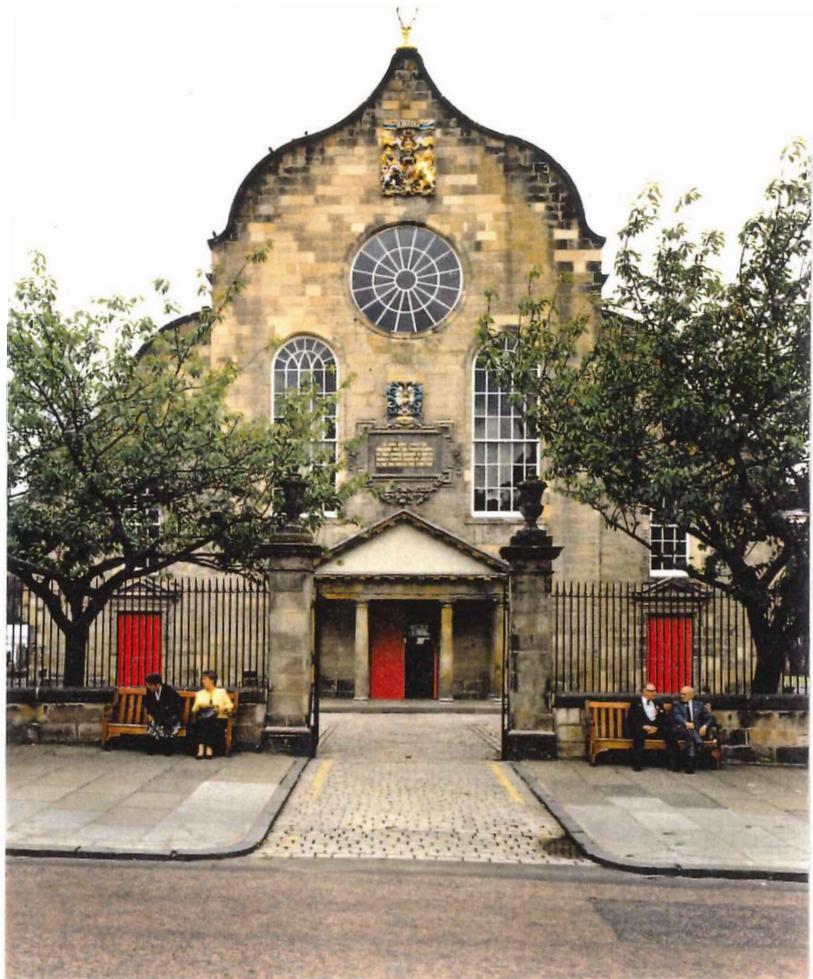
Re-erected remnant of Scotland's finest collegiate church demolished 1848 for railway sidings. What remains is the vaulted choir with its apse.

*Use:* brass rubbing centre

*Owner:* City of Edinburgh District Council

*Public access:* at all times to outside, and inside when centre is in use

RELIGIOUS BUILDINGS



F. CANONGATE KIRK AND KIRKYARD

*1688, James Smith*

Presbyterian kirk built for congregation displaced from Abbey Church of Holyrood when latter converted to chapel for the Order of the Thistle. Aisled, cruciform plan, luminous Roman Doric columned baroque interior - exceptionally plain and geometric. Fine ashlar facade of curvilinear gables facing south with Doric portico and armorial.

*Use:* church in use

*Owner:* Church of Scotland

*Public access:* at most normal times

## RELIGIOUS BUILDINGS



### **G. ST PATRICK'S CHURCH**

Cowgate and South Bridge Close

*1772, John Baxter*

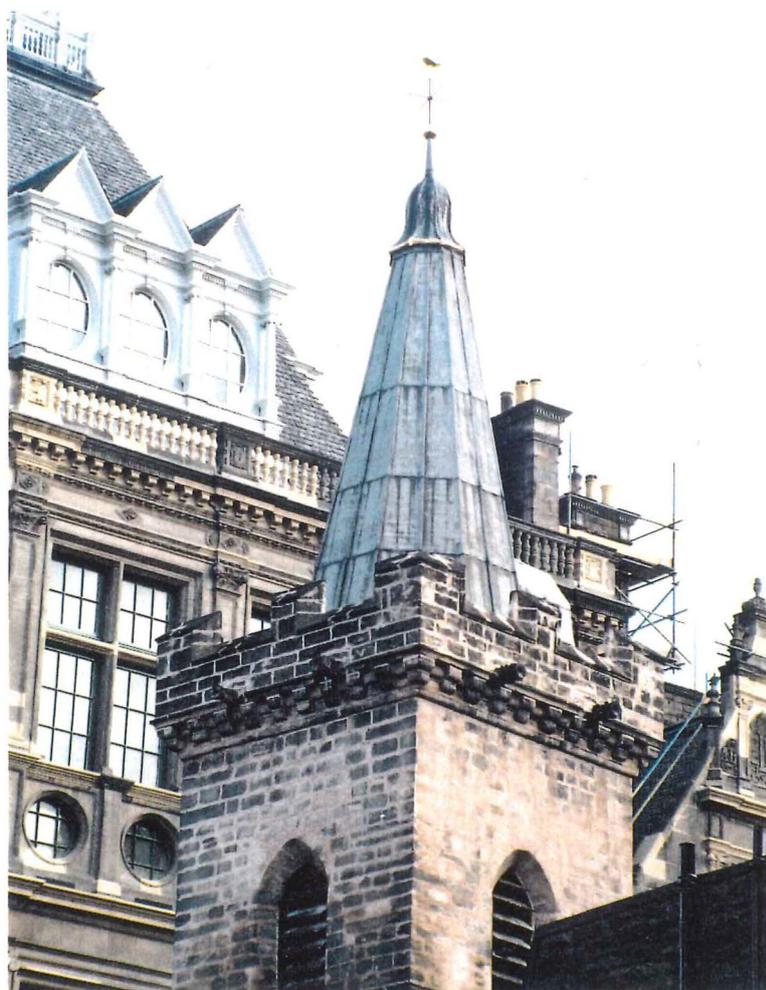
Roman Catholic conversion of early Episcopalian chapel with triumphal arch facade, 1929, by Reginald Fairlie. Pleasant slender tower with octagonal bell chamber above is original.

*Use:* church in use

*Owner:* Roman Catholic Diocese of Edinburgh

*Public access:* at all times from the outside

## RELIGIOUS BUILDINGS



### H. MAGDALEN CHAPEL

30 Cowgate

1541, tower 1621

Almshouse chapel converted into the Convening Hall of the Incorporation of Hammermen. Jacobean timber arcaded panelling within, plain barrel-vaulted ceiling and good ironwork. Splendid armorial doorway. Renovation work almost completed. Stained glass, the only Scottish pre-Reformation example surviving in its original building. Recently restored.

*Use:* building in use

*Owner:* Scottish Reformation Society

*Public access:* from the outside: to the interior only by arrangement

## RELIGIOUS BUILDINGS



### I. GREYFRIARS CHURCH AND CHURCHYARD

Candlemaker Row

*east part from 1602*

Aisled harled civic church with buttresses and gothic windows robbed from previous convents. Shallow ashlar pinnacled pediment. New church of similar design added to the west 1722 by Alexander McGill. The whole unified into a single church by H F Kerr, 1938. New organ by Gray Marshall. Churchyard has awesome monumental grandeur; includes the burial place of the Adam family of architects, and some of the finest mausolea and gravestones in Scotland. Site of the signing of the National Covenant in February 1638.

*Use:* church and churchyard in use. Church recently repaired, restored and re-orientated

*Owner:* Church of Scotland

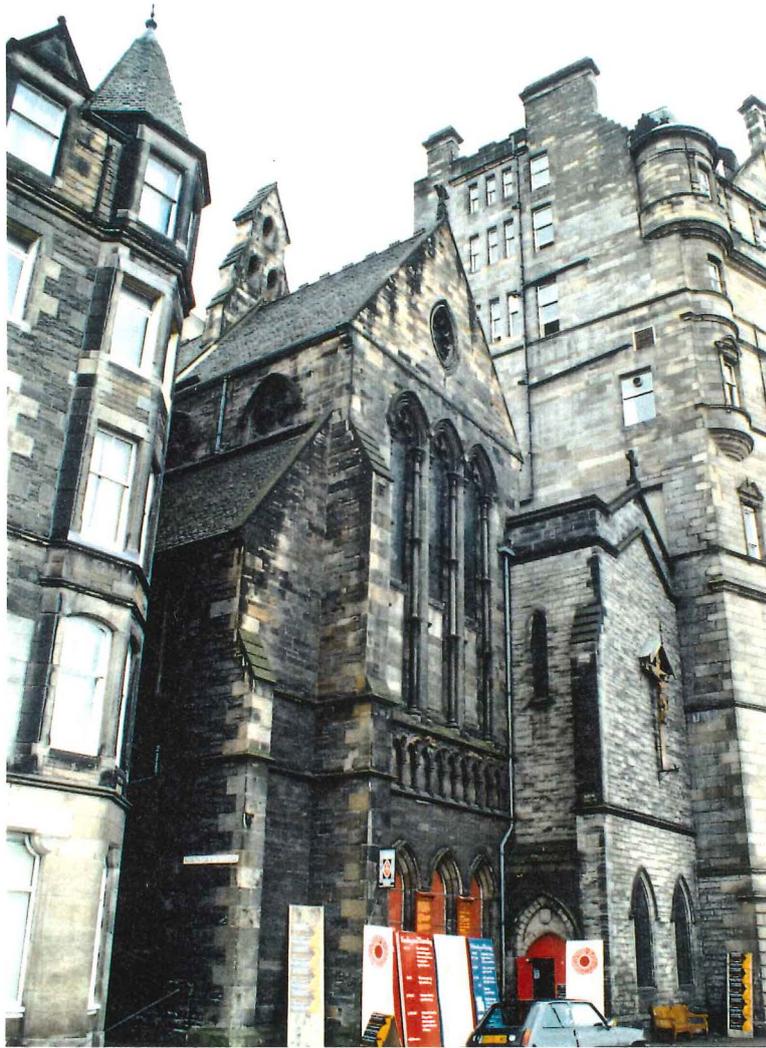
*Public access:* at all times to churchyard and exterior, and normally to interior

**RELIGIOUS BUILDINGS**



**I. GREYFRIARS CHURCH AND CHURCHYARD  
ADAM MAUSOLEUM**

## RELIGIOUS BUILDINGS



### J. OLD ST PAUL'S EPISCOPAL CHURCH

Jeffrey Street

1880-1905, *William Hay*

First pointed gothic church with tall chancel gable to street, raised high over undercroft. Immensely spacious  
Gerona plan interior with tall late gothic triptych altarpiece carved by Sebastian Zwink of Oberammergau.

*Use:* church in use

*Owner:* The Episcopal Church in Scotland

*Public access:* at all times from outside and normally to interior

## INVENTORY APPENDIX

### *The Old Town*

#### 3. COMMERCIAL BUILDINGS



##### A. BANK OF SCOTLAND

The Mound

*1801, Robert Reid and Richard Crichton*

Originally a sedate classical pavilion, headquarters of Scotland's first bank, perched high on the edge of the Old Town. Extended and remodelled by David Bryce in Franco-Italian Baroque manner, 1865-70: with a pavilioned terrace, 1868, by Peddie & Kinnear. Outstanding stairhall. Recently restored with reconstructed banking hall.

*Use:* bank headquarters in use

*Owner:* Bank of Scotland

*Public access:* always from the exterior and during normal business hours

## COMMERCIAL BUILDINGS



### B. COCKBURN STREET

*1860, Peddie & Kinnear*

Built as the first vehicular access from Edinburgh's High Street to the new railway station, constructed, according to the Edinburgh Railway Station Act of 1853, as far as was possible, in the architectural style and antique character of the locality. Resulting street is curving, sloping and cobbled. Variegated Scots baronial, with three storeys of flats above shops and restaurants; includes the original offices of *The Scotsman* newspaper, and the rear facade of the present offices.

*Use:* commercial street in contemporary use

*Owner:* various

*Public access:* various

## COMMERCIAL BUILDINGS



### C. NORTH BRIDGE

*1898 (east side W Hamilton Beattie and Sydney Mitchell);*

*1899-1902 (west side Dunn & Findlay)*

The first major breach in the wall of Edinburgh's old market place, rebuilt in finely dressed stone with massing and detail in Scots Renaissance manner. Consists of the offices of *The Scotsman* newspaper, the Royal Bank, and the Carlton Highland Hotel. They form one of the best gateways to old Edinburgh, their romantic turrets signifying transition between the classical new and the exotic old. Domed shopping arcade on west side. North Bridge itself was rebuilt 1896-7 to designs by Cunningham Blyth & Westland.

*Use:* commercial street in contemporary use. Recently restored

*Owner:* various

*Public access:* various - always from the outside

**COMMERCIAL BUILDINGS**



C. NORTH BRIDGE

## COMMERCIAL BUILDINGS



### D. ST MARY'S STREET

1868-9

Mid-Victorian widening of ancient route into Old Edinburgh after the Improvement Act. Consists of three and four storeys of residential above shopping, restaurant and workshop accommodation. East side in scholarly Scots revival by David Cousin and John Lessels, with oriel windows and octagonal spirelet.

*Use:* commercial/residential street in full use. Recently restored

*Owner:* various - mostly City of Edinburgh District Council

*Public access:* generally to shops and from the outside

## COMMERCIAL BUILDINGS



### E. SOUTH BRIDGE

*1786, Alexander Laing*

Nineteen-arched viaduct - only one arch visible - lined by plain buildings with pedimented gables designed by Robert Kay in substitution for Robert Adam's colonnaded scheme. Currently under restoration and improvement.

*Use:* urban megastructure

*Owner:* various - largely City of Edinburgh District Council and Lothian Regional Council

*Public access:* from the street

**COMMERCIAL BUILDINGS**



**E. SOUTH BRIDGE**

## COMMERCIAL BUILDINGS



### F. VICTORIA STREET

*Planned 1827 by Thomas Hamilton, built from 1840 by George Smith*

Graceful 19th century access to the west of Old Edinburgh replacing the Upper Bow. Arcaded shopfronts carry pedestrian terrace above to form a scenic architectural background to individual monuments the Mechanics' Hall by George Smith, 1840, and India Buildings by David Cousin, 1864, remarkable for its domed and galleried circular atrium. An outstanding piece of urban townscape with Scottish Renaissance overtones.

*Use:* commercial street in use

*Owner:* various - partly City of Edinburgh District Council

*Public access:* principally from the outside above and below, and into shops

## COMMERCIAL BUILDINGS



### G. THE GRASSMARKET

One of Edinburgh's most dramatic spaces: 230 yards long rectangle under the lee of the Castle cliff. Buildings mostly Victorian in Improvement Trust 'Old Scots' manner but 18th and early 19th century survivors on the north side.

*Use:* part-residential, and part-commercial - shops and restaurants: major University departments to the south now empty; and administrative headquarters for the Bank of Scotland.

Condition generally good: partly under Edinvar Housing Association scrutiny

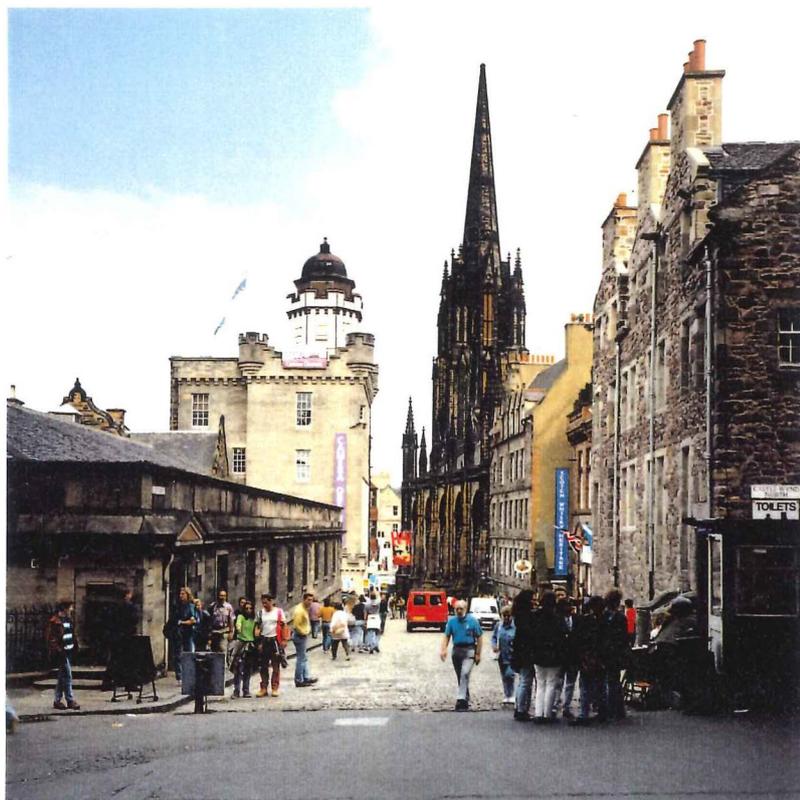
*Owner:* various

*Public access:* to Grassmarket at all times

## INVENTORY APPENDIX

### *The Old Town*

#### 4. BUILDINGS FOR RESIDENTIAL ACCOMMODATION



##### A. OUTLOOK TOWER

543-549 Castlehill

*from 17th century*

Seventeenth century tenement with castellated upper storeys added 1853 when converted to an Observatory.

Adapted by Sir Patrick Geddes 1895-6 as the Outlook Tower of the world's first sociological laboratory. Geddes was a founder father of town planning, and this building deserves international recognition as its focus.

*Use:* Camera Obscura and Outlook Tower: visitor attraction in private ownership

*Owner:* David Hayes Landmark

*Public access:* during opening hours

## BUILDINGS FOR RESIDENTIAL ACCOMMODATION



### B. RAMSAY GARDEN

*18th century, added 1892, S Henbest Capper, 1893-4 Sydney Mitchell*

White octagonal goose-pie house of Allan Ramsay, Enlightenment poet, bibliophile and wigmaker (and father of portrait painter Alan Ramsay) enfolded within a picturesque Scots revival pile with Teutonic overtones. Beautifully spacious flats, conceived by Patrick Geddes to lure University professors back into the Old Town. His own flat, signalled by curvilinear ironwork at second-floor level, commands a 360° view.

*Use:* residential in various private ownership

*Owner:* various

*Public access:* from the outside only

## BUILDINGS FOR RESIDENTIAL ACCOMMODATION



### C. McMORRAN'S HOUSE

Riddle's Court, Lawnmarket

1590

One of the best preserved examples of domestic Renaissance architecture in Edinburgh: double courtyard - outer court and finer inner court. Two L-plan houses forming three sides of a private courtyard with pilasters, corbels and string-courses. Here Queen Anne of Denmark was entertained to a banquet during the celebration of her wedding to James VI in 1590. Seventeenth century plasterwork, outstanding 1648 plastered ceiling. Restored 1893 as University Hall, part of the Geddes programme.

*Use:* Further Education rooms

*Owner:* City of Edinburgh District Council

*Public access:* for occasional events, but to the courtyard at all normal times

**BUILDINGS FOR RESIDENTIAL ACCOMMODATION**



**D. MYLNE'S COURT**

513-523 Lawnmarket

*1690, Robert Mylne*

Early essay in speculative courtyard planning in the Old Town: two huge double-pile blocks north and south with strapping chimneys and wallhead gables. West side demolished, large part of east side rebuilt in original form. Moulded doorway, and some original planning within. Restored as Edinburgh University Halls of Residence by Ian G Lindsay & Partners 1966-70.

*Use:* University Halls of Residence

*Owner:* University of Edinburgh

*Access:* at all times to the court

**BUILDINGS FOR RESIDENTIAL ACCOMMODATION**



**D. MYLNE'S COURT**

**BUILDINGS FOR RESIDENTIAL ACCOMMODATION**



**E. GLADSTONE'S LAND**

483-489 Lawnmarket

*from 1620*

Tall narrow frontage of ashlar on arcaded ground floor, capped by two gables. The arcade is a rare survival, once as common in Scottish as in continental towns. Equally rare survival of external staircase. Well preserved painted ceiling and wall paintings on all floors. Restored 1980 by Robert Hurd & Partners as a 17th century merchant's shop and house, with flats above.

*Use:* museum with residential accommodation above

*Owner:* National Trust for Scotland

*Public access:* normal opening times, and always from the outside.

**BUILDINGS FOR RESIDENTIAL ACCOMMODATION**



**F. 89-105 WEST BOW**

*17th and early 18th centuries*

One of the best groups of 17th and early 18th century houses in the Old Town. The tall narrow curvilinear gabled Crockett's Land, 1705, is remarkable for the completeness of its interior.

*Use:* commercial and domestic

*Owners:* various

*Access:* from the exterior only

## BUILDINGS FOR RESIDENTIAL ACCOMMODATION



### G. MOUBRAY HOUSE

53 High Street

*1630 on a 16th century base*

Four-storey town house with curved forestairs, extends into long wing to Trunk's Close at rear. Considerable quality in masonry and string-courses. Projecting plastered timber gable. Atmospheric interior includes a mid 17th century plaster ceiling and barrel-vaulted painted ceiling like a skied gallery. Trunk's Close is occupied by the Cockburn Association.

*Use:* residential accommodation with commercial at ground floor in various private ownership

*Owner:* various

*Public access:* only by arrangement

**BUILDINGS FOR RESIDENTIAL ACCOMMODATION**



**H. JOHN KNOX HOUSE**

45 High Street

*16th century structure around earlier nucleus*

High-quality ashlar building projecting into the street just by the Netherbow with Renaissance pilastered aedicule and mottoes offset against plastered timbered projection and galleries. Recently repaired by Robert Hurd & Partners and Benjamin Tindall Architects who uncovered ancient shopping booths.

*Use:* museum and visitor attraction

*Owner:* Church of Scotland

*Public access:* normal visiting times

## BUILDINGS FOR RESIDENTIAL ACCOMMODATION



### I. CHESELS COURT

240 Canongate

*from 1745*

Smart courtyard of mansion flats, highest quality in Chessels' Buildings to the south: rusticated doorway, and many original interiors - including fireplaces, panelling, painted overmantles and carved doors. Earlier block to the west. Arcades to the street added in 1964 restoration by Robert Hurd & Partners.

*Use:* residential square

*Owner:* various

*Public access:* into the square at all times

## BUILDINGS FOR RESIDENTIAL ACCOMMODATION

### J. 186-198 CANONGATE

*17th century*

Three-storey tenement with symmetrical dormered front and turnpike stair in Old Playhouse Close. Much rebuilt 1965 as part of the Moray House complex. The Masonic House Canongate Kilwinning, 17th century and 1735-6, retains much of its original atmosphere. Robert Burns was a freemason here.

*Use:* educational

*Owner:* Moray House College of Education

*Public access:* from the street



### K. WHITEHORSE CLOSE

31 Canongate

*17th century*

Former White Horse Inn reconstructed as housing by James Jerdan 1889 as part of the Geddes programme and by Sir Frank Mears & Partners 1964. Fifteen homes organised around the courtyard entered beneath arcaded pend. Picturesque elements within - crowstepped gables, jettied bays, dormer windows and elegant external staircase.

*Use:* residential courtyard

*Owner:* private owners and City of Edinburgh District Council

*Private access:* into the courtyard at all times

## INVENTORY APPENDIX

### *The Old Town*

#### 5. COURTIER'S AND NOBLEMEN'S HOUSES

##### A. TWEEDDALE HOUSE

Tweeddale Court, 114 High Street

*from 16th century*

Great mansion at the bottom end of a close enlarged 1602, and owned and altered in 1664 by the architect Sir William Bruce. It was sold to the Second Earl of Tweeddale as a "good city house". He decorated it with a plantation of lime trees instead of a garden. John and Robert Adam worked on it 1752-3 and James Nisbett added its decorative plaster ceiling 1782. It became Head Office of the British Linen Bank, and headquarters of the Edinburgh publishers Oliver & Boyd, celebrated for their educational books. Delightful groin-vaulted room, appropriate headquarters of the Saltire Society - dedicated to the fostering of the culture of Scotland.

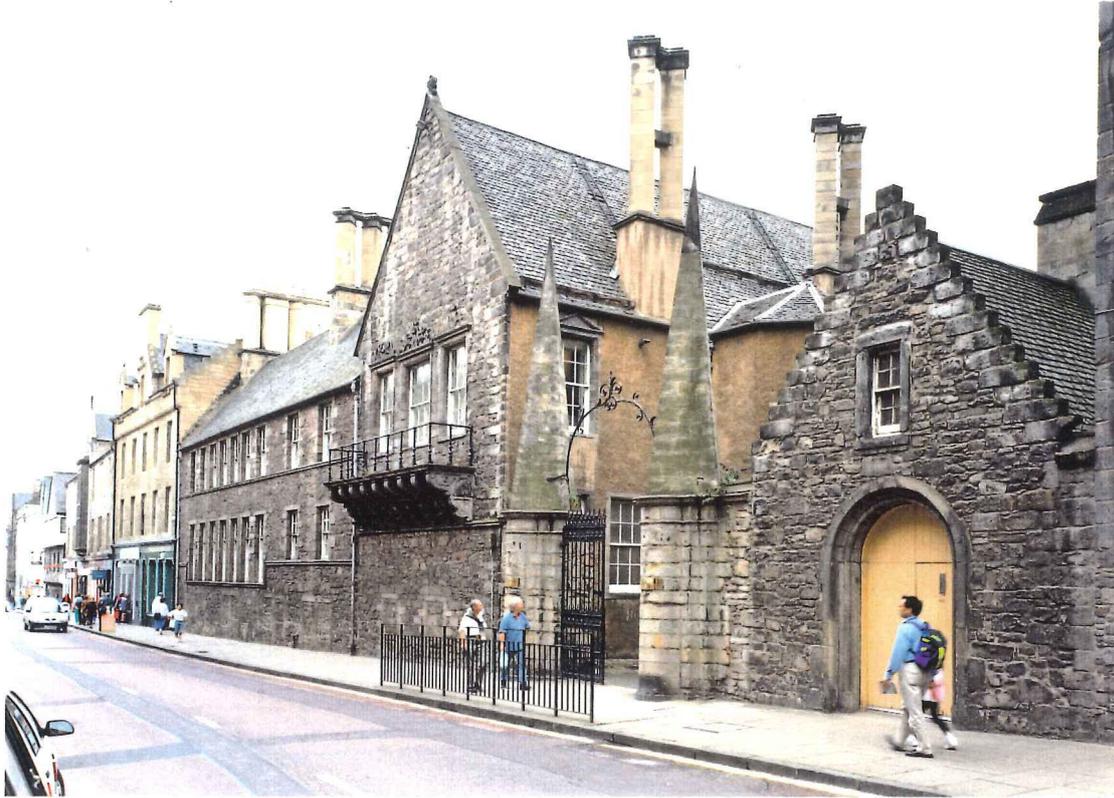
Tenement to the east, 1783, is the Scottish Poetry Library.

*Use:* private offices, offices of the Saltire Society, and headquarters of the Scottish Poetry Library

*Owner:* various

*Public access:* freely into the courtyard, opening hours in the Scottish Poetry Library,  
otherwise by arrangement

## COURTIERS' AND NOBLEMEN'S HOUSES



### **B. MORAY HOUSE**

174 Canongate

*c.1625*

The finest aristocratic mansion to survive to this degree of completeness in the Old Town. Built by Mary, Dowager Countess of Home, the street front has fine windows with strapwork heads and a balcony. Semi-octagonal stairtower to the side visible behind pyramid-capped gate. Magnificent domed Renaissance plaster ceiling within. In the garden, is the pavilion in which the Treaty of Union between England and Scotland is said to have been drafted.

*Use:* educational

*Owner:* Moray House College of Education

*Public access:* visible from the street, otherwise only by arrangement

## COURTIERS' AND NOBLEMEN'S HOUSES



### C. HUNTLY HOUSE

142 Canongate  
1570

A row of 16th century houses joined together in 1570 by a principal storey in dressed stone sitting upon a plinth, probably by the Earl of Huntly. The timber superstructure was added by the Incorporation of Hammermen in the late 17th century. Known as the Speaking House, from inscribed mottoes, its organisation has been completely changed for its current use as a museum. Adjacent properties down Bakehouse Close of same vintage, grouping with Acheson House.

*Use:* principal Edinburgh City museum. Excellent artefacts within - with relics of other buildings, painted ceilings from Pinkie House, and panelling

*Owner:* City of Edinburgh District Council

*Public access:* normal opening hours

## COURTIERS' AND NOBLEMEN'S HOUSES



### D. ACHESON HOUSE

140 Canongate

1633-4

Three-storey U-plan hotel originally entered from Bakehouse Close to which it retains a walled forecourt. Initials SAA and SMH are for Sir Archibald Acheson, Lord of Session, and his wife Dame Margaret Hamilton. Drawing Room has fine fireplace and neo-17th century plaster ceiling. Restored for the Marquess of Bute 1937 by Neil & Hurd.

*Use:* former craft centre

*Owner:* Marquess of Bute

*Public access:* visible from Bakehouse Close and Canongate

### COURTIERS' AND NOBLEMEN'S HOUSES



#### E. QUEENSBERRY HOUSE

64 Canongate

1681, *James Smith*

A large and magnificent building constructed for the Second Earl of Lauderdale, converted 1808 to a barracks and now a hospital. F-plan, entered through a massive rusticated porch on the south. Flanking gables formerly had ogee-capped roofs.

*Use:* hospital

*Owner:* Directors of Queensberry House Hospital

*Public access:* visible from street only

## COURTIERS' AND NOBLEMEN'S HOUSES

### F. REGENT MORTON'S HOUSE

8 Blackfriars Street

*early 16th century*

Much altered survival of the greatest nobleman's mansion in old Edinburgh: its projecting timber galleries were cut off as a consequence of street widening 130 years ago. Fine surviving semi-octagonal staircase with ogival doorhead and carved tympanum. Late gothic chimneypieces and niches within.

*Use:* hostel

*Owner:* University of Edinburgh

*Public access:* outside only

### G. ADAM BOTHWELL'S HOUSE

373 High Street

*1630*

Built for Sir William Dick of Braid on the site of Bishop Adam Bothwell's House. Narrow three-storey and attic block with three-sided gable facing north. Semicircular pediments to the top windows, inscribed with quotations from Horace and Ovid.

*Use:* consulting rooms

*Owner:* Faculty of Advocates

*Public access:* by virtue of use

## INVENTORY APPENDIX

### *The New Town*

#### 1. PUBLIC MONUMENTS



#### A. REGISTER HOUSE

Princes Street

1774, *Robert Adam*

The public records of Scotland are housed in the country's most resplendent classical building: two storeys upon a concealed basement, the lower rusticated. Simple sophisticated facade given movement by the pedimented Corinthian portico, and projecting pavilions with cupolas. Low dome arising behind. Entered through mausoleum-like groin-vaulted hall to a luminous galleried rotunda with superb plasterwork.

*Use:* institution/museum

*Owner:* The Crown

*Access:* normal opening hours

## PUBLIC MONUMENTS



### B. SCOTT MONUMENT

Princes Street

1836-46, *George Meikle Kemp*

Winner of an architectural competition - strikingly romantic 200 feet tall gothic cenotaph in defiance of its neo-classical setting. Influences from Melrose Abbey and the continent. Kemp was architecture's equivalent of the poet Thomas Chatterton. Statue of Sir Walter Scott, 1846, by Sir John Steell.

*Use:* monument

*Owner:* City of Edinburgh District Council

*Public access:* at all times

## PUBLIC MONUMENTS



### C. ROYAL SCOTTISH ACADEMY

Princes Street

1822-36, *William Henry Playfair*

Built as premises for the learned societies, enlarged by Playfair 1831-6 into a massive temple of immense authority, in crisply detailed Doric with a profusion of carved and incised detail. Immense statue of Queen Victoria sitting on the north portico, 1844, by Sir John Steell. Graciously rooflit neo-classical galleries within by W T Oldrieve, 1911.

*Use:* art gallery

*Owner:* The Trustees of the National Galleries of Scotland on behalf of The Secretary of State for Scotland

*Public access:* at normal opening times

## PUBLIC MONUMENTS



### D. NATIONAL GALLERY OF SCOTLAND

The Mound

1854, *William Henry Playfair*

Neo-classical art gallery (originally designed as two buildings to house the Academy as well as the National Gallery): blind walls with shallow pilasters punctuated by Ionic porticos. Sequence of octagons within recently redecorated as when first built.

*Use:* Scotland's premier art gallery with international collection of paintings

*Owner:* The Trustees of the National Galleries of Scotland on behalf of The Secretary of State for Scotland

*Public access:* normal opening hours

**PUBLIC MONUMENTS**



**E. THE ASSEMBLY ROOMS**

George Street  
*1787, John Henderson*

Austere stone rectangle containing elegant ballroom, and central domed saloon at first floor. Pedimented portico added 1818, William Burn. Domed music hall to the rear added 1843, David Bryce.

*Use:* principal function suite of the capital

*Owner:* self-contained company, part-funded by City of Edinburgh District Council

*Public access:* to specific events

## PUBLIC MONUMENTS



### F. CHURCH OF SCOTLAND OFFICES

117-121 George Street

1911, *Sydney Mitchell and E A Jamieson*

Scandinavian Arts and Crafts headquarters for the Church of Scotland, grey granite ground floor. An unusually sophisticated design with Greek Doric arcade, triple round-arched windows and channelled upper facade with baroque bronze armorial.

*Use:* administrative offices and shops

*Owner:* Church of Scotland

*Public access:* by appointment

## PUBLIC MONUMENTS



### G. ST ANDREW'S HOUSE

Calton Hill

*1934-39, Thomas S Tait*

The seat of the Government administration in Scotland, and Scotland's premier 1930's building. Formal symmetrical facade to Calton Hill in contrast to the south facade which appears to grow from the rock. Great entrance with large bronze relief doors, heavy mullions which erupt into statues of Agriculture, Fishery, Education and Architecture sculpted by Sir William Reid Dick. Panelling in principal committee rooms and the Secretary of State's office.

*Use:* administrative offices

*Owner:* The Crown

*Public access:* by appointment only

## PUBLIC MONUMENTS



### H. CALTON HILL

Every bit as symbolic a location to Edinburgh as the Castle, Calton Hill was even more carefully laid out for picturesque effects, in classic rather than in military garb. The ensemble contains two outstanding monuments, both based upon the Choragic Monument of Lysicrates, one by Playfair to Dugald Stewart and one by Hamilton to Burns; the Nelson Monument, the National Monument, the Old Observatory, and the Observatory complete the group (see below). Linked with Calton Hill until the construction of Waterloo Place is the Calton Burial Ground, which contains a notable monument to David Hume.

**PUBLIC MONUMENTS**



**H. CALTON HILL  
BURNS MONUMENT**

## **PUBLIC MONUMENTS**

### **I. THE NATIONAL MONUMENT**

*1822-9, C R Cockerell, executed by William Henry Playfair*

Great classical folly - intended as a complete replica of the Temple of Minerva at the Parthenon, as a memorial to the dead of the Napoleonic Wars: but the funds raised were inadequate. The apotheosis of the Athens of the North and the striking symbol of classical Edinburgh. Although incomplete, it was this building which set the standard for all the other monuments of the Athens of the North.

*Use:* monument

*Owner:* City of Edinburgh District Council

*Public access:* at all times

### **J. CITY OBSERVATORY**

*1818, William Henry Playfair*

Beautiful cruciform Roman Doric classical temple with domed observatory at the centre containing the original telescope and other instruments, their main purpose originally being to determine the exact time. On the corner of its walled enclosure is Playfair's 1826 monument to his uncle the mathematician and philosopher Professor John Playfair who had commissioned the Observatory.

*Use:* observatory

*Owner:* Royal Astronomical Society

*Public access:* opening hours

### **K. THE HOPETOUN MONUMENT**

St Andrew Square

*1824-34, Thomas Campbell*

Tall dismounted equestrian statue of John Hope, fourth Earl of Hopetoun with an inscription by Sir Walter Scott.

*Use:* monument

*Owner:* Royal Bank of Scotland

*Public access:* view from Royal Bank forecourt

## PUBLIC MONUMENTS



### L. THE ROYAL HIGH SCHOOL

*1829, Thomas Hamilton*

The noblest monument of the Scottish Greek Revival: and perhaps the single building which most justified Edinburgh's epithet Athens of the North. The design was conceived integrally with the National Monument on the hill above. Central Doric temple contains a splendid hall with coffered ceiling, oval seating and cast-iron columns.

*Use:* not yet decided

*Owner:* The City of Edinburgh District Council

*Public access:* by appointment only

## PUBLIC MONUMENTS



### M. THE MELVILLE MONUMENT

St Andrew Square  
1820-23, *William Burn*

Trajanic column surmounted by statue by Sir Francis Chantrey.

*Use:* monument

*Owner:* City of Edinburgh District Council

*Public access:* view from square

**PUBLIC MONUMENTS**



**N. ROYAL SOCIETY OF EDINBURGH**

22-24 George Street

1843, *David Bryce*

Refined Italian Renaissance palazzo with Doric porches and first-floor Corinthian aedicules. Resplendently sober interior - particularly the Ionic columned entrance hall.

*Use:* headquarters of Learned Society

*Owner:* Royal Society of Edinburgh

*Public access:* by appointment only

## PUBLIC MONUMENTS



### O. GEORGE IV STATUE

George Street - Hanover Street intersection  
*1831, Sir Francis Chantrey*

Tall pedestrian bronze on granite plinth.

*Use:* monument

*Owner:* City of Edinburgh District Council

*Public access:* view from street

## PUBLIC MONUMENTS



### P. WILLIAM PITT STATUE

George Street - Frederick Street intersection

*1833, Sir Francis Chantrey*

Tall pedestrian bronze on granite plinth.

*Use:* monument

*Owner:* City of Edinburgh District Council

*Public access:* view from street

## PUBLIC MONUMENTS



**Q. THOMAS CHALMERS STATUE**  
George Street - Castle Street intersection  
*1878, Sir John Steell*

Tall pedestrian bronze on granite plinth.

*Use:* monument

*Owner:* City of Edinburgh District Council

*Public access:* view from street

## PUBLIC MONUMENTS



### R. SCOTTISH NATIONAL PORTRAIT GALLERY

Queen Street

*1885-95, Sir Robert Rowand Anderson*

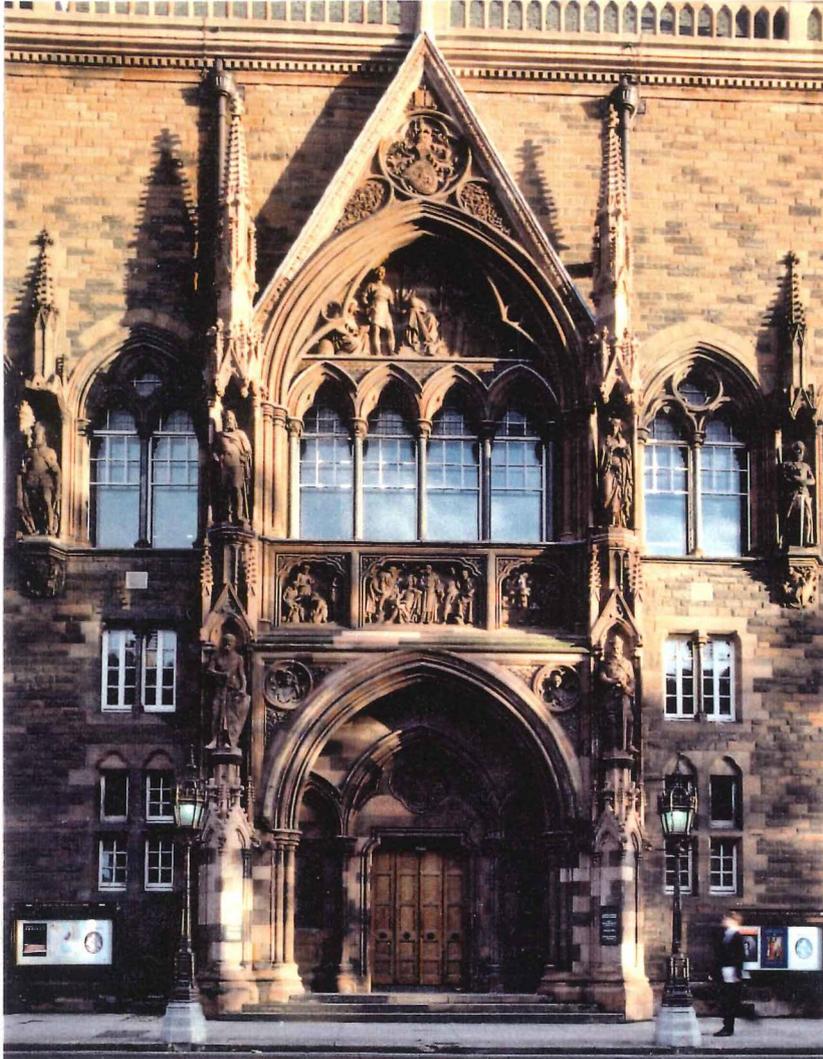
French gothic medieval palace block in red sandstone: flat facade dominated by a sculptured arched recessed entrance bay with crocketed corner tourelles. Spired corner towers with sculpted figures from Scottish history. Outstanding two-storeyed entrance hall with star-painted ceiling, ambulatory, dark red brick contrasted with bright red stone, mosaic and tapestry-like mural by William Hole.

*Use:* art gallery and museum

*Owner:* the Trustees of the National Galleries of Scotland and of the Royal Museum of Scotland on behalf of the Secretary of State

*Public access:* normal opening hours

**PUBLIC MONUMENTS**



**R. SCOTTISH NATIONAL PORTRAIT GALLERY**

## PUBLIC MONUMENTS

### S. BRITISH BROADCASTING CORPORATION

4, 6 Queen Street  
*1847, John Dick Peddie*

Transformation of original houses into Philosophical Institute, Synod Hall and divinity college: all moulded into the Headquarters of the BBC in Scotland, in 1991, by Hurd Rolland Partnership. The impressive Synod Hall, scene of Ruskin's Edinburgh lectures and other events survives at the rear.

*Use:* broadcasting studios and administrative offices

*Owner:* BBC

*Public access:* by appointment only

### T. ALBERT MEMORIAL

Charlotte Square  
*1865-76, Sir John Steell and others*

Equestrian bronze on tall granite base with subsidiary figures.

*Use:* monument

*Owner:* in the care of the Proprietors of the Square

*Public access:* view from square

## PUBLIC MONUMENTS



### U. THE ROYAL COLLEGE OF PHYSICIANS

9 Queen Street  
*1845, Thomas Hamilton*

Notable architectural creation sitting within the confines of a classical terrace: pedimented aedicule to the centre window on the first floor topped by a statue, dressed upon a portico framing the main entrance. Grand interior and staircase: Corinthian-columned hall doubled in size by David Bryce, who added the magnificent Library in 1877.

*Use:* professional headquarters  
*Owner:* The Royal College of Physicians  
*Public access:* by appointment only

## PUBLIC MONUMENTS



### V. DEAN COLLEGE

Belford Road

*1833, Thomas Hamilton*

Twin-towered neo-classical monumental former orphanage with Roman Doric portico, set in small landscaped park.

*Use:* educational institution

*Owner:* Lothian Regional Council

*Public access:* by appointment

## PUBLIC MONUMENTS



### W. NATIONAL GALLERY OF MODERN ART

Belford Road

1825, *William Burn*

Greek Doric with hexastyle portico, built as John Watson's Hospital. Set in small landscaped park with sculpture. Converted 1981-84.

*Use:* art gallery

*Owner:* The Crown Estate Commissioners

*Public access:* normal opening hours

## PUBLIC MONUMENTS



### X. STEWART'S AND MELVILLE COLLEGE

*1848, David Rhind*

Symmetrical twin-towered neo-Jacobean pile in formal setting built as Daniel Stewart's College. Site includes Dean Park House, a remarkable Second Empire French mansion by Frederick T Pilkington, 1874.

*Use:* school

*Owner:* The Merchant Company of Edinburgh

*Public access:* by appointment

## PUBLIC MONUMENTS



### Y. DONALDSON'S SCHOOL FOR THE DEAF

West Coates, 1842-54

*William Henry Playfair*

Great quadrangular Elizabethan palace with chapel. The most impressive of all Edinburgh's endowed educational institutions, in Playfair's own words 'fit to receive Henry VIII, Anne Bullen and Wolsey'.

*Use:* school

*Owner:* Donaldson's Trustees

*Public access:* by appointment

## INVENTORY APPENDIX

### *The New Town*

#### 2. CHURCHES



#### A. ST JOHN'S CHURCH

Princes Street

1816-18, *William Burn*

Neo-perpendicular English parish church marking the west end of Princes Street: smooth cream stone work raised upon a gothic undercroft. Soaring arcaded fan-vaulted interior. A pioneer example of archaeologically accurate gothic design.

*Use:* church in use

*Owner:* The Episcopal Church in Scotland

*Public access:* as normal for a church; café in undercroft

## CHURCHES



A. ST JOHN'S CHURCH

## CHURCHES

### B. ST GEORGE'S CHURCH

Charlotte Square  
*1814, Robert Reid*

Substantial domed public monument acting as the western focus of George Street.  
Converted to West Register House in 1964 (branch of Register House).

*Use:* archive office  
*Owner:* The Crown  
*Public access:* by appointment

### C. ST PAUL'S AND ST GEORGE'S EPISCOPAL CHURCH

York Place  
*1816-18, Archibald Elliot*

Ambitious 'college chapel' type neo-perpendicular church with octagonal towerlets at angles. Built for a congregation which had removed from the Cowgate. Scholarly neo-perpendicular detail parallels Burn's St John's.

*Use:* church in use  
*Owner:* The Episcopal Church in Scotland  
*Public access:* as normal for a church

### D. ST GEORGE'S CHAPEL

York Place  
*1794, James Adam*

Unusual design - rib-vaulted plaster octagon, now part of a commercial showroom, and concealed behind 1934 shop windows at street level. The house adjacent is the 1793 Manse - a unique example of castellated picturesqueness applied to a town house in Edinburgh.

*Use:* commercial showroom  
*Owner:* not known  
*Public access:* by appointment only

## CHURCHES



### E. ST ANDREW'S & ST GEORGE'S PARISH CHURCH

George Street

*1782, Major Andrew Frazer*

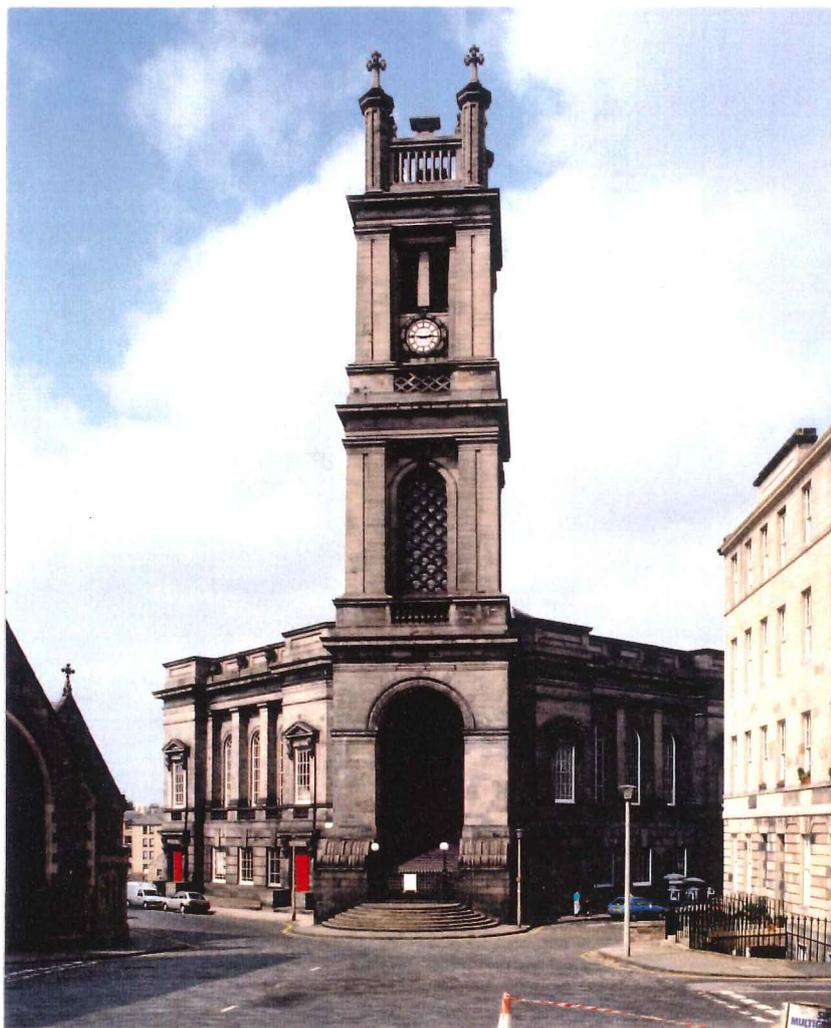
Occupying the central bay of the first New Town block, Frazer's original design was without a steeple, somewhat like the Pantheon: a plain stone ellipse fronted by an imposing pediment. The steeple was added in 1787 by William Sibbald. Delicate oval auditorium within with flat ceiling, fine plasterwork and panelled gallery. The church was the location of the 1843 Disruption.

*Use:* parish church in use

*Owner:* Church of Scotland

*Public access:* as normal for a church; café in undercroft

## CHURCHES



### F. ST STEPHEN'S CHURCH

St Vincent Street

1828, *William Henry Playfair*

Truncated diamond-shaped interior conceals octagonal church entered at gallery level: the tall tower with its cavernous arched entrance and overscaled detail terminates the vista down Howe Street in one of the most dramatic views in Scotland.

*Use:* church centre with café

*Owner:* Church of Scotland

*Public access:* at most normal times

CHURCHES



**G. ST MARY'S CHURCH**

Bellevue Crescent

*1824, Thomas Brown*

Classical with hexastyle Corinthian portico and tall tower with domelet. Relatively unaltered galleried interior with original pulpit.

*Use:* parish church in use

*Owner:* Church of Scotland

*Public access:* as normal for a church

## CHURCHES



### H. BROUGHTON PLACE CHURCH

*1820, Archibald Elliot*

Rectangular plan secession church with Greek Doric portico. Interior recast in elaborate Romanesque manner, John Paterson, 1870.

*Use:* disused

*Owner:* Church of Scotland

*Public access:* exterior only

## CHURCHES

### I. GLASITE MEETING HOUSE

Barony Street  
*1835, Alexander Black*

Severe classic, built for a seceder congregation. Domed square plan auditorium with original pulpit. Now occupied by the Architectural Heritage Society of Scotland.

*Use:* offices and public hall  
*Owner:* Trustees  
*Public access:* at all normal times

### J. PALMERSTON PLACE CHURCH

Palmerston Place  
*1873, Peddie & Kinnear*

Twin towered early Italian Renaissance facade with open arcaded porch; impressive D-plan galleried auditorium within, arcade of granite columns.

*Use:* church in use  
*Owner:* Church of Scotland  
*Public access:* as normal for a church

## CHURCHES



### K. ST MARY'S EPISCOPAL CATHEDRAL

Palmerston Place

*1873-1916, Sir George Gilbert Scott*

Triple spired cruciform cathedral in early Scottish and Northern English gothic; 17th century Coates House and Music School with mural paintings by Phoebe Traquair associated.

*Use:* church in use

*Owner:* The Episcopal Church in Scotland

*Public access:* at all normal times

## CHURCHES



### L. ST GEORGE'S WEST CHURCH

Shandwick Place

*church 1861-69, David Bryce, tower Sir Robert Rowand Anderson, 1879*

Baroque church with attached Corinthian order and Gibbsian interior, tall Venetian campanile modelled on S Giorgio Maggiore in Venice.

*Use:* church in use

*Owner:* Church of Scotland

*Public access:* as normal for a church; café in undercroft

## CHURCHES

### M. FORMER HOLY TRINITY CHURCH,

Dean Bridge

1836, *John Henderson*

Tall neo-perpendicular gothic church with slim tower of Charles Barry inspiration set on arcaded terrace of catacombs. Picturesque site by Dean Bridge.

*Use:* church in use

*Owner:* Christian Ministries

*Public access:* as normal for a church

### N. FORMER BELFORD CHURCH

Belford Road

Curvilinear gothic church with octagon capped tower by Sydney Mitchell, 1887, picturesquely sited by Belford Bridge.

*Use:* hostel

*Owner:* Belford Youth Hostel

*Public access:* by appointment

## INVENTORY APPENDIX

### *The New Town*

#### 3. COMMERCIAL BUILDINGS



#### A. BURTONS

Princes Street

*1906-7, Sir John James Burnet, enlarged to west 1923-25 for R W Forsyth*

Sumptuous Edwardian six-storey building, comprising Scotland's first steel-framed department store, dominated by corner tower and octagonal cupola surmounted by openwork sphere. Sculpture by Sir William Reid Dick and Gilbert Bayes.

*Use:* shop

*Owner:* Burtons (lessee)

*Public access:* normal for shop

COMMERCIAL BUILDINGS



**B. JENNERS**  
48 Princes Street  
1893-5, *W Hamilton Beattie*

Last carriage-trade survivor in Princes Street full of late-Victorian opulence. Exterior encrusted with early Renaissance baroque detail. Top-lit galleried well within.

*Use:* shop  
*Owners:* Jenners Princes Street Edinburgh Ltd  
*Public access:* as normal for shop

## COMMERCIAL BUILDINGS



### C. 108-110 PRINCES STREET

*1869, John Lessels*

Pleasant facade conceals spacious cast-iron galleried saloon, the oldest surviving in Scotland, built as a showroom for the cabinetmaker John Taylor.

*Use:* shop

*Owner:* Scottish Life Assurance

*Public access:* as normal for shop

COMMERCIAL BUILDINGS



C. 108-110 PRINCES STREET

## COMMERCIAL BUILDINGS



### D. FORMER ROYAL BANK OF SCOTLAND

14 George Street

1847, *David Rhind for the Commercial Bank*

Imposing bank with Corinthian portico modelled on Playfair's first ornate design by the Surgeon's Hall.  
Double height domed telling hall within.

*Use:* disused

*Owner:* Royal Bank of Scotland: for sale

*Public access:* none at present

### E. BANK OF SCOTLAND

62-66 George Street

1874-8, *David Bryce for the Union Bank*

Bryce's last Italianate banking palace, with a notable top-lit telling room.

*Use:* bank

*Owner:* Bank of Scotland

*Public access:* as normal for bank

## COMMERCIAL BUILDINGS



### F. HENRY DUNCAN HOUSE

118-124 George Street

*1792 and 1988*

Skilled restoration of the facade of James Nisbet's 1792 Tontine Building, and complete conversion into a bank headquarters for the Trustees Savings Bank: original street front rooms and stairs retained, enormous glazed atrium at centre with glass lifts.

*Use:* bank administrative offices

*Owner:* Trustees Savings Bank

*Public access:* by appointment

COMMERCIAL BUILDINGS



**G. BANK OF SCOTLAND**

101-103 George Street

1865, *J M Dick Peddie*

The Bank's first site in the New Town. Refined Italian Renaissance palazzo with a splendid banking hall, restored in 1978 together with its Georgian neighbour.

*Use:* bank

*Owner:* Bank of Scotland

*Public access:* as normal for bank

COMMERCIAL BUILDINGS



**H. 93 GEORGE STREET**

*1833, Thomas Hamilton*

Original house re-cast for the tea merchant Andrew Melrose, in a Regency essay unique in Edinburgh.  
Verandah at first floor of cast-iron columns supporting the balcony above.

*Use:* commercial premises

*Owner:* not known

*Public access:* by appointment

## COMMERCIAL BUILDINGS



### I. BANK OF SCOTLAND

69 George Street

1905, Sir George Washington Browne for the British Linen Bank

Refined Francois Ier with curved corner.

*Use:* bank

*Owner:* Bank of Scotland

*Public access:* as normal for a bank

## COMMERCIAL BUILDINGS

### J. FORTUNE HOUSE

80 George Street  
*1903, Sir John Burnet*

Towering Edwardian Baroque department store - former Professional and Civil Service Supply Association - with caryatid eaves gallery between domes. Early modern facade facing lane to rear. Interior reconstructed and ground-floor facade restored as a bank.

*Use:* bank and offices

*Owner:* National Westminster Bank (lessee)

*Public access:* as normal for bank

### K. CAFE ROYAL

17 West Regent Street  
*1862, Robert Paterson*

Contains outstanding Victorian and fin-de-siecle interiors in Circle Bar and Oyster Bar: marble floor, wood panelling, elaborate ceiling, faience tiled murals, and heraldic devices.

*Use:* restaurant and bars

*Owner:* Scottish & Newcastle plc

*Public access:* as normal

### L. MERCHANTS' HALL

Hanover Street  
*1865 David Bryce Junior for City of Glasgow Bank*

U-plan Italian Renaissance palazzo front with Ionic portico.

*Use:* Institutional headquarters and administrative offices/bank

*Owner:* Merchant Company of Edinburgh

*Public access:* view from street; interior by appointment

## COMMERCIAL BUILDINGS



### **M. CLYDESDALE BANK**

29-31 George Street

*1841, David Bryce for Edinburgh and Leith Bank*

Imposing classical bank with distyle Corinthian-columned porticos framing the front elevation.

*Use:* bank

*Owner:* Clydesdale Bank

*Public access:* as normal for bank

## COMMERCIAL BUILDINGS

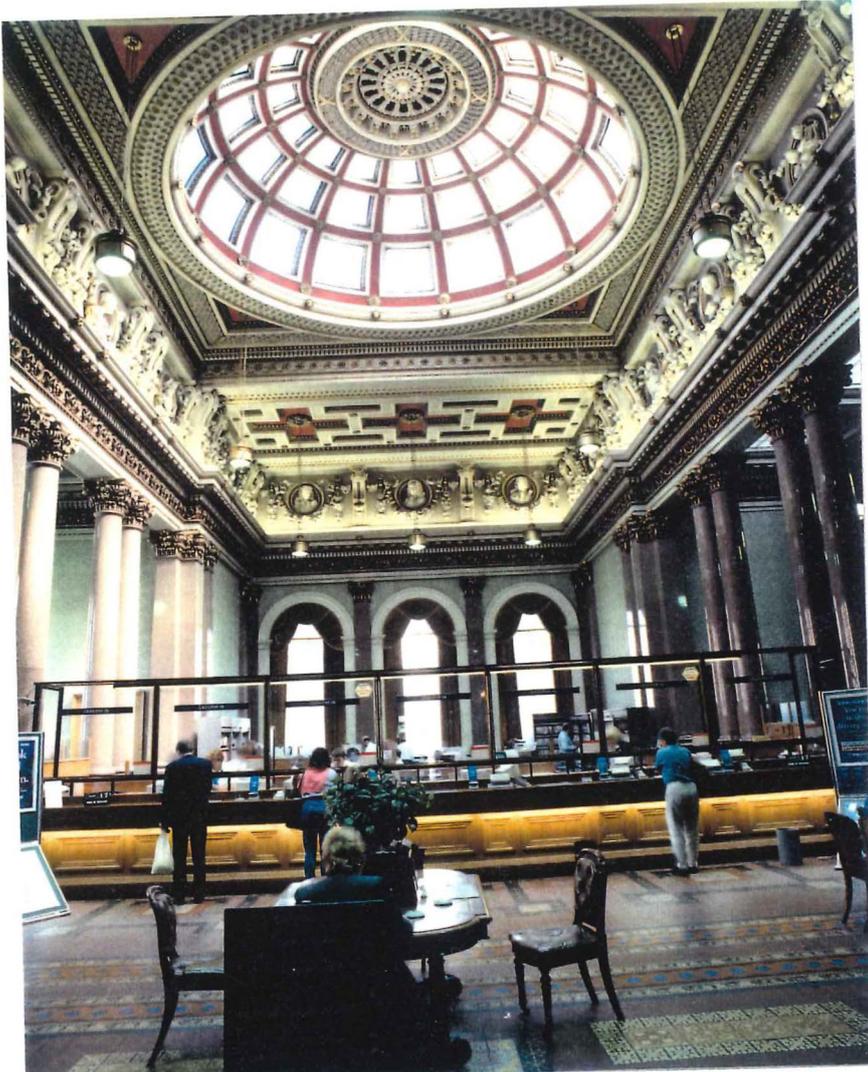


**N. BANK OF SCOTLAND**  
38-39 St Andrew Square  
*1851-2, David Bryce for British Linen Bank*

Sumptuous Roman facade with proud giant Corinthian columns each surmounted by a statue by A H Ritchie.  
Magnificent grand staircase and top-lit telling room.

*Use:* bank  
*Owner:* Bank of Scotland  
*Public access:* as normal for bank

COMMERCIAL BUILDINGS



N. BANK OF SCOTLAND

## COMMERCIAL BUILDINGS



### O. SCOTTISH PROVIDENT INSTITUTION

6 St Andrew Square

*1961, Rowand Anderson Kininmonth & Paul*

Perhaps the best 20th century urban commercial building of its date in Scotland: horizontal glazed office area flanked by solid vertically proportioned service tower. A contrast in planes between solids and voids and limited use of materials.

*Use:* insurance offices

*Owner:* Scottish Provident Institution

*Public access:* by appointment only

## COMMERCIAL BUILDINGS



### P. GUARDIAN ROYAL EXCHANGE ASSURANCE

13 St Andrew Square  
*1939, Leslie Grabame Thomson*

Imposing Scandinavian modern office block on splayed corner site with green tiles, black marble plinth, grey granite walls and windows punched through.

*Use:* insurance offices  
*Owner:* Guardian Royal Exchange Assurance  
*Public access:* by appointment

COMMERCIAL BUILDINGS



**Q. TRUSTEE SAVINGS BANK**

28 Hanover Street  
1939, *William Paterson*

Imposing yellow stone money box in American classic style, entered through a fastidiously detailed giant Ionic portico. Remarkable precision in design.

*Use:* bank  
*Owner:* Trustee Savings Bank  
*Public access:* as normal for bank

## INVENTORY APPENDIX

### *The New Town*

#### 4. NOTABLE HOUSES

The main developments comprising the New Town are described at C.iib. The individual streets and houses are far too numerous to catalogue in detail. Many of the Queen Street houses have fine plasterwork. Within the northern, western and eastern areas of the New Town the houses in the palace fronted terrace blocks generally follow the same three windows wide format, a few grander ones, particularly in Heriot Row, being four windows wide. All have fine entrance halls with a great variety of architectural treatments, but the richness of the remainder tends to vary according to the means and ambition of the individual proprietor, the grandest houses tending to be in Charlotte Square, Heriot Row (where there are several elaborately columnar interiors, Royal Terrace, Moray Place and Melville Crescent in the earlier developments and in Drumsheugh Gardens, Rothesay Terrace, Belgrave Crescent and Learmonth Terrace in the later. A few stand out even in such an exceptional context.

## NOTABLE HOUSES



### A. 8 QUEEN STREET

*1771, Robert Adam*

The most elaborate individual house in the New Town, built for Baron Ord. Simple facade conceals an interior of great sophistication, recently restored by Simpson & Brown to originally designed decorative scheme. Particularly fine Supper Room with sumptuous ceiling.

*Use:* adjunct to professional institute

*Owner:* Royal College of Physicians

*Public access:* by appointment only

NOTABLE HOUSES



A. 8 QUEEN STREET  
SUPPER ROOM

NOTABLE HOUSES



**B. 39-43 NORTH CASTLE STREET**

*1793, Robert Wright & James McKain*

Tenement flats disguised as a large mansion: two two-storey and basement main door flats, topped by a single flat running across the entire building entered from a central doorway. Corinthian pedimented centrepiece. Superimposition of classical architecture upon the more sedate bow-windowed Scottish Georgian tradition is appealing. No 39 was the home of Sir Walter Scott from 1802-1826.

*Use: Lawyers' offices*

*Owners: Messrs Murray Beith & Murray*

*Public access: by appointment only*

NOTABLE HOUSES



C. 115 GEORGE STREET

*1790, James Nisbet*

Good survivor of terraced houses becoming richer as George Street extended to the west. Corinthian pilasters and some good interiors. Restored to its original external appearance 1980.

*Use:* bank

*Owner:* Lloyds Bank

*Public access:* as normal for bank

## NOTABLE HOUSES



### D. ROYAL BANK OF SCOTLAND

St Andrew Square

1771, *Sir William Chambers*

The finest free-standing house in all of the New Town: a Palladian villa constructed for Sir Lawrence Dundas (supplanting the church originally planned for this site). It achieves its effect by understatement - a tall three-storey five-bay house with a rusticated ground floor, a Corinthian pilastered centrepiece and a sculptured frieze. Once converted to bank, stupendous Telling Room added by J Dick Peddie, 1857, with a startling iron dome with gold glazed star-shaped coffers.

*Use:* bank headquarters

*Owner:* Royal Bank of Scotland

*Public access:* by appointment

NOTABLE HOUSES



D. ROYAL BANK OF SCOTLAND

NOTABLE HOUSES



**E. WELL COURT**

Dean Village

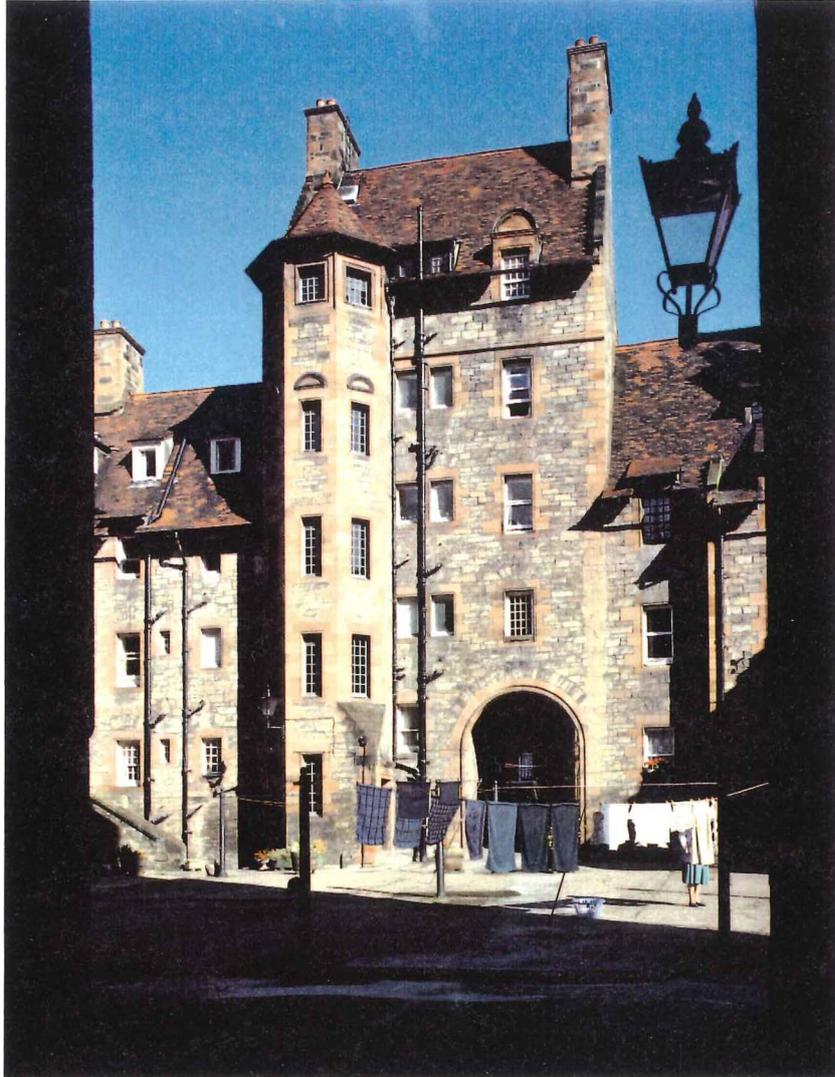
*1883-86, Sydney Mitchell*

Romantic Scots 16th century quadrangle of two and three roomed artisan flats fronting the riverside, towered community hall with oriels inspired by the Earl's Palace at Kirkwall, all built for J R Findlay. It provided a prototype for Patrick Geddes's experiments in the Old Town.

*Use:* housing

*Owner:* various

*Public access:* viewing from exterior only



E. WELL COURT

**F. 3 ROTHESAY TERRACE**

*1883, Sydney Mitchell*

Built for John R Findlay of *The Scotsman* newspaper. Ambitious bay-windowed exterior, almost more like a club-house than a private house. Rich early Renaissance interior with elaborate marble chimneypieces made by Farmer & Brindley. Its rear windows look out on Well Court (E.).

*Use:* offices

*Owner:* Crown (currently for sale)

*Public access:* by appointment

**G. 25 LEARMONTH TERRACE**

*1891, James Simpson and W Scott Morton*

Large club-house-like mansion with twin peristyled bow windows, built by Arthur Sanderson, wine and whisky magnate to house his once famous art collection: contains the most palatial domestic interiors in the city, ranging from Germanically serious neo-classical at the stair to 'Louis XIII' in the bedrooms, all designed and executed by Scott Morton.

*Use:* offices

*Owner:* The Crown

*Public access:* strictly by appointment



**HISTORIC SCOTLAND**  
**World Heritage Nomination**  
**The Old and New Towns of Edinburgh**

Site Boundary  Metres 0 100 200 300  
Feet 0 500 1000

HMSO Cartographic Centre 94082520  
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