



12 Detail of *Gathering Places* | *Grammar of Ornament – India iii*, ceramic vessel, hand carved decoration, Frances Priest, Edinburgh, 2017. National Museums Scotland (K.2018.2). Image © National Museums Scotland.

Capturing Decorative Art – The Work of Frances Priest

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Within this article I hope to highlight and explore the progression of the practice of Edinburgh-based ceramic artist, Frances Priest, through works held by National Museums Scotland, and her most recent public commission for the city's Royal Edinburgh Hospital. I shall discuss her enduring passion for *The Grammar of Ornament*, by the Victorian designer and polymath Owen Jones and her desire to reconceptualise and interpret his visual explorations and documentation of pattern from across cultures, held within such Victorian design manuals. Some of these compendia are currently being re-evaluated as part of a system of western cultural appropriation. Priest, however, uses them to create works of contemporary craft that celebrate the history of the decorative arts, and the legacy of the unknown or uncelebrated craftsmen, who created the wonderful motifs and patterns held within them.

EARLY ABSTRACTION

Have you ever walked across a tiled or mosaic floor and been transfixed by the patterns and the movement of colour and form that plays out beneath your feet? Have you ever suppressed the urge to bend down to try and scoop up the beautiful patterns and take them with you, so you can trace them at leisure with your fingers rather than the toes of your shoes? I have. So, each time I encounter and reflect upon the work of Frances Priest, and her sculptural ceramic forms and installations, with their interconnecting patterns that evoke Victorian corridors and elaborate decorative interiors, I feel like this is what she has done. She has scooped up a piece of decorative heritage after visiting a building and created a visually opulent architectural and sculptural memento.

However, Priest's earliest foray into ceramics did not reflect this adoration for decoration. In Priest's own words, her education gave her a 'sense of the decorative as a lesser artform', which she believed was, at the time, 'exacerbated by... this whole boring, tired and unnecessary argument about hierarchies in artforms, and craft being a lower artform'. [1] And it was this teaching and experience that had led her to move away from what she now understands as a lifelong personal fascination with pattern. This absence of rich decoration within her earliest work, was a startling revelation for me when I first viewed the piece entitled *Tall Double Curved Series I* (Fig. 1), in the collection of National Museums Scotland, when I joined the organisation. With its minimal surface decoration and tall curved slab forms, it echoes, as my former colleague, Rose Watban, [2] discussed with me, the work of another graduate of Edinburgh College of Art, Ken Eastman. [3] However, it was nothing like what I knew of her practice or the work for which she has become renowned.



1 *Tall Double Curve Series I*, slab-built ceramic forms with inlaid line, Frances Priest, Edinburgh, 2003. National Museums Scotland (K.2003.869.1&2) Image © Shannon Tofts.

The piece was acquired from Priest's first solo show, *Line & Form* held at The Scottish Gallery, Edinburgh, in 2003, just a few years after she graduated from Edinburgh College of Art in 1999. Amanda Game, [4] the curator of the show, states in her essay for the catalogue, that this series of works show a similar mode of artistic expression comparable to contemporary dance, [5] where 'there is often a fine divide between an electrifying fusion of shadow, light, movement, pattern and sound and unrealised chaos. Such it is with abstract art'. [6] When I interviewed Game, she stated that for her, these early works reflected the importance of drawing in Priest's practice, and its exploration on a three-dimensional surface, of something quite distinct and exciting. [7] Drawing and the study of pattern are, and always have been, an important way for Priest to explore and evaluate her use of line, pattern and motif upon the surface of her ceramics. [8] Often when viewing her drawings, I feel that they demonstrate a linear or graphic style that owes much to the formalised layout of pattern books and compendia of decorative art and design, that are a key source for her research. (Fig. 2).



2 Frances Priest's studio desk with sketch book, glaze and ceramic samples, and small bowls from her series inspired by Chevron, Stripe and Asanoha motifs. Image © Shannon Tofts.



3, 4 Participant handling elements from *Gifts and Occupations*, an installation of 88 ceramic objects on eight shelves, with hand carved decoration, Frances Priest, Edinburgh, 2009, National Museums Scotland (K.2017.19). Image © Stephen McGarry

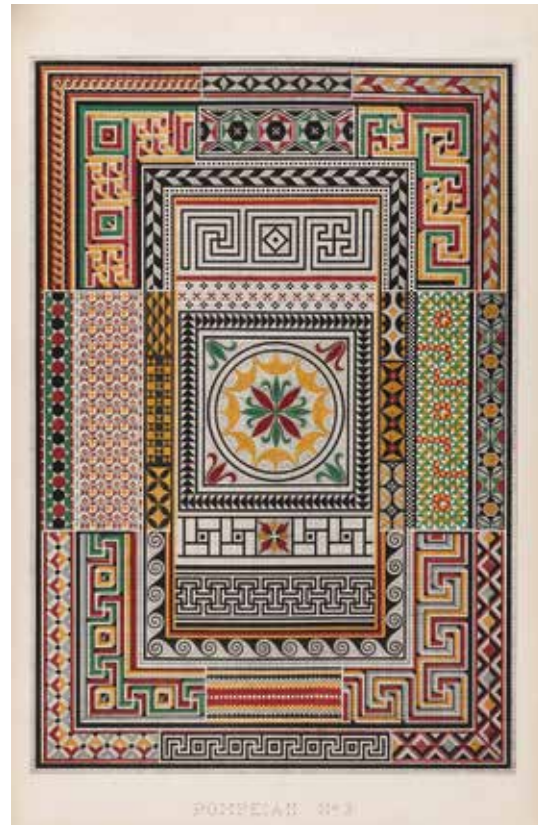
Game also proposed that even within these early forms, there was a dialogue happening on the importance of interaction, both physical and emotional, between the viewer and the object, that has become germane to Priest's oeuvre. [9] This is evident in her work such as *Gifts & Occupations* (Figs 3, 4) with its invitation to participate and interact. But in this early series, we see less of her development rooted in decorative art traditions, referencing our aesthetic heritage, and more of a reflection on art ceramics and the role of the body in making. [10] The elegant, stately form of *Tall Double Curve I*, with its tentative exploration of pattern and mark-making in the delicate inlaid lines and monochrome scheme, appear to observe the ideals of Modernist figurative and abstract sculpture, rather than sit within the legacy of decorative expression.

THE DISCOVERY OF DECORATION: GIFTS AND OCCUPATIONS

The move towards a reverence for and reference to decorative art and design came at a turning point in Priest's life, following her departure, in 2001, from Edinburgh College of Art's Ceramics department, prior to its closure and the impending loss of her teaching position. Priest found inspiration in decorative pattern from an early age; as a child, her father had given her an abridged reproduction of *The Grammar of Ornament* by Owen Jones (1809-1874). Jones trained as an architect, designer and design theorist, and is considered one of the most influential tastemakers of the Victorian era. His pioneering studies on colour theory, geometry and form continue to inspire designers to this day. His 1856 anthology of design is seen as 'the most visually and theoretically coherent statement of the design reform movement's principles, and it offered a model for a new style of British design that was at once radical, orientalist, cosmopolitan and modern'. [11] The 100 vibrant chromolithographic plates of this visually opulent lexicon, illustrate the design principles underpinning the natural world and the architecture, textiles, manuscripts and decorative arts from nineteen diverse cultural periods. It came to have a profound and lifelong effect upon Priest (Figs 5, 6, 7, 8).

When speaking with Priest on this subject, [12] she says leaving her teaching position allowed her to explore other opportunities to expand her practice, re-engage with the decorative and reconsider the influence *The Grammar of Ornament* with its visual stimulus had upon her. This included travelling to places such as Japan, a country in which Priest valued how decoration was revered rather than being suppressed by Modernist orthodoxies. [13] Participating in residencies, notably at Cove Park, gave her the freedom to explore decoration without judgment or restriction. She gained useful critical feedback for her first ceramic experiments to incorporate decorative subjects. [14] Work on public commissions, such as her Yorkshire Art Space Ceramic Residency, exposed her to alternative histories of decoration and how both individuals and communities react to them. [15] Such exploration reignited her joy for decorative art and design, and gave her the confidence to work within the legacy of craft makers and designers of the past whose work she so admired.

Interaction and emotional response to decoration have come to be an important part of Priest's practice, not only in how she engages and interprets the decorative, but also how she encourages others to do so through her works. *Gifts & Occupations* (Fig. 9) with its 88 forms in varied patterns, colours and shapes, is a compendium or codex of sorts, but a three-dimensional one. The motifs and patterns are a personal response to, and documentation of the decorative craft, design and architecture she encountered during her residency in Thailand. [16] Priest chooses to disseminate the visual data that she collected via a tacit but tangible exchange of knowledge with the viewer. By encouraging conversation through experiential contact with the ceramic compendium, Priest is not trying to educate or define what our decorative aesthetic



5, 6, 7, 8 Plates from *The Grammar of Ornament*, by Owen Jones, published Day & Son, 1856:
 Clockwise from top left: Title Page, Pompeian No.3 XXV, Persian No.1 XLIV, Turkish No.2 XXXVII.
 National Museums Scotland (D.2014.1.1, D.2014.1.5, D.2014.1.9, D.2014.1.11).
 Images © National Museums Scotland.

tastes should be. Nor is she suggesting that these patterns are a template that a western gaze can call ‘Thai’. Rather, Priest created a series of objects to stimulate and allow an individual to transfer their own experience and knowledge of decoration to them. [17]

Within *Gifts & Occupations*, Priest has subconsciously reinterpreted the format of the design compendia as a performance, rather than an inert visual (Figs 3,4). It reflects her fascination with pattern books and how they display decorative design through tokens of colour and pattern. The knowledge of the decorative through ceramics is universal, conducted via the vessels we interact with on a daily basis, to the fixtures and fittings of our home. And so, it is a natural vehicle for allowing others to feel comfortable engaging with and exploring decoration. I discussed this with Rose Watban, curator of *Meet your Maker*, the exhibition for which the work was developed, who feels that Priest brought, ‘her own visual perceptions to view historic decoration from all over the world within the work...seamlessly marrying the sights and decorative objects Priest experienced with her art historical knowledge’. [18] Following in the footsteps of Owen Jones, she too travelled, studying decoration from elsewhere, and then documented and catalogued these patterns and motifs, and presented them to a contemporary audience interested in craft and decoration. [19]



9 *Gifts and Occupations*, an installation of 88 multiple ceramic objects on eight shelves, with hand carved decoration, Frances Priest, Edinburgh, 2009. National Museums Scotland (K.2017.19) Image © Stephen McGarry.

GATHERING PLACES | GRAMMAR OF ORNAMENT – INDIA III

During our discussions, Priest has told me of the sense of wonder she experienced when turning the richly-decorated pages of *The Grammar of Ornament* held at the National Art Library for the first time. She found it would draw others away from their own research to engage with the publication, and with her in discourse about decorative design. Encountering early editions of the book with their richly coloured and illustrated plates can have a significant effect upon the viewer, especially one who had grown up loving the patterns in her own reproduction copy. As my former colleague Dr Sally-Anne Huxtable, explained to me, for her and many others *The Grammar of Ornament* is seen as a work of art in its own right. [20] She feels that there is something profoundly compelling about its imagery, which can often be the catalyst for someone to further explore Victorian design. This bible of ornament created, partly, from the Victorian impulse to educate and promote better design within society, is still considered by many as the ultimate repository of ornament, and a source book to solve a myriad of design problems.[21]

Priest's growing confidence in her mission to explore and create works that referenced historical decorative art and design, saw *The Grammar of Ornament* as crucial to her practice. An explosion of colour and pattern began to engulf the surface of her ceramics in reverence to the source material she was researching. The first body of work to respond to it, entitled *Grammar of Ornament | India* (Fig. 10), is in a similar vein to *Gifts & Occupations* (Fig. 9); a series of building blocks of distilled elements of pattern and ornament that the viewer can engage with and rearrange as they see fit, creating their own decorative frieze. This series, as the Islamic art scholar, Mitchell Abdul Karim Crites has discussed, reflects Priest's ability to observe, filter, and focus on patterns that obviously move her. [22] He considers this ability rare, (since many are overwhelmed by the visual stimulus of *The Grammar of Ornament*), and believes this is reflected in her work, stating that 'there is an intellectual clarity to how she approaches things'. For him, this is keenly evident within the work *Gathering Places | Grammar of Ornament – India iii* (Figs 11, 12), where a small motif from the pages of Indian decoration has been reworked and incorporated into a tableau that features patterns that Priest observed on her travels.[23] Crites, seeing echoes of doorframes and architectural features from his home in Jaipur, India, feels that 'she is telling stories in her work, it evokes memories, It's a device her ceramics. It inspires, it nourishes, it encourages you to think more about how ornament is important'.



10 *Grammar of Ornament | India*, an installation of 16 ceramic objects, hand carved decoration, Frances Priest, Edinburgh, 2014. Private Collection. Image © Shannon Tofts.



11 *Gathering Places | Grammar of Ornament – India iii*, ceramic vessel, hand carved decoration, Frances Priest, Edinburgh, 2017. National Museums Scotland (K.2018.2). Image © National Museums Scotland.



13 Plate from *The Grammar of Ornament*, by Owen Jones, 1856: Indian No.4 LII. National Museums Scotland (D.2014.1.14). Image © National Museums Scotland.

The work *Gathering Places | Grammar of Ornament – India iii*, was acquired for the National Museums Scotland, by Huxtable, then head of the Modern & Contemporary section of the Art & Design department, with whom Priest has spoken extensively about the book and its place within design history. For Huxtable, the piece ‘captured the spirit of *The Grammar of Ornament*, in its combination of vibrant colour which that text is renowned for, but also the traditional form of the vessel, something not quite functional, but defiantly decorative”. [24] This describes perfectly what the work is; a three-dimensional ceramic manifestation of the compendium. Consider Priest’s intricately carved decoration and bold use of colour which reflect the richly illustrated design plates of the compendium (Fig. 13). Its monumental vessel-form speaks of both the domestic and the architectural, fields that decorative schemes would have been applied to and are referenced within. On viewing the piece, you can’t help but have a sense of wonder, its scale and physicality has a presence that speaks of opulent ornamentation, just like *The Grammar of Ornament*.

THE TILED CORRIDOR

The saturation of decorative art and ornament into Priest's ceramics has extended beyond the vessel form, and three-dimensional motifs, to large-scale installations and interventions within interior spaces. *The Tiled Corridor* (Figs 14, 15), commissioned by the Royal Edinburgh Hospital, for its new centre specialising in mental health, was unveiled in 2018. Susan Grant, Arts Manager for Edinburgh and Lothian's Health Foundation, has stated that the project sought to create a visual intervention that would bring a geographical context to the location of the new mental-health centre, whose design did not reference the history of the place either aesthetically or architecturally. [25] The installation echoes not only the ceramic walls of the local Victorian tenements familiar to many of the residents and staff, so cultivating an emotional connection, but also the glazed stairwells of Craig House, the precursor to the Royal Edinburgh Hospital – a former private Victorian psychiatric asylum. It was viewing the interior of Craig House (now privately-owned), that motivated Priest to argue for a contemporary ceramic tiled corridor. [26] The asylum was developed by Dr Thomas Coulson between 1889 to 1894 in the belief that beautiful interiors would promote mental wellbeing. [27] His vision was very much part of the ethos of the benevolent nature of the Victorian period, that believed decorating municipal building and public institutions would benefit and enrich others. In turn this rooted the artwork within the long tradition of caring for the residents through ornamentation in Edinburgh as elsewhere.



14, 15 *The Tiled Corridor* with detail of tiles, Royal Edinburgh Hospital, 2018. The installation covers an area of approximately 14m long x 2.5 metres high. Image © Shannon Tofts.



16 Relief-moulded tile panel, designed by George Howard Elphick for the Turkish Baths in North London (also used at Brighton), Craven Dunhill & Co., 1902. Part of the John Scott Collection, Jackfield Tile Museum, Shropshire. Image reproduced with kind permission of The Ironbridge Gorge Museum Trust.

This project would come to marry succinctly all the elements of Priest's practice; her reverence for historical decoration, explorations of making, and participation by others. Her research led her to the Jackfield Tile Museum, Shropshire, where she was given access to a wealth of archives, including relief and embossed tile designs from the 19th century (Fig. 16), [28] glaze recipes and original moulds. The visit was the impetus for the collaboration with Craven Dunhill Jackfield, one of the last manufacturers in the UK specialising in traditional, hand-made, decorative ceramic tiles. [29] It was important to Priest to create a sense of authenticity in her use of manufacturing processes, that would link her tiled corridor with the corridors of the Victorian Craig House. [30] Craven Dunhill Jackfield was established in 1872 during the Industrial Revolution, and their decorative floor and walls tiles were shipped across the country and the British Empire; their manufacturing processes have changed little to this day and are very much part of the history of the Victorian tiled interior and they specialise in the restoration of such spaces. The collaboration established a new connection for Priest between the historic and the contemporary, not only visually, but also through the process of making, combining their tiles with her own (Figs 17, 18). The result was a vibrant, tactile, visually stimulating public work of art that resonates with those who walk through it.



17, 18 Frances Priest consulting with Michelle Cox on glaze options at Craven Dunhill Jackfield's factory in Shropshire. Priest in her studio hand-making 300 tiles for The Tiled Corridor. Image © Shannon Tofts.



19 Patients walking through *The Tiled Corridor*, Royal Edinburgh Hospital, 2018. Image © Shannon Tofts.

Grant said that another reason the Health Foundation was keen to work with Priest, is that she is committed to engaging with primary stakeholders – patients and staff alike, to understand their desire for an artwork. [31] This allowed them to take ownership of the work (Fig. 19). The emotional connection and memory of place and spaces, often creates a sense of comfort, contemplation and familiarity. On viewing *The Tiled Corridor* one individual stated,

‘The Tiled Corridor makes the first trip to the wards a bit more familiar, warm and less alien. The colours, shapes and materials remind me of Glasgow tenement stairwells I’ve visited and make the journey through the hospital seem more hospitable, relatable and reassuring.’ [32]

This is something which Crites mentioned during our discussion, as he sees Priest having a fundamental understanding of how ‘ornament is nourishing, is healing; ornament is a language on its own, it gives you context, it gives you a sense of the broader field of where you come from’. [33] I have always felt this when engaging with Priest’s work. There is a historical connection and familiarity with her exploration of the decorative that encourages engagement, that is both reassuring and stimulating.

THE LEGACY OF DECORATION

Priest, as an artist and maker, interprets the visual data of historic decorative art from pattern books and architectural spaces, to create works that sit within a lineage of artists, makers and designers who have visually stimulated and enriched our lives. (Fig. 20) Some however, now consider compendia and codices of this sort as part of a system of western cultural appropriation, linked to the legacy of Empire. This is a subject that Priest herself, as a white English woman, feels she needs to address within her work, as she reinterprets decorative design

from the cultural heritage of other nations. Appropriation is a complex discussion within the use of ornament. *The Grammar of Ornament* was created during a period within design history when individuals like Owen Jones were lecturing on the principles of good design and how it could improve people's lives. It was part of a wider arts educational movement originating in the 1830s, that looked to appreciate and share ideas around the aesthetics of global decorative art and design throughout history, that still has an impact on attitudes today. [34] As this was broadcast mainly by privileged European men, we cannot shy away from the fact that their classifications were biased towards a western ideal. Additionally, much of the material they referenced when providing examples from other cultures, was acquired for British museums and galleries, predominantly as the result of colonial occupation, exploitation and pillaging. Although Jones and his peers did not define appropriation in the same way as we do today, since they are regarded as the taste makers of their day, it is important to recognise that it is the unrecorded craftsman who created the decorative architectural feature, furniture, ceramics, textiles etc. that inspired these design compendiums, who should be celebrated for their contribution to historic decorative arts.

And though Priest is acutely aware that her reverence for decorative design from this period in British history is intertwined with issues around colonialism, we could argue that Priest's own practice does not look to appropriate the work of others. Her work is no mere reproduction of past enterprise nor does it take credit for the work of others. But it is a unique exploration and observation of decorative art and design through making.



20 Frances Priest in her Edinburgh studio surrounded by her drawings and smaller works, working on a large-scale vessel inspired by designs from *The Grammar of Ornament*. Image © Shannon Tofts.

ACKNOWLEDGEMENTS

The research in this article emerged from a series of detailed conversations with the artist discussing how she employs a combination of traditional craft and manufacturing processes to create her visually rich works. Alongside this were interviews with curators and commissioners on how they perceive her devotion to decorative art history. [35] The author would like to thank the artist Frances Priest, alongside the curators Mitchell Abdul Karim Crites, Amanda Game, Dr Sally-Anne Huxtable and Rose Watban for their time, knowledge and thoughts on Priest's practice that has gone into informing this article.

NOTES

- 1 Unpublished interview with Frances Priest, 15 January 2021
- 2 Unpublished interview with Rose Watban, 4 February 2021. While in post, Rose Watban former Senior Curator of Modern and Contemporary Design at National Museums Scotland curated several national and international exhibitions and was Project Leader for *Cutting Edge: Scotland's Contemporary Crafts* in 2007 and the original *Meet your Maker* exhibition with Craft Scotland (29 January to 14 March 2010), which featured *Gifts & Occupations* by Frances Priest.
- 3 Ken Eastman studied at Edinburgh College of Art (1979-83) and at the Royal College of Art, London (1984-87). He uses vessels to give ideas meaning and form. Eastman is both a builder and painter of ceramics, handling shape and structure, as well as exploring tone and colour. His piece 2001 Claewen Series II is on display in the Making & Creating Gallery, National Museums Scotland. www.nms.ac.uk/explore-our-collections/collection-search-results/sculpture/437175, [accessed 03 March 2021]
- 4 Amanda Game has been an exhibition curator and events producer for 35 years, with a particular interest in supporting contemporary makers. She was Director at the Scottish Gallery, Edinburgh between 1986-2007, before establishing an independent studio to foster imaginative exhibition-making in both public and private galleries.
- 5 While at school, Priest was part of a contemporary dance group and states that her early development was influenced by her fascination with contemporary dance and tracing the movement of the body across the stage through drawing and later, in ceramic.
- 6 Amanda Game, 'an object..... sets out.... to contain within itself the force of its own nature', in *Line & Form*, exh. catalogue (designed by Frances Priest and printed by Inglis Allen with funding from The Scottish Arts Council and Edinburgh College of Art, Edinburgh, 2003), p.3
- 7 Unpublished interview with Amanda Game, 21 December 2020
- 8 Game continues to champion Priest's passion for drawing in her discussion for *A Fine Line* which showcased works by four contemporary artists based in Scotland: Lizzie Farey, Angie Lewin, Frances Priest and Bronwen Sleight. It was a partnership project between the City Art Centre, Inverness Museum & Art Gallery and Gracefield Arts Centre, 2018.
- 9 As note 8.
- 10 As note 8.
- 11 "'The Grammar of Ornament": Cosmopolitanism and Reform in British Design', Stacey Sloboda, *Journal of Design History*, Vol. 21, No. 3 (Autumn, 2008), pp. 223-236
- 12 As note 1.
- 13 *Surface, Texture, Shape - British Crafts in Japan*, Crafts Council touring exhibition, March 2005. During our interview Priest said her experience of visiting Japan made her reconsider the importance of decoration and ornament and how we engage with it, and to move away from her western art education.
- 14 Priest states her time at Covepark on the Scottish Crafts Residency (May – September 2008), was important for her development, allowing her to immerse herself in critical discussion with other artists, designers and makers from across many sectors. It also reinforced her confidence in her love of decoration. To learn more about the residency visit www.francespriest.co.uk/work/residencies/covepark-residency.html, [accessed 11 March 2021]
- 15 In 2011 Priest was artist in residence at Manor Lodge, Sheffield where she worked with several community groups to investigate the building's decorative plasterwork ceiling that inspired her New Manor Ware range of ceramics. To learn more about the residency see note 14.

- 16 Regents International School, Artist in Residence, September 2005-June 2006. This residency consolidated Priest's experience in Japan and facilitated further exploration outside the western canon.
- 17 Priest discusses the inspiration behind her work *Gifts & Occupation* for the exhibition *Meet your Maker*, (see note 2). The work of nine makers from different craft disciplines was shown alongside sketches, videos and details of their work processes. www.youtube.com/watch?v=ce6DUQAXSpU, [accessed 15 March 2021]
- 18 As note 2. A smaller version under the same title of *16 forms* was originally created for The Scottish Gallery exhibition *Objects of touch & travel...* in 2009, and later expanded for *Meet your Maker*.
- 19 Owen Jones is known to have travelled throughout Europe and beyond, including to Rome, Sicily, Constantinople, Cairo, and Granada.
- 20 Unpublished interview with Dr Sally-Anne Huxtable, 3 February 2021. Dr Huxtable has been Head Curator of the National Trust since July 2019. She was formerly Principal Curator of Modern and Contemporary Design at National Museums Scotland, where she created the permanent gallery Design for Living, 1851-1951 which opened in July 2016.
- 21 John Kresten Jespersen, 'Originality and Jones's "The Grammar of Ornament" of 1856', *Journal of Design History*, Vol. 21, No. 2 (Oxford University Press for the Design History Society, Summer, 2008), pp. 143-153
- 22 Unpublished conversation with Mitchell Abdul Karim Crites, 12 February 2021. Crites has been working for the last 45 years towards the revival of traditional Islamic and Indian arts, crafts and calligraphy. He aims to preserve these precious traditions and once again make them integral to the design and decoration of contemporary homes, mosques, gardens and public buildings. He is the author of books on Indian and Islamic design, including the best-selling *India Sublime*. He is currently developing a project that will see Priest collaborate with traditional stone carvers based in India.
- 23 Research to develop the series in which *Gathering Places | Grammar of Ornament – India iii* sits, was undertaken at the V&A Prints & Drawings Study Room, London and the National Museums Collection Centre, Edinburgh to view copies of *The Grammar of Ornament*. Priest then spent three weeks in South West India, visiting Bangalore and Mysore with a specific interest in Mysore Palace, Munar, Alleppey and Kochin, coinciding with the Kochin Art Biennale 2016.
- 24 As note 20.
- 25 Unpublished interview with Susan Grant, 16 February 2021
- 26 Originally the Trust intended to commission a vinyl decal for the walls of the new centre, similar to two previous commissions Priest had delivered for Edinburgh and Lothian Health Foundation. See www.francespriest.co.uk/work/commissions/graphics-project.html, www.francespriest.co.uk/work/commissions/tulips.html, [both accessed 16 March 2021]
- 27 Dr Thomas Clouston was a key figure in the development of Craig house. Appointed Physician Superintendent to the Royal Edinburgh Asylum in 1873, he oversaw the development of five important new buildings, an epic achievement. <https://historic-hospitals.com/2015/09/13/craighouse-edinburgh-former-private-asylum-future-housing-development/>, [accessed 20 March 2021]
- 28 'Engaging the Senses', *Architecture Magazine*, (uncredited author, Media One Communications Ltd, April 2019) p. 17.
- 29 www.cdjackfield.com/#barbecoa-jamie-oliver-group-london, [accessed 20 March 2021]
- 30 As note 1.
- 31 As note 25.
- 32 Abstract from the quote by Simon Porter from the Royal Edinburgh Hospital Patients Council, supplied by Susan Grant as part of a wider report into the success of the project for Edinburgh & Lothian Health Foundation, 16 February 2021.
- 33 As note 22.
- 34 The founding of the National Museum of Scotland, originally established as the Industrial Museum of Scotland/Edinburgh Museum of Science and Art, was inspired by the South Kensington Museum, and provided examples of what was deemed to be good design from industry and craft.
- 35 Due to the ongoing Covid-19 pandemic, all these conversations were conducted via Zoom rather than in person, or within the artist's studio.