With growing awareness and interest in the picture frame over recent years, a consideration of the trade in Scotland is timely. Frame making can be viewed as having grown out of the furniture trade with its similarity in craft skill and often close stylistic links. ‘Picture frames belong to the history of furniture as well as the history of painting’ and, as with other types of fashionable furniture, they have distinct regional personality.

When commencing this research at the start of 1997, a degree of uncertainty prevailed as to availability or even the existence of information. However, it can now be reported that substantial material exists to indicate a significant number of craftsmen were producing frames in Edinburgh between 1790–1830, with work of a high quality produced by the top craftsmen. Discussion for this article arises from a newly-compiled appendix of carvers and gilders and initially considers such aspects of the trade as structure, development, location and supply of materials. By looking at frames surrounding the work of three top Edinburgh portraitists of this time, attention is then focused on specific craftsmen and stylistic features.

Throughout the eighteenth century frame-carvers had been regarded as ‘the most artistic and skilled of all the furniture-makers’. However, the craftsmen who made picture frames were rarely listed or referred to as ‘frame makers’ and were more generally known as ‘carvers’ and ‘gilders’. Although independent crafts, the two terms were usually coupled together and most frame making firms had the capacity to deal with both techniques as they were closely related in production. Not only craftsmen and firms labelled ‘carvers and gilders’ made frames, but also those listed as cabinet makers, glaziers, and printsellers. From 1790 to 1830 the number of craftsmen able or claiming to offer the service of frame making in Edinburgh increased steadily. This was a time of great development for Edinburgh with the now famous New Town spreading to the lands north of the city. New social requirements necessitated a different range of furniture and furnishing for Edinburgh homes and the late eighteenth century also saw the increased popularity of the print and the portrait. The decline in trade restrictions in the form of Guilds may also partially account for the growth in numbers of craftsmen during the period under discussion.

In order to practise a craft in Edinburgh in the eighteenth century a candidate had to be given the title of ‘freeman’ which could be awarded by three bodies; namely the Council, the Merchant Guild or the Trades. The title given to a City freeman was ‘Burgess’ and included voting and property rights. In addition to this title, the freedom of a craft was required and enabled the craftsman, as master, to set up a firm, sell his work in the city and employ other people (unfreemen) such as apprentices or journeymen. The Edinburgh Apprentice Records for the period do not yield many listings of apprentice carvers and gilders. This shortfall is partially explained by an
entry in the Apprentice Records which states that not all apprentices were recorded. The origins of these craftsmen are most likely sourced in the names themselves, with name and region still strongly related in the eighteenth century. Many of those listed in the Appendix are Scottish in derivation e.g. Marnoch, MacKie, Thomson. Some frame makers visited or settled in London, with Daniel McIntosh inserting an advertisement in an Edinburgh newspaper in 1799 to announce, ‘That he has just arrived from London, where he has been for some time past’. James Cullen, a documented craftsman of the earlier eighteenth century, is an example of a Scottish craftsman travelling back and forth to London. Craftsmen of different trades, whether silversmiths or cabinet makers, are often treated as a ‘community’ with their locations being in a particular quarter of a city. With this in mind, the carvers/gilders identified in the Appendix were plotted on a contemporary map of Edinburgh and their placement found to centre around the Old Town. Looking at Edinburgh broadly, the city can be divided, the Old Town positioned on the hill between the castle and Canongate whilst the ‘grid’ area above the North Loch constitutes the New Town which was developed predominantly in the late eighteenth and early nineteenth centuries. Even with the diminution of the Trade authorities, the majority of craftsmen remained in the Old Burgh sector. Social boundaries may have played a part in the failure to decentralise from the Old Town, with the predominantly working class most likely segregated from the higher social standing associated with the New Town. Premises in the New Town were mostly residential in character and probably more costly than the Old Town. Nonetheless, several of the framers were placed on Princes Street, which contemporary painters, such as Alexander Naysmyth, show to be a busy commercial street. The vicinity of Leith Street, part of the New Town, was also found to enjoy increasing popularity with portraitists and framers alike, especially after 1800. The Italian carving and gilding firm of Ciceri Pini & Co. worked from this area in the 1830s.

The layout of John Marnoch’s Princes Street premises was noted when he advertised that his goods could be seen ‘in his own Ware-room above the shop’. However, the workshops were often separated from the retail establishments with Farquharson’s advert of 1795 indicating his exhibition and sale ‘at his Room in West Register Street’ whilst the ‘carving, gilding and Framing of Paintings, Prints or Needle-Work’ was at No. 2 Prince’s Street. On most occasions the home address was separate from the workplace. Edinburgh papers contained adverts stating, ‘Commissions from the Country faithfully attended to’ which show that the Edinburgh framers aimed to serve clients outside the city. However, these Edinburgh frame makers did not serve the whole of Scotland, with country and estate craftsmen still making frames at this time and frame makers working in other regional centres such as Glasgow and Aberdeen. James Law is documented as making frames c. 1800 in the town of Perth. Nonetheless this esteemed trade in Edinburgh would inevitably have catered to the top end of the market. On inspection of Glasgow Post Office Directories it was found that only a fraction of the carvers, gilders, frame makers as well as portrait painters were listed in comparison to the records in Edinburgh for the same period. The reason for this would seem to lie in the established nature of the fine art and furniture trade in Edinburgh, and consequently the subdivisions and specialities found there. Most of the craftsmen listed in the Appendix remained in Edinburgh for a number of years, a name rarely
appearing for a single year. Partnerships were seen to be formed such as Brand & Noble (1807) and Barnet and Kay (1820), with the partnerships often family related, e.g. Chalmers & Son.

Newspaper advertisements provide a rich source of information and indicate the self-sufficiency of Edinburgh regarding materials and tools, with the exception of imported exotic woods. The furniture trade in Edinburgh worked with both home grown and imported timbers and frame making was no different. Frame-carvers worked mostly in softwoods with the majority of the frames inspected being gilded Scots pine (Pinus sylvestris). However evidence arose which proved frames of other woods were also made. Rosewood was particularly popular for furniture at the turn of the century and was also used for frames. A typical 1821 Edinburgh advertisement stated ‘handsomely framed in Rosewood’.

It was commonplace to find advertisements promoting auction sales of recently delivered cargoes to Leith port from a variety of countries from the Americas to Scandinavia. ‘CARGO OF PICTOU TIMBER FOR SALE . . . just arrived from Pictou [Nova Scotia] — consisting of about 240 Pieces HARDWOOD, 426 Ditto PINE . . .’ Home-grown sources were also regularly advertised in the press.

SALE OF WOOD AT DALMAHOY On Friday, February 19. 1790 At Dalmahoy, Seven miles west from Edinburgh, on the Glasgow Road. A CONSIDERABLE Quantity of Large and Small WOOD, consisting of Ash, Elm, Beech, Birch, and Oak, all cut down. The Wood is of good quality, and a great part of it full grown . . .

The ‘good quality’ of the wood was often emphasised and occasionally the advert was addressed specifically to ‘wrights’. Even more specialised material, such as gold leaf, was available in the city as this advert for Robert Gibson in the Edinburgh Evening Courant of 17 May 1804 indicates:

GIBSON
CARVER. GILDER, AND GOLD BEATER
At his old established Gold-Leaf Warehouse,
No. 1 Leith Terrace, Edinburgh
Has on hand a large quantity of GOLD LEAF,
large size, at 20s. 6d. per dozen, or 1s. 8½d. per
book; SILVER do. 10d. per book.

Black Lead Pencils, fine camel hair and hog do.
Canvas for painters, all sizes.
Glass Plates
Framed and dressed do.
Deformenau, Ink.

All kinds of FRAMES for Pictures, Drawings, Prints
Screens, and Sewings. Packing and Packing Cases.

Glass as a material should be mentioned due to the close relationship between mirror and picture frames, as well as its application to paintings. Inventories often refer to the paintings or prints as ‘framed and glazed’ with the glass playing an important protective role, especially with fragile chalks or pencil drawings. Robert Cummins, carver and gilder, advertised ‘the stricktest [sic] care in fitting in the Glass to preserve DRAWINGS
Tools used for frame making would have been made to specification and supplied within the city. 'Toolmakers' such as Arthur and Son in MacDougall Street were listed for many years, with their 1825–26 Post Office Directory entry reading 'wrights tools etc' indicating a focus on the trades. These tools were included in a firm's assets and for William Chalmers & Son in the year 1824 came under the insurance policy entry 'Stock and Utensils in their workshop only No. 153 High Street a foresaid two hundred & thirty pounds'. The equivalent for James Liddle in Teviot Row, 1800 was £550.

Examples of English interiors at the turn of the century, with the exception of rooms with a specific theme, generally show different styles of frame displayed side by side. It would be reasonable to assume this was similar for Edinburgh interiors at this time. Just as tastes changed, the presentation or positioning of frames in the interior altered in different eras. In the eighteenth century portraits were often gathered together in a specific room such as the dining room, yet by the end of the century it was more common to hang pictures in other rooms, not just galleries. No portraits encountered here were found to have been part of a larger room scheme. The following quote, taken from correspondence between the sitter William Forbes and a Robert Buchanan, indicates that the portrait by Henry Raeburn was simply positioned on a suitable and convenient wall space.

Sir,

I've been with Mr Raeburn, and after describing the different situations he is clearly of Opinion, the Little Drawing Room is the place for putting up the portrait. He thinks 21 or 22 feet a sufficient distance for it to be view'd at & also thinks it should be placed 5 feet from the floor.

I am Sir, your ob. hule. Serv.

[signed] Ro Buchan

This would indicate that Raeburn did not paint William Forbes' full-size portrait, to which this refers, for a previously specified site. It would seem reasonable to suggest that the majority of paintings would invariably have been hung according to the wall space and in relation to the viewer.

The neo-classical style was widespread throughout Europe at the end of the eighteenth century and as expected on surveying interiors between 1790 and 1830, there were many different styles of frame available. Edinburgh undoubtedly took its lead stylistically from London with newspaper advertisements regularly announcing the latest fashionable items arriving from the capital. Daniel McIntosh, carver, gilder and printseller stated in the papers, 'Monthly supplies of everything that is New in London and Looking Glasses and Pictures framed to any device, with the same beauty and elegance as in the first shops in London.' But by looking at the frames on work of three leading portraitists of this time in Edinburgh, David Martin (1737–97), Henry Raeburn (1753–1823) and Archibald Skirving (1749–1819), recurring stylistic features can be
identified — executed by specific Scottish craftsmen. Two lesser known east Scottish portraitists, Martin and Skirving, have been given special attention as their frames had not previously been inspected and many of their works had not changed hands, thus increasing the likelihood of survival of the original frame.

By the end of the eighteenth century artists regularly used particular frame patterns and styles on their work. Frames on canvases of David Martin, as seen at his recent Bicentenary Exhibition in St Andrews and in the Scottish National Portrait Gallery collection, allowed recognition of two main types, although no documented evidence emerged to suggest any particular maker or makers. The craftsmen were under no obligation to mark their frames and distinction was therefore made by close inspection of the frames themselves. The ‘Carlo Maratta’, a variant of the Italian ‘Salvator Rosa’ frame was found on the majority of Martin’s work of the 1770s and 1780s. The standard Maratta profile consists of a scotia (a half-rounded concave moulding), ‘surrounded by mouldings of a three-quarter round or ogee section’. This type of frame was extremely popular between 1750 and 1790 and was used, for example, by Reynolds. The specific form of Maratta reoccurring on the Martins can be seen in figure 1; it included beading detail by the sight edge which is similar to the sunk field with bead used in furniture and applied carved acanthus-and-tongue with ribbon-and-stick detailing under the top edge. There was invariably leaf-and-tongued detail on the back edge. ‘As distinct from Italian examples, English Maratta frames usually combine water gilding on the profile with oil gilding on the applied moulding’. This holds true for the Edinburgh examples with the burnished top edge often visible. On the reverse side most had tapered mitred joints, the wood being Scots pine. The second style associated with Martin occurred mostly in the late 1780s, early 1790s and was neoclassical in style. Again, beading featured towards the sight edge, then a fluted scotia, ribbon-and-stick just inside the flat top edge and leaf-and-tongue detail on the back edge. The frame on Viscountess Glenorchy, figure 2, exemplifies this type. Many variations on these basic forms were found. Fluted frames were also found on some early Raeburns with this expected overlap tentatively linking the frame styles of the two portraitists. The portraits of Sir William Forbes and his wife by Raeburn at Craigievar Castle have fluted frames although the fluting is more tightly spaced. The receipt for the two frames, dated 1788 from the Edinburgh maker Archibald Howison still survives at £3 9s. 6d., as does the receipt for the two paintings at 16 guineas. In Edinburgh, at this time, the price charged for a three-quarter length gilt frame and case was generally around £4. The pricing system was similar to London yet undoubtedly top London framers would have been able to charge more due to the prestige and standard associated with that city. At the lower price range, the sale catalogue of David Martin’s studio and flat in 1799 lists the majority of frames for sale as simply Black, gilt edge priced at anything between 1 to 6 shillings.

Some of the more expensive frames found during this research were those by James Liddle. In the 1790s Raeburn was recorded on many occasions as using this Edinburgh frame maker. One of his earlier associations is April 1790 when ‘James Liddle, Edinburgh paid £6 6s by John Anderson for two frames for paintings by Mr Raeburn’. James Liddle was recorded as a carver, gilder and cabinet maker from 1778 and in 1816 he became a partner in the cabinet-making firm ‘Liddle, Kay and Co’. Sun Insurance
Registers of 1791, 1800 and 1816\textsuperscript{28} show his Teviot Row property as a self-contained unit outside the central activity of the High Street comprising his house, workshop, warehouse ‘all stoned and slated’, an open yard and a feather garret for upholstery. James Liddle is known to have produced good quality full-length frames for Raeburn, as seen on his large portrait of *William Forbes of Callendar, 1798* for which documentation survives in the Scottish Record Office\textsuperscript{29} (see figure 3). This example shows a frame of an extremely high quality with carved details of tongue-and-leaf towards the inner edge, four horizontal flutes, ribbon-and-stick detail, with a steep front hollow to a sanded rod top edge with entwined ribbon. Egg-and-dart carved detail is present on the back edge. The craftsmanship and skill involved in producing a frame of this size and style was considerable. Francis Bamford\textsuperscript{30} was first to note the high quality of Edinburgh furniture and this particular frame certainly upholds this view in the case of framemaking. It would seem that Raeburn was using Liddle throughout the 1790s and indeed all references found here occurred before 1800. Amongst receipts of Charles Watson of Saughton dated 20 October 1786, there is evidence that Liddle framed and glazed two prints for £1. 6s., showing he also produced smaller and lower priced frames.\textsuperscript{31} Other services for the same patron included polishing and silvering glass (1793). James Liddle was recorded as a master to the following apprentices; John Mitchell (before 1811), Thomas Noble (pre-1809) and Smith Brand (pre-1809). Liddle also appears to have specialised in chimneypieces and provided a full range of furniture for commissions at Callender House and New Saughton and various furniture and carving for individuals such as Robert Dundas and Robert Hay.\textsuperscript{32} Bamford (1983) noted his work at Arniston (1788) and for the Duke of Argyll (1792). His frame making was therefore only part of a wider range of furniture making and is supported by his three-part title of ‘Carver, Gilder and Cabinetmaker’ as seen in the Sun Insurance Registers of 1791 and 1800.

Raeburn used several frame makers throughout his career, with at least five Edinburgh names encountered in this research. It is unknown why Raeburn changed his framer so often, indeed, why one firm or individual was chosen over another. Verbal and written recommendation would have played a part in procuring business. As today, advertising was another method to generate interest, with service, quality and price of importance to the customer. Often adverts stated framing on the shortest notice or prompt delivery to country residences with Robert Cummins going as far as to state in an advert of 1801 that the ‘Nobility or Gentry entrusting R.C. with their orders, may depend upon punctuality and dispatch’.\textsuperscript{33} Convenience by proximity may have been another aspect under consideration when choosing a framer, with the next craftsman to be discussed falling into this category with Raeburn in York Place.

Alexander Thomson can be seen to be one of the leading frame makers in Edinburgh at the very beginning of the nineteenth century. Written evidence indicates that he made frames in connection with Raeburn in the years 1801, 1806 and 1812. He was active as a carver and gilder at three different addresses in Edinburgh and was Raeburn’s neighbour in York Place between 1809 and 1814, a time when documentation indicates they did business together. His lodgings were separate from his shop at Shakespeare Square 1810–12 and then at Nicolson Street 1814–19. Two of his labels were recently re-discovered, one during research at a private house (see figure 4) and another through
conservation at the National Galleries of Scotland. From these labels his selling points seem to have been his style and competitive prices. The NGS labelled frame, from Raeburn's portrait Mrs Colin MacKenzie c. 1805, is almost certainly by Thomson (see figure 5). The ball-and-cabled bobbin detailing has characteristic bud-like caps over the bobbins. Wood is visible from chipped areas of the balls along with the back edge design of egg-and-dart, surely indicating a frame of quality at a time when composition was available. The characteristic sight edge of plain tongue detail as often seen on 'Raeburn' frames could also be associated with this craftsman, as could the corner jointing where the flat area between the sight edge and cabled reel shows a right angle whilst the front hollow joint is diagonal. Similar frames on other Raeburns show these features including one particular frame of large dimensions in a private collection, likely to be by Thomson. The frame style most often associated with Raeburn is this neo-classical form dating from the late 1790s thought to last until c. 1814–15. Although the recurrence of these stylistic features would indicate one particular craftsman, documentary evidence to exclusively link Thomson to this style was not found. Therefore, he may not have been the sole producer of this most recognisable 'Raeburn' style; a deep scotia frame with ball-and-cabled reel, the rounded top edge often displaying a crossed ribbon and the inner edge with a slim band of plain tongue detailing. The carved gilt balls on the frame which were readily incorporated in 'Raeburn' style frames c. 1805 echo convex mirror detailing that was fairly routine in the Regency period. Reeding, which sometimes featured on the back edge is a prominent feature of the famous Edinburgh cabinet maker, William Trotter. The fact that several frame makers were cabinet makers undoubtedly aided cross-fertilisation of stylistic elements between furniture and framing.

As was often the case, Thomson was involved with looking glass frames as well as picture frames. He also repaired and cleaned pictures, along with supplying packing boxes. A transcribed receipt concerning three Raeburn portraits held at Duns Castle reads:

Edinburgh March 6th 1806
Received from Robt. Hay Esqr. of Drumillzer [sic] Dunce [sic] Castle the sum of Ten Pounds fifteen Shillings and two pence as paymt of three-Three quarter picture frames and two packing boxes.
[signed] Alexr Thomson

With regard to the quality of Thomson's work, he was often acknowledged in receipts etc. for 'burnished' work, a skilled gilding technique which was a more expensive method due to the amount of gold leaf used.

Edinburgh 24 December 1812
Received from Sir William Cumming Bart. the sum of six pounds 6 [shillings] as payment of two, three-quarter picture frames, done in burnished gold, for the portraits of his father and mother.
[signed] Alexr Thomson

Although the frames so far discussed have been gilt, the next firm to be discussed is known to have worked in other materials. Accounts from June 1814 until September 1818 survive to show that the Edinburgh firm Chalmers and Son provided frames and other services for Archibald Skirving, one of the highest paid portraitists of the time. Skirving worked at St James' Square from 1795 to 1803 and then rented two rooms at
No. 12 Leith Street Terrace for studio purposes. He painted portraits and also worked in crayon and chalk. William Chalmers was first listed as a picture framer and gilder in 1799 and he worked at several addresses before his son Thomas joined him in partnership in 1820. They remained in the Old Town, their workshops and warerooms in the High Street, with Thomas continuing the business from 1841–46. Walnut, mahogany, yew and oak appear in the Skirving accounts. Services were wide ranging, with every single service listed meticulously from ‘carrying a Bust several times, cash paid sawing wood, packing pictures and shipping’ to supplying ‘a London crown glass’ for a portrait ‘and a small walnut tree frame & gilded inside’ for another. This indicates that on many, if not all, occasions Chalmers’ supplied the frames to Skirving before the pictures were sent out to clients.

Whilst frame making was the focus of the above-mentioned craftsmen, other services and products were invariably on offer. In most cases the frame makers provided a wider variety of often unrelated services and products, for example, packing, dispatch, hanging, supplying glass, picture restoration and cleaning. Edinburgh newspapers indicated that picture frame making grew ever more attached to the art trade in the late eighteenth century, with adverts for carvers and gilders primarily mentioning the ‘sale of paintings, prints, drawings, &c.’ The frame-making service was commonly mentioned at the end of a front page advertisement. The products sold by carvers and gilders ranged from prints to drawing materials and included an assortment of items, such as; fancy gold ornaments, medallions, miniature frames, drawing materials, coloured paper, transparencies, painted shells and pasteboard ornaments for ‘fancy work’. Carvers’ and gilders’ activities were also found to include the rental of rooms. Chalmers & Son supplied Skirving with accommodation which was listed as a debt under Funeral Expenses ‘To House rent due, To Wm Chalmers & Son’ of £29. In a 1791 advert, Farquharson states at the end ‘N.B. Two Genteel FURNISHED BEDROOMS and a PARLOUR with convenient access, to LET’. The Edinburgh cabinet maker, William Trotter is also known to have gained a portion of his income from house letting. It is widely recorded that cabinet makers did suffer cash flow problems, having to pay out for materials and deal with late settlement of bills and this was probably no different for frame makers.

Although two of the Scottish portraitists were found specifically to have used Edinburgh frame makers, it is acknowledged that this was not always the case. The famous landscape artist Alexander Nasmyth (1785–1840) is known to have used a London framer. Surviving correspondence shows that Nasmyth, who lived beside Raeburn in 47 York Place from 1800, used the London frame maker (also described as his agent) William Cribb at 34 Thingo Street, Covent Garden. The three Edinburgh framers discussed here were chosen due to their known relationship with portraitists of the time. However, other makers who featured regularly in the course of this research included James Urquhart whose labels were found on a Martin and Raeburn frame in a private collection, most likely indicating the service of re-gilding (see figure 6). Many Edinburgh carvers and gilders are associated with specific houses, e.g. John Thomson in the frames of Hopetoun and Penicuik. John Marnoch seems to have been a prolific craftsman whilst Henry Farquharson advertised regularly and was carver, gilder, and print seller to his Royal Highness the Prince of Wales in 1793.
1. Edinburgh version of 'Carlo Maratta' frame on William Cullen by David Martin, 1776
   Scottish National Portrait Gallery

2. Neo-classical frame style associated with David Martin on Viscountess Glenorchy (1741–86) by David Martin
   Scottish National Portrait Gallery
3. Frame by James Liddle on *William Forbes of Callendar* by Henry Raeburn, 1798
Scottish National Portrait Gallery

4. Label of Alexander Thomson, on frame of *Colonel William Hunter* by David Martin, 1772
Private Collection
Whereas earlier in the century reliance was on London for furniture and frames of a high quality, by the end of the eighteenth century locally made furniture and frames were good enough to merit home patronage. Framers inevitably brought the latest fashion ideas from London. Although parallel in style, as with all interpretations, regional variations appeared. On the works of David Martin the recurrence of two types of frame can be acknowledged, the Carlo Maratta with tongue-and-leaf central ornamentation and the fluted neo-classical frame. Specific stylistic elements on 'Raeburn' style frames, possibly also associated with the craftsman Alexander
Thomson, would be the bead-and-bobbin (often with bud-like caps on the bobbin ends) and the plainly represented tongue motif on the sight edge, invariably carved egg-and-dart detail on the back edge.

Hence the service and quality of the craftsmen in Edinburgh is reflected by the fact that top Edinburgh portraitists and patrons used their services. By the end of the eighteenth century, with the significant number and expertise of these craftsmen, a distinct group of Edinburgh framing styles had established itself.

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REFERENCES

2. Research on this subject matter was carried out in connection with an M.Phil. in Decorative Arts at Glasgow University, 1997.
7. Thanks go to David Jones for bringing this to my attention. See also Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700–1840*, Furniture History Society, 1997.
8. *Princes Street, Edinburgh, with the Foundation of the Royal Institution*, by Alexander Nasmyth, oil on canvas, 119 x 160 cm, Private Collection.
19. Skirving Papers, ibid.
23. David Martin (1737–1797) Bicentenary Exhibition, Crawford Arts Centre, St Andrews, 3 October–9 November 1996.
25. Brettell, ibid., p. 44.
26. Held in The Scottish Record Office, GD 1/628/58 — thanks go to Lucy Dixon for bringing this to my attention.
APPENDIX

LIST OF FRAME MAKERS IN EDINBURGH 1790–1830

The majority of information was gathered for this index by careful analysis of street directories. To limit the chance of omission all names were cross-referenced with the surrounding years and, where possible, other sources such as apprentice records. Craftsmen were entered alphabetically and where identical names occurred, chronologically. Information was recorded in an order similar to the street directories; name (the alternative spellings in brackets, trade description, address or place of residence, and active dates. In the majority of cases work addresses were listed, with home addresses and additional information given where available. Variants in spelling were listed, as early trade directories often varied. All known carvers and/or gilders listed in the street directories were included so as not to exclude potential makers of frames at this time, although it is acknowledged that some may not have made picture frames specifically. Cabinet makers were only included where there was a known incidence or record of them having made picture frames. Although research was centred around portrait frames, the index included many linked to looking glass frames due to common coverage of both. Although rarely mentioned, Leith was included due to this area being incorporated in the directories, as well as its geographical proximity to Edinburgh.

Sources of reference

ABBREVIATIONS

For simplicity, abbreviations were kept similar to the Registers and Bamford’s Dictionary (1983).

B Burgess
f father
G Guild Brother
p apprentice
w wife
s son
d died
m married
AITKEN, Daniel  
carver and gilder, head of James’s Court 1799–1805; mid-entry to James’s Court, Lawnmarket 1805–13; 483 Lawnmarket 1813–17; Riddell’s court 1817–19; B as p to Archd. Hewison, 4 Dec 1804, G 30 June 1806; m Mary at Old Greyfriars parish 14 May 1795 (1, 2, 3, 4)

ALLARDICE, John  
(ALLERDICE)  
carver and gilder; 79 High Street, 1824–30; 24 West Register Street, 1831–38 (1, 4)

ALLARDICE and SPENCE  
carvers and gilders, 299 Canongate, 1824–25 (1)

ALSTON, Alexander  
carver and gilder, 489 Lawnmarket, 1817–23 (1)

ANDERSON, Daniel  
carver, 32 Nicolson Street 1784–85; chimney-piece maker, 32 Nicolson Street 1786–88; carver and gilder, Rose Street, 1788–90 (1, 4)

ANDERSON, Thomas  
carver and gilder, 25 Carrubber’s Close, 1825–30, i, 4)

BAPTIE, David  
carver and gilder, 3 Catherine Street 1827–28; 59 High Street 1828–30 (1)

BANNERMAN and Co.  
carvers, Chessels’ court, Canongate 1806–07 (1)

BARBER, John  
carver and gilder, Thistle Street 1796–97; head of Blackfriar’s wynd 1797–98 (1)

BARNET, William  
carver and gilder, Mint, 1822–24 (1)

BARNET and KAY  
carvers and gilders, 51 North bridge 1820–21; 73 Prince Street 1821–22 (1); See above and Davidson, Barnet and Kay

BARRY, Jo  
carver and gilder, 23/15 Catherine Street 1804–05 (1, 4)

BELL, George  
carver and gilder, Green tree, Leith walk 1820–21 (1)

BOGIE, James  
(BOGGIE, BOGUE)  
carver and gilder, Halkerston’s Wynd 1795–96; head of Halkerston’s Wynd 1796–1804; north side High Street 1808–11; 153 High Street 1817–16, and furnished lodging 15 College Street 1810–16; B as p to John Caitcheon, 25 May 1807 (1, 2, 4)

BOYLE, Alexander  
carver and gilder, 23 Jamaica Street 1826–27 (4)

BRAND & NOBLE  
carvers and gilders, 27 High Street; Fountainwell 1807–11; 18 High Street 1811–12; 27 High Street 1812–14 (1, 4)

BRAND, Smith  
carver and gilder, Netherbow, High Street 1804–07; 27 High Street 1814–19; B as p to James Liddle, 12 September 1809. (1, 2, 4) See Brand, S. & Son and Brand & Noble

BRAND, S. & Son  
carvers and gilders, 27 High Street, 1819–26, house 26 Carrubber’s Close 1825–26 (1, 4)

CAITCHEN, John  
(CAITCHEON, CAITCHES, KAITCHEN, KETCHON)  
carver and gilder, Caitcheon’s court No. 30 Nicolson Street 1788–90; Caitcheon’s court 1790–92; carver, opposite foot of Fish market close 1793–95; p. to James Bogie 25 May 1807; B and G, by r of w Helen (1, 2, 4) Pryke (1995) noted advert of 1765 for picture frames for Lord Glenorchy and carving for Hay of Drummellier, 1770

CAMERON, Robert  
carver and gilder, opposite Tron-church 1790–92 (1)

CHALMERS, Edward  
carver and gilder, No. 59 South Bridge, 1803–04; College Street, 1804–05; bailie Fyfe Close 1806–07 (1, 4)

CHALMERS, Thomas  
carver, gilder and picture cleaner, 21 Nelson Street 1841–43; 25 George Street 1843–45; 13 n.w. Circus Place 1845–46; house — 6 Nicolson square 1824–25, 7 Nicolson Square
CHALMERS, William 1825–29 & North Street. James Street 1832–33; son of Chalmers & Son (1)

picture framer and gilder, Alison’s Close 1799–1804; carver and gilder, Henderson’s Stairs, from Parliament Square 1804–05; backstairs of Parliament close 1805–11; High Street 1811–12; 243 High Street 1812–13; 270 Canongate 1813–15; 118 High Street 1815–20; house 118 High Street 1824–33; senior partner in Chalmers & Son from 1820 (1, 4)

CHALMERS, William & Son Carvers and gilders, 11 Waterloo Place 1820–21; 115 and 153 High Street 1821–23

Thomas (son) listed as CHALMERS and SON Carvers, gilders and picture cleaners, 118–153 High Street 1823–26; 118 High Street 1826–29; 45 Princes Street 1829–32; 42 Princes Street 1832–36; 17 West Register Street 1836–37; 20 West Register Street 1837–41, workshop, 58 Leith Street 1837–38 (1, 4)

CHRISTIESON, Alexander Picture frame maker, head of West Bow, 1796–97 (1)

COOPER, William Carver and gilder, Potter-row 1804–05, 1806–11 94 South Bridge 1811–12; 37 Blair Street 1812–13 (1)

CUMMING, Robert Carver and gilder, 23 South Bridge, east side 1793–97; foot of Lady Stair’s close 1797–98; opposite Cross well north side 1799–1802; house South Bridge, east side 1797–98 (1, 2)

(CUMMINS) "Edinburgh Evening Courant" of 11 July 1801 stated R. Cummins at No. 5 South Frederick Street and his wife as a painting teacher.

CUMMINGS, Peter Carver and gilder, Netherbow, 1803–09

(CUMMINS, CUMMING, CUMING) Carvers and gilders, 51 New Buildings North Bridge 1819–20 (1) See Barnet & Kay

DAVIDSON, BARNET & KAY Carvers and gilders, 51 New Buildings North Bridge 1819–20 (1) See Barnet & Kay

DICK, Adam Carver and gilder, Foulis Close 1819–20; 104 High Street 1820–23; Sandiland’s Close 1823–26; Sandiland’s Close and 43 Hanover Street 1826–27; 45 Hanover Street 1827–28; 71 High Street 1828–35; foot of Carrubbers Close 1835–37; 22 Carrubber’s Close 1837–38; 92 Princes Street 1840–57 (1, 4)

DICKSON, James Carver, Rose Street 1786–88; carver and gilder Rose Street 1788–90; 14 east Rose street, south side 1793–98 (1, 4)

EDMONSTONE, James and co. Carvers, gilders, print sellers and stationers, 49 Princes street 1824–25 (1)

EDMONSTONE, Joseph Carver and gilder, 8 Charlotte Street, Leith, 1822–25 (1)

ELDER, Adam Carver and gilder, 37 North Bridge 1811–14; 12 Greenside Place 1815–30, house 9 Greenside Place 1821–30 (1, 4)

FARQUHARSON, Henry Carver and gilder, (carver and printseller 1793–94) St Mary’s Wynd 1774–83; head of Bristo Street 1784–85; below Bridge Street 1786–88; below head of North Bridge 1788–90; 3 South Princes Street 1792–97; Carver, gilder & printseller to his Royal Highness the Prince of Wales in 1793. Henry Farquharson and Co. carvers and gilders, No. 3 south Princes Street 1824–25 (1) See Barnet & Kay

1 "Edinburgh Evening Courant", 18 May 1793.

FIDDLES, William (FEDDES) carver, 27 South St Catherine’s Street 1804–05 (1, 4)

FLETCHER, William carver, gilder, print seller and stationer, 79 [97] Princes Street 1825–30, house 13 Lauriston 1825–27 and Abbeyhill 1827–30 (1, 4)

FRASER and BROWN carvers and gilders, 41 Tolbooth Wynd, LEITH 1821–35; house – 8 Kirkgate Leith 1825–27 & no. 69 Tolbooth Wynd 1827–28 (1, 4)

FRASER, James carver and gilder, 5, Horse wynd 1805–06; Old Assembly Close 1806–12 (1)

FRASER, John (FRAZER) carver and gilder, 96 Princes Street, 1823–28; 78 Princes Street 1829–30; 95 Princes Street 1829–30; house 17 Bread Street 1827–29 (1, 4)

FRASER, John picture frame maker, north Gray’s Close 1825–26 (1)

GARAF, Peter (GAROFF) carver, gilder and printseller, No. 8 South Hanover Street 1801–05 (1)

GIBSON, John carver and gilder, 1 north James Street 1809–17 (1, 4)

GIBSON, Robert carver and gilder, No. 1 Terrace, Leith Street 1793–1800; No. 2 Terrace 1800–1804; 1 high Terrace 1804–08; 2 high terrace 1808–11; 3 Terrace 1811–27; goldbeater, carver and gilder 3 Terrace 1828–30; B in r of w Helen 13 Jan 1785 (1, 2, 4)

GIBSON, Robert carver, Netherbow 1788–90, 1793–94; carver and gilder below fountain well 1790–92; high Calton 1804–05 (1)

GOODALL, James carver and gilder, south Gray’s Close 1824–25 (1)

GOWANS, John (GOWAN) carver and gilder, foot Stevenlaw’s Close 1799–1802; 3 north College Street 1804–05; head of North Bridge 1805–06; B in right of f Wm Gowans, 1 Oct 1804 (1, 2, 4) Edinburgh Evening Courant, 15 October 1803 listed as a carver, gilder & looking glass manufacturer. See also Mackie & Gowans

HARPER, James carver and gilder, 55 Cowgate 1825–26; 8 Cowgate 1834–38 (1, 4)

HATTON, David carver and gilder, No. 55 Prince’s Street 1804–05; carver, 56 Princes Street 1805–11; 97 Princes Street 1811–1822; carver, gilder and distributor of stamps 97 Prince Street 1822–24; 98 Princes Street 1826–28; carver, gilder and print seller to his majesty, 98 Princes Street 1828–30; 97 Princes Street 1834–37;
howeson, david

howison, archibald
(houison, howieson, hewison, huison)

howison, george, senior

howison, john

howison, john and george
(houison)

howison and mckay

hutton, d.

kay, james

kay, j. and j. (j. and co.)

keith, adam

kemp, robert

kyle, william

laidlaw, james

lawson, william

lawson, william

liddell, james
(liddle, liddel)

loban, colin

house — 29 mid-rose street 1810–11 & comelybank 1824–25

1, 4

carver and gilder, m. ann 11 feb. 1800 (3)
carver, cowgatehead 1774–92; head of magdalane’s chapel 1793–94; foot of roxburgh’s close, luckenbooths 1794–96; b 7 jan 1779, accepted as p daniel aitken; m to jean 28 oct 1795, described as carver & gilder. (1, 2, 3, 4)
carver and gilder, 97 high street 1818–21; foot of don’s close 1823–25; carver, gilder and map mounter 1825–26 (1, 4)
picture frame makers, turners, and map mounters, 20 canal street 1827–29 (1)
carver and gilder, foot roxburgh’s close, luckenbooths 1799–1800; john and company roxburgh’s close 1800–04; turner, carver, and gilder, advocate’s close 1826–28; roxburgh close 1828–40; b in r of decd f archd howison 18 jan 1808; m margaret, tolbooth parish 14 aug 1797 (1, 2, 3, 4)
carvers and gilders, foot of roxburgh’s close 1804–05; carvers, roxburgh’s close, luckenbooths 1805–25; and map mounter 1825–26; house, middle of luckenbooths 1804–05 (1)
map-mounters, roxburgh’s close 1827–28 (1)
carver and gilder, morrison’s close, high street 1804–05 (1, 4)
carver and gilder, 13 greenside street 1822–23; 14 greenside street 1823–24; 5 greenside place 1834–37; 4 greenside place 1839–48 (1, 4)
carvers and gilders, 51 north bridge 1825–30 (1, 4)
paper-frame maker, 11 gray street, newington, 1821–23 (1)
carver and gilder, 6 st mary wynd 1825–27; 7 st mary wynd 1827–30 (1, 4)
carver and gilder, 35 bristo street 1825–28; 53 bristo street 1828–30 (1, 4)
carver and gilder, tieviot-row 1790–92 (1)
carver and gilder, m forrester’s wynd 1804–05, carver 1805–09; carver and gilder, low bank street 1809–22; b in r of f wm lawson, 15 march 1811; g 4 april 1814. low bank street 1814–15. his widow, mrs lawson carver and gilder, mound place 1823–24, 4 north bank street 1825–26; 5 north bank street 1826–27, 3 shrub place 1827–28 (1, 2, 4)
carver and gilder, 5 head of mound 1827–28; north bank street 1828–30 (1)
carver and gilder, and cabinet maker, candlemaker row 1778–81; tieviot [teviot] row 1784–1804, 1805–11; cabinet maker 1804–05; 4 tieviot row 1811–16; thereafter listed as liddel, kay & co. cabinet makers, 3 tieviot row 1816–24; b 28 march 1782 (1, 2, 4)
carver and gilder, giles street, leith 1804–05 (1, 4)
McCulloch, David
gilder and picture dealer, 36 Hanover Street 1827–28; D. & Co., gilders and picture dealers, 36 Hanover Street 1828–29, 10 Melville Place 1829–30 (1)

Mcintosh, Daniel
(Macintosh)
carver, gilder, printseller, No. 15 South Street, Andrew's Street 1799–1805, listed as printseller only, 15 St Andrew’s Street 1806–08; 16 St Andrew’s Street 1811–15; 49 Prince Street 1817–21. (1, 2, 4)

Mackay, James
carver and gilder, 209 High Street 1823–25 (1)

Mackie and Gowans
carvers and gilders, No. 40 South Bridge east side 1801–02, 1803–04 (1) An advertisement in Edinburgh Evening Courant, 21 December 1801 states 'Plate-Glass and Frame Manufacturers' and the looking glass warehouse at No. 40.

McKenzie, Donald
carver and gilder, 24 South Hanover Street 1816–23; 6 Charlotte Place 1823–28; 4 Melville Place 1828–35 (1, 4)

McKenzie, William
carver and gilder, 13 James's Street 1823–24; 15 Broughton Street 1825–26; 13 South James’s Street 1826–30 (1, 4)

Marnoch, J. and A.
carvers and gilders, 2 North Bridge 1823–25 (1)

Marnoch, James
carver and gilder, Old Assembly Close 1784–90; 12 Princes Street 1804–05; carver, 32 Princes Street 1814–15; and co. carvers and gilders, 4 Howe Street 1828–29 (1, 4)

Marnoch, John
carver and gilder, foot old Assembly Close 1788–90; South Bridge 1790–1792; No. 12 Princes Street 1793–1798; looking glass and picture frame maker, No. 12 Princes Street 1799–1800; carver, gilder and print seller, No. 12 Princes Street 1800–04; carver and gilder No. 12, 1804–05; carver No. 12, 1805–11; carver 32 Princes Street 1811–20; carver and gilder, Waterloo Place 1820–21; c & g 74 Princes Street 1821–22; B in r of f James Marnoch, carver, B, 26 July 1813; m Mary 10 Nov 1780 (1, 4) label illustrated in Bamford (1983).

Marnoch, John and co.
carvers and gilders, 71 George Street 1827–28; 88 Princes Street 1828–29 (1)

Marnoch, M.
carver and gilder, Morison’s Close, High Street 1822–23; 11 Hanover Street 1823–24; 76 Prince’s Street 1824–25 (1) [most likely John Marnoch]

Mathie, James
carver, Gifford Park 1797–98 (1)

Mitchell, John
carver and gilder, 153 High Street 1811–17; Morrison’s Close, High Street 1818–27; 3 Netherbow, 1828–29; 117 High Street 1829–30; 79 High Street, 1831–33; 59 High Street 1833–38; 50 High Street 1840–41; 59 High Street 1841–42; 118 High Street 1843–45; B as p to James Liddell, 13 January 1813 (1, 2, 4)

Monro, William
carver and gilder, head of Craig’s Close 1826–28 (1, 4)

Muirhead, J. and A.
carvers and gilders, 2 North Bridge 1824–25; 1 North Bank Street 1825–26; Lady Stair’s Close 1826–27 (1, 4)

Newton, John
carver and gilder, foot of Leith wynd 1806–09 (1)

Noble, Thomas
carver and gilder, 79 High Street 1814–18; 92 High Street 1818–25; 13 Carrubber’s Close 1825–30; 153 High Street 1832–33; B as p to James Liddell, 12 Sept 1809. (1, 2, 4) See Brand & Noble
NOLLI, J. B. carver and gilder, and looking glass manufacturer, 82 St Mary's Wynd 1824-25; carver and gilder 1825-30 (1, 4)

PATON, Hugh carver, gilder and printseller, 21 Horse Wynd, Cowgate 1828-30; 25 & 27 Horse Wynd 1834-35; 'to their Royal Highnesses the Duchess of Kent & Princess Victoria' 25 & 27 Horse Wynd, College 1837-38; Adam Square 1840-45 (1)

PETER, Thomas carver and gilder and drawing master, Rose Street 1790-92 (1, 4)

REID, James carver and gilder, Fisher's Close 1825-26; Bishop's Close 1826-27; 79 High Street 1827-29; 66 High Street 1829-30 (1, 4)

REIDPATH, Alexander carver, Little's Close 1790-92 (4)

ROBERTSON, Alexander carver and gilder, Luckenbooths 1804-10; 28 Greenside Street 1810-11; Nottingham Place 1811-12; Leith Walk, 1812-23 (1, 4)

ROBERTSON, John carver and gilder, 30 St Patrick Square 1829-30 (1)

ROBERTSON & Co. carver and gilder, 34 Frederick Street 1826-27 (1, 4) [most likely T. Robertson]

ROBERTSON, Thomas carver and gilder, 17 Frederick Street 1827-30; 33 Frederick Street 1831-32; 28 Hanover Street 1832-33 (1, 4)

SANG, John carver and gilder, 3 Catherine Street 1828-29; 23 Haddington Place 1829-30; 3 Nelson Street 1831-32 (1)

SMITH, John carver and gilder, 17 Shakspeare Square 1827-30; 9 Shakspeare Square 1831-32 (1)

SMITH, Peter carver and gilder, Candlemaker Row 1804-08; 13 Lothian Street 1808-10; 25 Lothian Street 1811-18 (1, 4)

STAMPA, D. carver and gilder and printseller, 14 Leith Street 1804-05; c & g 14 Terrace 1805-11; c & g 36 Leith Street 1811-14; 10 Calton Street 1814-17; print seller 69 Princes Street 1820-21; 54 Leith Street, 1825-26; Stampa & Co. carvers and gilders, 60 Leith Street 1826-30; house — 18 Calton Hill 1825-27 (1, 4)

STEEL, John (STEELE, STEELL, STEELLE) carver, gilder and print-seller, 2 Low Terrace 1806-11; 8 Leith Street 1811-13; 44 Leith Street 1813-15; 34 Prince Street 1815-20; Abbey 1820-21; carver and gilder 3 South St David Street 1822-23; 6 Hanover Street 1823-24; John and Company carvers and gilders, 6 Hanover Street 1824-27; John and Son 6 Hanover Street 1827-29; John 2 North St David Street 1829-30; house — Caltonhill 1808-09, 5 Caltonhill 1809-11, 20 Caltonhill 1811-22, 29-30 (1, 4) B as p to John Thomson and G, 24 November 1817 (may be different Steel, as late for father and seemingly too early for son). Moved from Aberdeen to Edinburgh in 1806. Father of the sculptor Sir John Steel (1804-1891)3 (1, 2, 4)

STEELE, J. carver, gilder, and composition manufactory, 1 Thistle Street 1831-32 (1)

TAYLOR, Thomas picture frame maker, 7 Calton Hill 1821-23, 1827-29 (1, 4)

3 Thanks go to David Jones for bringing this piece of information to my attention.
THOMAS

THOMSON, Alexander

carver and gilder, head of Calton 1799–1809; 16 York Place 1809–11; 34 York Place 1811–14; 79 High Street 1814–25; furnished lodgings, 2 Shakespeare Square 1816–11; 5 Shakespeare Square 1811–12; house — 111 Nicolson Street 1814–19 (1)

THOMSON, Henry and Co.
carvers and gilders, 88 Princes Street 1826–27; Henry, carver and gilder 21 Leith Street 1828–1848 (1, 4)

THOMSON, John
carver and gilder, Magdelen's Chapel, Cowgate 1773–74; Cowgate head 1784–92; listed as carver, Magdelen's Chapel Cowgate 1793–1802; B 4 Feb 1767; m Anne New Grayfriar's parish 14 Apr. 1771 (1, 2, 3, 4) Bamford (1983) noted carved frames for Hopetoun House (1767–73) and Penicuik (1772).

THOMSON, John
carver and gilder, No. 15 East Rose Street South side 1799–1804; 7 east Rose Street, North side 1804–08; 18 north Frederick street 1808–10; 7 east Rose Street 1810–11; 25 Rose Street 1811–18, house — 10 Gayfield Place 1806–08. (1, 4)

TOD
carver and gilder, opposite Don’s close, Luckenbooths 1800–04 (1)

TWEEDIE, Alexander
carver and gilder, Haddan’s Court 1826–28 (1, 4)

TWEEDIE, Peter
carver, No. 60 Nicolson’s Street 1803–04; c&g 60 Nicolson’s Street 1804–07; 65 Nicolson’s Street 1807–11; 107 Nicholson’s Street 1811–18; 187 High Street 1818–19 (1, 4)

URQUHART, James L.
carver and gilder, 41 north Hanover Street 1816–17; 19 Elder Street 1817–23; 25 Elder Street 1823–26; 31 Elder Street 1826–52; house 2 Montague Street 1824–25 (1, 4)

WATERSTON, Alex
carver, gilder and looking-glass manufacturer, 1 Ronaldson’s buildings 1829–30 (1)

WATSON, John and W
carver, gilder and print seller, No. 12 South Bridge, west side 1796–1801 (1)

ZENONE, I.(Zenoni)
carver, gilder and looking glass manufacturer, 5 Calton Street 1825–26; 10 Calton Street 1826–27; 5 & 6 Calton Street 1827–30 and 77 Princes Street 1829–30 (1, 4)