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Historic Interiors Research and Conservation

RIDDLES'S COURT – EDINBURGH OLD TOWN

Phase 2 – Architectural Paint Research

**The Beam Room (F02), The Norie Room (S03) & Ante- Room (S08),
19th Century Window (S08)**



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Abstract

Late 16th & Early 17th Century

- The original beam ceiling in **King James' Room** (F02) still survives in situ. Evidence of a blocked up doorway between the **King James' Room** and the **McMorran Room**
- At some date the **King James Room** and the **Norie Room** were reduced in length and an eastern wall was removed on both floors.

Late 17th Century

- Plaster ceiling in the **Norie Room** (S03) probably dates from c.1660. Sections of wall panelling probably date from this period and bear traces of **mahogany graining** with **black and green/yellow/pink picking out**. These features denotes high status of this room.
- **King James' Room** may have been panelled (and ceiling covered) during the late 17th century. (Photographs 1960s show panelling in situ)

18th Century

- The graining in the **Norie Room** was over-painted in a **Light Blue coloured oil paint tinted with Indigo** – this decoration pre-dates the Norie scheme. Evidence in Ante- Room (S03) of the panelling in other rooms being decorated in cream/off-white and blue coloured oil paint.
- The existing 17th century panelling in the **Norie Room** was reconfigured before the application of the Norie landscapes early 18th century (the panelling on the West wall was perhaps totally replaced at this time). The panel frames and dado were painted in a Green/Yellow oil paint when the landscape paintings were executed.

19th Century

- Riddle's Court fell into a period of decline. **Norie paintings** removed/burnt/over painted. Missing panelling replaced with over painted panelling from other rooms in Riddle's Court (some decorated with Norie paintings)
- It is suggested that Ante-Room (S03) at some date was used as a theatre.

20th Century

- There were some ad hoc redecorations during the early 20th century but the refurbishment of the 1960s swept away much of the fabric and paint from the interiors

North Block -Decorative History Chart

Date	King James' Room (F02)		Norie Room (S03)		Ante- Room to Norie Room (S02) Wooden Chimney		Shelving in window reveals(S08)	19 th Century Blocked window (S08)
	Ceiling	Wall	Ceiling	Wall	Ceiling	Wall	17 th Shelves	Window
2015								
1990s		Modern White	Modern White	Modern White	Modern White	Modern Grey	Modern Cream & Grey	
1960s	Beamed Ceiling	Modern white	Modern White	Modern White	Modern White	Modern Cream		
		NEW PLASTER			NEW PLASTER			
1960s Works	17c Ceiling Removed	17c Panels Removed						
Early 20 th Century	?	?	Distemper	Dark Green	Distemper	Dark Brown	Brown	
Late 19 th Century	?	?	Distemper		Distemper	Dark Green	Brown	Brown Brush Graining
	?	?	Cream Oilpaint	Green	Cream Oilpaint	Dark Cream	Elements in store/salvaged	
						Dark Red		
Early 19 th Century	?	?	Distemper	Brown	Distemper	Dark Red		
						Grey		
Late 18 th Century	?	?	Distemper	Brown	Distemper	Off-white		
Mid 18 th Century	?	?	Distemper	Brown	Distemper	Off-white		
				White		Blue		
Early 18 th Century Norie	?	?	Distemper	Green-Yellow* New sections	Distemper	Off-white		
						Off-white		
Early 18 th Century	?	?	Distemper	Blue - Indigo	Distemper	Blue		
						Blue		
	?	?	Distemper	Graining – Black- Pink	Distemper		Graining	
	?	?	Distemper	Graining – Black - Yellow	Distemper	Graining	Graining	
Late 17 th Century Panelling	Ceiling covered	Panelling	1660	Panelling Mahogany – Black - Green		Graining	Mahogany Graining	
Early 17 th Century	?	?		?	?			
	ROOMS REDUCED IN SIZE				ROOM ENLARGED			
1595	Painted	Painted	?	?	GALLERY ROOM			
1580s	Beamed Ceiling	Plaster	Beamed Ceiling	Plaster	GALLERY ROOM			
							Original 16 th Century Window??	

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Introduction - Project Brief

This research aims to progress the understanding of the interiors of Riddle's Court to inform their conservation and representation. The current research programme was divided in two phases.

Phase 1 Establish the decorative history of the McMorran Room (F08), Geddes Room (F09), Sefton Room (F10), Stair (F06 & G13), the Orwell Room (G08) (Phase 1) and Turnpike Stair (03).

Phase 2 The King James Room/Beam Room (F02) and the Norie Room/King Charles Room (S03) & Ante Room (S02) to the Norrie Room was carried out when these rooms were vacated by their tenants.

Sources of Information

- *Riddle's Close, Lawnmarket, Edinburgh – Historic Building Survey – Report No. 2164 (Draft)* CFA Archaeology Ltd (August 2013)
- Scottish Historic Buildings Trust – Various information booklets and leaflets
- *Vivendo Discimus: by living we learn – The Life and Times of Riddle's Court, 1590-2007* Eds. Elizabeth Bryan and Alicia Bruce
- Architectural Paint Research Reports, Colin Mitchell-Rose, November 2013
- 18th Painting Accounts (transcription and analysis by Rory Lamb)
- Report on the Norie panels (1964/1988/1989)

Background

Riddle's court is a significant A-listed building situated on the Royal Mile in the Old Town of Edinburgh. In September 2011 the Scottish Historic Building Trust (SHBT) took up tenure of the building to redevelop the building as the Patrick Geddes Centre for Learning and Conservation. The building has undergone an exceptional level of alteration and adaptation since it was first built in the 1580s and 1590s. Significant gaps in the historical development have been identified, particularly the original 16th plan form and later 17th and 18th century alterations. There are several anomalies in the current layout of the building complex, which include different floor levels, truncated staircases, and architectural features surviving from different periods, which are not yet fully understood. The Historic Building Survey carried out by CFA Archaeology Ltd. (August 2013) has identified misunderstandings in earlier interpretations of the buildings development. The CFA report has identified sections of the buildings, now lost, which help clarify the history and use of the existing interiors.

Development Plan of the Great Tenement c. 1616– First & Second Floors

The Great Tenement evolved from a series of existing buildings and new buildings erected by John McMorran from 1584. The North Block (the fore tenement), situated behind the Lawnmarket shop frontages, was built for use by McMorran and his family. The South Block (the back tenement) was leased to tenants. The development plan drawn up by CFA provides an impression of the building c.1616. The plan marks the position of four original turnpike staircases. An understanding of the original plan and circulation routes explains differences in floor levels and other anomalies in the interiors. Key to understanding the existing building is an awareness of the demolition and loss of the earlier structures and previous room arrangements.

History of King James Room - Structural Development of the Room

The original arrangement of the Beam Room otherwise known as **King James Room** has yet to be established. It is thought that in the late 16th century this was a larger high status room which marked the end of a processional route. The route began in the internal courtyard, led up an external staircase, through a pented gallery and a large hall. There was also a turnpike stair in the NW corner which was associated to the **Forret Wing** (later demolished) which probably provided access to the **King James Room**. The original windows were replaced from the 17th century. The western window on the north wall may have been a doorway which connected directly with rooms in the **Forret Wing**. It is suggested that this room was connected to the **McMorran Room** via a doorway in the west end of the south wall. The low floor level of the McMorran Room supports the theory that it originally formed part of the North block. There is evidence of a blocked doorway in the south wall (See 1960s record photography). This doorway was blocked in the late 17th or 18th century when the walls of the room were lined with panelling and the ceiling was covered with lathes and plaster.



Figure 1 King James' Room SW Corner - SW Corner Sash Window - Examples of 16th Window

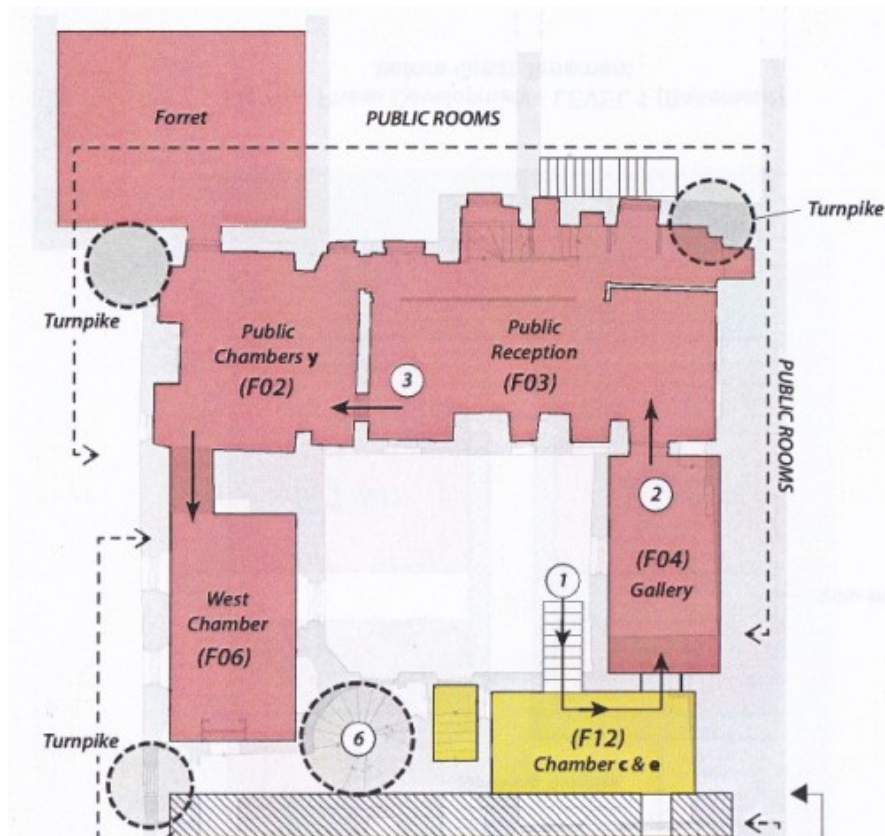


Figure 2 CAF - Suggested Room Arrangement and Processional Route



Figure 3 Plan of Second Floor - Detail of original pented gallery



Figure 4 CFA - Irregularities of First Floor of the Northern Block

It is also suggested that the King James' Room may have been bigger in size. Its original east wall may have been removed and adjacent walls thinned.

The plans below illustrate the various historical arrangement of the First Floor during the 19th and 20th centuries.

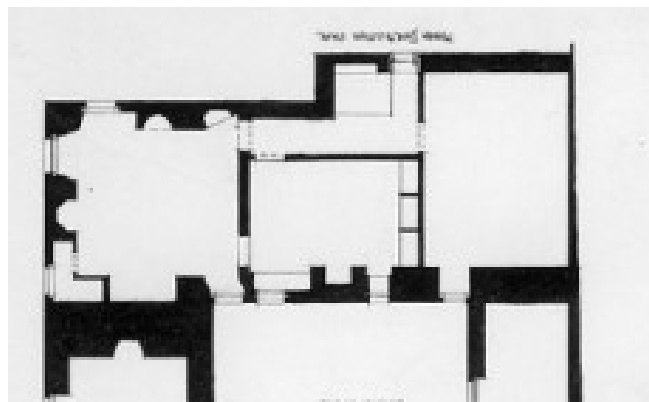


Figure 5 Figure 3 Late 19th Century

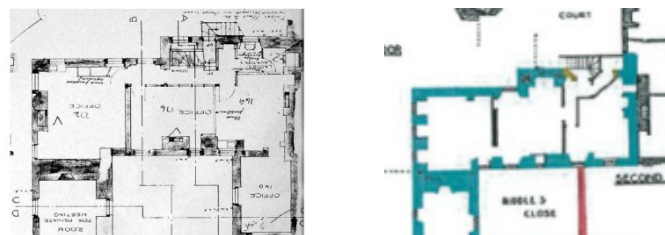


Figure 6 Paterson Plan c.1961 & C. Ensel Plan Overlay 2010

The Discovery of the Painted Beamed Ceiling

During the 1960s renovation works an original 16th century beamed ceiling was discovered beneath a 17th or possibly 18th century ceiling. The painted decoration of the beamed ceiling and painted frieze (now removed) is thought to be associated with the banquet attended by King James IV and Queen Anne in 1598. The painted decoration is thought to have been carried out for the banquet attended by King James – or possibly painted to commemorate the event. (Ref. Michael Pearce article – See below)

This beamed ceiling is a unique survival of the beamed ceilings fitted to all of the other rooms within Riddle's Court in the late 16th century. The boarding over of the beamed was a lathe and plaster ceiling was possibly carried out in the late 17th works programme. The panelling was possibly modified during the early 18th century works programmes.



Figure 7 King James' Ceiling - North East Corner - 1960s



Figure 8 King James Room - Discovery of the painted ceiling



Figure 9 King James' Room - Ceiling, plaster frieze and wallface revealed

When the boarded ceiling was discovered the upper walls retained traces of a slightly projecting plaster frieze. The sections of plaster between the beams were decorated with foliate motifs. The wall plaster beneath the beams appears to bear a lined decoration.

The total stripping out of the room in the 1960s appears to have removed all traces of these late 16th century decorative features on the wall faces and the later 17th and 18th century additions. During the 1960s the walls were covered in a thick layer of plaster. The stepped lip of the original frieze is no longer visible. All of the existing windows were replaced.



Figure 10 King James' Room - South West Corner - 2014



Figure 11 King James' Room - South Wall 1960s during opening-up

King James' Room - South Wall Blocked Doorway

Examination of the 1960s record photographs reveals signs of a blocked up doorway in the South wall. The blocking of this doorway would seem to post-date the plaster on the wall face. Evidence of an earlier doorway supports several suggestions that the adjacent room, the McMorran Room (F06) was originally connected to the North Block. It is suggested that this doorway was blocked during the 18th century.



Figure 12 King James' Room - SW Corner - Evidence of blocked doorway

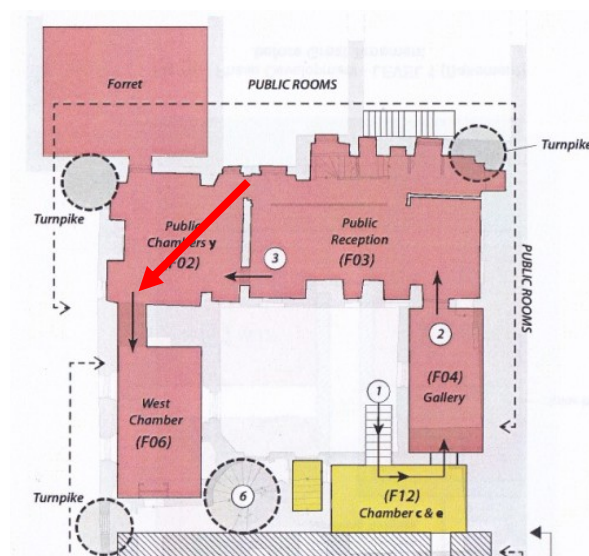


Figure 13 Plan of Riddle's Court - Circulation Plan - Doorway unblocked



Figure 14 McMorran Room (F06) - North Wall

Development Plan of the Great Tenement c. 1616– First Floor



The King James' Room – Details of Painted Beams



Figure 15 1960s Record Photographs of Beamed Ceiling

The Riddle's Court ceiling and the Imperial eagle motif Michael Pearce Article (extract)

'Holstein was banqueted at Baillie MacMorran's house in Riddle's Court, Edinburgh, by the king and by the burgh on Tuesday 2 May 1598. A surviving painted ceiling has a motif of the imperial eagle linked with thistles, which appears to be the emblem of this diplomatic project. The connection between the duke's visit and the subsequent embassy has been overlooked, and misleading emphasis placed on the reports of drunkenness and extravagance.

The painted ceiling on the first floor of Riddle's Court on Edinburgh's Lawnmarket has thirteen painted beams with twelve bays painted bays.¹ These bays have a repeated motif of crowned double eagle, the arms of the Holy Roman Empire, cradled by a spray of thistles, and another motif with a cherub's head. It seems likely to have been painted for Ulric's visit, or perhaps to commemorate it. Holstein was notionally part of the empire, and Ulric was co-adjutor of the bishopric of Schwerin. The eagle and thistle motif seems unambiguously to declare alliance between Scotland and the empire. Perhaps the ceiling was part of a suite of decoration, demonstrating careful preparation for Holstein's visit, and after Ulric left, George Nicolson wrote to Robert Cecil that another of Holstein's brethren was expected.²

The burgh accounts and the royal exchequer accounts do not include reference to painted decoration of the room and it is unclear if the town or the court, under William Schaw's direction, would have paid the painter.



Riddle's Court: the painting as discovered, a sample of the decoration on plaster between the beams is preserved by Historic Scotland.

Although the town resolved to hold a banquet at MacMorran's house only on 24 April, the venue may have been fixed earlier for the royal banquet, allowing more time for any painted decoration. George Nicolson only heard of the duke's arrival in Edinburgh on 14 March but the visit was probably planned well in advance by the Scottish court.

Conjoined national heraldry was used in various tokens of international exchange earlier in the century; the book of the rules of the Order of the Garter presented to James V by Henry VIII in 1535 contains instructions and an illustration for decoration of the Order's stall in the Scottish Chapel Royal. The lion rampant shield of the Scottish king was to be encircled in the Garter, on a Tudor green and silver backdrop.³

National emblems were combined in the incidental decoration of treaty documents of the marriage of Margaret Tudor and James IV, the thistle and rose were carved on the arch of St. Mary's aisle at the Holy Rude Kirk in Stirling.⁴ Two months after Ulric's departure, James VI sent the embassy to Denmark and selected electors of the Holy Roman Empire without including the emperor Rudolph II in Prague.

History of the Norie Room/King's Room (S03)

¹ Bath, Michael, *Renaissance decorative painting in Scotland*, (2003), 245.

² *CSP Scot.*, vol.13 (1969), p.217.

³ NLS MS. 7143. – Statutes of the Order of Garter for James V, 1535

⁴ NAS SP6/13 Treaty of Perpetual Peace, 1502: RCAHMS *Inventory Stirlingshire*, vol.1, (1963), p. 135, plate 21A, aisle dated to 1484, rose & thistle noted but not discussed.

Structural Development of the Room



Figure 16 Norie Room - North Wall 2014

The **Norie Room**, otherwise known as the **King's Room** is one of the best documented rooms in the building. It retains an important late 17th century plaster ceiling and in the early 18th century the room was decorated by Norie. There are various suggestions regarding the original 16th century arrangement of the Norie Room. This was evidently a high status room which dates from the late 16th century fitting out of the building and was probably connected to the pre-existing Forret Wing and the North-West turnpike stair. The Forret Wing was demolished in the 19th century with the loss of the **turnpike** which accessed also accessed The King James' Room (F02).

The western window on the north wall may have been a doorway which connected directly with rooms in the Forret Wing. There is evidence of a series of successive alterations to this opening which suggest that it was originally much higher opening.

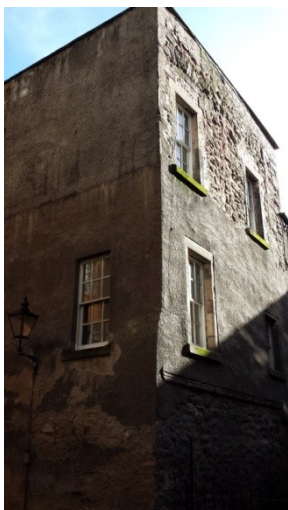




Figure 17 North Block - Second Floor - Room Arrangement Suggestion

It is suggested that there was originally a thick wall to the east of this room (removed before the construction of the present plaster ceiling c.1660s). This is the same wall to the wall below which was also removed. If this wall did exist it might suggest that the **Norie Room (S03)** and the **King James Room (F02)** on the floor below may have been much bigger rooms when originally fitted out in the late 16th century.

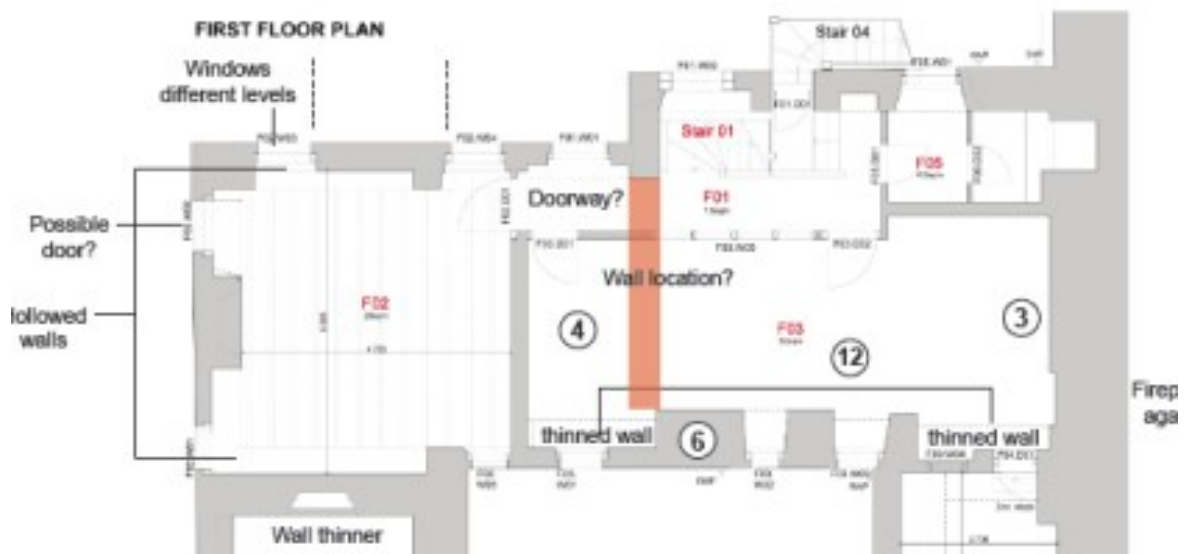


Figure 18 North Block - First Floor Room Arrangement Suggestion

This wall may have been removed sometime in the 17th/18th centuries and this alteration pre-dates the insertion of the new plaster ceilings during the 17th/18th centuries. The benefits or purpose of this massive intervention have yet to be established but it is possible that the reduction in size of these prestigious rooms created bigger gallery/reception spaces on the east sides of both rooms. The windows in the **Norie Room** may have been replaced several times during the 18th and 19th centuries, there are historic several accounts for new sash windows (location unclear). During the 19th century the doorways leading to the Forret Wing or the NW Turnpike Stair were converted into windows. These windows were replaced during the 1960s work programmes.

Paint analysis (see below) confirms that the first grained decoration of panelling in this room relates to the decoration of the late 17th panelling of the South Block (MacMorran Room, Geddes Room, Sefton Room & salvaged elements) – but was of higher quality. All of these panels were decorated in a chalk-based ground layers which is a characteristic of late 17th graining (see Paint Analysis Appendix). Differences in the ownership histories and the status of different rooms within of the North and South Blocks of Riddle's Court may account for slight differences in the paint stratigraphy of these two areas. But this report suggests that during the 16th, 17th and 18th centuries the **Norie Room** was a much higher status room than any of the rooms investigated in Phase 1 of this investigation. Based on:

- the royal arms of the plaster ceiling
- the high quality of the paint finishes applied to the late 17th century panelling (see Paint Analysis below) – mahognay graining and embellishment of mouldings in black/green/pink
- the fact that in the early 18th century the panelling (slightly modified to accomodate the painted scheme) was decorated by the landscape artist Norie.



Figure 19 Norie Room - North Room Panelling – Some sections date from late 17th century

It is highly likely that the the walls of the room were lined with the existing panelling at this date (later 17th century). This alteration may be compared to the extensive alterations made by Robert MacKenzie the owner of the South Block who modernised the interiors there sometime between 1684 and 1702, to bring the interiors of Riddle's Court in line with current fashion in interiors for the high status occupants.



Figure 20 Geddes Room - Panelling thought to date from the late 17th century

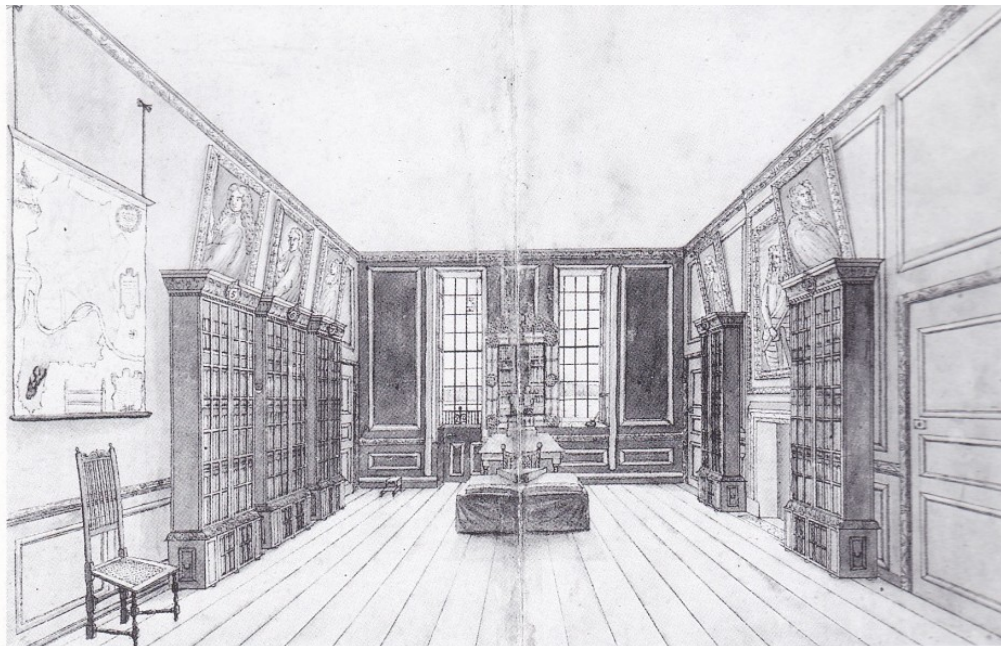


Figure 21 Sketch of Samuel Pepy's Library 1687

Development of the Room during the 19th & 18th centuries

The plan form of the room has not altered since the creation of the ceiling – probably in the 1660s (see stylistic analysis of the ceiling ref. William Napier).

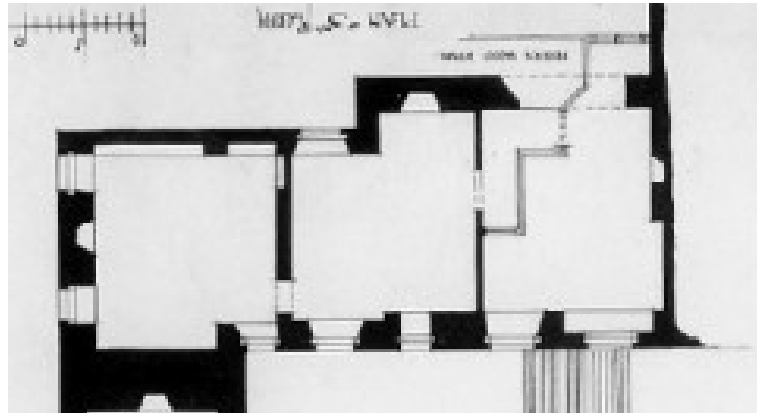


Figure 22 1897 Northern Block Second Floor Room Arrangement

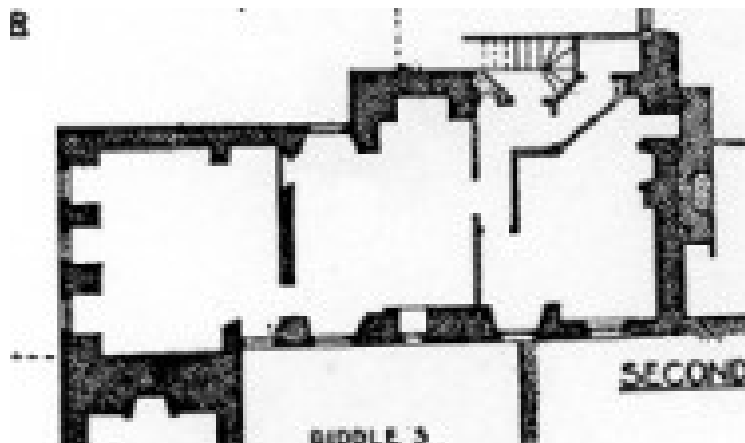


Figure 23 Northern Block - Second Floor Room Arrangement 1951

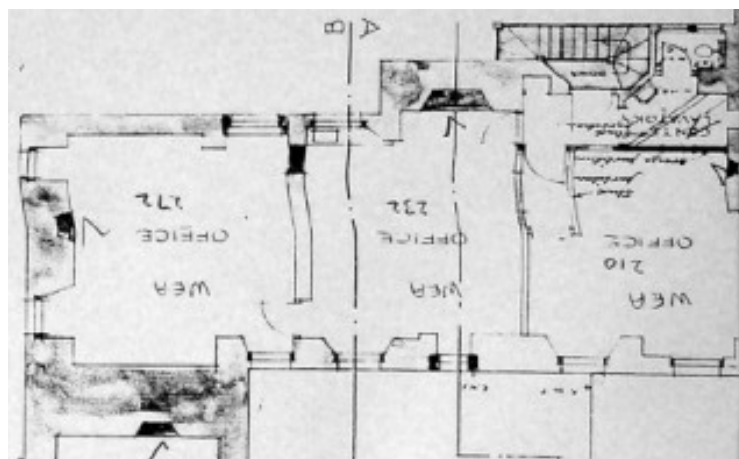


Figure 24 Northern Block - Second Floor Arrangement 1961

The Seventeenth Century Plaster Ceiling

The c.1660 Plaster Ceiling

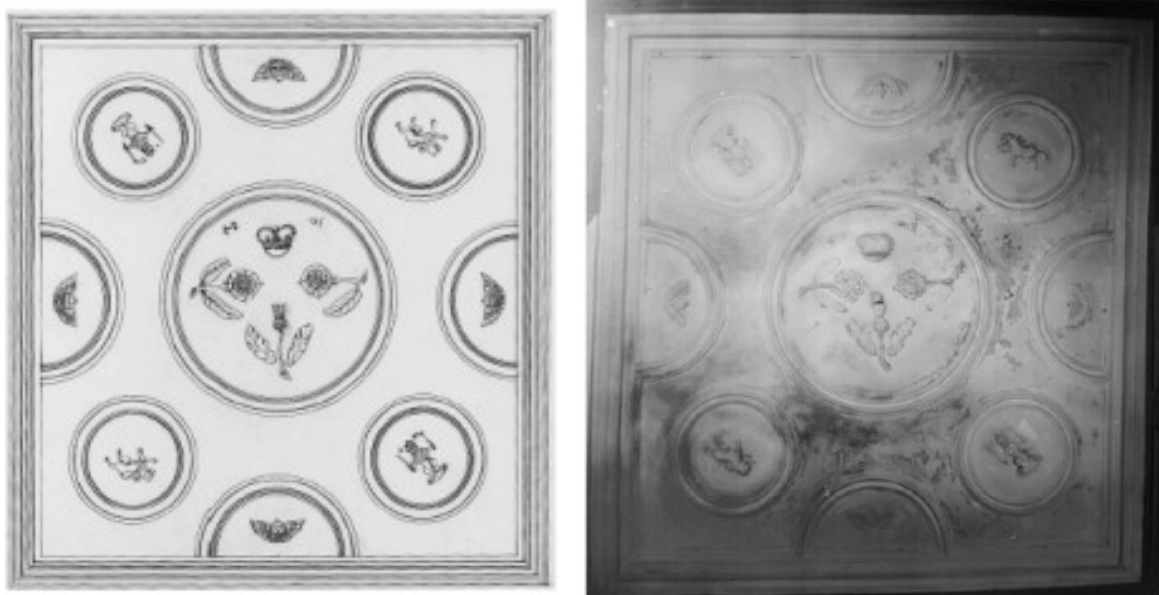


Figure 25 Norie Room - 17th Century Plaster Ceiling

The plasterwork in this room comprises of a plaster cornice and a flat bed embellished with four semicircular compartments embellished with winged angel heads, four small circular beds embellished with lion rampant and a royal insignia comprising a crowned lion with the Honours of Scotland, the sword and sceptre and initials *CR2*. The large central circular compartment is embellished with royal insignia two roses, a thistle, crown and the date '1684' or 1648 (the figures 6 and 4 may have been applied back to front).



Figure 26 Norie Room - 17th Century Ceiling - Details



Figure 27 Norie Room - 17th Century Ceiling - Central Compartment

The dating of the ceiling is problematic. But as the royal insignia in the central compartment and the date, are not made from moulds but were made free-hand in situ by the plasterer, it is suggested that the central portion of this ceiling is in actual fact a later repair which attempted to recreate what was there before. Alasdair Ross' research has determined that plaster repairs were carried during October 1729, *'when an un-named plasterer was employed to fix the rose on the ceiling of the high dining room at a total cost of 8s'*. This may explain the difference in styles adopted. It is suggested that this plaster ceiling was installed in Riddles Court sometime during the 17th century – replacing the by then old fashioned 16th century beam ceilings. The detailing in the central section of the ceiling is probably a later repair was carried out following a partial collapse or some other localised damage to this section of the ceiling in 1729.

One explanation of the date is that the plasterer who undertook 1729 repairs not only applied the figures back to front, but also in the wrong order. As the inclusion of casts celebrating the reign of Charles II were so popular in 1660s Scotland, perhaps the date contained within the central portion of the Riddle's Court originally was '1648' (Scots calendar) the year his father Charles I was executed and when he , Charles II, was proclaimed King by the Parliament of Scotland.

Decoration of the Plaster ceiling

Examination of paint samples under high magnification revealed that the ceiling had been repeatedly decorated in whitewash/distemper decorations (such decorations are mentioned in the early 18th accounts). The early decorations appear to have a red tint or discolouration and may have been pink in colour. Later decorations are in white – apart from one lead based 19th century cream coloured oil-painted decoration. The most recent post 1960s decorations are in modern acrylic emulsion paints.

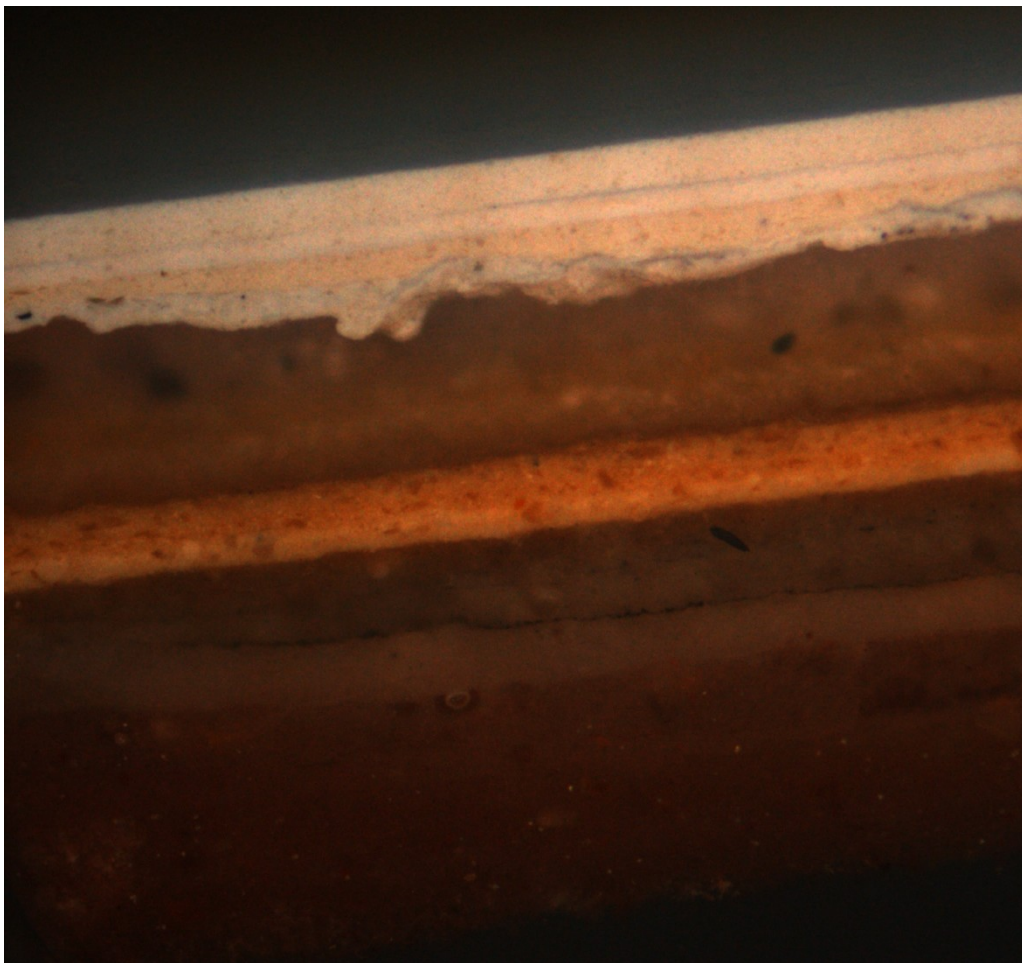


Figure 28 Norie Room - Cross-section of paint sample from ceiling x200

The Seventeenth Century Panelling

A detailed investigation of the painted decoration of the Norie landscapes carried out in the 1960 and 1980s (see below) established that the panelling pre-dated the painted landscapes scenes (early 18th century) and that the panelling had originally been decorated in the late 17th century in a **grained decoration with the mouldings picked out in black (and green/yellow/pink)**. At a later date the panels were decorated in a pale blue oil paint. This blue layer underlies the Norie landscapes. **NB** The original panelling bearing traces of the Norie landscapes were sold to the National Museum of Scotland in 1964. Most of the panelling lining the walls of the room was fitted in the gaps in the 1960s. **Paint analysis carried out in 2015 therefore focussed on the dado panels and mouldings which had not been removed from the room.**



Figure 29 Norie Room - North Wall panelling removed to Historic Scotland

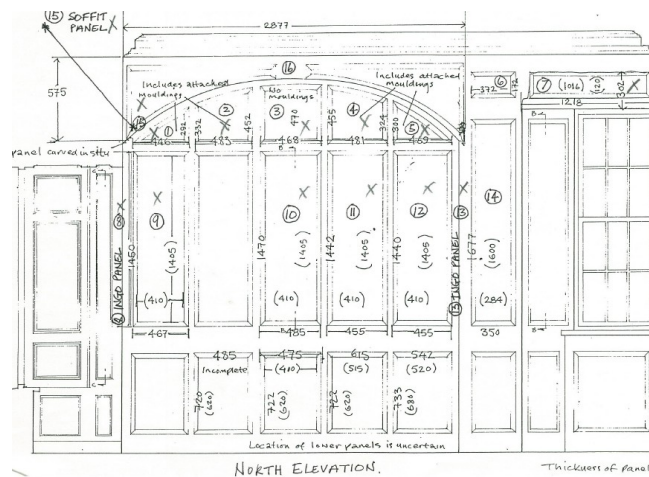


Figure 30 Norie Room Diagram of dimension of panel on North Wall

North Wall – Dado Panel Moulding

Figure 31 Norie Room - North Wall 2015

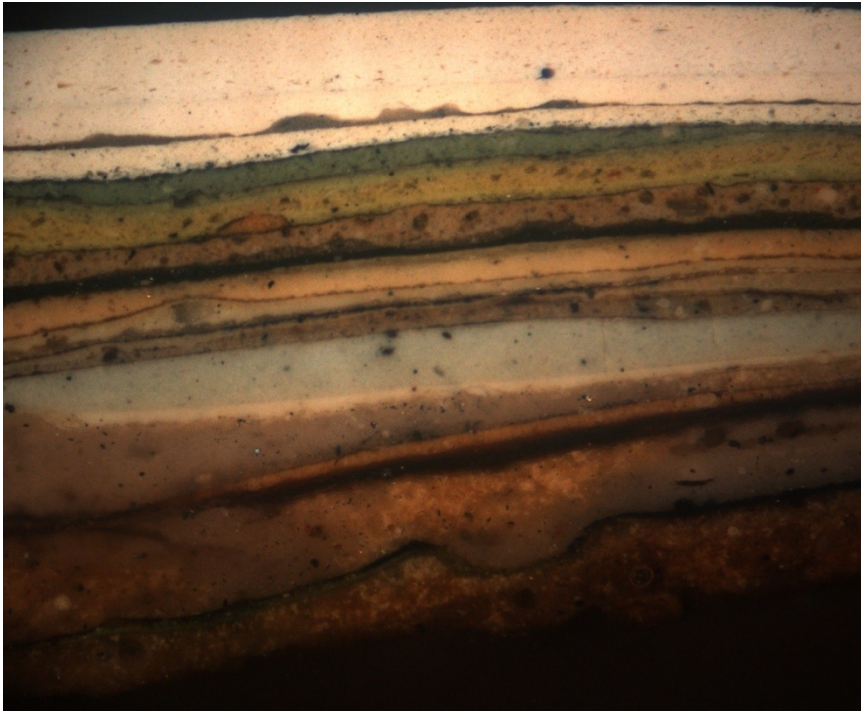
Sample 8 removed from the dado moulding of the dado bore traces of about five decorations which pre-dated the Norie scheme.

Examination of the paint sample removed from the dado panel moulding suggested that the panelling had been originally painted with the **chalk based paint grained decoration** similar to that found on the late 17th century panelling rooms in the South Block. (See Paint Analysis Appendix) The panelling had been re-grained about four times during the late 17th century using similar chalk-based paint systems. Mouldings had been picked out using **black and expensive green and pink pigments**.

The **5th decoration is a Pale Blue lead-based oil paint** similar to the light blue decorations in the South Block is probably tinted with the pigment **Indigo** (See Paint Analysis Appendix)

- 1st Decoration the panel mouldings had been first been picked out in **black and green**
- 2nd Decoration the panel mouldings had then been picked out using **black and yellow/green**
- 3rd Decoration the panel mouldings had been picked out in **black and pink/red**
- 4th Decoration the panel mouldings had been grained to match the panel beds
- 5th Decoration the panel mouldings and panel frames and panel bed painted **Light Blue** coloured lead based oil paint (Pigment probably Indigo – See Paint Analysis Appendix)
- 6th Decoration in a **Green/Yellow oil paint Decoration** – NB coeval with the Norie landscapes.
- Later decorations probably applied in the 19th century but it is possible that the dado panels were over-painted while the Norie landscapes on the upper panelling were not over-painted but repeatedly varnished.

Norie Room – Paint Sample 8 – Dado Panel Moulding Full Strata



Modern – Post 1960s

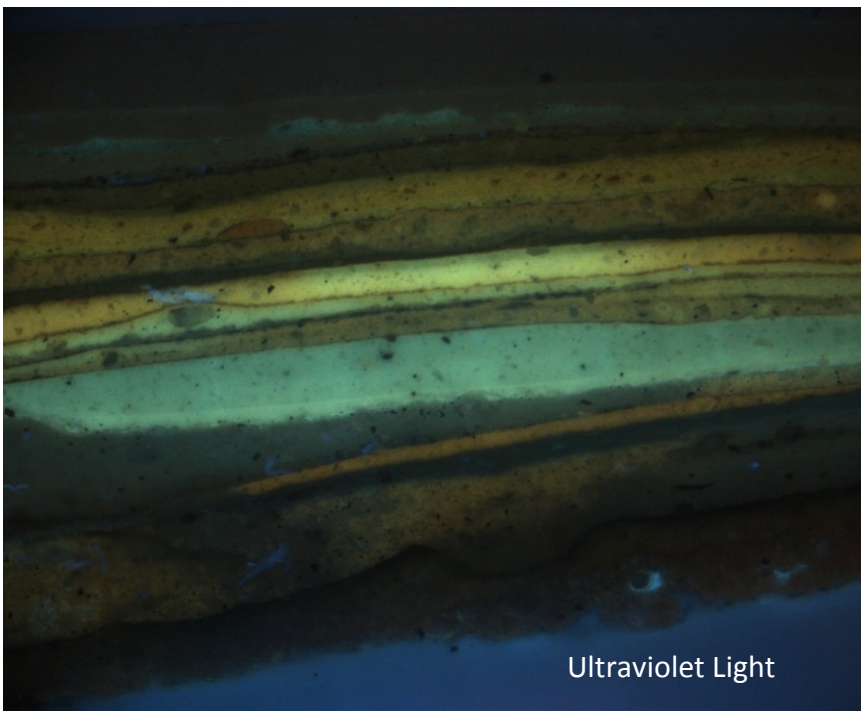
Late 19th Decoration

Norie Scheme

Pre-Norie Light Blue (Indigo)

***4 late 17th Century Grained
Decorations***

Wood (detached)



Modern – Post 1960s

Late 19th Decoration

Norie Scheme

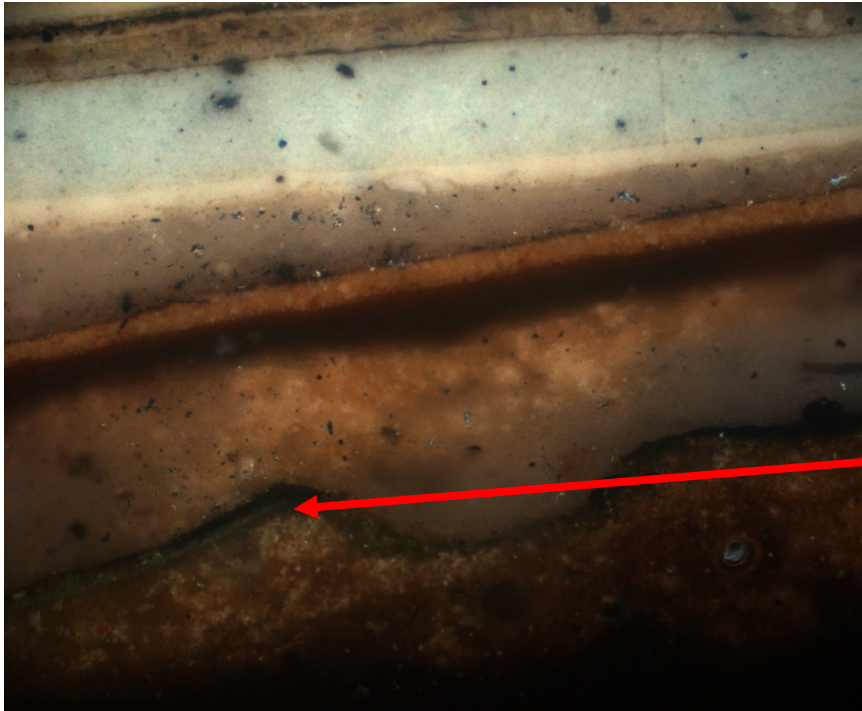
Pre-Norie Light Blue

***4 late 17th Century Grained
Decorations***

Wood (detached)

*Ref. RC/NR/2&3 Dado
Moulding x200 & x500*

**Norie Room – Paint Sample 8 – Dado Panel Moulding – Detail
of Black & Green**

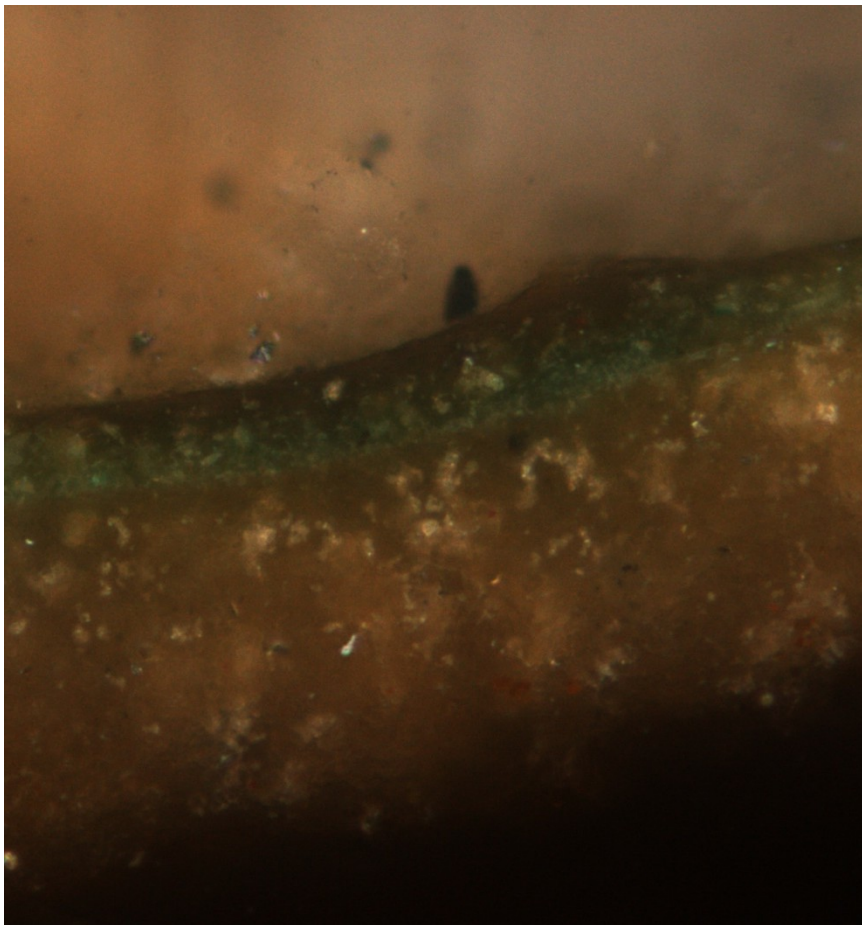


Norie Scheme

Pre-Norie Light Blue

*4 late 17th Century Grained
Decorations*

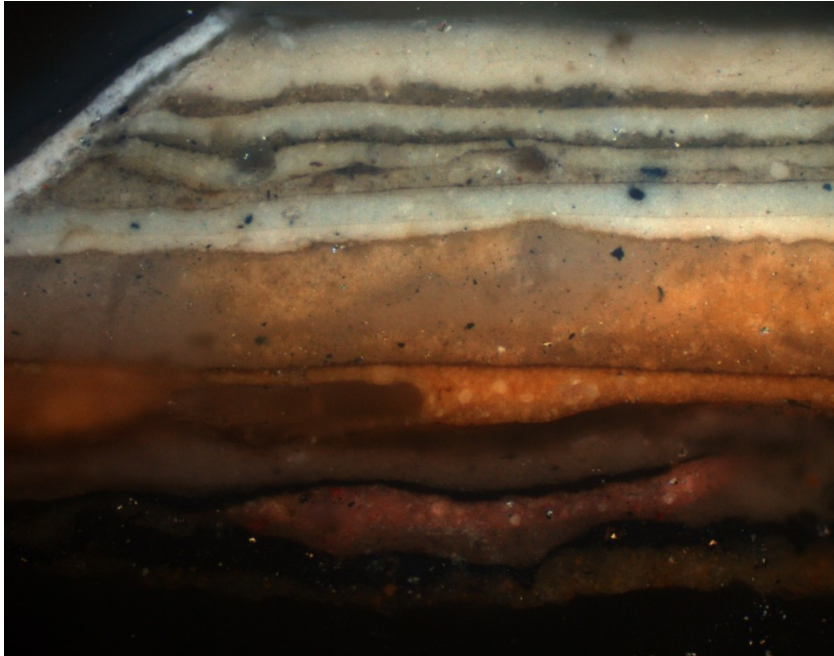
*1st Decoration – Green &
Black Picking out of
moulding*



*1st Decoration – Green Picking
out of moulding**

**Green – probably a copper
resinate glaze with a varnish
layer*

Norie Room – Paint Sample 8 – Dado Panel Moulding – Black & Yellow and Black & Pink



Later Dado decorations

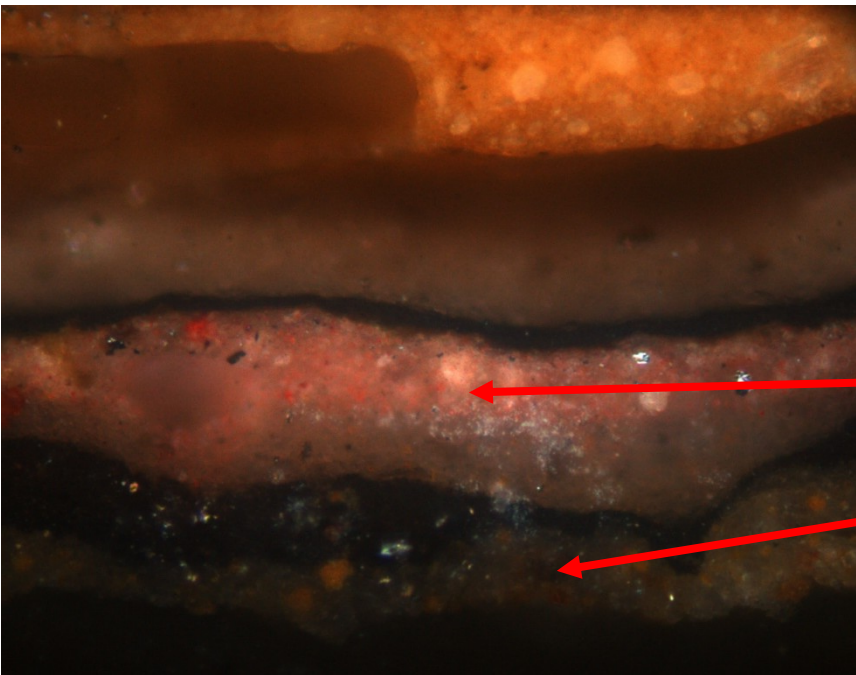
Norie Scheme

Pre-Norie Light Blue

*4 late 17th Century Grained
Decorations*

*3rd Decoration – Pink & Black
Picking out of moulding*

*2nd Decoration – Yellow &
Black picking out of moulding*



*4 late 17th Century Grained
Decorations*

*3rd Decoration – Pink
& Black Picking out of
moulding*

*2nd Decoration –
Yellow & Black
picking out of
moulding*

North Wall – Dado Panel Bed

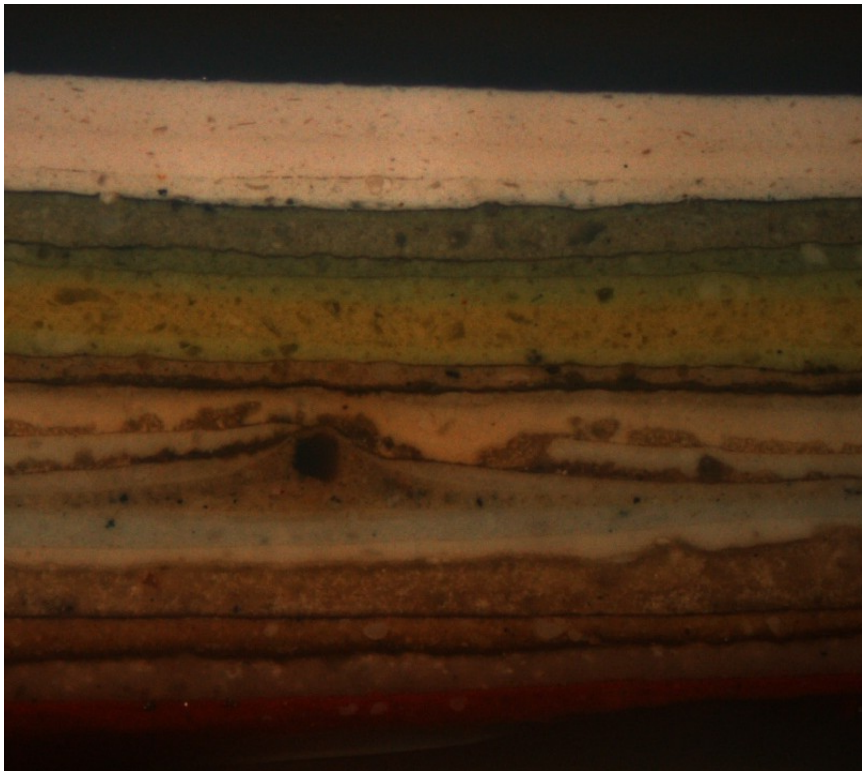


Sample 14 removed from the dado panel bed bore traces of about five decorations which pre-dated the Norie scheme.

Examination of the paint sample removed from the dado panel moulding suggested that the panelling had been originally painted with the **chalk based paint grained decoration** similar to that found on the late 17th century panelling rooms in the South Block. The panelling had been re-grained about four times during the late 17th century using similar chalk-based paint systems

- 1st Decoration the panel bed had been first been picked out in **mahogany graining**
- 2nd Decoration the panel bed had been **grained**
- 3rd Decoration the panel bed had been **grained**
- 4th Decoration the panel bed had been **grained**
- 5th Decoration the panel mouldings and panel frames and panel bed painted **Light Blue** coloured lead based oil paint
- 6th Decoration – the dado panel were decorated in a **green/yellow decoration** – this is coeval with the Norie landscapes
- Later decorations probably applied in the 19th century but it is possible that the dado panels were over-painted while the Norie landscapes on the upper panel beds were not over-painted.

Norie Room – Paint Sample 14 – Dado Panel Bed – Full Strata



Modern – Post 1960s

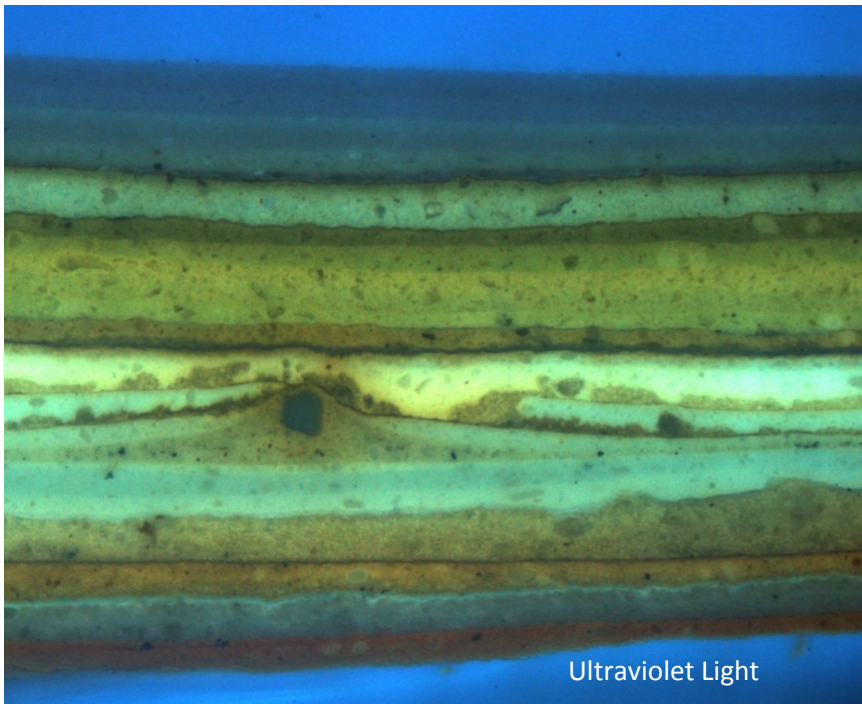
Late 19th Decoration

Norie Scheme

Pre-Norie Light Blue

4 late 17th Century
Grained Decorations

Wood (detached)



Modern – Post 1960s

Late 19th Decoration

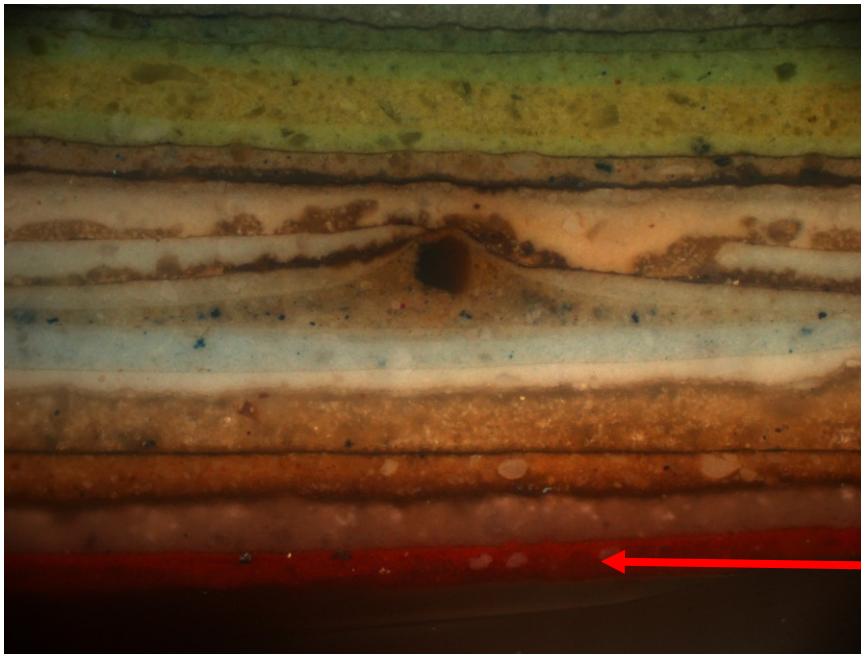
Norie Scheme

Pre-Norie Light Blue

4 late 17th Century
Grained Decorations

Wood (detached)

Norie Room – Paint Sample 14 – Dado Panel Bed



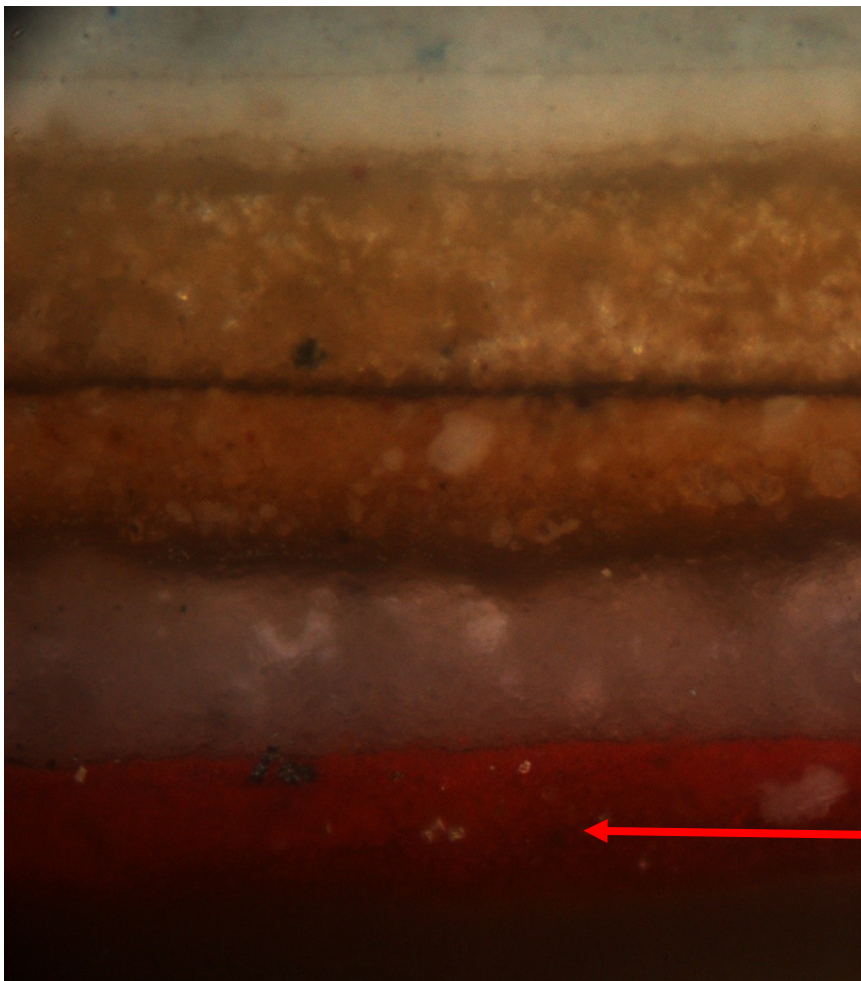
Late 19th Decoration

Norie Scheme

Pre-Norie Light Blue

4 late 17th Century Grained Decorations

- Deep Red Ground of Mahogany Graining



Pre-Norie Light Blue

4 late 17th Century Grained Decorations

- Deep Red Ground of Mahogany Graining

Exposed surface of the Early Graining on Panel Beds

The 1998 Historic Scotland report commented on the exposed sections of early graining visible in areas of paint loss in the Norie landscapes paint layers.



Panel 4 (4):
Enlargement of paint loss in bottom right corner.
Traces of earlier wood graining under layers of Norie's
paintwork.



Figure 32 1998 Report – Detail of exposed graining below the Norie landscapes

The exposed graining is comparable to that observed in the salvaged wood used to line the cupboard alcove in the Orwell Room (South Block)



Figure 33 Orwell Room - Detail of graining exposed on salvaged elements in cupboard

The Eighteenth Century – The Norie Paintings - Later Alterations

Later in the seventeenth century, part of the back tenement was sold to Mackenzie's bother George (later 1st Earl of Cromarty) and was inherited by his wife Margaret Countess of Wemyss. On her death in 1714 her half-sister Anna, Duchess of Buccleuch acquired a property within Riddle's Court (in the North Block). The Duchess of Buccleuch installed her agent Lord Royston in rooms located in the (North Block) and from 1717 embarked on a large scale redecoration programme. A further redecoration programme was carried out at the Duchess' expenses in 1727.

Measure off Painting work done To Hir Grace the Dutches off Buccleuch In hir Lodgings In the Land market be George Watsone

	yards		
<i>Imprimis In the little dining Rome</i>	111	$\frac{3}{4}$	$\frac{1}{8}$
<i>It In the Greate dining rome</i>	120	00	00
<i>It In the Drawing rome</i>	69	$\frac{1}{4}$	00
<i>It In the Syde rome and Closett</i>	81	$\frac{3}{4}$	$\frac{1}{8}$
<i>It In the staire head rome</i>	20	$\frac{1}{2}$	00
<i>It In the bed Chamber off the Dining rome and Pasedge</i>	77	$\frac{1}{2}$	$\frac{1}{8}$
<i>It In the Staire Caise</i>	30	00	00
<i>It In the Highbed rome</i>	60	00	00
<i>Tottal yards</i>	<u>566</u>	<u>00</u>	<u>$\frac{1}{8}$</u>

Ede the 9th July 1717

Then measured the above ffive hunderEd and sixtie yards and one eight part ve me sworne and ordained measurer to the good toune of Ede

James Buchanan

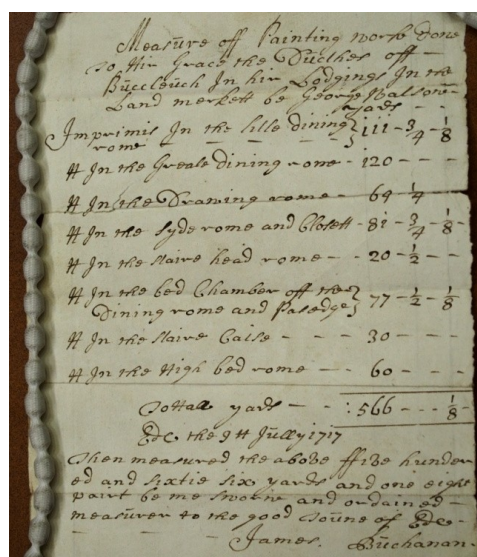


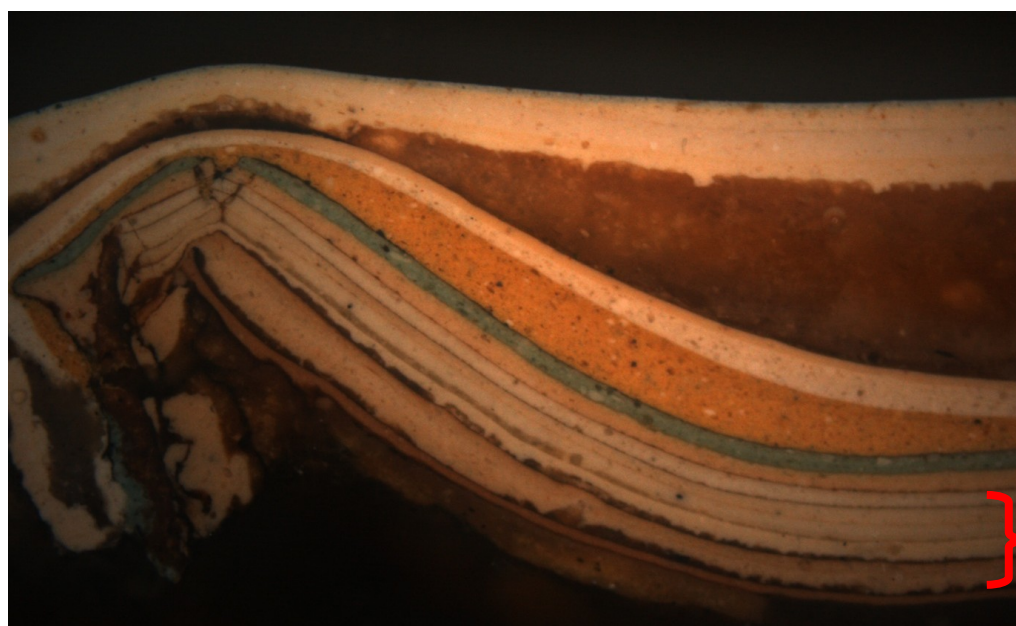
Figure 34 Painter's Account for Works done in 1717 – transcribed by Rory Lamb

These accounts have been transcribed and analysed by Rory Lamb. It has not been possible to identify with any certainty any of the rooms mentioned in these accounts. Lamb states that *'The room with the Norie Panels now in the NMS and the King Charles plaster ceiling is **most likely** the High Dining Room referred to in the accounts. That is the only room I can identify in the North Block.'* Lamb suggests that that, *'the modern McMorran Room was the Little/New Dining room, the Geddes Room the Large/Great Dining room and the Seton Room the Drawing Room. The room with the odd floor levels (F12 on the modern plans) I think was a bedroom formerly connected by a stair to the Great Dining room (Geddes room). My only other suggestion, though with less certainty, is that the present office of the AHSS was part of a larger room which was the Duchess' bedroom, in turn part of a jamb projecting to the south of the building.'*

The accounts for the painting works dated 1717 list extensive amounts of painting in a **cream coloured oil paint** – *'for painting of the drawing room Cream Cullar twice over in oyle'*

(NB the CAF reference to Green decorations **is an error** in their transcription of these accounts. All the references to colour are 'Creeme')

The decorations listed in the accounts tally with the decorations found in the rooms in the South Block where repeated cream/off-white decorations are found above the late 17th century decorations. Paint samples from the McMorran Room for example, now thought to be the Little/New Dining Room, shows a series of early Cream coloured oil paints above the two early grained decorations.



Repeated
Cream and Off-
White Oil paint
decorations

Figure 35 Cross-section of paint sample removed from panel bed NE corner of McMorran Room (X200)

Transcription of 1717 Painting Account (by Rory Lamb)

		£	ster	sh	d
Jan 28 th	Accompt of painting work don to Hir Grace the Dutches of Buccleuch				
1717	in hir Graces Lodging in Edn: be George Watson Painter				
	Imp: for mending of Severall placess of the dynning and drawing rooms				
	Conform to the auld painting is	00	05	00	
	for white washing of the roofs od the said rooms	00	06	00	
	for whitening of the Outter roume with the staire Case	00	15	00	
	for painting of the drawing room Chimney is	00	03	00	
May	for painting of the Litle dynning room Creem Cullar twice over in				
1717	oyle measuring in Sqaire yeards one hundred & Eliven three-quarters				
	and one half quarter at Ten pence pr y is	04	13	04	
	It for painting of the Great dynning room Cream Cullar twice over				
	in oyle measuring in Squaie yeards One hundred and twinty at				
	ditto pr y is	05	00	00	
	for painting of the drawing room Cream Cullar twice over in oyle				
	measuring in Sqaire yeards Sixty four and one quarter at ditto pr yd	02	13	06	
	for painting of the Side room and Closset Cream Cullar twice over oyle				
	measuring in Sqaire yeards Eighty one three quarters and one half				
	quarter at ditto pr y is	03	08	04	
	It for painting the room on the upper plot of the Staire Case Creem Culler				
	twice over in oyle measuring in Sqaire yeards twinty and one half				
	at ditto pr yeard is	00	17	01	
	It for painting of the bed room and passadge of the drawing room				
	Cream Culler in oyle twice over measuring in Sqaire yeards				
	Seaventy Seaven one half and one half quarter at ditto pr y is	03	04	08	
	for painting the Staire Case betwixt the drawing room and bed room				
	twice over Creem Culler in oyle measuring in Squairw y ^{ds} : thirty at				
	ditto pr y is	01	05	00	
	for painting of the heigh bed chamber Creem Cular twice over				
	in Oyle measuring in Sqaire yeards Sixty at ditto pr y is	02	10	00	
	It more Sins don in the said room Seaven y ^{ds} and one hald at ditto pr y	00	06	03	
	It for Culering of Eliven Sash windows in both sides twice over				
	in oyle at 2 shillings pr yeace is	01	02	00	
	for white washing of the Said Lodging Consisting of Eight rooms with				
	ane Learge outer roume and passage roofs and sidewalls	01	00	00	
	for white washing of the Staire Case from top to botam with the				
	Stair Case within the Lodging	00	15	00	
	for Culering of two tirlesses for the kittchand twice over Lead Culler				
	in oyle is		00	03	
	00				
Nov	for Culering of four more twice over Lead Culler in oyle is	00	12	00	
	Summa is	28	19	03	
	Ednr 14 th Nov 1718				

Then Received from Hir Grace the Dutches of Buccleuch by the hands
of M^r William Innes Chamberlain to hir Grace the soum of twinty
Six pound Six Shillings ^{sterling} being in full of this above Accompt in witness
whereof I have written and subscribed thir presence day and dait forsaid
George Watson

Jan^o 28th 1717
 Account of painting work done to His Grace the Dukes of Buccleuch
 in his Graces Lodging in Edg. by George Watson Painter

	L ^{rs}	s	d
Imp: for mending of severall places of the dining and drawing rooms -	000	05	00
Conform to the old painting is -	000	00	00
for white washing of the roofs of the said rooms -	000	15	00
for whitening of the Butler room with the Stair Case -	000	03	00
for painting of the drawing room Chimney is -	004	13	04
for painting of the Little dining room Creeme Cullor twice over in May 1717 oyle measuring in Square yards one hundred and eleven three quarters and one half quarter at Six pence 7 ^d is -	005	00	00
for painting of the Great dining room Creeme Cullor twice over in oyle measuring in Square yards one hundred and twenty at ditto 7 ^d is -	002	13	06
for painting of the dining room Creeme Cullor twice over in oyle measuring in Square yards Sixty four and one quarter at ditto 7 ^d is -	003	08	04
for painting of the side room and Closet Creeme Cullor twice over measuring in Square yards Eighty one three quarters and one half quarter at ditto 7 ^d is -	000	17	01
for painting the room on the upper plot of the Stair Case Creeme Cullor twice over in oyle measuring in Square yards twenty and one half at ditto 7 ^d is -	003	04	08
for painting of the bed room and passage of the dining room Creeme Cullor in oyle twice over measuring in Square yards Seventy Seven one half and one half quarter at ditto 7 ^d is -	001	05	00
for painting the Stair Case betwixt the drawing room and bed room twice over Creeme Cullor in oyle measuring in Square 7 ^d thirty at ditto 7 ^d is -	002	10	00
for painting of the height bed Chamber Creeme Cullor twice over in oyle measuring in Square yards Sixty at ditto 7 ^d is -	000	06	03
for more ting don in the said room Seven 7 ^d and one half at ditto 7 ^d is -	001	02	00
for Culvering of Elvers sash windows in both Sides twice over in oyle at 2 shillings p ^{ce} is -	001	00	00
for white washing of the said Lodging Consisting of eight rooms with one Large out of room and passage roofs and side walls -	000	15	00
for white washing of the Stair Case from top to bottom with the Stair Case within the Lodging -	000	03	00
for Culvering of two trusses for the Kitchen twice over Lead Cullor in oyle is -	000	12	00
Nov ^r - for Culvering of four more twice over Lead Cullor in oyle is -	028	19	03
Summa is -			
Edg. 7 th Nov ^r 1718			

Then Received from His Grace the Dukes of Buccleuch by the hands
 of Mr. William James Chamberlain to his Grace the Duke of Buccleuch
 Six pound Six shillings ^{scotling} being in full of this above account in witness
 whereof I have written and subscribed this present day and date forsaie
 George Watson

Figure 36 Painting Accounts 1717 - References to 'Creeme Cullar in oyle'

Transcription of 1727 Painter's Account (Rory Lamb)

Her Grace The Dutches of Buccleugh to Roderick Chalmers

May 6th 1727

To painting in the Lodging in Edinburgh possessed by Ld Royston tuo Rooms and paSsages to the Same Measuring 158 ½ Yeards Cream Colour in Oyle at 4d per Yeard	02	12	10
To Whitning the Roofs of the Rooms with Stair that goes up to the Same and all the Ston Turnpyke Stairs from top to bottom. The Room called the Laundrie roof & Sidewalls an all the Lobie & Kitchen twice over	01	00	00
	03	12	10

Ed^r Decemeber 11th 1727

I Arch^d Murdoch Servitor to my Lord Royston attests the above accompt to be done by
Roderick Chalmers Painter in Edinburgh as witness my hand Date as above

Arch^d Murdoch

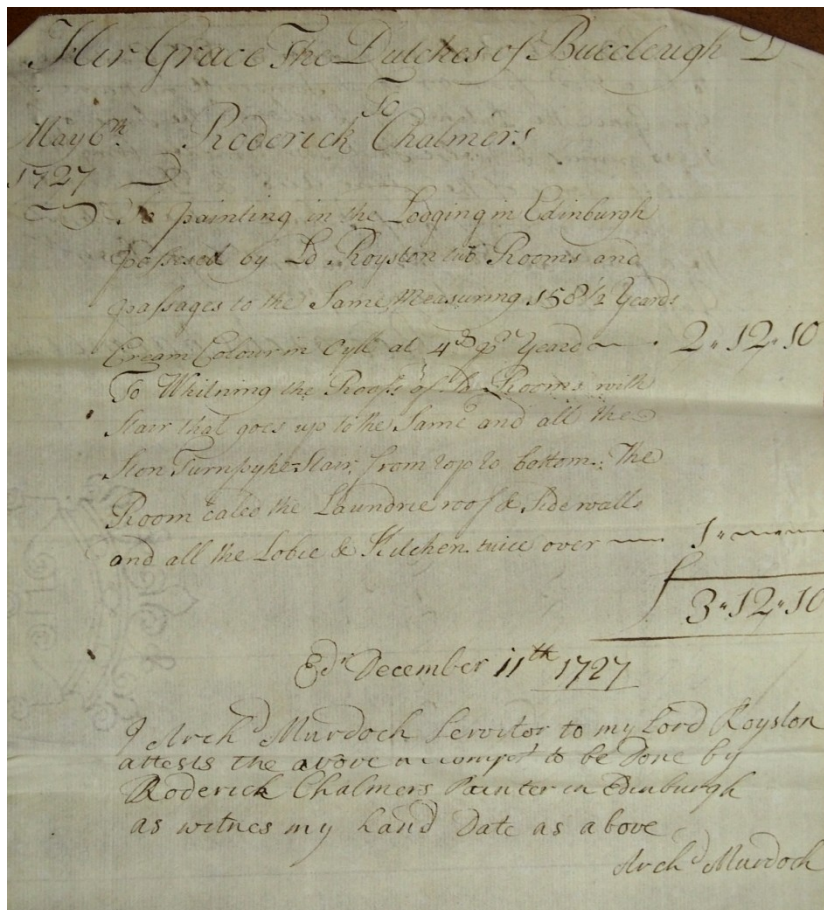


Figure 37 Painting Accounts 1727 - References to Cream Colour in Oyle & Whitning the Roofs

The Norrie Panels

The room was decorated, sometime between 1717 -1740, by Norrie who painted with delicate arabesque designs and landscapes on the panel beds (above dado level). Conservation reports on the Norrie paintwork noted that there are traces of early grained decoration and a blue decoration beneath the Norrie paintings.



Figure 38 Norrie panels currently on display in the National Museum of Scotland

The paintings were eventually over-painted but in 1848 the Norrie paintings were still in good order. Daniel Wilson described the room thus, *'Every panel in the room, on shutters, walls and door, contains a different landscape. ..even the keystone of an arched recess has a mask painting on it...'*



Figure 39The Norrie Room 1887 - Sketch of Room by MacGibbon & Ross - Norrie paintings over painted by this date

In 1871 the Norie Room/King Charles Room was occupied by an old lady, a *'bookstitcher'* who noted with regret that the painting over the chimney had been removed, by Lockhart Frame a well known Edinburgh bookbinder who was not the owner of the property, and hung in his own home. It was noted that another chimney painting in a room occupied by another tenant had also been removed a few years previously, and sold to an American. Shortly after this toilets were installed by the local authorities but problems with blocked drains soon drove out the little old lady and other respectable tenants who were replaced by lower class residents. The building went into further decline. The room was occupied by *'a fishcadger'* who finding the room too dark painted the panelling white paint. At some time after this date the paintings were overpainted and a tenant burned several of the panels. Attempts were made to fill the gaps with panelling from elsewhere in the building, some of which had been decorated by Norie and had also been overpainted, and some sections of new panelling. The remaining panels were repeatedly over-painted and the existence of the Norie paintings was forgotten.

The painted scenes on the panel beds above dado height were rediscovered in the 1960s and eventually revealed after the careful removal of some 14 layers of paint in the 1990s. The panels were sold to the National Gallery of Scotland to fund the restoration of the building and removed from Riddle's court for conservation. Some of the panels are currently on display in the National Museum of Scotland in a partial reconstruction of the north and west walls of the Norie Room.

There are three reports which discuss the panelling of the room but the focus of these reports is the landscape paintings. (Ian Hodkinson, National Trust for Scotland (1965) Linda Flemming, Historic Scotland (1997) Ines Santy Historic Scotland (1998).

The National Trust – Report 1965

The 1965 National Trust for Scotland's report is the only report which attempts to place the landscape paintings in the context of the structural and broader decorative development of the room. This report suggests that suggests that the panelling on the north wall (in 1965) at one time continued around the room. It also suggest that the arched recess on the south wall is a later addition. Examination of paint cross-sections removed from the Norie panels at that time suggested that the panel beds were originally **grained in imitation of mahogany** with the moulding being painted in black, and that the panels were then painted in a **pale blue coloured oil paint**. The Norie paintings were painted on top of this pale blue scheme.

The analysis identified 14 decorative schemes. The Norie landscapes were identified as being the third scheme (the current research found evidence of at least three late 17th century graining schemes. It suggested that new sections of wood were introduced into the room when the Norie paintings were executed

2. PANELLING ON THE NORTH WALL

This wall appeared to be in its original condition and with the exception of one panel this was found to be true. (See sketches).

The following stratification was found:-

- | | | |
|-----------|-------|---|
| Layer No. | 1. | Middle Green (oil) |
| | 2. | Grey " |
| | 3. | Dark Green " |
| | 4. | Light Green " |
| | 5. | Creamy Yellow " |
| | 6. | Light Green " |
| | 7. | Brown " |
| | 8. | Water soluble brown layer probably size. |
| | 9. | White - oil |
| | 10. | Varnish layers - very dark some pigmented |
| | 11. | Landscape paintings - oil |
| | * 12. | Pale Blue - oil |
| | 13. | Red, probably mahogany graining |
| | 14. | White Primer. |

* This pale blue was found on all the original panels and immediately under the landscapes and also on the stiles, it could conceivably have been the colour intended to surround the painted decoration, but this is not necessarily the case for Smeaton says "the walls are oak panelled" and the surrounding treatment may have been imitation oak graining. The stratification of layers does not overrule either of these possibilities.

Replacement/

Figure 40 National Trust for Scotland 1964 report - Extracts Details of paint stratigraphy

1. Robert Chambers - "Traditions of Old Edinburgh"
First Edition, Edinburgh 1825.

Daniel Wilson - "Memorials of Edinburgh in Olden Time"
First Edition, Edinburgh 1848
Volume I, p. 168.

Oliphant Smeaton - "The Story of Edinburgh"
London, 1905, p. 166.

"James Norie, Painter, 1684-1757"
Published Privately in Edinburgh in 1890 as a
souvenir of the marriage of Marie Louise Isobel
Norie, a descendant of the painter - p. 5 - 9.

2. This refers to James Pillans, Professor of Humanity in the University of Edinburgh - see Wilson, op. cit. p. 168.
3. The figures are very carelessly moulded into the ceiling and misreading is perhaps excusable, but the numbers are definitely 1684 in that order.

Figure 41 National Trust for Scotland - Cited sources

Historic Scotland 1997 – Report on Norie Panels

The 1997 report commented on the early pre- Norie decorations but mainly concentrated on the uncovering of the Norie paint layers. It did not ethat some elements bore fewer paint layers than other – suggesting that additional panelling had been introduced to the room at different dates. The investigation of some of the panel mouldings noted that they did not bear the early grained and blue decorations – but failed to suggest that these elements were probably added to create panel arrangement decorated by Norie.

2.0 NORIE PANELS 2 - Photographs 1,7,8,11,19,20,22,23,24.

Sample 1 - Norie Panel 2, Moulding North Elevation - Photographs 1, 7.

Sample 1 and sample 2 had the most complex layer structure of all the samples taken except for some of panels which did not contain the Norie layer. Paint scrapes were also carried out on panel 2 after the examination of cross-sections of the samples. Not all layers were captured in the sample 1 and the four lower layers were missing.

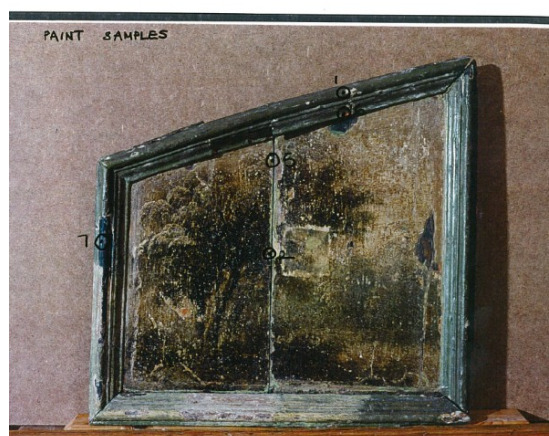
The strata is as follows:-

1. mid green
2. brown green
3. dull green
4. bright green
5. yellow green
6. bright green
7. brown
8. brown
9. pale greenish blue * - possibly contemporary with Norie layer
10. pale blue * - possibly contemporary with Norie layer
11. greenish white
12. orange brown
- 12a. pale brown
13. white
14. black.

The missing lower layers were:-

15. red
16. pink
17. grey.

* Layer 9 or 10 looks to be contemporary with the Norie layer on the painting. The 2 layers of brown above 9 on the moulding and above the Norie paint on the sample 2 from the same panel point to this.



1. Paint samples 1;2;5;6;7.
North elevation

Figure 42 Norrie Panels - Historic Scotland Report 1997 - Sample Locations

Sample 2 - Norie Panel 2, North Elevation - Photograph 1.8.

This sample did not capture all the layers above the Norie painting and only a fragment of overpaint remains.

The strata is as follows:-

1. green
2. brown
3. brown
4. brown)
5. brown) Norie paint and ground layer
6. pale blue
7. white
8. white
9. pale brown
10. orange brown
11. discoloured white
12. black
13. red
14. white
15. grey
16. black.

Sample Area 7 - Norie Panel 2 - Painting - Photograph 1.11.

One layer of a black coating is shown here. This provides evidence that the lowest layer was black on this panel.



7. Sample Area 1.
Norie Panel 2 - Moulding . Mag.x100



8. Sample Area 2.
Norie Panel 2 - Painting. Mag x100

Figure 43 Extracts from the 1998 Historic Scotland Report

Current Paint investigation of in-situ panelling in the Norie Room - 2015

Paint samples were removed from the panelling on the North and West walls (see above discussion of early late 17th century panelling). It is interesting to note that no trace of an early **Cream coloured oil paint** mentioned in the 18th century accounts was observed on the paint samples removed from the panel on the North Wall of the Norie Room. The Norie scheme was observed to have been painted directly over the Light Blue Scheme (the paint contains the pigment **Indigo**).

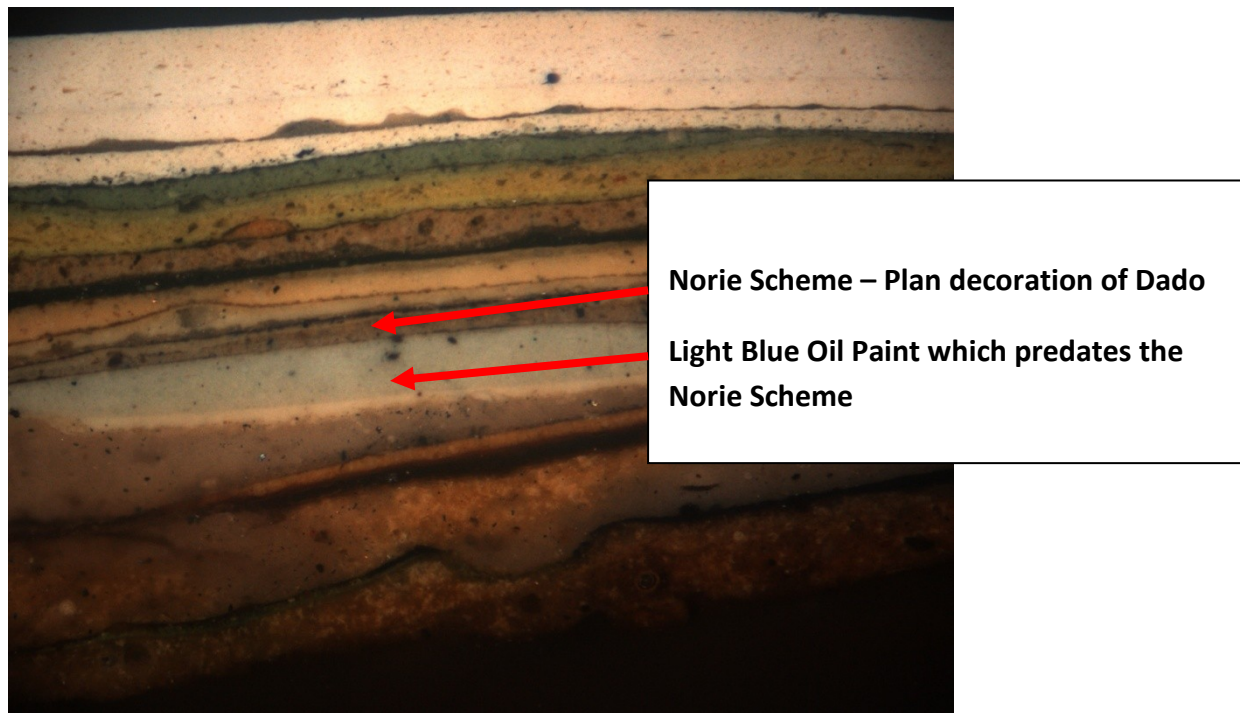


Figure 44 Norie Room - Cross-section of North Wall Dado moulding - No Cream decorations below the Norie Phase

This suggests that the room was possibly omitted from the 1717 redecoration programme because;

- it was to be painted a Light Blue – which was a fashionable colour in the early 18th century (Indigo blue was more expensive colour than Cream coloured decoration).
- or in 1717 the room was to be painted by Norie with landscape panels. Norie may have drawn up a separate contract for this work (now lost) or may have had a verbal contract with the Duchess.

There is physical proof that that the panelling was reconfigured specifically for the Norie scheme - before Norie began his decoration of the room. The National Trust 1964 report suggests that the panelling on the chimney wall was replaced at some date. The illustrations of the Norie painted panels contained the 1998 Historic Scotland report suggest that the 17th panelling was cut up and re-shaped with the addition of mouldings covering areas of Light blue oil paint which had previously been exposed.

HIRC

Riddle's Court – Phase 2



Figure 45 Norie Panels removed for conservation - Note exposed Light Blue at edges of the Norie landscapes which would have been exposed



Figure 46 National Museum of Scotland - Norie panels on display in a recreation of the room



Figure 47 National Museum of Scotland 0 Recreation of the NW Corner of the Norie Room



Figure 48 King Charles Room (S03) - Alcove where surviving Norrie panels were originally located (now displayed in the National Museum of Scotland)

Paint Analysis of West Wall – Panelling Coeval with the Norie Decoration

The National Trust report (1965) commented on the panelling on the West wall, suggesting that it was inserted at a later date.

'A more important objection is the fact that the present panelling on the west wall is a stylistic hotch-potch there being four different treatments of the moulding and unmistakable signs of alteration in the area of the fireplace where the style of mantle shelf and panelling are much later in date than the first half of the eighteenth century.' (National Trust 1965)

Paint samples removed from the elements of the Chimney breast suggest that some of the existing elements were added just prior to the application of the Norie scheme. This supports the theory that the existing 17th panelling was adapted and new elements of panelling were added in preparation of the Norie decoration.'

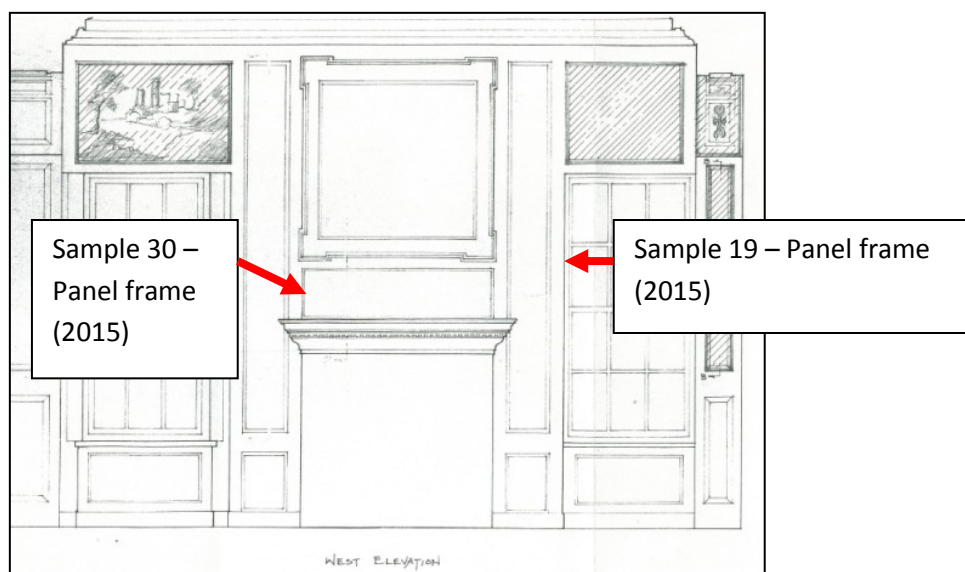
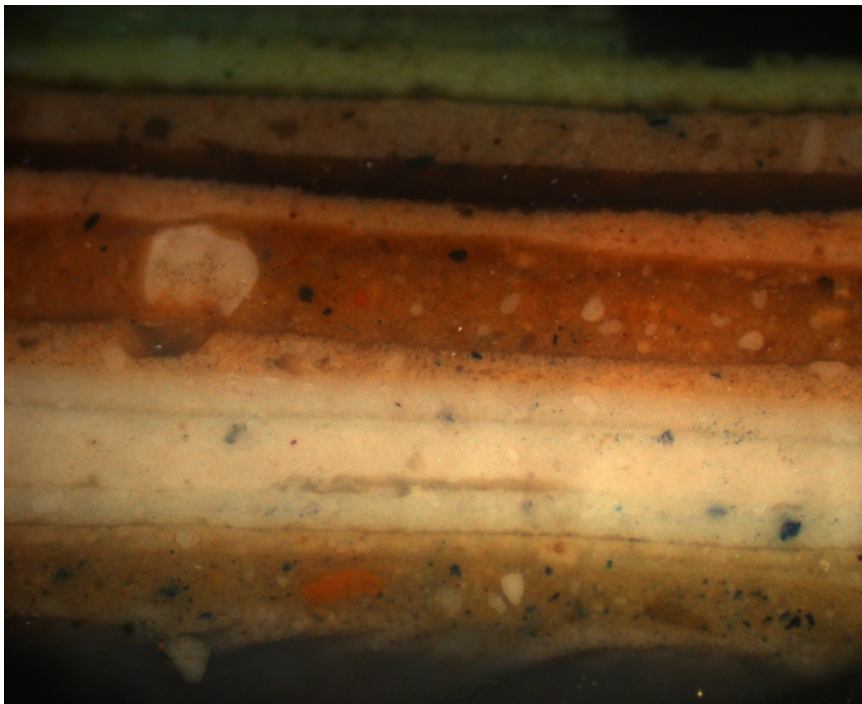
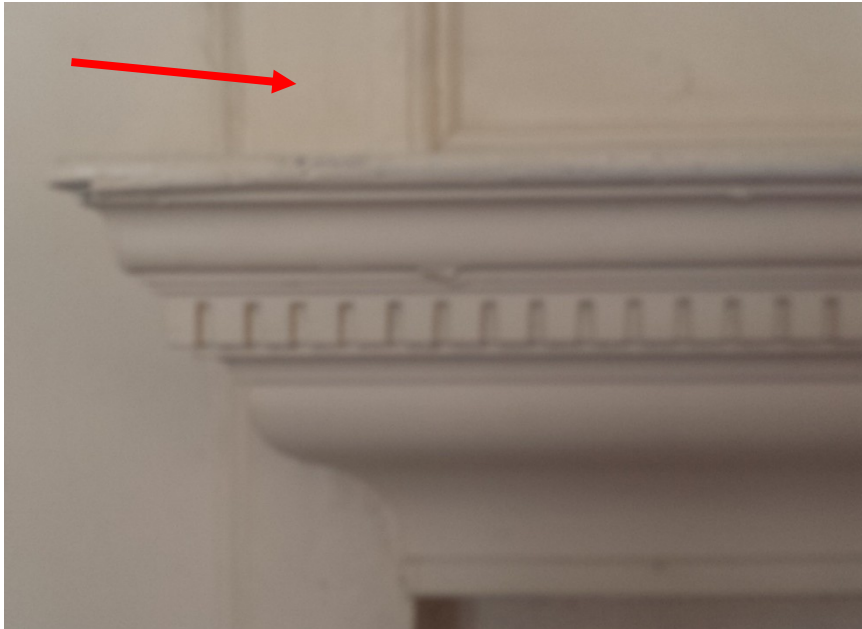


Figure 49 Norie Room - West wall sample locations

Sample 30 (2015) – Panel Frame of Chimney Breast – Added at time of Norie Decoration (Early 18th Century Insertion)



Modern paint

Later Decorations

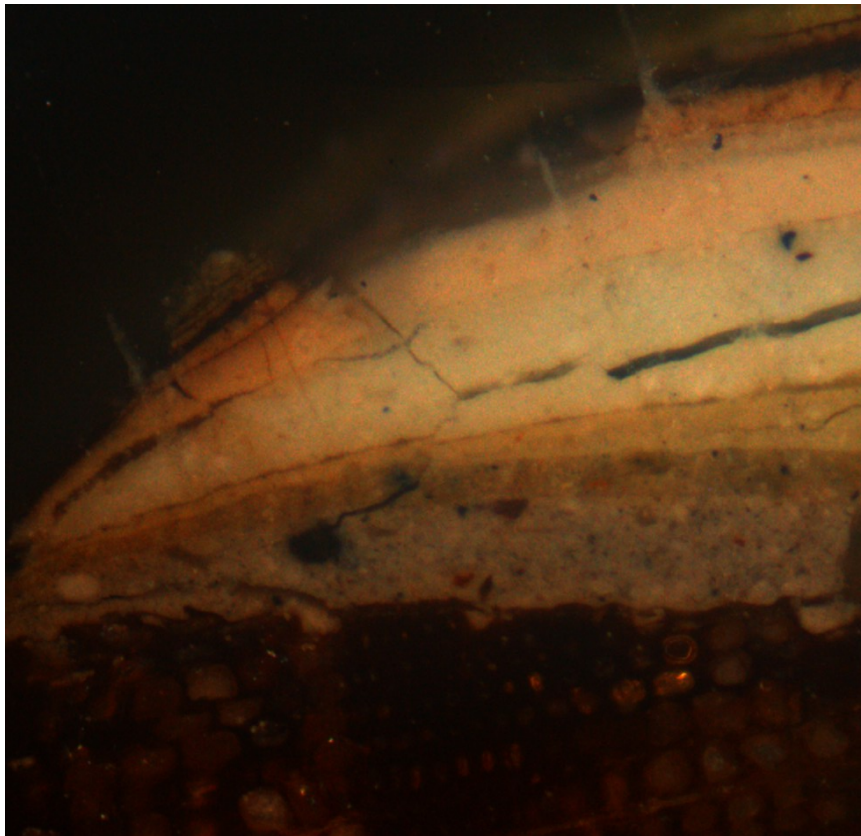
Off-whites & Cream Oil Paint Decorations

Norie Green/Yellow

Wood

NB No Light blue or grained decoration

**Sample 19 – Panel Frame of Panel Right of Chimney Breast
(Early 18th Century Insertion)**



Modern paints – Post 1960

Evidence of stripping

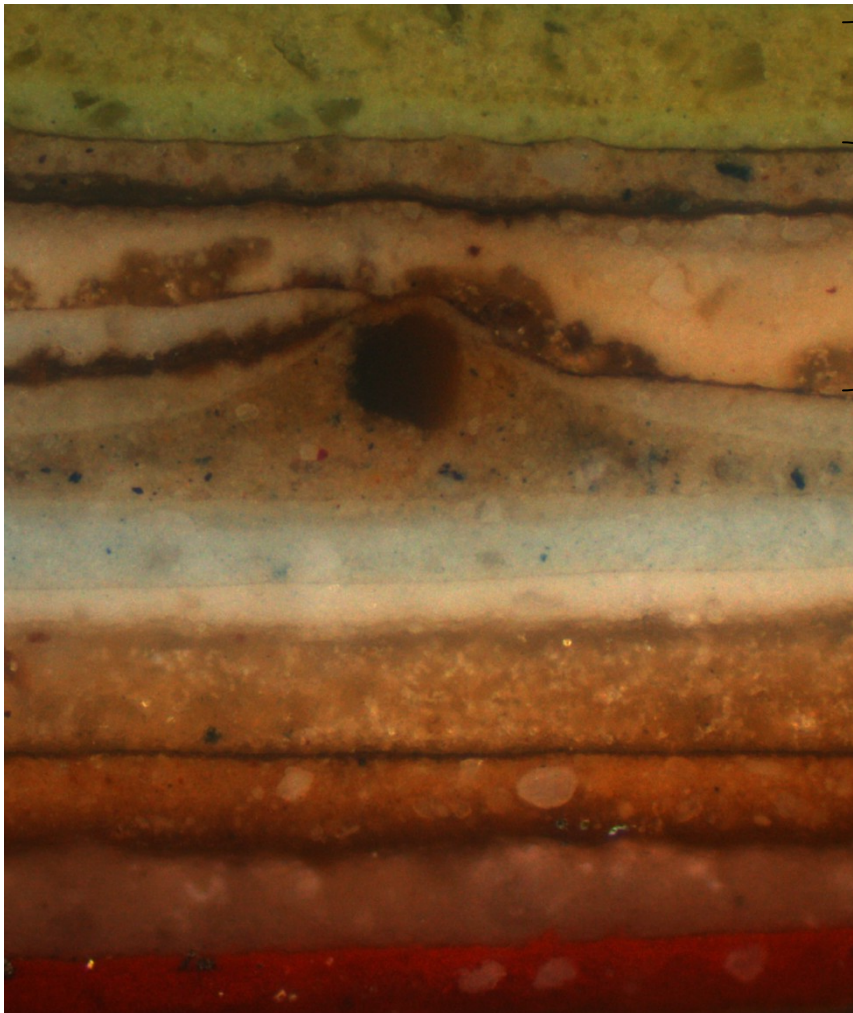
*Off-whites & Cream Oil Paint
Decorations*

*Norie Green/Yellow – on grey
under-coat*

Wood

***NB No Light blue or grained
decoration***

Sample 14 – Dado Panel Bed (late 17th Panel)



Modern paints – Post 1960

19th Century Green

Off-whites & Cream Oil Paint Decorations

Norie Green/Yellow

Light blue

4 Grained decorations

Ante –Room to Norie Room (F03)

This room is thought to have undergone extensive alteration during the 17th century when an external wall was removed. The 1960s works removed all traces of the rooms early features apart from a section of plaster cornice and a large section of chimney-breast and a fire opening.

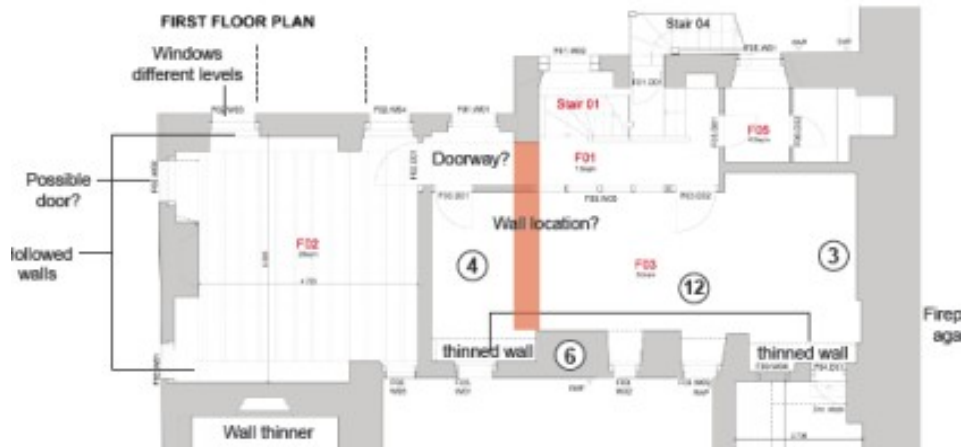


Figure 50 South Block - First Floor Plan - Suggested Alterations



Figure 51 Room F03 - Chimney breast North Wall

Ante –Room to Norie Room (F03)



Figure 52 Ante-Room to Norie Room (F03) - South & North Walls

Paint Analysis

Paint samples removed from the chimney breast revealed that the elements had been repeatedly stripped. On-site examination suggested that the wall contained an assemblage of painted joinery salvaged from other locations. But some of the elements dated from the late 17th century and bore traces of the early chalk based graining, indigo blues and later cream, off-white and further blue decorations.

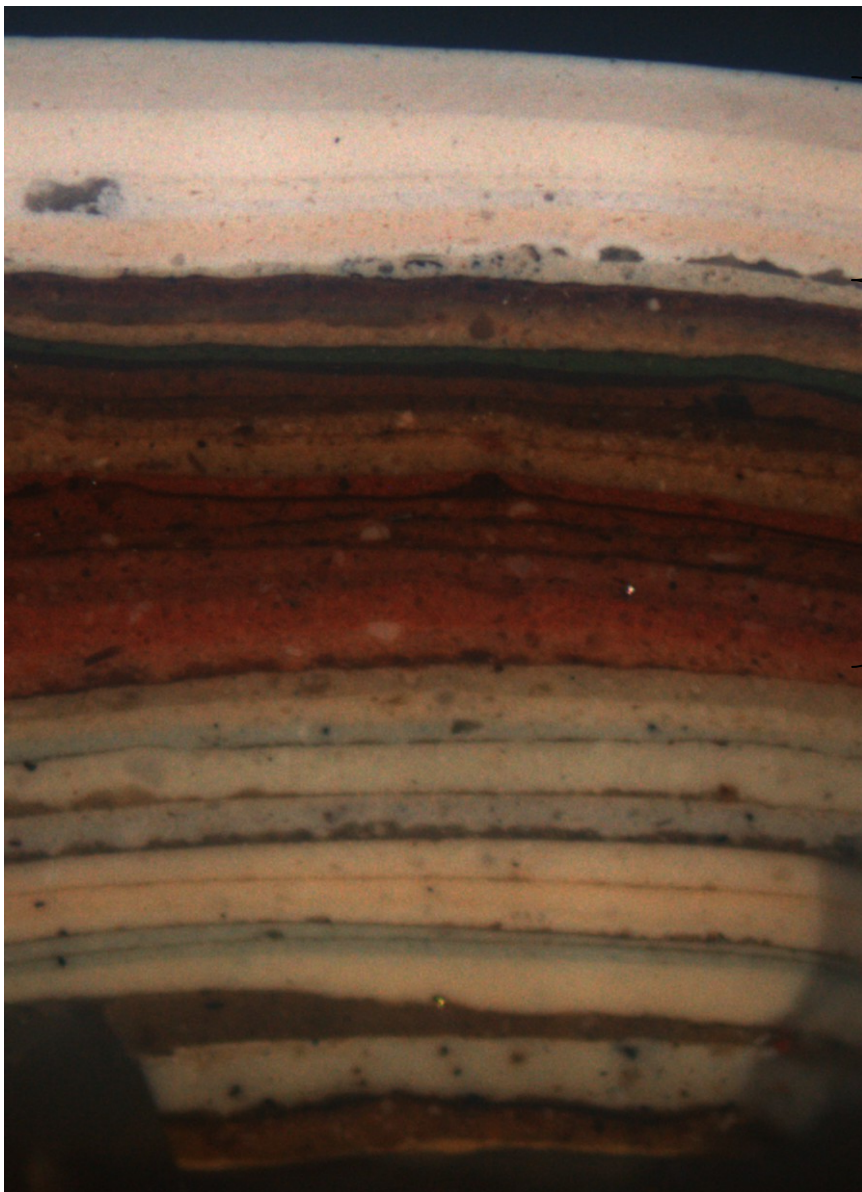


Figure 53 Details of elements on the North Wall



Figure 54 Room SO2 - Cornice and upper panel - paint build-up

Sample 15 – Moulding above Volute



Modern White

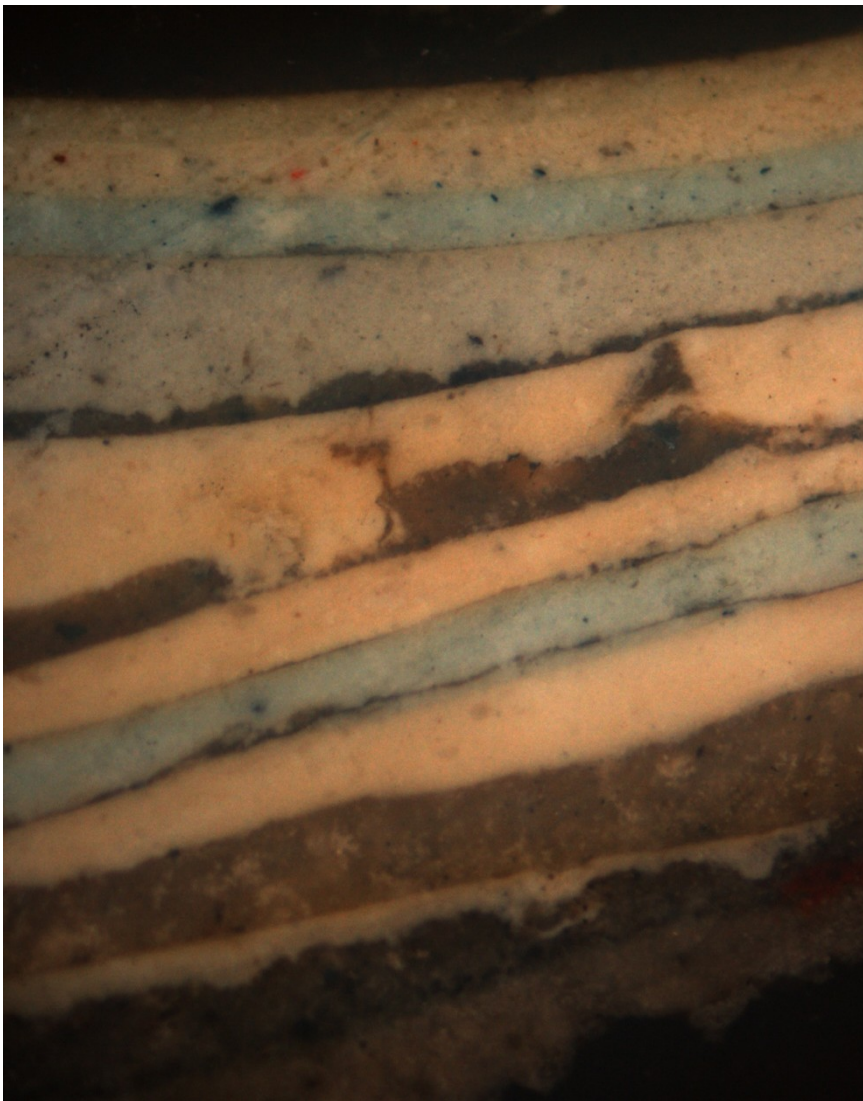
19th Century Brown/Reds

18th Century Off-whites &
Blues

17th Century Blues & Graining

Wood

Sample 16 – Junction of Cornice and Panelling



Modern whites

18th Century Off-whites &
Blues

17th Century Blues

Whitewash/distemper
Decorations

Plaster

Blocked Window Room – S0.8

This room is located at the east end of the second floor of the South Block. The gazetteer makes no mention of the blocked window on the east wall. This window is thought to date from the 19th century. The window was blocked and converted into a cupboard with a split door. Sections of much older salvaged painted wood were fitted into the reveals of the window. This use of an older stock of painted wood was observed in the cupboard in the Orwell Room and the old architrave planted on the door cut into the McMorran Room. This painted wood may have been salvaged from the 17th century fittings of the rooms demolished in the 19th century. These have now been removed and the shelves are stored in the bottom of the cupboard.

The window had been simply decorated in a cheap brush graining finish. The reveals had been painted. The shelves bore substantial traces of early grained decorations and are probably elements salvaged from seventeenth century rooms.



Figure 55 Room S0.8 - Window converted into a cupboard - East Wall NB Detatched17th painted boards

Sample 1 – Window Frame

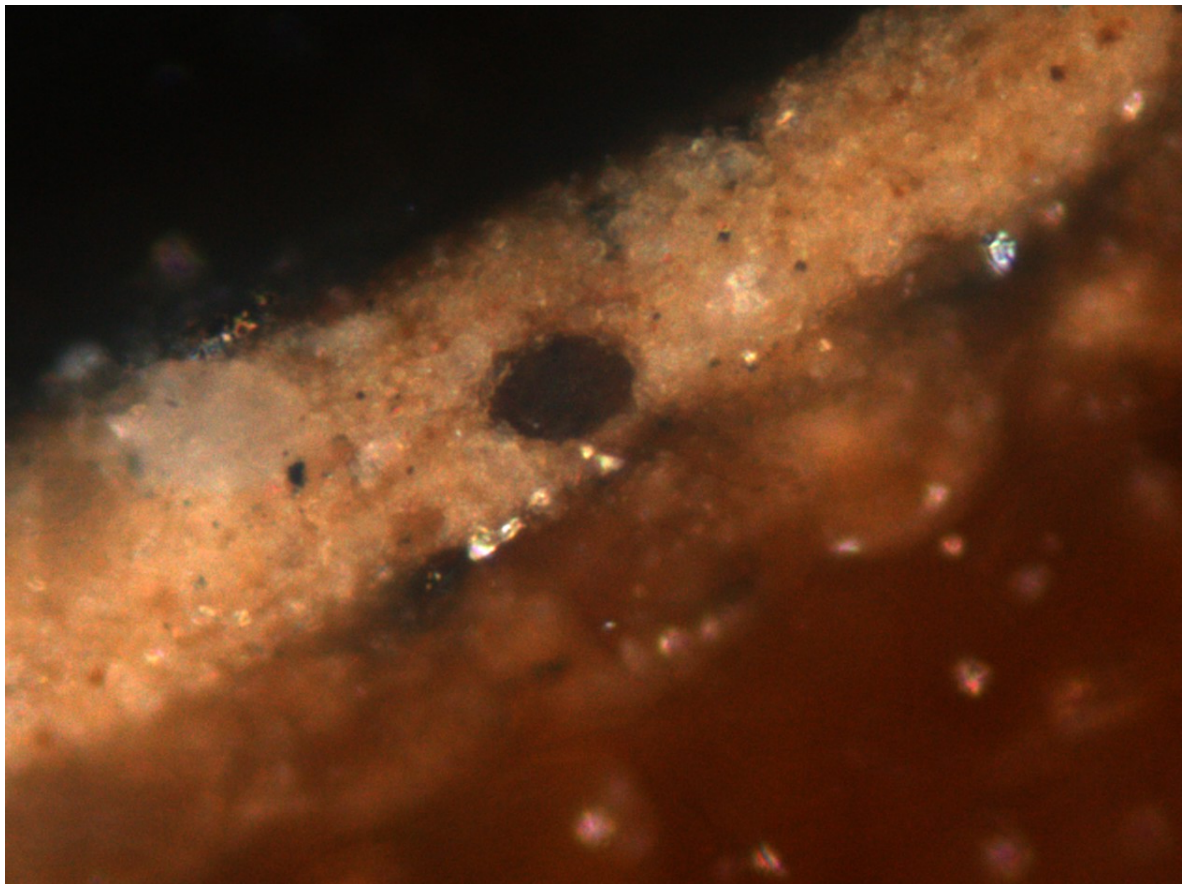


Figure 56 Room S0.8 19th Window Brown brush graining x200

Sample 10 – Scar of plaster reveals of blocked 19th Window

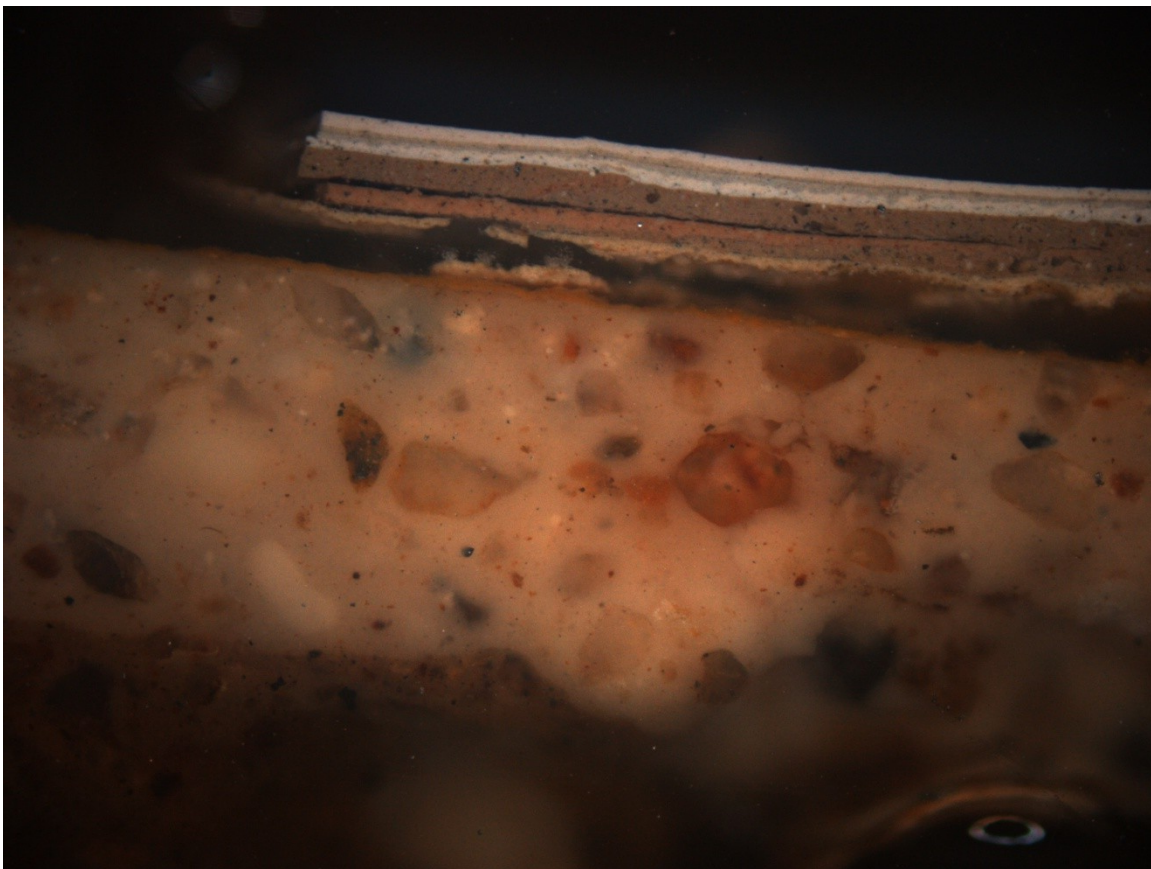


Figure 57 Room S0.8 Sample 10 Plaster reveal of blocked window x200

Sample 11 – Detached shelving – traces of early graining visible beneath modern over paint.



Figure 58 Room S0.8 Collection of detached shelving



Figure 59 Room S0.8 Detail of surface of detach shelving - Traces of early graining (1 vibrant red) visible

Sample 11 – Detached shelving – traces of early graining visible beneath modern over paint.



Figure 60 Sample 11 - Cross-section of paint from detached shelving x100

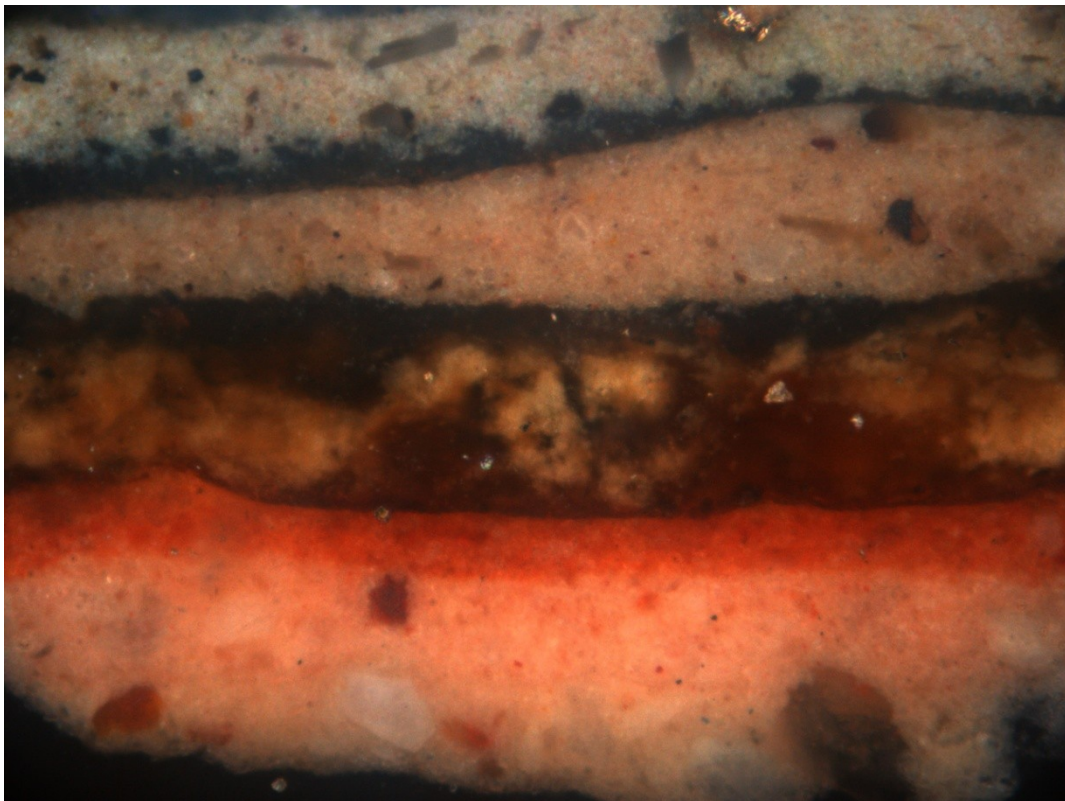


Figure 61 Sample 11 - Detail of early 17th century graining x500

APPENDIX 1

Cross-sections and Sample Locations

Riddle's Court – Cross-sections**Norrie Room (S03)**

RCNR/1	1	Panel frame (east)	New & Stripped
	2	Panel bed - new	
	3	Panel frame (2)	
	4	Panel bed (2)	
	5A	Panel frame (3)	
	6B	Panel bed	
	6	Panel bed (2)	
RCNR/2	7	Panel moulding	Early Decoration
	8A	Dado panel moulding (5)	
	8B	Dado panel moulding top – but cut	
RCNR/3	8C	Dado bed (2)	
	9	Dado Panel bed (2)	
	10	Dado Panel moulding – right side (5)	
RCNR/4	11	Dado Panel bed – early deep red	
	12	Dado Panel frame or moulding (4)	
	13	Dado rail (2)	
	14	Dado panel bed (3) – early deep red	
RCNR/5	15	Skirting (4)	
	16	Window shutter bed – West wall	
	17	Chimney breast – right side (4/7)	

RCNR/6	18	Panel frame (3) right of cb
	19	Panel frame
	20	NT
	21	Panel moulding
RCNR/7	22	Panel frame (2)
	23	Panel bed – horizontal (2) over fire opening
	24	Panel frame – horizontal
	25	Panel frame upper Corner – bottom right
RCNR/8	25	Panel frame upper Corner – bottom right (3)
	26	Panel moulding
	27	Big panel bed (2)
RCNR/9	28	Panel frame (2)
	29	Chimneypiece – moulding horizontal (2)
	30	Panel frame (5) left of lower
RCNR/10	31	Panel frame side (3) upper
RCNR/11		Ceiling A (7) – Cornice low edge
		Ceiling B – Border of ceiling
		Ceiling C
		Ceiling D – Relief

Ante Room to Norrie Room (S03)**North Chimney wall**

RCARNR/1	1	Pilaster frame (5)
	2	New block in bed (2)
	3	Pilaster Panel bed moulding (3)
RCARNR/2	4	Block (2)
	5	Pilaster panel frame (3)]
	6A	Decorative moulding – Left
	6B	Decorative moulding – centre
	6C	Decorative moulding – right
RCARNR/3	6C	Decorative moulding – right
	7A	Fire opening moulding – top (6) – Fire?
	7B	Fire opening moulding – bottom
RCARNR/4	7B	Fire opening moulding – bottom
	8	Side of chimneypiece (4)
RCARNR/5	9	Panel frame – right lower (5)
	10A	Pilaster - Panel bed (2)
	10B	Pilaster – Panel moulding
	10C	Pilaster – Panel bed

RCARNR/6	11A	Upper panel moulding (2)
	11B	Upper panel bed
	12	Upper pilaster – frame side upper (5)
RCARNR/7	13	Volute
	14	Middle (3)
	15	Above volute
RCARNR/8	15	Above volute (2)
	16	Cornice – bottom
RCARNR/9	17	Cornice – middle (5)
	18	Base of pilaster (3)
RCARNR/10	19	Skirting (3)
	20	Background

Window & Shelves

RC/W&S/11	Sample 11
RC/W&S/12	E. Window/12 1 Frame (2)
	2 Moulding
	3 window (2)
	4 Bar (2)
	5 NM
	6 – Wall left
	7 (2)
RC/W&S/13	8 Scar right (3)
	9 (2)
	10 Scars

APPENDIX 2

Paint Analysis

RIDDLES'S COURT – EDINBURGH OLD TOWN**Phase 1 & 2 – Architectural Paint Research****Pigment Analysis – Scanning Electron Microscope with X-Ray Analysis
(SEM/EDX)****Introduction**

To assist in dating specific paint layers found at Riddle's Court during the 2014/2015 investigation of the interior decorative finishes further examination of the selected paint layers was carried out using a Scanning Electron Microscope with X-Ray Analysis.

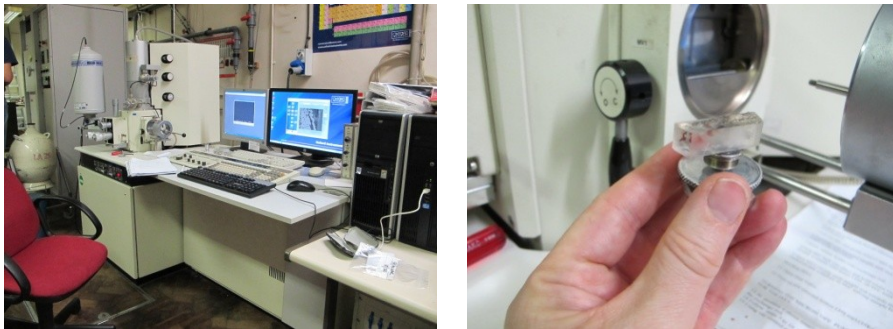


Figure 62 SEM/EDX Machine at King's College London - Mounted samples being placed in the vacuum chamber

Mounted paint samples can be examined using the scanning electron microscope and using X-ray analysis the elements contained with a paint layer of an individual particles may be determined.



Figure 63 SEM image with elemental spectrum

This additions research was commissioned to clarify:

Ground of Early Graining

1. The composition of the early grained decorations found on the late 17th panelling.
During the 17th century the ground layers for graining and other oil paint decorations were composed of mixture of a translucent layer of **chalk and oil** (the chalk sometimes referred to as Spanish White). By the 18th century mixtures of **lead white and oil** were being used.

An identification of a **Chalk rich undercoat** would support the dating of the early graining as an 17th century painted decoration – and confirm the dating of the panelling to this pre-18th century period.

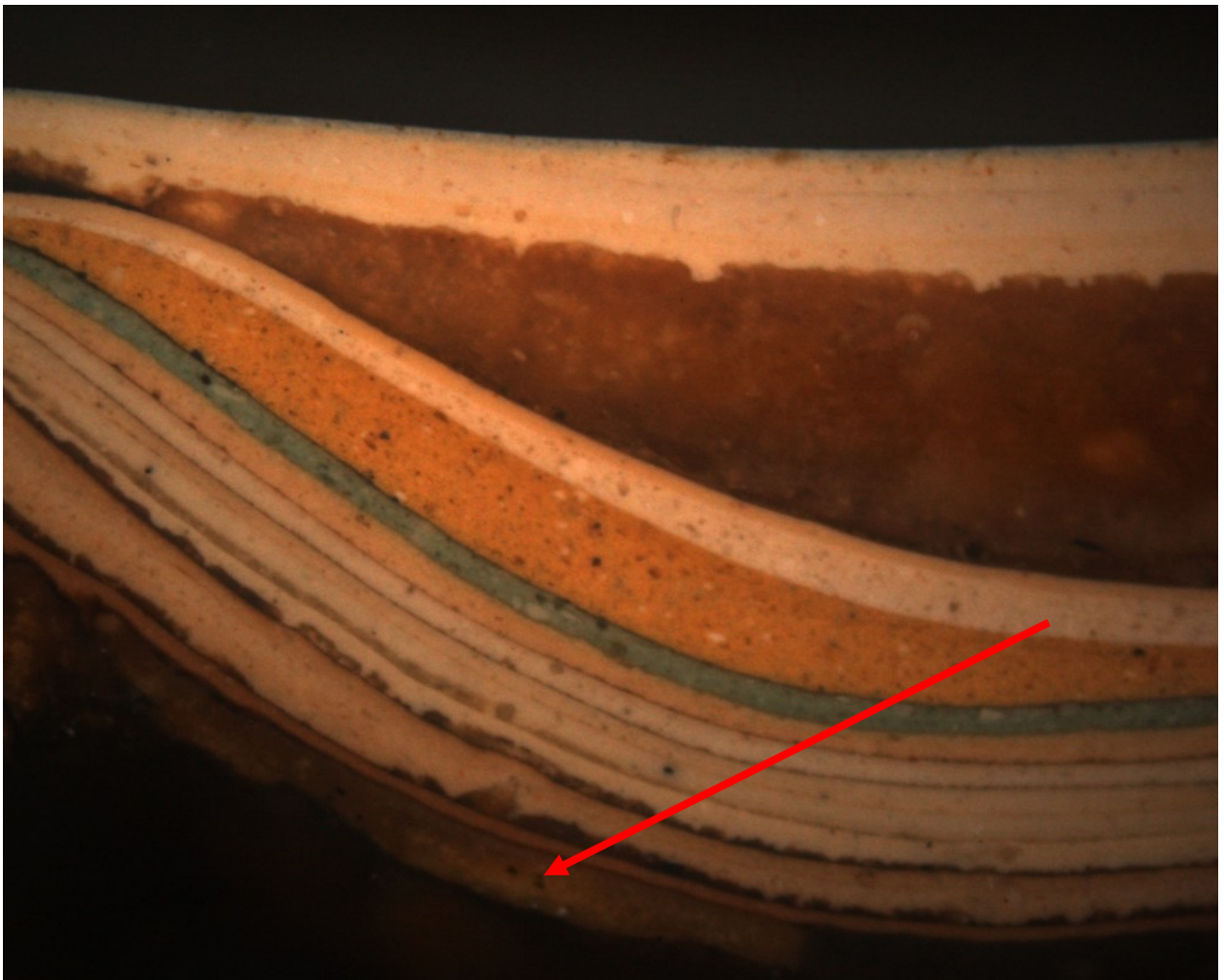


Figure 64 Cross-section of paint sample removed from panel bed NE corner of McMorran Room (X200)

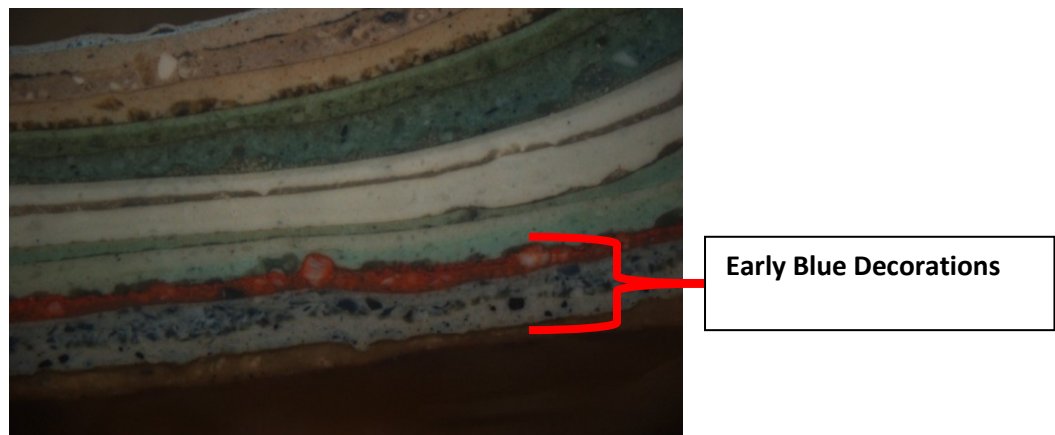
Early Blue Coloured Schemes

2. A series of **blue coloured** decorations was observed above the early grained decorations.

Blue pigments used to tint house paints during the 17th and 18th centuries was fairly restricted to:

- **Indigo** – a naturally occurring dye which was the only serviceable blue pigment in the 17th century. High Calcium C content
- **Smalt** – this is an artificial pigment made from crushed glass available in Britain from the late 16th century. High Silica (Si) and Cobalt (Co)
- **Prussian Blue** - this pigment was invented c.1705 and was used in commercial house paints from about c.1740

Identification of the pigments used in these blue decorations will assist in dating these layers.



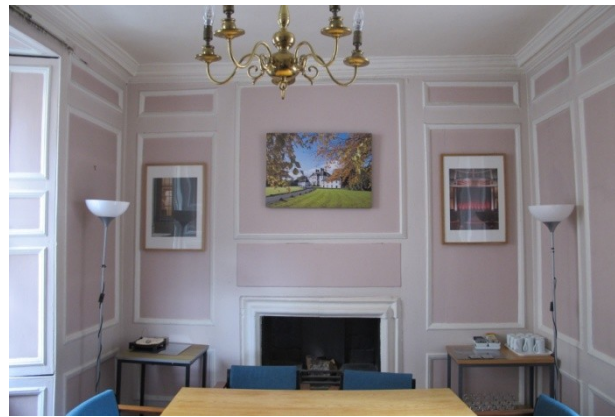
A blue layer lies below the Norie scheme. The identification of the pigment used to tint this decoration may inform the date of application of the early 18th century Norie decoration.



The Late 17th Century Graining

Discussion of Late 17th Century Graining found in all the principle rooms

The earliest decoration found in these areas was an early wood grained decoration. The surface and pattern of this early decoration was revealed by removing the later paint layers from an section of the panelling in the McMorran Room (Location E NE Corner - Upper Panel Bed)



This early graining has a very distinctive stratigraphy. **The lowest priming/undercoat layer is a thick light cream coloured layer** and unlike the opaque appearance of later decorations it is translucent. This translucent appearance is due to the high proportion of chalk present in the primer or undercoat. Chalk based primers containing little or no lead white are a characteristic of 17th century primers. This primer/undercoat is probably composed of chalk tinted with a little yellow ochre. The primer contains coarsely textured containing distinctively shaped particles (possibly the remains of fossils contained in the chalk/limestone rocks). The coarse surface of the cream primer/undercoat was covered in a thin unbroken layer of a warm brown coloured paint. **The figure of the wood was applied using a thin layer of darker brown paint.** The pattern of the wood has been applied using a small brush known as 'a pencil'. Throughout the seventeenth and early eighteenth century wainscot panelling was routinely grained imitation of more expensive hardwoods such as cedar, walnut.

Later decorations

The original graining was over painted – with another grained decoration. This decoration is more conventional being applied over an opaque (lead-based) deep cream coloured undercoat (suggesting that this decoration was following 18th century recipes which by then advocated the use of lead white in undercoats. This undercoat had been brush grained to imitate a hard wood. This fashion persisted into the early 18th century when the Palladian fashion for white and light stone colours for the decoration of rooms.

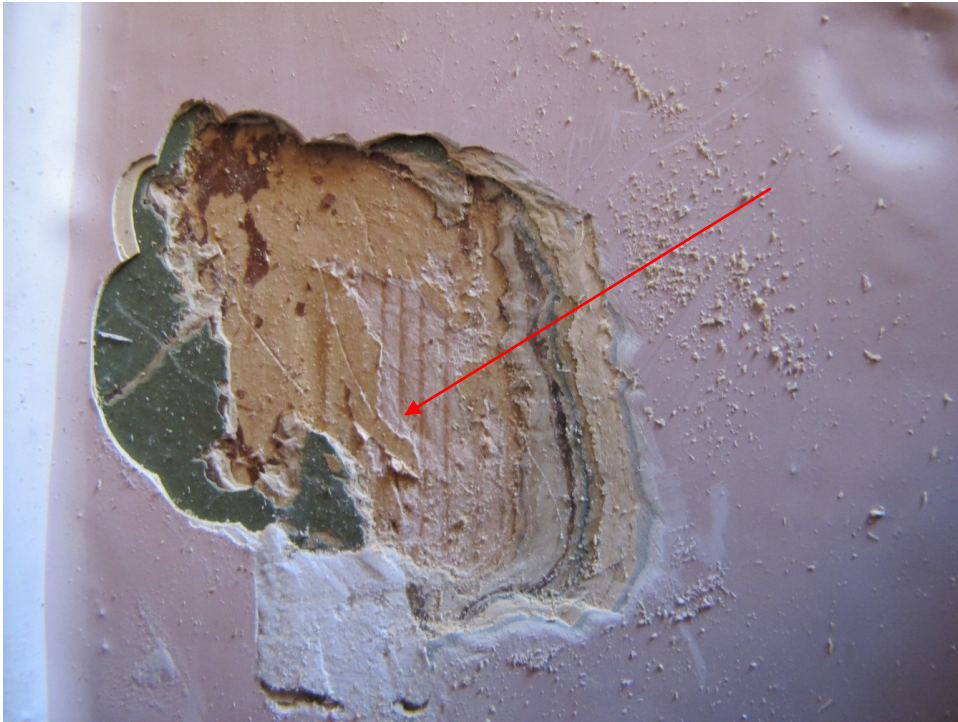


Figure 65 McMorran Room - Removal of later over paint to reveal the chalk primer and brush graining of the earliest grained decoration

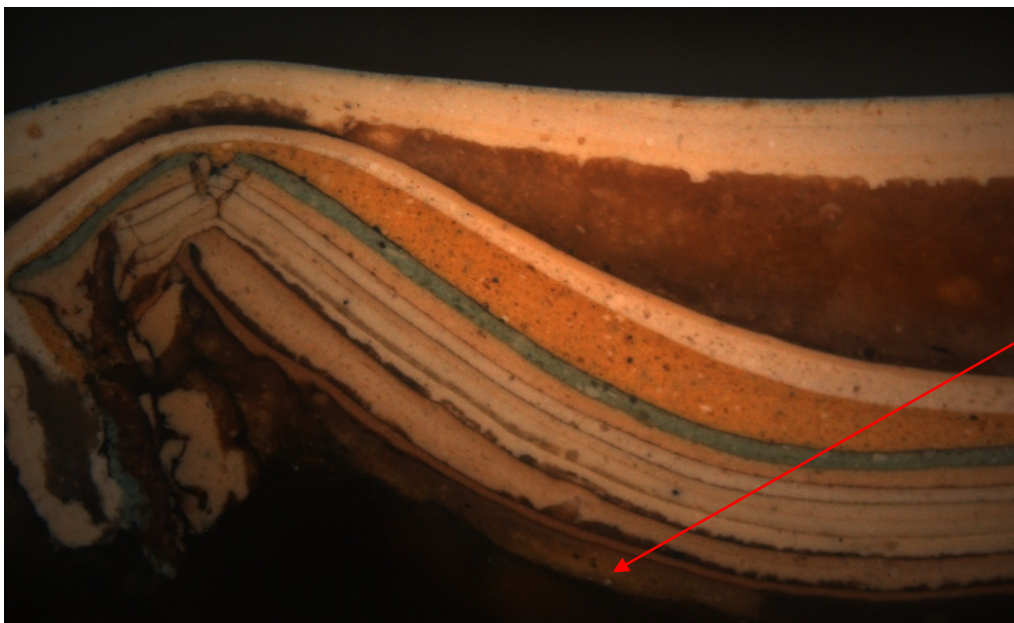


Figure 66 Cross-section of paint sample removed from panel bed NE corner of McMorran Room (X200)

Cross-section – Original Graining on Late 17th Century Panelling – Panel Bed



Current Decoration

1960s Council Repairs

Early 20th Century

Geddes Decoration

Green (Applied over scrim fabric in places) Geddes Decoration??

Mechanic Subscription Library?

18th Century Decorations – Off Whites oil paints

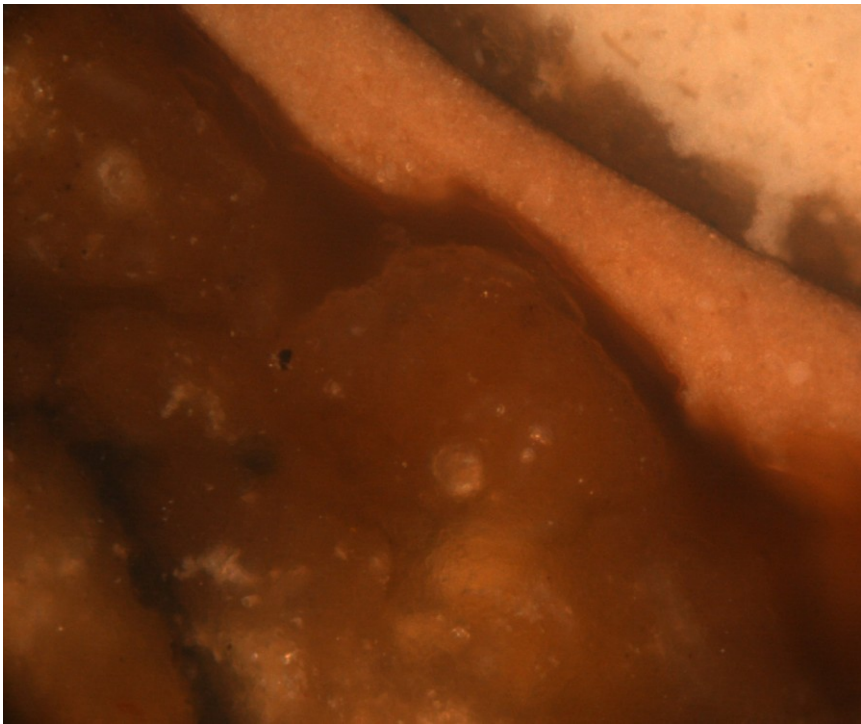
2nd Graining

Original Late 17th Century Graining - Brown Paint (brush graining

on

Chalk-based primer/undercoat

Detail of Early 17th Century Graining



18th Century Decorations –
Off Whites oil paints

**2nd Early 18th Century
Graining**

**Original Late 17th Century
Graining** Brown Paint (brush
graining)

Chalk-based
primer/undercoat

**Contains Fossil structures*



18th Century Decorations –
Off Whites oil paints

**2nd Early 18th Century
Graining**

**Original Late 17th Century
Graining**

Brown Paint (brush graining)

Chalk-based
primer/undercoat

**Contains Fossil structures*

Surface of the Early 17th Decoration

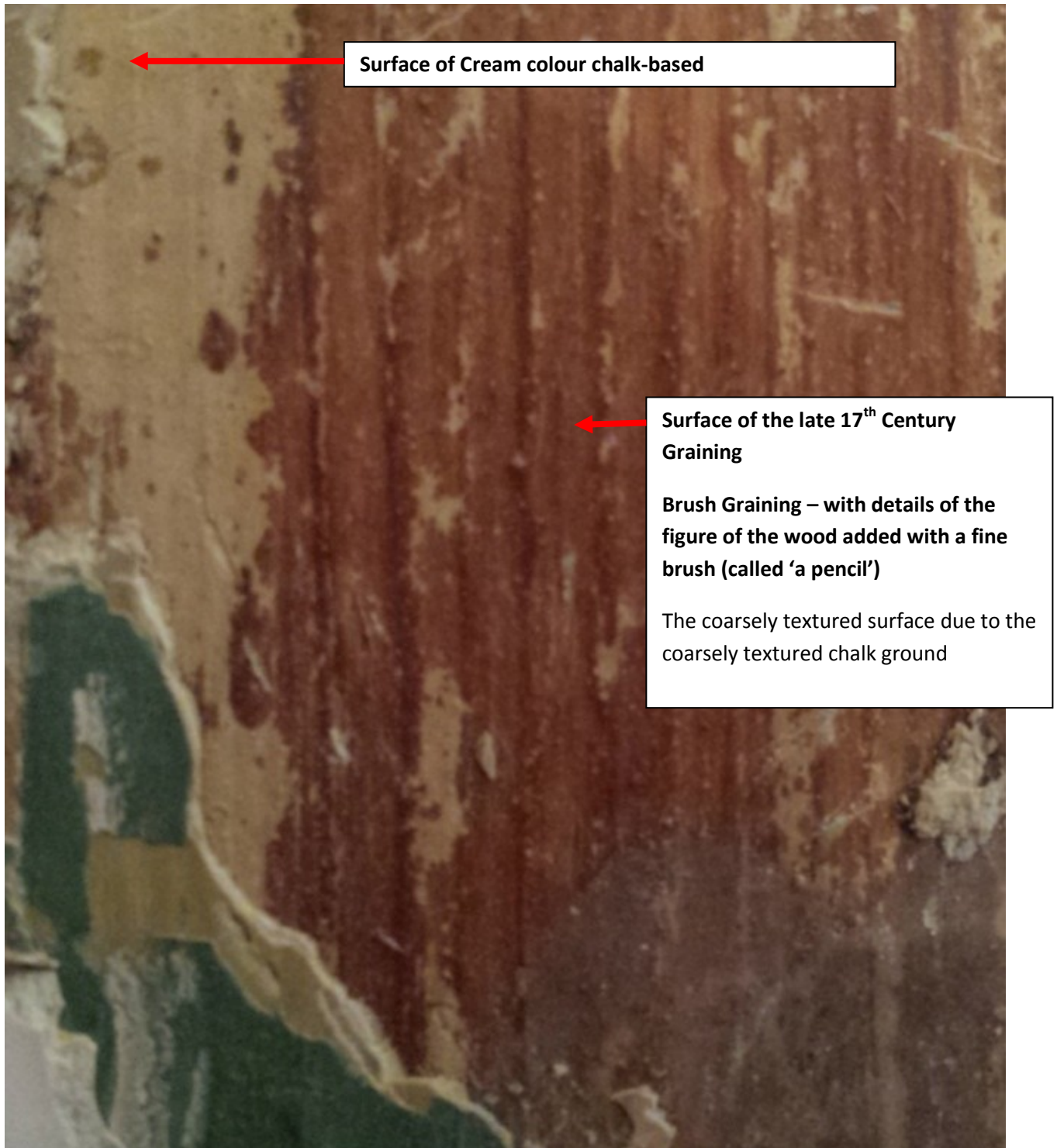
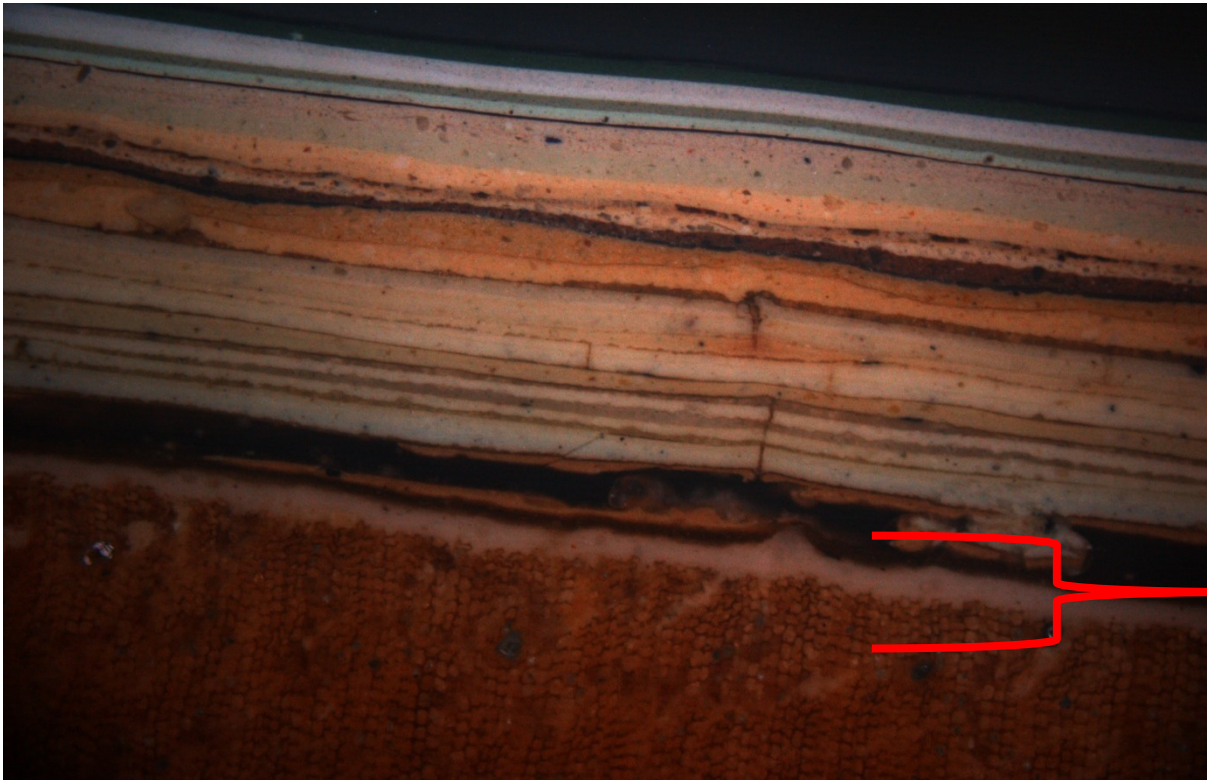


Figure 67 Surface of Late 17th Century Graining - revealed by removal of later over paint

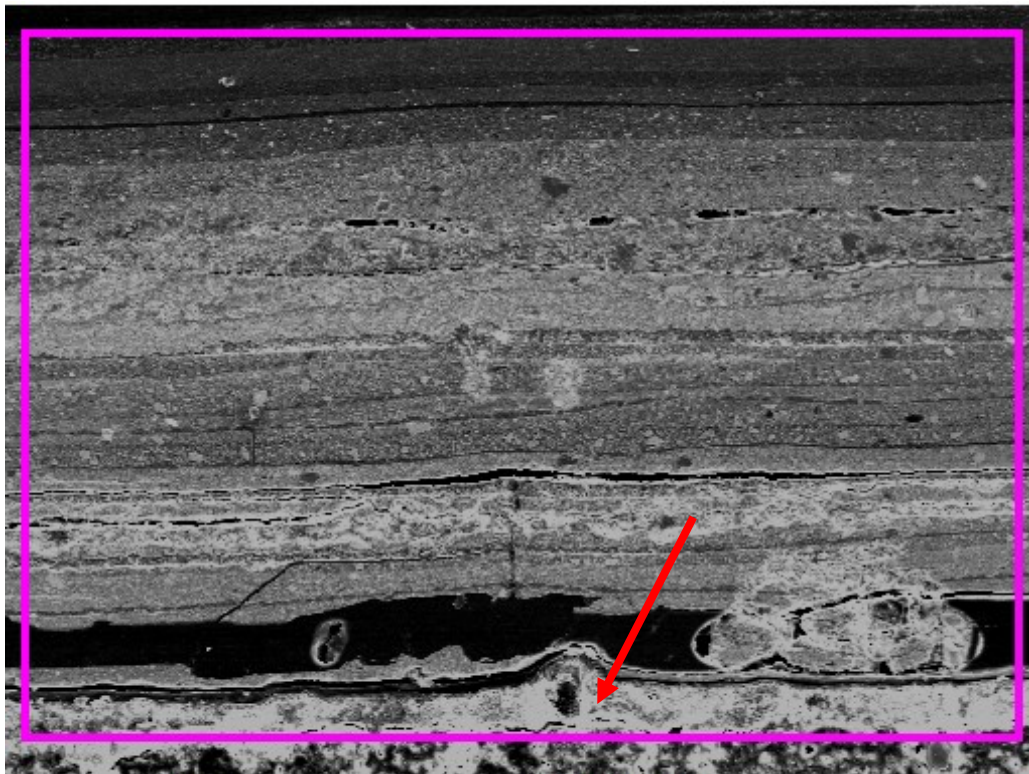
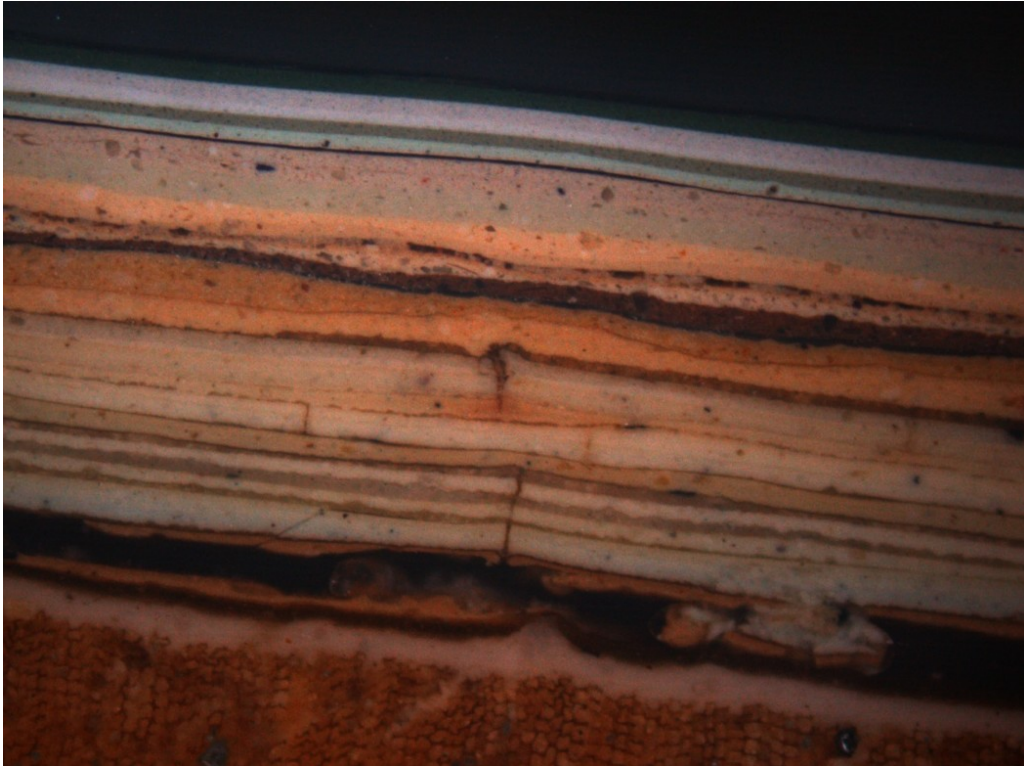
The Late Seventeenth Century Graining Geddes Room



Investigation of the historic decorative finishes in selected interiors in the South Block of Riddle's Court established that the majority of panelling lining the walls dates from the late 17th century and was originally grained in imitation of a hardwood. Visually examination of this early decoration under high magnification suggested that the undercoat and ground colour of this decoration was composed of chalk tinted with yellow ochre – no lead detected. This is confirmed by SEM X-Ray Mapping



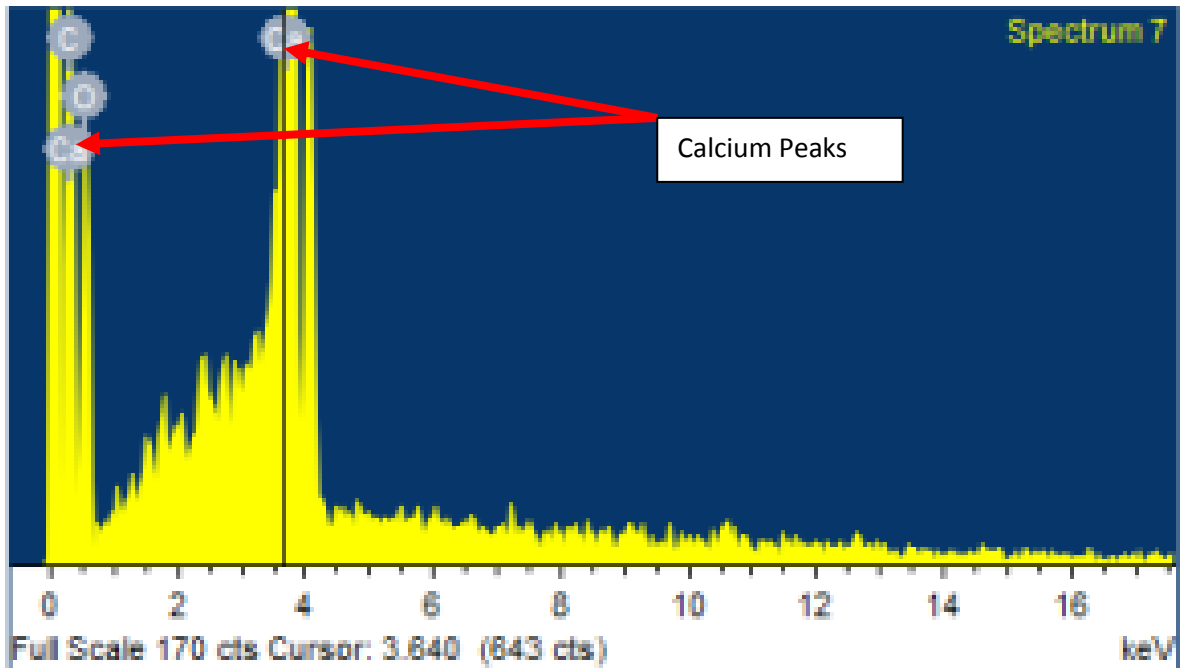
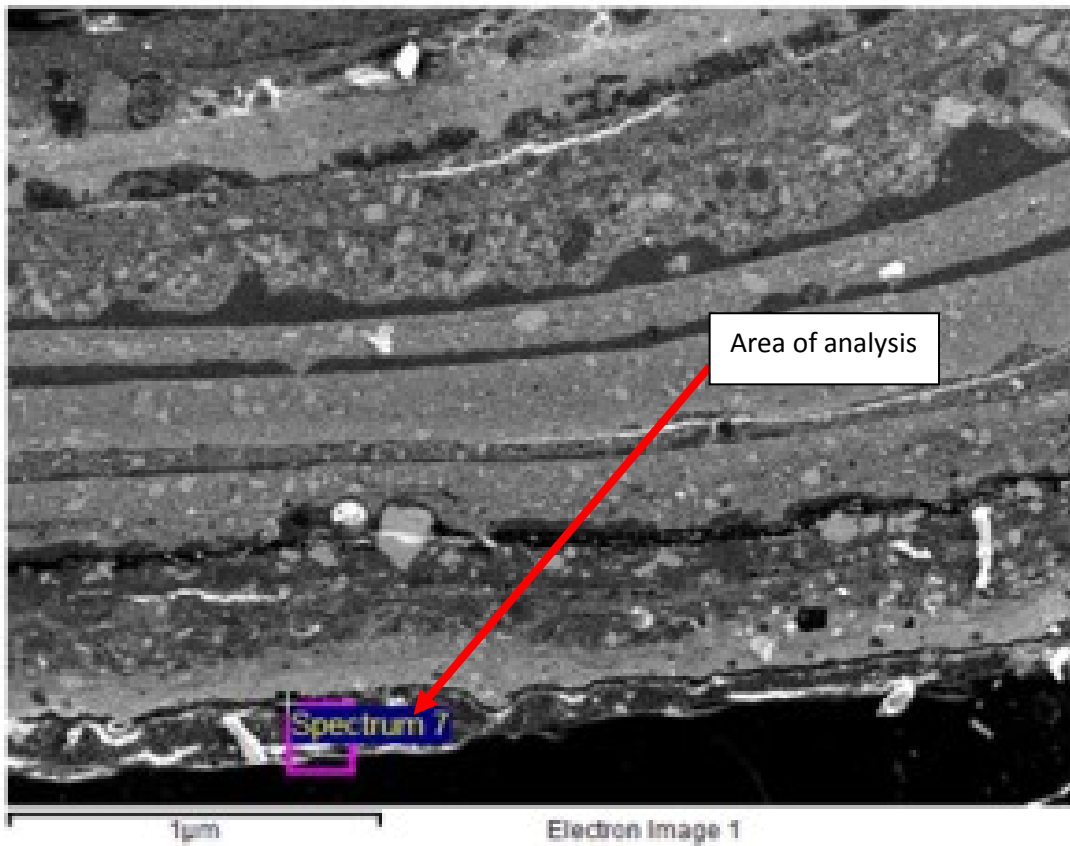
Geddes Room – Full Paint Stratigraphy Scanning Electron Image



1µm

Electron Image 1

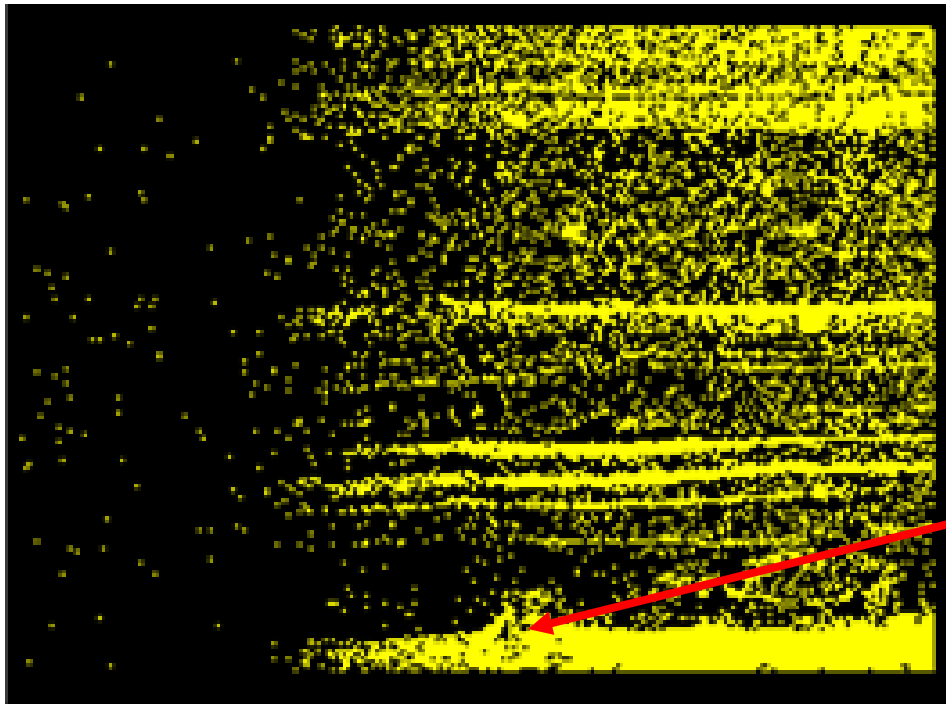
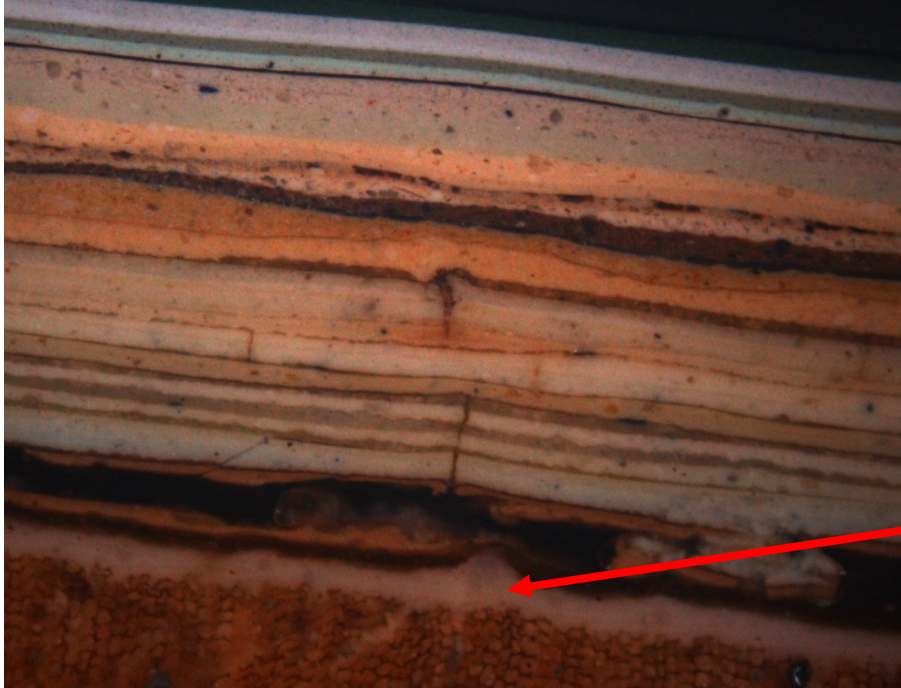
- The Undercoat and Ground layers of the 1st Grained decoration is composed of Chalk – with no addition of Lead White



X-Ray Mapping – Location of Elements of Paint in All Paint Layers

Yellow indicates concentrations of Calcium

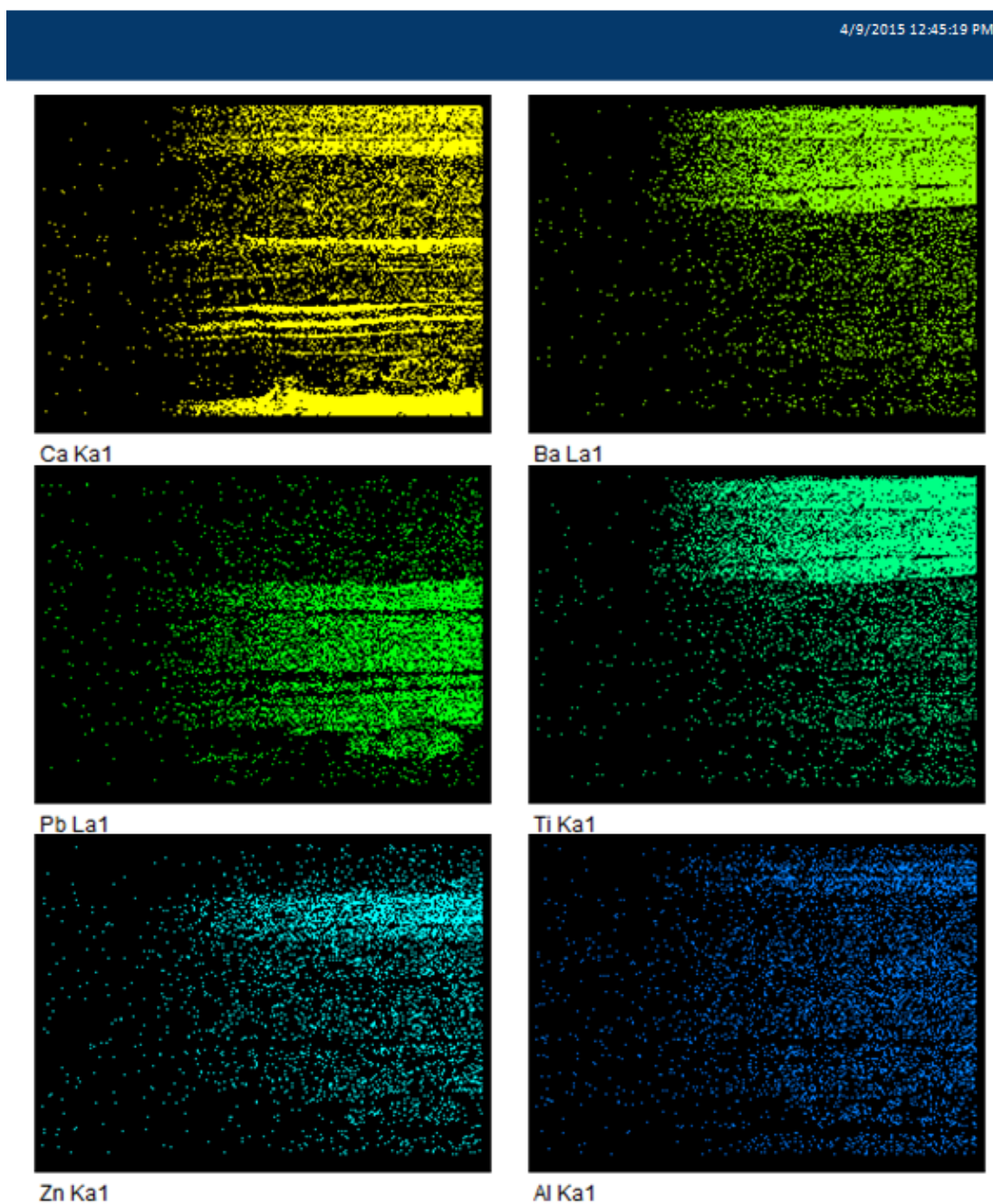
Chalk – Ca Calcium



Ca Ka1

X-Ray Mapping for other elements confirmed the presence of lead based paints used from Early 18th Century – c.1850 and modern paint materials introduced during the 19th and 20th centuries.

- Pb – Lead** High concentration lead-based paints in use from 1700 – 1850
- Ba – Barium** A paint extender commonly added to paints after c.1850
- Zn – Zinc** Zinc based paints were popular during the early 20th century
- Ti – Titanium** Titanium based paints were introduced during the 1950s/1960s
- Al - Aluminium** Traces of Aluminium found as trace elements in paint



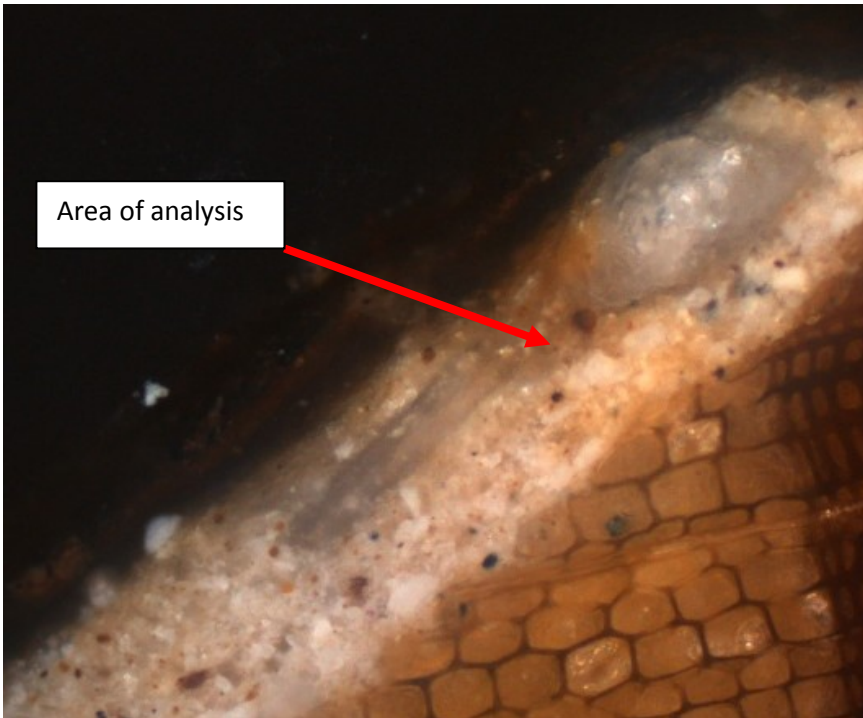
Late 17th Century Graining – Orwell Room – Lining of Cupboard (Salvaged Painted Joinery)





Late 17th Century Graining
Exposed surface

Varnish layers

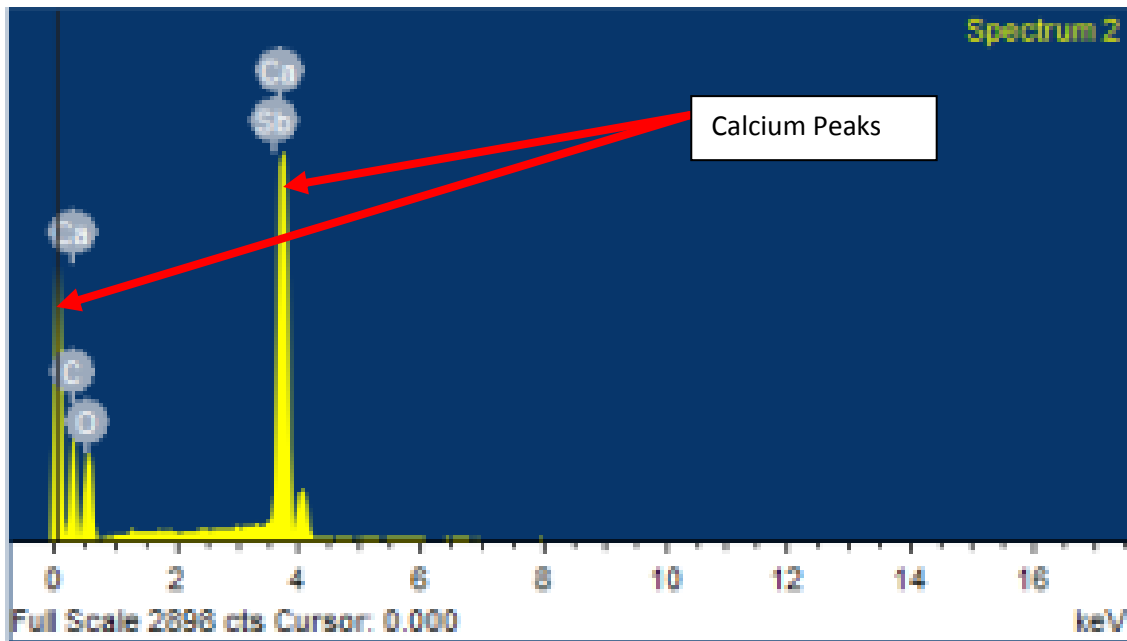
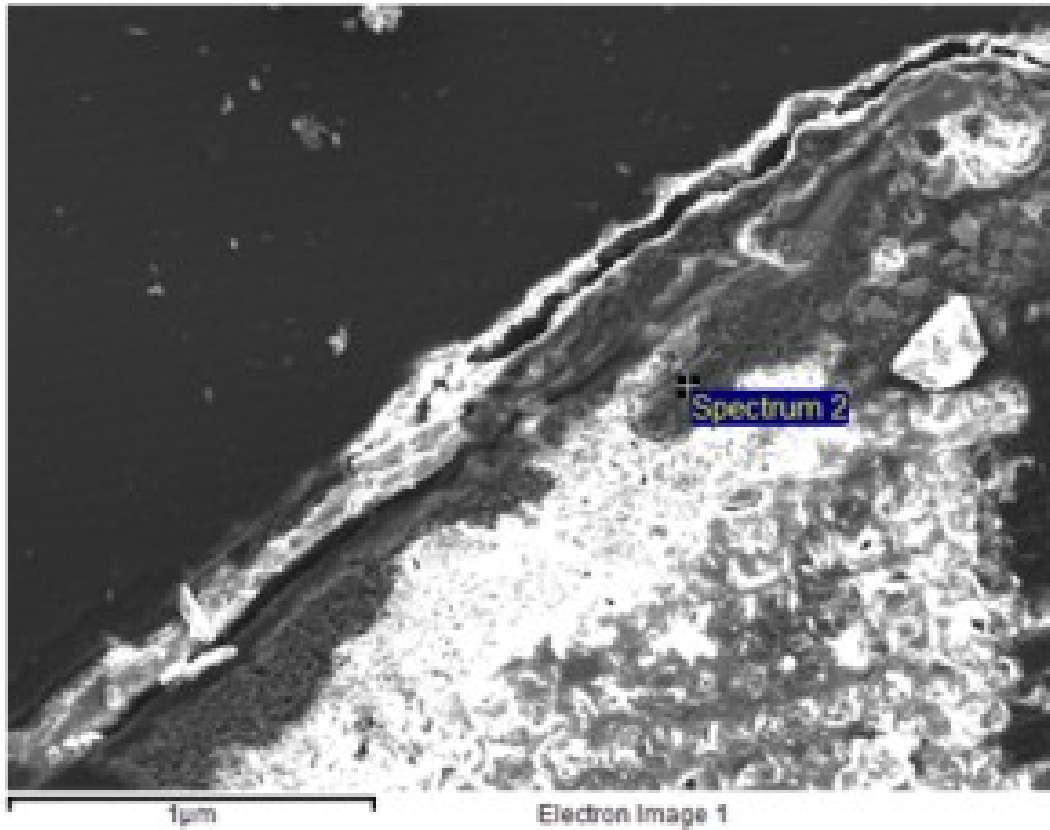


Late 17th Century Graining

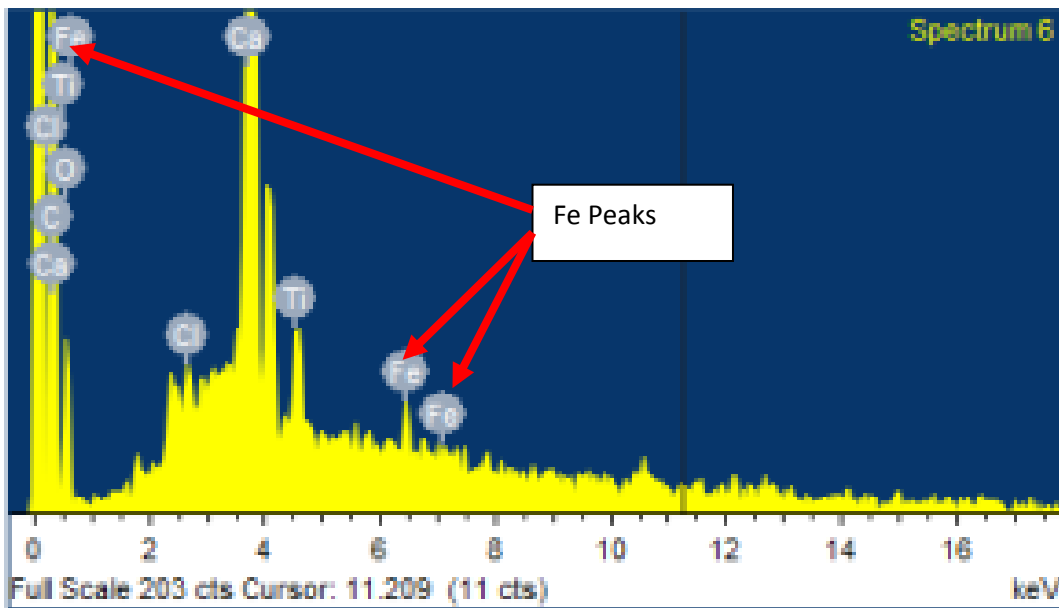
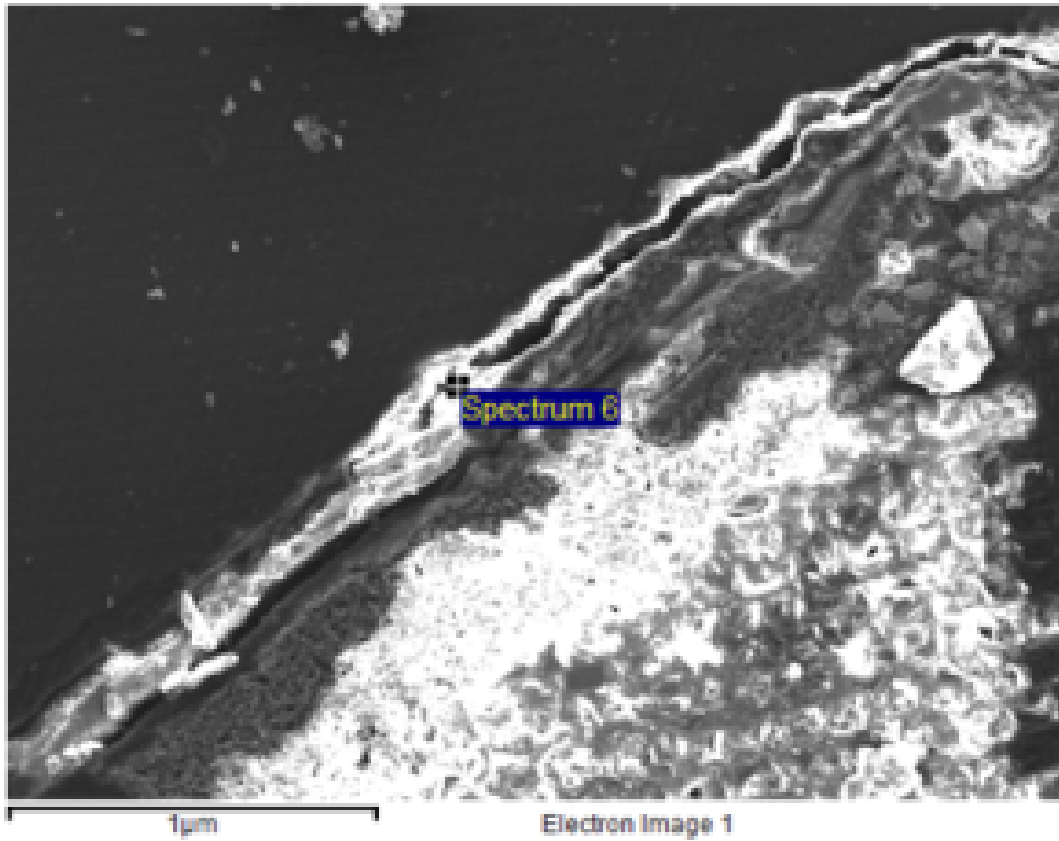
White priming (coarse chalk
contain fossil remains)

Wood

- Undercoat/Ground Layer of Late 17th Century Graining – Composed of Chalk (Ca)



- Top Brown Graining Glaze – Contains Iron (Fe)



Early Blues Pigments

Early Blue Pigments

Examination of samples taken from the door and the lining of the cupboard in the Orwell Room revealed traces of **three blue coloured decorations**. **These blue schemes are similar to those noted on the architrave of the door leading into the McMorran Room.**

It is assumed that the door and the lining of the cupboard, and door architrave were originally located in another part of the building and were salvaged for reuse.

It should be noted that some of the blue decorations contain the pigment **smalt**. Smalt is a coarse glassy artificial pigment which was in common use during the late 16th century and 17th century. It became obsolete when Prussian blue a manufactured pigment, invented c.1705, became commercially available c.1730s/40s. The discovery of the use of **smalt** suggests that these decorations date from the late 17th or early 18th century – before the invention of Prussian blue. It is possible that the fine textured blue is the pigment is **Indigo**. Indigo is a pigment used in the sixteenth and 17th centuries – it is an organic dye imported from the East. It was the most commonly used blue pigment for blue oil-based house paints in the 17th century

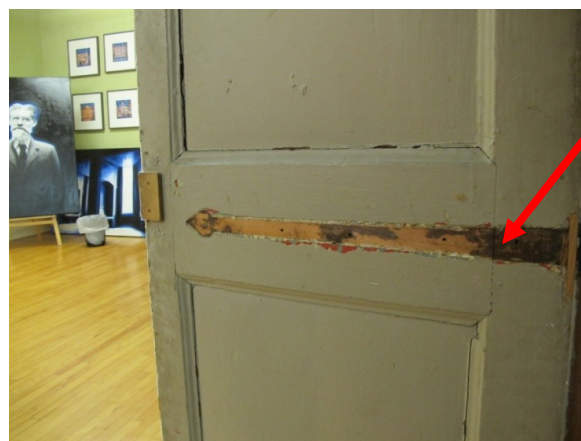
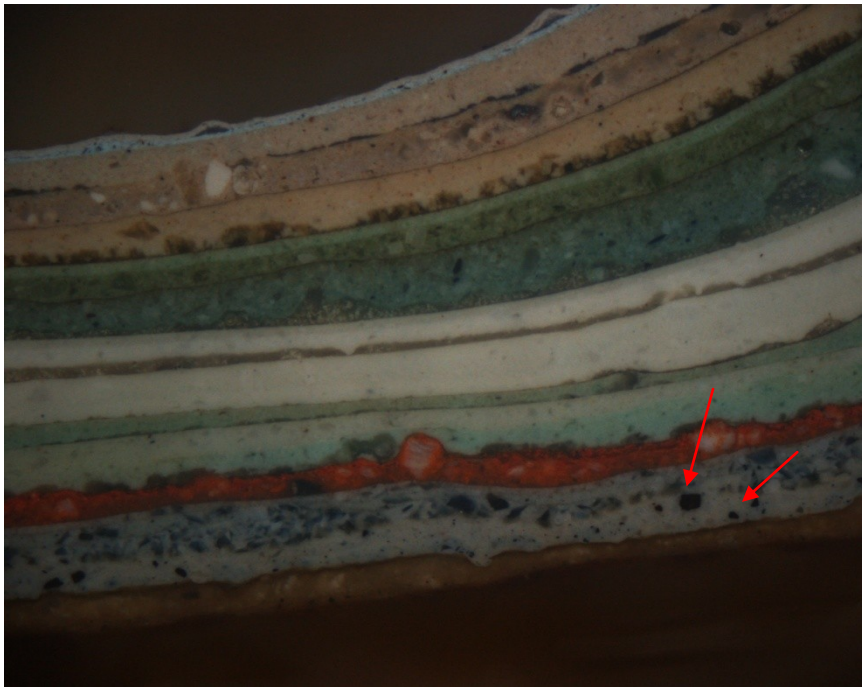


Figure 68 Orwell Room - Inside of cupboard door – Sample location

Orwell Room – Inner face of cupboard door



Modern Decorations

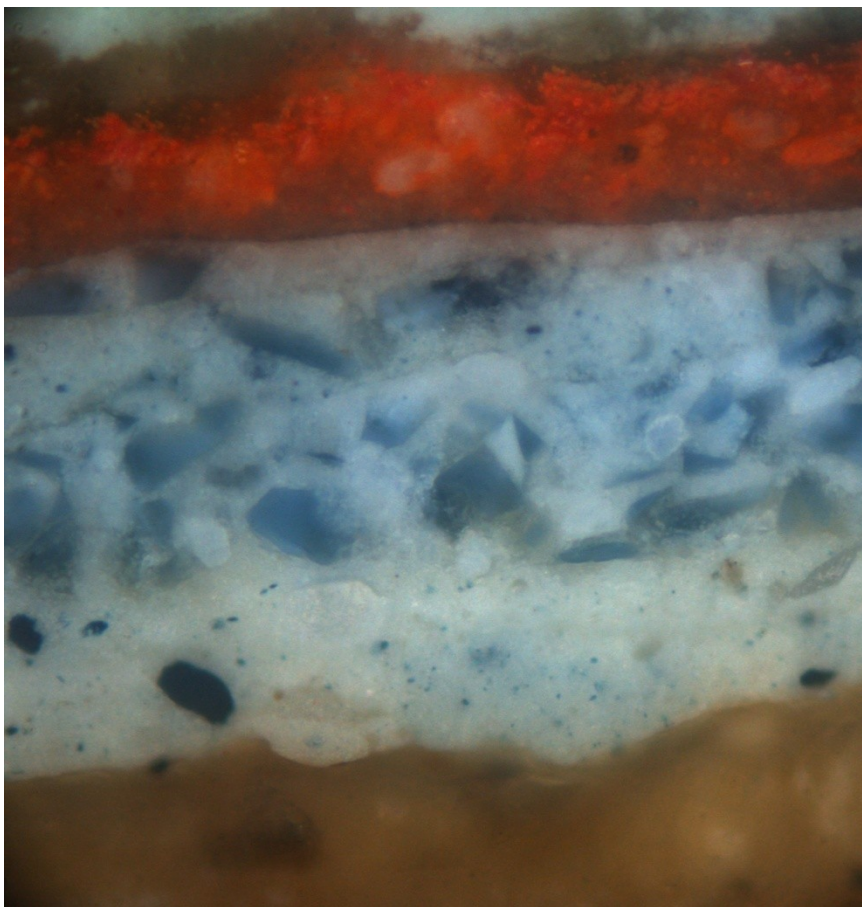
19th Century Decorations

18th Century Decorations

Mahogany Decoration

4 Blue Decorations

Late 17th Graining



Mahogany Decoration

Light blue (Smalt)

Light Blue (Indigo)

Light blue (Smalt)

Light blue (Indigo)

Late 17th Graining

Wood

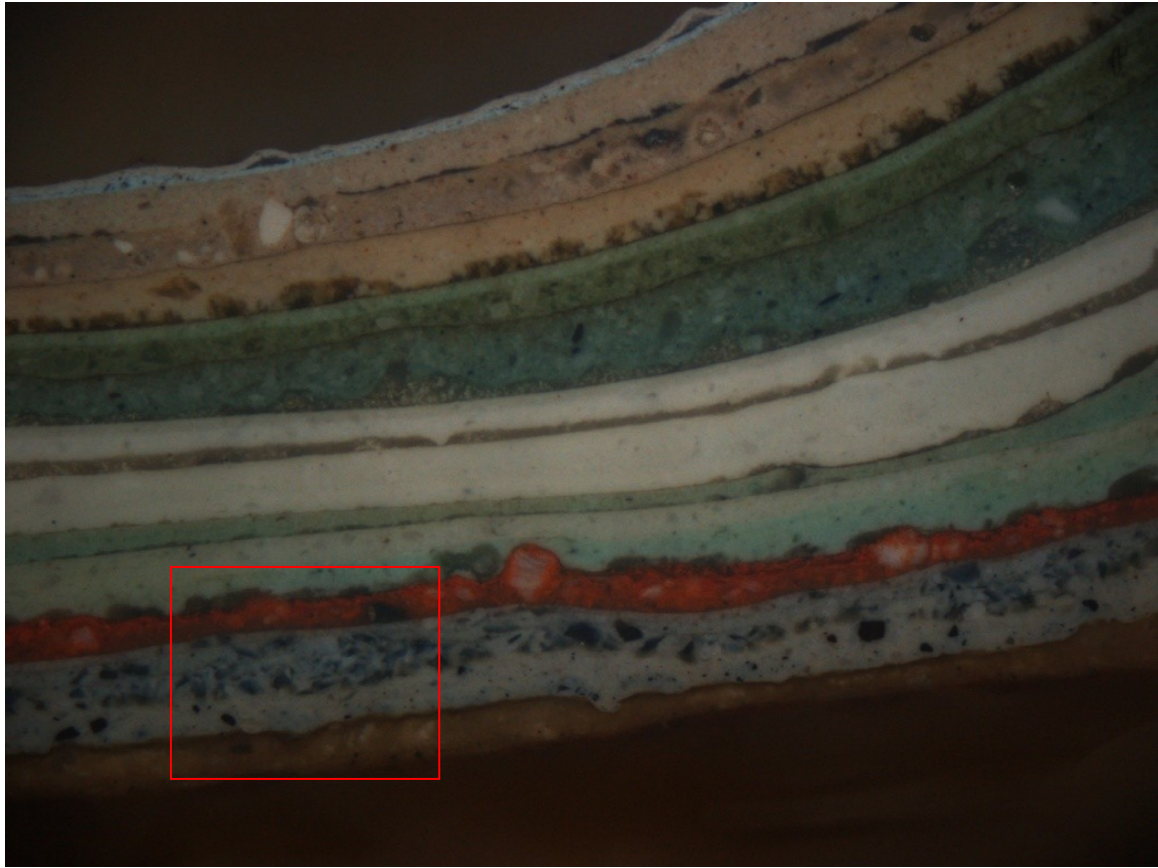
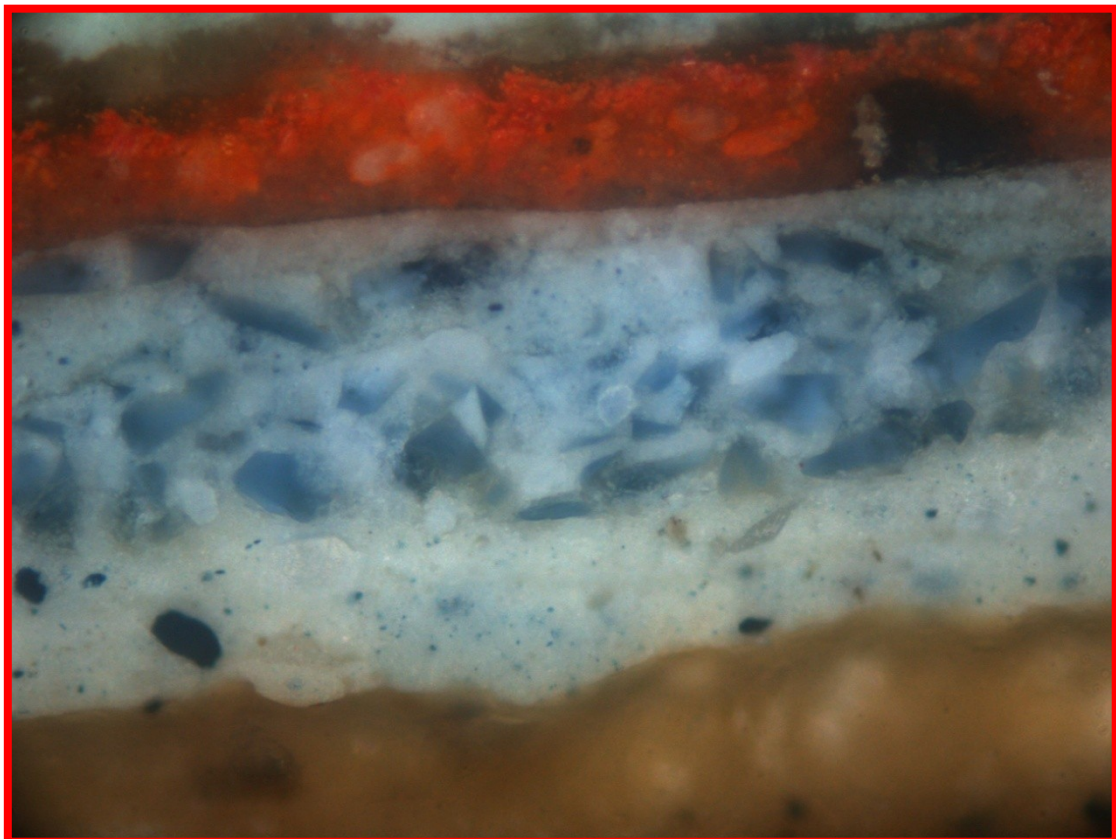
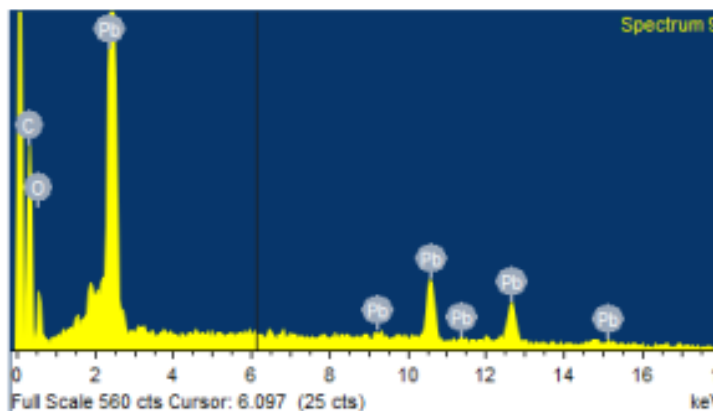
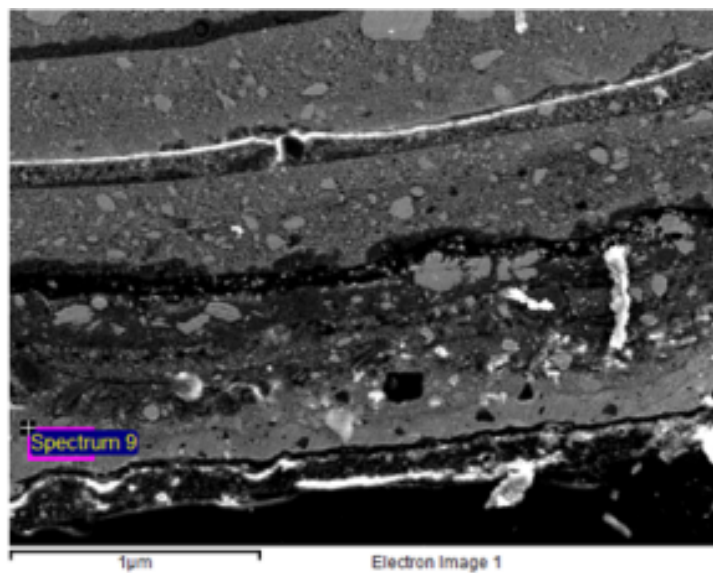
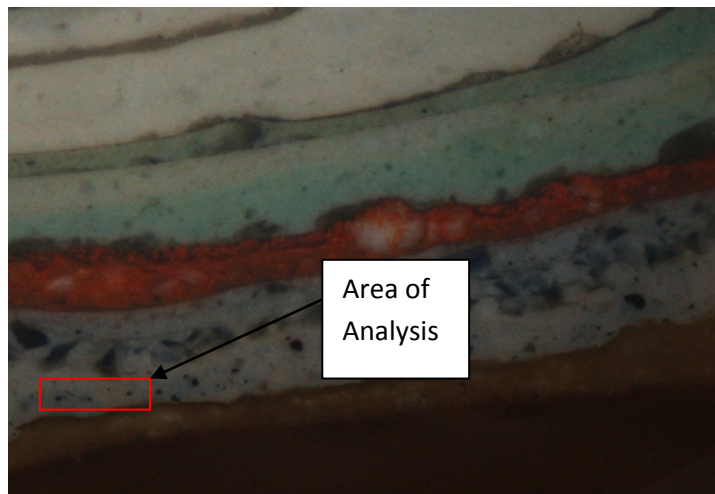


Figure 69 Orwell Room - Cross section of paint on inner side of the door x200

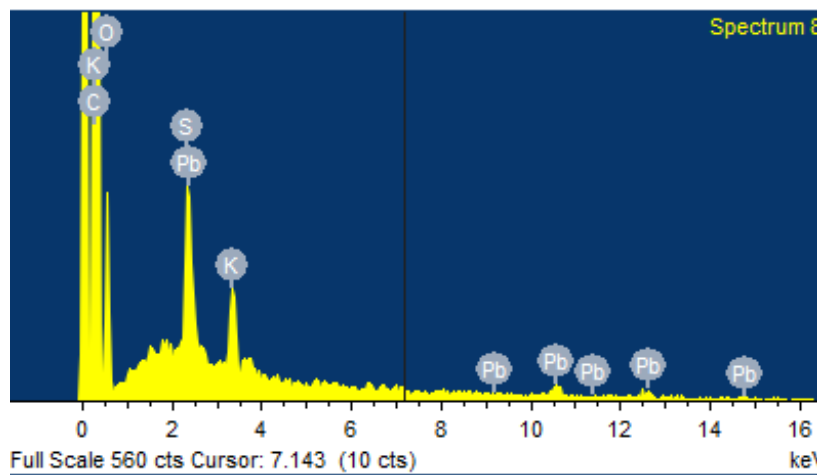
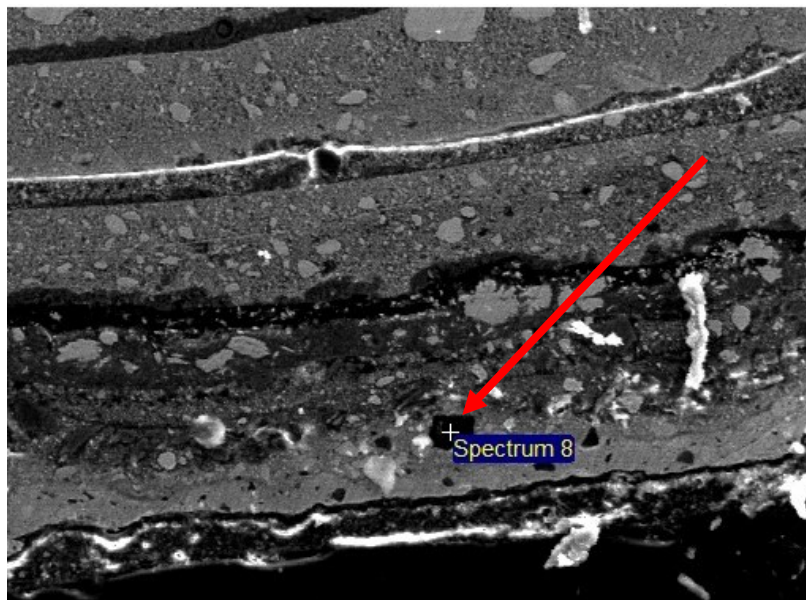
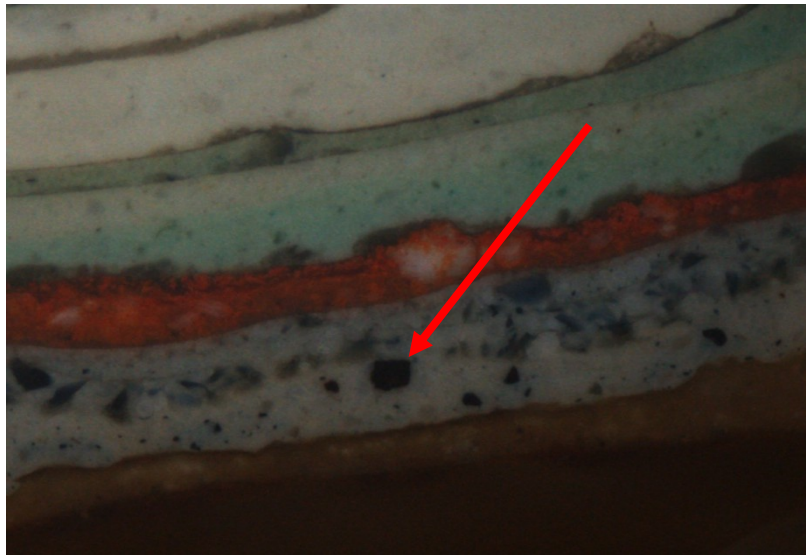


Dark Blue Particle – Clump of Pigment Particles – First Blue above original graining

- The 1st Blue is composed of almost pure **lead white** tinted with a blue pigment

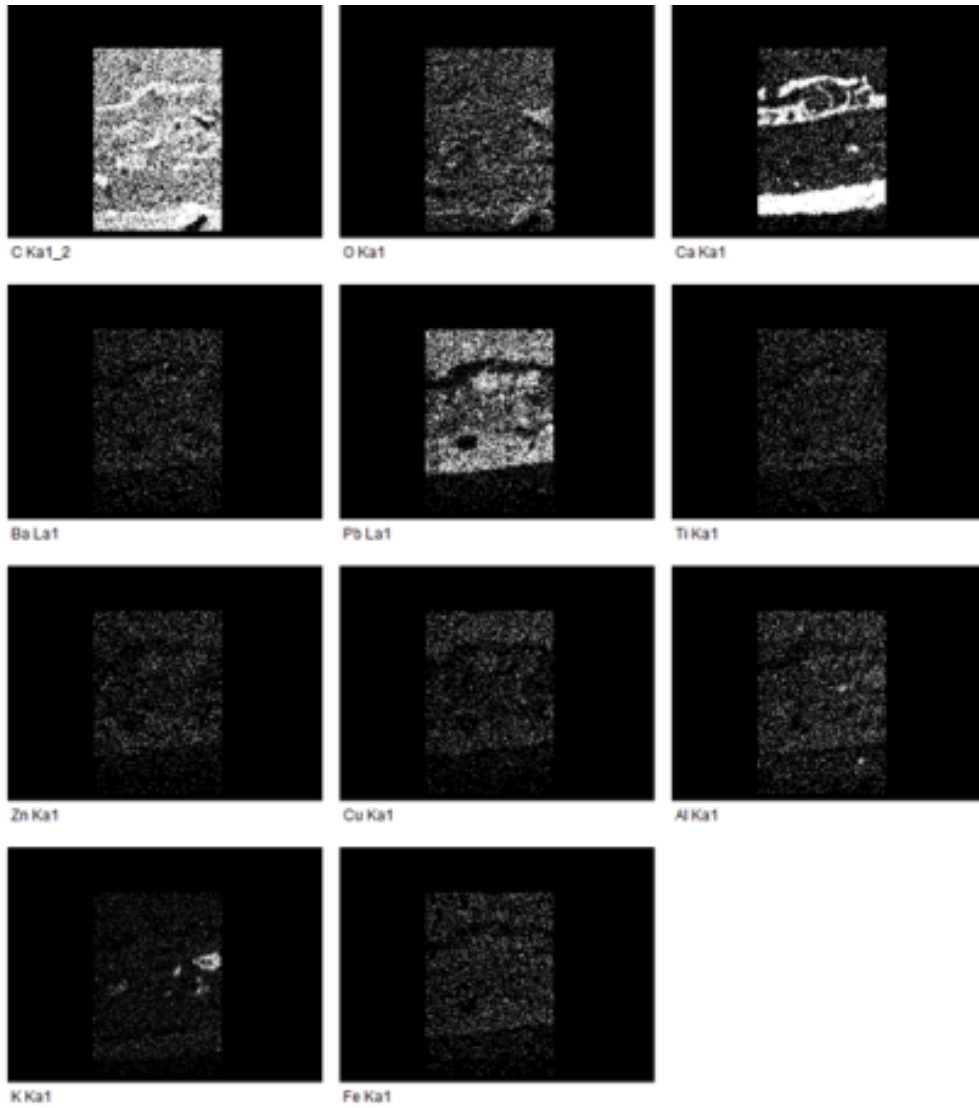
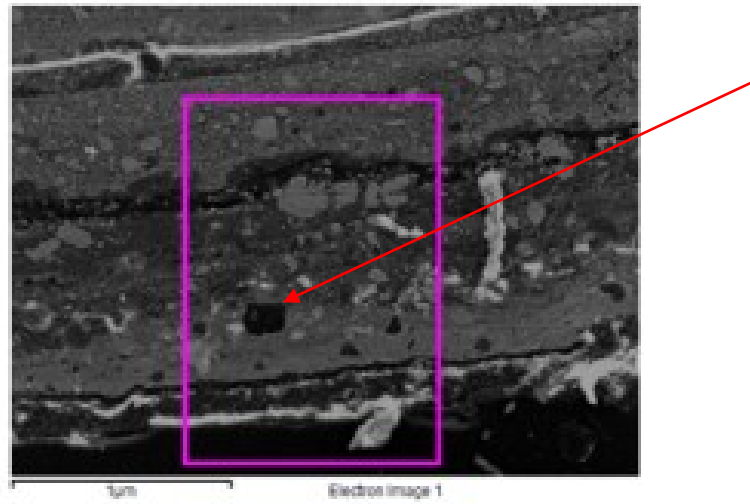


- The light blue paint is composed of lead tinted with a fine blue pigment – some clumps of blue pigment

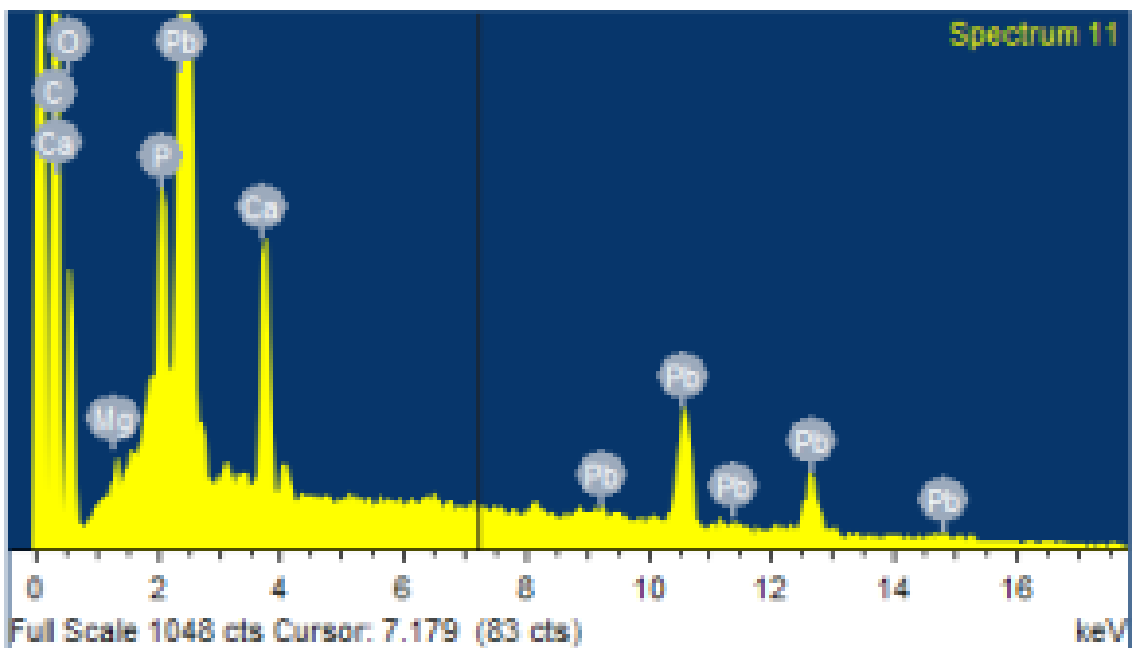
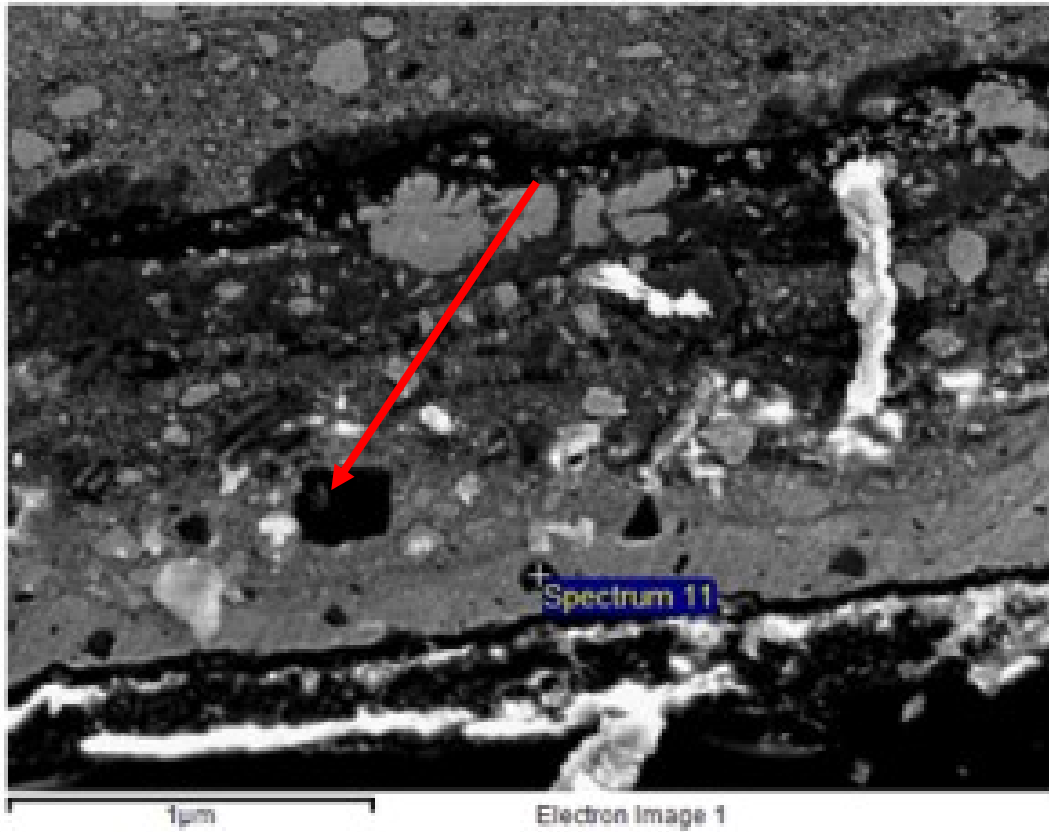


- The absence of any Iron in the large dark blue clump of suggests the pigment is not Prussian Blue (1740 in use) and is the organic pigment **Indigo (16th & 17th & early 18th)**

Orwell Room – X-Ray mapping



- The absence of any Iron in the dark blue clump of suggests the pigment is not Prussian Blue and is the organic pigment **Indigo**. **The absence of any element confirms that the blue is a natural material – such as Indigo.**



- The distinctive Bright Red Layer contains Mercury & Iron & Lead & Calcium and is probably a mixture of Vermilion, Red Ochre, Lead White & Chalk

