

Hill & Adamson:

An Inventory of (Stanfield Album) in the Photography Collection at the Harry Ransom Center

Descriptive Summary

Creator:	Hill, David Octavius, 1802-1870 and Adamson, Robert, 1821-1848
Title:	100 Calotypes by D. O. Hill. R.S.A. and R. Adamson (Stanfield Album)
Dates:	1843-1845 (ca.).
Extent:	109 items
Abstract:	Album produced by David Octavius Hill and Robert Adamson and either given or sold to Clarkson Stanfield in 1845.
Call Number:	Photography Collection PH-841
Language:	English
Access:	Light sensitive materials, must be viewed under low-level lighting; special care in handling required due to condition of binding.

Administrative Information

Acquisition:	Purchase, Gernsheim Collection, 1964
Repository:	Harry Ransom Center, The University of Texas at Austin

Scope and Contents

Album produced by David Octavius Hill and Robert Adamson and either given or sold to Clarkson Stanfield in 1845. Book boards covered with maroon leather embossed with an identical pattern on both the front and back. Leather on spine embossed: "100 / CALOTYPE / SKETCHES.", "D. O. HILL, RSA. / and / R. ADAMSON.", "EDINBURGH 1845.". End sheets are marbled paper. Most pages still have interleaving sheets. While the title of the album suggests there are 100 images contained, the album actually contains 109 salted paper prints most with inscriptions provided by either Hill or Adamson. The images are of prominent men and women of the day, friends and acquaintances of Hill and Adamson, and scenes of Edinburgh, Newhaven, and St. Andrews, and Scottish architecture and art. The nine additional images can be explained in several ways. First, six images cover/originally covered other images. It appears that Hill and Adamson did not like their original choice of several images, and later mounted different images over the originals. In most cases, the covered image is very similar to another image in the album (compare 964:0048:0044, a covered image, with 964:0048:0045). Second, the first two images in the book appear on the half-title and title page, and therefore may not have been counted as part of the "100" referred to in the title page. And, a third explanation may be that the cover for the album was printed before Hill and Adamson's selection of images to be included. For more information regarding this collection, please refer to the Visual Materials Database (available on-site).

Related Material

The Ransom Center also holds additional work by Hill & Adamson in the Hill & Adamson Collection (964:0062:0001-0089; 964:0063:0001-0020), the Robert Adamson Collection (964:0061:0001-0013), the David Octavius Hill Collection (964:0062:0090-0092), Camera Work, no. 11 (1905), and *Calotypes by D. O. Hill and R. Adamson* (f TR 680 E44 HRC-P).

Index Terms

Subjects

Adamson, Robert, 1821-1848

Allan, William, Sir, 1782-1850

Breadalbane, John Campbell, Marquis of, 1796-1862

Brewster, David, Sir, 1781-1868

Burns, William Chalmers, 1815-1868
Duncan, Thomas, 1807-1845
Drummond, James, 1816-1877
Eastlake, Elizabeth, 1809-1893
Etty, William, 1787-1849
Fleming, John, 1785-1857
Gilfillan, George, 1813-1878
Gray, Andrew, 1805-1861
Harden, John, 1772-1847
Harvey, George, 1806-1876
Hill, David Octavius, 1802-1870
Jameson, Mrs. (Anna), 1794-1860
Keith, Alexander, 1791-1880
Kemp, George Meikle, 1795-1844
Linton, Annie
MacLeay, Kenneth, 1802-1878
Miller, James, 1812-1864
Nasmyth, James, 1808-1890
Robertson, Patrick Robertson, Lord, 1794-1855
Wood, James Julius
Welsh, David, 1793-1845
Wilson, John, 1785-1854
Wood, James Julius

Subjects

Architecture--Pictorial works
Fishers--Pictorial works
Monuments--Pictorial works
Tombs--Pictorial works

Places

Edinburgh (Scotland)
Leith (Edinburgh, Scotland)
Newhaven (Edinburgh, Scotland)

Document Types

Portraits

Salted paper prints

Prints, 1843-1845 (ca.).

Accession Number: 964:0048:0001 *Robert Adamson*. Portrait of Robert Adamson, wearing dark pants, jacket, and cravat, tartan vest, and white shirt, standing, right arm on hip, left arm resting on unidentified object, left leg slightly bent, looking down; 3/4 right profile, 1/2 length. Top of photograph is arch-shaped. 1843-1845 (ca.). Photographic print: salted paper, 9 x 6.5 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0002 [D.O. Hill under the porch at Calton Stairs]. Portrait of David Octavius Hill, wearing a dark suit, vest, and cravat, and white shirt, standing in a doorway, leaning against the doorframe; right hand at his side, left arm bent at waist; 1/2 length. Exterior stone wall seen on right side of image. 1843-1845 (ca.). Photographic print: salted paper, 19.8 x 14.1 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0003 *Lord Braedalbane [sic, Breadalbane]. Sir David Brewster[.] Dr Welsh. Mr Hamilton of Bangour & Mr Sheriff Monteith*. Group portrait of, from left to right, John Campbell, the 2nd Marquis of Breadalbane, Sir David Brewster, Rev. Dr. David Welsh, James Hamilton, and Alexander Earle Monteith gathered around a table, on which are several papers, in discussion. Breadalbane, a supporter of the Free Church of Scotland, wearing dark suit and cravat, and light overcoat and shirt, is seated, holding a cane in his right hand, and resting his left elbow on the table edge; 3/4 right profile, full length. Brewster, a physicist, calotypist, the Principal of United College, St. Andrews, and the Vice-Chancellor of Edinburgh University, was responsible for introducing Hill to Adamson. He is seated, wearing dark suit and cravat and white shirt, resting both hands on table top; bust. Welsh, a professor at both Edinburgh University and New College in Edinburgh, Moderator of the Assembly of the Church of Scotland in 1843, read the Protest and headed the walk-out. He is seated, wearing dark suit and cravat, and white shirt, leaning right elbow on the table and resting head against right hand; 3/4 left profile, bust. Hamilton, dressed entirely in black, is standing, leaning slightly over between Welsh and Monteith, right hand up next to his face; left profile, bust. Monteith, the Sheriff of Fife, and leading Free Churchman and elder, is seated, wearing light pants and shirt, and dark jacket, both arms outstretched and resting on table top; left profile, full length. 1843-1845 (ca.). Photographic print: salted paper, 14.6 x 19.8 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0004 *Cristopher [sic, Christopher] North*. Portrait of John Wilson, also known as 'Christopher North,' poet and essayist, editor of Blackwood's Magazine, and Professor of Moral Philosophy, wearing dark suit and vest, and white shirt with collar open, seated, right hand in lap, left hand resting on spine of book which is resting on a table to Wilson's left; 3/4 right profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 20.2 x 15 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0005 *Sir David Brewster[,] Principal of St[,] Salvators & St[,] Leonards[,] United College[,] St[,] Andrews*. Portrait of Sir David Brewster, physicist, calotypist, the Principal of United College, St. Andrews, the Vice-Chancellor of Edinburgh University, and the man responsible for introducing Hill to Adamson. Brewster, dressed entirely in dark clothing, is seated next to a small table, reading a book which rests in his lap, hands resting on book; 3/4 length. 1843-1845 (ca.). Photographic print: salted paper, 20.2 x 14.8 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0006 *Lord Robertson*. Portrait of Lord Patrick Robertson, judge, and Senator of the College of Justice. Robertson, wearing white shirt, dark suit and cravat, is seated, right hand in lap, left hand on side table next to him, watch fob protruding from right jacket pocket; 3/4 right profile, 1/2 length. Image identical to 964:0062:0074. 1843-1845 (ca.). Photographic print: salted paper, 19.9 x 14.5 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0007 *Professor Fleming[,] Aberdeen*. Portrait of Rev. Dr. John Fleming of Clackmannan, Professor of Natural Philosophy at Aberdeen University and Professor of Natural Science at New College, Edinburgh. Fleming, dressed entirely in dark clothing, is seated next to a table, right hand resting on top of a book which is resting on his right knee, left elbow resting next to an upright book on table top, resting chin between left thumb and index finger; 3/4 right profile, 3/4 length. 1843-1845 (ca.). Photographic print: salted paper, 19.9 x 14.3 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0008 *Dr. Keith[.] Author of various works on The Prophetic Writings.* Portrait of Rev. Alexander Keith of St. Cyrus, Free Church Minister, and writer on prophecy. Keith, wearing dark jacket and vest, and white shirt and cravat, is seated next to a small table, right forearm resting on a stack of books on the table, left forearm resting on spine of book which is upright on his left leg; 3/4 right profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 20.9 x 14.9 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0009 *Sir John McNeill C.C.B[.] Late? Ambassador Plenipotentiary to the Court of Persia.* Portrait of Sir John McNeill, Ambassador to the Court of Persia, Privy Councillor, Chairman of the Board to supervise the Poor Law Act, 1845, and conservator of forests in Bombay. McNeill, wearing a dark overcoat, pants, jacket and cravat, and white shirt, is seated at a table on which rests a pocket watch, his left arms rests on the table top, and his right hand rests on his left arm, floral curtain in background; 3/4 right profile, 1/2 length. Image identical to 964:0062:0052 - 964:0062:0053. 1843-1845 (ca.). Photographic print: salted paper, 25 x 15.2 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0010 *Rev. Dr. Keith. Author of 'The Fulfillment of Prophecy'.* Portrait of Rev. Alexander Keith of St. Cyrus, Free Church Minister, and writer on prophecy. Keith, wearing dark jacket and vest, and white shirt and cravat, is seated, resting a large book against a table to his right, right hand on top edge of book, left hand on cover of book, head turned to his left; 3/4 right profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 20.4 x 14.9 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0011 *James Nasmyth. ESQ[.] Patricroft Manchester. Inventor of The Steam Hammer & Pile Driver.* Portrait of James Nasmyth, engineer, inventor of the steam hammer and pile driver, and friend of David Octavius Hill. Nasmyth, wearing dark suit, vest and cravat, and white shirt, is seated next to a small table, examining a thin paint brush which he holds between his hands, right forearm resting on a book on the table, left arm resting on left leg; left profile, 1/2 length. A compass leans against the book lying recumbent on the table, another book, standing on end, is also on the table. 1843-1845 (ca.). Photographic print: salted paper, 20.3 x 14.7 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0012 *Rev Jas Julius Wood[,] late of Greyfriars. Edinb.* Portrait of Rev. Dr. James Julius Wood of Greyfriars' Church, Edinburgh, and Moderator of the Free Church Assembly, 1857. Wood, wearing dark suit, and white shirt and cravat, and eye glasses, is seated in a striped armchair next to what appears to be a sideboard(?), holding a book in his lap, right hand resting on the spine, left hand resting on the top edge; 3/4 right profile, 3/4 length. The inscription on the book, which was added to the negative, reads: 'FREE CHURCH / MALTA / 1843', and the inscription at the bottom of the picture, which was also added to the negative, reads: 'Revd John Julius Wood of Greyfriars Edin. Glasgow 22 Oct 1843'. 1843. Photographic print: salted paper, 25 x 14.4 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0013 *William Etty R.A.* Portrait of William Etty, R.A., classical and historical subject painter. Etty, wearing dark suit and cravat, and white shirt, is seated at a small table, right forearm resting on a book on the table, holding thin paint brush in right hand, left arm and table edge supporting a painter's palette from which protrude three thin brushes; left profile, 1/2 length. 1844. Photographic print: salted paper, 20.5 x 14.9 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0014 *Professor Sach. of Bohn.* Portrait of Karl Heinrich Sach, Professor of Theology at the University of Bonn, author of *Die Kirche in Schottland*, who also made a special study of the Free Church of Scotland. Sach, wearing dark suit and white shirt and cravat, is seated before what appears to be a small table(?), left hand resting on an open book perhaps supported by his right hand, looking up and to his left; 1/2 length. There appear to be two partial clerestory windows in the upper background. 1844. Photographic print: salted paper, 15.8 x 11.7 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0015 *Rev. Andrew Gray[,] Perth.* Portrait of Rev. Andrew Gray of the West Church, Perth, Free Church of Scotland minister, wearing dark suit and cloak, and white shirt and cravat, seated next to a small table, right hand in lap, left arm resting on book on table, left hand holding fore-edge of book; 3/4 right profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 20.5 x 14.7 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0016 *Free Church Presytry [sic, Presbytery] of Dundee.* Group portrait of ten members of the Dundee Presbytery seated and standing around a cloth-covered table, from left to right: unknown man (standing); Rev. James Ewing (seated; right profile, full length) of St. Andrew's Church, Dundee, and Free Church minister; unknown man (standing); Rev. James Miller (seated; right profile, full length) of Monikie, and Free Church minister; unknown man (standing); Rev. Dr. John Roxburgh (seated; right profile, bust) of Dundee, and Moderator of the Free Church Assembly in 1867; three unknown men (two standing, one seated); and Rev. Dr. Samuel Miller (seated; left profile, full length) of Monifieth, Free Church minister, and son of James Miller. All men, most of whom are wearing dark suits and white shirts, are focused on the actions of Samuel Miller, who is either writing or signing a document. He holds a pen in his right hand, and rests his left hand on the document. The unidentified man seated to Miller's right appears to be resting both hands atop a stamp or seal next to Miller's document. Roxburgh holds another document in his right hand, but is pointing with his left index finger towards Samuel Miller. The bottom of the negative was inscribed: 'D.O. Hill RSA Presbytery of Dundee. Done at Glasgow 22 Oct 1843. R Adamson Ft.'. 1843. Photographic print: salted paper, 15.3 x 20.3 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0017 *Rev[.] Thos[.] Bell. Leswalt.* Portrait of Rev. Thomas Blizzard Bell of Leswalt, Wigtownshire, and minister of the Free Church of Scotland. Bell, wearing dark suit, and white shirt and cravat, is seated next to a small table, arms folded, holding a book in his right hand into which his index finger is inserted, left elbow resting on arm of chair or table top, legs crossed; right profile, 3/4 length. 1843-1845 (ca.). Photographic print: salted paper, 20.3 x 15 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0018 *Rev[.] W[illia]m Martin. Madras College. St. Andrews.* Portrait of either Rev. William Martin, of Madras College, St. Andrews, or David Laing, antiquary, wearing dark suit, cravat and cloak, and white shirt, seated next to a small table, right hand resting on the center of his chest, left forearm resting on a book on the table; 3/4 left profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 20.1 x 14.5 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0019 *Sir William Allan R.A. P.R.S[.]A.* Portrait of Sir William Allan, history painter, and President of the Royal Scottish Academy. Allan, dressed all in black except for a white collar, is standing next to a large armchair, on which are an ornate round shield, a sheathed sword, and a firearm, holding a scroll in his right hand which is resting on the chair back, left hand on hip; full length. Thin trellis seen in right background behind Allan. 1843. Photographic print: salted paper, 20 x 14.7 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0020 *Thomas Duncan R.S.A. - A.R.A. Historical and Portrait Painter. Died April 1845.* Portrait of Thomas Duncan R.S.A, A.R.A., genre, history and portrait painter. Duncan, wearing medium-toned pants and overcoat, light vest, white shirt, and tartan cravat, is standing, right hand on top of cane held out from his body, left hand held at center of his chest, overcoat drawn back, and left elbow resting on edge of unidentified stone structure; 3/4 right profile, full length. 1843-1845 (ca.). Photographic print: salted paper, 19.9 x 14.6 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0021 *George Harvey R.S.A[.]* *Historical Painter. Edinbro.* Portrait of Sir George Harvey R.S.A., genre and landscape painter and President of the Royal Scottish Academy. Harvey, wearing light pants, dark waistcoat, white shirt, and an ankle-length, patterned coat or robe, is standing, right hand on hip with coat drawn back, left hand at his side, left leg slightly bent; full length. To his left are an armchair partially covered by drapery, a large easel with a canvas on it, and a small statue of a seated man at the base of the easel. 1843-1845 (ca.). Photographic print: salted paper, 20.2 x 15.4 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0022 *George Kemp. Architect of the Scott Monument Edinburgh.* Portrait of George Meikle Kemp, architect of the Scott Monument in Edinburgh. Kemp, wearing dark suit and cravat and white shirt, is standing in front of several large pieces of partially carved masonry, leaning right elbow and left hand on the masonry block behind him, and resting head on right hand; 3/4 left profile, full length. 1843-1844 (ca.). Photographic print: salted paper, 20.7 x 14.6 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0023 *John Stevens R.S.A.* Portrait of John Stevens, R.S.A., portrait and subject painter, with his bust of Emperor Lucius Verus titled 'The Last of the Romans.' Stevens, dressed entirely in dark clothing, is standing next to his bust which is mounted on a rectangular pedestal, leaning his right forearm on the top of the pedestal, holding a paintbrush in right hand, left arm at his side, right leg slightly bent; 3/4 right profile, full length. To the left of the pedestal is an upside down top hat resting on a bench or chair, and leaning against the left side of the pedestal is a large book. In front of the pedestal are what appear to be several tubes of paint, and a large and small book are leaning against the base of the pedestal. In the left center background is a thin trellis. 1843-1845 (ca.). Photographic print: salted paper, 20.4 x 14.2 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0024 *Hill, another man (Dr. Morris [sic, Miller]), and a bust.* Portrait of David Octavius Hill and James Miller, Professor of Surgery at Edinburgh University, orator and temperance reformer, with John Stevens' bust, mounted on a pedestal, of Emperor Lucius Verus titled 'The Last of the Romans.' Hill, wearing light pants, white shirt, jacket and cravat, and plaid vest, is seated to the left of the the bust at a small table, right elbow resting on the table, left forearm resting on the top of pedestal, looking slightly down; full length. On the table are a glass beaker and glass with a spoon in it. Miller, wearing medium-toned pants, dark cravat and jacket, and white shirt, is standing to the right of the bust, right forearm resting on top of the pedestal, right hand on Hill's left wrist, left hand bent at waist, and right leg slightly bent; left profile, full length. 1843-1845 (ca.). Photographic print: salted paper, 21 x 14.8 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0025 *James Miller. ESQ. Professor of Surgery In Edinburgh University.* Portrait of James Miller, Professor of Surgery at Edinburgh University, orator, and temperance reformer. Miller, wearing medium-toned pants, dark jacket, white shirt, and patterned cravat, is leaning against a chair to his right, right elbow resting on back of chair, forehead resting on right hand, left hand on top edge of a book which is upright on the chair, right leg slightly bent; 3/4 left profile, 3/4 length. The chair is covered with a cloth or cloak, and a patterned drape is in the right background. 1843-1845 (ca.). Photographic print: salted paper, 20.9 x 15 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0026 *Miss Elizabeth Rigby*. Portrait of Lady Elizabeth Eastlake (née Rigby), author and critic, married to Sir Charles Eastlake in 1849. Eastlake, wearing a white dress, dark satin overcoat, long, black lace scarf and gloves, and a large cross on a necklace, is seated next to a side or sewing table and a thin trellis (both to her right), leaning her head to the left against the edge of the trellis, eyes closed, and resting her hands in her lap; full length. On the table are a small book and a small statue of two putti. 1843-1845 (ca.).
Photographic print: salted paper, 20.2 x 14.4 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0027 *Miss Rigby*. Portrait of either Miss Glynne, actress and dramatic reader, or Lady Elizabeth Eastlake (née Rigby), author and critic, married to Sir Charles Eastlake in 1849. The woman, wearing a long gown with a dark floral pattern on light background, is standing before a carved wooden side table on which is an ornate small chest; right profile, full length. 1843-1845 (ca.).
Photographic print: salted paper, 20.3 x 14.6 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0028 *D. O. Hill & Mis[s]es Morris*. Group portrait of, from left to right, Patricia Morris, her sister Isabella Morris, and David Octavius Hill. Patricia, wearing dark dress, and a ribbon around her neck, is seated, right hand at her side holding an unidentified object, perhaps a paintbrush, looking off to her left; 3/4 right profile, full length. Isabella, also wearing a dark dress, and an oval brooch, is standing to her sister's left, left hand resting on a Hill's sketch pad, looking down at the sketch; 3/4 right profile, full length. Hill, wearing a light suit, plaid vest, and white shirt and cravat, is seated on the edge of a small table, sketching with his right hand, left hand holding edge of sketchpad, right leg bent and supporting sketchpad, looking off to his left; 3/4 right profile, full length. Thin trellis in background behind Isabella, exterior wall behind Hill. 1843-1845 (ca.).
Photographic print: salted paper, 19.5 x 14.5 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0029 *James Drummond[.] Artist[.] Edinburgh*. Portrait of James Drummond R.S.A., curator of the National Gallery of Scotland, historical painter, and member of the Photographic Society of Scotland. Drummond, wearing light-colored suit, white vest and shirt, and dark cravat, is standing next to a table and chair, leaning right elbow on chair back, leaning head on right hand, left hand holding edge of book which is resting on chair seat, right leg slightly bent, right foot crossed over left foot, looking down; 3/4 left profile, 3/4 length. On the table are a heavy goblet, a powder horn, and

Location
f/TR/395/H553/HRC-P

a sheathed sword. The chair is entirely covered with a checked cloth. A thin trellis is in the far right background. 1843-1845 (ca.). Photographic print: salted paper, 20 x 14.4 cm.

Accession Number: 964:0048:0030 *Kenneth Macleay Esq. R.S.A.* Portrait of Kenneth Macleay, miniature painter. Macleay, formally dressed in full military regalia in kilt, sporran, argyle socks, dirk on right leg, dress jacket and balmoral(?) hat, is seated next to a small table, right hand on leg, left elbow resting on table, resting head against left hand, long sheathed sword resting against inner left thigh; 3/4 left profile, full length. Thin trellises flank Macleay. 1843-1845 (ca.). Photographic print: salted paper, 20 x 13.9 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0031 *Mr[.] Harden.* Portrait of John Harden, watercolorist. Harden, wearing dark suit and cravat, white shirt, and pinky ring on left hand, is seated next to a small table, right hand holding watch fob up near center of chest, left forearm resting on top of book on table top; 3/4 right profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 20.7 x 14.9 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0032 *Rev. William Burns[.] Kilsyth.* Portrait of Rev. Dr. William Hamilton Burns of Kilsyth, a Free Church of Scotland minister. Burns, wearing dark suit, white shirt and cravat, and glasses, is seated at a small table, right forearm resting on book on table, right index finger pointing forward, left hand resting on table next to the book; 3/4 left profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 19.9 x 14.6 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0033 *John Clow Esq.* Portrait of John Clow of Liverpool, merchant, and art collector. Clow, wearing dark suit and cravat, and white shirt, is seated, right hand on stomach, left arm resting on arm of chair; 3/4 right profile, 1/2 length. Upright book in far left background. 1843-1845 (ca.). Photographic print: salted paper, 20.6 x 15.2 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0034 *J. M. Barclay*[.] *Painter*. Portrait of the portrait painter, John Maclaren Barclay R.S.A. Barclay, wearing glasses, dark jacket, patterned vest, white shirt, black cravat with tie pin, and plaid pants, is standing, holding a book at waist-level with his right hand, left elbow leaning on top of chair(?), resting head on left hand; 3/4 left profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 20.5 x 14.8 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0035 *K. Maclray* [*sic*, *Macleay*] *R.S.A.* Portrait of Kenneth Macleay, miniature painter. Macleay, formally dressed in full military regalia in kilt, sporran, argyle socks, dirk on right leg, and dress jacket, is standing outdoors against a stone wall lined with small shrubs, right elbow resting on ledge of wall, holding balmoral(?) hat in right hand, left hand holding sheathed sword on hip, right leg slightly bent, and resting right foot on lower ledge of wall; full length. 1843-1845 (ca.). Photographic print: salted paper, 15.9 x 11.4 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0036 *Dr*[.] *Inglis*. Portrait of Dr. James Inglis of Halifax, specialist in the treatment of goiter, made at the meeting of the British Association. Inglis, wearing dark suit, vest and leather glove on left hand, plaid cravat, and white shirt, is seated next to a small table, right forearm resting on book on table, left hand in lap; left profile, 3/4 length. 1844. Photographic print: salted paper, 20.3 x 15.3 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0037 *Miss Etty*. Portrait of Miss Etty, daughter of Captain Charles Etty. Miss Etty, wearing medium-toned dress with white collar and a ring on her right ring finger, is seated next to a small table, right forearm resting on a book on the table, looking down, and holding a small telescope in both hands; 3/4 left profile, full length. 1844 October 16. Photographic print: salted paper, 21 x 14.6 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0038 *J. Duncan Esq.* Portrait of John Duncan, Doctor of Music, wearing dark three-piece suit and cravat, and white shirt, seated next to a small table, holding his glasses in his right hand in his lap, left elbow resting on table, chin resting on left hand; 3/4 right profile, 1/2 length. An upright book is on the table. 1844 May 1. Photographic print: salted paper, 20.9 x 14.9 cm.

Location
f/TR/395/H553/HRC-P

Accession Number: 964:0048:0039 *Mr. A. Hill*. Portrait of Alexander Hill, publisher, print seller, and brother of David Octavius Hill.

Alexander Hill, wearing dark three-piece suit and cravat, and white shirt, is seated next to a small table, holding in his right hand a book into which his index finger is inserted, left forearm resting on a book on the table; 3/4 right profile, 1/2 length. A watch fob is visible on his vest. 1843-1845 (ca.). Photographic print: salted paper, 20.7 x 14.4 cm.

Location
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Accession Number: 964:0048:0040 *My Sister [Mrs. Mary Watson]*.

Portrait of David Octavius Hill's sister, Mrs. Mary Watson (née Hill).

Watson, wearing dark cloak and dress with white collar and cuffs, white lace cap, and ring on the ring finger of her left hand, is seated next to a small table, holding a book at waist-level in her right hand, and resting her left forearm on a book on the table; left profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 21.1 x 14.8 cm.

Location
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Accession Number: 964:0048:0041 *Mrs[.] Watson*. Oval-shaped portrait of David Octavius Hill's sister Mrs. Mary Watson (née Hill).

Watson, wearing dark cloak and dress with white collar and cuffs, and white lace cap, is seated next to a small table, holding a book into which her right index finger is inserted in her lap with her right hand, resting her left elbow on a book on the table, touching the left side of her face with her left hand, and looking down; 3/4 left profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, oval image 21.1 x 15 cm.

Location
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Accession Number: 964:0048:0042 *Miss Parker*. Portrait, printed in reverse, of a Miss Parker or Miss Barker, wearing patterned dress with white lace collar, a tartan shawl draped around her shoulders, and a ring on her left hand ring finger, seated next to a small table, right elbow on book on table, right hand under chin, left hand in lap; left profile, 1/2 length. 1845. Photographic print: salted paper, 20 x 14.4 cm.

Location
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Accession Number: 964:0048:0043 *Mrs. Jameson*. Portrait of Mrs. Anna Jameson (née Brownell Murphy), art historian and essayist. Jameson, wearing medium-toned dress trimmed with white lace on collar and edges of sleeves, dark shawl, and black and white bonnet, is standing, right elbow resting on a book on a cloth-covered table(?), and holding a pair of spectacles in her left hand; 3/4 right profile, 1/2 length. Image mounted to a paper mount which is hinge-mounted over another image (964:0048:0044). 1843-1845 (ca.). Photographic print mounted on paper and hinge-mounted on page: salted paper, image 19.7 x 14.6 cm., on mount 23 x 17.8 cm.

Location
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Accession Number: 964:0048:0044 *Charles Edward Stewart* [*standing*]. Portrait of Charles Edward Stuart (alias of Charles Stuart Hay Allan), brother of John Sobieski Stuart. Stuart, formally dressed in full military regalia in kilt, sporran, argyle socks, sgian dubh on left leg, dress jacket adorned with medals, and balmoral(?) hat, is standing outside next to a small table, right grasping the top rim of an upright round shield, left arm hanging down at his side, looking down and slightly to his right; 3/4 left profile, full length. Thin trellis visible in left foreground. Image mounted to the page and is covered by a hinge-mounted print (964:0048:0043). 1843-1844 (ca.). Photographic print: salted paper, 19.9 x 15 cm.

Location
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Accession Number: 964:0048:0045 *Charles Edward Stewart* [*reclining*]. Portrait of Charles Edward Stuart (alias of Charles Stuart Hay Allan), brother of John Sobieski Stuart. C. E. Stuart, formally dressed in full military regalia in kilt, sporran, argyle socks, dress jacket adorned with medals, is reclining, but not fully prostrate, on a stone ledge, right arm bent with forearm resting on ledge, left arm resting on left leg, left foot crossed over right foot, hat next to his right elbow; 3/4 right profile, full length. 1843-1844 (ca.). Photographic print: salted paper, 11.6 x 15.9 cm.

Location
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Accession Number: 964:0048:0046 *Revd[.] Gilfillan & Dr[.] Samuel Brown*. Portrait of Rev. George Gilfillan of Dundee, United Presbyterian minister, author, and literary critic, and Dr. Samuel Morrison Brown, chemist. Gilfillan, on the left, wearing a dark three-piece suit and cravat, and white shirt, is seated in a cushioned chair, right hand holding top edge of book which is resting on his right leg, left elbow on arm of chair, left hand on left side of face, right leg crossed over left; right profile, 3/4 length. Brown, on the right, also wearing a dark three-piece suit and cravat, and white shirt, is seated at a

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small table in a carved wooden chair, right hand resting on cover of a book which is resting on the table, left hand holding the top edge of the book, head turned towards Brown, and looking down at Brown; left profile, 3/4 length. Behind Gilfillan's head is a thin trellis. 1843-1845 (ca.). Photographic print: salted paper, 15 x 20.3 cm.

Accession Number: 964:0048:0047 *James & Thomas Duncan [3/4 left profile]*. Portrait of James Duncan of Perth and his brother Thomas Duncan, a genre, history and portrait painter. James, dressed entirely in dark clothing, is seated with his hands clasped around his eyeglasses in his lap; 3/4 left profile, 1/2 length. Thomas, dressed in a medium-toned suit with dark collar and cuffs, is seated behind James, right arm around James with right hand on James' right shoulder, left elbow propped on his left knee, and left hand resting near his collar; 3/4 left profile, 3/4 length. 1843-1845 (ca.). Photographic print: salted paper, 11.8 x 15.2 cm.

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Accession Number: 964:0048:0048 *James & Thomas Duncan[,] a study [right profile]*. Portrait of James Duncan of Perth and his brother Thomas Duncan, a genre, history and portrait painter. James, dressed entirely in dark clothing, is seated, right arm bent with hand resting on Thomas' right arm, holding eyeglasses in right hand, and left hand resting on Thomas' right shoulder; right profile, 1/2 length. Thomas, dressed in a medium-toned suit with dark collar and cuffs, and white shirt, is seated behind James, right arm slightly bent at his side, left hand resting on left leg; right profile, 1/2 length. 1843-1845 (ca.). Photographic print: salted paper, 11.5 x 14.9 cm.

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Accession Number: 964:0048:0049 *Tomb of the Family of Nasmyth [sic, Naismith]. Greyfriars*. View of Thomas Duncan and David Octavius Hill looking at the Naismith monument in Greyfriars Churchyard, Edinburgh. Duncan, wearing light pants and a medium-toned jacket, is seated on the ground, in front of the left side of the monument, legs bent around to his right, right arm bent and raised, right index finger pointing at the monument, head turned away from the camera; full length. His top hat rests on the ground in front of him, and his cane rests in front of his feet. Hill, wearing light pants, dark overcoat, and white shirt, is standing in front of the right side of the monument, slightly bent over, holding papers(?) in his left hand which is resting on his left knee, head turned away from the camera; full length. His top hat rests on the ground to his left. The monument is build into a larger stone wall. Behind the left side of the wall the

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exterior wall of a building can be seen, and behind the center of the wall is a tree top. 1843-1845 (ca.). Photographic print: salted paper, 20.4 x 14.9 cm.

Accession Number: 964:0048:0050 *Mackenzies Tomb. Greyfriars.*

View of the Mackenzie tomb in Greyfriars Churchyard, Edinburgh, with two figures. The tomb, viewed from the front, is a cylindrical stone structure with a domed roof partially covered with moss and topped with a decorative element. The exterior wall is punctuated with alternating large arch-shaped niches and Corinthian columns. There are three low steps leading up to the door. On the left side of the base of the stairs stands a man, possibly Thomas Duncan, wearing light pants and a medium-toned jacket, holding a top hat in his right hand by his side, leaning against the exterior wall with his left hand, left foot resting one step up above right foot; right profile, full length. In the doorway is the second figure, possibly David Octavius Hill, wearing dark pants and white shirt or waistcoat, walking into the tomb, right arm extended, left foot level with floor of tomb, right foot on step below; full length. Behind the tomb is the churchyard wall, over the top of which can be seen two buildings. 1843-1845 (ca.). Photographic print: salted paper, 19.9 x 14.6 cm.

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Accession Number: 964:0048:0051 *Tomb of Alex Henderson of the*

Second Scottish Reformation[.] Greyfriars. View of the Henderson monument (erected to Alex Henderson of the Second Scottish Reformation) and the Young monument in Greyfriars Churchyard. The Henderson monument, in the center of the image, is comprised of a rectangular base bearing inscription, topped with a large urn-shaped ornament. Behind and to the left of the Henderson monument is the Young monument which is built into the churchyard wall. The Young monument is comprised of a large plaque flanked by two caryatids. The top of the monument and wall are covered with vines. To the right of the Henderson monument is an unidentified monument composed of various decorative elements including a skull and crossbones. In the left foreground is the base corner of another unidentified monument. 1843. Photographic print: salted paper, 14.5 x 19.8 cm.

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Accession Number: 964:0048:0052 *Old Tomb in the Grey Friars[.]*

Edinburgh. View of the Tod monument in Greyfriars Churchyard, Edinburgh. The monument, made of stone, and built into the churchyard wall, resembles a Classical temple facade, with four columns standing on plinths. The two inner columns frame a large plaque carved with

various elements including a skeleton. In the two other spaces created by the columns are two large statues of standing figures. Ivy covers the churchyard wall to the left of the monument, and an urn-shaped ornament is on top of the wall at the far left edge of the image. An unidentified woman, wearing a medium-toned dress, and dark shawl and bonnet(?), is standing below the column second from the right, hands clasped at waist holding an unidentified object; 3/4 left profile, full length. 1843-1845 (ca.). Photographic print: salted paper, 16.2 x 11.4 cm.

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Accession Number: 964:0048:0053 [*Dennistoun Monument,*] *Greyfriars*. View of the Dennistoun Monument in Greyfriars Churchyard, Edinburgh. The monument, made of stone, and built into the churchyard wall, resembles the facade of a building. It is comprised of a shallow, rectangular alcove with a large plaque, set into a tabernacle frame. The top of the frame in turn supports a smaller tabernacle frame which surrounds a coat of arms or crest. This frame is topped with a broken pediment. Behind the tomb and the churchyard wall is a partial view of a roof and exterior wall of a building. To the left of the tomb are two figures, one very blurred, both standing. The figure farthest to the left is an unidentified woman, dressed in a medium-toned dress and dark shawl; right profile, full length. Slightly behind her is an unidentified man, possibly David Octavius Hill, wearing a dark suit and top hat, and white shirt; right profile, full length. In the alcove of the tomb are two women and a child seated on a ledge. The woman on the left is wearing a dark dress trimmed with white collar, bonnet, and gloves; 3/4 right profile, full length. The woman on the right is wearing a dark top trimmed with white collar, a medium-toned skirt, and dark leather gloves, her face is blurred; 3/4 left profile, full length. The child, wearing a dark dress and white smock, is seated with legs stretched out on the ledge towards the women; left profile, full length. Below this child, seated on the grass in an identical posture, and identical clothing, is another child. 1843-1845 (ca.). Photographic print: salted paper, 16 x 11.5 cm.

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Accession Number: 964:0048:0054 *Tombs in the Greyfriars[,] Edinburgh*. View looking along one wall of Greyfriars Churchyard showing, from left to right, the Naismith, Bethune, Dennistoun, and perhaps Purves monuments. The tombs are varying sizes, comprised of tabernacle frames surrounding statuary and/or plaques, and they are set into the churchyard wall. The pediment of the last tomb is a broken pediment made of curvilinear forms, and topped with an urn-like ornament. The branches of a large tree overhang the top of the Naismith monument, and behind the rest of the wall the exterior wall of a

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building is seen. Reclining on the grass in front of the Naismith tomb is a man, possibly Thomas Duncan, dressed in dark suit and white shirt, reading a book, right hand supporting the book, left elbow resting on the grass, and head resting on his left hand; 3/4 right profile, full length. 1843-1845 (ca.). Photographic print: salted paper, 19.6 x 14.3 cm.

Accession Number: 964:0048:0055 *The Bluidy Mackenzie's [sic, Mackenzie] Tomb. Greyfriars. Edinb[urgh].* View of the Mackenzie tomb and surrounding tombstones in Greyfriars Churchyard, Edinburgh. The Mackenzie tomb, a cylindrical stone structure with a domed roof partially covered with moss and topped with a decorative element, an exterior wall punctuated with alternating large arch-shaped niches and Corinthian columns, dominates the left middle ground of the picture, and is viewed from the front. In the far left background behind the tomb is an exterior wall of a building. Also behind the tomb, and running horizontally across the entire image, is the churchyard wall set with various unidentified monuments. In the foreground and right middle ground are various tombstones. In the right foreground is a slightly blurred, unidentified figure, partially obscured by the lighting which is chiaroscuro. 1843-1845 (ca.). Photographic print: salted paper, 20.1 x 14.6 cm.

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Accession Number: 964:0048:0056 *Edinburgh Castle. [F]rom the Grey friars.* View of Greyfriars Churchyard with Edinburgh Castle in the background. Seated in the foreground in the churchyard are a woman, wearing a light dress with dark sash and white lace collar (right profile, full length), and a man, possibly David Octavius Hill, wearing a dark suit and white shirt (left profile, full length). In the middle ground are various tombs, including the Chalmers and Jackson monuments, some built into the cemetery wall, others are free standing. Beyond the wall in the background is a full view of Edinburgh Castle, as seen from the southeast, showing the castle walls, towers, battlements, and the walls of the esplanade. 1843 (ca.). Photographic print: salted paper, 11.6 x 15.9 cm.

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Accession Number: 964:0048:0057 *The Grey friars. Edinburgh. [W]ith Heriots Hospital.* View of Greyfriars Churchyard with a partial view of Heriots Hospital. The image is horizontally bisected by the cemetery wall into which tombs are built. The tomb on the left side is most likely the Tod Monument, comprised of a tabernacle frame with two sets of columns on plinths and a flat pediment. The wall to the left of this tomb is covered with ivy. The large tomb on the right side is the

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Paton Monument, comprised of a tabernacle frame with two sets of columns, a broken pediment, and three round finials. In between these two tombs is an unidentified monument and two tombstones. Standing in front of the left side of the Paton Monument is an unidentified man, wearing a dark overcoat, light pants, holding a top hat behind his back with his right hand (full length). Beyond the left half of the wall in the background, the upper portion of the exterior walls, chimneys, and towers of Heriots Hospital are seen. 1843 (ca.). Photographic print: salted paper, 11.9 x 16 cm.

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Accession Number: 964:0048:0058 *Old Tombs in the Greyfriars. Edinburgh with Heriots Hospital.* View of Greyfriars Churchyard with a partial view of Heriots Hospital. In the immediate foreground are the tops of two gravestones, behind which runs a thin path. Cutting across the image, from the left middle ground to the right foreground is a wall of the churchyard into which tombs have been built. The large tomb on the left half of the image, comprised of a tabernacle frame with two sets of columns, a broken pediment, and three round finials, is the Paton Monument. The slightly smaller tomb on the right, also comprised of a tabernacle frame but with only one set of columns, and topped with two putti flanking an urn, is the Chalmers Monument. Seated on this monument is David Octavius Hill, wearing dark jacket, white shirt, and light pants, right elbow on right knee, chin on right hand, and left hand on left knee (left profile, full length). To Hill's right, and seated on the grass, is an unidentified man wearing a light suit, legs outstretched and crossed, and hands in lap (right profile, full length). To Hill's left, standing in the alcove of the monument, is another unidentified man, wearing a dark suit and white shirt, right arm raised and leaning on a column (3/4 left profile, full length). Between the two monuments, and behind the wall, the tower and dome of Heriots Hospital are seen. 1843 (ca.). Photographic print: salted paper, 14.7 x 20 cm.

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Accession Number: 964:0048:0059 *Leith Docks.* View of the docks at Leith. The docks comprised of stone, form a backwards L in the frame of the image; to the left of the docks are moored ships, and to the right are buildings. In the immediate left foreground is a fisher boy, wearing dark coat, light pants, and a tam-o'-shanter, seated on the pier, legs outstretched (right profile, full length). In the center middle ground is a tall-masted ship called the Cockburn, moored alongside the pier. Through the bare rigging of this ship, the masts and rigging of other ships are seen. The right middle ground is a continuation of the pier on which two uniformed men, presumably sailors, are standing. In the left background are more tall-masted ships, and in the right background row houses lead back to the horizon. 1843-1845 (ca.). Photographic print:

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salted paper, 19.8 x 14.6 cm.

Accession Number: 964:0048:0060 *Royal Artillery. Leith Fort.* Group portrait of soldiers, in uniform, standing and seated around a cannon on wheels drawn by a cart, taken at Leith Fort. To the left of the cannon stands an unidentified officer, right arm behind back, and left forearm resting on top of right wheel of cannon; full length. Behind the cannon, and seated atop the cart, are three unidentified soldiers with their backs to the camera; rear view, 1/2 length. Between the muzzle of the cannon and the right wheel stands Major Wright, right forearm leaning on cannon; 3/4 left profile, full length. Immediately to the right of the right wheel stands a man, possibly Captain Bortingham; full length. On the far right, standing slightly in front of Bortingham(?), is Major Crawford, right forearm resting on right wheel of cannon, and holding a cane or sword in his left hand; 3/4 left profile, full length. In the left and right background are unidentified buildings of the fort. 1843-1845 (ca.). Photographic print: salted paper, 14.7 x 20 cm.

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Accession Number: 964:0048:0061 *Newhaven Fisherman [James Linton].* Portrait of James Linton, a Newhaven fisherman. Linton, dressed in white pants, dark coat, vest and hat, and white shirt, is standing on a beach next to his boat, right leg slightly bent, right elbow resting on side of boat, head resting on right hand, and left hand tucked into vest pocket; 3/4 left profile, full length. A wicker fishing basket is at his feet. His boat is wooden and very deep-hulled with no masts or rigging. On the left side of the boat '[LIN]TON' is painted, and on the right side of the boat is painted '(NEWHAVEN).' 1843 (ca.). Photographic print: salted paper, 20.1 x 14.7 cm.

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Accession Number: 964:0048:0062 *Jeanie Wilson & Annie Linton[,]* *Newhaven.* Portrait of Jeanie Wilson (left) and Annie Linton (right), two Newhaven women fishers. Wilson, wearing a striped, loose-fitting skirt with a large pouch or gathering of material in which to put things, light-colored top, patterned scarf, white stockings, and dark shoes, is standing to the right of a wicker fishing basket and low shelf, right hand resting on shelf, left hand on hip, left leg slightly bent, left foot crossed over right foot, and looking down; full length. Four small fish lie on the shelf. Linton, dressed similarly, but with a medium-colored top with white cuffs and a striped bonnet with white brim, is seated, perhaps on a low stool, right elbow resting on right knee, holding an unidentified utensil in her right hand which she rests on her chin, left hand holding a shell in her lap; left profile, full length. In front of Linton's feet are

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empty sea shells. 1843 (ca.). Photographic print: salted paper, 19.2 x 14.7 cm.

Accession Number: 964:0048:0063 *Newhaven [two fishermen]*.

Portrait of David Young (left) and another Newhaven fisherman, unidentified (right). Both men are wearing dark pants, boots and coats, white shirts, light aprons, and sou'westers. Both men are also seated in the identical position, slightly hunched over with hands resting on upper legs; full length. Young, whose hat is buttoned up, is seated slightly behind the other man. To the right of the unidentified man is a large wicker basket filled with fishing line. 1843 (ca.). Photographic print: salted paper, 15.6 x 11.5 cm.

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Accession Number: 964:0048:0064 *Jeanie Wilson. Newhaven.* Portrait of Jeanie Wilson, a Newhaven woman fisher, standing on a beach next to a fishing boat. Wilson, wearing a striped, loose-fitting skirt with a large pouch or gathering of material in which to put things, a patterned shirt with white cuffs, plaid scarf around her head, white stockings, and black shoes, is standing in front of a boat, right elbow resting on edge of boat, head resting on right hand, left hand on hip, and looking down; full length. The boat is wooden, lacking masts or rigging, and is deep-hulled. In the background behind the boat is the tip of a bow of another boat. 1843 (ca.). Photographic print: salted paper, 20.2 x 14.5 cm.

Location

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Accession Number: 964:0048:0065 *Newhaven [fisher boy]*. Portrait of an unidentified barefoot Newhaven fisher boy standing on a beach, posed next to a wicker basket filled with fishing nets resting on a wooden bench, and standing in front of a wooden chair and fishing boat. The boy, wearing very baggy overalls rolled up to just below the knees, a dark coat and tam-o'-shanter, stands with legs apart, right thumb hooked into suspender strap, left elbow resting on fishing basket, and right hand at waist; 3/4 right profile, full length. The boat is wooden, lacking masts or rigging, and is deep-hulled. 1843 (ca.). Photographic print: salted paper, 19.9 x 14.6 cm.

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Accession Number: 964:0048:0066 *Family of a Newhaven Pilot.*

Group portrait of a Newhaven ship pilot and his family (one man, six women, one infant), taken outdoors in front of a building. On the far right is a barefoot woman, wearing a light shirt, dark skirt, medium-toned apron, standing, left hand on the shoulder of the man to her left, right hand in front of her at waist level; 3/4 left profile, full length. The man to her left, wearing a dark jacket, white shirt and cravat, dark knickers, socks and shoes, is standing, arms crossed, right hand resting on the upper arm of the woman to his left, left foot crossed over his right foot; full length. The woman to his left, wearing a patterned top and striped skirt, is standing in an open doorway, arms crossed; full length. To her left, also standing in the doorway, is another woman, wearing the identical top, resting her right hand on the right shoulder of a young woman; bust. The young woman, third from the right, wearing a light-colored top and striped skirt, is seated, right hand on hip, resting her chin on her left hand, looking slightly down; full length. Second from the right is another woman, wearing a white bonnet and top, and striped skirt, is seated, holding what looks like a recumbent infant in a light dress on her lap; looking down; 3/4 left profile, full length. On the far right is another woman, wearing a white bonnet, shirt and apron, and dark skirt, standing, arms crossed; left profile, full length. Over the head of the second woman from the right is a partial view of a bird cage. On the ground between the two women at the far right is either another, smaller bird cage, or a small basket. 1843 (ca.). Photographic print: salted paper, 15.1 x 21.1 cm.

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Accession Number: 964:0048:0067 *A Newhaven Fishermans [sic, Fisherman's] Cottage Door.*

Group portrait of, from left to right, Mrs. Logan, Mrs. Seton, and two unknown Newhaven fishermen, standing and seated outdoors in front of a building. Logan, wearing a white bonnet, plaid shirt, and striped, loose-fitting skirt with a large pouch or gathering of material in which to put things, is standing partly in an open doorway, slightly hunched over, with her hands clasped at her waist; 3/4 right profile, full length. Seton, dressed similarly but wearing a different plaid shirt, is seated in the doorway in a wooden chair, arms crossed in lap, looking down; full length. The man to Seton's left, wearing a sou'wester, dark coat, white shirt, light scarf, and dark pants and boots, is also seated in a wooden chair, arms crossed in lap; 3/4 left profile, full length. The man on the far right of the image, wearing a white shirt, dark vest, pants and boots, is standing, a dark coat draped over his left forearm, holding a sou'wester in his right hand at his side, left hand on hip, right leg slightly bent; 3/4 left profile, full length. Over the head of the seated man is a partial view of a bird cage. 1843 (ca.). Photographic print: salted paper, 14.9 x 20.3 cm.

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Accession Number: 964:0048:0068 *Group of 11 Newhaven fishermen.* Group portrait of eleven unidentified men, some, if not all, presumably Newhaven fishermen. Each man is wearing a hat, most are top hats, but one is a tam-o'-shanter and another possibly a sou'wester. Most of the men are wearing light pants and dark jackets, but a few men are wearing dark pants. The men appear to be gathered around an unseen large object, perhaps a boat, and leaning an elbow on it. Full length view of seven of the men, head only views of three men, and 1/2 length view of one man. In the left center foreground is a wicker fishing basket. The lighting is chiaroscuro, and most of the men's faces are in shadow. 1843 (ca.). Photographic print: salted paper, 14.5 x 19.9 cm.

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Accession Number: 964:0048:0069 *Newhaven. Fishergirls.* Group portrait of three unidentified Newhaven women fishers standing outdoors in front of a building. The woman on the left, wearing a patterned shirt, scarf on her head, and a striped, loose-fitting skirt with a large pouch or gathering of material in which to put things, is standing in an open doorway, partly bent over a very large wicker fishing basket, resting both hands on the side of the basket, looking up toward the camera; 3/4 right profile, full length. The woman in the center, wearing a patterned top, and possibly a scarf on her head, is barely visible, standing in a doorway, right arm raised, resting right hand on the doorframe, head turned away from the camera; rear view, bust. The woman on the right, wearing a patterned shirt and the same striped, loose-fitting skirt as the woman on the left, is standing against the wall of the building, right hand wrapped across her waist, left hand on hip; full length. Above the woman on the right hangs a horizontal string of gutted fish. The ground is littered with what appear to be mussel shells or possibly rocks. 1843 (ca.). Photographic print: salted paper, 19.5 x 14.5 cm.

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Accession Number: 964:0048:0070 *Annie Linton. Newhaven.* Portrait of Annie Linton, Newhaven woman fisher, standing outdoors against the wall of a building. Linton, wearing a white bonnet, patterned scarf around her neck, patterned shirt, and a striped, loose-fitting skirt with a large pouch or gathering of material in which to put things, is standing on a stone step or sidewalk, right elbow resting on a ledge of the wall, head resting on right hand, and left hand held in front at waist level; 3/4 left profile, full length. To her right is a very large wicker fishing basket. 1843 (ca.). Photographic print: salted paper, 20.1 x 14.8 cm.

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Accession Number: 964:0048:0071 *Newhaven Fishergirl*. Portrait of an unidentified Newhaven woman fisher standing outdoors in an open doorway. The woman, wearing a patterned top and a striped, loose-fitting skirt with a large pouch or gathering of material in which to put things, is standing, right hand on hip, left hand resting on the doorframe; full length. In the upper right hand corner is a horizontal string of gutted fish on the wall. In the lower left corner is a pile of mussel shells or rocks, and in the lower right corner is a very large, shallow wicker fishing basket. 1843 (ca.). Photographic print: salted paper, 19.6 x 14.7 cm.

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Accession Number: 964:0048:0072 *Newhaven Fisherman [Willie Liston]*. Portrait of Willie Liston, a Newhaven fisherman, 'redding' (i.e. preparing) fishing line. Liston, wearing light pants and shirt, dark jacket and vest, checked scarf, and sou'wester hat, is seated, hands resting on legs, holding a length of fishing twine in both hands; 3/4 right profile, 1/2 length. In the right background is a pile of fishing twine. 1843 (ca.). Photographic print: salted paper, 20.6 x 14.4 cm.

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Accession Number: 964:0048:0073 *Eng[l]ish Yacht-men and Newhaven Fishers*. Group portrait of, from left to right, two unidentified English yachtsmen, an unidentified Newhaven fisher boy, David Young, and another unidentified Newhaven fisherman, taken on a beach in front of fishing boats. The two Englishmen are wearing the identical outfit of dark pants and jackets, white sailor scarves, and dark low-crowned hats. The man on the far left is standing in front of the boat, right hand on hip, left elbow resting on edge of boat, holding a coil of rope in left hand; 3/4 right profile, full length. The man on the right is either standing or sitting in the boat, right arm around the other yachtsman; 3/4 right profile, bust. The fisher boy, wearing light-colored pants and jacket, is sitting on the beach with legs outstretched, holding a pack(?) on his back, left and right hands holding the strap slung over his left shoulder; 3/4 right profile, full length. Young, wearing dark coat, light breeches, boots, and a floppy hat, is standing, right arm outstretched along edge of boat, holding coil of rope in right hand, left hand tucked into coat pocket; full length. The unidentified fisherman on the far right, wearing dark coat, pants and boots, light-colored apron, and sou'wester, is seated on an overturned fishing basket, forearms resting on upper legs; 3/4 left profile, full length. Behind the men is a wooden, deep-hulled boat, lacking masts or rigging. In the right background are additional fishing boats. 1843 (ca.). Photographic print: salted paper, 15.5 x 19.8 cm.

Location
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Accession Number: 964:0048:0074 *Newhaven. Fishermen.* Group portrait of four Newhaven fishers, from left to right, two unidentified boy fishers, an unidentified fisherman, and David Young, in and around a fishing boat, taken on a beach. The boy on the left, wearing a dark coat, light pants, and fishing cap, is standing in front of the bow of the boat, fishing basket on his back, and either handing up or taking down a fishing basket to/from the unidentified fisherman; 3/4 right profile, 3/4 length. The other boy, wearing a light-colored jacket, dark pants, and tam-o'-shanter, is seated on the beach, legs outstretched toward the right, hands in lap; 3/4 right profile, full length. The unidentified fisherman, wearing a sou'wester, dark coat, and white shirt or scarf, is seated or standing in the bow of the boat, hands on the edge of the fishing basket held by the standing fisher boy; bust. Young, wearing a dark floppy cap, dark coat, light-colored breeches, and tall boots, is standing, leaning against the bow of the boat, right arm draped along the edge of the boat, right hand holding top of a coil of rope, left forearm held in front of him, holding side of the coil of rope, left leg slightly bent and in front of right leg; 3/4 left profile, full length. In the left corner of the foreground are a small pair of boots. The boat is wooden, deep-hulled, and lacks masts or rigging. 1843 (ca.).
Photographic print: salted paper, 20.3 x 14.6 cm.

Location
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Accession Number: 964:0048:0075 *The Fishing Village.* View of a group of six unidentified Newhaven women fishers and at least one child, standing and seated along the exterior wall of row houses(?) in Newhaven village. The picture was taken from an angle, so that the wall is not parallel to the edges of the image. The wall, which ends before reaching the left edge of the image, is punctuated with at least two doorways, an outside stair, and a protruding dividing wall. At the far left edge of the wall is a woman, seated, wearing a light colored dress, and white bonnet, hands in lap, holding an unidentified round object; full length. The woman second from left, wearing a patterned top, white bonnet, and a striped, loose-fitting skirt with a large pouch or gathering of material in which to put things, is standing, right hand at side, left hand holding up edge of pouch; 3/4 left profile, 3/4 length. In front of this woman is a child (very out of focus), possibly a little girl in dark dress; full length. To the right of the child is a woman, wearing a patterned top, white bonnet, dark skirt and white apron, seated at the bottom of the stair, holding an unidentified round object; 3/4 left profile, full length. At the top of the stair is a woman (very out of focus), seated, wearing what appears to be a white top and dark skirt; full length. At the bottom of the stair, standing behind the seated woman and leaning against the left side of the dividing wall, is another woman, wearing patterned top and light-colored scarf around her head; left profile, bust. The woman on the right, wearing a light-colored top

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and apron, and dark skirt, is standing and leaning against the right side of the dividing wall, hands clasped in front at waist-level; 3/4 left profile, full length. On the ground in the right foreground are very large wicker fishing basket with high sides and a low-sided wide wicker fishing basket. 1843 (ca.). Photographic print: salted paper, 19.9 x 14.7 cm.

Accession Number: 964:0048:0076 *Fisher Lasses[.] The Letter.*

Group portrait of five Newhaven women fishers standing against a wall of a stone building, surrounded by large wicker fishing baskets. The two women seated on the left are unidentified. The three women standing on the right are, from left to right, Mrs. Margaret Lyall (née Dryburgh), Marion Finlay, and Mrs. Grace Ramsey (née Finlay). The woman on the far left is looking at a letter(?) which she is holding in both hands in her lap; the three women in the center are looking at her; and the woman on the far right is looking at the camera. All women are wearing identical outfits consisting of striped loose-fitting dresses with a large pouch or gathering of material in which to put things, white caps or scarves, white stockings, and dark shoes. Image mounted to a paper mount which was originally hinge-mounted over another image (964:0048:0077). 1843 (ca.). Photographic print mounted on paper and hinge-mounted on page: salted paper, image 14.1 x 20.3 cm., on mount 17.4 x 23 cm.

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Accession Number: 964:0048:0077 *Oyster Dredging.* View of three unidentified Newhaven fishermen on a wooden fishing boat, with a single mast and square sail, and three oars, at sea. The two men on the left are standing, hauling up a net from the ocean. The man on the left, possibly David Young, wearing a dark coat, white scarf, dark floppy hat, and medium-colored pants, is leaning over, grasping the net lines with both hands; left profile, 3/4 length. The man to his right, wearing a dark vest, white shirt, dark fishing cap, and medium-colored pants, is also leaning over, grasping the net lines with both hands; left profile, 3/4 length. The third man, on the far right, wearing dark coat and medium-colored pants, is standing or sitting next to the mast and in front of the left edge of the sail; 3/4 left profile, 3/4 length. The sail is completely filled and billowing out toward the right. Two sets of oars extend from both sides of the boat. Image mounted to the page and was originally covered by a hinge-mounted print (964:0048:0076). 1843 (ca.). Photographic print: salted paper, 20.3 x 14.5 cm.

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Accession Number: 964:0048:0078 *Fisher Laddies*. Group portrait of eight Newhaven boy fishers, standing and seated in and around the bow of a wooden, deep-hulled fishing boat without masts or rigging, on the beach. The boy on the far left, wearing dark coat and tam-o'-shanter, and light pants, is barefoot, seated on a wooden bench, feet propped up on the edge of a wicker fishing basket to his left, hands in lap; right profile, full length. The boy second from the left, wearing a dark coat, fishing cap and scarf, and light pants, is seated on the wicker fishing basket, hands in lap; 3/4 right profile, full length. The boy third from the left, wearing a dark coat and fishing cap, and light scarf, is kneeling(?) behind the fishing basket. The boy fourth from the left, wearing dark coat and tam-o'-shanter, and light pants, and shoes, is seated on the beach, legs bent around to his left, right forearm on the second boy's knees, right hand under chin, left elbow on left leg, left hand also under chin; full length. The boy fourth from the right, wearing dark coat and fishing cap, is standing in the boat, left arm resting on the edge of the boat, chin resting on left hand; 3/4 left profile, bust. The boy third from right, wearing light vest and pants, and dark vest and fishing cap, is standing, left leg slightly bent, left hand in pants pocket; left profile, 3/4 length. The boy second from right, wearing dark coat and fishing cap, light scarf and pants, is barefoot, seated on the beach, right leg bent, right hand on right foot, left leg extended, left hand under left leg; 3/4 left profile, full length. The boy on the far right (very out of focus), wearing dark coat, pants and fishing cap(?), is barefoot, standing, left hand in pants pocket; 3/4 left profile, full length. The bow of the boat protrudes from the right side of the image. In the left background is the bow of another boat. Image mounted to a paper mount which is hinge-mounted over another image (964:0048:0079). 1843 (ca.). Photographic print mounted on paper and hinge-mounted on page: salted paper, image 14.5 x 19.9 cm., on mount 17.2 x 23 cm.

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Accession Number: 964:0048:0079 *An Oyster Boat*. View of four unidentified Newhaven fishermen on a wooden fishing boat, with a single mast and square sail, and three oars, at sea. One man, wearing a white shirt and dark vest, is seated just to the left of the bow, may be smoking a pipe; right profile, bust. The other three men are sitting back toward the mast, each working an oar. The left-hand oarsman, possibly David Young, is wearing a dark floppy hat and coat, white shirt, and medium-colored pants; 3/4 length. The middle oarsman is wearing a dark coat and a sou'wester; bust. The right-hand oarsman is wearing a dark coat and tam-o'-shanter; bust. The mast rises from just to the right of the right-hand oarsman's head, and the sail is completely filled and billowing out toward the right. To the right of the mast is a large wicker fishing basket. Image mounted to the page and is covered by a hinge-mounted print (964:0048:0078). 1843 (ca.). Photographic print:

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salted paper, 20.4 x 14.6 cm.

Accession Number: 964:0048:0080 *Newhaven [2 unidentified women and Mr. Laidlaw]*. Group portrait of two unidentified Newhaven women fishers and Mr. Laidlaw taken outdoors in front of a building. The woman on the left, wearing white bonnet and shirt, and a striped loose-fitting dress with a large pouch or gathering of material in which to put things, white stockings, and dark shoes, is seated on a chair in an open doorway, hands in lap, looking down; 3/4 left profile, full length. Behind and slightly to her left is another woman, wearing a patterned top with white collar and sleeves, standing in the doorway, right hand resting on right side of face, looking down; 3/4 left profile, bust. Mr. Laidlaw, on the far right, wearing a dark three-piece suit and cravat, and white shirt, is seated on a chair against the wall, legs open, hands resting on his knees; 3/4 left profile, full length. 1843 (ca.).
Photographic print: salted paper, 20.8 x 14.5 cm.

Location
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Accession Number: 964:0048:0081 *Fisher Lassie & Child*. Portrait of an unidentified fisher girl holding an infant. The girl, wearing a light top and scarf or wrap, and a striped loose-fitting dress with a large pouch or gathering of material in which to put things, is barefoot, seated on a rock on the beach, the infant in her lap, wrapping right arm over the infant, left forearm supporting the infant's head; full length. The infant, wearing a striped dress or gown, is fully recumbent; left profile, full length. 1843 (ca.).
Photographic print: salted paper, 20 x 14.5 cm.

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Accession Number: 964:0048:0082 *Prestonpans Fishermen*. Group portrait of an unidentified fisher boy and two unidentified fishermen from Prestonpans on a wood and stone quay or pier. The fisher boy, wearing a dark coat and tam-o'-shanter, and medium-colored pants, is barefoot, seated on the quay, legs crossed, right hand on right knee, left elbow on left knee, left hand resting on left side of face; 3/4 right profile, full length. To the boy's left are the two fishermen. The fisherman on the left, wearing dark coat and hat, light scarf, and medium-colored pants, is standing, leaning on the left side of one of the pilings of the quay, right arm at side, left hand in coat pocket; 3/4 left profile, full length. The fisherman on the right, wearing identical clothing, is standing against the right side of the piling, both arms at sides, right leg slightly bent; 3/4 left profile, full length. In the background are water and shore-line. 1843 (ca.).
Photographic print: salted paper, 20.1 x 14.5 cm.

Location
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Accession Number: 964:0048:0083 *An Outside-Stair[,]* Newhaven.

View of an outside staircase, leading up to an open doorway, on the side of a Newhaven multistory dwelling. At the lower end of the staircase, the wall is punctuated by a multi-pane window. The staircase rises parallel to the main wall of the building and ends in a small covered landing. The open doorway opens off to the right of the landing. Beyond the stairway and landing another wall protrudes perpendicularly. Against this wall is a low shed with a pitched roof, above which is a clothesline hung with socks(?). Along the street or sidewalk next to the walls are various sizes and shapes of no fewer than six wicker fishing baskets, as well as a wooden chair. 1843 (ca.).

Photographic print: salted paper, 20.2 x 14.6 cm.

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Accession Number: 964:0048:0084 *Fisherman & Boys[,]* Newhaven.

Group portrait of three unidentified boys and James Linton, a Newhaven fisherman, in front of Linton's fishing boat, taken on a beach. The boat is wooden and deep-hulled with no masts or rigging. Its bow protrudes into the left portion of the image. On the left side of the bow is painted '[?] LINTON' and on the right side of the bow is painted '(NEWHAV[VEN])'. Below the bow, seated on the beach are the three boys. The boy on the left, wearing medium-colored jacket, vest and scarf, and dark breeches, is barefoot, right leg bent and resting on the ground, left leg bent up, hands on knees; 3/4 right profile, full length. The boy in the middle, wearing tam-o'-shanter, dark coat, and light pants, has his legs folded around to his left side, and he is resting his right elbow on the left-hand boy's thigh, his chin on his right hand, and his left hand on his legs; full length. The boy on the right, wearing a tam-o'-shanter, dark coat, and light scarf or shirt, is nearly obscured by shadow; right profile, bust. To the right of the boys is Linton, wearing dark coat, vest and hat, and light shirt and pants, standing, leaning against the boat with right elbow, leaning head on right hand, left hand on hip, right leg bent, and right foot crossed over left foot; full length. 1843 (ca.). Photographic print: salted paper, 20.3 x 14.7 cm.

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Accession Number: 964:0048:0085 *A Newhaven Pilot*. Portrait of an unidentified Newhaven pilot, wearing white overalls, shirt and scarf, and dark coat and vest, standing in front of a boat, right arm bent, holding hat in right hand at waist-level, left elbow resting on side of boat, left hand next to left side of face; 3/4 left profile, 1/2 length. 1843 (ca.). Photographic print: salted paper, 20.3 x 14.6 cm.

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Accession Number: 964:0048:0086 *At Newhaven [Woman fisher on outside stair]*. View down a street in Newhaven showing exterior walls of buildings, a sidewalk, an outside stairway, and an unidentified woman fisher. The major elements of the image fill the left half of the image, the right half of the image being comprised of the street, unidentified objects, and building facades and stairs, all of which are out of focus. In the left foreground are three large wooden barrels, and a wicker fishing basket is overturned on the farthest barrel. Beyond the barrels in the middle ground rises the stairway which runs parallel to a building's exterior wall. A doorway or window opens off to the left of the base of the stairway. Just to the right of the base of the stairs, the woman fisher, wearing a white bonnet and shirt, striped loose-fitting skirt with a large pouch or gathering of material in which to put things, and black socks and shoes, is seated on a chair; 3/4 right profile, full length. Beyond the woman, on the sidewalk in front of the staircase is a large basket with handles. The top of the staircase ends with an open landing with railings, and an overturned wicker fishing basket hanging from the railing. 1843 (ca.). Photographic print: salted paper, 20.2 x 14.6 cm.

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Accession Number: 964:0048:0087 *Aunty Nell[,] A Newhaven Fishwife*. Portrait of 'Aunty Nell,' a Newhaven woman fisher and wife of a fisherman, standing outdoors in front of a building. Nell, wearing white bonnet, scarf and shirt, and striped loose-fitting skirt with a large pouch or gathering of material in which to put things, is standing, right forearm resting across waist, left hand resting in pouch of skirt; full length. Behind and to her left is a wooden barrel; behind her head is a multi-pane window; and behind and to her right are stacks of wicker fishing baskets in front of a closed door(?). 1843 (ca.). Photographic print: salted paper, 19.9 x 14.4 cm.

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Accession Number: 964:0048:0088 *Annie Linton[,] Newhaven*. Portrait of Annie Linton, a Newhaven woman fisher, taken outdoors in front of an open doorway(?). Linton, wearing white scarf around her head, patterned shirt, dark cape over shoulders, and striped loose-fitting skirt with a large pouch or gathering of material in which to put things, dark socks and shoes, is standing, with a wicker fishing basket strapped to her back, and another wider and shallower fishing basket on top of the first basket, right hand holding pouch of skirt, left hand raised next to her head and holding strap of top fishing basket; 3/4 right profile, full length. In the right middle ground is a wooden bench on which is a shallow basin. 1843 (ca.). Photographic print: salted paper, 20.1 x 14.1 cm.

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Accession Number: 964:0048:0089 *Newhaven Fishwomen*. Portrait of two unidentified Newhaven women fishers, taken outdoors against the exterior wall of a building. The woman on the left, wearing a white scarf around her head, white shirt, striped shawl, and loose-fitting skirt with a large pouch or gathering of material in which to put things, white stockings, and dark shoes, is seated on a wicker fishing basket, right arm across lap, left elbow resting on right palm, chin resting on fingers of left hand, legs extended, right foot crossed over left foot, looking down; right profile, full length. The woman on the right, wearing a dark bonnet trimmed with white, white shirt, same striped skirt, dark socks and shoes, is standing with a large wicker fishing basket strapped to her back, right arm extended and resting on a ledge of the wall, left hand on hip, right leg bent and presumably resting on a lower ledge, left leg straight, also looking down; 3/4 left profile, full length. 1843 (ca.). Photographic print: salted paper, 30.8 x 23.7 cm.

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Accession Number: 964:0048:0090 *The Village Beauty[,]* *Newhaven*. Portrait of Mrs. Elizabeth Hall (née Johnstone), wearing striped scarf around her head, white shirt, and striped loose-fitting skirt with a large pouch or gathering of material in which to put things, seated next to a large wicker fishing basket resting on its side, right forearm resting on top of basket, right hand holding top edge of basket, left hand holding side of basket, looking down; 3/4 right profile, 3/4 length. Image mounted to a paper mount which is hinge-mounted over another image (964:0048:0091). 1843 (ca.). Photographic print mounted on paper and hinge-mounted on page: salted paper, image 19.8 x 14.8 cm., on mount 21.6 x 16.6 cm.

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Accession Number: 964:0048:0091 *Group of 5 fishermen and boys unloading [a] boat*. Group portrait of unidentified Newhaven fishermen (2) and fisher boys (3) unloading a fishing boat on a beach. The boat, which is wooden, deep hulled, and lacks masts and rigging, is the central element of the image; bow pointing toward the camera. On the left side of the boat is a fisherman, wearing dark coat and fishing cap, white pants, and dark boots, standing, arms crossed, leaning on side of the boat, right leg stretched back; right profile, full length. Directly to the left of the bow is a fisher boy, wearing dark coat, light shirt, and medium-colored pants, lying on his stomach on the beach, legs outstretched behind him, propped up on left forearm, tam-o'-shanter covering right hand; full length. The second fisherman, wearing dark coat, scarf and top hat, is standing in the right half of the boat, holding a

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wicker fishing basket by its side over the right edge of the boat; 3/4 left profile, bust. To the right of the bow stands another fisher boy, wearing dark tam-o'-shanter and coat with two rows of white buttons, and white pants, standing, arms raised to chin level, hands holding the underside of the fishing basket being handed over the edge; 3/4 left profile, 3/4 length. On the far right is the third fisher boy, wearing dark coat, white shirt, and light pants, reclining on his left side on the beach, legs outstretched to his right in front of the second fisher boy, propped up on left forearm, right arm draped across his waist, looking up at boat; left profile, full length. In the right rear background is another fishing boat with oars. Image mounted to the page and is covered by a hinge-mounted print (964:0048:0090). 1843 (ca.). Photographic print: salted paper, 14.9 x 20.1 cm.

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Accession Number: 964:0048:0092 *Newhaven*. Group portrait of three unidentified Newhaven women fishers standing on a cobblestone village street. The three women dominate the left half of the image and are the focus of the picture. The woman on the far left, wearing white bonnet or scarf, and striped shirt and loose-fitting skirt with a large pouch or gathering of material in which to put things, is standing, holding a blanket or shawl(?) in both hands at chest-level; 3/4 right profile, full length. Standing immediately to her left is a woman, wearing a bonnet and the same style skirt, and a dark shirt, right hand on the first woman's left shoulder, left arm wrapped across her chest and holding onto the same blanket or shawl; full length. The third woman from the left, wearing a medium-colored shirt with white cuffs and dark skirt, is standing with right elbow resting on the second woman's left shoulder, left arm wrapped across waist, fingers of both hands linked; 3/4 left profile, full length. To the right of these three woman, and in the middle ground, is a group of four unidentified women fishers (very out of focus) standing and seated next to an exterior wall of a building. The woman fourth from right, wearing white shirt and dark skirt, is standing, holding a basin piled with linens in both arms; full length. Behind her stand two women, the one on the left wearing a light top, the one on the right wearing a dark top; busts. The woman on the far right of the image, wearing a light top and skirt, is seated to the left of a wicker fishing basket; 3/4 left profile, full length. Behind this group of four woman, receding into the background, are exterior building walls punctuated with outside stairs. 1843 (ca.). Photographic print: salted paper, 14.7 x 20.1 cm.

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Accession Number: 964:0048:0093 *Outside-Stairs in the Fishing Village of Newhaven.* View of an exterior wall of row houses, punctuated by two outside stairways and doorways, on a street in Newhaven. The street recedes from right to left across the image. In the right foreground is the first set of stairs, partially in shadow, lined with a railing, ending in an open landing, with an open doorway opening off to the right. A fishing basket and linens hang from the railing around the landing. In the central middle ground a dividing wall protrudes slightly. In front of this wall a barefoot girl is standing, wearing a dark dress with light collar and cuffs, and light apron, looking down; left profile, full length. To the right and left of the girl are more baskets, both on the ground and hanging on the wall. To the left of the dividing wall a young boy, wearing light pants and shirt, and dark jacket, is seated in a wooded chair; left profile, full length. Beyond the boy in the left background is the second stairway, also lined with a railing. At the top of the stairs a woman, wearing a white bonnet, dark shirt, and light skirt, is seated on the landing, hands in lap; 3/4 right profile, full length. Behind her the landing is partially enclosed, and a doorway opens off to the right of the landing. To the left of the stairway is a storage bin with pitched roof. Above the bin are two lines of laundry. 1843 (ca.).
Photographic print: salted paper, 14.5 x 20 cm.

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Accession Number: 964:0048:0094 *A Love Reverie.* Portrait of Jeanie Wilson, a Newhaven woman fisher. Wilson, wearing a white bonnet, dark shawl or cloak, striped shirt and loose-fitting skirt with a large pouch or gathering of material in which to put things, and dark socks and shoes, is seated next to a wicker fishing basket, right arm resting on her waist, left elbow resting on right hand, fingers of left hand touching the right side of her face, looking downward; 3/4 left profile, full length. Image mounted to a paper mount which is hinge-mounted over another image (964:0048:0095). 1843 (ca.). Photographic print mounted on paper and hinge-mounted on page: salted paper, image 19.8 x 14.6 cm., on mount 23 x 18 cm.

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Accession Number: 964:0048:0095 *A Newhaven fisherman, lying [i.e. reclining].* Portrait of an unidentified Newhaven fisherman, wearing dark cap and coat, checked scarf, light breeches, and dark tall boots, reclining on his right side on a beach, resting on right forearm, left hand resting on stomach, left foot crossed over right foot; 3/4 right profile, full length. The beach is littered with small stones, shells, and a starfish, and there is a small wicker fishing basket at the man's feet. Behind the man is what appears to be the hull of a wooden fishing boat, and there is a large fishing basket between the man's legs and the boat. Image mounted to the page and is covered by a hinge-mounted print

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(964:0048:0094). 1843 (ca.). Photographic print: salted paper, 14.8 x 20.2 cm.

Accession Number: 964:0048:0096 *St. Andrews*. View of the facade of the ruined Cathedral of St. Andrews, St. Rule's Tower, and the surrounding cemetery. Top of a stone wall in immediate foreground. Trees in both the left and right background. 1843-1845 (ca.). Photographic print: salted paper, 13.9 x 19.5 cm.

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Accession Number: 964:0048:0097 *Assembly Hall, Castle[,] etc[.] Edinburgh*. View of the General Assembly Hall of the Free Church of Scotland during construction, with Edinburgh Castle in the left background and the church of Tolbooth St. John in the right middle ground. View, looking northwest, may be from Greyfriars Churchyard. 1844 (ca.). Photographic print: salted paper, 19.8 x 14.7 cm.

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Accession Number: 964:0048:0098 *Monument to Dugald Stewart[,] Edinburgh*. View, looking downhill, of the Dugald Stewart Monument on Calton Hill, Edinburgh. The monument is a round stone temple with a tall round plinth supporting no fewer than seven columns, and topped with a flat round roof with an ornamental element on the very top. In the center of the columns is a large urn. The monument is surrounded by a wrought iron picket fence with stone posts at each corner of the fence. In front of the monument and fence is a dirt path. Between the path and the fence on the left side of the image are no fewer than six men standing and seated, most wearing dark suits and top hats. 1843-1845 (ca.). Photographic print: salted paper, 16.5 x 11.8 cm.

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Accession Number: 964:0048:0099 *Sir Walter Scotts [sic, Scott's] Monument[,] Edinburgh*. View of Scott Monument under construction, looking up from the Princess Street Gardens, northeast along Princess Street. The monument is about two-thirds complete and supported with scaffolding. In the middle ground are various multistory buildings, and in the right background the Dugald Stewart, National, and Nelson monuments and the City Observatory are seen atop Calton Hill. 1843-1845 (ca.). Photographic print: salted paper, 19.9 x 15.1 cm.

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Accession Number: 964:0048:0100 *Group of Stone-Carvers. Scott Monument. Edinburgh.* Group portrait of five masons carving an ornament for the Scott Monument from a large slab of masonry. The slab, in the right center of the image, is propped up at an angle by several small stones, the shorter side toward the camera, the top of which bears the carving. On the far left one mason, wearing dark pants, hat and vest, and white shirt, is holding a wooden mallet in his right hand at waist-level and a chisel in his left hand on the ornament surface; right profile, full length. The mason second from left, wearing dark cap and white shirt, is standing behind the block of masonry being carved, right hand on the carving; bust. The mason in the center, wearing dark vest, white pants, and striped shirt, sits on the right side of the slab being carved, legs extending to his left, left hand resting on the side of the slab, holding a compass to the carving with his right hand. The two masons farthest to the right are identically dressed in white shirts, dark vests and caps, and medium-toned pants and aprons. The mason second from right is standing with his right arm extended and right hand resting on the center mason's left shoulder; left profile, 3/4 length. The mason on the far right, standing slightly in front of the mason second from the right, has his hands clasped in front; left profile, 3/4 length. In the upper background is the roof line of a shed. In the center and right background are pieces of masonry, and in the right middle ground is a long piece of scaffolding propped against masonry. 1843-1845 (ca.). Photographic print: salted paper, 14.7 x 20.2 cm.

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Accession Number: 964:0048:0101 *Royal Institution[,] Edinburgh.* Facade of the Royal Institution (now the Royal Scottish Academy) with a view of Edinburgh Castle from the northeast. The facade is Neoclassical with a projecting portico comprised of two doric columns supporting a pediment. The exterior wall behind the portico is punctuated with a door, and, above the pediment, with Classical Revival ornaments including a sphinx statue. In front of the building runs a wrought iron fence along the sidewalk. There are seven unidentified men standing and seated against the fence. In the background, to the left of the Royal Institution, a portion of Princess Street Gardens and the eastern-most section of Edinburgh Castle are seen. 1843-1845 (ca.). Photographic print: salted paper, 20.2 x 13.9 cm.

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Accession Number: 964:0048:0102 *Edinburgh Castle. [F]rom site of the Scott Monument. The Breakfast hour.* View of Edinburgh Castle looking southwest over the Princess Street Gardens from the site of Scott Monument. In the immediate foreground are several large pieces of masonry. In the foreground, standing and seated among pieces of scaffolding at the edge of the site clearing are ten masons, most

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wearing dark coats and pants, and white shirts, two with top hats. Most of the masons are seated, having breakfast, and facing toward the camera. In the left middle ground in the gardens are two unidentified buildings, and in the right middle ground is a partial view of the Royal Institution (now the Royal Scottish Academy). 1843-1845 (ca.).
Photographic print: salted paper, 14.7 x 20 cm.

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Accession Number: 964:0048:0103 *The High School[,]* Edinburgh.

View, looking southwest along Regent Road, of the expansive facade of the former Royal High School, a Neoclassical building. The central element has a projecting portico topped with a pediment and is reminiscent of a classical temple. 1843-1845 (ca.). Photographic print: salted paper, 14.7 x 18.7 cm.

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Accession Number: 964:0048:0104 *At Roslin.* View of a stand of tall trees, a road bending around to the left of the trees, and a group of eight men at Roslin. The side of the road running round the trees is lined with a stone wall, behind which is a wooden post and beam fence. At the left bend in the road a man is standing with hands behind back. To his left and on the other side of the road another man is standing with hands in pockets. To his left are two men, seated with legs outstretched, on the road in the shade of the trees. To their left, a man dressed in a dark suit and white shirt, is standing. To his left, two young men or boys are seated on the stone wall. To the right of the two boys is another man, wearing light-colored pants and a white shirt, leaning against the wall. 1843-1845 (ca.). Photographic print: salted paper, 16.4 x 11.5 cm.

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Accession Number: 964:0048:0105 *Beach Scene[,]* Newhaven. View of a Newhaven beach and coast with fishing boats, two houses, and an unidentified fisherman and two unidentified fisher boys. The fisherman, wearing white coat, dark shirt, medium-colored pants, and a fishing cap, is seated on the beach in front of the bow of a fishing boat, legs slightly bent, hands in lap; left profile, full length. To his left are the two boys, both wearing medium colored coats and pants, the boy on the left wearing a tam-o'-shanter and the boy on the right a fishing cap, seated with legs slightly bent, hands in laps; left profiles, full length. Behind the three figures is a group of no fewer than six wooden, deep-hulled fishing boats with masts lying across their hulls, full view of only the one boat immediately behind the three figures. In the left middle ground is an undulating coastline with other boats pulled up on shore. In the right middle ground are two multistory dwellings. In the background is a thin strip of coast. Image mounted to a paper mount

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which is hinge-mounted over another image (964:0048:0106). 1843 (ca.). Photographic print mounted on paper and hinge-mounted on page: salted paper, image 14.1 x 19.8 cm., on mount 17.5 x 23 cm.

Accession Number: 964:0048:0106 *Roslyn [sic, Roslin] Chapel*. View of a section of an exterior wall of Roslin Chapel showing a doorway flanked by two windows and topped with a third window. The two flanking windows are set into large Gothic arch frames, the tops of which are divided by trefoils. The door is at the back of a recessed Romanesque arch portico. The window above the door is equal in size to the tops of the flanking windows, and it is also divided by a trefoil. The bottom of the wall is seen, as is a portion of the sidewalk or roadway in front of it. The top of the wall is not seen. Image mounted to the page and is covered by a hinge-mounted print (964:0048:0105). 1843-1845 (ca.). Photographic print: salted paper, 11.2 x 15.7 cm.

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Accession Number: 964:0048:0107 *Roslyn [sic, Roslin] [Chapel,] East Window*. View of an upper story window on the east side of Roslin Chapel with an unidentified man seated on the window sill. The window, seen almost in full, has a Gothic arch frame divided by a mullion splitting the window into two smaller Gothic arches topped by a quatrefoil. The man, possibly David Octavius Hill, wearing dark suit and white shirt, is seated in the left arch, hands on thighs, looking down; 3/4 right profile, full length. Through the window, another window, other walls, and a doorway are seen in the background. In the upper right corner background is a finial along the roof line. This image may have been taken from the roof of a lower portion of the building. 1843-1845 (ca.). Photographic print: salted paper, 16.1 x 11.3 cm.

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Accession Number: 964:0048:0108 *Roslin Chapel[,] South Door*. View of the south entrance to Roslin Chapel. The door is set in a Gothic arch frame at the back of a recessed Romanesque arch portico. Above the portico is a small window set into a Gothic arch frame divided by a trefoil. To either side of the entrance are tall buttresses punctuated with decorative elements including a gargoyle. In the center of the doorway is a man, possibly David Octavius Hill, dressed in a dark three-piece suit, unbuttoned overcoat, and top hat, standing, hands grasping lapels. 1843-1845 (ca.). Photographic print: salted paper, 15.3 x 11.4 cm.

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Accession Number: 964:0048:0109 *The Charteris Door. Amisfield. Dumfriesshire.* The Charteris door, an old carved wooden door, leans against a brick wall. The door is carved with a man battling a monster. In the carving the man is standing on the left, left foot forward, both arms extended, right hand holding lower jaw of monster, left hand holding upper jaw; right profile, full length. The monster has the head of a lion or wild boar, and a thin body. The carving is Norse and/or Pictish in influence. 1843-1845 (ca.). Photographic print: salted paper, 20.3 x 14.6 cm.

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