

British canvas, stretcher and panel suppliers' marks: Part 13, Scotland

This guide surveys suppliers' marks on the reverse of picture supports. This part is devoted to suppliers in Scotland, notably Edinburgh, Glasgow and Aberdeen, active from the 1820s to the 1930s or later. Marks relating to framing, restoration and picture dealing are not usually included here.

Measurements of marks, given where known, are approximate and may vary according to the stretching or later conservation treatment of a canvas or the trimming of a label. Links are given to institutional websites where the dimensions of works can be found. For individual suppliers, see the database, [British artists' suppliers, 1650-1950](#). Square brackets are used to indicate indistinct or missing lettering in transcripts. See also the notes at the end of this guide.

Compiled by Jacob Simon, February 2019, updated February 2020, September 2023, and based on the pioneering work of Cathy Proudlove and the suppliers' database created by Jacob Simon.


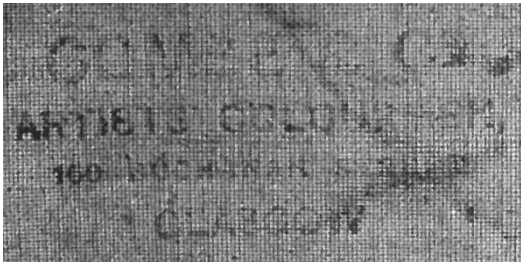

The following suppliers appear in this resource:

Aberdeen: John Hay.





Edinburgh: Aitken Dott & Son, Alexander Hill, Thomas Alexander Hill, William Macgill, John Mundell, Robert R. Nelson, Hugh Paton & Sons, W.S. Ross, Alexander Scott, John Douglas Smith, John Taylor & Son and James Walker.

Glasgow: Combe & Thomson/Co, George Davidson, John Finlay & Co, James Miller, Robert Miller.

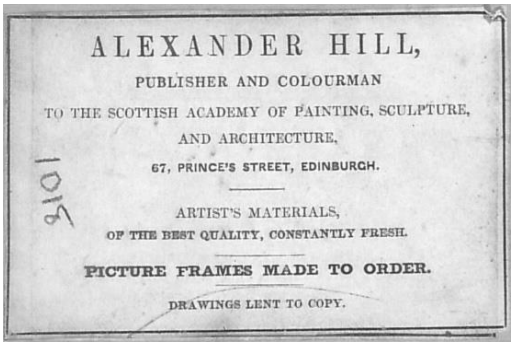
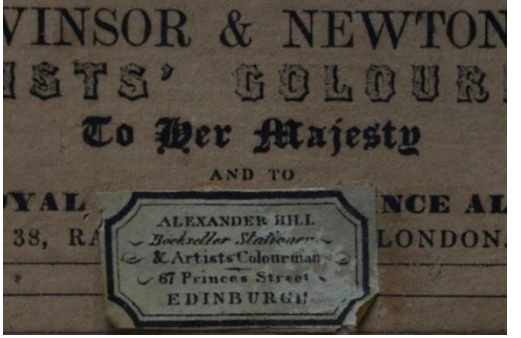

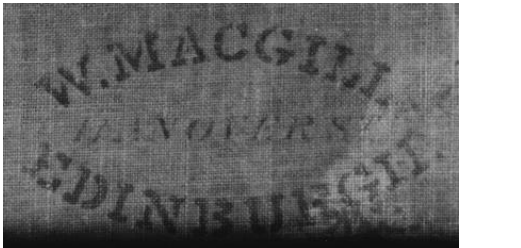
Several suppliers bought in materials from larger companies and applied their own label or stamp, often quite small in scale. Examples include John Finlay & Co, Alexander Hill, John Mundell, Robert R. Nelson (on Roberson supports) and Alexander Hill, William Macgill, Robert Miller, Robert R. Nelson, John Douglas Smith (on Winsor & Newton supports).


Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
Combe & Thomson, Combe & Co, Glasgow	In business 1897-28 or later See British artists' suppliers, 1650-1950 - C	
<i>Illustrated:</i> George Houston, <i>Autumn Sunshine</i> (Lyon & Turnbull, Edinburgh, 4 December 2020, lot 121)	<i>Stamp, oval format, on canvas:</i> COMBE & THOMSON ARTISTS' COLOURMEN 160 BUCHANAN ST GLASGOW. [trading as Combe & Thomson, 1897-1903]	
<i>Illustrated:</i> Unspecified work. Source: Cobbe coll., see note 2. An example dated 1905 is recorded.	<i>Stamp, 9.0 cm wide, on canvas:</i> COMBE & CO ARTISTS COLOURMEN 160 BUCHANAN ST GLASGOW. <i>Second stamp:</i> ACADEMY [trading as Combe & Co, 1904-28 or later]	 

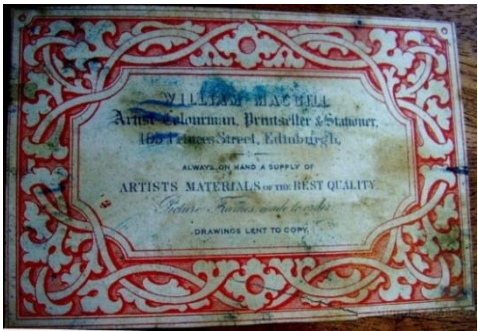
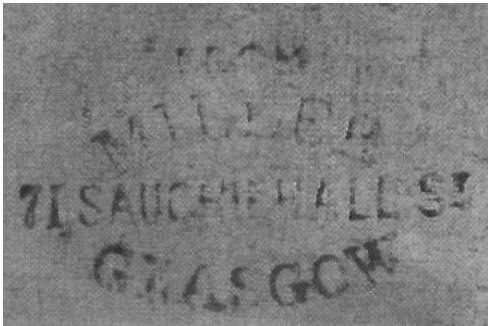

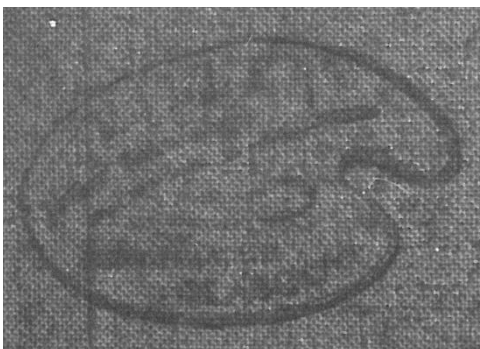
Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> Mary Morris, <i>On the West Coast, possibly Iona</i>, 1926 (Great Western Auctions, Glasgow, 23-24 June 2023, lot 2943)</p>	<p><i>Stamp at centre of canvas:</i></p> <p>COM[BE] & CO. 160, B[UCHAJ]NAN STREET, GLASGOW.</p>	
<p>George Davidson, Glasgow</p>	<p>At 123 Sauchiehall St 1879-1907 See British artists' suppliers, 1650-1950 - D</p>	<p>Subsequently George Davidson Ltd</p>
<p><i>Illustrated:</i> James Kay, <i>La Grosse Horloge, Rouen</i> (Bonhams, Edinburgh, 17 May 2023, lot 41)</p>	<p><i>Stamp at centre of canvas:</i></p> <p>G. DAVIDSON, ARTISTS' COLOURMAN, 123, SAUCHIEHALL STREET, GLASGOW.</p>	
<p><i>Illustrated:</i> Unspecified work. From http://pictureframelabels.blogspot.com/.</p>	<p><i>Stamp, palette shaped, on canvas;</i></p> <p>G. DAVIDSON Fine Art SALOON 123, SAUCHIEHALL ST GLASGOW</p>	
<p><i>Illustrated:</i> Unspecified work. From http://pictureframelabels.blogspot.com/.</p> <p>Probably a framing label, included here for reference. Other labels are found.</p>	<p><i>Label, decorative surround, on frame:</i></p> <p>FROM GEORGE DAVIDSON FINE ART DEALER & PICTURE FRAME MAKER 123 SAUCHIEHALL ST. GLASGOW.</p>	
<p>Aitken Dott & Son, Edinburgh</p>	<p>Supplier so named 1880-1984 See British artists' suppliers, 1650-1950 - D</p>	
<p><i>Illustrated:</i> Duncan Cameron, <i>Fidra</i>, 1907. Source: Cobbe coll., see note 2.</p> <p>For examples, 1905-30, see note 3.</p>	<p><i>Stamp, linear border, on canvas:</i></p> <p>A. DOTT & SON EDINBURGH — — — ACADEMY CANVAS</p>	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> Unspecified work. Source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> William McTaggart, <i>Autumn Showers</i>, 1891 or c.1895, panel (Bonhams, Edinburgh, 17 May 2023, lot 43)</p>	<p><i>Stamp, palette-shaped, on panel or board:</i></p> <p>AITKEN, DOTT & SON Carvers, Gilders, and Artist[s] COLOURMEN [2]6 SOUTH CASTLE ST EDINBUR[GH]</p>	
<p><i>Illustrated:</i> Unspecified work (information from Cyndie Lack)</p>	<p><i>Stamp, within rectangular framework, on stretcher:</i></p> <p>A. DOTT & SON[A]RTISTS [C]OLOURMEN 26[?] SOUTH [C]ASTLE STRE[ET] EDINBURGH.</p>	
<p><i>Illustrated:</i> William McTaggart, <u>The Lobster Fishers</u>, 1899 (National Gallery of Victoria). Presumably a framing label.</p> <p>Label also found with 'PICTURE RESTORERS' in place of line 1 and 'FINE ART DEALERS' in place of line 4.</p>	<p><i>Label, 9.3 cm wide, linear border, on frame:</i></p> <p>EXPERIENCED PICTURE LINERS</p> <p>AITKEN DOTT & SON May 1842 CARVERS & GILDERS 26 SO. CASTLE ST. EDINBURGH</p> <p><i>diagonally in red across label:</i></p> <p>OWN MAKE</p>	
<p><i>Illustrated:</i> Thomas Bromley Blacklock, <i>By the Camp Fire</i>, 1900 (Lyon & Turnbull, Edinburgh, 8 June 2023, lot 54). Labelled as the board's supplier; the frame has the label of another business.</p>	<p>Label at top of board, possibly with stock no. above:</p> <p>EXPERIENCED PICTURE LINERS</p> <p>AITKEN DOTT & SON May 1842 CARVERS & GILDERS 26 SO. CASTLE ST. EDINBURGH</p> <p>[less space between lines than preceding example]</p>	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
John Finlay & Co, Glasgow	At 49 Buchanan St until c.1854 See British picture framemakers	
<p><i>Illustrated:</i> Scottish?, <i>Girl with Apple</i> (Paul Leijten, 2020)</p> <p>Found in association with a Finlay stretcher label and two Roberson canvas stencils (CR with numerals within framing device). Roberson supplied the canvas to Finlay.</p>	<p><i>Stencil, 9.8 cm wide, near bottom of canvas:</i></p> <p style="text-align: center;">JOHN FINLAY & Co GLASGOW</p> <p><i>Stencil, 14.8 cm wide:</i></p> <p style="text-align: center;">PREPARED BY CHARLES ROBERSON 51, LONG ACRE. LONDON</p> <p>Stretcher label:</p> <p style="text-align: center;">FINLAY, Carver, Gilder & Printseller, BOOKSELLER & STATIONER' [Royal coat of arms] To the King, Nº 49 Buchanan Street GLASGOW.</p>	
John Hay, Aberdeen	At 77 Union St c.1824-36 See British picture framemakers	For Hay & Lyall, see this guide, Part 14 Restorers, liners and mounters.
<p><i>Illustrated:</i> Ascribed to John Phillip, <i>Woman knitting at a cottage door</i> (with Sulis Fine Art, 2019)</p> <p>Compare the wording of this label to those of Rowney & Forster (Part 9 of this guide).</p>	<p><i>Label, 9.0 cm wide, decorative border, on millboard:</i></p> <p style="text-align: center;">IMPROVED Flemish Ground Pannel Boards, PREPARED BY JOHN HAY, <i>Repository of Arts,</i> 77, Union Street, Aberdeen.</p> <p>PREPARED CANVAS, with or without Absorbent Groun[d] Extra-Fine BLADDER COLOUR. Superior MASTIC VARNISH, ASPHULTUM, and Fine Light Drying Oil. With every other Material for OIL PAINTING, of very superior quality.</p>	
Alexander Hill, Edinburgh	In business 1830-66 See British artists' suppliers, 1650-1950 - H	For Hill's son, T. Alexander Hill, see below
<p><i>Illustrated:</i> John Ballantyne, Robert Michael Ballantyne, c.1855 (National Portrait Gallery)</p> <p>For examples, c.1855-61, see note 4.</p>	<p><i>Stencil, oval format, on canvas:</i></p> <p style="text-align: center;">ALEXR. HILL — COLORMAN. TO THE ROYAL SCOTTISH ACADEMY EDINBURGH.</p>	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> Francis Grant, Edwin Landseer, c.1852 (National Portrait Gallery)</p>	<p><i>Label, linear border, on board, not line-for-line:</i></p> <p>ALEXANDER HILL, PUBLISHER AND COLOURMAN TO THE SCOTTISH ACADEMY OF PAINTING, SCULPTURE, AND ARCHITECTURE. 67, PRINCE'S STREET, EDINBURGH.</p> <p>—</p> <p>ARTIST'S MATERIALS, OF THE BEST QUALITY, CONSTANTLY FRESH.</p> <p>—</p> <p>PICTURE FRAMES MADE TO ORDER.</p> <p>—</p> <p>DRAWINGS LENT TO COPY.</p>	
<p><i>Illustrated:</i> Unknown artist, <i>An Allegory of Arts</i> (with Leighton Fine Art, High Wycombe, 2018)</p> <p>Winsor & Newton supplied the millboard to Hill.</p>	<p><i>Label, double linear border with inward curving corners, over Winsor & Newton label of 1841 or later, on millboard:</i></p> <p>ALEXANDER HILL -- Bookseller Stationer -- -- & Artists' Colourman -- -- 67 PRINCE'S STREET -- EDINBURGH</p>	
<p>Thomas Alexander Hill, Edinburgh</p>	<p>At 12 St Andrew Square 1866-73 See British artists' suppliers, 1650-1950 - H</p>	<p>For the father, Alexander Hill, see above.</p>
<p><i>Illustrated:</i> Colin Hunter, <i>Stormy Seas</i>, 1874 (Adams, Dublin, 26 April 2023, lot 166)</p> <p><i>Also found on:</i> James Cassie, <i>Beach Fishing</i>, 1872 (Christie's South Kensington, 12 March 2014, lot 20)</p> <p>Colin Hunter, <i>Fisherman preparing the nets</i>, 1879 (Bonhams, Edinburgh, 18 May 2022, lot 7)</p>	<p><i>Stamp at centre of canvas:</i></p> <p>T. ALEX^R HILL ARTISTS' COLOURMAN 12 ST. ANDREW SQUARE EDINBURGH.</p>	
<p>William Macgill, Edinburgh</p>	<p>In business 1841-66 See British artists' suppliers, 1650-1950 - M</p>	
<p><i>Illustrated:</i> J. Fenwick, unspecified work. Source: Cobbe coll., see note 2.</p>	<p><i>Stencil, 9.6 cm wide, oval format, on canvas:</i></p> <p>W. MACGILL HANOVER ST EDINBURGH.</p> <p>[in Hanover St 1841-59]</p>	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> James Gordon Jnr, <i>The Thames above Windsor</i>, ?exh. Royal Scottish Academy, 1853 (Bonhams, 22 November 2022, lot 53)</p>	<p><i>Stencil, palette-shaped, centre of canvas:</i></p> <p>W. MACGILL</p> <p>7, Hanover Street[t]</p> <p>EDINBURGH</p> <p>[in Hanover St 1841-59]</p>	
<p><i>Illustrated:</i> Unknown artist, <i>Samuel Batchelder?</i> (information from Margaret Stocker, 2018)</p>	<p><i>Stencil, palette-shaped, on canvas:</i></p> <p>WILLIAM MACGILL</p> <p>Nº 7</p> <p>Hanover St Edinburgh</p>	
<p><i>Illustrated (top):</i> Samuel Edmonston, unspecified work, c.1860. Source: Cobbe coll., see note 2. In conjunction with Winsor & Newton label.</p> <p><i>Also found on:</i> Tavernor Knott, Rev. Norman MacLeod, 1848 (Scottish National Portrait Gallery). Label with border in red. Over a Winsor & Newton 'Prepared Mill-Board' label.</p> <p>For further examples, see note 5.</p>	<p><i>Label, 12.6 cm wide, elaborate border, on millboard:</i></p> <p>WILLIAM MACGILL Artist-Colourman, Printseller & Stationer. 7 Hanover Street, Edinburgh,</p> <hr/> <p>ALWAYS ON HAND A SUPPLY OF ARTISTS MATERIALS OF THE BEST QUALITY. <i>Picture Frames made to order</i> DRAWINGS LENT TO COPY.</p> <p><i>Faintly, printer's name, seen on Knott label:</i></p> <p>SUTCLIFFE[?] LITHO. EDIN.</p> <p>[Macgill in Hanover St 1841-59; the name of the label's printer is indistinct but may be Sutcliffe, possibly John Sutcliffe, recorded 1846-48]</p>	 <p>^ Edmonston</p>  <p>^ detail</p>
<p><i>Illustrated:</i> William Stewart Watson, <i>James Grant</i>, 1846, canvas (National Museums of Scotland, M.1930.19)</p>	<p><i>Label, elaborate border:</i></p> <p>[wording identical to above]</p>	




Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> Label in drawer of Winsor & Newton colour box, early 1860s (Westbank Antiques, Wirral, Merseyside, www.antiques-atlas.com, online trading site)</p>	<p><i>Label, elaborate border in red, in drawer of Winsor & Newton colour box:</i></p> <p>[wording identical to above, but:]</p> <p>105 Princes Street, Edinburgh,</p> <p>[in Princes St 1860-66]</p>	
<p>James Miller, Glasgow</p>	<p>At 71 Sauchiehall St 1871-74 See British artists' suppliers, 1650-1950 - M</p>	<p>At other addresses for much longer</p>
<p><i>Illustrated:</i> Joseph Henderson, <i>On the Ayrshire Coast</i> (Sotheby's Belgravia, Glasgow, 16 December 1975, lot 191)</p> <p><i>Also found on:</i> A. [Alexander?] Davidson, unspecified work, 1874, with label, see below. Source: Cobbe coll., see note 2.</p>	<p><i>Stamp, oval format, on canvas:</i></p> <p>FROM MILLER 71, SAUCHIEHALL ST GLASGOW</p>	
<p><i>Illustrated:</i> A. [Alexander?] Davidson, unspecified work, 1874, with canvas stamp, see above. Source: Cobbe coll., see note 2.</p>	<p><i>Label, 8.3 cm wide, decorative border, on stretcher:</i></p> <p>FROM JAMES MILLER, CARVER, GILDER, AND ARTISTS' COLOURMAN, 71 SAUCHIEHALL STREET, GLASGOW. Established 30 years.</p>	
<p><i>Illustrated:</i> Unspecified work, 1877. Source: Cobbe coll., see note 2.</p>	<p><i>Stamp, 6.9 cm wide, palette shaped, on canvas:</i></p> <p>MILLER [illegible] GLASGOW</p>	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
Robert Miller, Glasgow	At 186 Trongate 1864-c.1933 See British artists' suppliers, 1650-1950 - M	
<i>Illustrated:</i> McIntyre, unspecified work (ebay, January 2017)	<i>Stamp, 10.7 cm wide, on canvas:</i> ROBERT MILLER, ARTISTS' COLOURMAN 186, TRONGATE, GLASGOW	
<i>Illustrated:</i> George Leslie Hunter, <i>Still Life of Anemones with Striped Wallpaper</i> , c.1928-9 (Ion Harrison coll., Sotheby's, 17 March 2021, lot 16) <i>Also found on:</i> William Alfred Gibson, <i>Lochan</i> (Bonhams, Edinburgh, 26 June 2019, lot 244). In conjunction with Winsor & Newton canvas stamp.	<i>Stamp, 6.6 cm wide, on canvas:</i> ROBERT MILLER, ARTISTS' COLOURMAN, 186, TRONGATE, GLASGOW. <i>Stamp:</i> WINSOR & NEWTON'S PREPARED CANVAS "WINTON" LONDON, ENGLAND.	
<i>Illustrated:</i> George Leslie Hunter, <i>Remembrance</i> , 1927 (Bonhams, Edinburgh, 19 October 2022, lot 89) <i>Also found on:</i> George Leslie Hunter, <i>Still Life of Anemones in a Red Vase with Yellow Teacup and Apples</i> , 1927-8 (Ion Harrison coll., Sotheby's, 17 March 2021, lot 14)	<i>Stamp at centre of canvas:</i> ROBERT MILLER, 186, TRONGATE, GLASGOW.	
John Mundell, Edinburgh	At 60 Princes St 1832-45 See British artists' suppliers, 1650-1950 - M	
<i>Illustrated:</i> Unknown artist, <i>Head portrait of a bearded old man</i> , perhaps a study from an old master painting (Catawiki.com, 13 June 2017, online trading site) Roberson supplied the millboard to Mundell.	<i>Label, linear border with inward curving corners, adjacent to C. Roberson & Co label probably of the 1840s, on millboard:</i> JOHN MUNDELL ARTISTS COLOURMAN AND PRINTSELLER. 60 PRINCES STREET EDINBURGH	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
Robert R. Nelson, Edinburgh	In Hanover St by 1853-76 See British artists' suppliers, 1650-1950 - N	
<i>Illustrated:</i> After Raeburn, <i>Lord Newton</i> (ebay, December 2013) <i>Also found on:</i> William Quiller Orchardson, unspecified work. Source: Cobbe coll., see note 2.	<i>Stencil, 13.3 cm wide, oval format, on canvas:</i> ROBERT R NELSON ARTISTS COLOURMAN 27, HANOVER ST. EDINBURGH [at 27 Hanover St by 1853-67]	
<i>Illustrated:</i> Unspecified work, 1860. Source: Cobbe coll., see note 2. In conjunction with Roberson & Co label. <i>Also found on:</i> John Faed, <i>Boaz and Ruth</i> , exh.1860 (Christie's, 11 June 2004, lot 150). In conjunction with Roberson & Co label.	<i>Stencil, 13.5 cm wide, on board:</i> ROBERT R NELSON EDINBURGH	
<i>Illustrated:</i> David Octavius Hill, <i>Pittenweem</i> , exh.1860?, (Lyon & Turnbull, Edinburgh, 4 December 2020, lot 128)	<i>Stencil on board:</i> ROBERT R. NELSON ---- EDINBURGH	
<i>Illustrated:</i> Unspecified work (Blair Bohr, 2014)	<i>Stencil on canvas:</i> ROBERT R NELSON 27 HANOVER ST EDINR	
<i>Illustrated:</i> Keeley Halswelle, <i>Moonlight across the River Thames</i> (Dreweatts 1759, Newbury, Berkshire, 10 February 2023, lot 75) Winsor & Newton supplied the millboard to Nelson.	<i>Label over a Winsor & Newton label, on millboard:</i> [text matches the next label, except address is that used by 1853 to 1867, reading:] 27, SOUTH HANOVER STREET [Winsor & Newton label, of type illustrated in Part 11 of this guide, 'Winsor & Newton panels', sections 3 to 5, only partly visible:] PREPARED MILL-BOARD.	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> Unspecified work (Blair Bohr, 2014)</p>	<p><i>Label on backing paper:</i></p> <p>[cherubs at easel and the Three Graces] ROBERT R. NELSON Artists Colourman Bookseller Stationer & PICTURE FRAME MAKER 19, SOUTH HANOVER STREET EDINBURGH.</p> <p><i>upper left:</i> Miniature Cases/ & Ivories/ FRAMING IN GOLD OR FANCY WOODS/ Boarding Schools & Teachers/ SUPPLIED.</p> <p><i>upper right:</i> Canvasses,/ Brushes,/ OIL COLOURS, VARNISHES/ & Every requisite for the/ FINE ARTS.</p> <p><i>lower left:</i> Bibles/ PRAYER BOOKS/ CHURCH SERVICE &c.</p> <p>[at 27 Hanover St by 1868-76]</p>	
<p>Hugh Paton & Sons, Edinburgh</p>	<p>At 9 Princes St 1861-67, 115 Princes St 1868-84. See British artists' suppliers, 1650-1950 - P</p>	
<p><i>Illustrated:</i> J.E. Buckley, unspecified work, 1864. Source: Cobbe coll., see note 2.</p> <p>Probably a framing or dealing label, included here for reference. An identical label but with address 9 PRINCES STREET is found on a frame repr. May – Gilded Frame Artisans and the Craft Economy in Scotland, information from Stana Nenadic. Another with the line, 'Printers, Printsellers, and Picture Dealers' in gothic type is found on a frame, information from Vintage Art Emporium.</p>	<p><i>Label, 11.8 cm wide, double linear border, on panel or backboard:</i></p> <p>[Scottish royal coat of arms]</p> <p><i>to left:</i> WINDOW CORNICES,/ ROOM MOULDINGS,/ ROSEWOOD, MAPLE, & GILT/ FRAMES/ Of Every Description.</p> <p><i>to right:</i> Prints Cleaned & Varnished,/ MAPS MOUNTED,/ OLD PAINTINGS RE-LINED AND/ RESTORED,/ Looking Glasses Re-silvered</p> <p><i>beneath:</i></p> <p>Carver & Gilder to the Queen. HUGH PATON & SONS, PRINTERS, PRINTSELLERS, AND PICTURE DEALERS, ARTIST'S COLOURMEN, 115 PRINCES STREET, EDINBURGH. CANVAS, BRUSHES, OILS, AND VARNISHES</p> <p>[at 115 Princes St 1868-84]</p>	
<p><i>Illustrated:</i> Found on reverse of carte-de-visites. Probably a trading label, included here for reference.</p>	<p><i>Label, linear border, on reverse of carte-de-visite:</i></p> <p>FROM HUGH PATON & SONS, PRINTSELLERS & PUBLISHERS, <i>Carvers & Gilders to the Queen,</i> ARTISTS' COLOURMEN, ETC., 115 PRINCES STREET, EDINBURGH.</p>	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
W.S. Ross , Edinburgh	At 5 Frederick St 1871-79, 1887 See British artists' suppliers, 1650-1950 - R	
<i>Illustrated:</i> Attributed to Henry Raeburn, unspecified portrait (information from John Payne, 1992)	<i>Stencil, within palette shape, on canvas:</i> <div data-bbox="539 421 847 539" data-label="Text"> <p>W S ROSS ARTISTS' COLOURMAN 5 FITZPATRICK STREET EDINBURGH</p> </div> ['Fitzpatrick' a misreading for 'Frederick'?]	 ^ diagram made in 1992
Alexander Scott , Edinburgh	At 78 Princes St 1877-1912 See British artists' suppliers, 1650-1950 - S	
<i>Illustrated:</i> Robert McGregor, <i>Great Expectations</i> , 1879 (Scottish National Gallery)	<i>Label on stretcher:</i> <div data-bbox="448 987 938 1167" data-label="Text"> <p>ALEXANDER SCOTT, Artists Colourman & Printseller PICTURE FRAME MAKER, 78 PRINCES STREET, (OPPOSITE THE ROYAL INSTITUTION) EDINBURGH.</p> </div>	
<i>Illustrated:</i> Unspecified work, 1882. Source: Cobbe coll., see note 2.	<i>Stamp, 3.8 cm wide, within oval, on canvas:</i> <div data-bbox="560 1375 823 1525" data-label="Text"> <p>ALEXANDER SCOTT ARTISTS COLOURMAN 78 Princes Street EDINBURGH</p> </div>	
John Douglas Smith , Edinburgh	At 33 West Register St 1845-66 See British artists' suppliers, 1650-1950 - S	
<i>Illustrated:</i> Robert Scott Lauder, <i>Highland Girl</i> (Susanin's, Chicago, 25 June 2011, lot 6068)	<i>Stencil, indistinct, oval format, on canvas:</i> <div data-bbox="528 1865 858 2011" data-label="Text"> <p>JOHN D. SMITH Carver, Gilder &? ARTISTS COLOMAN? 33?, West Register St EDINBURGH</p> </div>	 ^ best available image

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> Reproduced from: John Douglas Smith & John Stewart Smith - Edinburgh Footnotes</p> <p><i>Also found on:</i> Alexander Fraser, <i>A Glade in Cadzow Forest</i>, 1862-3 (Scottish National Gallery)</p> <p>Samuel Bough, <i>An English Canal Scene</i> (Scottish National Gallery), in conjunction with Winsor & Newton label</p>	<p><i>Stencil on canvas:</i></p> <p>FROM JOHN D. SMITH Carver & Gilder 33, West Register St EDINBURGH</p> <p><i>Second stamp:</i></p> <p>ARTISTS' MATERIALS.</p>	
<p>John Taylor & Son, Edinburgh</p>	<p>In business 1850-98 See British artists' suppliers, 1650-1950 - T</p>	
<p><i>Illustrated:</i> Samuel Edmonston, unspecified work, source: Cobbe coll., see note 2.</p> <p>Probably a framing mark, included here for reference. Also found on furniture.</p>	<p><i>Impressed mark, 4.8 cm wide, oval format, on stretcher or frame:</i></p> <p>JOHN TAYLOR & SON MANUFACTURERS EDINBURGH</p> <p><i>Second impressed mark:</i></p> <p>4175</p>	
<p>James Walker, Edinburgh</p>	<p>Active 1845-64 See British picture restorers, 1600-1950 - W</p>	
<p><i>Illustrated:</i> Circle of Alexander Nasmyth, <i>River landscape with figures and castle</i>, undated (Nicholas Holloway, 2017)</p>	<p><i>Stamp, 8 cm wide, on stretcher:</i></p> <p>JAMES WALKER Artist Colourman STREET? EDINBURGH</p>	

Notes

For an historical survey with time chart and map, see Cathy Proudlove, 'Technical focus: suppliers' marks and labels', *The Picture Restorer: The Journal of the British Association of Painting Conservator-Restorers*, no.55, autumn 2019.

There is a variable time lag between a retailer marking a canvas or panel and an artist buying the support and completing a painting. Dates for works are painting or exhibition dates. Artist attributions are normally those of the owner, dealer or auctioneer. Images are used here under fair dealing copyright provisions for non-commercial research.

1. **Acknowledgments:** With thanks to Dr Joyce Townsend for providing information on paintings in Tate, collected by members of the Tate Conservation Department since the 1970s, Dr Tim Moreton, who for many years recorded canvas markings on the reverse of portraits at the National Portrait Gallery, Nicola Costaras for access to conservation files at the Victoria and Albert Museum, and Keith Morrison at the National Galleries of Scotland. Thanks also to Cyndie Lack, Stana Nenadic, Helen Smailes and Bill Sulis.
2. **Earlier research:** In the early 1970s, Cathy Proudlove (née Leach) distributed copies of her unpublished list of artists' colourmen. In the course of her professional career at the former Area Museums Service for South East England and with Norfolk Museums Service, Cathy has seen and recorded, or been sent by professional colleagues, details of many suppliers' marks and labels, some from private collections. She has published on the subject: '19th Century Prepared Artists' Canvases', *Antique Collecting*, July 1973, pp.2-4, and 'London Artists' Colourmen. Part I: A to D', *The Picture Restorer*, no.10, autumn 1996.
For a period, 1974-77, Alec Cobbe arranged for marks on paintings in sales at Sotheby's Belgravia and Christie's to be photographed (see his article on Winsor & Newton, *Studies in Conservation*, vol.21, no.2, May 1976, p.94). The photographs were later acquired by the late Richard Kissack, who planned to publish a book. Eventually he gave them to Cathy Proudlove, and images deriving from this collection have been reproduced when an image from a public collection has not been found.
3. **Aitken Dott & Son:** Examples of this stamp on works dating to 1905-30 can be found on the following: Henry John Dobson, *Elderly lady knitting in a chair*, 1905 (Tennants Auctioneers, Leyburn, Yorkshire, 14 January 2023, lot 1097); Duncan Cameron, *Fidra*, 1907; Murray MacDonald, *'Draught Net Salmon Fishers, Tongland, Kirkcudbright'*, 1911 (Martel Maides, St Peter Port, Guernsey, 25-26 May 2023, lot 711); Eric Harald Macbeth Robertson, *The Rose Fan*, 1920 (Lyon & Turnbull, Edinburgh, 8 December 2022, lot 148); Francis Campbell Boileau Cadell, *The White Sofa*, exh. 1930 (Christie's, 22 March 2022, lot 26).
4. **Alexander Hill, John Ballantyne:** Examples of this stamp on works dating to c.1855-61 can be found on the following: John Ballantyne, *Robert Michael Ballantyne*, c.1855 (National Portrait Gallery); Gourlay Steell, *Llewelyn And His Brave Hound Gelert*, exh.1857? (McTear's, Glasgow, 15 March 2023, lot 41); Gourlay Steell, *'Gertrude, Blossom and Bob'*, 1861 (Lyon & Turnbull, Edinburgh, 8 June 2023, lot 104), with Hill's label on the frame and both Hill's and Charles Roberson's stamp on the canvas (Hill had an account with Roberson).
5. **William MacGill, Samuel Edmonston:** Examples of this label can be found on the following: John Absolon, *Gleaners* (Sotheby's Belgravia, 6 January 1976, lot 18); Horatio McCulloch, *An Argyllshire Loch*. Source: Cobbe coll., see note 2; James Faed, *The Estuary Gatehouse of Fleet*, board, label printed in blue (Lyon & Turnbull, Edinburgh, 8 December 2022, lot 6).

**Copyright in this compilation, © National Portrait Gallery, London, September 2023.
Freely downloadable for research and personal use.**