



## British canvas, stretcher and panel suppliers' marks: Part 11, Winsor & Newton panels



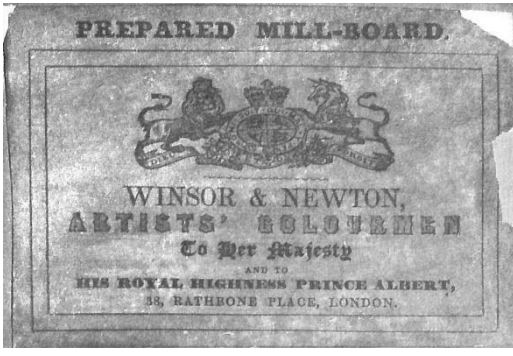

This guide surveys suppliers' marks on the reverse of picture supports. This part is one of two devoted to the business founded by William Winsor and Henry Charles Newton in 1832, trading as Winsor & Newton and then from 1882 as Winsor & Newton Ltd. It is one of very few artists' supply businesses with origins in the early 19th century still trading today, albeit no longer in family hands. The business has been a significant supplier of canvases and panels. For canvas marks, see Part 10. For further information, see [British artists' suppliers, 1650-1950 - W](#) on this website.




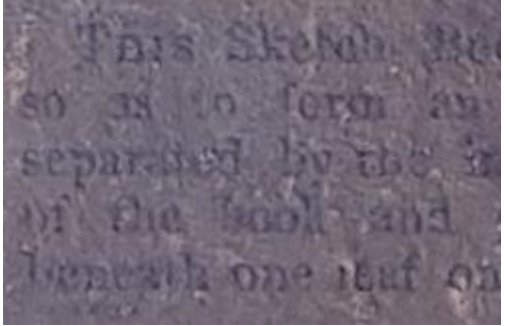
Measurements of labels and other marks, given where known, are approximate and may vary according to the trimming of a label. Links are given to institutional websites where the dimensions of works can be found. Square brackets are used to indicate indistinct or missing lettering in transcripts, with readings sometimes based on other examples.




Compiled by Jacob Simon, January 2019, updated February 2020, and based on the pioneering work of Cathy Proudlove and the suppliers' database created by Jacob Simon. With thanks to Dr Joyce Townsend for providing information on paintings in Tate, to Nicola Costaras at the Victoria and Albert Museum and to John Payne, National Gallery of Victoria, Melbourne.

*Arranged in nine sections according to royal appointments, business designation and material type.*

Work details	Mark transcripts	Product marks (not to uniform scale)
	<b>1. Business established 1832</b>	
<i>Illustrated:</i> Source: <a href="#">Courtauld - Colourmen Online</a> database, as c.1837 (note 3)	<i>Label on millboard:</i>  Winsor and Newton 38 Rathbone Place, London. Manufacturers of Water and Oil Colours and of all kinds of prepared Canvass, Panels & Millboards for Artists Every Material for Drawing and Painting.	
	<b>2. Appointment to Queen Victoria and to Prince Albert, 1841-61</b>	Winsor & Newton were appointed as artists' colourmen to the Queen on 29 March 1841
<i>Illustrated:</i> James Bateman, <a href="#">Highland Scene</a> , 1844 (Tate)	<i>Label, torn, linear border, on mahogany panel:</i>  [Royal coat of arms]  WINSOR & NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO HIS ROYAL HIGHNESS PRINCE ALBERT, 38, RATHBONE PLACE, LONDON	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Stephen Pearce, <a href="#">John Rae</a>, exh.1853 (National Portrait Gallery)</p> <p><i>Also found on:</i> Henry Ninham, <i>St Stephen's Back Street, Norwich</i>, 1843 (Norfolk Museums Service)</p> <p>For examples dating to 1843-56, see note 4.</p>	<p><i>Label, 10.6 cm wide, double linear border, on millboard:</i></p> <p>PREPARED MILL-BOARD.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO HIS ROYAL HIGHNESS PRINCE ALBERT, 38, RATHBONE PLACE, LONDON</p> <p>[‘38’ beneath ‘RO’ of ROYAL]</p>	
<p><i>Illustrated:</i> S. (Samuel?) Mayson, <a href="#">The Approach to the Celestial City</a> (Birmingham Museums Trust)</p> <p><i>Also found on:</i> David Roberts, <i>The Ruins of Baalbec</i>, 1843 (Christie's, 25 July 1975, lot 10)</p> <p>For examples dating to 1843-46, see note 5.</p>	<p><i>Label, 11.0 cm wide, double linear border, on millboard:</i></p> <p>PREPARED MILL-BOARD.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO HIS ROYAL HIGHNESS PRINCE ALBERT, 38, RATHBONE PLACE, LONDON</p> <p>[‘38’ beneath ‘TO HIS’]</p>	
<p><i>Illustrated:</i> G. Clarkson Stanfield, unspecified work, 1862. Source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> Samuel Bough, <i>An English Canal Scene</i> (Scottish National Gallery), in conjunction with Winsor &amp; Newton label</p>	<p><i>Label, torn, 10.9 cm wide, double linear border, on millboard:</i></p> <p>PREPARED MILL-BOARD.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO HIS ROYAL HIGHNESS PRINCE ALBERT, 38, RATHBONE PLACE, LONDON</p> <p>[‘38’ beneath ‘Y’ of ROYAL]</p>	
<p><i>Illustrated:</i> George Jones, <a href="#">The Conflict at the Guns, Balaclava</a>, 1854 (Birmingham Museums Trust)</p> <p><i>Also found on:</i> John Bedford, <i>La Belle Yseult</i>, 1863 (National Gallery of Victoria, Melbourne)</p> <p>For examples dating to c.1850-70, see note 6.</p>	<p><i>Label, 11.0 cm wide, double linear border, centre of panel:</i></p> <p>PREPARED PANEL.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO HIS ROYAL HIGHNESS PRINCE ALBERT, 38, RATHBONE PLACE, LONDON</p> <p>[‘38’ beneath ‘RO’ of ROYAL]</p>	


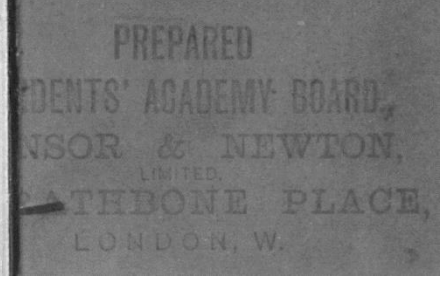


Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> J.W. Carmichael, <i>A Coastal Village from the Sea</i>, 1847 (Sotheby's Belgravia, 1 July 1975, lot 6)</p>	<p><i>Label, 10.8 cm wide, double linear border, centre of panel:</i></p> <p>PREPARED PANEL.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO HIS ROYAL HIGHNESS PRINCE ALBERT, 38, RATHBONE PLACE, LONDON</p> <p>['38' beneath 'TO HIS']</p>	
<p><i>Illustrated:</i> Henry Gritten, <a href="#">View of Melbourne, Victoria, from the Botanic Gardens</a>, 1866 (National Gallery of Victoria, Melbourne)</p>	<p><i>Label, double linear border, centre of cardboard panel:</i></p> <p>[Royal coat of arms]</p> <p>BY SPECIAL APPOINTMENT. WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO HIS ROYAL HIGHNESS PRINCE ALBERT, 38, RATHBONE PLACE, LONDON.</p> <p>[N.B. 'BY SPECIAL APPOINTMENT']</p>	
<p><i>Illustrated:</i> Thomas Baker, <i>Landscape with Cattle</i>, 1860 (Private coll., for Baker, see <a href="http://www.thomasbakerofleamington.com">www.thomasbakerofleamington.com</a>)</p> <p>Compare the Roberson &amp; Co example in Part 8, section 7, of this guide.</p>	<p><i>Label, linear border, possibly the cover or support for a solid sketchbook paper block:</i></p> <p>NEW AND IMPROVED SOLID SKETCH BOOK. Manufactured by WINSOR AND NEWTON. <i>Artists' Colourmen</i> To Her Majesty and to H.R.H. Prince Albert, 38, RATHBONE PLACE, OXFORD STREET, LONDON.</p> <p>This Sketch Book consists of a number of sheets of paper compressed/ so as to form an apparent solid substance, each sheet of which can be/ separated by the introduction of a pen knife at the space left on the edge/ of the book and passing it round, care being taken to insert the knife/ beneath one leaf only at a time.</p>	  <p>^ detail</p>

Work details	Mark transcripts	Product marks (not to uniform scale)
	<p><b>3. Postal district, W, introduced 1857</b></p>	
<p><i>Illustrated:</i> William Hughes, <i>Still-life with Mallard, Powder Horn and Fruit</i>, 1864 (Christie's, 14 May 1976, lot 108).</p>	<p><i>Label, 10.6cm wide, double linear border, on mill board:</i></p> <p>PREPARED MILL-BOARD.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO HIS ROYAL HIGHNESS THE PRINCE CONSORT, 38, RATHBONE PLACE, LONDON, W.</p>	
	<p><b>4. Prince Consort died December 1861</b></p>	
<p><i>Illustrated:</i> T.S. Cooper, unspecified work. Source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> Benjamin Williams Leader, unspecified work. Source: Cobbe coll., see note 2.</p>	<p><i>Label, 10.4 cm, double linear border, on millboard:</i></p> <p>PREPARED MILL-BOARD.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO HIS LATE ROYAL HIGHNESS THE PRINCE CONSORT, 38, RATHBONE PLACE, LONDON, W.</p>	
	<p><b>5. Appointment to the Prince and Princess of Wales, 1863-1901</b></p>	<p>The Prince and Princess of Wales married on 10 March 1863</p>
<p><i>Illustrated (top):</i> W.P. Starkey, <i>Harvest Flowers</i> (Sotheby's Belgravia, 3 December 1974, lot 101), with small over sticker of E. Norton (see Part 12)</p> <p><i>Also found on:</i> William Hennessy, <i>Mon Brave</i>, 1870 (Christie's, 14 May 1976, lot 173)</p> <p>Unspecified work, 1873. Source: Cobbe coll., see note 2.</p>	<p><i>Label, 10.2 cm wide, double linear border, on millboard:</i></p> <p>PREPARED MILL-BOARD</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To her Majesty AND TO T. R. H. THE PRINCE AND PRINCESS OF WALES, 38, RATHBONE PLACE, LONDON, W.</p>	

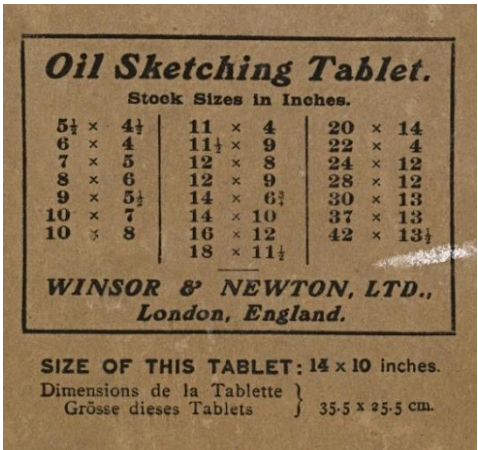
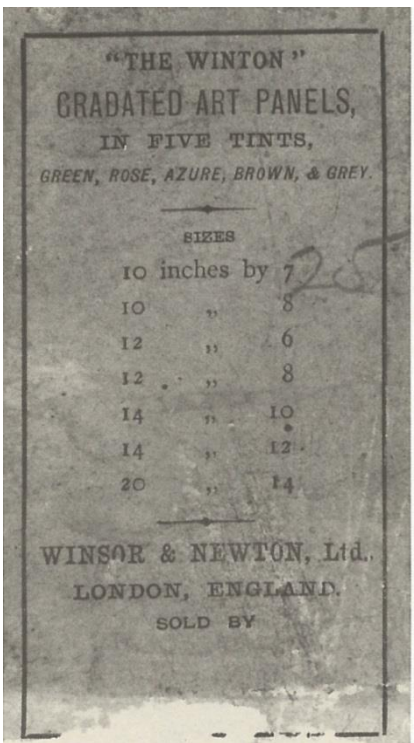

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Unspecified painting (Smithsonian American Art Museum). Source: The Archives of Alexander Katlan, now housed in the Winterthur Museum and Libraries. Repr. from Katlan 1992, p.473.</p> <p><i>Also found on:</i> Benjamin Williams Leader, <i>The Wetterhorn from above Rosenloui</i>, 1877 (Christie's, 24 October 1975, lot 9)</p>	<p><i>Label, 10.5 cm wide, double linear border, on millboard:</i></p> <p>PREPARED MILLBOARD.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO T.R.H. THE PRINCE AND PRINCESS OF WALES, 38, RATHBONE PLACE, LONDON. W.</p> <p>[new design, royal coat of arms]</p>	
<p><i>Illustrated:</i> John Mulcaster Carrick, <i>The Solidor, St Servan, St Malo</i>, 1878 (Bonhams Knightsbridge, 3 July 2018, lot 1)</p> <p><i>Also found on:</i> Unspecified work, 1884, with small oversticker of N.E. Montrose, New York (repr. Katlan 1992, p.473)</p> <p>William Jay, <i>The Stream near Gomshall, Surrey</i>, 1895 (Sotheby's Belgravia, 11 March 1975, lot 144)</p>	<p><i>Label, 9.5 cm wide, double linear border, on millboard:</i></p> <p>PREPARED MILLBOARD.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO T.R.H. THE PRINCE AND PRINCESS OF WALES, 38, RATHBONE PLACE, W. AND NORTH LONDON COLOUR WORKS, KENTISH TOWN, N.W.</p>	
<p><i>Illustrated:</i> Unspecified work, 1872. Source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> T.S. Cooper, <i>Cattle and Sheep by a River</i>, 1874 (Sotheby's Belgravia, 11 November 1975, lot 116)</p>	<p><i>Label, torn, double linear border, on panel:</i></p> <p>[PREP]ARED PANEL</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, [A]RTISTS' COLOURMEN To Her Majesty AND TO T. R. H. THE PRINCE AND PRINCESS OF WALES, 38, RATHBONE PLACE, LONDON.</p> <p>[postal district not given]</p>	
<p><i>Illustrated:</i> Szymon Buchbinder, <i>Scholar in his Studio</i>, 1885 (Desa Unicum, Warsaw, 14 December 2017, lot 20)</p> <p><i>Also found on:</i> Edwin Arthur Ward, <i>Sir Henry Irving</i>, 1888 (Sotheby's Belgravia, 25 November 1975, lot 146)</p>	<p><i>Label, 9.6 cm wide, double linear border, on panel:</i></p> <p>PREPARED PANEL.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON, ARTISTS' COLOURMEN To Her Majesty AND TO T.R.H. THE PRINCE AND PRINCESS OF WALES, 38, RATHBONE PLACE, W. AND NORTH LONDON COLOUR WORKS, KENTISH TOWN, N.W.</p>	




Work details	Mark transcripts	Product marks (not to uniform scale)
	<b>6. Impressed and inset stretcher and panel marks</b>	
<p><i>Illustrated:</i> William Dobson, <a href="#">The Child Jesus going down with His Parents to Nazareth</a>, 1856 (Tate)</p>	<p><i>Tablet, 3.3 cm wide, linear border at top and bottom, inserted in stretcher:</i></p> <p style="text-align: center;">WINSOR &amp; NEWTON, 38 Rathbone Place London</p>	
<p><i>Illustrated:</i> Clarkson Stanfield, <a href="#">The Morning after Trafalgar</a>, 1863 (National Gallery of Victoria, Melbourne), with Winsor &amp; Newton canvas stamp (repr. Part 10)</p> <p>For examples dating to 1863-79, see note 7.</p>	<p><i>Impressed stamp, 4.1 cm wide, on stretcher cross bar:</i></p> <p style="text-align: center;">WINSOR &amp; NEWTON LONDON 38 RATHBONE PLACE</p>	
<p><i>Illustrated:</i> Frank Walton, <a href="#">'Summer has gone on Swallows' Wings'</a>, c.1890 (National Gallery of Victoria), with canvas stamp</p> <p>For examples dating to c.1875-90, see note 8.</p>	<p><i>Impressed stamp, 4.0 cm wide, in centre of stretcher cross bars:</i></p> <p style="text-align: center;">WINSOR &amp; NEWTON LONDON 38 RATHBONE PLACE</p> <p>[more space between 'W' of WINSOR and '38']</p>	
<p><i>Illustrated:</i> Benjamin Haughton, <a href="#">Collecting Water, Doctor's Pond, Summerhill</a>, c.1900-24 (Portsmouth Museums)</p>	<p><i>Impressed stamp, 3.0 cm wide, on lightweight hardwood panel:</i></p> <p style="text-align: center;">WINSOR &amp; NEWTON LONDON</p>	 <p>^ rubbing made 1973</p>
	<b>7. Winsor &amp; Newton Ltd from 1882</b>	
<p><i>Illustrated:</i> Lawrence Alma-Tadema, <a href="#">A Silent Greeting</a>, 1889 (Tate)</p> <p><i>Also found on:</i> Edward Schmidt, <i>The Taxidermist</i>, 1886 (Sotheby's Belgravia, 25 March 1975, lot 88)</p> <p>Margaret Murray-Cookesley, <i>Peaceful Thoughts</i>, 1899 (Christie's, 13 February 1976, lot 47)</p>	<p><i>Label, double linear border, on panel:</i></p> <p style="text-align: center;">PREPARED PANEL.</p> <p style="text-align: center;">[Royal coat of arms]</p> <p style="text-align: center;">WINSOR &amp; NEWTON (Limited), ARTISTS' COLOURMEN To Her Majesty, AND TO T. R. H. THE PRINCE AND PRINCESS OF WALES, 38, RATHBONE PLACE, W. AND NORTH LONDON COLOUR WORKS, KENTISH TOWN, N.W.</p>	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Unspecified work, 1895. Source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> Louis Grimshaw, Unspecified work, 1902. Source: Cobbe coll., see note 2.</p>	<p><i>Label, 9.5 cm wide, double linear border, on millboard:</i></p> <p>PREPARED MILLBOARD.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON (Limited), ARTISTS' COLOURMEN To Her Majesty, AND TO T. R. H. THE PRINCE AND PRINCESS OF WALES, 38, RATHBONE PLACE, W. AND NORTH LONDON COLOUR WORKS, KENTISH TOWN, N.W.</p>	
<p><i>Illustrated:</i> Unspecified work. Source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> Edward Henry Holder, <i>Ravenscrag, Westmorland,</i> 1888 (Sotheby's Belgravia, 21 October 1975, lot 121a)</p> <p>Maud Earl, <i>Pugs</i>, 1888 (Sotheby's Belgravia, 25 March 1975, lot 172)</p> <p><i>Illustrated (bottom):</i> Unknown British Artist, <i>The Pond or Trees on a River Bank</i> (Criterion Auctioneers, Islington, 6 January 2020, lot 627)</p>	<p><i>Label, double linear border, on academy board:</i></p> <p>PREPARED ACADEMY BOARD.</p> <p>[Royal coat of arms]</p> <p>WINSOR &amp; NEWTON (Limited), ARTISTS' COLOURMEN To Her Majesty AND TO T. R. H. THE PRINCE AND PRINCESS OF WALES, 38, RATHBONE PLACE, W. AND NORTH LONDON COLOUR WORKS, KENTISH TOWN, N.W.</p> <p><i>[bottom image, 9.6 cm wide, identical but for longer first and last lines]</i></p>	
<p><i>Illustrated:</i> Samuel John Barnes, <a href="#">Near Balmoral</a>, 1893 (Birmingham Museums Trust)</p> <p>For Academy Boards, see Katlan 1992, pp.264-5.</p>	<p><i>Label, double linear border, on academy board:</i></p> <p>PREPARED ACADEMY BOARD.</p> <p>[griffin trademark]</p> <p>WINSOR &amp; NEWTON, (LIMITED) Manufacturing Artists' Colourmen. BY SPECIAL APPOINTMENT TO HER MAJESTY. AND TO THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES, RATHBONE PLACE, LONDON, W.</p>	
<p><i>Illustrated:</i> Gaetano Capone, <i>River Landscape</i> (Showplace Antique + Design Center, New York, 5 March 2017, lot 236)</p> <p>For Canvas Boards, see note 9 below; see also Katlan 1992, pp.266-8.</p>	<p><i>Label, double linear border, on canvas board, [identical to above but:</i></p> <p>PREPARED CANVAS BOARD.</p> <p><i>faint overstamp at bottom:</i></p> <p>MADE IN ENGLAND</p>	

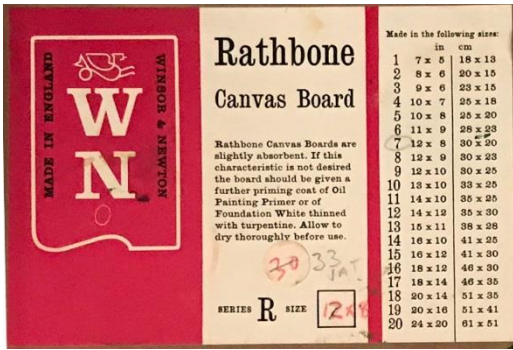

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Girolamo Nerli, <a href="#">Portrait of an Aborigine</a>, 1888-92 (National Gallery of Victoria, Melbourne)</p>	<p><i>Stamp, centre of academy board:</i></p> <p>PREPARED STUDENTS ACADEMY BOARD WINSOR &amp; NEWTON, LIMITED. 38, RATHBONE PLACE, LONDON, W.</p>	
<p><i>Illustrated:</i> 'Russell', unspecified work. Source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> M.G. Lucas, <i>Girl on the Beach</i>, 1913 (formerly with Collinge Antiques, Llandudno Junction, North Wales)</p>	<p><i>Stamp, partly obscured or cut, on academy board:</i></p> <p>PREPARED [STU]DENTS' ACADEMY BOARD, WINSOR &amp; NEWTON, LIMITED. [38,] RATHBONE PLACE, LONDON, W.</p>	
<p><i>Illustrated:</i> G. Thompson, <a href="#">George Payne and Henry John Rous</a> (National Portrait Gallery)</p> <p><i>Also found on:</i> Augustus E. Mulready, <i>An Obedient Dog</i>, 1895 (Christie's, 25 July 1975, lot 116)</p>	<p><i>Label, 10.8 cm wide, linear border, on academy board:</i></p> <p>[griffin trademark] STUDENT'S ACADEMY BOARD, PREPARED FOR OIL PAINTING.</p> <p>WINSOR &amp; NEWTON, Ltd., RATHBONE [PLACE], LONDON. ENGLAND</p>	
	<p><b>8. Oil sketching tablets and panels</b></p>	<p>Excluding watercolour boards.</p>
<p><i>Illustrated:</i> Frederick McCubbin, <a href="#">Summer Evening</a>, 1908 (National Gallery of Victoria, Melbourne), with faint oval stamp of W&amp;G Dean</p>	<p><i>Printed text, linear border, centre of board:</i></p> <p><i>Oil Sketching Tablet.</i> Stock Sizes in Inches.</p> <p>[various sizes listed]</p> <p>WINSOR &amp; NEWTON, LTD., LONDON, ENGLAND.</p> <p>SIZE OF THIS TABLET: 12 x 9 inches. Dimensions de la tablette } Grösse dieses Tablets } 30.5 x 23 cm.</p> <p>[oil sketching tablets were described as millboard covered with prepared oil sketching paper, imitating canvas, in Winsor &amp; Newton's 1893 catalogue]</p>	



Work details	Mark transcripts	Product marks (not to uniform scale)																								
<p><i>Illustrated:</i> Frederick McCubbin, <a href="#">Australian Scene</a> (Williamstown), 1910 (National Gallery of Victoria, Melbourne)</p> <p>Also found on: Frederick McCubbin, <i>Collins</i> Street, c.1915 (National Gallery of Victoria, Melbourne)</p>	<p><i>Printed text, linear border, centre of board:</i></p> <p style="text-align: center;"><i>Oil Sketching Tablet.</i> Stock Sizes in Inches.</p> <p style="text-align: center;">[various sizes listed]</p> <p style="text-align: center;"><b>WINSOR &amp; NEWTON, LTD.,</b> <i>London, England.</i></p> <p>SIZE OF THIS TABLET: 14 x 10 inches. Dimensions de la Tablette } Grösse dieses Tablets } 35.5 x 25.5 cm.</p>	 <p><b>Oil Sketching Tablet.</b> Stock Sizes in Inches.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>5½ x 4½</td> <td>11 x 4</td> <td>20 x 14</td> </tr> <tr> <td>6 x 4½</td> <td>11½ x 9</td> <td>22 x 4</td> </tr> <tr> <td>7 x 5</td> <td>12 x 8</td> <td>24 x 12</td> </tr> <tr> <td>8 x 6</td> <td>12 x 9</td> <td>28 x 12</td> </tr> <tr> <td>9 x 5½</td> <td>14 x 6½</td> <td>30 x 13</td> </tr> <tr> <td>10 x 7</td> <td>14 x 10</td> <td>37 x 13</td> </tr> <tr> <td>10 x 8</td> <td>16 x 12</td> <td>42 x 13½</td> </tr> <tr> <td></td> <td>18 x 11½</td> <td></td> </tr> </table> <p><b>WINSOR &amp; NEWTON, LTD.,</b> <i>London, England.</i></p> <p>SIZE OF THIS TABLET: 14 x 10 inches. Dimensions de la Tablette } Grösse dieses Tablets } 35.5 x 25.5 cm.</p>	5½ x 4½	11 x 4	20 x 14	6 x 4½	11½ x 9	22 x 4	7 x 5	12 x 8	24 x 12	8 x 6	12 x 9	28 x 12	9 x 5½	14 x 6½	30 x 13	10 x 7	14 x 10	37 x 13	10 x 8	16 x 12	42 x 13½		18 x 11½	
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<p><i>Illustrated:</i> Arthur Wesley Dow, <a href="#">The Hill Field</a>, c.1908-10 (Smithsonian American Art Museum). Source: The Archives of Alexander Katlan, now housed in the Winterthur Museum and Libraries. Repr. from Katlan 1992, p.476.</p>	<p><i>Printed label, linear border, on largest size paper board:</i></p> <p style="text-align: center;">"THE WINTON" GRADATED ART PANELS, IN FIVE TINTS, <i>GREEN, ROSE, AZURE, BROWN, &amp; GREY.</i></p> <p style="text-align: center;">----- SIZES [seven sizes listed] -----</p> <p style="text-align: center;"><b>WINSOR &amp; NEWTON Ltd.,</b> <b>LONDON, ENGLAND.</b> <b>SOLD BY</b></p> <p>[‘Winton Shaded Art Panels’ for painting in oil colours feature in Winsor &amp; Newton’s catalogue for 1900 but not that for 1893; they are described as having a surface carefully graduated by hand, affording an especially suitable ground for painting flowers, fruit, etc.]</p>	 <p style="text-align: center;">"THE WINTON" GRADATED ART PANELS, IN FIVE TINTS, <i>GREEN, ROSE, AZURE, BROWN, &amp; GREY.</i></p> <p style="text-align: center;">----- SIZES 10 inches by 7 20 10 " 8 12 " 6 12 " 8 14 " 10 14 " 12 20 " 14</p> <p style="text-align: center;"><b>WINSOR &amp; NEWTON, Ltd.</b> <b>LONDON, ENGLAND.</b> <b>SOLD BY</b></p>																								
	<p><b>9. Rathbone canvas boards</b> (see note 9)</p>	<p>More recent labels often derive from online auction and sale sites.</p>																								
<p><i>Illustrated:</i> August von Siegen, <i>The Gateway</i> (formerly on Catawiki.com, online trading site)</p>	<p><i>Label, linear border, top left of canvas board:</i></p> <p style="text-align: center;"><i>By Special [royal coat of arms] Appointment Artists' Colourmen to Their Majesties the King and Queen.</i></p> <p style="text-align: center;"><b>RATHBONE CANVAS BOARD.</b> <b>FOR PAINTING IN OIL COLOURS.</b></p> <p style="text-align: center;"><b>WINSOR &amp; NEWTON, Ltd.,</b> <b>Rathbone Place, London, England.</b></p> <p>[last line with facing griffin trademarks]</p> <p>[Appointment possibly relates to King Edward VII and Queen Alexandra, 1901-10]</p>	 <p style="text-align: center;"><i>By Special [royal coat of arms] Appointment Artists' Colourmen to Their Majesties the King and Queen.</i></p> <p style="text-align: center;"><b>RATHBONE CANVAS BOARD.</b> <b>FOR PAINTING IN OIL COLOURS.</b></p> <p style="text-align: center;"><b>WINSOR &amp; NEWTON, Ltd.,</b> <b>Rathbone Place, London, England.</b></p>																								

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Frederick Golden Short, <i>Autumnal Landscape</i> (formerly with Sulis Fine Art)</p> <p><i>Also found on:</i> Philip Padwick, <i>Farmyard Scene</i>, 1920 (formerly on ebay)</p>	<p><i>Label, linear border, on canvas board:</i></p> <p style="text-align: center;">RATHBONE CANVAS BOARD. For painting in OIL COLOURS.</p> <p style="text-align: center;">WINSOR &amp; NEWTON, Limited, Rathbone Place, London, England.</p> <p>Size of this Board, 12 inches by 9 (30.5 by 23 cm)</p> <p>[griffin trademark starts address line]</p>	
<p><i>Illustrated:</i> Attr. Pierre Adolphe Valette, <i>Oxford Road, Manchester</i> (John Nicholson's Fine Art Auctioneer &amp; Valuer, 17 December 2014, lot 257)</p>	<p><i>Label, linear border, on canvas board:</i></p> <p style="text-align: center;">[royal coat of arms] BY APPOINTMENT TO THEIR MAJESTIES THE KING AND QUEEN</p> <p style="text-align: center;">"RATHBONE" CANVAS BOARD Rough Surface FOR PAINTING IN OIL COLOURS Made in the following sizes [various sizes listed]</p> <p style="text-align: center;">WINSOR &amp; NEWTON Ltd. RATHBONE PLACE, LONDON, W.1.</p> <p>[last line with facing griffin trademarks]</p> <p>[postal district, 'W.1.' implies date of 1917 or later]</p>	
<p><i>Illustrated:</i> Gerald Tyrwhitt Wilson, Lord Berners, <i>Portrait of Robert Heber-Percy</i> (Christie's, Interiors incl. Faringdon House, 12 April 2018, lot 8)</p>	<p><i>Label, linear border, with inserted measurements 30 - 16, on canvas board:</i></p> <p style="text-align: center;">[royal coat of arms] BY APPOINTMENT TO THEIR MAJESTIES THE KING AND QUEEN</p> <p style="text-align: center;">WINSOR &amp; NEWTON'S "RATHBONE" CANVAS BOARD (Rough Surface) FOR PAINTING IN OIL COLOURS Made in the following sizes [various sizes listed]...</p> <p style="text-align: center;">Size of this Tablet 30 - 16 RATHBONE PLACE, LONDON, W.1.</p> <p>Made in England</p> <p>[Appointment relates to King George V and Queen Mary, 1910-35]</p>	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Adrian Daintrey. <i>A Coastal Scene</i>, 1935 (Lord Harlech sale, Glyn Cywarch, Bonhams, 29 March 2017, lot 489)</p> <p><i>Also found on:</i> Humphrey Jennings, <i>Swiss Roll</i>, 1939 (Tate)</p>	<p><i>Label, linear border, with inserted measurements 18 - 14, on canvas board:</i></p> <p>[identical to above, but:]</p> <p>(Smooth Surface)</p>	
<p><i>Illustrated:</i> Henry Lamb, <i>A Wet Crossing</i>, 1945 (Bonhams, 4 July 2017, lot 71)</p>	<p><i>Label, linear border, with inserted measurements 18 – 12, on canvas board:</i></p> <p>[almost identical to above. 'Made in England' further to left, etc]</p>	
<p><i>Illustrated:</i> Unknown artist, <i>Hillside with cottages, view out to sea</i>, c.1941/2 from label (formerly on bidorbuy.co.za, online trading site)</p> <p><i>Also found on:</i> Claude Muncaster, <i>Lower Reaches of the Thames</i>, 1948 (Toovey's, 17 June 2015, lot 45), without second label</p>	<p><i>Label, linear border, with inserted measurements 12 – 10, on canvas board:</i></p> <p>[similar to above. Griffin trademark replaces royal coat of arms and appointment. 'Rough Surface'. Address now 'WEALDSTONE, MIDDX']</p> <p><i>Second label in red, top right corner of board:</i></p> <p><b>A WAR-TIME PRODUCT</b> The raw material shortage restricts us to the use of thin boards which are less satisfactory than the normal type, but which are offered for sale to Artists who prefer a thinner canvas board to none at all. WINSOR &amp; NEWTON LTD. Wealdstone, England 1941/2</p>	 

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Derrick Hughes, <i>The Bathers</i>, undated (formerly on 1stdibs, online trading site)</p> <p>[canvas boards feature in Winsor &amp; Newton's 1963 catalogue in two types. 'Series N National. Mounted with pure flax canvas. Series R Rathbone. Thin cotton canvas is used for this type.']</p>	<p><i>Label on canvas board:</i></p> <p>MADE IN ENGLAND [griffin trademark]/ W/ N WINSOR AND NEWTON</p> <p>Rathbone/ Canvas Board Rathbone Canvas Boards are/ slightly absorbent. If this/ characteristic is not desired/ the board should be given a/ further priming coat of Oil/ Painting Primer or of/ Foundation White thinned/ with turpentine. Allow to/ dry thoroughly before use.</p> <p>SERIES R SIZE 12 x 8 [inserted]</p> <p>Made in the following sizes: [twenty sizes listed]</p> <p>[palette-shaped logo in use by 1961 until 1972 or later]</p>	
<p><i>Illustrated:</i> Francis Rudolph, <i>Female nude study</i>, undated (Criterion Auctioneers, Islington, 7 January 2019, lot 354)</p>	<p><i>Label, 16.5 cm wide, top left on canvas board:</i></p> <p>WINSOR AND NEWTON artists materials MADE IN ENGLAND</p> <p>Rathbone/ Canvas Board Rathbone Canvas/ Boards are slightly/ absorbent. If this/ characteristic is not/ desired the board should/ be given a further priming/ coat of Oil Painting/ Primer or of Foundation/ White thinned with/ turpentine. Allow to dry/ thoroughly before use.</p> <p>series R size 8 [inserted]</p> <p>Made in the following/ sizes: [eight sizes listed]</p> <p>[balloon-shaped logo in use by 1975 until 1993 or later]</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.

The date ranges given in notes 4 to 8 reflect available examples at the time of compilation. The occasional much later example may sometimes indicate old stock being used rather than current production.

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, and Nicola Costaras for access to conservation files at the Victoria and Albert Museum. Thanks also to Alexander Katlan for permission to use images from his pioneering work, *American Artists' Materials. Vol. II, A Guide to Stretchers, Panels, Millboards, and Stencil Marks*, 1992 (referred to here as Katlan 1992).
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. **Courtauld Institute database.** A searchable database, [Courtauld - Colourmen Online](#), was launched in 2011 and was consulted in the preparation of the current compilation. An image from this database has been used here as indicated, with thanks to Aviva Burnstock.
4. **Section 2. Pearce.** Examples of this label on works dating to 1843-56 can be found on the following: Henry Ninham, *St Stephen's Back Street, Norwich*, 1843 (Norfolk Museums Service); Abraham Solomon, *Conversation Piece*, c.1845-50 (Birmingham Museums Trust); Stephen Pearce, *John Rae*, exh.1853 (National Portrait Gallery); Thomas Baker, *Near Barford, Warwickshire*, 1856 (Sotheby's Belgravia, 29 June 1976, lot 171).
5. **Section 2. Mayson.** Examples of this label on works dating to 1843-46 can be found on the following: David Roberts, *The Ruins of Baalbec*, 1843 (Christie's, 25 July 1975, lot 10); F. Goodall, unspecified work, 1844, source: Cobbe coll., see note 2; J.W. Carmichael, unspecified work, 1846, source: Cobbe coll., see note 2.
6. **Section 2. Jones.** Examples of this label on works dating to c.1850-70 can be found on the following: John Everett Millais, *Mrs James Wyatt Jr and her Daughter Sarah*, c.1850 (Tate); G.F. Watts, *Isabella*, 1857 (Private coll.); Samuel Edmonston, *Following the Drum*, 1860 (Christie's, 24 October 1975, lot 68); George Bernard O'Neil, *Manning the Navy Board*, 1860 (Christie's, 14 May 1976, lot 41); William Oliver, *Sleep On*, 1867 (Sotheby's Belgravia, 20 May 1975, lot 69); James Jacques Tissot, *Frederick Burnaby*, 1870 (National Portrait Gallery).
7. **Section 6. Stanfield.** Examples of this stamp on works dating to 1863-79 can be found on the following: Clarkson Stanfield, *The Morning after Trafalgar*, 1863 (National Gallery of Victoria); Robert Dowling, *HRH Duke of Edinburgh*, 1869 (Queen Victoria Museum & Art Gallery, Launceston, Tasmania); Andrew Carrick Gow, *A Musical Story by Chopin*, 1879 (Tate).
8. **Section 6. Walton.** Examples of this stamp on works dating to c.1875-90 can be found on the following: George Frederic Watts, *Sir John Grant*, after 1873 (National Portrait Gallery); John Brett, *Southern Coast of Guernsey*, 1875 (Birmingham Museums Trust); Frank Walton, *'Summer has gone on Swallows' Wings*, c.1890 (National Gallery of Victoria).
9. **Section 9. 'Rathbone' Canvas Boards.** Described as stout Strawboards covered with School of Art Canvas in Winsor & Newton's 1907 catalogue (no entry in 1901 catalogue). 'Rathbone' Canvas Boards' differ from 'Canvas Boards', which were described as millboards covered with prepared canvas. By 1910 'Rathbone' Canvas Boards were described as stout boards covered with prepared canvas. See also Katlan 1992, p.268. For a discussion of different types of painting supports, see Alexander Katlan, 'The American Artist's Tools and Materials for On-Site Oil Sketching', [JAIC, vol. 38, 1999](#), section 2.3.

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