

## British canvas, stretcher and panel suppliers' marks: Part 10, Winsor & Newton canvas

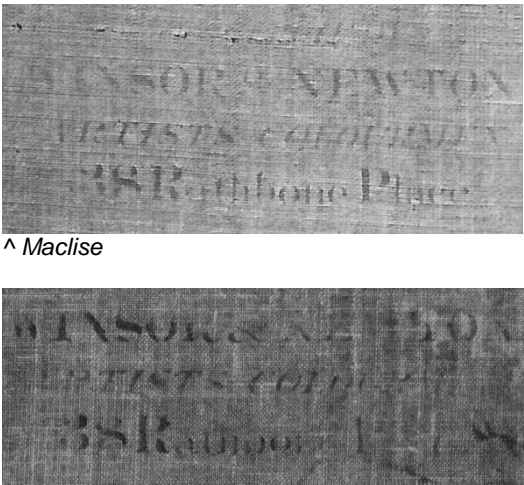
This guide surveys suppliers' marks on the reverse of picture supports. This part is one of two devoted to the business founded by William Winsor and Henry Charles Newton in 1832, trading as Winsor & Newton and then from 1882 as Winsor & Newton Ltd. The business has been a significant supplier of canvases and panels. For panels, see Part 11. Winsor & Newton is one of very few artists' supply businesses with origins in the early 19th century still trading today, albeit no longer in family hands. For further information, see [British artists' suppliers, 1650-1950 - W](#) on this website.

Measurements of marks, given where known, are approximate and may vary according to the stretching or later conservation treatment of a canvas. 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.

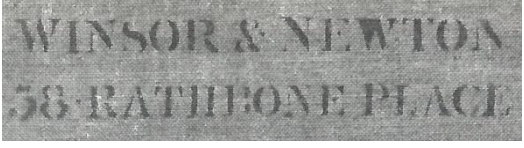
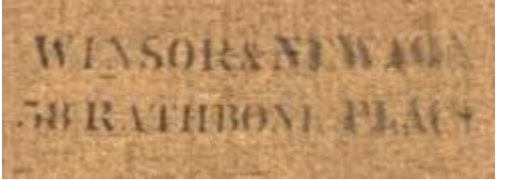
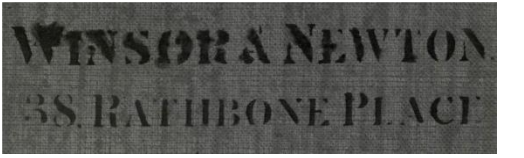
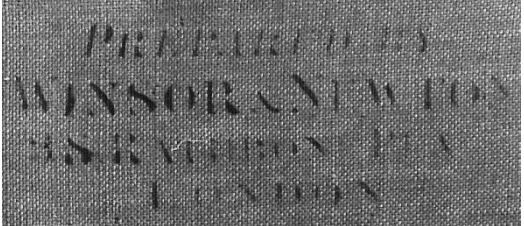
Compiled by Jacob Simon, January 2019, updated February 2020, and based on the pioneering work of Cathy Proudlove and the suppliers' database created by Jacob Simon. Partly based on the classification by Alec Cobbe, 'Colourmen's Canvas Stamps as an Aid to Dating Paintings: A Classification of Winsor and Newton Canvas Stamps from 1839-1920', *Studies in Conservation*, vol.21, no.2, 1976, pp.85-94, available at <http://www.jstor.org/stable/1505750>, doi: 10.2307/1505750. With thanks to Dr Joyce Townsend for providing information on paintings in Tate and for her support, to Nicola Costaras at the Victoria and Albert Museum and to John Payne, National Gallery of Victoria.

*Arranged in eleven sections according to business designation and marking type, with three appendices:*

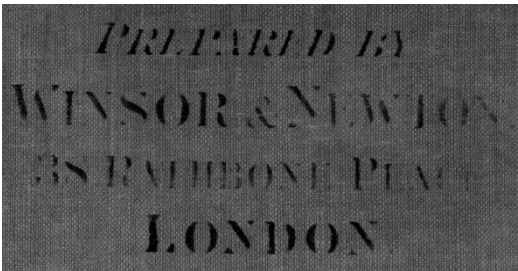

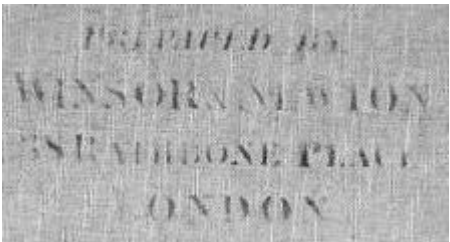

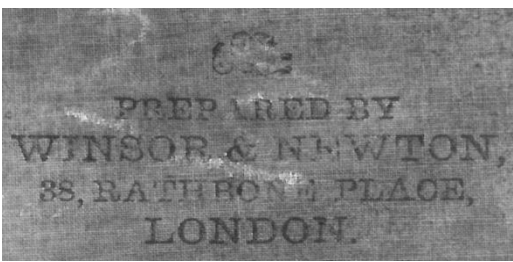
1. Early canvas stamps, 1830s to 1850s
2. Early canvas stamps, 1860s
3. Stamps using the griffin trademark, 1870s-1890s
4. Stamps designating the business as Winsor & Newton Limited, 1883-1905
5. Stamps using the possessive form, WINSOR & NEWTON'S, c.1896-1940s
6. Stamps using '38' in address and 'LIMITED' in description, c.1890-1910s
7. 'Rathbone Place' address not given; reverts to possessive, WINSOR & NEWTON'S, 1930s and later
8. Other stamps, 1890s-1930s
9. Wartime, 1940s-c.1950
10. Post-war canvas, from c.1950
11. Not Winsor & Newton

Work details	Mark transcripts	Product marks (not to uniform scale)
	<b>1. Early canvas stamps, 1830s to 1850s</b>	
<p><i>Illustrated (top):</i> Daniel Maclise, <a href="#">William Ainsworth</a>, c.1834 (National Portrait Gallery)</p> <p><i>Illustrated (bottom):</i> Edward William Cooke, <a href="#">Undercliff Cave, Isle of Wight</a>, exh.1836 (Tate)</p> <p><i>Also found on:</i> Daniel Maclise, <i>Charles Dickens</i>, 1839 (National Portrait Gallery)</p> <p>Stamp 'A' in Cobbe's classification. Found c.1834-39.</p>	<p><i>Stamp, 13.1 cm wide, on canvas:</i></p> <p style="text-align: center;">WINSOR &amp; NEWTON ARTISTS' COLOURMEN 38 Rathbone Place</p>	 <p style="text-align: right;">^ Maclise</p> <p style="text-align: right;">^ Cooke</p>

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> G.F. Watts, <a href="#">The Family of Alexander Constantine Ionides</a>, c.1840 (Victoria and Albert Museum)</p>	<p><i>Stencil near corner of canvas:</i></p> <p>[W]INSOR &amp; NEWTON 38 RATHBONE PLACE LONDON.</p>	
<p><i>Illustrated:</i> Unknown artist, <i>Girl at a Cottage Door</i> (Private coll., information from Cyndie Lack)</p> <p>Perhaps c.1840</p>	<p><i>Stencil on canvas:</i></p> <p>WINSOR &amp; NEW[TON] 38 RATHBONE PLACE, LONDON.</p> <p>[‘LONDON’ larger than in previous example]</p>	
<p><i>Illustrated:</i> Thomas Uwins, <a href="#">Le Chapeau de Brigand</a>, 1839 (Tate)</p>	<p><i>Stencil on canvas:</i></p> <p>Prepared By WINSOR [&amp; NEWT]ON ARTISTS' COLOUR[ME]N [3]8 RATHBONE PLACE LONDON.</p>	
<p><i>Illustrated:</i> Daniel Maclise, <a href="#">Waterfall at St Nighthon's Kieve</a>, 1842 (Victoria and Albert Museum)</p>	<p><i>Stencil on canvas:</i></p> <p>Prepared by WINSOR &amp; NEWTON [ARTI]STS [COLOURMEN] 38 R[athbone] P[lace]</p>	
<p><i>Illustrated:</i> Unspecified work. Source: The Archives of Alexander Katlan, now housed in Winterthur Museum and Libraries (Repr. from Katlan 1992, p.476, as courtesy of Jerome Nathans.)</p> <p><i>Also found on:</i> David Roberts, <i>Interior of Rosslyn Chapel</i>, 1844 (Christie's, 11 July 2018, lot 110)</p> <p>Probably Stamp 'B' in Cobbe's classification (as found 1843).</p>	<p><i>Stencil on canvas:</i></p> <p>WINSOR &amp; NEWTO[N] ARTISTS COLOURME[N] To Her Majesty AND HRH PRINCE ALBE[RT] 38 R[A]THBONE PL[ACE] LONDON</p> <p>[royal appointment to Queen Victoria and to Prince Albert in 1841]</p>	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Charles Bentley, <i>The Spanish Armada</i>, 1847? (Private coll.)</p>	<p><i>Stencil, 12.9 cm wide, on canvas:</i></p> <p style="text-align: center;">WINSOR &amp; NEWTON</p> <p><i>Pen inscription, 4.3 cm wide, perhaps relating to date the canvas was prepared and stretched, on canvas turnover, hidden by stretcher:</i></p> <p style="text-align: center;">16.6.45</p> <p>[for another example of a pen inscription on the canvas turnover, see section 2]</p>	 <p>^ turnover</p>
<p><i>Illustrated:</i> Abraham Solomon, <i>Georgina Porter</i>, 1848 (Christie's, 25 April 1975, lot 18)</p> <p>Stamp 'C' in Cobbe's classification. For examples dating to 1846-48, see note 4.</p>	<p><i>Stencil, 13.1 cm wide, on canvas:</i></p> <p style="text-align: center;">WINSOR &amp; NEWTON 38 RATHBONE PLACE</p> <p>['A' of RATHBONE beneath 'S' of WINSOR]</p>	
<p><i>Illustrated:</i> David Roberts, <a href="#">Interior of the Church of St Anne, Bruges</a>, 1851 (National Gallery of Victoria)</p> <p><i>Also found on:</i> Daniel Maclise, <i>Macready as Werner</i>, 1851 (Victoria and Albert Museum)</p> <p>Similar to Stamp 'C' in Cobbe's classification.</p>	<p><i>Stencil on canvas:</i></p> <p style="text-align: center;">WINSOR &amp; NEWTON 38 RATHBONE PLACE</p> <p>['A' of RATHBONE beneath 'NS' of WINSOR; '3' of 38 has straight top]</p>	
<p><i>Illustrated:</i> William Dobson, <a href="#">The Child Jesus Going Down with His Parents to Nazareth</a>, 1856 (Tate)</p> <p>Similar to Stamp 'C' in Cobbe's classification. For examples dating to 1854-60, see note 5.</p>	<p><i>Stencil, 13.0 cm wide, on canvas:</i></p> <p style="text-align: center;">WINSOR &amp; NEWTON 38 RATHBONE PLACE</p> <p>['3' of 38 has rounded top; initial letters are larger]</p>	
	<p><b>2. Early canvas stamps, 1860s</b></p>	
<p><i>Illustrated:</i> Albert Durer Lucas, <i>Lilies of the Valley</i>, 1871 (Sotheby's Belgravia, 20 July 1976, lot 117)</p> <p>Stamp 'D' in Cobbe's classification. For examples dating to 1861 and 1871, see note 6.</p>	<p><i>Stencil, 11.8 cm wide, on canvas:</i></p> <p style="text-align: center;">PREPARED BY WINSOR &amp; NEWTON 38 RATHBONE PLACE LONDON</p> <p>['N' of WINSOR above gap between 38 and RATHBONE; '38' beneath 'WI' of WINSOR]</p>	

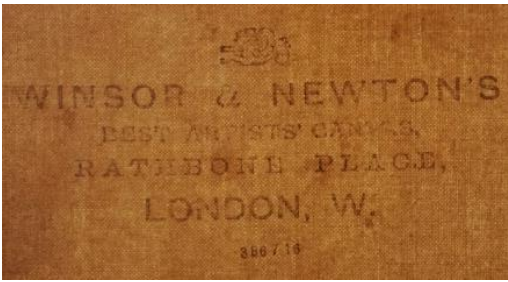

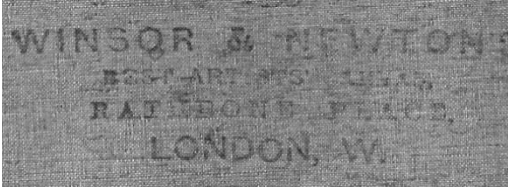

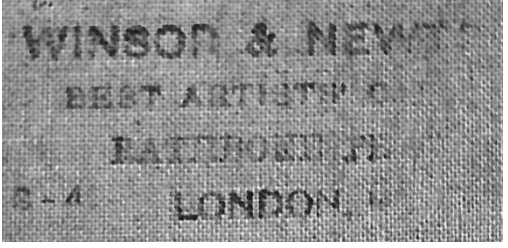


Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> James Abbott McNeill Whistler, <a href="#">Symphony in White, No. 2: The Little White Girl</a>, 1864 (Tate)</p> <p>Stamp 'E' in Cobbe's classification. For examples dating to c.1863-71, see note 7.</p>	<p><i>Stencil, 13.2 cm wide, centre of canvas:</i></p> <p style="text-align: center;">PREPARED BY WINSOR &amp; NEWTON 38 RATHBONE PLACE LONDON</p> <p>['N' of WINSOR above gap between 38 and RATHBONE; '38' beneath 'I' of WINSOR]</p> <p><i>Pen inscription, perhaps relating to date canvas was prepared and stretched, on reverse of canvas turnover:</i></p> <p style="text-align: center;">12'1 - 63 2</p>	  <p>^ turnover</p>
<p><i>Illustrated:</i> Clarkson Stanfield, <a href="#">The Morning after Trafalgar</a>, 1863 (National Gallery of Victoria), with Winsor &amp; Newton stretcher stamp (repr. Part 11)</p> <p>Similar to Stamp 'E' in Cobbe's classification. For examples dating to 1863-69, see note 8.</p>	<p><i>Stencil centre of canvas:</i></p> <p style="text-align: center;">PREPARED BY WINSOR &amp; NEWTON 38 RATHBONE PLACE LONDON</p> <p>['N' of WINSOR above 'R' of RATHBONE]</p>	
	<p><b>3. Stamps using the griffin trademark, 1870s-1890s</b></p>	<p>Without the word 'LIMITED'.</p>
<p><i>Illustrated:</i> T. Temple, <i>A Chestnut Horse in a Stable</i>, 1871 (Sotheby's Belgravia, 9 September 1975, lot 97), in conjunction with a William Whitehead stamp (see Part 12)</p> <p>Stamp 'F' in Cobbe's classification (as found 1871-79).</p>	<p><i>Stamp, 14.8 cm wide, on canvas:</i></p> <p style="text-align: center;">[griffin trademark] PREPARED BY WINSOR &amp; NEWTON [3]8 RATHBONE PLACE LONDON</p> <p>['S' of WINSOR beneath 'R' of PREPARED; 'L' of LONDON beneath 'AT' of RATHBONE]</p>	
<p><i>Illustrated:</i> A.B.[?] McKechnie, unspecified work. Source: Cobbe coll., see note 2.</p> <p>Stamp 'G' in Cobbe's classification (as found 1878-79)</p>	<p><i>Stamp, 14.7 cm wide, on canvas:</i></p> <p style="text-align: center;">[griffin trademark] PREPARED BY WINSOR &amp; NEWTON, 38, RATHBONE PLACE, LONDON.</p> <p>['S' of WINSOR beneath 'P' of PREPARED; 'L' of LONDON beneath 'AT' of RATHBONE]</p>	

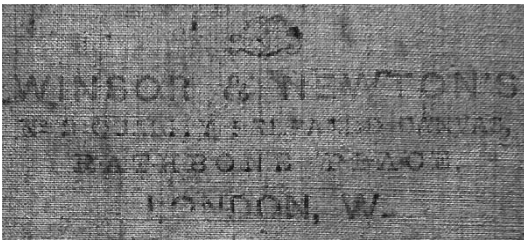

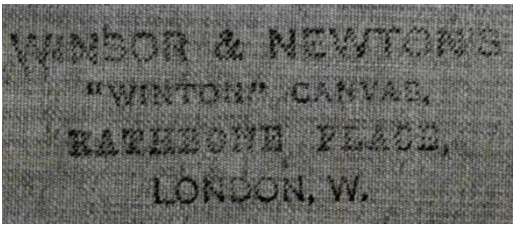

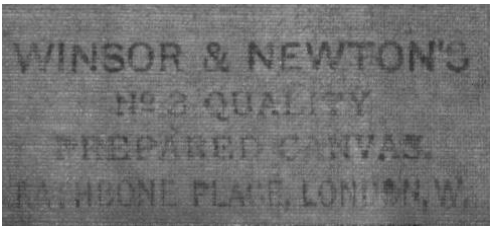
Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Charles Napier Hemy, <a href="#">The Bell Buoy</a>, 1900 (National Gallery of Victoria, Melbourne)</p> <p>Similar to Stamp 'G' in Cobbe's classification. For examples dating to 1878-1900, see note 9.</p>	<p><i>Stamp, 16.5 cm wide, on canvas:</i></p> <p>[griffin trademark] PREPARED BY WINSOR &amp; NEWTON, 38, RATHBONE PLACE, LONDON.</p> <p>['S' of WINSOR beneath 'P' of PREPARED; L' of LONDON beneath 'T' of RATHBONE]</p>	
<p><i>Illustrated (top):</i> Frank Walton, <a href="#">'Summer has gone on swallows' wings'</a>, c.1890 (National Gallery of Victoria)</p> <p><i>Illustrated (bottom):</i> John Brett, <a href="#">Southern Coast of Guernsey</a>, 1875 (Birmingham Museums Trust)</p> <p>Stamp 'H' in Cobbe's classification. For examples dating to 1874-95, see note 10.</p>	<p><i>Stamp, 16.5 cm wide, on canvas:</i></p> <p>[griffin trademark] PREPARED BY WINSOR &amp; NEWTON 38, RATHBONE PLACE, LONDON.</p> <p>['S' of WINSOR beneath 'P' of PREPARED; 'L' of LONDON beneath 'A' of RATHBONE]</p>	 <p>^ Walton</p>  <p>^ Brett</p>
<p><i>Illustrated:</i> Sir John Lavery, <i>Portrait of a Woman</i>, 1881. Source: Cobbe coll., see note 2.</p> <p>Stamp 'I' in Cobbe's classification.</p>	<p><i>Stamp, 10.7 cm wide, on canvas:</i></p> <p>[griffin trademark] PREPARED BY WINSOR &amp; NEWTON 38 RATHBONE PLACE LONDON</p> <p>[First and third lines in sans serif face; stamp is smaller than previous examples]</p>	
	<p><b>4. Stamps designating the business as Winsor &amp; Newton Limited, 1883-1905</b></p>	<p>The business became a limited company in 1882.</p>
<p><i>Illustrated:</i> James Sant, <a href="#">Adelina Patti</a>, exh.1886 (National Portrait Gallery)</p> <p>Stamp 'J' in Cobbe's classification. For examples dating to 1883-90, see note 11.</p>	<p><i>Stamp, 15.7 cm wide, on canvas:</i></p> <p>[griffin trademark] PREPARED BY WINSOR &amp; NEWTON, LIMITED 38, RATHBONE PLACE, LONDON.</p> <p>['38' beneath 'WI' of WINSOR; no 'W' after LONDON]</p>	



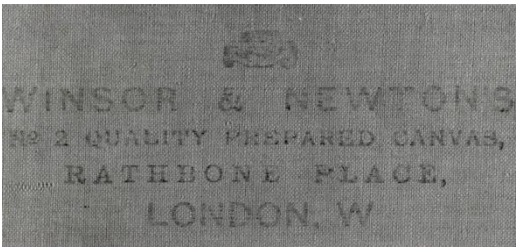

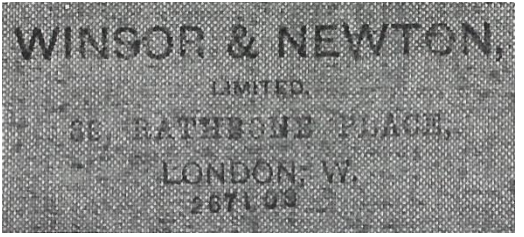
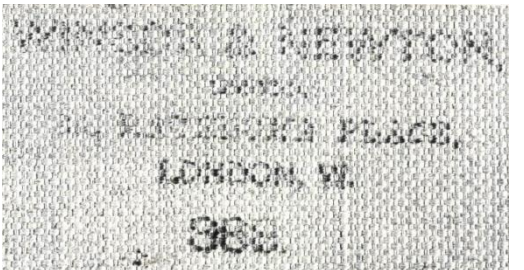
Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> John Brett, <i>Loch Bracadale, Isle of Skye</i>, 1883 (Christie's South Kensington, 1 December 2016, lot 93)</p> <p>Similar to Stamp 'J' in Cobbe's classification.</p>	<p><i>Stamp at centre of canvas:</i></p> <p>[griffin trademark] PREPARED BY WINSOR &amp; NEWTON, LIMITED 38, RATHBONE PLACE, LONDON.</p> <p>[ '3' of '38' to left of WINSOR; no 'W' after LONDON; three lines in sans serif typeface]</p>	
<p><i>Illustrated:</i> David Bates, <i>Newpool</i>, 1884 (Sotheby's Belgravia, 20 July 1976, lot 190)</p> <p><i>Also found on:</i> John Holland, <i>A Busy Farm</i>, 1883 (Sotheby's Belgravia, 8 July 1975, lot 193)</p> <p>Similar to Stamp 'J' in Cobbe's classification. Found 1883-84.</p>	<p><i>Stamp, 15.3 cm wide, on canvas:</i></p> <p>[griffin trademark obscured] PREPARED BY WIN[SOR] &amp; [NE]WTON, L[IM]IT[ED] 38, RAT[HBONE PLA]CE, LONDON, W.</p> <p>['W' postal district included after LONDON]</p>	
<p><i>Illustrated (top):</i> C. Asquith Baker, <a href="#">Roses</a>, c.1905 (National Gallery of Victoria), in conjunction with stencil of W&amp;G Dean, Melbourne</p> <p><i>Illustrated (bottom):</i> Charles Spencelayh, <i>Danger Ahead</i>, 1894 (Christie's, 25 April 1975, lot 73)</p> <p>Stamp 'K' in Cobbe's classification. This stamp is particularly common. For examples dating to c.1888-c.1905, see note 12.</p>	<p><i>Stamp on canvas:</i></p> <p>[griffin trademark] PREPARED BY WINSOR &amp; NEWTON, LIMITED 38, RATHBONE PLACE, LONDON, W.</p> <p><i>Second stamp:</i> 386509 (top image) 436303? (bottom)</p> <p>['38' beneath 'N' of WINSOR; short address line; WINSOR &amp; NEWTON in sans serif type]</p> <p>[significance of six figure numbers not known; used 1890s to 1910s]</p>	 <p>^ Baker</p>  <p>^ Spencelayh</p>
<p><i>Illustrated:</i> Leon Pole, <a href="#">Ivanhoe</a>, 1891 (National Gallery of Victoria)</p> <p><i>Also found on:</i> John Brett, <i>The Island of Glenap</i>, 1890 (Christie's, 13 February 1976, lot 87), with second stamp, 386703</p> <p>Similar to Stamp 'K' in Cobbe's classification. Found 1890-91.</p>	<p><i>Stamp on canvas:</i></p> <p>[griffin trademark] PREPARED BY WINSOR &amp; NEWTON, LIMITED 38, RATHBONE PLACE, LONDON, W.</p> <p><i>Second stamp:</i> 4[?]87307</p> <p>['38' to left of WINSOR]</p>	

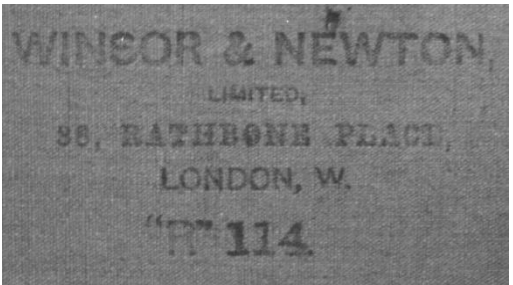
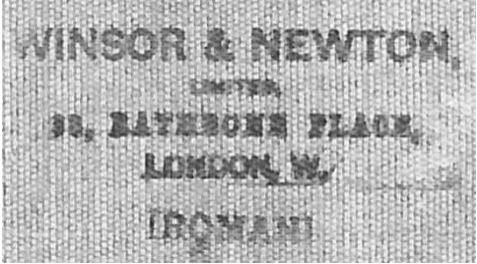
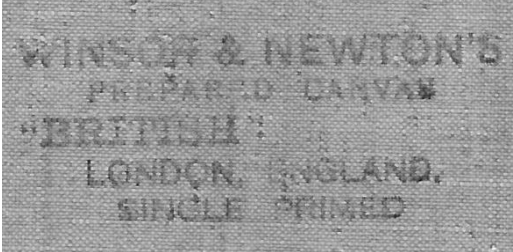
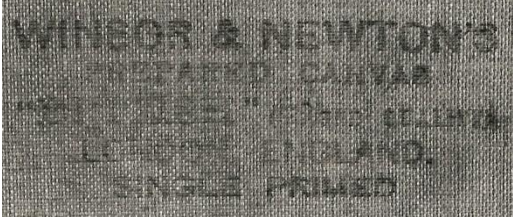
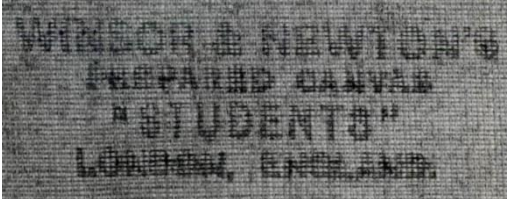
Work details	Mark transcripts	Product marks (not to uniform scale)
	<b>5. Stamps using the possessive form, WINSOR &amp; NEWTON'S, c.1896-1940s</b>	Canvas type is given. Sometimes with griffin trademark. Without 'LIMITED'.
<p><i>Illustrated (top):</i> Julia Bracewell Folkard, <a href="#">Mary Anne Keeley</a>, 1898 (National Portrait Gallery)</p> <p><i>Illustrated (bottom):</i> Philip Wilson Steer, <i>Betty, Portrait of Miss Elisabeth Cary Elwes</i>, c.1918 (Sotheby's, 14 July 2016, lot 42).</p> <p><i>Also found on:</i> Henry Frederick Lucas Lucas, <i>The Grey</i>, 1910 (Sotheby's Belgravia, 17 February 1975, lot 69)</p> <p>Edgar Hunt, <i>A Goat with Chickens</i>, 1920 (Christie's, 16 July 1976, lot 43), with second stamp, F-4</p> <p>Stamp 'M' in Cobbe's classification. Found 1898-1920.</p>	<p><i>Stamp, 17.3 cm wide, on canvas:</i></p> <p>[griffin trademark] WINSOR &amp; NEWTON'S BEST ARTISTS' CANVAS RATHBONE PLACE. LONDON, W.</p> <p><i>Second stamp (top image):</i></p> <p>386716</p> <p><i>Second stamp (bottom image, also stamp of W.H. Monk, see Part 5):</i></p> <p>M-T</p> <p>[significance of M-T and other hyphenated letter pairs not known; used in 1910s and 1920s]</p>	 <p>^ Folkard</p>  <p>^ Steer</p>
<p><i>Illustrated:</i> John Collier, <a href="#">John Clifford</a>, 1906-24 (National Portrait Gallery)</p> <p>Similar to stamp 'M' in Cobbe's classification but without griffin trademark.</p>	<p><i>Stamp on canvas:</i></p> <p>WINSOR &amp; NEWTON'S BEST ARTISTS' CANVAS RATHBONE PLACE. LONDON, W.</p> <p>[line 2 longer than in preceding example]</p>	
<p><i>Illustrated (top):</i> J. Miller Brown, <i>Harvest near Baldon or Cleden Hill Farm</i>, 1897 (Sotheby's Belgravia, 17 February 1976, lot 110)</p> <p><i>Illustrated (bottom):</i> Henry Frederick Lucas Lucas, <i>Red Pepper</i>, 1920 (Sotheby's Belgravia, 17 February 1976, lot 70)</p> <p>Stamp 'O' in Cobbe's classification. For examples dating to 1897-1921, see note 13.</p>	<p><i>Stamp, 8.8 cm wide, on canvas, usually at centre:</i></p> <p>WINSOR &amp; NEWTON'S BEST ARTISTS' CANVAS RATHBONE PLACE. LONDON, W.</p> <p><i>Second stamp (top image):</i> 916901[?]</p> <p><i>Second stamp (bottom image):</i> S - 4</p>	 <p>^ Brown</p>  <p>^ Lucas</p>



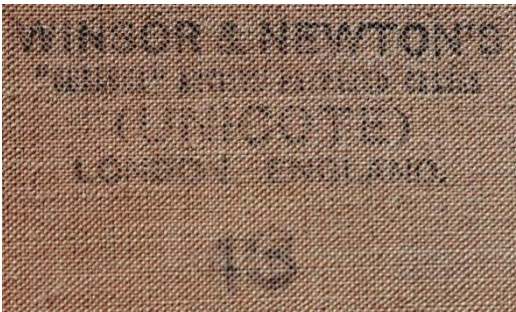

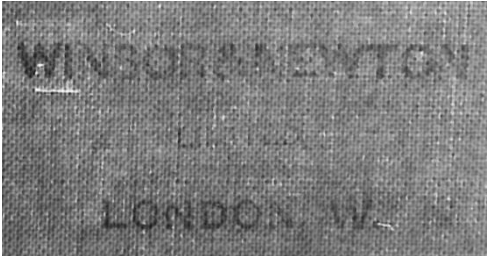
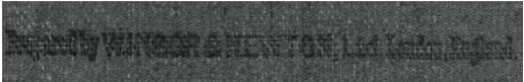
Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated (top):</i> George Wright, <i>Sinnington Rambler</i>, 1896 (Christie's, 25 July 1975, lot 89)</p> <p><i>Illustrated (bottom):</i> Hugh Ramsay, <a href="#">Anxiety</a>, c. 1899 (National Gallery of Victoria)</p> <p><i>Also found on:</i> H. Hatfield Cubley, <i>The Head of Loch Etive</i>, 1905 (Sotheby's Belgravia, 28 January 1975, lot 169)</p> <p>Stamp 'N' in Cobbe's classification. Found 1896- 1905.</p>	<p><i>Stamp, 16.6 cm wide, on canvas:</i></p> <p>[griffin trademark] WINSOR &amp; NEWTON'S Nº 2 QUALITY PREPARED CANVAS, RATHBONE PLACE, LONDON, W.</p>	 <p>^ Wright</p>  <p>^ Ramsay</p>
<p><i>Illustrated:</i> André Derain, <a href="#">The Pool of London</a>, 1906 (Tate)</p> <p><i>Also found on:</i> Eric Kennington, <i>William Cunningham</i>, 1908 (National Portrait Gallery). With stamp of W.H. Monk, see Part 12.</p> <p>Stamp 'P' in Cobbe's classification. For examples dating to 1904-1917, see note 14.</p>	<p><i>Stamp, 9.1 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON'S "WINTON" CANVAS RATHBONE PLACE, LONDON, W.</p> <p>['Winton' was advertised as a new variety in <i>The Art Journal</i>, September 1899, as 'introduced to meet the requirements of those numerous Artists who prefer a more pronounced grain in their Canvas than is afforded by the ordinary Single-primed. The "Winton" Canvas is firm in substance, of even texture, and has a grain about midway between the Single-primed and Roman varieties.']</p>	
<p><i>Illustrated:</i> Mark Gertler, <a href="#">Self Portrait with Fishing Cap</a>, c.1908- 9 (National Portrait Gallery)</p> <p><i>Also found on:</i> John Singer Sargent, <i>Baron Rawlinson</i>, c.1919-22 (National Portrait Gallery)</p> <p>Philip Wilson Steer, <i>Bathsheba</i>, c.1919-21 (Tate)</p>	<p><i>Stamp, 8.5 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON'S SCHOOL OF ART CANVAS RATHBONE PLACE, LONDON, W.</p> <p>[for School of Art canvas, see note 15. In use by 1907]</p>	
<p><i>Illustrated:</i> L. Wood, <i>Ready Bowled</i> (Sotheby's Belgravia, Glasgow, 9 September 1975, lot 164)</p>	<p><i>Stamp, 10.3 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON'S Nº 3 QUALITY PREPARED CANVAS. RATHBONE PLACE, LONDON, W</p> <p>[address on one line, rather than two]</p>	

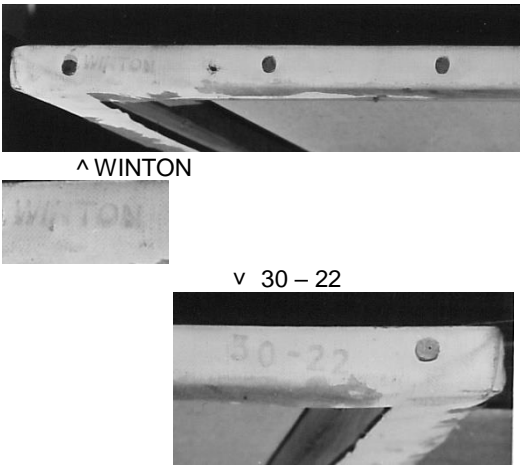

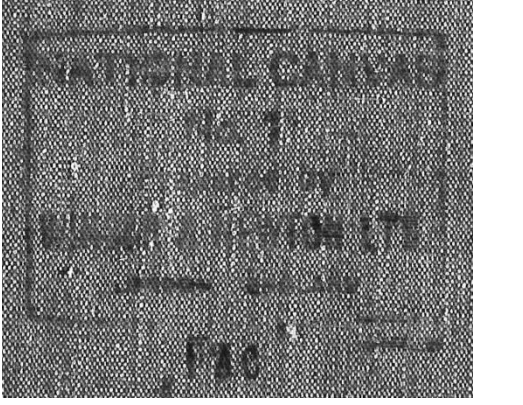
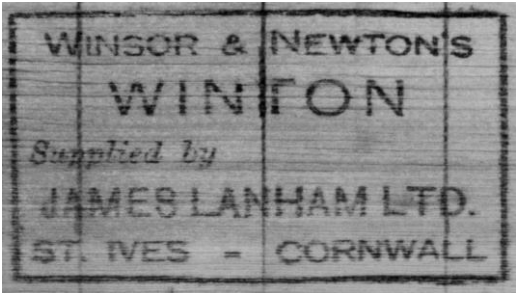


Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> William Roberts, <a href="#">The Port of London</a>, c.1920-4 (Tate)</p> <p><i>Also found on:</i> John Minton, <i>Street and Railway Bridge</i>, 1946 (Tate)</p>	<p><i>Stamp on canvas:</i></p> <p>[griffin trademark] WINSOR &amp; NEWTON'S Nº 2 QUALITY PREPARED CANVAS, RATHBONE PLACE, LONDON, W</p>	
<p><i>Illustrated:</i> Gilbert Spencer, <a href="#">Self-Portrait</a>, 1928 (Tate)</p>	<p><i>Stamp on canvas:</i></p> <p>[griffin trademark] WINSOR &amp; NEWTON'S Nº 2 QUALITY PREPARED CANVAS, RATHBONE PLACE, LONDON, W</p> <p>[griffin trademark larger]</p>	
	<p><b>6. Stamps using '38' in address and 'LIMITED' in description, c.1890-1910s</b></p>	<p>The canvas type, when given, forms the last line.</p>
<p><i>Illustrated:</i> Eloise Harriett Stannard, <i>The Wasp</i>, 1891 (Sotheby's Belgravia, 8 April, 1975, lot 109)</p> <p><i>Also found on:</i> Eloise Harriett Stannard, <i>Still Life of Grapes, Redcurrants, Peaches and a Butterfly</i>, 1896 (Sotheby's Belgravia, 29 June 1976, lot 48). Found on other works by this artist as late as 1902</p> <p>Stamp 'L' in Cobbe's classification (as found c.1885-1905).</p>	<p><i>Stamp, 9.6 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON, LIMITED 38, RATHBONE PLACE, LONDON, W.</p> <p><i>Second stamp:</i></p> <p>267109</p>	
<p><i>Illustrated:</i> Charles Ginner, <a href="#">The Café Royal</a>, 1911 (Tate)</p>	<p><i>Stamp, 9.9 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON, LIMITED, 38, RATHBONE PLACE, LONDON, W.</p> <p><i>Second stamp:</i></p> <p>388</p> <p>[‘388’, a recent introduction, was described in 1910 as ‘A very coarse, heavy Canvas for large pictures boldly treated’, see Appendix 1]</p>	

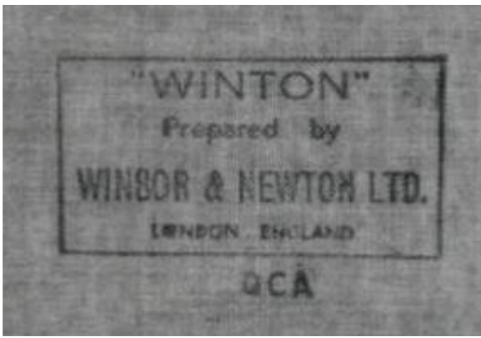



Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Unspecified work. Source: Cobbe coll., see note 2.</p>	<p><i>Stamp, 10.0 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON, LIMITED, 38, RATHBONE PLACE, LONDON, W.</p> <p><i>Second stamp:</i></p> <p>“R” 114</p> <p>[‘R 114’, a recent introduction, was described in 1910 as ‘A single-primed canvas with a very fine grain, for small figure subjects and landscapes’, see Appendix 1]</p>	
<p><i>Illustrated:</i> David Ingles, <a href="#">William Booth</a>, after 1912 (National Portrait Gallery)</p>	<p><i>Stamp on canvas:</i></p> <p>WINSOR &amp; NEWTON, LIMITED, 38, RATHBONE PLACE, LONDON, W.</p> <p><i>Second stamp:</i></p> <p>[ROMAN]</p>	
	<p><b>7. ‘Rathbone Place’ address no longer given; reverts to using the possessive, WINSOR &amp; NEWTON’S, 1930s and later</b></p>	
<p><i>Illustrated (top):</i> Rodrigo Moynihan, <a href="#">Interior with a Nude and a Still Life</a>, 1937 (Tate)</p> <p><i>Illustrated (bottom):</i> Florence Engelbach, <a href="#">Cyclamen</a>, 1931 (Birmingham Museums Trust)</p> <p><i>Also found on:</i> Walter Westley Russell <i>The Little Quay, Shoreham</i>, 1945 (Birmingham Museums Trust)</p>	<p><i>Stamp, 9.0 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON’S PREPARED CANVAS “BRITISH” LONDON, ENGLAND. SINGLE PRIMED</p> <p>[bottom image with two words after ‘BRITISH’, the second possibly ‘QUALITY’,]</p> <p>[for ‘BRITISH’ canvas, see note 16. In use by 1925]</p>	 <p>^ Moynihan</p>  <p>^ Engelbach</p>
<p><i>Illustrated:</i> Cecil Collins, <a href="#">The Cells of Night</a>, 1934 (Tate)</p>	<p><i>Stamp, 9.1 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON’S PREPARED CANVAS “STUDENTS” LONDON, ENGLAND.</p> <p>[for ‘Students’ canvas, see note 17. In use by 1934]</p>	



Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Wyndham Lewis, <a href="#">Inferno</a>, 1937 (National Gallery of Victoria, Melbourne). Stretcher stamped on each horizontal cross stretcher bar: <u>MADE IN ENGLAND</u>.</p>	<p><i>Stamp on canvas:</i></p> <p>WINSOR &amp; NEWTON'S "CHELSEA" ARTISTS' PREPARED CANVAS (UNICOTE) LONDON ENGLAND.</p> <p><i>Stamp on canvas:</i> 13</p> <p>[for Unicote canvas and for grade 13, see note 18. In use by 1934]</p>	
<p><i>Illustrated:</i> Claude Rogers, <a href="#">Mrs Richard Chilver</a>, 1937-8 (Tate)</p> <p><i>Also found on:</i> Laura Knight, <i>Gypsy Splendour</i>, 1939 (Nottingham City Museums and Galleries)</p>	<p><i>Stamp, 9.0 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON'S PREPARED CANVAS "WINTON" LONDON, ENGLAND.</p>	
<p><i>Not illustrated:</i> Anthony Devas, <a href="#">Mrs Wilson</a>, 1939 (Tate)</p>	<p><i>Stamp centre of canvas:</i></p> <p>WINSOR &amp; NEWTON'S "HEMPTON" PREPARED CANVAS LONDON, ENGLAND.</p> <p><i>Edge of canvas:</i> HEMPTON 20 x 24</p> <p><i>Stretcher bars:</i> MADE IN ENGLAND</p>	<p><i>Image not available</i></p> <p>Hempton canvas, a hemp and cotton mix, hence the name, is described in Winsor &amp; Newton's 1928 catalogue: A good but inexpensive canvas of even grain; comparable with cloths of continental manufacturer.</p>
	<b>8. Other stamps, 1890s-1930s</b>	
<p><i>Illustrated:</i> Tom Roberts, <a href="#">Edward Trenchard</a>, c.1890 (National Gallery of Victoria), in conjunction with second stamp of E.W. Cole, Melbourne</p>	<p><i>Stamp on canvas:</i></p> <p>WINSOR &amp; NEWTON .. QUALITY CANVAS</p>	
<p><i>Illustrated:</i> Peter Hill, unspecified work. Source: Cobbe coll., see note 2.</p>	<p><i>Stamp, 6.9 cm wide, on canvas:</i></p> <p>WINSOR &amp; NEWTON LIMITED LONDON, W.</p>	
<p><i>Illustrated:</i> Charles Ginner, <a href="#">Snow in Pimlico</a>, 1939 (Tate)</p>	<p><i>Stamp in centre of canvas:</i></p> <p>Prepared by WINSOR &amp; NEWTON, Ltd London England.</p>	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> William Joseph King, <a href="#">A Lone Grey Sea</a>, by 1938, probably earlier (Birmingham Museums Trust)</p>	<p><i>Stamps on turnover on picture edge, at left, 3.5 cm wide, and right, 4.3 cm wide, on canvas:</i></p> <p>WINTON 30 – 22</p> <p>[30 – 22 is the canvas size in inches]</p>	 <p>^ WINTON</p> <p>v 30 – 22</p>
	<p><b>9. Wartime, 1940s-early 1950</b></p>	
<p><i>Illustrated:</i> Francis Bacon, <a href="#">Study from the Human Body</a>, 1949 (National Gallery of Victoria, Melbourne)</p>	<p><i>Stamp on tacking edge fold of canvas:</i></p> <p>No. 1 NATIONAL CANVAS [-- by] WINSOR &amp; NEWTON LTD. London. [England]</p> <p>[for National canvas, see note 19. In use by early 1940s]</p>	
<p><i>Illustrated:</i> L.S. Lowry, <a href="#">The Pond</a>, 1950 (Tate)</p> <p><i>Also found on:</i> Lucian Freud, <i>Interior in Paddington</i>, 1950-1 (Walker Art Gallery, Liverpool)</p> <p>Frank Moss Bennett, <i>An Interesting Story</i>, 1951 (Christie's, 14 May 1976, lot 168), without 2nd stamp</p>	<p><i>Stamp, 7.4 cm wide, linear border, on canvas:</i></p> <p>NATIONAL CANVAS NO. 1 [Prepared by WIN[SOR &amp; NE]WTON LTD LONDON ENGLAND</p> <p><i>Second stamp:</i></p> <p>FAC</p> <p>[for the letters, FAC, see note 20]</p>	
	<p><b>10. Post-war canvas, from c.1950</b></p>	
<p><i>Illustrated:</i> Bryan Wynter, <a href="#">Seedtime</a>, 1958-9 (Tate)</p>	<p><i>Stamp, linear border, on reverse of stretcher:</i></p> <p>WINSOR &amp; NEWTON'S WINTON Supplied by JAMES LANHAM LTD. ST. IVES – CORNWALL</p> <p>[for Winton canvas, see note 21; for James Lanham Ltd, see Part 12]</p>	



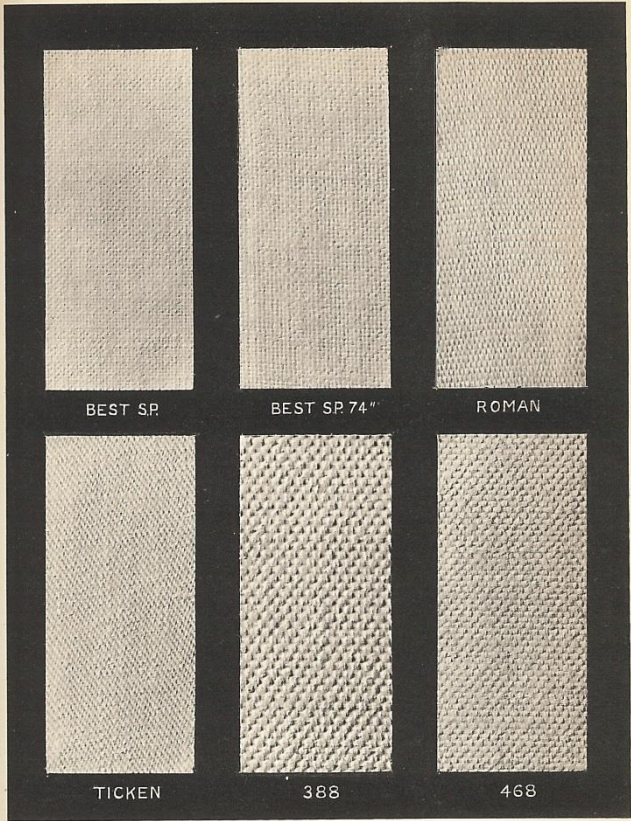
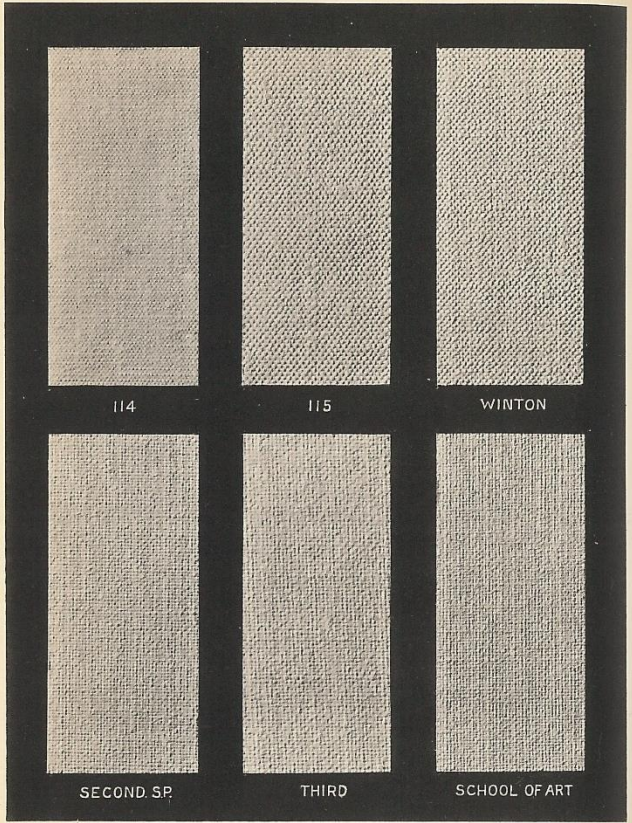
Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> John Armstrong, <a href="#">Tocsin III</a>, 1967 (Tate)</p> <p><i>Also found on:</i> L.S. Lowry, <i>Lancashire Street and Viaduct</i>, 1963 (Sotheby's, 21 November 2017, lot 13)</p>	<p><i>Stamp, linear border, on canvas:</i></p> <p style="text-align: center;">"WINTON" Prepared by WINSOR &amp; NEWTON LTD. LONDON - ENGLAND</p> <p><i>Second stamp:</i></p> <p style="text-align: center;">QCA</p>	
<p><i>Illustrated:</i> Cecil Beaton, <a href="#">William Vassall</a>, c.1966 (National Portrait Gallery)</p> <p><i>Also found on:</i> L.S. Lowry, <i>Capesthorne Hall, Cheshire</i>, 1954 (Private coll.)</p> <p>Keith Baynes, <i>Lisbon</i>, 1971 (probably work of this title and date in Fitzwilliam Museum, Cambridge)</p> <p>Derek Gardner, <i>Sovereign of the Seas</i>, 1978 (Skinner, Boston, 13 May 2016, lot 360), with 2nd stamp, VKK</p>	<p><i>Stamp, 7.5 cm wide, linear border, on canvas:</i></p> <p style="text-align: center;">"HERGA" Prepared by WINSOR &amp; NEWTON LTD. LONDON ENGLAND</p> <p><i>Second stamp:</i></p> <p style="text-align: center;">NLA</p> <p>[for Herga canvas, see note 22. In use by 1951]</p>	
<p><i>Illustrated:</i> William Johnstone, <i>Untitled (Blue abstract)</i>, 1960s/70s (Bonhams, Edinburgh, 26 June 2019, part of lot 254).</p>	<p><i>Stamp, 7.1 cm wide, linear border, on canvas:</i></p> <p style="text-align: center;">SCHOOL OF ART CANVAS (ROUGH) Prepared by WINSOR &amp; NEWTON LTD. LONDON ENGLAND</p> <p><i>Second stamp:</i></p> <p style="text-align: center;">NEA</p>	
	<p><b>11. Not Winsor &amp; Newton</b> Spelt 'Windsor' and located in a different street. Date uncertain.</p>	
<p><i>Illustrated:</i> Unspecified artist, <i>Coronation Scene</i> (art market, 2017)</p>	<p><i>Stencil, 16.2 cm wide, partly obscured by stretcher, oval format, on canvas:</i></p> <p style="text-align: center;">WINDSO[R &amp; N]EWTON BERN[ERS S]TREET LON[DO]N. W.C.</p>	

## Appendix 1: Canvas types, 1910 and 1914, and priming, 1935

Winsor & Newton's canvases were distinguished by name or number before and after the First World War. Note that the illustrations below shows the primed side of the canvas whereas the marks reproduced in this guide were applied to the unprimed reverse side, as in Appendix 2.

The nature of the primer is rarely specified in catalogues but is described in the *Sales Manual for Artists' Colourmen*, published by Winsor & Newton in 1935: 'A canvas, preferably one of unbleached flax fibre, is prepared for oil painting by coating it with size and then laying on a priming containing White Lead (or Zinc White) and Linseed Oil.' For more details, see the article by Harley, cited in note 2 below.

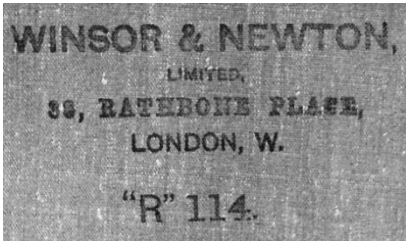
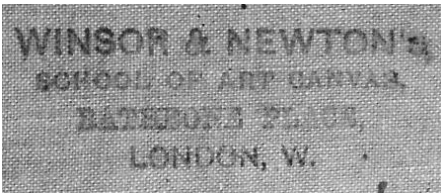
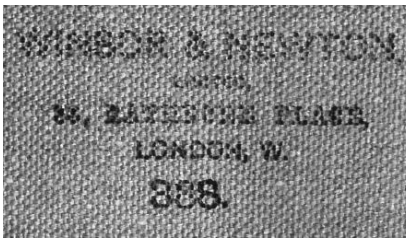
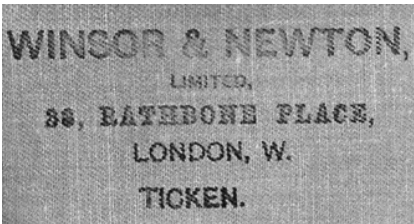
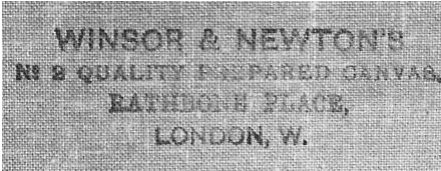


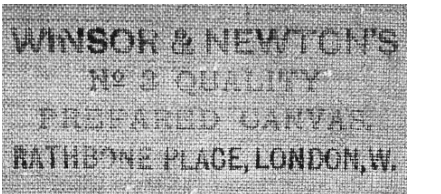

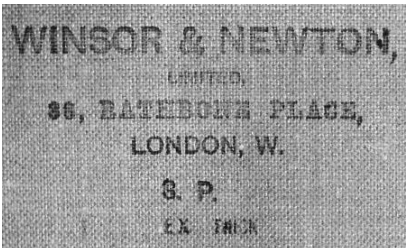
The illustrations and the following text are taken from *Winsor & Newton's Catalogue 1914* (identical to the 1910 edition).

<p>PREPARED ARTISTS' CANVAS.</p>  <p>ILLUSTRATIONS OF SURFACES.</p>	<p>PREPARED ARTISTS' CANVAS.</p>  <p>ILLUSTRATIONS OF SURFACES.</p>
<p><b>S.P. Single Primed.</b> A Canvas for pictures where a slight, but not too much, tooth is desired.</p> <p><b>Roman.</b> A Canvas useful for landscape work, but used principally for portraiture. Not a coarse canvas, yet having a more decided grain than the single-primed.</p> <p><b>Ticken.</b> Essentially a portrait painters' Canvas. A decidedly marked diagonal grain, not too coarse, but presenting a good tooth for the paint.</p> <p><b>388.</b> A very coarse, heavy Canvas for large pictures boldly treated.</p> <p><b>468.</b> Similar to the 388, but not quite so extreme.</p>	<p><b>114.</b> A single-primed Canvas with a very fine grain, for small figure subjects and landscapes.</p> <p><b>115.</b> A similar Canvas to the R 114, but heavier and more decided in the grain.</p> <p><b>Winton.</b> A good Canvas with a very decided grain; admirable for landscapes and marine work. Not quite so expensive as the Best quality....</p> <p><b>Second Quality, Single Primed.</b> A good Canvas with a slight tooth; useful for Students' work and for Sketching.</p> <p><b>Third quality.</b> A Canvas with a decided tooth, useful for Sketching and Art-School work.</p> <p><b>School of Art.</b> A good serviceable cloth of British manufacture.</p>



## Appendix 2: Canvas pattern book.

Images from a canvas pattern book, perhaps from the 1910s. Designations are set out in Appendix 1.

<p>WINSOR &amp; NEWTON LIMITED Stamps of type repr. section 6 above. Numbered canvases, recently introduced (column 2, top four) &gt; Other canvases (column 3) &gt;&gt;</p> <p>WINSOR &amp; NEWTON'S Stamps of type repr. section 5 above. v</p>	 <p>R 114</p>	 <p>No designation</p>
 <p>Winton</p>	 <p>R 115</p>	 <p>Roman</p>
 <p>School of Art</p>	 <p>338</p>	 <p>Ticken</p>
 <p>No.2 Quality</p>	 <p>468</p>	 <p>White</p>
 <p>No.2 Quality, Single primed</p>	 <p>White Ground, Single Primed</p>	 <p>Single Primed</p>
 <p>No.3 Quality</p>	 <p>Extra Thick</p>	 <p>Single Primed, Extra Thick</p>

### Appendix 3: Canvas types and preparation, 1963

Winsor & Newton's canvases are distinguished by name in post Second World War catalogues. Note that the illustration below shows the primed side of the canvas whereas the marks reproduced in this guide were applied to the unprimed reverse side.

The illustration and the text are taken from Winsor & Newton *Artists' Materials 1963 Catalogue*.

#### Winton

A strong, pure flax canvas with a very decided grain, exclusively woven in Northern Ireland for Winsor & Newton Ltd from carefully selected yarns of the highest quality. Winton Canvas is admirable for landscapes and marine work and is extensively used for portraiture.

No other artists' canvas has ever achieved the world-wide reputation of Winton and in many countries it stands alone as the sole imported canvas of high quality. The great care taken in the selection of raw materials and in manufacture makes it expensive but it is firmly established as the first choice of painters to whom quality is of prime importance.

#### Herga

A pure flax canvas with a very fine grain with adequate tooth. Like Winton, it is made of first-grade selected yarns and it is of similar high quality. It is suitable for small figure work, landscapes and all work with fine detail.

#### Kenton

A good pure flax canvas of moderate grain. A useful general purpose canvas.

#### Belsize

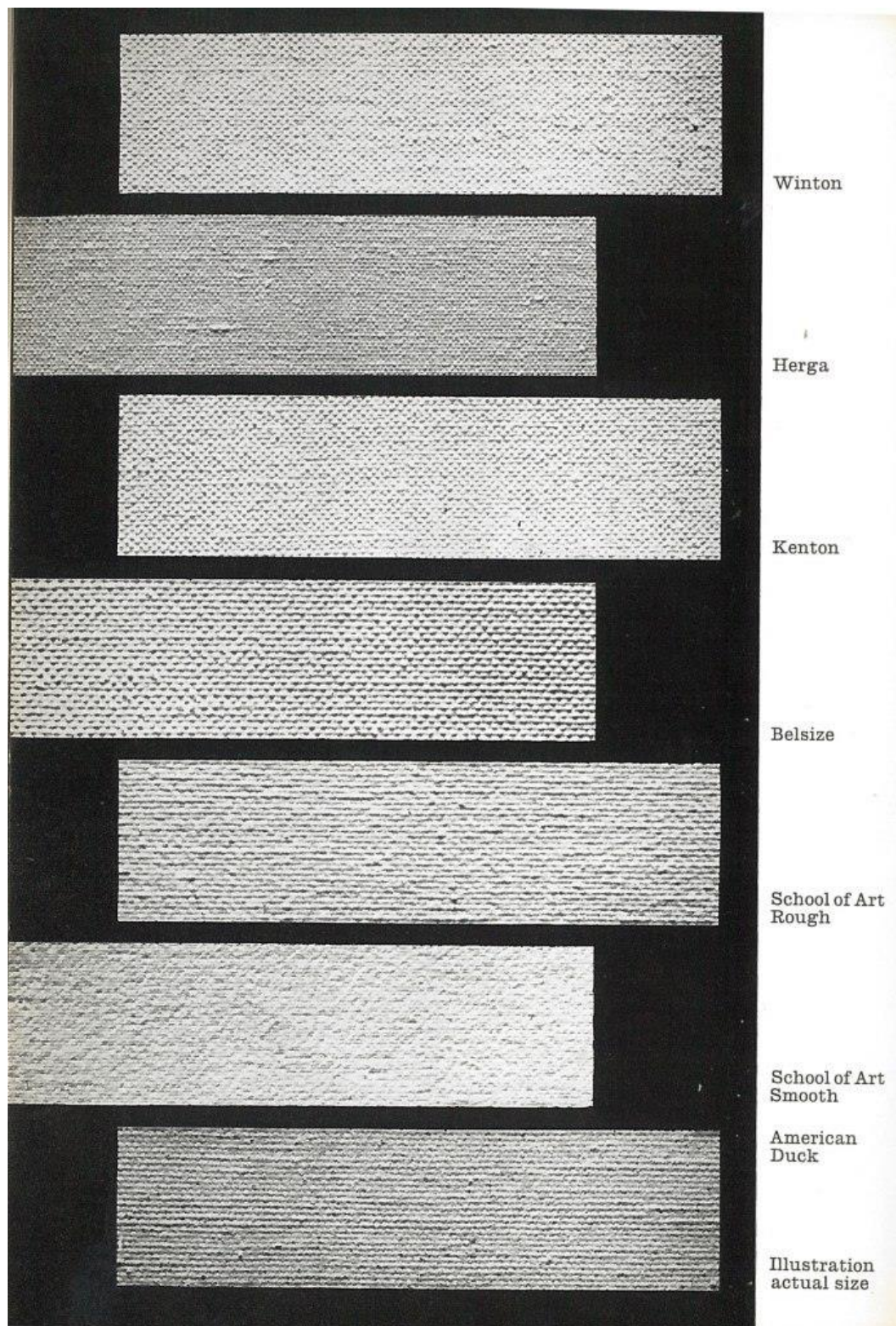
This strong unbleached flax canvas has an open weave, prominent grain, and good tooth. It is suitable for landscapes and all large-scale work.

#### School of Art

A superior quality cotton canvas, woven in Lancashire and primed by hand on upright frames in the same manner as the more expensive flax cloths. It is available with either a fairly rough grain or a smooth grain.

#### American Duck

This inexpensive cotton duck canvas is grown, spun, woven and primed in U.S.A. It represents unusual value and will appeal to students and others who desire the sympathetic touch of strained canvas but who are deterred by the necessarily high cost of regular grades.





## 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 19 reflect examples available at the time of compilation. The occasional much later example may indicate old stock 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 to Harriet Owen Hughes, Cyndie Lack and Sally Woodcock for providing images. 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, referred to below, 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.  
See Alec Cobbe, 'Colourmen's Canvas Stamps as an Aid to Dating Paintings: A Classification of Winsor and Newton Canvas Stamps from 1839-1920', *Studies in Conservation*, vol.21, no.2, 1976, pp.85-94, available at <http://www.jstor.org/stable/1505750>, and Rosamond D. Harley, 'Artists' Prepared Canvases from Winsor & Newton 1928-1951', *Studies in Conservation*, vol.32, no.2, 1987, pp.77-85, available at <http://www.jstor.org/stable/1506295>.
3. **Courtauld Institute database.** A searchable database, [Courtauld - Colourmen Online](http://www.courtauldinstitute.org), was launched in 2011 and was frequently consulted in preparation of the current compilation.
4. **Section 1. Solomon.** Examples of this stencil on works dating to 1846-48 can be found on the following: Thomas Brooks, *The Dawn of Love*, 1846 (Victoria and Albert Museum); Daniel Maclise, *Scene from Ben Jonson*, 1848 (Victoria and Albert Museum).
5. **Section 1. Dobson.** Examples of this stencil on works dating to 1854-60 can be found on the following: Jane Mary Hayward, *Frederick Maurice*, 1854 (National Portrait Gallery); W. Clarkson Stanfield, *Maggiore in the Adriatic*, 1856 (Sotheby's Belgravia, 25 March 1975, lot 10); George Vicat Cole, *A Shepherd under Streatly Hill*, 1857 (Sotheby's Belgravia, 25 March 1975, lot 141); Isaac Henzell, *A Peasant Woman drawing Water from a Well*, 1858 (Christie's, 14 May 1976, lot 16); William Egley, unspecified work, 1860 (source: Cobbe coll., see note 2).
6. **Section 2. Lucas.** Examples of this stencil on works dating to 1861 and 1871 can be found on the following: Alfred Montague, *On the Rhine*, 1861 (Sotheby's Belgravia, 11 March 1975, lot 138); Albert Durer Lucas, *Lilies of the Valley*, 1871 (Sotheby's Belgravia, 20 July 1976, lot 117).
7. **Section 2. Whistler.** Examples of this stencil on works dating to c.1863-71 can be found on the following: Atkinson Grimshaw, *Bowder Stone, Borrowdale*, c.1863-8 (Tate); James Edwin Meadows, *Sailing Boats Offshore*, 1865 (Christie's, 16 July 1976, lot 33); Simeon Solomon, *Marguerite*, 1866 (Christie's, 25 April 1975, lot 169, stamp illustrated by Cobbe); Henry Gritten, *Coblentz*, 1870 (National Gallery of Victoria); Louis Buvelot, *Survey Paddock*, 1871 (National Gallery of Victoria).
8. **Section 2. Stanfield.** Examples of this stencil on works dating to 1863-69 can be found on the following: Henry Tanworth Wells, *Sir Frederic Burton*, 1863 (National Portrait Gallery); H.W.B. Davis, unspecified work, 1869 (source: Cobbe coll., see note 2).
9. **Section 3. Hemy.** Examples of this stamp on works dating to 1878-1900 can be found on the following: James Whaite, *The River Llugwy, Bettws-y-Coed*, 1878 (Sotheby's Belgravia, 6 January 1976, lot 133); Andrew Carrick Gow, *A Musical Story by Chopin*, 1879 (Tate); Frederick McCubbin, *Still Life of Roses*, 1884 (National Gallery of Victoria); Frederick McCubbin, *Portrait of a Man*, 1890 (National Gallery of Victoria); Charles Napier Hemy, *The Bell Buoy*, 1900 (National Gallery of Victoria).
10. **Section 3. Walton.** Examples of this stamp on works dating to 1874-95 can be found on the following: Robert Dowling, *A Sheikh and his son entering Cairo*, 1874 (National Gallery of Victoria); Samuel Edmund Waller, *Jealous*, 1875 (National Gallery of Victoria); G.F. Watts, *Constantine Alexander Ionides*, 1880 (Victoria and Albert Museum); G.F. Watts, *Love and Death*, c.1887 (National Gallery of Victoria); W.W. Caffyn, *A Shady Wooded Brook*, 1895 (Sotheby's Belgravia, 11 March 1975, lot 191).

11. **Section 4. Sant.** Examples of this stamp on works dating to 1883-90 can be found on the following: Charles Garland, *A Companion*, 1883 (Sotheby's Belgravia, 11 November 1975, lot 82); George Vicat Cole, *A Wooded River Landscape*, 1883 (Christie's, 13 February 1976, lot 107); Henry Moore, *Catspaws off the Land*, 1885 (Tate); James Webb, *Lock on the Thames*, 1885 (National Gallery of Victoria); Henry Moore, *A Breezy Day*, 1887 (Lady Lever Art Gallery); Charles Conder, *Landscape with River and Boat*, 1890 (National Gallery of Victoria); John Ford Paterson, *View of Melbourne*, 1890 (National Gallery of Victoria).
12. **Section 4. Asquith Baker.** Examples of this stamp on works dating to c.1888-c.1905 can be found on the following: David Davies, *Ercildoune, near Ballarat*, c.1888 (National Gallery of Victoria); Eloise Harriet Stannard, *Still Life of Yellow Roses in an Uprturned Basket*, 1890 (Norfolk Museums Service); Arthur Streeton, *Near Heidelberg*, 1890 (National Gallery of Victoria); Felix Moscheles, *Hodgson Pratt*, 1891 (National Portrait Gallery), second stamp 225833; John William Godward, *A Siesta*, 1891 (Christie's, 11 July 2017, lot 45), second stamp 387108; David Davies, *Twilight at Ivanhoe*, c.1895 (National Gallery of Victoria); Joseph Farquharson, *The Shortening Winter's Day is near a Close*, 1903 (Lady Lever Art Gallery); C. Asquith Baker, *Roses*, c.1905 (National Gallery of Victoria).
13. **Section 5. Miller Brown.** Examples of this stamp on works dating to 1897-1921 can be found on the following: J. Miller Brown, *Harvest near Baldon or Cleden Hill Farm*, 1897 (Sotheby's Belgravia, 17 February 1976, lot 110); Eloise Harriet Stannard, *Still life with redcurrants*, 1900 (Bonhams, Montpelier St, 13 November 2018, lot 81); Henry Frederick Lucas Lucas, *Red Pepper*, 1920 (Sotheby's Belgravia, 17 February 1976, lot 70); Edgar Hunt, *Chickens feeding with rabbit looking on*, 1921 (Bonhams, Montpelier St, 13 November 2018, lot 48).
14. **Section 5. Derain.** Examples of this stamp on works dating to 1904-17 can be found on the following: Philip Wilson Steer, *The Posy*, 1904 (Birmingham Museums Trust); Eric Kennington, *William Cunningham*, 1908 (National Portrait Gallery), with stamp of W.H. Monk, see Part 12; George Houston, *Iona*, 1917 (Sotheby's, Gleneagles Hotel, 29 August 1975, lot 337a).
15. **Section 5. School of Art canvas.** This canvas appears in 1907 and subsequent catalogues but not that for 1901. In 1907 described as: 'A good serviceable Canvas of British manufacture. Prepared by Winsor & Newton, Limited.' In 1922 first specified as a cotton cloth.
16. **Section 7. 'BRITISH' canvas.** In 1928 described as: 'A good Canvas with a slight tooth; useful for students' work and for sketching'. In 1938 described as: "'BRITISH" F.P. (Full Primed). A good, pure flax Canvas with a slight tooth; suitable for small detail work. "BRITISH" S.P. (Single Primed). Slightly more tooth than "British F.P.", but still very suitable for detail work.' "BRITISH" canvas features in Winsor & Newton Inc's American catalogue in 1925 as: 'A very high quality English Linen Canvas prepared in Full Primed or Smooth Surface.' It does not feature in Winsor & Newton's British catalogue for 1925.
17. **Section 7. Students' canvas.** In 1934 described as: 'An open grain canvas with sufficient tooth for all ordinary purposes. Being made from pure flax, yet cheaper than cotton, its use is confidently recommended to students.'
18. **Section 7. Unicote canvas.** In 1934 described as: "'CHELSEA" CANVAS (UNICOTE). This canvas is of British manufacture throughout, but is prepared on the Continental principle. Owing to the priming being thinner than usual, the canvas presents more tooth for the paint and the whole texture of the surface is rougher. Chelsea canvas is prepared in several different grades of cloth as indicated. No. 11—Pure flax with an even grain, similar to Griffin Single Primed. No. 12—Pure flax with a diagonal grain, similar to Ticken. No. 13—Pure flax with a more decided grain than No. 11, similar to Winton. No. 14—Pure flax with a good tooth, useful for sketching, similar to British Single Primed.' By 1938 grades 12 and 14 had been withdrawn and replaced by the following: 'No. 15—A Canvas with an even grain yet good tooth, similar to Hempton. No. 17—Pure flax with a moderately coarse grain, tough and stout, similar to W. Canvas.'
19. **Section 9. Wartime.** National Canvas was a wartime product and featured in Winsor & Newton's 1944 catalogue: 'NATIONAL CANVAS. PURE FLAX. The Government has made available a special allocation of flax yarns for the preparation of two good quality canvases for the use of British Artists. National Canvas No.1, a substantial cloth of pure flax with a medium grain; this should prove suitable for most artists' needs... National Canvas No.2 of same quality as No.1 but woven more openly to give a more decided tooth.'
20. **Sections 9 and 10. Three letter canvas codes.** Several marks illustrated in this guide have three letter canvas codes. According to a letter, 24 March 1982, from P.J. Staples, Winsor & Newton's Technical Director, to Stephen Hackney, Conservation Department, Tate Gallery, the first letter indicates the year (A for 1954, through to Z for 1979, the second letter indicates the month (A for January, through to L for December) and the third letter indicates the operator. However this coding does not altogether apply to the illustrated marks.
21. **Section 10. Post-war canvas. Winton canvas** was described in 1951 as a 'strong, pure flax canvas with a very decided grain, exclusively woven in Northern Ireland for Winsor & Newton Ltd, from carefully selected yarns of the highest quality. Winton is admirable for landscapes and marine work and is extensively used for portraiture. No other artists' canvas has ever achieved the world-wide reputation of Winton. For ten years it has been impossible to obtain the high-grade yarns which are essential to maintain its standard; but it is now being made again...'



**22. Section 10. Post-war canvas. Herga canvas** first appears in 1951, described as 'A single primed, pure flax Canvas with a very fine grain but with adequate tooth. This canvas was formerly known as "Specially Woven No. R.114." Like Winton, it is made of first-grade selected yarns. It is suitable for small figure work, landscapes all work with fine detail.'

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