

British canvas, stretcher and panel suppliers' marks. Part 12, England outside London

This guide surveys suppliers' marks and labels on the reverse of picture supports. This part is devoted to suppliers in England excluding London, active between the 1820s and 2020s. Marks relating to framing, restoration and picture dealing are not treated here. Part 14, devoted to restorers, includes the stamp of R.W. King (Yarmouth and Norwich).

Several of the suppliers bought in materials from larger companies and applied their own label or stamp, often quite small in scale. Examples include Agnew, Daniel Alder and Keet (on Roberson supports), Mason (Ackermann and Roberson & Miller), Lanham, Norton and Whitehead (Winsor & Newton), and Tibbenham, Tovey and Whitehead (Rowney).

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, with readings sometimes based on other examples. See also the notes at the end of this guide.

Compiled by Jacob Simon, January 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:

Birmingham: Mrs Elizabeth Norton, George Priest. **Brighton:** William Mason. **Bristol:** Joseph Jefferson, S.G. Tovey. **Bury St Edmunds:** William Spanton.

Cheltenham: Alder. **Croydon:** James Sheers.

Derby: Garth Cooper. **Dover:** Underdown & Chettle.

Ipswich: John Tibbenham.

Kingston-upon-Hull: E. Howlett & Son.

Leamington: William Whitehead. **Leeds:** Charles Holliday. **Leicester:** A.E. Snaith & Co. **Liverpool:** John Hampson, Henry Jeffreys, H. Jeffreys & Son, George James Keet, Joseph Richardson. **Loughton:** Madderton & Co Ltd, operating nationally.

Manchester: T. Agnew, Farquharson & Co, Henry Nathan & Sons, Joseph Robert Taylor.


Newcastle upon Tyne: Oswald Rowell, Thomas Younie. **Norwich:** Broom & Son, Daniel Watson. **Nottingham:** Samuel Cooke.


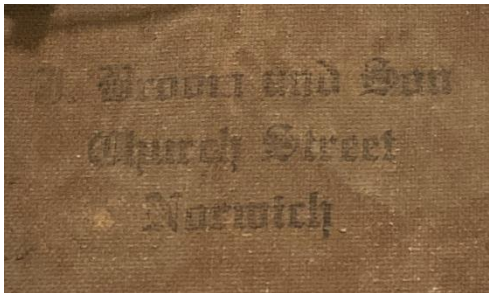
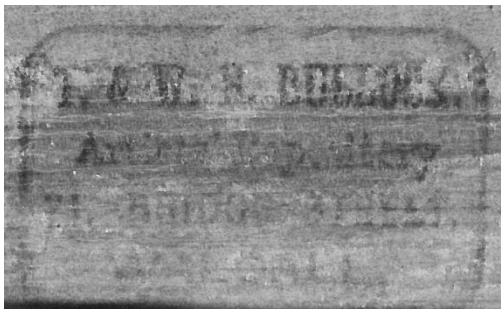
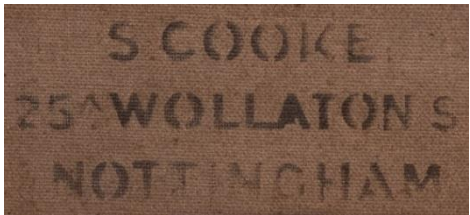
Sheffield: Hibbert Bros, Loxley. **St Ives:** James Lanham, James Lanham Ltd, operating nationally. **St Just:** T.P. Timber Stretchers. **Stratford, Essex:** H.R. & A. Scott.

Walsall: Thomas & William Henry Bullock. **Worcester:** Samuel Wells.

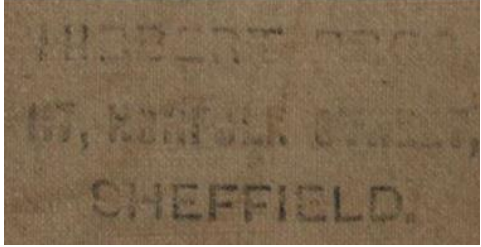

York: Thomas Guy.

Several suppliers bought in materials from larger companies and applied their own label or stamp. Examples include Thomas Agnew, Daniel Alder, G.J. Keet, William Mason (on Roberson supports), James Lanham Ltd, E. Norton, William Whitehead (on Winsor & Newton supports), John Tibbenham, S.G. Tovey, William Whitehead (on Rowney supports) and William Mason (on Ackermann support).




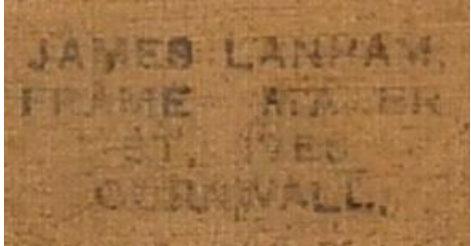
Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
Thomas Agnew, Manchester	In business in various partnerships See British picture framemakers	
<p><i>Illustrated:</i> Unknown artist, <i>Portrait of a Lady</i> (Swan Fine Art, High Wycombe, Oxfordshire, 7 June 2023, lot 437)</p> <p><i>Also found on yellow paper:</i> Charlotte Nasmyth, <i>Perth</i>, 1844 (Lyon & Turnbull, Edinburgh, 8 December 2022, lot 112), with another label, probably of Charles Roberson & Co.</p>	<p><i>Small label on blue paper, cut corners, above centre of board:</i></p> <p style="text-align: center;">T. AGNEW Repository of Arts 10 Exchange Street MANCHESTER</p> <p><i>Second label:</i> [Roberson & Miller, in partnership 1828-39, of type with linear border repr. Part 8, section 3, of this guide]</p>	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
Daniel Alder, Cheltenham	At 1 Promenade, Cheltenham, 1841-61 See British artists' suppliers, 1650-1950 - A	
<i>Illustrated:</i> Unknown artist, <i>Portrait of a Gentleman holding Book and Pen</i> (Wotton Auction Rooms, Gloucestershire, 26-28 June 2023, lot 44). With impressed two line stamp of Roberson & Co, 51 Long Acre, dating to c.1840-55 (see this guide, Part 8, Charles Roberson & Co, section 5).	<i>Label, decorative border, partly obscured by hanging strings, at centre of panel:</i> FR[O]M D. ALDER'S [E]STABLISHMENT [For] Water and Oil Colours, MATERIA[LS] FOR DRAWING, PAINTING, &c. 1, PROMENADE, CHELTENHAM.	
J. Broom & Son, Norwich	No historical record of this business located See British artists' suppliers, 1650-1950 - B	
Various small paintings	<i>Stamp in gothic lettering on canvas:</i> J. Broom and Son Church Street Norwich	
Thomas & William Henry Bullock, Walsall	At 71 Bridge St in the 1890s See British artists' suppliers, 1650-1950 - B	
<i>Illustrated:</i> Unspecified work, 1912. Source: Cobbe coll., see note 2.	<i>Stamp, within box, 2.9 cm wide, on board or stretcher:</i> T. & W. H. BULLOCK, Artists' Repository 71[?] BRIDGE STREET, WALSALL.	
Samuel Cooke, Nottingham	At 25/25A Wollaton St 1885-c.1901 See British artists' suppliers, 1650-1950 - C	
<i>Illustrated:</i> William Eddowes Turner (d.1885), <i>Study of a terrier in a landscape</i> (Tennants, Leyburn, North Yorkshire, 16 July 2022, lot 1046)	<i>Stencil at centre of canvas:</i> S. COOKE 25 ^A WOLLATON S NOTTINGHAM	

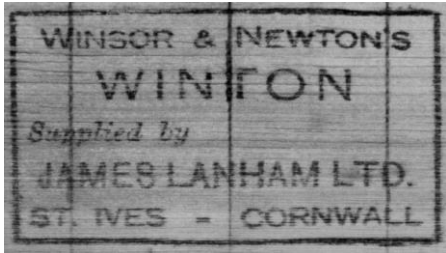



Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<i>Illustrated:</i> George Turner (1841-1910), <i>Evening Hour</i> (Golding Young & Mawer, Lincoln, 22 February 2023, lot 1002)	<i>Stamp at centre of canvas:</i> S. COOKE, 25, WOLLATON ST. NOTTINGHAM	
Garth Cooper , Derby	In business 1895-1935 and perhaps for longer See British artists' suppliers, 1650-1950 - C	
<i>Illustrated:</i> Unspecified work, 1916. Source: Cobbe coll., see note 2.	<i>Stamp, 7.7 cm wide, on canvas:</i> Garth Cooper. Artists' Colourman 13 & 15 Cheap[side]	
Farquharson & Co , Manchester	In business 1881-94 See British artists' suppliers, 1650-1950 - F	
<i>Illustrated:</i> Unspecified work. Source: Cobbe coll., see note 2.	<i>Stencil, 13.6 cm wide, oval format, on canvas:</i> FARQUHARSON & CO. ARTISTS COLOMERN 221 STRETFORD RD MANCHESTER.	
Thomas Guy , York	At 44 Goodramgate c.1875-83 See British artists' suppliers, 1650-1950 - G	
<i>Illustrated:</i> Tom Dudley, <i>Shambles</i> , York, 1879 (Tennants, Leyburn, North Yorkshire, 11 November 2022, lot 1)	<i>Stamp at centre of canvas:</i> FROM GUY'S ARTISTS REP[OSI]T[ORY] 44 Goodr[amgate] YORK	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
John Hampson, Liverpool	In business 1844-47 See British artists' suppliers, 1650-1950 - H	
<i>Illustrated:</i> Unspecified portrait. Source: The Archives of Alexander Katlan, now housed in the Winterthur Museum and Libraries, repr. from Katlan 1992, p.460, see note 3.	<i>Stencil on canvas:</i> <p style="text-align: center;">FROM J. HAMPSONN – 36 – Mount Pleasant LIVERPOOL</p>	
Hibbert Bros, Sheffield	At 117 Norfolk St 1882-2005 See British artists' suppliers, 1650-1950 - H	
<i>Illustrated:</i> Stanley Royle, <i>The Goose Girl</i> , c.1921 (National Gallery of Ireland)	<i>Stamp, 7.8 cm wide, in centre of canvas:</i> <p style="text-align: center;">I HIBBERT BROS 117, NORFOLK STREET, SHEFFIELD.</p> <p><i>Also stamped with size in inches on right tacking edge:</i> 36 x 28</p>	
Charles Holliday, Leeds	At 62 New Briggate 1891/2-1929/30 See British artists' suppliers, 1650-1950 - H	
<i>Illustrated:</i> W.J. Crampton, <i>Highland Cattle by a River</i> (Trevanion, Whitchurch, Shropshire, 24 May 2023, lot 305)	<i>Stencil, palette shape, in centre of canvas:</i> CHA ^S HOLLIDAY ARTISTS COLOMAN 62 NEW BRIGGATE LEEDS	
E. Howlett & Son, Kingston-upon-Hull	At 40 Savile Street St c.1872-99 See British artists' suppliers, 1650-1950 - H	
<i>Illustrated:</i> Robert Coverdale, <i>Fishing Yawl and other Masted Vessels at Sea</i> , 1878 (David Duggleby, Scarborough, 11 February 2023, lot 4019)	<i>Stencil, oval format, at centre of canvas:</i> <p style="text-align: center;">E. HOWLETT & SON PICTURE FRAME MAKERS & ARTISTS COLOURMEN. 40, SAVILE STREET HULL</p>	


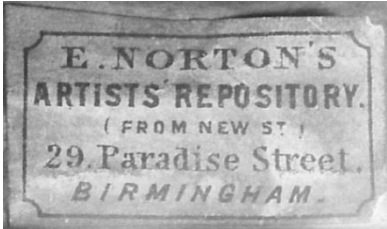


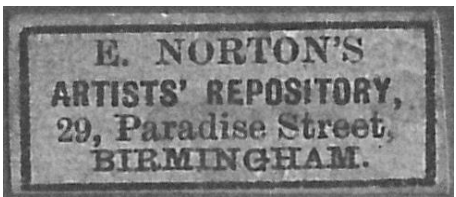
Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
Joseph Jefferson, Bristol	At 46 College Green 1854-65 See British artists' suppliers, 1650-1950 - J	
<i>Illustrated:</i> Attributed to Edward O. Bowley, <i>Cattle Watering</i> (Bamfords Auctioneers, Derby, 19-23 January 2023, lot 595)	<i>Stamp, oval format, on canvas:</i> From JEFFERSON Artists Colourman, & Frame Maker 46 College Green BRISTOL	
Henry Jeffreys, H. Jeffreys & Son, Liverpool	Jeffreys in business 1866-94 or later, Jeffreys & Son by 1900-1911 or later See British artists' suppliers, 1650-1950 - J	
<i>Illustrated:</i> Unspecified work, 1870. Source: Cobbe coll., see note 2.	<i>Stamp, about 8.5 cm wide, on canvas:</i> H. JEFFREYS ARTIST [COLOURMAN?] REN[SHAW STREET] L[IVERPOOL]	
<i>Illustrated:</i> Edward G. Handel Lucas, <i>Pansies and Eggs in a Bird's Nest</i> , 1871 (Christie's, 14 May 1976, lot 180). Lucas would have been only 10 years old in 1871 and not in Liverpool, so the date may not be accurate.	<i>Label, 2.3 cm wide, linear border, on stretcher:</i> H. JEFFREYS ARTIST COLOURMAN. 90 & 92, RENSHAW ST LIVERPOOL.	
<i>Illustrated:</i> Unknown artist, <i>Boats at Sea</i> (Private coll., information from Zach Kidwell, 2017)	<i>Stamp on canvas:</i> H. JEFFREYS & SON, RENSHAW STREE[T] LIVERPOOL	
<i>Illustrated:</i> Unspecified work, 1889. Source: Cobbe coll., see note 2.	<i>Stamp, 11.3 cm wide, on canvas:</i> JEFFREYS & SON, LIVERPOOL.	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
George James Keet, Liverpool	In business 1848-64 See British artists' suppliers, 1650-1950 - K	
<i>Illustrated:</i> William Huggins, <i>Sheep on a Hill Side</i> , 1857 (Christie's, 14 May 1976, lot 3)	<i>Label, torn, 9.0 cm wide, linear border, on board:</i> G. J. KEET, [STATION]ER and ARTISTS' COLOURMAN, ... [& 90] RENSCHAW ST., & ARCADE, [LI]VERPOOL. [(His only) Establishment.) [... Schools Supplied at London Prices.	
<i>Illustrated:</i> Henry Benjamin Roberts, <i>An Unhappy Model</i> , 1861 (Sotheby's Belgravia, 11 November 1975, lot 75) <i>Also found on:</i> Cover of a Winsor & Newton handbook, published 1855 (providing missing wording) William Davis, <i>Corner of a Cornfield</i> , c.1870 (Walker Art Gallery, Liverpool), in conjunction with a Roberson label	<i>Label, torn, 4.5 cm wide, linear border, on board with C. Roberson & Co label:</i> G. J. KEET, [STAT]IONER, ENGRAVER, PRINTER, [AND] ARTISTS' COLOURMAN, [86, 88 & 90] RENSCHAW STREET, [LI]VERPOOL [Dressing Cases,] Desks, Inks Stands, &c.	
James Lanham, James Lanham Ltd, St Ives, Cornwall	In business as a colourman from 1887 and as James Lanham Ltd from 1907 See British artists' suppliers, 1650-1950 - L	
<i>Illustrated:</i> Unspecified work, 1889. Source: Cobbe coll., see note 2.	<i>Stamp, 8.7 cm wide, on stretcher (not the original stretcher):</i> JAMES LANHAM Artists' [Colourm]an ST. IVES, Cornwall.	
<i>Illustrated:</i> Circle of Stanhope Forbes, <i>An Old Salt</i> (Parker Fine Art Auctions, Farnham, Surrey, 12 January 2023, lot 197)	<i>Stamp at centre of canvas:</i> JAMES LANHAM, FRAME MAKER ST. IVES CORNWALL.	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> Helene Schjerfbeck, <i>White Roses in a Glass</i>, c.1887-90 (Bukowskis, Stockholm, 7-9 December 2022, lot 601)</p>	<p><i>Framing label, double linear border, on reverse of frame:</i></p> <p style="text-align: center;">FROM JAMES LANHAM, ARTISTS' COLOURMAN & IMPORTER,</p> <p style="text-align: center;">Agent for JAMES NEWMAN, G. EDOUARD, DR. SCHOENFELD, and WINSOR an [sic] NEWTON.</p> <p style="text-align: center;">ST. IVES, CORNWALL.</p>	
<p><i>Illustrated (top):</i> Stanhope Forbes, <i>Sir Philip Dawson MP</i>, 1914 (Bonhams, 28 June 2016, lot 11)</p> <p><i>Illustrated (bottom):</i> Henry Bishop, Havelock Ellis, later 1890s (National Portrait Gallery)</p>	<p><i>Oval metal label on stretcher:</i></p> <p style="text-align: center;">JAMES LANHAM ARTISTS COLOMAN ST IVES - CORNWALL -</p>	 <p>^ Forbes</p>  <p>^ Bishop</p>
<p><i>Illustrated:</i> Annie Walke, <i>Sorrowful Women</i>, c.1913-36, exh.1936 (Private coll., see British artists' suppliers for details)</p>	<p><i>Oval stamp on stretcher:</i></p> <p style="text-align: center;">[JAMES LANHAM LTD [Artists'] Colourmen [-----] makers etc. ST IVES CORNWALL.</p> <p>[in business as James Lanham Ltd from 1907]</p>	
<p><i>Illustrated:</i> Newlyn copper mirror (Private coll.) Presumably a trading label, included here for reference.</p>	<p><i>Label, linear border, on reverse of mirror:</i></p> <p style="text-align: center;">FROM JAMES LANHAM, LTD., Artists' Colourmen, ST. IVES, CORNWALL.</p> <p style="text-align: center;">-----</p> <p style="text-align: center;">DIRECT AGENTS for Schoenfeld, Edouard, Lefranc, Newman, Heyl, Cambridge, Vibert, &c. &c.</p> <p style="text-align: center;">-----</p> <p style="text-align: center;">IMPORTERS OF EVERY KIND OF FOREIGN ARTISTS' MATERIALS.</p>	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> Bryan Wynter, Seedtime, 1958-9 (Tate). For 'Winton' canvas, see Part 10 of this guide.</p>	<p><i>Stamp, linear border, on reverse of stretcher:</i></p> <p>WINSOR & NEWTON'S WINTON Supplied by JAMES LANHAM LTD. ST. IVES – CORNWALL</p>	
<p>Loxley, Sheffield</p>	<p>See https://www.loxleyarts.co.uk/</p>	
<p><i>Illustrated:</i> Ken Howard, <i>White Roses in a Vase</i> (Sworders, Stansted Mountfitchet, Essex, 25 April 2023, lot 91)</p>	<p><i>Text, partly obscured by hanging strings, printed at centre of canvas board:</i></p> <p>LOXLEY CANVAS MAKERS SHEFFIELD ENGLAND S13 9NQ</p> <p>CANVAS BOARD Quality Acrylic Primed</p> <p>Ref:LCB-108 254x203MM 10X8INCH [barcode, torn]</p> <p>SUITABLE FOR ACRYLIC, OIL & OTHER MATERIALS</p>	
<p><i>Illustrated:</i> Ken Howard, <i>Albert Bridge</i>, study squared for transfer (Bonhams, 23 November 2022, lot 320)</p>	<p><i>Text printed at centre of canvas board:</i></p> <p>LOXLEY Quality time www.loxleyarts.co.uk</p> <p>CANVAS BOARD</p> <p>Artists' Acid-free Cotton Canvas, Quality Universal Primed Ref:LCB-1210 305x254MM 12X10INCH [barcode] FOR ACRYLIC, OIL & OTHER MEDIA</p>	
<p><i>Illustrated:</i> Graham Evernden, <i>'Last Catch'</i>, 2022 (Lay's Auctioneers, Penzance, Cornwall, 14 July 2023, lot 80)</p>	<p><i>Stamp at centre of stretcher cross bar:</i></p> <p>LOXLEY</p>	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
Madderton & Co Ltd, Loughton, Essex	In business 1896-1939 See British artists' suppliers, 1650-1950 - M	
<i>Illustrated:</i> William Page Atkinson Wells (d.1923), <i>Summer Morning</i> (Christie's, 2-16 December 2021, lot 99)	<i>Stamp, linear border, close to stretcher bar, on canvas:</i> Madderton & Co ^o L ^d Sole makers of the Cambridge Artists' Colours Loughton, Essex --- England. ---	
<i>Illustrated:</i> Edward Leslie Badham, <i>Street scene with laundry hanging on line</i> , 1936 (Woolley & Wallis, Salisbury, 14 December 2022, lot 188)	<i>Stamp at centre of stretcher bar:</i> Madderton & Co ^o L ^d BELGIAN CANVAS	
<i>Illustrated:</i> Unknown artist, <i>Sheep in landscape</i> , 1910? (ebay, Stockholm, March 2018) <i>Also found on:</i> Frank Willson Judd, <i>Pond in a Mountain Landscape</i> , 1913 (John Moran Auctioneers Inc, 21 August 2018, lot 2033)	<i>Label, linear border, on canvas board, not transcribed line for line:</i> “CAMBRIDGE” ARTISTS’ CANVAS BOARDS “C.” THESE BOARDS ARE COVERED WITH CANVAS—NOT PAPER. The following sizes fit the Pochade, Thumb-hole, and other Wooden Boxes we supply: [two lists of sizes] MADDERTON & CO., LTD., LOUGHTON, ESSEX, ENGLAND. Sole Makers of the “Cambridge” Artists’ Colours and Materials.	
William Mason, Brighton	At 1 Ship St by 1832-38 See British artists' suppliers, 1650-1950 - M	
<i>Illustrated:</i> Edward Pritchett, <i>The Piazzetta or The Prison</i> , Venice (Christie's, 25 April 1975, lot 24)	<i>Label, 2.7 cm wide, decorative border, over label of Roberson & Miller, on panel:</i> W. MASON, From Ackermann's Repository of Arts 1 Ship St, Brighton.	
<i>Illustrated:</i> Edward Pritchett, <i>The Piazzetta or The Prison</i> , Venice (Christie's, 25 April 1975, lot 24)	<i>Label, 2.4 cm wide, decorative border, over label of Ackermann & Co (repr. in Part 2 of this guide), on panel:</i> W. H. MASON, From Ackermann's [Repository of Art]s [1 Ship] St, Brighton.	



Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
Henry Nathan & Sons, Manchester	In business as Nathan & Sons 1881-1914 See British artists' suppliers, 1650-1950 - N	
<i>Illustrated:</i> Samuel John 'Lamorna' Birch, <i>Landscape</i> , 1895 (Private coll., information from Cyndie Lack) <i>This or similar found on:</i> H.W. Garrat, <i>Looking Ahead Through Cab Window of Garratt Locomotive</i> , 1909 (Science and Industry Museum, Manchester)	<i>Stencil, 10.8 cm wide, on canvas:</i> H. NATHAN & SONS. ARTISTS' COLOURMEN 119, DEANSGATE MANCHESTER.	
Mrs Elizabeth Norton, Birmingham	Business active 1866-1919 See British artists' suppliers, 1650-1950 - N	
<i>Illustrated:</i> MS (initials), unspecified work. Source: Cobbe coll., see note 2. <i>Illustrated bottom:</i> Thomas Collins, <i>Still Life of Pansies</i> , 1878? (Southgate Auction Rooms, London, 5 June 2023, lot 167, one of a pair)	<i>Label, 2.6 cm wide, linear border:</i> E. NORTON'S ARTISTS' REPOSITORY. (FROM NEW ST.) 29, Paradise Street, BIRMINGHAM. [Business moved to Paradise St in 1866] [line 2 set in smaller type in the bottom example, which is a stretcher label]	 
<i>Illustrated:</i> W.P. Starkey, <i>Harvest Flowers</i> (Sotheby's Belgravia, 3 December 1974, lot 101), millboard with Winsor & Newton mark of type found c.1870-73.	<i>Label, 2.7 cm wide, linear border, on millboard:</i> E. NORTON'S ARTISTS' REPOSITORY. (FROM NEW-ST.) 29, Paradise Street, BIRMINGHAM.	
<i>Illustrated:</i> Unspecified work. Source: Cobbe coll., see note 2. <i>Also found on:</i> Jonathan Pratt, <i>Young Woman Painting at an Easel</i> (Christie's, 25 July 1975, lot 28), canvas with Winsor & Newton mark.	<i>Label, 2.8 cm wide, linear border, on stretcher (stamped '24'):</i> E. NORTON'S ARTISTS' REPOSITORY, 29, Paradise Street, BIRMINGHAM.	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
<p><i>Illustrated:</i> Joseph Southall, The Sleeping Beauty, 1903 (Birmingham Museums Trust), board with Winsor & Newton imprint, partly visible above Norton stamp, see Part 11 of this guide.</p>	<p><i>Stamp (double image) with palette, brushes and easel, 4.5 cm wide, on prepared Winsor & Newton board:</i></p> <p>within palette:</p> <p>E. NORTON 29, PARADISE ST. BIRMINGHAM</p>	 <p>SIZE OF THIS BOARD : 18½ x 11½ inches. Dimensions de la Carton } 46.5 x 29 c.m. Grösse dieses Tablet }</p> <p>The circular stamp contains the text: E. NORTON, 29, PARADISE ST., BIRMINGHAM, with an illustration of a palette, brushes, and an easel.</p>
<p>George Priest, Birmingham</p>	<p>In business 1849-65 See British artists' suppliers, 1650-1950 - P</p>	
<p><i>Illustrated:</i> Unspecified work. Source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> Andrew Deakin's <i>Near Shifnal</i>, 1855 (Christie's, South Kensington, 11 March 1999, lot 118)</p>	<p><i>Stamp, 10.3 cm wide, on canvas:</i></p> <p>G. PRIEST PICTURE LINER &c. 31, Navigation St. Birm^m. ARTISTS JOINER & General Dealer in Materials. Wholesale & Retail</p>	 <p>The stamp is circular and contains the text: G. PRIEST, PICTURE LINER &c., 31, Navigation St. Birm^m, ARTISTS JOINER &, General Dealer in Materials, Wholesale & Retail.</p>
<p>Joseph Richardson, Liverpool</p>	<p>At 79 Lord St in 1847 See British artists' suppliers, 1650-1950 - R</p>	
<p><i>Illustrated:</i> Unspecified portrait (Private coll.) Source: Cobbe coll., see note 2.</p>	<p><i>Stencil, oval format, on canvas:</i></p> <p>FROM JOS^H RICHARDSON Arti[st]s Col[ourman] 79 Lord St[reet] LIVERPOOL</p>	 <p>The stencil is oval and contains the text: FROM, JOS^H RICHARDSON, Arti[st]s, Col[ourman], 79 Lord St[reet], LIVERPOOL.</p>
<p>Oswald Rowell, Newcastle-upon-Tyne</p>	<p>At 40 Blackett St 1869-94 See British artists' suppliers, 1650-1950 - R</p>	
<p><i>Illustrated:</i> George Blackie Sticks, <i>A Highland Landscape with Anglers by a River and a Village Beyond</i>, 1879 (Dreweatts, Newbury, Berkshire, 14 June 2023, lot 122)</p>	<p><i>Stencil to left of central stretcher bar:</i></p> <p>ROWELL --- CARVER GILDER & ARTIST COLOURMAN 40 Blackett St^t --- NEWCASTLE ON TYNE</p>	 <p>The stencil is rectangular and contains the text: ROWELL, CARVER GILDER &, ARTIST COLOURMAN, 40 Blackett St^t, NEWCASTLE ON TYNE.</p>

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
H.R. & A. Scott, Stratford, Essex	In business c.1900-1903 or later British artists' suppliers, 1650-1950 - S	
<i>Illustrated:</i> J.G. MacQueen(?), <i>Shipping Scene</i> , 1903 (Private coll., 2017)	<i>Stencil, broken linear border, on canvas:</i> H.R. & A. SCOTT 41, BROADWAY STRATFORD	
James Sheers, Croydon	At 55 Church St by 1887-1916 or later See British artists' suppliers, 1650-1950 - S	
<i>Illustrated:</i> Unspecified work, 1905. Source: Cobbe coll., see note 2. <i>Also found on:</i> George Paice, <i>Swanny</i> [white horse], 1910 (Private coll., information from Keith Abraham, 2022)	<i>Stamp, 9.4 cm wide, on canvas:</i> J. SHEERS, 55, CHURCH STREET, CROYDON.	
A.E. Snaith & Co, Leicester	In business c.1899-1914 See British artists' suppliers, 1650-1950 - S	
<i>Illustrated:</i> T. Westcott, <i>Boats at Sea</i> , 1911 (Criterion Auctioneers, Islington, 12 February 2018, lot 430)	<i>Stamp, 7.3 cm wide, on canvas:</i> A.E. SNAITH & CO ARTISTS CO[L]OURMEN, LEICESTER.	
William Spanton, Bury St Edmunds, Suffolk	In business as a colourman c.1850-70 See British artists' suppliers, 1650-1950 - S	
<i>Illustrated:</i> Edward Robert Smythe, <i>A Boy and a Girl with Two Ponies</i> , 1854 (Christie's, 16 July 1976, lot 60) <i>Also found on:</i> Edward Robert Smythe, <i>Waiting for the boats at Pakefield</i> (Reydon Hall sale, Bonhams Knightsbridge, 6 December 2011, lot 300, providing a reading for indistinct words in example illustrated here)	<i>Stencil, oval format, on canvas:</i> FROM W. SPANTON'S Paper [Hanging Manufacturer] C[arver,] G[ilder & Decorator] Artists [Repository &c] [Abbeygate St Bury] St Edmunds	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
Joseph Robert Taylor , Manchester. Picture restorer.	At 15 Brazennose St 1856-89 See British picture restorers - T	See also this guide, 'Part 14, Restorers, liners and mounters'.
<i>Illustrated:</i> James Brenan, <i>Irish Country Girl</i> , 1861 (Bonhams, Knightsbridge, 8 March 2023, lot 85)	<i>Stamp, oval format, towards top of canvas:</i> J R TAYLOR 15 BRAZENNOSE S MANCHESTER.	
John Tibbenham , Ipswich	In business 1875-1918 See British artists' suppliers, 1650-1950 - T	
<i>Illustrated:</i> Percival Barton Gowers (1889-1965), <i>Suffolk River Landscape</i> (Reeman Dansie Timed, Colchester, Essex, 14 May 2023, lot 139)	<i>Stamp at centre of canvas:</i> J. TIBBENHAM, ARTISTS' [COL]OURMAN, IPSWICH.	
<i>Illustrated:</i> Frederick George Cotman, <i>Thomas William Cotman as a Young Man</i> (Dawsons, Maidenhead, Berkshire, 25 May 2023, lot 73)	<i>Stamp, oval framework, on Rowney's Birchmore Board:</i> TIBBENHAM, CARVER [GIL]DER, PICTURE FRA[ME] MAKER AND ARTISTS' COLOMAN, 34, CARR ST, IPSWICH. [Birchmore board features in Rowney's 1887 catalogue but not in that for 1877]	
S.G. Tovey , Bristol	Repository of Arts trading 1838-43 See British artists' suppliers, 1650-1950 - T	
<i>Illustrated:</i> R. Gregory, <i>King William's College, Castletown, Isle of Man</i> , c.1840? (John Round coll. and photograph), in conjunction with G. Rowney & Co label, repr. in Part 9.	<i>Label, 3.0 cm wide, linear border, on millboard:</i> FROM S.G. TOVEY'S REPOSITORY OF ARTS – 2, North Street – BRISTOL	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
T.P. Timber Stretchers, St Just, Cornwall	Established 1996	
<i>Illustrated:</i> Michael Strang, <i>Poppy Field, Nr Usk, Trostrey Church in distance</i> , 2008 (Parker Fine Art, Farnham, 9 March 2023, lot 297)	<i>Stamp, linear border, on stretcher:</i> T.P. TIMBER STRETCHERS TEL. 01736 788041 (PATENT No. 2314811)	
Underdown & Chettle, Dover	In business c.1889-96 See British artists' suppliers, 1650-1950 - U	
<i>Illustrated:</i> George W. Baldry, probably <i>Soldier in Dress Uniform</i> , 1893 (Dover collections)	<i>Stencil, 13.6 cm wide, on canvas:</i> UNDERDOWN & CHETTLE GILDERS & PICTURE RESTORERS MARKET SQUARE DOVER	 ^ reproduced from a tracing
Daniel(?) Watson, Norwich	In business by 1845-65 See British artists' suppliers, 1650-1950 - W	
<i>Illustrated:</i> Attrib. Anthony Sands, <i>Yarmouth Beach</i> , c.1860-65 (Ancient House, Museum of Thetford Life)	<i>Stencil, oval format, on canvas:</i> WATSON — — Artists Colorman — — NORWICH	
Samuel Wells, Worcester	In business c.1854-56 See British artists' suppliers, 1650-1950 - W	
<i>Illustrated:</i> Benjamin Williams Leader, <i>Angling in a Rocky Pool</i> , 1862 (Sotheby's Belgravia, 29 July 1975, lot 111)	<i>Stencil? 6.8 cm wide, on canvas:</i> WELLS. Artists Colourman. — WORCESTER —	

Supplier, work details	Supplier dates, label and mark transcripts	Illustrations (not to uniform scale)
William Whitehead, Leamington	In business by 1842-1881 or later See British artists' suppliers, 1650-1950 - W	
<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 Winsor & Newton stamp</p> <p><i>This or similar found on:</i> John William Haynes, <i>The Forgotten Word</i> (Bonhams Knightsbridge, 22 March 2016, lot 60), in conjunction with G. Rowney & Co label, c.1862-81</p>	<p><i>Stencil, 9.0 cm wide, oval format, on canvas:</i></p> <p>— FROM — W. Whitehead Leamington.</p>	
Thomas Younie, Newcastle	Trading as Thomas Younie 1886-96 See British artists' suppliers, 1650-1950 - Y	
<p><i>Illustrated:</i> William Perring Hollyer, <i>Cattle watering in an extensive mountainous landscape</i> (Tennants Auctioneers, Leyburn, Yorkshire, 14 January 2023, lot 1084)</p>	<p><i>Stamp, oval format, at centre of canvas:</i></p> <p>THOMAS YOUNIE ARTIST'S COLOURMAN WESTGATE ROAD NEWCASTLE ON TYNE</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.

- 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 Cyndie Lack for her generous help and to Ele von Monschaw.
- 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. **Katlan:** See Alexander W. Katlan, *American Artists' Materials. Volume II A Guide to Stretchers, Panels, Millboards, and Stencil Marks*, 1992.

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