

## British canvas, stretcher and panel suppliers' marks. Part 1, 1785-1831



This resource surveys suppliers' marks and labels on the reverse of picture supports. The date range for this first part, 1785-1831, coincides with the period during which canvas for artists was subject to taxation. Under legislation, there was an obligation on suppliers to mark material subject to duty with their name, place of abode, the name and quality of goods and their price or value. In practice the price was rarely applied and the requirement was soon dropped, the only examples here being Thomas Jenkins, N. Smith, William Ward. An associated 'frame mark', within a framing device, is also found applied to canvas (for illustrations and a fuller explanation, see Appendix 1).

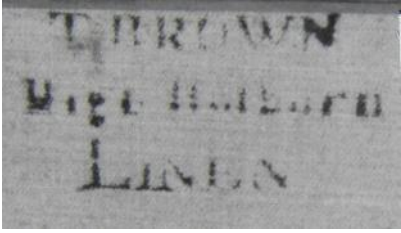

Arranged alphabetically by supplier: Thomas Brown, John Culbert, Robert Davy, Thomas and Mary Jenkins, William Legg (and W. & J. Legg), Henry Matley, John Middleton, James Poole, Charles Roberson, Roberson & Miller, Rowney & Forster, Smith & Warner, William Ward and John Wikey. For information on individual suppliers, see [British artists' suppliers, 1650-1950](#) on this website.


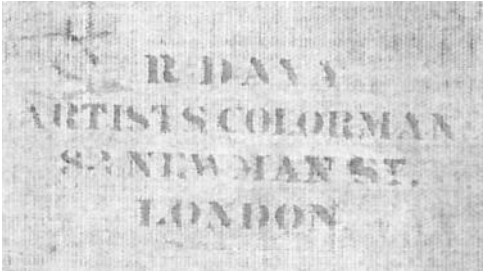
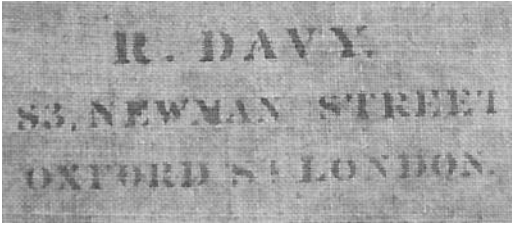

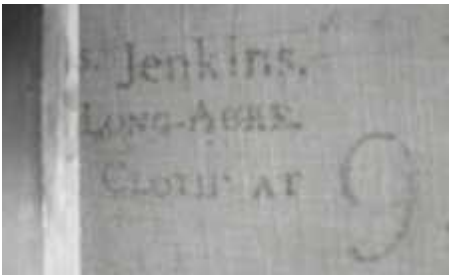
Measurements of marks, given where known, are approximate and may vary according to the stretching or later conservation treatment of a canvas or the trimming of a label (for further information, see notes 4, 5). Links are given to institutional websites where dimensions of works can be found. Dates for businesses, partnerships and addresses are usually accurate to within a year. Square brackets are used to indicate indistinct or missing lettering in transcripts, with readings sometimes based on other examples.

Compiled by Jacob Simon, March 2017, updated February 2020, 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.

**'Frame mark': see paragraph 1 above and Appendix 1.**

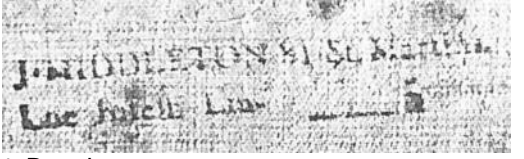
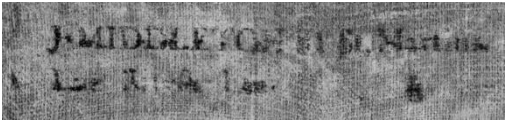

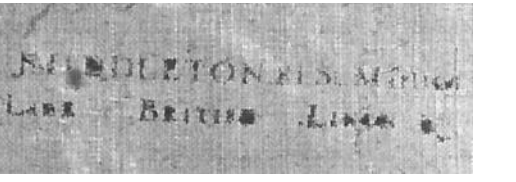


Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<b>Thomas Brown</b>	In business from 1805/6, successor to Legg See <a href="#">British artists' suppliers, 1650-1950 - B</a>	For a fuller range of Brown marks, see <a href="#">Part 3</a> of this guide
<p><i>Illustrated:</i> Henry Fuseli, <a href="#">The Poet Observing Nereia with Her New Lover in Her Grotto</a>, c.1810-13 (Victoria and Albert Museum)</p> <p><i>Also found on:</i> Henry Fuseli, <i>Salome with the Head of John the Baptist</i> (Egremont coll., Petworth), frame mark, 1810?</p>	<p><i>Stamp on canvas:</i></p> <p>T. BROWN. High-Holborn LINEN.</p> <p>['T' of T. BROWN to left of 'H' of High. The marks left and right of 'LINEN' probably result from the way the stamp was applied]</p>	
<p><i>Illustrated:</i> Source: <a href="#">Courtauld - Colourmen Online</a> database (note 3)</p> <p><i>Also found on:</i> Charles Robert Leslie, <i>Self-portrait</i>, 1814 (National Portrait Gallery), frame mark</p> <p>John Constable, <i>Salisbury Cathedral from the Bishop's Ground</i>, 1823 (Victoria and Albert Museum, FA.33), frame mark, 1819</p> <p>See note 6 for examples dating from c.1807-1826.</p>	<p><i>Stamp, 4.2 cm wide, on canvas:</i></p> <p>T. BROWN. High-Holborn LINEN.</p> <p>['T' of T. BROWN above 'H' of High]</p>	


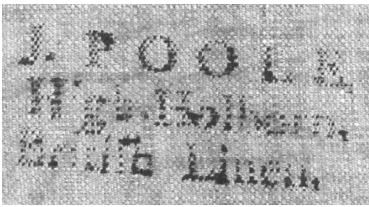
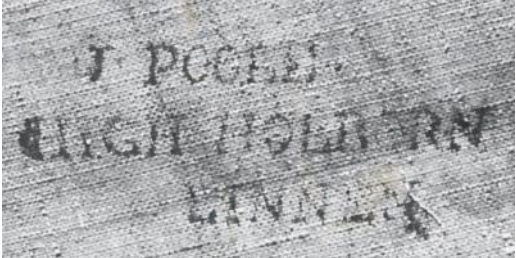

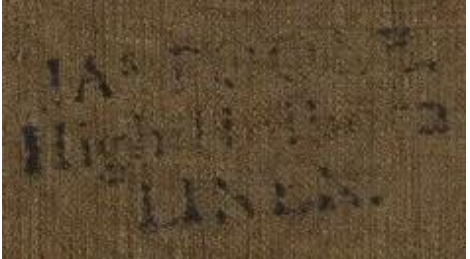
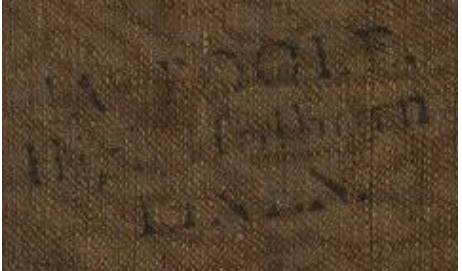
Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Richard Rothwell, <a href="#">Novitiate Mendicants</a>, 1837? (Victoria and Albert Museum), frame mark (the canvas thus 1831 or before)</p> <p><i>Also found on:</i> Unknown artist, <i>Samuel Watson</i>, 1829 (Norwich Castle Museum and Art Gallery), frame mark</p>	<p><i>Stamp on canvas:</i></p> <p>T. BROWN High Holborn LINEN.</p> <p>[‘T’ of T BROWN to right of ‘H’ of High; ‘LINEN’ with a large ‘L’]</p>	
<p><i>Illustrated:</i> Thomas Phillips, <a href="#">John Dalton</a>, 1835 (National Portrait Gallery), associated date stamp, 2-34 for Feb. 1834 (from 1831 Brown added a date stamp)</p> <p><i>Also found on:</i> Richard Rothwell, <i>William Huskisson</i>, c.1831 (National Portrait Gallery)</p> <p>John Constable, <i>Hampstead Heath with a Rainbow</i>, 1836 (Tate, N01275), associated date stamp, 10 32</p>	<p><i>Stamp on canvas:</i></p> <p>T BROWN. High Holborn</p> <p>[‘T’ of T BROWN to right of ‘H’ of High]</p>	
<p><b>John Culbert</b></p>	<p>At this address 1803-15, followed by Matley See <a href="#">British artists' suppliers, 1650-1950 - C</a></p>	
<p><i>Illustrated:</i> Alfred Wallis, <a href="#">Seascape. ships sailing past the Longships</a>, c.1928, reused old canvas (Kettle's Yard, University of Cambridge, note 1)</p> <p><i>Also found on:</i> Francis Sartorius II, <i>A Stranded Vessel: The Snipe Gun-Brig Grounded at Great Yarmouth in 1807</i> (Norwich Castle Museum and Art Gallery)</p>	<p><i>Stamp on canvas:</i></p> <p>CULBERT 54, Long Acre BRITISH LINEN[S?].</p>	
<p><b>Robert Davy</b></p>	<p>At 16 Wardour St by 1811-23 See <a href="#">British artists' suppliers, 1650-1950 - D</a></p>	<p>Moves to 83 Newman St from 1822. For a fuller range of Davy marks, see <a href="#">Part 4</a> of this guide</p>
<p><i>Illustrated:</i> John Linnell, <a href="#">‘Wood-Cutting in Windsor Forest’</a>, 1834-35 (Tate)</p> <p><i>Also found on:</i> William Blake, <i>The Virgin and Child</i>, 1825? (Yale Center for British Art, New Haven)</p>	<p><i>Two impressed stamps, one above the other, on mahogany panel:</i></p> <p>R. DAVY</p> <p>16 WARDOUR ST</p>	

Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Joseph Clover, <a href="#">Whitlingham Church, Norwich</a>, 1822 (Norwich Castle Museum and Art Gallery)</p>	<p><i>Label, 6.0 cm wide, on millboard within decorative border:</i></p> <p>PREPARED BY R. DAVY 16, WARDOUR STREET, Soho, The Original Manufactory for Italian &amp; Flemish Grounds on Panel, AND SOLE INVENTOR OF Prepared Paper for Sketching in Oil, ESTABLISHED 1798. None Genuine but those Marked on the Back.</p>	
<p><b>Robert Davy</b></p>	<p>At 83 Newman St 1822-43</p>	<p>For a fuller range of Davy marks and labels, see <a href="#">Part 4</a> of this guide</p>
<p><i>Illustrated:</i> Ramsay Richard Reinagle, <a href="#">Sir George Nicholls</a>, 1834 (National Portrait Gallery)</p> <p><i>Also found on:</i> Thomas Bock, <i>Jane Campbell and her mother</i>, c.1842 (Queen Victoria Museum and Art Gallery, Launceston), see note 7</p>	<p><i>Stencil, 14.1 cm wide, on canvas:</i></p> <p>R DAVY. ARTISTS COLOMAN 8[3] NEWMAN ST. LONDON</p>	
<p><i>Illustrated:</i> Unknown artist, <a href="#">Isaac Preston</a> (Mayor of Yarmouth, 1834-5) (Great Yarmouth Museums)</p>	<p><i>Stencil on canvas:</i></p> <p>R. DAVY. 83, NEWMAN STREET OXFORD ST LONDON.</p>	
<p><i>Illustrated:</i> Thomas Woodward, <a href="#">The Rat-Catcher and his Dogs</a>, exh.1824 (Tate)</p> <p><i>Also found on:</i> Edwin Landseer, <i>Sir Walter Scott</i>, c.1824 (National Portrait Gallery), with Davy label</p>	<p><i>Two impressed stamps, the second 4.0 cm wide, one above the other, on mahogany panel:</i></p> <p>R. DAVY 83 NEWMAN ST</p>	
<p><b>Thomas Jenkins, Mary Jenkins</b></p>	<p>At this address by 1785-c.1791 See <a href="#">British artists' suppliers, 1650-1950 - J</a></p>	<p>Thomas Jenkins died in 1788</p>
<p><i>Illustrated:</i> Gilbert Stuart, <i>Lord Morley as a Boy</i> (Saltram House, National Trust, note 9), frame mark</p>	<p><i>Stamp, partly obscured by stretcher, on canvas:</i></p> <p>[Thoma]s Jenkins. [-] LONG-ACRE. [RAW?] CLOTH AT 9</p>	

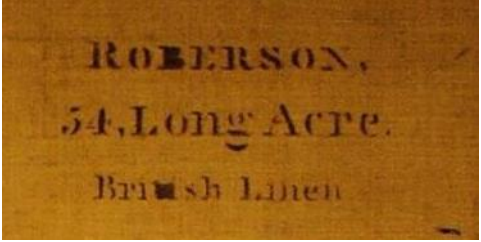
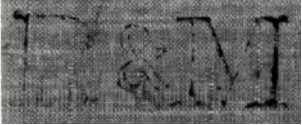
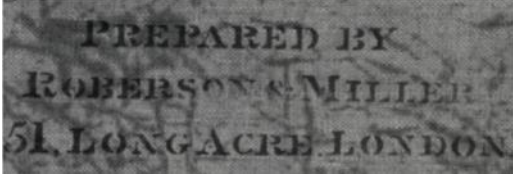

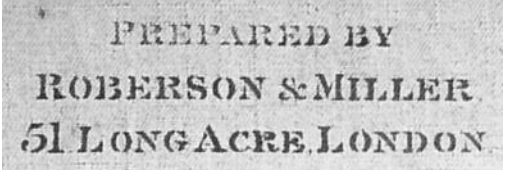


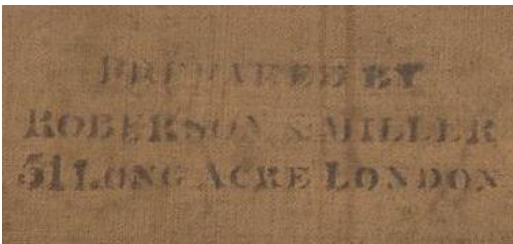
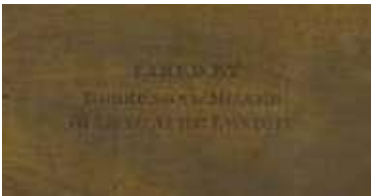

Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Mather Brown, <a href="#">Alexander Wedderburn, Earl of Rosslyn</a>, c.1791 (Scottish National Portrait Gallery, note 1)</p>	<p><i>Stamp on canvas:</i></p> <p>MARY Jenkins 126 LONG ACRE RAW CLOTH</p>	<p><i>Sketch made in 1942:</i></p> 
<p><b>William Legg, W. &amp; J. Legg</b></p>	<p>At this address 1801/2-1805/6, successor to Poole, followed by Brown See <a href="#">British artists' suppliers, 1650-1950 - L</a></p>	<p>Stamps from private collections are used in the absence of recorded museum examples</p>
<p><i>Illustrated:</i> James Northcote, <a href="#">Mrs Smith</a>, 1803 (Private coll., London, March 2017, see note 10), frame mark, 1802, repr. Appendix 1</p> <p><i>Also found on:</i> Unknown artist, 'Rice portrait', called Jane Austen (Private coll.), see note 10</p>	<p><i>Stamp, applied at an angle, on canvas:</i></p> <p>W<sup>m</sup> LEGG, High-Holborn. LINEN.</p> <p>[‘High Holborn’ apparently hyphenated; compare Thomas Brown’s stamps]</p>	
<p><i>Illustrated:</i> Unknown artist, <i>Portrait of a Lady</i> (Private coll., Norfolk, March 1985, see note 2), frame mark, 1805, repr. Appendix 1</p>	<p><i>Stamp, 6.3 cm wide, applied at an angle and partly obscured by stretcher, on canvas:</i></p> <p>W<sup>m</sup> &amp; J LEGG High-Holborn LINEN.</p> <p>[‘High Holborn’ apparently hyphenated; compare Thomas Brown’s stamps]</p>	
<p><b>Henry Matley</b></p>	<p>At this address 1815-20, successor to Culbert, followed by Roberson See <a href="#">British artists' suppliers, 1650-1950 - M</a></p>	
<p><i>Illustrated:</i> John Constable, <a href="#">Salisbury Cathedral from the Meadows</a>, c.1829 (Tate, N01814), frame mark, 1816/1818?, repr. Appendix 1</p>	<p><i>Stamp, 5.8 cm wide, on canvas:</i></p> <p>MATLEY [54] Long Acre</p> <p>[first line in large type face]</p>	
<p>J.M.W. Turner, <a href="#">Richmond Hill with Girls Carrying Corn</a>, c.1819 (Tate, N05546), frame mark, 1816?/1818?, see note 11</p>	<p><i>Stamp, partly hidden by stretcher, on canvas:</i></p> <p>MATLEY [- -] LONG ACRE ARTIST COLOUR[MAN]</p>	<p>Partially hidden stamp, photograph not available</p>
<p><i>Illustrated:</i> J.M.W. Turner, <a href="#">The Rialto, Venice</a>, c.1820 (Tate, N05543)</p>	<p><i>Stamp, 6.2 cm wide, on canvas (also marked on stretcher):</i></p> <p>MATLEY 54 Long Acre</p> <p>[first line in small type face]</p>	

Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<b>John Middleton, Jesse Middleton from 1819</b>	At this address 1778-1830 See <a href="#">British artists' suppliers, 1650-1950 - M</a>	Middleton's stamps were often unevenly applied and can be indistinct. The setting of the second line varies according to the stamp.
<p><i>Illustrated (top):</i>            William Beechey, <a href="#">Horatio, Viscount Nelson</a>, 1801 (Norwich Civic Portrait Collection), frame mark</p> <p><i>Also found on:</i>            Thomas Lawrence, <i>Homer Reciting his Poems</i>, 1790 (Tate), frame mark</p> <p><i>Illustrated (bottom):</i>            Attrib. J.M.W. Turner after Wilson, <a href="#">Tivoli and the Roman Campagna</a>, c.1798 (Tate, N05512), frame mark</p>	<p><i>Stamp, 13 cm wide, on canvas:</i></p> <p>J. MIDDLETON 81 St. Martin[s]            L[a]ne [Bri]tis[h] Lin[en]</p> <p>[traces of framework holding lettering of stamp apparently visible in form of a line followed by a mark, the mark falling beneath the 'a' of Martins; in the second stamp the same mark is visble. See also appendix 2.]</p>	 <p>^ Beechey</p>  <p>^ attrib. Turner</p>
<p><i>Illustrated:</i>            Thomas Lawrence, <a href="#">Lady Georgiana Fane</a>, 1806? (Tate), frame mark</p> <p><i>Also found on:</i>            James Northcote, <i>Thomas Welby Northmore</i>, 1814 (Martin Northmore-Ball)</p>	<p><i>Stamp, indistinct, on canvas:</i></p> <p>J MIDDLETON 81 St. Martins            Lane BRITISH LINEN.</p> <p>[second line indented]</p>	
<p><i>Illustrated:</i>            Henry Raeburn, <a href="#">Henry Mackenzie</a>, c.1810 (National Portrait Gallery), frame mark</p> <p><i>Also found on:</i>            Henry Raeburn, <i>Mrs William Urquhart</i>, c.1813-5 (Glasgow Art Gallery), frame mark</p>	<p><i>Stamp on canvas:</i></p> <p>J MIDDLETON 81 St. Martins            Lane. BRITISH LINEN</p> <p>[widely spaced second line]</p>	
<p><i>Illustrated:</i>            Source: <a href="#">Courtauld - Colourmen Online</a> database, as c.1822 (note 3), duty stamp</p> <p><i>Also found on:</i>            Edward Novello, <i>Vincent Novello</i>, by 1830 (National Portrait Gallery), frame mark</p>	<p><i>Stamp, applied at an angle, on canvas:</i></p> <p>J MIDDLETON 81 St. Martins            Lane. BRITISH LINEN.</p> <p>['BRITISH LINEN' closed up]</p>	
<p><i>Illustrated:</i>            Thomas Stewardson, <a href="#">George Grote</a>, 1824 (National Portrait Gallery), frame mark</p>	<p><i>Stamp on canvas:</i></p> <p>J. MIDDLETON, 81 St.            Martin's Lane. BRITISH LINEN</p> <p>[different design to preceding examples]</p>	

Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<b>James Poole</b>	At this address 1785-1801, followed by Legg See <a href="#">British artists' suppliers, 1650-1950 - P</a>	
<i>Illustrated:</i> Unknown work, frame mark, 1788? (source not recorded)	<i>Stamp, indistinct, on canvas:</i>  JAMES POOLE [High Holborn] BRIT[SH] CLO[TH]	
<i>Illustrated:</i> John Hoppner, <a href="#">Dorothy Jordan</a> , exh.1791 (National Portrait Gallery)  <i>Also found on:</i> William Whitby after Herman Verelst, <i>John Locke</i> , 1790 (Private coll., July 2013)	<i>Stamp on canvas:</i>  J. POOLE, High Holborn, Bri[tis]h Linen.	
<i>Illustrated:</i> Samuel Jennings, <a href="#">Liberty Displaying the Arts and Sciences</a> , 1792 (Winterthur Museum and Libraries, Delaware)  <i>Also found on:</i> L. F. Abbott, <i>Viscount Bridport</i> , 1795 (National Portrait Gallery), frame mark	<i>Stamp, applied at an angle, on canvas:</i>  J POOLE HIGH HOLBO[RN] LINNEN	
<i>Illustrated:</i> Fuseli, <i>Kriemhild throws herself over Siegfried's Body</i> , 1817 (Kunsthaus, Zurich), earlier canvas  <i>Also found on:</i> L.F. Abbott, <i>William Cowper</i> , 1792 (National Portrait Gallery)	<i>Stamp, applied at an angle, on canvas:</i>  J POOLE HIGH HOLBORN LINNEN  [identical wording to preceding but lettering italic]	
<i>Illustrated (top):</i> John Hoppner, <i>Lord George Cavendish</i> , c.1800 (Royal Academy of Arts, London), frame mark, 1800, repr. Appendix 1  <i>Illustrated (bottom):</i> John Hoppner, <i>Lady Elizabeth Cavendish</i> , c.1800 (Royal Academy of Arts), frame mark, 1799  <i>Also found on</i> John Opie, <i>Mrs Ann Elliott</i> , c.1800, frame mark, 1799 (Sudley House, National Museums Liverpool)	<i>Stamp, 7.0 cm wide, on canvas:</i>  JA <sup>s</sup> POOLE. High Holborn LINEN.	 ^Lord George Cavendish   ^Lady Elizabeth Cavendish





Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<b>Charles Roberson</b>	At this address 1819-27, successor to Matley See <a href="#">British artists' suppliers, 1650-1950 - R</a>	For later Roberson & Co stamps and labels, see Part 8 of this guide.
<i>Illustrated:</i> Source: <a href="#">Courtauld - Colourmen Online</a> database, as c.1821 (note 3)	<i>Stencil on canvas:</i>  ROBERSON, 54, Long Acre. British Linen	
<b>Roberson &amp; Miller</b>	In partnership 1828-39 See <a href="#">British artists' suppliers, 1650-1950 - R</a>	
<i>Illustrated:</i> J.M.W. Turner, <a href="#">Studies for 'Dawn of Christianity'</a> , c.1841 (Tate, N05508), with frame mark, 1828?, see note 12  <i>Also found on:</i> J.M.W. Turner, <i>Heidelberg</i> , c.1844-5 (Tate, N00518), with frame mark, 1830  William Joy, <i>HMS Victory Entering Portsmouth</i> , 1844 (King's Lynn Museums), with stamp, R & M 3	<i>Stencil, 7.1 cm wide, on canvas:</i>  R & M  [for Roberson & Miller]	
<i>Illustrated:</i> Thomas Sidney Cooper, <a href="#">Milking Time. Study of a Farm-Yard near Canterbury</a> , 1833-34 (Tate), with stamp, R & M 2039	<i>Stencil, 13.7 cm wide, on canvas:</i>  PREPARED BY ROBERSON & MILLER 51 LONG ACRE. LONDON  [first 'O' of LONDON below first 'L' of MILLER]	
<i>Illustrated (top)</i> William Fisher, <a href="#">Walter Savage Landor</a> , 1839 (National Portrait Gallery)  See note 13   <i>Illustrated (bottom):</i> William Shiels, <a href="#">Possibly William Rix</a> , 1832 (Norwich Castle Museum and Art Gallery), with stamp, R & M 022	<i>Stamp on canvas, within frame:</i>  R & M 10 81  [significance of '10 81' not known, see note 14]  <i>Stencil, 12.8 cm wide, on canvas:</i>  PREPARED BY ROBERSON & MILLER. 51 LONG ACRE. LONDON  [first 'O' of LONDON below 'I' of MILLER]	 ^Fisher   ^Shiels

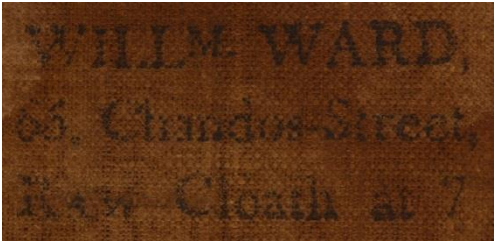
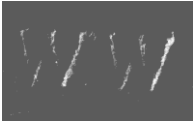
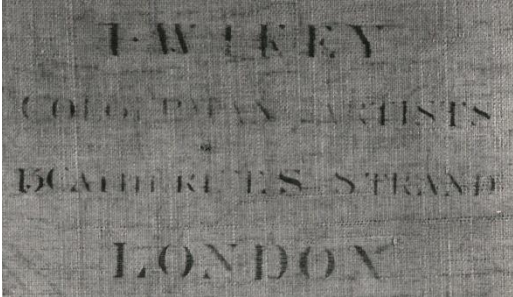
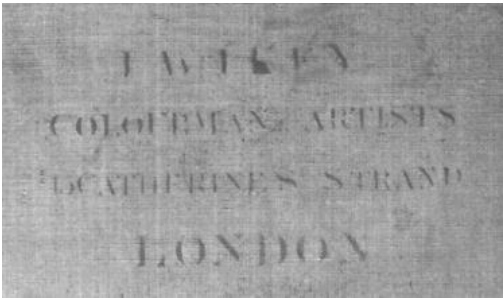
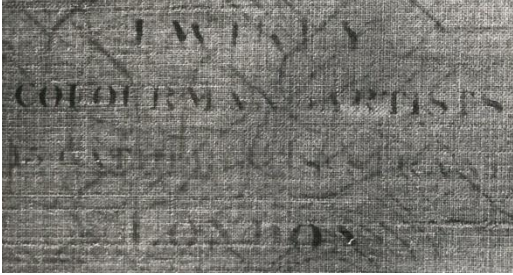
Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Paolo Veronese and studio, <a href="#">Nobleman between Active and Contemplative life</a>, (National Gallery of Victoria, Melbourne) <i>Click on link for an enlarged image of stencil.</i></p>	<p><i>Stencil, 12.3 cm wide, on lining canvas:</i></p> <p>PREPARED BY ROBERSON &amp; MILLER. 51 LONG ACRE LONDON</p> <p>[lettering laid out differently; line 3 almost matches line 2 in length]</p>	
<p><i>Illustrated:</i> Continental school, <i>Descent of the Holy Spirit</i> (Mellors &amp; Kirk, sale details unknown, lot 750)</p>	<p><i>Stamp on relining canvas:</i></p> <p>LINED BY ROBERSON &amp; MILLER 51 LONG ACRE LONDON</p>	 ^ [best available image]
<p><i>Illustrated (top):</i> George Richmond, <a href="#">Viscount Sidmouth</a>, 1833 (National Portrait Gallery)</p> <p><i>Illustrated (bottom):</i> J. Burnet, unspecified work, source Cobbe coll., see note 2, included here for the clarity of the image</p>	<p><i>Label, 8.0 cm wide, removed from frame, within artist's palette:</i></p> <p>ROBERSON &amp; MILLER, 51, Long Acre, London. Manufacturers of <i>Prepared Cloths Panels</i> and MILL BOARDS, FOR ARTISTS <i>with Improved Oil or Absorbent Grounds</i> <i>and every requisite for the FINE ARTS.</i></p>	 ^Richmond   ^Burnet
<p><i>Illustrated:</i> Unknown artist, <a href="#">Sir John Goss</a>, c.1835 (National Portrait Gallery)</p> <p><i>Also found on:</i> Thomas Sidney Cooper, <i>Cattle by a River</i>, 1835 (Fitzwilliam Museum, Cambridge), with impressed panel stamp, 51, LONG ACRE LONDON</p> <p>Thomas Sidney Cooper, <i>Landscape with Cattle and Sheep</i>, 1837 (Birmingham Museums Trust)</p>	<p><i>Label, 9.5 cm wide, on panel or backboard, within lined border:</i></p> <p>ROBERSON AND MILLER, MANUFACTURERS OF Water and Oil Colours, MATERIALS FOR DRAWING, PAINTING, &amp;c. 51, LONG ACRE LONDON.</p>	



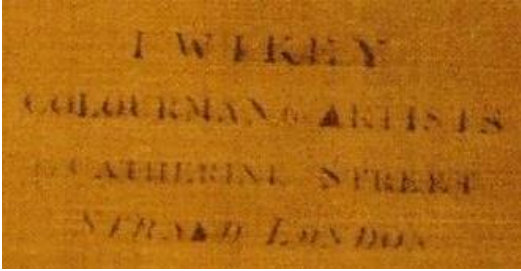




Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<b>Rowney &amp; Forster</b>	At this address 1817-31 See <a href="#">British artists' suppliers, 1650-1950 - R</a>	For later Rowney & Co stamps and labels, see Part 9 of this guide.
<p><i>Illustrated:</i>            George Clint, <a href="#">Falstaff's Assignment with Mrs Ford</a>, exh.1831 (Tate), frame mark</p> <p><i>Also found on:</i>            George Clint, <i>Charles Young as Hamlet and Miss Glover as Ophelia</i>, exh.1831 (Victoria and Albert Museum), frame mark</p>	<p><i>Stamp, 11.7 cm wide, within oval on canvas:</i></p> <p>ROWNEY &amp; FORSTER            [double sprig]            51, RATHBONE PLACE            [double sprig]            [BRIT]ISH.LINEN</p>	
<p><i>Illustrated:</i>            Source: <a href="#">Courtauld - Colourmen Online</a> database, as c.1823 (note 3)</p>	<p><i>Stamp on canvas:</i></p> <p>ROWNEY &amp; FORSTER            No. 51 RATHBONE PLACE            OXFORD STREET,            BRITISH LINENS</p>	
<p><i>Illustrated:</i>            David Hodgson, <a href="#">King Street Gates, Norwich</a> (Norwich Castle Museum and Art Gallery)</p>	<p><i>Label, partly obscured, on millboard, within decorative border; suggested wording in square brackets:</i></p> <p>[Flemish Gro]und Pannel Boards,            PREPARED BY            [ROWN]EY &amp; FORSTER,            [Arti]sts' Coloumen,            [51, RATHBO]NE PLACE, LONDON.</p> <p>[Prepared Canvas with or] without absorbeant grounds.            [An improved White for] oil Painting            [Also, extra fine bladder] Colour            [Superior Mastic Varnish,] Asphaltum, and fine light Drying Oil.            [With every other material] for Oil Painting, of very superior Qualities.</p>	
<p><i>Illustrated:</i>            Samuel Prout, <a href="#">The Chapel of St Joseph of Arimathea, Glastonbury</a>, c.1818 (Tate)</p> <p><i>Also found on:</i>            Sir William Allan, <i>Sir Walter Scott</i>, 1831 (National Portrait Gallery)</p>	<p><i>Label, 9.2 cm wide, on board, within decorative border:</i></p> <p>IMPROVED            Flemish Ground Pannel Boards.            PREPARED BY            ROWNEY &amp; FORSTER,            Artists' Coloumen,            51, RATHBONE PLACE, LONDON.</p> <p>Prepared Canvas with or without absorbent grounds.            An improved White for Oil Painting.            Also, extra fine bladder Colour.            Superior Mastic Varnish, Asphaltum, and fine light Drying Oil.            With every other material for Oil Painting, of very superior qualities.</p>	

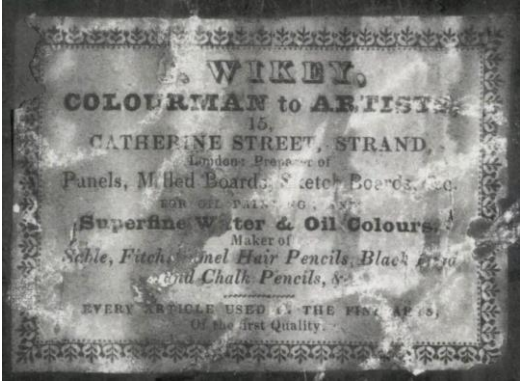
Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Emily Stannard, <a href="#">Dead Game and a Gun</a>, 1835 (Norwich Castle Museum and Art Gallery)</p>	<p><i>Label, 9.2 cm wide, on mahogany panel, within decorative border:</i></p> <p style="text-align: center;">IMPROVED Flemish Ground Panel Boards. PREPARED BY ROWNEY &amp; FORSTER, Artists' Colourmen, 51, RATHBONE PLACE, LONDON.</p> <hr style="width: 10%; margin: auto;"/> <p>Prepared Canvas with or without absorbent grounds. An improved White for Oil Painting. Also, extra fine bladder Colour. Superior Mastic Varnish, Asphaltum, and fine light Drying Oil. With every other material for Oil Painting, of very superior qualities</p> <p>[spelling of 'Panel' amended]</p>	
<p><i>Illustrated:</i> Robert Strickland Thomas, <i>HMS Britannia towed out of Portsmouth Harbour</i> (Christie's South Kensington, 3 December 2015, lot 130)</p> <p><i>Also found on:</i> Thomas Creswick, <i>A Distant View of Birmingham</i>, c.1830 (Birmingham Museums Trust)</p> <p>Joseph Kidd, <i>Sharp-Tailed Finch</i>, 1831/3 (National Gallery of Art, Washington), with different border to label</p>	<p><i>Label, 9.2 cm wide, on board, within decorative border:</i></p> <p style="text-align: center;">IMPROVED Flemish Ground Milled Boards. PREPARED BY ROWNEY &amp; FORSTER, Artists' Colourmen, 51, RATHBONE PLACE, LONDON.</p> <hr style="width: 10%; margin: auto;"/> <p>Prepared Canvas with or without absorbent grounds. An improved White for Oil Painting. Also, extra fine bladder Colour. Superior Mastic Varnish, Asphaltum, and fine light Drying Oil. A new and improved quick Dryer, warranted not to crack or injure the colours. With every other material for Oil Painting, of very superior qualities.</p>	
<p><b>Smith &amp; Warner</b></p>	<p>At this address by 1800-1820 See <a href="#">British artists' suppliers, 1650-1950 - S</a></p>	<p>For Charles Smith, see Part 6, O to Y, of this guide</p>
<p><i>Illustrated:</i> Thomas Lawrence, <i>George Canning</i>, begun 1817? (Private coll., see <a href="#">Lawrence's materials and processes</a> on this site)</p>	<p><i>Stencil in white on canvas:</i></p> <p style="text-align: center;">PATENT IMPROVED. [crown] Smith &amp; Warner. 211 PICCADILLY. London.</p>	
<p><b>William Ward</b></p>	<p>At this address 1786-88 See <a href="#">British artists' suppliers, 1650-1950 - W</a></p>	
<p><i>Illustrated (top):</i> Copy after Rosa da Tivoli, <i>Goats and Birds of Prey</i> (Houghton Hall, Norfolk), with impressed stretcher stamp (see below), version of frame mark and further unspecified stamp</p>	<p><i>Stamp on relining canvas:</i></p> <p style="text-align: center;">WILL<sup>M</sup>. WARD, 65[?], Chandos-Street RAW Cloath at 2·3[?]</p> <p>['2·3' may indicate a price of 2s.3d a yard, matching the requirement of legislation passed in 1785 that the price be included]</p>	



Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated (bottom):</i> Unknown artist, <i>Portrait of a man</i> (Chiswick Auctions, 16 May 2018, lot 68)</p>	<p><i>Stamp on original canvas:</i></p> <p>WILL<sup>M</sup>. WARD, 66, Chandos-Street, RAW Cloath at 7</p>	
<p><i>Illustrated:</i> J.M.W. Turner, attrib., <a href="#">Landscape with Windmill and Rainbow</a>, c.1795-1800, possibly earlier (Tate, N05489)</p> <p><i>Also found on:</i> Copy after Rosa da Tivoli, <i>Goats and Birds of Prey</i> (Houghton Hall, Norfolk)</p>	<p><i>Impressed stamp, 1.3 cm wide, on stretcher:</i></p> <p>WW</p>	
<p><b>John Wikey</b></p>	<p>At this address 1822-38 See <a href="#">British artists' suppliers, 1650-1950 - W</a></p>	<p>Followed by Joseph Harvey, see Part 5, E to N, of this guide</p>
<p><i>Illustrated (top):</i> David Roberts, <a href="#">The Departure of the Israelites</a>, 1829 (Birmingham Museums Trust)</p> <p><i>Also found on:</i> William Clarkson Stanfield, <a href="#">Mount St Michael, Cornwall</a>, 1830 (National Gallery of Victoria, Melbourne), frame mark <i>Click on link for an image of stencil and frame mark.</i></p> <p><i>Illustrated (bottom):</i> Eden Upton Eddis, <a href="#">Theodore Hook</a>, engr. 1839 (National Portrait Gallery), with 2nd stamp, J WIKEY (repr. Appendix 4)</p>	<p><i>Stencil, 16 cm wide, on canvas:</i></p> <p>J. WIKEY COLOURMAN ARTISTS 15CATHERINE S<sup>t</sup> STRAND LONDON.</p> <p>[no space between '15' and CATHERINE]</p>	 <p>^ Roberts</p>  <p>^ Eddis</p>
<p><i>Illustrated:</i> <i>Portsmouth Sea Front</i> (Portsmouth City Museum), with 2nd stamp, J WIKEY, and associated date stamp, 4 33 (repr. Appendix 4), source, Cobbe coll., see note 2. Possibly George Chambers, <a href="#">Entrance to Portsmouth Harbour</a></p>	<p><i>Stencil on canvas:</i></p> <p>J. WIKEY COLOURMAN ARTISTS 15 CATH[ERINE S<sup>t</sup> STRAND LONDON.</p> <p>[layout differs and space between '15' and CATHERINE]</p>	



Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Source: <a href="#">Courtauld - Colourmen Online</a> database (note 3)</p>	<p><i>Stencil on canvas:</i></p> <p>I. WIKEY COLOURMAN [to] ARTISTS [15] CATHERINE STREET STRAND LONDON</p>	
<p><i>Illustrated:</i> Source: <a href="#">Courtauld - Colourmen Online</a> database, as c.1828 (note 3)</p>	<p><i>Label on board, within decorative border:</i></p> <p>I. WIKEY, Artists' Colourman, 15, CATHERINE-STREET, STRAND LONDON. MANUFACTURER OF Pannel, Mill Boards, &amp;c. &amp;c. Preparer and Vender of every Article used in Oil and Water Colour Painting.</p>	
<p><i>Illustrated:</i> Source: <a href="#">Courtauld - Colourmen Online</a> database, as c.1829 (note 3)</p>	<p><i>Label, damaged, on board, within decorative border:</i></p> <p>I. [W]IKEY[Y] Artist[s'] Colourman, 15, CATHERINE STREET, STRAND, LONDON. MANUFACTURER OF PANNELS, MILL BOARDS, &amp;c. — Preparer [and Ven]der of every Article used in O[il and]Water Colour Painting.</p>	
<p><i>Illustrated:</i> H.G. Smith, title not recorded, 1834 (source, see note 2)</p> <p><i>Also found on:</i> David Roberts, <i>Old Buildings on the Darro, Granada</i>, 1834 (Victoria and Albert Museum)</p>	<p><i>Label, 6.5 cm wide, on board, within decorative border:</i></p> <p>J. WIKEY, Artists' Colourman, 15, CATHERINE STREET, STRAND, London. MANUFACTURER OF PANELS, MILL BOARDS, &amp;c. — Preparer and Vendor of every Article used in Oil and Water Colour Painting.</p>	
<p><i>Illustrated:</i> Source: The Archives of Alexander Katlan, now housed in the Winterthur Museum and Libraries. Repr. from A.W. Katlan, <i>American Artists' Materials. Vol. II, A Guide to Stretchers, Panels, Millboards, and Stencil Marks</i>, 1992, p.471.</p>	<p><i>Label within decorative border:</i></p> <p>J. WIKEY, Artists' Colourman, 15, CATHERINE STREET, STRAND, [London.] MANUFACTURER OF PANELS, MILL BOARDS, &amp;c. — Preparer and Vendor of [every] Article used in Oil and [Water Colour] Painting.</p>	

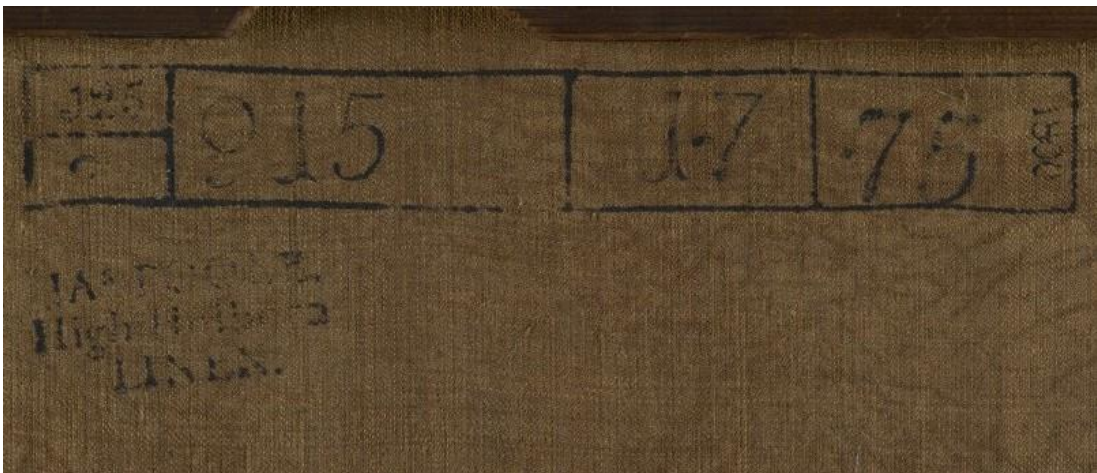
Supplier, work details	Supplier dates, mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> David Roberts, <a href="#">Entrance to the North Transept, Cathedral of Burgos</a>, 1835 (Tate)</p>	<p><i>Label on mahogany panel, within decorative border.</i></p> <p>J. WIKEY, COLOURMAN to ARTISTS, 15, CATHERINE STREET, STRAND, <i>London: Preparer of</i> Panels, Milled Boards, Sketch Boerds[?], &amp;c. FOR OIL PAINTING, AND Superfine Water &amp; Oil Colours. Maker of <i>Sable, Fitch [and Ca]mel Hair Pencils, Black [Lea]d</i> <i>and Chalk Pencils, &amp;c</i></p> <p>EVERY ARTICLE USED IN THE FINE ARTS, Of the first Quality.</p>	

## Appendix 1: Frame marks

Canvas for artists was subject to taxation until 1831 (see [British portrait painters and their canvas sizes, 1625-1850](#), section 1.2, on this website). For further information, see Sally Woodcock, 'Excise stamps on artists' canvases: lost threads and loose ends', in A. Wallert (ed.), *Painting Techniques, History, Materials and Studio Practice*, Amsterdam: Rijksmuseum, 2016, pp.192–7.

Three marks, each with a different purpose, can often be found on artists' canvas:

- The supplier's mark gives their name, address and type of material.
- The frame mark consists of a compartmentalized frame with changeable numbers and letters; these record the dimensions of the material and certain other information such as the year.
- The duty stamp took the form of a crown above a royal cipher, GR, interlaced and reversed, often with the word 'LINENS' below; it indicated that duty had been charged on the canvas recorded in the frame mark.

<b>Example 1</b>	<p><b>Frame mark</b>, detail from reverse of John Hoppner, <i>Lord George Cavendish</i>, c.1800, 30 x 25 ins (Royal Academy of Arts, London). Below is the stamp of the supplier, James Poole. The duty stamp is not shown in this detail.</p>
<p><i>Explanation:</i> 75, in the compartment at right, give the canvas roll width in hundredths of a yard, thus 27 ins (68.6 cm). To left, 17 is the roll length in yards, thus 17 yards (15.55m). Further left, 915 is a progressive control number. At extreme left the code, J25, was put in to identify the division in which it was used and a changeable letter, C, was a measure to prevent forgeries. At extreme right the small numerals, turned sideways, give the year, 1800, in which duty was levied.</p>	 <p>© Royal Academy of Arts, London; photograph: Prudence Cuming Associates Ltd (PL019342)</p>



## Example 2

**Frame mark**, detail from reverse of James Northcote, *Mrs Smith*, 1803, 25.6 x 31.1 ins (Private coll., London, March 2017, see note 10). Below left is the crowned duty stamp and below centre the stamp of the supplier, Wm Legg.

### *Explanation:*

The frame mark is largely obscured by the stretcher. 105, in the compartment at right, give the canvas roll width in hundredths of a yard, thus 37.8 ins (96.0 cm). The small numerals, 1802, at extreme right of the main view, can be read at an angle (see detail). They give the year duty was levied. Duty was paid in 1802 and the canvas was then used by the artist in 1803. The canvas was stretched after stamping, hence the partial overlay of the frame mark by the stretcher.



*year duty levied >*

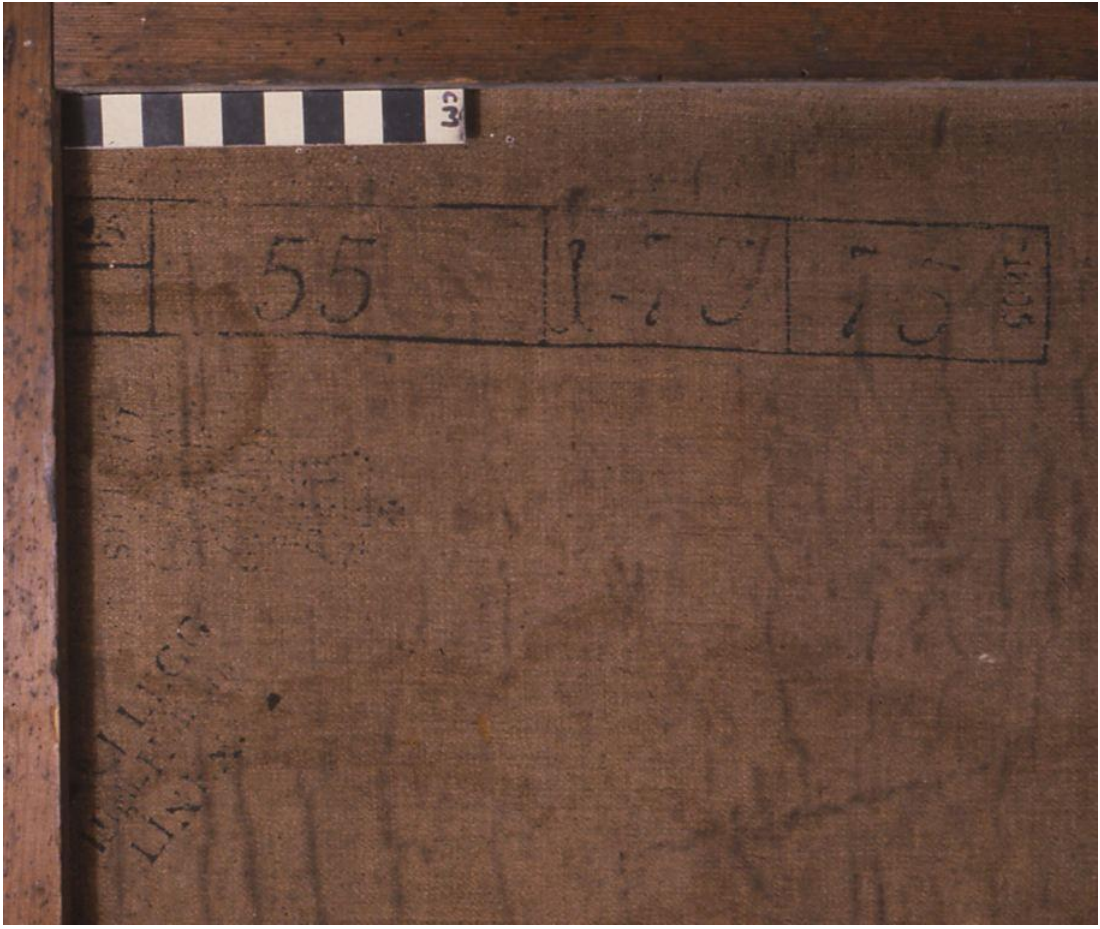
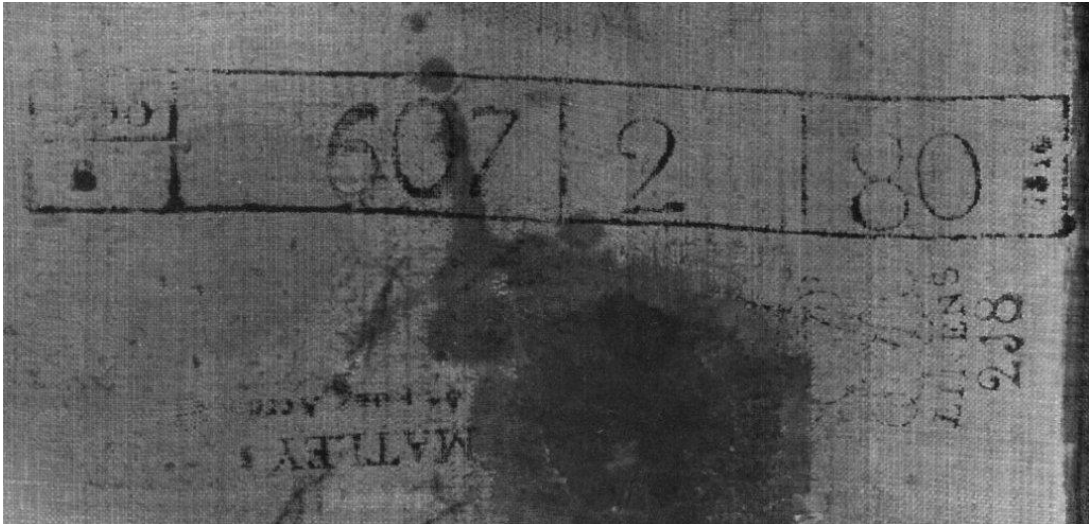


^ Details of the right-hand end of the frame mark in the top illustration, both turned through 90 degrees.

LEFT: angle view of the year, 1802.

RIGHT: straight-on view showing only the final digit, '2'

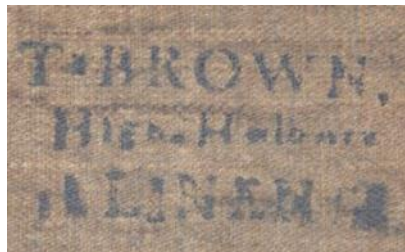


<p><b>Example 3</b></p>	<p><b>Frame mark</b>, detail from reverse of Unknown artist, <i>Portrait of a Lady</i> (Private coll., Norfolk, March 1985). Below left is the crowned duty stamp with the word, LINENS, and the stamp of the supplier, W. &amp; J. Legg.</p>
<p><i>Explanation:</i> 75, in the compartment at right, give the canvas roll width in hundredths of a yard, thus 27 ins (68.6 cm). To left, 175[?] is the roll length in yards, perhaps 17.5 yards. Further left, 55 is a progressive control number. The small numerals, 1805, turned sideways at extreme right, give the year duty was levied. At left, the mark is partly covered by the stretcher. The canvas was stretched after stamping. There is a black and white centimetre rule at top, added for the purposes of photography.</p>	
<p><b>Example 4</b></p>	<p><b>Frame mark</b>, detail from reverse of John Constable, <i>Salisbury Cathedral from the Meadows</i>, c.1829, 14<math>\frac{3}{8}</math> x 20<math>\frac{1}{8}</math> ins (Tate, N01814). Below right is the duty stamp with the word, LINENS. Below left, the other way up, is the stamp of the supplier, Henry Matley.</p>
<p><i>Explanation:</i> 80, in the compartment at right, give the canvas roll width in hundredths of a yard, thus 28.8 ins (73.2 cm). To left, 2 is the roll length in yards, thus 2 yards (183 cm). Further left, 607 is a progressive control number. The small numerals, turned sideways at extreme right, give the year duty was levied, possibly 1816 or 1818. It would seem that Constable's canvas, size 14<math>\frac{3}{8}</math> x 20<math>\frac{1}{8}</math> ins, was an unused or repurposed fragment from a short roll, width 28.8 ins, length 72 ins.</p>	

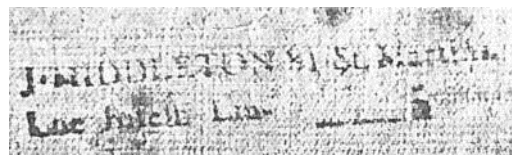
## Appendix 2: Suppliers' stamps

The nature of suppliers' stamps has been little studied but it would appear that early stamps were made from metal and that rubber only became common in the 1860s. Some suppliers used stencils and again it would appear that they were made from metal.

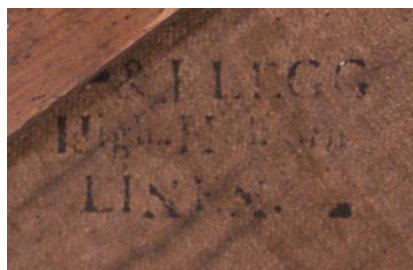
It would appear that if a canvas were marked unevenly on occasion, the edge of the stamp beyond the lettering could come into contact with the canvas, leaving an impression, as illustrated in the examples below taken from this guide.



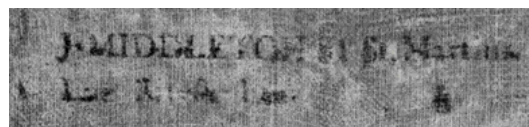
Marks left and right of 'LINEN'. Henry Fuseli, *The Poet Observing Nerea with Her New Lover in Her Grotto*, c.1810-13 (Victoria and Albert Museum)



Line, followed by a mark to right of 'Linen' in line 2. William Beechey, *Horatio, Viscount Nelson*, 1801 (Norwich Civic Portrait Collection)



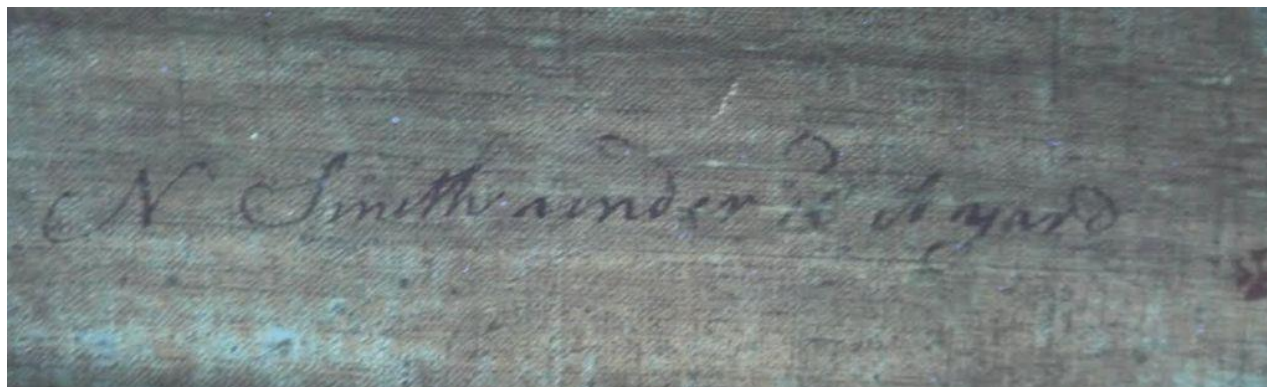
Mark to right of 'LINEN'. Unknown artist, *Portrait of a Lady* (Private coll., Norfolk, March 1985)



Mark to right of 'Linen' in same position below the 'a' of 'Martins' as in above example. Attrib. J.M.W. Turner after Wilson, *Tivoli and the Roman Campagna*, c.1798 (Tate, N05512)

## Appendix 3: An early supplier, N. Smith, c.1785-87?

Suppliers of canvas were obliged to apply their name to primed canvas as required by legislation (see appendix 1). Above 16 pence, duty was levied at a higher rate, hence the reference to the price in the inscription. Because the inscription is not completely distinct, there is some uncertainty about the 16d and greater uncertainty about 'Ye'. It is exceptional to find a supplier marking canvas by hand rather than employing a stamp or stencil. N. Smith may be Nathaniel Smith, print dealer and publisher.



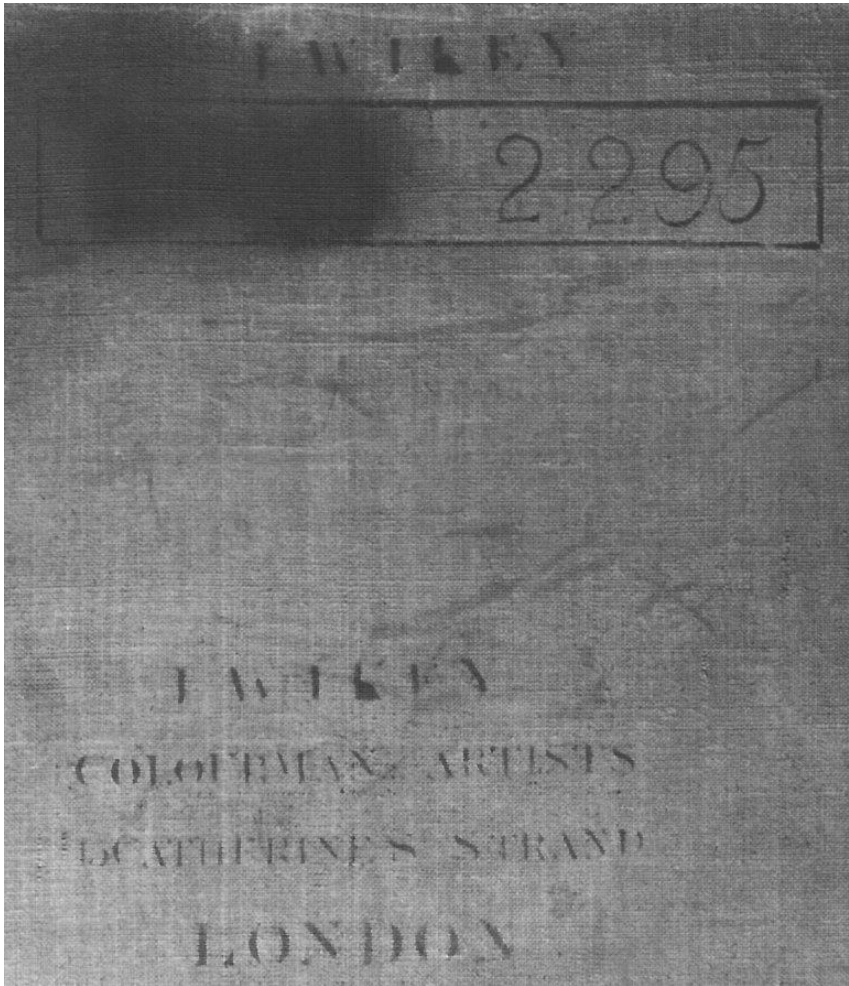
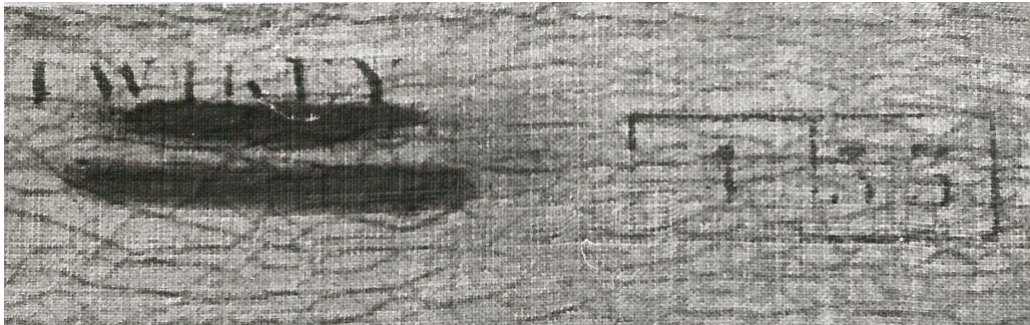
The inscription appears to read: 'N Smith under 16d Ye[?] yard' (the 'd' of '16d' sits above the numerals).

John Singleton Copley (after), *Brook Watson and the Shark*, c.1785-87? (Private coll., Alexandria, Virginia, USA)



#### Appendix 4: Wikey canvases with markings of wholesale suppliers

John Wikey used his trade label to advertise as a manufacturer of panels and millboards. His canvases are less commonly found and on occasion he seems to have stocked them through Roberson & Miller (example 1) or Thomas Brown (example 2) before marking them with his own name.

<b>Example 1</b>	<b>R &amp; M marking</b> , detail from Eden Upton Eddis, <i>Theodore Hook</i> , engr. 1839 (National Portrait Gallery), R & M 2295, the R & M obliterated
<p>John Wikey seems to have bought some canvas for resale from Roberson &amp; Miller, with whom he had an account, 1828-37. Rather than allow their initials, R &amp; M, to remain on the canvas, he obliterated these but left Roberson &amp; Miller's batch or production number, 2295, stamping his own name above.</p>	 A close-up photograph of a canvas texture. At the top, the name 'J W I K E Y' is stamped in a bold, sans-serif font. Below it, the number '2295' is stamped inside a rectangular border. The background shows faint, larger text that appears to be 'ROBERSON & MILLER' and 'CATHERINE'S STRAND LONDON'.
<b>Example 2</b>	<b>Thomas Brown marking</b> , detail from <i>Portsmouth Sea Front</i> (Portsmouth City Museum, 1972), possibly George Chambers, <i>Entrance to Portsmouth Harbour</i> , see note 2
<p>John Wikey seems to have bought some canvas for resale from Thomas Brown. Rather than allow Brown's stamp, probably reading T BROWN./ High Holborn, to be seen on the canvas, he obliterated it but left Brown's date of production, 4 33, for April 1833, stamping his own name above Brown's.</p>	 A close-up photograph of a canvas texture. On the left, the name 'J W I K E Y' is stamped. To the right, the number '4 33' is stamped inside a rectangular border. The background shows faint, larger text that appears to be 'T BROWN' and 'HIGH HOLBORN'.



## Notes

In the revised edition (September 2017), apart from providing additional examples of some stamps, the following changes have been made. Appendix 1, example 2, James Northcote, *Mrs Smith*, has been given additional images and the text revised, including note 10. Appendix 3 has been added. Appendix 4, formerly appendix 3, has been relocated for layout reasons.

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.

1. **Acknowledgments:** With thanks to Dr Joyce Townsend for providing information on paintings in Tate, collected by members of the Tate Conservation Department since the 1970s, Dr Tim Moreton, who for many years recorded canvas markings on the reverse of portraits at the National Portrait Gallery, Nicola Costaras for access to conservation files at the Victoria and Albert Museum and John Payne at the National Gallery of Victoria. To Sally Woodcock for an image of the Culbert stamp, information on the Roberson & Miller relining stamp and other help, Lucinda Lax and the Conservation Department, National Galleries of Scotland for an image of the Mary Jenkins tracing, and Helen Valentine for drawing my attention to John Hoppner's *Lady Elizabeth Cavendish* and *Lord George Cavendish* (photos: © Royal Academy of Arts, London; photographer: Prudence Cuming Associates Ltd).
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 some images deriving from this collection have been reproduced here 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 frequently consulted in the preparation of the current compilation. Several images from this database have been used here as indicated, with thanks to Aviva Burnstock.
4. **Labels:** More than one label might be in use at any one time. For example Rowney & Forster used different labels for panel boards and milled boards. Labels changed from time to time as a supply ran out or as partnerships or addresses changed. The size of labels varies according to trimming.
5. **Canvas:** Slight variations in the precise positioning of words may indicate a closely similar stamp or may reflect how the stamp was applied or the canvas stretched. Another influence on the appearance of canvas stamps can be the angle from which they were photographed. A supplier with a significant trade may have had more than one stamp in use at any one time to the same design but with slight variations or to a different design altogether. Stamps may have been renewed to the same or very similar design as they wore out or were damaged. There is some visual evidence, most particularly in the cases of John Middleton and Thomas Brown, that on occasion in applying a stamp unevenly, the framework holding the stamp can leave a partial impression (see Appendix 2).
6. **T. Brown, High-Holborn, LINEN:** Very similar stamps, sometimes indistinct, can be found on Thomas Lawrence, *William Sotheby*, c.1807 (National Portrait Gallery), George Hayter, *Baron Lynedoch*, 1823 (National Portrait Gallery) and John Constable, *Chain Pier, Brighton*, 1826-7 (Tate).
7. **Robert Davy:** In addition to Davy's stencil, there is a stamp on Bock's *Jane Campbell and her mother*, partially obliterated, R & M 1601 (for Roberson & Miller, who may have supplied the canvas to Davy). Davy had an account for purchasing items from Roberson's, 1828-39, but in turn he supplied Roberson's with numerous panels and millboards.
8. **William Davy:** The printer, William Davy, presumably a relative of Robert Davy, is recorded in James St until 1824 and Gilbert St from 1825 in Land Tax records, available at [www.findmypast.co.uk](#); it remains to be established whether he moved in 1824 after the Land Tax register had been completed or early the following year.
9. **Thomas Jenkins:** See Maureen Cross and Sophie Brummitt, 'Gilbert Stuart in Britain: A technical study of selected works from Saltram House, National Trust property, Devon', *Journal of the American Institute for Conservation*, 2011, vol. 50, pp.87-104. With thanks to Tina Sitwell.
10. **William Legg:** The portrait of Mrs Smith is signed and dated 1803 with Northcote's usual signature. It is fully consistent with the artist's work at this period. It can be identified with an entry in Northcote's account book, see Jacob Simon, 'The Account Book of James Northcote', *Walpole Society*, vol.58, 1996, p.77, no.407, as "Mrs Smith a head in Black drapery 20 Guineas/ also the Frame 3 Guineas all paid". By a 'head' Northcote meant as usual a portrait of about 30 x 25 ins. The portrait was sold at Clevedon salerooms, Bristol, 19 November 2015, lot 148. For reproductions of other stamps of William Legg and of Wm and J. Legg, and for a different reading of the address in the stamp on the Rice portrait, as 'Holbourn 1', see [The Knights of Godmersham and Jane Austen Rice Portrait](#). The repeated relining of the Rice portrait has made the stamp less distinct but, in the opinion of the present compiler, 'Holborn' is the correct reading and '1' is an incidental marking of a type described in Appendix 2.

11. **Henry Matley:** Frame mark concealed by stretcher bar, with date, 181? (1816 or 1818?); duty stamp with 2J8 at base, information from Sally Woodcock, March 2013.
12. **Roberson & Miller:** Though the last digit in the frame mark is reportedly difficult to read, Butlin 1981, p. 45, identifies the year as 1828.
13. **Roberson & Miller:** Examples of this stamp on works dating to 1832-44 can be found on the following: William Shiels, *William Rix?*, 1832, stamped R & M 022 (Norwich Castle Museum and Art Gallery); Thomas Sidney Cooper, *Milking Time. Study of a Farm-Yard near Canterbury*, 1833-34, stamped R & M 2039 (Tate); Asher Brown Durand, *Wrath of Peter Stuyvesant*, 1835, stamped R & M 1448 (New York Historical Society); J.M.W. Turner, *Venice, the Piazzetta with the Ceremony of the Doge Marrying the Sea*, c.1835, stamped R & M 290 (Tate); Henry William Pickersgill, *A Syrian Maid*, exh.1837, stamped R & M 1463 (Tate); William Fisher, *Walter Savage Landor*, 1839, stamped R & M 10 81 (National Portrait Gallery); John Hayter, *Viscountess Dungannon*, 1839, stamped R & M 1453 (Victoria and Albert Museum); Thomas Bock, *Jane Campbell and her mother*, c.1842, stamped R & M 1601 (Queen Victoria Museum, Launceston); William Joy, *HMS Victory Entering Portsmouth*, 1844, stamped R & M 3 (King's Lynn Museums).
14. **R & M numbers:** Various canvases prepared by Roberson & Miller are marked R & M followed by a number, usually of four digits (see note 13). The significance of these numbers remains to be clarified but they appear to be internal batch or production numbers rather than external order numbers. They do not appear to be an indication of the date of production, unlike Thomas Brown's system.

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