


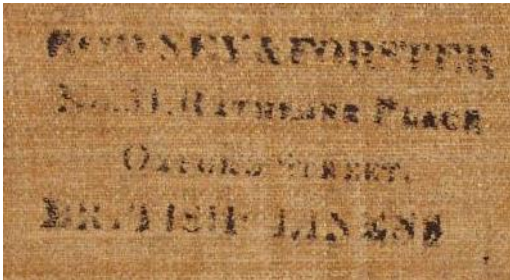
British canvas, stretcher and panel suppliers' marks. Part 9, George Rowney & Co



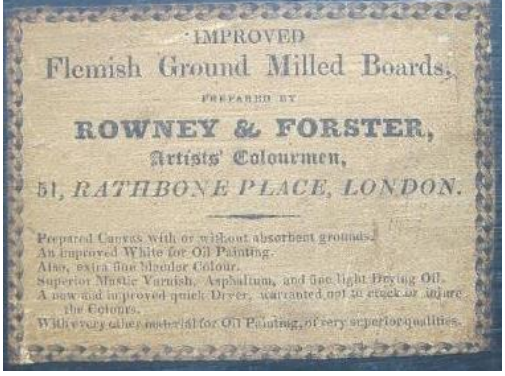
This guide surveys suppliers' marks on the reverse of picture supports. This part is devoted to the business founded by George Rowney, trading in more than one partnership before becoming George Rowney & Co. Rowney's is one of very few artists' supply businesses with origins in the 18th century still trading today, as Daler-Rowney, albeit no longer in family hands. The business has been a significant supplier of canvases and panels from the 1810s. For further information, see [British artists' suppliers, 1650-1950 - R](#) on this website.


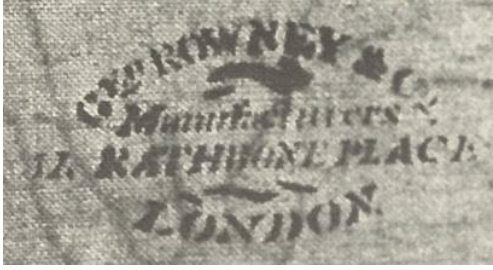
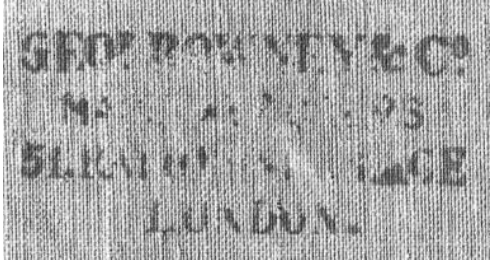


Measurements of marks, given where known, are approximate and may vary according to the stretching or later conservation treatment of a canvas or the trimming of a label. Links are given to institutional websites where dimensions of works can be found. Dates for partnerships and addresses are usually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

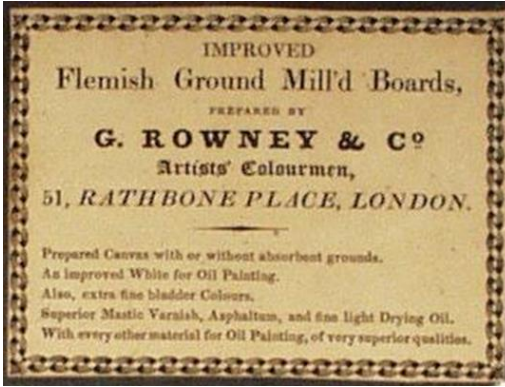
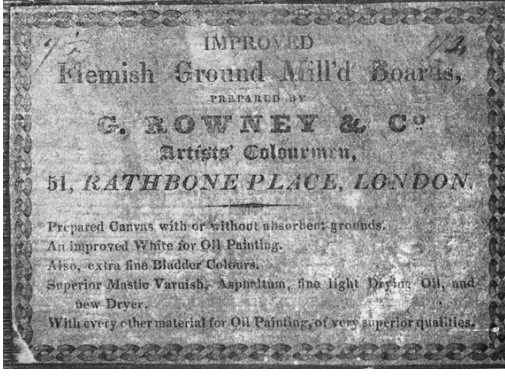

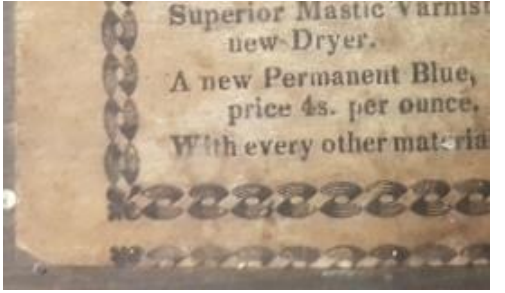
Compiled by Jacob Simon, September 2017, updated February 2020, and based on the pioneering work of Cathy Proudlove and the suppliers' database created by Jacob Simon. With thanks to Dr Joyce Townsend for providing information on paintings in Tate, to Nicola Costaras at the Victoria and Albert Museum and to John Payne, National Gallery of Victoria, Melbourne.


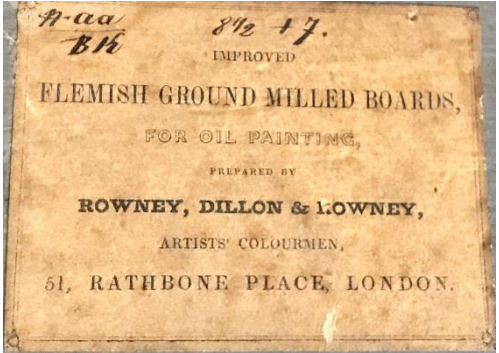
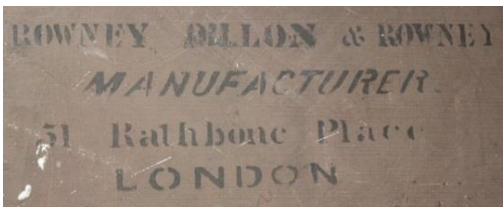

Arranged in twelve numbered sections according to address and business designation, with four appendices listing or illustrating canvas types.

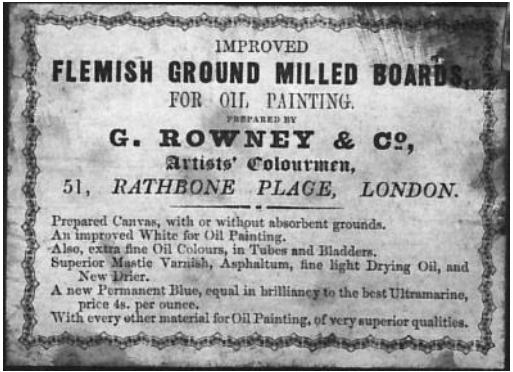
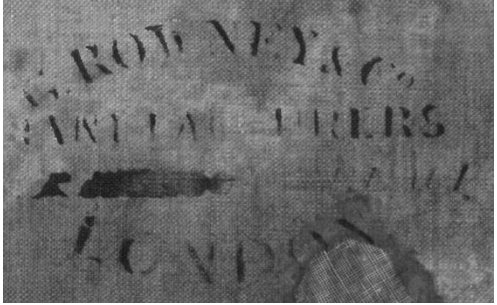
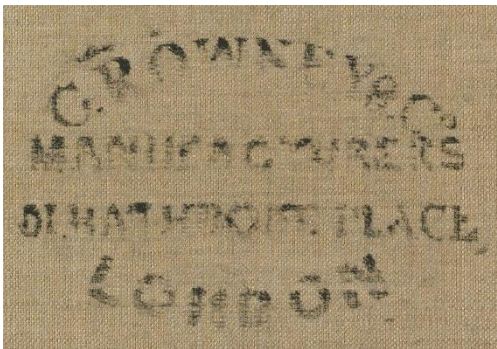

Work details	Mark transcripts	Product marks (not to uniform scale)
Rowney & Forster	1. Rowney & Forster at 51 Rathbone Place, 1815-31	From 1832 George Rowney & Co, see section 2
<p><i>Illustrated:</i> George Clint, Falstaff's Assigination with Mrs Ford, exh.1831 (Tate), frame mark (explained in Part 1, 1785-1831 of this guide)</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, oval, on canvas:</i></p> <p>ROWNEY & FORSTER [double sprig] 51, RATHBONE PLACE [double sprig] [BRIT]ISH.LINEN</p>	
<p><i>Illustrated:</i> Source: Courtauld - Colourmen Online database, as c.1823 (note 3)</p>	<p><i>Stamp on canvas:</i></p> <p>ROWNEY & FORSTER No. 51 RATHBONE PLACE OXFORD STREET, BRITISH LINENS</p>	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> David Hodgson, King Street Gates, Norwich (Norwich Castle Museum and Art Gallery)</p>	<p><i>Label, partly obscured, decorative border, on millboard:</i></p> <p>[Flemish Gro]und Pannel Boards, PREPARED BY [ROW]NEY & FORSTER, [Arti]sts' Colourmen, [51, RATHBO]NE 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>	
<p><i>Illustrated:</i> Samuel Prout, The Chapel of St Joseph of Arimathea, Glastonbury, 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, decorative border, on board:</i></p> <p>IMPROVED Flemish Ground Pannel Boards. PREPARED BY ROWNEY & FORSTER, Artists' Colourmen, 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>	
<p><i>Illustrated:</i> Emily Stannard, Dead Game and a Gun, 1835 (Norwich Castle Museum and Art Gallery)</p>	<p><i>Label, 9.2 cm wide, decorative border, on mahogany panel:</i></p> <p>IMPROVED Flemish Ground Panel Boards. PREPARED BY ROWNEY & FORSTER, Artists' Colourmen, 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> <p>[spelling amended to 'Panel']</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>For examples, c.1830-1833, see note 5. This label can be found with slight variations.</p>	<p><i>Label, 9.2 cm wide, decorative border, on board:</i></p> <p>IMPROVED Flemish Ground Milled Boards. PREPARED BY ROWNEY & FORSTER, Artists' Colourmen, 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. 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>	

Work details	Mark transcripts	Product marks (not to uniform scale)
George Rowney & Co	2. George Rowney & Co at 51 Rathbone Place, 1832-44	From 1844-48 Rowney, Dillon & Rowney, see section 3
<p><i>Illustrated:</i> James Holland, <i>Hillfield House</i>, Sotheby's, 9 July 1986, lot 78 (image, Tate conservation dept)</p>	<p><i>Stencil, indistinct, on canvas:</i></p> <p>[royal coat of arms]</p> <p>G. ROWNEY & C^o. Manufacturers [51 Rathbone] Place LONDON</p> <p>[not dated but probably 1832-44]</p>	
<p><i>Illustrated:</i> From the Archives of Alexander Katlan, now housed in the Winterthur Museum and Libraries. Repr. from Katlan, II p.469 (see note 4)</p>	<p><i>Stencil, oval format, on canvas:</i></p> <p>G^{EO}. ROWNEY & C^o. --- Manufacturers 51, RATHBONE PLACE --- LONDON.</p> <p>[not dated but probably 1832-44]</p>	
<p><i>Illustrated (top):</i> William Scott, Robert Moffat, 1842 (National Portrait Gallery)</p> <p><i>Illustrated (bottom):</i> Robert Buss, The Monopolist, 1840 (National Gallery of Victoria, Melbourne) <i>Click on link for a larger image of stamp.</i></p>	<p><i>Stamp on canvas:</i></p> <p>GEO^E. ROWNEY & C^o. MANUFACTURERS 51 RATHBONE PLACE LONDON.</p>	 <p>^ Scott</p>  <p>^ Buss</p>
<p><i>Illustrated:</i> Copy after Thomas Hudson, James Bradley (National Portrait Gallery)</p> <p><i>Also found on:</i> John Frederick Herring, <i>Two English Pointers with a Sportsman in a Landscape</i>, panel, 1840 (Sotheby's, 3 May 2017, lot 175)</p>	<p><i>Label, 9.3 cm wide, decorative border, removed from panel:</i></p> <p>IMPROVED Flemish Ground Panel Boards, PREPARED BY G. ROWNEY & C^o. Artists' Colourmen, 51, RATHBONE PLACE, LONDON.</p> <p>Prepared Canvas with or without absorbent grounds. An improved White for Oil Painting. Also, extra fine bladder Colours. Superior Mastic Varnish, Asphaltum, and fine light Drying Oil With every other material for Oil Painting, of very superior qualities.</p>	

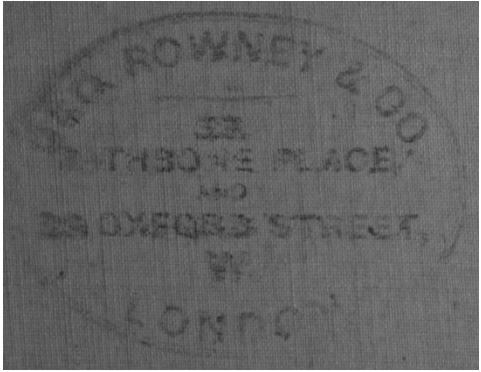

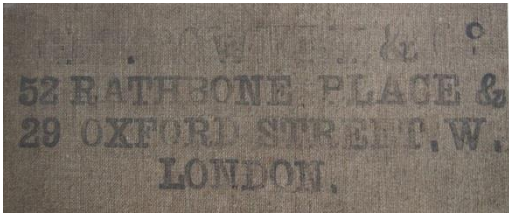
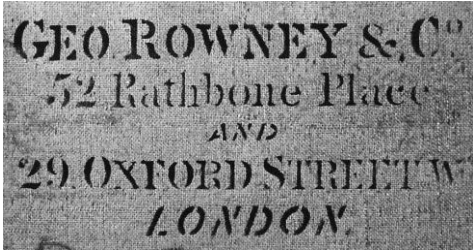
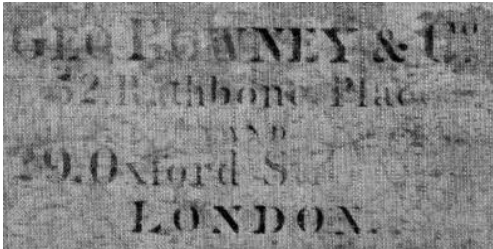
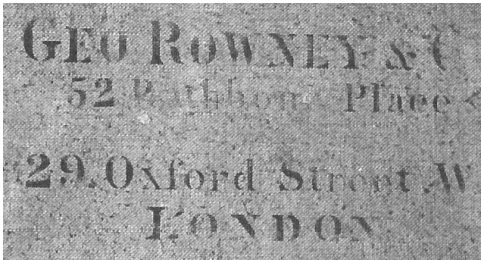
Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Source: Courtauld - Colourmen Online database (see note 3)</p>	<p><i>Label, 9.2 cm wide, five products featured at end, decorative border, on board:</i></p> <p style="text-align: center;">IMPROVED Flemish Ground Mill'd Boards, PREPARED BY G. ROWNEY & C^o. Artists' Colourmen, 51, RATHBONE PLACE, LONDON.</p> <p>Prepared Canvas with or without absorbent grounds. An improved White for Oil Painting. Also, extra fine bladder Colours. 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> E.T. Parris (after), <i>Queen Victoria in a Royal Box</i> (Christie's, 14 May 1976, lot 60)</p>	<p><i>Label, 9.3 cm wide, five products featured over six lines at end, decorative border, on board:</i></p> <p style="text-align: center;">IMPROVED Flemish Ground Mill'd Boards, PREPARED BY G. ROWNEY & C^o. Artists' Colourmen, 51, RATHBONE PLACE, LONDON.</p> <p>Prepared Canvas with or without absorbent grounds. An improved White for Oil Painting. Also, extra fine Bladder Colours. Superior Mastic Varnish, Asphaltum, fine light Drying Oil, and new Dryer. With every other material for Oil Painting, of very superior qualities.</p>	
<p><i>Illustrated (top):</i> R. Gregory, <i>King William's College, Castletown, Isle of Man</i>, c.1840? (John Round coll. and photograph), with the label of the retailer, S.G. Tovey's Repository of Arts, 2 North St, Bristol (see Part 12 of this guide)</p> <p><i>Illustrated (bottom, corner detail):</i> East Anglian school, <i>River Landscape</i> (Reepham Antiques, Reepham, Norfolk, online). This label is evidence that some labels were printed in rolls or sheets, rather than individually. At the bottom, part of the decorative surround of the next label in the sequence can be seen.</p>	<p><i>Label, 9.2 cm wide, six products featured over eight lines at end, decorative border, on millboard:</i></p> <p style="text-align: center;">IMPROVED Flemish Ground Mill'd Boards, PREPARED BY G. ROWNEY & C^o. Artists' Colourmen, 51, RATHBONE PLACE, LONDON.</p> <p>Prepared Canvas with or without absorbent grounds. An improved White for Oil Painting. Also, extra fine Bladder Colours. Superior Mastic Varnish, Asphaltum, fine light Drying Oil and new Dryer. A new Permanent Blue, equal in brilliance to the best Ultramarine, price 4s per ounce. With every other material for Oil Painting, of very superior qualities.</p> <p>[Rowney's new permanent blue was advertised as early as 1837]</p>	 <p>^ Gregory</p>  <p>^ East Anglian school (corner detail)</p>

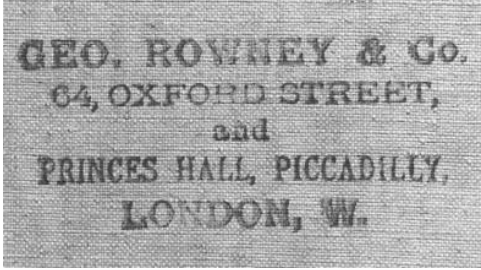
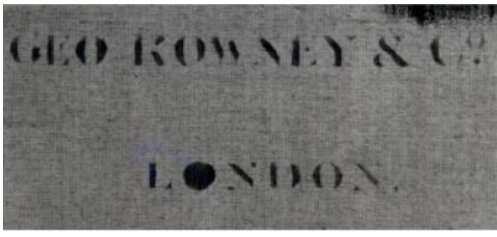
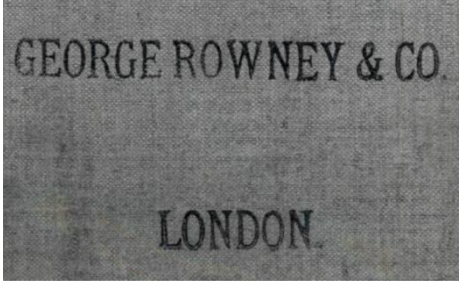
Work details	Mark transcripts	Product marks (not to uniform scale)
Rowney, Dillon & Rowney	3. Rowney, Dillon & Rowney at 51 Rathbone Place, 1844-48	From 1848 George Rowney & Co, see section 4
<p><i>Illustrated:</i> Source: Cobbe coll., see note 2.</p>	<p><i>Label, 9.3 cm wide, decorative border, on panel:</i></p> <p style="text-align: center;">IMPROVED PANELS FOR OIL PAINTING, PREPARED BY ROWNEY, DILLON, and ROWNEY, Artists' Colourmen, 51, RATHBONE PLACE, LONDON.</p> <p style="text-align: center;">----</p> <p>Prepared Canvas, with or without absorbent grounds. An improved White for Oil Painting. Also, extra fine Oil Colours, in Tubes and Bladders. Superior Mastic Varnish, Asphaltum, fine light Drying Oil, and New Drier. A new Permanent Blue, equal in brilliancy to the best Ultramarine, price 4s. per ounce. With every other material for Oil Painting, of very superior qualities.</p>	
<p><i>Illustrated:</i> Unknown artist, <i>Hares in Winter Landscape</i> (with Prado Auktionen, Lübeck)</p> <p><i>Also found on:</i> Ford Madox Brown, <i>Self-portrait in a brown coat</i> (Christie's, 15 December 2010, lot 24; Peter Nahum at The Leicester Galleries)</p>	<p><i>Label, linear border, on millboard:</i></p> <p style="text-align: center;">IMPROVED FLEMISH GROUND MILLED BOARDS, FOR OIL PAINTING, PREPARED BY ROWNEY, DILLON & ROWNEY, ARTISTS' COLOURMEN, 51, RATHBONE PLACE, LONDON.</p>	
<p><i>Illustrated:</i> Attrib. William Charles Thomas Dobson, <i>Reading by Candlelight</i> (Private coll., ebay 2019)</p>	<p><i>Stencil on millboard:</i></p> <p style="text-align: center;">ROWNEY, DILLON & ROWNEY MANUFACTURER 51 Rathbone Place LONDON</p>	
<p><i>Illustrated:</i> Unknown artist, <i>Portrait of a Man</i> (Private coll., June 2019)</p>	<p><i>Stencil on millboard:</i></p> <p style="text-align: center;">ROWNEY, DILLON & ROWNEY Manufacturers 51 Rathbone Place LONDON</p>	



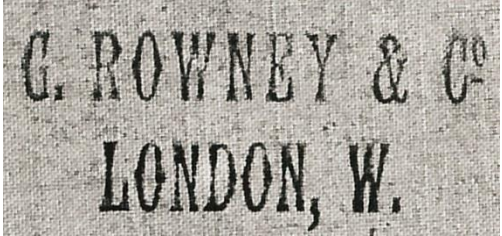
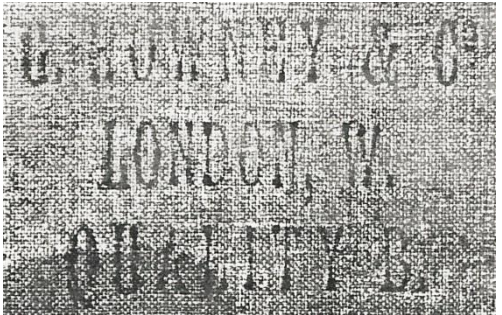
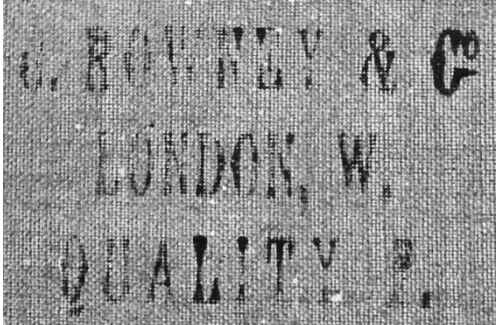
Work details	Mark transcripts	Product marks (not to uniform scale)
George Rowney & Co	4. George Rowney & Co at 51 Rathbone Place, 1848-c.1862	From 1923 George Rowney & Co Ltd, see section 12
<p><i>Illustrated:</i> Unknown artist, Thomas Crofton Croker, c.1849 (National Portrait Gallery)</p> <p><i>Also found on:</i> Emily Stannard, <i>Study of Wild Duck</i> (Norwich Castle Museum and Art Gallery)</p>	<p><i>Label, 9.4 cm wide, decorative border, on millboard:</i></p> <p style="text-align: center;">IMPROVED FLEMISH GROUND MILLED BOARDS, FOR OIL PAINTING, PREPARED BY G. ROWNEY & C^o, Artists' Colourmen, 51, RATHBONE PLACE, LONDON.</p> <p style="text-align: center;">----</p> <p>Prepared Canvas, with or without absorbent grounds. An improved White for Oil Painting. Also, extra fine Oil Colours, in Tubes and Bladders. Superior Mastic Varnish, Asphaltum, fine light Drying Oil and New Drier. A new Permanent Blue, equal in brilliancy to the best Ultramarine, price 4s per ounce. With every other material for Oil Painting, of very superior qualities.</p>	
<p><i>Illustrated:</i> Alfred Stevens, Mrs Elizabeth Young Mitchell and her Baby, 1851 (Tate)</p> <p><i>Indistinct but also found on:</i> Stephen Pearce, <i>Sherard Osborn</i>, exh.1847 (National Portrait Gallery)</p>	<p><i>Stamp, oval format, on canvas:</i></p> <p style="text-align: center;">G. ROWNEY & C^o MA[NUFACTURE]RS [5]1 [RATHBONE PLAC]E LONDON</p>	
<p><i>Illustrated:</i> Clara Folingsby, Irish Coast, 1860s (National Gallery of Victoria, Melbourne). Click on link for a larger image of stamp.</p> <p><i>Also found on:</i> Frederick Goodall, Rachel, 1867 (National Gallery of Victoria, Melbourne) Click for an image of stamp.</p> <p>For examples dating to 1854-c.1868, see note 6.</p>	<p><i>Stamp, 12.3 cm wide, oval format, on canvas:</i></p> <p style="text-align: center;">G. ROWNEY & C^o MAN[UFA]CTURERS 51 RATHBO[NE] PLACE LONDON</p> <p>[as above but layout revised, e.g. 'C^o' now further to right]</p>	
<p><i>Illustrated:</i> William Dyce, The Woman of Samaria, 1860 (Birmingham Museum Trust)</p> <p>For examples dating to 1862-1871, see note 7.</p> <p>Versions of this label of uncertain date occur with heavier borders and lighter text in the penultimate line.</p>	<p><i>Label, 9.0 cm wide, double linear border, on panel:</i></p> <p style="text-align: center;">MILL'D BOARDS, PREPARED FOR OIL PAINTING, BY GEO. ROWNEY & C^o., 51, RATHBONE PLACE, LONDON.</p>	

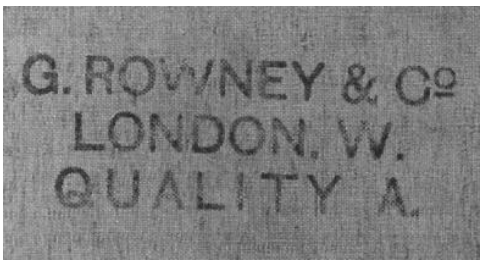
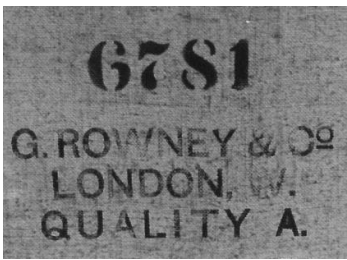
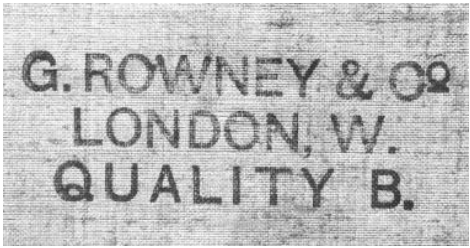

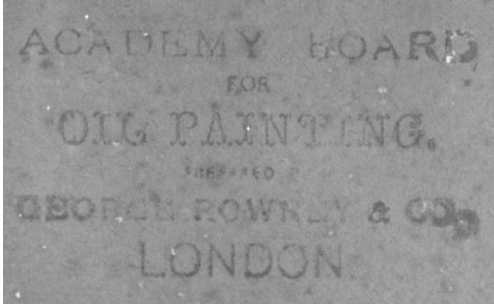
Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> William Logsdail, <i>Portrait of Josef Wolf</i> (Bonhams, 28 September 2016, lot 81)</p>	<p><i>Label, double linear border, on panel:</i></p> <p>SKETCHING BOARDS, PREPARED FOR OIL PAINTING, BY GEO. ROWNEY & CO., 51, RATHBONE PLACE, LONDON.</p>	
<p><i>Illustrated:</i> John Finnie, A Member of the Naval Reserve, 1862 (Norwich Castle Museum and Art Gallery)</p> <p><i>Also found on:</i> Frederick Goodall, <i>The Drinking Trough</i>, 1857 (Victoria and Albert Museum)</p>	<p><i>Label, double linear border, on mahogany panel:</i></p> <p>MAHOGANY PANELS, PREPARED FOR OIL PAINTING, BY GEO. ROWNEY & CO., 51, RATHBONE PLACE, LONDON.</p>	
<p><i>Illustrated:</i> James Tissot, An Interesting Story, c.1872 (National Gallery of Victoria, Melbourne) <i>Click on link for a larger image of label.</i></p> <p><i>Also found on:</i> Fedor Encke, <i>Mrs Edward Stieglitz</i>, 1884 (Museum of the City of New York, repr. Katlan, II, p.469, see note 4), label partly obscured by that of J. Berville, Paris.</p>	<p><i>Label, 9.0 cm wide, double linear border, on mahogany panel, see following image:</i></p> <p>MAHOGANY PANELS, PREPARED FOR OIL PAINTING, BY GEO. ROWNEY & CO., 51, RATHBONE PLACE, LONDON.</p> <p>[corners differ from preceding example and 'CO.' is all on the line]</p>	
<p><i>Illustrated:</i> James Tissot, An Interesting Story, c.1872 (National Gallery of Victoria, Melbourne) <i>Click on link for a larger image of stamp.</i></p>	<p><i>Impressed stamp, oval format, on mahogany panel, visible under preceding paper label using x-rays:</i></p> <p>G. ROWNEY & CO. PREPARED MAHOGANY PANEL LONDON 52, RATHBONE PLACE</p> <p>[business at 52 Rathbone Place 1854-84]</p>	

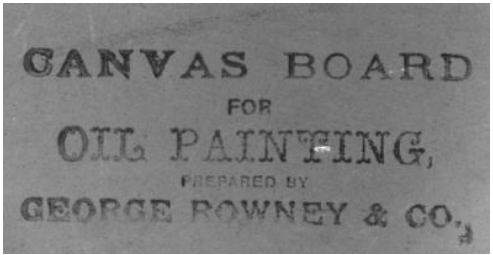




Work details	Mark transcripts	Product marks (not to uniform scale)
	5. George Rowney & Co at 51 and 52 Rathbone Place, 1854-c.1862	
<p><i>Illustrated:</i> Unspecified work, 1864, source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> Unspecified work, 1876, source: Cobbe coll., see note 2.</p>	<p><i>Stencil, 17.4 cm wide, on canvas:</i></p> <p>GEO. ROWNEY & CO. 51 & 52 Rathbone Place LONDON.</p>	
	6. George Rowney & Co at 52 Rathbone Place, 1854-84	
<p><i>Illustrated:</i> Edwin Hayes, <i>Hay Barges on the Thames</i> (Sotheby's Belgravia, 30 September 1975, lot 67)</p>	<p><i>Stencil on canvas:</i></p> <p>GEO. ROWNEY & CO. 52 Rathbone Place LONDON.</p>	
	7. George Rowney & Co at 52 Rathbone Place and 29 Oxford St, 1862-81	
<p><i>Illustrated:</i> John William Haynes, <i>The Forgotten Word</i> (Bonhams Knightsbridge, 22 March 2016, lot 60) With stencil of the retailer, William Whitehead, Leamington (see Part 12 of this guide)</p>	<p><i>Label, double linear decorative border, on panel:</i></p> <p>MILL'D BOARDS, PREPARED FOR OIL PAINTING, BY GEO. ROWNEY & Co., 52, Rathbone Place, and 29, Oxford Street, LONDON.</p>	
<p><i>Illustrated:</i> Henry Ninham (d.1874), Gateway: Entrance to the Bishop's Palace, Norwich (Norwich Castle Museum and Art Gallery)</p>	<p><i>Label, double linear border, on millboard:</i></p> <p>MILL'D BOARDS, PREPARED FOR OIL PAINTING, BY GEORGE ROWNEY & CO., 52, RATHBONE PLACE, & 29, OXFORD STREET, LONDON.</p> <p>[different lettering]</p>	



Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated (top):</i> John Mather, Melbourne from Prospect Hill, 1878 (National Gallery of Victoria, Melbourne) <i>Click for a larger image of stamp.</i></p> <p><i>Also found on:</i> James Burrell Smith, <i>Windermere</i>, 1877 (Southampton City Art Gallery)</p>	<p><i>Stamp, oval, 10.7 cm wide, on canvas:</i></p> <p>GEO. ROWNEY & CO 52. RATHBONE PLACE, AND 2[9] OXFORD STREET, W. LONDON.</p>	 <p>^ Mather</p>
<p><i>Illustrated:</i> Thomas Rose Miles, <i>Crossing the Bar: Entrance to Yarmouth Haven</i>, 1870 (Sotheby's Belgravia, 21 January 1976, lot 70)</p>	<p><i>Stencil, 20.2 cm wide, on canvas:</i></p> <p>GEO. ROWNEY & CO. 52, RATHBONE PLACE & 29, OXFORD STREET, W. LONDON.</p>	
<p><i>Illustrated:</i> Basil Bradley, William and Mrs Bradley, unfinished sketch (Atkinson Art Gallery, Southport, information from Harriet Owen Hughes, 2018)</p>	<p><i>Stencil, in centre of canvas:</i></p> <p>[GEO.] ROWNEY & CO. 52 RATHBONE PLACE & 29 OXFORD STREET, W. LONDON.</p>	
<p><i>Illustrated:</i> Unspecified work, 1878, source: Cobbe coll., see note 2.</p> <p>For examples dating to 1868-78, see note 8.</p>	<p><i>Stencil, 16.5 cm wide, on canvas:</i></p> <p>GEO. ROWNEY & CO. 52, Rathbone Place AND 29, OXFORD STREET, W LONDON.</p>	
<p><i>Illustrated (top):</i> Walter Hunt, The Dog in the Manger, 1885 (Tate)</p> <p><i>Also found on:</i> Hilton Pratt, <i>The Old Oak</i> [or its pair], 1870 (Christie's, 14 May 1976, lot 111)</p> <p><i>Illustrated (bottom):</i> Unspecified work, 1874, source, Cobbe coll., see note 2.</p>	<p><i>Stencil, 16.1 cm wide, on canvas:</i></p> <p>GEO. ROWNEY & CO. 52, Rathbone Place AND 29, Oxford Street, W LONDON.</p>	 <p>^ Hunt</p>  <p>^ unspecified</p>



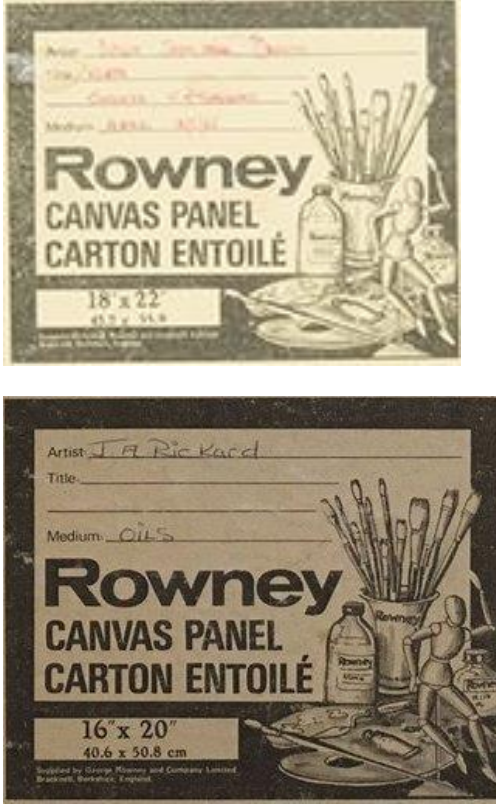
Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> David Bates, <i>Capel Curig Lake</i>, 1874 (Sotheby's Belgravia, 19 November 1974, lot 103)</p> <p><i>Also found on:</i> John FitzMarshall, <i>Plums</i>, 1884 (Southampton City Art Gallery)</p>	<p><i>Stencil, 11.8 cm wide, on canvas:</i></p> <p>GEO. ROWNEY & CO. 52, Rathbone Place AND 29, Oxford Street, W LONDON.</p>	
<p><i>Illustrated:</i> Richard Elmore, <i>Dittisham on the Dart</i>, 1883 (Sotheby's Belgravia, 28 January 1975, lot 154)</p> <p><i>Also found on:</i> Charles Lidderdale, <i>Portrait of a Gypsy Girl</i>, 1883 (Sotheby's Belgravia, 11 November 1975, lot 78)</p>	<p><i>Stamp, 9.7 cm wide, on canvas:</i></p> <p>GEO. R[OWNEY] & Co 52, RATHBO[NE PL]ACE and 29, OXFORD STREET, LONDON. W.</p>	
	<p>8. George Rowney & Co at 64 Oxford Street and Princes Hall, Piccadilly, 1884-96</p>	
<p><i>Illustrated:</i> Elizabeth King, Baron Kelvin, 1886-87 (National Portrait Gallery)</p> <p><i>Also found on:</i> Unspecified work, 1896, source: Cobbe coll., see note 2.</p>	<p><i>Stamp, 10 cm wide, on canvas:</i></p> <p>GEO. ROWNEY & Co. 64, OXFORD STREET, and PRINCES HALL, PICCADILLY, LONDON, W.</p>	
	<p>9. George Rowney & Co, mid/late 19th century stamps with London as address</p>	
<p><i>Illustrated:</i> Charles Napier Hemy, Evening Grey, 1866-68 (Tate)</p>	<p><i>Stencil on canvas:</i></p> <p>GEO ROWNEY & CO. LONDON.</p>	
<p><i>Illustrated:</i> Atkinson Grimshaw, Liverpool Quay by Moonlight, 1887 (Tate)</p> <p><i>Also found on:</i> A.H. Cooper, <i>Emissaries of the Sultan of Morocco</i>, 1888 (Sotheby's, 24 November 1976, lot 261)</p>	<p><i>Stamp, 12.2 cm wide, on canvas:</i></p> <p>GEORGE ROWNEY & CO. LONDON.</p> <p>[the two lines widely spaced]</p>	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Unspecified work, 1893, source, Cobbe coll., see note 2.</p>	<p><i>Stamp, 8.3 cm wide, on canvas:</i></p> <p>G. ROWNE[Y &] C^o LONDON, W.?</p>	
<p><i>Illustrated:</i> F. Goodall (d.1904), unspecified work (Sotheby's Belgravia, unspecified sale), source: Cobbe coll., see note 2.</p>	<p><i>Stamp, 9.1 cm wide, on canvas:</i></p> <p>G. ROWNEY & C^o LONDON, W.</p>	
<p><i>Illustrated:</i> Samuel Edmund Waller, <i>The Silent Prayer</i>, 1899 (Christie's, 24 November 1975, lot 110)</p>	<p><i>Stamp, 8.8 cm wide, on canvas:</i></p> <p>G. ROWNEY & C^o LONDON, W.</p> <p>[more space between words]</p>	
	<p>10. George Rowney & Co, canvas specified by 'Quality', late 19th/early 20th century</p>	
<p><i>Illustrated:</i> Oliver Clare, <i>Still Life of Plums, Apples and a Strawberry</i>, 1896 (Sotheby's Belgravia, 27 January 1976, lot 154?)</p>	<p><i>Stamp on canvas:</i></p> <p>G. ROWNEY & C^o LONDON, W. QUALITY B.</p> <p>[by 1877, Rowney's were grading canvas as quality A, B or C in their trade catalogues; in 1913 'B' quality was described as a good quality British canvas with a light back. See appendix 1]</p>	
<p><i>Illustrated:</i> Raymond Tucker, <i>Sonning Lock on Thames</i>, 1894 (Sotheby's Belgravia, 17 February 1976, lot 121)</p> <p><i>Also found on:</i> Leonard Frank Skeats, <i>Robert Chipperfield</i> (Southampton City Art Gallery)</p>	<p><i>Stamp, 8.8 cm wide, on canvas:</i></p> <p>G ROWNEY & C^o LONDON, W. QUALITY F.</p> <p>[quality F prepared canvas appears to have been introduced c.1890. It features in Rowney's 1892 catalogue, 36 ins wide, but not in that for 1889. It was described in 1892 as made in three tints, cream, grey or salmon. It was one of the cheapest canvases in the range in 1913 when it was described as a 'strong pure linen canvas, dark back. Full Primed or Half Primed. Grey or White.' In 1932 it was described as a 'more openly woven Canvas at a moderate price, suitable for Students, Sketching, &c.' See also appendices 1 and 2.]</p>	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated (top):</i> Frank Moss Bennett, Sir Theodore Martin, 1908 (National Portrait Gallery)</p> <p>For examples, by 1904-1920, see note 9.</p> <p><i>Illustrated (bottom):</i> Frederick Goodall (d.1904), unspecified work, source: Cobbe coll., see note 2, with additional stencil, 6781 (unexplained)</p>	<p><i>Stamp, 12.4 cm wide, on canvas:</i></p> <p>G ROWNEY & CO LONDON, W. QUALITY A.</p> <p>[in 1913 'A' quality canvas was described in Rowney's trade catalogue as 'a very strong heavy cloth with a marked tooth or grain'; see appendix 1.]</p>	 <p>^ Bennett</p>  <p>^ Goodall</p>
<p><i>Illustrated:</i> William Christian Symons, John Francis Bentley, 1902 (National Portrait Gallery)</p> <p>For examples, 1902-1942, see note 10.</p>	<p><i>Stamp, 12.4 cm wide, on canvas:</i></p> <p>G ROWNEY & CO LONDON, W. QUALITY B.</p>	
<p><i>Illustrated:</i> Harold Harvey, <i>Lighting up</i>, 1902 (Bonhams, 20 March 2018, lot 86)</p> <p><i>Also found on:</i> Bernard Benedict Hemy, <i>A Tug towing a Sailing Boat</i>, 1891 (Historic Environment Scotland)</p> <p>Found on works dating to 1890-1916, source: Cobbe coll., see note 2.</p>	<p><i>Stamp, 12.2 cm wide, on canvas:</i></p> <p>G ROWNEY & CO LONDON, W. QUALITY F.</p>	
	<p>11. George Rowney & Co, boards, late 19th/early 20th century</p>	
<p><i>Illustrated:</i> Lizzie Clarke, unspecified work, 1889, source: Cobbe coll., see note 2.</p>	<p><i>Stamp, 7.4 cm wide, on board:</i></p> <p>ACADEMY BOARD FOR OIL PAINTING, PREPARED BY GEORGE ROWNEY & CO. LONDON</p> <p>[Academy boards feature in Rowney's 1877 catalogue and perhaps as early as 1852, note 11]</p>	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated (top):</i> Luke Fildes, Sir Frederick Treves, 1896 (National Portrait Gallery)</p> <p><i>Illustrated (bottom):</i> Ernest Albert Waterlow, <i>The Cliff Path</i>, 1889 (Bonhams, 4 July 2017, lot 50)</p> <p><i>Also found on:</i> John Pettie, <i>Portrait of the Artist</i>, 1882 (Tate)</p>	<p><i>Stamp, 7.5 cm wide, on board:</i></p> <p style="text-align: center;">CANVAS BOARD FOR OIL PAINTING, PREPARED BY GEORGE ROWNEY & CO.</p> <p><i>Bottom example with address:</i></p> <p style="text-align: center;">52, RATHBONE PLACE, & 64, OXFORD ST, LONDON.</p> <p>[Rowney's Canvas board was put on the market in 1878, note 11. According to Rowney's 1887 catalogue, 'These Boards present a surface of the best primed Canvas, and from their neat and portable form, are undoubtedly the very best kind of Sketching Board ever introduced'.]</p>	 <p>^ Fildes</p>  <p>^ Waterlow</p>
<p><i>Illustrated:</i> George Vicat Cole, <i>The Thames at Dorchester</i>, 1887 (Sotheby's Belgravia, 25 March 1975, lot 142)</p>	<p><i>Stamped or printed, 5.0 cm wide, oval format, on board:</i></p> <p style="text-align: center;">GEORGE ROWNEY & CO BIRCHMORES BOARD LONDON</p> <p>[Birchmore board for oil painting with canvas grained surface features in Rowney's 1887 catalogue but not in that for 1877. See note 12.]</p>	
<p><i>Illustrated:</i> Edgar Hunt, <i>A Terrier's Head</i> (Sotheby's Belgravia, 8 April 1975, lot 102?)</p> <p>Variations on this printed mark are sometimes found and are not recorded here.</p>	<p><i>Printed, 8.6 cm wide, with 'Diana' trademark, with size of board below, on board:</i></p> <p style="text-align: center;">GEORGE ROWNEY & Co. --- BIRCHMORE BOARD --- LONDON, ENGLAND</p> <p>['Diana' trade mark in use by 1913 if not before]</p>	
<p><i>Illustrated:</i> Source: Cobbe coll., see note 2.</p> <p><i>Also found on:</i> Jacob Kramer, <i>Still Life</i> (Bonhams Knightsbridge, 4 December 2018, lot 59)</p> <p>Variations on this printed mark are sometimes found and are not recorded here.</p>	<p><i>Printed, 9.5 cm wide, with royal coat of arms, with size of board below, on board:</i></p> <p style="text-align: center;">BY/ APPOINTMENT TO/ H.M. THE KING</p> <p style="text-align: center;">CANVAS BOARDS FOR PAINTING IN OIL COLOURS MANUFACTURED BY Geo. Rowney & Co., Artists' Colourmen and Pencil Makers, LONDON, ENGLAND.</p> <p>[by royal appointment, 1908-46]</p>	

Work details	Mark transcripts	Product marks (not to uniform scale)
Rowney & Co Ltd	12. George Rowney & Co Ltd, 1923-85	From 1985 Daler-Rowney Ltd
<i>Illustrated:</i> Rex Whistler, <i>Binderton House, West Sussex</i> , 1944 (Chiswick Auctions, 12 December 2017, lot 261)	<i>Printed, with royal coat of arms, with size of board below, centre of board:</i> <i>[as preceding example but:]</i> Geo. Rowney & Co., Ltd. [Geo. Rowney & Co Ltd from 1923]	
<i>Illustrated:</i> John Armstrong, Icarus , tempera on board, 1940 (Tate)	<i>Printed, with 'Diana' trademark, on board:</i> WHATMAN BOARD CARTON WHATMAN CONTRECOLLÉ "Not" Surface (Grain fin) GEORGE ROWNEY AND COMPANY LIMITED Artists' Colourmen and Pencil Makers LONDON. W. ENGLAND [etc] [for Whatman Board, see note 13]	
<i>Illustrated:</i> Lucian Freud, Girl with a White Dog , 1950-51 (Tate)	<i>Stamp, 15.2 cm wide, on canvas:</i> ROWNEY'S "X" QUALITY HAND PRIMED [CA]NVA[S] MADE IN ENGLAND ['X' Quality was the most expensive canvas in Rowney's <i>Pocket Catalogue of Artists' Materials</i> , 1951. It was described as 'A good strong cloth closely woven from high quality flax yarns, having a decided grain and medium tooth suitable for all purposes'. See appendix 3.]	

Work details	Mark transcripts	Product marks (not to uniform scale)
<p><i>Illustrated:</i> Unknown artist, <i>Beach Scene</i>, c.1969 (Private coll.)</p>	<p><i>Stamp, rectangular border, overlapping canvas and stretcher:</i></p> <p style="text-align: center;">GEORGE ROWNEY & CO., LTD. X QUALITY Made in England BRACKNELL, BERKS.</p> <p>[At Bracknell, Berks, from 1967]</p> <p><i>Stamped on turnover:</i> 16 x 12</p>	
<p><i>Illustrated:</i> Stanley Penn, <i>December Sunset at Chamonix-L'Arve and Mont Blanc</i> (Chiswick Auctions, 3 October 2018, lot 316)</p> <p>This mark was reproduced in Rowney's 1958 catalogue.</p>	<p><i>Stamp, 9.9 cm wide, oval format, in centre of canvas:</i></p> <p style="text-align: center;">GEORGE ROWNEY & CO. LTD. Quality "X" * London, W. *</p>	
<p><i>Illustrated (top):</i> Dudley Japaljarri Brown, Ngapa, or Water Dreaming, 1986 (South Australian Museum, Adelaide, A68921)</p> <p><i>Illustrated (bottom):</i> J.A. Rickard, <i>Sunset across the Landscape</i> (Somerset & Wood Fine Art Ltd, 2018)</p> <p><i>Also found on:</i> Alfred D. Drew, <i>Towards Cudden Point</i>, 1982 (with Sulis Fine Art)</p> <p>Phyllis Sherwood, <i>Mediterranean Landscape with House</i>, 1989 (with Sulis Fine Art)</p>	<p><i>Printed label, 16 cm wide, with the image of brushes etc, centre of panel:</i></p> <p>[artist, title, medium, details in manuscript]</p> <p>Rowney CANVAS PANEL CARTON ENTOILÉ</p> <p>18" x 22" [ins] 45.7 x 55.8 cm</p> <p>Supplied by George Rowney and Company Limited Bracknell, Berkshire, England</p>	
<p>Daler-Rowney Ltd</p>	<p>In business from 1985; for the labels of the Daler Board Co. Ltd before 1985, see Part 12 of this guide.</p>	

Appendix 1: Canvas grades and preparation, 1913

The table below summarises the range of canvases listed in Rowney's 1913 catalogue. 'A' canvases were more expensive than 'B' or other canvases listed here.

code	canvas description in 1913
A	Finest prepared canvas, quality A. Artists' canvas prepared full primed, half primed, pure white, tinted, and absorbent grounds.
B	A good quality British canvas with a light back. Full or single primed.
F	A strong pure linen canvas, dark back. Full primed or half primed. Grey or white.
G	A high-class, strong, rough-grained canvas, pure linen, for a bold style of painting, made in two widths, 55 and 86 inches.
H	A course, rough, cheap canvas, for sketching purposes and for art students painting in a broad style; not a linen canvas, and is sold with all imperfections, 72 inches wide





Appendix 2: Canvas grades and preparation, 1936

The table below summarises the range of canvases listed in Rowney's 1936 catalogue. 'A' canvases were more expensive than 'B' canvases.

code	canvas description in 1936, in catalogue order
A	'Quality "A" Prepared Canvas (First Quality) is made of pure Flax. Single primed has a fine Close Grain. Full primed is quite smooth.'
G	'heavier than quality "A" and has a larger and rougher grain. Made of Pure Flax.'
-	'"Ticken" canvas. Made of Pure Flax and has a diagonal grain.'
B	'Made of Pure Flax. Has a slight grain in single primed quality. Full Primed is nearly smooth. It is not so heavy as Quality "A" being more openly woven.'
F	'Made of Pure Flax. A more openly woven Canvas at a moderate price. It is most suitable for Sketching or for Students' use.'
-	'Double matting canvas. Made of Pure Flax and is a very strong heavy grained Canvas for large pictures, etc.'
M	'Made of Flax and Jute. It has a very strong rough grain and a decided tooth.'
R	'Made of Pure Flax. Openly woven and rough in grain.'
P	Cotton. 'Coarse grain.'
C	Cotton. 'Fine grain.'
H	'Hessian canvas (Jute)'

Appendix 3: Canvas grades and preparation, 1958

From Rowney's *General Catalogue*, 1958. The range and the allocated codes differ somewhat from before the Second World War. It should be noted 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.



ROWNEY

Artists' Prepared Canvas (hand primed and sized)

Quality 'X' A good strong cloth closely woven from high quality flax yarns, having a decided grain and medium tooth ; suitable for all purposes.

Quality 'G' Woven from high quality flax yarns more open than quality 'X' and therefore having a rougher grain. This quality is suitable for pictures in which the texture of the canvas is required to be 'felt' in the painting.

Quality 'H' An all jute cloth with a very rough grain. Jute has a limited life, and this canvas can only be recommended where price is the prime consideration, and the life of the painting is immaterial.

Quality 'K' Finely woven flax cloth having a very small grain and slight tooth and therefore best suited for those types of painting showing detail.

Quality 'F' An openly woven flax cloth with a medium grain. A good sketching canvas.




Quality 'M' A cloth with a very rough grain. Being woven from flax and jute the tooth is much more prominent than on an all flax cloth.

Quality 'N' An all flax cloth with a very rough grain. Used widely by Artists with bold techniques and by those who wish the texture of the canvas to influence their painting.

Quality 'P' A cotton cloth of regular grain with good tooth. Particularly recommended for Students and Schools.

	Price per yard	4 1/2"	5 1/4"	7 1/4"	8 1/4"
X					
G					
H					
K					
F					
M					
N					
P					

	Price per 6 yd. roll	4 1/2"	5 1/4"	7 1/4"	8 1/4"
X					
G					
H					
K					
F					
M					
N					
P					



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Appendix 4: Canvas grades and preparation, 1979

From Rowney's pocket *Catalogue of Artists' Materials*, 1979. The range and allocated codes for canvas in 1958, as set out in Appendix 3 above, remain recognisable in Rowney's 1977 pocket catalogue. But by 1979 the range had been renamed or changed, as listed here. By 1986, in Daler-Rowney's first catalogue, this new range had been largely superseded or renamed again.

name	canvas description in 1979, in catalogue order
	Prepared Canvas – Oil Primed
Quality 'Rix'	'Made from finest linen, with all line yarns of close construction. Suitable for all purposes, including portraits and fine techniques. Uniform weave, glue sized and double oil primed.' [perhaps replacing Quality 'X' in the 1958 catalogue]
Quality 'Carleton'	'Woven from high quality pure linen, all line yarns medium texture. Suitable for most techniques having a slightly coarser grain than 'Rix'. Hand primed with an oil ground. [perhaps replacing Quality 'G' in the 1958 catalogue]
Quality 'H'	'An all jute cloth with a very tough grain. Jute has a limited life and this canvas can only be recommended where price is the prime consideration and the life of the painting is immaterial.' [Quality 'H' is found in the 1958 catalogue]
Quality 'Kent'	'Finely woven pure linen quality. Recommended for portrait and detailed work. Has small grain and slight tooth and is double oil primed.' [perhaps replacing Quality 'K' in the 1958 catalogue]
	Prepared Canvas – Acrylic Primed
Quality 'P'	'An acrylic primed cotton duck canvas of even texture. Recommended for murals and large scale painting, especially in Art Schools where better quality canvas is not required.' [this or similar found in the 1958 catalogue]

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.

- 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. With thanks also to Harriet Owen Hughes, Alexander Katlan and John Round.
- 2. Earlier research:** In the early 1970s, Cathy Proudlove (née Leach) distributed copies of her unpublished list of artists' colourmen. In the course of her professional career at the former Area Museums Service for South East England and with Norfolk Museums Service, Cathy has seen and recorded, or been sent by professional colleagues, details of many suppliers' marks and labels, some from private collections. She has published on the subject: '19th Century Prepared Artists' Canvases', *Antique Collecting*, July 1973, pp.2-4, and 'London Artists' Colourmen. Part I: A to D', *The Picture Restorer*, no.10, autumn 1996.

For a period, 1974-77, Alec Cobbe arranged for marks on paintings in sales at Sotheby's Belgravia and Christie's to be photographed (see his article on Winsor & Newton, *Studies in Conservation*, vol.21, no.2, May 1976, p.94). The photographs were later acquired by the late Richard Kissack, who planned to publish a book. Eventually he gave them to Cathy Proudlove, and images deriving from this collection have been reproduced when an image from a public collection has not been found.

3. **Courtauld Institute database:** A searchable database, [Courtauld - Colourmen Online](#), was launched in 2011 and was frequently consulted in the preparation of the current compilation. Two images from this database have been used here as indicated, with thanks to Aviva Burnstock.
4. **Katlan:** See Alexander W. Katlan, *American Artists' Materials. Volume II A Guide to Stretchers, Panels, Millboards, and Stencil Marks*, 1992, p.469.
5. **Section 1, Strickland Thomas:** Examples ranging from c.1830-1833 include Thomas Creswick, *A Distant View of Birmingham*, c.1830 (Birmingham Museums Trust); Joseph Kidd, *Sharp-Tailed Finch*, 1831/3, with different border to label (National Gallery of Art, Washington); James Carmichael, *Cottage Scene*, 1833 (Private coll., 2019); Robert Strickland Thomas, *HMS Britannia towed out of Portsmouth Harbour* (Christie's South Kensington, 3 December 2015, lot 130).
6. **Section 4, Clare Folingsby:** Examples ranging from 1854 to c.1868 include J.G. Ogilvie, *On the Scheldt*, 1859 (Sotheby's Belgravia, 25 March 1975, lot 13); Albertus Del Orient Browere, *Stockton*, 1856 (Fine Arts Museums of San Francisco); John West Giles, *St Mary's Church, Liverpool*, 1859 (Sotheby's Belgravia, 11 March 1975, lot 186); Nicholas Chevalier, [Dr Maund](#), 1863 (National Gallery of Victoria, Melbourne); Frederick Goodall, *Rachel*, 1867 (National Gallery of Victoria, Melbourne); Frederic Leighton, *Giovanni Cimabue*, c.1868 (Victoria and Albert Museum).
7. **Section 4, William Dyce:** Examples ranging from 1862 to 1871 include Atkinson Grimshaw, *Primroses*, 1862 (Bonhams, Bond St, 20 February 2019, lot 56), Edward John Niemann, *A Wharf on the Avon near Bristol*, 1863 (Christie's, 14 May 1976, lot 47) and Atkinson Grimshaw, *The Crescent*, 1871 (Christie's, 24 October 1975, lot 108).
8. **Section 7, Unspecified work, 1878:** Examples ranging from 1868-1878 include Edward John Niemann, *An Extensive Wooded Landscape*, 1868 (Christie's, 13 February 1976, lot 136); Edwin Roberts, *Puppet on a String*, 1872 (Christie's, 25 July 1975, lot 95); Richard Henry Nibbs, *Seaford Head*, 1872 (Brighton Museum, information from Stig Evans); John Fulleylove, *The Old Town Hall, Leicester* [or its pair], 1874 (Leicester Arts and Museums Service); Unspecified work, 1878 (source: Cobbe coll., see note 2).
9. **Section 10, Frank Moss Bennett:** Examples ranging from by 1904-1920 include Frederick Goodall (d.1904), Unspecified work (source: Cobbe coll., see note 2); Frank Moss Bennett, *Sir Theodore Martin*, 1908 (National Portrait Gallery); Frederick Elwell, *The 'Beverley Arms' Kitchen*, 1919 (Tate); Frank Moss Bennett, *The Novice*, 1920 (Sotheby's Belgravia, 29 June 1976, lot 123).
10. **Section 10, William Christian Symons:** Examples ranging from 1902-1942 include William Christian Symons, *John Francis Bentley*, 1902 (National Portrait Gallery); Evelyn de Morgan, *St Cecilia* (Wightwick Manor, National Trust); Duncan Grant, *Vanessa Bell*, 1942 (Tate).
11. **Section 11, Academy and canvas board:** For Rowney's listing of 'Academy' boards as far back as 1852 and for putting 'Canvas' board on the market in 1878, see R.J. Gettens and G.L. Stout, *Painting Materials: A Short Encyclopedia*, 1966, p.221.
12. **Section 11, Birchmore board:** Birchmore board for oil painting with canvas grained surface, initially described as Birchmore's board, features in Rowney's 1887 catalogue but not in that for 1877. They were described in the 1889 catalogue as 'A new sketching board, possessing many advantages over all others. It is prepared for oil painting, and its surface is grained like the best canvas, it is extremely light, and the price is much lower than Millboards, Canvas Boards &c., which it is intended to supersede.' These boards continued to be stocked until at least 1936.
13. **Section 12, Whatman board:** Described in Rowney's 1936 catalogue as thick mounting boards, covered with Whatman's handmade drawing paper on one side in HP, N and R surfaces, for watercolour painting.

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