

# THOMAS HENEAGE ART BOOKS

42 DUKE STREET ST JAMES'S LONDON SW1Y 6DJ



MAY 2026

DESIGNS FOR A PRINT ROOM?



An 18<sup>th</sup> century vellum album of finely cut monochrome prints, pasted onto sheets of paper with a mustard colour wash. 52 pages of approximately 550 examples, dated from certain prints to between 1780 and 1801. One of the final pages features the coat of arms of Great Britain with the fleur de lys, a device removed once George III abandoned his claim to the French throne in 1801. On another page is a small cut-out of the bill head for *The Benefit of Mr. Borghi*, published in 1780 (British Museum, no. 1868,0822.1265). 44 × 34.5 cms.

This album was probably meant as inspiration for a ‘print room’, particularly popular in Britain since the late seventeenth century, after Hannah Woolley published a practical guide to decorating one’s room with cut-out prints in *A supplement to the queen-like closet*, 1674.

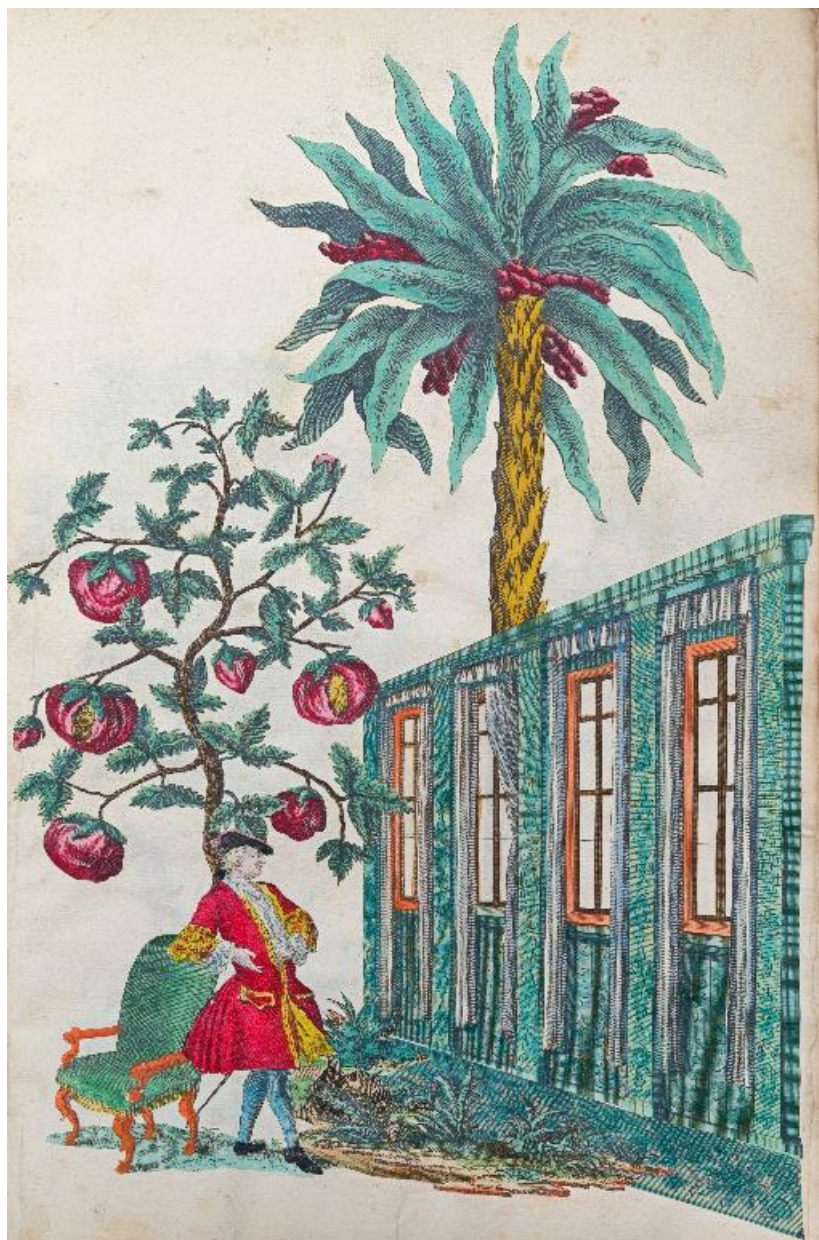


The print room reached its zenith in the mid- to late-eighteenth century and some can still be found in a small number of country houses in England and Ireland, dating from between the 1750s to the 1820s. The earliest of these is at Petworth, in West Sussex, whose Print Closet is recorded from between 1749 and 1764.

The yellow of Petworth's walls is not dissimilar to the yellow paper chosen in this album to set off the monochrome prints, indicating a period taste. Indeed, it was also mustard yellow which Horace Walpole chose as the backdrop for the prints hung in a bedchamber at Strawberry Hill, described in a letter to his friend, Sir Horace Mann, in 1753.

124570

£14,500.00



18TH-CENTURY SURREAL COLLAGE  
Perhaps *lacca contrafatta* designs, circa 1735

A delightful suite of 30 collages from hand-coloured engravings. Bound in patched, period vellum, clearly a reused record or account book as the first three pages, dated 1735, have inscriptions listing prices for rye, wheat and other raw materials. Watermarks with the Arms of France and Navarre in a circular frame with a Maltese cross and the initials '[?]V' below.

*Lacca contrafatta*, or *Lacca povera* was developed in Europe as an economical alternative to the hideously expensive “Japanned cabinets”, Coromandel screens and other lacquers imported from the Far East. Cut-out, hand-coloured engravings were applied directly onto furniture and sealed with several coats of varnish, replicating the high gloss effect of lacquer.

At first glance, the present album is full of the imagery common in *Lacca povera* : vignettes of gallant figures in pastoral settings, flora and fauna from the New World. The compiler has enhanced such typical arrangements with bizarre juxtapositions: enlarged vegetation looming over dwarfed figures, palm trees behind period pelmets, flamingoes following sheep and crabs in the shade of gigantic tulips, in a whimsy worthy of the Surrealist works of Max Ernst.

124514

£9,850.00



ROYAL DOULTON FACTORY PATTERN BOOK, 1917-1918



Watercoloured ink drawings of vases, plates, tea wares and figures, across 398 numbered pages, each inscribed in the upper outside corners with an individual pattern number from 8607 to 9004 and the prefix 'R.A.' for Robert Allen. A few marked with the prefix 'H', indicating they were standard Doulton production lines. In a standard half leather ledger, stamped on the spine 'R.A. 23', rebound by Warwick Savage Printer, Burslem, Staffordshire, in January 1923, the date inscribed on a paper label on the inside front cover. The first page dated January 9th, 1917.

For decades, the present pattern book was part of the working archives of the Robert Allen Studio, one of several workshops within the Royal Doulton Company (1815-2005), based in Burslem, near Stoke-on-Trent ("The Potteries"), in Staffordshire.

The Robert Allen studio was extremely active between 1893 and 1944, producing over 10,000 designs. The present album has been identified as pattern book 23 of 35 in the Robert Allen series.

Pattern books are a record of decorative designs applied to ceramic bodies by painting, printing and gilding, so that repeat orders could be properly and exactly matched. The illustrations in the present volume, with notes by Allen, capture only the finished designs, sometimes with optional colourways, and document Allen's radical adaptation of international styles - the 'Art Moderne' - alongside more traditional ornamental styles.

Unlike most historic ceramic objects, where the workers involved are anonymous, many of the decorators are here named, with a single object involving as many as six different hands.



A testament of the prolific production and genius of Robert Allen, the designs captured in this pattern book offer a survey of British taste at the height of the First World War, signaling the diversity of the Royal Doulton's customers not only in Britain, but in all corners of the world: Europe, Australia and North America.

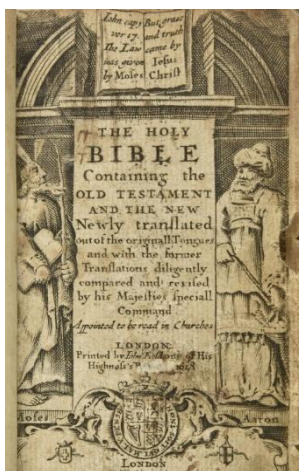
**Provenance:**

Robin Pavitt, a former ceramic pattern and shape designer who worked for Royal Doulton and was presented with the RA Pattern Book Album by a Director of Royal Doulton, in 1974.

Sold



## PIRATE PRINTING OF FIELD'S 1658 BIBLE



**The Holy Bible, Containing the Old Testament and the New, Newly translated out of the originall Tongues and with the former Translations diligently compared and revised by his Majesties speciall Command.** London: Printed by John Field, one of His Highness's printers [Oliver Cromwell]. 1658. Pirate edition printed in The Netherlands. Engraved general title with view of London, letterpress New Testament title present.

Bound in an elaborate Dutch full calf binding of the period, with highly decorated gilt boards with four raised bands to the spine; the gauffered edges both gilt and coloured with a pattern of flowers in a vase, two silver clasps close the Bible, and four silver fittings protect the corners.

The Front fly leaf inscribed in ink: 'Mrs Mary Clarke Her Booke 1671' and further inscriptions and genealogies of her descendants at the back.

There are two distinct Bibles of 1658, both bearing John Field's imprint, who dominated the field of Bible production in England. The printing history of these small 1658 bibles is very complicated and some of the editions have been suspected as Dutch piracies. There was a thriving market in The Hague among the many Royalist exiles, and the Dutch binding might suggest that this is one such. There are printing errors (e.g. John vii. 31, no miracles; 2 Thess. ii. 15, Paul fast for stand fast).

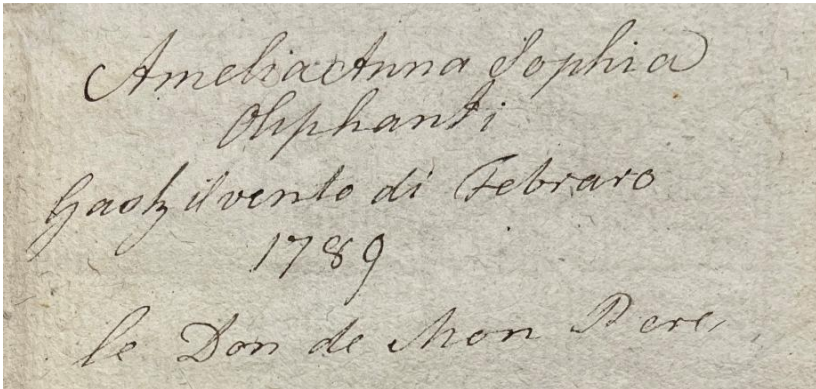
Sold

A JACOBITE STORY

Filippo Titi, revised by Giovanni Bottari: **Descrizione delle pitture, sculture, e architetture esposte al pubblico di Roma:** Opera cominciata dall'abate Filippo Titi.; con l'aggiunta di quanto è stato fatto di nouvo fino all' anno presente. Rome, Nella Stamperia di Marco Pagliarini 1763.

xii, 487, 108 pages bound in full period vellum with pink splashed edges. Inscribed in ink on front fly *Amelia Anna Sophia / Oliphanti / Gask il vento di Febraro. / 1789 / Le Don de Mon Pere.*

The third and 'best' edition of Titi's guidebook that Julius Schlosser considered the standard guide to Rome in the eighteenth century, and, as such, was one of the formative sources for the Grand Tour. The guide, first published in 1684, was revised in 1708, in 1721 and, finally, in 1763.



The present volume was given by Laurence Oliphant 7<sup>th</sup> of Gask to his daughter, Amelia Anna Sophia Oliphant (1765-1808), in 1789. Laurence rode with the Duke of Perth's Horse at the Battle of Culloden where his father, Laurence Oliphant 6<sup>th</sup> of Gask, was aide de camp to Prince Charles Stuart. Following the battle they both fled to France. Laurence (7<sup>th</sup>) married Margaret Robertson in Versailles, in 1755.

The Oliphants were the staunchest of Jacobites yet Lawrence (7th) sent his wife Margaret to Britain to give birth to their children and, in 1763, the Oliphants, despite being attainted rebels, resolved to brave the Government and go home at the risk of becoming a victim to informers.

Amelia was born in 1765 and her sister, Caroline, ten months later. In late 1768, six months after the birth of his son, Laurence travelled to Italy with his wife Margaret, leaving their four children at Gask.

The couple went to Naples, where they spent time with Sir William Hamilton and his wife Catherine, with whom they danced Reels and Straspeys (*sic*). After Naples they continued to Rome, where they dined twice with the Young Pretender. They left Rome in April 1770, returning to Gask by July 10<sup>th</sup>. Margaret gave birth to her next child on July 29<sup>th</sup>.

We do not know the occasion of Amelia's gift, but that same year her love of Scottish music is recorded in John Bowie's 'Collection of strathspey reels & country dances &c.' with the publication of 'Miss Amelia Oliphant Gask's Strathspey'.

**Condition.** A fine copy in a contemporary binding that has probably never been read. Damage to top left corner of the spine and a slight damp stain on the last three or four pages

**Provenance:**

**Amelia Anna Sophia Oliphant** 1765-1808;

**Giles Robertson**, to whom given in 1948 by 'Donald' (his father?);

**Charles Robertson.**

**Bibliography:** Cicognara 3891.

126185

£1,850.00

LOOT AND RESTITUTION

**Catalogo de' capi d'opera di pittura, scultura, antichita, libri, storia naturale, ed altre curiosita trasportati dall' Italia in Francia**

Venezia: Presso Antonio Curti Q. Giacomo A.S. Polo, 1799. 32 pages of text. Modern half calf retaining the original printed wrappers. Text in Italian. 27.5 × 21cms.

A fascinating record of the systematic looting of Italy during its conquest by Napoleon, printed prior to the looting of Florence and Naples. Page twelve alone lists the removal of the Apollo Belvedere and Laocoon from the Vatican and the four horses from St. Mark's, Venice.

ROMA .	Vaticano .	Tiberio in toga. Figura . . . . .	Marmo .
		L' Apollo del belvedere . . . . .	Marmo .
		Laocoonte . Tre figure aggruppate . . .	Marmo .
		Tre urne . . . . .	Marmo .

The present volume documents Napoleon's policy of expropriating from Italy such antiquities and works of art as he considered prestigious enough to be displayed in Paris as the capital city of his empire.

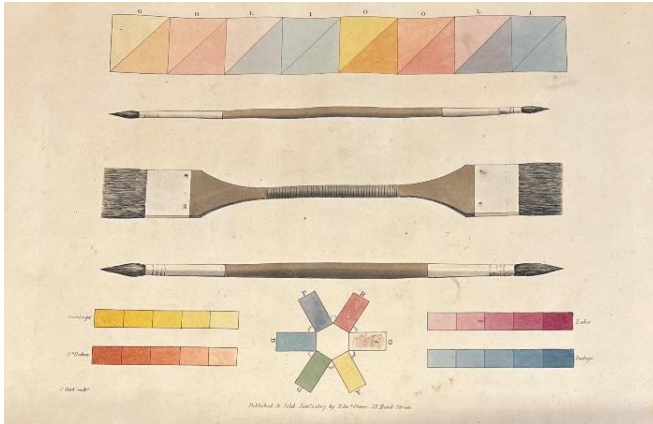
The catalogue divides the plunder into four sections: paintings, sculpture, books, and natural history and other curiosities. Within each section, the text is set out in columns, listing concisely the affected regions (including Rome, Venezia, and Bologna); the targeted collections; the titles or descriptions of the works taken, and the materials of which they are made.

**Bibliography:** Cicognara 4558

125184

£3,250.00

COLOUR AND PAINT



John Heaviside Clark: **A Practical Essay on the Art of Colouring and of Painting Landscapes in Watercolours with ten illustrative engravings**, London: Edward Orme, 1807.

[4], 28 pages with 10 numbered aquatints of which six hand-coloured; plate IV misnumbered 'V' and plate VI misnumbered 'VII'. The original wrappers rebound in a modern cloth binding. Artists copy with signs of use and minor sketching on the blank reverse of one plate. 38 × 17cms.

An important work on colour theory and its application by John Heaviside Clark (1771-1863), an engraver of landscapes and maritime subjects, specializing in aquatints. Born in Scotland, Clark spent thirty years in London, exhibiting at the Royal Academy between 1812 and 1832. While in London, Clark worked for publisher Edward Orme who printed the present copy from his shop on Bond Street at the corner of Brook Street.

An accomplished colourist, Clark wrote his own treatises on the use of colour and translated drawings by other artists into engravings, with particular attention to quality of light and atmospheric effects.

123164

£4,200.00

THE COLOUR SPHERES THAT INFLUENCED  
GOETHE AND KLEE



Philipp Otto Runge: **Farben-Kugel oder Construction des Verhältnisses aller Mischungen der Farben zu einander, und ihrer vollständigen Affinität : mit angehängtem Versuch einer Ableitung der Harmonie in den Zusammenstellungen der Farben. Nebst einer Abhandlung über die Bedeutung der Farben in der Natur, von Hrn. Prof. Henrik Steffens in Halle.** 1810. 60 pages, one hand coloured engraved plate showing four colour balls, eight figures in text.

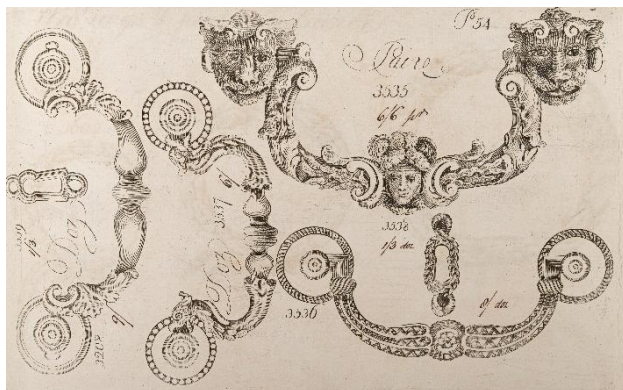
The colour sphere was the result of Runge's (1777-1820) colour experiments and theoretical ambitions to interpret the colours by means of their interrelation. In the years preceding the publication of the present volume, Runge corresponded with Goethe on matters of optics and colour perception. His remarks were included in the appendices to Goethe's *Farbenlehre*, published a few months after his *Farben-Kugel*, in 1810.

A century later, the Bauhaus artists also became interested in Runge's spheres: Paul Klee made use of them in his 1923–1924 lectures, Johannes Itten developed a 12-hue colour wheel and Josef Albers studied the visual perception of colour in his 1963 *Interaction of Colour*.

123405

£12,000.00

A PATTERN BOOK OF METAL FURNITURE-MOUNTS AND FITTINGS. PROBABLY BIRMINGHAM, CIRCA 1780-85.



120 engraved plates numbered 1 to 118, 126 & 127, 8 of which are folding. Prices are marked in ink against most pieces. Pro Patria Band & Son Watermarks on several pages. Bound in marbled boards, with period leather spine.

This catalogue is one of the three listed by Nicholas Goodison in The Victoria and Albert Museum's Collection of Metal-Work Pattern Books in *Furniture History*, XI, 1975 (nos. 9, 10 and 11 with 135, 136 and 120 plates respectively).

In all three cases, patterns for frames, straight mouldings, and commode handles feature English symbols. In the present volume, a lion is overcoming the French fleur de lys (f.21) (obviously pre-revolutionary) and other items are decorated with the feathers of the Prince of Wales.

**Condition:** Good firm impressions of the plates, as ever with trade catalogues the folding plates have worn folds, with some inevitable tears and frayed edges. Three images cut out (pp 1 and 65), front fly detached. The binding worn and scuffed, hinges and spine cracked.

Sold

DESIGNS FOR SILVER ENGRAVINGS

Album of thirteen engravings on nine plates by Louis Roupert M<sup>tre</sup> orfevre A Metz, c. 1668. Bound in 19th century half green leather with matching marbled boards. 26×28.5cms.



The first plate is a portrait of Roupert by Louis Coquin, after a painting by Pierre Rabon. Roupert is depicted holding a sheet of ornamental designs similar to those emerging from the glass vase besides him. A table, laden with the tools of his trade, features the inscription: 'Louis Roupert M<sup>tre</sup> orfevre A Metz: P. Rabon pinxit: Ludouicus Cossinus sculp : 1668'.

The present suite is uncommon. Guilnard records three in Paris, two with seven and one with nine plates, and reports that a copy with sixteen plates had been sighted. The Berlin copy has seven plates.

**Provenance** Birmingham Assay Office

**Literature :**

Guilnard. *Les maîtres ornemanistes*. Paris: Plon 1881. Page 87

Katalog der Ornamentstich-Sammlung der Staatlichen Kunstbibliothek, Berlin.

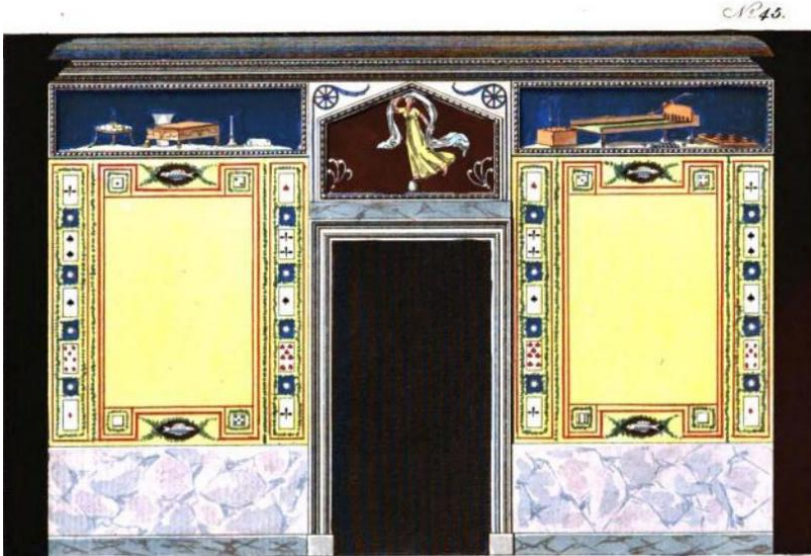
Burt Franklin. Page 122, No. 833

120347

£4,750.00

EARLY NINETEENTH CENTURY INTERIORS

Friedrich August Leo: **Artistische Blätter der Verzierung und Verschönerungskunst gewidmet.** Leipzig, 1800-1802. Half calf with marbled boards. Two stamped Morocco title labels on spine. 30 × 25 cms.



A collection of two volumes in 7 parts. 77 engraved plates on laid paper, of which 41 colour and 29 black & white plates by J.A. Darnstedt (1769-1844) and J.J. Wagner after Heine and Siege, and 7 black & white plates by Christian August Günther (1759-1824) after Johann Gottfried Klinsky. Each numbered 1 to 71.

Printing errors make the actual number of plates 70: plates 30 and 34 as well as 59 and 60 are transposed, plates 61 and 64 are misnumbered and corrected in pencil by a previous owner, and 54 and 63 are not included.

A rare periodical with exceptionally coloured samples of architectural, garden and interior designs, published from 1800 to 1803 by Leipzig publisher and book-dealer Friedrich August Leo (1764-1842), one of the most important lifestyle publishers then active in the city.

In 1791, aged 27, Leo established his own book and art shop 'Buch- und Kunsthandlung Voß und Leo' with Georg Voss. The company specialised in *Vorlagenwerke* (pattern books), publications on interior decoration and wallpaper.

Leo separated from Voss in 1794, becoming an independent bookseller and publisher. At this time, he also ended his marriage with Johanna Gottlob, the granddaughter of publisher Immanuel Breitkopf. It was his relationship with Breitkopf, whom he had worked for, and Breitkopf's salon, attended by young Goethe, that spurred Leo's own publishing interests.

An incomplete copy in 4 parts was sold in 1992, otherwise there is no auction record for the title in Germany. There are seven copies in German libraries and one in Basel. There are no physical copies in American institutions. Copies including those in the Gottfried Wilhelm Leibniz Bibliothek and the Dresden University of Fine Arts library are as complete as the present copy. It is possible that two volumes in 8 parts were published until 1803, when publication ceased.

**Provenance:** Bischoefliche Schlossbibliothek Chasten (Vysehrad)  
(stamp on title; dissolved 1866)  
KVK: Stabi Berlin (Lipperheide)

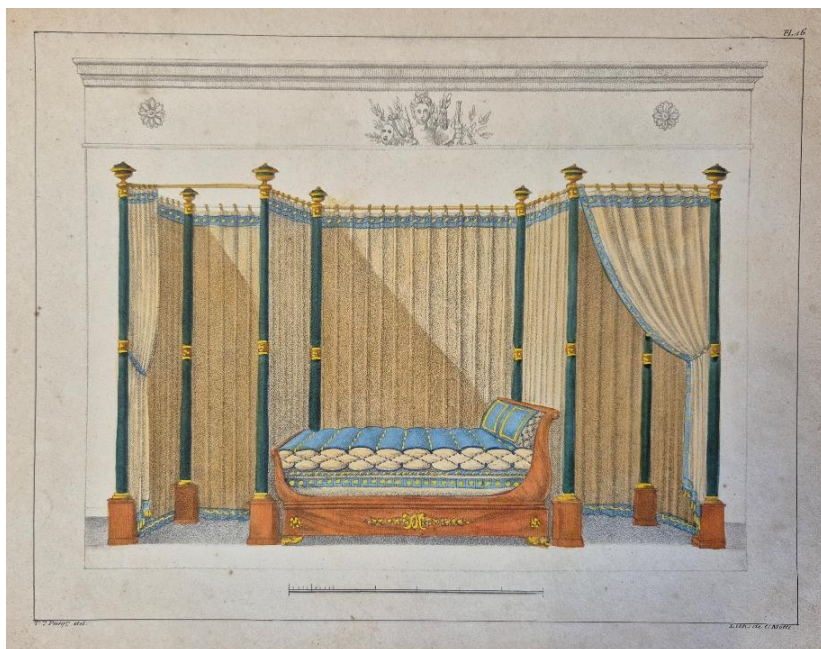
**Condition:** Minor water-staining and slightly spotted in second part, plates mainly fresh and clean.

123697

£6,250.00

A COLLECTION OF FRENCH RESTORATION DESIGNS

Theodore Pasquier: **Lits, Rideaus, meubles, Interieurs. Recueil de 48 Planches Colorees (epoque Restoration)**. Bound in blue period boards with a vellum spine.



A cutout from a period booksellers catalogue description onto front pastedown lists the volume as 'Lits, Rideaus, Meubles, Interieurs. Recueil de 48 Planches Colorées (époque Restoration)' but there are in fact 52 plates, numbered 1 to 83; missing numbers: 2, 8, 9, 12, 13, 17, 20, 24, 26, 30, 39, 40, 43, 48, 52, 55-60, 62, 64, 67-75, 81, 82; numbers 32 and 61 are repeated twice, plate 35 appears twice but displays different designs; plates 1 and 15 loose.

Lithographs printed by 'C[harles] Motte, rue des M[arais]', by 'Mme veuve Noel, rue Dauphine, no. 26 [later 'no. 23-24']' from plate 31 to plate 60, then by 'L[ouis] Houbloup, rue Dauphine 23-24'.

Pasquier's drapery designs demonstrate the Bourbon Restoration style which dominated French fashion from the fall of Napoleon in 1814 to the July Revolution of 1830. Highly neoclassical, these deftly hand-coloured plates display the contemporary interest in bold colour reminiscent of ancient polychromy, as seen in the then recently excavated frescoes at Pompeii and Herculaneum.

Charles Motte, who printed the first plates for Theodore Pasquier, was the 'éditeur lithographe du roi [Louis-Philippe] et du duc d'Orléans' according to the titlepage of the 'Histoire lithographiée du Palais Royal', published in 1834 (Lught 1258c).

It is likely that, when Motte relocated to London in 1830, Pasquier was recommended to collaborate with Motte's former apprentice, Louis Houbloup, who was running the printing firm of 'veuve Noel'. Houbloup obtained a patent to print under his own name in the early 1830s (Dictionnaire des imprimeurs-lithographes du XIXe siècle), thus the signature 'L. Houbloup, rue Dauphine 23-24' on the later plates in this album.

123616

£875.00

FIN DE SIECLE IN FASHION

**Journal des Dames et des Modes.** Paris, aux bureaux du journal des Dames, rue La Boetie, 1 June 1912 - 1 August 1914. All 79 fascicules, attractively half-bound in mauve Morocco by Affoter, with decorated and mosaiced spines. Provenance: Marcel Lecomte with his bookplate to the first volume.

A complete set of one of the most beautiful of the Art Deco fashion periodicals. Barbier, Brunelleschi, Iribe, Vallee, Wegener, Bakst, Simeon are among the artists whose delicate lines and glowing colours make these some of the most elegant fashion designs.



076982

£17,500.00

SAMPLES OF FINE TEXTILE PATTERNS



Two French textile sample albums displaying well over 2500 pieces of silk, wool, velvet, cotton and Jacquard weavings. Presumably Lyon, before and after 1864.

Unusually for sample books of this period, one specific ribbon allows precise dating - it depicts three racehorses with the caption 'Vermout Blair-Athol Fille de l'Air. This refers to the sensational horse race of 1864, for the *Grand Prix de Paris*, in which the French-bred outsider *Vermout* beat the joint favorites, the English-bred Derby winner *Blair-Athol* and *Fille de l'Air*.

*Vermout's* victory, more than the immediate thrill of the race, was viewed by the French as a definitive sign that French bloodstock breeding had arrived on the world scene and caused a public sensation. Napoleon III uncharacteristically threw his hat in the air and the public went wild. This ribbon must have been rapidly produced to take advantage of the sudden, and short lived, enthusiasm.

## THOMAS HENEAGE ART BOOKS

Both volumes are bound in similarly constructed bindings. One contains two printed tickets headed C. Raymondon, which offer enticing scope for research. Many silk weavers were Huguenots, and there was a protestant Raymondon family who were exiled from France following the revocation of the Edict of Nantes, with branches settling in Switzerland, Scotland and Germany.

Condition: The colour and stability of the samples is extremely fine. As ever with sample books, the paper on which the samples are mounted is friable. The bindings show the effect of extensive workshop use. Samples may be loose and edges of the mounting paper frayed.

124166/7

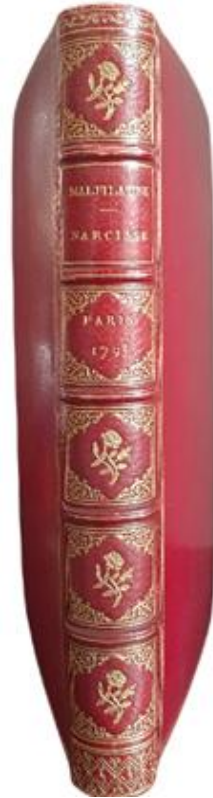
£7,000.00 for the two



PRINTED ON VELLUM

Jacques-Charles-Louis Clinchamps de Malfilâtre : **Narcisse dans l'île de Vénus. Poème en quatre chants.** Paris: 1795.

Printed on vellum. Elegantly bound in red morocco by Charles Capé (1806-1867), binder to the Louvre, the Empress Eugénie, and the duc d'Aumale. Spine gilt in compartments, triple-line rules to boards and elaborate turn-ins gilt, green morocco doublures, marbled free endpapers, all edges gilt. Remarkable condition, with minor horizontal fold to each leaf, staining to page 121. 18.5×11 cm.



One of only two known copies printed on vellum of this rare, satirical poem. Of the known copies of *Narcisse dans l'île de Vénus*, one resides at the Bibliothèque Nationale de France. The second is the present copy, owned by the celebrated French bookseller and collector Charles Chardin, and was sold when part of his library was auctioned by Leigh and Sotheby in London in 1819.

It is tempting to assume that prior to being in Chardin's possession, this volume was in the library of the great Russian bibliophile, Count Boutourlin. An 1805 catalogue of Boutourlin's library records a copy of *Malfilâtre* printed on vellum ('p. vél'). His library was destroyed in the devastating Moscow fire of 1812 in which much of Moscow's artistic and literary heritage was destroyed. Could the internal stress the book clearly suffered prior to being bound by Capé indicate that it looted from the ashes in Moscow and returned to Paris in a state that needed rebinding?

96675

£7,500.00

## THE HARFORD HORN-BOOK



A silver hornbook with printed paper text containing the alphabet, vowels, and The Lord's Prayer in black letter, mounted on wood with a thin sheet of horn to cover. The silver case holds the text and horn covering within a scalloped edge turn-in.

The verso elaborately engraved in the chinoiserie style, with a heron within foliage, perhaps inspired by the engravings in Stalker and Parker. The handle engraved and pierced with a heart-shape, maker's mark, perhaps "W.P."

England, last quarter of the seventeenth century. 8.2 × 5.8 cms.

## THE HARFORD HORN-BOOK



Provenance:

Mrs **Sophia Harford Adlam** of Chew Magna, Somerset before 1896 who described it as “by family tradition for generations an heirloom in the Harford family”. *With* Emil Offenbacher from whom it was acquired 3 June 1955 by **Cornelius J. Hauck** of Cincinnati. His sale Christies New York, 27 June 2006, lot 306A \$11,400. *With* Kenneth Davis, London who sold it to a Belgian private collector.

Literature:

History of the Horn-Book by Andrew White Tuer  
London, The Leadenhall Press 1897 pages 103-4, both sides illustrated, Cut 37.

126307

£20,000.00