

item 18: owned by one of John Constable's closest friends.

Ken Spelman Books Ltd

Art & Design

Recent Acquisitions

Catalogue 114

July 2022

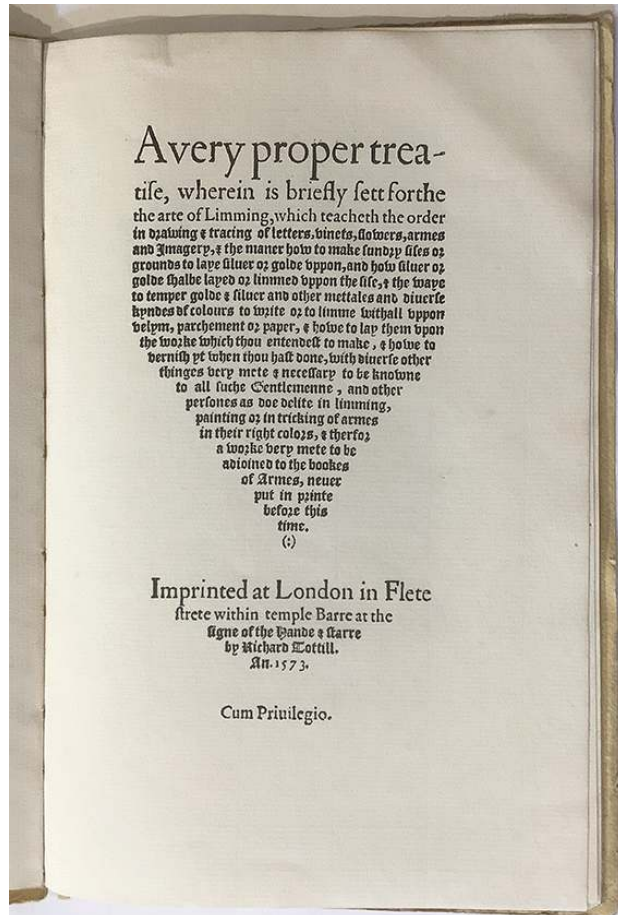
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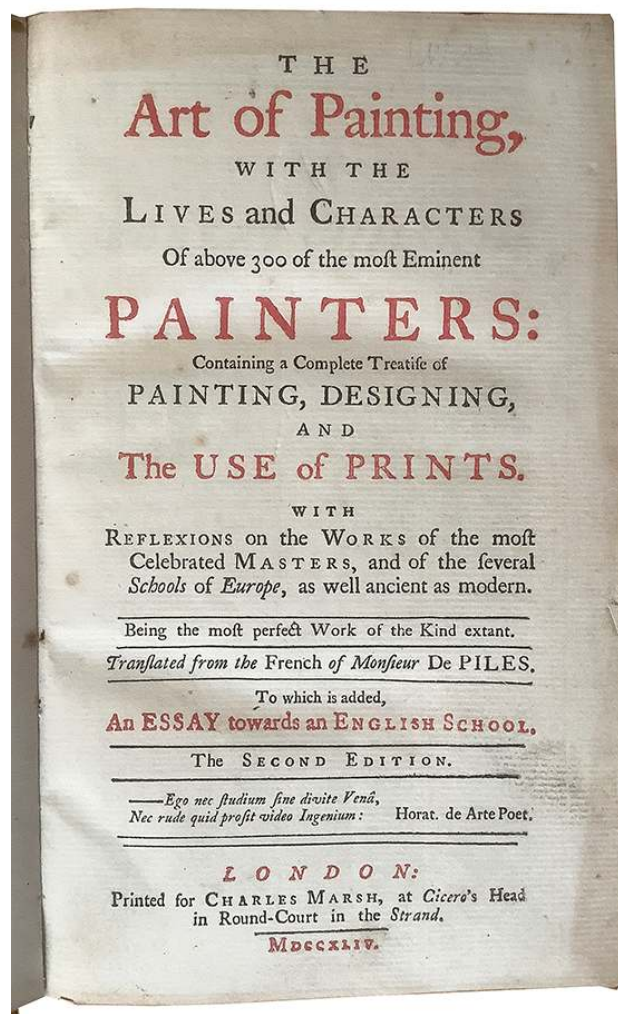
Catalogue produced by Tony Fothergill



1. THE ART OF LIMMING. Reproduced in facsimile from the original printed in London 1573. [32]pp. One of 200 copies. Original wrappers with a paper label on the upper cover. The wrappers are dusty, but internally in good clean condition. Scarce. 8vo. Ann Arbor. Edwards Brothers. 1932. £35.00

~ A facsimile of the first treatise in English on the art of illuminating manuscripts. For a recent, and very detailed study of this work see: *Contextualizing England's First Printed Source about Limning: A Book-Historical Study of A Very Proper Treatise (1573)*. A.D.G. Leemans, 2018.

“Never published by the author, it circulated in many manuscript versions amongst the virtuosi... and was the basis for a number of drawing manuals published in the second half of the century.” Sloan, K. *The Noble Art*. 2000.



2. PILES, Roger De. *The Art of Painting, with the lives and characters of above 300 of the most eminent painters: containing a complete treatise of painting, designing, and the use of prints. With Reflexions on the Works of the most Celebrated Masters, and of the several Schools of Europe, as well ancient as modern. Being the most perfect Work of the Kind extant. Translated from the French of Monsieur de Piles. To which is added, an Essay towards an English School.* [18], 430pp., title-page printed in red and black. Some foxing and age toning to the preliminary index leaves, first few, and final pages of the text. Bound in 19th century half morocco, marbled boards, gilt banded spine. Joints and corners rubbed. Nineteenth century book-plate of Francis Norie-Miller, and later family ownership name above dated 1931. ESTC T122836.

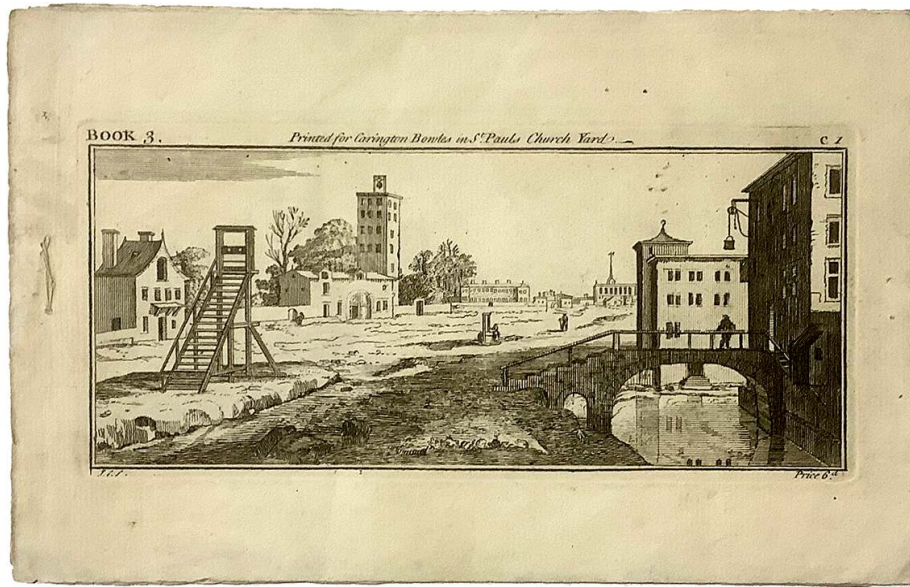
8vo. printed for Charles Marsh 1744.

£160.00

~ Roger de Piles (1635-1709) was a painter, art critic and diplomat, responsible for acquisitions for the art collection of King Louis XIV, and an active debater in the discourse on "modern" versus "classic" qualities of painting. This work was translated by John Savage, and The '*Essay towards an English School*' by B. Buckridge is a biographic dictionary of painters. It draws on R. Graham's *Short Account of the most Eminent Painters* (1695) and other sources. Although an account of an 'English school', Buckridge sensibly includes foreign artists working in Britain, such as O. Gentileschi, H. Holbein, P. Lely and G. Kneller.

3. PILES, Roger de. Puttfarken, Thomas Roger de Piles' Theory of Art. 144pp., 24 illustrations. A very good hardback copy in dust-wrapper. 8vo. Yale University Press. 1985.

£20.00



~ unrecorded ~

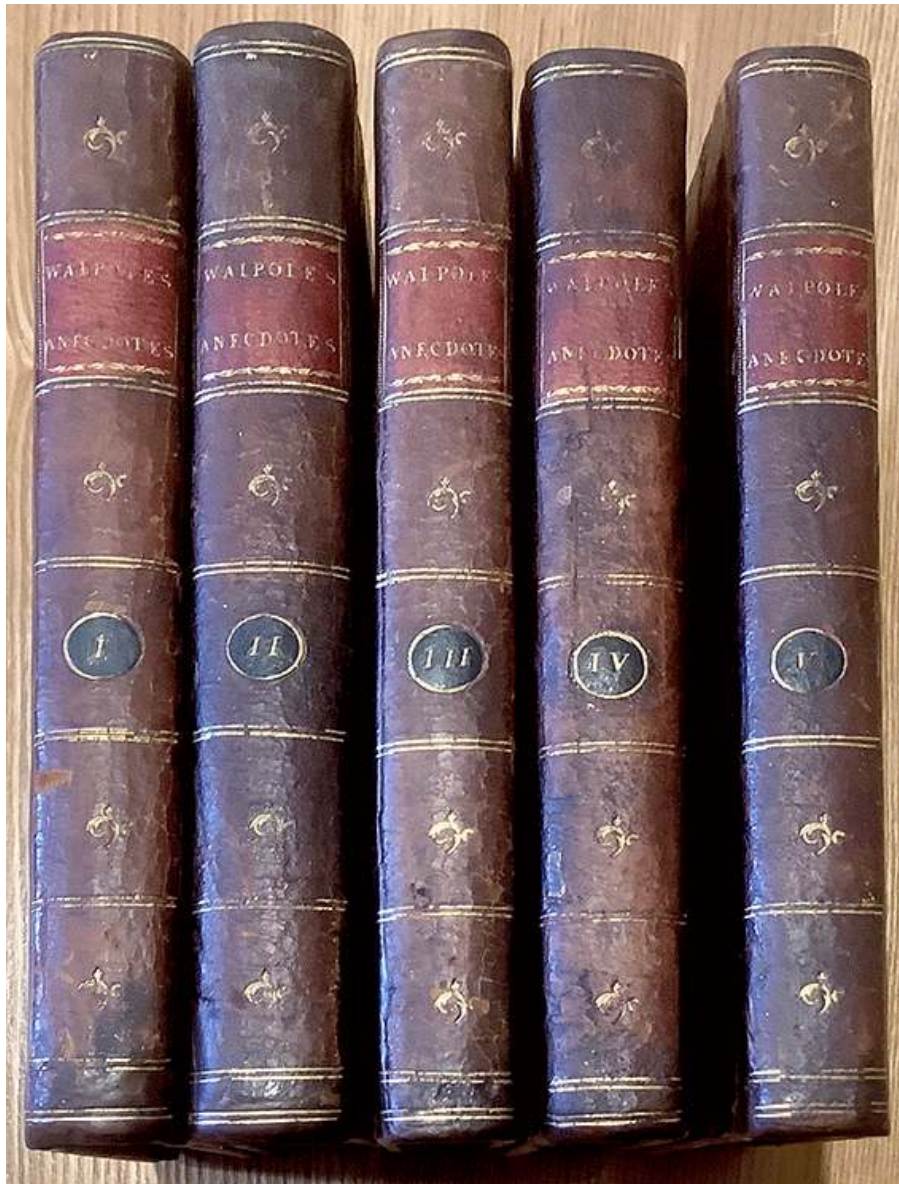
4. BOWLES, Carington. [Drawing Book: six landscapes] Book 3. A suite of six etched plates of invented landscapes. Numbered C1-C6, with wide margins, on thick laid paper, bound as issued with a single stitch. Price 6d in the lower right hand margin of the first plate. Some creasing to the final plate. The plates are initialed J.C.S. oblong 8vo [125mm x 195mm]. Printed for Carington Bowles in St Pauls Church Yard. c1770. £395.00

~ The compositions are arrangements of architecture, natural forms and human figures, often featuring a body of water, with ships. These ephemeral 'drawing books' are very scarce, often only surviving as single examples, and this one appears to be unrecorded. Our research has identified that J.C.S. could possibly be Jacob Christophe Schnebbelie, c1760-1792, draughtsman, and also drawing master at Westminster School.

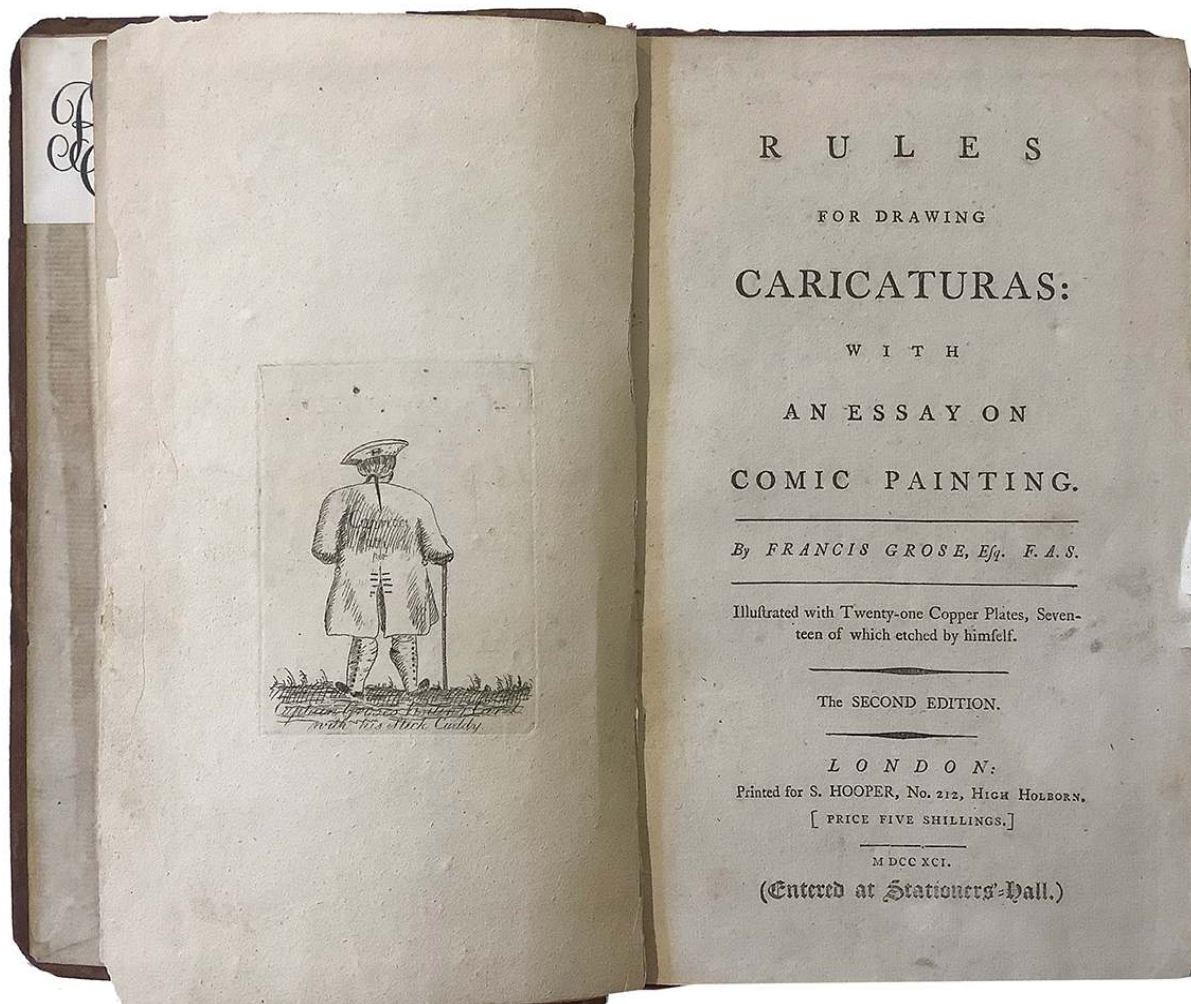
We have traced only two other surviving suites of these drawing books with six engravings. They were also issued in suites of twelve, examples of which are at the Yale Center.

One numbered 'Book 16' printed at the top of first print, and 'Printed for Carington Bowles at No. 69 in St. Paul's Church Yard' printed at foot of first print, and 'Published by Carington Bowles, June 15th 1772' printed at foot of third print; each print is divided into two and shows a variety of figures (fruit seller, beggar, noble men, ladies, trades men) in a variety of poses. (71 x 163 mm platemark, 129 x 200 mm sheet). 1772.

And another, now at the Yale Center for British Art: Numbered 1c-6c and identified as Book 51 in the upper left hand corner of the first plate. printed for Carington Bowles at No. 69 in St Pauls Churchyard, London. c 1770.



5. WALPOLE, Horace. Anecdotes of Painting in England; with some account of the principal artists; and incidental Notes on other Arts; collected by the late Mr George Vertue; and now digested and published from his original mss. by Mr Horace Walpole. The fourth edition, with additions. Five volumes. Contemporary calf with neat repairs to the joints and head and tail of the spines. Red morocco title labels and black oval volume labels. Some foxing, and later ownership names on the inner boards.
8vo. J. Dodsley. 1786. £320.00



~ The Duke of York's engraver's copy, with caricature signature ~

6. GROSE, Francis. Rules for Drawing Caricaturas: with an essay on Comic Painting. Illustrated with twenty-one copper plates, seventeen of which etched by himself. Second edition. 40pp., 21 plates, mainly depicting antiquarians, connoisseurs &c. Contemporary calf, neatly rebacked, gilt banded spine, gilt label. Corners worn, and some abrasions to the boards. There is a small pencil drawing of a lady's head on the recto of one plate, facing the plate depicting caricature heads of men. 8vo. for S. Hooper. 1791.

£595.00

~ The earliest detailed essay on drawing caricatures, Mary Darly's 1762 *Book of Caricaturas* contains just 2 leaves of text, and this is one of the first substantial works on the subject. This second printing of 1791 was enlarged with additional plates (see note below), and was the edition Thomas Jefferson recommended for the newly established library for the University of Virginia. Scarce, the last copy we sold was in 1990.



Grose with his characteristic walking stick; the word "Capricci" in the title alludes to the caricature albums combining fantastic and real models, such as Jacques Callot's *Capricci di varie figure* (1617)."

ref: *Between Text and Image: Francis Grose's Rules for drawing caricatures and its French and German Editions*. Camilla Murgia, *Art in Print*. Vol. 3, No. 1 (May - June 2013).

~ This copy bears a contemporary 'caricature' signature of Jn. Jones, the 'J's' turned into heads facing each other. He may possibly be the artist and engraver (c1755-1797), who in 1790 was appointed engraver extraordinary to the Prince of Wales; he was also principal engraver to the Duke of York. There is also a 19th century name, John Rees, on the end-paper, with a note: "an old 8vo, n.d. Cat Skegg, No 797. A copy of this 2nd ed sold at the Roxburghe Sale for 9s (Lowndes)."

Edward Skegg (1773-1842), confidential clerk at Coutts Bank and bibliophile. His collection of books and engravings was sold by Sotheby's in 1842.

"Intended as a guide for draftsmen and engravers, the *Rules* defines caricature as a deformation of human proportions, and following debates of the time, refers particularly to Hogarth's 1753 *Analysis of Beauty*, measurements of the human head, and ideal proportions. A second edition of the *Rules* was published in 1791, the year of Grose's death, by the original publisher, Samuel Hooper. The text remained unchanged, but Hooper added a frontispiece and 16 new illustrations based on amateurish etchings Grose had made in the 1770s and 1780s.

All subsequent editions of the *Rules* would also contain these new images with the exception of the frontispiece. (Bearing the inscription "[Capricci fatti per] Capitain Grose's visiting card / with his Stick Cuddy," the frontispiece depicts

THE
WONDERFUL
LOVE OF GOD
TO MEN:

OR,
HEAVEN OPENED IN EARTH.

“Glory be to GOD in the Highest.
On Earth Peace.
Good-Will towards Men.”

“O Come hither,
And behold the Works of GOD;
How *Wonderful* He is in His doings towards
the Children of Men.
“Whofo is wife will ponder these things;
and they shall *know* the loving-kindness of
The LORD.”

YORK:

Printed by L. LUND, for the AUTHOR, and sold by all the
Bookfellers; likewise by Mr. BALDWIN, Pater-Noster-Row;
Mr. ROBSON, New Bond-Street; and Mr. CADELL, in the
Strand, LONDON. [Anno 1794.]

~ Horace Walpole's stained glass painter ~

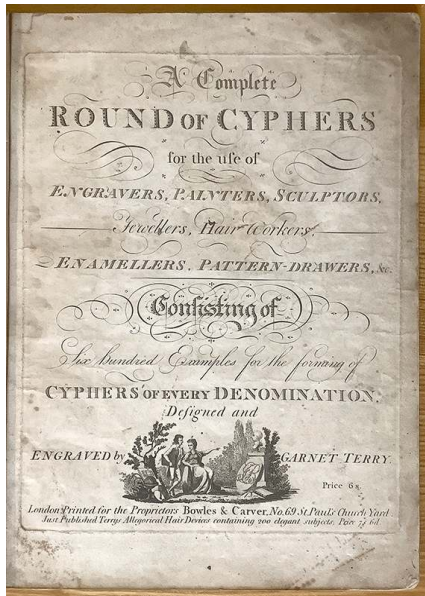
7. [PECKITT, William]. The Wonderful Love of God to Men or, Heaven Opened in Earth. *viii, 190, [2]pp.* A very good clean copy neatly bound in recent boards, paper spine label. There are a number of minor text corrections in a contemporary hand. Very rare.
8vo. York: printed by L. Lund, for the Author. 1794. £850.00

ESTC T97539 records BL, Oxford, York Minster only, & there is also a copy at the Yale Center for British Art. The sole edition, not in the Lewis Walpole Library, which notes a *Stained Glass Panel with Walpole Coat of Arms* by Peckitt.

~ William Peckitt (1731-1795) was a leading stained glass painter in York. He painted windows of multi-coloured light across the country and counted George III among his patrons. The vivid colours of his work can be seen on either side of the south transept in York Minster. Horace Walpole also used William Peckitt to glaze the remainder of Strawberry Hill after the retirement of William Price, the younger in 1761.

In an advertisement he stated that he had acquired his knowledge of glass-painting as a result of 'many experiments', and this statement was corroborated after his death by his daughter Harriot in a letter to the *Gentleman's Magazine*. In 2019 the University of York acquired his teenage hand-written notebook depicting some of his techniques and recipes for colour mixing.

Articles on Peckitt, although noting this work, appear to overlook its significance in elucidating his theory of colours. The section entitled “The Aetherial Fires”, pp 43-52, also deals with reflecting prisms, and was most probably written from his practical experience in working with glass.



~ A rare and unusual pattern book of particular use to hair workers, only 3 copies recorded ~

8. TERRY, Garnet. A Complete Round of Cyphers for the Use of Engravers, Painters, Sculptors, Jewellers, Hair Workers, Enamellers, Pattern-Drawers, &c. Consisting of six hundred examples for the forming of cyphers of every denomination. Designed and engraved by Garnet Terry. *Engraved title-page with vignette, 25 plates of cyphers (numbered 2-26), and one unnumbered plate of coronets.* A rather dusty copy, especially to the title-page and the final plate. Although there are some other marks the plates are generally clean. Contemporary calf backed marbled boards. The boards are rubbed and worn, but the backstrip and joints are sound. 4to. printed for the Proprietors Bowles & Carver. No. 69 St Paul's Church Yard. Just published Terrys Allegorical Hair Devices containing 200 elegant subjects, Price 7s. 6d. c1795.

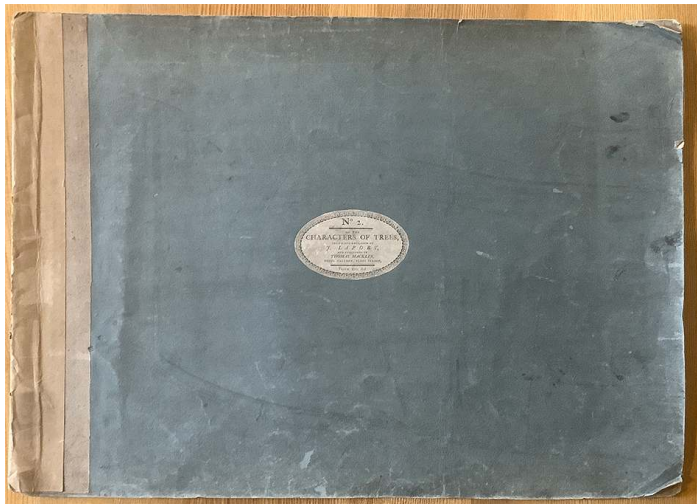
ESTC T162628, 3 copies only, Cambridge; UCLA and Yale. This is only the second copy I have seen, the last one (now at Yale Center for British Art) was sold some 15 years ago.

£850.00



~ A rare and unusual pattern book of particular use to 'hair workers' - for whom Terry also announces on the title-page his recently published work, 'Allegorical Hair Devices'. Advertisements for jewellery with devices, mottoes, and cyphers, incorporating hair, began to proliferate, especially in America, in the later 18th century. For example, in 1793 Samuel Folwell of Philadelphia advertised that he would instruct his students in "that curious Art of working Devices in human Hair, in which he has long had professional Practice in this City...and those who discover a natural Propensity to this polite Art, no Attention shall be wanting, to enable them to delineate Nature in every striking Form." The use of hair in jewellery was almost like a relic, and the incorporation of a cypher would have been an essential feature of such a personal memento.

Garnet Terry (1744-1817), testified as a witness in an Old Bailey trial in 1776, and again as an expert witness at a number of trials for forgery between 1798 and 1805, stating in 1799 that 'I am the engraver employed by the Governor and Company of the Bank of England, I engrave the plates for the one and two pound notes'. He also published a number of satirical prints in the 1770's.



~ a noted rarity, only two complete copies known ~

9. LAPORTE, John. *Of the Characters of Trees, drawn and engraved. Part No 2. Four large soft-ground etched plates dated January 1st 1796, each depicting two species of trees.* Original bluish-grey sugar paper wrappers, with numbered engraved oval label on the upper cover. Backstrip with early repair. Some minor edge wear and a little dustiness, but a rare survival.

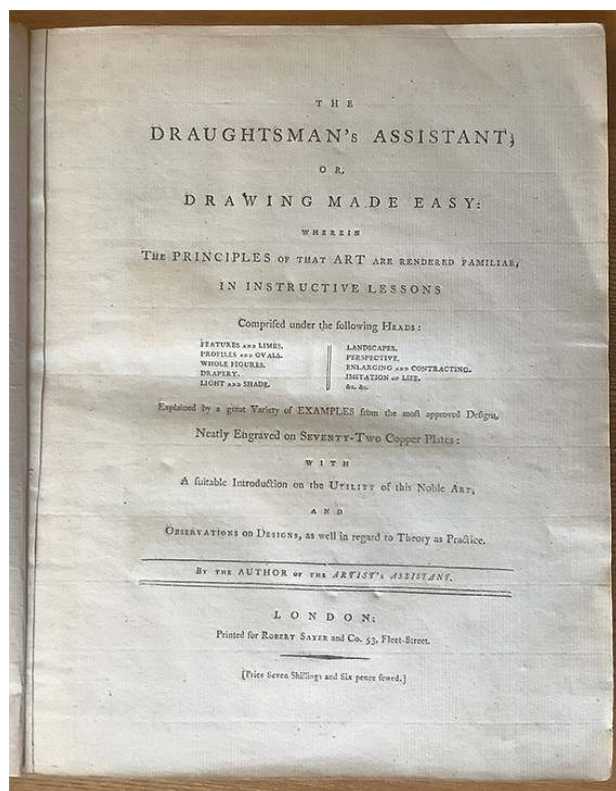
oblong folio. 390mm x 520mm. Published by Thomas Macklin, Poet's Gallery, Fleet Street. 1796. £295.00



The work was issued in 6 parts 1795-1798, and this is the first 'lettered' edition of one of the rare parts. It was reissued by John P. Thompson, Gt. Newport Street, in 1800, and the plates to parts 1 and 2 were re-engraved with Thompson's imprint and are dated May 24, 1800.

“The work was intended to provide landscape artists with some examples of the appropriate ‘treatment’ of any trees that they might wish to include in their landscape studies [although] more likely, perhaps, is that they were used for classroom instructional purposes by drawing masters.”

See: White, J.J. and Bridson, G.D.R. *John Laporte's Characters of Trees, 1795-1801*. Hunt Institute, Huntia, Volume 9, Number 1, 1993. ; who note that “Laporte's Characters of Trees is so rare... and know of only four copies (two incomplete), and these indicate that the suite was thrice issued in about five years, a first issue without lettering... a second issue in 1795-17??, and a third issue in 1798-18??.”



10. BOWLES, Carington. Draughtsman's Assistant; or Drawing Made Easy. Wherein the principles of the art are laid down in a familiar manner, in instructive lessons. Explained by a great variety of examples from the most approved designs, neatly engraved on seventy-two copper plates: with a suitable introduction on the utility of this noble art, and observations on designs, as well in regard to theory as practice. By the author of the artist's assistant. [2], 6pp., 72 hand-coloured engraved plates (some with multiple illustrations). A very good clean copy bound in later linen backed grey sugar paper boards. Slip-case.

4to. Robert Sayer & Co. 53, Fleet-Street. c1801.

£850.00

~ Very scarce, and only the second copy we have offered for sale. This is the only coloured copy we have located, and the attractive hand-colouring has been done later.

First published in 1772 by T. Kitchen (59 plates), and by R. Sayer & J. Bennett in 1777 (enlarged to 65 plates), and with 72 plates c1780, and 1787.

The 1787 edition was reissued with a slightly variant imprint, and with plates on paper watermarked 1801 (but here undated); plate 29 of this edition has the imprint: 'Published 12 May 1794 by Laurie and Whittle, 53, Fleet-Street, London'; the 1787 edition has the imprint 'Printed for R. Sayer'. Laurie and Whittle succeeded Robert Sayer in 1794 or a little earlier. Plates 41-46 are dated 24th February 1787.

ESTC records just 3 copies of the 1772 edition (BL, Cambridge, Met Museum), a 1781 re-titled edition (Winterthur only), and 3 copies of a 1787 (or possibly this 1801 edition, as they note that it is unclear whether watermarks have been checked) - BL (lacks title-page), Winterthur & Yale.

Despite its authoritative title this is not so much a detailed drawing manual as a rare and fascinating cross section of the stock of the print-seller and publisher Robert Sayer in the 1780's. In our previous copy, the owner has inserted a number of notes identifying some designs as being adapted for use in Worcester and Staffordshire pottery decoration, possibly by Robert Hancock.



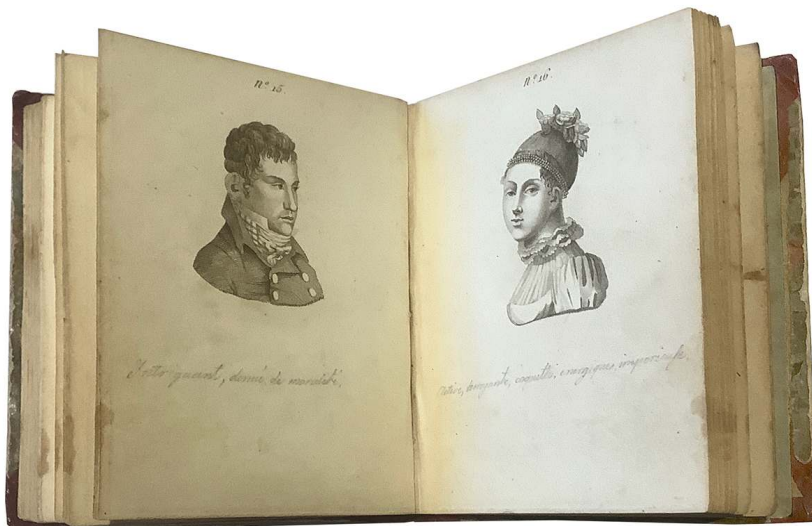
Plates:

- 1-5: measured drawings, and anatomical details.
- 6-9: portrait heads after Jean-Baptiste Greuze, engraved by Pierre Charles Ingouf.
- 10-15: fashionable figures by John Collet, engraved by Robert Pranker.
- 16-21: rural characters in river settings.
- 22: portraits of Garrick, Burton & Palmer.
- 23-28: paired roundel landscapes, in line and fully engraved form.
- 29-34: oval riverscape views.
- 35-38: Rural character scenes by John Collet, engraved by J. Mason.
- 39-40: Classical architectural scenes.
- 41-46: Naval scenes.
- 47-48: portrait heads of a boy and girl.
- 49-50: Ornamental Buildings in Richmond Gardens.
- 51-56: Floral arrangements by J. June.
- 57: numerous small figures of birds.
- 58-63: Deer. By Ridinger, engraved by H. Roberts.
- 64: Cattle, in line and fully engraved pairs.
- 65-66: Lion and Tiger.

- 67: A Wolf Caught in a Trap.
- 68-69: Dog and a Cat.
- 70-72: Horses, by Roberts

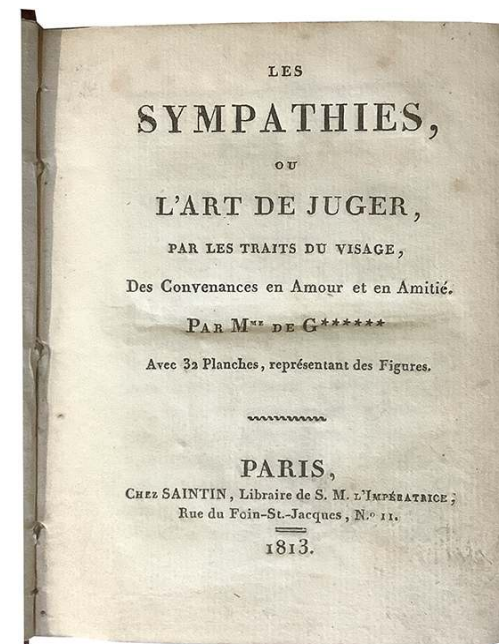
Some of the plates bear additional numbers from their earlier life. It is in composite volumes such as this that so much of the information on the ephemeral publications for 18th century artists is preserved. *The Draughtsman's Assistant* is a fascinating insight into this largely un-researched area.





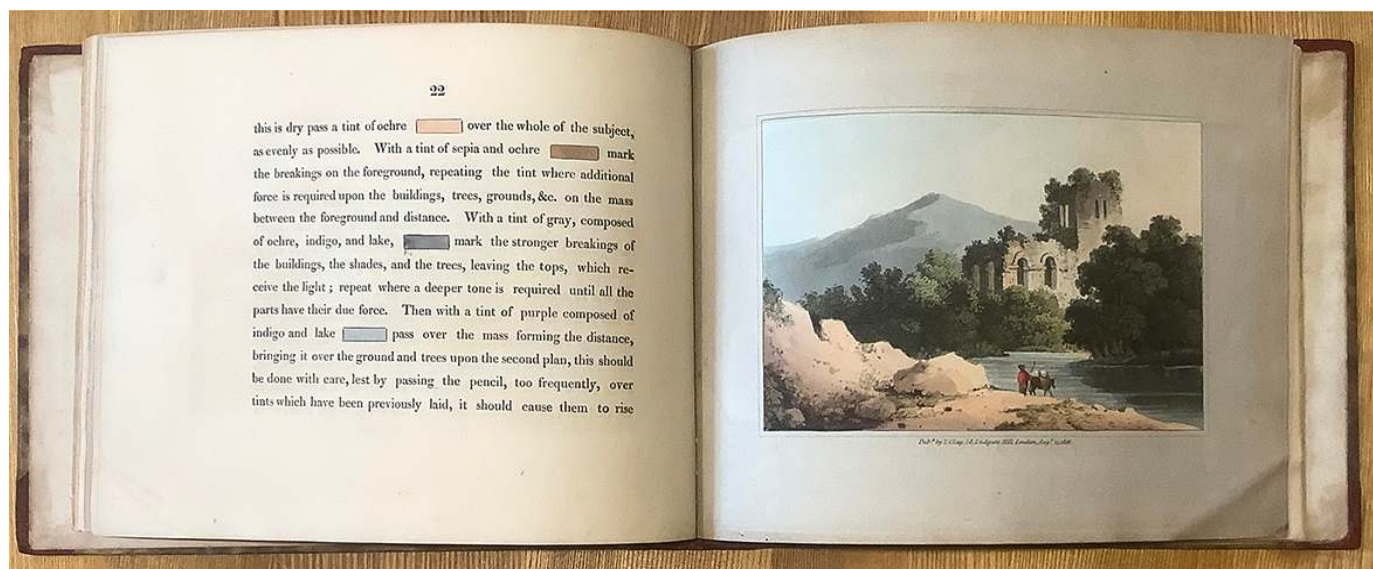
11. BANKES, Henry. *Lithography or, the Art of Making Drawings on Stone*. A facsimile reprint of the 1813 and 1816 editions, with an introduction and notes by Michael Twyman. A very good copy in original cloth. 8vo. Printing Historical Society. 1976. £10.00

~ A scarce guide to matchmaking, quoted by Letitia Landon in her novel *Romance and Reality* ~



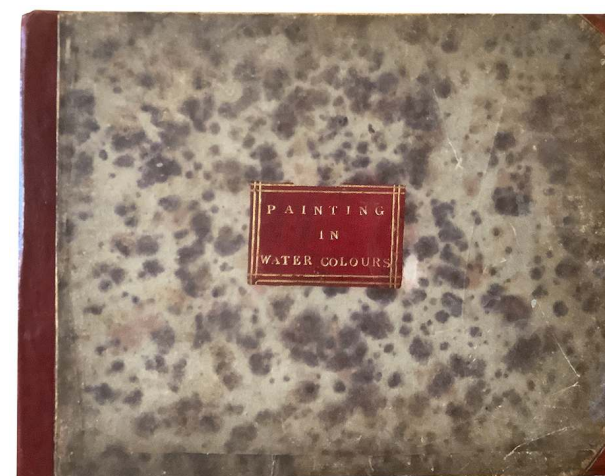
12. [GENLIS, Stéphanie Félicité, comtesse de, attributed to]: *Les Sympathies, Ou, L'Art de Juger, par les Traits du Visage, des Convenances en Amour et en Amitié*. Par M** de G*****. First edition. 79, [1]p., half-title., 32 engraved plates comprising 16 pairs of facing male and female portraits, the faces 'meet' when closed. Contemporary half red morocco over marbled boards with gilt ruling and decoration to the spine. Contrasting title label lettered in gilt. A very good copy, rubbing to the boards, minor wear to the corners and slight chipping to the title label. The contents with a contemporary owner's inscription to the half-title page dated 1814 and some occasional spotting and marking (heavier to a few pages). small 8vo. Paris: Saintin. 1813. £420.00

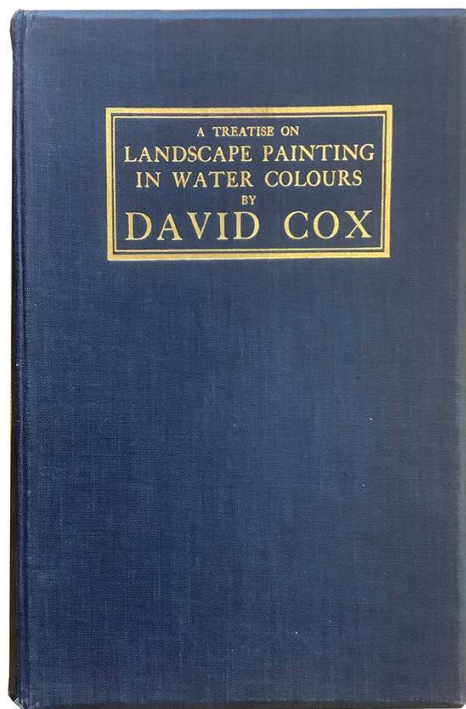
~ The scarce first edition of this physiognomical guide to matchmaking, drawing on the famous work of Johann Kaspar Lavater. The catalogue of the Bibliothèque Nationale attributes this title to Stéphanie Félicité, comtesse de Genlis (1746-1830), author of novels and works on children's educational theory, whose writings were read and referenced by both Jane Austen and Anna Letitia Barbauld. This work is quoted by Letitia Landon in her novel *Romance and Reality* (1831).



13. [COX, David]. A Series of Progressive Lessons Intended to Elucidate the Art of Landscape Painting in Water Colours. Third edition. 30, [1]pp, 6 coloured plates, 2 tinted plates, 2 black & white plates, 2 black & white line drawing plates, and colour specimens in the text, complete as listed in the directions to the binder. A very good clean copy in contemporary half morocco, neatly rebaced and with expert repairs to the corners, retaining the original marbled paper boards, and the gilt morocco label to the upper cover. oblong 4to. Clay. 1816. £695.00

~ First published in 1811 it was one of the first English manuals to include actual colour samples, only predated by Mary Gartside's *Essay on Light and Shade* (1805). All early editions are now very scarce, especially in such good condition.





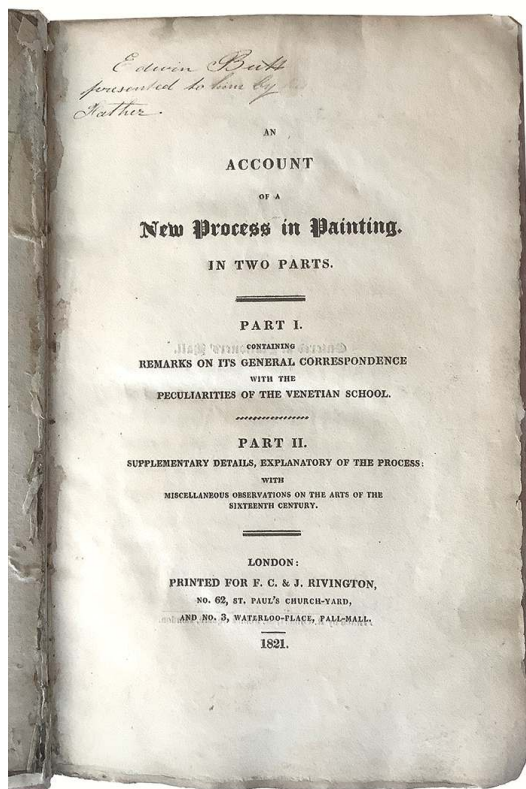
14. COX, David. *A Treatise on Landscape Painting and Effect in Water Colours: from the first rudiments, to the finished picture. With examples in outline, effect, and colouring.* A reprint, with a foreword by A.L. Baldry. 9, [i]p., 56 plates in black and white, and 16 in colour, tipped-in behind captioned tissue-guards. A very good copy in slightly rubbed original dark blue gilt cloth. 4to. The Studio. 1922. £40.00

15. HASSELL, John. *Aqua Pictura. Illustrated by a Series of Original Specimens from the works of Messrs. Payne, Munn, Francia, Samuel, Varley, Wheatley, Young, Christal, Cartwright, Girtin, Clennel, Cox, Prout, Hills, Dewint, Owen, Glover, Turner, Louthembourg, &c. &c. Exhibiting the works of the most approved modern water coloured draftsmen, with their style & method of touch, engraved and finished in progressive examples....*Second edition.

Printed for the Proprietors, and sold by Hassell & Co..and Messrs. Sherwood, Neely & Co. [c.1818]. [SOLD].

oblong folio (32 x 46 cm.) pp.[iv+36]. Later half brown morocco over contemporary marbled boards (rubbed) . Ownership inscription of Emma Leegrew, Feb 29th, 1852, to front end-paper. Ex libris Alexander A. Berens. 19 illustrations (on 18 leaves) each shown in four states, etching, aquatint, aquatint with sepia wash and hand-coloured aquatint (i.e. 76 illustrations in total), and the text with colour samples interspersed. plates dated 1818 except for three dated 1811 and 1812.

Originally published in monthly parts, the *Aqua Pictura* is one of the most elaborate of all early nineteenth century drawing books, and nowhere is the aquatint process for reproducing watercolour drawings more beautifully demonstrated. However, its documentary value goes far beyond the copyist's interest in the progressive build up of a watercolour, for here the process is acting in reverse. Hassell is in fact de-constructing pictures by the nineteen leading watercolour artists in 1813, and offering an insight into their methods and colouring. Through first hand examination of each of the original paintings Hassell integrates over 370 water-colour tints within the text, forming a running commentary on the process used by each artist.

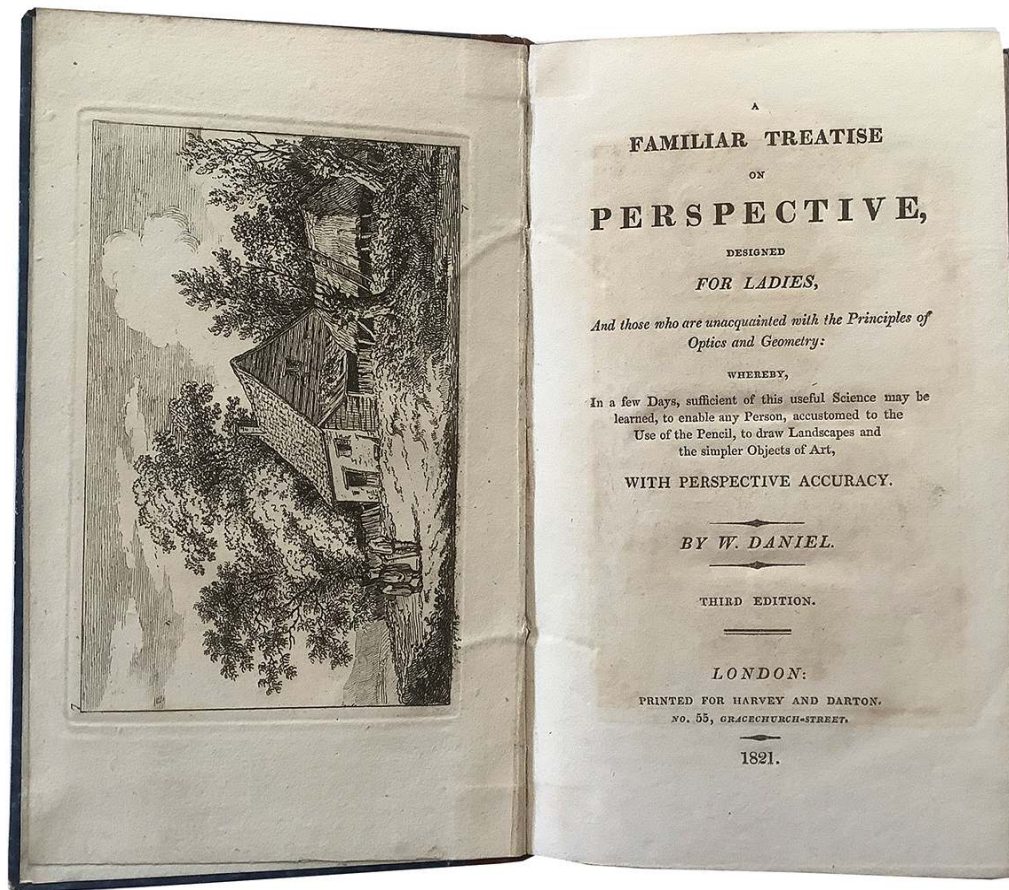


~ A lady amateur's new process - trials sent to John Constable ~

16. [CLEAVER, Elizabeth.]. An Account of a New Process in Painting. In Two Parts. Part I. Containing remarks on its general correspondence with the peculiarities of the Venetian School. Part II. Supplementary details, explanatory of the process: with miscellaneous observations on the arts of the sixteenth century. xi, [1], 174pp. An uncut copy in original drab boards, neatly rebacked, paper spine label, some wear to corners and board edges. Lacks the front-end-paper. Very scarce. Contemporary ownership name at the head of the title-page, and another early name erased from the inner front board. The Bodleian Library records a copy presented by the author to Lady Louisa Stuart. 8vo. For F. C. & J. Rivington. 1821. £295.00

~ "The following pages (written in the year 1814,) were originally designed to accompany some specimens which I have prepared for the private inspection of a few individuals, whose knowledge and attainments in the Art might enable them to decide with some degree of authority on the positive advantages to be obtained from the adoption of this process.... without further deliberation, and with a sort of childish eagerness, I immediately melted a quantity of bee's wax and poured it over the face of the picture - with what success may be easily imagined. After spoiling by similar expedients all the rough calf bindings that fell in my way, I had to look out for some new material to paint upon...."

There was a great "attraction of Venetian secrets for lady amateurs... the authoress was the daughter of William Cleaver, Bishop of Bangor and later of St Asaph, and she claimed to have discovered her process, by accident, in 1807. [Her] work, which was reissued in an expanded London edition in 1821, would hardly deserve attention, had she not made repeated applications for support to the British Institution and had been taken up by Sir George Beaumont, who approached Constable to make trials of the process in 1824. Constable's deep sympathy for Titian, and probably his friendship with George Field, which developed at this time, naturally made him suspicious of all formulae and, though he had heard that Miss Cleaver "had been boring at [it] these twenty years", he concluded that he did not much like it. She hoped the Institution would send several artists to test the process at her home in Brighton, "and offer very high premium for their success," but it is not known whether anything further was done." [ref: John Gage. *Magilphs and Mysteries*. Readings in Conservation.]

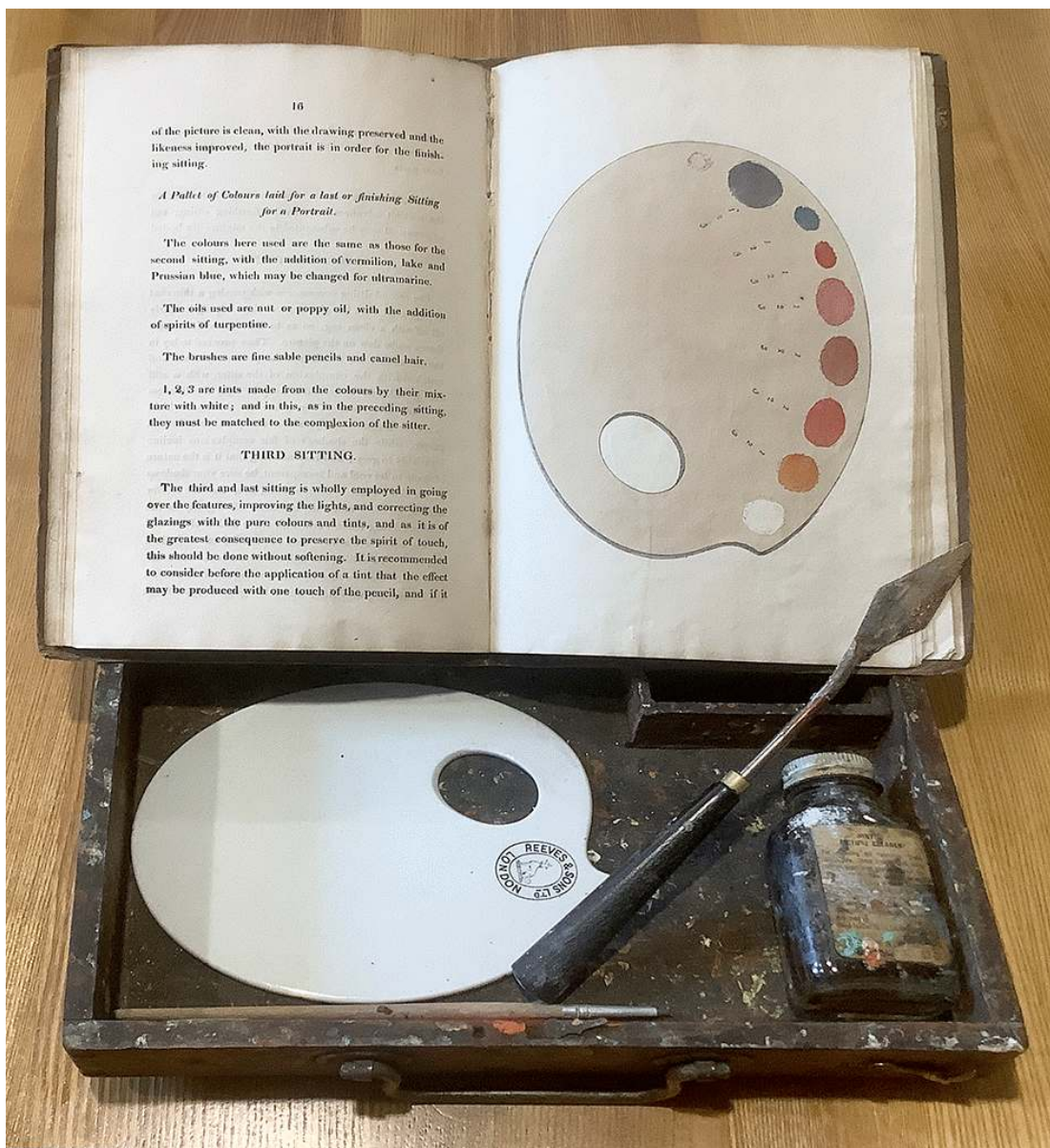


The only work on perspective specifically written for ladies, addressed to the mother of 'Eliza' whose daughter is not progressing in her lessons as well as hoped..

17. DANIEL, William. A Familiar Treatise on Perspective, Designed for Ladies, and for those who are unacquainted with the principles of optics and geometry: whereby, in a few days, sufficient of this useful Science may be learned, to enable any person, accustomed to the use of the pencil, to draw landscapes, and the simpler objects of art, with perspective accuracy. Third edition. 46pp + advert leaf., frontispiece and 16 numbered engraved plates. A very good copy in contemporary roan backed blue marbled boards. Gilt banded and gilt lettered spine. Later book-plate. Some slight rubbing. small 8vo. Darton & Harvey. 1821.

£195.00

~ Although there were many drawing and colouring treatises written for women, this appears to be the only work on perspective specifically written for ladies. It forms a series of nine letters written between February and April 1807, addressed to the mother of Eliza who, although receiving excellent tuition on landscape painting from Mr West, is still not proficient in accurate perspective drawing. The frontispiece by Edward Edwards, is a reprint of a 1785 engraving.



Owned by one of John Constable's closest friends.

"Should you have time to look in tomorrow or next day I should be glad. I have done wonders with my great Salisbury." [Constable to Purton].

18. CAWSE, JOHN. Introduction to the Art of Painting in Oil Colours. With plates, explanatory of the different palettes used in the progress of painting a portrait or landscape. First edition. Price Five Shillings. iv, [5]-22pp + advert leaf., 7 undated hand-coloured palette plates, and text illustrations of brushes. Original dark green roan backed boards with pink printed label on the upper cover. Spine rubbed and worn at the head, and corners also worn. 8vo. R. Ackermann and Co. 1822.

£1,200.00

~ The very scarce first edition. The palette plates may have had a special significance for Cawse, as it is recorded that he owned a palette which had belonged to Joshua Reynolds. It passed from Reynolds to James Northcote, then to Cawse who writes that it "was given me by his sister." It later passed into the hands of the Charles Roberson, the supplier of artists' materials in London.



With the signature of Wm. Purton 1822 on the front-end-paper, and pencil portrait sketches on the inner boards and the end of the introductory remarks. There is also a note at the foot of the page on brushes stating that they will be in such better condition if “washed in soap and water.” The book is accompanied by his (?) simple 19th century wooden oil paint box, with palette knife and later Reeves and Sons ceramic palette. It is sound but has some wear and is covered with oil paint splashes. In the text Purton adds in pencil ‘pallet knife’ to the materials necessary for painting a portrait in oil colours.



William Purton was one of John Constable's closest friends in Hampstead during the last years of his life, and was buried a few yards away from the artist. He accompanied him to Flatford Mill, and Constable often asked his advice on compositions: 'What say you to a summer morning? July or August, at eight or nine o'clock, after a slight shower during the night, to enhance the dews in the shadowed part of the picture, under "Hedge row elms and hillocks green" [Stoke by Nayland].

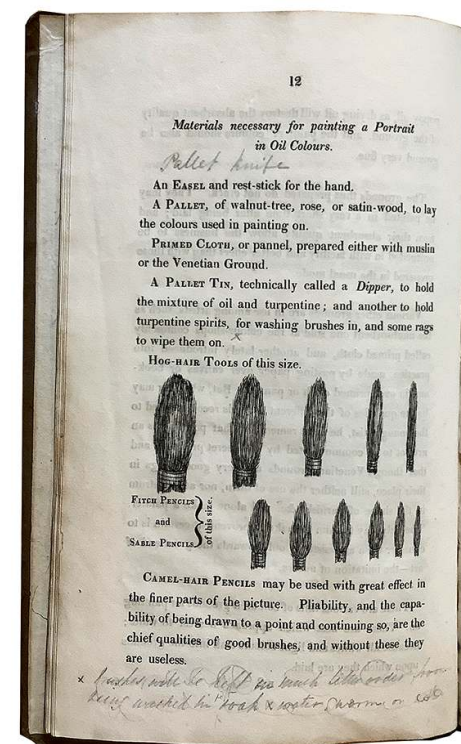
In 1834 he wrote:

*"My dear Purton,
Should you have time to look in tomorrow or next day I should be glad. I have done wonders with my great Salisbury – I have been preparing it for [exhibition in] Birmingham, and I am sure I have much increased its power and effect – I do hope you will say so. I should much like you to see it, because as you are so good as to look at my things at all, I argue you see something to admire in them, and I have no doubt of this picture being my best now...."*

*I am, dear Purton, yours most truly,
John Constable"*

Purton acquired Branch Hill Pond, Hampstead Heath after Constable's death. An inscription on the back suggests that it was left unfinished deliberately: 'Constable told Purton that the sky so satisfied & pleased him, that he never would touch the canvass again for fear of spoiling it.' It was Purton who after Constable's death suggested to C.R. Leslie that "one of his works should be purchased by a subscription among the admirers of his genius, and presented to the National Gallery." Purton's choice would have been Salisbury Cathedral, from the Meadows, but the majority of subscribers vetoed it and selected The Cornfield instead.

Purton was himself an amateur artist and his son William (1833-1891) became a gifted painter.



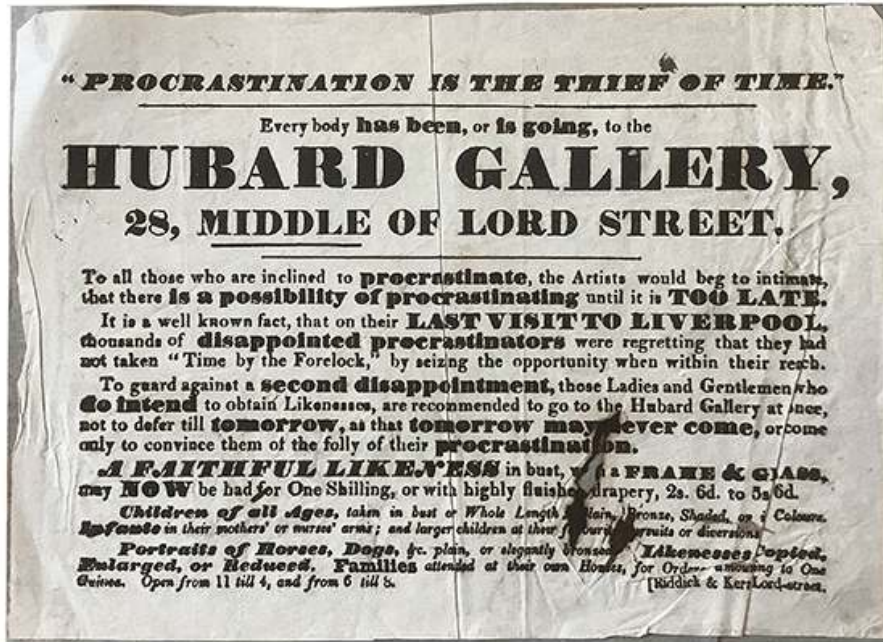


19. LADY'S WORK TABLE. A hand-coloured illustration from Ackermann's Repository of the Arts, February 1823. Small mark to left hand area. Window mounted.

c200mm x 140mm. 1823.

£45.00 + vat

~ The original text in the volume read: "This elegant table forms a pleasing and commodious appendage to the sitting-room of mansions fitted up in a style of superior elegance. It is equally adapted to the boudoir and drawing-room, and answers the purpose of a drawing-table as well as a work-table, and a desk for writing and reading. The silk bag suspended from the desk is, in the engraving, of azure blue, with silk fringe of the same colour, but should be made to correspond with the colour of the apartment for which the table is designed. In order that it may harmonize with the rest of the furniture, the frame-work should be formed of rose-wood of a rich dark colour, and varied in its grain. The ornaments are wholly of burnished and mat gold. The top of the table should be adorned with some rich design in water-colours, highly varnished, for the purpose of preserving it: this will be at all times a pleasing object to the eye. Fruit or flowers, well grouped, are particularly to be recommended. The interior may exhibit some pleasing landscape, or any other similar embellishment, according to the taste or fancy of the fair proprietor."



20. HUBARD GALLERY, Liverpool. 'Procrastination is the Thief of Time'. Everybody has been, or is going, to the Hubard Gallery, 28, Middle of Lord Street.

130mm x 190mm. [Liverpool]: Riddick & Kerr [1824].

Single sheet printed on one side, tipped onto an album leaf. Small ink burn with slight hole.

£95.00 + vat

~ William James Hubard (1809-1862) was born in Whitchurch, Shropshire. His maternal grandfather was Reinhardt, a celebrated German sculptor. At about the age of 7 he began to display precocious artistic talent, and in 1822, at the age of 13 he appeared publicly in Ramsgate as a portraitist. His debut was attended by the Duchess of Kent and members of the royal family including Princess Victoria, most of whom had their portrait painted by the child prodigy.

He became something of a sensation, and travelled throughout Britain; while in Liverpool he attracted the attention of newly-arrived visitors from America. In the same year, 1824, he sailed for New York, landing just after the arrival of General Lafayette. Even though the young artist had only a brief glimpse of the general, he produced from recollection a remarkable likeness which was then displayed in his gallery. This handbill, produced to accompany his Liverpool exhibition, says that "a faithful likeness in bust, with a frame and glass, may now be had for one shilling, or with highly finished drapery, 2s.6d to 5s.6d.," also "portraits of horses, dogs, &c, plain or elegantly bronzed."

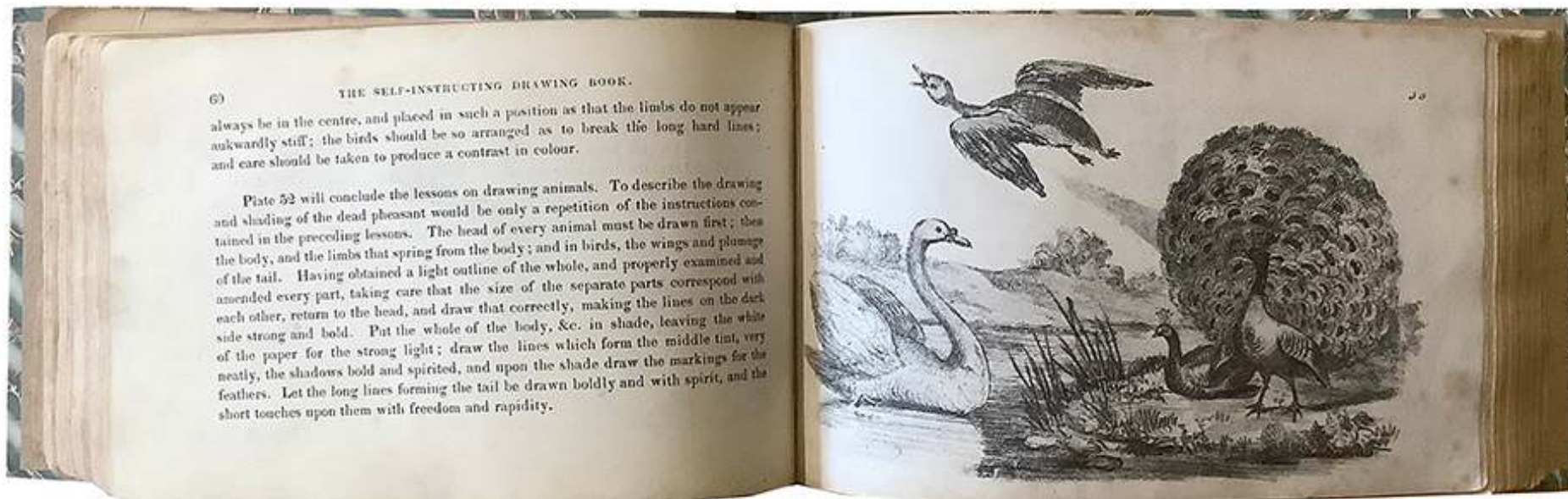
THE
CONNOISSEUR'S
REPERTORY;
OR
A BIOGRAPHICAL HISTORY
OF
PAINTERS,
ENGRAVERS, SCULPTORS, AND ARCHITECTS
WITH AN ACCOUNT OF THEIR WORKS,
FROM THE
Revival of the Fine Arts,
IN THE
TWELFTH CENTURY, TO THE END OF THE EIGHTEENTH.
—
ACCOMPANIED BY
EXPLANATORY TABLES
OF THEIR CIPHERS, MONOGRAMS, AND MARKS.
—
BY THOMAS DODD.
—
ART.—AZZ. AND APPENDIX TO TABLES. A.
—
LONDON:
HURST, CHANCE, & Co., 65, ST. PAUL'S CHURCH-YARD AND HUNT
AND CLARKE, YORK STREET, COVENT GARDEN.

21. DODD, Thomas. The Connoisseur's Repertory, or, a biographical history of painters, engravers, sculptors, and architects: with an account of their works, from the revival of the fine arts, in the twelfth century, to the end of the eighteenth; accompanied by explanatory tables of their ciphers, monograms and marks. Art - Azz and appendix to tables a. *Half-title, unpaginated text, and 4 plates of signatures at the end.* An uncut copy in original linen cloth. Spine very worn, some old waterstaining to upper margin, but not intrusive. Label of the Dover Young Man's Christian Association Library on the front-end-paper.

8vo. Hurst, Chance & Co. [1825].

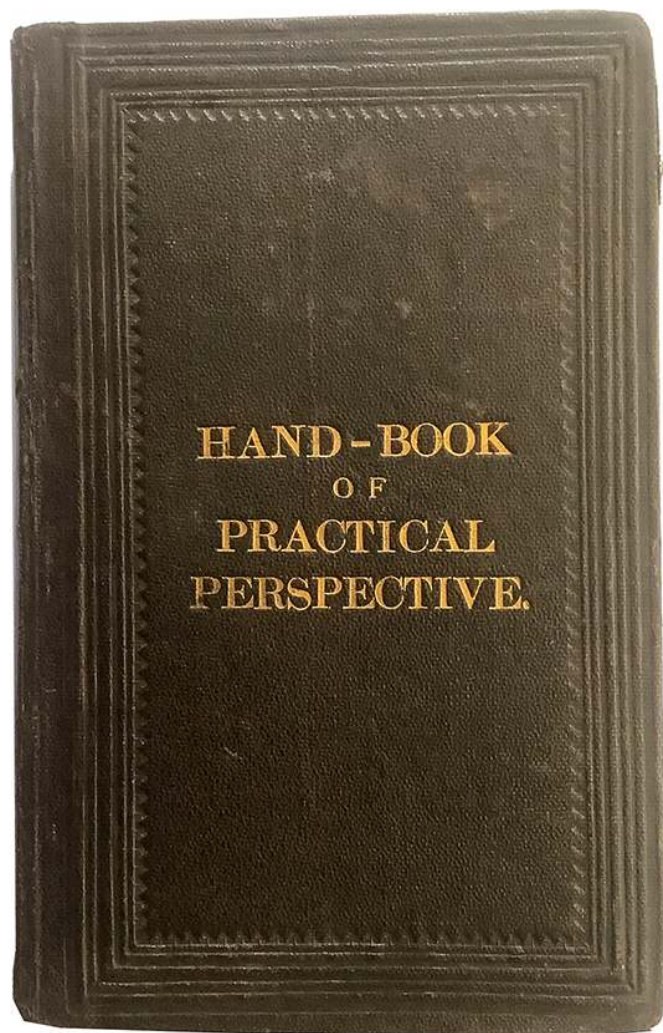
£40.00

~ Thomas Dodd, (1771–1850), auctioneer and printseller. In 1794 he married his employer's waiting-maid, and opened a day-school near Battle Bridge, St. Pancras. Being now possessed of considerable skill as a penman and copyist, he gave up his school to accept a situation as engrossing clerk in the enrolment office of the court of chancery. His spare hours were devoted to the study of engravings, and in 1796 he took a small shop in Lambeth Marsh for the sale of old books and prints. By dint of hard study and careful observation he acquired a remarkable knowledge of engravings, and began an elaborate biographical catalogue of engravers, which eventually formed thirty folio volumes of manuscript.... At the end of 1825 he began to publish his work entitled 'The Connoisseur's Repertorium; or a Universal Historical Record of Painters, Engravers, Sculptors, and Architects, and of their Works,' &c. The first two volumes were published in 1825, and the work was continued to the name 'Barraducio' in a sixth volume, issued in 1831, when lack of support compelled the author to abandon it." [DNB]



22. WHITTOCK, Nathaniel. *The Youth's New London Self-Instructing Drawing Book*; containing a series of progressive lessons, with instructions for drawing rural scenery, architecture, the human figure, animals, &c. *iv*, 108pp., 104 plates, mainly uncoloured lithographs, some in soft-ground etching. A good copy bound in recent linen backed marbled boards, paper label on the upper cover. Some light browning, occasional foxing, small repair to the verso of the bottom corner of the first two leaves, larger repair to inner margin of C1, and a few minor marginal small edge tears. oblong 8vo. G. Virtue, 26, Ivy Lane, Paternoster Row. 1834. £140.00

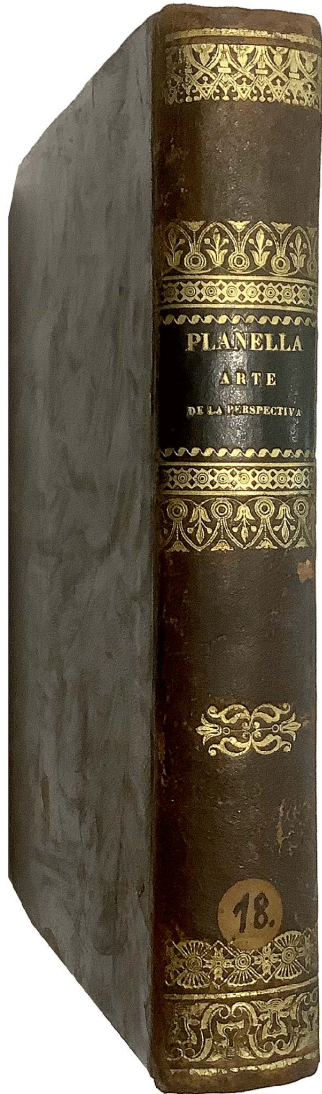
“It is true that the young artist may procure, at a cheap rate, a number of excellent subjects to copy; but he requires to be instructed how to commence, proceed with, and finish them... the author has had great experience in tuition, and the following directions, for the progressive improvement of youth, of either sex, are those which are found to be the most beneficial in practice.”



23. [JEWITT, Arthur.] Hand-Book of Practical Perspective, containing the principles and practice of perspective, for the use of beginners and artists in general, giving ample directions for drawing any object in perspective. *xi, [1], 78, [8]pp adverts., folding frontispiece, 18 plates and several text illustrations.* A very good copy in original blind stamped and gilt lettered cloth, expert repair to the spine, and neat repair to the verso of the frontispiece. A scarce title, and only the second copy we have encountered.
12mo. James Cornish. [1840]. £95.00

~ The first edition, with the author's name at the end of the preface but not on the title-page as in the 1848 reprint. Both his *Handbook of Practical Perspective*, 1840, and his *Handbook of Geometry*, 1842, were adopted by the Committee of Council on Education.

~ A very scarce treatise for theatrical scenic designers ~



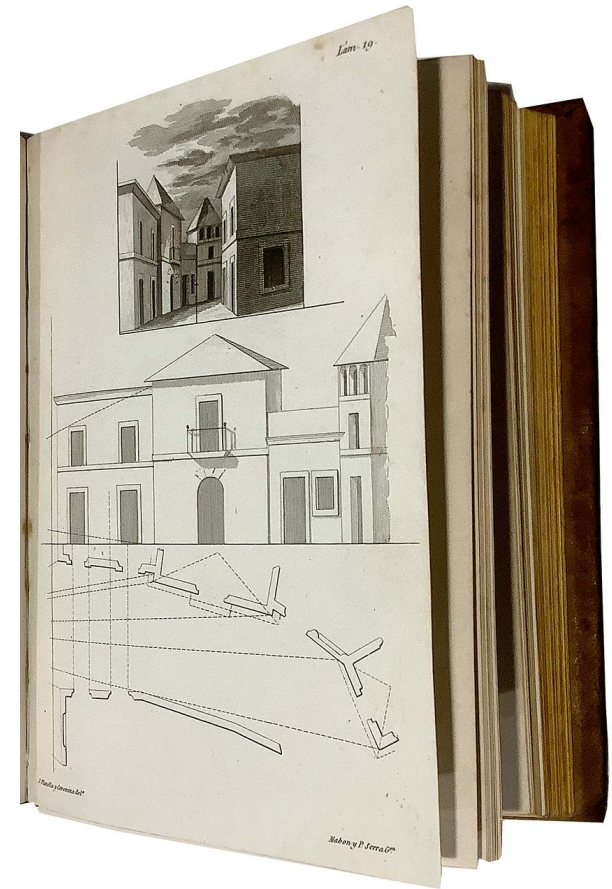
24. PLANELLA Y COROMINA, José. *Exposición Completa Y Elemental del Arte de la Perspectiva y Aplicacion de Ella al Palco Escénico*. [4], 93pp, [1]p., half-title., 100 engraved plates. A very good copy bound in full contemporary Spanish mottled sheep, ornate gilt banded spine with black morocco label. Some slight rubbing, and occasional minor foxing. The text is printed on pale blue tinted paper. Marbled end-papers. Scarce, no copies in UK libraries.

8vo. Barcelona. Joaquin Verdaguer. 1840. £495.00

~ The first edition of this scarce perspective book issued for the use of theatrical scenic designers. His study is divided into two themes, firstly, the theory of perspective and then its application to theatrical scenery. The 100 engraved plates depict geometrical forms, the use of light and shadow, facades, &c., and the text is printed on fine light blue paper. The publisher has signed and numbered the verso of the title-page.

A student at the Llotja school, he began his training together with his father, with whom he worked for the Teatro Principal in Barcelona from 1820. In 1837 he was appointed set designer of the Teatro de Montsió , and later, in 1840, set designer of the Teatro Principal. He was one of the theorists of Catalan scenography, and this work which he published in 1840 was used as a scenography manual for many years.

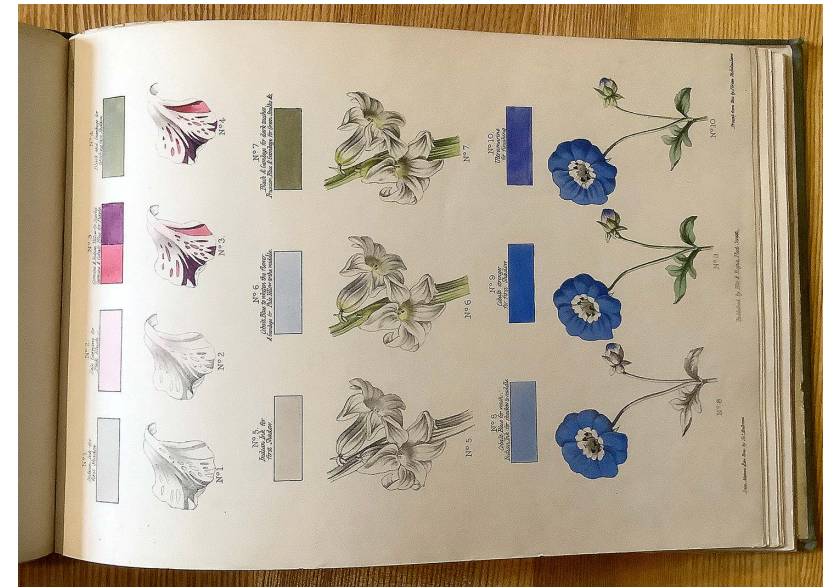
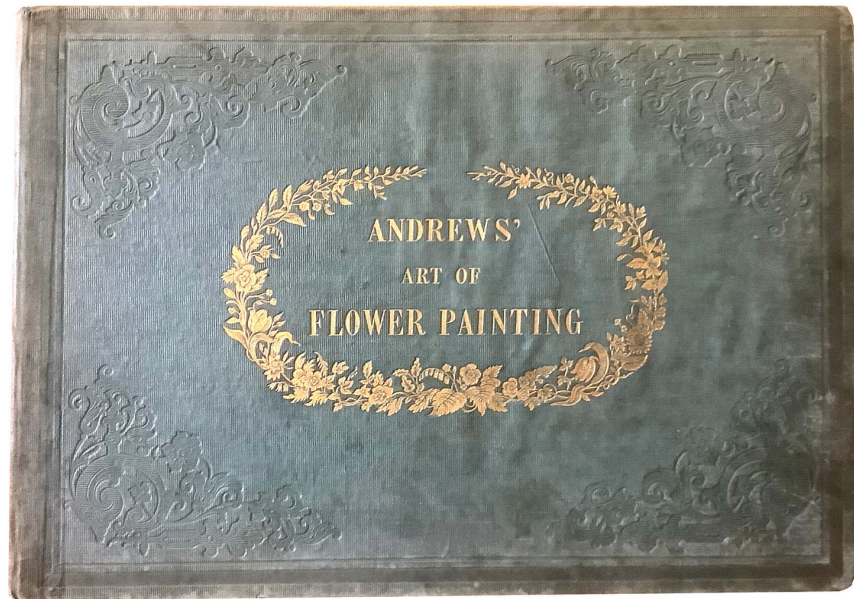
Later on, he collaborated with other theatres such as the Teatro Principal in Palma de Mallorca , Alicante, the Teatro del Circo, the Teatro Romea and the Teatro Jovellanos in Barcelona.





25. FIELDING, T.H. The six coloured 'tint' plates from the third edition of *'On the Theory of Painting; to which is added an Introduction to Painting in Water-Colours, with an Index of Mixed Tints.'* They contain 90 hand-coloured examples of tints.
8vo. 1842. £75.00 + vat

These originally appeared in Fielding's rarest publication, *Index of Colours* (1830), a remarkable piece of production requiring 436 distinct colours to be applied individually by hand to each copy. It re-appeared in a reduced form in Fielding's essay *On the Theory of Painting*, where 90 of the tints are included.

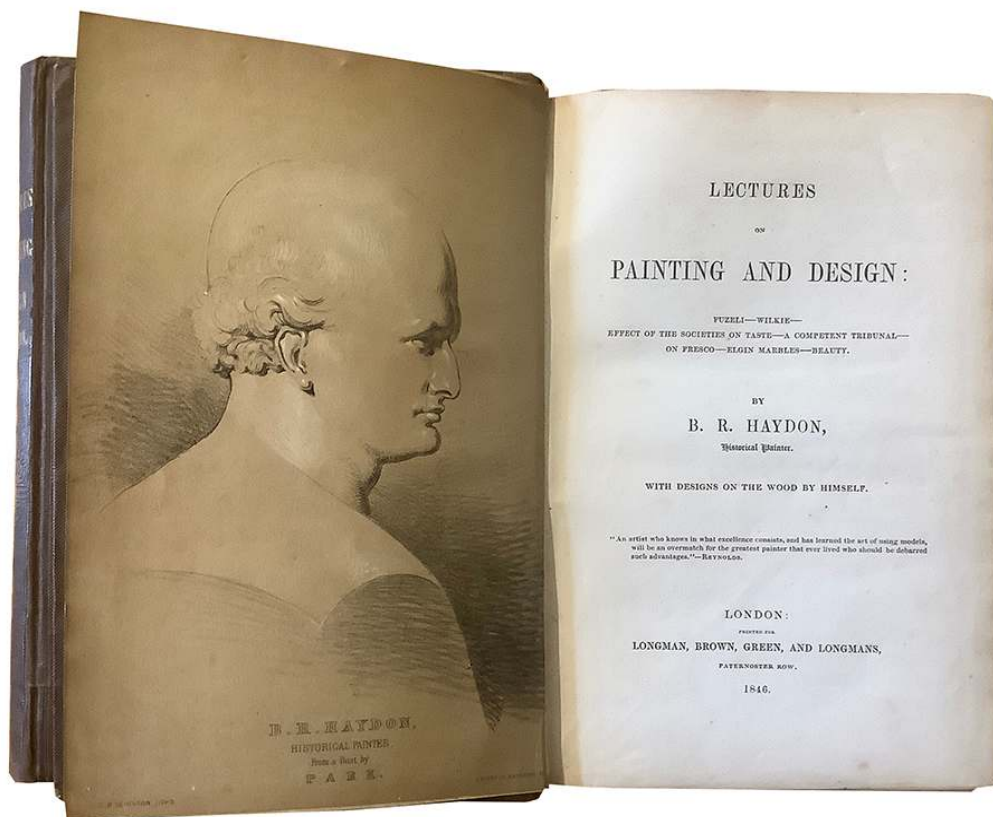


~ only three recorded copies ~

26. ANDREWS, JAMES. *The Art of Flower Painting, in easy lessons; with directions for preparing the tints, and examples of each subject in various stages, drawn and coloured from nature. 2ff printed in blue (preliminary address and title-page)., 24 plates in two states (coloured and uncoloured) with colour tints shown under each example.* A very good copy of this rare and most attractive treatise bound in attractive original blind stamped green cloth with gilt title lettering enclosed by a floral wreath on the upper cover. There is a some foxing to the end-papers and the title-page, and a little rippling to the cloth, with slight wear to the corner tips. Rare, the only copies we have located for sale was in 1966 [Marlborough Rare Books catalogue 56], and one copy we sold many years ago (now at Yale Center for British Art). WorldCat records just that Yale copy, and another at Winterthur. No copy recorded in on-line auction records.
oblong 4to. Tilt and Bogue, Fleet Street [1842].

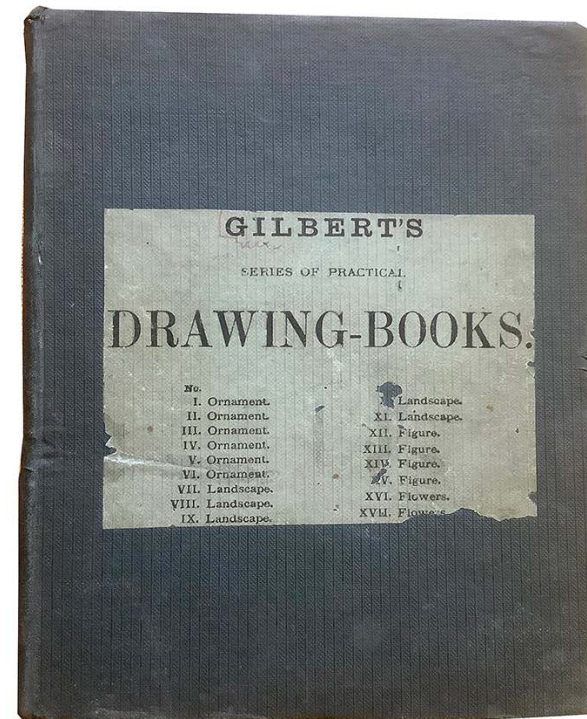
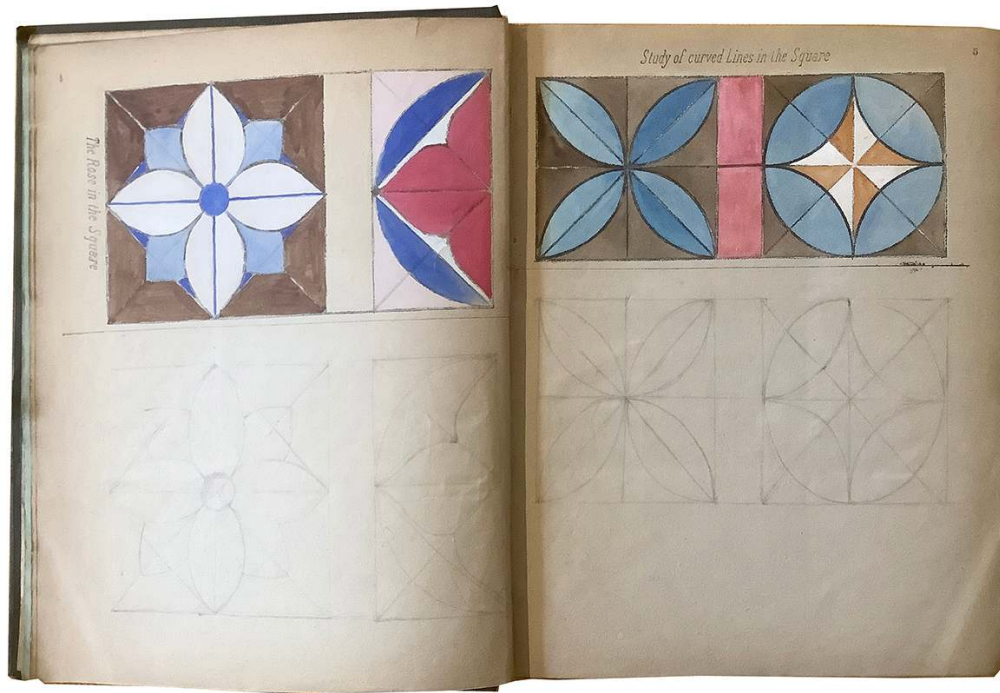
£850.00

~ In compliance with the wishes of my numerous pupils and patrons, I have been induced to publish a new and improved series of my Lessons in Flower Painting. In this work I have introduced the use of Indian ink instead of the neutral tint for laying down the first shadows... I have likewise endeavoured to give more variety, and to increase the utility of the work by a new and choice selection of examples.”



27. HAYDON, Benjamin Robert. Lectures on Painting and Design. First edition. Two volumes in one. xii, 331, [1]p., including 11 wood-engravings; xvi, 295, [1], 32pp adverts., including 2 wood engravings., 3 lithograph plates (1 folding) and 2 folding etched plates. Both volumes with half-titles. A good copy bound in original blind stamped brown cloth, rebacked retaining the original gilt lettered spines. New end-papers. Some light age toning to the paper and occasional slight foxing. 8vo. Longman. 1844-46. £140.00

~ Dedicated to his close friend William Wordsworth.

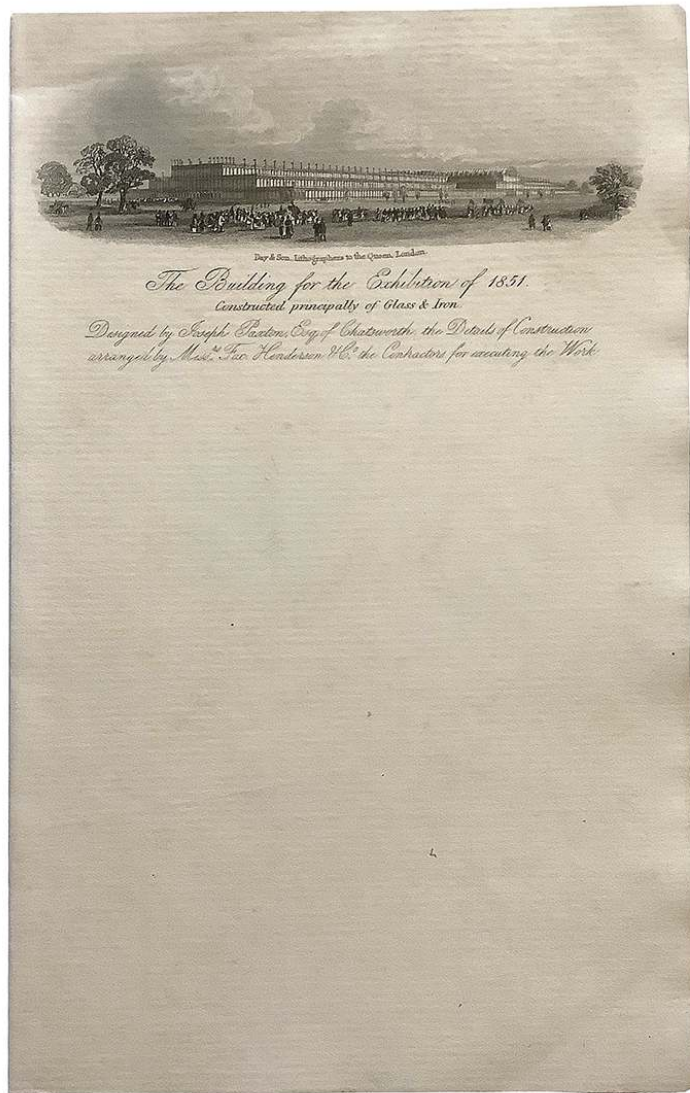


28. GILBERT. Gilbert's Series of Practical Drawing-Books. 4 preliminary leaves of instructions printed on blue tinted paper, followed by 17 numbered lessons each with 16 half-page lithograph plates; the blank half intended for the student's own use. A few have been neatly completed, some in colour. Original dark green rubbed cloth, with large printed label on the upper cover listing the seventeen lessons. Printed on cheap paper there is some marginal chipping, and a few leaves loose in the binding. Scarce, the last copy we sold was in 1983.

4to. Gilbert and Robertson, St John's Square, Clerkenwell. c1850.

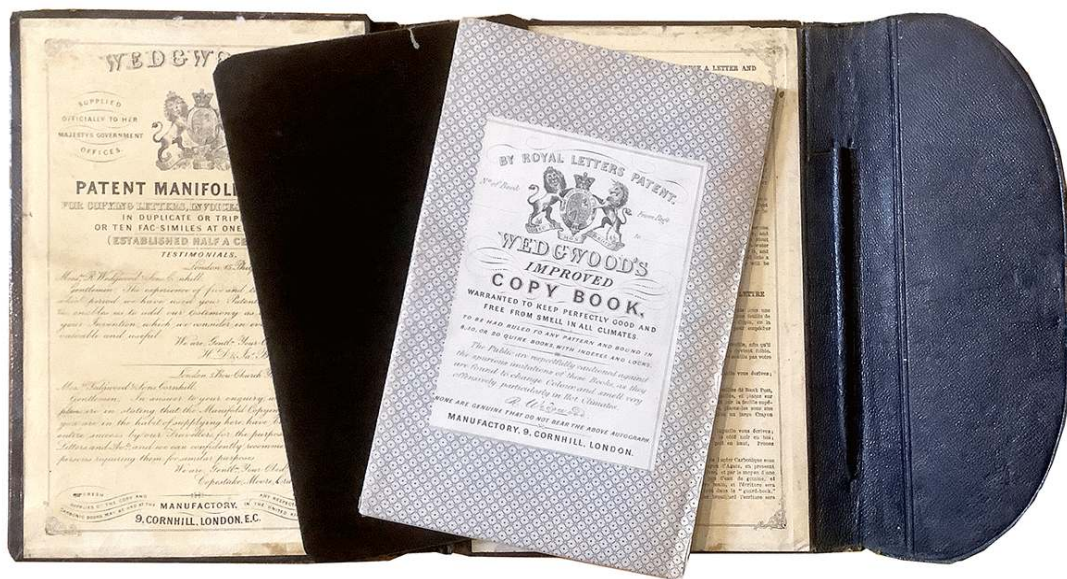
£120.00

~ Originally published as Nos. i-xvii, in periodical parts, then gathered into a single volume. It was also reissued c1870 by Griffith & Farran (Cambridge University). WorldCat records just 2 copies, Nottingham and V & A.



29. THE GREAT EXHIBITION 1851. A folded sheet of original note-paper, with engraved vignette and four lines of descriptive text below. 205mm x 130mm (folded). Day and Son, Lithographers to the Queen, London. c1851.

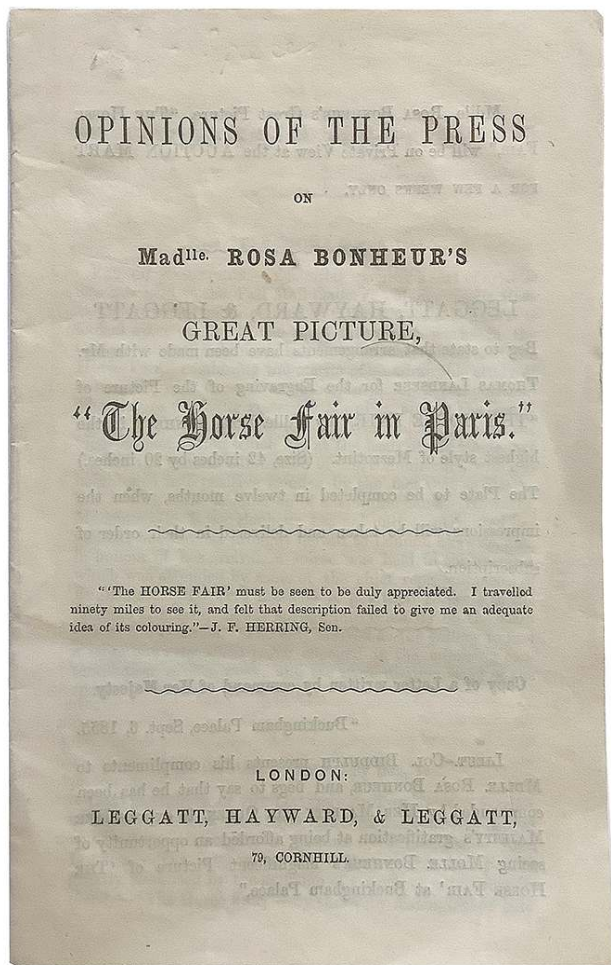
£25.00 + vat



30. WEDGWOOD, Ralph. Wedgwood's Patent Manifold Writer. For copying letters, invoices, despatches, &c. In duplicate or triplicate (established half a century). This has the original metal plate, 'Wedgwood's Improved Copy Book with sheets of blank paper and tables for recording dates and addresses for letters written. It lacks the stylus, and the book of carbonic-ink paper. Contained within the original black morocco folder, with instructions printed on glazed green paper on the inner cover, and the large title label on similar paper on the inner rear cover. Some minor edge wear and the brass fastening has been removed at some stage with damage to the leather underneath. 215mm x 165mm. c1856.

£295.00

~ A crude form of carbon paper was patented by Ralph Wedgwood in 1806. The Wedgwood Patent Manifold Writer was patented in 1806 and initially intended as a means of helping blind people to write. But it was very quickly adapted for business use, and similar systems that were sold from 1806 until around the end of the 19th century enabled users to retain a copy of outgoing letters made with this carbon paper. The original Wedgwood system used manifolds consisting of a sheet of transparent paper followed by a sheet of ordinary writing paper. To write a letter and make a carbon copy simultaneously, the user would insert a sheet of double-sided carbon paper between the transparent sheet and the writing paper. When the user wrote with an agate-tipped stylus on the transparent paper, he would produce an outgoing letter on the ordinary paper under the carbon. He would also produce a copy in reverse on the back of the transparent sheet, and because the sheet was transparent, the copy could be read from the front. Mark Twain wrote some of his stories on Manifold Writers in the early 1870s.



~ an account of her most famous painting - unrecorded edition ~

31. BONHEUR, Rosa. Opinions of the Press on Madlle Rosa Bonheur's Picture 'The Horse Fair in Paris'. 12pp, stitched as issued, traces of old paper on the final page just overlaying a few letters, and tear to upper edge with no loss of text. Unrecorded in WorldCat which notes single copies of an 1855 & 1857 edition printed by E. Gambart. The press reviews are all dated 1855. 12mo. Leggatt, Hayward, & Leggatt. [1855]. £95.00

~ This, Bonheur's best-known painting, shows the horse market held in Paris on the tree-lined Boulevard de l'Hôpital, near the asylum of Salpêtrière. For a year and a half Bonheur sketched there twice a week, dressing as a man to discourage attention. Bonheur was well established as an animal painter when the painting debuted at the Paris Salon of 1853, where it received wide praise. In arriving at the final scheme, the artist drew inspiration from George Stubbs, Théodore Géricault, Eugène Delacroix, and ancient Greek sculpture: she referred to The Horse Fair as her own "Parthenon frieze."

Published by the London picture dealers Leggatt, they announce that "The painting will be on Private View at the Auction Mart for a few weeks only." They also invite subscribers for Thomas Landseer's engraving of the picture, which will "be completed in twelve months, when the impressions will be taken and delivered in their order of subscription"

THE FINE ART CIRCULAR
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CONSISTING OF A CATALOGUE RAISONNÉE OF NEARLY 400 PRINTS
UNKNOWN TO BARTSCH.

1858

32. EVANS, A.E. & SONS. The Fine Art Circular and Print Collector's Manual. Catalogue of Nearly Six Thousand Etchings and Engravings by Artists of every School and Period, comprising the Best Examples of Every Eminent Engraver... to the present time. [2], 260, [4], 50, [4]pp notes on sales of prints. Contemporary half red morocco, marbled boards, rather rubbed with wear to the corners, and some occasional foxing. Old clear tape to the corners. The first title bears the date in ink '1858', the title to the appendix carries a printed date Copac records Oxford, V & A, and the B.L. only.

8vo. A.E.Evans & Sons 403 Strand. [1858].

£95.00

~ An extensive print dealer's catalogue giving the 'size and price of each print, and references to the works of those authors who have made the art of engraving their study'. With an appendix 'Consisting of a Catalogue Raisonnee of Nearly 400 prints unknown to Bartsch'. Full of irresistible bargains, e.g. Durer's 'Adam and Eve, a brilliant impression, and in perfect state of preservation, very rare, £10 10s' & John Martin's 'The Fall of Babylon, most brilliant proof before any letters, £3 3s' etc.

Oct 15 1858

My dear Mrs Montague

It was only the day before
you wrote to me, that we were talking
of you and saying how much we
should like to hear of you & your family
we were therefore very pleased to hear
from you. I will attend to your
little commission in a few days but
I am out of one sort of my pencils!
I shall have a fresh stock of them
from the Master, who has the order to
make them, so you may expect them
in about a week.

I was glad to hear that Mr
Montague is better. Mrs
Bartholomew I am happy to say
is in much better health than
she used to be. Trust is suffers
more or less most days.

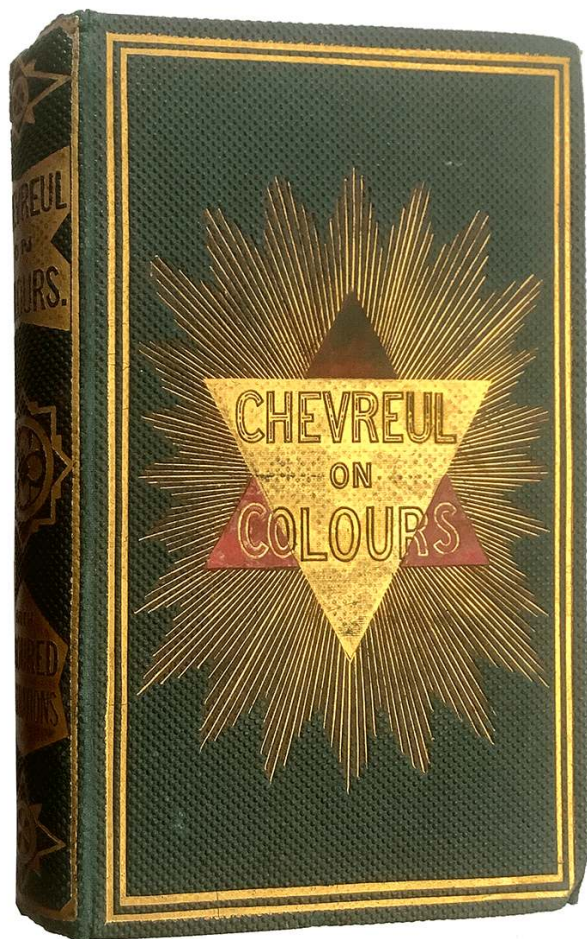
~ His wife taking photography lessons in 1858 ~

33. BARTHOLOMEW, Valentine. Autograph letter signed, to Mrs Montague, saying he will attend to her commission when he has the right pencil, discussing family health matters, and his wife's hard work at photography, for which she appears to be taking lessons. Two pages, dated, written from 23 Charlotte Street.

175mm x 110mm. 15 October 1858.

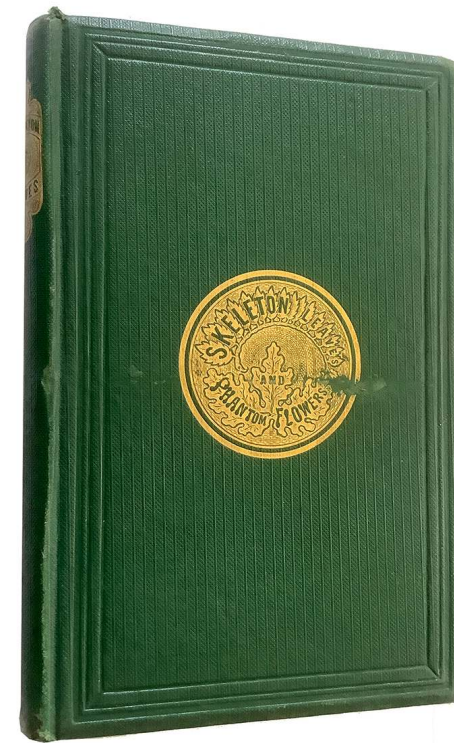
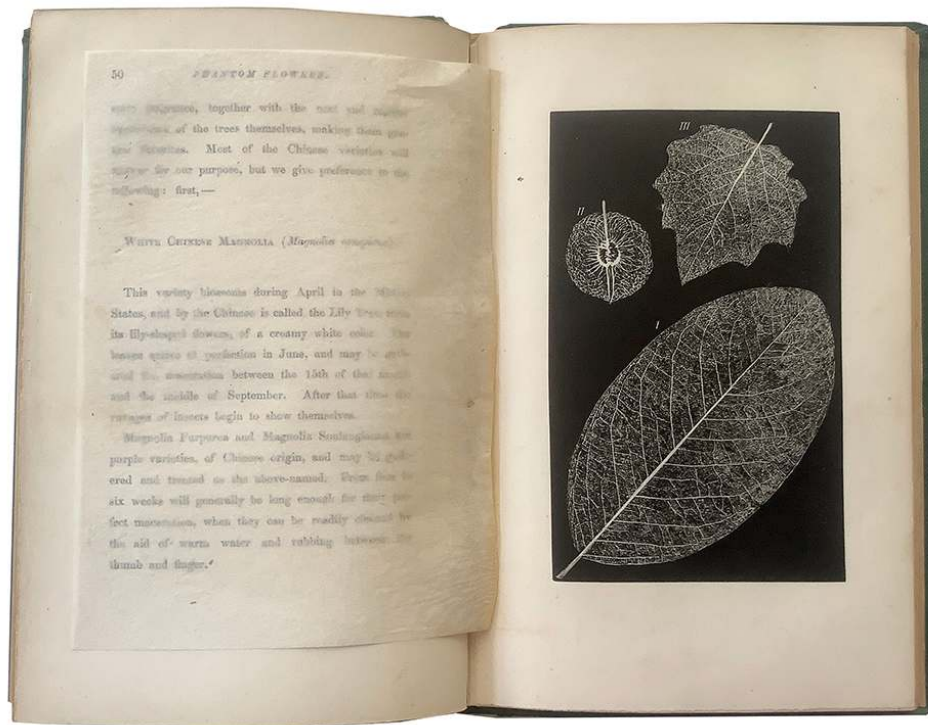
£75.00 + vat

~ Valentine Bartholomew (1799-1879), Flower Painter in Ordinary to the Queen, married Anne Charlotte Fayerman, a flower and miniature painter, in 1840. He mainly worked in pencil, with watercolour, and needed to obtain a fresh supply before starting this commission. Between 1821 and 1827, he worked for and lived with the lithographer Charles Hullmandel, whose daughter Adelaide he married at the end of this period. She died in January 1839, and the next year, he married Ann Charlotte Turnbull (d. 1862), an author and flower and miniature painter. She was a founding member of the Society of Female Artists, after petitioning the Royal Academy to open its schools to women.



34. CHEVRUEL, M.E. *The Laws of Contrast of Colour; and their application to the arts of painting, decoration of buildings, mosaic work, tapestry and carpet weaving, calico printing, dress, paper staining, printing, illumination, landscape, and flower gardening, &c.* Translated from the French by John Spanton. New edition, with illustrations printed in colours. *xvi*, 237pp., 17 engraved plates (16 printed in colours by Edmund Evans). A fine bright copy bound in the original green sand-grain cloth, gilt rayed Star of David with three red triangular paper onlays. Spine gilt decorated. Birren 149 BOP. Scarce in such fine, bright condition. small 8vo. Routledge, Warnes & Routledge. 1859. £495.00

~ Originally printed in colour in 1859 in two separate editions - this one translated by Spanton with Evans plates, the other translated by Martel (his third edition) published by Bohn with plates by Edward Waller. Chevreul, an organic chemist and Director of the Gobelins Dye Works, whose book had been published in France in 1838, had for long been lecturing to manufacturers in France on the important industrial applications of the subject. Some of Evans plates are in ten or more colours and rival the best chromolithography. This book finally established him as London's foremost commercial colour printer and engraver. (See Wakeman & Bridson p.109)



35. ANON. *Phantom Flowers, a Treatise on the Art of Producing Skeleton Leaves*. First edition. 96pp., 6 plates each with a tissue-guard. A very good copy bound in original dark green gilt decorated ribbed cloth. Slight scuff to the upper cover. Contemporary signature of Mary Ballow, Providence, 1865.

8vo. Boston: J.E. Tilton and Company. 1864.

£120.00

~ An early work on this fashionable Victorian pastime. The first appearance in America was published in Philadelphia (1863) by Edward Parrish, entitled the "*Phantom Bouquet*". The process involved removing the chlorophyll from leaves to create intricate designs in imitation of those left by insects and larvae. These designs were used as borders on photographic portraits and for other decorative uses.

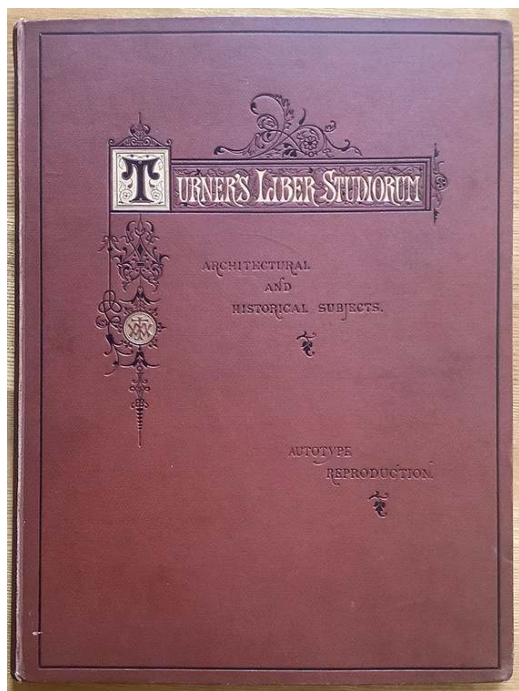


36. [LEVASSEUR, J. ?]. *Petit Maitre. Figure. 24 unnumbered lithograph plates.* Original decorative gilt cloth, rather rubbed and dull, the plates clean. English ownership inscription dated 1876 on the front-end-paper.

small oblong 8vo. Paris. Monrocq Fres, Editeurs. c1865.

£75.00

~ This is unrecorded in WorldCat, but is similar in style to *Le Petit Maitre de Dessin* by J. Lavasseur, 24 plates, (Columbia only).



37. TURNER, J.M.W. *Turner's Liber Studiorum.* Reproduced in autotype from the original etchings. Architectural and Historical Subjects. *24 sepia autotype plates.* A very good copy in original brown cloth decorated in black and gilt.

folio. The autotype Fine Art Company, Limited. 1871.

£120.00

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No.	Subject.	ARTIST	No.	Subject.	ARTIST
1	Lynx in Repose	P.C.	21	The First Letter	A. Read.
2	The Donkey's Tempter	C.T.	22	Pity the Poor Blind	Dunn.
3	Kid Revivers. (A Professional Secret)	S.P.	23	An Old Friar	Block.
4	An Old Couple. (True to Life)	S.	24	Jameson, on the Point of Attack	S. Wire
	John Anderson, my Jo, John, We clamb the hill thagther; And many a casty day, John, We've had w' our anither.—BURNS.		25	The Missing Picture	
5	An Irish Seaport	J. Screw.	26	The Torn Standard	Nelson's
6	View of our Choir.	Anon.	27	The Red Sea and the plains beyond	Smooth.
	(Kindly lent by a member of the Congregation).		28	A Woodcut	Sharpe.
7	The Power of Lucifer defeated.	Waterman.	29	Sweet Seventeen	
	"All good to me is lost."—MILTON.		30	The meet, the cover, and the brush	
8	Weeping made Easy.	Shallot.		(Hunting scene—fine picture).	
	One of the strongest productions of this great master. A close and long inspection will touch the stoutest heart, and dim the brightest eye.—ART JOURNAL.		31	A Chip of the Old Block	Deal.
9	We part to meet again.	Steele.	32	Churchwardens at rest	
10	Relics of the deep.		33	Eaten out of House and Home	
11	True to the Core.	Russet.	34	A Match for any Man	May
12	Out for the night		35	Your Best Friend	
13	Flocks Reposing.	B. Ed. Stead.	36	The Lay of the Last Minstrel	R.H.
14	The Staff of Life at the Point of Death.		37	Cuttings by an Amateur Artist	R.L.T.
15	Wind-bound.	R.L.D.R.	38	Study in Black and White	C.C.
16	The Snuff Taker.	By an Old Master.	39	Swede, in native costume	G.T.
17	The Wearing Grinder.		40	A Stirring Subject	
	"Change and decay in all around I see."		41	The Sailor's Yarn	Hemp.
18	View of Penistone.	T. Eyer.	42	Things to Adore	L.K.
19	A Liberal Patron of the Fine Arts	Art Critic.	43	Ashantee	
	(A fine portrait).		44	Monuments in Greece	T.C.
	N.B.—This picture is sold.		45	Putting their Heads together	I.S.
20	Portrait of Her Majesty	P.M.G.	46	The Water Otter	
	One of the latest Copies executed by the British Government, and sent from London to one of the Commissioners of this Exhibition.		47	A Bad Spell of Weather	T.
			48	The Black Sea	T.
			49	The Light of Ancient Days	B.L.
			50	A Leading Article	Alter.
			51	Nuts to Crack	
			52	Jugged Hare	H.H.
			53	The Request	By the Directors.

VARIOUS OTHER CURIOSITIES.

Ellis Printer, Penistone.

38. PENISTONE WESLEYAN SCHOOL. Catalogue of Views in the Royal Academy of Arts and Curiosities. Admission One Penny Each. N.B. It is particularly requested that visitors will not touch. A broadside listing 53 exhibits, with each artist's name or initials. It also notes that there are "various other curiosities." Central fold, in very good condition.

264mm x 207mm. Ellis Printer of Penistone. c1875? £65.00

~ Artists named include J. Screw, Waterman, Shallot, Steele, Russet, T. Eyer, S. Wire. Possibly an exhibition by pupils at the school? Other paintings are by "an old Master", "Art Critic", and "the Directors". The 'New Wesleyan Chapel' in Penistone, opened in 1873, and also had a school room.

39. HANCOCK, E. Campbell. The Amateur Pottery and Glass Painter: with directions for gilding, burnishing, bronzing and groundlaying. Illustrated with chromo-lithographs, fac-similes from the Sketch Book of N.H.J. Westlake., and numerous woodcuts. With an appendix. [Second edition]. xvi, 213, [1]p., 2 chromolithograph plates, and numerous black and white plates and text illustrations. A good copy bound in later full dark blue crushed morocco. Gilt centre-piece and corner decoration.

8vo. W.H. Allen and Co. c1880. £60.00



40. REEVES & SON. A Victorian Reeves & Sons artists' pastel colour box. Ten spaces for chalks, with additional chalks in a larger section below. In total there are 23 chalks of various sizes. Original mahogany box with Reeves & Sons emblem in gilt on the inner lid, and green baize on the base. In very good condition.
90mm x 162mm x 25mm. c1880.

£220.00 + vat



41. ROBERSON, Charles., and Co. A rare 19th century 'Chalk Drawing' box, in unusually complete condition in its original dark red morocco covered case.

10cm x 20cm x 4cm. Roberson & Co. c1880.

£450.00 + vat



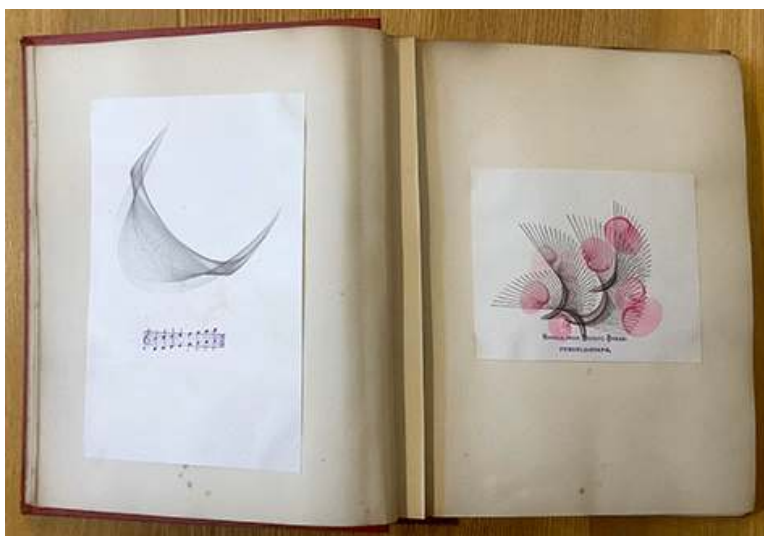
~ The firm operated as Charles Robertson & Co. at 99 Long Acre from 1853 until 1907, at which time it became C. Roberson & Co Ltd. (Ref: National Portrait Gallery, British artists' suppliers, 1650-1950.)

The Department of Science and Art was established by the British government in 1853 to promote education in art, science, technology and design. The present box would have been given by the Department as a reward for student achievement.

The box is divided into upper and lower sections. The upper section has six loops for implements, containing: two original metal port-crayons for holding chalk sticks; two original blurring tools; a metal sharpening file; and a bone spoon (possibly a modification by the original owner).

The lower tray is divided into five compartments, containing: two packets of Roberson black chalk ("Black italian chalk" and "Academy crayons"); one packet of Roberson red chalk; one packet of Roberson white chalk; and a strip of original drawing pins.

The under-side of the box lid bears Roberson's original label, printed in gold on white paper, which sets out instructions for using the box. The label is headed: "Prize awarded by the Department of Science and Art." There follows concise "Directions for chalk drawing," and the name and address of the manufacturer. The packets of chalk also bear the name of Roberson & Co., at 99 Long Acre.



A wonderful piece of Victorian ingenuity - the inventor's presentation album of his designs, of "exquisite beauty and delicacy."

42. ANDREW, John. *The Pendulograph*. A most attractive gilt decorated 'Marcus Ward' album, presented by John Andrew to Mr. James, containing a pasted-in description of the Pendulograph, a pasted in design on the album title-page, his pendulograph presentation label dated 1882 on the front end-paper, and 58 pasted-in coloured Pendulograph depictions of shells, flowers, etc. (numbered 1-60). There are also two pen and ink diagrams on the inner rear cover, with the inventor's hand-written note.

4to, 240mm x 200mm. 1882.

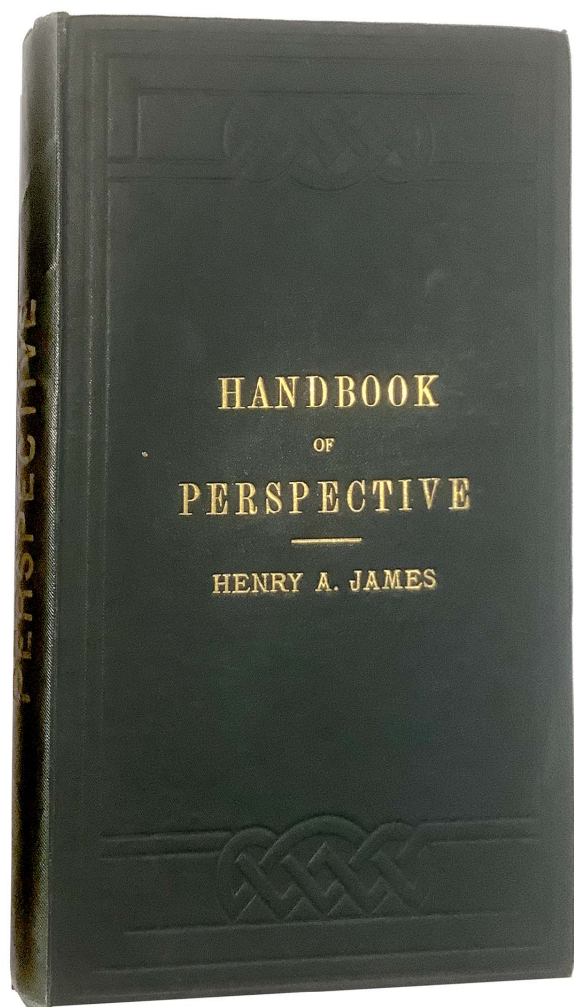
£1,500.00



~ This is a presentation copy from the inventor of the Pendulograph, who in 1881 had published *The Pendulograph, A Series Of Bi-Pendulum Writings Of The Twenty Ratios Of The Musical System: Or Sound Seen In The Silence*. This has just 20 pages with 11 diagrams, and is very scarce.

The pendulograph (now commonly called harmonograph) was a drawing machine with attached pendulums tuned to musical frequencies, to produce unique spiral designs. Rev. John Andrew of Belfast, Ireland was a member of the clergy who was highly interested in the fields of music and science.

In 1881, the Belfast Naturalists' Club reported that "Rev. John Andrew contributed an album of figures traced by a somewhat similar machine, the pendulograph. The exquisite beauty and delicacy of these figures were much admired during the evening." This could possibly be that album, or another he specially made for presentation to a friend.



43. JAMES, Henry Alfred. Handbook of Perspective. First edition. *xvi, 100, 40pp adverts., half-title., 75 text diagrams.* A very good copy in original dark green gilt lettered cloth. 8vo. Chapman and Hall. 1888. £40.00

A scarce work written by the Vice-Principal of Cheltenham Training College. James was a graduate of Trinity College, Cambridge, and private tutor to the children of Lord Chancery. WorldCat records 5 copies (not in Cambridge).



44. FLOWERS OF SWEETEST FRAGRANCE. Painting Book. *Four pairs of plates, each with two illustrations, two fully-coloured, and the other two in outline for the student to complete, with printed instructions on the inner front cover.* Three of the outlines have been coloured very carefully. Original decorative card covers with flowers on both sides. A little dusty and slightly marked but a good copy.
8vo. [London? c1890].

£65.00

~ Unrecorded in WorldCat.



45. CHICAGO WORLD'S FAIR. A large commemorative cream silk napkin produced for J.D. Armstrong, who exhibited in the Machinery Hall at the Fair. It depicts a view of the Fair in the middle with decorative edging. Rather fragile with some tears to folds. 510mm x 485mm. 1893. £25.00 + vat

~ The World's Columbian Exposition, also known as The Chicago World's Fair, was held in Chicago in 1893 to celebrate the 400th anniversary of Christopher Columbus's arrival in the New World in 1492. The fair had a profound effect on architecture, the arts, Chicago's self-image, and American industrial optimism. The Chicago Columbian Exposition was, in large part, designed by Daniel Burnham and Frederick Law Olmsted.



46. ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS. A programme for a "The Salon at Home", held on Tuesday, May 16th, 1893. Decorative front cover by the architect R. Phéné Spiers, with a list of Honorary Members, and a programme of the music for the evening. Spiers was the vice-chairman of the Salon. Folded sheet. 225mm x 144mm. Harrison and Son. 1893. £20.00



47. FURNITURE. Three original watercolour designs for chairs by Schmit & Co., Rue de Charonne, Paris. The single sheet, on card, is headed 'Petit Salon' and bears the firm's stamp at the bottom, dated February 1896. Very slightly dusty, but in good condition.

460mm x 315mm. 1898.

£65.00 + vat

~ The firm was founded in 1818, and by the 1870's had gathered a team of prestigious interior decorators, cabinet-makers, sculptors, upholsterers, joiners, furniture makers, bronze makers, whose international reputation was based on period furniture making and reproduction. They received a Gold Medal at The Exposition Universelle of 1889 in Paris.



48. REEVES & SONS LTD. An original Reeves and sons artists' materials folder containing twelve samples of Reeves coloured stencil paper. Folder just a little worn at spine, but a very good clean copy. Scarce. 220mm x 140mm. Reeves and Sons. c1900.

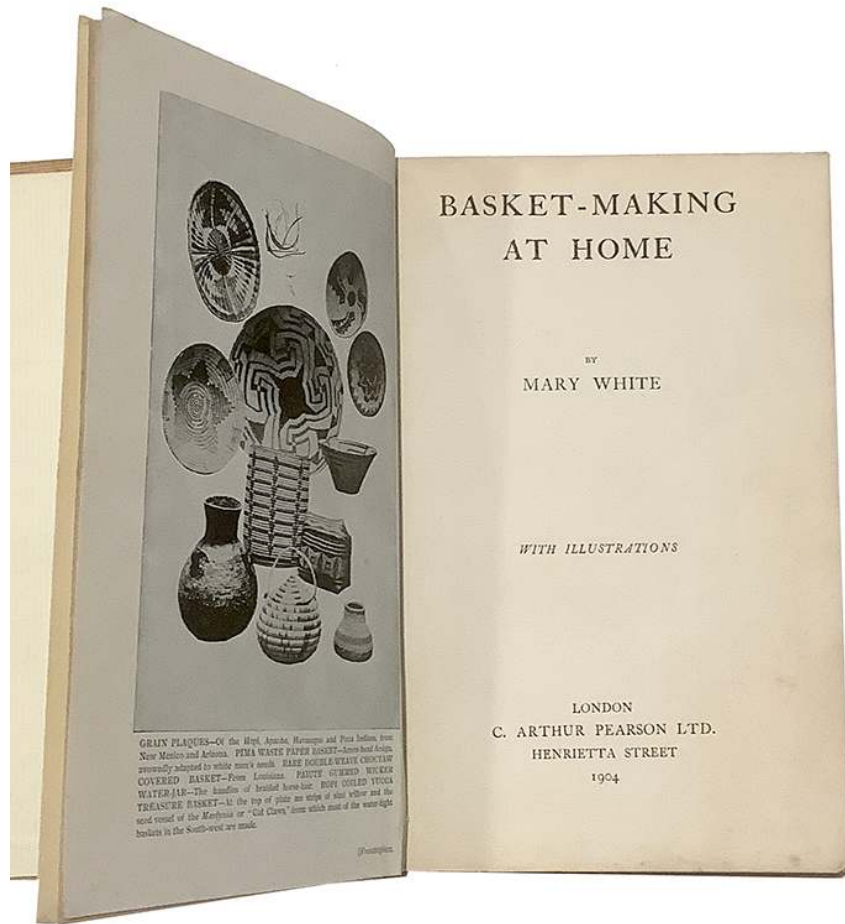
£45.00



49. DUPRE. Fournitures Générales pour Artistes. An original French trade catalogue for Dupré artist supplies. 20pp., illustrated and priced throughout. Some slight dustiness and light original folds, but in very good condition.

4to. Dupré. Octobre 1904.

£45.00



50. WHITE, Mary. *Basket-Making at Home*. First edition. 211, [1], [12]pp adverts., frontispiece, 11 plates, and 47 text diagrams. A good copy in later, but not recent, cloth.

8vo. C. Arthur Pearson Ltd. 1904.

£30.00

“... the delicate intricacies or dainty fascination of the cane and raffia basket work, which we in our civilisation are learning to copy, still at a great distance, from the dusky, deft-fingered Indian women of North and South America.”



51. CAMBERWELL SCHOOL OF ARTS AND CRAFTS. A small collection of material relating to the School between 1905 and 1911.

Some Selected Examples of Practical Work by Students attending the London County Council Camberwell School of Arts and Crafts Artistic Typography Class, with which is included a brief Report, Session 1905-06. 44pp., half-title., the majority printed single side only, and forming a series of examples and 'jobbing work' (2 folded). A very good copy in original wrappers. 4to. 1906.

Specimens of Artistic Typography. The examples shown in this book were designed and executed by students attending the Artistic Typography Class... during the Session MDCCCXCVI-VII. 50pp of examples and with an additional pamphlet 'The Need in the Printing Trade To-Day' in an open pocket on the inner rear cover. Upper cover torn at left hand edge otherwise in very good condition in original wrappers. 4to. 1907.

Specimens of Artistic Typography designed and executed by students attending the Typography Classes... 1908-9. 58pp., half-title. A very good copy in original decorative wrappers. 4to. 1909.

The Cambian. An Occasional Review of the Camberwell School of Arts & Crafts. Number Two. 24pp., illustrations. A very good copy in original decorative wrappers. 8vo. February 1911.

These are scarce and WorldCat records a single copy of 1906 (Miami), and issues for 1908-1913 at Columbia New York, and the V & A. No copies of the Cambian are recorded on WorldCat, and this early issue is rare. £195.00

~ When the School first opened in 1898 in the Peckham Road, Camberwell under the aegis of the London County Council, it offered day and evening instruction across a wide range of subjects from Architecture, Furniture Design, Life Drawing and Stained Glass Work to Dressmaking, Pottery and Typography. William Johnstone (1897-1981) was appointed principal in 1938. He soon established the reputation of the School as a fundamental influence on art development throughout the country when, after the end of World War II, he brought together many of the notable artists formerly associated with the Euston Road School. These included William Coldstream, Lawrence Gowning, Victor Pasmore, Claude Rogers and William Townsend. The ethos of these artists was to last for a considerable time but sadly like many other art establishments the School saw its own decline into an adjunct of a polytechnic when by 1992 it had lost its irreplaceable Fine Art course which had established its reputation.

52. ALDENHAM INSTITUTE for PRINTING.



Typography Classes Annual Report with some examples of the work of Students. 1906-7. 58pp with illustrations and examples. A very good copy in original decorative wrappers.

4to. 1907.

Typography Classes Annual Report with some examples of the work of Students. 1907-8. 58pp with illustrations and examples. Original decorative wrapper, rear cover loose and spine worn, otherwise in good clean condition.

4to. 1908.

Annual Report of the Aldenham Institute Letterpress Printing Classes together with examples of the work done by the students during the past session. Also the list of names of those who were successful at the City and Guilds of London Institute Typography Examinations held at the Aldenham in the month of April last. 62pp., with illustrations and examples. A very good copy in original decorative wrappers.

4to. 1911.

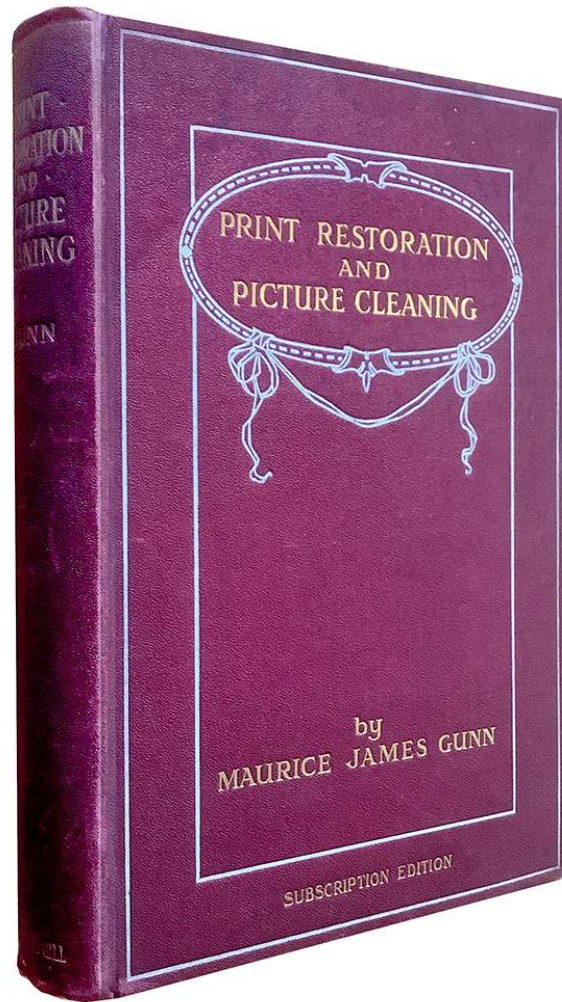
Printing Students' Examples of Work. Session MCMVIII-IX. 50pp with illustrations and examples. A very good copy in original decorative wrappers.

4to. 1909.

Very scarce. WorldCat records only a single copy of 1909 (Columbia), and two of 1912 (Museum Plantin-Moretus and Columbia).

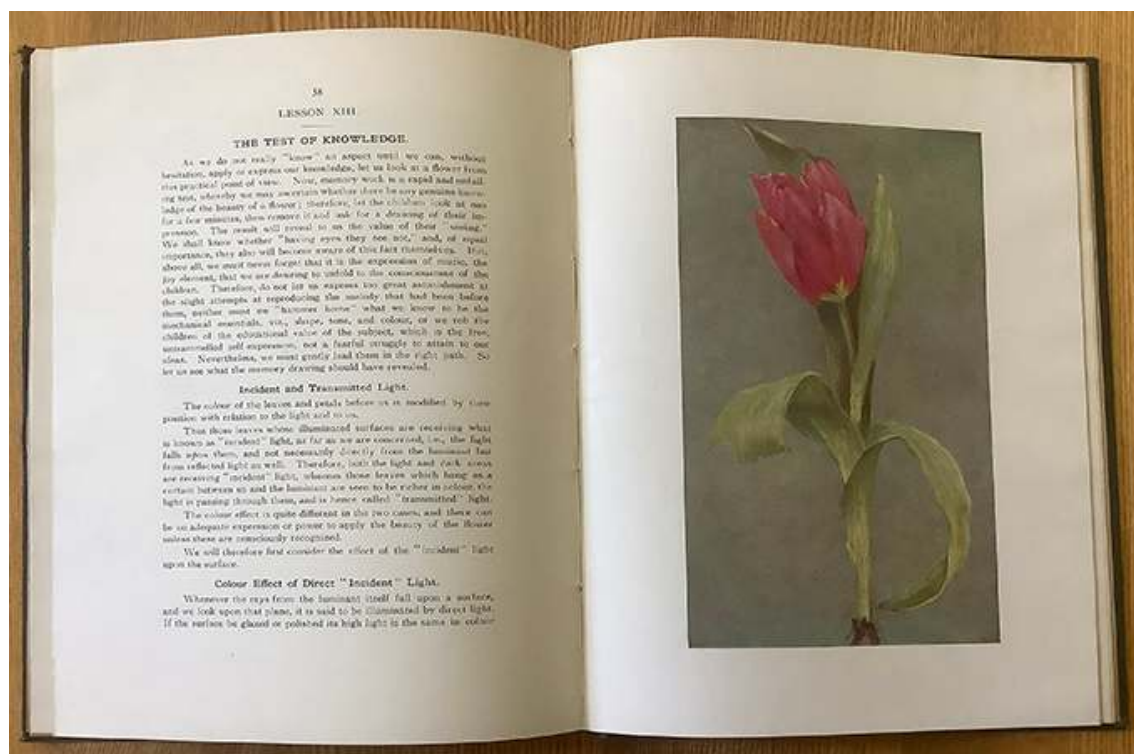
~ At the Aldenham Institute, St Pancras, London, W.H. Amery set up a small but successful class in letterpress printing, which he delivered with the assistance of some able craftsmen. “These were early days for technical education in the printing industry, which for five centuries had relied upon the old apprenticeship system whereby skills were acquired “on the job”, and admission to the profession was often dependent upon paternity. By the turn of the twentieth century, the more enlightened members of the printing industry understood that as a result of increasing specialisation and the subdivision of the many trades involved in printing, the majority of apprentices were unable to obtain the same experience as their predecessors and , unless an apprentice was ambitious, he would simply become a skivvy in one particular aspect of work. Therefore, if an apprentice were to progress in the trade, he had to take advantage of the opportunities offered by the emerging schools of printing.” Ref: *Printing History*, Winter 2017.

£160.00



53. GUNN, Maurice James. *Print Restoration and Picture Cleaning*. An illustrated practical guide to the restoration of all kinds of prints - together with chapters on cleaning water colours, print “fakes” and their detection, anomalies in print values, and prints to collect. First edition. vi, [2], 184, 16pp adverts., 18 plates. A very good copy in original gilt cloth, spine a little faded. 8vo. L. Upcott Gill. 1911.

£25.00

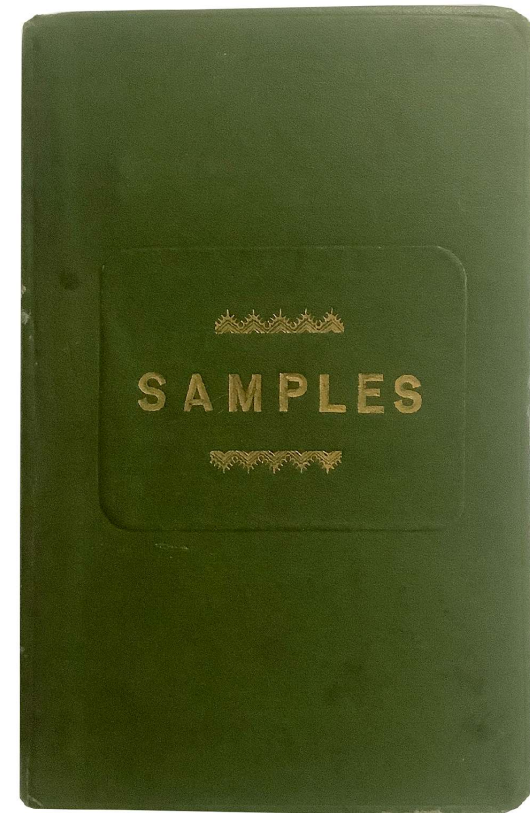
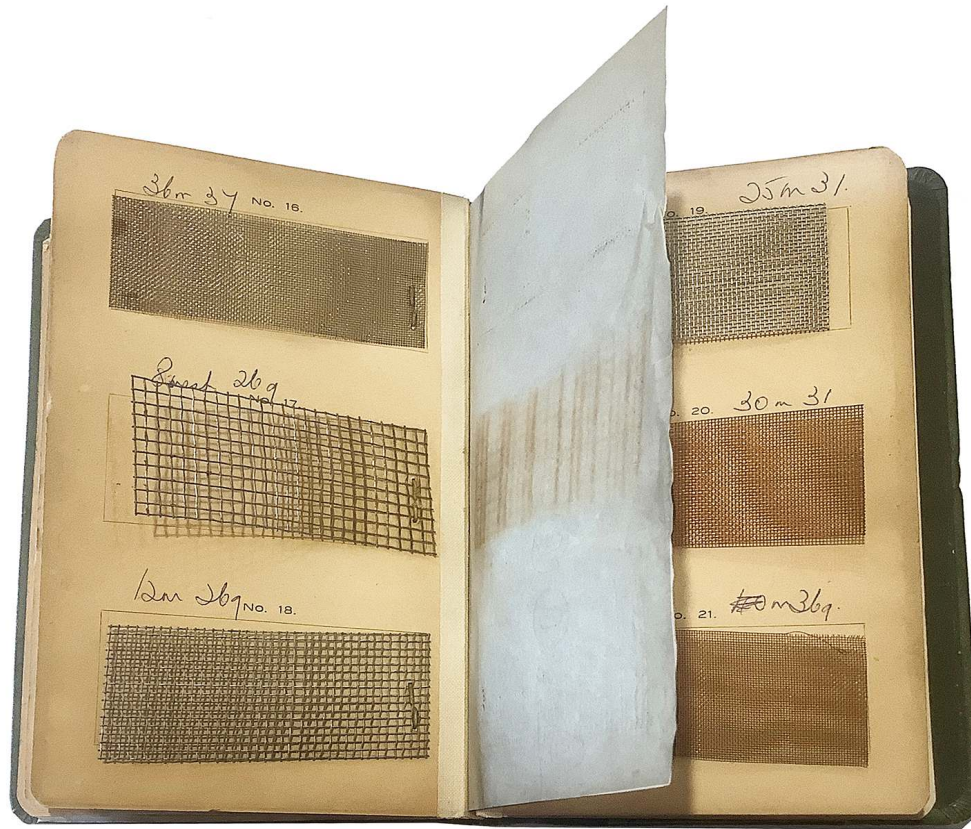


54. NUTT, Elizabeth Styring. Flower Drawing with the Children. First edition. viii, 111pp., 3 colour plates, and numerous black and white illustrations. A good copy in original dark green cloth, a little rubbed.

4to. J.W. Northend, West Street, Sheffield. 1916.

£30.00

~ Elizabeth Styring Nutt (1870 – 1946), was an artist and educator. She was born on the Isle of Man, and following the death of her father she moved to Sheffield. She attended the Sheffield School of Art, Newlyn School of Art, and the Sorbonne, and in 1919 she accepted Arthur Lismers offer to succeed him as the Principal of the Victoria School of Art and Design. In 1925 Nutt changed the name of the school to the Nova Scotia College of Art.



55. BRASS & COPPER MESH. An unusual early 20th century (or slightly earlier) sample book with 24 original examples of brass, copper, and galvanised mesh. Details are added by hand, with a handwritten list at the beginning. Original gilt lettered cloth with elasticated fabric band. 190mm x 120mm. c1920.

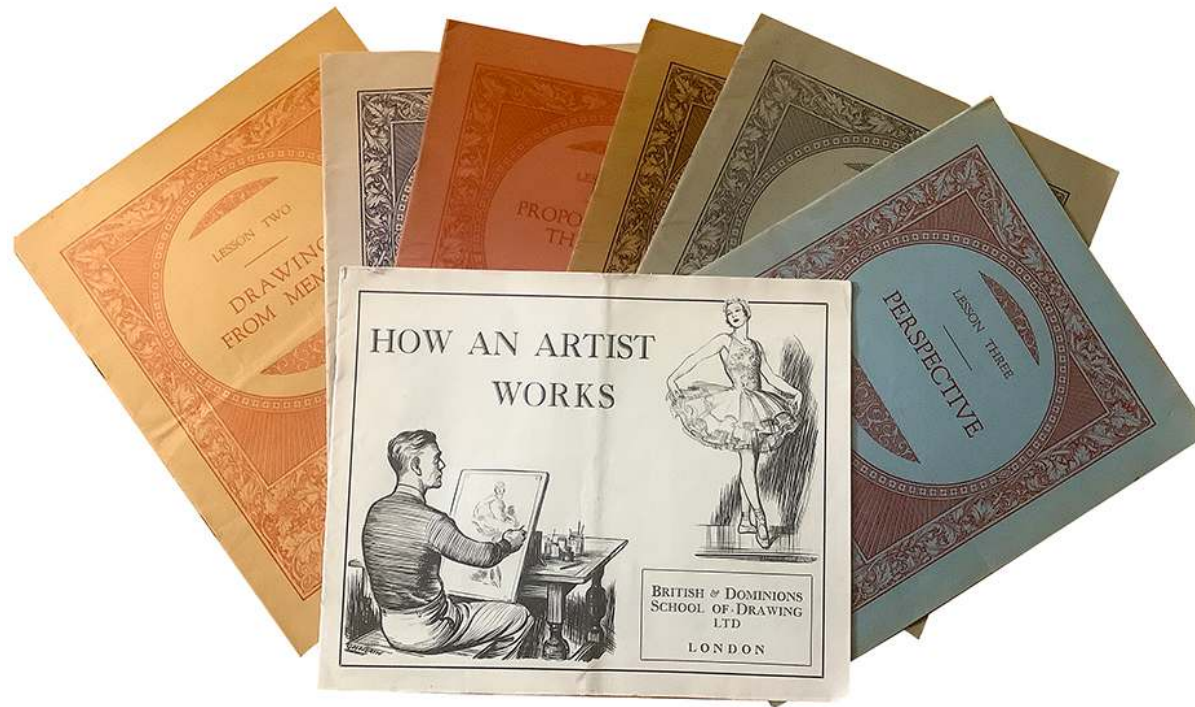
£120.00

56. BLUM, André. Abraham Bosse et La Société Française aux Dix-Septième Siècle. *xxiii, [1], 226, [2]pp., 24 plates, and text illustrations.* A very good copy in original wrappers.
small 4to. Editions Albert Morancé. 1924. £20.00



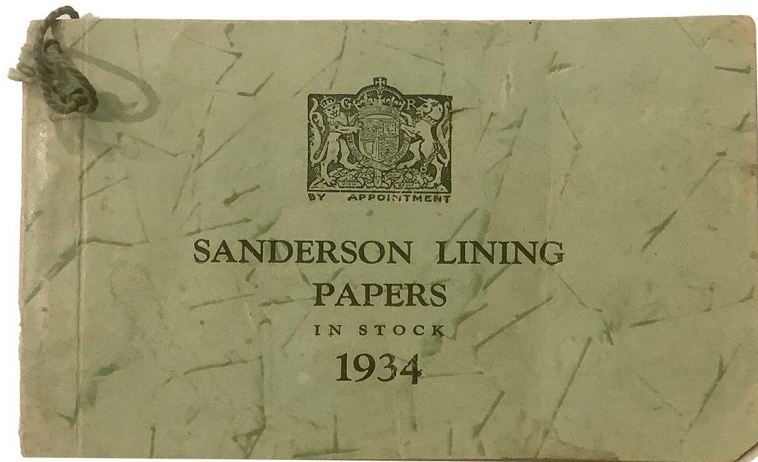
57. THE YOUNG ARTIST'S Set of Coloured Drawing Copies. Designed for Drawing with Coloured Crayons. Packet 3. Animals and Common Objects. Price 2/- net. Thirty two coloured cards in the original card slip-case with printed labels. Some rubbing to the slipcase.
115mm x 164mm x 20mm. A. Brown & Sons. c1925.

£75.00



58. BRITISH & DOMINIONS SCHOOL OF DRAWING LTD. Six original lesson books, How to Draw, Drawing from Memory, Perspective, Pen Work, Shading, Proportions of the Body. *Each 16pp, with text illustrations.* Very good in original decorative wrappers. Together with 'How an Artist Works', told by Lawson Wood, a 16pp illustrated oblong 4to pamphlet issued by the School. Scarce. 300mm x 237mm, and 244mm x 305mm. c1930. £50.00

~ The British & Dominions School of Drawing Ltd is known to have operated in the first half of the 20th century. It offered correspondence courses in different types of drawing, and students submitted their drawings for marking by the school's staff. Each of the books contains blank sections headed 'student notes'. WorldCat records just the V & A holding examples drawing books from this series, and it is unclear whether it also has the Lawson Wood pamphlet.



59. SANDERSON Lining Papers, 1934. [4], 28 pages of sample tinted papers, [6]pp adverts. A very good copy in original card covers. Some pen strokes to the inner covers, otherwise very clean.

92mm x 142mm. Sanderson. 1934.

£40.00

60. THE QUICKDRAW, Technical Drawing Device. An ingenious precision instrument designed to assist either the professional or amateur in the production of line drawing, sketching and electrical wiring diagrams. It consists of a 'transparent template' or pantograph fitted to the base board of the folder. Complete with 'symbols stencil', protractor, drawing paper, instruction sheet, and folded leaflet. In very good condition.

350mm x 350mm. The Quickdraw Company Ltd. c1940.

£60.00





61. CHINESE PAINTING & CALLIGRAPHY ARTIST'S BOX. An attractive box containing a small stone palette, red seal paste in a porcelain lidded pot, stone seal (the end blank), gilt stick of solid blank ink, 2 brush pens. The box is covered in green decorative silk cloth with toggle fixings. Red lining, and padded interior lid.

130mm x 185mm x 30mm. c1950.

£75.00

62. REEVES & Co. Artist and Colourman, by Michael Goodwin. Published for Reeves on the occasion of their 200th anniversary. 51, [1]p., *tipped-in frontispiece and 8 leaves of plates*. Original card covers a little creased.
8vo. MG. 1966. £10.00

63. McNEILL, Mary. Vere Foster 1819-1900. An Irish Benefactor. 259, [1]p., *plates and text illustrations*. A very good copy in dust-wrapper.
8vo. David & Charles. 1971. £10.00

64. GYLES, Henry. Brighton, J.T. Henry Gyles, Virtuoso and Glasspainter of York, 1645-1709. 62pp., *colour and black and white plates*. A very good copy in original card covers.
8vo. Yorkshire Architectural & York Archaeological Society. 1984. £10.00

65. LILIEN, Otto M. Jacob Christoph Le Blon, 1667-1741. Inventor of three and four colour printing. 223, [5]pp., *text illustrations, and a facsimile reprint of Le Blon's Coloritto; or, the Harmony of Colouring in Painting*. A very good hardback copy. Very scarce.
8vo. Anton Hiersemann, Stuttgart. 1985. £60.00

~ finis ~

THE DRAWING BOOK PROJECT

A bibliography of United Kingdom published drawing books, from the 16th century to 1900.

For over 30 years I have been keeping records of institutional holdings of these books, suites of plates, ephemeral publications &c. These are augmented with variants and additions which have appeared in commerce, in booksellers' catalogues over the last seventy years, as well as auction records.

It includes instruction manuals on all forms of painting, drawing, engraving, colour theory, perspective, anatomy for artists, &c., and currently runs to over 4,200 entries,

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