

Ken Spelman Books Ltd

The Art of Landscape

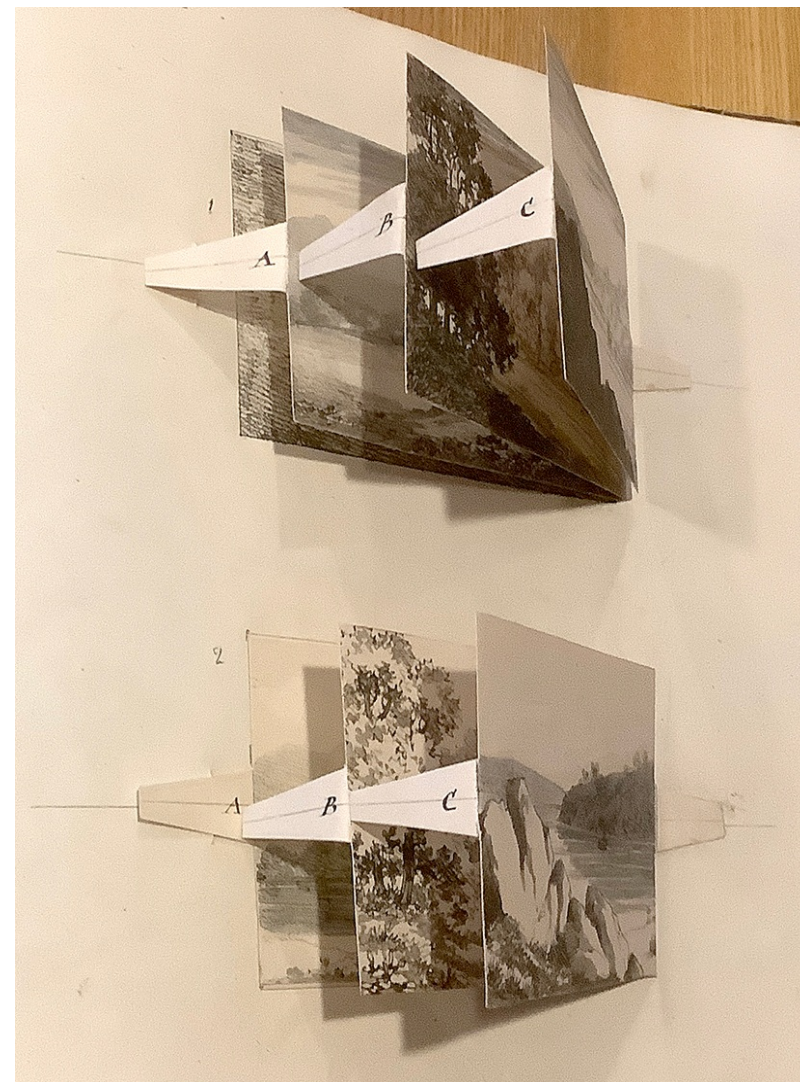
Catalogue 134

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Member of the ABA, PBFA, ILAB

York, UK. April 2026.



In the 18th and 19th centuries, landscape became the pre-eminent genre of British painting, an interest which was supported by an evolution in drawing manuals, which moved from highly stylized, classical traditions to manuals focused on direct observation of nature, sketching, and the "picturesque".

Although 'complete' treatises on the subject were published, even these were often first issued in 'parts' in printed wrappers - and some of the scarcest material survives in just fragmentary individual issues, fragile in their production, and often well-used by the student.

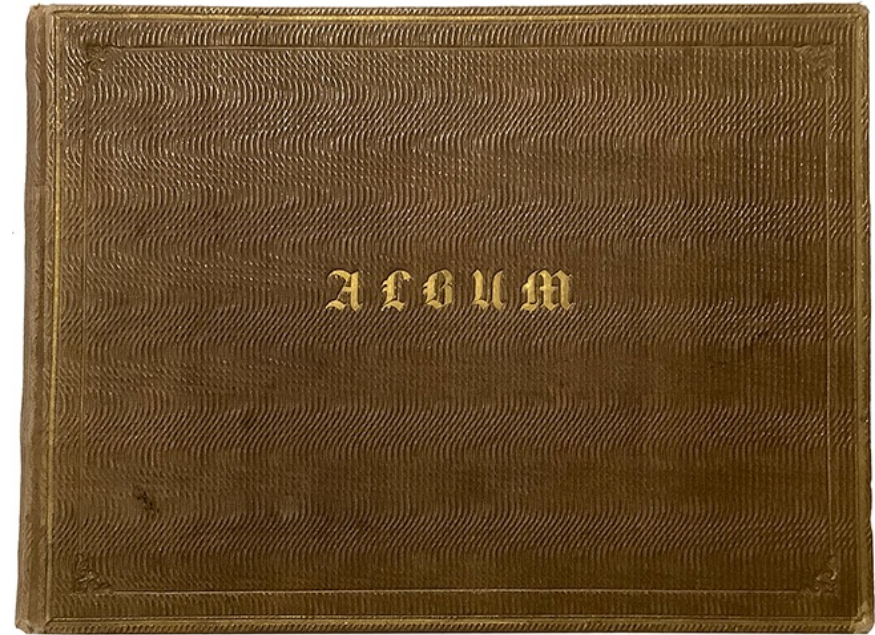
This short catalogue presents a range of this material.

To explore the history of drawing manuals published from the 16th century to 1900, do visit

The Drawing Book Project.

www.kenselman.com/drawingbookproject.htm





1. CHATELAIN, John Baptiste Claude. *A New Book of Landkips Pleasant and Useful for to Learn to Draw without a Master.* Publish'd According to an Act of Parliament by J. Rocque 1737. / Chatelain inv. Sculp'.

A composite album of 32 etchings and engravings, mixed states and sizes, from varied sources, all trimmed to within their plate-marks, pasted on paper leaves with pen-and-ink borders in the 19th century. Mid-Victorian textured cloth binding, lettered 'Album' and ruled in gilt. oblong 4to. 155mm x 210mm. 1664 and later. £550.00

~ An engraver and draftsman of French Huguenot descent, Chatelain was one of the most accomplished landscape engravers working in mid-eighteenth century London. He published a drawing manual, *A New Book of Landkips* (1737), and provided etchings for such projects as *44 Italian Landscapes* (1741-3), *The London Hospital* (1753), and *Six Views in the North of England* (1754). His landscape drawings, several of which are in the British Museum, are in the tradition of Claude Lorrain. Rocque put his name on his 1739 re-issue of the engravings from *A New Book of Landkips* in his and Thomas Badeslade's *Vitruvius Britannicus*.



Title-page as above. (BM: 1882,0411.1330. Yale Center for British Art records, as here, just the title-page to *A New Book of Landships*.

Sheep. N. Visscher, excud. N.S. M. De Bye, fecit, 1664.

Sheep.

Sheep

Sheep

Sheep, numbered '2'. "1664, M. De Bye, fecit," in pencil

Sheep

Sheep

Sheep

P. Potter inv. M. Dde Bye, fec. N. Visscher. excud. N.9





Goat
 Bear, numbered '11'.
 Bear
 Bear, numbered '14'.
 Bear, numbered '16'.
 Bear, numbered '9'.
 Wolf, numbered '3'.
 Wold, numbered '4',

P.Potter in M. de Byes. 11. N. Visscher, excud.

Cattle
 Cattle, numbered '5'.
 Cattle
 Men and Horses. D. Sloop?
 Man and Horse.
 Classical Landscape
 Classical Landscape

Pastoral Landcape. A Paris chez rue St. Jacques. Pierre Mariette a lesperance. Avec privil du Roy. Inventé et gravé par prel. Number '4' added by hand.

Classical Maidens.

Fontana alla Viana Aldobrandini a Frascah.

Veue du grand Escalier du fer a cheval et de la cour du cheval blanc.

Village Scene. S. Le Clerc.

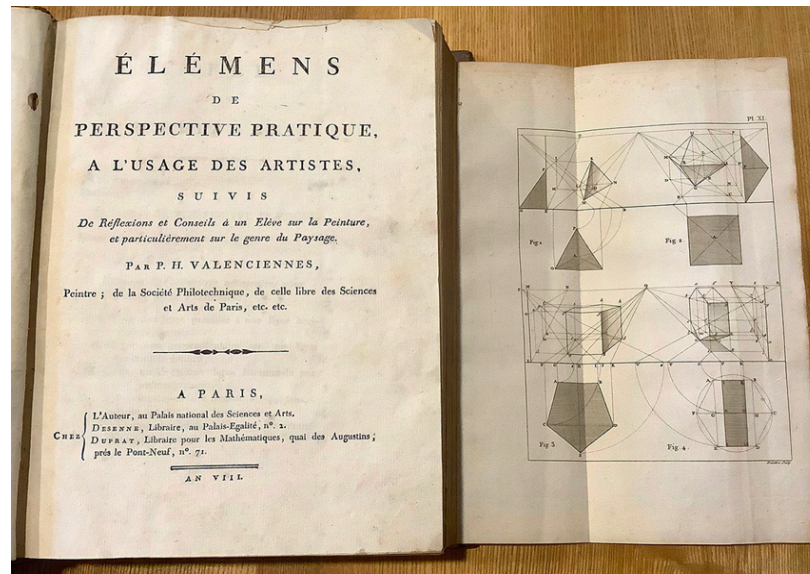
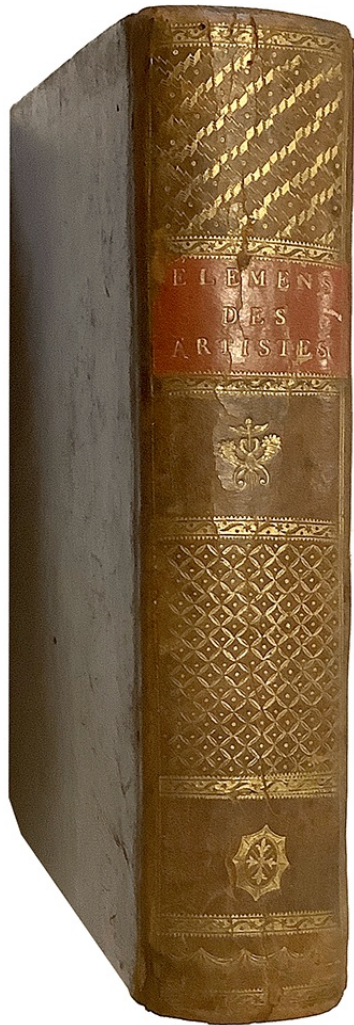
Pastoral Landscape. Vanvelde inv. Soubeyran sculp. A Paris chez Odieuvre.



2. MILES, Edward. A New Book of Cotages (sic) and Barns from Nature. [Title-page]. This appears to be the only physical proof of its existence. Published by F. Vivares as the Act directs June 2d 1773. £65.00

150mm x 194mm (plate mark). Miles delin. Tho. Vivares scul. 1773.

~ Unrecorded, apart from an announcement in contemporary advertisements, which noted that it was published with five plates.



3. VALENCIENNES, Pierre-Henri de. *Éléments de Perspective Pratique : à l'usage des artistes, suivis de Réflexions et conseils à un élève sur la peinture, et particulièrement sur le genre du paysage.* [1 ff] half-title, title-page, xii (contents), xxix (avant-propos et préface), [3]pp, errata et avis au relieur., 644pp., 36 folding engraved plates. A very good copy in original mottled calf, gilt decorated spine with red morocco label. Some slight surface wear to the spine, and small 'thumb-print' size water mark to the blank leading edge of a number of the plates. Old mark on the facing versos of two plates, but with very little show through. An important and highly influential treatise on the development of the plein air landscape sketch.
- 4to. A Paris, chez l'auteur, Desenne, Duprat, an VIII. [1799/1800]. £395.00

~ Valenciennes' treatise became in effect **“the bible for Neo-Classical landscape painters in 19th century France.** [His] own Italian sketches... anticipate Corot in their qualities of informal composition, free brushwork and brilliant observation of the phenomena of nature... [and] Corot often turned to Valenciennes ideas throughout his career.” Later in the century Camille Pissarro specifically recommended to his son Lucien that he should study this treatise on classical landscape by Valenciennes.

see: M. Clarke. *Corot and the Art of Landscape*, 1991.



4. PICKETT, William. *Studies for Landscape* [title taken from original gilt label]. A series of ninety six illustrations on twenty four aquatint plates, issued without any accompanying text.

A very good copy of this rare work, bound in contemporary half red roan and marbled boards with large red gilt label on the upper cover. Joints rubbed, slight wear to the head and tail of the spine, and some occasional foxing and old faint water-stain to the upper outer corners. large oblong folio. T. Clay, June 1812. £480.00

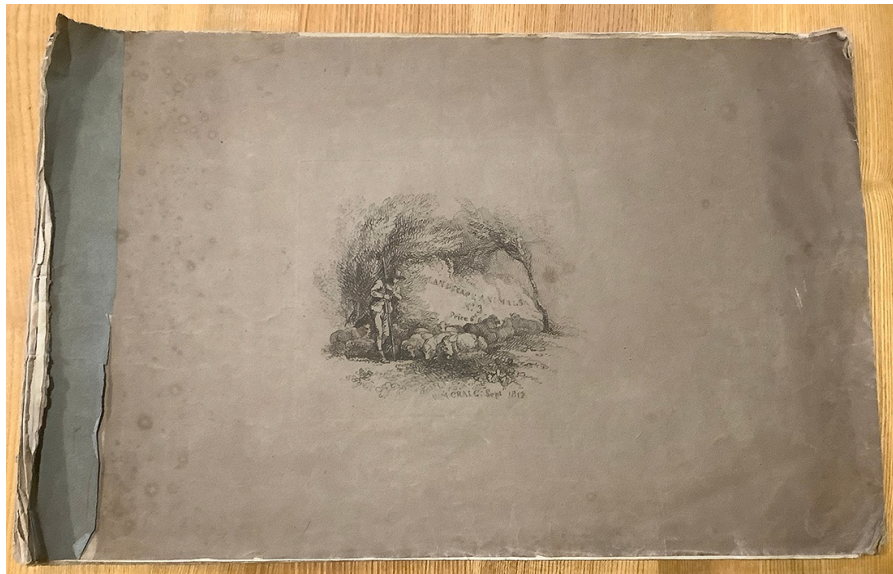




~ William Pickett (fl.1792-1820) was a draughtsman and aquatint engraver of landscape, naval and military subjects. He exhibited landscapes at the Royal Academy and also published views of Bury St Edmunds and Margate. The present work, intended to facilitate the improvement of the student, and to aid the practitioner, in landscape composition, forms a microcosm quite unique in its range of subjects. Rather than offering the standard foreground groups of people or animals, Pickett provides a series of high quality back-drops for the student to adapt. Light-houses and Ale-houses, Wind-mills and Water-falls are presented four to a page, offering ready made scenery for all manner of rustic, sublime or seascape composition. A coloured version was in the Fitzwilliam Museum Exhibition "Gilpin to Ruskin" in 1988.

The present copy has been issued without a title-page; another copy, sold by us in 1995, was bound in similar style, with the same red morocco title-label, and no title-page. Comparison confirms it is not a re-appearance of that copy. FirstSearch records just two copies, Huntington, and Yale.

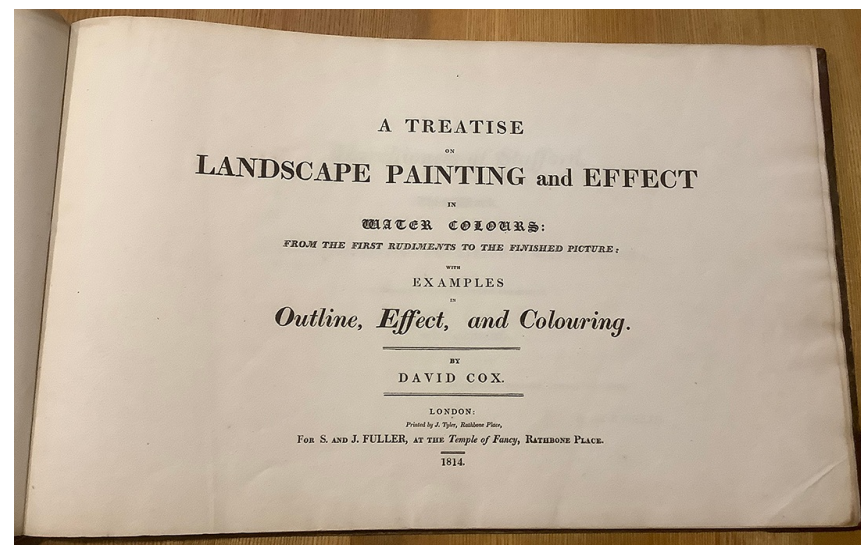
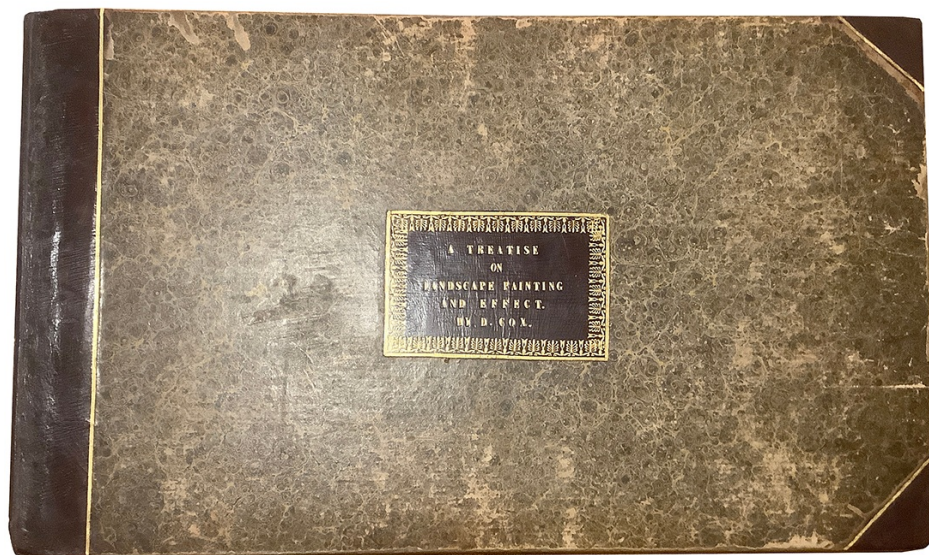
It was published under the title: "Twenty-Four plates divided into ninety-six specimens of cottages, bridges, castles, churches, windmills, abbeys, water-mills, lighthouses, turnpikes, ruins, barns, rocks, priories, kilns, waterfalls, gateways, crosses, cliffs, forts, wharfs, towers, alehouses, caves, wells. Intended to facilitate the improvement of the student, and to aid the practitioner, in landscape composition."



unrecorded

5. CRAIG, William Marshall. Landscape Animals. No 3. Price 6s 6d. [2]pp., 6 soft-ground etched plates. Original drab wrappers with engraved title-panel on the upper cover. Some dustiness and corners and back-strip creased. The plates have some dustiness and light foxing. 300mm x 480mm. W.M. Craig. [Printed by Thiselton, George Street, London.] Sept. 1812. £120.00

~ The Yale Center for British Art, records "Landscape animals by W.M. Craig. No. 1. No more published?"
The V & A also record Part 1 only.



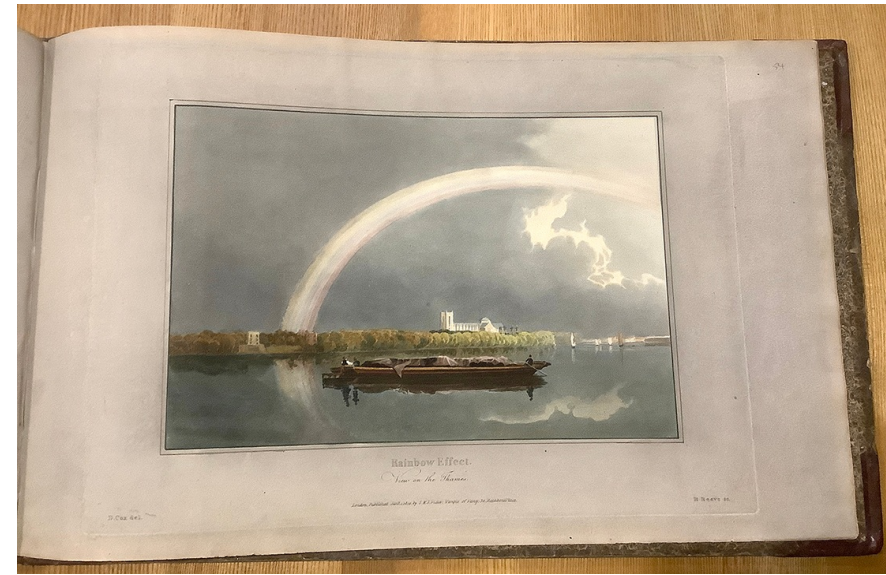
a very good copy of the best and most important of the early drawing books

6. 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.

oblong folio. Printed for and published by S. and J. Fuller, at the Temple of Fancy, Rathbone Place; and sold by Messrs. Longman, Hurst, Rees, Orme, and Brown; Sherwood, Neely, and Jones; and Gale and Curtis, Paternoster-Row; and by all Booksellers in Town and Country. 1813-1814.

£1,250.00

First edition, second issue. *Title, dedication, advertisement leaf, 5-32 descriptive pages of text and illustrated with 24 lithograph plates, 16 sepia aquatint plates and 16 hand coloured aquatint plates- some of the latter on grey paper as issued.* Paper watermarked 1812. Handsomely leather bound in half period calf over marbled boards with the original ornate leather lettering label on the upper board. Ownership name of James Gibson 1829 on the front end paper. A chip to the outer corner of one sepia plate and some outer marginal discolouration but a very good copy, and certainly one of the best examples we have sold. The last copy we sold was in 2002.



~ This is Cox's major work and is described by Tooley as "the best and most important of the early drawing books." "The care with which the aquatints were thought out is revealed by impressions which have not received the colour washes usually added by a team of colourmen after models prepared by the artist himself. Such impressions do not in fact make sense without this colour; they can be seen in volumes made up of the plates of the Treatise as republished in 1840-1841." (ref: Wildman, S. David Cox, 1983). Errors in the numbering of the plates were corrected in the 2nd issue, and the plate depicting convict hulks was also replaced with a scene of haymaking and reaping in the later issue.

Provenance: James Gibson, probably a relation of Francis Gibson. In another art instruction volume published in 1825 their signatures were on the same page. Francis Gibson (c.1803 - 1858). He lived for many years at "The Close", High Street, Saffron Walden. He was a partner in Gibson's Bank, now amalgamated with Barclay's, and built the Fry Art Gallery to hold his collection of pictures, formed mostly by purchase between 1830 and the year of his death in 1859; his daughter, Elizabeth, had married the Bristol MP Lewis Fry. He was an enthusiastic amateur artist.



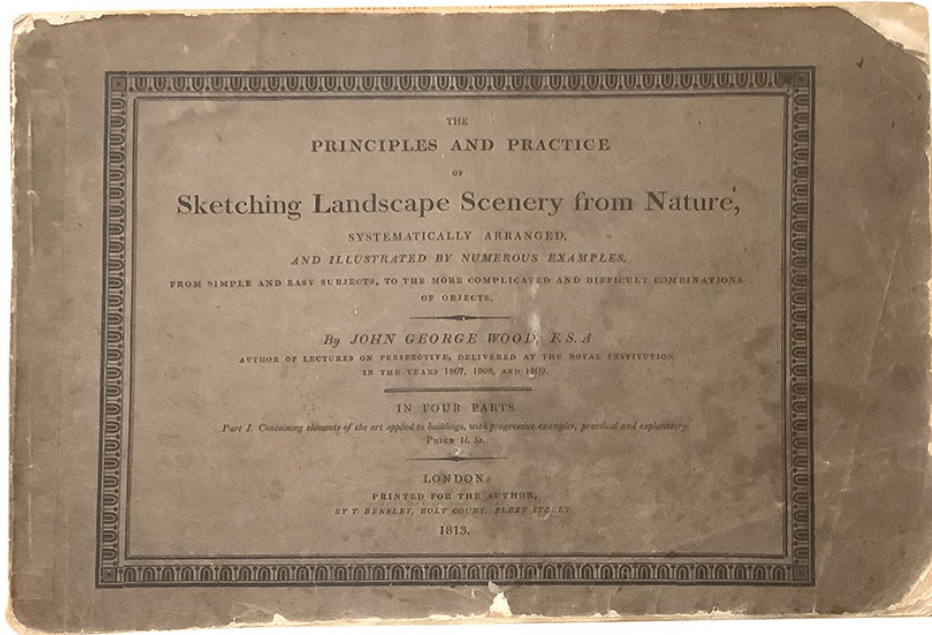
7. COX, David. A Treatise on Landscape Painting and Effect in Water Colours: from the first rudiments to the finished picture: with examples in outline, effect, and colouring. No [2 added by hand]. pp[5]-6., 6 soft-ground etched plates numbered 7-12. Original dark blue sugar paper printed wrappers, with advert on the inner rear wrapper for "Protean Figure, and Metamorphic Costumes", and for drawing books on the outer wrapper, noting that "Orders for the East and West Indies executed." Wear to wrappers, with edge chipping and clean tear without loss. Page corners creased and dusty, and very prominent old ink stain to the lower margin of each plate.

oblong folio. Printed for and published by S. and J. Fuller, at the Temple of Fancy, Rathbone Place; and sold by Messrs. Longman, Hurst, Rees, Orme, and Brown; Sherwood, Neely, and Jones; and Gale and Curtis, Paternoster-Row; and by all Booksellers in Town and Country. 1813-1814.

£40.00

Issued in 12 parts in printed paper wrappers. Price 7s.6d each. Parts 1-4, 24 soft ground etchings; Parts 5-8, 16 sepia aquatints; parts 9-12, 16 aquatints.

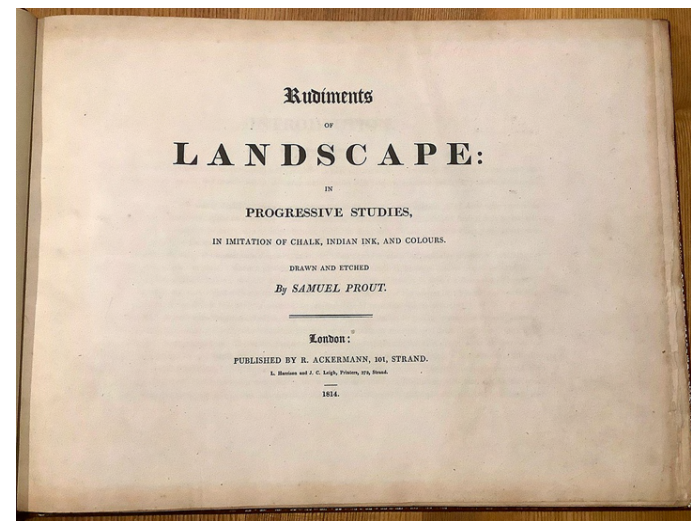
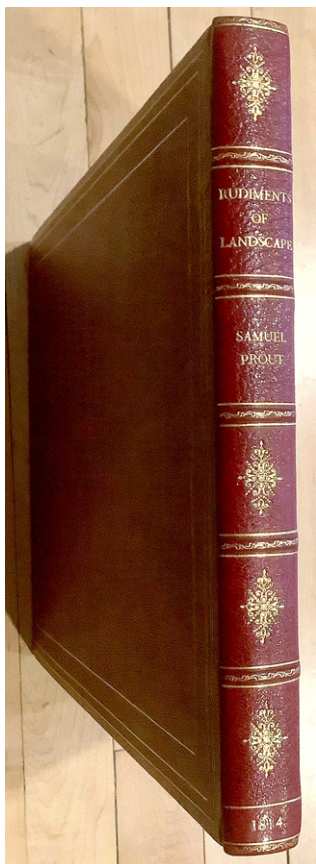
The second issue has the plate of Haymaking in place of that of Convict Hulks. Gilpin to Ruskin 20 notes a 1816 second edition, but we cannot trace this. Abbey, Life 115, watermarked 1812.



8. WOOD, John George. *The Principles and Practice of Sketching Landscape Scenery: systematically arranged, and illustrated by numerous examples, from simple and easy subjects, to the more complicated and difficult combinations of object: in four parts.* oblong folio. Printed for the author, by T. Bensley, Bolt Court, Fleet Street, 1813-[1815]. £50.00

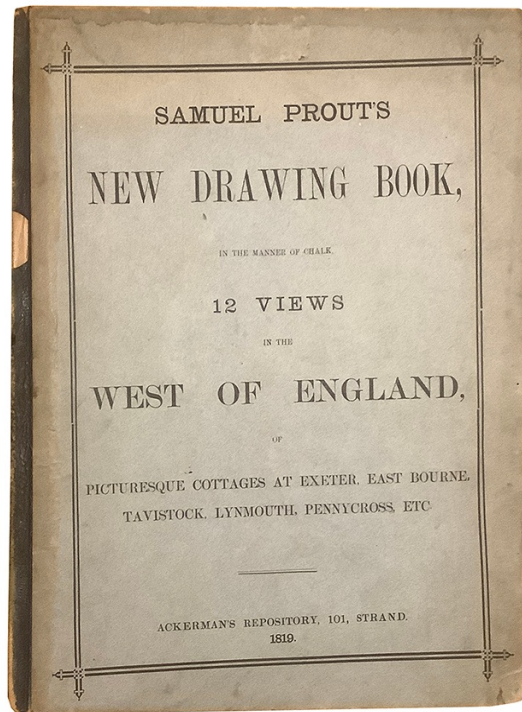
Part I. First edition. Containing elements of the art applied to buildings, with progressive examples, practical and explanatory. Price 11.5s. 18pp., 16 etched plates dated 1814. Plates 12-16 are of named scenes; Old House at Weobley; Fisherman's Gate Sandwich; View at Millbank; Old Houses at Brampton Brian; Part of Weobley.

Original printed wrappers, the title set within an ornamental frame on the upper cover. Old ink splash affecting the first few leaves otherwise in good clean condition. Corners of the wrappers are worn, some edge wear, and plain back-strip now worn away.



9. PROUT, Samuel. *Rudiments of Landscape: in progressive studies, in imitation of chalk, indian ink, and colours.* First edition, second issue. iv, 5-26pp., 64 plates (24 soft-ground etchings, 24 uncoloured aquatints and 16 hand-coloured soft-ground etchings with aquatint). A very good clean copy bound in recent dark red crushed morocco. Spine in six panels with raised bands and gilt decoration. Top edge gilt the remainder uncut. Rare. Abbey, Life 171.
oblong folio. L. Harrison and J.C. Leigh for R. Ackermann. 1814. £850.00

~ One of Prout's scarcest and earliest publications, preceded only by the even rarer *Picturesque Delineations in the Counties of Devon and Cornwall*. It is also his most substantial work consisting of twenty four increasingly elaborate soft-ground etchings, 24 compositions executed in strong sepia aquatint, and concluding with 16 finely hand-coloured soft-ground etchings with aquatint depicting rural and coastal scenes. The plates are all printed on thick paper. First published in 1813 the second issue appeared with a cancel title-page, and the plates are dated March 1813 - February 1814. Of the five other copies of either issue to appear at auction in the last twenty years, one was a made up copy and three all lacked plates. Two further copies in 1992 were also heavily defective. This copy was sold by us to a private customer in 1993, and now offered again over 30 years later.



10. PROUT, Samuel. *A New Drawing Book, in the Manner of Chalk, containing twelve views in the West of England.* 12 uncoloured plates, dated 1 January 1819. Glastonbury. Tavistock. Ditto. Lynmouth. Exmouth. East-Bourne. Ide. Ditto. Chagford. Exeter. Pennycross. Dartmoor. A very good copy bound in original roan backed printed boards, the final plate laid down onto the inner rear cover. Some wear to the head and tail of the back-strip, and the corners a little bruised.

4to. Ackerman's Repository, 101, Strand. 1819 [but later, c.1840].

£220.00

~ This was also issued under the title *A Series of Views of Rural Cottages in the West of England, drawn and etched in imitation of chalk*, [1819 but later]. We have handled copies of both, and they seem to have been re-issued c1840. The original soft ground etched plates, appear now to be printed by lithography.



with an Ackermann family presentation inscription

11. PROUT, Samuel. *A Series of Easy Lessons in Landscape Drawing, contained in Forty Plates; arranged progressively from the first principles in the chalk manner, to finished landscapes in colours. 4pp., 40 plates dated 1819 of which the first 24 are uncoloured soft-ground etchings, 25-32 etching and uncoloured aquatint, and 33-40 etching and aquatint with hand colouring. With 2pp of text not called for in Abbey.* Contemporary half calf, neatly rebacked and with the corners repaired. Original marbled paper boards with original gilt morocco label on upper cover. Presentation inscription from A.W. Ackermann to J.W. (?). Some old waterstaining to the lower margins but not intrusive and marbled paper rubbed, but a good copy of this scarce work. Archer 266.1 (noting the second edition of the same year). oblong 4to. Ackermann. 1820.

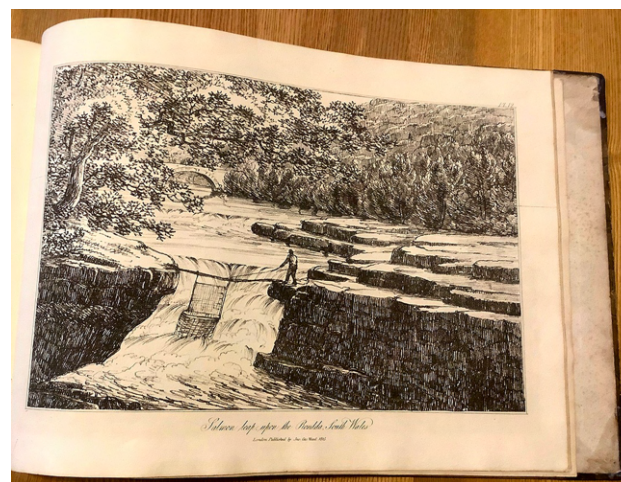
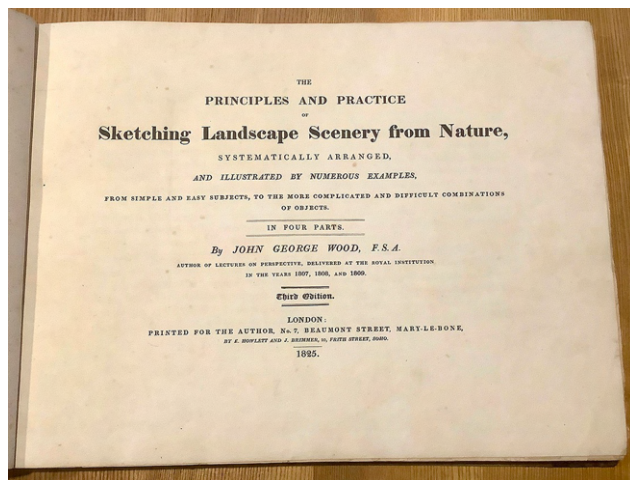
£480.00

A
SERIES
OF
Easy Lessons in Landscape-Drawing.
CONTAINED IN FORTY PLATES;
ARRANGED
PROGRESSIVELY FROM THE FIRST PRINCIPLES IN THE CHALK MANNER,
TO
THE FINISHED LANDSCAPE IN COLOURS.
By SAMUEL PROUT.

LONDON:
PUBLISHED BY R. ACKERMANN, 101, STRAND;
AND MAY BE HAD OF ALL THE BOOK AND PRINT-SELLERS IN THE UNITED KINGDOM.
PRINTED BY L. BARRISON, 573, STRAND.
1820.



This work was issued first in ten monthly parts, without title or text,
Feb 1 1819 - Nov 1, 1819. under the title: Easy Lessons in Landscape-Drawing.



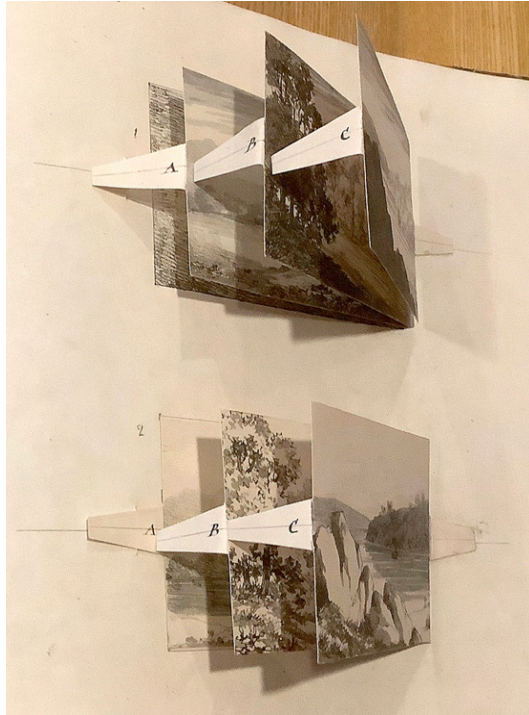
12. WOOD, John George. *The Principles and Practice of Sketching Landscape Scenery from Nature*, systematically arranged and illustrated by numerous examples from simple and easy subjects, to the more complicated and difficult combinations of objects. Third edition. Four parts. A very good copy bound in half period calf gilt over marbled boards. First five leaves with minor fraying to the outer edge. Ownership names of Francis Gibson 1829, and James Gibson on the front end paper. Scarce. oblong 4to. Howlett and Brimmer. 1825. £595.00

- a) *iv + 18pp., 16 plates.*
- b). *16pp., 16 plates.*
- c). *8pp., 16 plates.*
- d). *14 + 2pp., 16 plates (7 tinted one with 6 over-slips).*

All the plates are soft-ground etchings. Text reset from the 1820 issue of the third edition.

Abbey, Life 194, watermarked J. Whatman 1820, 1821, 1824, 1825.

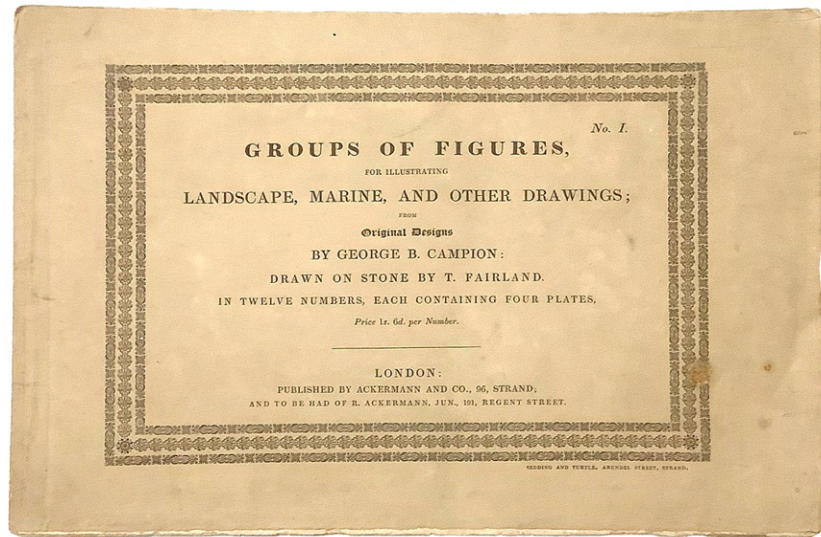




An attractive and most comprehensive drawing treatise, with numerous full-page plates, some of identified topographical scenes (Colebrook Dale, West Gate Canterbury &c), others depicting interiors (farmhouse kitchen), as well as plates of details for sketching trees, as well as general rules of perspective. One elaborate plate depicts two illustrations each with three hinged over-slips, tinted with grey wash colours. and a few further plates have a lightly tinted background.

The work was originally published in four parts, from 1813 to 1815; a second edition was issued in 1816, and a third in 1820 (Abbey, Life 194). This variant third edition was reissued by Howlett and Brimmer in 1825.

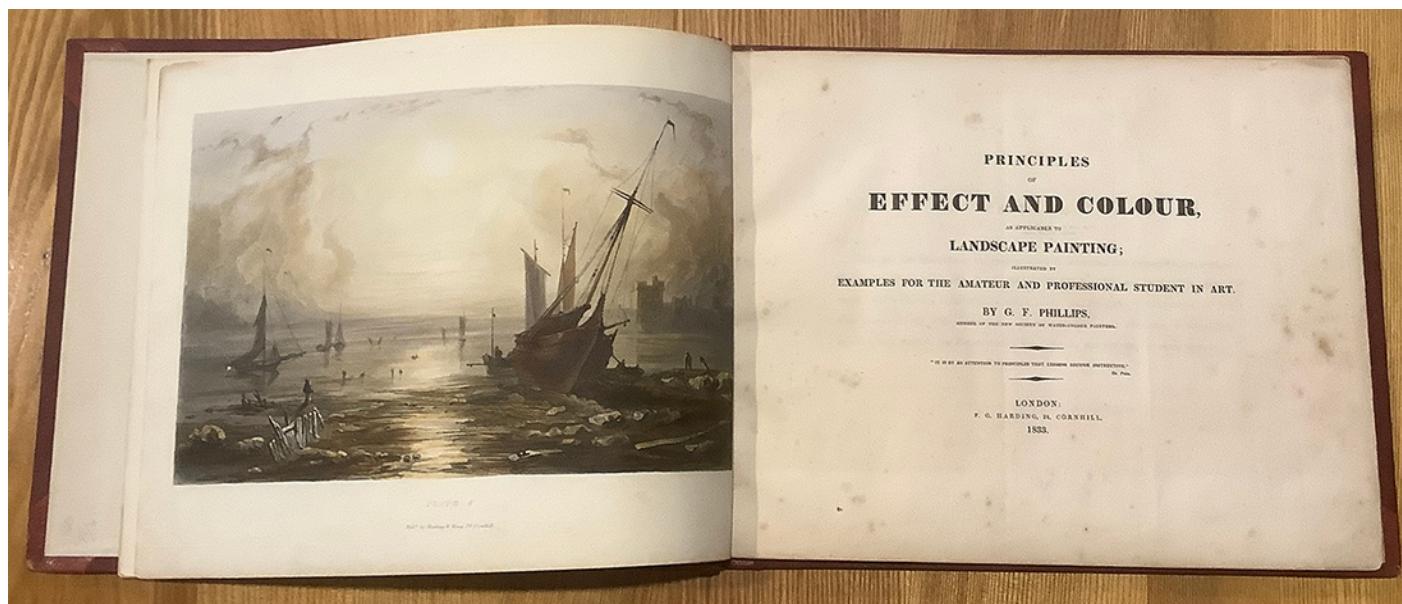
~ Provenance: Francis Gibson (c.1803 - 1858). He lived for many years at "The Close", High Street, Saffron Walden. He was a partner in Gibson's Bank, now amalgamated with Barclay's, and built the Fry Art Gallery to hold his collection of pictures, formed mostly by purchase between 1830 and the year of his death in 1859; his daughter, Elizabeth, had married the Bristol MP Lewis Fry. He was an enthusiastic amateur artist.



13. CAMPION, George Bryant. Groups of Figures, for Illustrating Landscape, Marine, and other Drawings; from original designs. Drawn on stone by T. Fairland. In Twelve Numbers, each containing Four Plates. Price 1s. 6d. per number. No. 1. *Four lithograph plates each with six rural groups of figures.* Some foxing but a very good copy stitched as issued in original printed wrappers, with advertisements on the rear cover. oblong 4to. published by Ackermann and Co., 96 Strand. [plates dated 1833]. £120.00

Very scarce, Worldcat recording just a single copy of No. III (Victoria State Library).

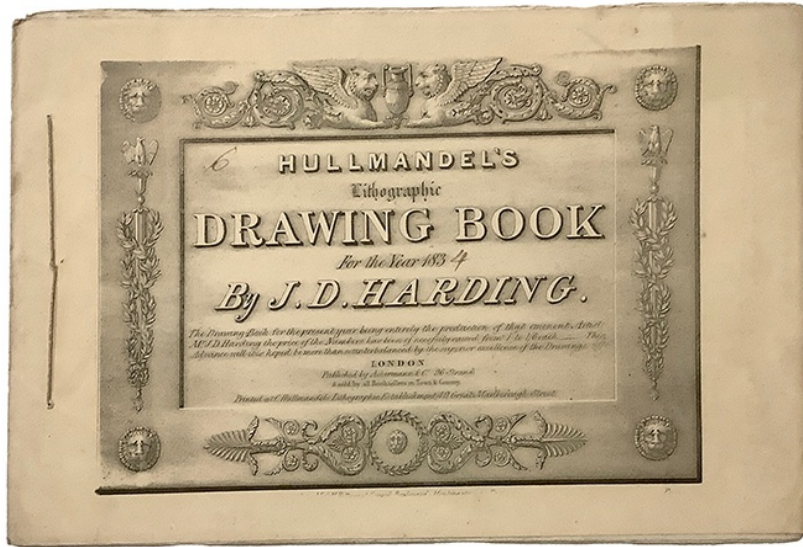
~ George Bryant Campion initially specialised in topographical views, first exhibiting in 1829. In 1834 he became a member of the New Watercolour



the scarce first edition

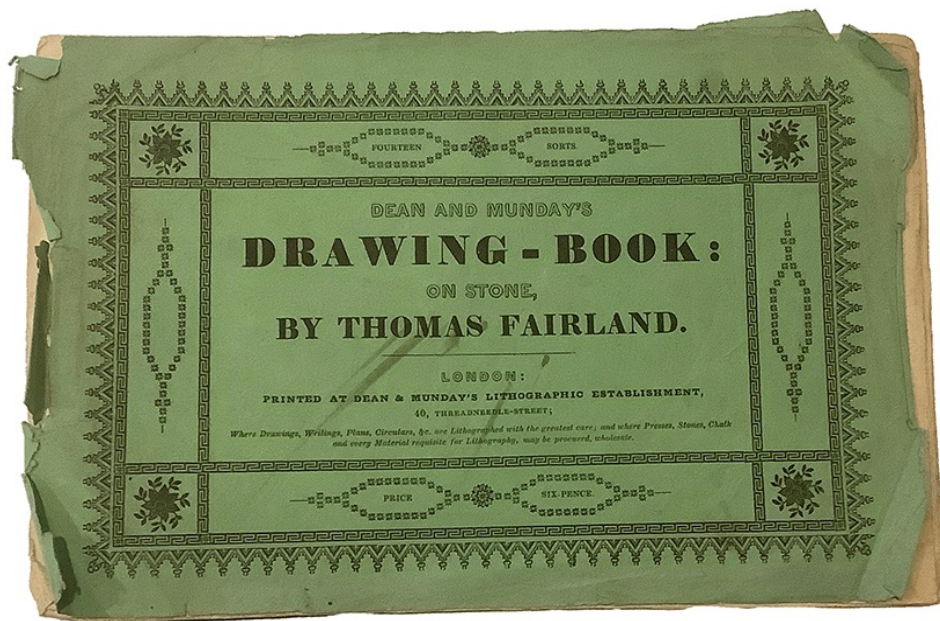
14. PHILLIPS, Giles Firman. Principles of Effect and Colour, as applicable to Landscape Painting; illustrated by examples for the amateur and professional student in art. First edition. 28pp., 7 aquatint plates of land and coastal scenes (5 hand-coloured), and one hand-coloured plate of a chromatic wheel. A very good copy bound in 19th century half red morocco, pebble cloth boards, raised bands and morocco spine label. Some foxing to the text leaves, but the plates clean. oblong 4to. F.G. Harding, 24, Cornhill. 1833. £395.00





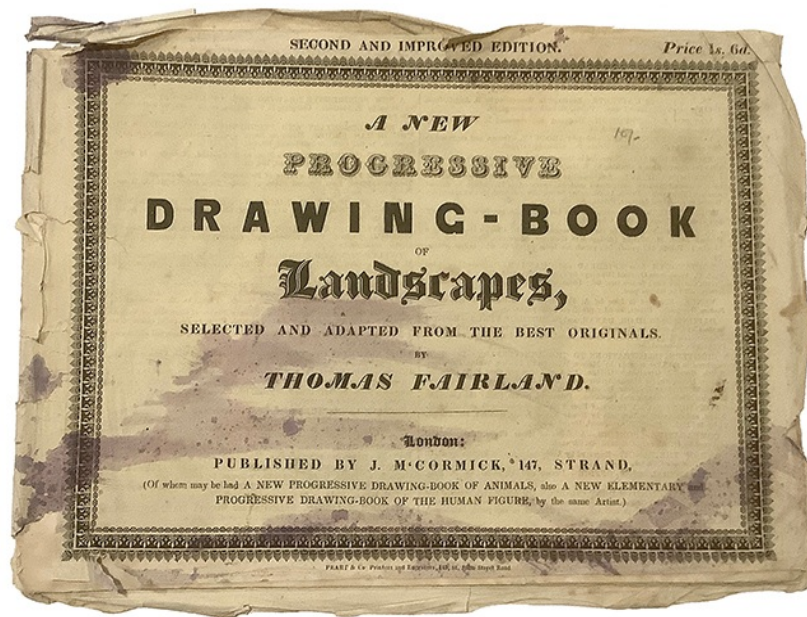
15. HARDING, James Duffield. Hullmandel's Lithographic Drawing Book for the Year 1834. The Drawing Book for the present year being entirely the production of that eminent artist Mr J D Harding the price of the Numbers has been of necessity raised from 1s to 1/6d each. This advance will it is hoped be more than counterbalanced by the superior excellence of the drawings. [Part] 6. 4 lithograph plates dated 1833-1834, and numbered 21-24. A near fine copy, stitched as issued in original decorative lithographic wrappers. The upper wrapper is hand-numbered '6'. [FirstSearch. Penn State (4 plates).] oblong 4to. (190mm x 285mm). Published by Ackermann & Co, 96 Strand & sold by all Booksellers in Town and Country. Printed at Hullmandel's Lithographic Establishment, 49 Great Marlborough Street. 1834. £50.00

~ Charles Hullmandel's *The Art of Drawing on Stone*, was published in 1824. He established a lithographic press at his home in Great Marlborough Street, from where he produced prints until his death. He refined the lithographic process, developing a method for producing gradations in tones and creating the effect of soft washes of colour which enabled the printed reproduction of Romantic landscape paintings



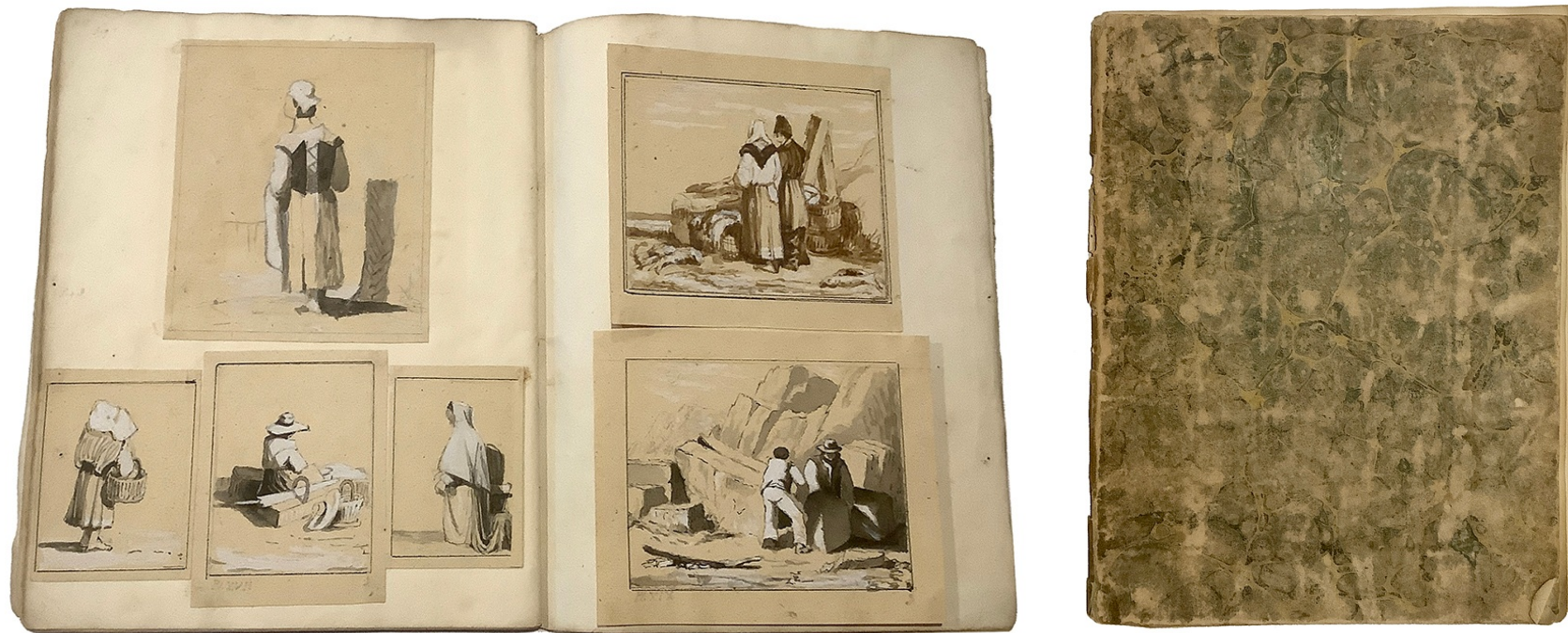
16. FAIRLAND, Thomas. Dean and Munday's Drawing-Book: on Stone. 4 lithograph plates drawn by T. Fairland. Price Six-Pence. Original printed green paper wrappers with some creasing and marginal wear but largely intact. Plates a little dusty. small oblong 4to. Printed at Dean & Munday's Lithographic Establishment, 40, Threadneedle-Street. c1840. £60.00

~ Scarce, unrecorded by FirstSearch.



17. FAIRLAND, Thomas. A New Progressive Drawing Book of Landscapes: selected and adapted from the best originals. Second and improved edition. Price 1s.6d. Part No [2 added by hand], 4 plates numbered 5-8 each with architectural details of windows, doors, and buildings. Advertises on inner front, and both sides of the rear wrapper. The wrappers are edge worn, the rear with some loss of text, and have some ink splashes, and foxing and browning to the plates. oblong 4to. (220mm x 290mm). Published by J. McCormick, 147, Strand Peart & Co. Printers and Engravers 143, St John Street Road." c1840.

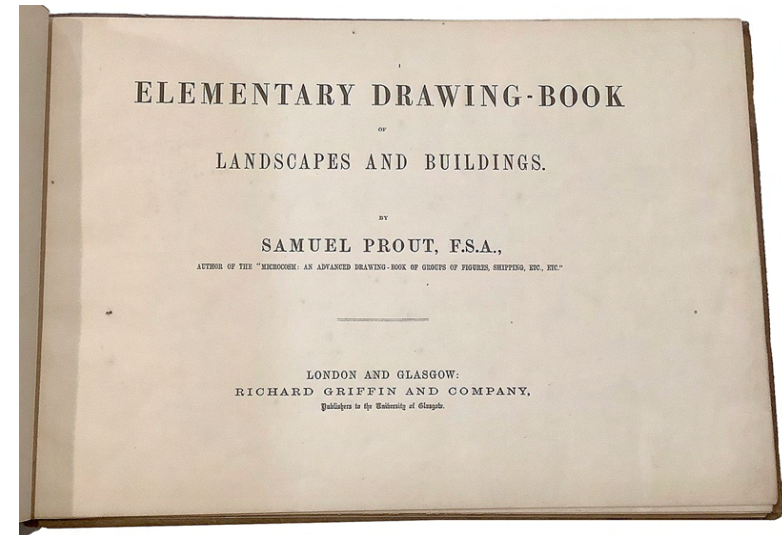
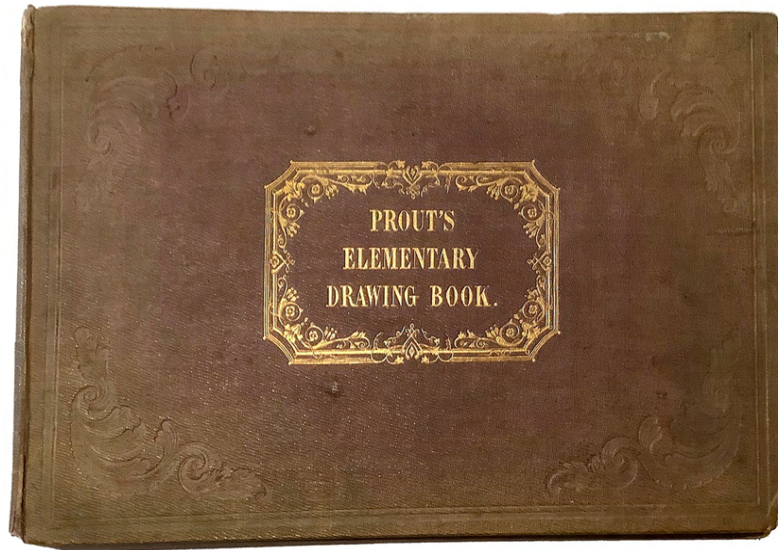
£30.00



a lady's art instruction notebook

18. BASKETT, Dorothea. Twenty seven ink and sepia-wash illustrations by Dorothea Baskett copied from Samuel Prout's 'Hints on Light and Shadow, Composition, Etc, As Applicable to Landscape Painting, Illustrated with Examples'. Original marbled wrappers, some slight wear to the backstrip and corners. Along with her name the front-end-paper notes "plates to Prout's Hints on Light, Shadow & Composition."
200mm x160mm. c1840. £75.00

~ Samuel Prout's work was published in 1838, in folio, with 20 plates, and here Dorothea has separated out some of the multiple studies on a single plate into individual drawings, noting the plate number they come from. An unusually accomplished student exercise. She may be the Dorothea Baskett, of Freshford, Bath, who was born in 1818.



19. PROUT, Samuel. Elementary Drawing-Book of Landscapes and Buildings. *Title-page and 24 lithographed plates, signed 'PS' and 'Day & Son, Lith to the Queen', with tissue-guards., advert leaf.* Original blind stamped and gilt lettered cloth, lemon yellow end-papers. Some wear to the spine and corners. Ticket of Leighton Son & Hodge, Shoe Lane, London at the foot of the inner rear board. oblong 4to (198mm x 284mm). Richard Griffin and Company, Publishers to the University of Glasgow. c1850. £120.00

~ First published in 1840, and for which the artist was only paid £90.00 by the publishers for the 'drawings on zinc.'