

Ken Spelman

DRAWING  
AND  
PAINTING



BOOK



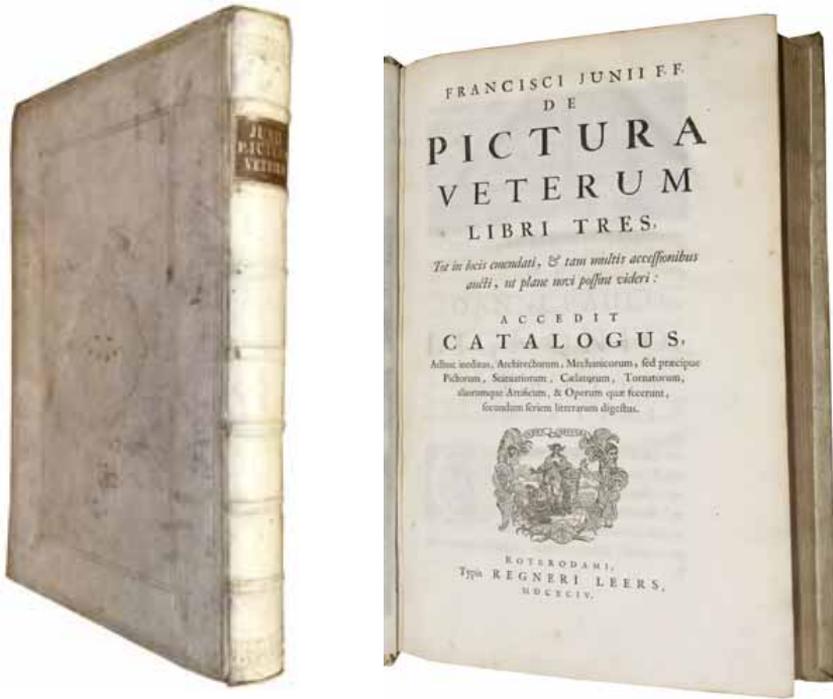


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one of the cornerstones of the Neo-classical movement

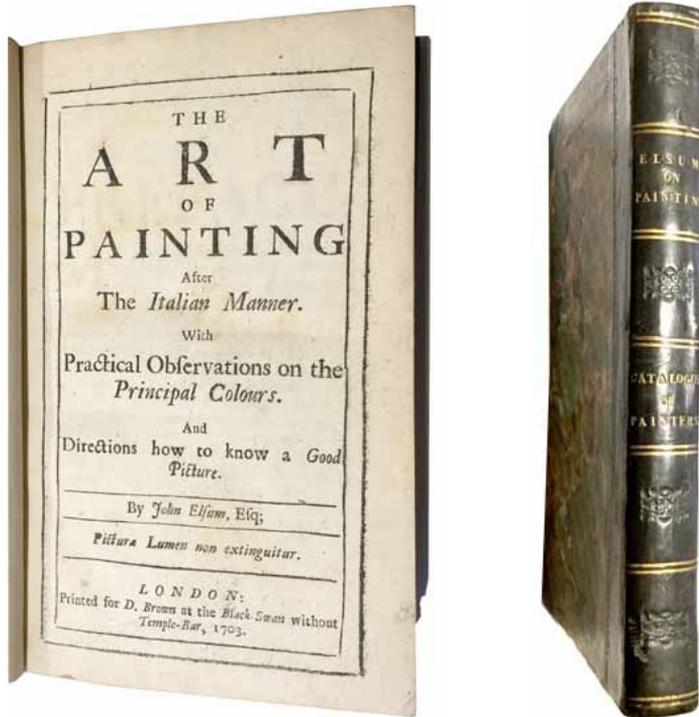
1. JUNIUS, Franciscus. De Pictura Veterum Libris Tres, Tot in locis emendati, & tam multis accessionibus aucti, ut plane novi possint videri: Accedit Catalogus, Adhuc ineditus, Architectorum, Mechanicorum, sed praecipue Pictorum, Statuariae, Caelatorum, Tornatorum, aliorumque Artificum, & Operum quae fecerunt, secundum seriem litterarum digestus. Second, enlarged edition. [30], 296, [20]pp; [32], 236, [16]pp., engraved frontispiece, and engraved portrait both by Gunst after Adrian van der Werff. A very good clean copy with wide margins. Bound in full contemporary panelled vellum, gilt label. Upper joint cracked but firm, and some mellowing and marking to the vellum. folio. Roterodami, Typis Regneri Leers. 1694. £695.00

~ Provenance: Armorial book-plate of The Right Hon. Alexander [Hume-Campbell] Lord Polwarth, 2<sup>nd</sup> Earl of Marchmont.

In 1620, Franciscus Junius (1591– 1677), was employed by Thomas Howard, Earl of Arundel, as a tutor to his son, and later as librarian. It was for Arundel, an avid collector of Greek and Roman art objects, that Junius wrote his *De Pictura Veterum*, a theoretical discussion of classical art. It forms one of the cornerstones of the Neo-classical movement, and was praised by both Peter Paul Rubens and Anthony Van Dyck.



*De Pictura Veterum* is divided in several books. The first is composed of classical texts on the arts and Junius' commentary on them, and the second forms an alphabetical list of quotations of the lives and works of artists of antiquity. The work was also important in the continuing debate in the primacy of the arts - the written arts vs. the graphic arts - which had once again come to the fore. The most recent dispute arose between the playwright Ben Jonson, and the court architect for Charles I, Inigo Jones. Junius can be clearly seen as siding with Jones and the supremacy of the visual arts, and in supporting the notion of art's power to promote a virtuous life. This countered the argument of William Prynne (1600-1669) in his *Histrio-mastix*, 1633, which attacked the Court of Charles I and its patronage of the arts.



One of the earliest treatises to provide information for the positioning of pictures within the house.

2. ELSUM, John. *The Art of Painting after the Italian Manner. With practical observations on the principal colours. And directions how to know a good picture.* First edition. (8) + 142 + (10)pp. A very good copy bound in nineteenth century half blue calf, gilt lettered spine and marbled boards. . 8vo. for D. Brown at the Black Swan. 1703.

*bound with...*

*A Concise Introduction to the Knowledge of the most Eminent Painters...* intended to instruct (as well as to assist the memory of) those Gentlemen and Connoisseurs, who either travel abroad for the improvement of their Taste, or intend to view the curious Collections in these Kingdoms. (124)pp. 8vo. for T. Cadell. 1778. £695.00

ESTC recording only the BL, National Gallery, Dublin, and V. & A. Museum copies in this country, and just Georgia (imperfect) and Chicago in America. Harley (*Artists' Pigments*) and Ayres (*The Artist's Craft*) noting the 1704 re-issue only, and not in the Birren Collection. The last copy we sold was nearly 20 years ago.

~ A rare work, plainly written and free from “rhetorical flourishes.” *“Take then these instructions... do not reject them because they are not derived from a Stately Fountain; because the Water falls not from the Mouth of a Serpent, the Jaws of a Dragon, or the Nostrils of a Sea-Monster, for he that is dry will be glad to quench his thirst from a Leaden Cistern, or an Earthen Pitcher.”*

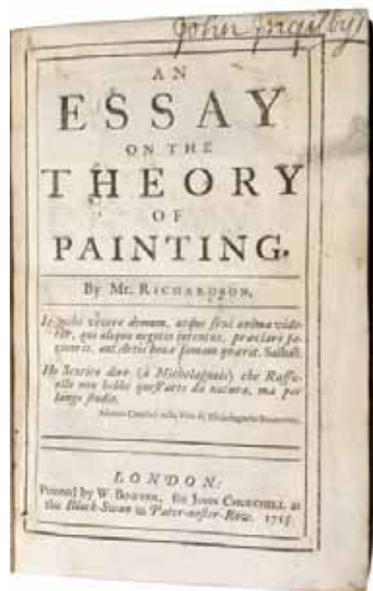
Elsum provides practical instruction on the importance of sound draughtsmanship, the making and use of grids for squaring up drawings, the variety and use of colour, and the various techniques of oil and dry-painting. He also advises the artist to consider the ‘quality’ of the client and argues that painters should ‘suit their works to the quality of the place and person.’ For the client he provides short-lists of suitable works for display in libraries, halls, palaces, town-houses, and public schools. This is one of the earliest treatises to include such information of the positioning of pictures within the house.

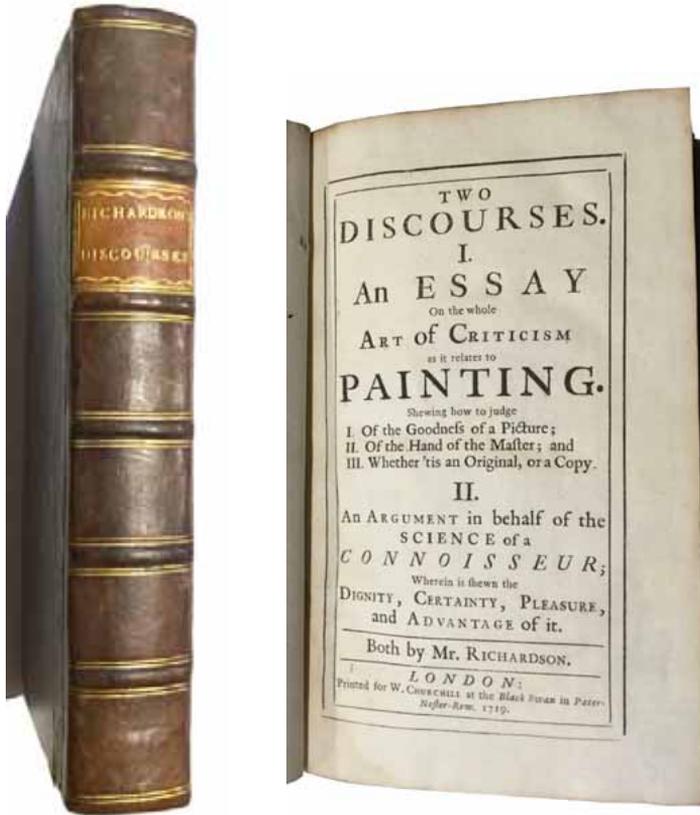


3. RICHARDSON, Jonathan. An Essay on the Theory of Painting. First edition. 240pp. A very good copy bound in contemporary calf, joints and corners expertly repaired about 20 years ago by John Henderson, binder, and with new morocco label. Some freckling to the endpapers and pastedowns. With the armorial bookplate of Sir John Ingilby, Bart., and his signature at the head of the title-page. 8vo. W. Bowyer. 1715. £695.00

~ Very scarce, and only the third copy of the first edition we have offered for sale in the past thirty years.

Provenance:  
Sir John Ingleby of Ripley, Yorks. His son, John, travelled to Rome in 1728, and continued on to Venice the following year.



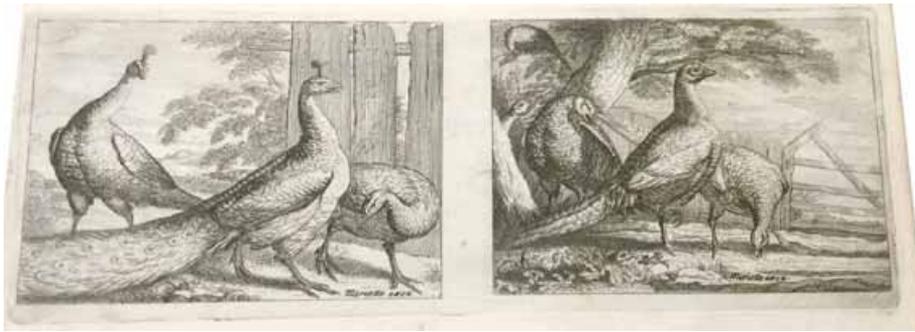


4. RICHARDSON, J. Two Discourses. I. An Essay on the Whole Art of Criticism as it relates to painting. Shewing how to judge I. Of the Goodness of a Picture; II. Of the Hand of the Master; and III. Whether 'tis an original, or a copy. II. An Argument in behalf of the science of a connoisseur; wherein is shewn the dignity, certainty, pleasure, and advantage of it. First edition. [16], 220, 234, [2]pp adverts. Sectional title-page to each discourse. A very good copy in full contemporary panelled calf, expertly rebaced about 15 years ago by John Henderson, binder, with raised and gilt bands, morocco label. 8vo. for W. Churchill. 1719. £595.00

5. MENESTRIER, Le père Claude-François. La Nouvelle Methode Raisonnée du Blason, pour l'apprendre d'une maniere aisée; Reduite en Leçons, par demandes, & par réponses. Enrichie de figures en taille-douce. Nouvelle edition, revue, corrigée & augmentée. [8], 298, [26] index, [4]pp., engraved armorial frontispiece, numerous illustrations of coat-of-arms on 32 full-page engraved plates, and woodcut armorial figures in text. A near fine copy in full contemporary mottled calf, ornate gilt panelled spine with red morocco label. 12mo. Lyon, chez les Freres Bruyset. 1750. £395.00



~ Claude François Menestrier (1631-1705), was a French Jesuit, who specialized in the art of heraldry and emblematic devices. He taught at the College Chambéry, as well as at Vienna, Grenoble and Lyon.



6. MARIETTE, Pierre-Joseph. A series of four engraved plates, each with two images, depicting birds, (peacocks, pheasants, snipe, peewits, partridges, crows, herons, and ducks). They each bear the name P. Mariette excud, or Mariette excu. In good condition, with a single wormhole in the central blank border of each sheet.

270mm x 98mm. c1760.

£295.00

~ These appear to be engraved by Pierre-Joseph Mariette (died 1729), the elder son of Pierre Mariette II, and brother of Jean Mariette. He was an engraver and print dealer in Paris, and one of a dynasty of engravers of that name in the city. In 1655 his father had married Madeleine de Collemont, widow of François Langlois, one of the most prominent print-sellers on the Rue Saint-Jacques, and thereby acquired Langlois's fabulous stock of plates and engravings, to which he added that of his own father's business, which he purchased from the ailing dealer in 1657 for 30,000 livres. Madeleine and Pierre's principal shop maintained Langlois's name, the 'Librairie des Colonnes d'Hercule', while the other continued as 'L'Espérance'.

Suites of engravings by Pierre-Joseph appear in collections of Le Pautre's ornamental work, and these may form part of one of those larger assemblages.





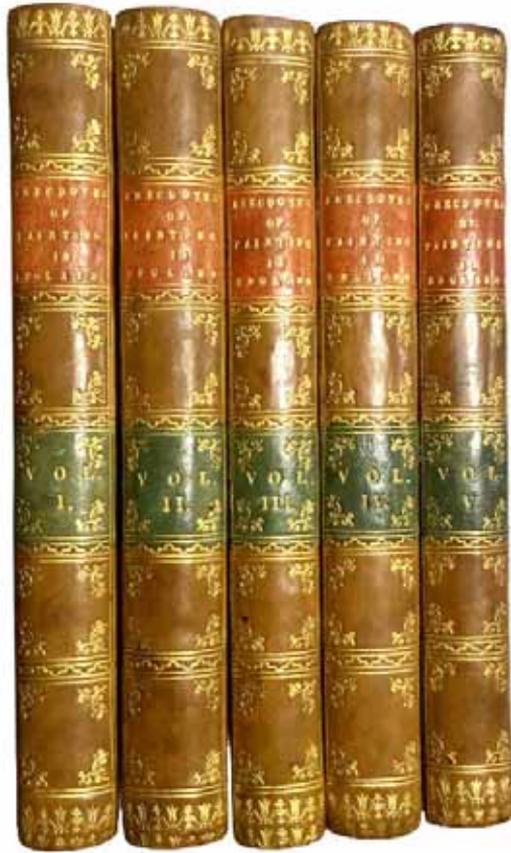
the man who married William Blake and Catherine Boucher

7. REVEREND GARDNOR'S ACADEMY. An eighteenth century pen, ink and wash drawing of a river scene with an unidentified townscape on one bank, including a church tower, fortifications and a bridge. In the foreground two figures and a dog sit and stand under a tree watching a boatman row down the river. Drawn on laid paper pasted onto another sheet, and with a modern wash-line mount. Some slight wear outside of the image to the backing sheet. This had a modern note that it was drawn by Nat. Howard, at the Rev. M. Gardener's Academy, Battersea, Surrey, May 1772. I imagine this drawing originated from a portfolio, from whence this information was taken.

234mm x 300mm. [1772].

£220.00 + vat

~ The attribution actually refers to the Rev. John Gardnor (born 1728 or 1729) who as the parish curate and doubtless seeking to supplement his income, issued a detailed prospectus for an academy for a maximum of thirty boys (boarders only) in his house at 13 Kensington Square, Battersea. Mathematics, geography, music, drawing and fencing were all offered; decorum was punctiliously observed at mealtimes, Gardnor told prospective parents, while 'the French Tongue is constantly spoken in the Family' – fees, £30 per year, or 40 guineas for 'Parlour Boarders'. After Gardnor took over as vicar in 1778, the academy was being run in partnership with the glass enameller and drawing master William Beilby. From 1763 to 1767 and again in 1769 Gardnor exhibited at the Free Society of Artists, showing a total of more than two dozen paintings and drawings of landscapes. He is also known as the man who married William Blake and Catherine Boucher, in St Mary's Church, Battersea, in 1782. Ref: Morton D. Paley, *The Man Who Married the Blakes*. The Blake Quarterly, Spring 2009.



8. 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 third edition, with additions, [Volume IV, second addition, To which is Added the History of the Modern Taste in Gardening]. Four volumes. (together with). A Catalogue of Engravers, who have been born, or resided in England. (forming Volume V).* A very good set bound in contemporary tree calf, most handsomely rebacked in matching style about 20 years ago by John Henderson, binder. Gilt panelled spine with red and green morocco labels.

8vo. printed for J. Dodsley. 1782.

£495.00



9. GILPIN, William. *An Essay on Prints*. Fourth edition. *xiii, [3], 174pp., half-title*. A very good copy bound in full contemporary tree calf, gilt decorated spine with red morocco label. Slight crack to top of the front joint, but very firm. The works concludes 'finis', but has been bound without the index and final errata leaf.  
8vo. R. Blamire. 1792. £95.00

10. PAYNE, William. *Book of Landscapes after Payne*. A suite of four sepia aquatints engraved by Bluck after watercolours by Payne. Numbered 40-43; Forge Bridge, Kendall; Orestone Passage, Plymouth; Neat Bristol; Tunbridge Castle. Stitched in original sugar paper wrappers, with engraved Ackermann label on the upper cover. Some marks and dustiness, and a few watercolour strokes on the verso of one plate. Backstrip worn and again some marks to the covers, but in better condition than this implies. Very scarce.  
215mm x 285mm. Pubd., at R. Ackermann's, 8 July 1799. SOLD

11. BARBER, Joseph (1757-1811). Three accomplished watercolour drawings by Joseph Barber. 1. A sepia wash classical female head, (190mm x 155mm). 2. A pen and ink and wash drawing of a decorative urn, some surface marks (163mm x 206mm). 3. A pen and ink and pale blue wash ornate design for a frieze, (75mm x 220mm). Each has been neatly mounted in a later, but not recent paper folder, with the artist's name and dates in pencil on the upper cover.  
£195.00 + vat

~ Joseph Barber (1757 – July 16, 1811) was an English landscape painter and art teacher, and an early member of the Birmingham School of landscape painters. Born in Newcastle upon Tyne, Barber moved to Birmingham in the 1770s, where he worked painting papier-mâché and japanned goods. By the mid-1780s he was well established as the town's first drawing master, with an academy training artists on Great Charles



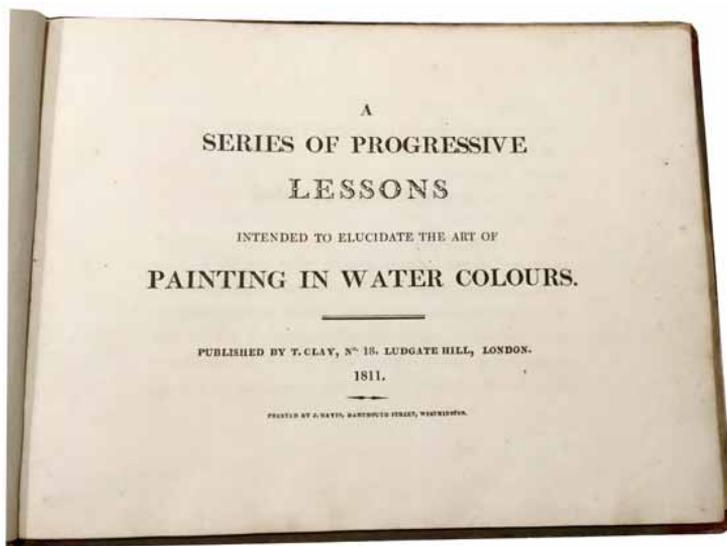
Street. His pupils there included David Cox, William Radclyffe and Samuel Lines, who was to form his own academy in Newhall Street in 1807. Examples of his work are in the British Museum, The V & A., and Birmingham Art Gallery.

12. LANDSEER, John. *Lectures on the Art of Engraving*, delivered at the Royal Institution of Great Britain. First edition. xxxviii, 341, [3]pp. A large uncut copy bound in recent half red calf, marbled boards, black gilt spine label. Some foxing, mainly to the first few leaves. large 8vo. Longman. 1807. £220.00

the rare first edition of one of the most important drawing manuals

13. COX, David. *A Series of Progressive Lessons Intended to Elucidate the Art of Painting in Water Colours*. First edition. 30pp + 1f directions to the binder., 13 plates (2 soft-ground etchings and 11 aquatints of which 6 hand-coloured), and 8 colour squares in the text. Internally a generally good clean copy with just a few signs of use, mainly at the page edges. Contemporary half red roan, drab boards. The spine and corners are rubbed and have some wear, but the binding is sound. This first edition is very scarce and this is only the third copy we have offered for sale in the last 30 years. No copy in auction records since 1978. oblong 4to. T. Clay. 1811. £1,200.00

~ The rare first edition of the first true drawing manual to which Cox contributed, and one of the first English manuals to include actual colour samples, only predated by Mary Gartside's *Essay on Light and Shade* (1805).



14. ALISON, Archibald. *Essays on the Nature and Principles of Taste*. The fifth edition. Two volumes. *xxix, [1], 376pp; vi, 447pp*. Nineteenth century half calf, blind panelled spines, gilt raised bands, with red morocco labels. Some browning and occasional foxing to the text. Rubbing to the spines and corners. 8vo. Edinburgh. David Willison. 1817. £120.00

15. CELLINI, Benvenuto. *Memoirs of Benvenuto Cellini, a Florentine Artist; written by himself. Containing a variety of information respecting the arts, and the history of the sixteenth century. Third edition. Corrected and enlarged from the last Milan edition, with notes and observations of G.P. Carpani, now first translated by Thomas Roscoe. Two volumes. xvi, 428pp; xi, [1], 428pp., portrait frontispiece after Vasari.* An uncut copy in original boards, neatly rebacked in grey cloth with paper labels. Some foxing to the end-papers, paste-downs and frontispiece.  
8vo. Henry Colburn and Co. 1823. £75.00

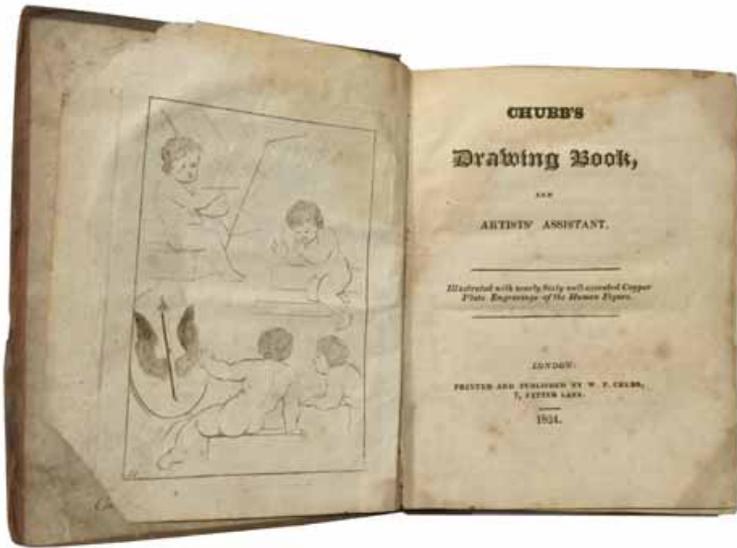
16. SILK, WOOLLEN & COTTON DYER. A fine hand-bill advertisement issued by Joseph White, Silk, Woollen & Cotton Dyer, Clothes Cleaner and Finisher, (from Leeds), No. 15, Fish-Street, Hull. He solicits patronage, dyes all sorts of silks and satins - bed and window curtains washed & glazed - scarlet cloaks, gentlemen's clothes, and ladies' riding habits, cleaned and dyed - Leghorn, Chip, Dunstable, and Cane Bonnets dyed any colour. In fine condition. Unrecorded in Copac.  
188mm x 106mm. John Hutchinson, Printer, Siver-Street, Hull. June, 1823.

£75.00 + vat



17. MACKENZIE, Colin. *Five Thousand Receipts in all the Useful and Domestic Arts, constituting a complete and universal practical library, and operative cyclopaedia. Second edition. iv, [1], 6-815 double column text, [1]p advert.* A good copy bound in recent calf backed marbled boards, gilt lettered spine. Some occasional browning to the paper, and wear to the leading edge of the final leaf, but without loss of text.  
small square 8vo. for G. And W.B. Whittaker. 1823. £120.00

~ A most comprehensive book of 'secrets', addressed to the public at large, rather than men of science. First published in 1823, the author lists the works he consulted, which shows him ploughing through 60 volumes of the *Repertory of Arts & Sciences*, 30 volumes of the *Transactions of the Society of Arts*, 56 volumes of the *Monthly Magazine*, as well as Loudon on *Gardening*, Tingrey on *Varnishing*, Hamilton on *Drawing*, *Handmaid to the Arts*, &c &c. There is a comprehensive index at the end in order to make it 'easy to refer to every article of importance'.



18. CHUBB, W.P. Chubb's Drawing Book, and Artists' Assistant. Illustrated with nearly sixty well-executed copper plate engravings of the human figure. 77, [1], [2]pp index., [bound with, as published]. Elements of Designing the Human Figure, by S. Le Clerc. etched frontispiece to the first part (numbered 52), and engraved title-page and plates numbered 2-26, 28, 60, unnumbered, 31-32, 34-51. Corners of the frontispiece torn, plate 26 holed, not affecting the image, and one plate torn down the outer edge, but outside the plate mark. Rather dusty and with signs of use, and bound in original, and cheaply produced, plain boards with red leather spine and corners. The boards now very rubbed, corners worn, but the volume sound, and no splitting to the joints. small quarto, 135mm x 105mm. Printed and published by W.P. Chubb, 7, Fetter Lane. 1824.

£180.00

~ The 48 plates in the second part cannot be said to approximate the 'nearly sixty' announced on the title-page, so undoubtedly some are missing, or have never been bound in. Le Clerc's drawings were frequently used as 'filling' for such anonymous drawing books issued by enterprising publishers such as Mr Chubb. Aimed at the 'young painter', the work offers little original advice, and uses material from a variety of sources under the guise of a 'new' work. There are however quite detailed sections on the use of colours, and also on the various styles of painting.

This appears to be completely unrecorded.

19. SMITH, John Thomas. *Nollekens and his Times: comprehending a life of that celebrated sculptor; and memoirs of several contemporary artists, from the time of Roubiliac, Hogarth, and Reynolds, to that of Fuseli, Flaxman, and Blake.* Second edition. Two volumes. *x*, 393pp; *vi*, 494pp., *frontispiece portrait.* Contemporary half black calf, gilt raised bands and morocco labels. Some slight rubbing to the bindings, and occasional foxing.  
8vo. Henry Colburn. 1829. £160.00

~ Smith includes the first full biographical account of his close friend William Blake, published within a year of his death. It “is remarkable for being longer than the notices he gave of most of Blake’s contemporaries, and one of its chief virtues is the information it gives about Blake’s early life.” Bentley, *Blake Books*, p.22.



20. CUNNINGHAM, Allan. *The Lives of the most Eminent British Painters, Sculptors, and Architects.* Second edition. Six volumes. Engraved portraits. A very good set bound in contemporary half calf, marbled boards. Ornate gilt tooled spines with large original black morocco labels. Some slight rubbing to the extremities, and light foxing to the plates. Contemporary armorial book-plate of Isabella Hamilton. Cunningham includes lives of William Blake, John Flaxman, and Henry Fuseli.  
small 8vo. John Murray. 1830-1846. £295.00

~ Lady Isabella Hamilton was the daughter of the 5<sup>th</sup> Earl of Buchan, and married William Leslie Hamilton, attorney-general of the Leeward Isles. Her book-plate appears in V.L. Oliver’s *West Indian book-plates* (1914).

However she died in 1824, and the bookplate may have been added by the family after her death. Her second husband was the Hon. John Cunninghame, and Allan Cunningham was a member of the same Scottish clan; perhaps explaining the inclusion of this work in their library.



21. HOWARD, F. *Colour as a means of Art, being an adaptation of the experience of professors to the practice of amateurs.* First edition. [2], 106pp + advert leaf, coloured frontispiece and 17 chromolithograph plates with additional hand-colouring. Some slight foxing, and an old ink stain to the leading edge of part of the book block, just intruding onto the page surface in places. Original blind stamped and gilt lettered green cloth, with some uneven fading to the covers.

8vo. Joseph Thomas. 1838.

£120.00

~ The conventional notion that this contains Hullmandel's first lithographs printed in 3 or 4 colours, with additional hand colouring, is inaccurate. Faced with the problem of reproducing the impressionistic colour sketches provided by Howard, Hullmandel employed hand colourists. Examination of copies of the book reveals that in each plate there is only one printed colour, nearly always blue or brown. All the rest are added by hand. It apparently seemed wiser to involve the author in this minor deception than to admit that the lithographic colour printing had not been up to the mark. [see *Printing Historical Society*, No 17.]

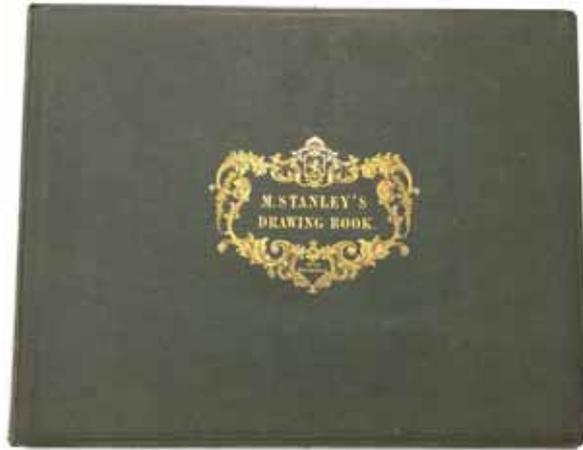




22. PHILLIPS, Giles Firmin. *A Practical Treatise on Drawing and on Painting in Water Colours*, with illustrative examples in pencil, in sepia, and in water colours, leading the artist progressively, from the first rudiments, to the completion of works of art in their finished state; comprehending the treatment of coast scenery, river scenery, and general landscape. First edition. vi, 48, 16pp adverts., engraved title with hand-coloured aquatint vignette, 14 soft-ground etchings with monochrome aquatint added, (one view in three progressive stages), 5 coloured aquatints, and a colour chart. A very good clean copy bound in original gilt decorated black cloth, backstrip expertly laid down, and neat repairs to the inner joints. *Abbey Life* 166.  
8vo. A. & H. Bailey and Co. 1839. £195.00

23. STANLEY, Montague. *M. Stanley's Drawing Book*. 25 unnumbered lithograph plates, printed by S. Leith, Edinburgh. They are rural, landscape and coastal views, 20 are full-page, the first four each carry more than one image. Original dark green pebble grain cloth, the gilt title lettering contained within a gilt wreath, which also bears the name Hill, Edinburgh. Slight wear to the head and tail of the spine and corners, and some light foxing.  
oblong 4to. Alex. Hill, 67 Princes St, Edinburgh. c1840. £495.00

~ Scarce, the first copy we have seen. Copac records a single copy (V & A), of a *Landscape Drawing Book*, by Montague, and also an *Introductory Drawing Book: containing a series of easy sketches of landscapes* (V & A). Montague Stanley (1809-1844) was a Scottish artist, and illustrated the 1842 Edinburgh edition of Uvedale Price on the Picturesque. Not in the Yale Center for British Art.



Born in Dundee, with a father in the Royal Navy, Stanley was taken to New York at an early age. His father died while he was still an infant and his mother married again causing a move to Nova Scotia and eventually Kingston (Jamaica), where his step-father died. He had shown an early talent for acting and, on the return of the family to Britain, made this his profession. He appeared at the Edinburgh Theatre in 1828 but soon after took up art. He retired from the stage in 1838 and became an artist of some note, contributing to the annual exhibitions of the Royal Scottish Academy. He also taught art in Edinburgh but, in 1843, decided to spend most of his time in Bute. Soon after he fell ill and died at Ascog, where he lies buried. While several of his paintings were adapted as book illustrations, sadly little of his original work survives. After his death his widow sent much of his output to be auctioned in Edinburgh. The railway van caught fire and his paintings and sketches were destroyed. Ref: *The Gazetteer for Scotland*, 2016.





24. POOLE, G.A. *The Appropriate Character of Church Architecture.* viii, 182, [2]pp adverts., engraved title-page. A good copy recased in original blind stamped and gilt lettered cloth. New end-papers and paste-downs. small 8vo. Leeds: T.W. Green. 1842. £45.00



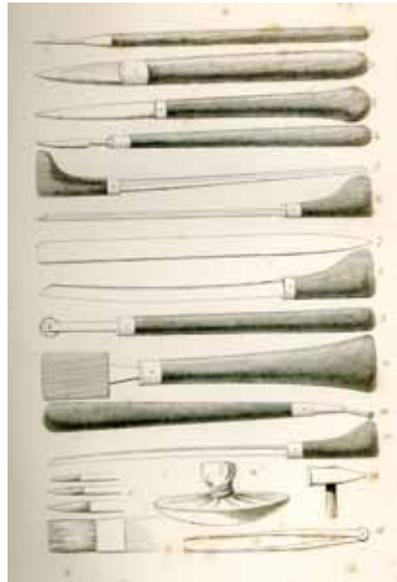
25. HYDE'S MANIFOLD LETTER WRITER. Supplied officially to Her Majesty's Colonial, Foreign, and Stationery Offices. By the use of this invention you obtain a letter and its copy at one operation; or if required, six facsimiles to send abroad; thus effecting a great saving of time, trouble, and expense. It is always ready for use - is very portable - simple in the application - effective in operation; - the pen needs no repairs, and will last for years; the writing is legible and permanent. This Manifold is manufactured of the best materials, and recommended by the first Mercantile Houses in the Kingdom as the best and cheapest portable copying apparatus yet invented. Fresh supplies of the improved copying and carbonic books, for replenishing the Manifold, may be had of the Manufacturers, or through any bookseller or stationer of the United Kingdom.

In very good condition in the original half morroco case, slight wear to the foot of the backstrip, The description is pasted onto the inner front cover, and 'directions for use [in three languages] ' on the inner rear cover. The metal 'tablet' is still in its original envelope, and contained in a pocket in the inner board. There are also the original booklets of Hyde's Indelible Carbonic Ink Paper - Hyde's Transparent Improved Copy Book - a Duplicate Order Book, and a marbled 'backing' card.. The pen is not present. The Manifold was produced in four sizes, this being 'Note Size - 8in. By 5in.'

£695.00

~ The Manifold was later owned by T.F. Victor Buxton, who writes in the copy book that 'I am now trying the interesting experiment of writing my first double letter, & feel proud of my success with this first attempt. It may be most useful to me, especially on our approaching tour.' Sir Thomas Fowell Victor Buxton (1865-1919), travelled to Egypt and Africa, and his 'copy' letter sets out his proposed itinerary from February-May 1894. A Manifold was issued to Lord Raglan, and reviewed in *The Athenaeum* in July 1843.

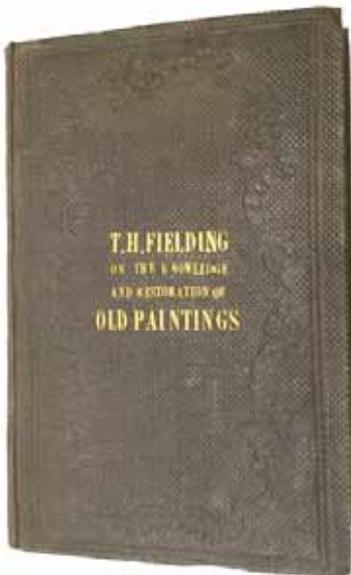
26. FIELDING, T.H. The Art of Engraving, with the various modes of operation... illustrated with ten specimens of the different styles of engraving. vii, [1], 109, [3]pp adverts., 10 engraved plates and 8 text illustrations. A very good copy in original blind and gilt stamped red cloth. Slight wear to the head and tail of the spine, and the usual scattered foxing throughout. The first book to have a chapter devoted solely to photography. A notoriously difficult book to find in good condition in original cloth. 8vo. M.A. Nattali. 1844. £220.00



~ By the second quarter of the nineteenth century both stipple engraving and aquatint, regarded by Fielding as an art 'invented for the torment of man', were no longer widely used by publishers for large-scale reproductive engravings. Line engraving with its 'beautiful but more or less mechanical arrangement of lines' was also losing ground to the freer style attainable through lithography. The manufactured demand for the 'beautiful productions of our best engravers' through literary annuals 'flung with a prodigal hand before the public, at a price for which they should never have been sold,

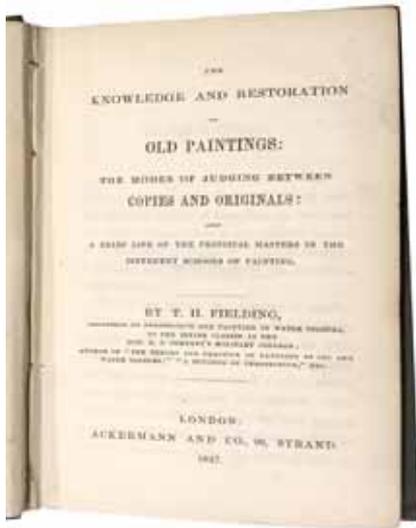
and which only an excessive sale could render profitable', had outpaced both the supply of engravers and the speed with which such fine plates could be executed. It was therefore to an adaptation of the tonal characteristics offered by the eighteenth century mezzotint that artists such as Fielding turned, to offer a speedier means of producing the softer tonal qualities demanded by the latest taste. Written in the midst of this period of technical experimentation Fielding's manual is particularly important in detailing the engraver's response to new commercial pressures.

"The first book to have a chapter solely devoted to all aspects of photography" (Quayle). Particular reference is made to J.N. Niepce, who took the first photograph in 1826, but whose achievement was not made public until 1841, and there is also a section on Daguerre. "...contains information on what were then the most up-to-date matters, including lithography and electrography. Fielding quotes Partington extensively, almost verbatim in parts, describing his source as a "celebrated work on engraving", but he commences with a highly critical view of steel engraving and its evils, having very little to say in its favour. [Fieldings book] was used extensively a year or two later by W.L. Maberley, who published *The Print Collector* in 1844." from Hunnisett p34. see also Dyson, *Pictures to Print* p.118 for good reference to this work. See also *Printmaking and Picture Printing A28* for details on the plates.



27. FIELDING, T.H. *The Knowledge and Restoration of Old Paintings: the modes of judging between copies and originals: and a brief life of the principal masters in the different schools of painting. First and only edition.* xv, [1], 217, [1]p advert., half-title. A very good clean copy in original blind stamped and gilt lettered cloth. small 8vo. Ackermann and Co., 96, Strand. 1847. £350.00

~ A comprehensive treatise by the artist and engraver Theodore Henry Fielding, and an early work on the subject of restoration. With travel in continental Europe much easier the flow of paintings into England was dramatic, 14,901 pictures in 1845, and the author includes a long chapter on the dangers of

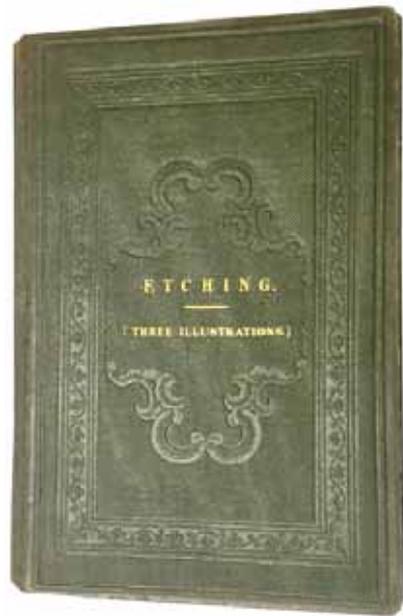


fakes and how to tell originals from copies. The section on surface cleaning and removal of varnish is still valid today, although his instructions on revarnishing are best avoided. The first copy we have offered for sale for over 15 years. .

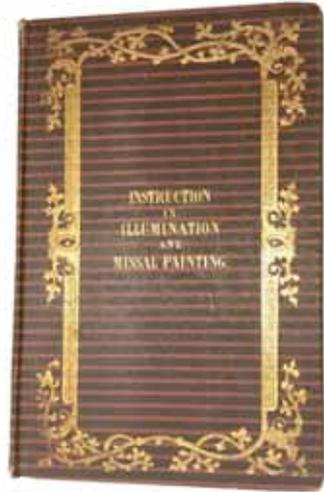
28. [CASTLE, Charles]. Etching Described and Simplified with Progressive Illustrations, First, and only edition. [3], 4-24pp., 3 engraved plates by the author. A very good copy in original dark green blind stamped limp cloth, gilt lettered on the upper cover. Glazed yellow end-papers. Some foxing to the plates. 12mo. W.S. Orr & Co. 1849.

£320.00

~ A very scarce work, and the first copy we have seen offered for sale. Copac records four copies (Cambridge, NLS, Oxford, V & A.) Not in the BL or the Yale Center for British Art.



Charles Castle, Jr., engraver and miniature painter, was born in Reading 1805, married Sophia, and they had three daughters. His studio was at 41 Castle Street, Holborn, and towards the end of his life he moved to 38 Cropley Street, Islington, where he died in 1886. In 1863 he was also recorded as being a photographer.

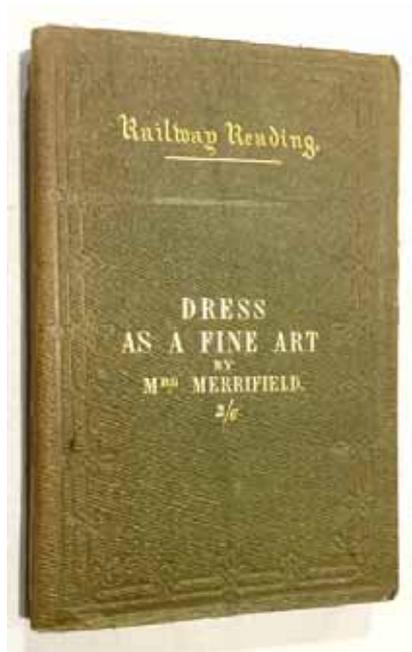


29. LAURANT de LARA, David. Elementary Instruction in the Art of Illuminating and Missal Painting on Vellum. With instructions for copying, for the student. [8], iv, [1], 6-48pp., 4 chromolithograph and 4 outline plates., and a final advert leaf. A very good copy in the original dark red and black striped cloth, with ornate gilt panels, and gilt lettered on the upper cover. Slight wear to the head and tail of the spine. Engraved ticket for R. Ackermann, 191 Regent Street, on the inner front board.  
small 8vo. Ackermann. [1850]. £320.00

~ The very scarce first edition, dedicated to Lady Augusta Cadogan who “has evinced so passionate an enthusiasm for the art of illuminating...” Laurent de Lara (c1806-1876) became ‘illuminating artist’ to Queen Victoria, and as such was responsible for much of the decoration on royal proclamations. His illuminated Hebrew calendar and almanac, and a portrait of Hananel De Castro, 1840-1 president of the Board of Deputies of British Jews, led to his being greatly admired among London’s Jewish community. He exhibited a custom-designed illuminated chess table for the Queen and Prince Albert at The Great Exhibition of 1851.

In 1857 he established the Illuminating Art Society, which was promoted as an acceptable form of employment for women, enabling highly educated ladies to occupy themselves in an appropriately non-menial way by creating illuminated material for sale. By 1860, the Art Journal, initially supportive, had changed its mind, and argued that it was not possible for a woman to support herself through illumination.

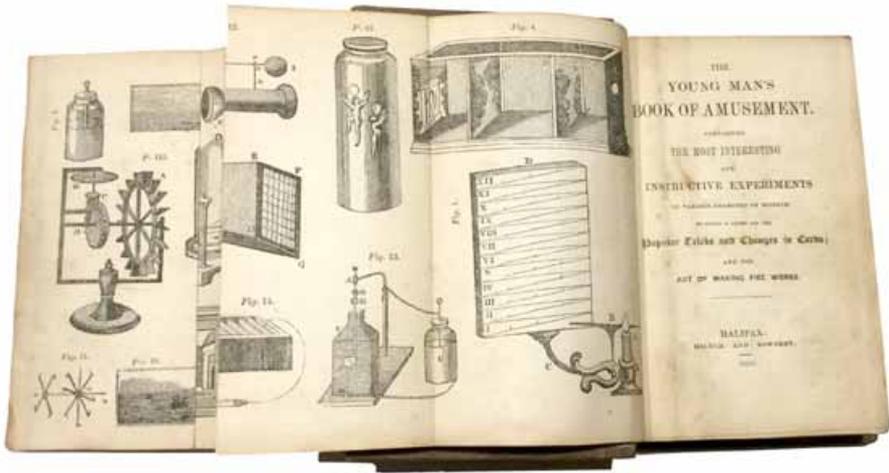
The last copy we sold was over 20 years ago.



30. MERRIFIELD, Mrs Mary Philadelphia.. *Dress as a Fine Art.* *xiii, [1], 173, [1], [2]pp adverts for other titles in the Railway Reading series., 22pp publishers' catalogue., half-title, and a preliminary advert for Mrs Merrifield's other publications., woodcut text illustrations.* A very good copy in original blind stamped and gilt lettered limp olive green linen cloth. Gilt stamped 'Railway Reading' on the upper cover. Early handwritten spine label. Some slight foxing. 8vo. Arthur Hall, Virtue & Co. 1854. £120.00

~ Her Essays were originally published in the 'Art-Journal' and in 'Sharpe's London Magazine'. A suitably genteel title for 'public' reading by ladies. Lady Eastlake's 'Music and the Art of Dress' was another such work issued for Railway reading, as well as Abraham Hayward's 'The Art of Dining.'

31. THE YOUNG MAN'S BOOK OF AMUSEMENT. Containing the most interesting and instructive experiments in various branches of science. To which is added all the popular tricks and changes in cards; and the art of making fire works. [2], 384pp., *multi folding woodcut frontispiece, and publisher's adverts on the end-papers and paste-downs.* A good copy in original blind stamped cloth, spine expertly repaired retaining the original backstrip. Some light age browning to the cheap quality paper. Scarce. 12mo. Halifax: Milner & Sowerby. 1854. £120.00



32. RUSKIN, John. Lectures on Architecture and Painting, delivered at Edinburgh in November, 1853. First edition. vi, [2], 239, [1]p., 15 etched plates including the frontispiece, two have movable flaps. A fine clean copy bound in original wavy patterned brown cloth, gilt lettered on the spine. Original ticket for Westleys, binders of London on the inner front boards. No inscriptions or names, inner hinges uncracked, and it would be hard to obtain a finer copy. 8vo. Smith, Elder, and Co. 1854. £180.00

~ Ruskin's lectures were delivered to the Philosophical Institution in Edinburgh, and included pieces on the Pre-Raphaelites, Turner, the nature of the Gothic, and utopianism.



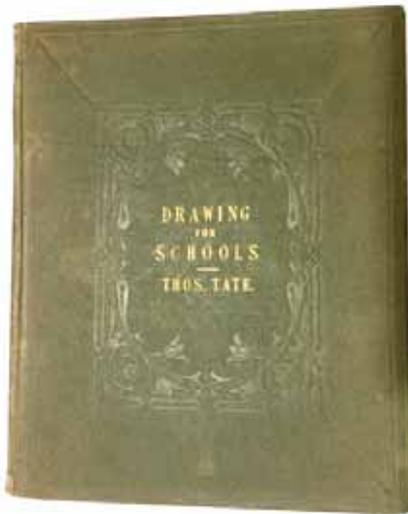


33. SLATE BOOK. A very scarce hinged slate book; two wooden framed slates hinged with original cord. With a later 19<sup>th</sup> century pack of Scholar's Slate Pencils "for clever boys and girls" which contains a number of used pencils. 275mm x 200mm x 18mm. c1860. £220.00

34. DECORATOR. A proposal letter from Ward & Harwood, Decorators, Strangeways, Manchester, dated March 24<sup>th</sup> 1864. "We propose to paint the outside of shop & back premises situate in St Ann St occupied by Mr Morris... To properly prepare & paint the new cement work with two coats of the best oil paint. All window & door frames to be pointed where required with good hair mortar. All windows, doors, cornices, spouts and all other wood and iron work belonging to the shop and old & new parts of back premises to be prepared with two coats of the best oil paint." Folded headed notelet, signed by Mr Woodcroft for the firm. 205mm x 128mm. Manchester. 1864.



£20.00 + vat

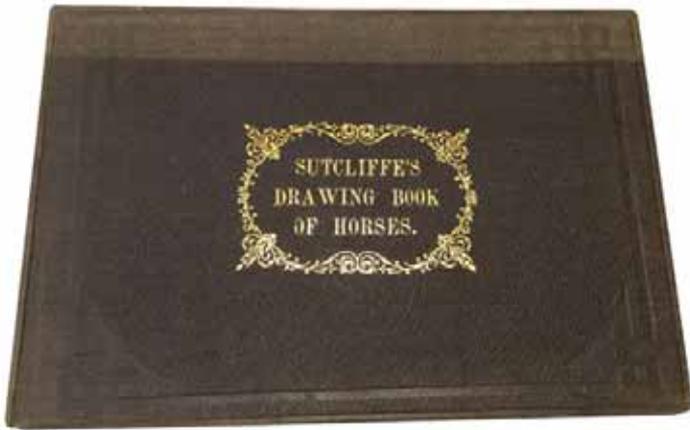


35. TATE, Thomas. Drawing for Schools: containing expositions of the method of teaching drawing in schools; a full explanation of the practice of model drawing after the method of Dupuis, as first practised at the Battersea Training College; the principles and practice of outline and perspective drawing; together with numerous illustrations and drawing exercises. [4], 45, [1]pp., 12 exercises on 15 plates and 40 figures in the text. Some very slight foxing, but a very good copy of this scarce work. Original blind stamped and gilt lettered green cloth, light wear at extremities of spine. Early owner's name on the inner front board.

large 8vo. Longman, Brown, Green and Longmans. 1854.

£180.00

~ Thomas Tate taught at the Kneller Training College, Twickenham at the time of this publication, having previously been a mathematical professor and lecturer on chemistry in the National Society's Training College, Battersea. Scarce, Worldcat listing just 5 copies (4 in Britain and 1 in the USA).



36. SUTCLIFFE, John. *Drawing Book of Horses, in Progressive Lessons. Title-page and 24 lithograph plates.* A very good copy in original gilt stamped cloth. Slight rubbing, upper edge of the boards sunned, and some scattered foxing. On the inner front board there is a large printed advertisement label for R. Ackermann's Repository of Arts, 191, Regent Street. small oblong 4to. W. Kent & Co. (late D. Bogue). c1855. £695.00

~ Apart from works by Alken and Robert Hills' suites of etchings both issued earlier in the century this is the only other drawing manual devoted to horses that we have encountered. As the title suggests the illustrations range from uncoloured details through to fully worked coloured plates of horses galloping, in stables, harnessed and saddled. A very scarce work, unrecorded on Copac, and not in BL, which only notes T.S. Cooper's *Drawing Book of Animals... lithographed by John Sutcliffe* [1853]. There is a copy at the Yale Center for British Art, which was the last copy we sold nearly twenty years ago.

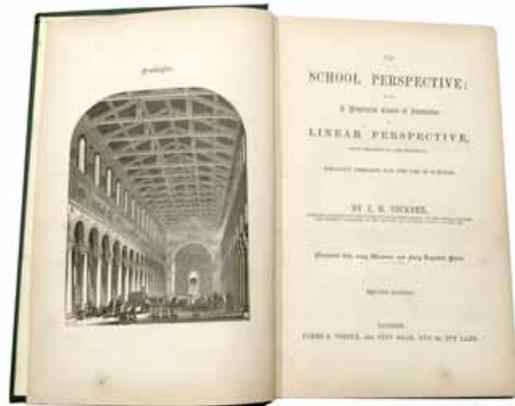


37. TIFFIN, Walter F. Gossip about Portraits, including Engraved Portraits. Second edition. vi, [2], 223, [1]p., half-title., errata slip. A fine copy in original blind stamped and gilt lettered dark green cloth. A family copy, with the name Emily C. Tiffin at the head of the title-page. Scarce. First published by Bohn in 1866.

8vo. John Russell Smith. 1867.

£50.00

38. DICKSEE, J.R. The School Perspective: being a progressive course of instruction in linear perspective both theoretical and practical. Specially designed for the use of schools. Second edition. xiv, [2], 79, [1], 24pp adverts., preliminary advert leaf., frontispiece, 40 plates and 24 diagrams in the text. A very good copy in original gilt lettered green cloth, some slight foxing.



8vo. Simpkin, Marshall and Co. [c1867].

£120.00

Rossetti requested a copy

39. BROOKES, Warwick. Photographs from Original Sketches. 31 mounted photographs on card, with wide margins. One card foxed, otherwise in good clean condition, with just some slight dustiness to the outer edges of some cards. Original dark green half morocco portfolio, gilt lettered on the upper cover.

Head and tail of the spine neatly repaired, some rubbing to the spine and corners. folio. c1871.

£325.00

~ The sketches are dated 1856-1869, and this copy collates with that in the V & A. Museum, also with 31 photographs.



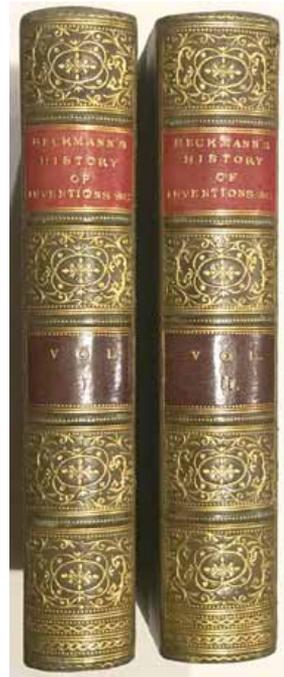
In April 1871 the following article appeared in the Manchester Guardian.

“Honours To A Manchester Artist, - We have repeatedly alluded with great pleasure to the beautiful drawings in pencil and pen and ink by Mr. Warwick Brookes of this City, of single figures and groups of children. They have been seen at various local exhibitions. Recently Mr. Gladstone saw some of these drawings at the residence of Sir Walter James, and borrowed them to show to the Princess Louise. The Princess, who is known to be an accomplished amateur artist, showed them to the Queen, who expressed a desire to purchase some of Mr. Brookes’s drawings. Her Majesty has selected four, and characterized them as ‘really charming’. The Queen has also without solicitation, directed that Mr. Warwick Brookes’s name should be added to the Civil List for the amount of £100 per annum. Portfolios of photographs from his sketches have also been purchased for The Royal Academy and for The South Kensington Museum. We are glad that our able and modest fellow-citizen is being thus appreciated.”

In a letter from Warwick Brookes, artist, dated 8th April 1871, written in the third person to a Miss Ida Rawlins, (who it appears had written to Brookes to request his autograph), Brookes explains that he is not the only Warwick Brookes in the district, but he has a nephew, also Warwick Brookes who “is a photographer, but not much of an artist...” It is most probably this nephew who took the photographs for the production of these portfolios.

In 1868 Dante Gabriel Rossetti requested a copy, which he received from the author 7 days later. [Ref: Rossetti letters].

40. BECKMANN, John. A History of Inventions, Discoveries, and Origins. Translated from the German, by William Johnston. Fourth edition, carefully revised and enlarged by William Francis... and J W. Griffith. Two volumes. *xxiii, [1], 518pp; xii, 548pp., engraved portraits of the author, and James Watt.* A very good copy in attractive contemporary dark green half calf, ornate gilt panelled spines with gilt morocco labels. Marbled edges, and end-papers.  
8vo. Bell and Daldy. 1872. £180.00



~ Johann Beckmann (1739–1811) was a German scientific author and coiner of the word technology, to mean the science of trades. He was the first man to teach technology and write about it as an academic subject. The present work relates the origin, history and contemporary accounts of numerous machines, utensils, artistic and household receipts etc., employed in trade and for domestic purposes.



41. SALTAIRE. Holroyd, Abraham. Saltaire, and its Founder, Sir Titus Salt, Bart. First edition. *91, [1]p advert., frontispiece portrait, coat of arms on the title-page, and one engraved plate.* Original pebble grain cloth, gilt lettered with black decoration. Old waterstain to the upper inner margin on some pages but not too intrusive. Covers have some fading to the spine, but a good copy.  
small 8vo. Saltaire: Abraham Holyroyd. 1873. £95.00

~ Copac records a single copy of the first edition of 1871, (Bradford), a second edition that same year, and this 1873 third edition. No edition, apart from a modern reprint, is in the BL.



42. ART DEALERS & GILDERS. An itemised bill with attached receipt, issued by J. & W. Vokins, Carvers, Gilders, and Dealers in Works of Art. 14 & 16 Gt. Portland Street, Oxford Street, London. It is made out to C.E. Lees, Esq, for Jasper Blue Flower Vases, White Bisque Wedgwood Vases, Jasper blue cup & saucer - Cupids playing by Lady Templeton, Basalt Medallion 'Grotius', and other medallions and cameos by Wedgwood. The bill totals £104 2s 6d.  
225mm x 198mm. 1877. £40.00 + vat

~ Items from the collection of C.E. Lees are illustrated in "*Old Wedgwood: the decorative or artistic ceramic work, in colour and relief, invented and produced by Josiah Wedgwood.*", 1968. Charles Lees, of Werneth Park, a wealthy industrialist from Oldham, was a major art collector, and helped establish Oldham Art Gallery. He was an advisor to the Art Gallery Committee and used his influence to encourage artists to show their work in Oldham. He was a member of the Fine Arts section of the 1887 Royal Jubilee Committee and in 1889 contributed to the foundation of the Manchester Whitworth Institute (now Whitworth Art Gallery), to which he donated 13 watercolours.





43. THE NEW PAINTING BOOK FOR BOYS AND GIRLS. A concertina comprising of 8 panels each with a coloured and uncoloured version of the illustration. They depict children cycling, on a swing, blind man's bluff, with hoops, throwing snowballs and on a see-saw. Some separation to the joints between panels, and edge wear to the decorative outer wrapper which bears the title. Scarce, and the first copy we have seen.

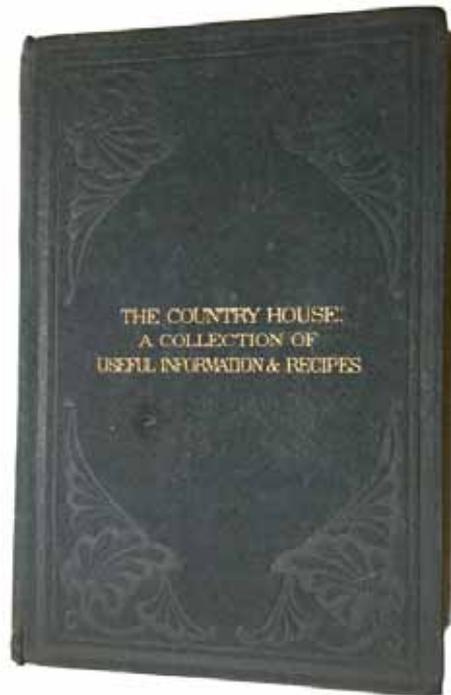
130mm x 98mm (folded dimensions).

c1880.

£95.00

44. COX, Irwin Edward Bainbridge. *The Country House*: a collection of useful information and recipes: adapted to the country gentleman and his household, and of the greatest utility to the house-keeper generally. Third edition. [4], 228pp. A good copy in original blind stamped and gilt lettered cloth. Very slight wear to the head of the spine, and spine a little dull. Some age toning to the end-papers and title-page, and slight foxing to the index, but the main text clean. Scarce, Copac records a single copy of the 2<sup>nd</sup> edition of 1866 (BL).

8vo. Horace Cox. 1883. £125.00



~ In his preface the author notes that this edition has been considerably enlarged, "he trusts to its increased usefulness."



45. FURNITURE. Three original water-colour 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.

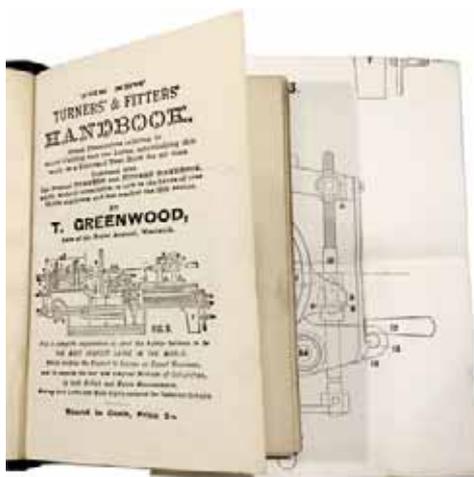
£95.00



~ 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.

46. GREENWOOD, Thomas. The New Turners' and Fitters' handbook. Great discoveries relating to screw cutting and the lathe, establishing this work as a standard text book for all time. Combined with the original Turners' and Fitters' handbook ... The 15<sup>th</sup> edition. By T. Greenwood, late of the Royal Arsenal. *160pp., large folding plate at the end, now separated into two sections, but complete, and with small diagrams in the text.* A four page leaflet announcing 'a great discovery in the mathematical art of screw-cutting', is tipped in at the front. Original dark blue floral cloth, with large glazed label on the upper cover. Some slight rubbing, but a good copy.

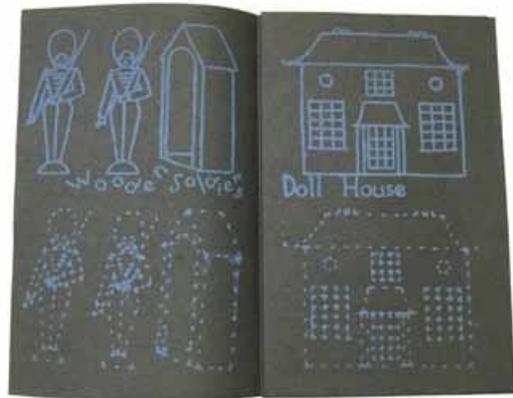
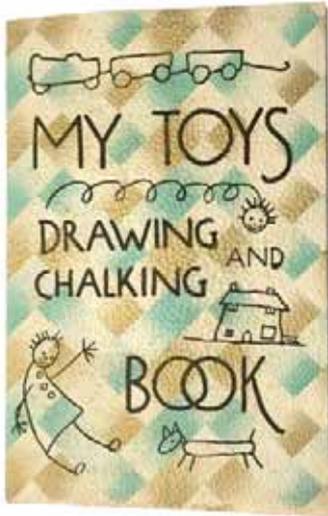
8vo. Halifax. [1918].



£95.00

47. BURN LEA ESTATE, Accrington, Lancashire. Modern Homes at Accrington. A twenty-eight page illustrated prospectus for 'proposed houses by J.W. Hodgson.' It includes plans, photographs of similar semi-detached houses, and pages of adverts at the end. Original printed wrappers, central fold, but in good condition.

184mm x 246mm. c1930. £45.00



48. MY TOYS. Drawing and Chalking Book. 8 pages, printed in blue on dark grey paper, with a line and dotted outline version of each toy - wooden soldiers, dolls house, windmill, woolly lamb, rocking horse, and doll. In fine condition in the original decorative and gilt wrappers. A very scarce survival. With another variant issue, printed on plain paper, with a different series of illustrations, and again in fine condition, (*see front cover illustration*).

8vo. n.d. n.p. c1930.

£60.00

49. ARCHITECTURAL HISTORY. Journal of the Society of Architectural Historians of Great Britain. Volumes 1 (1958) to Volume 42 (1999), with the index to Volumes 1-25. Very good copies in original wrappers. Together with 16 volumes of annual conference papers, and Newsletter No. 14 (1976) - No. 74 (2001).

8vo. (York, subsequently Leeds), Society of Architectural Historians of Great Britain. 1958-1999. £75.00