

# Ken Spelman Rare Books

## *Art, Architecture & Design*



## Catalogue 107

*July 2020*



*item 26: Slate Book, c1860*

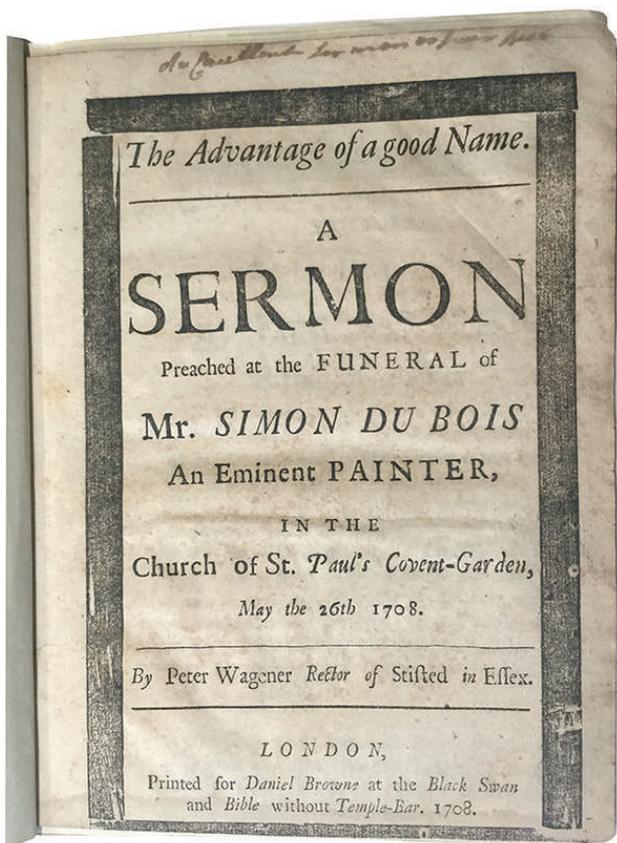
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A rare funeral address for an 17th century artist  
“Art seems to be under an eclipse by the loss of so great a Master...”

1. DU BOIS, Simon. The Advantage of a Good Name. A Sermon preached at the Funeral of Mr Simon Du Bois an eminent Painter, in the Church of St Paul's Covent-Garden, May the 26th 1708. By Peter Wagener, Rector of Stisted in Essex. 16pp., black 'mourning' border to the title-page, and to the headers on each page. Old ink splash to the margin of two leaves, and a little foxing. Recent wrappers. small 4to. printed for Daniel Browne at the Black Swan and Bible without Temple-Bar. 1708. £395.00

~ ESTC T75470, 2 copies only (BL and Lambeth Palace). I cannot find a record on ESTC of another funeral sermon specifically addressed to a painter.

~ Simon Du Bois or Dubois (1632, Antwerp – 1706, London), was a portrait painter, of Flemish or Dutch origin, active in England from 1685 until his death. From 1646 to 1653 Dubois lived in Haarlem, where he was a pupil of Van Berchem and Wouwermans, and took to painting horses and cattle pictures. In 1653 he travelled with his 13-year older brother Eduard (1619-1696). Here Simon began his career as a painter of small battle-pieces in the Italian fashion. In 1657 he was active in Venice, in 1661 he was back in Rotterdam, but in 1667 he was paid for a portrait he painted in Rome of Alexander VII. He gained a great reputation for his works in this style, and so nearly approached the manner of the great masters then in vogue, that he was able to sell many of his pictures as their works, excusing himself on the ground that, if he put his own name to them, their merit would never be recognised. He had a curious neat way of finishing his figures, which he also employed in portrait-painting; according to Vertue he was induced to turn his hand to this by the advice of a lady friend.

He came to England in 1680, and was fortunate in securing the patronage and friendship of Lord-chancellor Somers, who sat to him for his portrait and paid him liberally. James Elsum wrote an epigram on this portrait of the lord chancellor. Du Bois lived in Covent Garden with his brother, and had plenty of practice, amassing considerable sums of money, which they hoarded together. Late in life, and after his brother's death, about 1707, he married Sarah, daughter of William Van de Velde the younger, but only survived a year, dying in May 1708. In his will, among legacies to his wife and relations, he left to Lord Somers "my father's and mother's pictures drawn by Van Dyke, and my case of books and the books therein"; and further to his wife "the copper-plates of my father and mother, and the prints printed from the same". These portraits by Vandyck were noted by Gustav Waagen as being in the collection of the Earl of Hardwicke at Wimpole Hall, and were engraved by Cornelis Visscher.

Horace Walpole states that when his elder brother, Edward, died in 1699, "Simon, left without society, began to work for Vande velde, and one day in a fit of generosity, offered to draw the portrait of his eldest daughter. This drew on a nearer acquaintance, and the old man married her, but died in a year, leaving her his money, and a fine collection of pictures, and naming his patron, Lord Somers, executor; he was buried May 26, 1708. His young widow married again, and dissipated the fortune and collection."

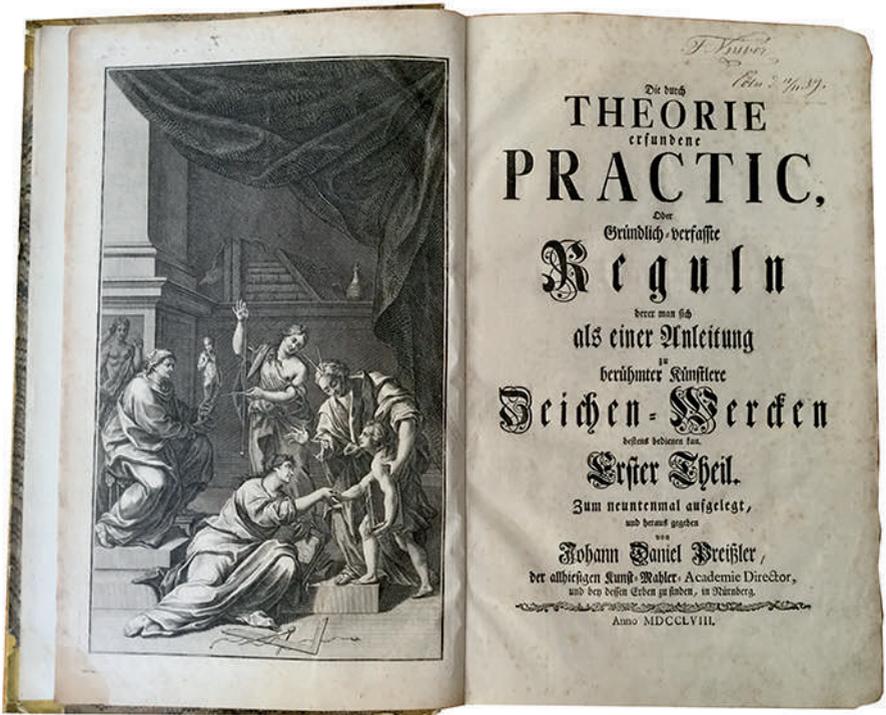
This funeral sermon is dedicated to Lord Somers - "Art seems to be under an eclipse by the loss of so great a Master, but your Lordship is the most likely to restore her by the honours you have shewed to the Pencil."

2. 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 pannelled spine with red morocco label. 12mo. Lyon, chez les Freres Bruyset. 1750. £295.00



~ 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.





4. PREISSLER, Johann Daniel. Die durch Theorie erfundene Practic, oder Gründlich-verfasste Regeln derer man sich als einer Anleitung zu berühmter Künftlere Zeichen-Wercken bestens bedienen kan. Erster-Vierter Theil. *With an engraved frontispiece and 72 plates.* folio. Nürnberg, Erben Johann Daniel Preissler & (part 4) Johann Justin Preissler, 1757-1761.

*bound with...*

Gründliche Anleitung welcher man sich in Nackzeichnen schöner Landschaften oder Prospecten bedienen kan, den Liebhabern der Zeichen-Kunst mitgetheilet. *16 engraved plates.* folio. Nürnberg, Johann Daniel Preissler. 1759. £850.00

A very good copy bound in near contemporary marbled boards with glazed paper spine and corners, red gilt label. Some wear to the paper on the spine and corners, and occasional signs of use in the text, but generally in clean state. Provenance: Ink signature on the title-page of F. Neuner, Cöln, dated 10/11/ [17]59.

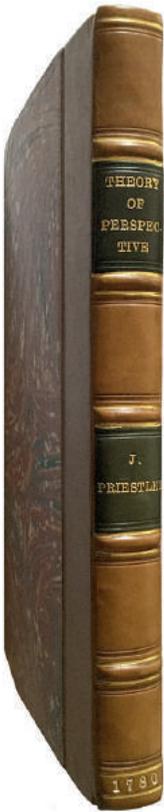


5 parts in one:

1. Erster Theil.  
1758, 9th edition. [viii]pp.,  
*engraved frontispiece and 18 plates.*
2. Anderer Theil.  
1759, 8th edition. [viii]pp.,  
*18 plates, plate 16 with old repair in  
upper margin.*
3. Dritter und letzter Theil.  
1761, 7th edition. [viii]pp.,  
*18 plates.*
4. Vierter Theil.  
1757. [viii]pp., *18 plates.*
5. Gründliche Anleitung.  
4th edition. [iv]pp., *16 plates.*

- Johann Daniel Preissler, (1666-1737), received his first artistic training in his home town of Nuremberg under his father, the history painter and portraitist Daniel Preissler (1627–1665). He continued his education in the studio of Johann Murrer, and from 1688 to 1696 lived in Italy, including periods in Rome and Venice.

In 1705 he became the director of Nuremberg's Academy of Fine Arts, and in 1716 founded the Zeichenschule (drawing school), open to "poor people's children". It proved a great success, with 71 students entering in the first year, and its intake was so large that in 1721 Preissler began producing the teaching materials which later became his "*Die durch Theorie erfundene Practic*".



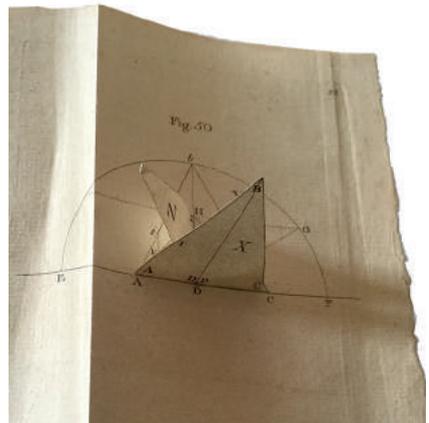
5. PRIESTLEY, Joseph. *A Familiar Introduction to the Theory and Practice of Perspective*. The second edition, corrected. [2], xv, [1], 132, [6], [4]pp adverts., 25 folding plates, 3 with flaps. Bound in recent half calf, marbled boards, and with the contemporary signature of Eliza Spencer, 1786, at the head of the title-page. Some foxing, and with the discard stamp of the John Crerar Library on the verso of the title-page, which also has their perforated stamp. The plates also have the library name on the verso.

8vo. London: printed for J. Johnson. 1780. £395.00

~ A re-issue of the remaining sheets of the 1770 first edition, but with the title-page and 12 other leaves cancelled. ESTC notes 23 plates, and that “there’s no evidence in the text to suggest that any more plates are called for.” This copy has 25 plates, and confirms the evidence submitted by Birmingham and Leeds library. The final two plates are from Priestley’s *History of Electricity*. This copy has plate 14 in duplicate, one version mis-bound in place of plate 10.

After publishing *The History and Present State of Electricity*, Priestley found that its lack of illustrations made it rather difficult for a general readership, and he determined to write a more accessible one. But unable to find anyone to create the necessary illustrations, in typical fashion, he taught himself perspective drawing.

“At first I puzzled myself with several mechanical methods of drawing; but though I made considerable improvements in some of them, I was obliged, at last, to have recourse to the rules of perspective. I found them, however, so immethodically digested, or so insufficiently explained, that, in several cases, I was able to investigate the rule myself, from considering the nature of the thing, sooner than I could find it in the books...” [Preface].





6. HOGARTH, William. *The Analysis of Beauty*. The two large folding engraved plates issued to accompany the 1810 Samuel Bagster edition of the *Analysis of Beauty* and Francis Grose's *Essay on Comic Painting*. Some foxing but a good copy in original boards with marbled spine and printed paper label. Some wear to the spine and corners. Another copy we sold in 1993 had a label noting that the letter press was separately published. Scarce.

oblong 4to. Samuel Bagster. 1810.

£220.00

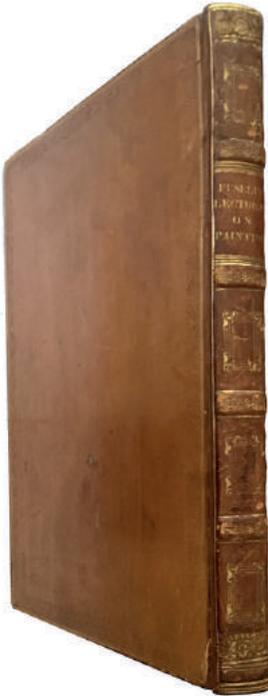




7. LAPORTE, John. A suite of four large etched views, the final one with contemporary hand-colouring. Stitched as issued in original plain paper wrappers. Scarce. oblong folio. 231mm x 325mm. Published Jan. 1st, 1812 by G. Testolini, 73 Cornhill, London.

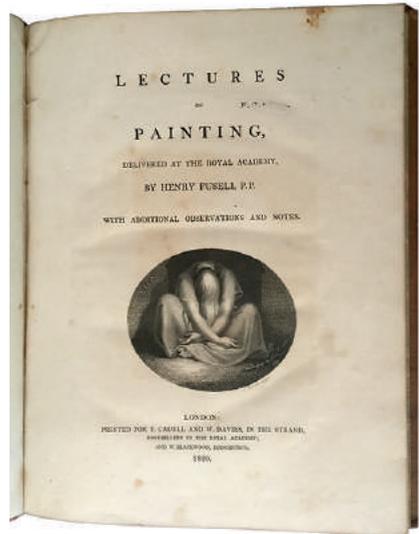
£225.00

~ The plates depict: Near Hanwell, Middlesex. / Near Kingston, Surry. / At Norwood, Surry. / At Wellyn in Hertfordshire.



8. FUSELI, Henry. Lectures on Painting, delivered at the Royal Academy. xviii, 1f, 257, [1]p., half-title., tipped-in errata slip., frontispiece portrait after Moses Haughton, title-page vignette by J. Burnet, and engraved full length portrait tailpiece by J. Engleheart. A very good copy in rebacked contemporary calf, retaining the original spine and label. Scarce. Some slight foxing.

4to. T. Cadell and W. Davies. 1820. £295.00



9. FUSELI, Henry. An original Royal Academy ticket to a Fuseli lecture on 20th January 1820, which has been endorsed for a student called Goblets by the sculptor Nollekens. Both have signed the ticket. The ticket is tipped onto a small piece of white card. £220.00 + vat

- Alexander Goblet (1764-1823), was for many years principal carver in Nollekens's workshop.

A bust representing Joseph Nollekens (1737-1823) two years before his death was made by Alexander Goblet in ca. 1821, and is now in the V & A. The bust, which gives a happier portrait of the sculptor than that suggested by his embittered biographer, J.T. Smith, reveals a close knowledge of the master's style. Goblet exhibited busts of Nollekens in the Royal Academy in



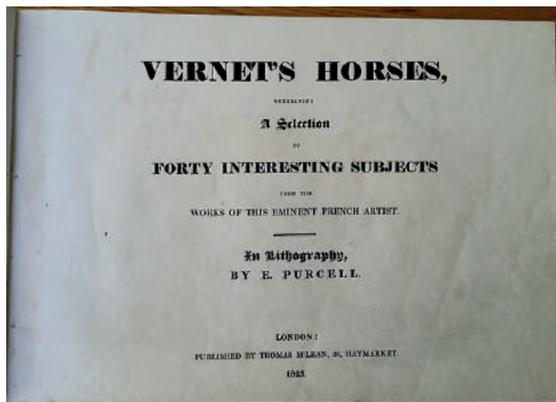
1816 and 1822 one of which appeared in the Nollekens sale of 1823. When Nollekens died, Goblet, who was left an annuity of £30, was instructed to sell the sculptor's remaining works, stock and antiques, and auctions duly took place in July and December 1823.

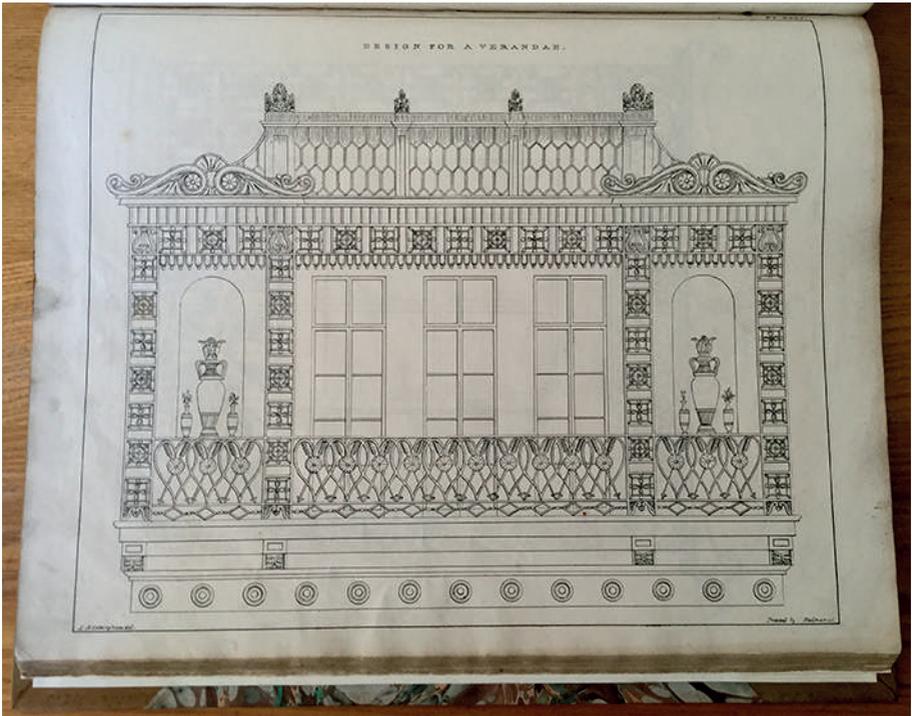
Fuseli thought Nollekens "a very cunning little fellow in his plagiarisms, but he can be detected as well as other artists." This accusation reached the ear of Nollekens, who observed... that Fuseli had no occasion to make such a remark; "for I know," said he, "he fluently steals things himself." Ref: John Thomas Smith, *Nollekens and His Times*. (1829).

10. VERNET, Carle. *Vernet's Horses*, containing a selection of forty interesting subjects from the works of this eminent French artist. In Lithography, by E. Purcell. [2]pp., 40 lithographic plates, some with a title and date 1822, and most with lithographed credit to Purcell and Vernet. Two plates marked up with a squared grid in pencil for copying. Some light foxing, and an ink stain on the reverse of one plate not affecting the image. Ownership signature on the front end paper of W.L.G. Bagshae. A very good copy in contemporary half calf, marbled boards, slight wear to the head and tail of the spine and the corners. oblong 4to. Published by Thomas M'Lean. 1823. £695.00



~ Very scarce, unrecorded in Copac. FirstSearch locates just 2 copies (Yale, and Temple University). Edward Purcell (fl. 1812-131) was an Irish artist and drawing master, and exhibited at the Society of Artists in Dublin in 1812 and 1815. He then moved to London, but returned to Dublin in 1831 and issued an advertisement in "Saunders' Newsletter": *"Edward Purcell, professor of drawing from London, proposes giving instruction at 73 Aungier Street. Has taught many of the best families in England."*





11. COTTINGHAM, Lewis Nockalls. The Smith and Founder's Director containing a series of designs and patterns for ornamental iron and brasswork by Cottingham architect. [2]pp., comprising lithograph title-page, and LXXXIV [i.e. 83] lithographed plates by Hullmandel. First two leaves expertly laid down, and with slight loss to the left hand edge and the lower right hand corner of the title-page. Some dustiness and occasional finger marks to the margins but generally in good clean condition. Expertly bound in recent half calf, marbled boards, gilt banded spine with morocco label. Scarce.  
 4to. [London, 1824]. £495.00

- Lewis Nockalls Cottingham was an architect who pioneered the study of Medieval Gothic architecture. He was a sensitive restorer and conservator of existing buildings and he was keen to share his knowledge and enthusiasm with others. To this end he set up a Museum of Medieval Art in Waterloo Road where he assembled a collection of artefacts from demolished buildings as well as plaster casts of the best examples of medieval sculpture.



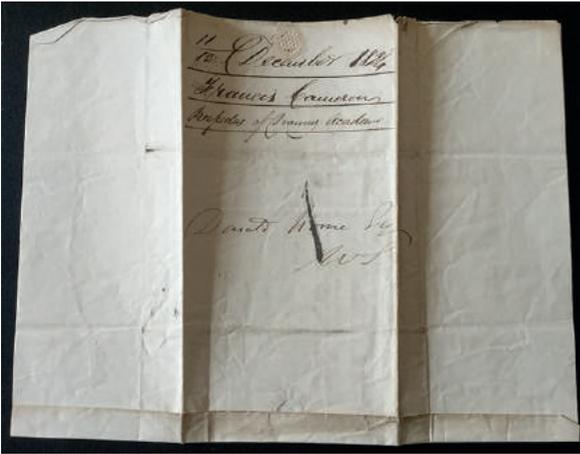
After Cottingham's death there were attempts to persuade the government to take over the museum or use it as the basis for a bigger collection. With the failure of these schemes, everything was auctioned off with a very few items eventually ending up at the Victoria and Albert Museum.

The present volume contains his designs for ornamental metalwork, and form a pattern book for balcony railings, window guards, churchyard gates, garden gates, entrance gates, gas lights and lamps and other smaller decorative features. Some of the examples are identified: "entrance gates to Waterloo Place the town residence of John Nash Esq., erected 1822."; "entrance gates to Vintner's Hall erected 1822."

12. EDINBURGH DRAWING INSTITUTION. A printed letter signed by Francis Cameron, Joint Secretary, to Donald Home, Esq., inviting him to become a patron of the proposed Academy. "... it is proposed to proceed upon the same plan that was adopted in the case of the Edinburgh Academy... and thereby secure the probability of a full supply of pupils." He is requested to reply to the Treasurer, Thomas Kinnear. It is dated 11th December 1824. Old fold marks and with handwritten docket title on the rear panel.

273mm x 204mm. 1824.

£220.00 + vat

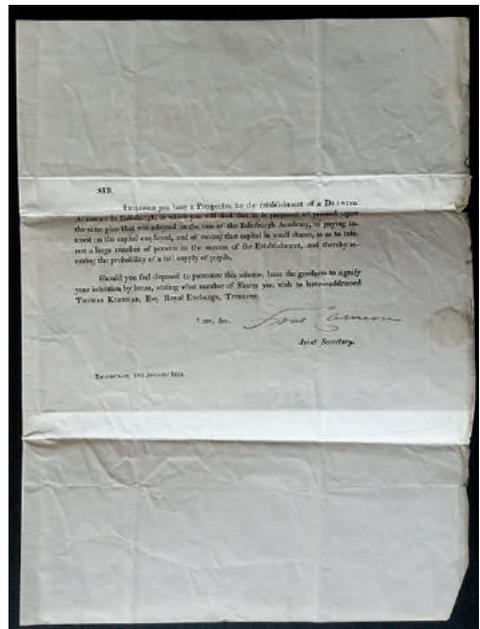


“Francis Cameron, known to contemporaries as Edinburgh's 'Director General of the Fine Arts', was the most prolific of the city's fine art auctioneers during the early 1820s. His business activities were no doubt helped by his appointment in December 1819 as Assistant Secretary to the Royal Institution, a position that kept him in contact with Scotland's

leading nobility. In 1824, for reasons that remain uncertain, Cameron divided his business interests into two, selling the stationary and print-selling side to Anderson and Co. and his auctioneering activities to Francis Wright. In the place of these he took up what were probably more profitable and more leisurely business projects.

The influential Edinburgh Drawing Institution, organised by Francis Cameron and funded as a joint stock company from contributions drawn mainly from Edinburgh's legal class, finished its first season in 1827 with just short of 250 students on its books (160 'young ladies' and eighty-eight 'young gentlemen'). It became a major force in the diffusion of a taste for sketching and drawing right across the city's leisured elites.”

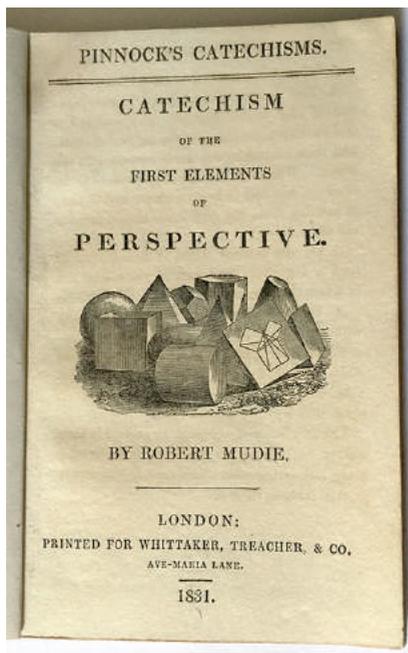
Ref: *Artists, Patrons and the Power of Association: the emergence of a bourgeois artistic field in Edinburgh, c 1775-c1840*. Duncan Forbes, 1997.



13. PINNOCK, William. A Catechism of Drawing; with the necessary explanations of the principal terms in the art. 72pp., engraved title-page dated 1831 and frontispiece. A good copy, disbound.

12mo. Printed for Whittaker, Treacher, & Co. 1829. [but 1831]. £50.00

~ Issued as one of Pinnock's series of Catechisms. Copac records a single copy (Bristol) of an 1835 edition.

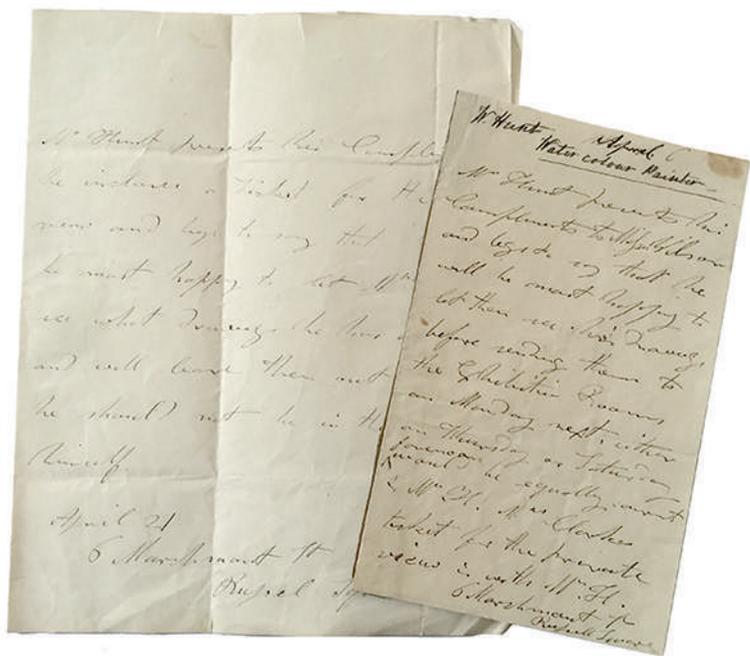


14. MUDIE, Robert. Catechism of the First Elements of Perspective. 72pp., text diagrams. A good copy, disbound.

12mo. Printed for Whittaker, Treacher, & Co. 1831.

£50.00

~ Issued in Pinnock's series of Catechisms.



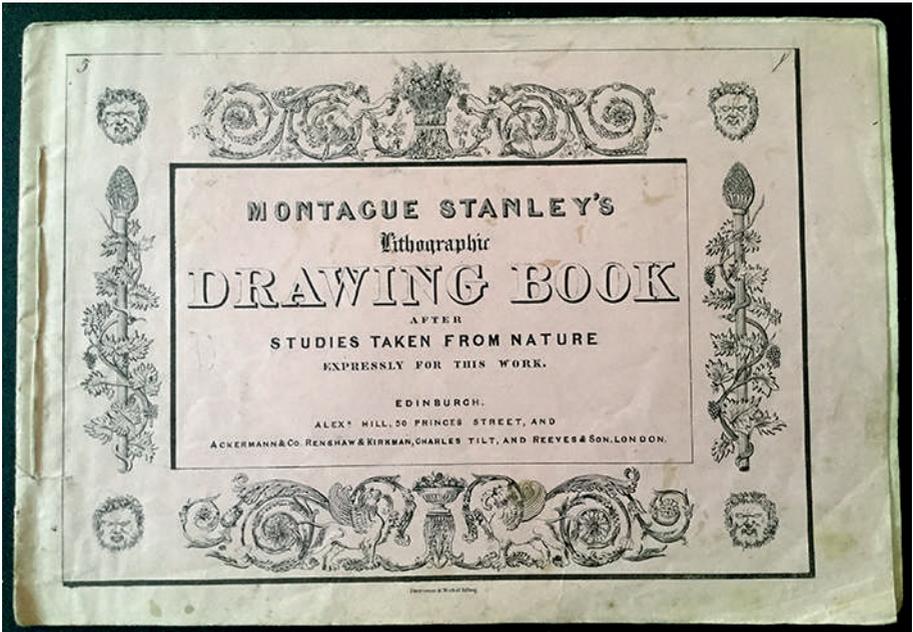
15. HUNT, William Henry, (1823-1884). Two letters, with integral address panels. One blank edge torn from opening, and mounting stub on the rear left hand margin of the other. £120.00 + vat

“Mr Hunt presents his compliments to Misses Wilson and begs to say that he will be most happy to let them see his drawings before sending them to the Exhibition Rooms on Monday next, either on Thursday or Saturday forenoon [and] Misses W and Mrs Clarke’s ticket for the private view is with Mr H., 6 Marchmont Terrace, Russell Square.”

“Mr Hunt presents his compliments he incloses a ticket for the private view and begs to say that he will be most happy to let Mrs Clarke see what drawings he has at home and will leave them out in case he should not be in the way himself. April 21, 1834, 6 Marchmont St, Russel Square.”

William Henry Hunt, was apprenticed to John Varley, and his early patrons included the Earl of Essex and the Duke of Devonshire. In 1825 he was living at the address recorded in these letters, 6 Marchmont Street, Brunswick Square.

Miss Wilson, lived at 21 Queen’s Buildings, Brompton, [Knightsbridge].



16. STANLEY, Montague. Lithographic Drawing Book after Studies taken from Nature expressly for this work. 4 lithograph plates. A very good copy stitched as issued in original pink printed wrappers. Some foxing to the plates. oblong 4to. Edinburgh: Alexr. Hill. [1835]. £120.00

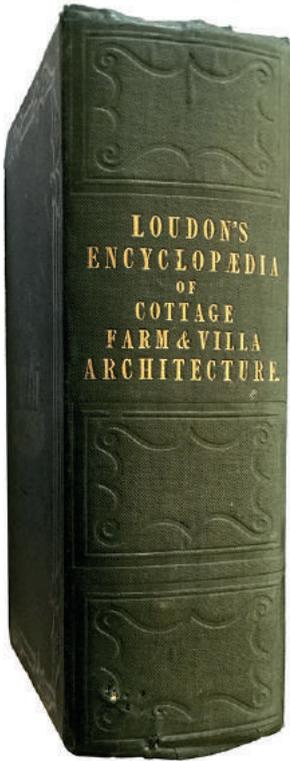
~ Unrecorded in Library Hub, which notes just single copies of two other of his drawing books [*Landscape Drawing Book*, & *Introductory Drawing Book*] in the V & A. Not at the Yale Center for British Art.

The illustrations depict: Near the Inn at Cairndow (2), Near Dean Bridge Edinburgh, and the Village of Arrochar.



17. FIELDING, T.H. On Painting in Oil and Water Colours, for Landscape and Portraits; including the preparation of colours, vehicles, oils, &c., method of painting in wax, or encaustic; also on the chemical properties and permanency of colours, and on the best methods of cleaning and repairing old paintings, &c. Illustrated with plain and coloured plates. *viii*, 159, [1]pp adverts., half-title., 10 plates (4 hand-coloured) containing many small illustrations in aquatint, mezzotint and steel engraving. A fine, very large and clean copy bound in original linen backed boards with paper spine label. Some very slight sunning to the spine, and minor loss to the edge of the paper label, but the best copy we have handled, in strictly original condition. The paper label notes the price as 27s. 4to. Ackermann and Co. London. 1839. £320.00

~ In the introduction Fielding laments the ‘very small number of practical treatises on Oil Painting’, while ‘works which treat on painting in watercolours have so multiplied that none can complain of their scarcity’. His manual is based on his own experience, as well as study of established artists, and is presented in progressive lessons, illustrated by ten etched plates. The frontispiece depicts two realistic palettes: the upper one with tints recommended for landscape painting, and the lower with tints for portraits. Underneath he shows suitable brushes.



18. LOUDON, J.C. An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture; containing numerous designs for dwellings, from the cottage to the villa, including farm houses, and other agricultural buildings; several designs for country inns, public-houses, and parochial schools; with the requisite fittings-up, fixtures, and furniture; and appropriate offices, gardens, and garden scenery. A new edition with a supplement containing above one hundred and sixty pages of letterpress, and nearly three hundred engravings bringing down the work to 1842. xx, 1306pp., half-title., preliminary adverts., with over 2,000 wood engravings.

A very good clean copy in original blind stamped and gilt lettered cloth.  
thick 8vo. Longman. 1842.

£320.00

19. AUSTIN AND SEELEY. List of Ornamental Works, in Artificial Stone, made by Austin and Seeley, Keppel Row, New Road, (near the Regent's Park Gate.) 4pp., 11 text illustrations, with details and prices. Pale yellow tinted paper. Very good condition. 8vo. Wright and Co. [1843].

£120.00

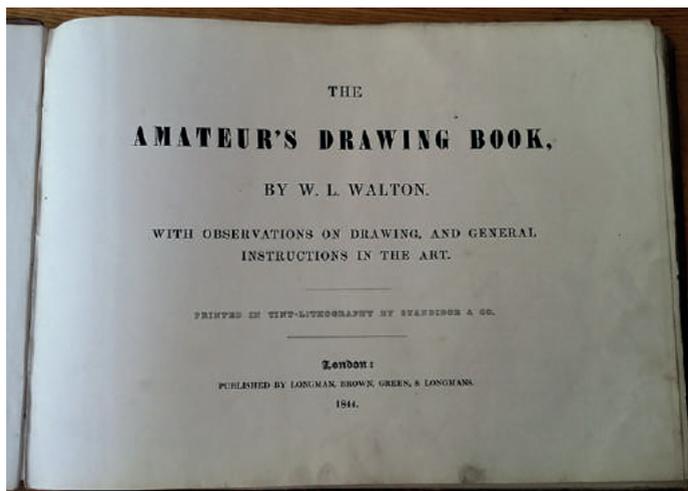
~ Felix Austin lived at 1-3 Keppel Row, New Road, Fitzroy Square from 1830 and had premises further down the street on what is now Euston Road, near Regents Park. Keppel Row was a short terrace and evidently an “industrial” area on the edge of the metropolis. His neighbours on the Row were, according to Robson’s street directory 1832, a stonemason, a malleable zinc works and Jonathan Saunders another maker of artificial stone items. His early range included garden and architectural ornament such as chimney pots, and was approved of by John Claudius Loudon and featured in two of his journals *The Garden Magazine* and *The Architectural Magazine and Journal*. Loudon described Austin’s “extensive and most interesting establishment [which] has occupied the whole of Mr Austin’s time, and we believe we might add, his money for many years and it richly deserves to be visited by all architects and architectural amateurs”.

Around 1840 Austin was joined in business by John Seeley, who had trained at the Royal Academy Schools and sculpted funeral monuments, as well as making an artificial stone, which he called ‘artificial limestone’. In 1841 they published their first catalogue, *Collection of Ornaments at Austin & Seeley’s Artificial Stone Works for Gardens, Parks and Pleasure Grounds*. The firm continued in production until about 1872.



Ref: article on Austin & Seeley in *The Gardens Trust*, 2019.



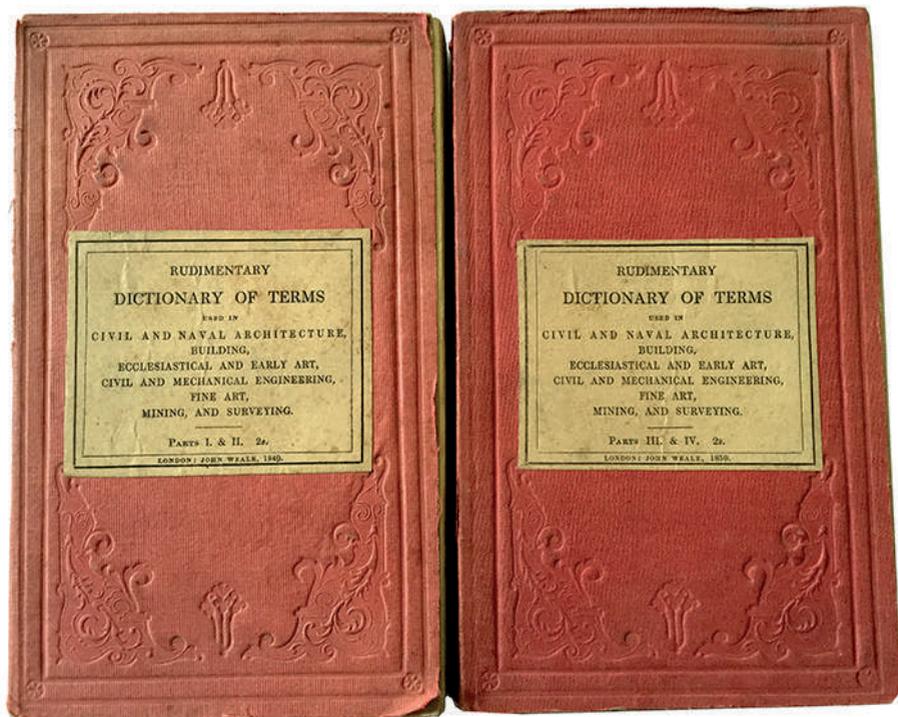


21. WALTON, William Louis. The Amateur's Drawing Book. With observations on drawing, and general instructions in the art. Printed in tint-lithography by Standidge & Co. [2], *iv* pages, 13 lithographed plates, the first of small details is un-numbered, then 1-12 are full-page views. Some foxing to three plates but the others are generally clean with dustiness and some marks to the margins. The original blind stamped and gilt lettered cloth is worn and marked, but sound. oblong folio. Longman, Brown, Green, & Longmans. 1844. £295.00

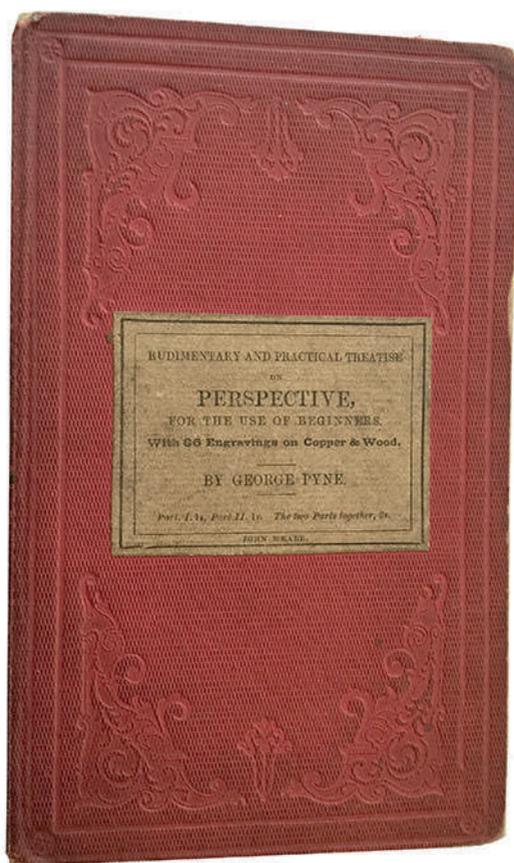
Scarce OCLC records BL, V & A, NLS, and Winterthur only.

William Walton was a very skilled lithographer and his work appears in numerous publications on foreign travel and scenery. He exhibited his own work between 1834 and 1855, and made the lithographic plates for General Sale's Defence of Jelalbad (c. 1845). In 1843 the lithographer Charles Hullmandel entered into partnership with Walton's cousin, creating the firm Hullmandel and Walton.





22. WEALE, John. Rudimentary Dictionary of Terms used in architecture, civil, architecture, naval, building and construction, early and ecclesiastical art, engineering, civil, engineering, mechanical, fine art, mining, surveying, etc. To which are added explanatory observations on numerous subjects connected with practical art and science. First edition. Four parts in two volumes. *xi*, [1], 276pp; 277-564pp., *text engravings*. A good copy in original blind stamped limp red cloth, with original paper labels on the upper covers. Some cracking to one upper joint. 8vo. John Weale, 1849-1850. £95.00



23. PYNE, George. A Rudimentary and Practical Treatise on Perspective for Beginners; simplified for the use of juvenile students and amateurs in architecture, painting, etc; also adapted for schools and private instructors. Second edition, revised and enlarged. [4]pp adverts, v, [3], 165, [1], [2]pp adverts., 13 folding plates and 37 illustrations in the text. A very good copy in original limp red embossed cloth with paper label to the upper cover. Very slight wear to the head and tail of the spine and the corner tips. Scarce.

small 8vo. John Weale. 1849.

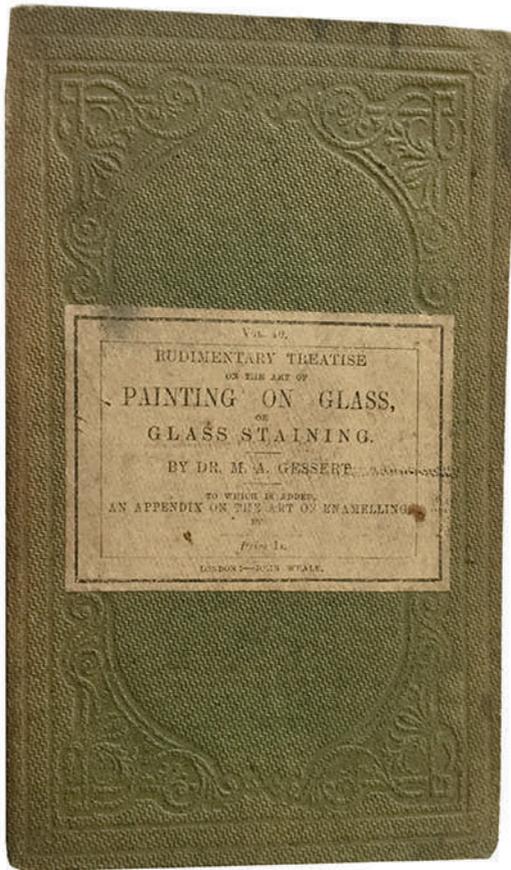
£120.00

~ First published the previous year all early editions are scarce. Copac records just 4 copies of both the 1st and 2nd editions. This edition not in the BL.



24. IBBETSON, Julius Caesar. An interesting example of a student using J.C. Ibbetson's work *Process of Tinted Drawing*. It is a sepia wash drawing of a riverside rural scene. On the reverse is written "3rd Lesson, March 23rd, [18]53. Blot on water should not have been copied." The backing sheet is lettered 'Process of Drawing, by Ibbotson.' There are small pin holes on the backing sheet where another picture was attached to the reverse by threads.  
163mm x 220mm. 1853. £60.00 + vat

- Ibbetson's *Process of Tinted Drawing* was published in 1794. Each plate was built up in four monochrome stages - etching, etching and sepia wash, aquatint ground and additional washes, and a warm pale brown wash over the whole plate.



25. GESSERT, M.A. A Rudimentary Treatise on the Art of Painting on Glass, or Glass-Staining: containing directions for preparing the pigments and fluxes, for laying them upon the glass, and for firing and burning in the colours. To which is added an Appendix on the Art of Enamelling, &c. 92, [24]pp *adverts.* Third English edition. A very good copy in original blind stamped and gilt lettered limp cloth. Some slight fading, and minor wear to the head of the backstrip. Scarce. small 8vo. John Weale 1857. £95.00

~ First published Stuttgart 1842, and the first English edition was in 1851.



26. SLATE BOOK. A very scarce hinged slate book; three wooden framed slates hinged. Original calf backed marbled boards. Slight wear to the spine.

185mm x 127mm x 28mm. c1860.

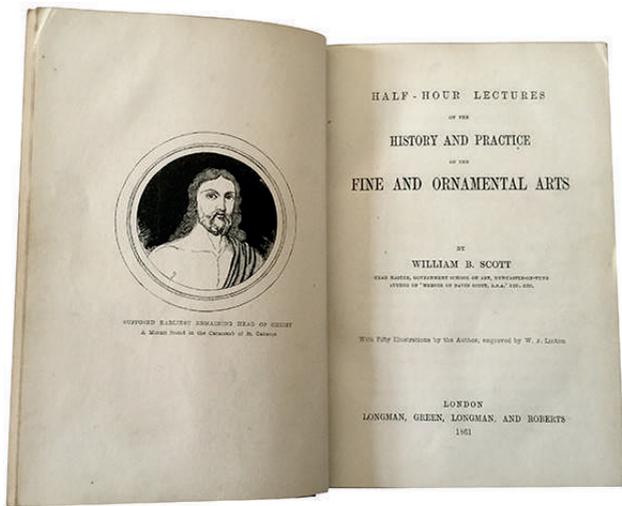
£220.00



27. ROBERSON & CO., Solid Sketch Book. This book consists of pieces of the best drawing paper, compressed so as to form a compact substance; each piece can be separated by the insertion of a penknife at the mark in front of the book, running the knife round the edges, care being taken to cut one piece only at a time. Original half morocco folder with metal sides to the lid, cloth boards, linen ties, and red printed label on the inner lid. The first page has a watercolour painting, and there are still plenty of unused sheets in the 'block'. Joints and corners have some wear, and the cloth boards are spotted. Scarce.

368mm x 276mm x 28mm. Roberson & Co. c1870.

£295.00



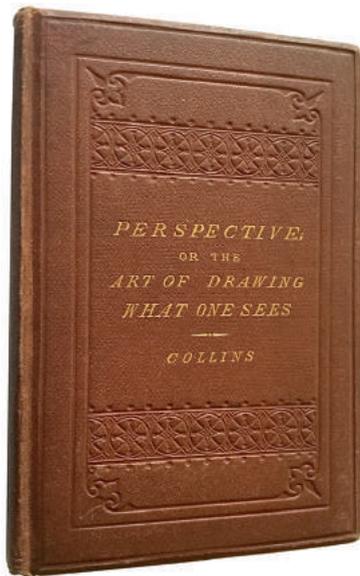
28. SCOTT, William Bell. Half-Hour Lectures on the History and Practice of the fine and ornamental arts. With fifty illustrations by the author, engraved by W.J. Linton. First edition. *xii*, 363, [1]p., *half-title*, *frontispiece and engraved text illustrations*. Contemporary blind stamped and gilt lettered morocco, with prize label from Stourbridge School of Art, presenting the copy to George Keen, for success in Stage 3b of the Course of Instruction in Art. All-edges-gilt. Some slight rubbing to the extremities. Scarce.

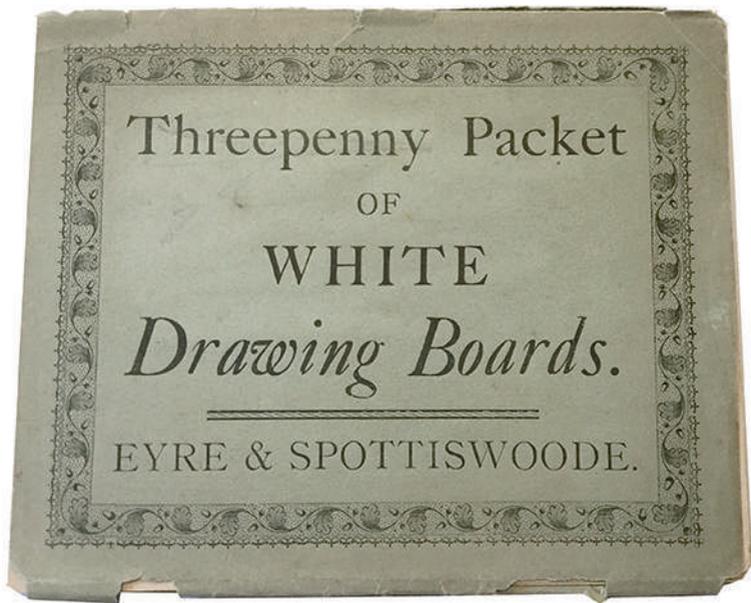
8vo. Longman. 1861. £120.00

29. COLLINS, William Henry, Lieutenant. Perspective or the Art of Drawing what one sees explained and adapted to the use of those sketching from nature. First edition. *x*, 93, [1], 32pp *adverts.*, *half-title*, *folding frontispiece and 38 figures in the text*. A very good clean copy in blind stamped and gilt lettered brown cloth

8vo. Longmans, Green, and Co. 1872. £95.00

~ A scarce treatise written by a former Instructor in Surveying and Military Drawing in the Royal Military Academy, Woolwich. The first copy we have seen.





30. DRAWING BOARDS. Threepenny Packet of White Drawing Boards. Eyre & Spottiswoode. Four boards in original printed paper 'sleeve'. Some chips to the edge of the sleeve, but a scarce survival.

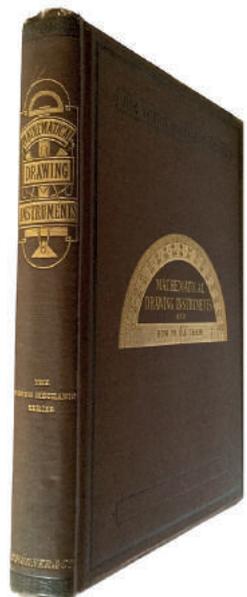
110mm x 140mm. Eyre & Spottiswoode. c1880.

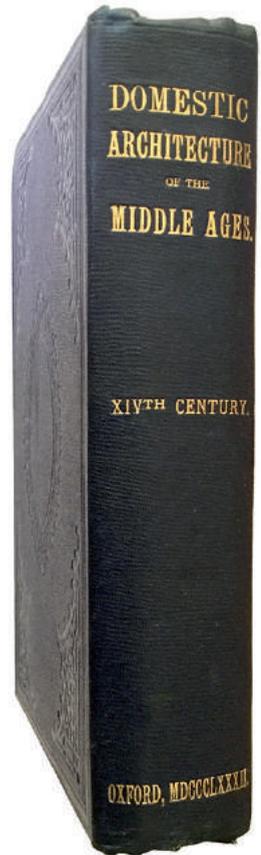
£30.00

31. HULME, F. Edward. *Mathematical Drawing Instruments, and how to use them.* Second edition. *xv, [1], 152pp., half-title., 10 plates.* A good copy in original brown gilt cloth. Signature to the half-title, head of title-page, and first leaf. Scarce Copac records Cambridge and Science Museum only.

8vo. Trubner and Co. 1880.

£65.00





32. PARKER, John Henry. Some Account of Domestic Architecture in England, from Edward I to Richard II. With notices of foreign examples, and numerous illustrations of existing remains from original drawings. Second edition. *xvi, 352pp., frontispiece, plates and text illustrations.* A near fine copy in original blind stamped and gilt lettered dark blue cloth. 8vo. James Parker and Co. 1882. £50.00

a unique copy ?

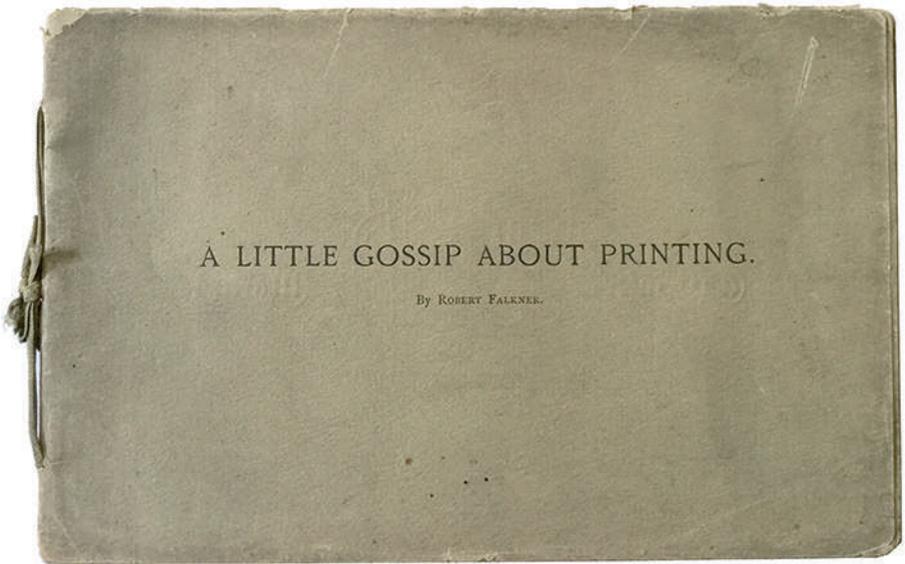
33. SPECIMENS of High Art Display Printing, submitted in Competition at the Printing Trades Exhibition, held in the Agricultural Hall, London. August 1883. *Eighteen highly ornate and finely printed competition entries, most on card, some with added gilt.* Each displays identical wording which appeared on the memorial tablet to William Caxton funded by the Roxburgh Club in 1820. Loosely inserted is what appears to be a printed trial for a title-page, set within a decorative pencil border. This is edge worn with loss to the border at the head. Contemporary half morocco, marbled boards. The binding rather rubbed with some wear, but sound, and the contents very clean. 4to. [1883]. £495.00



The *Printing Times and Lithographer* for 1883 details the competition and prize winners. The work of the first three prize winners are arranged in order at the front of this volume, followed by the other entries. I can trace no record of a published copy, and this may be a unique compilation of the original submitted entries.

Ten Guineas.—Specimens of High-art Display Printing, old or new style, in gold, silver, copper, bronze, colours, or tints. Size of specimen to be demy 4to. The same copy (which will be supplied) to be used by each competitor. Each specimen to be mounted and framed in a neat black and gold frame with glass, and ringed ready for hanging. First prize, £4. 5s, Second prize, £3. 3s.; Third prize, £2. 2s. (A special stand will be set apart for exhibiting these specimens.)

The first prize of ten guineas was awarded to Mr. W. J. Sanger, 5, Stanbury-Road, Peckham; the second prize of five guineas to Messrs. Avery & Co., Gallowgate, Aberdeen; and the third prize of two guineas to Mr. J. Heywood, City Printing Works, Brasenose-street, Manchester. The jurors were Messrs. John Collingridge (Messrs. Collingridge, City Press), C. Hayman (Messrs. Hayman Brothers & Lilly), and John Southward.



34. FALKNER, Robert. *A Little Gossip about Printing.* 30pp printed on tinted paper., text illustrations and decorative head and tail pieces. Original wrappers with linen tie. Covers a little dusty, a few edge chips, but in good condition, and internally clean. Scarce.

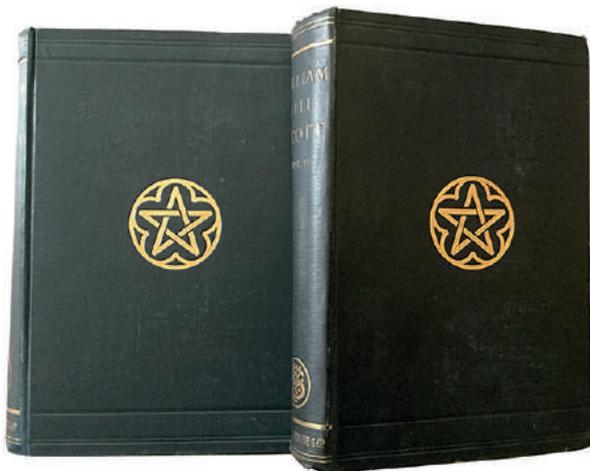
Small oblong 4to. George Falkner & Sons, The Deansgate Press. 1887.

£60.00

35. SCOTT, William Bell. *Autobiographical Notes of the Life of William Bell Scott and Notices of his Artistic and Poetic Circle of Friends, 1830-1882.* Edited by W. Minto. Illustrated by etchings of himself and reproductions of sketches by himself and friends. Two volumes. First edition. *x, [2], 356pp; viii, [2], 346pp., half-titles., 10 plates.* A very good copy in original gilt lettered dark blue cloth, with gilt device to each upper board. Contemporary red and black book-plate of William Cowan.

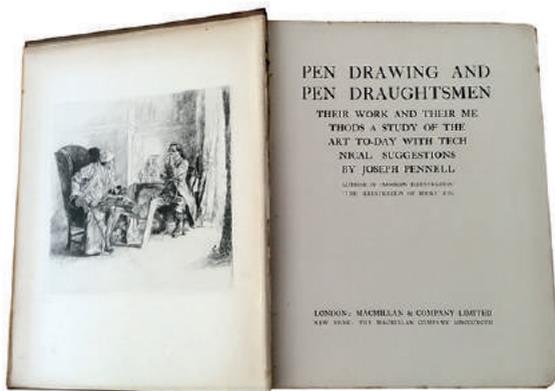
8vo. James R. Osgood. 1892.

£120.00



The etchings and facsimiles including frontispiece portraits of the author, and portraits of Dante Gabriel Rossetti and Christina Rossetti. Published posthumously, it aroused much controversy because of his adverse comments on some of his associates.

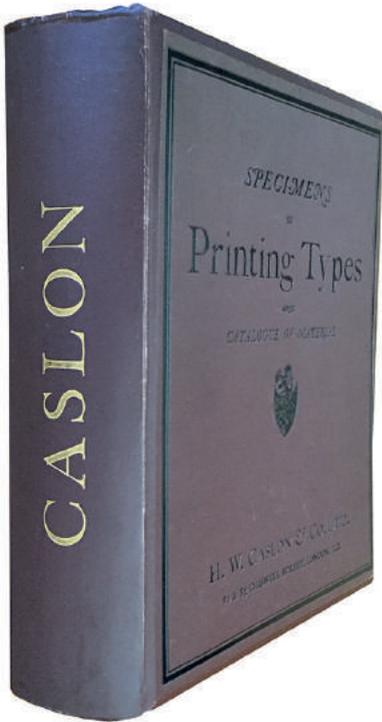
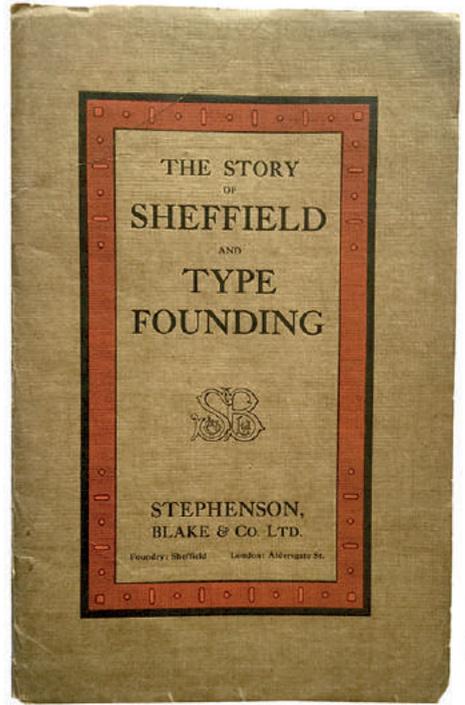
36. PENNELL, Joseph. Pen Drawing and Pen Draughtsmen. Their work and their methods. A study of the art to-day with technical suggestions. Third edition. *xxxvii, [1], 470, [2]pp., plates and text illustrations throughout.* Original gilt lettered cloth, head and tail of the spine repaired. Inner joints cracked but firm. 4to. Macmillan and Co. 1897. £30.00





37. FATHER TUCK's Favourite Flowers Painting Book. Complete with Paints. Four colour examples, with outlines on the facing page to be painted using 6 paints & instructions on last page. Glazed card with six oval cut outs at each head revealing the paint blocks on the rear inner cover. Three outlines partially completed quite proficiently, paints still in situ. Original decorative card covers just a little worn down the backstrip, but in good condition. Scarce, unrecorded by Worldcat. 4to. Raphael Tuck & Sons, Ltd. c1910. £120.00

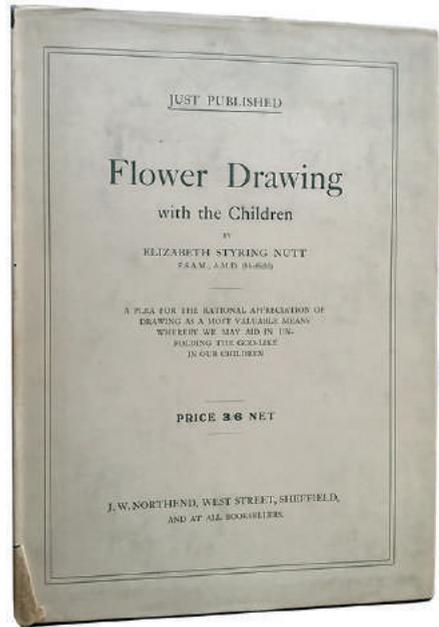
38. STEPHENSON BLAKE & CO LTD. *The Story of Sheffield and Type Founding.* 24pp., *illustrations throughout and a folding family-tree.* A good copy in original wrappers. Scarce.  
8vo. Sheffield. [1911]. £30.00



39. H.W. CASLON & Co. Ltd. *Specimens of Types and Borders and Illustrated Catalogue of Printers' Joinery and Materials.* [10], 686, 115, [1]p., *illustrated throughout in black and red, and with several related inserts.* A very good copy in original black lettered cloth, gilt titled spine, carmine red edges. Scarce.

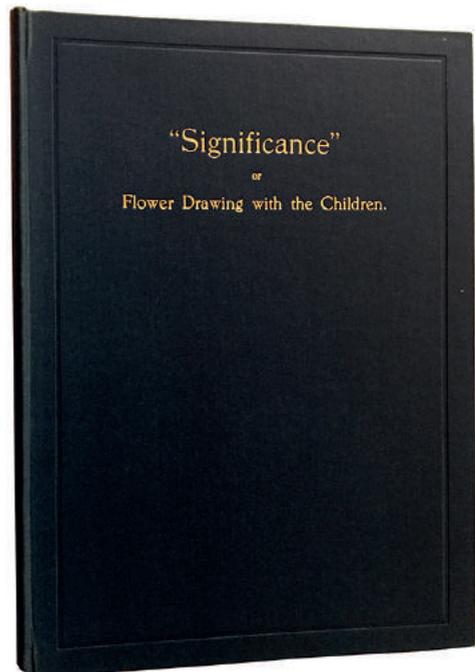
4to. H.W. Caslon & Co. Ltd. [1911].  
£120.00

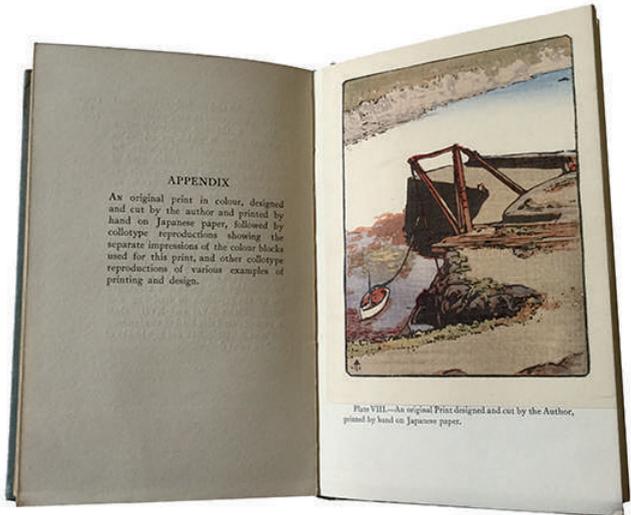
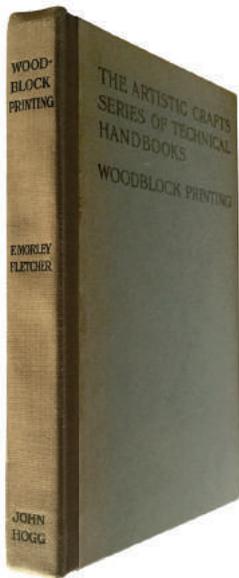
40. NUTT, Elizabeth Styring. Flower Drawing with the Children. First edition. *viii, 82pp., 3 colour plates, and numerous black and white illustrations.* A very good copy in original green cloth, with slightly torn dust-wrapper noting the work 'just published'. 4to. J.W. Northend, West Street, Sheffield. 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 Lisper's 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.

41. NUTT, Elizabeth Styring. "Significance" or Flower Drawing with the Children. First edition. *viii, 111pp., 3 colour plates, and numerous black and white illustrations.* A fine copy in original blue cloth. 4to. J.W. Northend, West Street, Sheffield. 1916. £25.00





42. FLETCHER, F. Morley. Wood-Block Printing. A description of the craft of woodcutting & colourprinting based on the Japanese practice. With drawings and illustrations by the author and A.W. Seaby. Also collotype reproductions of various examples of printing, and an original print designed and cut by the author printed by hand on Japanese paper. First edition. *xxiii, [1], 131, [1], [6]pp adverts., half-title., with several line drawings of tools and relevant techniques in the text and 23 collotype reproductions both of finished prints and of progressive printings to show the changes.* The book also includes an actual colour print on Japanese paper by the author, and seven of the collotypes relate to the progressive development of this print. A very good copy in original hessian backed boards.

8vo. Published by John Hogg. 1916.

£45.00

43. WILLIAMS, C.J., Artist & Designer of Modern Pictorial Advertisement, 4 Fairlight Road, Eastbourne. Fifteen leaves with examples of his printed designs, two photographs, and two pages of pencil diagrams and notes. Original green linen sketchbook, with his trade label on the inner front board. Contents rather loose in the binding, bit in good condition. Lacks the ties.

130mm x 175mm. 1917.

£120.00



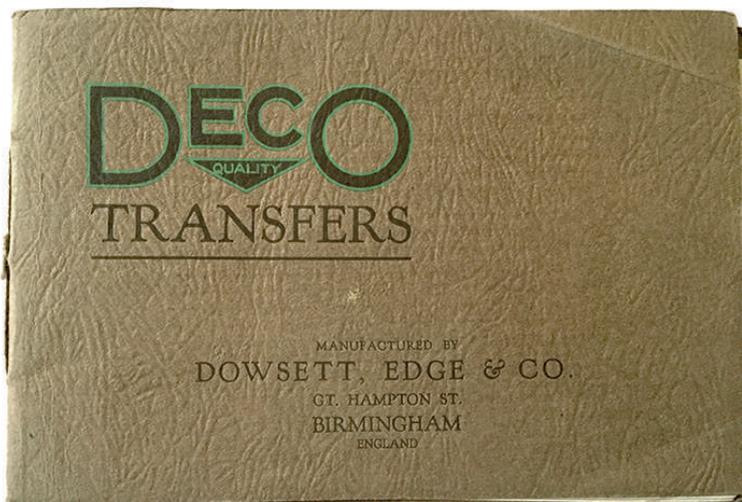
The designs include advertisements for the Tiesi Parcel Tying Outfit, Summerdown Camp Journal, Wilmington Roll of Honour, book-plate for Dr R Howie, 1918, Certificate for National Painters Society (for which he was awarded first prize), his own book-plate, and others.





44. BICYCLES. An original 1921 trade catalogue for Deco Transfers manufactured by Dowsett, Edge & co. Sixteen pages of colour printed illustrations of their Art deco transfers. A price list is loosely inserted. In very good condition in original card covers with thread tie.  
125mm x 190mm. 1921. £120.00

~ Dowsett, Edge & Co, of Birmingham are recorded as printing their Deco Transfers for the cycle industry. They were 'entirely original designs... permanent and non-fading under any conditions.' The final page includes designs for 'billiard cue transfers', motor-cycles, and car number plates, and 'cycle lining sheets'.





45. HEWETT, Arthur J. *The Letter Cutter's Manual for Monumental and other Masons.* Edited by Arthur Seymour Jennings. With a special article on 'Heraldry as applied to Monumental Work,' by Guy Cadogan Rothery. [101]pp, *neatly hand-numbered in the top right hand corners. 7 pages of preliminary text, and 44 plates.* Internally a good clean copy, but the original gilt lettered brick red cloth is rather marked and faded. Scarce, Copac records the BL copy only. oblong folio. The Trade Papers Publishing Co., 1921. £120.00

46. PATRICCHIO, Caterina. *The Covent Garden Painting Book.* 40pp., with preliminary poem, and final page of instructions for using paints. There are 16 pairs of plates in coloured and outline (2 neatly water-coloured), and 6 single outline plates. A near fine copy in original decorative glazed covers with linen spine. 4to. Dean and Son Ltd. c1920. £95.00

Scarce, unrecorded in Copac. Caterina was the daughter of the artist Giovanni Patricchio (1833-1914), and she also illustrated a number of childrens' books, and floral painting books.





47. LEFRANC & CIE., Paris. Couleurs pour l'Aquarelle. A fine trade catalogue. 4pp., nine plates with 170 mounted colour samples, and a final colour printed plate of paint tubes, bottles and colour-cakes. A very good clean copy in original linen backed boards. Loosely inserted is an 8 page printed price-list, a 4 page price list for 'couleurs extra-fines en tubes', a single sheet typed price-list, and an attractive folded card with 24 mounted samples of Couleurs Extrafines pour l'Aquarelle. oblong 4to. Lefranc & Cie., Paris. 1924.

£220.00

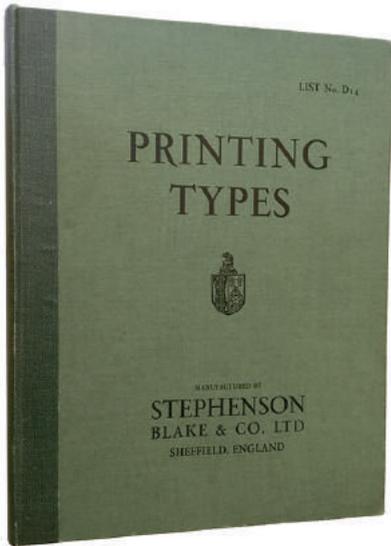




48. CAMBRIDGE ARTISTS OIL COLOURS. A triple-fold card with 51 mounted colour samples. Some damage to a number of the samples where they have adhered to each other when folded.

230mm x 112mm (folded). c1930.

£45.00



49. STEPHENSON BLAKE & CO LTD. Printing Types. Borders, initials, electros, brass rules, spacing material. *vi*, [2], 474pp. A near fine copy in original cloth backed boards.

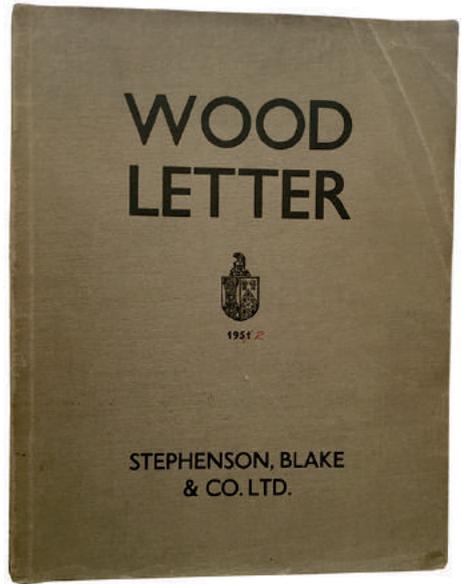
4to. Sheffield. [1934]. £60.00



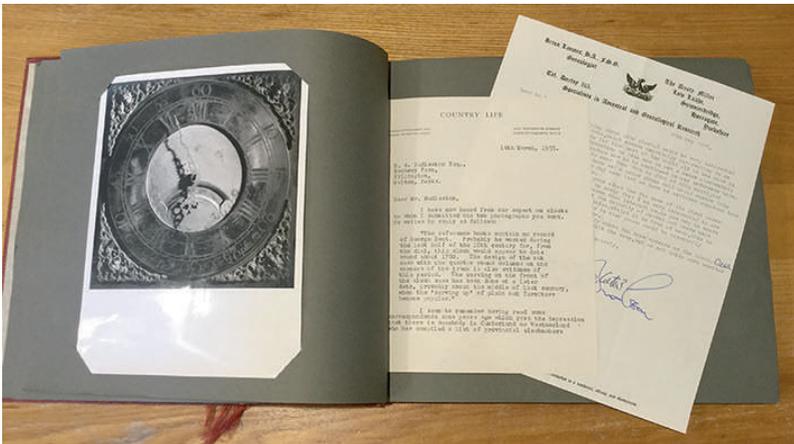
50. GUNTHER WAGNER. Pelikan Couleurs pour Affiches Colores para Pintar Carteles. A decorative triple-fold card with 68 mounted colour samples. 148mm x 210mm (folded). c1950.

£30.00

51. STEPHENSON BLAKE & CO LTD. Specimens of Wood Letter, Borders, Ornaments, &c. Third edition. xi, [1], 479, [1]p., illustrated throughout. A very good copy in original printed wrappers. The printed date of 1951 on the front cover has been amended by hand to 1952.



£50.00

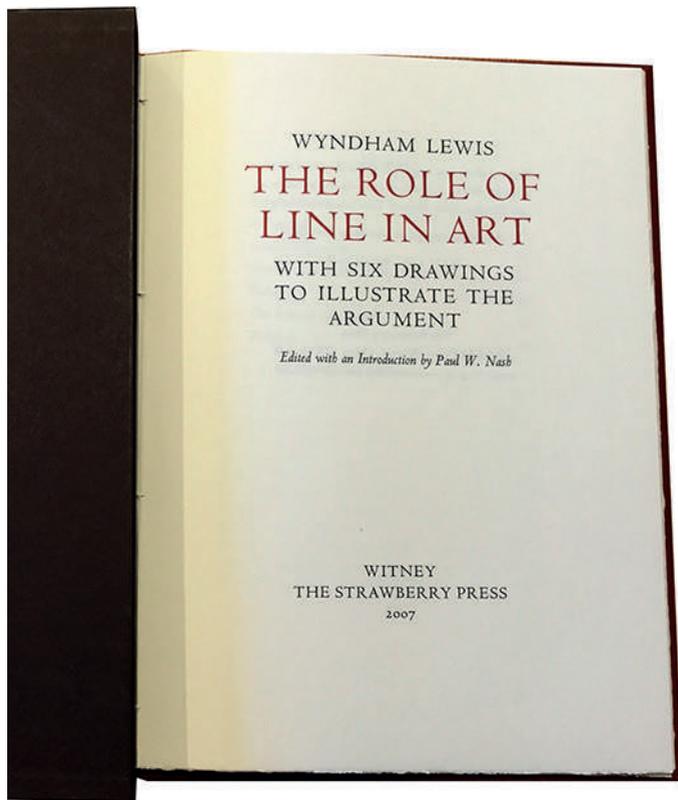


52. HUDLESTON Family., Rectory Farm, Rillington, near Malton, York. An album of correspondence and photographs relating to antiques and paintings owned by the family. 20 corner mounted photographs, copies of letters sent to Country Life about various items, and letters from Country Life, mainly from Arthur Oswald, assistant editor, answering their queries. There are also various related newspaper cuttings, and a local exhibition catalogue. Red photograph album, with cord ties.

260mm x 310mm. 1950.

£75.00

~ Nigel Hudleston was born in 1915 into a landowning family and spent his childhood at Rillington, near Malton in North Yorkshire. He graduated with a B.A. from Trinity College Cambridge and inherited Cayton Hall, at South Stainley near Harrogate, in 1943. He moved in during the 1960s, after he married Mary (Robinson), the daughter of a Wharfedale farmer. He died in December 2006 at the age of 91. It is for their interest in Yorkshire songs that the Hudlestons are best known, and their collection is now at Sheffield University.



53. LEWIS, Wyndham. *The Role of Line in Art*. With six drawings to illustrate the argument. Edited with a introduction by Paul W. Nash. 156 copies were printed, this is number '5' out-of-series. 40pp., half-title., 12 plates in colour and black and white. A fine copy in gilt lettered cloth, with slip-case. large 8vo. Witney. The Strawberry Press. 2007. £75.00

~ finis ~