

*Ken Spelman  
Rare Books of York*

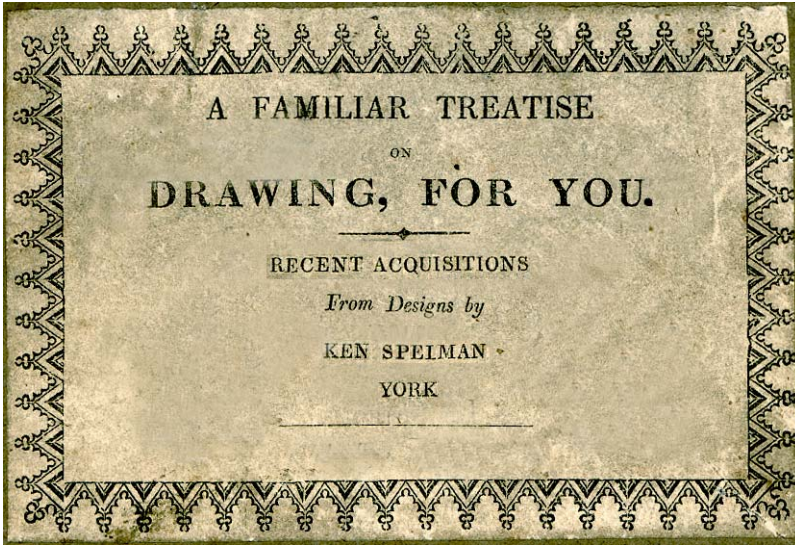


*Catalogue Seventy Nine*

**Art, Architecture & Design**

*recent acquisitions of books, manuscripts & objects*

*July 2014*



*Catalogued, photographed, typeset and published in-house at 70 Micklegate, York.*

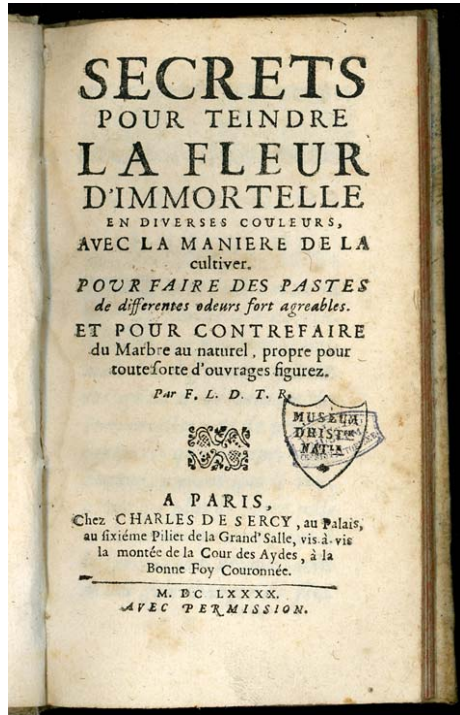
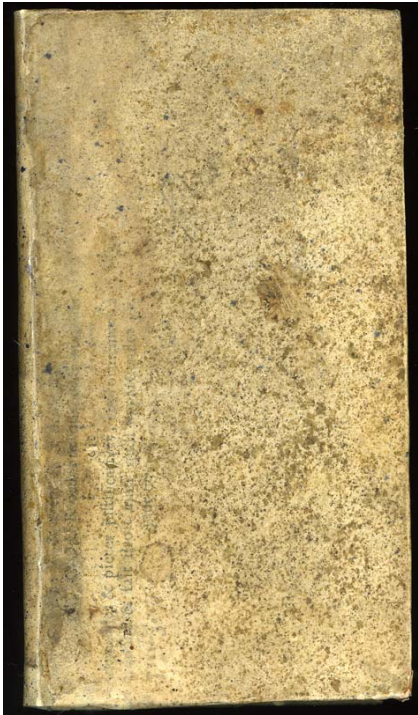


Ken Spelman Books Ltd  
70 Micklegate, York YO1 6LF

[www.kenspelman.com](http://www.kenspelman.com)

tel: + 44 (0)1904 624414

email: [catalogues@kenspelman.com](mailto:catalogues@kenspelman.com)



**rare 17th century instructions  
for colouring and scenting artificial flowers**

1. R., F.L.D.T. Secrets pour Teindre la Fleur d'Immortelle en diverses couleurs, avec la maniere de la cultiver. Pour faire des pastes de differentes odeurs, fort agreables. Et pour contrefaire du Marbre au naturel, propre pour toute sorte d'ouvrages figurez. 77, [1]p. First edition. A very good copy in contemporary vellum boards, backstrip almost imperceptibly repaired. Some slight browning, and early stamp to the title-page.

12mo. Paris. Charles de Sercy. 1690.

£495.00

~ Rare, the last copy we sold was nearly 25 years ago. The work is attributed to Le P. Louis Dadolle.

20 Sept 1701

These are to signify to your Excellency  
 his Majesties pleasure that you give order  
 for cleaning the tapestry hangings in his  
 Majesties Drawing room at Kensington also  
 order for harnishing and mending all the  
 frames of the Looking glasses tables  
 Chayrs stools and Cabinets in all the lodg-  
 ings there. Like wise that you order to  
 Henry Lowman Esq; or to Mr. Mary  
 Lowman his Majesties Housekeeper  
 and Wardrobe purser at Kensington  
 On hundred of park needles six hundred  
 small needles on a pen of hammers or  
 pounds of work the one two pound of  
 Court three or four thousand of wax and five  
 hundred of tay with hooks with knowles  
 Carding pins of all sorts Red Cords and the  
 I shall bid your Warrant find in and on  
 my hand this 20<sup>th</sup> day of September in  
 the twelfth year of his Majesties  
 reign.

To the Right Honourable the Earle  
 of Mountague Master of his Majesties Great  
 Wardrobe and to his Deputy Treasurer

J. J. J.

Manuscript orders for the cleaning of “the tapestry hangings in his Majesties Drawing Room at Kensington.”

2. VILLIERS, Edward., 1<sup>st</sup> Earl of Jersey, Knight Marshal of the Royal Household. A warrant addressed to Earl Montague, Master of the Great Wardrobe, requiring him to give orders for the cleaning “the tapestry hangings in his Majesties Drawing Room at Kensington also for harnishing and mending all the frames of the looking glasses, tables, stands, chayrs, stools and cabinets in all the lodgings there...” Folded folio sheet, with docket title on the rear panel. Some slight dustiness but in very good condition. It is dated 20 Sept. 1701, in a later hand at the head. 288mm x 188mm. 1701. £495.00 + vat

~ Kensington Palace was built as a private country house called Nottingham House in about 1605. It was purchased by William III and Mary II in the summer of 1689 from William’s trusted Secretary of State, Daniel Finch, Earl of Nottingham, at a cost of £20,000, and was adapted for royal residence by Sir Christopher Wren. In 1697 an inventory of the tapestries made for Kensington Palace was made, and a number of the original examples from William III’s chambers still survive. John Vanderbank is recorded as supplying nine pieces in the ‘Indian manner’ for the Palace.

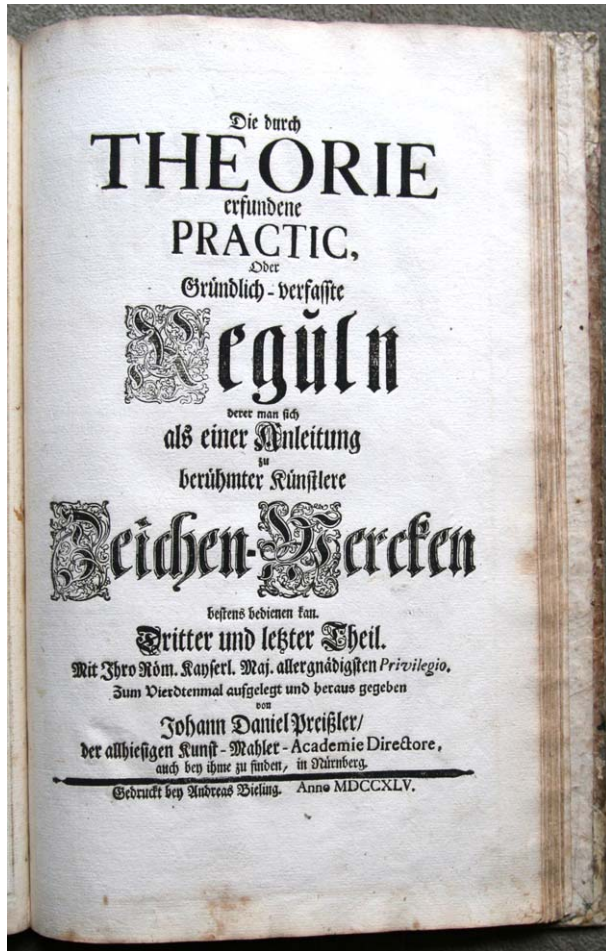
3. NEVE, Richard. *The City and Countrey Purchaser, and Builder's Dictionary: or, the Compleat Builder's Guide. Shewing the qualities, quantities, proportions, and rates or value of all materials relating to building; with the best method of preparing many of them. The second edition, with additions. (12) + xx + 142ff + (4)pp adverts.* Rebound in full speckled calf, blind ruled borders, and spine gilt ruled. Some old light waterstaining and inner hinge of the title-page stained by old paste. *Harris 596.*  
8vo. D. Browne. 1726. £395.00

~ Harris suggests that the anonymous editor is most probably John Ozell. "To make the dictionary 'fit for Gentlemen's Use, as the former edition was for Workmen', Ozell has carefully corrected Neve's quotations from Wotton and increased the number of architectural terms..." pp 332.



4. PREISSLER, Johann Daniel. *Die durch Theorie erfundene Practic, oder gründlichverfasste Regulen deren man sich als einer Anleitung zu berühmter Künstlere Zeichen-Wercken bestens bedienen kan. [12]pp., engraved allegorical title-page and 18 engraved plates of anatomical details; [8]pp., 18 engraved plates of the nude figure; [8]pp., 18 engraved plates of classical and mythological figures.* Some light browning and marginal fingermarks, but a good copy. Contemporary half vellum, marbled boards, with expert repairs to the corners and spine. Some rubbing and darkening to the covers.

Scarce, the earliest copy to appear at auction in recent years was a 1763-66 edition in 1989.  
folio. Nürnberg. 1744 / 1743 / 1745. £950.00



~ 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".

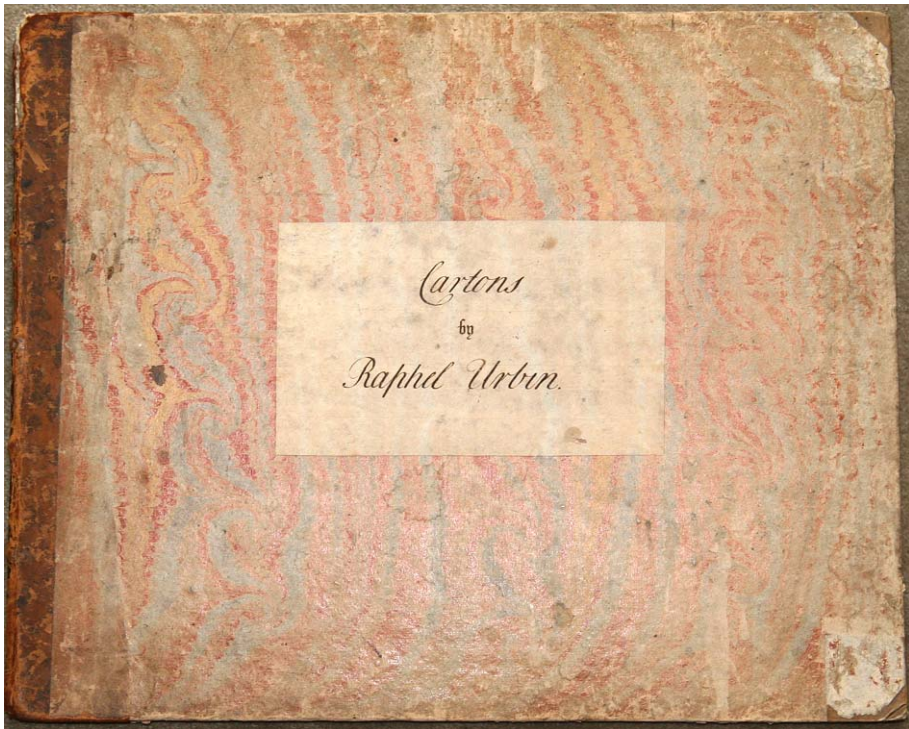


The Celebrated Cartons of France representing several of the Miracles &c of our Blessed Lord. 8 engravings, the first bearing the title as above. The engravings are after Bob Boulouge, Andray, Cazes, Bertin, Jean Jouvenet, Claude Audran, P. Mignard. Lettered a-g, the final plate unlettered.

oblong folio. [270mm x 350mm plate mark; 318mm x 400mm sheet]. c1750.

Bound in mid 18<sup>th</sup> century calf backed marbled paper boards, with near contemporary handwritten paper label to the upper cover, 'Cartons by Raphael Urbin.'

Provenance: ownership stamp of Lord Adam Gordon [1726-1801] to the outer blank margin of the first plate. Part of his library was sold by auction in 1867  
£3,200.00



~ The so-called Raphael Cartoons, are seven full size designs for tapestries by the great Italian Renaissance artist Raphael (1483-1520). They illustrate passages from the Bible concerning the lives of Saint Peter and Saint Paul. None of them is smaller than ten feet high by thirteen feet



wide. They belong to Her Majesty the Queen and have been on loan to the V & A since 1865. The earliest print relating to the Raphael Cartoons dates from 1516, the year in which Raphael received final payment for the commission. It inaugurates an extraordinary case study in the history of printmaking, stretching over more than four hundred and fifty years and across a wide range of printmaking techniques.

Simon Gribelin was the first printmaker to issue a complete set of prints of the Cartoons. When they came out in 1707 they carried a letterpress titlepage dedicating them to Queen Anne. Although they met with success it was nothing compared to that which greeted the set produced by Nicholas Dorigny in 1719.

In March 1735 Gribelin's son was selling sets of his late father's prints of the Cartoons for 15 shillings. By 1753 they had dropped to half a guinea (ten shillings and sixpence) in the price list of the print-publisher John Bowles. The following year in the catalogue of the print-publisher Henry Overton II, they were listed under "Cheap Sets of Prints".

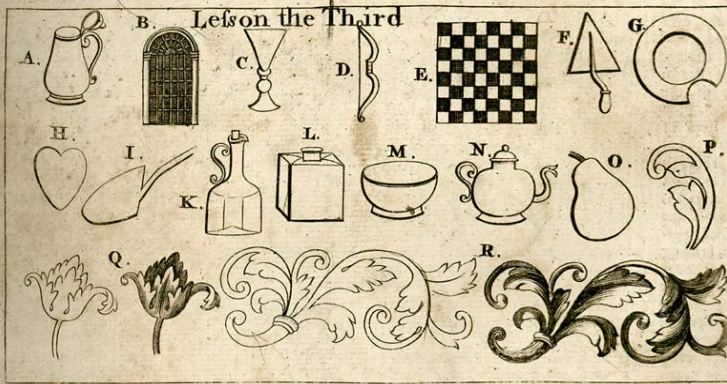
The present prints are dedicated to George II, and are larger in size than the Gribelin suite, which measured 218mm x 186mm (platemark).

The British Museum (Heal Collection) record the engraved trade-card of a James Buffar, a goldsmith & jeweller, King's Arms, Cheapside, (ceased trading 1755). David & John Buffar are also recorded at this same address. No other reference to this name is listed in the BM.

Apart from the single engraving at Yale (Lewis Walpole), we can trace no other record of these suite of prints. Unrecorded in ESTC, Copac, BM, and on-line auction records. ESTC records just a single copy of the Gribelin edition (Yale, Beinecke), which is the only copy referenced by Copac. In 2003 the presentation copy to Queen Anne of the 1707 Gribelin edition was sold at auction for £20,000.

turn. 5. Is a Square with one Line perpendicular, and another idea of the use of Light and Shades.

## THIRD LESSON.



**W**E shall now proceed to set before the Learner some figures that will be more pleasing to him than the lines in the former Lessons, yet he will find the imitation of these more easy by having perfected himself in the others, and the practice of these will qualify him to proceed in the copying after more difficult representations.

The Letter A marks a can or pot, B a Window, C a glass,

D a bow, E a draught-board, F a trowel, G a barber's basin, H an heart, I a shovel, K a decanter, L a tea-canister, M a basin, or large cup, N a tea-pot, O a pear, P, Q and R leaves and foldages. In drawing these or any other objects begin always at the top, and draw the right side first, making your strokes neat and bold.

6. LAIRESSE, GERARD DE. *The Principles of Drawing: or, an easy and familiar method whereby youth are directed in the practice of that useful art. Being a compleat drawing book: ... To which is prefix'd, an introduction to drawing; ... Translated from the French of Monsieur Gerard de Lairese, and improved with abstracts from C.A. du Fresnoy. The fifth edition. [2], 8pp text with 4 engravings, title-page printed in red and black., 48 engraved plates lettered A-I, K-L, M1-M3, N-Q, and 4 unnumbered plates; sectional title-page The Principles of Drawing. Part II. Plates lettered AA-II, KK-TT, VV, ZZ1-ZZ4, 2 final unnumbered plates.* The copper plates were engraved by Henry Roberts, Francois Vivares and others; after designs by Watteau, Boucher, Durer, Bloemart, Le Clerc, Hollar and other masters. Possibly lacking one plate. A worn copy, with clear evidence of use by an artist, with fingermarks, splashes, and some repairs to page margins. Contemporary half calf, again very worn. ESTC t212760: Nat Lib Wales, Bodleian, Yale Center. folio. printed, and sold by Thomas Bowles; and John Bowles and son 1752.

£220.00

~ The volume carries the signature of several early artists - "Andrew Fisher, Painter, No. 2 Drummond Street, Edinburgh" - and "John Hill, painter, October 15, 1796."



7. JEURAT, Etienne. Déménagement d'un Peintre. A fine engraving with etching, depicting a painter moving out into a street, sitting in a cart loaded with artist's materials and drawn by three young men. Engraved by Claude Augustin Duflos (1700-1786), after a painting by Étienne Jeurat (1699-1789). It is lettered with names of producers, publication address: 'A Paris chez Cl. Duflos rue Gallande à côté de St Blaise', title, and two columns of verses in French: 'Léger d'Or et d'Argent... Hymnes à sa Gloire'. The lettering was engraved by Baisiez. It is in very good condition, with all the margins visible, and in a later, but not recent, ornate gilded frame.  
 350mm x 415mm (plate mark). 1756-1757. £220.00 + vat

~ The engraving was advertised in 'Mercure', January 1757.

8. COOPER, John Gilbert. *Letters Concerning Taste*. The third edition. To which are added essays on similar and other subjects. (16) + 220pp., half title with engraved frontispiece by Grignion on the verso. A very good copy in contemporary calf, expertly rebaced and with corners repaired. Some occasional browning and light foxing. Ownership name of Catherine Nevile Thorney, 1809.  
8vo. printed for R. and J. Dodsley. 1757. £395.00

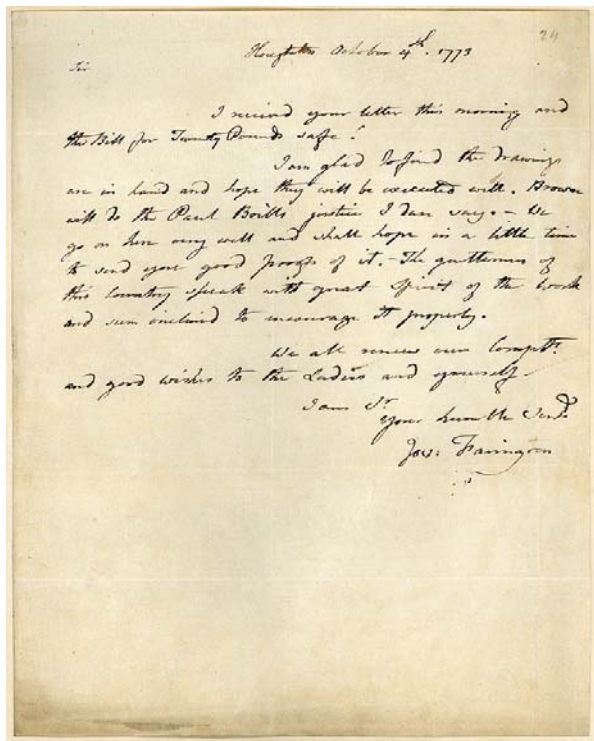
~ Although the word 'taste' had appeared in the title of earlier printed works, Cooper's 'Letters...' published in 1755 is perhaps the first extended study of this aesthetic concept. The third edition has been considerably enlarged by some 80 pages, and includes new material.

#### The first edition of the first standard guide to print collecting

9. [GILPIN, William]. *An Essay upon Prints; containing remarks upon the principles of picturesque beauty, the different kinds of prints, and the characters of the most noted masters; illustrated by criticisms upon particular pieces; to which are added, some cautions that may be useful in collecting prints*. First edition. [2], iv, 4, [2], 249, [1] errata, [11]pp index. A very good wide-margined copy bound in recent marbled boards. This first edition of the first standard guide to print collecting is rare. It includes a full analysis of Hogarth's *Rake's Progress*.  
8vo. for J. Robson. 1768. £180.00

10. WEBB, Daniel. *An Inquiry into the Beauties of Painting; and into the merits of the most celebrated painters, ancient and modern*. The third edition. xvi, 200pp. A very good copy in full contemporary calf, raised and gilt banded spine with red morocco label.  
foolscap 8vo. R. and J. Dodsley. 1769. £220.00

~ One of the key contributions to the debate on whether professional painters were inherently better judges of art than gentleman amateurs. Webb, himself an artist, advocates that practical knowledge of painting itself, rather than being an advantage to appreciation, carries with it dangers of mental imbalance, which must be overcome for an artist to join the ranks of the truly genteel connoisseur. see. Pears, I. *The Discovery of Painting*.



11. FARINGTON, Joseph. An interesting and very early letter written by the young Joseph Farington, from Houghton [Hall], dated October 4<sup>th</sup> 1773, and addressed to Mr [John] Boydell, Cheapside, London. The letter is tipped onto a sheet of card, and the address panel has been window -mounted on the same card.

229mm x 185mm. 1773.

£495.00 + vat

*“Sir, I received your letter this morning and the Bill for Thirty Pounds safe !*

*I am glad to find the drawings are in hand and hope they will be executed well. Brown will do the Paul Brills justice I dare say - We go on here very well and shall hope in a little time to send you good proof of it. The gentlemen of this County speak with great spirit of the work and seem inclined to encourage it properly.*

*We all renew our compliments and good wishes to the Ladies and yourself.*

*I am Sr. Your humble servant. Jos. Farington.”*

~ In June of 1773 Joseph Farington went to Houghton Hall, in Norfolk, the seat of Sir Robert Walpole, the Earl of Orford, and stayed there for three years, employed along with his younger brother, and pupil, George Farington, in making drawings of its pictures, which were sold in 1779 to the Empress Catherine of Russia at a cost of £40,555, the value set on the Collection by Benjamin West and Cipriani, to the astonishment of Horace Walpole.

They had been sent by Boydell to draw the paintings for his *Collection of Prints after the most capital Paintings in England* (2 volumes, 1782). The medium chosen for reproducing the drawings was not the superlatively finished line-engraving of the Woollett school, generally associated with Boydell and his versions of Old Master oil-paintings, but a combination of line-etching and aquatint. This was well suited to Farington's water-colours which were first drawn [as noted in this letter] in diluted brown or black ink, then washed over with a silver-grey tint to convey light and shade, and finished with thin, slight washes of pale colours. The Brill that Farington refers to may be the 'beautiful landscape' by Paul Brill that is noted in the collection.



12. CUMBERLAND, Richard. *Anecdotes of Eminent Painters in Spain, during the sixteenth and seventeenth centuries; with cursory remarks upon the present state of arts in that kingdom.* First edition. Two volumes. [2], 225, [1]p, 1f index; [2], 224pp, 1f index., half-titles. A fine copy in full contemporary tree calf, raised and gilt banded spines with red morocco labels. Slight original paper flaw to the head of one title-page, causing a slightly uneven top edge to the leaf.

small 8vo. for J. Walter. 1782.

£380.00

~ From the mid 18<sup>th</sup> century there was a growing interest in the art and artists of Spain as travellers' accounts drew comparisons with the work of the Italian masters. Auctioneers, dealers, and collectors sensed a new, relatively unknown source of supply, and Cumberland's book was one of the earliest to provide them with detailed information. It was based on Antonio Palomino's "Lives of the Spanish Artists", first published in Spanish in 1724.

This appears to be the only  
18<sup>th</sup> century treatise for artists  
that was locally produced



13. ARTIST'S ASSISTANT, in the Study and Practice of Mechanical Sciences... illustrated with copper-plates. [3], vi-288, [iv]., 10 engraved plates (6 folding)., engraved title-page. Last iv pp are index. An uncut copy in original boards, very neatly rebacked. Some foxing and speckling to the title-page and frontispiece, and the boards are rubbed. Early ownership name of W.H. Scott at the head of the front-end-paper. Scarce.

8vo. [London] printed for the author; and sold by G. Robinson London; and M. Swinney, Birmingham. [1785?]. £295.00

~ First published in Birmingham in 1773 of which only one copy is recorded by ESTC (Birmingham Public Library). Birmingham was an early centre for drawing schools, no doubt fostered and partly funded by the wealth of local industry, however this appears to be the only 18<sup>th</sup> century treatise for artists that was locally produced. The fact that only one copy survives of the Birmingham printed edition is testimony to its small circulation and presumably poor sales; however it did attract a London publisher. The text is taken from various sources, that on colour coming largely from Dossie's *Handmaid to the Arts*. A number of drawing masters are recorded in Birmingham at this date, and both James Eagle, and John Giles opened drawing schools and may be candidates for editorship of this anonymous work.



14. ANON. *Secrets Concernant les Arts et Metiers: ouvrage utile, non-seulement aux artistes, mais encore à ceux qui les emploient.* Four volumes. [2], 814p; [2], 876pp; [2], 784pp; [2], 576pp. A fine fresh set in most attractive full contemporary calf. Gilt spines decorated with ornamental bands and sunburst motifs, red morocco title labels, and black oval morocco volume numbers. With the armorial book-plate of Sir John E. Swinburne, Bart., Capheaton.

12mo. Paris. Chez Moutard. 1790.

£680.00

~ First published by Jombert in 1716, this comprehensive 'book of secrets' was enlarged throughout the 18<sup>th</sup> century, and first appeared in English in 1775.





15. PRINCIPLES OF LANDSCAPE. A bound collection of 38 fine engraved plates, each with caption, issued by C. Taylor between 1791 and 1793. The first plate is intended as a title-page and is engraved *Principles of Landscape*, this wording also features within the plate mark at the upper right hand corner of eight of the plates. The captions are *Rural Subjects*:

D,E,H,H,I,K,L,M,O,P, *Shooting*: I,II. The remainder are identified views in the North of England, Snowdon, Rome and Geneva.

The publisher and dating of the plates would suggest that this was issued by Taylor possibly from the remainder stock of plates inserted in his *Landscape Magazine* of 1791-93. The full title of that work does accurately describe the plates present here. *The Landscape Magazine*: containing perceptive principles of landscape: also, a series of interesting landscapes; and views of remarkable objects, and places; grottoes, caverns, rocks, mountains, buildings, and ruins; selected from original drawings, from the works of the best masters, and forming a complete system of that delightful art.

The *Magazine* is very scarce, ESTC recording only the BL copy in this country, and 4 copies in America. A very good copy in contemporary half red roan, head and tail of the gilt spine neatly repaired. The plates are all fresh and clean. With the contemporary ownership name of Mrs Tournay, Bath, on the inner front board. small oblong 4to. C. Taylor. 1791-93.



£650.00



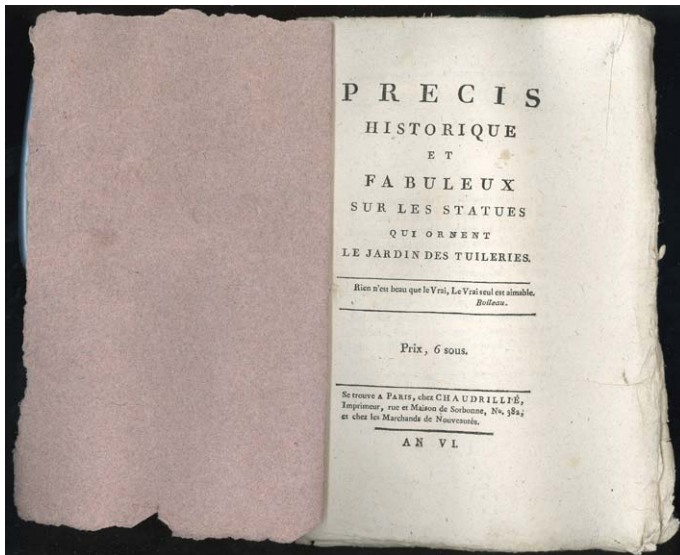
16. CRAIG, William Marshall. *An Essay on the Study of Nature in Drawing Landscape*. With illustrative prints, engraved by the author. 24pp., half-title., 8 etched plates drawn and engraved by Craig. A very good copy in original buff paper backed marbled wrappers. Some marginal dustiness, and the extreme edge of the page corners turned down on some leaves. Light wear to the covers, but a completely unsophisticated copy of this rare title. Contemporary ownership name of R. Dewhurst at the head of the title-page, who has neatly numbered each 'rule' in the margin of the text, and added an ink number to each plate in the top right hand corner.

4to. London. printed by W. Bulmer and Co. 1793.

£495.00

~ “ William Marshall Craig, at one time drawing master to Princess Charlotte, in *An Essay on the Study of Nature in Drawing*, devotes half of his eight plates to studies of trees showing that the detailed examination of natural forms of Harding and Ruskin were being foreshadowed at the end of the 18<sup>th</sup> century.” *Gilpin to Ruskin*, p.109.

17. MENGS, Anthony Raphael. The Works...translated from the Italian. Published by the Chev. Don Joseph Nicholas d'Azara. First English edition. Three volumes in one. *iv + 225 + 153 + 162pp., engraved title-pages to vols I and II, and printed sectional title to Vol III.* Some foxing and browning. Bound in mid 19<sup>th</sup> century half calf, marbled boards, morocco label. Small tear to the foot of the first title-page, and leather rather rubbed. 8vo. R. Faulder. 1796. £95.00



18. JARDIN DES TUILERIES. *Precis Historique et Fabuleux sur les Statues qui Ornent le Jardin des Tuileries.* 19, [1]p. A very good uncut copy, stitched as issued in pale mauve sugar paper wrappers. Shadow of a pressed flower on one opening. Scarce, unrecorded in Copac. 8vo. Paris, chez Chaudrillie. An VI [1799]. £220.00

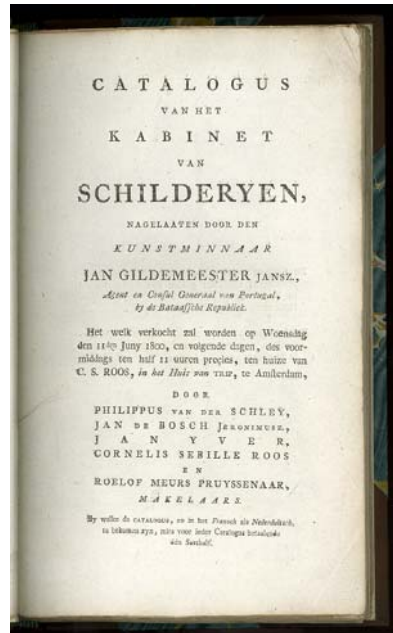
~ A variant edition in the Getty Museum notes the author as Blondeau.



19. **STUDIES OF TREES** Sketched from Nature. 4 etched plates, numbered I-IV, published Nov. 25 1800, by Random, Stainbank & Sayer, 17 Old Bond Street, where new publications appear constantly & every requisite for drawing & fancy work is sold. Small tear to the lower margins, not intruding onto the plates. A fine copy in original sugar paper wrappers with the hexagonal engraved label on green paper on the upper cover. 245mm x 395mm. 1800. £395.00

~ A rare suite of plates, unrecorded in ESTC, Copac, and the Yale Center for British Art. ESTC records a single copy (BL) of an advertising sheet issued by the firm in 1799.

20. GILDEMEESTER, Jan.  
 Catalogus van het Kabinet van Schilderyen,  
 nagelaaten door den kunstminnaar Jan  
 Gildemeester... het welk verkocht zal  
 worden ... den 11den Juny 1800, en  
 volgende dagen ... door Philippus van der  
 Schley, Jan de Bosch ... Jan Yver, Cornelis  
 Sebille Roos en Roelof Meurs Pruyssenaar,  
 Makelaars. [4], 148, [2]pp., engraved  
*portrait*. A very good copy bound in recent  
 half calf, marbled boards, with the original  
 plain paper covers preserved. With the  
 armorial book-plate of Baron Northwick.  
 Copac records a single copy (BL). The  
 prices realised and buyer's names are  
 added in a contemporary hand.  
 8vo. Amsterdam. 1800. £295.00



~ Jan Gildemeester assembled one of the greatest collections of Dutch 17th Century paintings and drawings ever known. At the sale of his entire collection, the year after his death, the recently established Nationale Konstaggerij (predecessor of the Rijksmuseum) attempted to acquire a number of paintings, even then considered to be of outstanding national importance.

Jan Gildemeester, (b Lisbon, 1744; d 1799). Dutch merchant and collector. His father, Jan Gildemeester the elder (1705–79), was a merchant and Consul-General in Lisbon until c. 1755, when he returned to Amsterdam, where he set up a trading company with his sons Daniel and Jan the younger. As a wealthy trader and bachelor, Gildemeester the younger had the opportunity to build an important art collection. He began to collect paintings at an early age, from at least 1768, but he had acquired his first prints and drawings even earlier. In 1792 he moved from the Keizergracht to the Herengracht in Amsterdam, where his extensive art collection had a setting worthy of it. Adriaan de Lelie's painting of the collection (1794–5; Amsterdam, Rijksmus.) gives an accurate record of the display of the paintings, which were spread all over the house. Gildemeester's taste followed the contemporary Dutch fashion: his collection included the best representatives of Dutch and Flemish 17th- and 18th-century art: works by Jan van Huysum (e.g. Flowers in a Terracotta Vase, 1736–7; London, N.G.), Adriaan van Ostade, David Teniers (ii), Rubens, Jan Steen, Philips Wouwerman, Adriaan van de

Velde (e.g. *The Shepherdesses*, Windsor Castle, Berks, Royal Col.), Gerrit Dou, Gabriel Metsu, Adriaen van der Werff and Jan Wijnants. In addition, he owned Vermeer's *Astronomer* (Paris, Louvre). Gildemeester also collected many works by contemporaries, including Egbert van Drielst and Jan van Os (1744–1808). Gildemeester owned five works by Adriaan de Lelie, including a *Self-portrait in the Artist's Studio* (?Amsterdam, priv. col.). Juriaen Andriessen painted wall hangings commissioned by Gildemeester for his house.

At his death, Gildemeester's collection, consisting of about 300 paintings, 31 art books and a folder of drawings and 14 portfolios of prints, including a collection of mezzotints by English engravers, was sold at auction. He was also an amateur draughtsman and copied flower- and fruit-pieces by such artists as Jan van Huysum.



21. LAVATER, J.H. *Essays on Physiognomy*; for the promotion of the knowledge and the love of mankind; written in the German language by J. C. Lavater, abridged from Mr. Holcrofts translation. [8], 288, 269-275, [1]p., engraved title-page, frontispiece and 6 engraved plates. A very good copy in recent quarter calf, gilt banded spine with black label, marbled boards. Some slight old waterstaining to the extreme inner margin of the title-page. 8vo. Printed for G. G. J. & J. Robinson [1800?]. £95.00

22. ALSTON, J.W. Hints to Young Practioners in the Study of Landscape Painting. Illustrated by Five Engravings intended to show the different stages of the Neutral Tint. To which are added, instructions in the art of painting on velvet. Third edition. 67, [1]p., *etched title with aquatint view, and 5 aquatint plates.*

8vo. Longman. c1805.

SOLD

23. DAWE, G. The Life of George Morland. With Remarks on his Works. [2], viii, 238, [2]pp., *portrait frontispiece, engraved title-page, and 3 plates.* Contemporary tree calf, gilt spine with black morocco label. Expertly rejointed. Some slight foxing but a very good copy.

8vo. Vernor, Hood, and Sharpe. 1807.

£95.00



24. SOWERBY, James. A Botanical Drawing Book, or an easy introduction to drawing Flowers according to Nature. Originally designed for the use of his pupils. The author having experienced the want of a drawing-book sufficiently accurate to enable young beginners, who are fond of delineating flowers, to distinguish the different parts absolutely necessary to characterize each plant, he has been induced to offer a few designs to the public, in order to facilitate botanical studies, and blend amusement with improvement. Second edition. *Title, 10 coloured engraved plates, 10ff text + advert leaf.* A very good copy of this extremely scarce treatise. Original morocco backed marbled boards, with handsome original gilt red morocco label on the upper cover. Corners a little worn. Some foxing to the text, but the plates in bright clean condition, with good original hand-colouring.

At some point in its early history it appears a pin was trapped inside the inner rear board, and when the volume closed made a small stab mark through the text. It does not affect the boards and is just visible within the lower plate mark, but well clear of the images. Henry 1365.

oblong 4to. R. Taylor. [1807].

£950.00



~ First published in 1788 with just six plates and under the title *An Easy introduction to Drawing Flowers*. Plates 1-6 in this second printing are inserted from the previous edition and bear the publication date, November 1, 1788. Plates 7-10 were published by Sowerby 'Aug.1.1807'. An advertisement at the back of Sowerby's *New Elucidation of Colours* (1809), announces "a new edition of a Botanical Drawing-Book; containing Ten Plates, with Instructions from the simplest beginning to the highest finishing; with a concise description of transparent and opaque or body colours, &c. price 10s. 6d." I have sold just one other copy of this work, in 2000, and the last copy to appear at auction was 10 years ago.





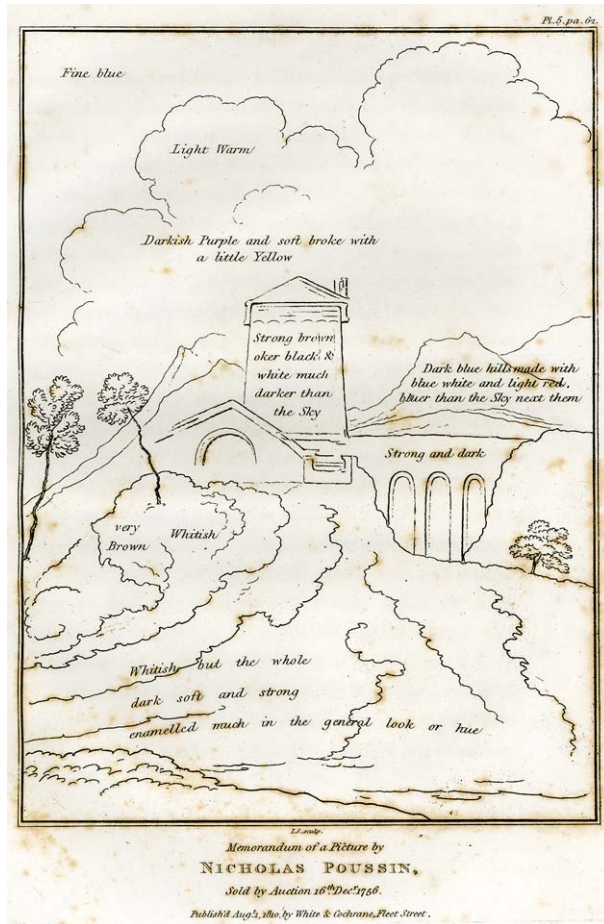
Also designed to be mounted on boards for hanging in the home

25. TRIMMER, Sarah. A Series of Prints taken from the Old Testament [& New Testament] designed to Illustrate Mrs. Trimmer's Scripture Lessons from that portion of the Holy Scriptures. Two volumes, *each with title-page and table of prints, and 24 copper engraved plates illustrating the Old Testament, and 40 plates illustrating the New Testament.* Full contemporary roan, gilt lettered and gilt banded spines. Slight chipping to the head and tails of the spines. Ownership name dated 1813.

12mo. Printed for J. Harris. 1808 & 1811.

£95.00

~ First published c1786, by John Marshall who “was at the forefront of the revolution in children's prints and also picture books. As early as 1786 he collaborated with Sarah Trimmer (a disciple of the Comtesse de Genlis) in publishing a series of prints suitable for hanging on a wall, accompanied by miniature books of commentaries. Trimmer dedicated her first set of prints, entitled *A Description of a Set of Prints of Scripture History*, to the Comtesse de Genlis. Later sets included *The New Testament* (1786), *Ancient History* (1787), *Roman History* (1789) and *English History* (1792). The prints measured 3 x 3 inches and could be bought in one of three formats: unbound for 8d, bound in red leather for 1s 2d or mounted on boards for hanging for 1s 6d.’ [ref: V & A Museum, Miniature Libraries].



26. ORAM, William. *Precepts and Observations on the Art of Colouring in Landscape Painting*. Arranged from the author's original ms. and published by Charles Clarke, Esq. F.S.A. xvi, 104pp., 6 engraved outline plates with a key to the appropriate colouring. The text contains scales of gradation for colours, and a "palette of colours for painting skies and buildings". Original blind stamped cloth, some minor wear to the backstrip, and internally rather foxed. 4to. White and Cochrane. 1810. £120.00



27. GILPIN, William. *The Last Work* published of the Rev. William Gilpin, M.A. Representing the effect of a morning, a noon tide, and an evening sun. In thirty designs from nature. First edition. 8pp text., half-title '*Gilpin's Day*', 30 fine tinted aquatint plates. A very good large copy in original sugar paper boards, with the original paper label dated 1811. Expertly respined, corners rather worn. Internally fresh and clean. Scarce.  
slim folio. Edward Orme. 1810. [1811].

£650.00

~ Although coloured copies are sometimes found, the work was issued in tinted form only, and Gilpin would have severely criticised any such perceived 'enhancement'.

28. HAMILTON, George. *The Elements of Drawing, in its Various Branches, for the Use of Students; illustrated by fifty-one engravings, plain and coloured, containing several hundred examples, from the works of the greatest masters.* First edition. ix, [1], 102pp., 51 plates (9 hand-coloured and 3 in sepia) each with descriptive leaf of text. *The coloured frontispiece is after Varley, and Hamilton also includes Varley's List of Colours in the text.* A good copy, expertly bound in recent half red calf retaining the original marbled boards. Gilt banded spine and black gilt label. Inner hinges neatly repaired, one leaf slightly worn along the leading edge. *Abbey Life 135.*  
8vo. for Richard Phillips. 1812.

£320.00



~ This treatise includes a plate depicting a study of eyes which was copied by Charlotte Bronte as a drawing exercise in 1831. The image appeared in a number of drawing treatises and it is unknown which exact title she possessed.



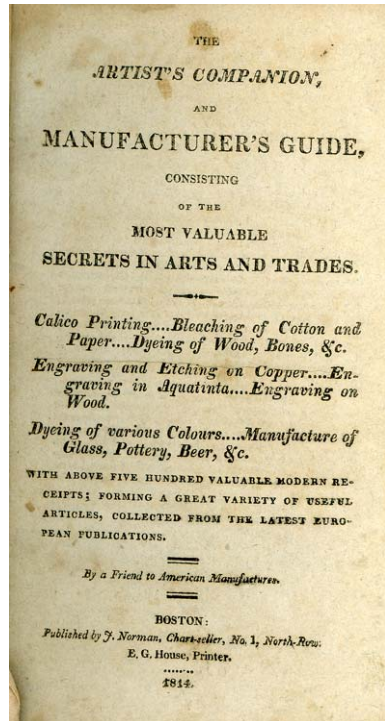
29. LAPORTE, John. A suite of four large etched views, the final one with contemporary hand-colouring. Stitched as issued in original plain paper wrappers. Scarce.  
 oblong folio. 231mm x 325mm. Published Jan. 1<sup>st</sup>, 1812 by G. Testolini, 73 Cornhill, London. £295.00

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

Owned by a leading  
American furniture maker

30. NORMAN, John (pub.) The Artist's Companion, and Manufacturer's Guide, consisting of the most Valuable Secrets in Arts and Trades. Calico printing... bleaching of cotton and paper... dyeing of wood, bones, &c. Engraving and etching on copper... engraving in aquatinta... engraving on wood. Dyeing of various colours... manufacture of glass, pottery, beer, &c. With above five hundred valuable modern receipts; forming a great variety of useful articles, collected from the latest European publications. By a Friend to American Manufactures. [2], xiv, 179, [1]p. Some age browning to the paper, but a good sound copy bound in contemporary calf, gilt banded spine. Boards rubbed, and paper spine label indistinct.

12mo. Boston: published by J. Norman, Chart-seller, No. 1, North-Row; E.G. House, Printer. 1814. £220.00

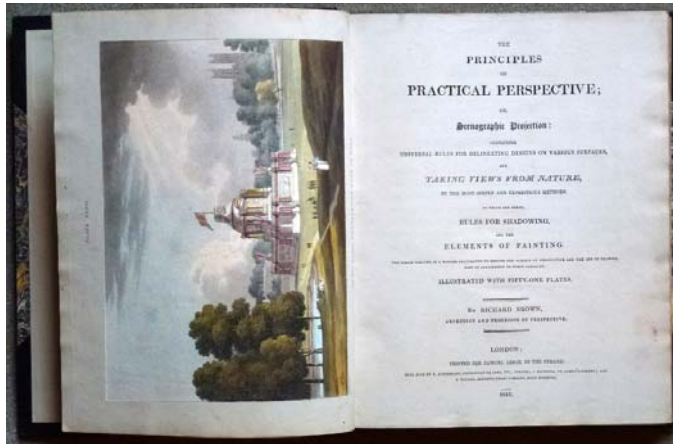


~ Rare, Copac records just a digitised copy at Cambridge, noting that it is photographed from an imperfect copy: p. 119, 120 wanting. There is also a copy in The Beinecke Library at Yale.

This copy bears the inscription "W[illiam]O. Haskell's book", and the date 1828. He was a leading Boston furniture maker [34 Canal Street], whose designs have been identified in a number of pieces of American Windsor Furniture (ref: American Windsor Furniture: Specialized Forms, by Nancy Goyné Evans, 1997). A Settee with a moveable back, iron arms, and original graining, is in the collection of Historic New England.

An enterprising man, he also filed a patent for 'improvements in school desks', improvements in ink-stands, and invented a float for saving people from drowning.

John Norman (1748-1817) was an engraver and publisher in Boston. He arrived from London in 1774 as an architect and landscape engraver, and also undertook silversmith's work.



31. BROWN, RICHARD. *The Principles of Practical Perspective; or, Scenographic Projection: containing universal rules for delineating designs on various surfaces, and taking views from nature...to which are added rules for shadowing, and the elements of painting.* First edition. [2], xviii, 96pp., 51 plates in etching and aquatint and printed in sepia, with plate number 39 additionally hand-coloured to form the frontispiece. A very good clean copy, rebound in handsome half morocco, gilt banded spine, morocco boards. 4to. Samuel Leigh. 1815. £550.00

~ “The most elegantly illustrated perspective treatise of the early nineteenth century, and its text ranges over a wide variety of topics, from elementary perspective constructions to principles of picturesque composition in architecture and painting”. (Archer p.225).

Richard Brown (fl. 1804-1845), English architect, designer and drawing-master. He appears to have had strong connections during his early life with South Devon: his earliest known design, exhibited at the Royal Academy in 1804, was of a Villa with a Distant View of the Catwater, Plymouth, and other designs (1807-12) also relate to this county. However, Brown may have been living in London during this period as he ran an architectural academy at 4 Wells Street. There the importance of perspective drawing was taught, and in 1815 he published the *Principles of Practical Perspective*. He also became increasingly interested in furniture design, and in the need for designers in this discipline to master the art of perspective. The book is dedicated to John Soane, and Brown was also a friend of his draughtsman, Joseph Gandy, of whose working method some details are provided in Chapters 43 & 44.





34. MYRIORAMA. Neues Grosses Myriorama oder die Kunst. Tausende von Landschaften zu schaffen Grande nouvelle Myriorama ou l' Art de produire de mille paysages. 10 hand-coloured landscape cards contained in the original decorative card slip-case with silk ribbon to enable easy removal. Some expert repairs to the case, and all in very good state. Scarce. 75mm x 195mm. F. Grünewald. c1825. £550.00

~ The Myriorama forms a moveable picture, consisting of 10 cards, each depicting fragments of Landscapes, hand-coloured, and ingeniously contrived that they can be arranged in any order to form a continuous strip.

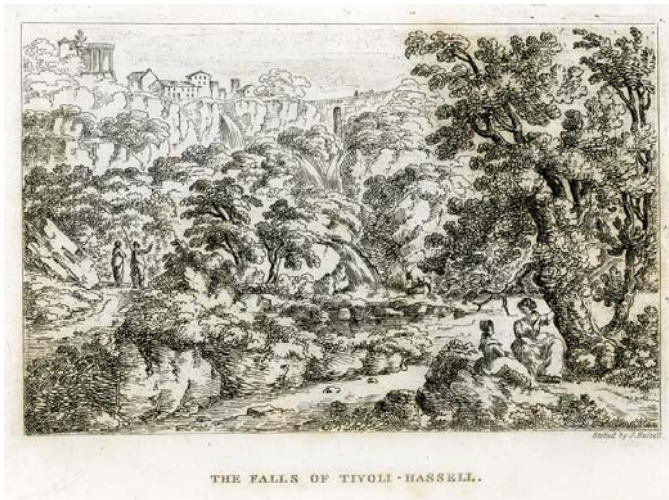




35. BLORE, Edward. *The Monumental Remains of Noble and Eminent Persons, comprising the Sepulchral Antiquities of Great Britain. 30 individually paginated sections., 30 india-paper proof plates.* A very good copy in contemporary dark green half morocco, raised and gilt bands, gilt thistle device. Marbled boards rubbed, and some mainly marginal foxing to the plates.

4to. Harding, Lepard and Co. 1826.

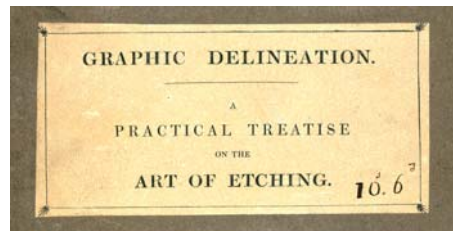
£95.00



36. HASSELL, John. *Graphic Delineation. A Practical Treatise on the Art of Etching, or Manner of Copying Pictures and Drawings, by a method at once, scientific, tasteful and amusing: to which are added, Instructions, detailing minutely the whole process of representation from an outline to a finished print, with directions for making and compounding every article used in the process.* Illustrated with plates in progress, of landscape, cattle and figures. First edition. 23, [1]p., 9 etched plates, including one demonstrating the method of “squaring” for copying a picture.

A very good large copy in original boards, expertly respined to match, and with neat repairs to the corners. With the large original label on the upper board, priced 10s 6d in an early hand. Scarce, the last copy we sold of the first edition was in 1994.

slim 4to. Simpkin and Marshall.  
1826. £420.00



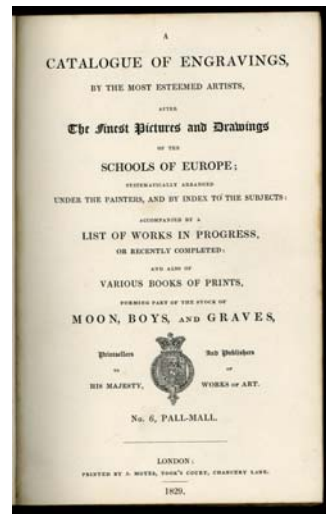


37. TAYLOR, CHARLES. *A Familiar Treatise on Drawing, for Youth. being an elementary introduction to the Fine Arts, designed for the instruction of young persons. Second edition. [2], 16pp., 33 engraved plates (one folding), mostly stipple.* Original boards, with printed paper label on upper cover. Some wear to the backstrip and the corners, and a little foxing.

8vo. Sherwood, Gilbert and Piper. 1827  
£160.00

38. MOON, BOYES, and GRAVES. *A Catalogue of Engravings, by the most esteemed artists, after the finest pictures and drawings of the schools of Europe: systematically arranged under the painters, and by index to the subjects: accompanied by a list of works in progress or recently completed, and also of various books of prints, forming part of the stock of Moon, Boys, and Graves, Printsellers to His Majesty, and publishers of works of art, No. 6, Pall-Mall. viii, 214pp.* A very good interleaved copy in original dark red morocco, raised bands and gilt titled spine. Marbled edges and end-papers. A little rubbing to the joints and board edges.

8vo. printed by J. Moyes. 1829. £95.00



~ Publisher and printseller; founded by Henry Graves (1806-92), who started his career at age of 16 as assistant to Samuel Woodburn, and was later employed by Hurst, Robinson whose business he took over. Traded as Moon, Boys & Graves (1827-c.1834), Hodgson, Boys & Graves (c.1834-35), Hodgson & Graves (1836-41) and Graves & Warmsley (1841-3) before becoming sole proprietor in 1844. Two sons, Boydell Graves and Algernon Graves, the latter carried on the business. The print shop window appears in a painting of 1862 by William Macduff with the title "Shaftesbury, or Lost and Found" (Museum of London).

39. HAZLITT, William. *Conversations of James Northcote, Esq., R.A.* First edition. [2], 328pp., *engraved frontispiece portrait*. A very good uncut and partially unopened copy bound in the original dark green wavy-grained cloth, with paper spine label. Booksellers' ticket of Fletcher & Son, Southampton. Some foxing affecting the two cancelled sections as is often the case, and also the title and frontispiece.  
8vo. Henry Colburn & Richard Bentley. 1830. £95.00

~ "Hazlitt's last book, first published in periodical form under the title "Boswell Redivivus," is called *Conversations of James Northcote, Esq., R.A.* Published in 1830, the year of Hazlitt's death, it is an account of several visits to the studio of a portrait painter renowned for his vitriolic conversation: "that walking thumb-bottle of aqua fortis," Peter Pindar called him. Northcote himself, in a letter to Ruskin's father, claimed that the book had been published against his wishes, that he had done everything in his power to stop it, and that "Hazlitt, although a man of real abilities, yet had a desire to give pain to others, and has also frequently exaggerated that which I had said in confidence to him." But Northcote was a sly man and knew what was going on between him and Hazlitt. He gives an ambiguous consent early on. In the last of the twenty-two conversations he says to his Boswell, "I ought to cross myself like the Catholic, when I see you. You terrify me by repeating what I say."

[ref: James Fenton, *Hazlitt's Last Book*, 2005.]

40. EGLEY, William (1798-1870). A letter to him written on behalf of a 'sitter', Mrs Colonel Ellis, expediting delivery of her picture. "Col. Ellis has set his head upon its being now finished... he will be exceedingly disappointed when he finds Mrs Ellis return to him without it." Folded sheet, written on three sides and with address panel. Slight holes from removal of the wax seal.  
16<sup>th</sup> July, 1831. £35.00 + vat

~ William Egley was employed as a bookkeeper and taught himself to paint in his spare time. By 1824, he had reached a sufficiently high standard to have his work accepted by the Royal Academy; that year he exhibited portraits of Lieutenant Colonel Sir David Ogleby and of actor Frederick Yates. Egley gave up his other employment and became a full-time miniaturist, exhibiting almost every year at the Royal Academy until his death. He produced portraits of many distinguished figures and was particularly adept at portraying children.



41. STICKNEY, Sarah. *Contrasts. A Series of Twenty Drawings, designed by S. Stickney. Title-page and 20 plates, lithographed by Geo. Smith, Liverpool.* Stitched in original printed wrappers, covers a little dusty, and page corners creased in places. Some light foxing, but not intrusive. Very scarce, Copac recording a single copy (V & A). There is also a copy at the Yale Center for British Art.

4to. published by R. Ackermann. 1832.

£320.00

~ Sarah Ellis [née Stickney], (1799–1872), writer and educationist, was born at Ridgmont, in Holderness, Yorkshire, the youngest of the five children of William Stickney (d. 1848), a Quaker farmer. No detailed account of her life remains apart from a memoir entitled *The Home Life and Letters of Mrs. Ellis Compiled by her Nieces* (1893).

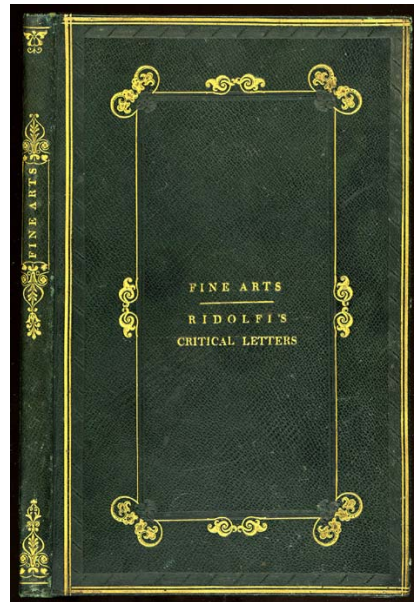
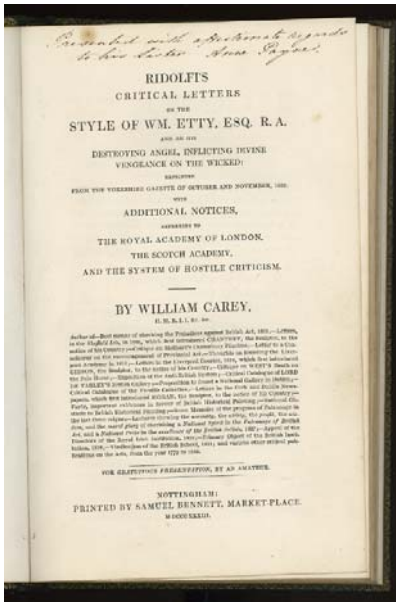
Sarah Stickney's family were in comfortable circumstances during her girlhood, and, apart from attending the Quaker school at Ackworth between 1813 and 1816, she was educated mainly at home. As well as receiving a thorough training in practical housewifery, and helping to bring up her younger siblings, she was encouraged to read widely in literature by her father, a man of scientific interests and patriarchal authority. Sarah Stickney also learned to ride and train her own horses and developed a love for animals, natural beauty, and art; in many ways her upbringing, much more free and easy than that of many nineteenth-century girls, fostered her considerable resilience of physique and independence of



mind. The latter quality, clearly present in the letters quoted in her nieces' memoir, cannot have made it easy for her to submit to the subordinate position her writings later encouraged women both to accept and to alleviate by their moral influence.

Sarah Stickney also became proficient in drawing, water-colour, and oil-painting, and was briefly taught drawing by John Sell Cotman, as she recalled, to the painter's gratification, in *The Poetry of Life* (2 vols., 1835). However, Sarah Stickney always considered the loss of her mother when she was four as having had the most profound influence on her later life. Certainly her experience of maternal bereavement influenced her later writings on the importance of a mother's role within the middle-class family.

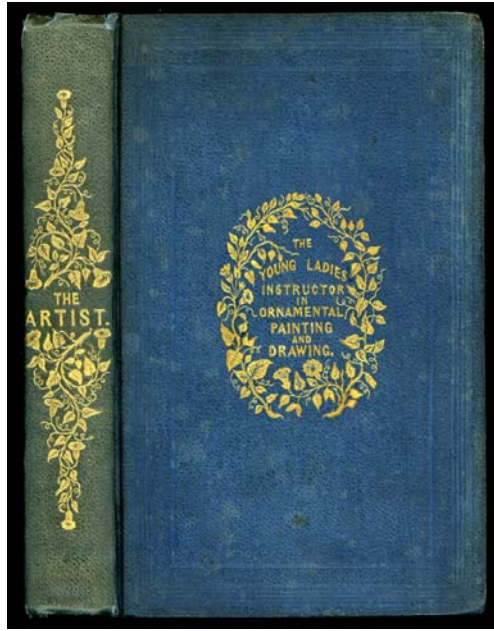
William Stickney's financial position worsened during the agricultural depression of the 1820s, and Sarah Stickney determined to earn money herself, first by painting portraits in oils and by selling illustrations to Ackermann, who published her *Contrasts*, a series of drawings with a moral theme, in 1832; no further published illustrations by her are recorded. Working as an artist was not sufficiently remunerative, and in 1830 Sarah Stickney published the anti-slavery tale *The Negro Slave: a Tale Addressed to the Women of Great Britain*, and was at work on a series of short stories.



42. CAREY, William. *Ridolfi's Critical Letters on the Style of Wm. Etty, Esq., R.A., and on his Destroying Angel, Inflicting Divine Vengeance on the Wicked: reprinted from the Yorkshire Gazette of October and November, 1832: with Additional notices, referring to the Royal Academy of London, the Scotch Academy, and the system of hostile criticism.* 82pp. A fine copy in a contemporary gilt morocco presentation binding. There is also a manuscript correction to the text, most probably by the author. Very scarce. 8vo. Nottingham: printed by Samuel Bennett. 1833. £295.00

~ A presentation copy, inscribed at the head of the title-page, by Henry Payne, the owner of the Etty picture, and financier of this publication, to his sister Anne. William Paulet Carey (1759–1839) was an Irish art critic and publicist, known also as an engraver and dealer. He spent half a century promoting British art, most of his writings being distributed gratuitously. Henry Payne had commissioned the picture as early as 1822, but it was not completed until some ten years later. It was an apocalyptic vision of avenging spirits carrying off the sinful engaged in an orgy, and was submitted to the Royal Academy by Etty to resurrect his reputation, and counter the accusations that he possessed a lascivious mind. Carey's defence first appeared in the local newspaper, and he persuaded Payne to bear the cost of printing the account, for "gratuitous presentation, by an amateur."

43. GANDEE, B.F. The Artist or, Young Ladies' Instructor in Ornamental Painting, Drawing etc. consisting of lessons in Grecian painting, Japan painting, Oriental tinting, Mezzotinting, Transferring, Inlaying and manufacturing Ornamented articles for fancy fairs. First edition. vii, [1], + 254, [2]pp adverts., half-title., chromolithograph frontispiece by Baxter, ornate coloured decorative title-page, 17 lithograph plates and a number of text illustrations. A near fine copy in original blue gilt decorated cloth, all-edges-gilt.



foolscap 8vo. Chapman and Hall.  
1835. £140.00

~ If any single volume captures the pastimes and pre-occupations of the upper middle class young lady at home in the early 19<sup>th</sup> century, then it has to be Gandee's Instructor. Japanning, transfers, paper screens, scrapbooks, inlaying, writing folios, screens, card racks... they are all here. It must have had a large print run, as it used to turn up very frequently, to the extent that I stopped buying copies; but it appears less frequently now, and to be honest, this is the nicest copy I have seen in 30 years. Just some very slight foxing and dappling to the covers, but complete with all the tissue guards, perfect inner hinges, and unrepaired binding. Not rare, but it would be hard to find a better copy.

44. PUGIN, A. Details of Antient Timber Houses of the 15th and 16th Centuries selected from those existing at Rouen, Caen, Beauvais... drawn on the spot and etched. *Decorative title-page lettered in colours and 21 numbered engraved plates.*

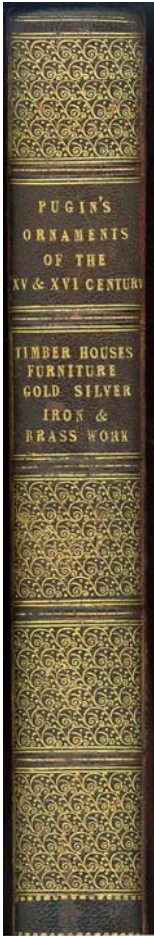
4to. Ackermann and Co. 1836.

*bound with...*

Gothic Furniture of the Fifteenth Century. *Decorative title-page printed in red, black and gold, 24 numbered engraved plates.*

4to. Ackermann and Co. 1835.

*bound with...*



Designs for Gold and Silversmiths. *Decorative title-page in red and black, 27 numbered engraved plates.*

4to. Ackermann and Co. 1836.

*bound with...*

Designs for Iron and Brass Work. *Decorative title-page in red and black, 27 numbered engraved plates.*

4to. Ackermann and Co. 1836.

Four volumes in one, probably as issued, see Belcher A1.2. A very handsome copy bound in contemporary half morocco, marbled boards. Attractive gilt decorated spine, and all-edges-gilt. Marbled boards a little rubbed, and expert repairs to the corners.

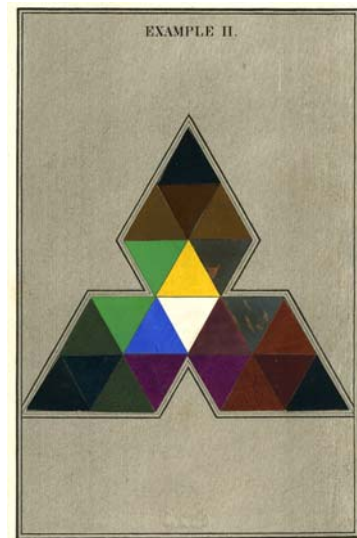
£320.00

45. HAY, D.R. *The Laws of Harmonious Colouring adapted to interior decorations, manufactures, and other useful purposes.* Third (enlarged) edition. *viii, 72pp., illustrations in the text and 5 plates each with mounted colour paper samples.* A good clean copy in original dark green pebble grain cloth with paper label on the upper cover. Some bubbling and rubbing to the cloth, and paper label rubbed. Scarce.

8vo. Edinburgh. Chambers. 1836.

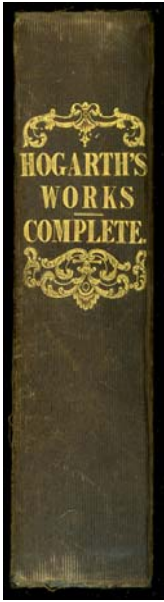
£140.00

~ The paper label states that this work was issued in two states, without plates at 3s 6d, and with them at 7s. This is only the second copy we have seen with this paper label, and explains why the diagrams in the text duplicate in reduced and uncoloured form, the coloured plates. This copy bears the signature of the 19<sup>th</sup> century drawing master Butler Williams, 1841, the author of *A Manual for Teaching Model-Drawing* (1843).







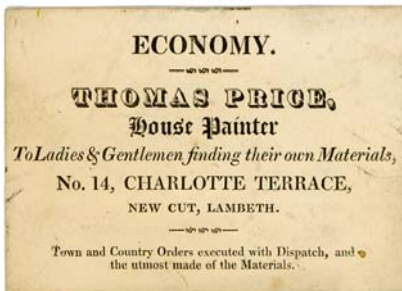


48. HOGARTH, William. The Complete Works of William Hogarth; including the Analysis of Beauty, printed verbatim from the author's own edition. With descriptions critical, moral, and historical; and some account of his life. Three volumes bound in one. *viii, 160pp; 131, [1]p; 167, [1]p., engraved plates throughout.* A very good copy in original dark brown blind and gilt stamped cloth, all-edges-gilt. Some slight rubbing to the covers, and with later end-papers and paste-downs. Some foxing to the plates.  
8vo. S. Cornish and Co. 1838. £75.00



49. DRAWING MASTER. A scarce trade-card on paper for Mr H.A. Best, Drawing Master, 14 Morice-Square, Devonport. The location might indicate he was a drawing master to naval cadets? With a decorative 'swag' border.  
74mm x 98mm. [Devonport c1840].

£50.00 + vat



50. HOUSE PAINTER. A trade-card for Thomas Price, House Painter to Ladies & Gentlemen finding their own Materials. No. 14, Charlotte Terrace, New Cut, Lambeth. Town and Country orders executed with dispatch, and the utmost made of materials. Some slight surface dustiness, but in very good condition.  
62mm x 88mm. [London, c1840].

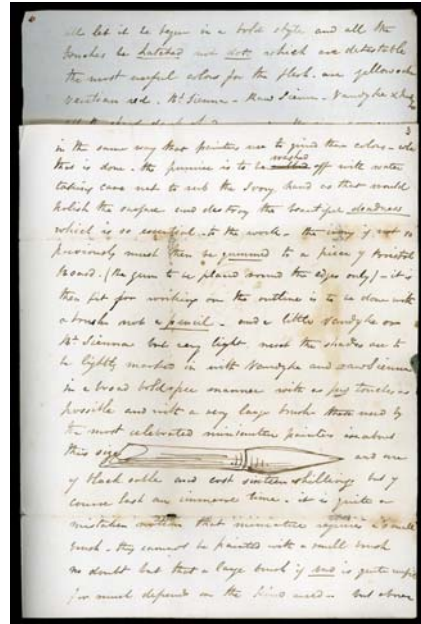
£45.00 + vat

~ The card is headed 'Economy', as he requests the clients to provide their own materials.

51. LE CAPELAIN, John.  
(drawing master, Jersey).

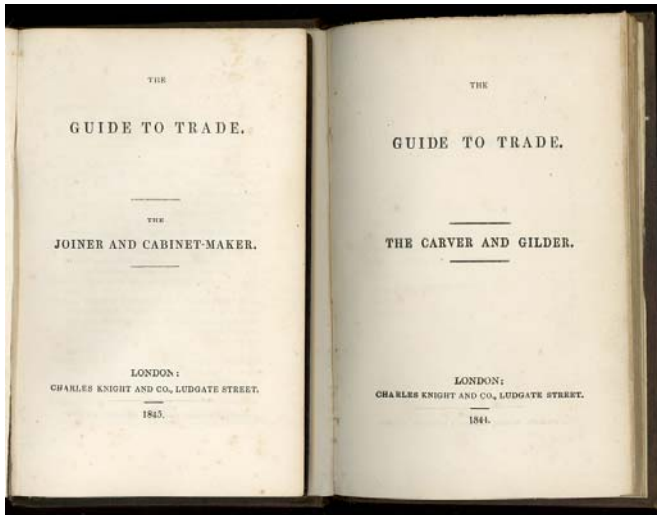
A detailed five page autograph letter, signed, from John Le Capelain, to J. Gabousel of St. Helier. It is written from 15 New King Street, and dated May 2<sup>nd</sup> 1841. The letter begins by Capelain discussing the progress of Miss Harriet, Miss Ann, and Miss Amelia, most probably the daughters of Mr Gabousel. He notes how one in particular should study from nature, using pencil and sketch book, etc. For another he details at length how to proceed for painting miniatures beginning with the preparation of the ivory and how to fix it to a piece of Bristol board. He gives further instructions on this and there is a drawing of the brush he recommends for miniature painting. *'The background to be painted as boldly as like in manner as the method I use for painting the water colour landscapes...'* He goes on to draw a scraper that might be required to remove any clogged paint *'but a common lancet may do.'* He advises that colours should not be taken from tin boxes etc. He gives further instructions on the use of gum etc., all of which is *'essential for the producing a good miniature.'* Some light creases, and the rear docket address panel is dusty, and has traces of the original wax seal.

230mm x 186mm. 1841.



£320.00

~ John Le Capelain or Jean Le Capelain (1812–1848) was a painter born in Saint Helier, Jersey, the son of Samuel Le Capelain, a printer and lithographer, and Elizabeth Anne Pinckney, his English wife. He followed his father's trade in lithography but abandoned it later in life. He also learned the art of painting, without any formal training. About 1832 he came to London and practiced as water-colour painter, and drawing master. His technique gave his paintings a particularly misty and foggy effect. After Queen Victoria's visit to Jersey in 1846, a volume of drawings by Le Capelain of scenery of the island was presented to her as an official souvenir, and this led to his receiving a commission from the Queen to paint pictures of the Isle of Wight. While engaged on these he developed tuberculosis, of which he died in Jersey in 1848.



52. FRAME MAKING. The Guide to Trade. The Carver and Gilder. 80pp., 6 figures in the text. A very good copy in original blind stamped and gilt lettered cloth. Scarce.  
8vo. Charles Knight and Co., 1844. £95.00

~ The chapters include plate glass, silvering, on the style and pattern of frames, frame making, mahogany glass frame making, and gilding. A rare work Copac recording just a single copy (Oxford), of an 1840 edition.

53. CABINET-MAKING. The Guide to Trade. The Joiner and Cabinet-Maker. 115, [1]p 80pp., 9 figures in the text. A very good copy in original blind stamped and gilt lettered cloth. Rear joint worn. Scarce.  
8vo. Charles Knight and Co., 1845. £65.00

~ A rare work Copac recording just a single copy (V & A), of an 1839 edition.

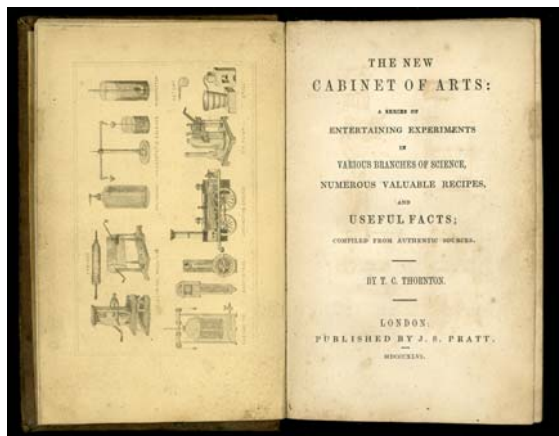
54. CHAMBERS, W. & R. (eds). First Book of Drawing. 11, [1], 16pp adverts., 48 plates. A near fine copy in original blind stamped and gilt lettered cloth.  
12mo. Edinburgh. William and Robert Chambers. 1845. £120.00

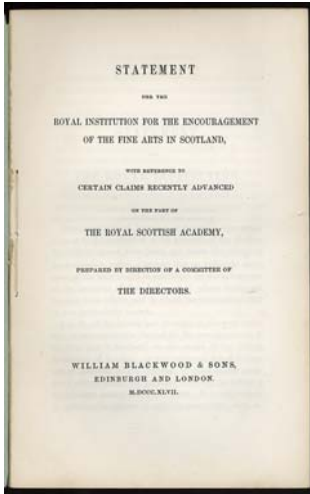


~ An enlarged re-issue of *First Book of Drawing; being exercises for children and young persons on the slate and black board*, Edinburgh. 1840. Loosely inserted is a contemporary needlework version of one of the plates; quite appropriately depicting a young lady embroidering. Scarce, Copac records just a single copy of this 1845 second edition (V. & A.)

55. THORNTON, T.C. *The New Cabinet of Arts: a series of entertaining experiments in various branches of science, numerous valuable recipes, and useful facts; compiled from authentic sources.* 252pp., half-title., engraved frontispiece. A rather dusty copy in very rubbed original coarse grain cloth. A cheap production, printed on low quality paper. 12mo. Published by J.S. Pratt. 1846. £65.00

~ Scarce, Copac recording copies in BL, and Univ of London only. The last copy we sold was in 1988.





56. ROYAL SCOTTISH ACADEMY. Statement for the Royal Institution for the Encouragement of the Fine Arts in Scotland, with reference to certain claims recently advanced on the part of the Royal Scottish Academy, prepared by direction of a committee of the directors. 35, [1]p. A fine copy, stitched as issued in original printed wrappers. 8vo. William Blackwood & Sons. 1847.

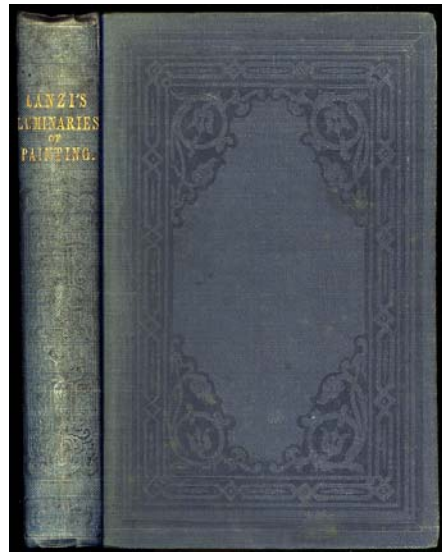
£95.00

~ Scarce, unrecorded in Copac which notes a single copy (National Library of Scotland), of the 'Answer' to this Statement.

57. EVANS, G.W.D. Lanzi's Luminaries of Painting. [10], 328pp. A very good copy in original blind stamped and gilt lettered cloth. Spine just slightly faded, and minor foxing to the edge of the book block. Scarce. The first, and only edition. 8vo. Longman, Brown... 1848.

£75.00

~ Lanzi (1732-1810), gained widespread reputation by his history of modern Italian painting (*Storia pittorica dell' Italia dal risorgimento delle belle arti fin presso al fine del XVIII secolo*, 3 vols., Bassano, 1795-96).

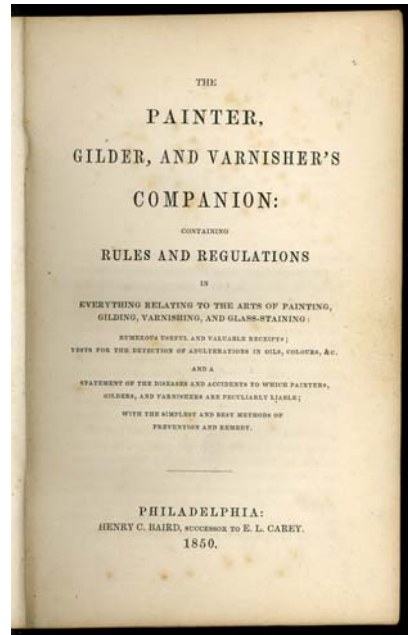


58. VASARI, Giorgio. Lives of the most Eminent Painters, Sculptors, and Architects. With notes and illustrations, chiefly selected from various commentators. By Mrs Jonathan Foster. Five volumes. A very good set of the first complete edition in English. Original blind stamped and gilt lettered cloth. Early stamps to the title-pages and a few leaves of the text, 8vo. Henry G. Bohn. 1850-1852.

£75.00

owned by an early American wagon and carriage builder

59. ANON. *The Painter, Gilder and Varnisher's Companion: containing rules and regulations in every thing relating to the arts of painting, gilding, varnishing, and glass-staining: numerous useful and valuable receipts; tests for the detection of adulteration in oils, colours, &c., and a statement of the diseases and accidents to which painters, gilders, and varnishers are particularly liable; with the simplest and best methods of prevention and remedy.* First edition. v, [2], 8-189, [1], [10]pp *advert.* A very good copy in the publisher's original blind stamped and gilt lettered cloth. Very slight wear to the head and tail of the spine, and light age browning to the paper, mainly affecting the end-papers and paste-downs. Ownership name of Albro S. Brown, Ellington, Chautauqua, Co, N.Y., 1850 on the front and rear end-papers. 8vo. Philadelphia: Henry C. Baird. 1850.

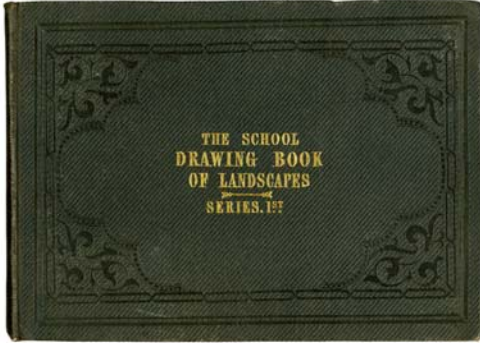


Very scarce, and the only copy of this American first edition we have seen. Not recorded in Copac, and Yale (Orbis) notes a 7th edition, 1858. It was originally published in London in 1826 under title: *Painter's and Varnisher's Pocket Manual*. The book comes with an interesting American provenance.

~ Albro S. Brown was the Third Mayor of the Borough of Vineland, and numbered among the honoured pioneers of the town. He was born in Riga, Madison County, New York, in July 1820. While he was still a child his parents moved to near Jamestown, where he learned the trade of carriage maker and married, settling in Ellington, N. Y., where he resided for twenty years, with an extensive business making wagons and carriages. With his brothers he also engaged in boat building and had some experience in navigating the Allegheny and Ohio Rivers. He moved to Vineland in May 1866, leaving Western New York to escape the severe winters. He invested in Vineland real estate and for many years continued in the business of wagon and carriage building.

£295.00

60. CHEVREUL, M.E. *The Principles of Harmony and Contrast of Colours, and their applications to the arts.* First edition. Translated from the French by Charles Martel. *xxxi, [1], [5], 6-431, 24pp adverts., 2 folding tables, and 4 folding plates at rear.* A very good copy in original blue cloth, gilt lettered on spine. Some slight wear to the joints. Scarce.  
8vo. Longman, Brown, Green and Longman. 1854. £160.00

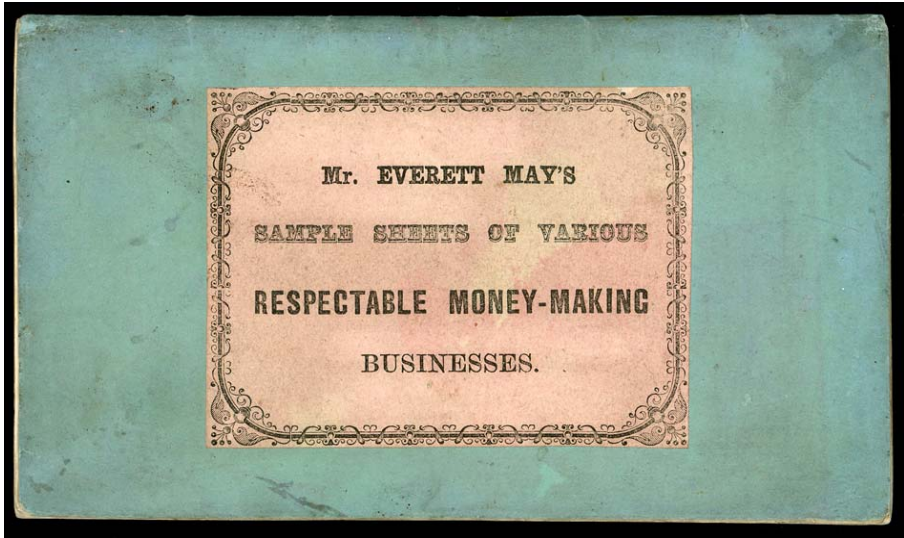


61. ELDRIDGE, W. *The School Drawing Book of Landscapes; being a treasury of art for youth, in twenty-four progressive lessons, commencing with the first elements, and advancing gradually to finished drawings. Title-page and 23 numbered plates, interleaved.* A near fine copy in original gilt lettered and blind stamped cloth. Ownership name on the front-end-paper of Mast. Geo. Franklin, May 30<sup>th</sup> 1859. Very scarce, the last copy we saw was in a Maggs catalogue of 1984, again with 23 plates.  
oblong 8vo. Allman. c1859. £160.00



62. JEWITT, Edwin. *Manual of Illuminated Missal Painting.* With an historical introduction by Llewellynn Jewitt. First edition. *47, [iv], 32pp adverts., preliminary illustrated advert leaf., 7 coloured plates and coloured initial letters.* A very good clean copy in original gilt lettered and blind stamped cloth. Spine faded.  
8vo. J. Barnard. c1860. £65.00



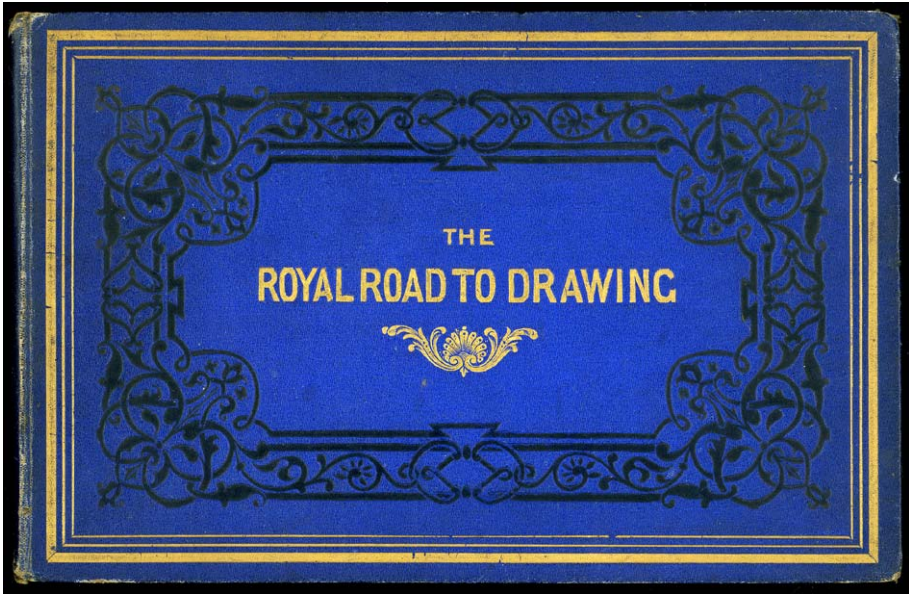


63. MAY, Everett. Excellent Various Business Employments, Respectable and Money Getting. [36]pp., one leaf folds out, and several have decorative typographic borders. Tinted adverts on the inner covers, and a tipped-in leaf of uplifting verse by May. Original blue stiff sugar paper wrappers, with large pink printed label - "Mr Everett May's Sample Sheets of Various Respectable Money-Making Businesses." In very good original condition.

8vo. Mr Everett May, Grove House, Tottenham Road, Islington, London. c1860.

£295.00

~ The 'sheets' detail numerous enterprising schemes for making money, including recipes for inks, ice-cream, perfumes, artificial flower making, sweet making, colouring photographs, crystal enamelling &c. He provides hints for opening a Reading Room, and for putting on Magic Lantern and Diorama shows. Rare, Copac records a single copy (BL), and there is another at the Getty Research Institute. Not in the Yale Center for British Art.



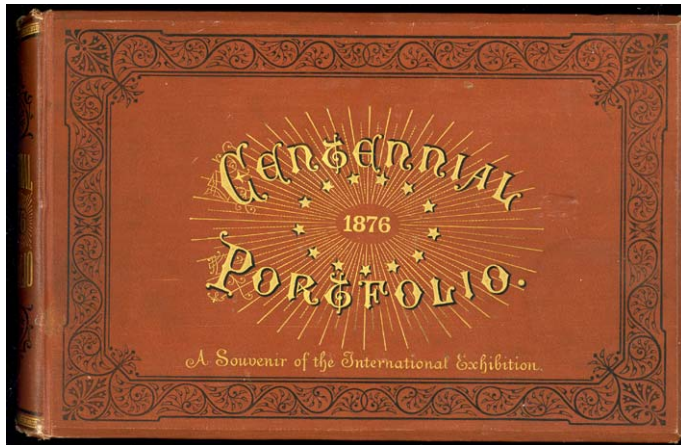
64. NICHOLLS, W.A. *The Royal Road to Drawing on a Superior New System; for the use of families, schools, and self-instructors, adapted for easy, artistic, and efficient tuition: with upwards of 300 varied and attractive copy studies; and suitable illustrated rules; embracing a series on the first steps for sketchers, and the A.B.C. of perspective.* [6], 30pp., frontispiece, 7 leaves with wood-engraved figures, 16 lithograph plates printed on both sides, 48 text figures and engraved vignettes. A good copy in original gilt lettered and black stamped dark blue cloth. Inscription dated 1886 on the front-endpaper. Slight rubbing to the head and tail of the spine and the corners. Scarce. oblong 8vo. Reeves and Sons. [1870]. £140.00

65. SAMBOURNE, Edwin Linley (1844-1910). An autograph letter to J. Lucas taking up an appointment to view his pictures. Folded note, written on two sides, with embossed address. 12<sup>th</sup> January 1870. £25.00 + vat

~ Edward Linley Sambourne began his working life as an apprentice draughtsman in a marine engineering works in Greenwich. His artistic career was to blossom when his cartoons came to the attention of the editor of the satirical magazine *Punch*, for whom he became their chief political cartoonist.

66. HAMERTON, P.G. *The Etcher's Handbook*. Giving an account of the old processes, and of processes recently discovered. First edition. *viii*, 88pp., *tipped-in advert slip for Roberson's Etchers' Boxes.*, 6 etched plates. A good copy in original gilt lettered brown cloth. Slight wear to the head and tail of the spine. Scarce.  
8vo. Charles Roberson & Co. 1871. £45.00

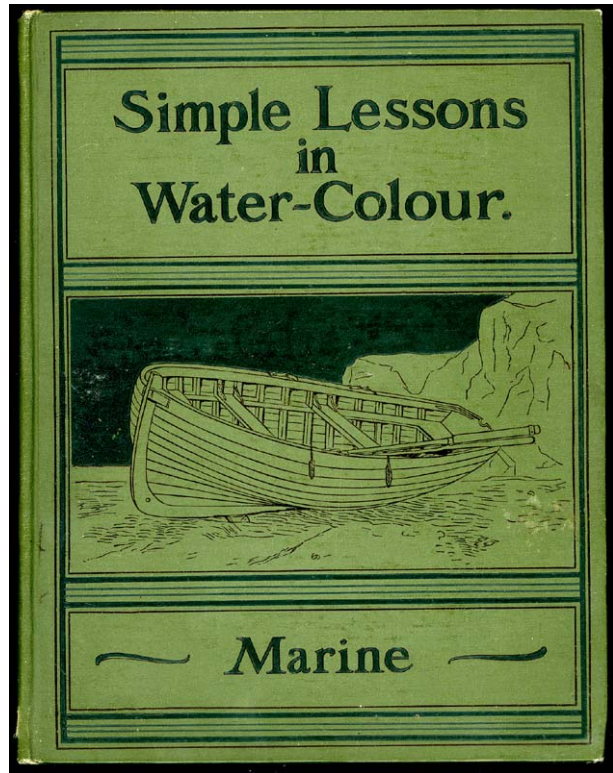
67. LEITCH, R.P. *A Course of Water Colour Painting*. 31, [1], [4]pp adverts., 24 chromolithograph plates depicting washes and tints as well as landscapes. A very good copy in slightly marked original gilt lettered dark brown cloth. The scarce first edition.  
oblong 4to. Cassell and Co. [1873]. £50.00



68. PHILADELPHIA EXHIBITION. Westcott, Thompson. *Centennial Portfolio: a souvenir of the International Exhibition at Philadelphia*, comprising lithographic views of fifty of its principal buildings, with letter-press description. *52pp of text, a map of the centennial grounds, floor plans, and 52 lithographic plates of the ornate exhibition buildings printed in tints*. A very good clean copy in original brick red gilt decorated cloth. Very slight wear to the corners and the head and tail of the spine.  
oblong 4to. Philadelphia: Thomas Hunter. 1876. £195.00



69. DA VINCI, Leonardo. A Treatise on Painting... translated from the Italian by John Francis Rigaud. With a Life of Leonardo and an account of his works by John William Brown. New edition, revised. *lxvii, [1], 238pp., frontispiece, 22 engraved plates (1 folding) and some woodcut figures in the text.* A fine clean copy bound in full contemporary dark green prize calf gilt by Bickers. Gilt armorial for Kensington School on the upper cover, and prize label for drawing to H.C. Howard on the inner front board.  
8vo. George Bell and Sons. 1877. £60.00



70. DUNCAN, Edward. Simple Lessons in Marine Painting. Twelve facsimiles of original water-colour sketches. With numerous illustrations in pencil, and practical lessons by an experienced master. *52, [4]pp adverts., 12 mounted colour plates, and title-page vignette.* A good copy in original decorative green cloth. Slight wear to the foot of the spine. Scarce.  
4to. Blackie & Son, Limited. c1880. £50.00

71. NEEDHAM, J. *Studies of Trees in Pencil and in Water Colors*. First [and Second] Series. Two volumes. 50, [2]pp; 52, [4]pp., 18 tipped-in colour plates and 33 black and white drawings. Original decorative brown cloth, of similar colour but each with a different design as published. Some slight rubbing.

4to. Blackie and Son. [1880].

£50.00

72. NEEDHAM, J. *Studies of Trees in Pencil and in Water Colors*. First [and Second] Series. Two volumes. 50, [2]pp; 52, [4]pp., 18 tipped-in colour plates and 33 black and white drawings. Original decorative blue cloth, of similar colour but each with a different design as published. Reeves & Son stamp at the foot of one title-page.

4to. Blackie and Son. [1880].

£65.00

~ The First Series offers 'Lessons in Foliage Contrasts. Oak, Ash, Beech, &c.' The Second deals with 'Fir, Lime, Elm, Beech, Larch, Birch, Chestnut, Poplar and Willow.'

73. NEEDHAM, J. *Studies of Trees in Pencil and in Water Colors*. Second Series. 52, [4]pp., 9 tipped-in colour plates and black and white drawings. Original decorative blue cloth, some slight rubbing.

4to. Blackie and Son. [1880].

£25.00

~ The Second Series deals with Fir, Lime, Elm, Beech, Larch, Birch, Chestnut, Poplar and Willow.

74. YOUNDALE, W.H. A most interesting late 19<sup>th</sup> and early 20<sup>th</sup> century manuscript kept by an amateur artist, and film-maker. It contains notes on technique, materials, and concludes with a record of 191 of his pictures in oils or watercolours which were painted between 1873 and 1922. They are named, dated, with dimensions, some are priced, and when sold the purchaser and date is also recorded. Original diced limp cloth. Contents a little loose in the binding, but in good condition, with just some dustiness to some inserted notes at the end. With his name stamp on the front-end-paper.

4to. 224mm x 188mm. c1880-1922.

£650.00

~ William Henry Youdale was born in Gateshead on 22<sup>nd</sup> May 1858, and was by trade a draper in Cockermouth. His breadth of interests was immense, and as well as an accomplished amateur artist he also

W. H. YOUNDALE,  
25, A. W. C. ST.,  
LIVERPOOL.

Number	Description	Price	Quantity	Remarks
57	Portrait of Queen Victoria	24 x 19	1	1856. Group
58	Life Study of Girl	24 x 19	1	1856. Portrait
59	Portrait of Queen Victoria	24 x 19	1	1856. Group
60	Portrait of Queen Victoria	24 x 19	1	1856. Group
61	Portrait of Queen Victoria	24 x 19	1	1856. Group
62	Portrait of Queen Victoria	24 x 19	1	1856. Group
63	Portrait of Queen Victoria	24 x 19	1	1856. Group
64	Portrait of Queen Victoria	24 x 19	1	1856. Group
65	Portrait of Queen Victoria	24 x 19	1	1856. Group
66	Portrait of Queen Victoria	24 x 19	1	1856. Group
67	Portrait of Queen Victoria	24 x 19	1	1856. Group
68	Portrait of Queen Victoria	24 x 19	1	1856. Group
69	Portrait of Queen Victoria	24 x 19	1	1856. Group
70	Portrait of Queen Victoria	24 x 19	1	1856. Group
71	Portrait of Queen Victoria	24 x 19	1	1856. Group
72	Portrait of Queen Victoria	24 x 19	1	1856. Group
73	Portrait of Queen Victoria	24 x 19	1	1856. Group
74	Portrait of Queen Victoria	24 x 19	1	1856. Group
75	Portrait of Queen Victoria	24 x 19	1	1856. Group
76	Portrait of Queen Victoria	24 x 19	1	1856. Group
77	Portrait of Queen Victoria	24 x 19	1	1856. Group
78	Portrait of Queen Victoria	24 x 19	1	1856. Group
79	Portrait of Queen Victoria	24 x 19	1	1856. Group

experimented with film & photography, microscopy, and herbariums. Two of his films are recorded in the British Film Institute, both dated 1899 (Sheep Washing & Train Station), and he is also noted in the Encyclopaedia of Early Cinema, 2004, where Richard Abel writes that his 'amateur productions' show little difference from professional work of the late 1890's. His other interests included microscopy; he was a member of the Royal Microscopical Society, and acquired the famous collection of slides prepared by Thomas Henry

Hennah which included Sir William Parry's 'soundings' from the 1818 Arctic expedition. His collection re-appeared in the late 1990's and was sold to a member of the Microscopical Society. Liverpool Museum has a number of his herbarium specimens, and an article was published in 1990 on 'The Cumbrian Herbarium of W.H. Youdale.'

He died 10<sup>th</sup> December 1922, just a few weeks after the last entry in this manuscript. Interestingly he appears not to have painted any works between 1896 and 1901, which may have been the period when he turned to film making. I have found an image of one of his paintings 'The Wood Carver', which is recorded in his inventory as Number

Water Colours in alphabetical

NAME	TOPE	PERMANENCY
Antwerp Blue	a bright blue	not much
Azure Blue	a brilliant blue	considerable
Bistre	a rich brown	stands well
Blue Black	deep blueish	stands well
British Blue	a good black	permanent
Blue Verditer	a pale bright blue	not safe
Brown Pink	dull brownish blue	stands
Brown Ochre	dull reddish yellow	stands well
Burnt Brown Ochre	dull red	stands well
Burnt Carmine	a deep red	not much
Burnt Sienna	a reddish brown	quite permanent
Burnt Umber	a dull reddish brown	quite permanent
Cadmium Yellow	a rich yellow	permanent
Carmine	a warm red	not much
Chrome	in yellow, orange & deep chrome	
Chalon's Brown	a rich brown	quite permanent
Chinese White	a pure white	quite permanent
Cobalt	a bright blue	stands
Empire Earth	a cool brown	permanent

72, noting the sitter to be Mr Hy. Peile. It was sold to Miss Berin of Maryport. Another, a winter scene, 'Boats on a Lake' 1920, which was sold at auction in 2013, may be Number 180, 'Derwentwater from Friar's Crag, Winter.'

The first 9 pages have the right hand edges tabulated to form an A-Z of chemical composition of artists' oil & watercolour paint colours... the best brushes to use for certain colours, and also notes giving the colour name and the page number to go to, with advice on their use... 'Antwerp Blue should never be used with Indian yellow.'

The next ten pages (1-10) are arranged as double-page tables of 'Watercolours in alphabetical order ...qualities specified.', with columns detailing name, tone, permanency, power, washes, and remarks.

Pages 11-24 contain notes that he has written down from other books; O'Neill's Guide to Pictorial Art; The Art of Landscape Painting in Water Colours by Rowbotham; and A Guide to Water Colour Painting by R.P.Noble.

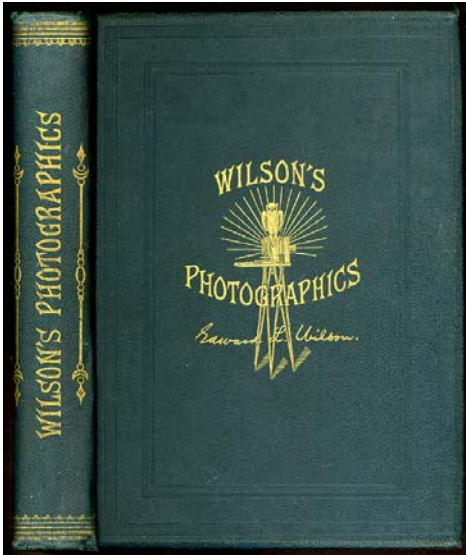
From page 25 to 75 he has titled this section Technical Notes, which details palettes by leading artists such as Sir John Gilbert, and Samuel Palmer's List of Colours. There are also lengthy notes on the deterioration of oil paintings.

A number of pages are then left blank, and it recommences at page 83 to 90 with the list of his paintings. The first is 'Napoleon Crossing the Alps, May 30/73 ..... 8 x 6 .... 1 copy ..... no price .... remarks says Oil. No.6 and 7... 'Early Mill on the Thames' , 2 copies.. Oils ..one of these in America.....No.49 & 50.. 2 Studies after Turner, 3 and half x 5 .. in watercolour....No. 100 Study of Piper for Mr Cahill ...painted for Mr Cahill it says...this was done between Xmas 1878 and January 1879.

Other pictures include local scenes - Cockermouth Castle, Keswick Lake, Portrait of W. Youdale, Dec 1880, Workington from the Sea.

On the rear inner page it has a recipe for a paint colour - Cochineal 3 ounces - salt of tartar 1 and half - alum 3 and half ...mix and boil with 16 ounces of water, &c &c.

There are also 4 additional pages loosely inserted which are titled 'Historical & Chronological Table of the Principal Professors of Painting.'

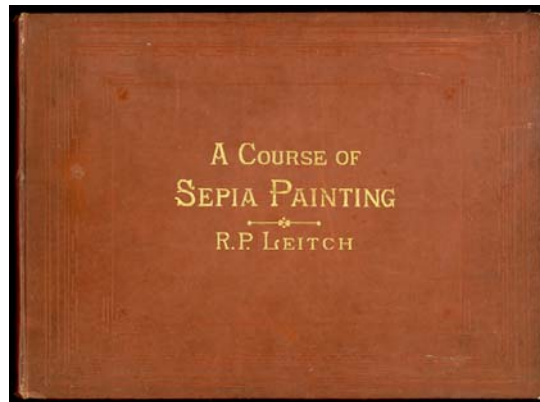


75. WILSON, Edward L. Wilson's Photographics: a series of lessons, accompanied by notes, on all the processes which are needful in the art of photography. 366pp., half-title., 2 phototype portraits, and 110 figures in the text. A near fine copy in original dark green gilt cloth.

8vo. New York: Edward L. Wilson. [1881]. £120.00

~ Edward L. Wilson (1838-1903) established The Philadelphia Photographer in 1864, and at that date it was the only photographic magazine in the United States. In 1885,

the magazine's name was changed to Wilson's Photographic Magazine and its central offices removed to New York City. As Wilson's Photographic, the magazine was published semimonthly from 1889 to 1892.



76. LEITCH, R.P. A Course of Sepia Painting. Second edition. [2], 32, [4]pp adverts, 24 chromolithograph plates. A very good copy in original blind stamped brown cloth, lettered in gilt on upper cover. oblong 4to. Cassell, Petter and Galpin. [1882]. £40.00



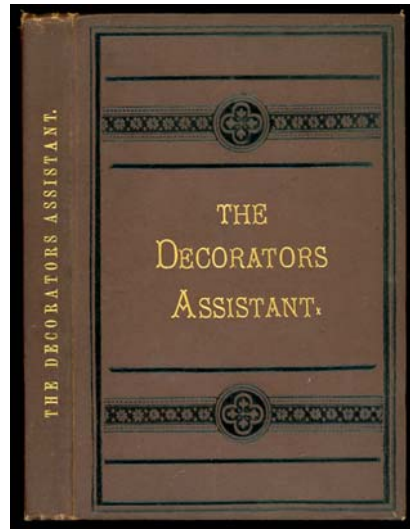
77. HANBURY, Ada. *Advanced Studies in Flower Painting*. Reproduced from original drawings, specially made for the work. With full directions for copying the examples, general instructions on painting, and a description of each flower. *xvi, 56, [4]pp adverts., 12 tipped-in colour plates and 12 outline drawings*. A very good copy in original decorative cloth, which is just slightly rubbed at joints and edges. School prize label on the inner front board.  
4to. Blackie and Son. 1885. £65.00

78. LEITCH, R.P. *A Course of Water Colour Painting*. Eleventh edition revised. *36, [4]pp adverts., 24 chromolithograph plates depicting washes and tints as well as landscapes*. A very good copy in original decorative cloth.  
oblong 4to. Cassell and Co. [1883]. £40.00

79. PENLEY, Aaron. *Sketching from Nature in Water Colours*. With illustrations in chromolithography after original water-colour drawings. *36, [8]pp adverts., chromolithograph half-title, 13 chromolithograph plates, and 2 lithograph plates (1 hand-coloured)*. A very good clean copy in original green gilt decorated cloth, all-edges-gilt.  
folio. Cassell and Co. c1880. £60.00

80. DECORATOR'S ASSISTANT (THE). A modern guide for decorative artists and amateurs, painters, writers, gilders, &c. A Treatise on Decorative Art and Architecture by A. Hessel Tiltman.. Painting as Applied to External Architecture by H. Atkinson... to which is added a Trade Directory and Guide where the requisite materials may be obtained. *176pp including 16pp of illustrations and adverts*. A near fine copy in original gilt lettered brown cloth. Some wear to the inner hinges.  
8vo. Barnes and Co. c1885.

£120.00



81. FILDES, Sir Luke, (1844-1927). An autograph note, on card with printed address, to 'Dear Lethbridge' in response to an invitation from a friend. 2<sup>nd</sup> April 1887.

£20.00 + vat

~ Sir Samuel Luke Fildes, KCVO, RA was an English painter and illustrator born at Liverpool and trained in the South Kensington and Royal Academy schools.

82. FORD, Edward Onslow (1852-1901), R.A. Autograph letter acknowledging a donation to the Artists General Benevolent Institution. 2 pages, folded note with embossed address 62, Acacia Road, St John's Wood. April 13<sup>th</sup>. 1888.

£15.00 + vat

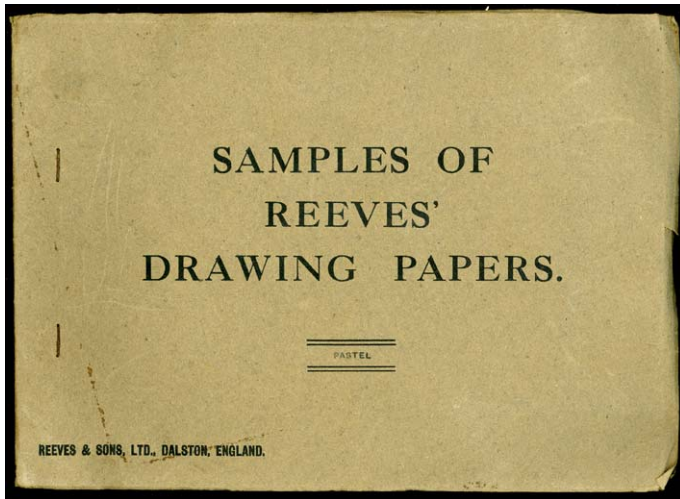
~ Ford was a leading sculptor of monuments, busts and symbolical subjects, and exhibited annually at the R.A. from 1875. He made the bronze monument to General Gordon at Chatham 1889-90, the Shelley Memorial at University College, Oxford, 1892, and the colossal figure of Queen Victoria for Manchester 1901. The Artists' General Benevolent Institution (AGBI) was founded by J.M.W Turner in 1814

83. WINSOR AND NEWTON. Specimen Tints of Winsor & Newton's Artists' Oil and Water Colours. *14 plates [12 plates each with 24 mounted hand-coloured specimens, and one plate with 15 specimens, and another with 6.] One specimen strip is missing, and there is some wear to the tissue guards. A good copy in the publisher's original blue gilt lettered cloth, some rubbing to the board edges. With the ownership name of H. G Swanwick, the noted early 20<sup>th</sup> century maritime artist.*

small 8vo. Winsor & Newton Ltd. c1890.

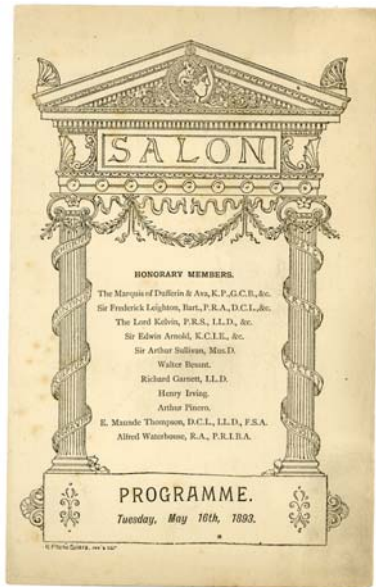
£95.00

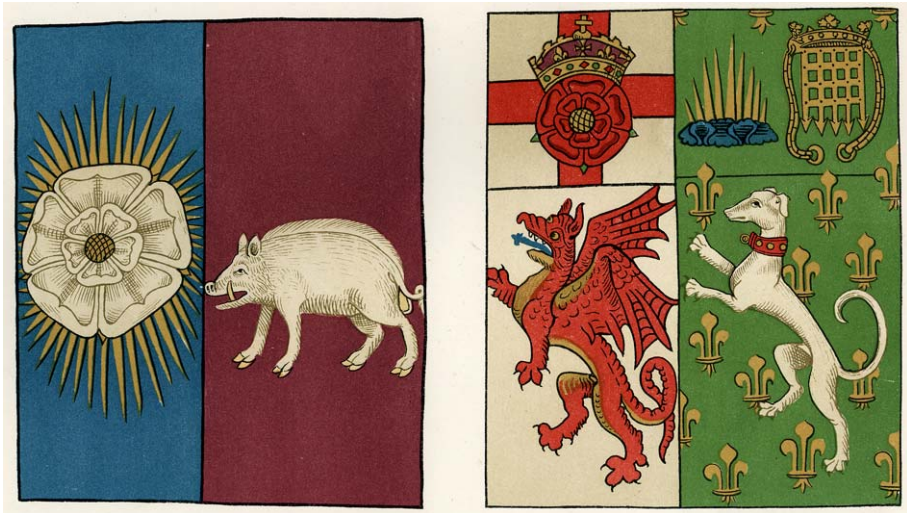




84. REEVES & SONS. Samples of Reeves' Drawing Papers. Pastel. 11 sheets, stapled in original printed wrappers. Slight tear to the staple holes on the rear wrapper. 185mm x 250mm. Reeves & Sons Ltd, Dalston. c1890. £45.00

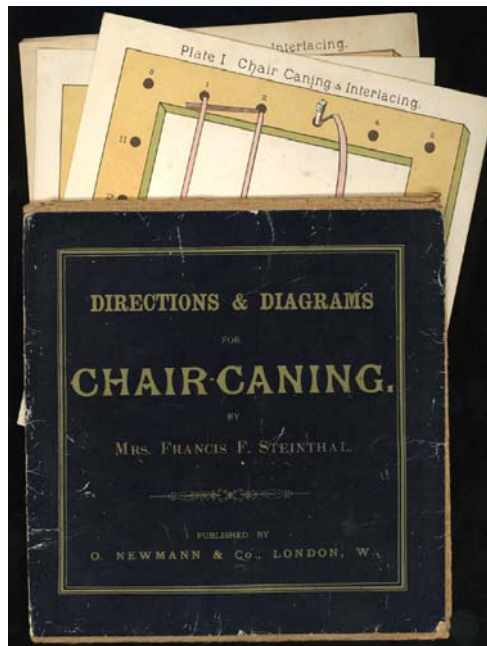
85. ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS. A programme for a "The Salon at Home", held on Tuesday, May 16<sup>th</sup>, 1893. Decorative front cover by the architect R. Phené Spiers, with a list of Honorary Members, and a programme of the music for the evening. Spiers was the vice-chairman of the Salon. Folded sheet. 225mm x 144mm. Harrison and Son. 1893. £15.00





86. HERALDRY. Illustrated Catalogue of the Heraldic Exhibition, Burlington House 1894. One of only 250 copies. xx, 116pp., half-title., 50 plates (some coloured or tinted), and 50 figures in the text. A very good clean copy bound in contemporary dark red morocco backed linen boards, gilt lettered. Spine rubbed.

4to. Charles Whittingham and Co., at the Chiswick Press. 1896. £45.00



87. STEINTHAL, Mrs Francis F. Directions and Diagrams for Chair-Caning. Five coloured plates on card providing progressive instructions, together with a printed leaf of directions to the plates, and a list of prices of materials. This was intended to be taught to children from five years of age, and the chair frame completed in seven weeks. Original decorative envelope a little worn, but internally in excellent clean condition. Scarce, and unrecorded in Copac. 188mm x 183mm. O, Newmann & Co., London. c1895. £140.00

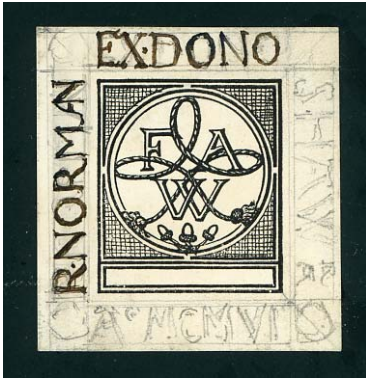
~ Francis Steinthal (1831-1902), signed the 1866 women's suffrage petition, and was a member of the Manchester Committee for the Enfranchisement of Women. She was instrumental in helping the educational reformer Charlotte Mason form an educational society for parents in Bradford, the Parents' Educational Union (PEU).

88. GOLD LEAF. W. Wright & Sons Limited. Gold Leaf Manufacturers, Lymm, near Warrington. Warranted genuine English gold leaf. A small bookplate which still contains 6 unused sheets of gold leaf. Another booklet contains 17 sheets of silver leaf. Printed wrappers to the 'gold' booklet, the 'silver' is plain.



100mm x 100mm. c1910. £45.00

~ In 1840 William Wright commenced gold beating on his own account in the City of London. At this time the majority of the larger towns and cities numbered at least on gold beater among their many craftsmen. Somewhere around 1870 the business was transferred to premises in 19 Bridge Street, Manchester. Here the work was carried out in a cellar and passers-by were able to watch the activity through a grille in the pavement. At the beginning of the 20th century, Frank Wright and his brother William Wright, sons of the founder, came to reside in Lymm in a shed housed in the garden of "Ash Villa" the home of William Wright and decided to employ girls and young women to carry out lighter work of cutting, transferring and packing the Gold Leaf.



89. LETHABY, W.R. Westminster Abbey & the Kings' Craftsmen. A study of mediaeval building. First edition. xvi, 383, [1]p., half-title., frontispiece and 124 illustrations. A very good copy in slightly marked original gilt cloth, top-edge-gilt. large 8vo. Duckworth and Co. 1906.

£120.00

~ A presentation copy from the architect R. Norman Shaw to F.A. White, Christmas 1906. There is a chatty 4 page letter from

Shaw - "one of my old pupils Macartney is now architect to St Pauls, and another (Lethaby) to Westminster, not that Lethaby was ever my pupil - I was his !!" There is also a small bookplate for White, around which he has started to add in pen and ink 'Ex.Dono R. Norman Shaw.'

90. GLASGOW EXHIBITION. A commemorative bronze medal of the 1911 Scottish Exhibition, with "Let Glasgow Flourish" and the Glasgow coat of arms on the reverse. It was designed to go on a chain, and has the original brass loop.

24mm diameter. 1911.

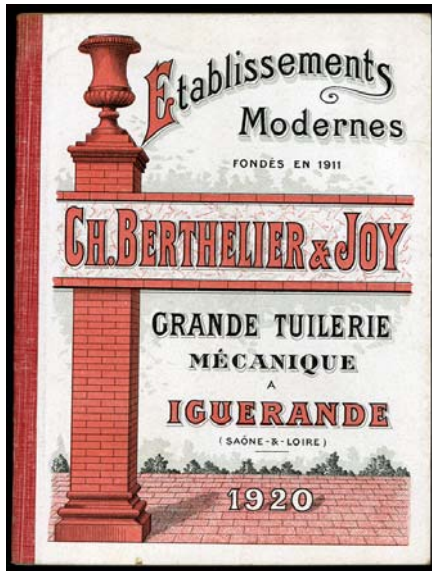
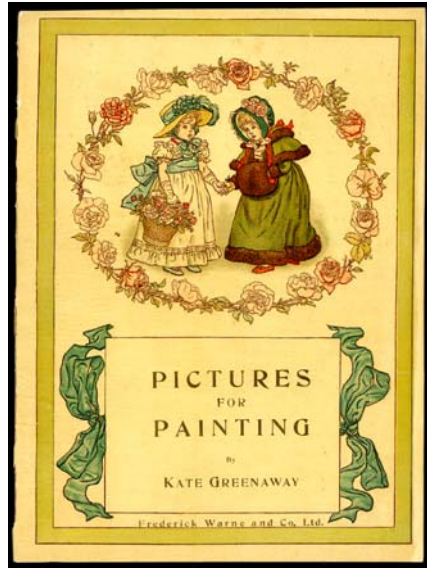
£25.00 + vat



~ The 1911 Scottish National Exhibition was held in Kelvingrove Park in order to endow the chair of Scottish History and Literature at Glasgow University, so the industrial themes of the previous events (the 1888 International Exhibition and the 1901 International Exhibition) gave way to history. The exhibition came at a time when the city's industrial might was in a less than secure position as it was facing competition from other great cities. This was a Scottish event rather than an international one and it was strong on national image. The main architect was R. J. Walker and Scots Baronial architecture abounded, though there were numerous foreign pavilions, including one for Canadian Pacific whose facade included sculpted engine fronts with enormous cow-catchers.

91. GREENAWAY, Kate. Pictures for Painting. With outlines from her various works for boys & girls to paint. *Title-page, 5 leaves of uncoloured outline drawings, and three leaves containing some of the same outlines, coloured.* Text on the inside of the front and back covers. The inside rear cover sets out 'a few practical directions for colouring.' A near fine copy in original decorative glazed card covers. Slight wear to the thin spine.

4to. Frederic Warne and Co. c1920.  
£65.00

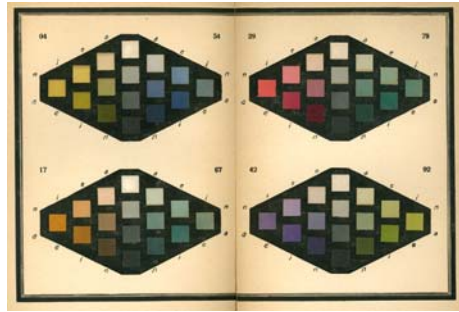


92. BRICKWORK. Etablissements Modernes. Ch. Bertheliet & Joy. Grand Tuilerie Mécanique a Iguerande (Saône -&- Loire). 26, [2]pp., *illustrated throughout in colour.* A near fine copy of this most attractive trade catalogue, for bricks, tiles, and architectural decorations. Original linen backed decorative boards. Very minor mark to the rear board, and staples rusted as to be expected.

small 4to. (155mm x 118mm. 1920.

£45.00

93. OSTWALD, Wilhelm. Die Farbschule. Eine anleitung zur praktischen erlernung der wissenschaftlichen farbenlehre. 46, [2]pp adverts., large double-page colour sample plate entitled 'Der Kleiner Farbkorper', and 12 figures in the text. Publisher's grey linen-backed boards with red spine and front lettering, and maroon endpapers. Ex Adolf Meyer collection at the Johns Hopkins Hospital Library, with bookplate and accession number at foot of the front board and verso of the title-page. Slight wear to the head of the spine, otherwise a good clean copy. Scarce. First published in 1921. 8vo. Leipzig. 1924. £40.00



94. GILPIN, William. Roberts, J.F.A. William Gilpin on Picturesque Beauty. xii, 15, [1]p., portrait frontispiece. A fine copy in original cloth backed sugar paper boards. Scarce, only 250 copies were printed. 8vo. Cambridge: printed for private circulation. 1944. £25.00



95. FESTIVAL OF BRITAIN. Memories of London. A Picture Souvenir of the World's Greatest City. 32pp. A fine copy in original decorative wrappers. 124mm x 180mm. Valentine & Sons. [1951].

£10.00