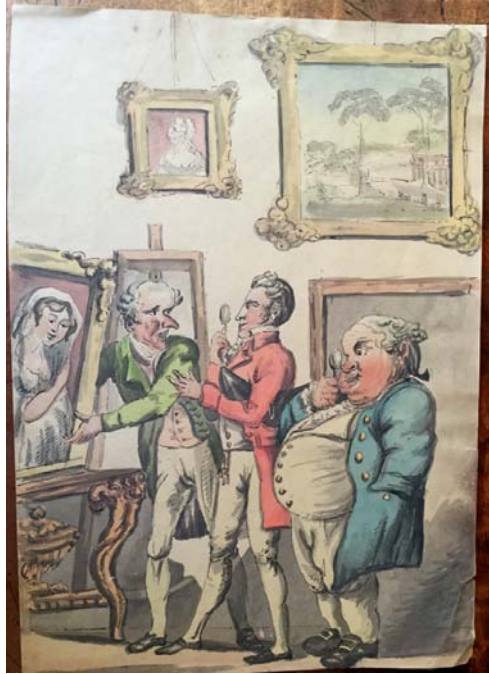


Ken Spelman
Rare Books of York



Catalogue Ninety One
Art, Architecture & Design

~ recent acquisitions ~

August 2016



item 21: Caricature, c1790.



www.kenspelman.com

~ Tony Fothergill ~

tel: + 44 (0)1904 624414

email: catalogues@kenspelman.com



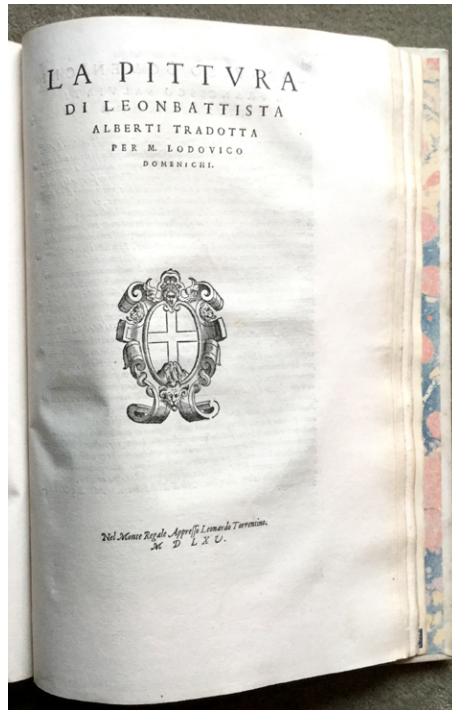
1. ALBERTI, Leon Battista, L'Architectura di Leon Batista Alberti, tradotta in lingua Fiorentina da Cosimo Bartoli Gentil'huomo & Accademico Fiorentino. Con la agguinta de disegni. Et altri diuersi Trattati del medesimo Autore. 178 leaves, [1]-331, [332-352]pp., a double-page plan between pages 246-247, two woodcut plates, woodcut illustrations in the text, woodcut initials, and woodcut printer's device on the title-page. A very good clean crisp copy bound in later full vellum, with gilt decorated spine, marbled end-papers. Slight cracking to sections of the joints but very firm. Slight wormhole to extreme leading edge of the first four leaves only, and expert paper repair to one leaf just affecting several letters. large 4to. Nel Monte Regale. Appresso Lionardo Torrentino nel mese di Agosto. 1565.

£2,800.00



This is the second edition of Bartoli's translation of Alberti which was first published in Florence in 1550, in an edition of 1,500 copies. By 1565 it was sold out, prompting Bartoli to authorize the Venetian edition, printed in smaller quarto format. Almost simultaneously this edition was published by Torrentino, which is considerably rarer than the smaller quarto printing. It uses the same woodblock illustrations that appeared in the first, and is complete with the double-page plan of the Baths of Diocletian, and the two plates of sections of towers, which are often lacking, as in the case of both of Fowler's copies. It also contains the first printing of Domenichi's translation of *La Pittura* originally published in 1547. It is referred to as the 'second folio' edition, perhaps because of its larger dimensions, but is actually signed in fours.

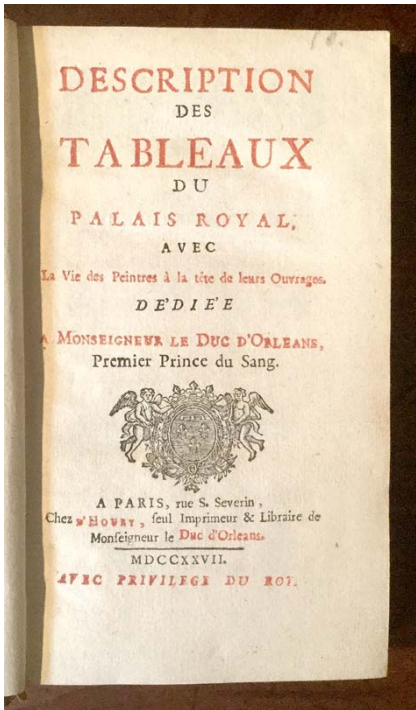
Ref: Fowler, 8; Cicognara, 375.



item 1: Alberti. 1565

2. PEACHAM, Henrie. *Peacham's Compleat Gentleman*, 1634. With an introduction by G.S. Gordon. *xxiii*, [1], [16], 261, [1]p. A facsimile edition. Original parchment covers, some darkening as usual, but a good copy. 8vo. Clarendon Press. 1906. £25.00

~ The section on painting and drawing was first published separately in 1606 as *The Art of Drawing*, and is one of the very earliest of English drawing books, written from the author's experiences of teaching art during the reign of Elizabeth I. The author also provides the first discussion of portrait painting in oils to appear in an English book, making interesting comparisons between oils and water colours, the latter being more suitable for the amateur, not least because "oyle nor oyle-colours, if they drop upon apparrell, will not out; when water-colours will with the least washing".



the first published catalogue of a French princely collection.

3. [DUBOIS De Saint Gelais.] Description des Tableaux du Palais Royale. Avec la vie des peintres à la tête de leurs ouvrages. dédiée a Monseigneur le Duc d'Orleans, premier Prince du Sang. [2], xiv, 503, [1]p., title-page printed in red and black., woodcut head and tail-pieces. Contemporary calf backed marbled boards, raised bands. Head of the spine and corners expertly repaired, some chipping to the label, and rubbing to the board edges. Scarce.

12mo. A Paris: Chez d'Houry, seul imprimeur & libraire de monseigneur le Duc d'Orleans. 1727.

£195.00

~ The Orléans Collection at the Palais Royale housed the collection of Philippe II, duc d'Orléans, Regent of France from 1715 until his death in 1723. He was a

true connoisseur of painting and assembled an outstanding collection, second only to the king's, which eventually numbered more than 500 pictures. The collection was open to artists, art lovers, and connoisseurs, and in 1727, four years after his death, it was made freely accessible to all polite visitors, a tradition that was continued by his successors until the Revolution. Sometime before his death, the Regent ordered Dubois de Saint-Gelais, historiographer and later secretary of the Royal Academy of Painting and Sculpture, to compile a catalogue of the collection. It was the first published catalogue of a French princely collection. Ref: *Public Access to Art in Paris*. Penn State Press, 1999.

4. PREISLER, Johann Daniel. Seven sepia engraved plates on five folio leaves. Five bear the name J.D. Preisler, and the other two appear to originate from the same series. They may form part of *Gründliche Anweisung zu richtichen Entwürfften ... der Blumen ... von Johann Daniel Preisler ... bey dem sie auch zu finden*, which was published 1730-35.

c360mm x 215mm (sheet size). Nuremberg, 1730-1735?

£295.00

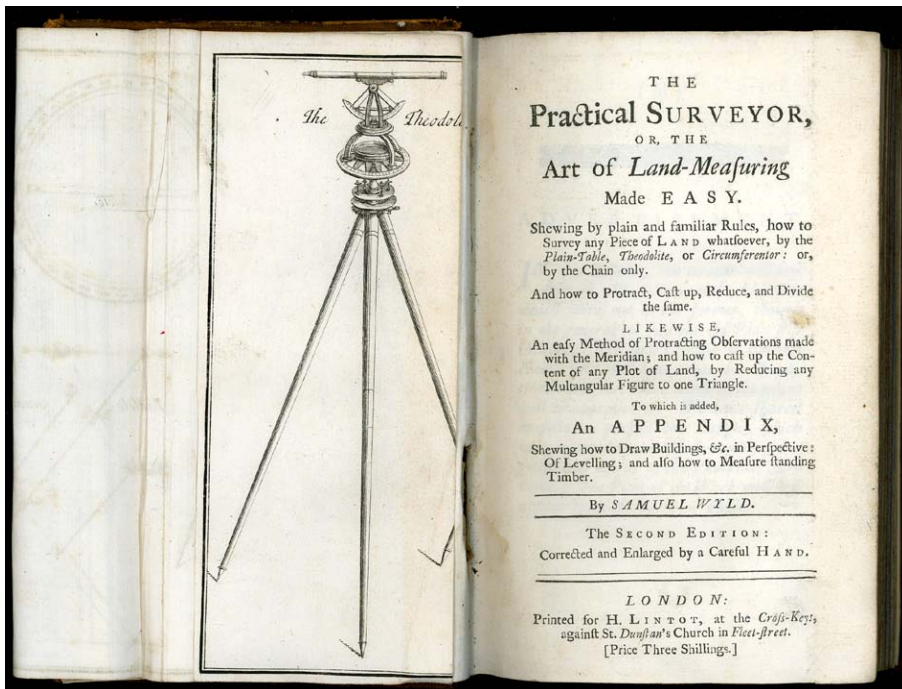


~ Johann Daniel Preissler, (1666-1737), received his first artistic training in his home town of Nuremberg under his father, the history painter and portraitist Daniel Preissler (1627–1665). He continued his education in the studio of Johann Murrer, and from 1688 to 1696 lived in Italy, including periods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

5. MALVASIA, Carlo Cesare. *Le Pitture di Bologna che nella pretesa e rimostrata fin’ora da altri maggiore antichita, e impareggiabile eccllenza nella pittura con manifesta evidenza di fatto rendono il passeggiere disingannato e instrutto dell’Ascoso Accademico Gelato. Terza Edizione. [36], 384pp., half-title.* A good copy bound in full contemporary vellum, hand lettered spine. Some mellowing to the covers and slight wear to the head and tail of the spine. Nineteenth century armorial book-plate of Thomas Weld-Blundell. 12mo. Bologna. Nella Stamperia del Longhi. 1732. £295.00



~ Malvasia was born to an aristocratic Bolognese family. He gained early fame for his poetry and dabbled in painting as an aristocratic pursuit under Giacinto Campana (b. 1600), Giacomo Cavedone and the literary academy dei Gelati. After graduating with a law degree, Malvasia went to Rome in 1639 where he further participated in the literary academies (degli Umoristi and dei Fantastici) and met Cardinal Giovanni Francesco Ginetti, Cardinal Bernardino Spada (1594-1661) and the artist Alessandro Algardi (1598-1654). From 1647 onward he lectured in Law at the university in Bologna. After publishing an essay related to the theological aspects of a painting, *Lettera a Monsignor Alberghati*, 1652, and obtaining a theology degree in 1653, he was appointed a canon in Bologna Cathedral in 1662. Malvasia's appointment took him to the capitals of the Italian states and contacts with the cultural administrators of the land, including Marco Boschini and Nicolas Régnier, and Cardinal Leopoldo de' Medici (whom he advised on his collections) and, in 1665, Pierre Cureau de la Chambre, who gained him entrée into the French court of Louis XIV and the Académie Royale. During this period, Malvasia collected and researched the artistic life of his native Bologna. This resulted in the 1678 *Felsina Pittrice*, Malvasia's narrative art history of painting in Bologna. Arranged as a series of biographies of Bolognese artists, it is the primary document on Bolognese artists of the Baroque. He attempts to place Bolognese art at the forefront, highlighting its innovations. He divided his book into four sections, beginning with the primitives, then Francesco Francia, then the Carracci and, ending with the great baroque artists of Malvasia's generation, Guido Reni, Domenichino, Francesco Albani and Guercino. In 1686 he published *Le Pitture di Bologna*, a "gallery guide" for the artists about whom he had spoken in the *Felsina*. The guide was tremendously popular and was reprinted seven times in the next hundred years. This edition was edited by G.P.C. Zanotti.



6. WYLD, Samuel. *The Practical Surveyor, or, the Art of Land-Measuring made Easy*. Shewing, by plain and familiar Rules, how to Survey any Piece of Land whatsoever, by the Plain-Table, Theodolite, or Circumferentor: or, by the Chain only. And how to Protract, Cast up, Reduce and Divide the same. Likewise, an easy Method of Protracting Observations made with the Meridian; and how to cast up the Content of any Plot of Land, by Reducing any Multangular Figure to one Triangle. To which is added, an Appendix Shewing how to Draw Buildings, etc. in Perspective : of Levelling; and also how to Measure standing Timber. The second edition: corrected and enlarged by a careful hand. *viii, 188, [4]pp., 6 folding plates*. Contemporary panelled calf, joints cracked but firm. Head and tail of the spine a little worn, corners bumped and some rubbing to the board edges. Later end-papers and paste-downs. 8vo. London: Printed for H. Lintot, at the Cross-Keys, against St. Dunstan's Church in Fleet-Street, [1737?]

£220.00

~ ESTC T109954, 3 copies only (BL, Rothamsted, and Senate House). The work is listed in *'The Monthly Catalogue'* for July 1737 and in *'The Gentleman's Magazine'*.



The definitive English edition.

7. PALLADIO, Andrea. The Four Books of Andrea Palladio's Architecture: wherein, after a short treatise of the five orders, those observations that are most necessary in building, private houses, streets, bridges, piazzas, xisti, and temples are treated of. Four parts bound in one volume.

Engraved title-page to each part, dedication leaf, (4)pp avertisement and preface + 2ff subscribers + (2)pp references and errata., 212 engraved plates (plates 1-7 of Book I are inset in the text, all included in the numeration; a further plate, of a column, in the margin of p.12 of Book I, is unnumbered). The upper blank margin of the first title-page and outer blank corner of the final leaf are neatly made up. A few minor marks, nevertheless a tall, clean and handsome copy. Recent full calf, raised and gilt banded spine, red morocco label.

folio. Isaac Ware. 1738.

~ FIRST AND ONLY EDITION of Ware's translation, made from the original 1570 Italian edition. The first English translation of The Four Books was completed in 1715 by Nicholas DuBois and revised by Giacomo Leoni in 1721 with numerous changes to Palladio's original designs. Ware distinguishes his own translation in the "Advertisement":

"To do justice to Palladio, and to perpetuate his most valuable remains amongst us, are the principal inducements to my undertaking so great and laborious a work; in executing of which, I have strictly kept to his proportions and measures, by exactly tracing all the plates from his originals, and engraved them with my own hands" Fowler 229.

£2,950.00



8. HOGARTH, William. Satire on False Perspective, An engraving by William Hogarth which formed the frontispiece for his friend Joshua Kirby's work on linear perspective, *Dr. Brook Taylor's Method of Perspective Made Easy, Both in Theory and Practice*. 1754.

243mm x 198mm. [1754].

£45.00 + vat

~ The engraving depicts a scene that provides many deliberate examples of confused and misplaced perspective effects. Although the individual components of the scene seem self-consistent, the scene itself can be classed as an example of an impossible object.

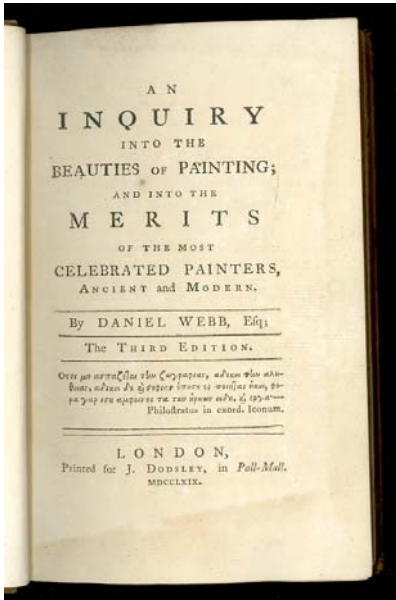


9. COOPER, John Gilbert. Letters Concerning Taste. The third edition. To which are added essays on similar and other subjects. (16) + 220pp., half title with engraved frontispiece by Grignon on the verso. A very good copy in contemporary calf, expertly rebaced and with corners repaired. Some occasional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

8vo. printed for R. and J. Dodsley. 1757.

£295.00

~ 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.



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. LE BLOND, Guillaume. *Eléments de Fortification... avec un plan des principales instructions pour former les jeunes officiers dans la science militaire ... Septieme edition, augmentée d'un discours sur l'utilité des places fortes; de nouvelles notes. & d'Observations particulières sur différents objets de la Fortification.* [4], 96, 413, [5]pp., half-title., 37 engraved plates on 31 folding sheets. A very good clean copy bound in full contemporary mottled calf, gilt panelled spine and red morocco label. Marbled end-papers, and carmine red edges. The plates are a little proud in the binding, with a few leading edges creased and slightly dusty. 8vo. Paris, chez Charles-Antoine Jombert, pere. 1775.

£395.00

~ This edition includes "Institution mathématique de feu Monseigneur le Duc de Bourgogne," by Cardinal de Rohan, and "Dictionnaire abrégé des termes propres à la fortification," by C. A. Jombert. On the verso of the half-title is a pasted note announcing the change of address for the shop of Alexander Jombert, jeune, successeur de Ch. Ant. Jombert, son pere.



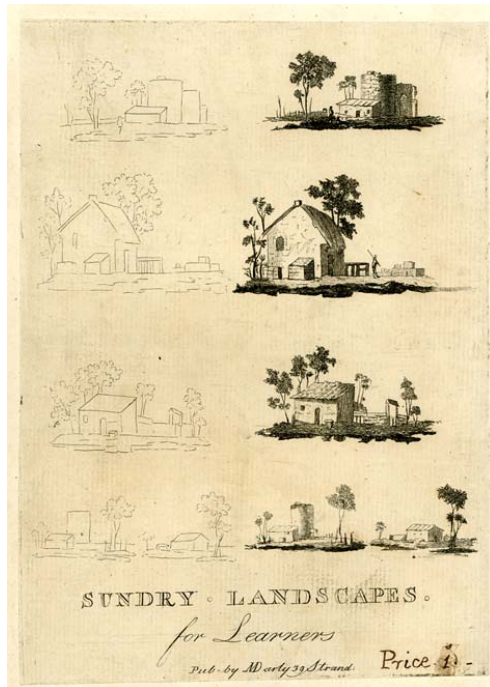


12. DRAWING. A late eighteenth century drawing in pen and ink with wash, of a design for a capriccio or fantasy architectural landscape. The symbolism suggests a design which reflects a bacchanalian capriccio with a child satyr pouring liquid, possibly wine, into a pool. A vine with grapes grows up the arched architecture, two wine bottles sit in the foreground. A large ewer is surrounded by fruit and game resting on a stone wall decorated with classical motifs. At some time laid onto later paper, and with several small edge repairs, one area of damage to the top left corner, and one slight chip to the extreme lower edge. The ruled border is visible on all sides.

305mmx203mm. c1775.

£195.00 + vat

~ The paper is watermarked C & I. Honig, a mark found in papers used by Downman in Italy, 1773-4. Ref: *British Association of Paper Historians*.



An un-recorded drawing book by Thomas Chippendale's engraver

13. DARLY, Matthew. *Sundry Landscapes for Learners*. A suite of five copper engraved plates, the first unnumbered and with title lettering and imprint, the others numbered 2-5. Each has a number of small illustrations, fully engraved and also in outline form for the student to copy. The work is priced 1s., at the foot of the title-page in a contemporary hand. The plates are mounted on slightly later album leaves.

175mm x 125mm (image size). Pub. By M. Darly, 39 Strand. c1775.

£395.00

~ Rare, and we have been unable to locate another copy in any of the usual library databases or catalogues.

Matthew Darly (c1720-1781), was a caricaturist, printseller and ornamental engraver. In the 1750's he worked with Chippendale, and engraved most of the plates for the *'Director'*. One of his recorded trade-cards announces that he ran "an Evening Drawing School". A broadside c1776 advertises 'Copper plates prepared for ladies and gentlemans etching, engraving, metzotinto, with all sorts of material for do. viz. fine etching ground, needles, gravers, scrapers.'

one of the first generation of
print collecting handbooks

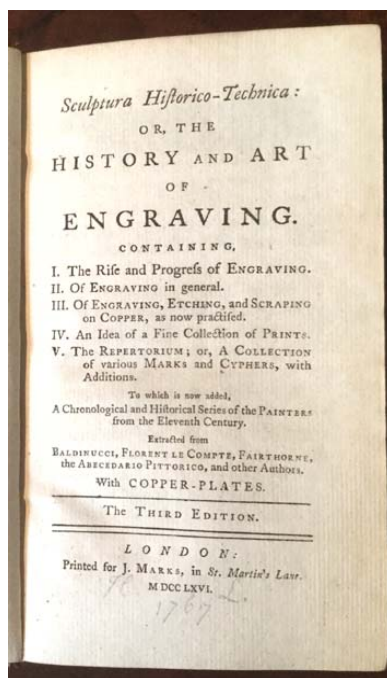
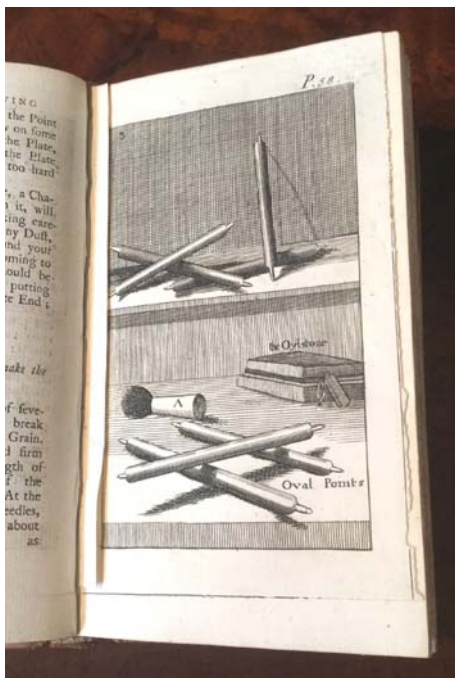
14. JUNKER, Carl Ludwig. *Erste Grundlage zu einer ausgesuchten Sammlung neuer Kupferstiche.* [28], 82pp., engraved vignette to the title-page. Original wrappers, the spine paper is no longer present. Unrecorded in auction records, or Copac. small 8vo. Bern. 1776. £325.00

~ An important and very scarce work, and “one of the first generation of print collecting handbooks published specifically for the non-connoisseurial new print collector. The aim of [this] handbook was specifically to aid the ‘common’ print collector both in acquiring and in using... a collection. As Junker put it, print collecting had now to do not only with the ‘prince’ or ‘count’, but also with the ‘person born of the middle class’, and he himself would provide guidance through the recommendation of a ‘Cabinetchen’ of 100 prints.



This Cabinetchen with the diminutive implying the relationship of size between the portfolio of the new collector and the ‘Cabinet’ of the established print lover, was available purely on the grounds that it was affordable, totalling 370 Gulden. This affordability was due to the important fact that the prints were new reproductive engravings, not original Old Master prints. The sum of 370 Gulden was in fact approximately ten times the yearly salary of a tutor and perhaps half a professor’s annual income. The sum required for a ‘start up’ collection was therefore not one to be taken lightly, and implied a degree of seriousness on the part of the aspirant collector.... Junker began his discussion of the 100 recommended prints with the category of Geschichte or History. This was followed by the categories of Portrait, Landscape, and what Junker called Ideale... at the end came a section entitles Schwarze Kunst, or mezzotints.”

Ref: *Carl Ludwig Junker and the Collecting of Reproductive Prints.* Anne-Marie Link, *Print Quarterly*, Volume XII, number 4, 1995.

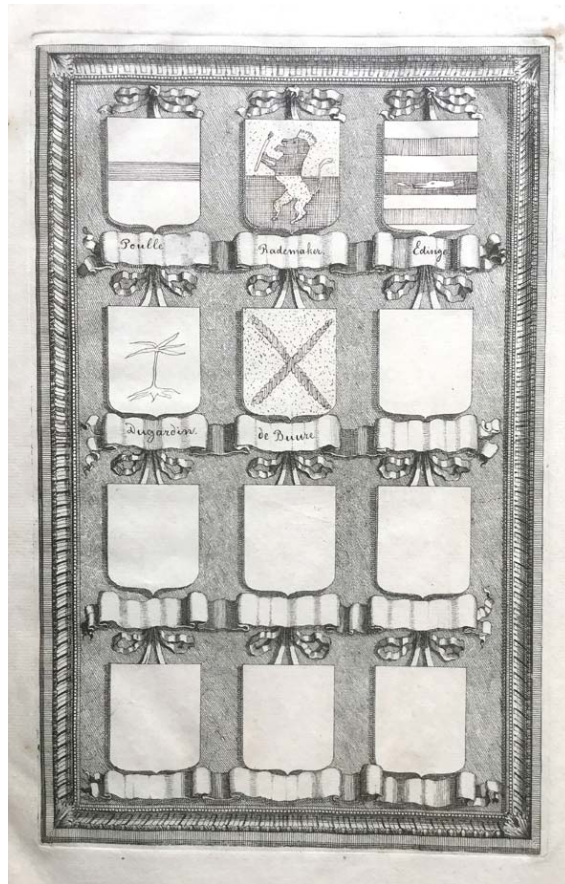


15. **SCULPTURA HISTORICO-TECHNICO:** or, the history and art of engraving. Containing, I. The rise and progress of engraving. ... V. The Repertorium; or, a collection of various marks and cyphers, with additions. To which is now added, a chronological and historical series of the painters from the eleventh century. Extracted from Baldinucci, Florent le Compte, ... and other authors. With copper-plates. The third edition. *xi, [1], 264pp., 10 engraved plates.* A near fine copy in full contemporary sprinkled calf, raised and gilt banded spine with red morocco label.

12mo. printed for J. Marks 1766. £295.00

~ Once considered a fairly common title, it has been quite a while since we have seen a copy, and it is unusual to find it in such good, and completely contemporary condition.





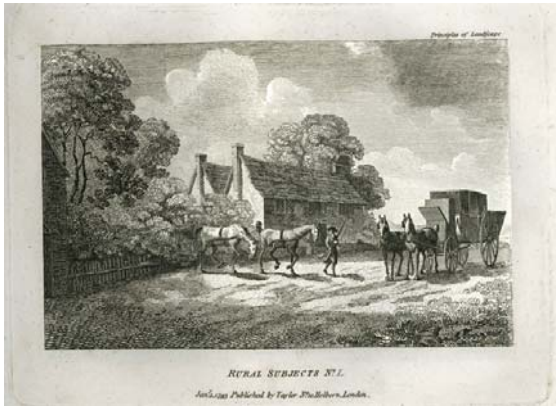
16. **ARMORIAL SHIELDS.** An unusual collection of 13 engraved plates, identical, unnumbered, and each with twelve blank 'shields' for the owner to create their own armorial. The shields are set within a decorative framework, and the first five have been completed in pen and ink by an early owner. The families are Poulle, Rademaker, Edinge, Dugardin and de Buure. In very good clean condition, and bound in late 19th century linen backed marbled boards. The plates do not have any note of engraver or printer. 300mm x 258mm. Dutch? c1790. £295.00

~ Origin and dating of the paper is possible on the basis of the watermark "I Villedary" with a Fleur de Lys. This watermark belongs to the well-known French paper maker Jean Villedary who in the middle of the 18th century was employed in France and in Angouleme whose paper was exported to Holland. From 1758 Villedary also had a paper mill in Hattem in Overijssel where he paper produced for the Dutch market.



17. 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 very good set bound 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. £495.00

~ A comprehensive 'book of secrets' for the artist and tradesman, in a pretty contemporary binding.



18. 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.

£425.00

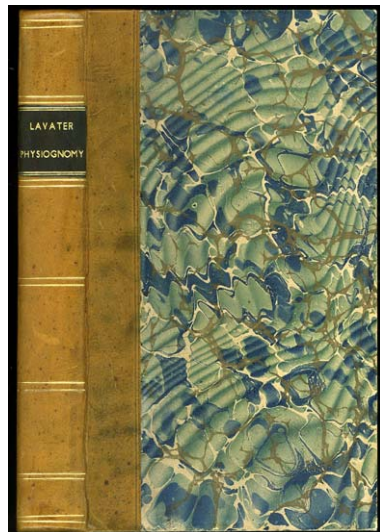




19. LAVATER, J.H. *Essays on Physiognomy*; for the promotion of the knowledge and the love of mankind; written in the German language by J. C. Lavater, abridged from Mr. Holcrofts translation. [8], 288, 269-275, [1]p., *engraved title-page, frontispiece and 6 engraved plates*. A very good copy in recent 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



20. PIDCOCK'S ZOOLOGICAL EXHIBITION, London.

A copper Conder farthing token undated. Obverse: Elephant: "Pidcock's Exhibition"; reverse PIDCOCKS EXHIBITION". Reverse: Giant Cassowary (?), "Exeter Change, Strand, London." Plain edge.

£95.00 + vat

~ J. Pidcock was the proprietor of the Exeter 'Change Menagerie and importer of foreign animals. The business later passed to Gilbert Pidcock, and the tickets issued by both men were trade tickets advertising the menagerie and passed for small change in circulation.



Charles James made the Pidcock tokens when he was in London in his second period, 1795-1801 at the address No. 6 Martlett Court, Bow Street London. Lutwych struck a series for Pidcock's menagerie in 1800 but used the service of James as an engraver and diesinker. Lutwych was the manufacturer in Birmingham.

The Morning Chronicle, wrote that - "The grandest spectacle in the universe is now prepared at Pidcock's Royal Menagerie, Exeter Change, Strand, where a most uncommon collection of foreign beasts and birds, many of them never before seen alive in Europe, are ready to entertain the wondering spectators. This affords an excellent opportunity for Ladies and Gentlemen to treat themselves with a view of some of the most beautiful and rare animals in creation. Amongst innumerable others are five noble African lions, tigers, nylghaws, beavers, kangaroos, grand cassowary, emus, ostriches etc. Indeed such a numerous assemblage of living birds and beasts may not be found for a century. This wonderful collection is divided into three apartments, at one shilling each person, or the three rooms for two shillings and sixpence each person".

21. CARICATURE.

A late 18th century ink and wash drawing of a group of five caricature heads, in the style of Rowlandson. One depicts a connoisseur with eye glass, and another bears a resemblance to Samuel Johnson. With a window mount, and held down by tape on the reverse.

195mm x 195mm (image size). c1790.



£195.00 + vat



22. LAVATER, John Caspar. *Essays on Physiognomy*. Translated into English by Thomas Holcroft. Second edition. To which are added *One Hundred Physiognomical Rules*, a posthumous work... and *Memoirs of the Life of the Author...* written by his son-in-law G. Gessner. Four volumes. *iv, cxlix, 240pp; [4], 324pp; [6], 272pp; [2], 273-399, [11]pp., portrait frontispiece and 423 engraved plates*. A very good set handsomely bound in full contemporary dark green morocco. Double gilt ruled and blind stamped borders, ornate gilt decorated spines, marbled end-papers and edges. Some slight foxing, and one plate just a little worn at the head of the page, but a very clean set. large 8vo. Printed by C. Whittingham. 1804. £495.00

23. NEWMAN, James. 24 Soho-Square. *Every requisite for Drawing & Painting*. A fine trade card for this famous colourman and pencil-maker. Etched and engraved and with original hand colouring. An additional hand-ruled border runs through the imprint. Very scarce, and the first example we have offered for sale.. 192mm x 155mm. Published October 10th, 1805, by Jas. Newman, No 24, Soho Square. £220.00 + vat

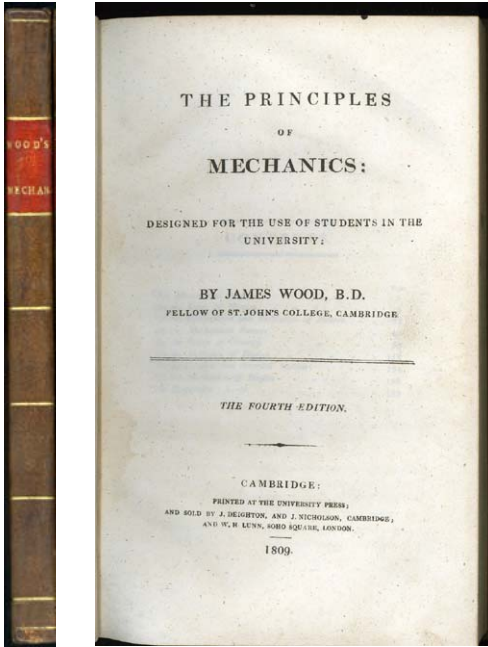


~ The British Museum records three examples, all referred to as 'draft trade cards'. Two from the 1790's record Newman's Gerard Street address, and the other this Soho-Square address to which he advertised his removal in the Morning Chronicle 25 April 1801. This is identical in size to the BM copy, but with variant hand-colouring.

24. 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 rejoined. Some slight foxing but a good copy. 8vo. Vernor, Hood, and Sharpe. 1807.

£95.00

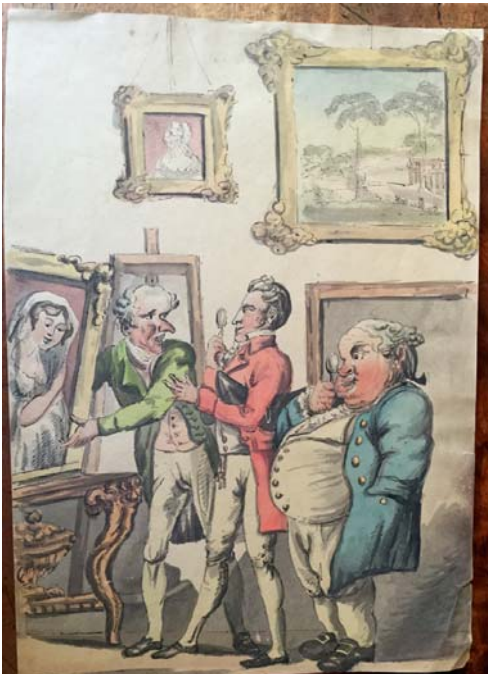




25. WOOD, James. The Principles of Mechanics: designed for the use of students in the University. The fourth edition. [6], 199, [1]p., text diagrams. A very good copy in full contemporary calf, gilt banded spine with red morocco label. Book-plate of Yeldon Rectory, bequeathed by the Rev. E.S. Bunting, with his name on the half-title, and notes in the text.

8vo. Cambridge, printed at the University Press. 1809.

£95.00



26. CARICATURE. An early 19th century watercolour caricature depicting two connoisseurs being offered works by a picture-seller. It is painted on buff toned paper, and there is slight creasing and small tears to the right hand corners.

390mm c 280mm. c1820.

£295.00 + vat

~ This is based upon Thomas Rowlandson's original watercolour, which was engraved by Reeves and Jones in 1809. An elderly man displays a picture to two 'Connoisseurs', one young, slim, and fashionable, the other elderly with an immense paunch. Both inspect it intently through handled monocles. The picture is of a languishing beauty, its owner

supports it on a carved console table, while he turns a grotesque face to harangue the two potential customers. Other pictures are indicated on the wall.

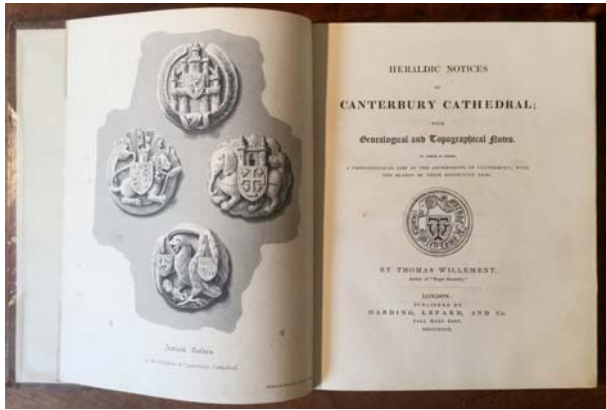
Although clearly based on the original watercolour for the main figures and general composition, the works of art hanging on the back wall are different, and another easel has been introduced behind the figure of the seller. The colouring is completely different from that in the British Museum example of the 1809 print.



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

£245.00

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

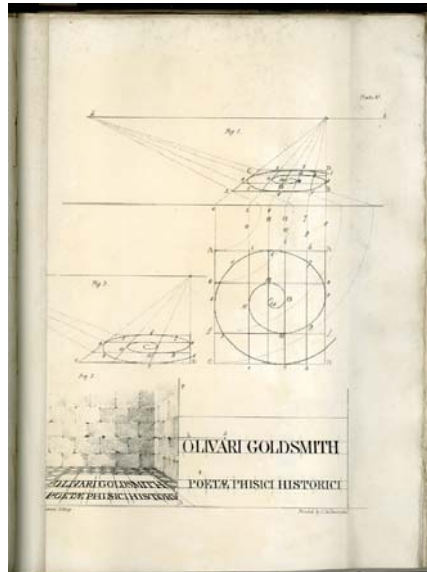


28. WILLEMENT, Thomas. *Heraldic Notices of Canterbury Cathedral with Genealogical and Topographical Notes. To which is added, a chronological list of the Archbishops of Canterbury, with the Blazon of their respective arms.* First edition. xi, [1], 188pp., *engraved frontispiece depicting 'antient bosses in the cloisters of Canterbury Cathedral', and small coats of arms in the text.* A very good clean copy bound in later 19th century mottled half calf, marbled boards, raised and gilt banded spine with red morocco label.

4to. Harding, Lepard, and Co. 1827. £95.00

29. DAVENPORT, Richard. *The Amateur's Perspective; being an attempt to present the theory in the simplest form; and so to methodize and arrange the subject, as to render the practice familiarly intelligible to the uninitiated in a few hours of study.* First edition. xi, [1], 84pp., *15 large lithograph folding plates by Hullmandel (numbered I-XIV, and "Continuation of Plate XIV"), and 23 diagrams in the text.* Original grey paper boards, neatly respined and with new paper label, endpapers, and past-downs. Some foxing to the edges of the plates and to the title-page.

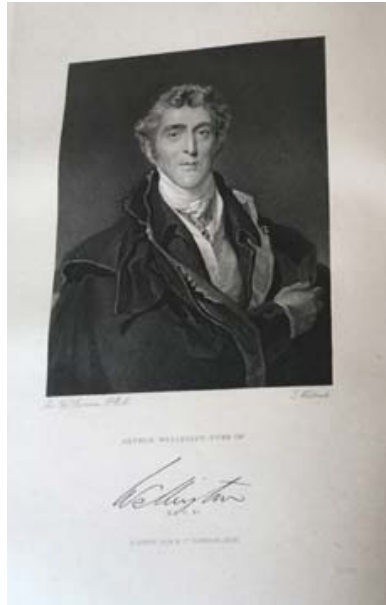
4to. Printed for the author: and sold by J. Hatchard and Son. 1828.



£325.00

~ The treatise is dedicated to Miss C- A. "My Dear Lady, the following treatise belongs to you. I have not forgotten (and you will probably have sometimes recollected) the promise made concerning it, during our tour in Switzerland and Italy... I very well remember (perhaps you do not) the good humour with which you received criticisms of mine on drawings executed with a nicety very far beyond what I could pretend to... my promise was, that if you would give me your attention for one week, at the rate of one hour a day, the Treatise I would write for you should put you in possession of all the rules of perspective necessary for an amateur." A Supplement was published the following year.

30. JERDAN, William. National Portrait Gallery of Illustrious and Eminent Personages of the Nineteenth Century; with Memoirs, by William Jerdan, Esq., R.A. Three volumes, large-paper copy, with 108 'india proof' plates. A very good set in original dark green moire cloth, with gilt spine labels. Some scattered foxing. 4to. Fisher, Son, & Jackson. 1830. £160.00



31. [PARIS, John Ayrton]. Philosophy in Sport made Science in Earnest; being an attempt to illustrate the first principles of natural philosophy by the aid of popular toys and sports. New edition, with additions. Three volumes bound in two. xviii, 316pp; viii, 314pp; [4], 217, [1]p., title-page vignettes and woodcut illustrations by Cruikshank. A very good copy bound in contemporary dark blue half calf, broad raised bands with gilt decoration, gilt volume numbers, and red morocco title labels. Marbled edges. Some slight foxing. With the armorial bookplate of John Headlam, of Gilmonby Hall.

8vo. Henry Colburn and Richard Bentley. 1831.

£180.00

~ The first edition of 1827 “includes the first printed description of a thaumatrope (p. 5 - 7 of Vol III), a toy which, in its reliance upon, and demonstration of, the principles of persistence of vision, is recognised as an important antecedent of cinematography and in particular of animation. Paris is considered to be the probable originator of this toy, although some accredit the design to Herschel - nevertheless it is most certainly Paris who made the toy popular. The first of various toys based upon persistence of vision, it was the simplest in design. On one side of a round board was drawn a bird; on the other was a cage. When the board was held at the sides by two strings and spun, both images merged and the bird appeared to be in the cage. The object of this most appealing work, according to the preface was to ‘inculcate that early love of science which can never be derived from the sterner productions. Youth is naturally addicted to amusement, and in this item his expenditure too often exceeds his allotted income. I have, therefore, taken the liberty to draw a draft upon Philosophy, with the full assurance that it will be gratefully repaid, with compound interest, ten years after date’ (p. ix). Paris follows in the tradition of Jane Marcet and Maria Edgeworth, and provides instruction through a series of amusing dialogues and conversations, and in so doing introduces the reader to a basic understanding of gravitation, motion, elasticity, pendulums, flight, sound and optics, all through the medium of toys and games.” [Ref: Marlborough Rare Books, catalogue entry].



32. GOVERNESSES. 16 competently executed views of cottages, ruins, mill streams, castles and other subjects, on cream or grey paper, all but one mounted on ruled card supports, all but two signed and dated, 1831. All are inscribed on the reverse Adult Institution or Adult Orphan Institution, and bear the name of the artist. One is also signed and inscribed For Her Royal Highness The Princess Augusta, H.S. Stephens, 8th Nov 1831. various sizes. 144mm x 212mm (smallest) to 198mm x 264mm. 1831. £320.00



~ The girls names are: Eleanor de Hane, Sarah Anne Hildyard, Eliza Wilson, Lydia C. Back, Gertrude Keily, Amelia Webb, Mary B. Savory, Anna Maria Bishop, Eloise Mascall, H.S. Stephen, Martha Gibbon, Mary Knox, Jane Morgan, and Margaret Smith.

The Adult Orphan Institution was established in 1818 in Someries House, a building designed free of charge by John Nash in association with his redevelopment of the area surrounding Regent's Park. It was founded for the relief and education of the friendless and unprovided orphan daughters of clergymen of the Established Church, and of military and naval officers. It accepted young women aged 14 to 17 to be educated as governesses, "the instructions being of a superior description". The institution was entirely privately funded by donation. It was under the patronage of the King and the Princess Augusta, and by 1842, the patron was Queen Victoria. Princess Augusta (1768-1840) was the sixth child and second daughter of King George III, elder sister of Prince Ernest Augustus (1771-1851), Duke of Cumberland and King of Hanover.

33. MAINWARING, Rowland. *Instructive Gleanings, Moral and Scientific*, from the best writers, on painting and drawing; arranged as a book of reference to the pupil and amateur; and containing much information for professional students. [8], viii, 169pp., *lithograph portrait frontispiece with pink tissue guard*. A very good uncut copy bound in original linen backed boards with paper spine label. Some foxing, particularly to the frontispiece. Scarce. Later ownership inscription.

8vo. Meyler. Bath. 1832.

£220.00

~ An anthology of writings by Reynolds, du Fresnoy, Richardson, Opie, Gilpin, et al., arranged by subject. Mainwaring had been a naval officer for 37 years, but in 'these monotonous times of peace', with 'an unwilling retirement to half-pay', had time for such a work.

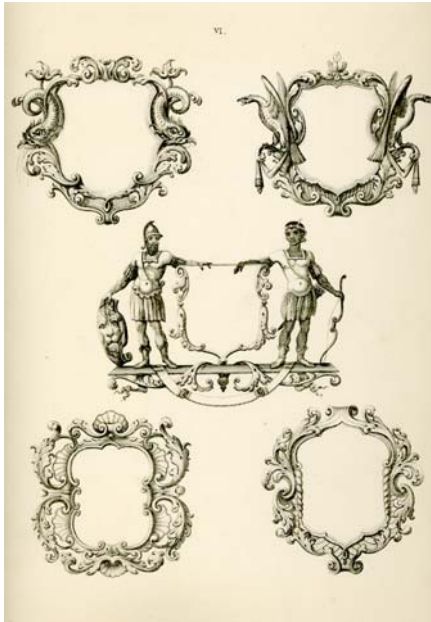
34. VASARI, Giorgio. *Le Opere di Giorgio Vasari. Pittore e Architetto Aretino*. Bound in two volumes. xvii, 724pp; 725-1496, [1] errata., double column text. Nineteenth century half calf, gilt bands and lettering to the spines, marbled boards. Covers rather rubbed with some wear towards the foot of one spine. Board edges rubbed, some foxing, and with later plain end-papers. The preface is by Giovanni Masselli. large 8vo. Firenze, per David Passigli. 1832-1838. £95.00



35. FOREIGN PRINTS. A collection of 20 engravings by seventeenth century Dutch & Flemish artists, each plate with a double-page leaf of descriptive text. Some foxing. Early 19th century engravings, bound in contemporary olive green gilt morocco, all-edges-gilt, red morocco label 'foreign prints'. Joints and board edges rubbed, and corners bumped. small oblong 4to. 136mm x 200mm. c1837. £75.00

~ The artists include Teniers, Dujardin, Van Ostade, Berghem, Miel, Van der Velde. The album bears the name Amelia Langford, 1837, on the end-paper.

36. KNIGHT & RUMLEY'S, *Heraldic Illustrations, Specimen Crests & Fancy Gems*. Designed for the use of artists. Engraved title-page, preliminary plate, plates I-XXVII, I-XX, 1-24, 5 unnumbered plates of alphabets., [22]pp index. Some occasional minor fingermarking mainly to a few page edges. Contemporary half black calf, cloth boards. Expertly rebacked retaining the original gilt banded spine and label. Corners rubbed and worn, and some abrasions to the cloth. 4to. Edinburgh. Thomas C. Jack. c1840. £220.00



37. HAZLITT, William. Criticisms on Art: and Sketches of the Picture Galleries of England. With catalogues of the principal galleries, now first collected. First and Second Series. First edition. Two volumes. x, 335, [1], lxxxiv, [2], xvi adverts; x, 384, appendix. Very good copies in original blind stamped and gilt lettered green cloth. Spines slightly faded.

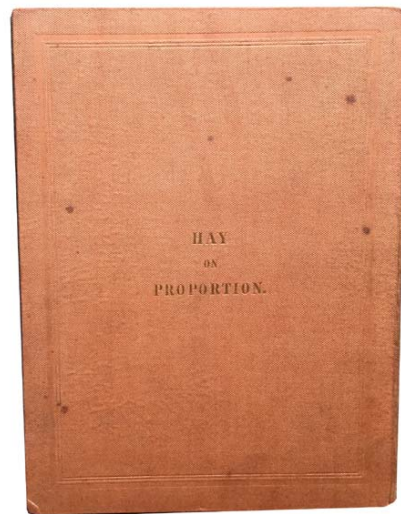
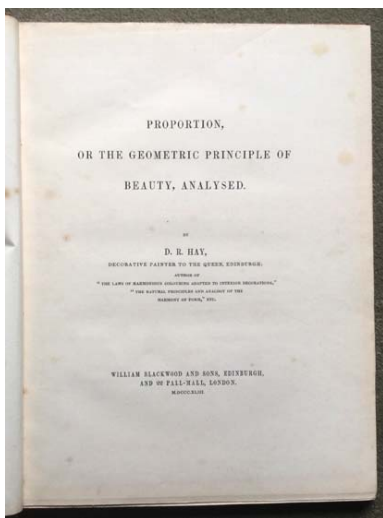
8vo. C. Templeman. 1843-1844.

£125.00

38. HAY, David Ramsay. Proportion, or the Geometric Principle of Beauty, Analysed. First edition. x + 78pp., tipped-in errata slip., 17 engraved plates and 41 illustrations in the text. A very good clean copy with just some slight foxing to the front-end-paper. Original pebble grain cloth, gilt lettered on the upper board and the spine. Some 'freckling' to the boards, but in good sound state. Scarce, and the last copy we sold was in 1997.

4to. William Blackwood. Edinburgh. 1843.

£295.00



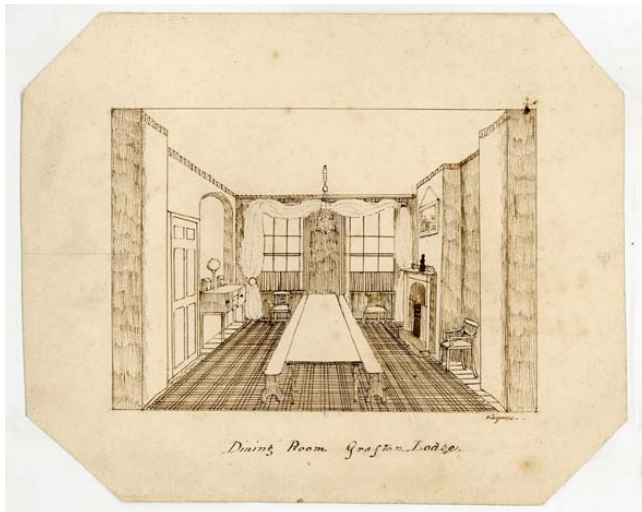


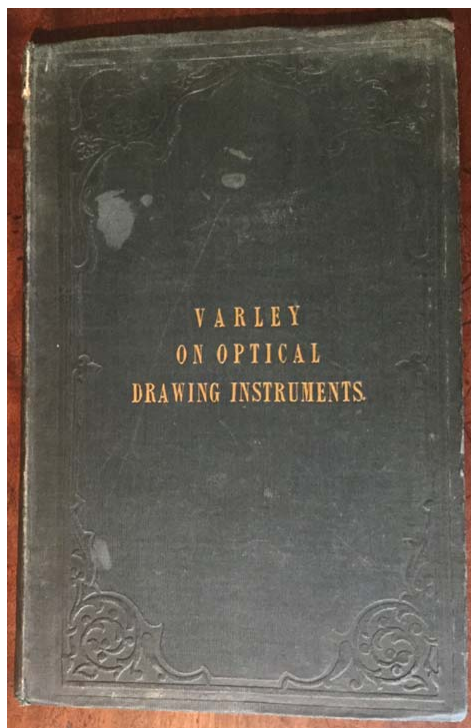
39. GRAFTON LODGE. A collection of ten pen and ink drawings, six depicting interior views, one dated May 2nd 1844, and three signed 'Virginie'. They are of The Breakfast Parlour, Bedroom, Dining Room, The Study, The Drawing Room, and The South West Bedroom. It is clearly an elegant residence, and interestingly the Study appears to have racks for drying prints? Four further drawings are perspective studies, and I would think these form part of art lessons by a daughter of the household. Some drawings have the blank corners clipped to form a lozenge, and two of the perspective drawings have some dustiness and slight wear, one with edge splashes.

c230mm x 180mm (sheet size). 1844.

£295.00 + vat

~ The residence may possibly be Grafton Lodge, near Shrewsbury, Shropshire, which around this time was the home of Capt. George Kenyon.





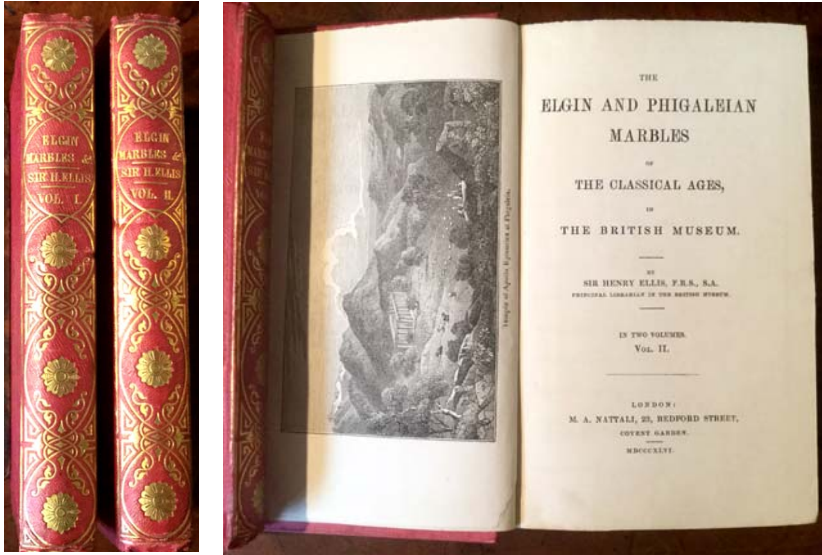
40. VARLEY, Cornelius. A Treatise on Optical Drawing Instruments. Also, a method of preserving pictures in oil and in water colours. First edition. [2], 60pp., 10 engraved plates at the end., and a 16 page catalogue for surveying and photographic instruments, and also Thornthwaite's Guide to Photography, dated 1845. A good copy in original blind stamped and gilt lettered cloth. Some slight wear to the head and tail of the spine, corners a little rubbed. Later book-plate.

8vo. Published for the Author, C. Varley... by Horne, Thornthwaite, & Wood.

1845.

£650.00

~ Extremely scarce, and the first copy we have seen offered for sale. Cornelius Varley (1791-1873) was the second eldest of five talented siblings. The best known of these, his brother John, was a renowned artist who worked with both William Blake and John Constable. Cornelius was also a gifted artist, but spent much of his life working as a maker of scientific instruments. In the 1840's he invented an instrument called the graphic telescope, which allowed accurate drawings of any subject. The graphic telescope (described and illustrated in this Treatise), was used by Varley himself to record astronomical events, and sketch portraits and landscapes.



41. ELLIS, Henry. *The Elgin and Phigaleian Marbles of the Classical Ages, in the British Museum.* Two volumes. [4], 249, [1], 12pp adverts; viii, 271pp., *frontispiece and numerous full-page and vignette engravings in the text.* A very good copy bound in bright original blind stamped red cloth, with gilt decorated spines. Ownership name of William Banting, Jnr, 1847, on the end-papers, and with modern bookplates.
small 8vo. M.A. Nattali. 1846. £125.00

42. WEDGWOOD, Ralph. *Wedgwood's Highly Improved Manifold Writer.* Established upwards of forty years. For copying dispatches, letters, invoices, &c. In duplicate and triplicate, or eight fac-similies at one operation. There follows two testimonials, one from James Campbell dated January 1851, and another from Humphrey Davy. At the foot of the engraved description sheet is a note of the Patent Nocto-Polygraph... on the same principle as the Manifold Writer, only adapted to the peculiar requirements of persons who have had the misfortune to lose their sight.

A very good example with:

An original Wedgwood's Patent Improved Copy Book, warranted to keep perfectly good & free from smell in all climates. This has thin tissue sheets and leaves of carbon paper.

A partially used book of carbon sheets - A stiff backing card. - An original bone handled stylus.



All contained within the original dark green outer, and wine red inner morocco folder. The inner wallet containing the copy book, has an additional lock for security, and there is also a lock on the outer cover. Some rubbing to the morocco, and one hinge a little worn, but in good state. This is a more secure form of the 'writer' than we have seen previously, and the double locks suggest confidential or diplomatic use, which is more than probable given the provenance of this example.

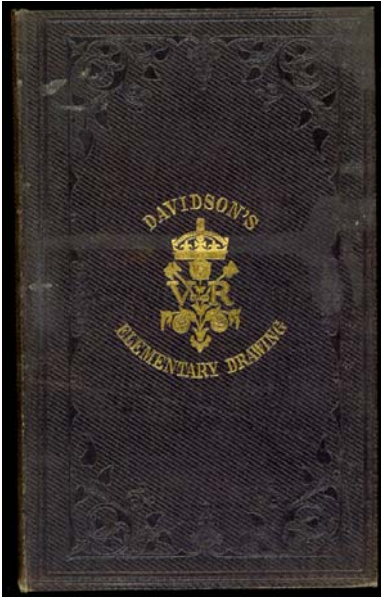
345mm x 260mm. c1851.

£495.00

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

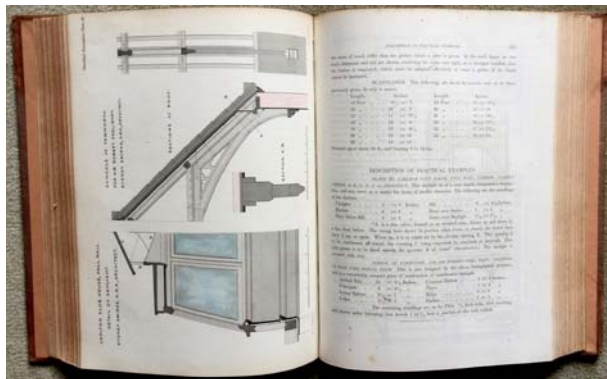
Proveance: The outer lock is engraved with the name Lothian Nicholson, (1827-1893). In 1857 he went to Calcutta to help suppress the Indian Mutiny, and was present at the capture of Lucknow. He was later Governor of Gibraltar. The 'writer' was later used by his daughter Maud (born 1874), and there are several loose tissue sheets with childish drawings, and also one bearing her name.

43. ETTY, William. Gilchrist, Alexander. Life of William Etty, R.A. First edition. Two volumes in one. *xii + 367 + (1)pp; viii + 343 + (1)pp.*, *portrait frontispiece, half-titles*. Original cloth, rebacked retaining most of the original backstrip. Inner joints repaired, bookplate removed from inner front board, and some scattered foxing. Very scarce.
8vo. David Bogue. 1855. £95.00



44. DAVIDSON, E.A. Drawing for Elementary Schools. Being a manual of method of teaching drawing. Specially adapted for the use of masters of national and parochial schools. *viii + 65 + (4)pp.*, *numerous line drawings in the text*. A near fine copy in original gilt lettered cloth. Scarce, and the last copy we sold was in 1989.
8vo. Chapman and Hall. 1857. £120.00

45. TARBUCK, Edward Lance. The Encyclopaedia of Practical Carpentry and Joinery : comprising the choice, preservation, and strength of materials, explanations of the theory and practical details, a complete system of lines for the carpenter, joiner, & staircase builder, together with an account of the improvements effected in England and on the continent, and illustrations of the most remarkable executed works. [2], 236, *xiv pp.*, *half-title., lithograph frontispiece and 127 lithograph plates, some coloured (as required by Copac collation)*. Some slight foxing but a very good copy in contemporary half calf, blind and gilt decorated spine with green morocco label.
4to. Leipzig and Dresden. c1859. £250.00

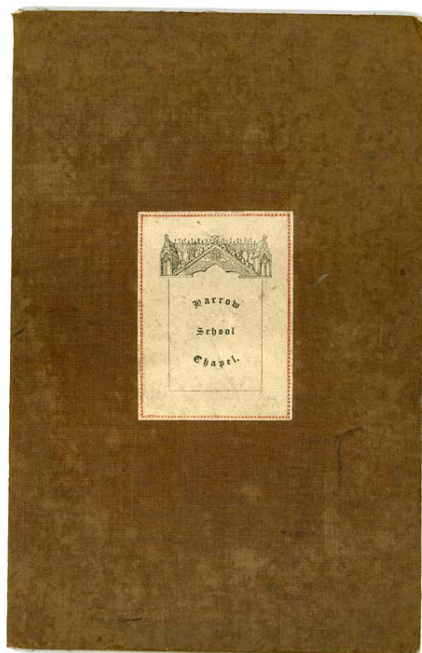




46. HAYES, William A. Architect, Building & Land Surveyor, Wednesbury. His trade card, engraved by Storer of Birmingham. Printed on glazed card, with traces of old mount on the reverse. 45mm x 74mm. c1860. £45.00

~ William Hayes was born in 1839, and in 1861 was recorded as a surveyor, at Queen Street, Wednesbury, Staffordshire.

47. HARROW SCHOOL CHAPEL. Some Account of the Chapel of Harrow School. 25, [1]p., mounted photographic frontispiece of the east window. Each page ruled in red. A good copy in original limp linen cloth, with original paper label on the upper cover. Some light mottling to the cloth. Scarce, not in the BL. large 8vo. Harrow-on-the-Hill: Crossley and Clarke. 1860.



£65.00

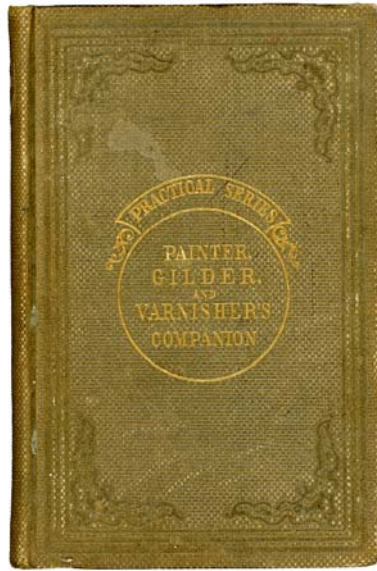


48. SLATE. An original Victorian school slate. Original wooden frame, and one side has scratched lines to guide writing. In good condition.
185mm x 130mm. c1860. £35.00



49. SLATE. A large original Victorian school slate. Original wooden frame, and one side has scratched lines to guide writing, and the other is divided into small squares. In good condition.
245mm x 195mm. c1860. £45.00

50. 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. Eighth edition. To which are added complete instructions in graining, marbling, sign-writing, and gilding on glass. 216pp., 7 figures in the text.* A very good copy in the publisher's original blind stamped and gilt lettered cloth. Some very slight foxing.



8vo. Philadelphia: Henry Carey Baird. 1861.
£120.00

~ Not recorded in Copac, which notes 1869 and 1886 editions only. It was originally published in London in 1826 under title: *Painter's and Varnisher's Pocket Manual*.

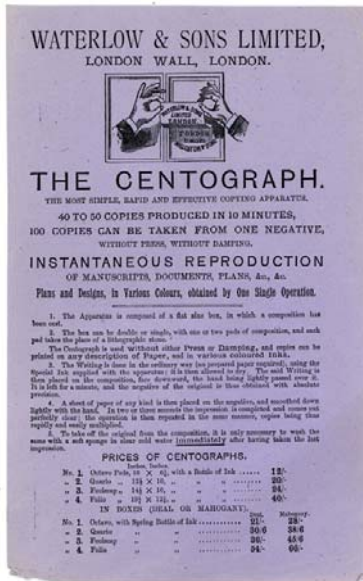


51. MORRIS, Thomas. *A House for the Suburbs; socially and architecturally sketched, with a prefatory glance at the great city. Third and much enlarged edition, with illustrative designs. vi, [2], 191, [1]p advert., folding frontispiece, and 26 text illustrations (some full-page, and one folding).* A very good copy in original gilt lettered dark brown cloth. Very slight rubbing to the joints and board edges. A scarce and early account of Home Counties development and the suburban ideal, made possible by “the modern Genius of

Speed and the Science of the Rail". Morris an architect himself of 12 Regent Street, London, includes his own designs for a 'Mansionette, near Wimbledon Park', "The Compact House, built near Blackheath", and "The Batchelor's Box". In correspondence at the RIBA he is recorded as putting his name forward for Professor of Architecture at Cornell University.

8vo. Simpkin, Marshall & Co. 1870.

£120.00



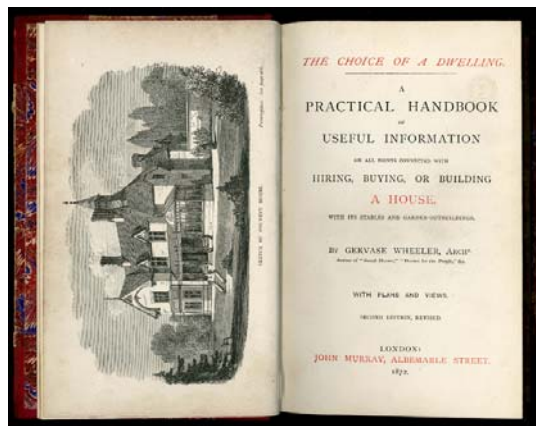
52. **THE CENTOGRAPH.** The most simple, rapid and effective copying apparatus. 40 to 50 copies produced in 10 minutes. 100 copies can be taken from one negative, without press, without damping. Instantaneous reproduction of manuscripts, documents, plans, &c. A scarce advertisement sheet for this apparatus, produced by Waterlow & Sons Limited, London Wall, London. Printed on lilac paper, it describes the apparatus, and provides a price list for centographs, and boxes. Scarce. 22mm x 139mm. c1870.

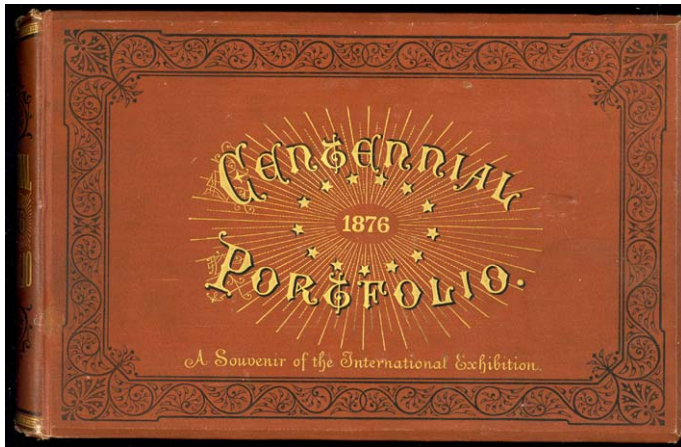
£75.00

53. **WHEELER, Gervase.** *The Choice of a Dwelling. A Practical Handbook of Useful Information on all points connected with hiring, buying, or building a house, with its stables and garden-outbuildings. With plans and views.* Second edition, revised. *xii, 305, [1]p., half-title., engraved frontispiece, and 32 figures in the text.* A very good copy bound in contemporary dark red half calf, marbled boards. Ornate gilt panelled spine, raised bands and gilt morocco label. Some slight rubbing to the board edges.

8vo. John Murray. 1872.

£95.00





54. 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

55. CHATTO, William Andrew. A Treatise on Wood Engraving, historical and practical. With upwards of 400 illustrations, engraved on wood by John Jackson. A new edition, with an additional chapter by Henry G. Bohn. *xvi + 664pp., frontispiece after Blake, and wood engraved illustrations throughout.* Original quarter red morocco, gilt decorated spine, red pebble grain cloth boards. Covers rubbed, and some foxing, but a good sound copy.

4to. Chatto and Windus. [1881].

£60.00

~ “The former edition of this History of Wood Engraving having become extremely scarce and commercially valuable, the publisher was glad to obtain the copyright and wood-blocks from Mr Mason Jackson son of the late Mr Jackson, the original proprietor of the work, with the view of reprinting it. It will be seen by the two distinct prefaces which accompanied the former edition, and are here reprinted, that there was some existing schism between the joint producers at the first time of publication. Mr Jackson, the engraver, paymaster, and proprietor, conceived that he had the right to do what he liked with his own; while Mr Chatto, his literary coadjutor; very naturally felt that he was entitled to some recognition on the title-page of what he had so successfully performed.”



58. SKETCHBOOKS

27 pencil sketches by Alice Rivington dated 1862. Almost entirely of West Country subjects including Falmouth, Ilfracombe, St Michael's Mount and Clovelly. Two or three are colour with watercolour. A couple of loose pages towards the back. Some foxing. Original roan backed cloth, now lacking the linen ties. Some wear to the spine. 96mm x 130mm. 1862.



A Winsor and Newton sketchbook. Ownership signature of an Alice Brewster and all the sketches are dated 1883-84. 25 fully developed sketches with two that stretch across a double page. Most in pencil but a good number highlighted with body colour or watercolour. There are other small and unfinished sketches. The first few show scenes and local people in The Netherlands and the rest are topographical scenes in the UK quite widely scattered from St Michael's Mount to the Norfolk Broads. Original half roan, with morocco cloth boards and linen ties. Rear joint cracked and some wear to the spine and corners. Internally in good clean condition. 92mm x 130mm. 1883-1884

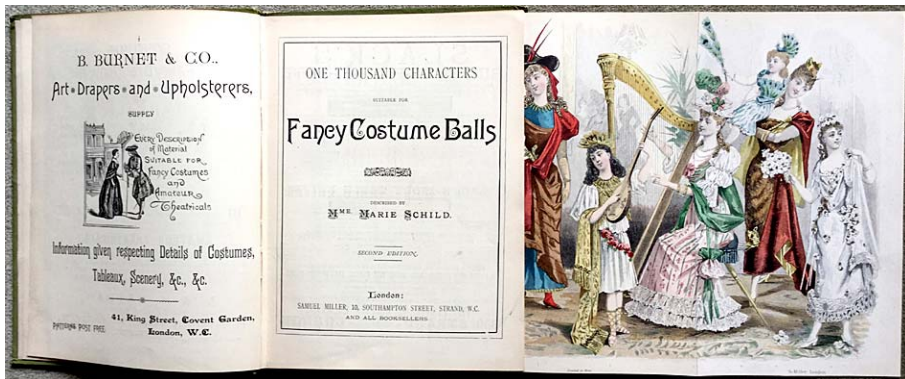
A Reeves and Son sketchbook by Arthur Brewster dated 1895 on the upper board and with images from much of northern Europe, only in pencil and often quite roughly done, his style is less fine than Alice. He errs towards architectural subjects rather than landscapes and a few sketches in the middle of the book seem to have been done during a production of Tannhauser of characters on stage. 30 pages. Original hessian cloth with linen ties. 90mm x 130mm. 1895.



A Winsor and Newton sketchbook with the name A. M. Brewster in the front and dated 1921. 8 full watercolour sketches of landscape from the south coast. There are some uncoloured pencil sketches too. Original linen cloth with linen band. 132mm x 183mm. 1921.

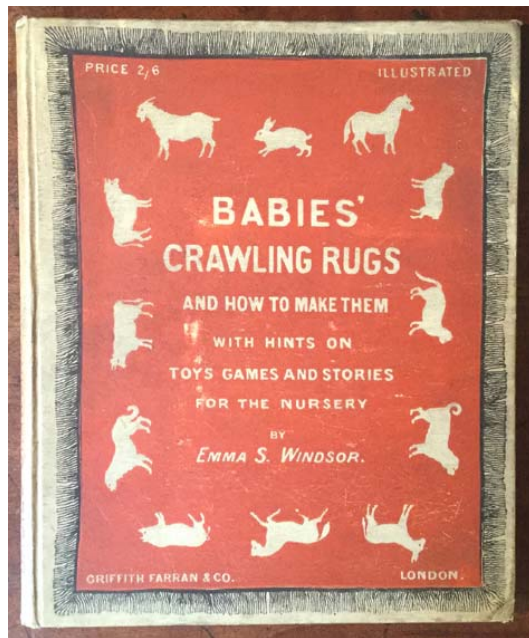
£220.00

~ Rev. James George Brewster, b. 1841 Little Maplestead, England, d. 1930, married Alice Rivington. Arthur was their son, and Alice Mary one of their three daughters.



59. SCHILD, Mme. Marie. One Thousand Characters Suitable for Fancy Costume Balls. Second edition. *Fine decorative title-page, preliminary advert leaf, 141, [5]pp illustrated adverts., triple-folding coloured plate, 24 black and white plates, and numerous text illustrations.* A very good clean copy bound in original gilt lettered olive green cloth. Some marking to the boards, but not intrusive. A very scarce and attractive work, unrecorded in Copac, which notes only a smaller work 'Characters Suitable for Fancy Costume Balls', with 112 pages and no coloured plate. The Metropolitan Museum have two other works by her, *Children's Fancy Costumes*, and *Old English Costumes*, but not this title. 4to. Samuel Miller. c1884.

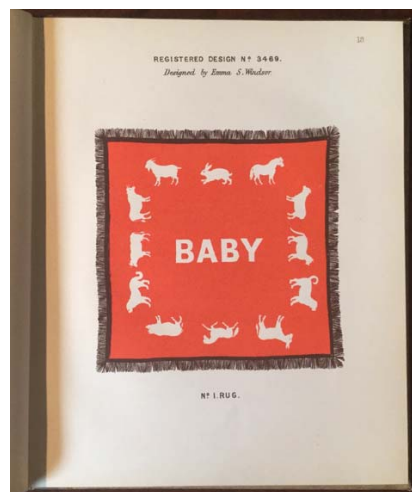
£295.00



60. WINDSOR, Emma S., Soho Bazaar. *Babies' Crawling Rugs and how to make them: with a few hints to mothers and nurses about kindergarten toys and how to use them, games and how to play them, stories and how to tell them. To which are added some directions about Ladies' and Children's work not generally known. 78pp., half-title., coloured frontispiece, 7 plates, and several small text illustrations. A very good copy in the original decorative glazed linen boards. Some rubbing and slight dustiness to the covers, but very clean internally. small 4to. Griffith, Farran, Okeden & Welsh. 1887. £220.00*

~ Very scarce, the first copy we have seen. Copac records copies at BL, NLS, Cambridge and Oxford. Not at the Yale Center for British Art.

Emma S. Windsor ran the Kindergarten Toy, Crawling Rug, General Toy & Doll Depot, near South Kensington Station, London. This scarce work also includes directions for paper cutting & plaiting, sprinkle pictures, paper borders & rosettes. There is an account of a visit to a Kindergarten, and instructions on how to use the toys.



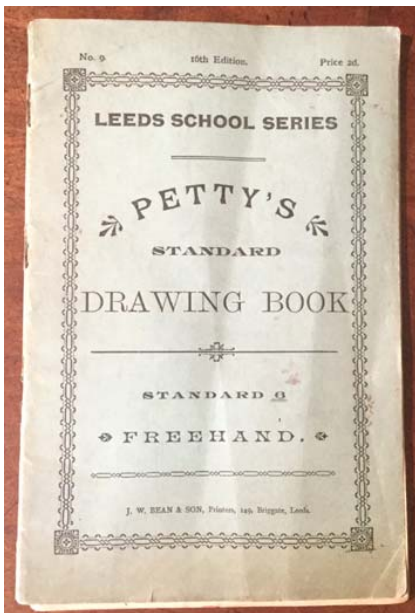
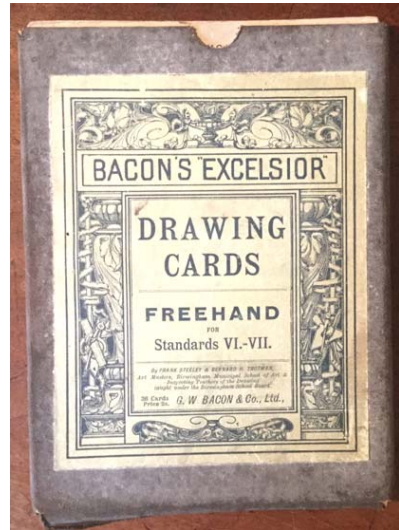


61. STEELEY, Frank., and B.H. Trotman. Bacon's Excelsior First Grade Drawing Cards. Freehand for Standard V. 35 of 36 cards (lacking card 31). In original cloth slipcase with large paper label. Slipcase has some wear and mottling, the cards are in good state. Together with duplicates of cards 1-18.

190mm x 140mm. G.W. Bacon & Co., Ltd. c1890. £30.00

62. STEELEY, Frank., and B.H. Trotman. Bacon's Excelsior First Grade Drawing Cards. Freehand for Standards VI-VII. 30 of 36 cards. In original cloth slipcase with large paper label. Slipcase has some wear and mottling, the cards are in good state.

190mm x 140mm. G.W. Bacon & Co., Ltd. c1890. £25.00

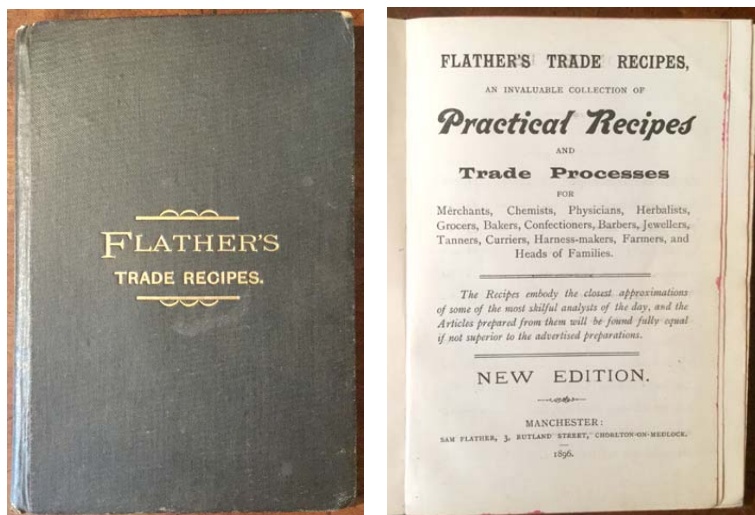


63. PETTY'S Standard Drawing Book. Leeds School Series, Standard 6. Freehand. 24 pages of outline drawings, some crudely coloured in by a school child. Original printed wrappers, staples rusted and pages loose.

8vo. Leeds: J.W. Bean & Son. c1890. £25.00



64. SLATE PENCILS. The Scholar's Slate Pencils for Clever Boys and Girls. Very Best. Velvet Finish, Noiseless, Warranted not to Scratch. Original printed envelope with 2 complete and 4 partial pencils. 65mm x 135mm (envelope size). c1890. £40.00 + vat



65. FLATHER, Samuel. Flather's Trade Recipes, an Invaluable Collection of Practical Recipes and Trade Processes for merchants, chemists, physicians, herbalists, grocers, bakers, confectioners, barbers, jewellers, tanners, carriers, harness-makers, farmers, and heads of families. The recipes embody the closest approximations of some of the most skilful analysts of the day, and the articles prepared from them will be found fully equal if not superior to the advertised preparations. [2], 136pp. A good copy in original gilt lettered cloth, some slight rubbing. 8vo. Manchester: Sam Flather. 1896. £65.00

~ Unrecorded in Copac which notes a single copy (BL) of an 1897 publication - "Flather's practical recipes for making artificial mineral waters, fruit syrups, fruit essences, etc."

In 1898 a court case was brought against Samuel Flather, seeking "a motion for an injunction to restrain Mr. Samuel Flather, of Chorlton-on-Medlock, from representing that he has in his possession the secret recipes from which is manufactured Elliman's embrocations." The injunction was granted.

66. YORK MINSTER RESTORATION. A collection of 14 well-illustrated reports detailing progress of the restoration work, subscriptions received, &c. Each in original wrappers, with coloured cotton ties, and in very good condition. small 4to. Leeds: Richard Jackson. 1899-1911. £40.00



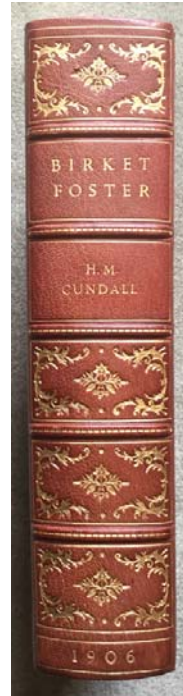
67. FISHER, John. National Competitions, 1896-97. An Illustrated Record of National Gold, Silver and Bronze Medal Designs, Models, Drawings, etc. [4], vi, 101pp., illustrated throughout. A very good copy in original gilt lettered olive green cloth. Covers just a little rubbed at the extremities. small 4to. Chapman and Hall. 1899. £30.00

68. MURRAY, Henry. The Art of Painting and Drawing in Coloured Crayons. Twenty-sixth thousand. 60, 64pp illustrated adverts. A very good copy in original printed limp yellow linen cloth boards. Scarce. 8vo. Winsor & Newton. c1901. £25.00



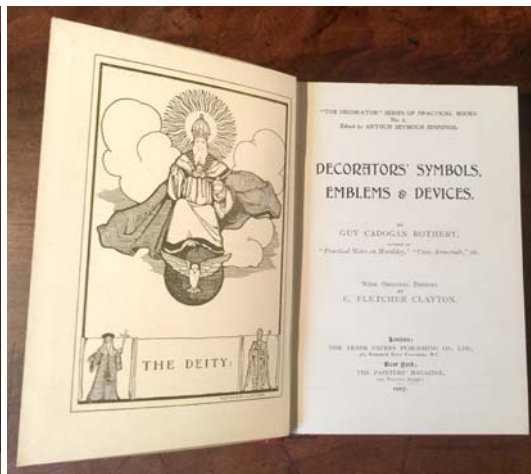
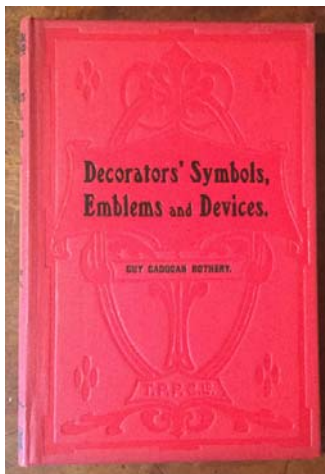
69. CUNNINGHAM, Brysson. A Treatise on the Principles and Practice of Dock Engineering. With 34 folding plates and 468 illustrations in the text. xviii + 559 + (1) + 86pp adverts., half-title. First edition. A good copy in slightly rubbed original blue gilt decorated cloth. large 8vo. Charles Griffin. 1904.

£85.00



70. CUNDALL, H.M. Birket Foster. Signed limited edition. Number 481/400 copies. xx, 216pp., 73 colour, and numerous black and white illustrations. A fine copy in half gilt morocco, top-edge-gilt. 4to. Adam and Charles Black. 1906.

£95.00



71. ROTHERY, Guy Cadogan. Decorators' Symbols, Emblems & Devices. With original designs by E. Fletcher Clayton. First edition. 131, [5]pp adverts., half-title., frontispiece, 18 plates. A near fine copy in original blind stamped red cloth, lettered in black. Scarce.

8vo. The Trade Papers Publishing Co. Ltd. 1907.

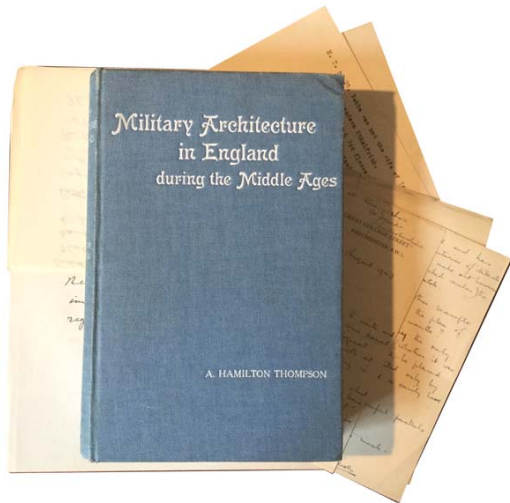
£40.00

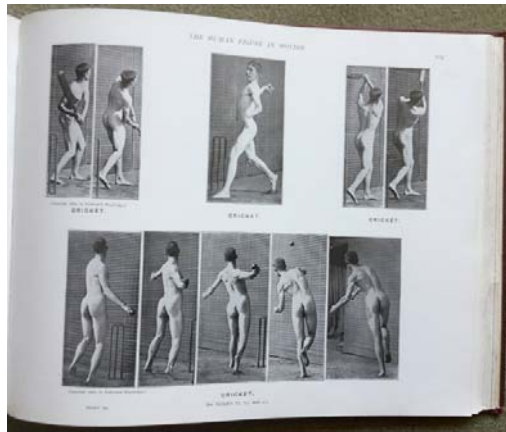


72. KINDERGARTEN PAPER MODELLING. Father Tuck's Kindergarten Paper Modelling, Series 2. Toyland. Models of Doll's House, Toy Soldiers, Sentry Box & Numerous other objects. 6 removable cards with paper models which can be cut out. Instructions are provided on the inner front board. In very good condition, completely intact. Original decorative boards, some wear to the backstrip. Very scarce, and unrecorded in Copac. oblong 4to. Raphael Tuck & Sons, London, c.1907. £120.00

73. THOMPSON, A. Hamilton. Military Architecture in England During the Middle Ages. First edition. xxi, [1], 384pp., adverts, half-title., 200 photographs, drawings, and plans. A very good copy in original blue cloth with white lettering. 8vo. Henry Frowde. 1912. £95.00

~ This appears to be the author's own copy, with inserted letters to him regarding the book, including a long one from the owner of Belsay Castle thanking him for "visiting us to inspect the castle."



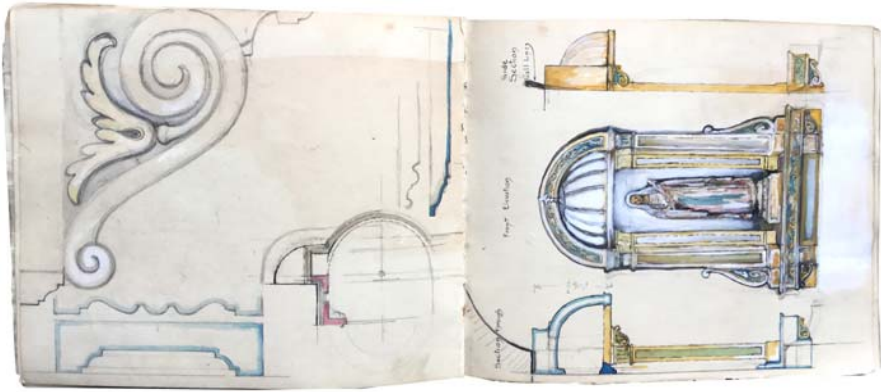


74. MUYBRIDGE, Eadweard. *The Human Figure in Motion*. An electro-photographic investigation of consecutive phases of muscular actions. Sixth edition. 277, [1]p., frontispiece portrait, 87 plates with comprising 2337 figures, and 384 figures on original scale. Original red cloth, gilt lettered spine. Covers a little faded and with a few minor marks. oblong 4to. Chapman and Hall. [c1922]. £120.00



75. ART DECO ARCHITECT. A sketch book of original designs, in pencil and watercolour, by Frank R. Panichelli, a member of the family firm of Panichelli & Sons, architectural and decorative plasterwork company, based in Shepherds Bush Road, Hammersmith in London.

The designs include a watercolour for the modernist Souldern Studios, W14; various art deco bird baths, ornate church interior details, Peter Pan bird bath, Fairies Bird Bath, garden sundials, garden urns.



The sketchbook comprises of 16 leaves, with designs on each page, some mounted, and with more than one design per page on some occasions. A folding coloured design is also loosely inserted. There are also 9 further designs for garden ornaments on individual sheets held together with a butterfly clip; and 11 more similar designs each on stiff card.



Original linen backed boards in very good condition. Some of the designs are signed and dated.

200mm x 245mm. c.1925.

£395.00

~ One of their designs 'Bird bath having a circlet of dancing pixies' is used to illustrate the entry on 'bird baths' in *The Concise Household Encyclopaedia*, c1925. This may be the design 'fairies bird bath' which is in this present collection.

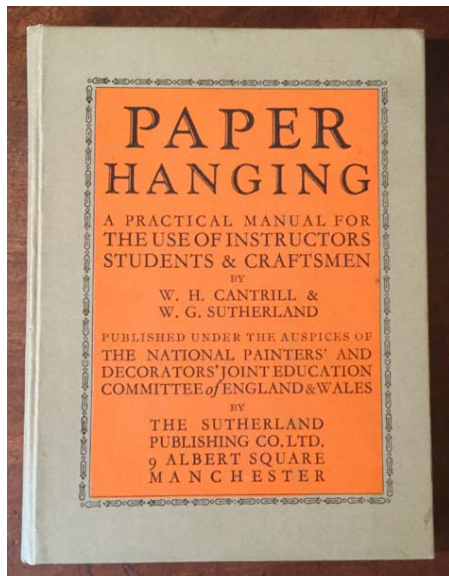




76. JENNINGS, Arthur Seymour. *Paint & Colour Mixing. A Practical Handbook for Painters, Decorators, Artists, and all who have to mix colours, containing over 300 samples of actual oil- and water-paints and water-colours of various colours, including the principal graining grounds, and upwards of 1,500 different colour mixtures, with instructions on colour and paint mixing generally, testing colours, etc., etc. Seventh edition. 341, [13]pp adverts., 15 coloured plates each with numerous mounted samples of gloss, flat and watercolour paints, varnish, wood stains &c., and also figures in the text. A fine bright clean copy in original gilt lettered cloth.*
 8vo. The Trade Papers Publishing Co. Ltd. 1926. £120.00

77. CANTRILL, W.H., and SUTHERLAND, W.G. *Paper Hanging. A practical manual for the use of instructors, students & craftsmen. First edition. [6], 132, [6]pp illustrated adverts., half-title., tipped-in errata slip, numerous illustrations in the text. A fine copy in original buff and orange cloth. Scarce, Copac records 2 copies only.*
 8vo. Manchester: The Sutherland Publishing Co. Ltd. [1927].

£35.00





78. ELLIS, E.T. Paperboard Packet and Cardboard Box Manufacture. A practical and exhaustive treatise intended to meet the requirements of manufacturers and traders. First edition. *xvi, 361pp + adverts., 204 detailed diagrams.* A near fine copy in original dark blue gilt lettered cloth. Scarce. 8vo. Crosby, Lockwood & Son. 1931. £45.00



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