

Colour, Art, and Design



Ken Spelman Rare Books

Catalogue 97

November 2017



item 1: *Lucas van Uden*

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1. VAN UDEN, Lucas. (1595-1672). Engraved portrait of Lucas van Uden, half-length directed to right, wearing a lace collar and sleeves, and buttoned doublet, with moustache and beard, holding a drawing of a tree towards the viewer in his left hand; later (sixth?) state with initials of Gillis Hendricx burnished; after Anthony van Dyck. Trimmed, and laid down on later paper. 240mm x 164mm. c1650, or later. £65.00 + vat

~ Lucas van Uden was a Flemish painter, draughtsman and engraver. He was the son of Artus van Uden (b 1544), town painter of Antwerp, and grandson of Pieter van Uden, founder of a noted tapestry and silk factory in the city. Lucas was probably trained by his father and in 1626–7 was enrolled in the Antwerp Guild of St Luke as a ‘master’s son’. Van Uden’s pupils included Philips Augustin Immenraet (1627–79) and Jan Baptist Bonnecoy (1618–76).

2. HOET, Gerard. Les Principaux Fondements Du Dessin, pour l’Usage des Curieux, Mis en l’umiere par le très fameux Peintre Gerard Hoet, dans les quels sont representez plus d’une centaine d’exemples naturels, de diverses sortes d’attitudes et de gestes de tetes & de visages, comme aussy les mouvements des maines & des pieds, avec plusieurs figures parfaits d’hommes & de femmes dans leurs differentes postures: Très soigneusement gravees en taille douce par Pierre Bodart. Ornés d’une grande quantité de regles fondamentales pour faciliter ceux qui souhaitent de parvenir jusques à certain degré de perfection dans cette science.



*Title page printed in red and black with woodcut device at the foot, [8]pp introduction (signed ** - **2; ***-***2)., 100 engravings on 82 plates (3 preliminary full-page plates, 36 engravings numbered 1-36, on 18 plates; 60 full page plates, lettered a-i, k-t, v, x-z; aa-ii, kk-tt, vv, xx-zz; aaa-iii, kkk-ppp; and 1 double-page plate. 100 engravings (d’uine centaine) are announced on the title-page.*



A very good, wide margined copy bound in full contemporary vellum. The covers are darkened and marked but in very sound condition. There is a little dustiness to the edges of the title-page, and also to a few of the plates, but in good clean condition. Slight foxing affects only the edge of the title-page, following plate, and final two plates. folio. A Leide, chez Jean Arnold: Langerak. 1723.

£795.00

~ The first French edition of this very scarce work, and first copy we have offered for sale. There is a copy in the Rijksmuseum, noting 8pp of text as here, but 80 plates only.

Copac & Worldcat add the BL only. A copy, with identical collation to our one, was sold at auction in America in 2007. It was first published in Holland in 1712 (V & A copy noting 100 engravings).

Gerard Hoet (1648-1733), trained with his father and with a pupil of Cornelis van Poelenburgh. Van Poelenburgh was an Italianate landscape painter who was one of the first Dutch painters to incorporate into his paintings the romantic ruins and fragments of antique statuary he had seen in Italy. In 1672 Hoet moved to The Hague, then spent a year in Paris, returning to the Netherlands via Brussels. Settling in Utrecht, he founded a drawing academy in 1697. Seventeen years later he returned to The Hague, where he spent the rest of his life. He depicted mainly religious, mythological, or classical subjects set in landscapes, usually on a small scale. Less frequently, he painted these subjects in larger formats with multiple figures and in an elegant, classicizing style. Hoet also painted portraits and genre pieces, along with designing illustrations for bibles.





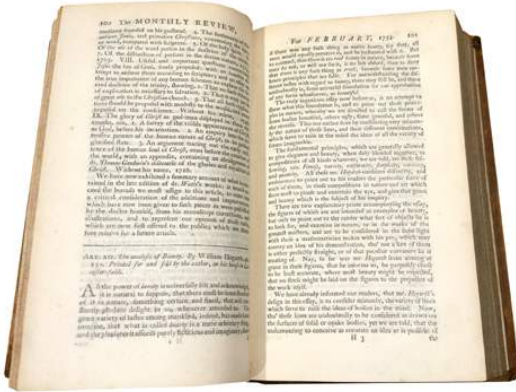
3. PREISLER, Johann Daniel. Seven sepia engraved plates on five folio leaves. Five bear the name J.D. Preisler, and the other two appear to originate from the same series. They may form part of *Gründliche Anweisung zu richtichen Entwürffen ... der Blumen ... von Johann Daniel Preisler ... bey dem sie 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*".



4. HOGARTH, William.

A 10 page contemporary review of *The Analysis of Beauty*, published in The Monthly Review, Vol X, February 1754. Contemporary tree calf, with red morocco onlay to the spine. Joints cracked, and some wear to the corners.

8vo. Printed for R. Griffiths. 1754.

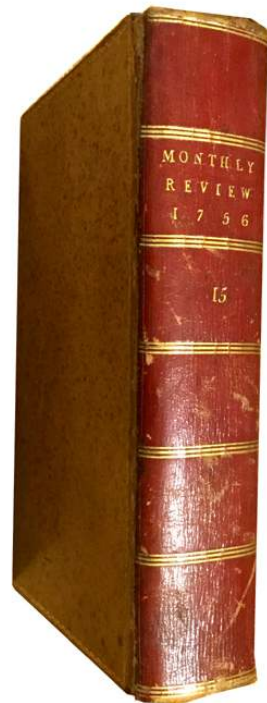
£65.00

~ This was one of the earliest reviews to appear, following the publication of Hogarth's work in December the previous year. The index of contributors to the Monthly Review, published in 1934, records the reviewer as being William Rose, one of the co-founders of the periodical, and a neighbour of Hogarth in Chiswick. He concludes that "Mr Hogarth has treated his subject with great accuracy, and in a manner entirely new; has thrown out several curious hints, which may be of no small service to painters and statuariers, &c. has fairly over-thrown some long-received and deeply-rooted opinions; and that his essay may be read with considerable advantages by all who are desirous of acquiring a perfect knowledge of the elegant and beautiful, in artificial as well as natural forms."

5. BARDWELL, Thomas. A 12 page and later a further 11 page contemporary review of *The Practice of Painting and Perspective made Easy*, published in The Monthly Review, Vol XV, August 1756. Contemporary tree calf, with red morocco onlay to the spine. Joints cracked, and some wear to the corners.

8vo. Printed for R. Griffiths. 1756. £45.00

~ Bardwell was mauled critically by the reviewer, apparently James (Athenian) Stuart. "Mr Bardwell appears throughout his book, a professed enemy to theory; and disgraces the Art he attempts to teach, by supposing it may be got, like a knack, by mere practice, rather than communicated as a Science, consisting of certain principles founded on invariable and fixed laws; from which Nature never deviates."



6. 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 particulieres 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. (128243)

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.



7. [BELLENGER & NAU]. *Catalogue de Desseins et Estampes, du plus beau choix, & de la plus précieuse conservation, provenant des cabinets de Messieurs B*** & N*** par [Denis-Charles] Buldet.* Dont la vente se fera le lundi 18 Mars 1776, & jours suivans, de relevée, à l'Hôtel d'Aligre, rue Saint Honoré.. [4], 51, [5] pp. Annotated throughout with prices and purchasers, and the concealed names identified on the title-page. Later marbled wrappers. Some old waterstaining and browning to the text. Small ownership label noting this to be "from the library of Terence J. Robertson."

12mo. Le présent catalogue se distribue a Paris: Chez Buldet, Marchand d'Estampes, rue de Gêvres, maison du Notaire, au premier. M. DCC. LXXVI. [1776]. £195.00

~ Scarce, Copac records a copy in Oxford only, which also has a manuscript note identifying Bellenger on the title-page. There is also a copy recorded in the Bibliothèque de l'Institut National d'Histoire de l'Art, collections Jacques Doucet.

An important sale of old master original drawings and engravings. A sale of paintings from the Bellenger collection took place in March 1788 (Le Brun & Constantin).



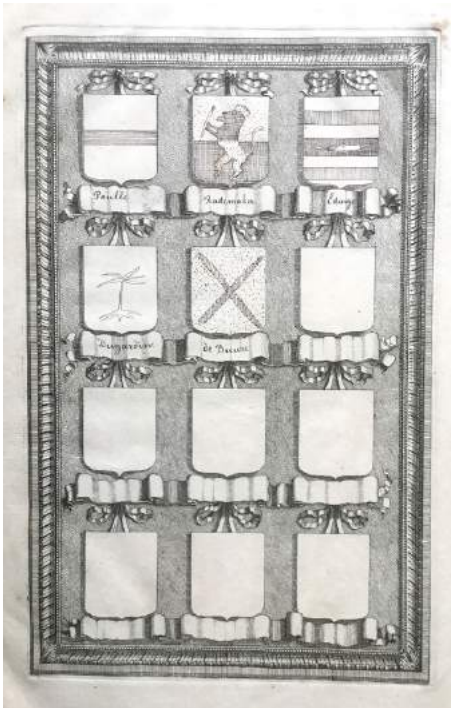
8. MARTIN, Benjamin. A rare brass pantagraph, English, circa 1780, engraved 'Made and & Improved B.Martin Fleet Street London.' The lacquered brass limbs have engraved scales for enlarging, reducing or copying drawings. It rests on five ivory castors, and is in its original shaped mahogany case. Complete with the original cloth covered lead weight which fixes by a brass spindle to the underside to provide stability; and the original brass pencil holder and lead. Some minor tarnishing but in very good condition.

£795.00 + vat



~ Benjamin Martin (1704-1782) was an instrument maker, lecturer and author. His pantograph was described in his work, *An appendix to the New Art of Surveying; containing A New construction of a pantograph, Which renders it of universal Use in reducing or enlarging Plans, Drawings, Pictures, Portraits, &c. in Copies bearing any required Proportion to the Original.* By B. Martin. (c1780).

An invoice in the Banks Papers held by the State Library of New South Wales records that Martin supplied Dr Daniel Solander with mirrors on 9 May 1772 as part of provisions for Cook's second Pacific voyage. In 1776 Martin retired from business and was declared bankrupt in 1782. He attempted suicide (unsuccessfully) but died later in 1782.



9. 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.

£160.00

~ 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.

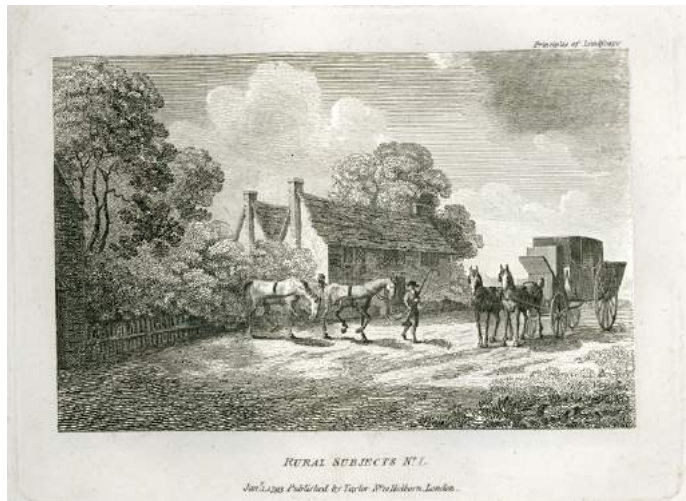


10. CARICATURE.

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.

£175.00 + vat



11. 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





12. 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".

13. PYNE, William Henry. *Microcosm; or a Picturesque Delineation of the Arts, Agriculture, Manufactures, &c. of Great Britain, in a series of several thousand groups of small figures for the embellishment of landscape: comprising the most interesting subjects in rural and domestic scenery, in external and internal navigation, in country sports and employments, in the arts of war and peace. The whole accurately drawn from nature, and etched, by W.H. Pyne; and aquatinted by J. Hill. Dedicated, by Permission, to The Right Honourable the Countess of Hardwick.*

First edition. Two volumes in one. *Etched title page, printed title-page, contents leaf and 30pp text., 60 etched plates; printed title-page, contents leaf and 36pp., 60 etched plates. Two small marks on page 17 of Vol I, otherwise a very good fresh clean copy, with just some slight browning to several leaves.*

A near fine copy in contemporary dark blue half calf, marbled boards, and edges. oblong folio. London: printed by S. Gosnell... published by W.H. Pyne... and I.C. Nattes, 1803. (Vol 2; published by William Miller. 1808). £4,800.00

~ The extremely scarce first edition, and the first copy in over 40 years that we have offered for sale. I cannot trace another copy being offered for sale during that period. Auction records does not locate a set, all occurrences are second edition (1808 both volumes), or later. Unrecorded in Copac, Bicknell (second edition only). Yale (the Abbey copy) do not have the 1803 edition.

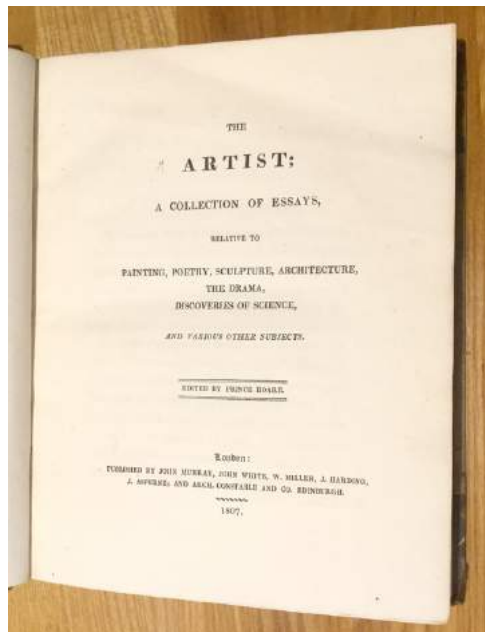
This is the 'true' first edition, as copies do appear with first edition title-pages but re-issued plates dated 1822-23.

In treating the human figure as an embellishment to the landscape the groups in the *Microcosm* take on the appearance of cut-outs conveniently arranged for the artist to place on his canvas. It is in effect a pattern book of early 19th century working class life, and depicts in unrivalled detail the tools and manner of working of early 19th century trades. The essays which accompany each subject are spirited and offer a fascinating commentary running parallel to the work. Its technical merits are undisputed and the artistic draughtsmanship is high.

Satirised by William Blake

14. HOARE, Prince (editor). *The Artist*; a collection of essays, relative to painting, poetry, sculpture, architecture, the drama, discoveries of science, and various other subjects. First edition. Twenty one parts in one volume. *xvi, 15, [1], 16, 18, 18, 16, 18, 26, 16, 16, 16, 18, 18, 16, 20, 23, [1], 15, [1], 16, 20, 17, [1], 16, 20pp., half-title.* Contemporary half calf, expertly rebacked retaining the original spine and red morocco label. Some foxing to the last few leaves. Scarce. Armorial bookplate of Thomas Munro. 4to. London: published by John Murray [and others]. 1807.

£400.00



~ Prince Hoare's periodical was also associated with a number of Royal Academicians, including Northcote. In its first number it called for a Government commissioned painting of Trafalgar, selected by public competition.

In 1809 a further 20 essays were published. Prince Hoare was satirised by William Blake in his Notebook, as the "trembling Hare [who] sits on his weekly paper / on which he used to dance, & sport & caper." 'Hare' is an allusion (cf: Romeo and Juliet, II.iv) to a whore. "Blake's Hoare had printed in the Artist for 6 June 1807 a puff for Stothard's painting of the Canterbury Pilgrims, the idea for which, Blake believed, was stolen from Blake's design of the same subject; Blake's point is that Hoare is a stale go-between, a pander for prostituted ideas." ref: Bentley Jnr, G.E. *The Freaks of Learning*. 1982.



15. 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. £225.00

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

16. 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 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.

£180.00

~ An anthology of writings by Reynolds, du Fresnoy, Richardson, Opie, Gilpin, and others, 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.



a work specifically aimed at women and which became the standard text used in drawing academies for young ladies.

17. HAYTER, Charles. *An Introduction to Perspective, Drawing and Painting*, in a series of pleasing and familiar dialogues between the author's children; illustrated by appropriate plates and diagrams, and a sufficiency of practical geometry. And a compendium of genuine instruction, comprising a progressive and complete body of information, carefully adapted for the instruction of females, and suited equally to the simplicity of youth and to mental maturity. The third edition, considerably enlarged and improved. xvi, 263, [1]p., 2 engraved frontispieces, 19 plates (some folding). A very good copy, bound in contemporary half calf, marbled boards. Broad raised bands, and gilt lettered spine. Some rubbing to the boards.

8vo. Black, Kingsbury, Parbury and Allen. 1820.

£160.00

~ This work was specifically aimed at women and became the standard text used in drawing academies for young ladies. The work opens with a series of fulsome recommendations from artists (Laporte), Ladies' Academies, and fellow drawing masters. In preparing his treatise Hayter received contributions from Landseer, Nicholson and Cornelius Varley. It concludes with general instructions for young artists including the use of chalks, indian ink, crayons, and on the theory of colour.



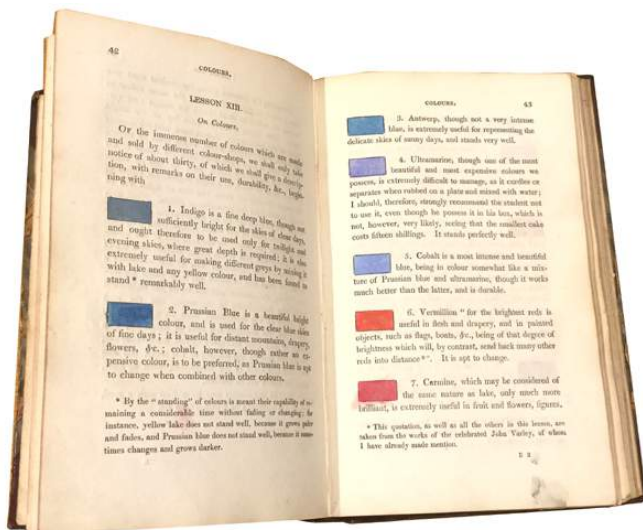
18. PERROT, Aristide Michel. *Manuel de Dessinateur, ou Traité Complet de cet Art.* [2], 323, [1]p., with 2 preliminary advert leaves., 7 multi-folding plates, one with 8 colour specimens from sepia to indigo. A very good uncut and unpressed copy in original tinted printed wrappers. Some slight foxing, but a rare survival of this fragile production.

12mo. Paris, Roret, Libraire, Rue Hautefeuille. 1827.

£195.00

~ Scarce, Copac records only a single copy of the third edition, 1832 (BL).

Aristide Michel Perrot (1793-1879), French geographer, and cartographer, who specialized in miniature maps that appear in numerous French atlases. In 1847 he published his *Nouveau manuel complet pour la construction et le dessin des cartes géographiques.*



19. SMITH, Thomas. *The Young Artist's Assistant in the Art of Drawing in Water-Colours, exemplified in a Course of Twenty-Nine Progressive Lessons...calculated to afford those who are unacquainted with the Art, the Means of Acquiring a competent knowledge without the aid of a master; being the only work of the kind in which the principles of effect are explained in a clear, methodical... familiar style.* [Second edition.] *xvi + 134 + 12pp adverts., 20 plates of 22, (of which 12 coloured, 3 on coloured paper, 1 on tinted paper, 1 in sepia and 3 engraved), 58 hand-coloured "colour-squares" in the text along with numerous wood engraved vignettes and diagrams.* Contemporary black half red morocco, marbled boards. Some slight rubbing to the extremities, minor foxing, and the price carefully excised from the foot of the title-page. Bridson B91. 8vo. Sherwood, Gilbert and Piper. [1829]. £120.00

Watermarked 1823 as in Abbey copy. Presumably from remainder sheets of the first edition. The plate at page 94 has not only been reduced in size but is also accompanied by a new engraving of a pig, not present in the first edition. There are four extra pages of adverts for the Domestic Lawyer, and Nicholson's Mechanic. [1825]. This copy lacks two of the coloured plates.

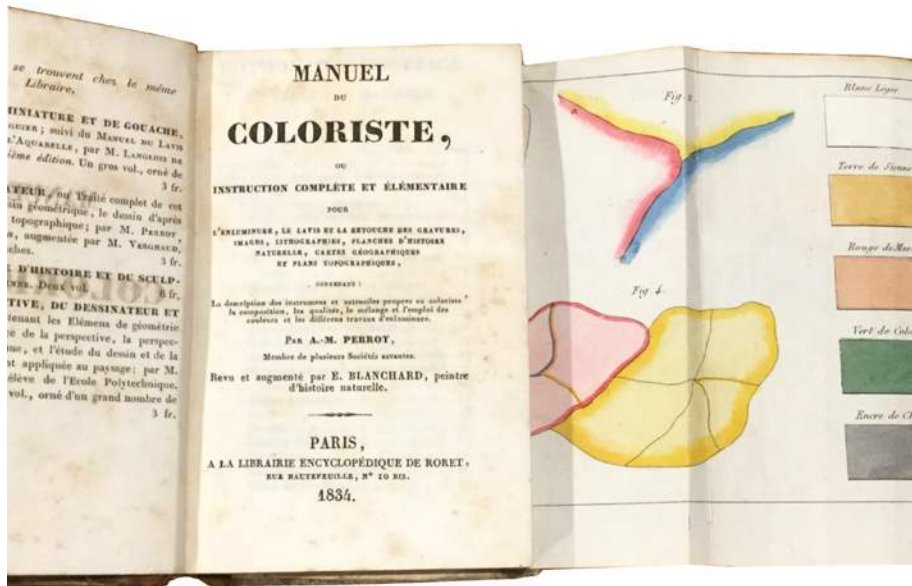


20. GOETHE, Johann Wolfgang Von. Nachträge zur Farbenlehre - Zur Pflanzenlehre - Osteologie. [6], 316pp., several text diagrams. A very good clean copy in contemporary blind stamped and gilt ruled panelled calf by Carss & Co of Glasgow. Gilt spine with red and dark green morocco labels, some slight rubbing. This forms Volume LV of the collected works.

8vo. Stuttgart und Zuingen. 1834.

£75.00

~ The volume contains Goethe's supplement to his treatise on colour theory, with additional material not present in the original edition.



21. PERROT, Aristide Michel. Manuel du Coloriste, ou Instruction Complète et Élémentaire pour l'Enluminure, le Lavis et la Retouche des Gravures, Images, Lithographies, Planches d'Histoire Naturelle, Cartes Géographiques et Plans Topographiques, contenant: la description des instrumens et ustensiles et l'emploi des couleurs et les différens d'enluminure. Revu et augmenté par E. Blanchard, peintre d'histoire naturelle. [4], xlvi, [2] errata, vii, [1], 199, [1]p., half-title., 2 multi-folding engraved plates, one depicting the colourist's instruments, and the other, hand-coloured, has 40 samples of colours. Original quarter calf, marbled boards, gilt decorated spine with label. Some wear to the head and tail, and a little foxing. Scarce.

12mo. Paris, a La Librairie Encyclopédique de Roret. 1834.

£250.00



~ The manual contains description of pigments, gums, lacquers, glues and ideal arrangements of the workshop; instructions on the best ways to colour according to the subject - topographic maps, landscapes, different species of animals or plants. The appendix sets out a vocabulary and table of contents. Aristide Michel Perrot (1793-1879), French geographer, and cartographer, who specialized in miniature maps that appear in numerous French atlases. In 1847 he published his *Nouveau manuel complet pour la construction et le dessin des cartes géographiques*.

22. PERKINS, Elizabeth E. (nee Steele). Elements of Drawing and Flower Painting in opaque and transparent water-colours. By Mrs E.E. Perkins, Honored by the Especial Patronage of Her Royal Highness the Duchess of Kent. xvi, 50, [6]pp., *folding facsimile of a letter from Sir John Corey, so acknowledging, bound in, dated August 29, 1835, Norris Castle, 13 plates and 2 hand coloured plates, and 19 colour samples in the text*. A very good clean copy internally, bound in original gilt lettered moire cloth. Foot of the spine damaged, and some marks to the covers. Very scarce. Copac records V&A Library only.

18mo. T. Hurst. 1834.

£295.00





~ On the title-page of her 1837 publication 'The Elements of Botany' the author describes herself as 'Professor of Botanical Painting', and in a preliminary advertisement writes that "the original intention of publishing *The Boudoir Recreations in Botany*', consisting merely of about twenty or thirty illustrations in quarto, and which were to have appeared in the spring of 1836, was abandoned for the present work.' The purpose of this work was to

present botanical science to a female readership, as many other works 'are peculiarly unsuited for the perusal of female youth.'



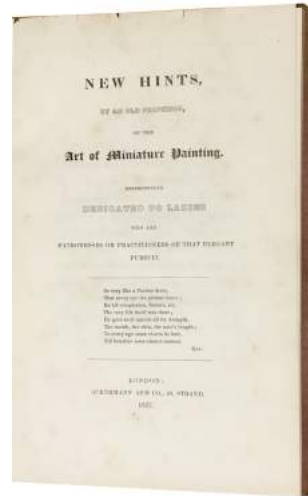
She 'was an enterprising promoter of botany... and one novel feature of [that] book was its material connection between botanical study and proper botanical instruments. "The authoress... has arranged a model from which cases of instruments are in progress of being made, adapted for the boudoir, the garden, or the fields, by which the allurements to a minute knowledge of the subjects of botanical science may be materially facilitated." She linked her book to a course of instruction available through her publisher. "Each purchaser will be entitled to a Card of Admission to one Lecture on the uses and the mode of applying the several instruments, which will be delivered at the Publisher's evert Wednesday and Thursday morning, from twelve to two."

Ref: Shteir, Ann B. *Cultivating Women, Cultivating Science*. 1996.

23. ANON. *New Hints, by an Old Professor, on the Art of Miniature Painting. Respectfully dedicated to Ladies who are Patronesses or Practitioners of that Elegant Pursuit.* First, and only, edition. 32 , [4]pp *priced catalogue for Ackermann and Co Repository of Arts., frontispiece and one plate both with original hand colouring.* Some foxing to the plates, but a very good copy in original gilt stamped cloth. Spine a trifle faded and slight marks to the covers. Rear blank end-paper removed. Very scarce, and only the second copy we have offered for sale; in which the plates were also similarly foxed. Copac notes the BL copy only.

8vo. Ackermann and Co. 1837.

£195.00



~ A hint to the anonymous author may come from the preface where he notes a gifted pupil of such extraordinary promise that “William Beechey, on seeing him, voluntarily and most liberally offered to instruct him in oil painting.... [and] that the young gentleman I have named, after having attained the age of nine years, painted miniatures, at seven shillings, and is now in full practice, patronized by the first rank in England, and has from twenty-five guineas to one hundred for each portrait.”

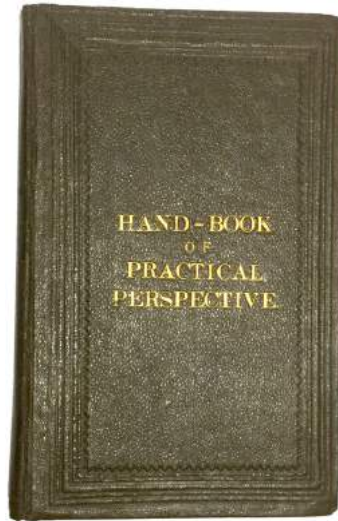
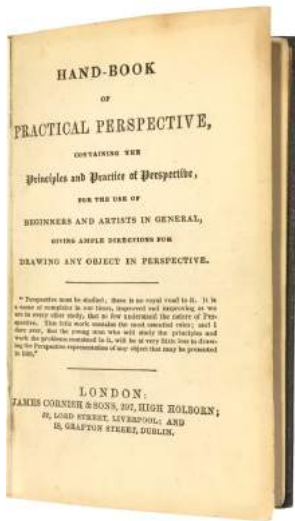


24. VANDER-BURCH, Hippolyte. *Essai sur la Peinture de Paysage à l’Huile. Précédé de la Nouvelle Méthode de Peinture à l’Aquarelle à l’usage dex Paysagistes et suivi d’une revue des différentes écoles depuis le quinzième siècle jusqu’à nos jours.* [8], 120pp., *half-title.* A very good copy bound in original sage green printed wrappers. Some scattered foxing. Scarce, unrecorded in Copac.

8vo. Paris. Chez Colcomb Bourgeois, Md. de Couleurs, Quai de l’Ecole. 1839.

£120.00

~ Painter and Landscape Architect, Jacques Hippolyte Van der Burch was the son and pupil of Dominique Van der Burch (1722-1785), established in Montpellier in 1749 and teaching at the Académie des Beaux-Arts in Montpellier.

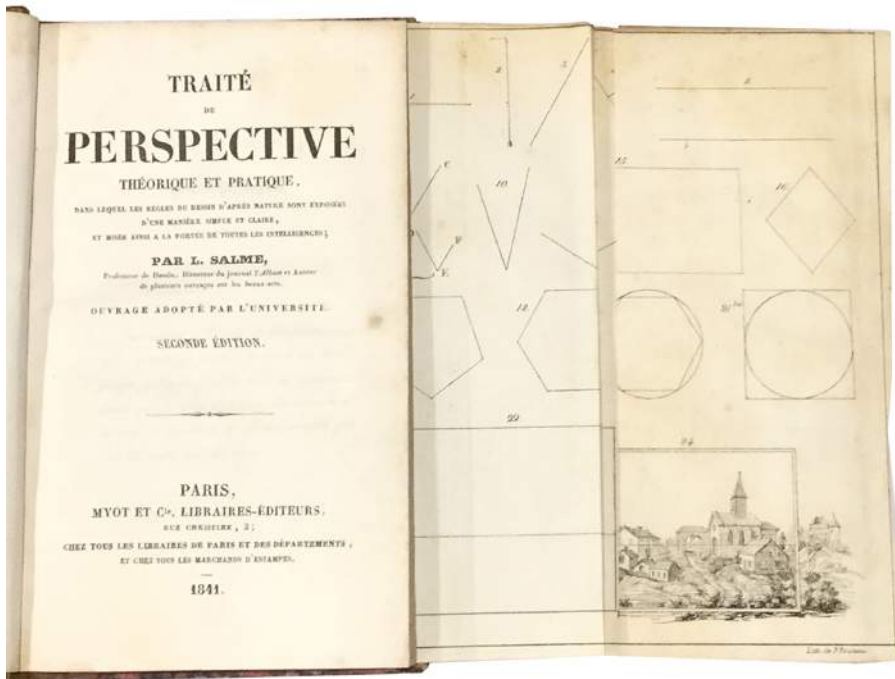


25. [JEWITT, Arthur.] Hand-Book of Practical Perspective, containing the principles and practice of perspective, for the use of beginners and artists in general, giving ample directions for drawing any object in perspective. xi, [1], 78, [8]pp adverts., folding frontispiece, 18 plates and several text illustrations. A very good copy in original blind stamped and gilt lettered cloth, expert repair to the spine, and neat repair to the verso of the frontispiece. A scarce title, and only the second copy we have encountered since 1995.
12mo. James Cornish. [1840]. £95.00

~ The first edition, with the author's name at the end of the preface but not on the title-page as in the 1848 reprint.

26. SALME, L. Traité de Perspective Théorique et Pratique, dans lequel les règles du dessin d'après nature sont exposées d'une manière simple et claire, et mises ainsi à la portée de toutes les intelligences. Seconde édition. 84pp., half-title., 6 lithograph folding plates. A good copy bound in contemporary calf backed marbled boards, gilt decorated spine. The boards slightly bumped at the corners, and joints rubbed. Several ownership names on the end-paper and half-title, one dated 1842.
12mo. Paris, Myot et Cie. 1841. £95.00

~ Scarce, Copac records just a third edition, 1846 (V&A). The treatise was first published in 1838.



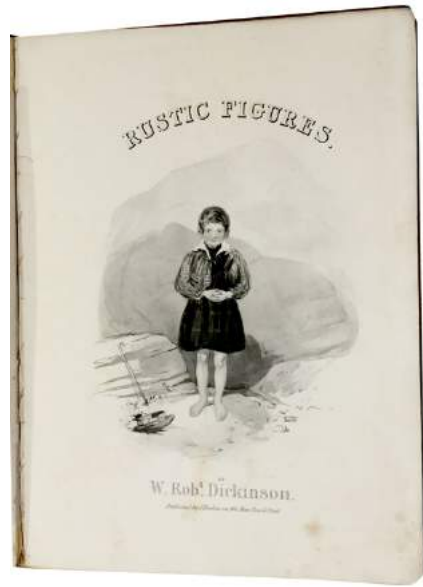
27. DICKINSON, William Robert.

Rustic Figures. *Lithographic pictorial title-page, leaf of letterpress introduction dated 1842, and 23 lithographic plates (depicting 28 subjects), of the local costume of British tradesmen, rural characters &c. Two of the images on one sheet have tinted backgrounds.* Some light and occasional foxing, a repaired short tear to the blank corner of the first plate. Bound in the original pebble grain cloth, upper cover with gilt title set with a decorative frame. Joints cracking, and some sections a little loose, but a good copy of this very rare work.

folio. [London] Published by J. Dickinson, 114 New Bond Street. [1842]. £650.00

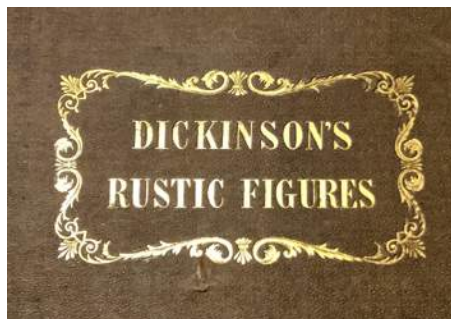


~ Goldsmiths Library 32948, not in Abbey. Copac locates 4 copies (Oxford, Manchester, Warwick, National Library of Wales.) The Yale Center for British Art has only a digital version of the Goldsmiths' Library copy.



The sole printing of this collection of large plates by William Robert Dickinson (1815-1887), that were published by his father from his shop premises in New Bond Street, and intended as a pattern book for artists. The images depict men, women, young women and boys in local dress, and some plates include background architecture or local scenery.

The trade of the individuals is apparent in some instances (fruit pickers, fishermen, shepherds). Occasionally the name of the location is included. In his short preface Dickinson writes, that "the improvements in lithography have been of material use in enabling me in several instances, to make drawings on the stone with the brush directly from the models. I cannot therefore but hope, that these studies will prove of use equally to the Artist and Amateur."

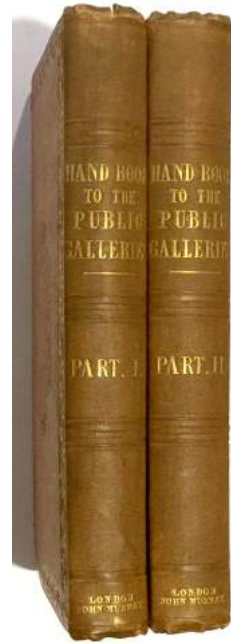


28. JAMESON, Anna. A Handbook to the Public Galleries of Art in and near London. With Catalogues of the Pictures. First edition. Two volumes. *lii, 281, [1]p; [2], 282-628pp*. A very good copy in original blind stamped and gilt lettered cloth. Some slight wear to the head and tail of the spines, which are also a little darkened. With the contemporary ownership name of W. Pilkington on the end-paper. Scarce.

8vo. John Murray. 1842.

£195.00

~ The work contains a critical, historical and biographical guide to the painters and pictures in the National Gallery, Royal Galleries, Windsor Castle, Hampton Court, Dulwich Gallery, and Sir John Soane's Museum.



29. HAYDON, BENJAMIN ROBERT. Lectures on Painting and Design. First edition. Two volumes in one. *xii, 331, [1]p., including 11 wood-engravings; xvi, 295, [1], 32pp adverts., including 2 wood engravings., 3 lithograph plates (1 folding) and 2 folding etched plates*. Both volumes with half-titles. A good copy bound in original blind stamped brown cloth, expertly rebacked retaining the original gilt lettered spines. New endpapers. Some light age toning to the paper and occasional slight foxing. Dedicated to his close friend William Wordsworth.

8vo. Longman. 1844-46.

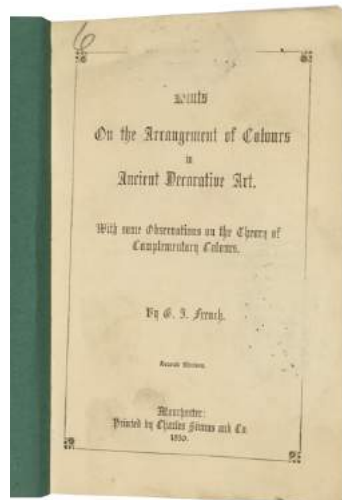
£160.00

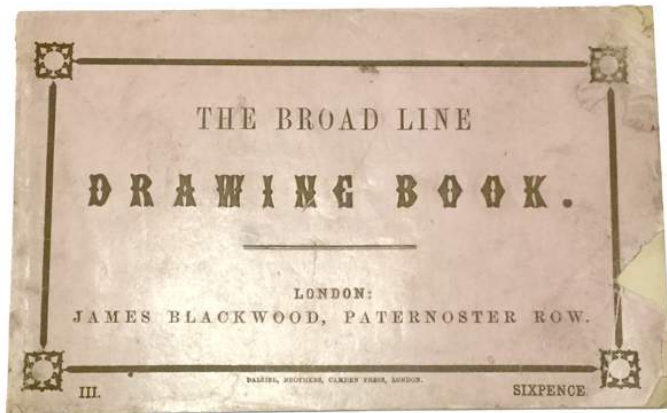
30. FRENCH, Gilbert James. Hints on the Arrangement of Colours in Ancient Decorative Art, with some observations on the theory of complimentary colours. Second edition. 32pp. Recent green sugar paper wraps. Ex-library with minimal evidence; minor surface paper loss to edges of the title and preface page. Very scarce.

8vo. Manchester. Charles Simms and Co. 1850.

£95.00

~ First printed in Bolton in 1849, where James (1804-1866), a textile manufacturer, developed a considerable trade in the textile fabrics of all kinds worn by clergymen and otherwise used in the services of the church.



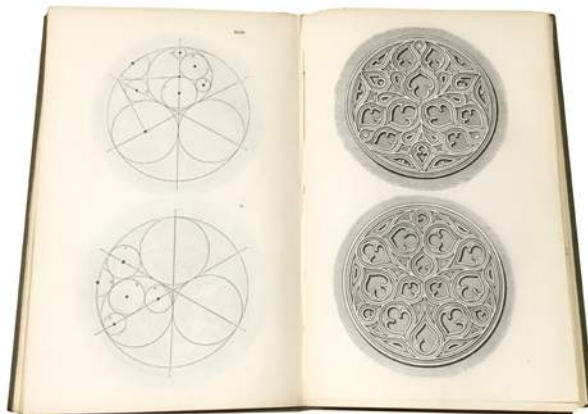


31. THE BROAD LINE DRAWING BOOK. Eleven outline lithograph plates numbered 26-36. Original pink and gilt lettered wrappers, with edge wear to the upper cover. One plate torn without loss. Scarce.

135mm x 203mm. London: James Blackwood, Paternoster Row. c1850.

£45.00

~ Copac records "The broad line drawing book for the use of young children" Cundall & Adey, 1851. (BL, Cambridge, V & A.), but not this item, which is printed by Dalziel Brothers, Camden Press.

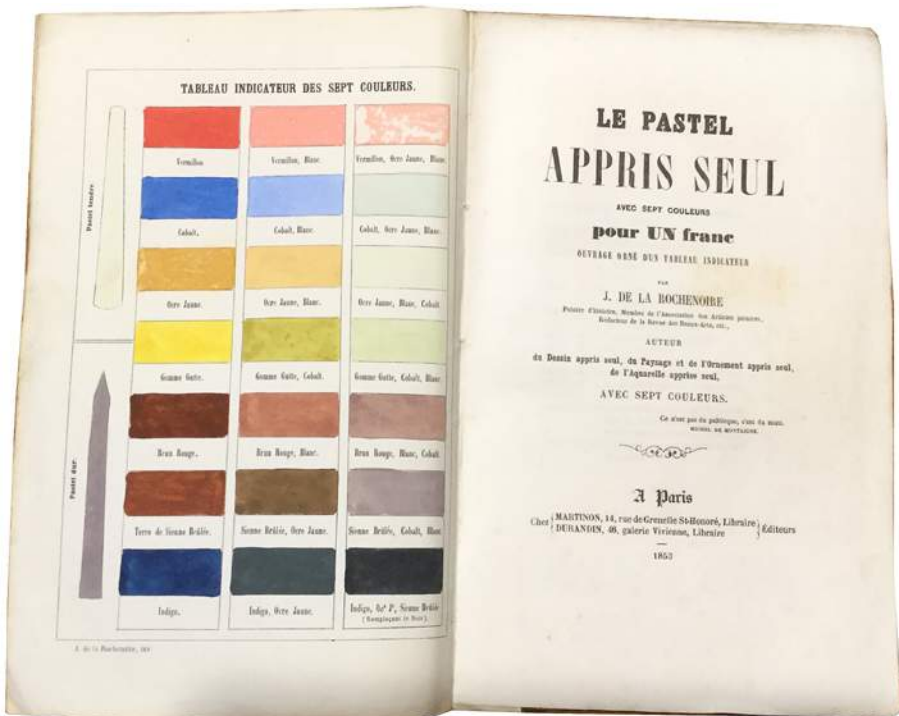
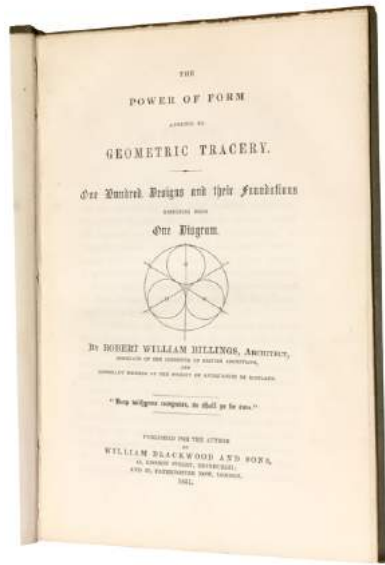


32. BILLINGS, Robert William. The Power of Form applied to Geometric Tracery. First edition. vi, [1], 8-26pp with 13 illustrations, and [102]pp with 200 illustrations (presented two per page each faced with a geometric diagram showing the measurements and methodology), half-title, and preliminary advert leaf. A very good, partially unopened, copy in original blind stamped and gilt lettered cloth.

large 8vo. Edinburgh. Blackwood. 1851.

£95.00

~ The author was first in the field to prove that not only was the whole detail of Gothic Architecture founded on Geometric law, but that the power of design still remained with us, waiting only on its application - preface . Robert William Billings (1813 - 1874) was a London-born Victorian era painter and architect. He wrote *The Power of Form*, in which he showed examples of the use of geometry in architecture. He also illustrated *The Baronial and Ecclesiastical Antiquities of Scotland*. Many paintings based on his prints still survive in private collections. This work on Scotland's historic buildings include an extensive series of Scottish castles including Crathes Castle, Cawdor Castle, Dunnottar Castle and Muchalls Castle, some of which works are the earliest extant renderings of certain of these structures. He was primarily engaged in delineating and restoring historic buildings.

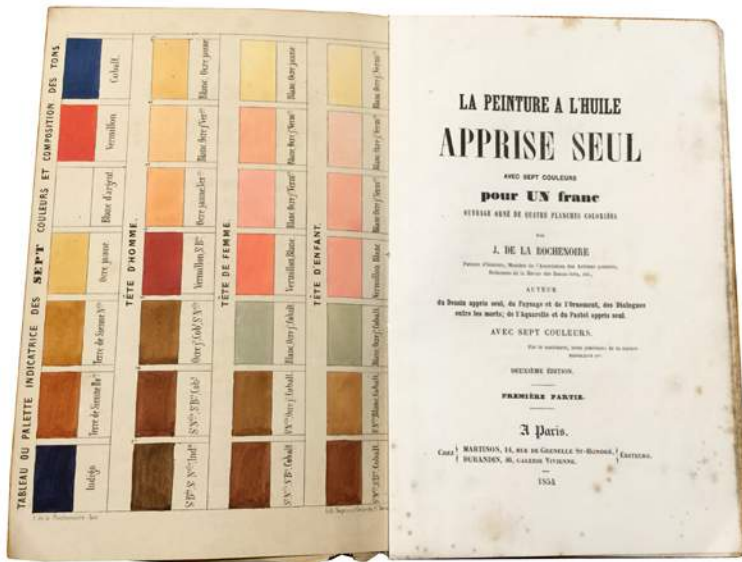


33. ROCHENOIRE, Julien De La. *Le Pastel Appris Seul avec Sept Couleurs pour un Franc. Ouvrage orné d'un Tableau Indicateur.* [4], 86pp., *hand coloured frontispiece with 23 colour samples.* A very good copy in original lemon yellow printed wrappers.

8vo. Paris. chez Martinot [et] Durandin. 1853.

£120.00

~ His treatises, sold in parts at one franc each are scarce. Copac records just a copy of this, and his similar treatise on painting in oil at the Cortauld Institute; and his treatise on aquarelle painting at the V&A. He was best known as an animal painter, and was a close friend of Edouard Manet, who painted his portrait in 1882 (Getty Museum).



34. ROCHENOIRE, Julien De La. *La Peinture a l'huile Apprise Seul avec Sept Couleurs pour un Franc. Ouvrage orné de quatre planches coloriées. Deuxième édition, première partie.* [4], 50pp., *hand coloured frontispiece with 28 colour samples, and 2 lithograph portraits (outline and finished state).* A very good copy in original printed wrappers, some slight foxing.

8vo. Paris. chez Martinot [et] Durandin. 1854.

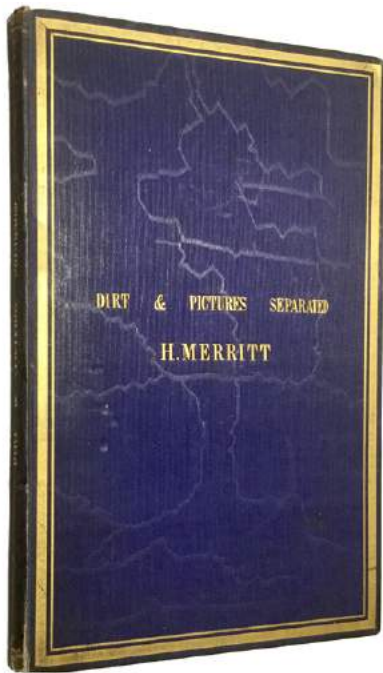
£120.00

~ His treatises, sold in parts at one franc each are scarce. Copac records just a copy of this, and his similar treatise on pastel painting, at the Courtauld Institute; and his treatise on aquarelle painting at the V&A. He was best known as an animal painter, and was a close friend of Edouard Manet, who painted his portrait in 1882 (Getty Museum).

35. JONES, Owen. *An Apology for the Colouring of the Greek Court in the Crystal Palace*. First edition. 56pp, with adverts on the inner covers, and the rear wrapper. Original printed wrappers with greek key-pattern border to the upper cover. Some slight dustiness to the wrappers, but a very good survival of this fragile production. 8vo. Crystal Palace Library; and Bradbury & Evans. 1854.

£160.00

~ In 1851 Jones was appointed superintendent of the works of the Great Exhibition, and took an active part in decorating and arranging the building. In 1852 he was made joint director of the decoration of the Crystal Palace, and specially designed for it the Egyptian, Greek, Roman, and Alhambra courts. He wrote the description of The Alhambra Court (London, 1854) and published *An Apology for the Colouring of the Greek Court* (London, 1854).



36. MERRITT, Henry. *Dirt and Pictures separated in the works of Old Masters*. [8], 72pp., half-title. A very good copy in original blue moire cloth, gilt decorated. Slight wear to the head and tail of the spine. Very scarce, and the last copy we sold was in 1997. Some slight foxing. The very wide-margins suggest this may be a large-paper copy.

8vo. Holyoake & Co. 1854.

£260.00

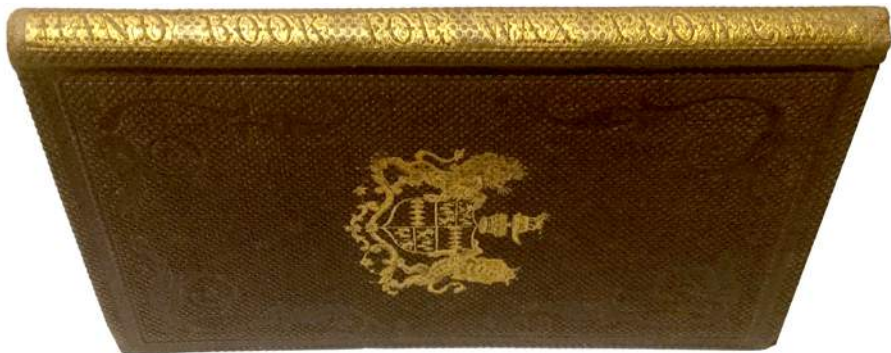
~ A well written discussion of the reasons and technique of restoration including cautionary remarks to “picture destroyers”; decorators, framers and house-painters who are “seldom deterred by any scruples from writing themselves up proficient in the art of restoring the pictures of the old masters.”

~ Henry Merritt (1822-77) was born in Oxford in poverty, one of nine children of a tailor, Joseph Merritt. He was apprenticed to a framemaker at the age of about 15. He was given free drawing lessons by the painter, William Delamotte (who had once undertaken picture restoration for the Bodleian). Merritt's story has been told from differing viewpoints by two early biographers, in 1879 by his wife of his last year, the American artist, Anna Lea Merritt, and in 1882 by his landlord for many years, George Jacob Holyoake. In 1846 Merritt came to London and worked as a gilder and picture copyist. Merritt established himself as a picture restorer in 1851 when he began working for Holyoake's friend, Joseph Parrinton, a wealthy collector. Holyoake encouraged Merritt to engage in art criticism, under the pseudonym, Christopher, and in 1854 Merritt published *Dirt and Pictures Separated*, with a preface by Holyoake, describing the skills of the restorer as well as the techniques of various artists, including Van Dyck and Rembrandt and the restoration of their work, also giving his own thoughts on picture cleaning. For a long article on Merritt, see *British Picture Restorers, 1600-1950*. Jacob Simon, National Portrait Gallery.

37. MINTORN, John & Horatio. *The Hand-Book for Modelling Wax Flowers*. Seventh edition. vii, [1], 86, [2]pp adverts. A near fine copy in original blind and gilt stamped cloth. Small ink mark to the head of the front-endpaper.

small 8vo. G. Routledge & Co. 1855.

£75.00



~ Modelling wax flowers was not only an amateur hobby enjoyed by women, but also an important industry. Queen Victoria loved wax flowers, and 10,000 wax roses were made for her wedding in 1840. John and Horatio Mintorn, first published this instruction manual in 1844. It was clearly aimed at a fashionable audience, with a dedication to the Duchess of Northumberland. They also sold a Wax Flower Making Kit, an example of which is now in the V & A. Mrs Mintorn produced incredibly realistic models of fruit, some of which survive in the collections at Kew Gardens.

38. WORNUM, R.N. Analysis of Ornament. The characteristics of styles. An introduction to the study of the history of ornamental art. First edition. iv, 112pp., frontispiece and 26 plates (one folding), and numerous text illustrations. A very good copy in slight faded original gilt stamped cloth.

£50.00



the establishment of Art Schools

39. SCIENCE and ART DEPARTMENT of the Committee of Council on Education, South Kensington. Directory (Revised to October 1857) with Regulations for Establishing and Conducting Schools of Art, and Promoting General Art Education. 118, [2]pp., folding lithographed coloured map noting existing Schools of Art in the British Isles, a folding plan of the Museums and Schools at South Kensington, a plan of the Offices at South Kensington, and figures in the text. A very good copy bound in contemporary half calf, marbled boards, raised bands, gilt label. Very scarce, Copac records V&A only.

8vo. George E. Eyre and William Spottiswoode. 1857.

£295.00



~ Shortly after the close of Great Exhibition in London in 1851, when Great Britain for the first time realized her inferiority to the continental nations in the matter of artistic taste in manufactures and industrial educational policy, a new section was formed in the British Privy Council, called the Department of Science and Art, which devoted itself particularly to popular instruction in drawing and the arts of design.

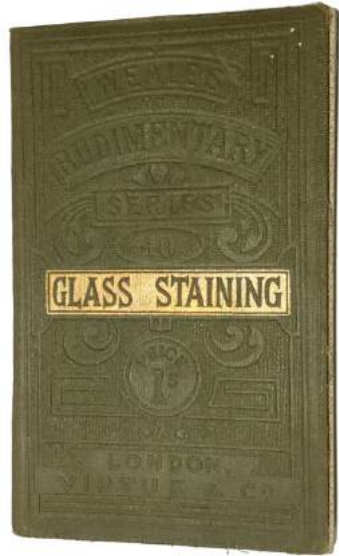
The regulations detail stages of instruction, art fittings necessary for local schools, examples and models, and extracts from addresses by Henry Cole, Richard Redgrave, and John Ruskin.

40. DEXTER, Thomas E. Animal and Vegetable Substances used in the Arts and Manufactures, illustrative of the imports and exports of Great Britain and her colonies, and explanatory of Dexter's Cabinet of Objects. *viii, 184, [1]p. A good copy in original blind stamped and gilt lettered cloth.* Slight rubbing to the corners, and the head and tail of the spine. Inner hinges cracked, and some occasional minor marks of use to the paper. Ownership name of Miss King, May 20th, 1859, on the front-end-paper. Very scarce.
small 8vo. Groombridge and Sons. 1857. £220.00

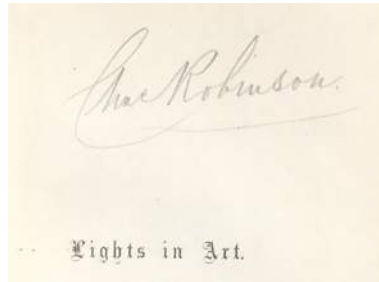
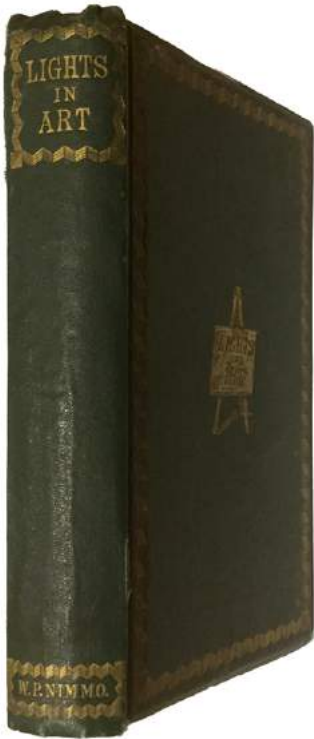
~ Thomas Dexter, of the Royal Military Asylum, Chelsea, assembled a portable Cabinet which he announces "is now in use in the Normal, Model, Regimental, and Garrison Schools of the British Army; in the Schools of the Honourable East India Company; in various Training Institutions in Great Britain; in Commercial and Elementary Schools; and many private families." The samples were divided into over 120 examples - roots of plants, juices of plants, bark of plants, stalks and stems of plants, leaves and flowers of plants, seeds of plants, substances obtained from insects, quadrupeds, fishes, birds & reptiles.

He is listed in the Royal Military Asylum census of 1851 as an infant school teacher and his Portable Museum Of Natural Substances was to be exhibit 189 at the 11th Annual Exhibition Of Inventions held at The Society Of Arts, Adelphi during the spring of 1859. This extract from the April 29th 1859 edition of *The Engineer* magazine covering the exhibition, praises the piece. 'Thomas E. Dexter of the Royal Military Asylum, Chelsea, exhibits a Portable Museum Of Natural Substances. This is a most meritorious occasion of common sense to educational purposes. Nothing can well be more dry and uninteresting to read about the qualities of natural substances, whilst seeing and handling them is at once a source of pleasure and instruction. Even pictures of things or diagrams are inferior to the articles themselves'. It is not known whether his 'invention' which was clearly devised as a teaching aide during his time at the Royal Military Asylum had any great success in subsequent years, although, if true, the claim that it was 'patronized by Her Majesty' may suggest that there were indeed some takers for his charming 'museum'.

41. GESSERT, M.A. A Rudimentary Treatise on the Art of Painting on Glass, or Glass-Staining: containing directions for preparing the pigments and fluxes, for laying them upon the glass, and for firing and burning in the colours. To which is added an Appendix on the Art of Enamelling, &c. 92, [12]pp adverts. Third English edition. A very good copy in original blind stamped and gilt lettered limp cloth. Scarce.
small 8vo. John Weale 1857. £50.00



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

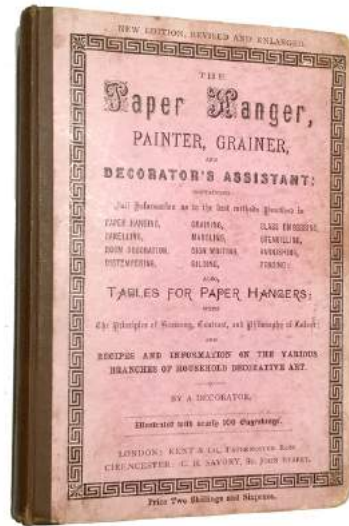


42. [NOVICE, George William.] Lights in Art. A Review of Ancient and Modern Pictures. With critical remarks on the present state, treatment, and preservation of oil paintings. First edition. ix, [3], 328pp., half-title. A very good copy in original dark green gilt decorated cloth. Some wear to the upper part of the rear joint, and with a W.H. Smith Subscription Library book-plate. With the signature of Chas: Robinson on the half-title, possibly the famous book illustrator.
8vo. Edinburgh: William P. Nimmo. 1865. £75.00

43. [SAVORY, Charles H.]

The Paper Hanger, Grainer, and Decorator's Assistant... with the principles of harmony, contrast, and philosophy of colour; and recipes and information on the various branches of household decorative art. By a Decorator. Illustrated with nearly 100 engravings. New edition, revised and enlarged. viii, [1], 10-205, [19]pp adverts., 2 folding plates and numerous text illustrations. A very good copy in original cloth backed printed boards. Board edges a little worn, and some rubbing. Small ink splash to the edge of the book block, and ownership name dated 1883 on the front end paper. Scarce.

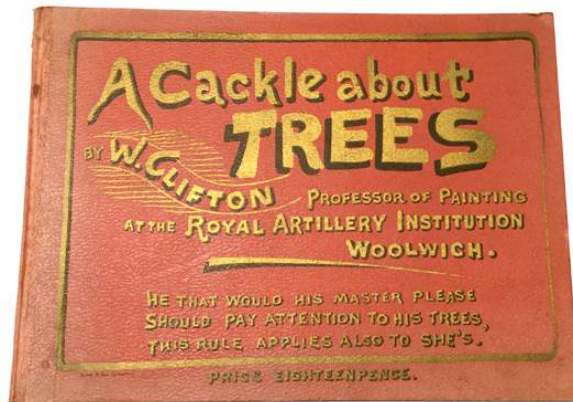
small 8vo. Kent and Co. [c1879]. £95.00



44. NISBET, Ethel. Flower Painting for Beginners. Twelve Studies from Nature, executed in a bold and simple style, with lessons in sketching and colouring. With many outline sketches and full instructions. Complete in four parts, and published in Vere Foster's Water-Colour Series. *Each part comprises of 20pp., illustrated with 3 tipped-in colour plates, and a full-page outline drawing of each for the student to copy and then colour themselves.* Original decorative paper covers, some minor edge wear but in good condition. A few watercolour splashes, and one part has a clean tear to the leading edge, without loss, and not affecting the plates.

240mm x 190mm. Blackie and Son. c1889.

£75.00

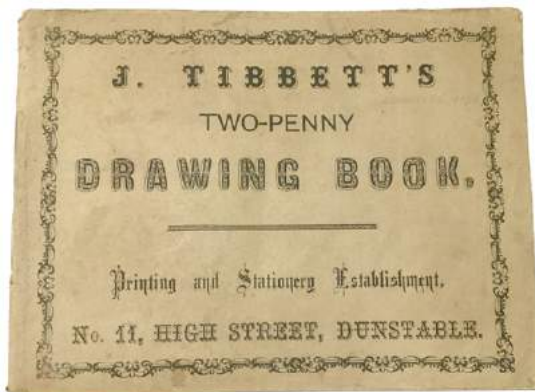


45. CLIFTON, W. *A Cackle about Trees*: illustrating the rules to be observed when drawing or painting them. Sole edition. *26 leaves, printed on one side only, with numerous illustrations.* A very good copy in original stiff red card covers, ornately lettered in gilt and black. Staples rusted. Scarce, the first copy we have seen.

small oblong 4to. F. & E. Stoneham. London. [c1893].

£45.00

~ W. Clifton, was professor of painting at the Royal Artillery Institution, Woolwich.



46. J. TIBBETT'S *Two-Penny Drawing Book*. Printing and Stationery Establishment, No. 11, High Street, Dunstable. *10 leaves, thick paper, 4 of which have been used by a young artist to draw in pencil a goat, dog, a rural scene, and studies of heads.* Original printed paper wrappers, rear blank wrapper a little creased, but in good condition. Several sheets of blotting paper. Dated Dunstable 1898 in pencil on the upper cover.

188mm x 250mm. Dunstable. c1898.

£45.00

~ James Tibbett, was a pioneering printer, who ran the Albion Press, and started the town's first newspaper, the *Dunstable Chronicle*, in 1855.



47. RICHTER, F.A.D. & Co. An attractive set of Richter's Blocks described on the printed label on the lid as Anker-Steinbaukasten. The 20 page coloured instruction book is entitled Richters Bauvorlagen Nr. 8. There is also the original printed ground plan, and descriptive sheet. The lid of the wooden box has the original coloured labels on both sides. Slight rubbing to this glazed paper label, but in very good condition.
 220mm x 325mm x 45mm. c1895. £395.00

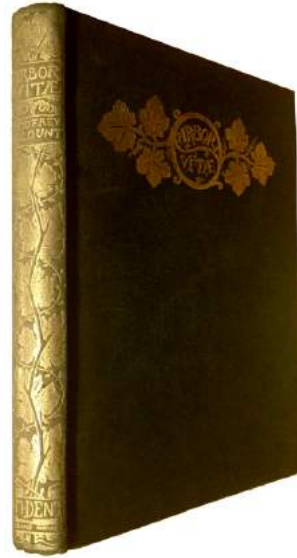
~ The first Anchor Stone was produced when Otto Lilienthal and his brother Gustav decided that to make a model of a stone building, the blocks themselves must be stone. To this end, they started production of a limited number of blocks, made of a mixture of quartz sand, chalk, and linseed oil. Unfortunately, the Lilienthals, though brilliant inventors, had limited commercial success. The stone blocks saw little popularity until 1880, when Friedrich A. Richter, a wealthy businessman who had build a small empire in Rudolstadt, purchased the rights to the stones, and also the tooling and machines being used to produce them. He quickly developed a series of sets, individually packaged stones. In 1895, the "Anchor" design was trademarked as Richter's Anchor Stone Building Sets (Richters Anker-Steinbaukästen), and a unique (for the time) advertising campaign helped to sell 40,000. In 1910 Richter died, heralding the end of an era for Anchor Stones.

48. BLOUNT, Godfrey. *Arbor Vitae*. A Book on the Nature and Development of Imaginative Design for the Use of Teachers, Handicraftsmen & Others. First edition. *viii, 240pp., half-title., 40 text illustrations (some full-page), and decorative head-pieces*. A very good copy in original sage green gilt decorated cloth, top-edge-gilt. Front end paper creased.

4to. J.M. Dent & Co. 1899.

£95.00

~ Godfrey Blount was born in 1859 in Bagshot. He was an accomplished artist, designing the striking peasant tapestries for the Peasant Arts movement, and exhibited at the Arts and Crafts Exhibition in 1899. He studied at the Slade, and in 1900 founded the Fellowship of the New Crusade, preaching simple life and the revival of handicrafts, folk music and dance and the restoration of country ways and customs.

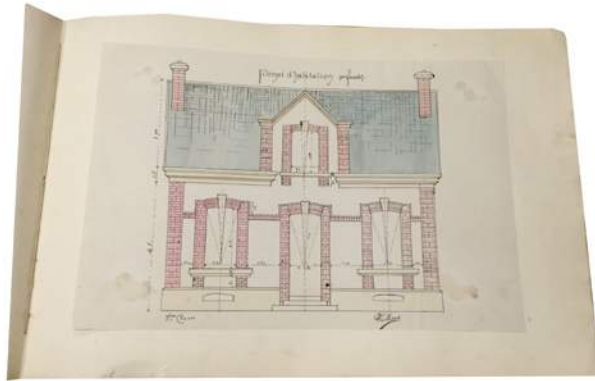


49. RICHTER, F.A.D. & Co. An attractive set of Richter's Blocks described on the printed label on one side of the box as 4a Anchor Blocks, Series: Even Numbers (stone work only). The lid of the wooden box has the original coloured label depicting a family constructing a house with the blocks, with the lettering "Anchor Blocks, of absorbing interest to adults as well as children." Slight rubbing to this glazed paper label, but in very good condition. It comes with an original 16pp coloured instruction manual, an explanation sheet, and the original folding ground plan.

175mm x 235mm x 40mm. c1900.

£295.00



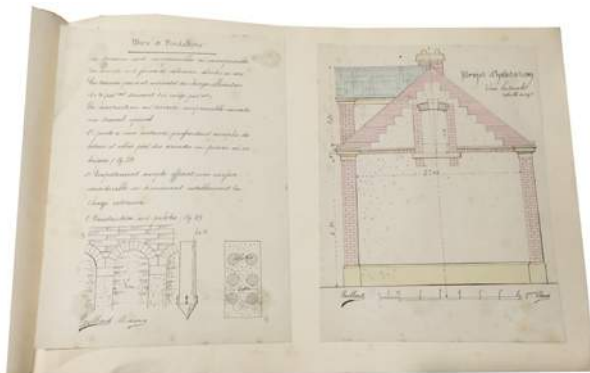


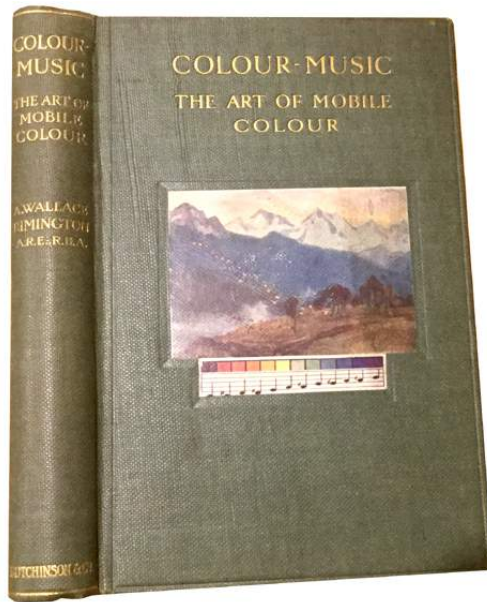
50. PAILLARD, Maurice. A folio of original architectural drawings by Maurice Paillard, including a plan, elevations, constructional diagrams and details of decorative carvings for a modest French village house. Signed and dated between 1906 and 1907, some have additional colour wash, and the work is bound in a large card covered album. Each drawing is tipped in, with some pieces loose, the notes handwritten in French. The album covers are worn and bumped with an area of tearing and scuffing to the lower left front corner. The drawings are generally good with some creasing and scattered foxing in places.

340mm x 512mm. 1906-1907.

£120.00

~ Maurice was a student at Pensionnat des Freres, Reims-Momignies, and the label on the upper cover notes these as his 'études et croquis de dessin.'





51. RIMINGTON, A. Wallace. *Colour-Music, the Art of Mobile Colour*. First edition. xx, 184, [2]pp., *half-title., frontispiece and 22 plates*. Blind stamped “with the publisher’s compliments” at the head of the title-page, and some slight foxing. Pencil notes to the inner rear board. A very good copy in original gilt lettered green cloth, with paper onlays on the upper board. Scarce. 8vo. Hutchinson & Co. 1911. £75.00

~ Throughout the centuries, many authors had suggested the possibilities of combining music and colour in their presentations. Louis Bertrand Castel was probably the first to imagine the existence of an independent art of colour-music. Recognized as one of the most eminent mathematicians of his day, in 1720 he first describes his *La Musique en Couleurs*, and in 1763, Castel published perhaps his best general theory of colour-music in *Esprits Saillies et Singularites du Pere Castel*. “Can one imagine anything in the arts which would surpass the visible rendering of sound, which would enable the eyes to partake of all the pleasures which music gives to the ears?”

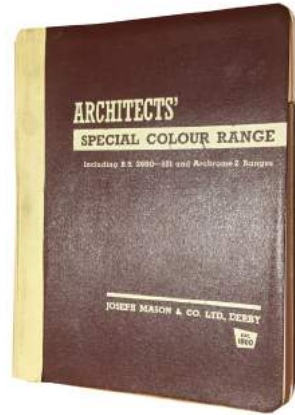
“At the end of the [nineteenth] century, electricity permitted a modernized form of Castel’s colour organ, the invention of A. W. Rimington. His 1912 publication, new to Yale, is an improvement over his first description of 1895, thanks to the reproduction of photographs of his own organ and its constituent parts.” (*Yale Library Gazette*, July, 1974, p. 18). Birren 551.



52. ARCHITECTURAL BUILDING SET. An early 20th century ‘Richter’ style boxed set of shaped wooden building blocks to construct a castle. In very good condition in original wooden box with sliding lid. Decorative paper label on the top, and manufacturer’s label ‘ORO’ to the side. The underside of the lid has an inscription “to Joyce Christmas 1828 from Aunt Nells.”
200mm x 288mm x 42mm. c1928. £120.00

~ OROBR, Brandenburg, Germany, produced a variety of toys before the First World War and again in the 1920s. This was the trademark of “Oro” Werke. The company foundered in 1931 as one of the many victims of the German economic recession, and parts of the works were taken over by Greppert & Kelch.

53. MASON, Joseph., and Co. Special Colour Range for Architects. 168 colour cards, each page with a smaller sample card at the top to place against any other chosen colour. With index sheets, a page of 'reflection values'. Ringbound, original covers, and in very good condition. 220mm x 168mm. c1930. £120.00

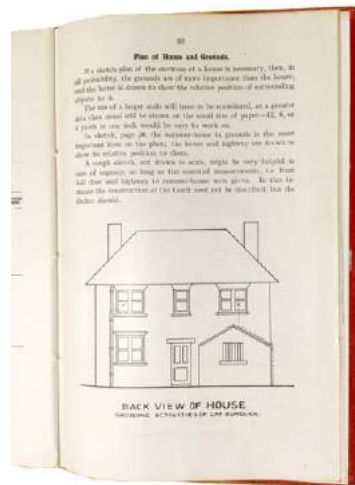


~“This special colour book has been created by a panel of architects and decor experts, in consultation with Samuel Morrison and Partners, Chartered Architects, in an attempt to make colour selection easier for the Architectural profession.”



sketching the activities of a cat-burglar!

54. HUTCHINSON, W.J. [Chief Constable of Huddersfield]. Road Accidents and Sketching. Illustrated by drawings, sketch maps, and plans. Third edition revised and enlarged. November 1931. 46pp., 5 folding plans, and numerous text diagrams. Slight crease to the title-page, but a very good copy in original black lettered red cloth. Scarce. 8vo. Police Review Publishing Co. Ltd. [1931]. £35.00



~“It is hoped that this work will helpful to those who have had some practice in drawing, but who are not able, through lack of instruction, to produce a sketch of a crime, a fire, or other important event.”