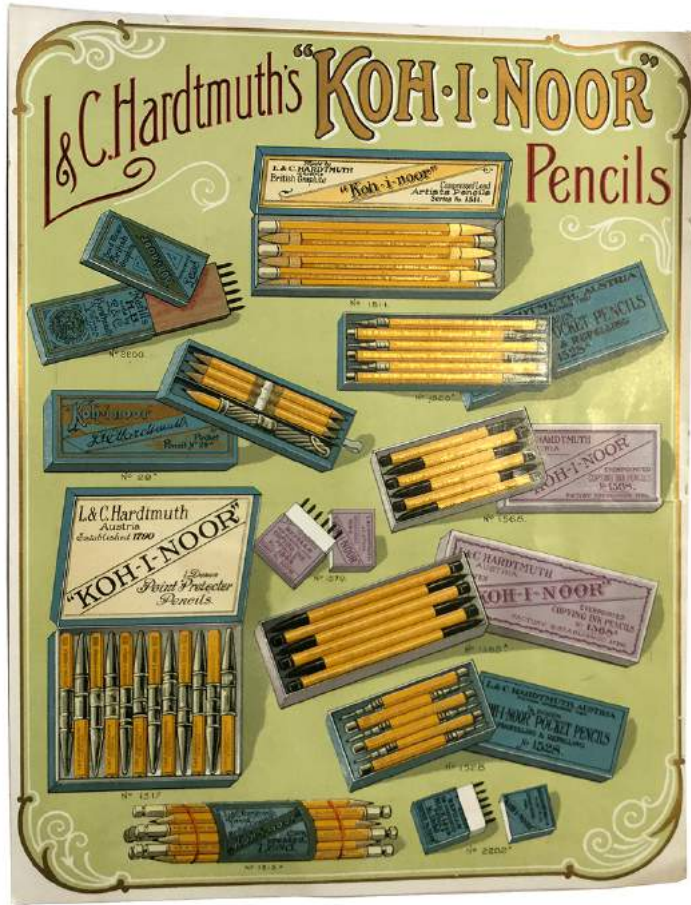


*Ken Spelman
Rare Books of York*



Catalogue One Hundred

Art & Design

~ recent acquisitions ~

September 2018



Tony Fothergill
www.kenselman.com

please email orders to:
catalogues@kenselman.com



1. VRIES, Jan Vredeman de. *Artis Perspectivae plurium generum elegantissimae formulae, multigenis fontibus, nonnullisque hortulia affabre factis exornatae, in comodum artificum, eorumque qui architectura, aedificiorumque comensurata varietate delectantur, antea nunquam impressae, Inventor Ian. Fridmannus Frisius.*

Added title in German: *Vilerleij kunstliche Stuck der edlen Perspective, sampt mehrerleij Wasserbrunnen und etlichen Luftgärten gantz wercklich gezieret Allen kunst-liebenden werckeuten und liebhabern der Architectur und Bawmeijstereij fast nutzlich. Vor nie in truck ausgangen Newlich erdacht und ordonnirt durch Hans Fridman Friesz*

oblong folio. Excudebat Antverpae, Gerardus de Iode, Neomagensis. 1568.

Engraved titlepage and 22 plates (one on two states, thus 23). D, F, G, H, K, L, M, O, P, Q, S, T, V, Y, Z, AA (2 states outline and engraved), BB, CC, EE, LL, MM, OO.

This collates with the entry in Worldcat:

Brown University: (Title-page and 22 plates mounted in an album)

Penn State: 23 plates including the title-page.



Three other copies are recorded with fewer plates.

Avery Library, Columbia: Comprises of just the title-page and plates 2-3, 5-7, 9-11, 13 & 16.

NY Public Library: 16 plates including title-page.

Delaware: 18 plates.

bound with...

Thirteen plates, from a series of seventeen showing perspective views of streets with fountains and wells, after designs by Hans Vredeman de Vries, 1568. The plates are unnumbered but identified by comparison with the four examples in the BL (plates 2,5,9 & 17).

Ten (of 12) plates from Hans Vredeman de Vries, *Architectura de Oorden Tuschana*. 1578. [Worldcat records digital copies only].

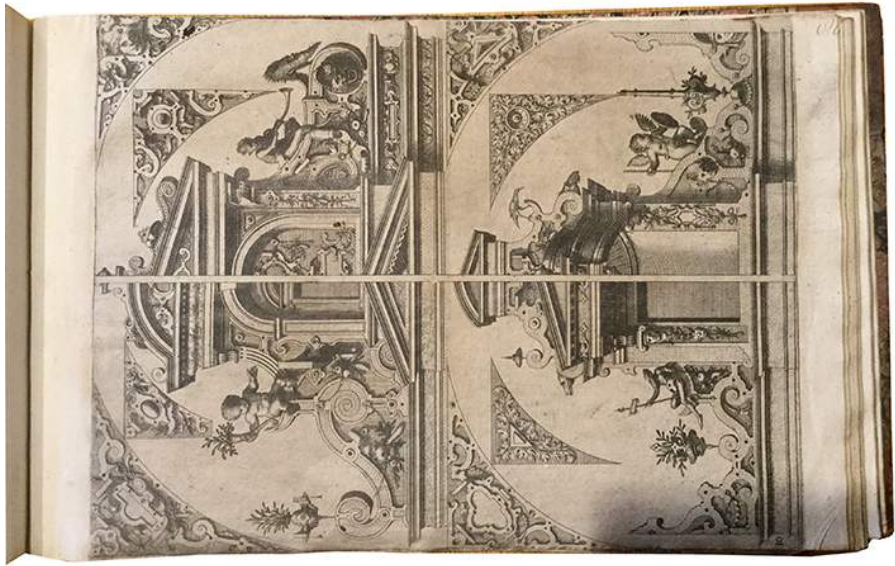
27 plates of Ionic, Doric, and Corinthian columns. 1578.

13 further architectural plates, 1568 (?).

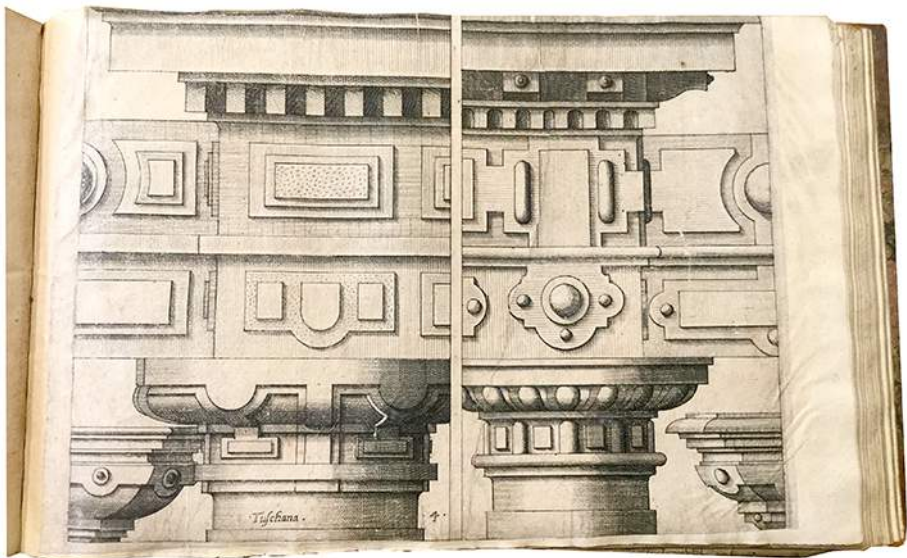
2 German architectural plates.

1 plate of chinese designs, Edmunds & Darly, 1754.

1 architectural plate of Italian villa.



~ An interesting sammelband with the ownership name of "Robert Douglas, Teacher of Mathematics in the Academy of Inverness, 1793", at the head of the title-page. Also inscribed on the front-end-paper, "John Sime, Pittenween, from Miss Douglas, Pittenween, 1st May 1830." The plates are mainly trimmed and mounted, and two are damaged. Bound in 19th century half calf, marbled boards, corners worn and upper joint cracked. £850.00



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

folio. Roterodami, Typis Regneri Leers. 1694.
£495.00



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

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

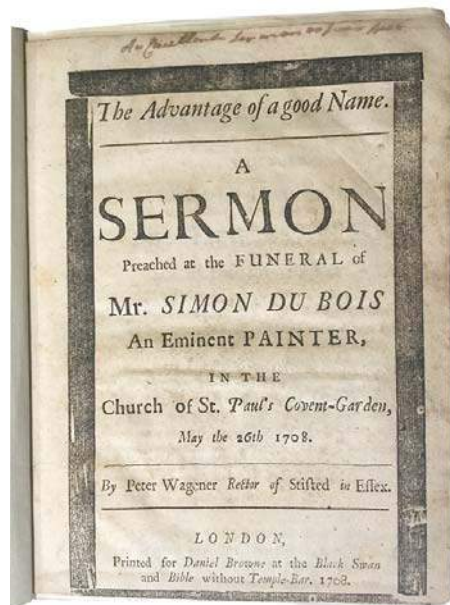
De Pictura Veterum is divided in several books. One book is composed of classical texts on the arts and Junius' commentary on them, and the second forms an alphabetical list of quotations of the lives and works of artists of antiquity. The work was also important in the continuing debate in the primacy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

the only recorded English funeral sermon addressed to a painter?

3. DU BOIS, Simon. *The Advantage of a Good Name. A Sermon preached at the Funeral of Mr Simon Du Bois an eminent Painter, in the Church of St Paul's Covent-Garden, May the 26th 1708.* By Peter Wagener, Rector of Stisted in Essex. 16pp., black 'mourning' border to the title-page, and to the headers on each page. Old ink splash to the margin of two leaves, and a little foxing. Recent wrappers. small 4to. printed for Daniel Browne at the Black Swan and Bible without Temple-Bar. 1708. £495.00

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

~ Simon Du Bois or Dubois (1632, Antwerp – 1706, London), was a portrait painter, of Flemish or Dutch origin, active in England from 1685 until his death. From 1646 to 1653 Dubois lived in Haarlem, where he was a pupil of Van Berchem and Wouwermans, and took



to painting horses and cattle pictures. In 1653 he travelled with his 13-year older brother Eduard (1619-1696). Here Simon began his career as a painter of small battle-pieces in the Italian fashion. In 1657 he was active in Venice, in 1661 he was back in Rotterdam, but in 1667 he was paid for a portrait he painted in Rome of Alexander VII.

He gained a great reputation for his works in this style, and so nearly approached the manner of the great masters then in vogue, that he was able to sell many of his pictures as their works, excusing himself on the ground that, if he put his own name to them, their merit would never be recognised. He had a curious neat way of finishing his figures, which he also employed in portrait-painting; according to Vertue he was induced to turn his hand to this by the advice of a lady friend.

He came to England in 1680, and was fortunate in securing the patronage and friendship of Lord-chancellor Somers, who sat to him for his portrait and paid him liberally. James Elsum wrote an epigram on this portrait of the lord chancellor. Du Bois lived in Covent Garden with his brother, and had plenty of practice, amassing considerable sums of money, which they hoarded together. Late in life, and after his brother's death, about 1707, he married Sarah, daughter of William Van de Velde the younger, but only survived a year, dying in May 1708.

In his will, among legacies to his wife and relations, he left to Lord Somers "my father's and mother's pictures drawn by Van Dyke, and my case of books and the books therein"; and further to his wife "the copper-plates of my father and mother, and the prints printed from the same". These portraits by Vandyck were noted by Gustav Waagen as being in the collection of the Earl of Hardwicke at Wimpole Hall, and were engraved by Cornelis Visscher.

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

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

4. MENESTRIER, Le Pre Claude-François. *La Nouvelle Methode Raisonnée du Blason, pour l'apprendre d'une maniere aisée; Reduite en Leçons, par demandes, & par réponses. Enrichie de figures en taille-douce. Nouvelle edition, revue, corrigée & augmentée. [8], 298, [26] index, [4]pp., engraved armorial frontispiece, numerous illustrations of coat-of-arms on 32 full-page engraved plates, and woodcut armorial figures in text. A near fine copy in full contemporary mottled calf, ornate gilt panelled spine with red morocco label.*
12mo. Lyon, chez les Freres Bruyset. 1750. £295.00

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

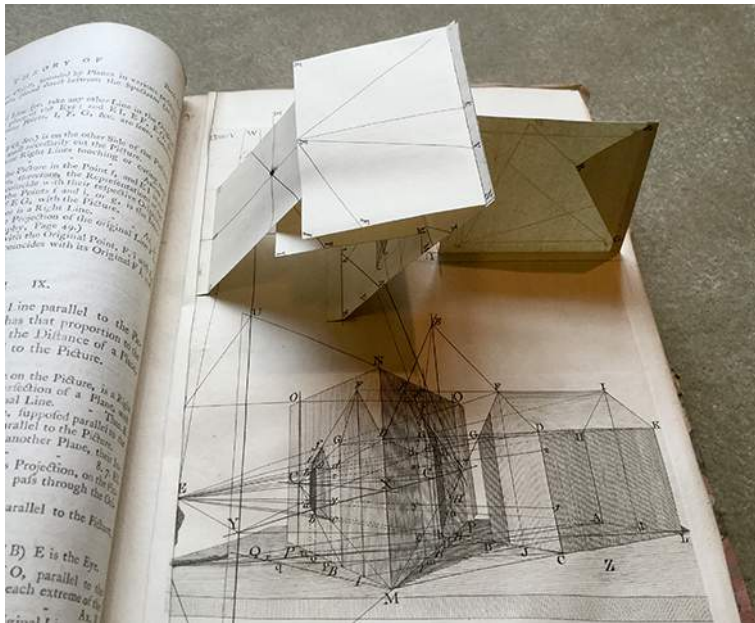




5. REVEREND GARDNOR'S ACADEMY. An eighteenth century pen, ink and wash drawing of a river scene with an unidentified townscape on one bank, including a church tower, fortifications and a bridge. In the foreground two figures and a dog sit and stand under a tree watching a boatman row down the river. Drawn on laid paper pasted onto another sheet, and with a modern wash-line mount. Some slight wear outside of the image to the backing sheet. This had a modern note that it was drawn by Nat. Howard, at the Rev. M. Gardener's Academy, Battersea, Surrey, May 1772. I imagine this drawing originated from a portfolio, from whence this information was taken. 234mm x 300mm. [1772]. £195.00 + vat

~ The attribution actually refers to the Rev. John Gardnor (born 1728 or 1729) who as the parish curate and doubtless seeking to supplement his income, issued a detailed prospectus for an academy for a maximum of thirty boys (boarders only) in his house at 13 Kensington Square, Battersea. Mathematics, geography, music, drawing and fencing were all offered - fees, £30 per year, or 40 guineas for 'Parlour Boarders'. After Gardnor took over as vicar in 1778, the academy was being run in partnership with the glass enameller and drawing master William Beilby. From 1763 to 1767 and again in 1769 Gardnor exhibited at the Free Society of Artists, showing a total of more than two dozen paintings and drawings of landscapes.

He is also known as the man who married William Blake and Catherine Boucher, in St Mary's Church, Battersea, in 1782. Ref: Morton D. Paley, *The Man Who Married the Blakes. The Blake Quarterly*, Spring 2009.



a superb and completely unrestored copy in very fine condition

6. MALTON, Thomas. *A Compleat Treatise on Perspective, in theory and practice; on the true principles of Dr Brook Taylor. Made clear in theory, by various moveable schemes and diagrams...the whole explicitly treated...in four books. Embellished with an elegant frontispiece and forty-eight plates...all originals; invented, delineated, and, great part, engraved by the author. The second edition, corrected and improved; with large additions. (i)title + (i)blank + (2)dedication + 4pp advertisement and list of subscribers + (8)preface + 296 + 8pp A True Case between the Author, of a late publication, his printers, and paper merchants" + 8pp contents and errata., engraved frontispiece and 48 plates, (45 folding, including 5 with moveable overslips).*

folio. printed for the author; and sold by Messrs. Robson; Becket; Taylor; Dilly, and by the author 1779.

bound with...

MALTON, Thomas. *An Appendix, or second part, to the Compleat treatise on perspective. (4) + 160pp., 10 folding engraved plates.*

folio. printed for the author; and sold by Messrs. Robson; Becket; Taylor; Dilly, and by the author 1783. £4,800.00 [sold]

~ This is the finest copy I have ever seen, and the only one in 40 years that is still in truly fine condition in its original full gilt calf binding. Gilt decorated spine, red morocco label. All copies that have appeared at auction since the mid 1960's have been worn, incomplete, or rebound. Internally it is as fresh and clean as when published, and all the plates are perfect with all the movable flaps.

It is probably the largest and most important English 18th century work on perspective - one of the most elaborate - and is also known as the world's earliest pop-up book. J M W Turner was taken to Malton by his father for lessons on perspective, and subsequently Turner, in later life, remarked "My real master was Tom Malton." (DNB).

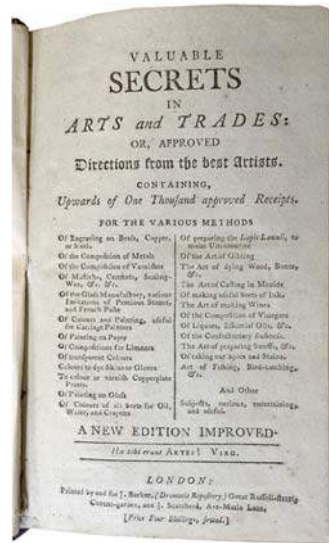
The book had a broad appeal as it was not just written for artists and architects but also specifically for cabinet and furniture makers and upholsterers. Malton himself is recorded as "for several years a cabinet-maker, having a large shop in the Strand". Thus there are splendid plates of carriages, dressing tables, pier tables, chairs, table-settings &c. The subscribers list notes 683 names of which over 500 are cabinet-makers, coach-makers, upholsterers, carpenters, drawing-masters, painters or architects. 25 specific cabinet-makers and upholsterers are names including Chippendale, Chipchase, Bradshaw, Saunders, Fell, Belcher, Linnell, Ince and Mayhew.
ref: White, Eliz. *Pictorial Dictionary of British 18th Century Furniture Design the Printed Sources*, 1990.

7. ANON. Valuable Secrets in Arts and Trades: or, approved directions from the best artists. Containing upwards of one thousand approved receipts. For the various methods Of Engraving on Brass, Copper, or Steel. Of the Composition of Metals. Of the Composition of Varnishes. Of Mastichs, Cements, Sealing-Wax, &c. &c. Of the Glass Manufactory, various Imitations of Precious Stones, and French Paste. Of Colours and Painting, useful for Carriage Painters. Of Painting on Paper. Of Composition for Limners. Of transparent Colours. Colours to dye Skins or Gloves. To colour or varnish Copperplate Prints. Of Painting on Glass. Of Colours of all Sorts for Oil, Water, and Crayons Of preparing the Lapis Lazuli, to make Ultramarine. Of the Art of Gilding. The Art of dying Wood, Bones, &c. The Art of Casting in Moulds. Of making useful Sorts of Ink. The Art of making Wines. Of the Composition of Vinegars. Of Liquors, Essential Oils, &c. Of the Confectionary Business. The Art of preparing

Snuffs, &c. Of taking out Spots and Stains. Art of Fishing, Bird-Catching, &c. And other subjects, curious, entertaining, and useful. v, [3] adverts + 351, [1]p advert. A very good copy in contemporary boards with an early 19th century green linen cloth backstrip. Some foxing to the end-papers. 19th century ownership label of John Seares.

12mo. London printed for J. Barker, (Dramatic Repository), Great Russell-street, Covent-garden, and J. Scatcherd. [1800?] . £295.00

~ ESTC N46162, BL and Wellcome only in the UK; 8 copies in America.



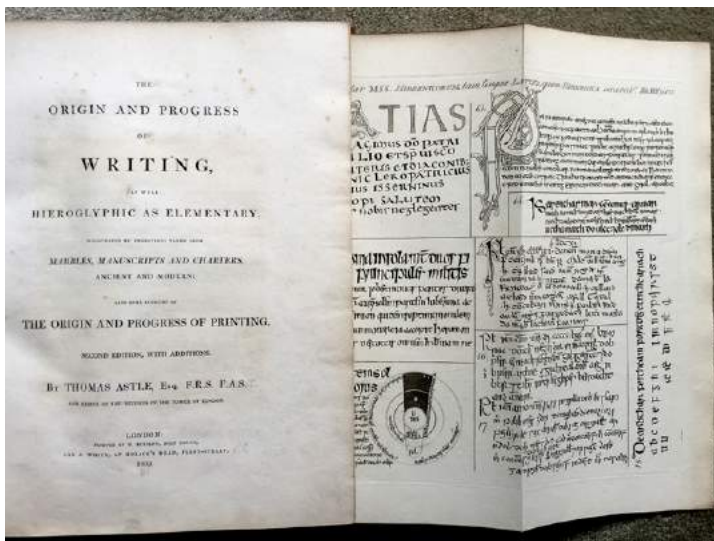
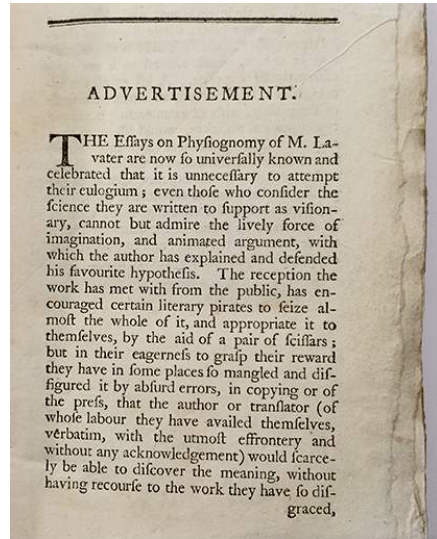
In the preliminary advertisement, the publishers set out a tirade against literary pirates who have mutilated previous editions.

8. 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, and 7 numbered engraved plates. A good copy, uncut in original marbled boards. Some rubbing to the binding, minor cracks to the joints, but very firm. Occasional slight foxing, mainly to the end-papers and paste-downs, and also some offsetting from the plates. The paper is watermarked 1797. 8vo. Printed for G. G. J. & J. Robinson [1800?].



£125.00

~ “The reception the work has met with from the public, has encouraged certain literary pirates to seize almost the whole of it, and appropriate it to themselves, by the aid of a pair of scissors; but in their eagerness to grasp their reward, they have in some places so mangled and disfigured it by absurd errors, in copying or of the press, that the author or translator (of whose labour they have availed themselves, verbatim, with the utmost effrontery and without any acknowledgment) would scarcely be able to discover the meaning... by their mutilated and inaccurate copy. The publishers and proprietors, therefore, of the work thus impudently stolen, and wretchedly mutilated, now present to the public an abridgement carefully revised, correctly printed, and containing in addition to all that is so to be found in the other, nearly a whole sheet of letterpress, and two additional copper-plates, containing twelve heads.”



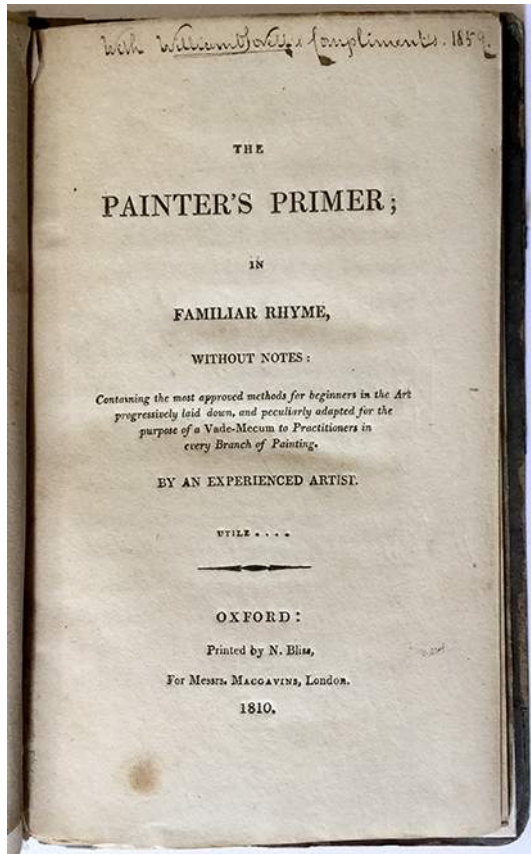
9. ASTLE, Thomas. *The Origin and Progress of Writing, as well hieroglyphic as elementary, illustrated by engravings taken from marbles, manuscripts and charters, ancient and modern: also some account of the origin and progress of printing.* Second edition, with additions. [8], xxiv, 240pp., engraved portrait frontispiece, 31 plates (some folding and some hand-coloured). A very good copy bound in recent half calf, marbled boards. Some slight foxing, and with new end-papers and paste-downs. 4to. Printed by T. Bensley... for J. White. 1803. £350.00

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



11. 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 very good copy. 8vo. Vernor, Hood, and Sharpe. 1807. £95.00

12. [ANON]. *The Painter's Primer; in Familiar Rhyme, without Notes: containing the most approved methods for beginners in the Art progressively laid down, and particularly adapted for the purpose of a Vade-Mecum to Practitioners in every Branch of Painting. By an experienced artist.* [2], 43, [1]p. Original boards, neatly rebaked, new paste-downs and end-papers, but with the original end-papers also retained. Some age toning to the paper, and corners a little worn. Contemporary inscription at the head of the title-page, "With William Lovell's compliments, 1859." Lacks a frontispiece noted in the V & A. Copy.
8vo. Oxford. N. Bliss. 1810.
£95.00



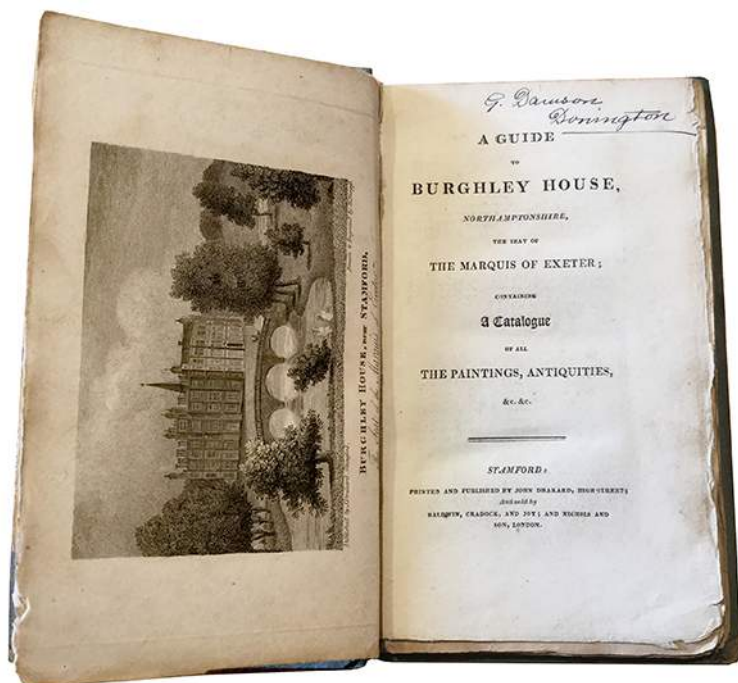
~ *The Painter's Primer in Verse* (1810), by C. Hayter, is noted in John Russell Smith's catalogue of books for 1846. This we cannot trace, and it may be a reference to this present work. Very scarce, and the first copy we have seen. In verse it provides detailed instructions for the artist, from the three 'primitive colours', colour mixing, neutral tints &c., to cleaning of brushes.

13. COOKE, George. *Domestic Animals, from the most esteemed masters. 20 engraved plates, each with original tissue guard, and dated 1815.* A very good copy bound in full contemporary reverse calf, blind stamped borders and central panel. Some minor wear to the joints and corners, and very small rectangle on the upper board where an original label has been removed. Marbled end-papers, and armorial book-plate of Thomas B.C. West [of Langdown Lawn, Southampton].
4to. George Cooke, No 6 Goswell St Road, 1815. £325.00



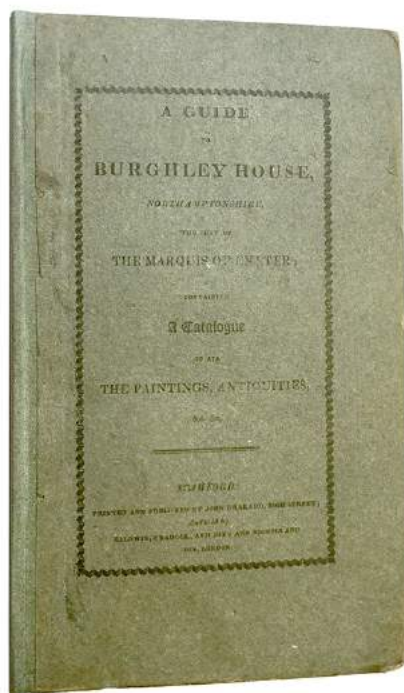
~ A very scarce collection of engravings based on paintings by Dutch 17th century artists, including Paulus Potter, Albert Cuyp, Karel du Jardin and Nicholas Berchem. It was issued without text or a title-page, and the title originates from a letterpress label on the binding of the copy at Reading University; the only one recorded by Copac. Unrecorded at the Yale Center for British Art.





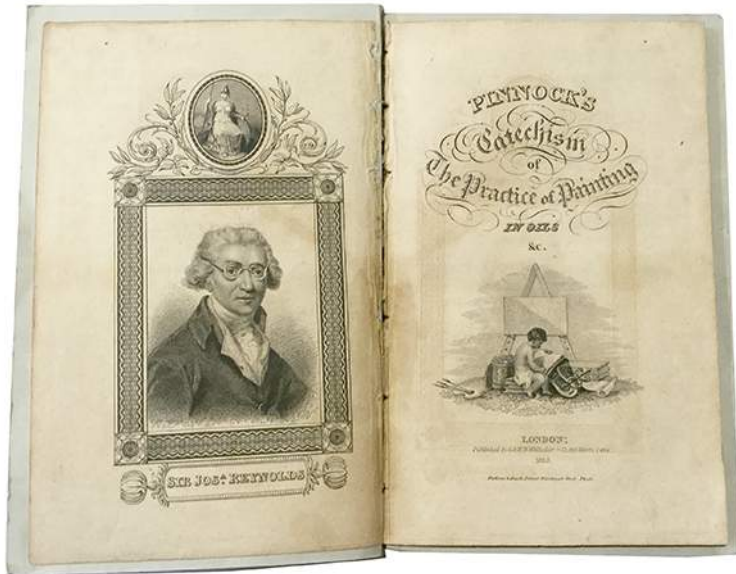
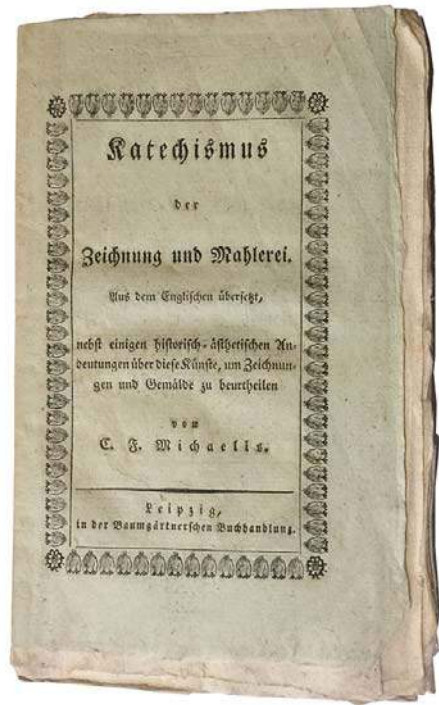
14. BURGHELY HOUSE. [Blore, J.] A Guide to Burghley House, Northamptonshire, the Seat of the Marquis of Exeter; containing a Catalogue of all the Paintings, Antiquities, &c &c. [4], 112, [16]pp *index.*, *engraved frontispiece and engraved plan.* A good uncut copy in original printed boards, expertly respined, and with the inner joints repaired. Corners bumped. Evidence of the removal of a book-plate, and a later ownership name at the head of the title-page. 12mo. Stamford: John Drakard. [1816].

£120.00



15. [PINNOCK, William].
 Katechismus der Zeichnung und
 Malerei. Aus dem Englischen
 übersetzt, nebst einigen historisch-
 asthetischen Andeutunge über
 diese Künste, um Zeichnungen
 und Gemälde zu beurtheilen. Von
 C[hristian] F[riedrich] Michaelis.
iv, 96, [8]pp adverts. A near
 fine, large uncut copy in original
 pale green printed wrappers.
 Scarce, unrecorded in Copac.
 8vo. Leipzig. in der
 Baumgärtnerischen Buchhandlung.
 [1820]. £140.00

~ The first German edition
 based upon Pinnock's *Cat-
 echism on Drawing*, which
 was published in London in
 1818. It includes descrip-
 tions of porcelain and stained
 glass as well as recipes for paint.



16. PINNOCK, William. A Catechism on the Practice of Painting in Oil. By an Artist. Third edition. 71, [1]p., engraved title-page dated 1823, and portrait frontispiece of Sir Joshua Reynolds. Bound in recent card wrappers. The printed title-page is dated 1821. 12mo. Printed by Cox and Baylis. 1821 [but 1823]. £45.00



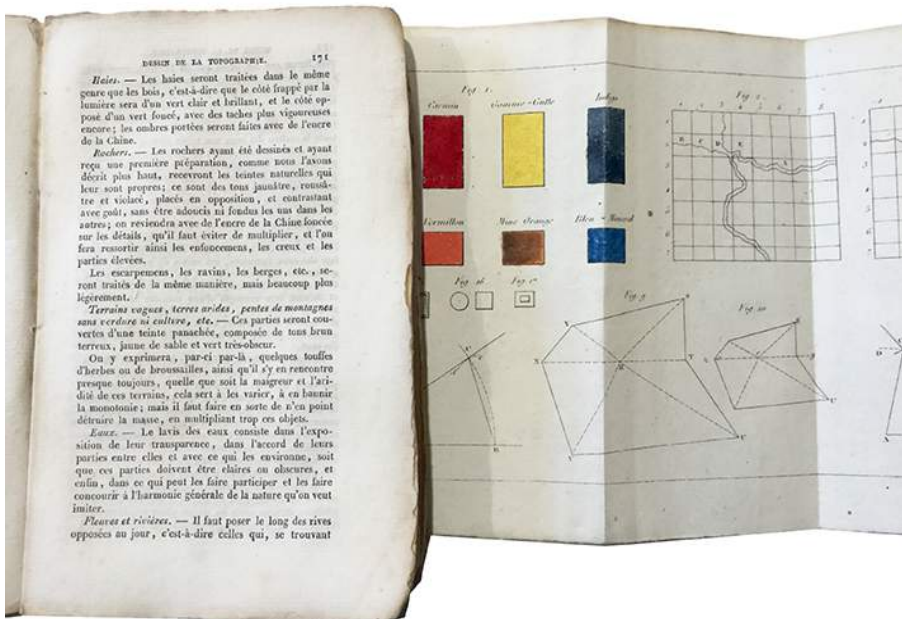
17. CABINET MAKER. Thomas Gosling, aged 15, with the consent of his father Thomas Gosling, binds himself apprentice to Edward Stredder of Royston, Herts., cabinet maker, for 7 years. Original printed and hand-written indenture, dated 14th February 1826. Signed by all three parties, with wax seals, and revenue stamps. 205mm x 252mm. 1826. £75.00 + vat

~ Edward Stredder, upholsterer and cabinet maker, was married to Mary Abbott, and their daughter Sarah (born 1831), contributed to periodicals and wrote two novels: *The Fate for a Year* (1863) and *To Have and to Hold* (1884).

18. 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. £100.00

19. SMITH, John Thomas. *Nollekens and his Times: comprehending a life of that celebrated sculptor; and memoirs of several contemporary artists, from the time of Roubiliac, Hogarth, and Reynolds, to that of Fuseli, Flaxman, and Blake. Second edition. Two volumes. x, 393pp; vi, 494pp., frontispiece portrait.* Contemporary half black calf, gilt raised bands and morocco labels. Some slight rubbing to the bindings, and occasional foxing.
8vo. Henry Colburn. 1829. £140.00

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



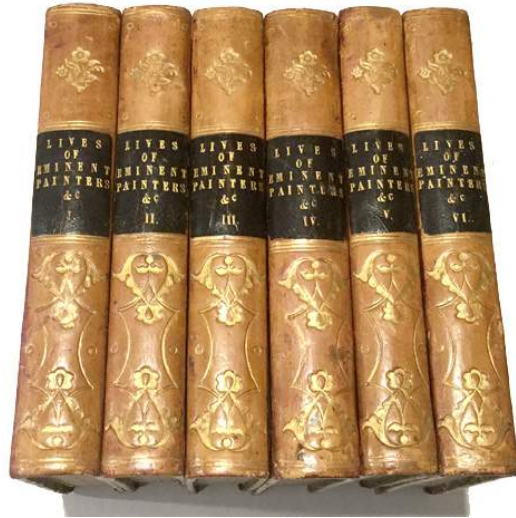
20. PERROT, Aristide Michel. *Manuel de Dessinateur, ou Traité Complet du Dessin*. Seconde édition. [2], 273, [1]p., half-title., 7 multi-folding plates, one with 8 colour specimens from sepia to indigo. A very good copy in contemporary quarter gilt morocco, marbled boards. Some occasional foxing.

12mo. Paris, Roret, Libraire, Rue Hautefeuille. 1829.

SOLD

~ 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*.

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



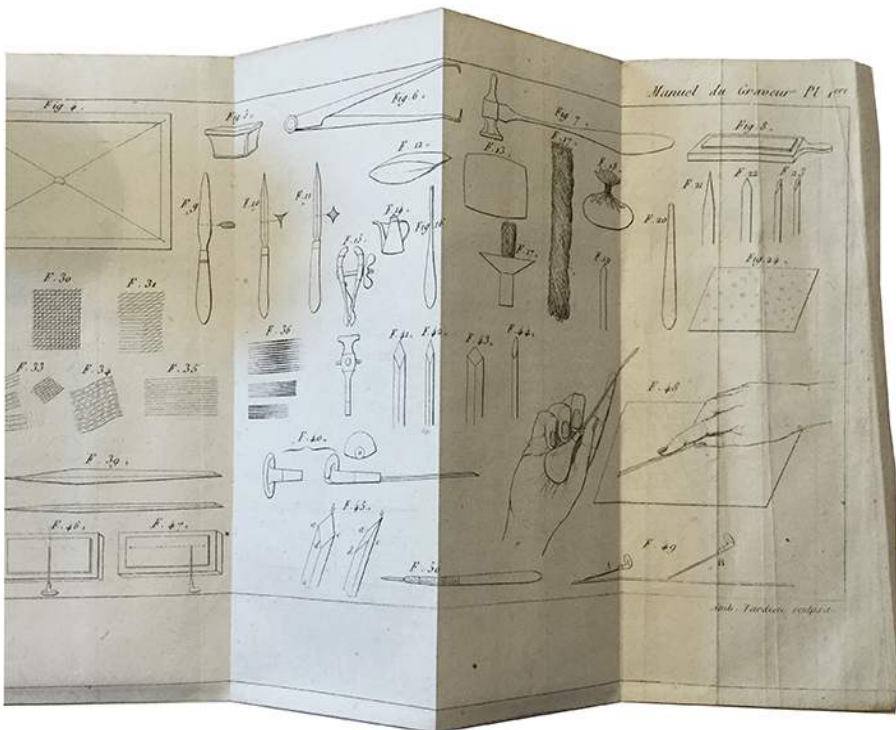
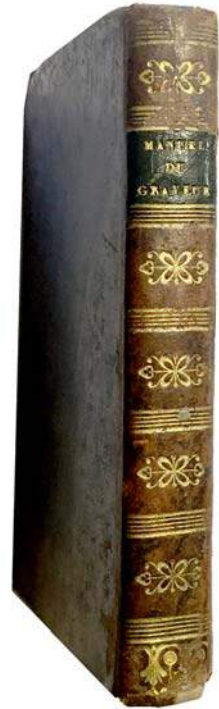
small 8vo. John Murray. 1830-1846.

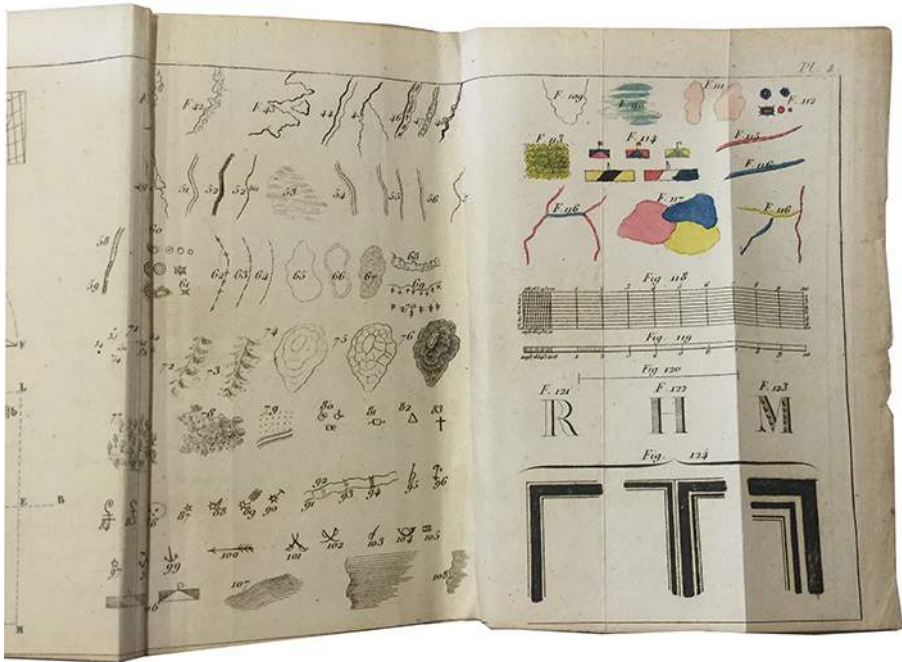
£295.00

~ Lady Isabella Hamilton was the daughter of the 5th Earl of Buchan, and married William Leslie Hamilton, attorney-general of the Leeward Isles. Her book-plate appears in V.L. Oliver's *West Indian book-plates* (1914). However she died in 1824, and the bookplate may have been added by the family after her death. Her second husband was the Hon. John Cunninghame, and Allan Cunningham was a member of the same Scottish clan; perhaps explaining the inclusion of this work in their library.

22. PERROT, Aristide Michel. Manuel du Graveur ou Traité Complet de l'Art de la Gravure en tous genres. D'après les renseignements fournis par plusieurs artistes, et rédigé par A.M. Perrot. [4], 255, [1]p., half-title., large folding table, four folding engraved plates. First edition. A very good copy bound in full contemporary tree calf, gilt decorated spine with black morocco label. Slight wear to foot of the spine and the corners. 12mo. Paris, Roret, Libraire, Rue Hautefeuille. 1830. £120.00

~ Copac records 3 copies (Cambridge, Senate House, Sheffield).





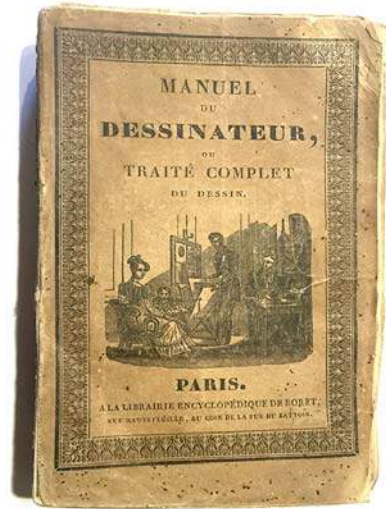
23. PERROT, Aristide Michel. Manuel Élémentaire pour la Construction et le Dessin des Cartes Géographiques... à l'usage de ceux qui enseignent ou qui veulent apprendre la géographie par le moyen du dessin. iv, 258pp., 7 folding plates (one hand-coloured). Some foxing, but a good copy bound in contemporary half black roan, gilt lettered spine, marbled boards. Head of the spine chipped. Scarce. 12mo. Paris, Roret, Libraire, Rue Hautefeuille. 1830. £120.00

~ Aristide Michel Perrot (1793-1879), French geographer, and cartographer, who specialized in miniature maps that appear in numerous French atlases.

24. PERROT, Aristide Michel. Manuel de Dessinateur, ou Traité Complet du Dessin. [2], 236, [36]pp adverts., 8 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 wear to the backstrip, but a rare survival of this fragile production. One of the uncoloured plates is torn with loss, and this copy is priced accordingly. 12mo. Paris, Roret, Libraire, Rue Hautefeuille. 1832. £50.00

~ Scarce, the third edition, with one additional plate to the earlier editions.

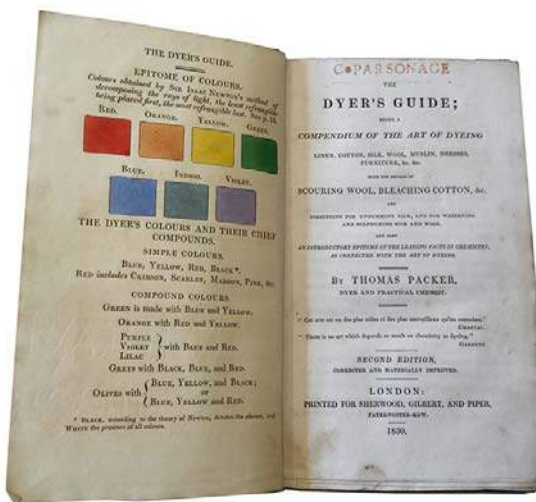
~ Aristide Michel Perrot (1793-1879), French geographer, and cartographer, who specialized in miniature maps that appear in numerous French atlases. In 1847 he published his *Nouveau manuel complet pour la construction et le dessin des cartes géographiques*.



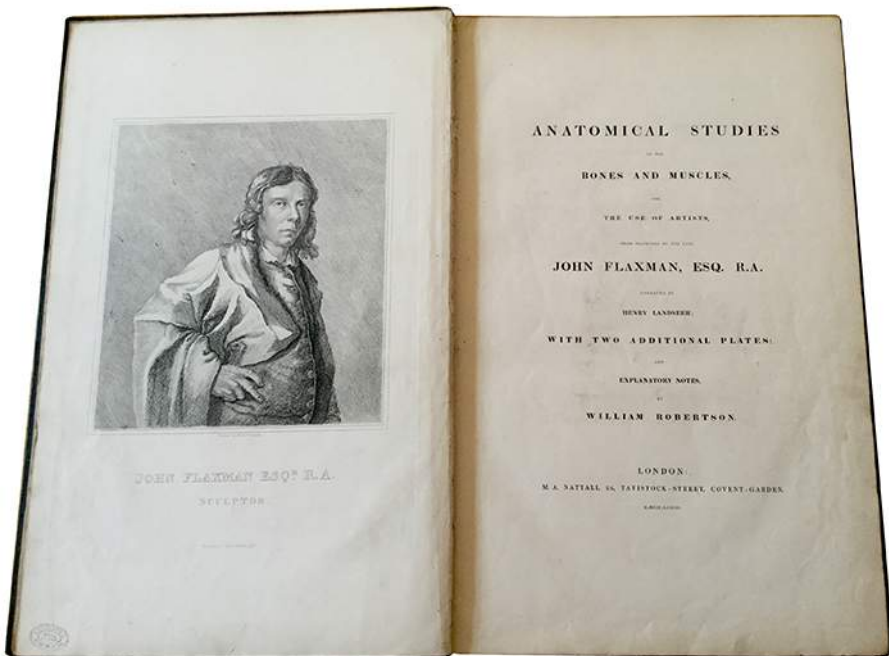
25. PACKER, Thomas.

The Dyer's Guide: being a compendium of the art of dyeing linen, cotton, silk, wool, muslin, dresses, furniture, &c. &c. with the method of scouring wool, bleaching cotton, &c. and directions for ungumming silk, and for whitening and sulphuring silk and wool. And also an introductory epitome of the leading facts in chemistry, as connected with the art of dyeing. Second edition, corrected and materially improved. *viii, 156, [12]pp adverts., half-title., one plate which consists of letterpress with 7 colour samples in watercolour.* A very good copy in original linen backed boards, with printed paper spine label. Ownership stamp of C. Parsonage at the head of the title-page and verso of the frontispiece. Scarce.

8vo. London: Printed for Sherwood, Gilbert, and Piper, Paternoster-Row. 1830. £295.00



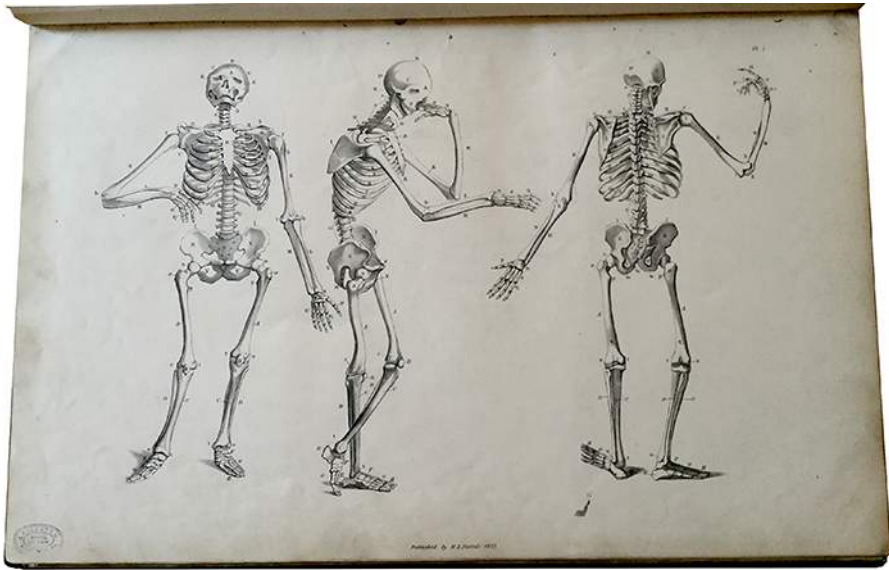
Copac records 3 copies (Leeds, Senate House, V & A).



26. FLAXMAN, JOHN. Anatomical Studies of the Bones and Muscles, for the Use of Artists, from drawings by the late John Flaxman, Esq. R.A. Engraved by Henry Landseer; with two additional plates; and explanatory notes, by William Robertson. 13 + (1)pp., etched portrait frontispiece and 21 plates. Original pebble grain cloth, with printed paper label (now rubbed) on the upper cover. Rebacked and with the small oval stamp of Leicester School of Art on the lower corner of each plate, but well clear of the image. Shelf numbering on the verso of the title-page. A good copy, of a scarce work. Garrison and Morton 411. folio. Nattali. 1833. £195.00

~ These anatomical drawings by John Flaxman were all engraved by Henry Landseer and published after Flaxman's death. The volume is illustrated with eighteen plates after Flaxman's drawings as well as two depicting skeletons and échorché figures and another after a drawing by Michelangelo.

Flaxman's interest in anatomy is recorded in several sources. He studied the subject both at the Royal Academy Schools and while in Italy (1787-94) and is known to have kept a skeleton in his studio. Flaxman also collected a number of books relating to anatomy by



such authors as Hippocrates, Albinus, George Stubbs and Charles Bell. Most significantly, he also wrote an unpublished treatise entitled '*Motion and Equilibrium in the Human Body*' which included a chapter specifically dealing with human anatomy.

In the preface to the 1833 publication William Robertson wrote that the plates 'have been carefully copied from the drawings of a man who had made the laws of muscular action his most particular and successful study, and whose skill as a draughtsman enabled him to give the most expressive character of nature to his transcripts from the dissected limb. He compared the collapsed with the working muscle, and while he drew it in the flaccidity of death, his crayon gave indication of its play and tension in the elasticity of life...To announce these exhibitions of muscular mechanism as the studies made by Flaxman, for his own use and instruction, is to give them a practical recommendation superior to all critical eulogy. We have here the exemplification of his labours; the secret of his processes; and all that need be urged on the young Student is to follow in the Master's steps'. Ref: Royal Academy Catalogue entry.



27. CARVER, GILDER & FRAME MAKER. Engraved bill-head from S. Dixon Carver and Gilder, Looking Glass and Picture Frame Manufacturer, 12 Great Portland Street, Cavendish Square. Ornate engraved calligraphy flanked by two vignettes advertising Plate Glass of all dimensions, plates resilvered; cornices, gilt bordering & decorations, paintings cleaned & restored. They invoiced Lady Hartland on May 25th for framing and glazing a print of Queen Mary £1-1-6 which was settled January 1836.

131mm x 194mm. 1835.

£45.00 + vat

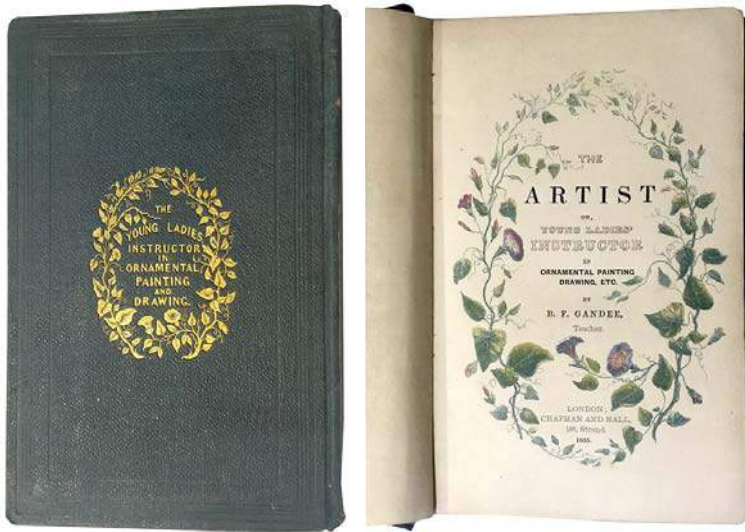
~ Lady Hartland was the widow of Lieutenant-General Thomas Mahon 2nd Baron Hartland (1766-1835). His garrison skilfully ambushed and destroyed a force of United Irishmen at the battle of Carlow in 1798 killing 400-600 men and executing another 200 later.

In 2001 Christie's sold a coloured fan leaf depicting 'The Royal Family visiting the Royal Academy', in an ornate 19th century gilt frame by "Dixon, Carver and Gilder."

28. GANDEE, B.F. The Artist or, Young Ladies' Instructor in Ornamental Painting, Drawing etc. consisting of lessons in Grecian painting, Japan painting, Oriental tinting, Mezzotinting, Transferring, Inlaying and manufacturing Ornamented articles for fancy fairs. First edition. vii, [1], 253 [1], [2]pp adverts., half-title., chromolithograph frontispiece by Baxter, ornate coloured decorative title-page, 17 lithograph plates and a number of text illustrations. A very good clean copy in original decorative gilt cloth, all edges gilt. Slight wear to the foot of the spine and some fading to the boards.

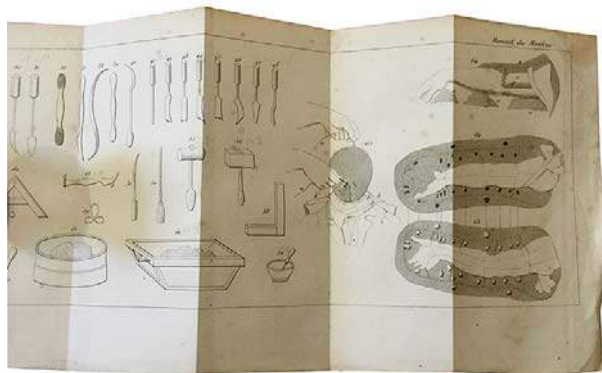
foolscap 8vo. Chapman and Hall. 1835.

£95.00



~ If any single volume captures the pastimes and pre-occupations of the upper middle class young lady at home in the early 19th century, then it has to be Gandee's Instructor. Japanning, transfers, paper screens, scrapbooks, inlaying, writing folios, screens, card racks... they are all here.

29. LEBRUN, Monsieur. Nouveau Manuel du Mouleur, ou l'art de mouler en platre, carton-pierre, carton-cuir, cire, plomb, argile, bois, écaille, corne, etc. Ouvrage revu et annoté par des amateurs. Nouvelle édition très augmentée. [4],



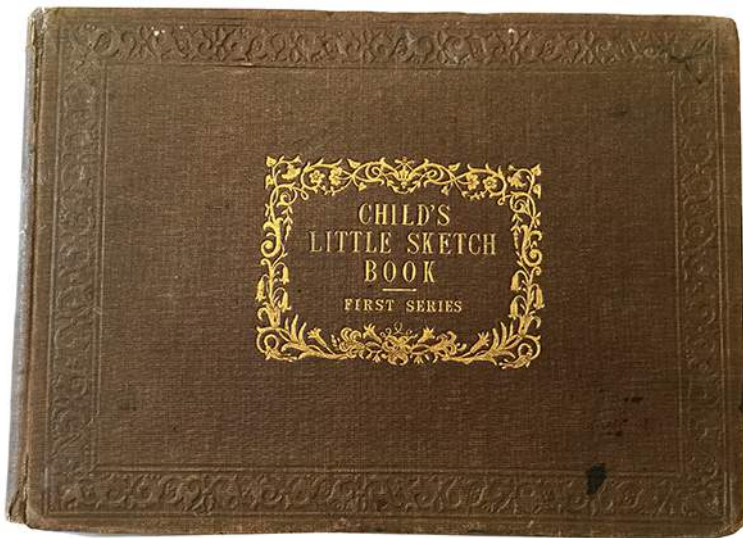
284, 36pp adverts., half-title., multi-folding engraved plate. A good uncut copy in 19th century marbled boards. Paper label of the Landes-Bibliothek Weimar at the foot of the spine and small stamp on the verso of the title-page. Some scattered foxing.

12mo..Paris. a La Librairie Encyclopédique de Roret. 1838. £140.00

~ The first edition, scarce, Copac records the BL only.

30. STRUTT, Joseph. *The Regal and Ecclesiastical Antiquities of England*. A new and improved edition, with critical and explanatory notes, by J.R. Planché, Esq. iv, 152 pp., 72 hand coloured plates (with protective paper guard sheets), depicting scenes and portraits from mediaeval illuminated manuscripts. A fine clean copy bound in contemporary half olive morocco, top edge gilt, gilt lettered spine, marbled boards.
4to. Henry G. Bohn. 1842. £395.00

~ First published in 1773, with a supplement of 12 plates added in 1793, this new edition of "*The Regal and Ecclesiastical Antiquities of England*" adds critical notes by the eminent antiquary, James Robinson Planché [1796-1880].



31. CHILDS, George. *The Little Sketch Book*; a course of very easy lessons in landscapes, figures, &c. First series. *Title-page, and 1-12, 14-28 lithograph plates*. Rather worn in original gilt lettered cloth, plates have some old marginal chips, and occasional marks, and lacking plate 13. The work was advertised c1842 at the back of Willson's *Use of a Box of Colours*. Very scarce, and the only other copy we have sold lacked the printed title-page.
small oblong 4to. Charles Tilt. c1842. £30.00

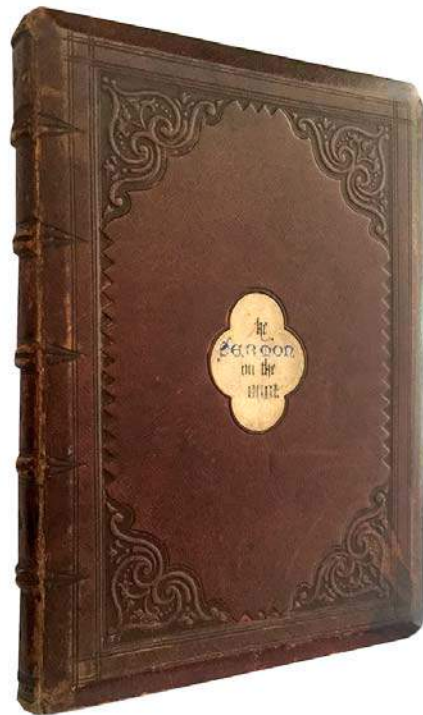
32. HOUSES OF PARLIAMENT. An original handwritten card to, "Admit the bearer and Friends to the Works of the New Houses of Parliament." It is signed Grissell & Peto and has their black wax seal. Some slight dustiness and traces of mounting on the reverse.



75mm x 115mm. c1843. £50.00 + vat

~ In 1834 the Houses of Parliament were destroyed by fire. When Pugin and Barry worked on the new building the main contractor was the firm of Thomas Grissell and Samuel Morton Peto. During the construction a number of visitors are recorded, including the King of Prussia, and Prince Albert, although they would not have required an admittance pass! "On Saturday, July 29th [1843], at half-past one o'clock, the Queen, Prince Albert, and a select suite, arrived in New Palace-yard, in two plain carriages, for the purpose of visiting the new Houses of Parliament, and which are now in a state of rapid progression." (The Builder, Volume I.)

33. HUMPHREYS, Henry Noel. The Sermon on the Mount. First edition. *16 card sheets illuminated by Owen Jones and heightened with gold and colours.* Bound in original full calf, blind stamped in ecclesiastical style, by Hayday, with cartouche to front and back boards. Bevelled edges, all-edges-gilt. With ticket for W. Nash, Bookseller, Tunbridge Wells. Some browning and occasional foxing but a good copy, with just slight wear to the head of the spine and corners.



8vo. Longman and Co. 1844.

£150.00



34. McKENZIE, David Maitland. Classes for Oil Painting, Water Colour and Pencil Drawing &c. 46 Renfield Street [Glasgow]. A single sided lithographic hand-bill, approximately 130mm x 190mm in size. Some dustiness and light creases. Printed by Allan & Ferguson, [Glasgow].

Together with a small card setting out his 'Terms' for lessons, and an amazing survival of an original attendance card for a student. Twelve numbered squares to mark off as lessons were completed. Each card is c45mm x 75mm. £220.00

~ David Maitland McKenzie (c.1800-1880) was a landscape painter, advertising himself here as previously assistant to the late Revd. John Thomson (see McEwan, page 575), also a landscape painter, known

as Thomson of Duddingston. McEwan notes that “some mystery surrounds this [McKenzie] artist. He was a foundation Associate of the Institution for the Encouragement of Fine Arts in 1826 where he exhibited some well executed landscapes in 1826 and 1830 . He was elected RSA in 1829 but in 1832 he forfeited his membership, apparently due to unseemly behaviour, being one of two Academicians to be deprived of their membership by disciplinary action . The ostensible reason was failing to satisfy the Council with their diploma submissions but it is probable that behaviour had more to do with it since many other artists who had never submitted works retained their membership” (McEwan, *Dictionary of Scottish Art & Architecture*, page 367).

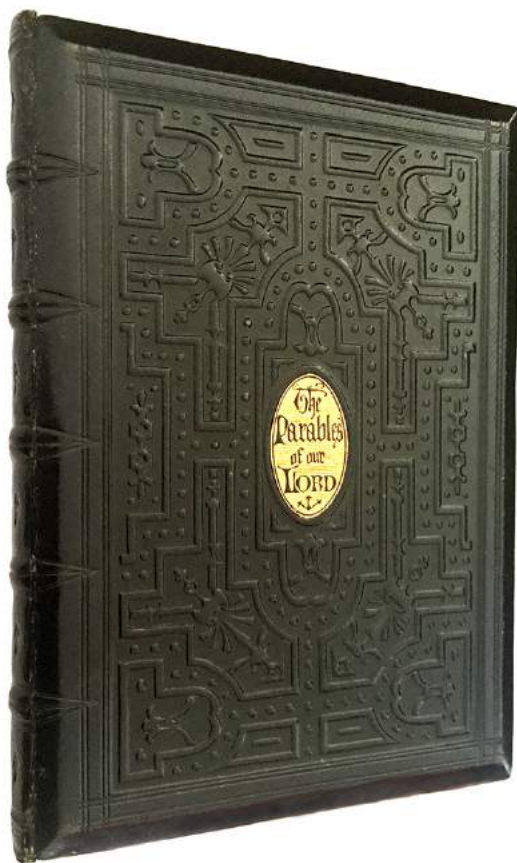
35. CARSWELL, John. Lithographer and Engraver, Paisley. “Respectfully returns his sincere thanks to his friends and the public for the very liberal encouragement he has hitherto secured, and at the same time begs to intimate that he as removed to these premises, 46 Moss Street, where, from his increased accommodation, he will be enabled to prosecute his business with addition and facility; and by strict attention to orders, and a determination to execute his work in the first style of the art, and on the most reasonable terms, he trusts to merit a continuance of past favours.” Engraved hand-cill, a little dusty, but in good condition.

203mm x 127mm. Paisley. 1846.

£45.00 + vat



~ The SBTI has John Carswell, described as ‘lithographer, engraver, printer, bookbinder and account book manufacturer’, at this 46 Moss Street address between 1848 and 1866, one of several Carswell’s in the book trade in Paisley around this time



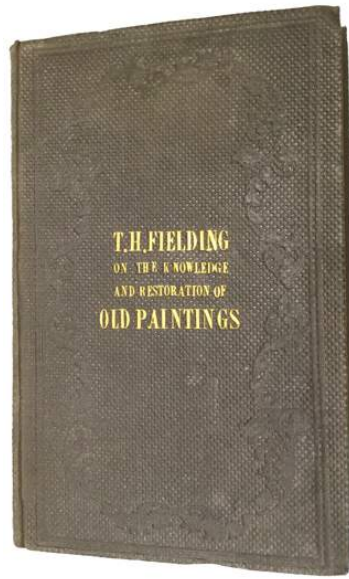
36. HUMPHREYS, Henry Noel. Parables of our Lord. Chromolithographed title page and 31 chromolithographed pages, with text, symbolic borders, and initials printed in gold, black, and colours. Original full black blind stamped morocco binding over bevelled boards by Hayday. *31 chromolithographed full-page illustrations, chromolithograph title page, text, borders and initials all by Noel Humphreys.* With gilt centerpiece to each board, lemon yellow end-papers, all edges gilt. A fine copy with almost no signs of wear, seldom seen in this condition. In a padded slip-case. 8vo. Longman and Co. 1847. £495.00



37. HUMPHREYS, Henry Noel. *Parables of our Lord. Chromolithographed title page and 31 chromolithographed pages, with text, symbolic borders, and initials printed in gold, black, and colours, 2 page printed explanation and advertising leaf.* Bound in the original black papier mache, gilt dentelles, marbled end-papers, all edges gilt. Recased, and inner joints neatly repaired. Some occasional browning and slight foxing. The eight medallions contain the head of an angel, a lion, an eagle or an ox, representing the Gospel authors Matthew, Mark, John and Luke. 8vo. Longman and Co. 1847. £395.00

~ “The binding of *Parables of our Lord...* was one of the first of the so-called ‘papier-mache’ bindings, contrived to look like carved ebony. They were cast in a black plaster composition, over papier-mache, often reinforced with metal. The result was splendidly gothic and impressive. Such bindings could hardly be put on shelves to scratch other bindings or chip against their own kind; they could only lie on tasselled piano-covers.” McLean. *Victorian Book Design.*

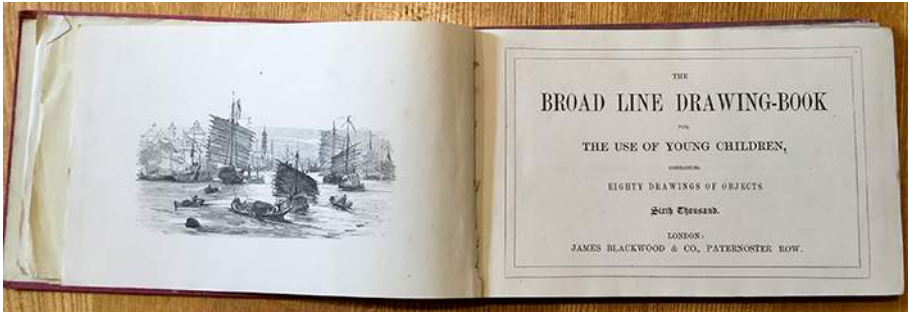
38. FIELDING, T.H. The Knowledge and Restoration of Old Paintings: the modes of judging between copies and originals: and a brief life of the principal masters in the different schools of painting. First and only edition. xv, [1], 217, [1]p advert., half-title. A very good clean copy in original blind stamped and gilt lettered cloth. small 8vo. Ackermann and Co., 96, Strand. 1847. £295.00



~ A comprehensive treatise by the artist and engraver Theodore Henry Fielding, and an early work on the subject of restoration. With travel in continental Europe much easier the flow of paintings into England was dramatic, 14,901 pictures in 1845, and the author includes a long chapter on the dangers of fakes and how to tell originals from copies. The section on surface cleaning and removal of varnish is still valid today, although his instructions on revarnishing are best avoided. The first copy we have offered for sale for over 15 years.



39. SMITH, Richard. Manufacturers of White & Tinted Enamell Boards, Drawing Boards, Waste Printing, Ivory & Enamelled Cards. Enamelled, Metallic, Coloured & Fancy Papers. 71 Bishop St, Port Dundas, Glasgow. Engraved trade card, a little dusty. 92mm x 120mm. c1850. £50.00 + vat



40. THE BROAD LINE DRAWING-BOOK for the Use of Young Children, containing eighty drawings of objects. Sixth thousand. *iv pp.*, 72 numbered outline plates, with unnumbered engraved frontispiece and final plate. Internally a very good clean copy, but the original red gilt cloth binding is rubbed and faded, and the contents are loose. Scarce. Inscribed on the end-paper, "Willie Dockar Drysdale from Mr Blackwood, January 1872." A note on the verso of the title-page states that "this book is also published in six parts at sixpence each, for the use of schools and families." 140mm x 215mm. London: James Blackwood & Co., Paternoster Row. c1851. £30.00

~ Copac records three copies, (BL, Cambridge, V & A.), and record, as in this copy, 72 plates.

41. WESTCOMBE FAMILY, Worcester. A beautiful hand-stitched folder, most likely created by a young lady of leisure as a personal keepsake possibly for her billet-



doux or her art collection. The ornate ivory embossed card covers are edged with blind decorated gold foil with watercolour paintings affixed to the central panels. One side depicts a wintry scene with a snow-covered cottage and figures skating whilst the other side has a summery display of colourful flowers. Inside the folder is padded and lined with coral-coloured silk.

One of the ribbon ties is missing, but otherwise, the folder is beautifully clean and fresh, as are the watercolours. It has clearly been treasured and looked after for a long time, and is a rare survival.

Size: folded, approx. 270 x 252mm. c1850.

£295.00

~ P r o v e n a n c e :
Westcombe Family of
Worcester.



42. McCULLOCH, Robert, Cabinet Maker & Upholsterer, 16 Glassford Street, Glasgow. “Begg leave to intimate to his numerous friends and the public generally, that in order to meet his daily increasing business, he has taken the premises No 16 Glassford Street, where a large and varied assortment of unique and fashionable furniture will always be kept for inspection. Lithographed hand-bill, in very good condition.

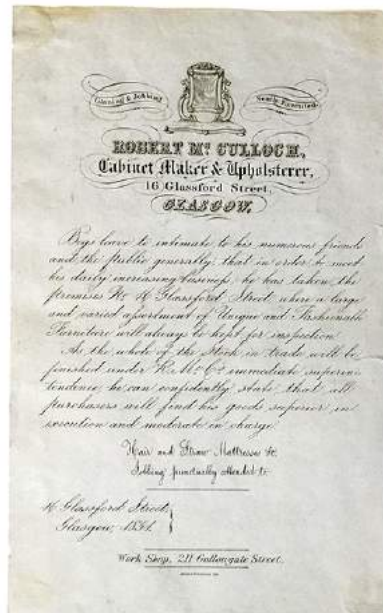
203mm x 125mm. Allan & Ferguson lith. [Glasgow, 1851]. £60.00 + vat

43. ANON. The Useful Arts employed in the Construction of Dwelling Houses. The second edition. vii, [1], 215, [1], 8pp adverts., text illustrations. A very good copy in original blind stamped cloth, with gilt decorated spine. Some very slight rubbing.

8vo. John W. Parker. 1851.

£125.00

First published in 1844, Copac records just 3 copies of this second edition (Oxford, V & A, and Science Museum).



I. The Walls - Stone and Stone-Work: varieties of building stone, quarrying stone, the application of electricity to the blasting of rocks, sawing the stones, prices of stone-masonry;

II. On the Durability of Stone Buildings - including the stone for the New Houses of Parliament; how to determine which stone will resist the action of frost;

III: The Walls - Bricks and Brick-Work: Early use of brick, making bricks by hand, making bricks and tiles by machinery; the Marquis of Tweedale's method, process of bricklaying, mortar, defects of modern brick houses;

IV. The Roof - Slates and other Roof Coverings: Slate quarries, paper roofs, terrace roofs, Asphalt roofs, Scotch fir roofs, iron roofs, zinc and other metallic roofs, thatch roofs;

V. The Wood-Work - Growth and Transport of Timber;

VI. The Wood-Work - Carpentry;

VII. The Fire-Place: Open fireplaces, Philosophy of a chimney; Smoky chimneys; Dr. Arnott's stove, the Russian stove, Sir Stewart Monteith's stove, Warming buildings by steam, hot water;

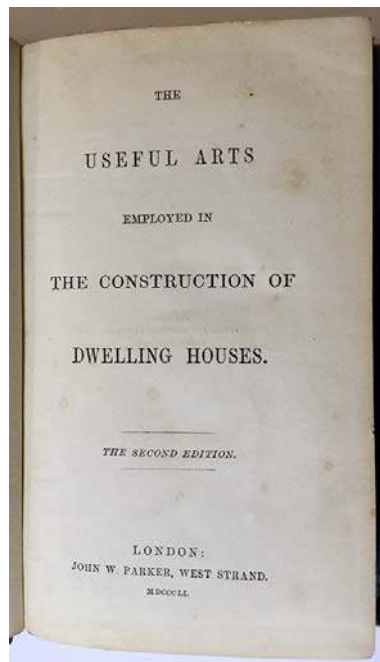
VIII. The Windows and Lead-work: the introduction of windows, the manufacture of crown glass, plate glass etc.

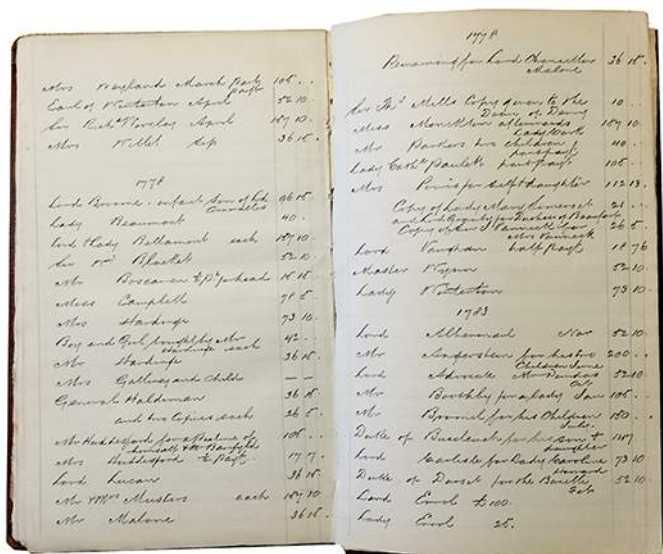
IX. The Interior: Plastering and Paper-Hanging: Plastering walls and ceiling, plaster and papier-mache ornaments for rooms, whitewashing and stuccoing; stencils, flock paper-hangings etc.

X. The Interior: Painting and Gilding;

XI. A Model Dwelling House: The late Sir John Robison's house at Edinburgh, the interior, warming, ventilating, lighting, gas cooking apparatus, flues, interior decorations by Mr Hay; a beautiful English Villa, situation etc.;

XII. Fire-Proof Houses: Hartley's method; Earl Stanhope's methods; Pamboeuf's method, fire-proof paint, Leconte's method, Varden's method, Frost's method, Loudon's method, experimental trials; XIII. Miscellaneous Processes: Manufacture of nails, locks and keys, stoves and grates, bells, brass handles and ornaments, preservation of timber, Kyanizing, Soluble glass, veneering, Brunel's method of cutting veneers etc., the practice of fresco painting, The cartoon; a fresco painter at work described etc.





44. REYNOLDS, Joshua. Sir Joshua Reynolds' Notes and Observations on Pictures, chiefly of the Venetian School, being extracts from his Italian Sketch Books; also, the Rev. W. Mason's Observations on Sir Joshua's method of Colouring... with an Appendix, containing a transcript of Sir Joshua's account-book, showing what pictures he painted and the prices paid for them. Edited by William Cotton, Esq. xii, 107, [3]pp. Original pebble grain cloth, gilt lettered spine. Neatly rebacked retaining the original backstrip, but the covers are rather faded and marked in places.

8vo. John Russell Smith. 1859.

£95.00

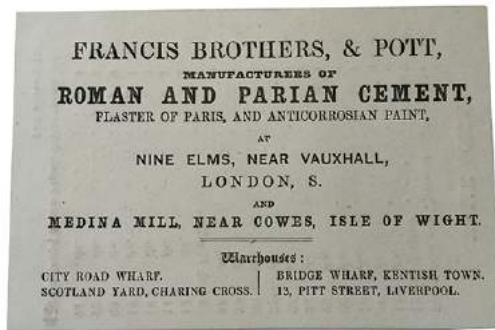
~ Bound in are seven additional leaves with manuscript additions to the lists of paintings and prices. This appears to have been done towards the end of the 19th century.

45. ROMAN & PARIAN CEMENT. Francis Brothers, & Pott, manufacturers of Roman and Parian Cement, Plaster of Paris, and Anticorrosion Paint, at Nine Elms, near Vauxhall, London. Trade card, with prices of Welch Goods on the reverse.

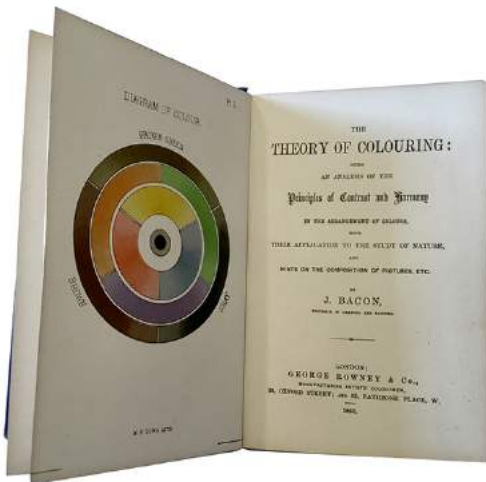
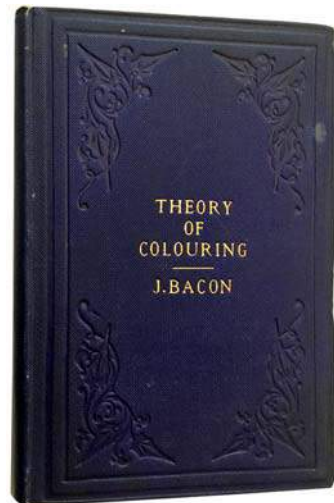
75mm x 113mm. 14th February, 1859.

£40.00 + vat

~ Charles Francis began in Nine Elms in 1809–10 as a cement merchant in partnership with John Bazley White. In 1819 the firm acquired the patent for Hamelin’s Mastic, used in the then fashionable stucco. Later the firm, as Charles Francis & Son was an important supplier of patented ‘Roman cement’.



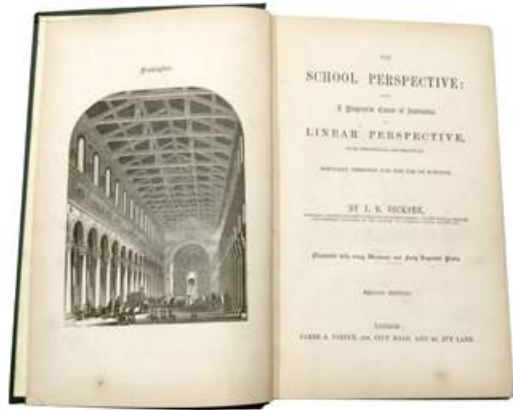
46. BACON, John. *The Theory of Colouring: being an analysis of the principles of contrast and harmony in the arrangement of colours, with their application to the study of nature, and hints on the composition of pictures.* First edition. *viii, 51, 41pp illustrated adverts for G. Rowney., half-title., 6 coloured plates.*



A very good clean copy in original blind stamped and gilt lettered dark blue cloth, all edges gilt. Some very slight rubbing to the head and tail of the spine. The first edition is scarce.
small 8vo. Geo. Rowney & co. 1866.

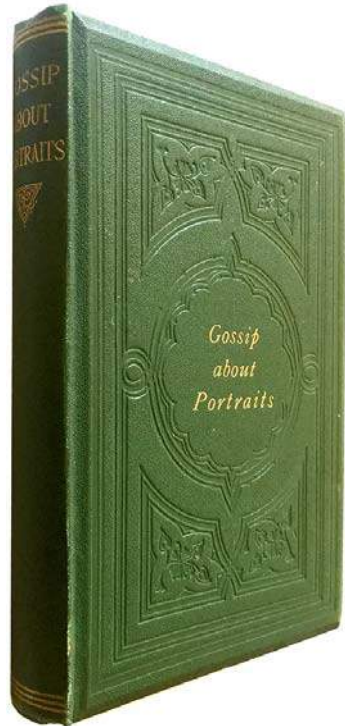
£60.00

47. DICKSEE, J.R. *The School Perspective: being a progressive course of instruction in linear perspective both theoretical and practical. Specially designed for the use of schools. Second edition. xiv, [2], 79, [1], 24pp adverts., preliminary advert leaf., frontispiece, 40 plates and 24 diagrams in the text.* A very good copy in original gilt lettered green cloth, some slight foxing. 8vo. Simpkin, Marshall and Co. [c1867].



£120.00

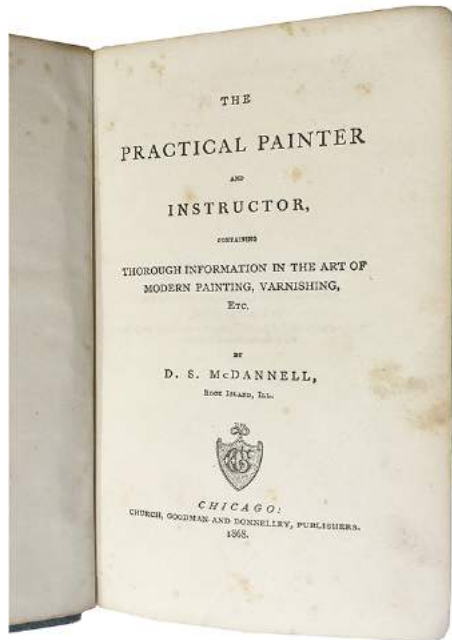
48. TIFFIN, Walter F. *Gossip about Portraits, including Engraved Portraits. Second edition. vi, [2], 223, [1]p., half-title., errata slip.* A fine copy in original blind stamped and gilt lettered dark green cloth. A family copy, with the name Emily C. Tiffin at the head of the title-page. Scarce. First published by Bohn in 1866. 8vo. John Russell Smith. 1867. £75.00



49. McDANNELL, Decatur Stephen. *The Practical Painter and Instructor, containing thorough information in the art of modern painting, varnishing, etc. First edition. viii, [1], 235, [1]p.* Original dark green pebble grain cloth, gilt lettered spine. Some 'bubbling' to the cloth which also has a few minor marks. Scattered foxing. 8vo. Chicago: Church, Goodman and Donnelley. 1868. £65.00

Scarce, unrecorded by Copac.

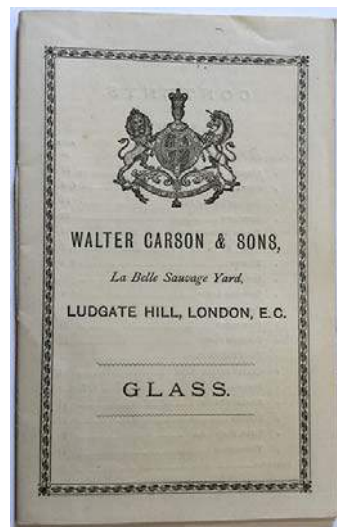
~ Decatur Stephen McDannell (1830-1890) had a business in Rock Island, Illinois of ornamental sign painting, gilding, creating panoramas, and fine art painting, especially of the Colorado Rocky Mountains. He was married to Caroline Hugh at Fulton, Ohio in 1852. In 1845, he entered the painting business and wrote: "I will tell you how I lettered my first sign. I had been drawing on letters and ornaments until I had full confidence that I could paint a sign and shade it. I had very good command of the pencil by striping, and was sure I could make a good, passable letter. My boss had a large sign in the shop, and he wanted it lettered on Saturday. He was doing his sign work himself, but on this occasion he was called away on important business..."



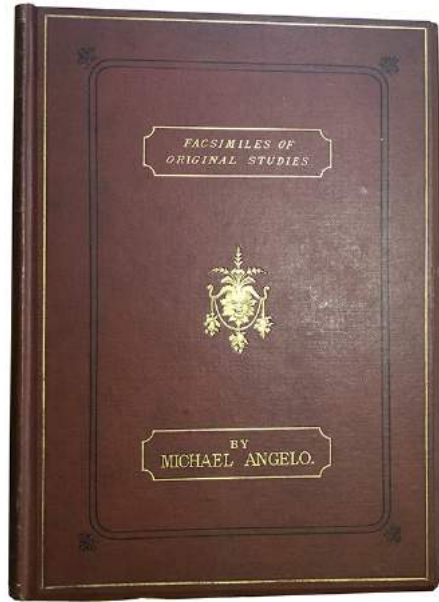
"This work has not been filled with old discarded receipts, but is designed to give clear information to the new beginner, which he can comprehend, and to assist the older workmen in House, Sign, and Carriage painting; also in Gilding and Calcimining."

50. GLASS. A trade catalogue for the glass manufacturers, Walter Carson & Sons, La Belle Sauvage Yard, Ludgate Hill, London, E.C. 20pp including the printed covers. In fine condition, stitched as issued. 162mm x 102mm. n.p. c1870. £25.00

~ Founded in 1794, it became Walter Carson & Sons, c1860.



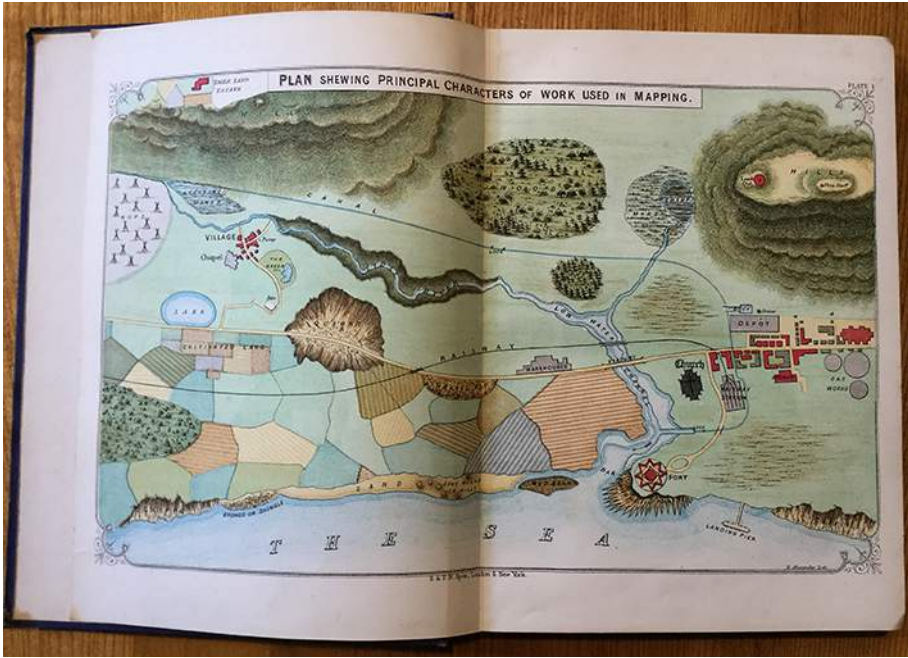
51. MICHELANGELO. Facsimiles of Original Studies... in the University Galleries, Oxford. Etched by Joseph Fisher. 23, [1]p., half-title., 54 etched plates, some in sepia. A very good clean copy in original gilt lettered cloth. Slight mark to the spine which is also a little darkened. All-edges-gilt. large 8vo. Bell and Daldy. 1872. £65.00



~ Most of the drawings by Michelangelo in the Ashmolean Museum were given in 1845 and 1846, and had previously belonged to Sir Thomas Lawrence, P.R.A. The plates show drawings of human figures and heads; one shows a horse. One (series II, pl. 20) is a facsimile of Michelangelo's handwriting.

52. [ANDRE, GEORGE G[UILLAUME]. The Draughtsman's Handbook of Plan and Map Drawing, including instructions for the preparation of engineering, architectural, and mechanical drawings. With numerous illustrations and coloured examples. xii, 150pp., advert leaf., double-page coloured frontispiece and 32 plates (13 coloured). A good copy in original gilt lettered dark blue cloth. Some wear to the head and tail of the spine and corners, and covers rather rubbed and marked. Marginal tear to one plate without loss. large 8vo. E. and F.N. Spon. 1874. £75.00

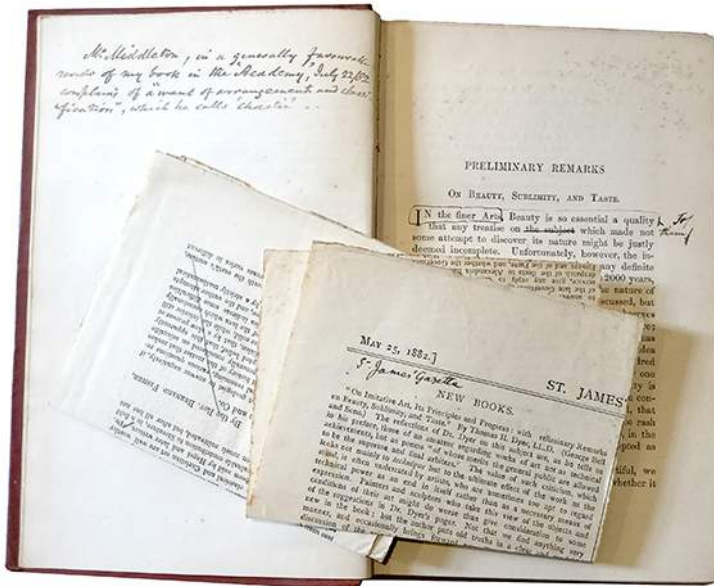
~ George Guillaume André, (1843-1928), was a civil engineer, resident at Havelock Cottage, Dorking, Surrey.



53. PENCILS. A fine coloured lithographic poster, heightened with gilt, advertising L & C Hardtmuth's "Koh-i-Noor" Pencils, On the reverse are further tinted adverts for pocket and propelling pencils, with prices.
 267mm x 208mm. Printed in England. c1880.

£65.00 + vat





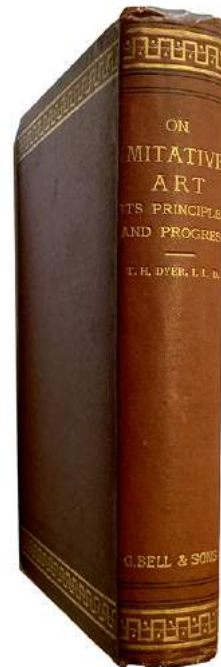
54. DYER, Thomas Henry. On Imitative Art. Its Principles and Progress. With preliminary remarks on beauty, sublimity, and taste. First edition. xi, [1], 392, 24pp adverts., half-title. A very good copy in original brown cloth with gilt greek-key border, and gilt lettered spine. Scarce. Not in the Yale Center for British Art.

8vo. George Bell and Sons. 1882. £220.00

~ The author's own copy, with numerous annotations to his text, inserted reviews of the book, and a mounted portrait photograph on the half-title, signed by him underneath it.

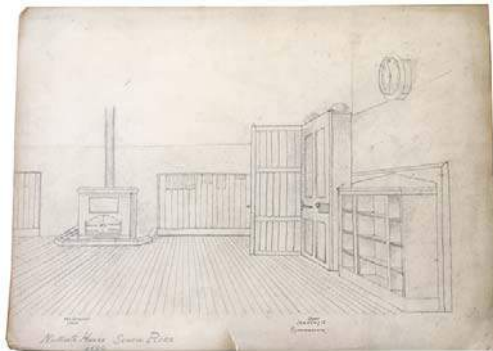
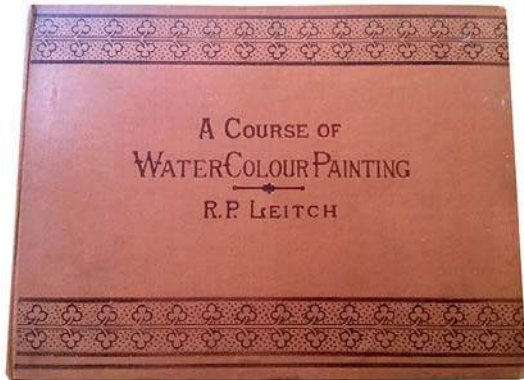
The annotations have been made in response to remarks in the published reviews which appeared in the St James's Gazette, the British Quarterly, and by Mr Middleton in The Academy.

Thomas Henry Dyer (1804–1888) was an English historian, antiquarian and early photographer. He made several trips to Pompeii in the mid-19th century. His



albumen-silver prints were made in approximately 1865 just after Giuseppe Fiorelli had taken charge of the excavations. Dyer also published literary works on classical themes, including *Roma Regalis* (1872) and *A Plea for Livy* (1873). However, his best known and most important works relate to his photo-documentation of early Roman sites, including *Pompeii, its History, Buildings and Antiquities* (1867), *Ancient Athens, its History, Topography and Remains* (1873) and *On Imitative Art* (1882).

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



56. SCHOOL ROOM. A large original pencil drawing of Northcote House, School Room, 1884. It notes 'the largest stove', and the 'door leading to gymnasium.' There are notices on the board, and rugby balls above the door. Some surface dustiness, and edge tear without loss. 275mm x 365mm. 1884. £25.00 + vat



57. CAMERA LUCIDA. A very nice example of a 19th century clip-on style Camera Lucida. It is a double prism model, and most probably by Nacet. The prisms are in excellent condition, unchipped. The prisms are mounted in a 360 degree rotating brass canopy. All the lacquers are original and fine. It is housed in its original fitted two part leather covered box. It is designed to clip around a nominal 25 mm tube.

Box Diameter = 56 mm / Height = 58 mm.

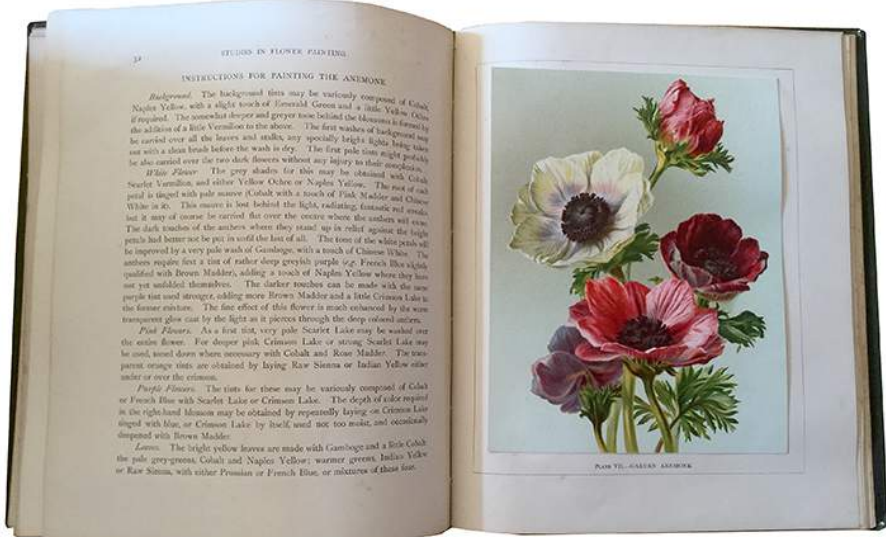
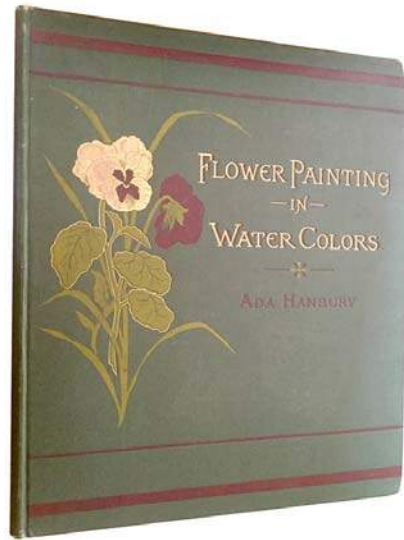
£295.00

This camera lucida is based on an improvement in the prism as first suggested by a Dr Gozi and produced by Nacet about 1882 as reported in the JRMS of that year. It uses a larger prism than the Wollaston type. It allows a simultaneous observation of the field of view and the sheet on which the images of the microscopic specimens were drawn.

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

4to. Blackie and Son. 1885.

£65.00





Rare device for re-drawing or re-scaling maps and plans

59. EIDOGRAPH, by Casartelli & Son, Manchester. A rare example of a late 19th or very early 20th century brass and phosphor bronze eidograph by Joseph Casartelli, Manchester.

The 3 foot beam calibrated 90-0-90 with vernier scale, locking screw and signed Casartelli & Son, Manchester to the central pivot, with cast pulleys connected by tension cables to each end engaging via similar vernier sockets to their respective similarly calibrated adjustable arms fitted with attachments for transposing lines onto paper. The eidograph come in original fitted mahogany box with its accessories, and pasted instructions to the lid as well as a hand-written paper copy. In very good condition. Some tarnishing to the metal and general light signs of age and use. The box is missing its brass escutcheon and has some knocks and marks but no major damages. Very heavy.

Approximate Measurements (box) : Length : 3ft / 91cm; Width : 5 1/2" / 14cm; Height : 6 1/2" / 17cm

£850.00

~ The Eidograph is an mechanical plotting instrument used to redraw maps at a smaller or larger scale. It is a brass structure consisting of a round base and a horizontal scale bar that rests on the top of the base which may be adjusted to the required scale. It was first invented by the Scottish mathematician William Wallace in 1821, and claimed to be more accurate than other pantographs.

Provenance: According to a previous owner, this Eidograph was used in the Surveying Department of Eppleton Colliery, Hetton Le Hole in the Durham Coalfield. A similar example by Casartelli is in the Science Museum collection.

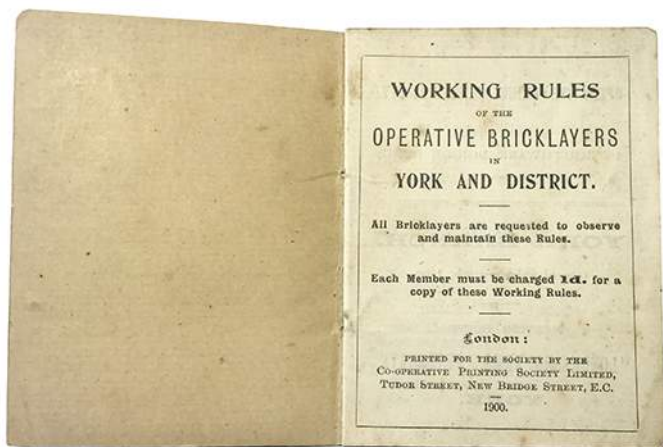


60. WILCOX, H., Saltford, near Bristol. Three sketch and memorandum books kept by this amateur artist, with numerous, and very detailed observations on his painting methods, experiments with techniques and colours, and critiques of his own work as he progresses. Clearly used 'in the field' the graphite sketches are mainly impressionistic and designed to be finished in the studio, with notes on which colours to use &c. There are also some pasted-in caricatures from printed sources. Very worn contemporary cloth bindings.

c130mm x 180mm. 1886-c1904.

£220.00

~ Observations include, "Ideas occurring since visit to Barmouth." "London. Experiments on Organs picture flesh." "Observations up to January 1888." "Predominance of Colour, in Studio." "Conclusions after Plymouth Journey." "May 25th 1897, Saltford.;" "Dec 17, 1901, New Discoveries."



61. BRICKLAYERS. Working Rules of the Operative Bricklayers in York and District. All bricklayers are requested to observe and maintain these rules. Each member must be charged 1d for a copy of these working rules. 12pp. A very good copy in original glazed limp cloth. Some slight foxing. Scarce, unrecorded in Copac. 85mm x 85mm. Co-Operative Printing Society Ltd. 1900. £25.00

62. SPIELMANN, M.H. John Ruskin. A sketch of his life, his work, and his opinions with personal reminiscences. Together with a paper by John Ruskin entitled "The Black Arts". *xiv, [1], 16-208pp., 24 illustrations.* A very good copy in an attractive full dark blue calf prize binding, gilt borders, gilt decorated spine with red morocco label, and gilt crest on the upper board. Marbled edges and end-papers. 8vo. Cassell and Company. 1900.

£45.00



63. GOLD LEAF.

An unopened packet of 'Or Ducal' for using as a paint. The company of Gustave Sennelier operated was founded in 1887 as a manufacturer and supplier of colour pigments and artists' materials. Original dark red gilt lettered 'envelope' with instructions for use, and company details, 'Or Ducal' is also



translated into English on the cover, Ducal Gold. A rare survival. 64mm x 85mm. Paris. 3 Quai Voltaire. c1900.

£125.00

~ Gustave Sennelier opened his art supply store in 1887, near the famous Ecole des Beaux-Arts. Initially, Sennelier sold paints made by various manufacturers; later he chose to produce his own paints using local pigments and also from those procured from his travels across Europe. He transformed the previous owner's studio into a workshop, and installed two mills to grind and mix pigments. Soon, the shop could make anywhere from 900 to 1200 tubes of paint a day—some of them, like “Chinese Orange,” exclusive to Sennelier. Other shades were developed at the request of particular painters who patronized his shop. By the end of the 19th century, colour merchants were seen less as suppliers than consultants.



Cézanne, Gauguin, Vincent van Gogh, and later Picasso, Bonnard and Sisley were all known to have used Sennelier paints. In 1912, he published *The Chemistry of Colours*, a guidebook that outlined how he created paint. He hoped artists would “understand the sincerity of this essay, and

how it is untouched by the shadow of advertising,” he wrote. “Chemistry is a science one does not obfuscate.” He hoped to instruct artists on the importance of their materials - a singular vision at the time, and he was the only colour merchant of that period to publish such a book.



64. NISTER, Ernest., pub. *The Flower Painting Book*. *Decorative title-page, 8 fine colour plates, and 21 pages of uncoloured outline drawings*. A virtually fine copy in the original linen backed decorative glazed boards. A scarce book, especially in such fine condition. 235mm x 297mm. Ernest Nister. [1904]. £120.00



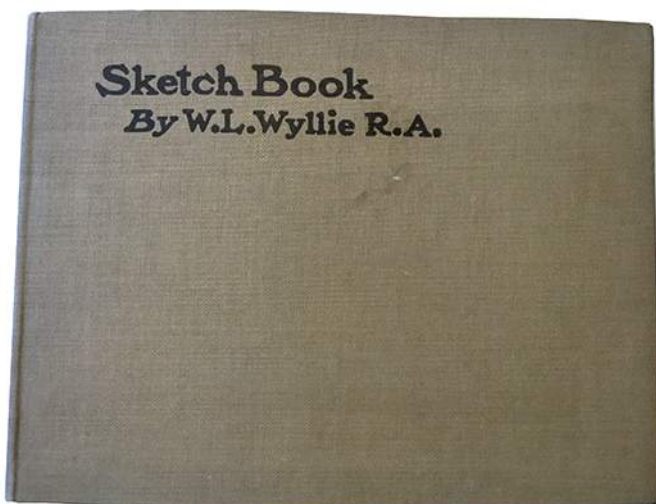


65. WYLLIE, William Lionel. Sketch Book. With a foreword by Edwin Bale, R.I. and 24 facsimile reproductions in colour. [10]pp., 12 mounted colour plates, each with a leaf of descriptive text, [4]pp adverts at the end. A fine copy in original hessian cloth, lettered in black. Scarce.

4to. Cassell & Company. 1908.

£65.00

~ First edition. Copac records 3 copies only (Oxford, Cambridge, National Maritime Museum).





66. STENCILS. Dean's Stencil Book No 3. Four card stencils with backing sheets, and instructions for use printed on the inside rear cover. Original decorative card covers, slightly rubbed but in very good condition. The first stencil, a peacock, has been used, with a pencil version on the backing sheet.

183mm x 125mm. Dean and Son Ltd. c1920.

£25.00



67. STENCILS. Dean's Stencils. 8 sheets in packet containing 19 designs. Eight card stencils, with a sheet of instructions. Original decorative envelope has some wear from being opened, but is largely intact. 13mm x 200mm. Dean and Son. c1920.

£25.00



68. DARTON, F.J. Harvey. *The Good Fairy; a Play...* with a particular description of a Theatre contrived by Albert Rutherston; and which is contained herewith. 62, [2]pp., half-title, errata slip, large folding coloured poster of characters and theatre sets inserted in a front pocket. Some scattered foxing but a very good copy in original red and black card covers. Scarce. large 8vo. Wells Gardner, Darton & Co., Ltd. [1922]. £75.00

69. LAKELAND FOTOCOL PHOTOGRAPHIC COLOURING SET. 12 coloured pencils, bottle of 'fotocol' now empty, wooden spill and cotton wool. The lid folds to form an integral 'easel' with instructions, and two black and white photographic cards to colour. In very good condition in original card box, with splits to two of the short edges. 188mm x 140mm x 30mm. c1930. £45.00



70. TRADE CATALOGUE. George Edw. Day Sons Co., Inc. General Retail Catalog No. 112. Mixed paints, oils, varnishes, enamels, brushes, painters' supplies, artists' supplies, paperhangers' tools.... Springfield, Illinois. 69, [1]p., *illustrated and priced*. A good copy in original decorative wrappers. Some slight edge wear. 255mm x 178mm. Springfield, Ill. 1933.

£15.00



71. FURNITURE. Wolfe & Hollander Ltd., 251/256 Tottenham Court Road, London. *Good Furniture. 176pp illustrated and priced trade catalogue.* In very good condition in original pale green card covers. The best, and worst, of 1930's design. 140mm x 220mm. 1936.

£45.00

~ The firm was founded in 1903, and ceased business in the 1980's.



72. MAPLE & Co Ltd. A Few Examples of Inexpensive Furniture for the Dining Room, Library & Hall. 48pp illustrated trade catalogue, with inserted price-list. One small tear to the head of the spine, otherwise in very good clean condition.

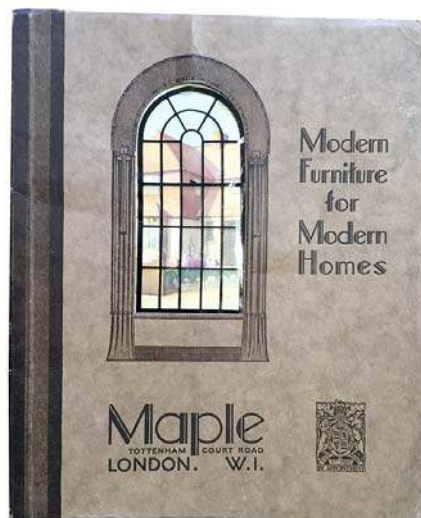
270mm x 215mm. c1935.

£35.00

73. MAPLE & Co Ltd. Modern Furniture for Modern Homes. 120pp priced trade catalogue, illustrated throughout. The colour title-page is visible through a cut-out window on the front cover, with glassene window pane. In very good clean condition.

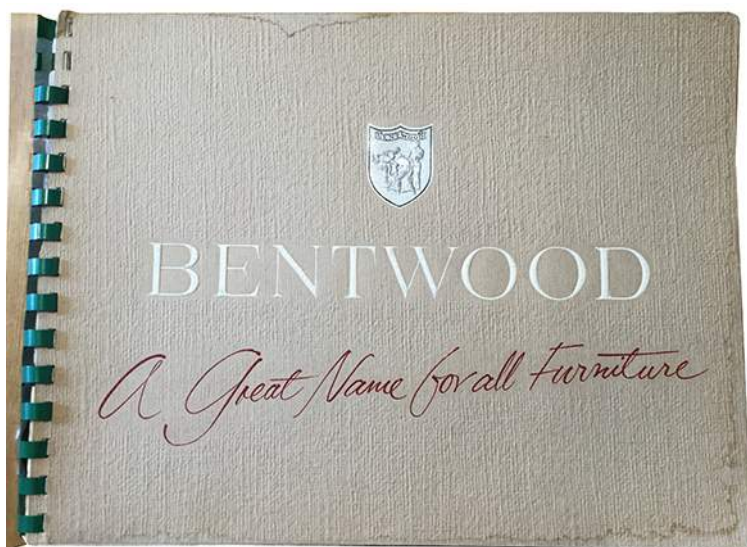
270mm x 220mm c1935.

£40.00





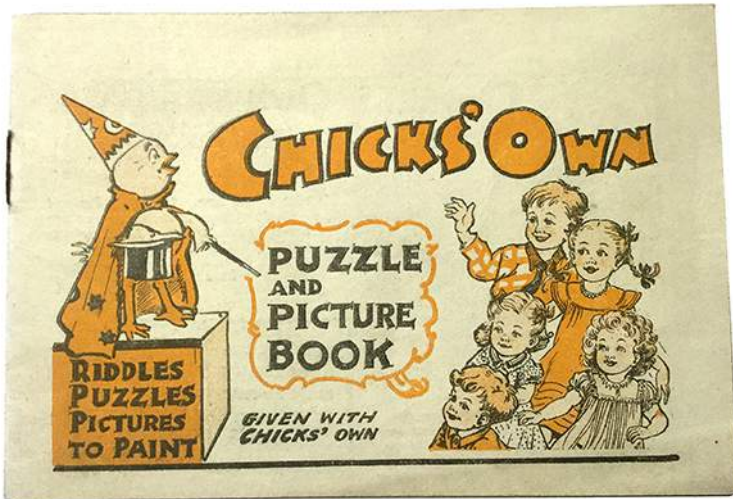
74. WARING & GILLOW. Furniture of To-Day and To-Morrow. 72pp trade catalogue, priced, and illustrated in colour and black and white. In very good condition in original gilt lettered suede-card covers. 242mm x 176mm. c1938. £35.00



75. BENTWOOD. Furniture Manufacturers and Importers. 92pp illustrated trade catalogue. Original spiral bound card covers. Slight water stain to edge of the covers, otherwise very good clean condition. 215mm x 280mm. c1940. £45.00

76. MY FIRST CRAYON BOOK.
8 pages including the decorative
colour covers, printed on course grey
card, and with six pages of outline
drawings to be coloured. The
drawings are by B. Moss. In fine unused
condition. Unrecorded in Copac.
245mm x 185mm. n.p. c1940.

£25.00



77. CHICK'S OWN Puzzle and Picture Book. Riddles, Puzzles,
Pictures to Paint. 16pp. Very good copy in original wrappers. Two puzzles
have been completed.

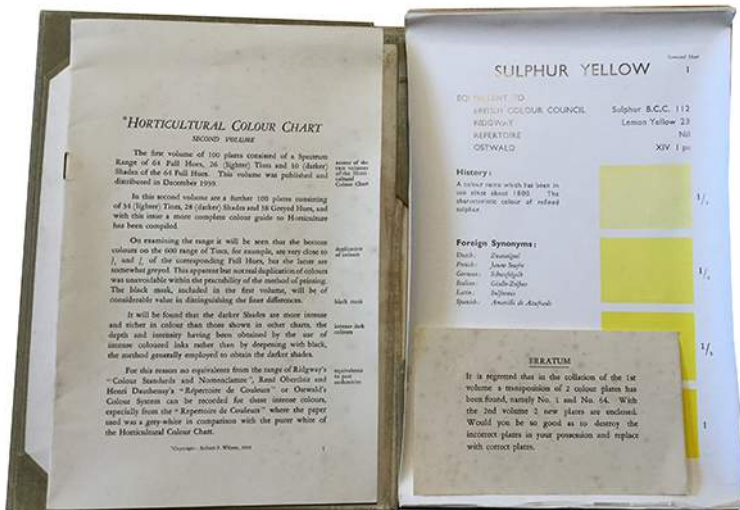
118mm x 160mm. The Amalgamated Press Ltd. c1940.

£25.00



78. SINBAD THE SAILOR. Grand Film Painting Competition Book. An R.K.O. Technicolor Picture. 16pp., printed in blue, with illustrations to colour. A fine copy in original coloured wrappers. 180mm x 245mm. Film Reel Publications. Glasgow. c1947. £15.00

~ Sinbad the Sailor was a 1947 Technicolor fantasy film directed by Richard Wallace and starring Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak, and Anthony Quinn.

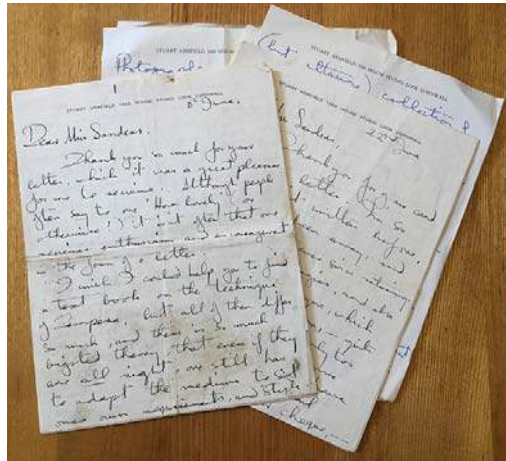


79. HORTICULTURAL COLOUR CHART. Two volumes, each comprising 100 loose colour plates and prefatory text in cloth folder and slipcase. Some old damp mottling and fading to the covers, but not intrusive. Issued by The British Colour Council to provide “an English chart which will be accurate and authoritative; more accurate than its predecessors owing to recent advance in the art of colour printing, and authoritative because both the colours and their names are in accordance with the standards accepted by makers and users of colour in the British Empire and in many foreign countries.”

8vo. The British Colour Council. c1949.

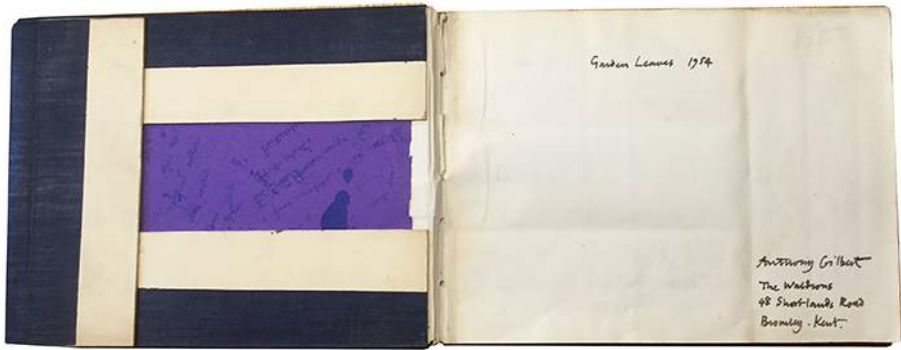
£65.00

80. ARMFIELD, Stuart Maxwell., (born 1916, tempera painter). A group of 5 letters, and 2 part letters written to Miss Sanders of Dawlish, Looe, Cornwall, c1950's. I). Letter written on 10 sides dated 8th June (no year). ii). Letter written on 2 sides dated 22nd June. iii). Letter written on 2 sides dated 27th Sept 1852. iv). Letter written on 6 sides dated 22nd July 1955. v). Letter written on 4 sides dated 3rd Jan 1956. vi). 2 part letters on odd trimmed sheets with no dates. All are written on headed notepaper from Looe, Cornwall.



£120.00 + vat

~ Stuart Armfield, an important tempera painter was born in Sanderstead, Surrey, and studied at the West of England College of Art, He learned tempera painting from his cousin Maxwell Armfield, and published a manual of tempera painting in 1958. He exhibited at the Royal Academy and with the St Ives Society of Artists. From a quaker background, he was a conscientious objector in WWII, and after the war his work took on more symbolist themes. This group of letters, written to an aspiring painter, discusses the materials and techniques of tempera painting in great detail.



81. GILBERT, Anthony (1916-1995). Garden Leaves, 1952. An album of nearly one hundred garden leaves mounted onto 25 pages, and held in place with clear tape. Identified and numbered by hand. It was compiled by the celebrated designer, Anthony Gilbert, Bromley, Kent, as a source book for images. Earlier linen backed marbled boards, the front cover edged with black linen tape. 150mm x 205mm. 1954. £95.00

~ Anthony Gilbert, who died in 1995, was one of the last great designers and illustrators of the golden age of British advertising. Having trained at Goldsmith's College during the same period as Betty Swanwick and Denton Welch (and deprived of active service on account of TB), he joined the London office of the legendary American firm of J. Walter Thompson in the early Forties.



For the next quarter century, Gilbert's designs defined the most iconic campaigns of the post-war era: London Transport, Rowntree's, Horlicks and Rose's lime cordial. He also created the rococo clock for After Eight mints. His work graced The Strand, Lilliput, House & Garden, Radio Times, and, not least, Vogue, for whom he was king of patterned and painted ladies. His creations have also been exhibited at Oxford's Ashmolean Museum, the V&A, and in 2015 at Messum's Gallery in Cork Street.

82. FARRAR, J. The Circus Paint Book. Sixteen pages each featuring a large circus themed picture to colour in with a smaller 'colour guide' – coloured version of the image in the top corner. Next to the colour image on each page there is a four-line verse about that picture and also a hint for painting it – how to mix colours, keep changing your water etc. The inside of the front cover has similar hints on mixing colours. Original decorative covers in near fine condition.

310mm x 220mm. The Children's Press. c1955.

£20.00

