

# Ken Spelman Rare Books of York



Catalogue 103

Art, Architecture & Design

~ recent acquisitions ~

April 2019



*item 16: Unrecorded Juvenile Drawing Book, c1826.*

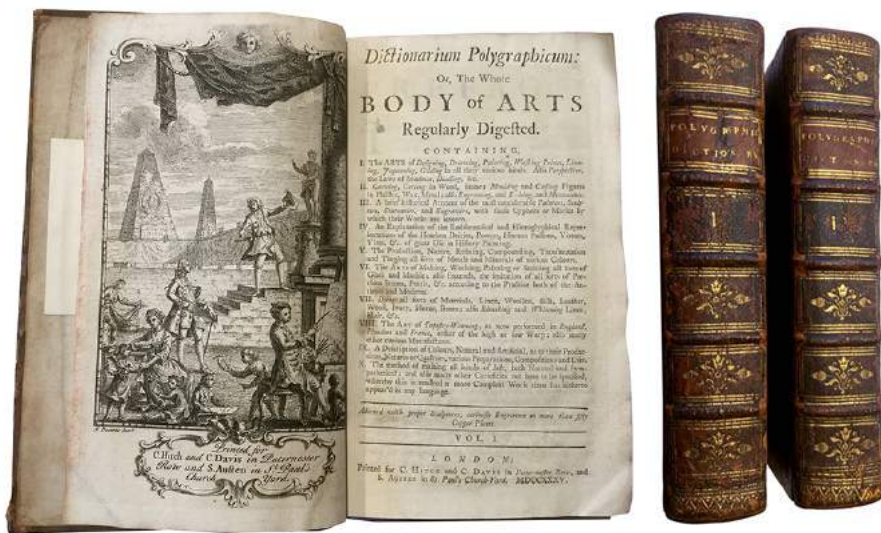


[www.kenspelman.com](http://www.kenspelman.com)

~ Tony Fothergill ~

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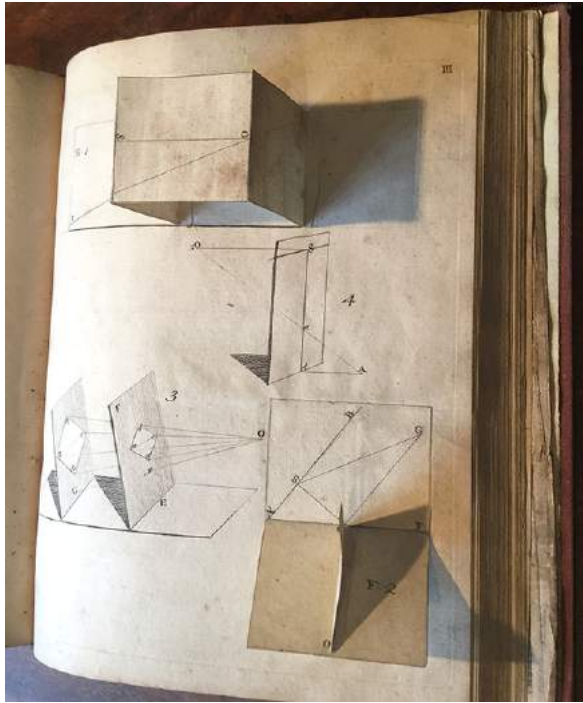
email: [catalogues@kenspelman.com](mailto:catalogues@kenspelman.com)



1. BARROW, John. *Dictionarium Polygraphicum: or, the whole body of arts regularly digested.* Containing the arts of designing, drawing, painting, (etc). First edition. Two volumes. [2], ii, [556]pp., engraved frontispiece., 30 + 1 engraved folding plates; [2] [512], [2]pp advert leaf., 24 engraved folding plates. *The frontispiece is by W.H. Toms after J. Devoto and the engravings by W.H. Toms.* A very good clean copy bound in contemporary calf, expertly rebacked retaining the original gilt panelled spines and red morocco labels. Some rubbing to the backstrips, with small areas of gilt restored. Hazen 289.  
8vo. C. Hitch, C. Davis & S. Austen. 1735. £895.00

~ A fascinating compilation ranging across all aspects of artistic endeavour, from the purely theoretical treatment of perspective and drawing, to the composition of dyes, and the jpanning of wood. Of particular interest are the plates illustrating engraver's tools, furnaces, the camera obscura, and ivory. Until the middle of the eighteenth century, the literature discussed only practices related to painting on parchment. Although ivory was introduced before 1710 as a new material of support, it was not mentioned in print until 1735, in Barrow's *Dictionarium Polygraphicum*, and its use was not described until Dossie's *The Handmaid to the Arts* was published in 1764.

Copies in contemporary binding are scarce, and the last comparable copy to appear in auction records was in 1999.

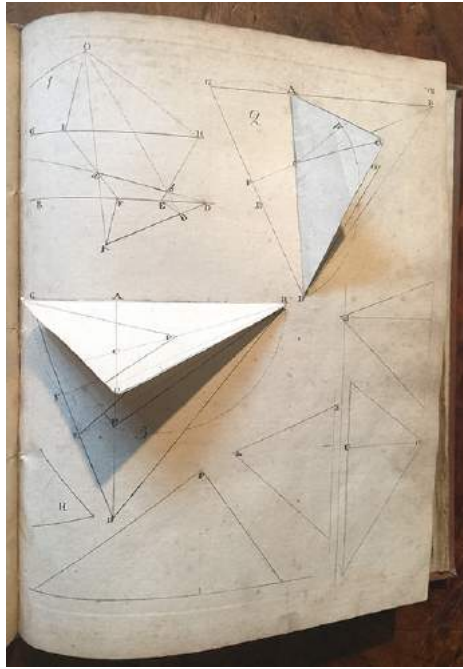


2. FOURNIER, Daniel. A Treatise on the Theory and Practice of Perspective. Wherein the principles of that most useful art, as laid down by Dr Brook Taylor, are fully and clearly explained, by means of moveable schemes, properly adapted for that purpose. The whole being designed as an easy introduction to the art of drawing in perspective, and illustrated with a great variety of curious and instructing examples. The second edition, corrected, and greatly enlarged. vii, [1], 94pp., 51 numbered plates (2 folding, and 3 with folding flaps). Title-page very dusty and reinforced down the gutter margin, and to the verso of the outer corners, and the leading edge of the final folding plate dusty and creased from protruding from the binding. Some other, but much lighter, dustiness to the plates, which have all their moveable tabs intact. Repairs to old tears to B4 with no loss of text. Early twentieth century cloth, gilt lettered spine, rather rubbed and marked, but sound.

4to. Printed for the Author. 1764.

£425.00

ESTC 140974: BL, Royal Academy, RIBA, Bristol, Edinburgh; Chicago, William & Mary, McGill, California, Houston, Michigan. Very scarce, the last copy to appear in auction records was in worn condition in 2009. We also sold a copy of the first edition in 2001.



~ Daniel Fournier (c1711-c1766) was a drawing master in Lincoln Inn Fields, and between 1746-91 ran an Academy for drawing. The subscriber's list notes just 90 names (the first edition listed 116), and now includes Gravelot, Joshua Kirby, and the architects James Gandon and Isaac Ware. Kirby had published his own treatise on *Dr Brook Taylor's Method of Perspective Made Easy*, in 1754, in an edition of only 250 copies which sold out before publication. Taylor's treatises proved somewhat too abstruse for contemporary artists, and, in consequence, Joshua Kirby and Daniel Fournier afterwards attempted to reproduce his principles in a simpler form. Kirby issued a new edition, the third, of his treatise in 1765, the year after he acquired Fournier's version.

In this second edition the text has been enlarged from 68 to 94 pages, and some plates have earlier numbers scored out or partly erased. The title page states that the plates are engraved by the author. Plates 40, 41, 42, 44, 50 and 51 are signed as engraved by him, and pl. 45 upper figure is signed as designed and made by him. The text and plates fall into two parts - 'Of Linear Perspective' (plates 1-11 - of which plates 3, 6 and 7 have moveable overlays), and 'Of Practical Perspective' (plates 12-51, including six full-page etched landscapes without sight-lines (pl. 40, 41, 43, 44, 50, 51)).



3. ARRIGHETTI, Tommaso. (Draughtsman, active 1758-1775) Two pencil drawings, each of a classical statue, in a gallery, with portraits of British royalty above. Signed lower left, Arrighetti del: Possibly of a picture room. Arrighetti also produced a drawing of a 'Hall of Inscriptions'.  
265mm x 185mm. c1770. £295.00 + vat

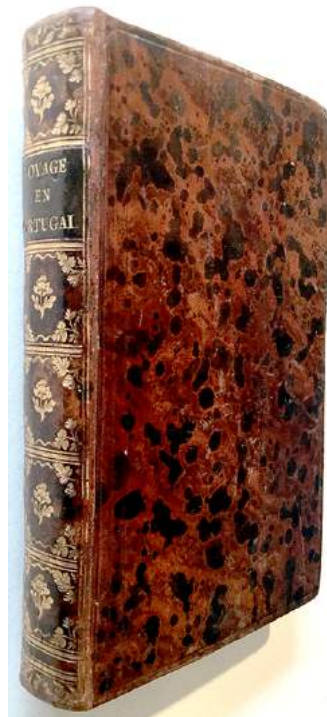
~ The panels below the statues are blank, but the portraits, identified in Latin, are of King James, King Charles, Edward VI, and Anne Boleyn.

4. TWISS, Richard. *Voyage en Portugal et en Espagne fait en 1772 & 1773. Traduit de l'Anglois. First French edition. xi, [1], 380, 54pp., engraved frontispiece after Cipriani, title-page vignette by Dunker, folding map of Spain and Portugal.* A very good copy, most attractively bound in full contemporary mottled calf, ornate gilt decorated spine, gilt label. Carmine red edges, marbled end-papers and paste-downs.  
8vo. Berne, chez La Societe Typographique. 1776. £295.00



~ First published in London the previous year, and enjoyed by Samuel Johnson who pronounced it to be ‘as good as the first book of travels you will take up.’ This does however seem to be slightly damning praise, although he recommended it over Chandler’s *Travels* to Mrs Thrale.

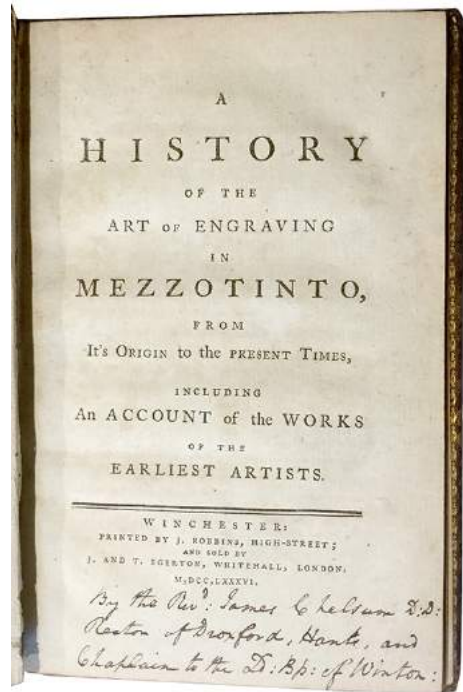
This 1776 Berne edition was also the version owned by William Beckford. Twiss provides numerous references to paintings by Spanish artists in churches, private collections, and the main royal palaces, and comments on the quality of works by Velazquez and Murillo.



5. [CHELSUM, JAMES].

A History of the Art of Engraving in Mezzotinto, from it's origin to the present times, including an account of the works of the earliest artists. First edition. Title-page, 1f advertisement, 100, [6] *index*, [6]pp *appendix*. A very good copy bound in contemporary calf, gilt roll borders, expertly rebacked, raised and gilt banded spine with black label. Biographical note on the author at the foot of the title-page, and some foxing. Scarce. Auction Records notes just one copy, in 1999, although we have sold several other copies since then.

8vo. Winchester printed by J. Robbins; and sold by J. and T. Egerton, London 1786.



£320.00

~ In his advertisement Chelsum writes that “the following little Tract has taken it’s rise from the Author’s having observed that no express Treatise had as yet been published on the subject..” Walpole read the work “with much pleasure and satisfaction, as a very sensible, modest, and candid tract - perhaps too candid, as it mentions the writer of this with more indulgence than he deserves”, (letter to Warton, 18th January 1788).

Recorded in Hazen 288 (5). The Appendix lists ‘modern British artists’ and ‘mezzotintos after ancient masters by modern artists.’ Chelsum, who was at Oxford shortly after Byron, also included the latter’s work in two albums he put together around 1780 of ‘Prints by Notable Dilettanti’.

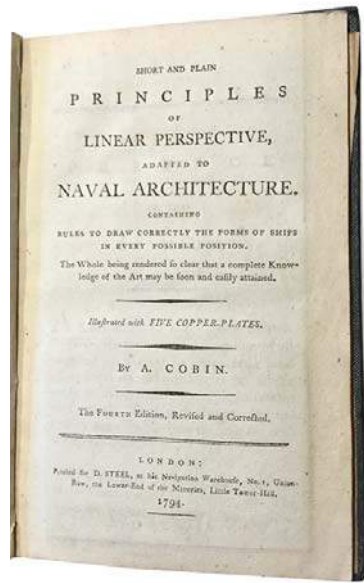




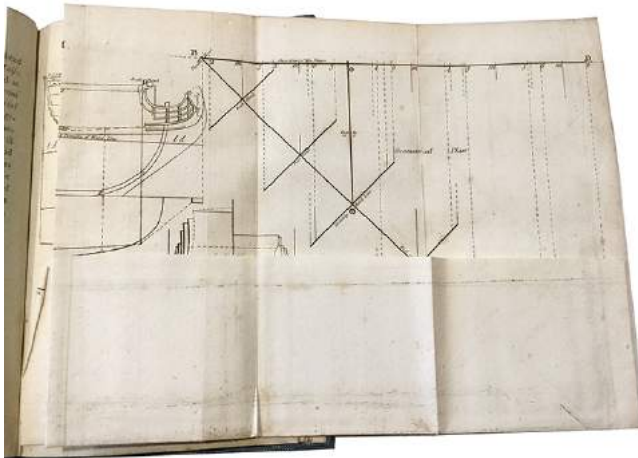
6. CARICATURE. A late 18<sup>th</sup> century ink and wash drawing of a group of five caricature heads, in the style of Rowlandson. One depicts a connoisseur with eye glass, and another bears a resemblance to Samuel Johnson. With a window mount, and held down by tape on the reverse. 195mm x 195mm (image size). c1790. £125.00 + vat

7. COBIN, A. Short and Plain Principles of Linear Perspective, Adapted to Naval Architecture. Containing Rules to Draw Correctly the Forms of Ships in Every Possible Position. Illustrated with five copper-plates. The fourth edition, revised and corrected. [8], 61, [1]p advert., half-title., 5 numbered folding engraved plates. Some slight foxing but a good copy bound in 19<sup>th</sup> century dark blue gilt lettered cloth. A little rubbing, and price erased from below the publisher's imprint 8vo. for D. Steel. 1794. £695.00

~ Works for marine painters are amongst the scarcest of the drawing manuals, and Cobin's treatise appears to be one of the very earliest. It was first published in 1752 under the title *Short and plain principles of linear perspective. Particularly adapted to shipping, &c., containing rules to draw correctly the picturesque forms of ships, &c. in all their various posture.*



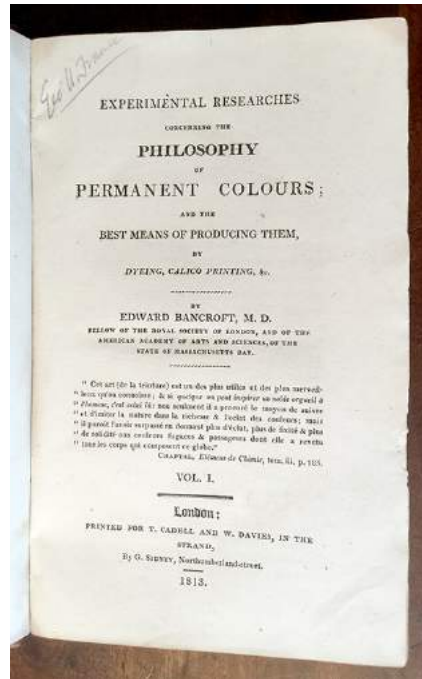
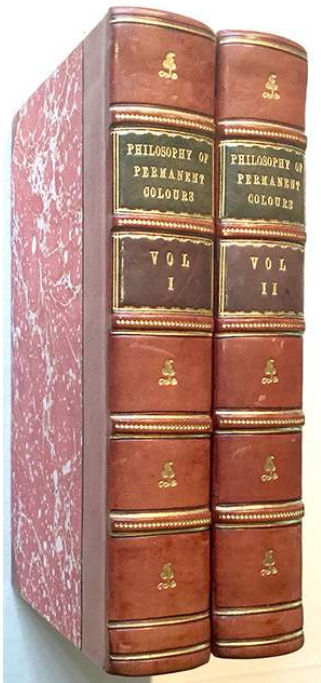
Just a single copy of the first edition survives (Cambridge), and two of the second edition of 1756 (Duff House, New York Public Library). A third edition appeared in 1775 (5 copies), and the work was then re-titled for this fourth edition (8 copies), which is addressed to both the general painter and maritime artist. The five folding plates, engraved by Vincent Woodthorpe, illustrate the perspective drawing of ship and boat hulls, beginning with simple geometric shapes, then advancing to progressively complex hull forms and difficult angles of view.



Only one copy appears in auction records, the De Vitry copy of this same edition in 2002 which we purchased. This is the only other copy we have seen.

8. BANCROFT, Edward.  
 Experimental Researches Concerning the Philosophy of Permanent Colours; and the best means of producing them. Second and best edition. Two volumes. *lxi*, [3], 542pp; [4], 518pp. A very good set recently bound in handsome half calf, raised and gilt banded spines with small floral devices, morocco labels. Some slight foxing. Scarce.

8vo. T. Cadell and W. Davies. 1813.  
 £695.00



~ Published in 1794, the first edition completely sold out and the author in his preface to the second edition notes that second-hand copies “were currently sold...for six times their original price”. The new edition is greatly expanded including Bancroft’s numerous discoveries made during voyages to the North, and to South America. Opening with a discussion of Newton theory, and a criticism of his “*Observations concerning...the colours of thin transparent bodies*”, Bancroft proceeds with an invaluable investigation into the discovery and preparation of individual colours.

He was himself the inventor of a preparation of yellow lake from the quercitron bark, of which Eastlake speaks most highly. (*Materials for a History of Oil Painting*, p441, 1847). Field finds it “more durable than the common yellow lakes, but...useless in tints”. (*Chromatography*, 1835).



9. MANUSCRIPT. An early 19<sup>th</sup> century detailed manuscript headed 'Directions in Oil Painting'. Thirty-one pages, some numbered [1-2], 3-7, [8-31], and with five further inserted notes, one watermarked 1817. Contemporary marbled boards, with later morocco cloth backstrip. Corners worn, but in good condition, and very legible. There is a struck through contemporary name on the inner front board which may read W.H. Pitt?, and also a note for 14 1/2 by 11" drawing board. 200mm x 160mm. c1817. £550.00

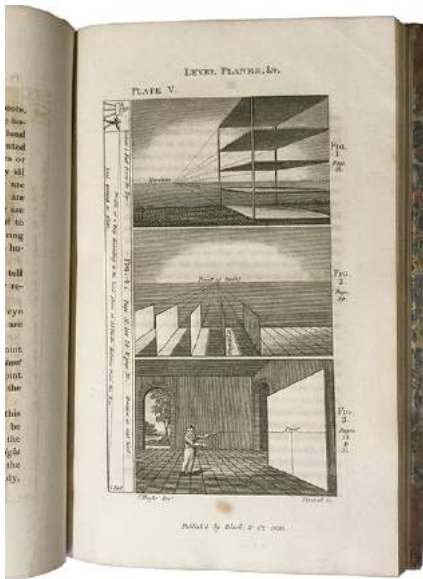
~ Page [2] lists 'prices of different articles' mainly colours, which is followed by directions for oil painting, colours to use for clouds and water, colors proper to be used in varnish painting, to make indian ink, to prepare colors for velvet painting, list of colors that will stand and not change for a great length of time those marked W will stand or are used only in water, to prepare water colors, preparation of colors for painting in velvet, directions for distemper size painting, to clean oil paintings. There is a reference to [John] Varley's Blacking. Loosely inserted is a four page note, to prepare water colors, another on oil of Vitroil, and three pages on the best method of preparing cloths for oil painting.

perspective for ladies

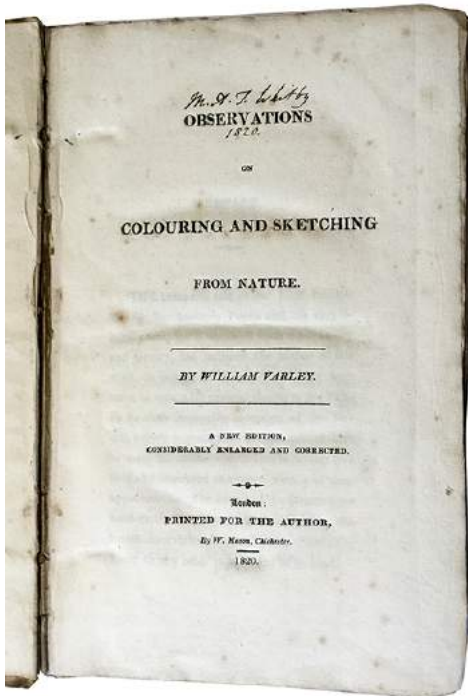
10. HAYTER, Charles. An Introduction to Perspective, Drawing and Painting, in a series of pleasing and familiar dialogues between the author's children; illustrated by appropriate plates and diagrams, and a sufficiency of practical geometry. And a compendium of genuine instruction, comprising a progressive 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.



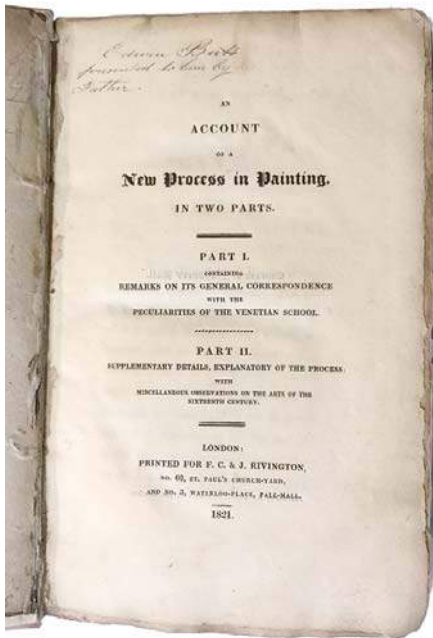
11. VARLEY, William Fleetwood. *Observations on Colouring and Sketching from Nature*. A new edition, considerably enlarged and corrected. [2], 78pp. An uncut copy in original boards, backstrip lacking and corners worn. Very scarce Copac records a single copy (BL). No copies in Auction records, and not in the Yale Center for British Art. 8vo. Printed for the Author, by W. Mason, Chichester. 1820. £420.00

~ W.F. Varley (1785–1856), artist, younger brother of Cornelius Varley and of John Varley. He received his first art

instruction from his brother, with whom he was still living at 2 Harris Place, Oxford Street, London, in 1804 and began to exhibit at the Royal Academy in that same year. He exhibited twenty-one landscapes at the Royal Academy between 1804 and 1818, and fifteen examples are in the Victoria and Albert Museum. He spotted the young John Linnell in Christie's auction rooms copying a drawing by Thomas Girtin, and encouraged him to visit his brother John. John Varley was impressed by Linnell's draughtsmanship and urged the boy to sketch directly from nature and to visit him as often as he wanted.

His principal reputation was as a drawing master in Cornwall, Bath, and Oxford. While living in Oxford he was nearly burnt to death in a fire caused by undergraduates, an event from which he never fully recovered, and after which he apparently gave up working. This must have been after 1825, the date of his latest watercolour in the Victoria and Albert Museum, London. He died in Ramsgate in 1856

This work was first published in 1816 under the title '*A few observations on art, with notices relative to the various exhibitions, repositories of art, &c, &c.*'



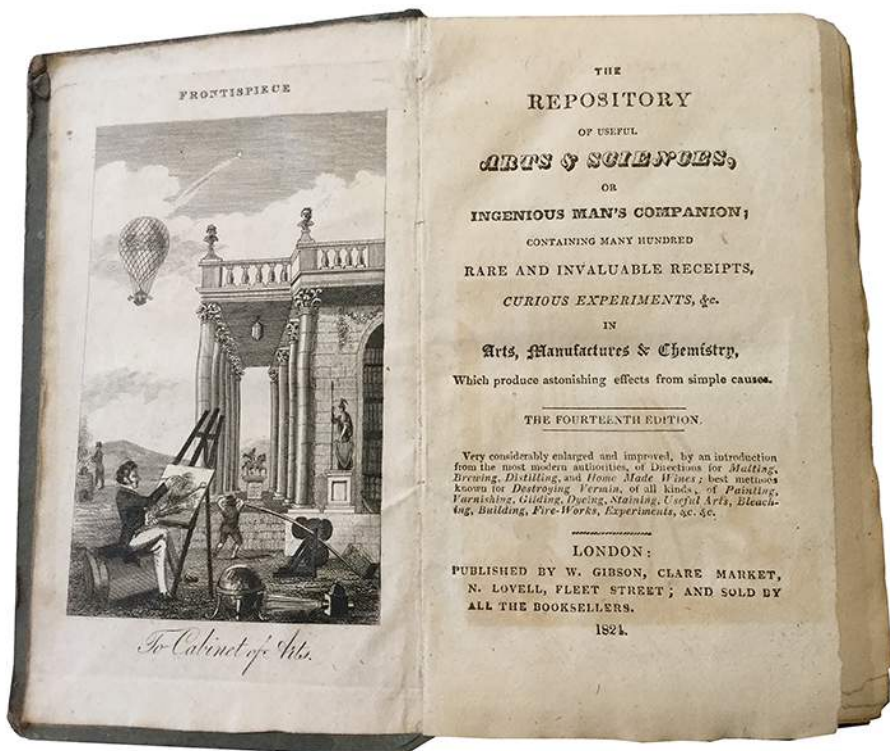
12. [CLEAVER, Elizabeth.] An Account of a New Process in Painting. In Two Parts. Part I. Containing remarks on its general correspondence with the peculiarities of the Venetian School. Part II. Supplementary details, explanatory of the process: with miscellaneous observations on the arts of the sixteenth century. xi, [1], 174pp. An uncut copy in original drab boards, neatly rebacked, paper spine label, some wear to corners and board edges. Fresh contemporary front-end-paper. Very scarce. Contemporary ownership name at the head of the title-page, and another name erased from the inner front board.

8vo. For F.C. & J. Rivington. 1821.  
£395.00

*“Without further deliberation, and with a sort of childish eagerness, I immediately melted a quantity of bee’s wax and poured it over the face of the picture - with what success may be easily imagined. After spoiling by similar expedients all the rough calf bindings that fell in my way, I had to look out for some new material to paint upon....”*

There was a great “attraction of Venetian secrets for lady amateurs... the authoress was the daughter of William Cleaver, Bishop of bangor and later of St Asaph, and she claimed to have discovered her process, by accident, in 1807. [Her] work, which was reissued in an expanded London edition in 1821, would hardly deserve attention, had she not made repeated applications for support to the British Institution and had been taken up by Sir George Beaumont, who approached Constable to make trials of the process in 1824. Constable’s deep sympathy for Titian, and probably his friendship with George Field, which developed at this time, naturally made him suspicious of all formulae and, though he had heard that Miss Cleaver “had been boring at [it] these twenty years”, he concluded that he did not much like it. She hoped the Institution would send several artists to test the process at her home in Brighton, “and offer very high premium for their success,” but it is not known whether anything further was done.”

[ref: John Gage. *Magilphs and Mysteries*. Readings in Conservation.]



13. ANON. The Repository of Useful Arts & Sciences, or Ingenious Man's Companion; containing many hundred rare and valuable receipts, curious experiments, &c in the arts, manufacturer & chemistry, which produces astonishing effects from simple causes. The fourteenth edition. xx, 282pp., engraved frontispiece. An uncut copy in original sugar paper boards, joints cracked and spine worn, corners bumped. Clean internally. 12mo. Published by W. Gibson. 1824. £120.00

~ Despite the edition statement which is most probably a 'puff' by the publisher, this is completely unrecorded in any edition on Copac. It commences with 'drawing and painting in oil', 'to extract lake', 'painting on glass', 'varnishes', 'gilding metals', 'dyeing and staining', 'dyeing silks...', etc.





14. LIBERT, Lambert. *Traité élémentaire et pratique du dessin et de la peinture*, à l'usage des jeunes artistes; contenant des observations sur les différentes manières de dessiner; les règles de la composition, du clair obscur et du coloris; l'apprêt et le mélange des couleurs; la connaissance des vernis; secrets et procédés pour les paysages à l'encre de la Chine, à l'aquarelle et à la gouache; les règles pour la figure ou pour la peinture à l'huile en général; et quatre gravures raisonnées. Cinquième édition augmentée d'un Supplement. 261, [1]p., half-title., folding frontispiece, folding table with 25 watercolour samples and 4 other engraved plates. Original decorative printed paper wrappers, some wear to the backstrip, but a rare survival. 8vo. Paris. Chez Delarue. 1825. £220.00

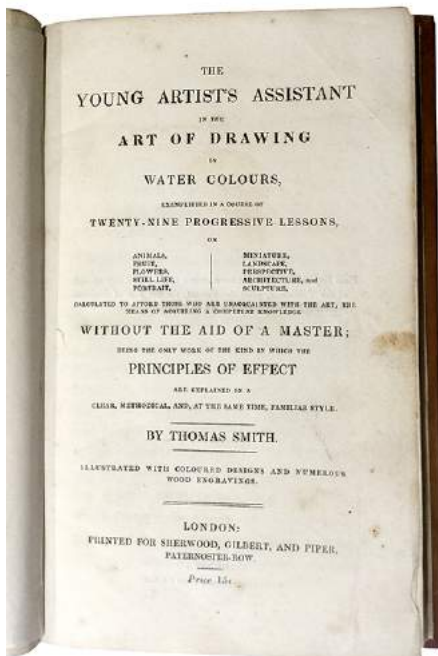
~ This edition is unrecorded by Copac. Born in Liege in 1752, Lambert Libert published in 1805 a *Manuel des jeunes artistes ou traité élémentaire et pratique du dessin et de la peinture*. Later editions appeared under a revised title.



15. 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.] xxvi [misnumbered xvi], 134, [16] pp adverts., 22 plates (of which 14 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. Some foxing to a number of text pages, but the plates are clean and bright. A very good copy bound in recent sprinkled calf, raised bands, red morocco label.

8vo. Sherwood, Gilbert and Piper. [1829].

£295.00



~ 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*.

An unrecorded  
juvenile drawing book

16. YOUNG ARTIST'S ASSISTANT, a New Drawing Book; containing full instructions for drawing and colouring, birds, beasts, flowers, landscapes, shipping, the human figure, shells, insects, &c &c.

oblong 12mo. [75mm x 120mm] London: published at 36, Bowling Green Lane, Clerkenwell. c1826.

£495.00

~ An unrecorded juvenile drawing book, “to be continued weekly” and published in a very ephemeral form; the text in printed wrappers, and the suites of plates in plain sugar paper wrappers. The text is announced as being issued in three parts



Present here are.

Part 1. 1-10pp; Part 2. 11-22pp. The second part announces itself as a 'supplement' but the text follows on mid sentence from the first part.

Part 4. Four plates of animals, each in outline and fully coloured for the young artist to copy. Printed wrappers.

There are four further parts, each in either blue, or pale pink sugar paper wrappers.

4 plates, two coloured, 2 outline, of houses.

4 plates, two coloured, 2 outline, of ships.

4 plates, two coloured, 2 outline, of ships.

4 plates, each with coloured and outline view of a house.

The work is announced as being “sold wholesale by T. Monck, 27, Butcher St, Portsea. The trade supplied with colours, brushes, lotteries, children's books, &c.”

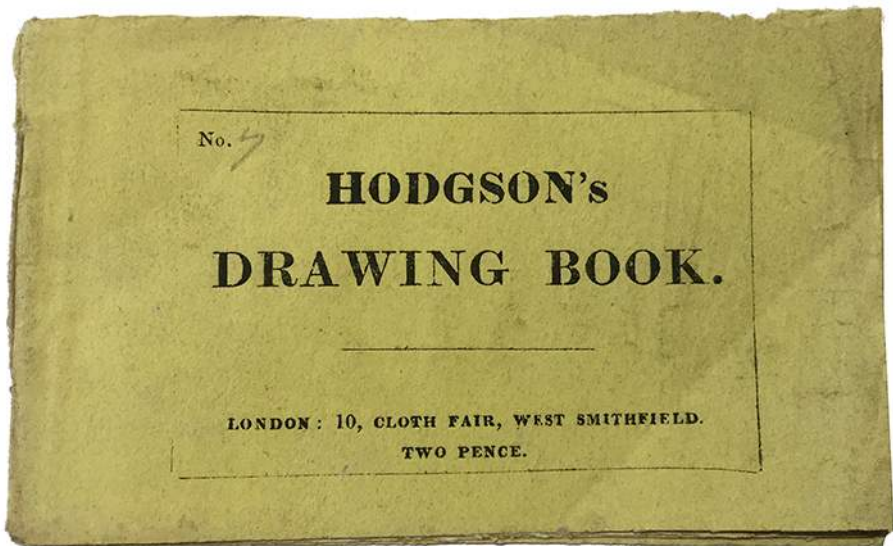


17. STAIRCASE. Figures on a Stair Case at Mr Ranking's, Highgate. Gen. Ireton's Residence. Troops, Oliver Cromwell. Eight pen and ink drawings on four sheets.

174mm x 104mm (and smaller). c1830.

£160.00 + vat

~ Lauderdale House was owned by John Ireton, brother to General Ireton who had married Cromwell's daughter. The staircase, c1670, had newels surmounted by carved figures representing different grades of men in the General's army. The house was sold in 1797 to George Ranking, a merchant of Highgate, who later sold it again in 1811. A fire in 1865 destroyed the upper floors, and the interior was destroyed in a second fire in 1963. The staircase is illustrated in Litchfield's *Illustrated History of Furniture* (1893).

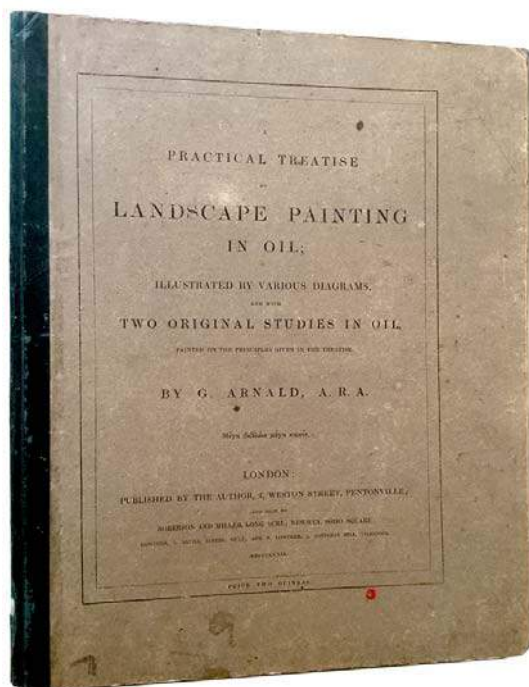


18. HODGSON, Orlando. Hodgson's Drawing Book, No 7. A suite of 4 topographical plates (2 coloured), stitched as issued in original pale yellow printed wrappers. In very good clean condition. Unrecorded. 65mm x 108mm. London: 10, Cloth Fair, West Smithfield. Two Pence. c1835.

£95.00

~ The rear wrapper lists 16 parts, none of which are recorded in Copac. This is Number 7, "Buildings... Carlton Palace &c."





19. ARNALD, George. *A Practical Treatise on Landscape Painting in Oil; illustrated by various diagrams, and with two original studies in oil, painted on the principles given in the treatise.* [5], 6-12pp., 2 original oval oil paintings on card and mounted on guards, 11 hand painted mounted colour samples, one hand painted palette illustrations coloured diagrams and decorative head and tail piece. A very good in original printed boards, with green roan spine. Slight wear to the foot of the spine, and contents rather loose in the binding, but still held by the original threads.

4to. By the author. 1839.

£2,200.00

~ Extremely rare, the last copy we sold was nearly 30 years ago, then only the second recorded copy of this work, the other in a private collection. The copy we sold, now in the V & A remains the only recorded copy in Copac or FirstSearch. The private copy, once owned by Peter Bicknell, is probably now with his collection in the Fitzwilliam Museum.

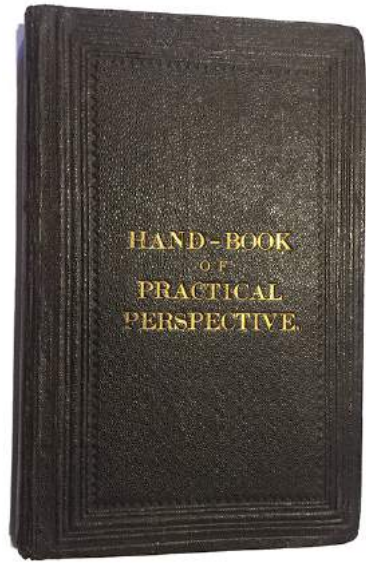


~ George Arnald (1763-1841), was a friend of fellow painter John Varley, and in 1798 and 1799 the two toured Wales together. There is little information about Arnald's early years, but it is believed that he began his working life as a domestic servant before turning to the study of art. He was a student of the landscape painter and engraver William Pether (c. 1738–1821). He first exhibited at the Royal Academy in 1788, and eventually had 176 works exhibited there. He also exhibited 63 works at the British Institution. He was elected an associate member of the Royal Academy on 5 November 1810, but was never admitted to full membership.

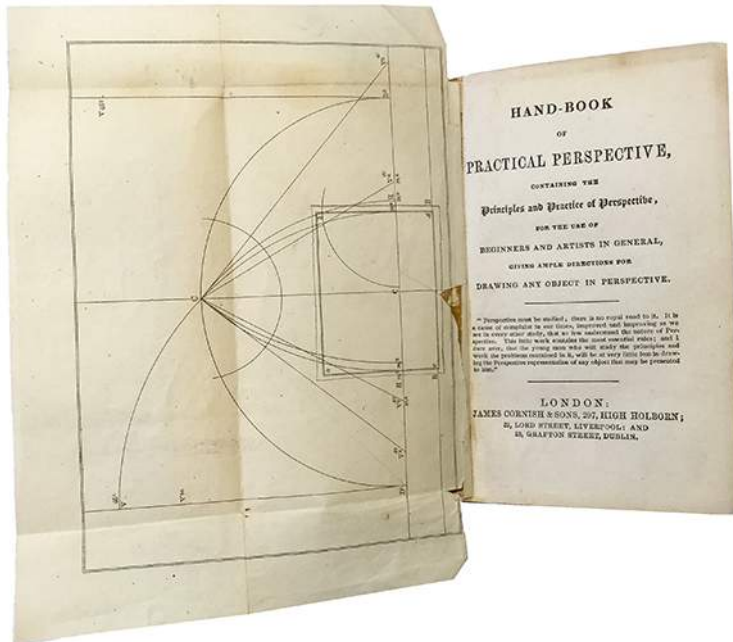
This work is dedicated to the Royal Academy, and perhaps was motivated by Sir George Beaumont's comment that he lacked literary education. He writes "putting aside all the circumstances relating to it with respect to myself, I cannot but express my sincere desire that it may be, and continue to be, the first of all institutions of the kind..." Despite these words he does not appear to have presented a copy to the Academy, and it is not in their collection.

20. [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.  
12mo. James Cornish. [1840].

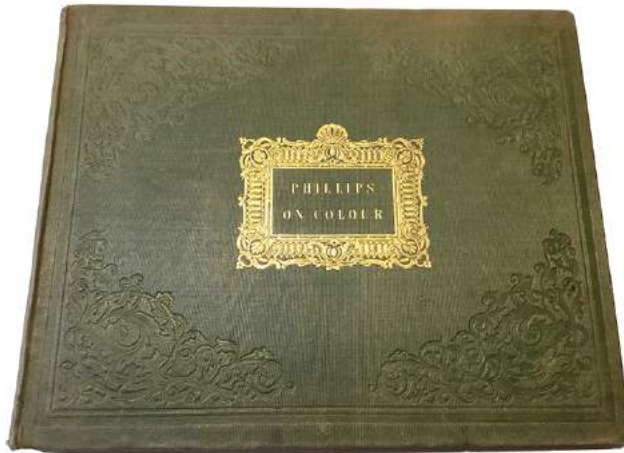
£85.00



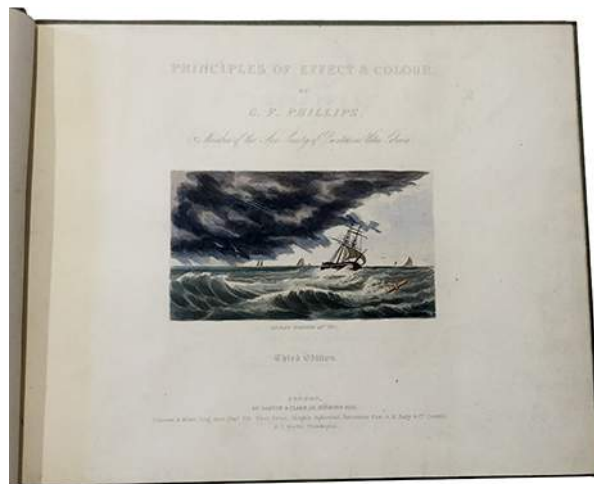
~ The first edition, with the author's name at the end of the preface but not on the title-page as in the 1848 reprint.







21. PHILLIPS, G.F. Principles of Effect and Colour, as applicable to Landscape Painting. The third edition, considerably enlarged, with descriptions of the tints made use of in each subject. *iv*, 30pp., advert leaf., coloured vignette title-page and 8 aquatint plates of views (6 hand-coloured), and a hand coloured plate depicting a chromatic wheel and scale. A very good copy in original blind and gilt stamped green cloth. Some slight foxing, but most unusual to find a copy in such unsophisticated state. With the book-plate of the reference department of Guille-Alles Library Guernsey, and with their neat oval stamp on the end-paper and head of the printed title-page only. Scarce. oblong 4to. B.B. King. c1840. £395.00





22. 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 a 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. £85.00

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



23. 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 rare work.

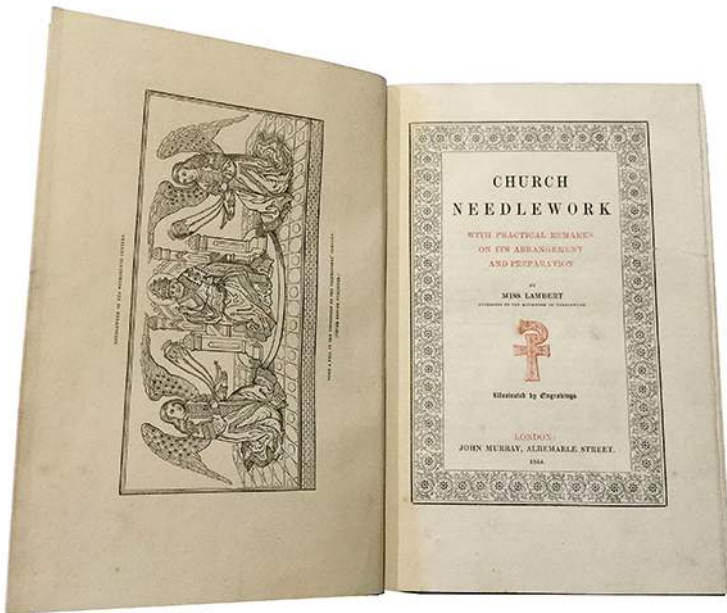
folio. [London] Published by J. Dickinson, 114 New Bond Street. [1842].  
£495.00

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.”



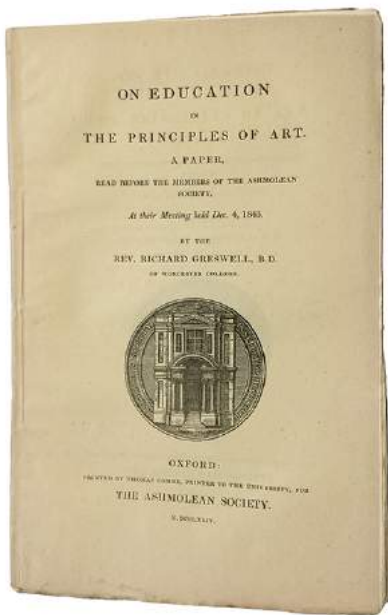
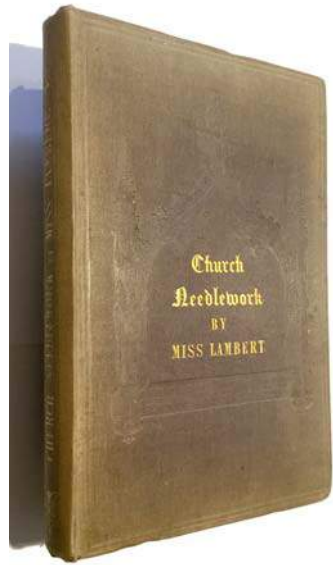
24. HAYDON, BENJAMIN ROBERT. Lectures on Painting and Design. First edition. Two volumes in one. *xii, 331, [1]p., including 11 wood-engravings; xvi, 295, [1], 32pp adverts., including 2 wood engravings., 3 lithograph plates (1 folding) and 2 folding etched plates. Both volumes with half-titles.* A good copy bound in original blind stamped brown cloth, expertly rebacked retaining the original gilt lettered spines. New ednpapers. Some light age toning to the paper and occasional slight foxing. Dedicated to his close friend William Wordsworth. 8vo. Longman. 1844-46. £120.00



“I am indebted to my husband for his permission in allowing my maiden name to appear on the title-page...”

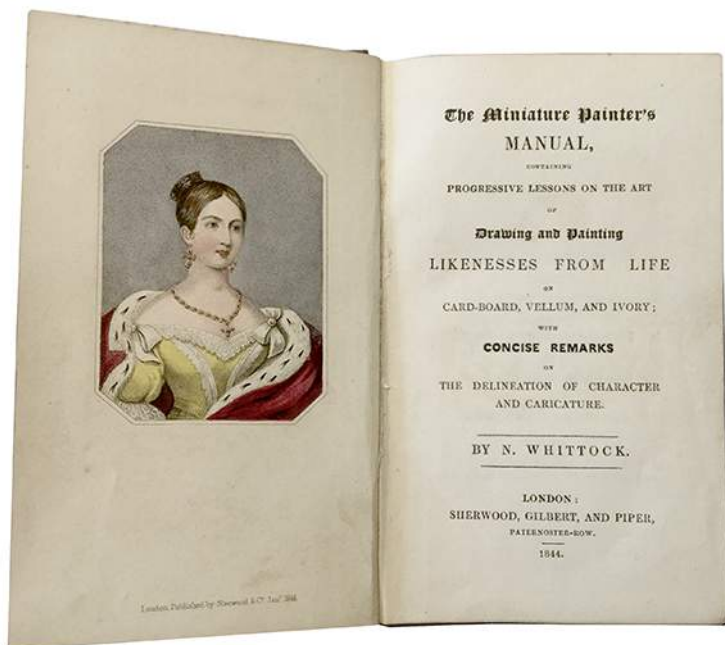
25. LAMBERT, Miss Frances. Church Needlework with practical remarks on its arrangement and preparation. Illustrated by engravings. *xvi, 158, [2]pp adverts., half-title., frontispiece, title-page in red and black, and numerous illustrations throughout.* The text is set within decorative floral borders. A very good clean copy bound in original blind stamped and gilt lettered ribbed cloth. 8vo. John Murray. 1844. £95.00

~ In the introduction to her book, *My Knitting Book* (1843), she noted that: “I am indebted to my husband for... his permission in allowing my maiden name to appear on the title-page, as being that by which I am more generally recognized in my avocation.” This refers to her employment in the 1840’s as an embroideress to Queen Victoria, and at the same time she ran a needlework emporium in London. This book on Church Needlework was influential in the works produced by the The Ladies Ecclesiastical Embroidery Society



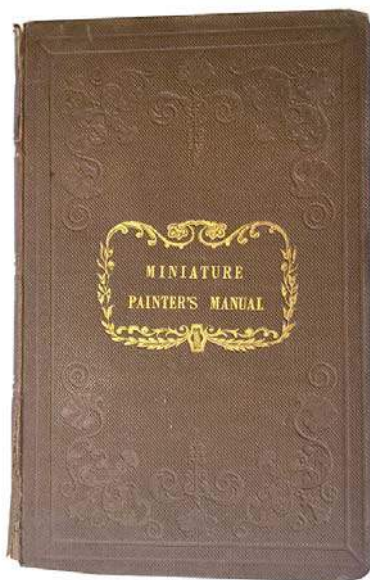
26. GRESWELL, Richard.  
 On Education in the Principles of Art. A paper, read before the members of the Ashmolean Society, at their meeting held Dec, 4, 1843. [2], iv, 32pp. A near fine copy in original printed wrappers. Scarce. 8vo. Oxford. Thomas Combe. 1844. £40.00

~ Richard Greswell, B.D. of Worcester College, here advocates for the theory of art to be taught to a higher level in Britain. He re-founded the National Society (for Promoting the Education of the Poor in the Principles of the Established Church in England and Wales), was largely instrumental in establishing the new museum at Oxford, and was one of the founders of the Ashmolean Society.



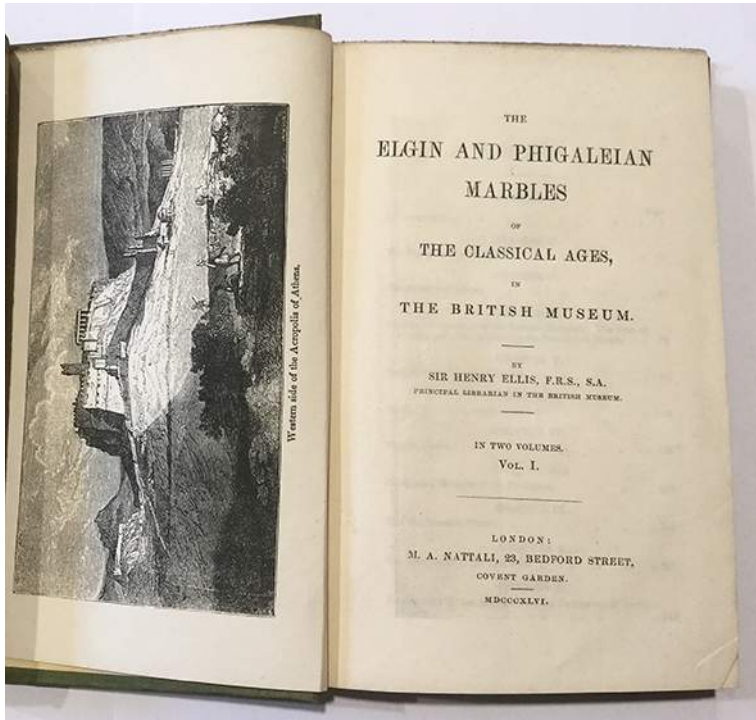
27. WHITTOCK, NATHANIEL.

The Miniature Painter's Manual, containing Progressive Lessons on the Art of Drawing and Painting Likenesses from Life on Card-Board, Vellum, and Ivory; with concise remarks on the delineation of character and caricature. [4], 76, 24pp adverts., 3 hand-coloured engraved plates, 4 lithograph plates, and text woodcuts. A very good copy in original dark brown blind and gilt stamped cloth. With binders' ticket of Remnant & Edmonds. Slight wear to the head and tail of the spine and to the upper joint, and some foxing to the uncoloured plates. Very scarce, the only edition to be printed.

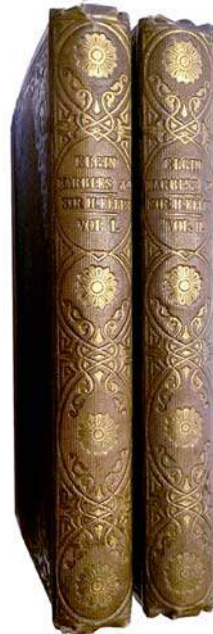


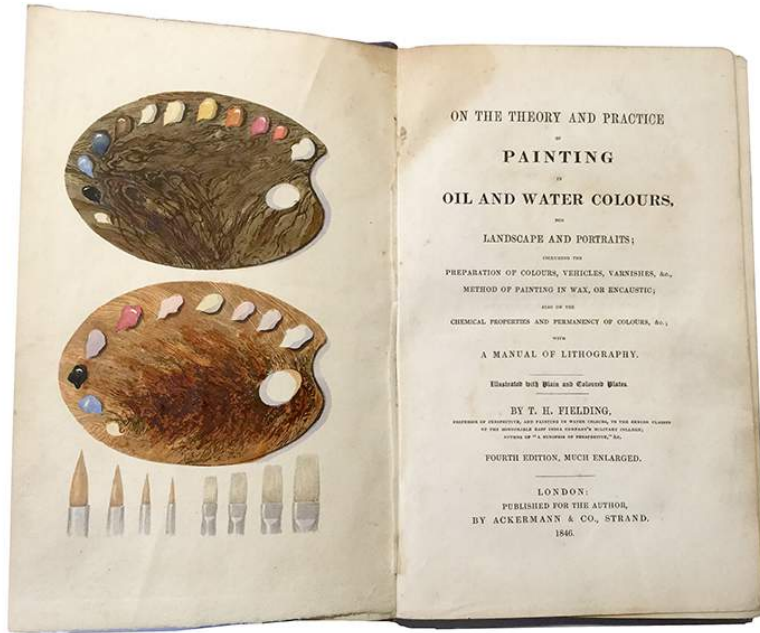
small 8vo. Sherwood Gilbert and Piper. 1844.

£280.00



28. ELLIS, Henry. The Elgin and Phigaleian Marbles of the Classical Ages, in the British Museum. Two volumes. [4], 249, [1]p; viii, 271pp., frontispieces and numerous full-page and vignette engravings in the text. A very good copy bound in original blind stamped and gilt lettered dark green cloth. small 8vo. M.A. Nattali. 1846. £95.00



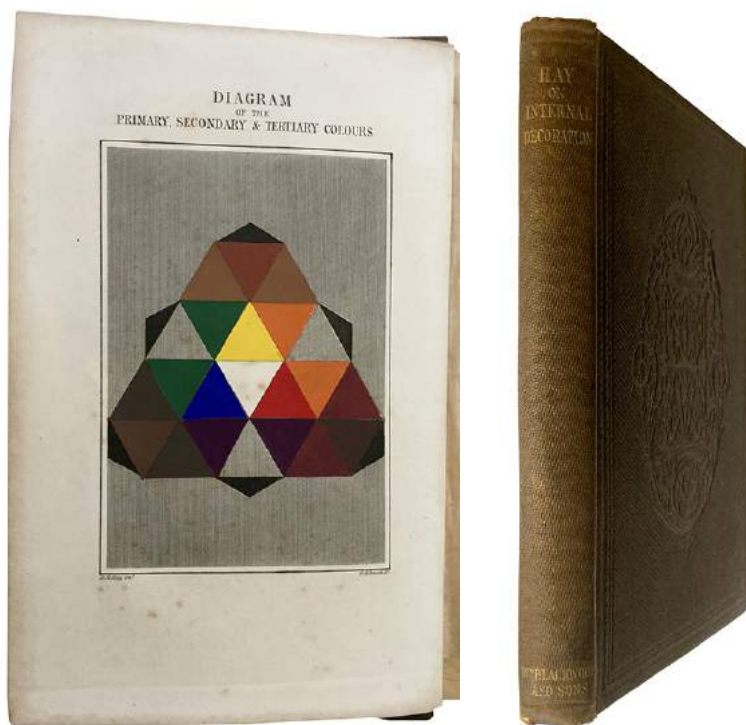


29. FIELDING, T.H. *On the Theory and Practice of Painting in Oil and Water Colours, for Landscape and Portraits; including the preparation of colours, vehicles, oils, &c., method of painting in wax, or encaustic; also on the chemical properties and permanency of colours, &c; with a Manual of Lithography. Fourth Edition, much enlarged.* xii, 236, [2] adverts, + 1*f directions to the binder.*, 18 etched plates (9 hand-coloured: 2 with examples of compositions, 6 demonstrating 90 mixed tints, and a frontispiece of two palettes, one for landscape and one for portrait painting). Original blind stamped and gilt lettered cloth. Old stain at top inner corner of early leaves, quickly diminishing after preliminaries and disappearing entirely after the first fifty or so pages; some foxing, pencil hatching on front free end-paper and a little pencil scoring in text, mild wear at head and foot of spine, and small knock to the spine, but a good, sound copy. With large printed advertisement for Ackermann's colours on the inner front board, and another for Ackermann's Subscription Gallery for the Loan of Works of Art, on the inner rear board.

large 8vo. Ackermann. 1846. £295.00

~ Although announced as a fourth edition, this is in fact the first appearance of this greatly enlarged version of Fielding's "*On the Theory of Painting*". It has 10 extra plates and nearly 100 extra pages of text.



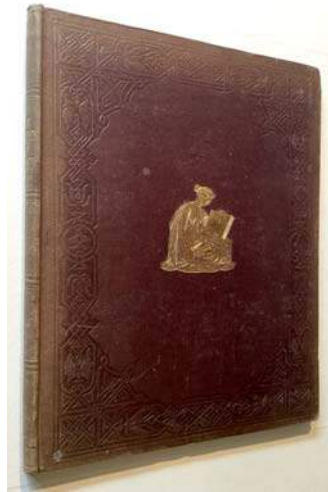
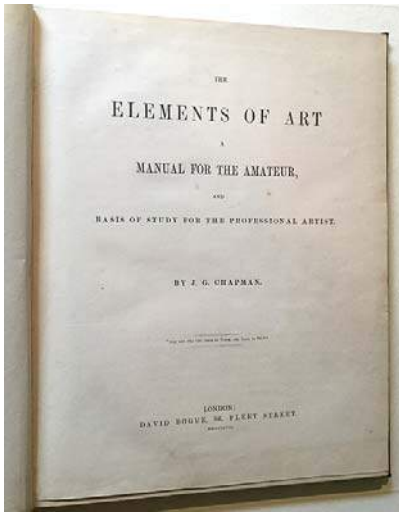


30. HAY, D.R. *The Laws of Harmonious Colouring adapted to Interior Decorations with Observations on the Practice of House Painting*. Sixth edition. ix, [1], 198, 8pp adverts and reviews., half-title., frontispiece with mounted coloured paper. A very good copy in original blind stamped and gilt lettered dark brown cloth. Some light foxing. Ownership name of John Rutson, 1862, on the half-title, and a few pencil lines in the margins. Scarce.

8vo. William Blackwood and Sons. 1847.

£220.00

~ Hay's treatise was one of the earliest to provide guidance on the interior decoration of public buildings, specifying differing colour relations to determine moods for each room. It was influential in America, where it was used by the architect David Paton for the colour scheme in the Carolina Capitol Building. Paton and Hay had earlier collaborated on several projects. This edition was entirely re-written and re-arranged by the author.



an alarm-call to teach drawing in American schools

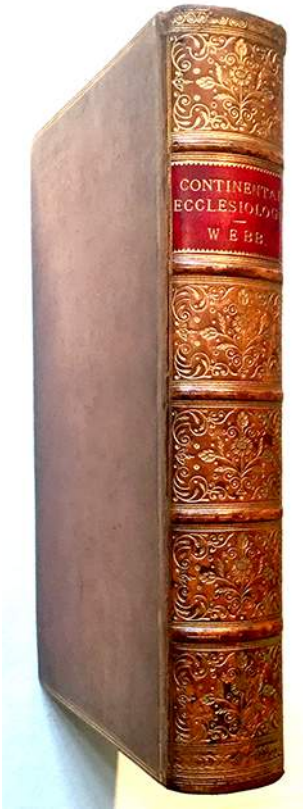
31. CHAPMAN, John Gadsby. *The Elements of Art. A Manual for the Amateur, and basis of study for the professional artist. 112pp., text illustrations throughout.* A very good copy in original blind and gilt stamped cloth. Spine a little faded. Scarce, Copac records the V & A copy only of this London edition, and only 1864 and 1870 reprints of the American version.

4to. David Bogue. 1848.

£295.00

~ This was initially published in America in 1847 under the title *'The American Drawing Book. A manual for the amateur, and basis of study for the professional artist.'* In this London edition the American reference has been hidden in the title, but the text remains unaltered. It was originally published as an alarm-call to teach drawing in American schools, so as to halt the inundation of the domestic market with European arts and manufactures. "It is given to the public with the ardent hope that it may, in some degree, awaken an interest in a branch of knowledge that has been hitherto, strangely neglected among the people of the United States..."





32. WEBB, Benjamin. *Sketches of Continental Ecclesiology, or Church Notes in Belgium, Germany, and Italy*. First edition. xvii, [3], 595, [1]p., *text illustrations*. A very good copy bound in full contemporary calf, ornate gilt panelled spine with red morocco label. Inscription dated 1866 on a preliminary blank. Some slight rubbing.  
8vo. Joseph Masters. 1848.

£95.00

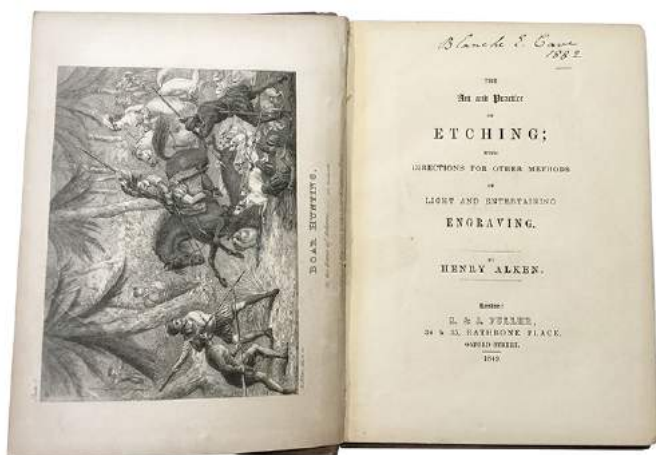
~ Benjamin Webb (1819-1885), graduated from Cambridge in 1845, and while still an undergraduate he, together with his somewhat older friend, John Mason Neale, founded the Cambridge Camden Society, which played an important part in the ecclesiological revival, and of which Webb continued to be secretary, both at Cambridge and afterwards in London.

He was recognised as a leading authority on questions of ecclesiastical art, and 'Sketches...' was an important early argument for the acceptance of continental Gothic architecture.

33. ALKEN, Henry. *The Art and Practice of Etching; with directions for other methods of light and entertaining engravings*. First edition. 58 + (6)pp., *frontispiece and 8 plates (3 etchings, 2 soft-ground etchings, and 4 aquatint)*. Original gilt lettered and blind stamped cloth. Some wear to the spine and corners. Scarce.  
8vo. S. & J. Fuller. 1849.

£295.00

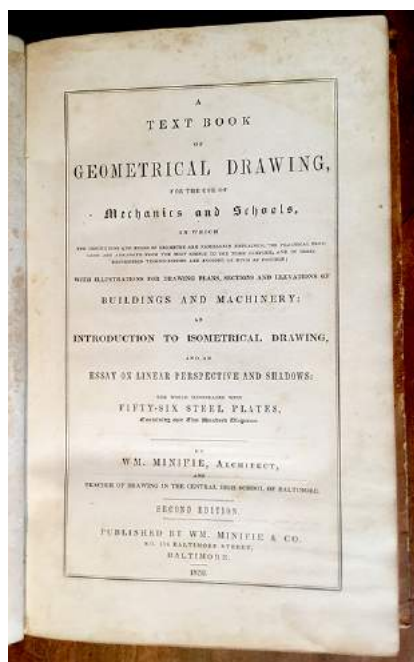
~ This is one of three treatises published in 1849 which mark the beginning of the revival of interest in etching from the mid-nineteenth century onwards. Alken's is the most authoritative, written from forty years experience, and providing both a comprehensive list of materials and clear instructions for etching, soft ground and aquatint engraving. Not surprisingly several of the plates reflect Alken's

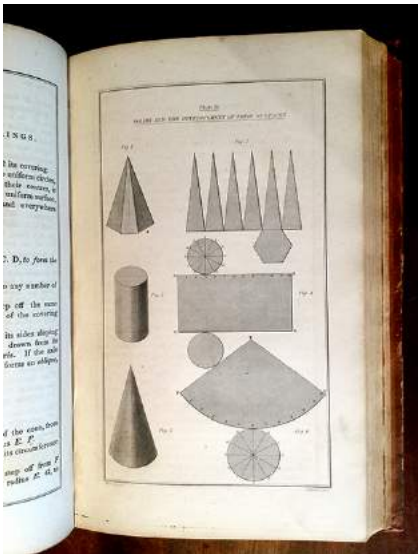


work as a sporting painter; the frontispiece depicting boar hunting, plate 4 'The Sportsman' and plate V 'The Earth Stopper'. The other 1849 treatises are Alfred Ashley, *The Art of Etching on Copper*; and C. Castle's *Etching described and simplified, with progressive illustrations. By a practical engraver.*

34. MINIFIE, William. A Text Book of Geometrical Drawing... for the Use of Mechanics and Schools.. With... an Introduction to Isoemtrical Drawing, and an Essay on Linear Perspective and Shadows: the whole illustrated with fifty-six steel plates containing over 200 diagrams. vi, [7]-127pp., and with 4pp preliminary 'opinions of the press' on this work., 56 plates. Some age toning and occasional foxing, but a very good copy bound in full contemporary sheep, expertly rebaced and corners neatly repaired. large 12mo. Wm. Minifie & Co. Baltimore. 1849.

£160.00



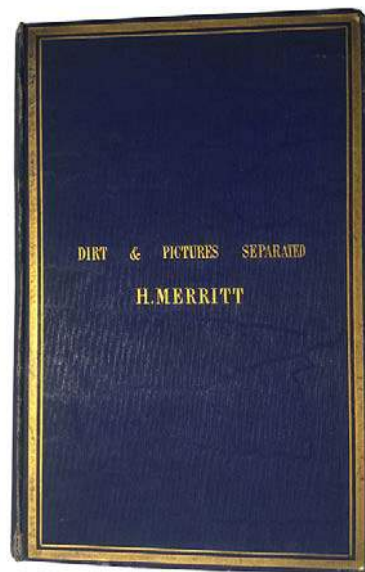


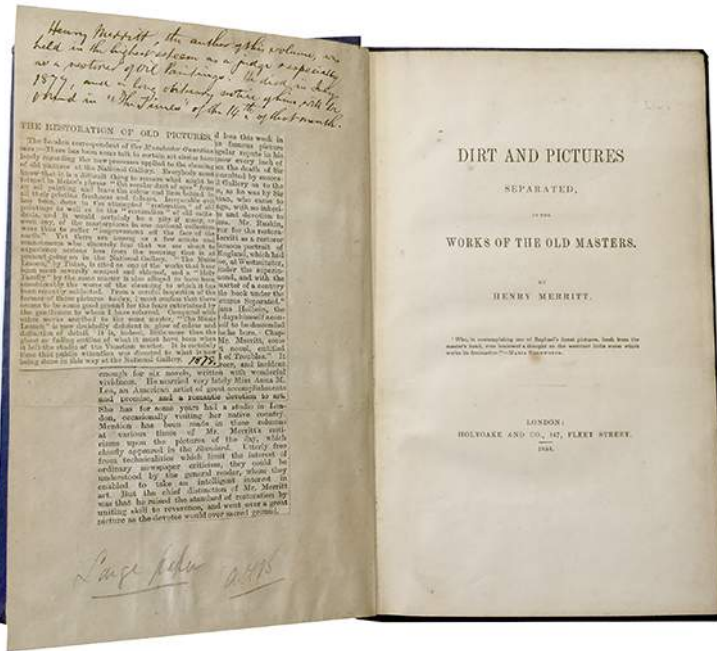
William Minifie (1805-1880) had completed his apprenticeship as a cabinet maker before leaving Tavistock in England for America. He settled in Baltimore, and became successively an architect and builder, professor of drawing, and author of books on geometrical drawing. First published in octavo and 12mo in 1849, and here substantially enlarged, this publication appears to be the first American book on technical drawing; the following year the first drawing instrument manufacturer company was started by the Altender family in 1850.

Copac records just three copies, all later editions, 1851 (BL and V & A), and 1890 (BL).

35. MERRITT, Henry. *Dirt and Pictures separated in the works of Old Masters.* [6], 72pp. First Edition, large paper copy. Indigo vertical ribbed moiré cloth, stamped in gilt. Wear to edge and ends of spine, but a nice copy; biographical note, press cuttings (including a report of Merritt's death) on end-paper, and the initials A.H.B. on end-paper.

8vo. Holyoake. 1854. £160.00

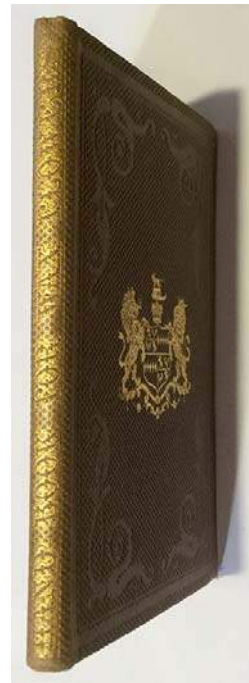




~ An influential work that to a large extent answered the then vexed question of how - and indeed whether - to restore old master paintings; it resulted in Merritt's introduction to Sir Charles Eastlake, by whom he was employed as conservator at the National Gallery, and to George Richmond and other major figures of the artistic establishment. Merritt was also an expert on authenticity, consulted by principal galleries, institutions and collectors. A scarce book, and one of only a few copies on large paper. The title of this work was used for a Tate Gallery conservation conference in 1990.

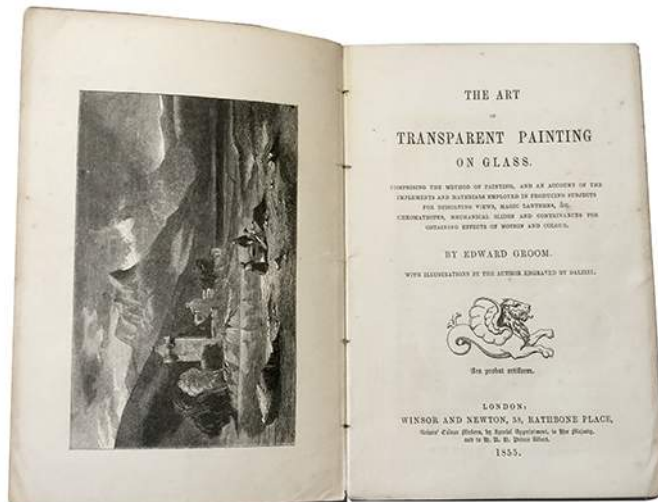
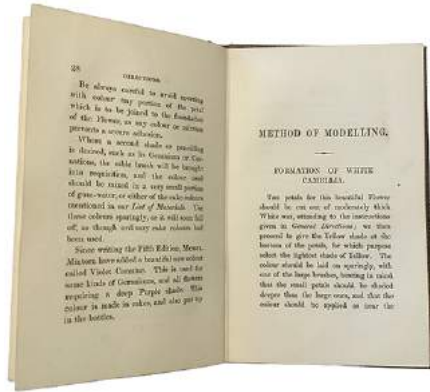
36. MINTORN, John & Horatio. *The Handbook for Modelling Wax Flowers*. Seventh edition. vii, [1], 86, [2]pp adverts. A near fine copy in original blind and gilt stamped cloth. Small ink mark to the head of the front-end-paper. small 8vo. G. Routledge & Co. 1855.

£65.00



~ 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.



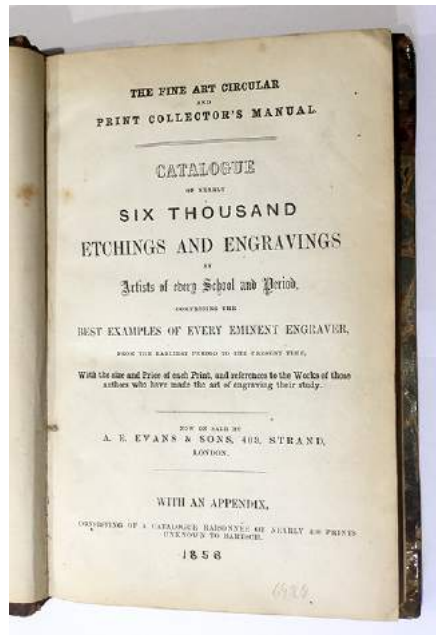
37. GROOM, Edward. *The Art of Transparent Painting on Glass*. Comprising the method of painting, and an account of the implements and materials employed in producing subjects for dissolving views, magic lanterns, &c. chromatropes, mechanical slides and contrivances for obtaining effects of motion and colour. With illustrations by the author engraved by Dalziel. 55, [3], 32pp Catalogue No 38 at the back - *List of Colours and Materials for Drawing and Water-Colour Painting*,

*manufactured and sold by Winsor and Newton., frontispiece, 13 text figures (some full-page). A very good copy in pale yellow printed wrappers, some flaking to the backstrip and covers just a little dusty.*  
8vo. Winsor and Newton. 1855. £95.00

~ The first edition of this scarce manual. The preface is initialled H.M.

38. EVANS, A.E. & SONS. The Fine Art Circular and Print Collector's Manual. Catalogue of Nearly Six Thousand Etchings and Engravings by Artists of every School and Period, comprising the Best Examples of Every Eminent Engraver... to the present time. [2], 260, [4], 50, [4]pp notes on sales of prints. Contemporary half red morocco, marbled boards, rather rubbed with wear to the corners, and some occasional foxing. Old clear tape to the corners. The first title bears the date in ink '1858', the title to the appendix carries a printed date Copac records Oxford, V & A, and the B.L. only.

8vo. A.E.Evans & Sons 403 Strand. [1858].

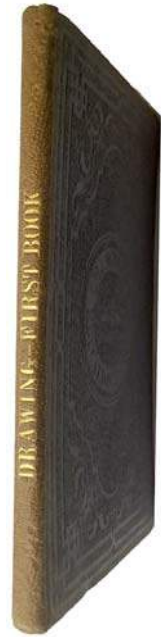
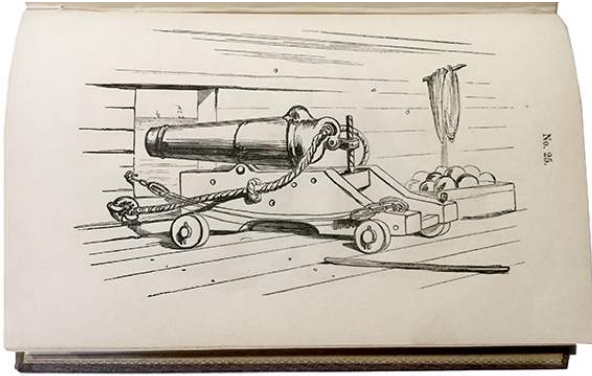


£140.00

~ An extensive print dealer's catalogue giving the 'size and price of each print, and references to the works of those authors who have made the art of engraving their study'. With an appendix 'Consisting of a Catalogue Raisonnee of Nearly 400 prints unknown to Bartsch'. Full of irresistible bargains, e.g. Durer's 'Adam and Eve, a brilliant impression, and in perfect state of preservation, very rare, £10 10s' & John Martin's 'The Fall of Babylon, most brilliant proof before any letters, £3 3s' etc.

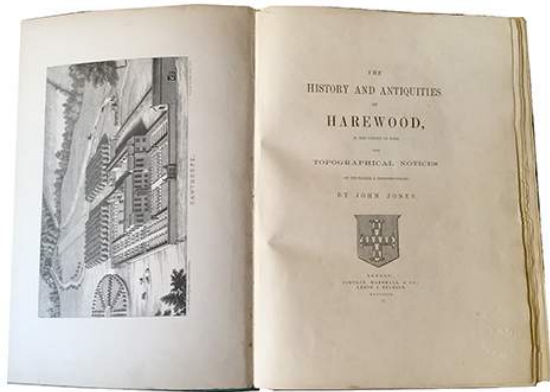


39. CHAMBERS, W. & R. (eds). *First Book of Drawing*. 7, [1]p., 44 plates. A near fine copy in original blind stamped and gilt lettered cloth. 12mo. Edinburgh. William and Robert Chambers. 1858. £80.00

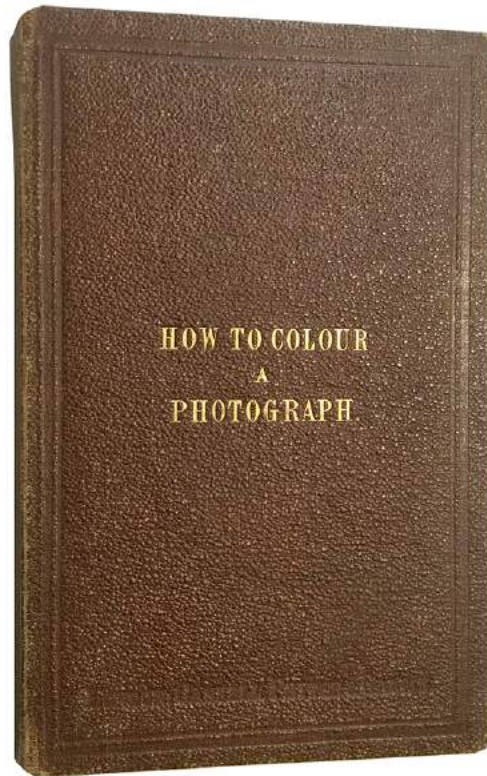


~ An enlarged re-issue of *First Book of Drawing*; *being exercises for children and young persons on the slate and black board*, Edinburgh. 1840. Scarce, this edition unrecorded by Copac.

40. HAREWOOD. Jones, John. *The History and Antiquities of Harewood, in the County of York, with topographical notices*. First edition. Large-paper copy. [4], viii, [1], 10-312pp., 11 engraved plates, and a number of woodcuts in the text. A good copy bound in recent dark green cloth, paper spine label. New end-papers and paste-downs. Some slight chipping to a few page edges, and with small blind stamp of Yorkshire Archaeological Society at the foot of the title-page. 4to. Simpkin, Marshall and Co. 1859. £65.00



~ Boyne 209, noting 100 large paper copies were printed.



41. ANON. *How to Colour a Photograph in Oil or Water: being lessons on the harmony and contrast of colours, principally in their application to photography.* First edition. vi, [1], 64, [8]pp *photography related adverts.* A very good copy in original limp pebble grain dark brown cloth, gilt lettered.  
small 8vo. Cassell, Petter, and Galpin. c1859.

£300.00

~ One of the earliest guides to this subject, and very scarce. Copac records Science Museum, NLC, and Cambridge only. Not in the Yale Center for British Art. *The Bookseller* for 1863, announces the publication of a new edition.

PENISTONE WESLEYAN SCHOOL.  
**CATALOGUE OF VIEWS**

IN THE  
 Royal Academy of Arts and Curiosities.  
 ADMISSION ONE PENNY EACH.

N.B.—IT IS PARTICULARLY REQUESTED THAT VISITORS WILL NOT TOUCH.

No.	SUBJECT.	ARTIST	No.	SUBJECT.	ARTIST
1	Lynx in Repose	P.C.	21	The First Letter	A. Rod.
2	The Donkey's Tempter	C.T.	22	Play the Poor Blind	Draw.
3	Kid Reversers. (A Professional Secret)	S.P.	23	An Old Friar	Block.
4	An Old Couple. (True to Life)	S.	24	Jameson, on the Point of Attack	S. Wire
	John Anderson, my jo, John, We clank the hill together; And merrily a canny day, John, We've had w' our ainther.—BURNS.		25	The Missing Picture	
5	An Irish Sepoy	J. Screw.	26	The Tree Standard	Steele's
6	Views of our Choir.	Adm.	27	The Red Sea and the plains beyond	Steele's
	(Kindly lent by a member of the Congregation).		28	A Woodcut	Steele's
7	The Power of Lucifer defeated.	Waterman.	29	Sweet Smeaton	
	"All good to me is lost."—MILTON.		30	The insect, the cover, and the brush	
8	Weeping made Easy.	Shallot.		(Hunting scene—fine picture).	
	One of the strongest productions of this great master. A close and long inspection will touch the sweetest heart, and draw the brightest eye.—ART JOURNAL.		31	A Chip of the Old Block	Dool.
9	We part to meet again.	Steele.	32	Churchwardens at rest	
10	Relics of the deep.		33	Eaten out of House and Home	May
11	True to the Core	Russet.	34	A Match for any Man	
12	Out for the night	R. Ed. Stead.	35	Your Best Friend	R.H.
13	Flocks Reposing		36	The Lay of the Last Minstrel	R.H.
14	The Staff of Life at the Point of Death.	B.L.D.R.	37	Cuttings by an Amateur Artist	C.C.
15	Wind-bound.	By an Old Master.	38	Sandy in Black and White	G.T.
16	The Snuff Taker.		39	Sweeds, in native costume	G.T.
17	The Weatted Grinders.		40	A Sitting Subject	Hemp.
	"Change and decay in all around I see."		41	The Sailor's Yarn	L.K.
18	View of Penistone.	T. Eyer.	42	Things to Adore	L.K.
19	A Liberal Patron of the Fine Arts	Art Critic.	43	Ashantee	T.C.
	(A fine portrait). N.B.—This picture is sold.		44	Monuments in Greece	T.S.
20	Portrait of Her Majesty	P.M.G.	45	Putting their Heads together	
	One of the latest Copies executed by the British Government, and sent from London to one of the Commissioners of this Exhibition.		46	The Water Otter	
			47	A Bad Spell of Weather	T.
			48	The Black Sea	B.L.
			49	The Light of Ancient Days	Alter.
			50	A Leading Article	
			51	Nuts to Crack	H.H.
			52	Juggled Hare	H.H.
			53	The Request	By the Directors.
				"Oh, no! we'll never mention it."	

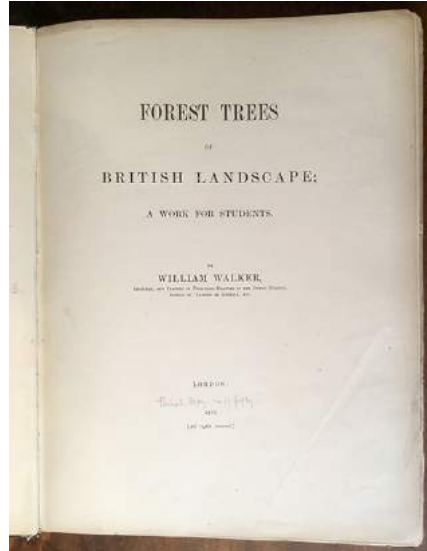
VARIOUS OTHER CURIOSITIES.

Ellis Printer, Penistone.

42. PENISTONE WESLEYAN SCHOOL. Catalogue of Views in the Royal Academy of Arts and Curiosities. Admission One Penny Each. N.B. It is particularly requested that visitors will not touch. A broadside listing 53 exhibits, with each artist's name or initials. It also notes that there are "various other curiosities." Central fold, in very good condition.

264mm x 207mm. Ellis Printer of Penistone. c1875? £35.00 + vat

~ Artists named include J. Screw, Waterman, Shallot, Steele, Russet, T. Eyer, S. Wire. Possibly an exhibition by pupils at the school? Other paintings are by "an old Master", "Art Critic", and "the Directors". The 'New Wesleyan Chapel' in Penistone, opened in 1873, and also had a school room.



one of only 50 copies

43. WALKER, WILLIAM. *Forest Trees of British Landscape; a work for students.* viii, 32pp., 26 lithograph plates. At the foot of the title-page is written in pencil, "Private copy one of fifty." One text leaf a little proud in the binding with some dustiness and slight edge wear. Original gilt lettered cloth, neatly rebacked. Rather rubbed and with wear to the corners. New end-papers. Scarce. Copac records Oxford, Cambridge, NLS, V & A, with the Oxford copy also noting it to be one of only fifty copies.

folio. London: 1876.

£195.00

44. ARCHITECT'S PAINT BOX. The Professional Colors prepared especially for Architects. W.F. Stanley, 4 & 5 Great Russell Street, Holborn, London.

"Note, these colours should be used direct from the bottles, and not be poured out as they would thereby become thick. The corks should be replaced when the colors are out of use. If the colors become thick by evaporation they are perfectly soluble in water which may be used if the bottles are afterwards shaken."

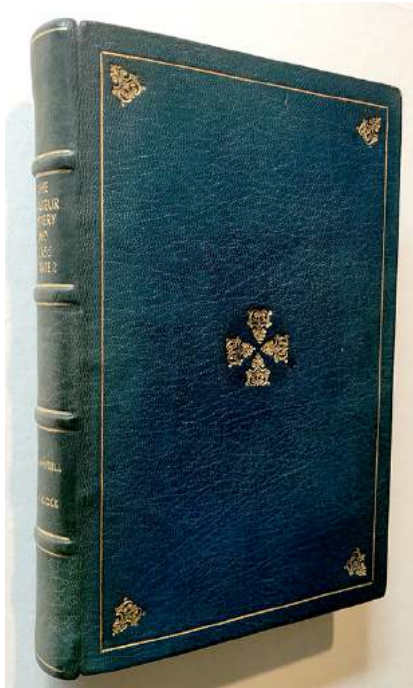


There are twelve original bottles of Stanley's Patent Professional Colors, with their original stoppers and labels. Dimension Lines, Ct. Iron, Fir, Earth No 1, Brick Section, Stone, Red Brick Elev, Concrete, Oak, Slate, Section Lines. One bottle lacks an identifying label. There is a tray which contains two sets of parallel lines, and a small wooden box with lid with assorted pen nibs. Decorative label on the inner lid, which is a little stained. The mahogany box is in very good condition, with brass plate on the upper lid and original key. Some of the bottles retain their ink.

292mm x 150mm x 120mm. c1880.

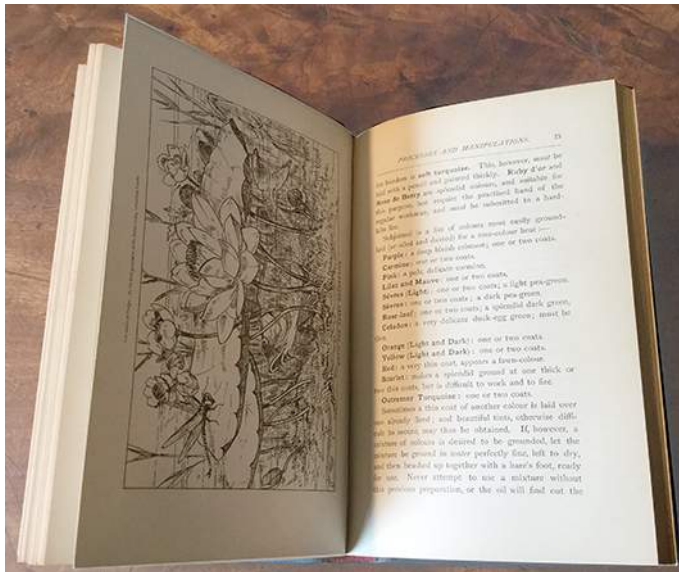
£695.00

~ A rare survival, and the first example we have encountered. The intended use for each colour is particularly instructive, with some used for ruled lines, and others for shading or highlighting various elements in the architectural drawing. They provided a stronger effect than watercolour, and were less prone to fading. Some inks were also waterproof.



45. HANCOCK, E. Campbell. *The Amateur Pottery and Glass Painter: with directions for gilding, burnishing, bronzing and groundlaying. Illustrated with chromo-lithographs, fac-similes from the Sketch Book of N.H.J. Westlake., and numerous woodcuts. With an appendix. [Second edition].* xvi, 213, [1]p., 2 chromolithograph plates, and numerous black and white plates and text illustrations. A very good copy handsomely bound in later full dark blue crushed morocco. Gilt centre-piece and corner decoration. 8vo. W.H. Allen and Co. c1880.

£60.00





46. CATTERMOLE, Charles. Incidents in the Lives of Great Artists. Twelve colour printed plates after paintings by Cattermole, hand numbered and mounted on thick card, with printed descriptive labels. Bound in plain boards with a handwritten list of the twelve plates on the upper cover. The plates are clean but the backing cards have some foxing, and the boards are a little dusty. Scarce, unrecorded in Copac. folio. G. Rowney and Co. Dec 1<sup>st</sup> 1886-1887. £95.00

47. ANON.  
Elementary Flower Painting. With eight coloured plates. 48pp., half title, and preliminary advert leaf., 8 mounted colour printed plates. A near fine copy in original red and black decorative cloth. Ownership name of Kathleen Mary Baker on the front-end-paper. Scarce, Copac records Oxford, BL, NLS only. oblong 4to. Cassell and Company, Limited. [1887].



£45.00



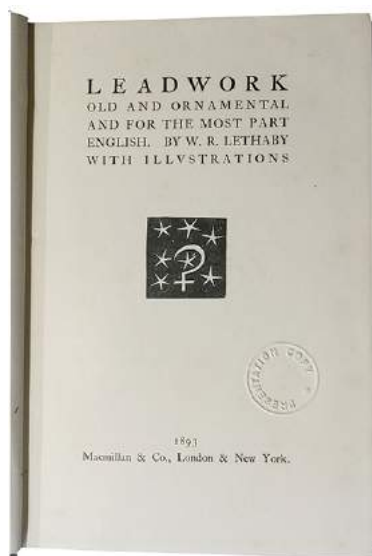
48. ALPHABETS DE BRODERIE. No. 268. 16 single sided designs printed in blue, in original pink printed card covers. In very good clean condition.

155mm x 240mm. Ane Mon. A. Rouyer, J. James Weill Sucdr de Andre Beranger. 120, rue St Denis, Paris. c1890. £35.00

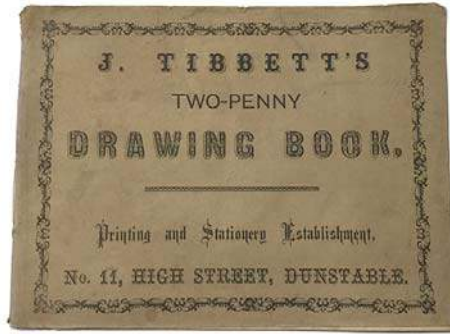
49. LETHABY, W.R. Leadwork, Old and Ornamental, and for the most part English. First edition. Blind-stamped 'presentation copy' on the title-page. *viii*, 148, [4]pp adverts., half-title., 76 text illustrations. Spine slightly sunned but a very good copy in original linen cloth.

8vo. Macmillan and Co. 1893.

£65.00







50. 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. £35.00

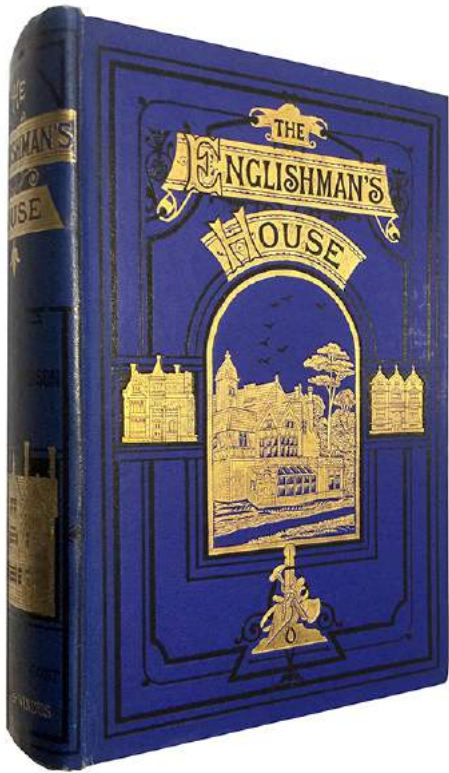
~ James Tibbett, a pioneering printer, who ran the Albion Press, and started the town's first newspaper, the Dunstable Chronicle, in 1855.

51. FURNITURE. Three original watercolour designs for chairs by Schmit & Co., Rue de Charonne, Paris. The single sheet, on card, is headed 'Petit Salon' and bears the firm's stamp at the bottom, dated February 1896. Very slightly dusty, but in good condition. 460mm x 315mm. 1898.

£65.00

~ The firm was founded in 1818, and by the 1870's had gathered a team of prestigious interior decorators, cabinet-makers, sculptors, upholsterers, joiners, furniture makers, bronze makers, whose international reputation was based on period furniture making and reproduction. They received a Gold Medal at The Exposition Universelle of 1889 in Paris.



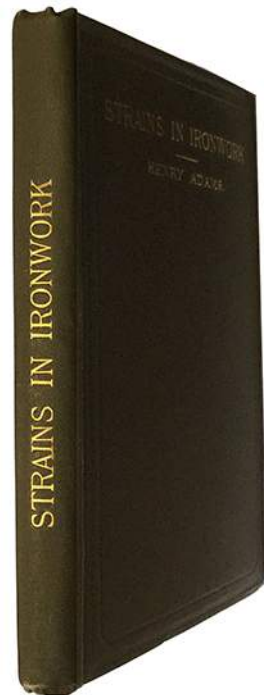


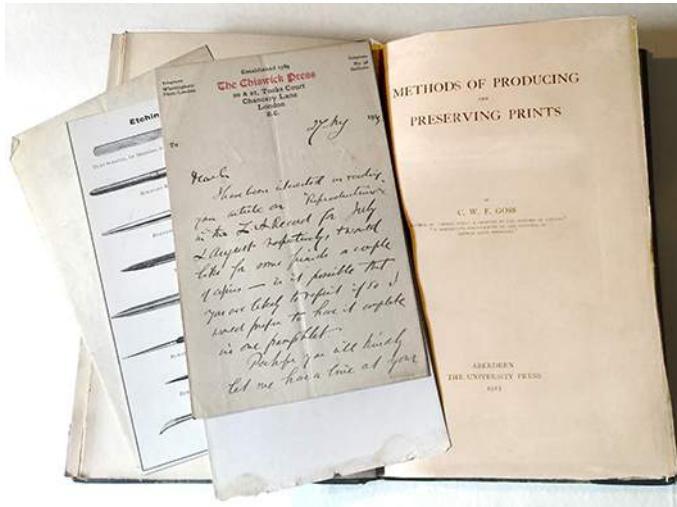
52. RICHARDSON, C.J. *The Englishman's House*. A practical guide for selecting or building a house. A new edition with a coloured frontispiece and 534 illustrations. vi, + 504pp., half-title., coloured frontispiece of a model village, and numerous engraved text illustrations. A fine copy in very bright original decorative blue gilt cloth. Some slight foxing to the uncut page edges, and small tear without loss to front end paper and half-title. 8vo. John Camden Hotten. [1871].

£120.00

53. ADAMS, Henry. *Strains in Ironwork*. A course of eight elementary lectures delivered before the Society of Engineers, in their Hall, session 1882-3. Third edition. vii, [1], 65, [1]p., 8 folding plates (one slightly torn), and 32pp of adverts. A very good copy in original gilt lettered brown cloth. 8vo. E. & F.N. Spon. 1898.

£25.00

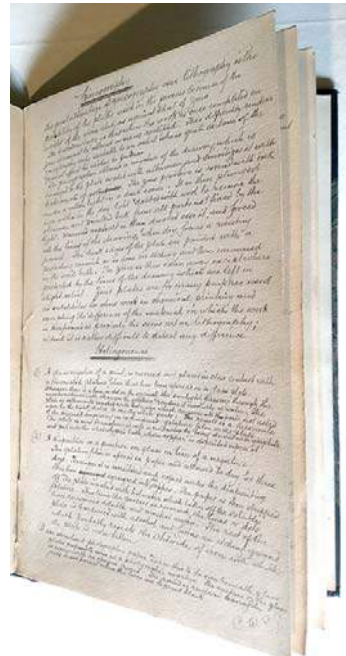


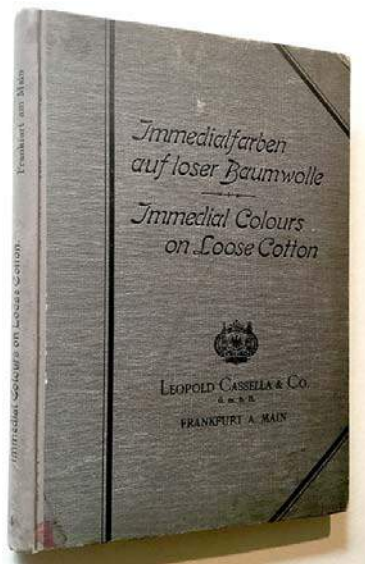


54. GOSS, Charles William Frederick. *Methods of Producing and Preserving Prints*. First edition. **The author's own copy**, extra-illustrated, and with notes and inserted material. 63pp., *partially interleaved with various examples of prints - aquatints, engravings, Baxter print &c - to illustrate his work*. There are also marginal notes and inserted letters from libraries, publishers and collectors, requesting the possibility buying not just one, but a number of copies for their libraries and their collections. Contemporary half morocco, marbled boards, gilt lettered spine, top-edge-gilt. Some abrasions to the marbled paper on the upper cover. 8vo. Aberdeen. The University Press. 1915.

£125.00

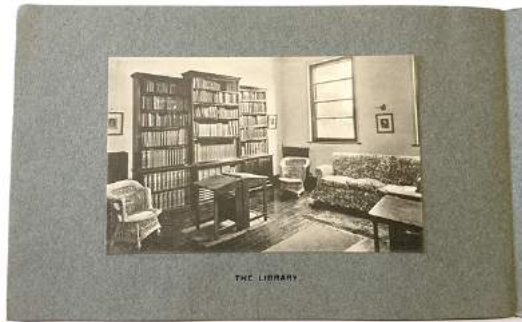
~ Charles William Frederick Goss (1864-1946) was an English librarian, polemicist and cataloguing innovator. He worked in English public libraries at the turn of, and the early, twentieth century, and was prominent among opponents of open access libraries in the UK.





55. COLOUR. Immedialfarben auf loser Baumwolle. Immedial colours on loose cotton. 14pp., 13 plates with 324 mounted colour specimens, and each with English descriptions on the reverse. A very good clean copy in original grey cloth, lettered in black. Some slight rubbing. 8vo. Leopold Cassella & Co, Frankfurt. c1910. £120.00



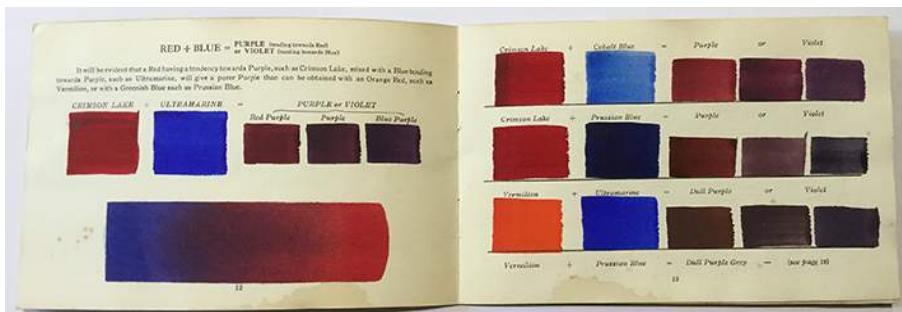


56. SKELLFIELD, Ripon. A scarce photographic record, with 15 mounted photographs on 8 leaves of thick sugar paper, each identified in the lower margin. A very good copy in original printed card covers. Unrecorded by Copac.

140mm x 225mm. Marshall, Keene and Co. c1910.

£95.00

~ Skellfield School for Girls was founded at Ripon in 1877 and moved out of the city to Baldersby Park at Topcliffe, near Thirsk, in the 1920s. It was briefly evacuated to Nidd Hall, near Harrogate during the Second World War but returned to Topcliffe for a number of years until its closure in 1970.



57. REEVES & SONS LTD. Practical Notes on Colour Mixing. By an Expert, for School Teachers. Seventh edition, January 1925. 31, [1]p., c125 colour squares and diagrams printed throughout. A very good copy in original card covers. Old waterstain to the lower margin. 120mm x 185mm. Reeves and Sons. 1925.

£30.00

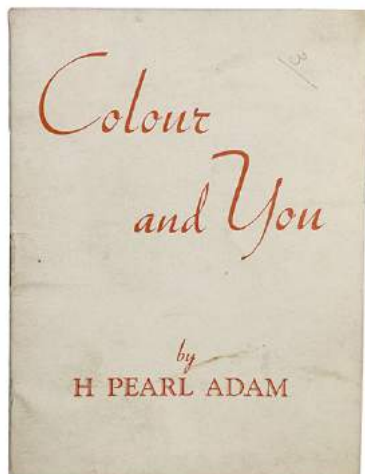


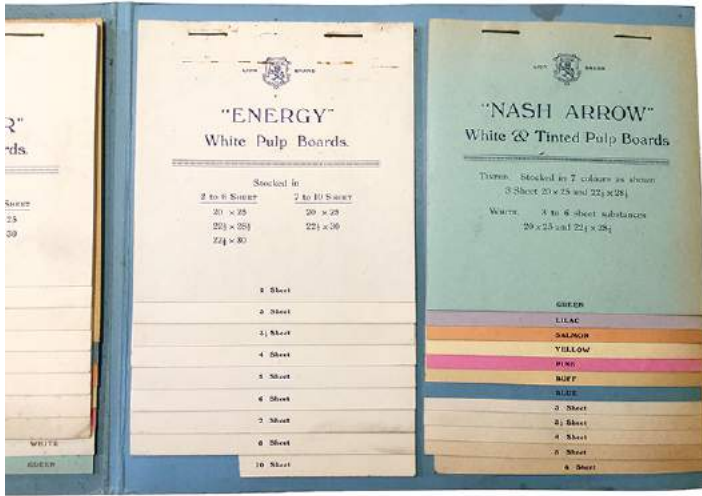
58. THE A.B.C. of Colour. Issued by the British School of Colour, Sundorne Studios. This comprises of a colour wheel on thick card, with three overlay cards with cut-out sections to demonstrate harmonies, colour triads &c. With an accompanying sheet of instructions. 155mm x 115mm. British School of Colour. c1925.

£40.00

59. ADAM, H. Pearl. Colour and You. 8pp. Original card covers a little marked. Scarce, unrecorded by Copac. 122mm x 92mm. British Colour Council for the Co-ordination of Colour & Design. c1925.

£12.00





60. DICKINSON, John and Co., Nash Mills, Hemel Hempstead, Herts. Pulp Boards, White & Tinted. The samples boards are stapled and inserted into a red printed tri-fold folder. One set of “clinchier Pulp” cards has come away from the folder. Several cards have had small corners removed as samples for clients, but in very good condition. 220mm x 270mm. c1930. £65.00

~ finis ~



“awaiting the next catalogue!”