The Drawing Book Project

[A]

The home-page for the Drawing Book Project can be found here.

A bibliography of United Kingdom published drawing books and related material for art instruction, from the 16th century to 1900.

Books published 1901-1914 will form a later supplement.
It includes instruction manuals on all forms of painting, drawing, engraving, colour theory, perspective, anatomy for artists, &c.

I would welcome details of any rarer or unusual items, especially suites of the 17th century 'drawing books' which mainly exist only in fragmentary parts, or single plates. Also ancillary material such as prospectuses, subscription announcements, trade-cards, adverts, hand-bills which relate to the books, drawing academies, and drawing masters. Manuscript material also helps build this picture.

As this is an on-line ‘working’ project, new material is being added constantly, so item numbers have not been added, as the bibliography is so to speak a moving feast.

Please reference this bibliography if re-using any of the entries or descriptive text, and no unauthorised copying of the Ken Spelman catalogue entries please

Found a mistake? Have some extra information? Please contact Tony Fothergill at tony.fothergill@kenspelman.com
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Note: as this project was first started over 30 years ago, pre-internet, it was then thought impossible to gain information on the huge range of anonymous and ephemeral material published to aid students in drawing and painting. Then along came four children which side-lined it for a long time, and there was just not the time to devote to it. Lock-down and the internet has rekindled the idea, and although still a work in progress, it will now start appearing one letter, or small step, at a time.

ESTC titles have been hyperlinked to their entry, so as to keep library locations up to date.

British Museum & other Museum items have also been linked, to bring up images of material.

Place of publication is ‘London’ unless otherwise specified.

As this is being compiled from working notes kept over 30 years, much refinement is taking place as the project moves forward, and references &c., are not at present in a standardized form, and will later form a separate index on the website.

The home-page for the Drawing Book Project can be found here.
‘A’

Note: As there is such a profusion of anonymous titles, these have been catalogued under their title rather than under ‘A’. Similarly titles beginning ‘A’ or ‘The’ &c also appear under the first ‘main’ word of the title.

As one of the earliest books on the subject it seems appropriate to give this first entry pride of place at the head of the bibliography, rather then relegated to ‘V’.

A VERY Proper Treatise, wherein is briefly sett forthe the arte of limming, which teacheth the order in drawing [and] tracing of letters, vinets, flowers, armes and imagery, [and] the maner how to make sundry sises or grounds to laye siluer or golde vpon, and how siluer or golde shalbe layed or limmed vpon the sise, [and] the waye to temper golde [and] siluer and other mettale and diuerse kyndes of colours to write or to limme withall vpon velym, parchement or paper, [and] howe to lay them vpon the worke which thou entendest to make, [and] howe to vernish yt when thou hast done, with diuerse other thinges very mete [and] necessary to be knowne to all such gentlemenne, and other persones as doe delite in limming, painting or in tricking of armes in their right colors, [and] therfor a worke very mete to be adioined to the bookes of armes, neuer put in printe before this time.

4to. 12ff.

ESTC S111439. BL, Glasgow, Oxford; Boston, Folger, Harvard, Huntington, Newberry, Library of Congress, Yale (British Art Center copy inscribed at end: "Blakey, 127." Bookplate: Kenney Collection.)


“A Very Proper Treatise was published anonymously, without accrediting author or writer. In this paper I argue that A Very Proper Treatise is a printer’s compilation that was used by a varied public. By printer’s compilation I mean that Richard Tottel collected, edited, printed, and published the book as we know it today. My conclusion is different from that of Susan E. James who in 2009 attributed the authorship of this book title to the Flemish miniature painter Levina Teerlinc. This female heir of Simon Bening spent most of her lifetime being a well-paid English court artist. This current study will draw attention away from the search for “the” author, and sees the printer as a mediator in bringing knowledge together with the eye on the market, and the spread of this knowledge as a consequence.”

See also: A Very Proper Treatise: Specialist Knowledge for a Non-Specialist Public.
A VERY Proper Treatise, wherein is briefly sett forth the arte of limming, which teacheth
the order in drawing [and] tracing of letters, vinets, flowers, armes and imagery, [and] the
maner howe to make sundry sises or groundes to lay siluer or golde vpon, and howe siluer
or golde shalbe layed or limmed vpon the sise, and the way to temper golde and siluer and
other mettales and diuerse kyndes of coloures to writte or to limme wythall vpon velym,
parchement, or paper, and howe to lay them vpon the worke which thou entendest to make,
[and] howe to vernish y when thou hast done, with diuerse other thinges very mete and
necessary to be knowne to all such gentlemen, and other persones as do delite in limming,
painting, or in tricking of armes in their right coulors, [and] therfore a worke very mete to be
adioyned to the bookes of armes.
Imprinted at London: In Fletestrete within temple Barre at the signe of the Hande [and] starre
by Richarde Tottill, An. 1581.

4to. 12ff.

ESTC S118658, BL, Manchester, Trinity; Huntington.

A VERY Proper Treatise wherein is breefely set forth the art of limming, whiche teacheth
the order in drawing & tracing of letters, vinets, flowers, armes, and imagery, and the manner
how to make sundrye syses or groundes to lay siluer or golde vpon, and how siluer or golde
shall be layed or limmed vpon the syse, and the waye to temper gold and silver and other
mettals and diuerse kyndes of colours to write or to limme withall vpon velym, parchment
or paper, and how to lay them vpon the worke which thou entendest to make, and how to
vernishe it when thou has done, with diuerse other things verye meete and necessary to be
knowne to all such gentlemen, and other persons as doe delight in limming, paynting, or in
tricking of armes in their coulors, and therfore a worke very meete to be adioyned to the
bookes of armes.
Imprinted at London by Thomas Purfoote, the assigne of Richard Tottill. 1583.

4to. 12ff.

ESTC S120255, Oxford only. Sometimes bound with: A Profitable Boke declaring
dyuers approoued remedies to take out spottes and staines. Englished by L. M[ascall].
ESTC S126114.

A VERY Proper Treatise, wherein is briefly sett forthe the arte of limming, which teacheth
the order in drawing, and tracing of leters, Vinets, Flowers, Armes, and Imagerye; and the
manner how to make sundry syses or groundes to lay silver or gold upon, and how silver or
golde shall be layed or limmed upon the syse, and the waye to temper gold and silver and
other mettals and diverse kindes of colours to white or to limme withall uppon velym,
parchment or paper, and how to lay them uppon the worke which thou intende to make, and
how to vernishe it when thou hast done, with divers other thinges verye meete and necessary
to be knowne to all such gentlemen, and other persons as doe delight in limming, painting
or in tricking of armes in their colours, and therefore a woorke very meete to be adioning to
the bookes of armes.
Imprinted at London by Thomas Purfoote, the assigne of Richard Tottill. 1588.

4to. Title-page, 10ff of text (numbered 2-11), a leaf listing "The name of all such coloures & other thinges as are mentioned and contayned in this present Booke of Limming, and for the moste parte to bee solde at the Apothecaries", and a table of contents or index.


A VERY proper treatise, wherein is breefely set forth the art of limming, which teacheth the order in drawing and tracing of letters, vinets, flowers, armes, and imagery, and the maner how to make sondrye syeses or groundes to lay siluer or gold vpon, [and] how siluer or gold shall be layed or limmed vpon the sise, and the way to temper gold and siluer and other mettals and diuere kindes of colours, to write or to limme withall vpon velym, parchement, or paper, and howe to lay them vpon the worke which thou entendest to make, and how to vernish it when thou hast done, with diuere other things very meeete and necessarie to be knowne to all such gentlemen, [and] other persons as do delight in limming, paynting or in tricking of armes, in their colours, and therefore a worke verye meeete to be adiowned to the bookes of armes. Imprinted at London: By Thomas Purfoot, 1596.

4to. 12ff

ESTC S112388, Birmingham, BL; Boston, Getty Center, Huntington, Library of Congress. Sometimes bound with: A profitable booke declaring dyvers aprooved remedies, to take out spotts and staines, in silkes, velvets, linnen, and wollen clothes, 1596.


This appears to be No. 2 of Rowney and Forster's 6d drawing books, not to be confused with the series published at this time entitled "Rowney and Forster's Lithographic Drawing Books". These were larger in format, No.1 being Dennis Dighton's "Progressive Studies of Cattle", published in 1820. No.2 was Prout's "Marine Sketches", 1820, [Abbey Life 175]. Francis Nicholson also had a work published by the Lithographic Press. 'Six Lithographic Impressions of Sketches from Nature' comprising 6 hand-coloured lithographs, which appeared in 1820. [Ken Spelman Catalogue entry]

The Abney effect describes the perceived hue shift that occurs when white light is added to a monochromatic light source. The addition of white light will cause a desaturation of the monochromatic source, as perceived by the human eye. However, a less intuitive effect of the white light addition that is perceived by the human eye is the change in the apparent hue. This hue shift is physiological rather than physical in nature. This variance of hue as a result of the addition of white light was first described by the English chemist and physicist Sir William de Wiveleslie Abney in 1909.


8vo. ix, 231pp


small 8vo. [4],[i],2-22pp., tinted lithograph frontispiece showing an press in operation in India, 2 lithograph plates (one depicting the press, the other three details), and one plate demonstrating colour printing heightened with gilt.

Worldcat, BL; Library of Congress, Univ of Chicago.

Ken Spelman copy (1989): Bound at The Educational Society's Press in Bombay. Full contemporary red morocco, elaborately blocked in gilt, inner gilt dentelles and all-edges-gilt. Blue and gilt floral endpapers. This is apparently the standard presentation binding. With the bookplate of Henry Bartle Edward Frere, the Governor of Bombay.

Library of Congress copy: Author's autograph letter signed, presenting this copy to Col. W. F. Marriott, tipped in.

This would appear to be the first treatise on lithography published in India. "The want of a practical Guide to the Art of Lithography compiled from Indian experience, had induced the Writer to make the attempt to supply one, which he hopes will be found useful by the Amateur in this Country". [Preface].

The pioneer of lithography in India was James Nathanial Rind, who brought his own press to Calcutta, commencing operations in late 1821 or early 1822. In March 1823, the Bengal Government purchased Rind’s press, intending it for its own official use, while retaining Rind to be its director. Another early pioneer was a French resident of Calcutta, de Savighnac, who learnt of this printing process from Senefelder’s treatise on lithography and built his own makeshift press, which he ran with the help
of another French resident of Calcutta, the painter Jean-Jacques Belnos. Savignac and Belnos published in 1832 a widely circulated portfolio entitled Twenty Four Plates Illustrative of Hindoo and European Manners in Bengal – Drawn on the Stone by A Colin, from Sketches by Mrs. Belnos.


NB. Straker, S. “Lithographic Presses, Stones, and every material requisite for lithography for India and the Colonies. At S. Straker’s Establishment, 80, Bishopsgate-street, London. 7th October 1850 - Home News for India [London].


Pigot & Co.'s Alphabetical directory of London for 1838 lists: Abbott, Anthony, professor of music, 54 Spencer St., Goswell St. Road.

“A detailed list of instructions on the mixing and use of colors in painting, written in a letter addressed to Anthony Abbott, Esq., 54 Spencer Street, Northampton Square [London], by an unidentified author. It has the indented date stamp of Oc[t] 4, 1838. The letter names 19 colours, each with a paragraph explaining their composition and practical uses: e.g. Cologne Earth "gives sobriety without coldness to the various tints which are laid over it"; Gamboge "to be used in trees and grass, & to make greys & neutral tints when mixed with Lakes & Indigo..." The instructions are most probably from a drawing master to his pupil.”

Ref: Yale Center for British Art.

ACADEMIA ITALICA, the publick school of drawing, or The gentlemen's accomplishment. Being, the ingenious, pleasant and antient recreation of the noble, and the honour of arts, wherein you have plain examples and directions to guide you to the knowledge, first, of the noble and useful art of drawing, with a discourse of all the external parts of mans body, whereby it plainly appeareth how one part joyneth to another; ... Secondly, the manner of washing or colouring maps and prints, with the names of the several colours proper for that purpose, and how they may be mixed, and what colours set off best together; as also how you should shadow things to cause them to shew more natural and beautiful. With the instructions what you must do to paist maps or prints smooth on cloth or paper; and likewise what you must do to them to cause them to bear you colours and varnish. With divers rare secrets for making, ordering, and preserving of colours, the which was never fully and really discovered until now.

printed by Peter Lillicrap, and are to be sold by Robert Walton, at the Globe and Compasses on the north side of Saint Pauls Church. 1666.

Folio. On the verso of the title-page is an engraving of the Royal Arms, then 2pp Encomium, 2pp To the Reader, then numbered pages 1,2, plate, 4, plates, 9, 10, plate, 12, plate, and 14-20. In the second part the pages are title, 2, late, 5, 4 (incorrectly numbered), plates, 8, plates, 19-22, and another 21 (i.e. 23), and an unnumbered

ESTC R173132, Philadelphia, Library of Congress (Levis copy), Yale Center for British Art.

Not noted in BL under Academia, or Robert Walton. Levis notes his own copy. Wing A157a noting Library of Congress and Yale Center for British Art only. Griffiths records the single leaf *A Catalogue of divers maps, pictures, copy-books.* Also other catalogues 1655, 1659, 1660, 1667 and c1674. See Harley, noting author’s initials as T.P., and a copy in the V & A (bound with A Book of Drawing, Limning...).

Yale Orbis, noting Beinecke copy imperfect, pages 2, 5, 7 and plates 1 and 2 bled on foredge, and lacking volume two.

Devoted considerable space to the rudiments of engraving: "Rules concerning Etching, Particular names of several Instruments necessary for one that Etcheth; How to make Mr Bosse's Ground to Etch in Copper; Mr Holler's Exact Way of Etching, Of Ingraving." [Rostenberg pp47-48].

ACADEMY OF ARTS, of (sic) Universal Drawing Master: exhibiting the principles of art, as practised by the greatest masters, in subjects adapted to youth of both sexes; containing designs, in the manner of chalk and of indian ink, of heads, figures, historical compositions, landscapes, cattle, horses, birds, flowers, perspective, architecture, &c. &c. With instructions at large, and likewise at the bottom of each plate. The whole forming a complete system of the arts of drawing, painting, engraving, &c. in their various branches; calculated to entertain the mind, and improve taste and genius.

for C. Taylor, No 8, Dyers Buildings, Holborn; I. Taylor, opposite Great Turnstile, Holborn; and W. Nicoll, St Paul's Churchyard. 1783.

4to. 40 plates in soft-ground etching, stipple and aquatint; some colour. [2], 30, [2] ,4pp. Plates 1-25 are identified in the text.

ESTC N31633 BL, Oxford; CLU-S/C only.

A copy in a private collection has 45 plates (6 flowers coloured).

[ACADEMY OF ARTS, Prospectus].

This day is published, in quarto, No. I. Price 1s. 6d. (to be continued monthly) of The Academy of Arts, or Universal Drawing Master; ... as practised by the greatest masters, ... London: printed for C. Taylor, No.8, Dyer's Buildings, Holborn; and I. Taylor, opposite Great Turnstile, Holborn.

[London, 1783].

4to. [2]pp

"This work will be published regularly in monthly numbers, ... Each number will consist of six copper plates, ... or five plates and four pages of letter press; ...".
ESTC T223688, Oxford. [and 2 other variant copies].

This work, ‘A New Monthly Quarto’ was advertised in *The Standard of Taste; Representing the most Elegant Dresses worn by Ladies of Rank and Taste*, 1783. Ref: Sarah Sophia Banks: *Femininity, Sociability and the Practice of Collecting in Late Georgian England*. Arlene Carol Leis, York, 2013.

It was also advertised 1st Feb 1783, in *The Newcastle Chronicle... [and Manchester Mercury, 1st April 1783] ‘to be continued monthly, price 1s 6d... with Instructions at Large, at the Bottom each Plate.’

ACKERMANN, Rudolph. Lessons [for Beginners in the Fine Arts. by R. Ackermann, 96, Strand].
R. Ackermann. [1796].

*small oblong 4to. 5f text lessons., 19 aquatint plates (5 coloured, one View of Barn and Bridge (Aug 1 1795) in four states, A Farm Yard from Nature (Oct 1 1795) in four states, View in Kensington Gardens (Nov 1 1795, Sureda delin. Sch. fecit.) in four states, View in Corsica (Jan 15 1796) in three states, The Russian Herdsman (Jan 1 1796, J. Schuman after Le Prince) in two states, A Ruin in Italy (Jan 1 1796, Manskirshien del et sc:) in two states.), a few circular colour specimens in the text. Watermarked 1794.*

Abbey Life 87; Ford p220

ACKERMANN, Rudolph. A suite of six aquatint views of landscapes and ruins.
R. Ackermann. [1797].

*small oblong 4to. Watermarked 1797, and lettered in ink No. 1 on the upper wrapper. Stitched as issued in original grey paper wrappers (Spelman copy).*

Ackermann and Co, 96, Strand. c1820.

*oblong 8vo. (143mm x 194mm).*

Metropolitan Museum of Art.

Ken Spelman copy: Parts 1, 6, 8, 10 and 12. Original paper wrappers, the first two with pictorial front covers the rest with just printed text on the wrappers. 4 plates in each part.

ACKERMANN (pub). Book with Groups of Figures (by Pyne) for Decorating Landscapes.
Ackermann. 1798.

oblong 4to. 8 fine sepia etchings on 4 numbered plates, each with the imprint Pub. Jan 1. 1798 by R. Ackermann, 96 Strand.

Ken Spelman copy: Stitched as issued in original blue sugar paper wrappers with engraved oval title label on upper cover. Prices 2/6 in ink on upper corner and with "1 of..." written before the main title on the label.


260 x 360mm. 8ff. Four pairs of flower illustrations. Each pair comprises one version of the flower ensemble with simple etched lines, and a second version with added aquatint tones.
Yale Center for British Art only.

ACKERMANN, Rudolph. Thirteen Plates illustrating rustic figures. Ackermann. 1798.

Yale Orbis L87.5

ACKERMANN, Rudolph. Book of Landscapes and Ruins. R. Ackermann. [June 1, 1800].

oblong 4to. A suite of four most attractive tinted aquatint plates, depicting rural scenes. Each framed within ruled and shaded borders.

Ken Spelman copy: Stitched as issued in original sugar paper wrappers with oval printed label on upper cover.

ACKERMANN, Rudolph. Instructions for Painting Transparencies. Printed by E. Spragg. Published and sold by R. Ackermann, London, [1800?]

8vo. 11, [1], iv pp.

ESTC T229615, The Czartoryski Library.


foolscap 8vo. 16, viii adverts [i-ii general adverts, iii-viii catalogue of transparencies published by R. Ackermann, June 1, 1800].
"Some months back the Publisher introduced transparencies as blinds in a coach window in order to try the effect; but the gentleman who owned the carriage very justly observed, that while viewed inside it was very beautiful; but when looked at outside, it had too much the appearance of a moving picture shop, which induced him to drop the idea entirely." p.15.

ACKERMANN, Rudolph. R. Ackermann's pattern card of embossed ornaments in gold or white. 10pp.
c1800.

Worldcat: Winterthur only.

ACKERMANN, Rudolph. A Treatise on Ackermann's Superfine Water Colours, with directions to prepare and use them, including succinct hints on drawing and painting. Printed for R. Ackermann, No. 101, Strand, and sold by T. Hurst, No. 32, Paternoster-row. E. Spragg, Printer, No. 27, Bow-street, Covent-Garden, 1801.

24pp. The prefatory essay includes recommendations to study the work of Turner and Girtin, and the treatise concludes with price list of colours and an advertisement leaf for Ackermann's works "for practioners in drawing". Not in the Birren collection.


ACKERMANN'S NEW DRAWING BOOK, comprising Grouppe of Figures, Cattle, and other Animals for the Embellishment of Landscape, designed and engraved by F.J. Manskirsch.

Ackermann. 1 Nov 1808.

oblong folio. Half-title, verso blank, engraved title (country scene with shepherd and shepherdess), verso blank, pp3-6 (Introduction), pp7-8 (text)., 24 numbered plates are in coloured soft ground etching and aquatint, dated 1 June 1808 - 1 Nov 1808, and signed J.F. Manskirsh del et sculp:

BM has title-page and 14 of the plates. Abbey Life 153. See Prideaux 191.

small oblong 4to [9.5" x 12"]). 1f, 6f., 24 uncoloured aquatint plates. [Title, verso blank, 1 leaf of introduction and 6 leaves of text. Watermarked 1807, with plates dated Sep 1, Oct 1, Nov 1, Dec 1 1809 & Jan 1, Feb 1, 1810. ]


oblong 4to. 8ff text., 24 uncoloured aquatint plates.

B.M. Dept of Prints & Drawings.

ACKERMANN, Rudolph. Drawings Let Out to Copy... an advert dated January 1817, is in The Getty Centre, and reproduced in Glorious Nature.


ACKERMANN, Rudolph. Selection of ornaments in forty pages for the use of sculptors, painters, carvers, modellers, chasers, embossers, &c. R. Ackermann's Lithographic Press, 1st November 1817, 1st June 1818, 1st Jan 1819.

small folio. Three volumes in one. 40,40,40 lithographic plates. Title-page to each volume counted as plate 1.


folio. 30 plates. In five monthly parts, each to contain six designs, on royal folio. Price 7s 6d, advert at back of Pyne 1819.

Bridson C481 (noting Dunthorne 4, not seen, and Ackermann 1821 list)

ACKERMANN, Rudolph jr. A Drawing Book of Easy Lessons for Beginners in Landscape. c1820.
Ford p220.
ACKERMANN, Rudolph. Architectural Recreations (being a sequel to the Geometrical Recreations); illustrating, in an entertaining and familiar manner, the most essential principles of solid geometry and architectural elevations; as also the effect of perspective, light and shadow, by means of cubic sections, figures, and diagrams, capable of endless transformation: accompanied by a case containing the cubic sections. Second edition. by R. Ackermann. 1822.

12mo. 39,[1]pp adverts., 14 engraved plates (13 double-page).

Ken Spelman copy Original decorative lithographed pink and black boards. Another copy we have come across also lacked the ‘case of cubic sections’. Ford appears not to have seen a copy, and notes the date as only c1825.


BM: 1875,1211.160-3 are bound volume of the series for 1824. The title-page reads: "Ackermann's / lithographic / drawing book / for the year MDCCCXXIV. / J. D. Harding, S. Prout, C. Hullmandel, C. Carbonnier, / and H. Walter. / London: Printed for R. Ackermann, 101, Strand, / and sold by all booksellers in town and country. / A few copies of the drawing book for the year 1822 and 3, may be had complete, price 18s. and 21s. half-bound, or in / numbers, separate, price 8d. and 9d. each. / Printed at C. Hullmandel's lithographic establishment, 51, Great Marlborough Street, / where chalk drawings, plans, circulars, and ink drawings of every description, are executed with the greatest care and / prompt attention. / Price 1s. / No. 19 [inscribed in dark brown ink]". Advertisements of lithographs printed by Hullmandel for Ackermann on back cover.
The series is a former name for 'Hullmandel's Lithographic Drawing Book', for which see comment in 1873,1213.145.

ACKERMANN'S Drawing Book for 1824. Ackermann. 1824.

small oblong folio. Decorative lithograph title and 99 lithograph plates.

With landscapes and village scenes by J.D. Harding, 20 heads by C. Carbonnier based on Lebrun, animals by H. Walter, and marine or country views signed 'S.P.' (Samuel Prout?)

ACKERMANN'S Drawing Book of Trees. 1841. SEE FAIRLAND. Ref:Martin Hardie
ACKERMANN and Co. The Principles of design and colour comprising the arrangement and disposition of forms with facility and success in the various patterns for silk, cotton, woollen, paper, and other manufactures; together with the matching of colours so as to produce elegance and richness of effect. Illustrated with plates containing diagrams of the principle of colour.
Ackermann and Co. 1847.

slim 4to. iv, If, 17, [1], 4pp adverts., 3 coloured plates (dated Jan 1 1847).

Ken Spelman copy: Original cloth with coloured label (On the Principles of Design also of the Matching and Arrangement of Colours etc.).

ACKERMANN CATALOGUES:

A Catalogue of Various Prints, adapted for furniture, ornaments, etc. 1802.

40pp.

Lenox-Boyd; Griffiths.

A Catalogue of various prints, medalions, transparencies, and caricatures, adapted for furniture, ornaments, & amusement; also a great variety of drawing books and rudiments, consisting of about 2000 plates, published by R. Ackermann.
Richmond, Printed by G.A. Wall. 1805.

52, 2pp.

Worldcat: Dartmouth College, only.

A Catalogue of various prints, medallions, transparencies, and caricatures: adapted for furniture, ornaments and amusements: also a great variety of drawing books and rudiments consisting of above 2000 plates.
[Place of publication not identified] : [publisher not identified], Printed by J.B.G. Vogel) Year: 1807

64pp., 4 unnumbered leaves of plates.

Worldcat: Princeton, Wisconsin.

A Catalogue of Various Prints, medallions, transparencies, and caricatures. 1805.
52, 8pp., plates.

BM; Griffiths.
List of Caricatures, suitable to the present times. Broadside.
1814.
Yale Center for British Art.


56pp.
Worldcat: BM, NYPL.; Griffiths


48pp.
Worldcat: Philadelphia Library Company; Bibliothek der Universitate Der Ku Griffiths


R. Ackermann's Catalogue of Books and Prints, for the year 1830.

2, 80pp.
BL, Strathclyde; NYPL. Griffiths

Also numerous short 8pp listings bound into Gentleman's Magazine, and into Ackermann publications.


Letterpress pamphlet, 8vo., pp. (ii) + 8., waxy-paper back wrapper.

Includes the 2nd edition of 'the Life of the Late John Mytton', Henry Alken's 'Quorn Hunt', 'The Southern Whale Fishery', Ferneley's St Leger Winners & Fielding's 'Fighting Cocks'. The last three sheets list art supplies available including
watercolours, drawing books and papers, scrap books, pencils, rice paper & 'Ackermann's Transfer Varnish. It also advertises 'Drawing Let out to Copy'. This catalogue was issued at the back of Ackermann's books, including the Life of Mytton mentioned above. Ref: Grosvenor Prints 2020.

ADAM, ROBERT. Designs for Vases and Foliage, from the Antique. London c1760. Worldcat: NYPL, Princeton [Marquand Library], Danish Union Catalogue (c1770), Morgan Library noting 13 plates (c1775).

ADAM, ROBERT. Designs for Vases and Foliage, from the Antique, engraved by [Benedetto] Pastronini. London. Sold by Priestley and Weale ... Editions 1821, c1825 & c1827. (All same ?) 4to.  If., 13 engraved plates (9 of vases, 3 of foliage and a decorative engraved title-page to Homer's Iliad).

Height: 12.875 in volume, Width: 9.75 in volume, Height: 13.3 cm to plate mark, Width: 20.5 cm to plate mark, [V & A copy].

The Soane Collection notes three studies which “may be compared with the watercolour in Adam vol.26/1. The roughly triangular shape of the largest panel suggests that the composition may be taken from one of the vaults in the Vatican logge. The compositions from Adam vol.26/21-28 can be compared with the prints in Robert Adam's Designs for Vases and Foliage, 1821, pls.11-13, which are probably designs by Giuseppe Manocchi (c.1731-82), later engraved by Benedetto Pastorini (born c.1746).

Advertised in Priestley & Weale’s Catalogue for 1823., 13 plates, 5s 6d.


The essay for which the future Prime Minister received the Chancellor's Gold Medal at Oxford in 1779. [Now at Chawton House, 3070.]

"In both Poetry and Painting invention is fundamentally necessary; the merit of which principally arises from a happy combination of those materials which have been supplied by a minute contemplation of Nature, or the most perfect copies of it in the productions of Art". On facing pages Addington notes his sources including Reynolds's Discourses, Webb's Remarks on Beauty, and Algarotti On Painting.

This was published [2], 16pp., Oxford? ESTC N65688, Oxford; Michigan State only. There is also a copy in the Soane Collection, 738.
AFASON, Jos.  Drawing Master.
16th March, 1844 - Exeter & Plymouth Gazette.

AGAR, J.  Numbers 1-111, containing four Heads as large as life (fine studies for young artists to produce great effect with little labour), Diana Ariadne, Minerva and Sabina, by Longaster, M. Cosway, and Agar.  18 x 14".  Price 16s on white or coloured paper.  Ackermann.  1819.  advert at back of Pyne.

AGLIO, Agostino Maria.  Architectural ornaments: or a collection of capitals, friezes, roses, entablatures, mouldings, &c. drawn on stone, from the antique.
Printed by C. Hullmandel for Priestley & Weale.  1823.

_lithograph title-page., 100 litho. plates._

Worldcat: British Architectural Library; also a copy in Metropolitan Museum of Art.

Aglio, Augustine Maria [formerly Agostino Maria] (1777–1857), painter and lithographer, was born on 15 December 1777 in Cremona, Italy, one of several children of Gaetano Aglio, a notary, and Marianna Mondini.  Trained in Milan and Rome.  In 1803 he came to England to assist William Wilkins, the well-known architect, in the production of his Antiquities of Magna Graecia which was published in 1807.  For many years Aglio was employed in the decoration of theatres, churches, and country mansions both in England and Ireland.  In 1819, he was employed, along with the architect Giovanni Battista Comolli, in painting vast frescoes for the Roman Catholic Church of St Mary Moorfields, London.  Between the years 1820 and 1830, he published several books on art including a Collection of Capitals and Friezes drawn from the Antique and Antiquities of Mexico illustrated with over 1000 plates, drawn from the originals.  He also painted a portrait of Queen Victoria, which was engraved.

Most of the plates signed 'A. Aglio del:'.  A later impression dating from around 1823 of plates originally published in parts by Rodwell & Martin, November 1820-November 1821.  An earlier state of the title-plate is signed 'Written on Stone by J. Netherclift.'  See Addenda and Corrigenda. / : First issued by Rodwell and Martin with imprint lines dated between 1 November 1820 and 5 November 1821 (i.e. as given above for pl. 1-50, and '7 Aug. 1821.' pl. 51-7; '13 Sept. 1821.' pl. 58-70; 'Oct. 1 1821.' pl. 71-82; 'Oct. 10 1821.' pl. 71-82; and 'Nov. 5 1821.' pl. 91-100, all with Rodwell and Martin's imprint).  The title-plate to the original issue is signed by the calligrapher 'Written on Stone by J. Netherclift.'  Soon after its completion the series was taken over by Priestley and Weale, who added new impressions of some of the plates, the designs unaltered, to reissues of others, the latter of course retaining their original imprint.  It is listed (with a low profile) as the final item in Priestley and Weale's [1824] catalogue (No.*1473) as '4 Parts, Royal 4to. containing 100 Plates.  Price 11.10s.' - the price on the title-plate, 7s. 6d., therefore referring to the price of one part only.  Many of the designs had already appeared in an anonymous collection published by Ackermann, Selection of ornaments in forty pages for the use of sculptors, painters, carvers modellers chasers, embossers & c, 1817-19 (for their
AGLIO, Agostino Maria. Studies of Various Trees and Forest Scenery, drawn from nature. Nos I-II.
Printed and Published by the Artist, 36 Newman Street, Oxford Street. 1831.

folio. 13 lithograph plates including title-page. No text.

Drawn from nature by A.A. in his travels in England and on the continent.
Bridson C536. Worldcat: V & A only.

BM 1868,0612.608 notes title-page and various of the plates.

London: the Artist. 1822.

large folio. Parts I and II (only), each containing 8 chalk lithographs, unnumbered, and dated June or July 1822. Some of the plates carry the name of McQueen as lithographer. Part I shows heads, and parts of heads; Part II shows hands and feet. Ref: ex-collection Berthold Wolpe.

Aglio also contributed to Rodwell and Martin's lithographic drawing book for students, 1821.

AGLIONBY, William. Painting illustrated in three dialogues, containing some choice observations upon the art. Together with the lives of the most eminent painters, from Cimabue, to the time of Raphael and Michael Angelo. With an explanation of the difficult terms.
printed by John Gain, for the author, and are to be sold by Walter Kettleby, at the Bishop’s Head, in St. Paul’s Church-Yard, M. DC. LXXXV. [1685].


ESTC R204285.

Aglionby’s work is arranged in a series of dialogues between a traveller and his friend, and is one of the most elegant English treatises for connoisseurs. He is “frankly a snob, and directs his snobbery against English painting and English ideas about art, “of all the Civilized Nations in Europe, we are the only that want Curiosity for Artists”. The traveller alone has any knowledge of art, because he has left the
shores of England and gone to places where painting is understood and appreciated.” (Lipking, The Ordering of the Arts, p.112). The dialogues range from general philosophical questions about the role of art in society, to completely practical advice on colouring, distemper, and oil painting. [Ken Spelman catalogue entry].

AGLIONBY, William. Painting illustrated in three diallogues, containing some choice observations upon the art. Together with the lives of the most eminent painters, from Cimabue, to the time of Raphael and Michael Angelo. With an explanation of the difficult terms. printed by John Gain, for the author, and are to be sold by Walter Kettleby, at the Bishop’s Head, in St. Paul’s Church-Yard. And Jacob Tonson at the Judges-Head in Chancery-Lane, M.DC.LXXXVI. [1686]

4to. [38], 127, [1], 125-139, 136-367, [1], 365-375, [1] p. A singleton (chi1), bearing an additional imprimatur, errata, and an advertisement on recto and the salutation of the dedication on verso, is bound between pi2 (title page) and pi3 (dedication).

ESTC R27095. A reissue, with cancel title page and errata, etc., printed on chi1r (originally blank), of the 1685 edition (Wing A764).

AGLIONBY, William. Choice Observations upon the art of painting together with Vasari's lives of the most eminent painters, from Cimabue to the time of Raphael and Michael Angelo, with an explanation of the difficult terms. printed for R. King, at the Prince’s-Arms in St. Paul’s Church-Yard, MDCCXIX. [1719]

4to. xxxvi,387 (misnumbered 375; 125-8, 129-32 and 365-8 repeated)., title in red and black.

UCBA I,10. BM, noting it as a re-issue of "Painting Illustrated". Second edition, consisting of sheets of the 1685 edition with a new title-page.

ESTC T88534

ALDER, W. A Child's Instruction Book in the Art of Colouring Prints, Drawings and Photographs ... with an introduction to the scientific principles involved [by Alfred H. Wall]. 1864.

16mo. 32pp., many of the illustrations are hand-coloured.

Worldcat: V & A only.

ALDER, W. A New and Complete Drawing Book of Flowers: Containing Familiar and Easy Instructions for...Drawing and Colouring...also, Directions for Mixing the Colours and Producing the Various Tints.
Jacques and Wright. 1823.

133mm x 213mm. *Etched plates with hand colouring.*

Unrecorded in Worldcat, but there is a copy at the Metropolitan Museum of Art (acquired 1957).

ALEXANDER, William. 1802-08 drawing master at the Junior Department of the Royal Military College at Marlow.

*BM records a self-portrait. 1897,0813.2*

Before William Alexander, (1767-1816), enrolled at the Royal Academy Schools in 1784 he was apprenticed to the landscape artist Julius Caesar Ibbetson. He was a close friend of Dr Thomas Monro and was thus in regular contact with the landscape artists of his circle, including Thomas Hearne and Thomas Girtin, whose sketching club he joined in 1799. Joseph Farington helped him to obtain the post of drawing master at the Royal Military College at Great Marlow from 1802. Henry Edridge drew Alexander's portrait as one of his series that included the portraits of Burney and Stothard (BM 1867.0413,528 and 1867.0413,531). In June 1808, William Alexander was appointed the first Keeper of the Print Room in the British Museum, responsible for showing the prints and drawings to visitors one day a week and for listing the contents of the portfolios containing the collection.

ALGAROTTI, Count. [Francesco]. *Sir Isaac Newton's Philosophy explained for the use of the ladies. In six dialogues, on light and colours.*

printed for E. Cave, at St. John’s-Gate, MDCCXXXIX. [1739].

12mo. [4], xvi, [2], 232, [2]pp adverts; 247pp., *half-title in volume one only as called for.*

ESTC T119671. Translated by Elizabeth Carter.

ALGAROTTI, Count. [Francesco]. *Sir Isaac Newton's Philosophy explained for the use of the ladies. In six dialogues, on light and colours.* Vol I.

printed for E. Cave at St. John’s-Gate, and sold also by Messrs. Brindley in Bond-Street, Dodsley in Pall-Mall Harding in St. Martin’s-lane, Miller in the Strand, Shuckburgh in Fleet-street, Birt in Avemary-Lane, Rivington in St. Paul’s Church-Yard, Gray, Hett, and Davison in the Poultrey, and Clarke at the Royal-Exchange, M,DCC,XXXIX. [1739].


ESTC T86533. A reissue, with cancel title page, of vol. 1 of the edition with E. Cave as the sole distributor.
ALGAROTTI, Count. [Francesco]. Sir Isaac Newton’s Theory of Light and Colours, and his principle of attraction, made familiar to the ladies in several entertainments. In two volumes. Translated from the original Italian of Signor Algarotti.
printed for G. Hawkins, at Milton’s-Head between the two Temple-gates, Fleet-Street, MDCCXLII. [1742].
12mo.

ESTC T86545. Not the translation by Elizabeth Carter.

ALGAROTTI, Count. [Francesco]. The Philosophy of Sir Isaac Newton explained, in six dialogues, on light and colours, between a lady and the author.
foolscap 8vo. [2], xiv, 17-280pp,advert leaf., errata slip pasted onto final page. Contents leaf (i.e. ppxiv-xvi) misbound., preliminary blank.

ESTC T86691.

First published in Italian in 1737, and in English in 1739 (BM also notes English edition of 1742). The author, a reknown Venetian dilettante, combines Newtonian philosophy with light seduction in a series of delightful conversations with the alluring marchioness. Dialogue V brings Newton into the bedroom:
"...she sent for me into her closet, not concealing that agreeable disorder which she knew her beauty could receive no injury from. I find indeed, said she, that your philosophy begins to grow a very serious thing. I can assure you, I have slept much less this night than before...I find that philosophy and sound sleep do not agree very well together. My interrupted dreams have transported me into the region of optics...how do you suppose it possible, continued she smiling, that I could think on these experiments without admiring the penetration and ingenuity of the philosopher who invented them...I perceive, said I, that...in the present case I think you might be contented with the expositor". pp.187-188.
[Ken Spelman catalogue entry]

ALGAROTTI, Count. [Francesco]. The Lady’s Philosophy: or Sir Isaac Newton’s theory of light and colours, and his principle of attraction, made familiar to the ladies in several entertainments. A new edition. Translated from the original Italian of Signor Algarotti. Two volumes.
printed for F. Newbery, at the Corner of St. Paul’s Church-Yard, MDCCLXXII. [1772].
12mo.

ESTC T59653, BL, Dr William’s Library; Cornell, Wisconsin.

ALGAROTTI, Count [Francesco]. An Essay on Painting.
printed for L. Davis and C. Reymers, MDCCCLXIII [1764].


ESTC T87196.


8vo. vii, [1], 190pp.

ESTC N6895. Getty Center, Penn State. Is this same as T87196?


ESTC T167951.


8vo. vii, [1], 136pp. First Dublin edition of the first English translation of the Saggio sopra la Pittura, Bologna

ESTC N6616.


12mo. vii, [1], 136pp.


ALKEN, Henry Thomas. The Beauties and Defects in the Figure of the Horse, in a Series of Coloured Plates. First edition. S. & J. Fuller. [1816].
large 8vo. 18 plates of hand-coloured soft-ground etchings (with 58 illustrations), and one uncoloured etching on the title-page. In spite of being printed on plate-paper by an intaglio technique, the title leaf ([A1]) is signature collated along with the letterpress leaves.

ALKEN, Henry Thomas. The Beauties and Defects in the Figure of the Horse, in a Series of Coloured Plates. 1835.

20 pages 19 hand-col. lithogr. and engr. plates including title-page.

Worldcat: V & A. There is also a reprint of c1880.

ALKEN, Henry Thomas. Rudiments for Drawing the Horse, sketched from nature and drawn on stone. S. and J. Fuller. 1822.

oblong 4to. 23 hand coloured litho plates.

Tooley 45; B.M. 1821 b 4; Not noted in Podeschi.


3 parts., 12 hand coloured etched plates.

Each part (designated no. 1-3 and priced "3 s." in ms.) in the original buff paper covers. Cover title; each print has imprint: London, Pubd. Jany. 1st 1837 by R. Ackermann at his Eclipse Sporting Gallery./ At foot of print no. 1-6: Etched by J.C. Zeitter, from a sketch by his father [i.e. father-in-law, H. Alken]; no. 7-12: Drawn & etched by J.C. Zeitter or Drawn & engraved by J.C. Zeitter.

Virginia Museum of Fine Arts

ALKEN, Henry Thomas. Sketches of Cattle: the whole illustrative of Landscape Scenery. Published by S. and J. Fuller, at the Temple of Fancy, 34, Rathbone Place. 1819.

280mm x 450mm. Two parts.

Worldcat: Yale Center for British Art.

ALKEN, Henry Thomas. Four Subjects of Horses. Published by G.S. Tregear. 1824.

360mm x 530mm. 4 plates. Soft-ground etchings by Thomas Sutherland, after

Worldcat: Yale Center for British Art

ALKEN, Henry Thomas Studies of the Horse and other Animals, Landscapes, Figures, &c. R. Ackermann, Eclipse Sporting Gallery, 1841-1849?

oblong 4to [18 x 26cm]. 29ff including title. Only the rectos of the leaves are printed, either by soft-ground etching ([1]1-[25]1) or by lithography ([26]1-[29]1), 24 softground etchings and 4 lithographs in the text, 1 softground etching on the title-page. Publisher's advertisements pasted to the front and rear pastedown endpapers. This was first published c1830 with the 24 etchings, and the lithographs were added in the issue of c1841 (imprint on lithographs). 3 plates on unnumbered leaves have notation, "published ... 1841."

Podeschi 137; Ford p.220

Advertised at the back of George Barret, The Theory and Practice of Water Colour Painting, 1840. “Six Numbers, price 2s 6d each.”

ALKEN, Henry Thomas Studies of the Horse and other Animals, Landscapes, Figures, &c. [First edition]. Published by R. Ackermann, Junr. 191 Regents St., 1830.

oblong 4to. 25ff including title. Only the rectos of the leaves are printed, by soft-ground etching., 25 softground etchings. "Drawn & engraved by H. Alken" and "London, Published by R. Ackermann, at his Sporting Gallery, 191 Regent St." at foot of each plate.

Ken Spelman copy Nineteenth century dark green pebble grain cloth, with title contained with a large gilt frame on the upper cover. Podeschi 137 has the 1841 re-issue only.

ALKEN, Henry Thomas Illustrations for Landscape Scenery. S. and J. Fuller. 1821.

oblong folio. Title and 24 soft ground etched plates (numbered 1-24, and occasionally found with 2 additional unnumbered plates). Large printed paper label on the upper cover announcing the work to be in "twenty-four plates".

Gilpin to Ruskin; B.M. Dept of Prints and Drawings

Gilpin to Ruskin notes 26 plates. Is this a correct collation, Podeschi notes 24 plates of etchings all but three being soft-ground. 21.5 x 26cm. With guard-sheets of medium weight paper. Abbey Life 89, and a copy in a private collection, also only notes 24 plates. The two final unnumbered plates of horses are rarely present. Abbey,
& Podeschi both note just 24 plates. "The majority of illustrations in this book are of hunting, shooting, fishing or racing scenes, but these are interspersed with traditional picturesque rustic groups and with incidents showing officers in encampments, on military exercises or dallying with country girls." Gilpin to Ruskin, p.74. Plate VII includes a game of cricket. [Ken Spelman Catalogue entry].

ALKEN, Henry Thomas  The Art and Practice of Etching; with directions for other methods of light and entertaining engravings.  S. & J. Fuller.  1849.

8vo. 58 pp., frontispiece and 8 plates (3 etchings, 2 soft-ground etchings, and 4 aquatint). B.M. 787 c 22

Written from forty years experience, Alken's manual provides 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 book appears to have been simultaneously for sale in America, as a pencil note on the inner paste-down records " New York, May 19th, Saturday 1849". Second edition published in 1851.

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. [Ken Spelman Catalogue entry].

ALKEN, Samuel.  Book of Aquatint Landscapes.  London: Published as the Act directs, January 1, 1794, by Darling and Thompson, engravers, printers, and printsellers, to their Royal Highnesses the Duke and Duchess of York, Great Newport Street ; and M. Chamberlin, No. 51, Great Russel Street, Bloomsbury.

oblong 4to. 12 unnumbered sepia aquatint plates with wash borders.

Abbey Life 90.

Yale Center for British Art. Two copies. Illustrations in copy 1 are sepia aquatint. Illustrations in copy 2 are coloured aquatint. Original stitched blue paper wrappers. There is another issue of this title, also published in 1794, containing only 6 of the 12 coloured aquatint views.

Ken Spelman copy: with plates dated April 3 1797, and with the imprint. Darling & Thompson, Gt Newport Street, and T. Simpson St Paul's Churchyard.
ALKEN, Samuel. A New Book of Ornaments. 6 plates. sewed, 2s.6d.
J. Taylor's catalogue bound in Pugin c1816.
Worldcat: Danish Union Catalogue notes a copy 1779-1780?, with 22 plates.

ALLEN, E. Trade card of E Allen, engraver and printer at No.35 Ludgate Street, London, the
text inscribed within an ornamental oval, an artist seated in front of a portrait at lower left
and a book of coat of arms at lower right. Etching. 90mm x 127mm.
BM: D,2.2145

ALLEN. George. Some Occasional Thoughts on Genius: with an apology for so long
deferring the publishing of Observations in the Art of Painting, humbly offered to the public
consideration, and the subscribers for that treatise more particularly; in a letter to one of the
profession.

230mm. iv, 5-18pp., head and tail pieces, and initial letters.

ESTC T138100, BL, Dublin, National Gallery, V & A; Columbia, Huntington,
Chicago, Houston, Yale (Walpole). Title-page is followed by a two-page letter to
'the subscribers for observations in the art of painting', and is signed by George Allen.
National Gallery (George Eastlake’s copy). George Allen active 1750-1771.

ALLEN, William. The Students Treasure, a New Drawing Book, consisting in a variety of
etchings and engravings executed by Irish artists, after the following great masters, viz.
Angelica, Cipriani, Bartolozzi, Wheatly, Vivaries, West, Bertrand, Rowlandson, Stubbs,
Zucchi, Mortimer, Howit, Gilray, Boucher, Gainsborough, etc.,
Dublin. printed for and published by William Allen. 1789.

folio. 8, [2]., stipple engraved frontispiece (advertising the selection of artists' materials sold by Allen), engraved vignette on title, plates with mostly 2 images per plate 36 unnumbered leaves of plates noted by Worldcat.

ESTC N39964 records copies in the DeWint, Huntington, Winterthur, & Yale Center for British Art libraries, not in UK.

Marlborough (51) sold a copy with frontispiece, vignette title and 57 plates (25 in bistre) on 37ff, in original wrappers.
Manchester note 13 unnumbered leaves of plates, two of the plates are hand-coloured.
With four more plates printed on smaller paper inserted.

ALLEN, William. The Students Treasure, a New Drawing Book, consisting in a variety of
etchings and engravings executed by Irish artists, after the following great masters, viz.
Angelica, Cipriani, Bartolozzi, Wheatly, Vivaries, West, Bertrand, Rowlandson, Stubbs,
Zucchi, Mortimer, Howit, Gilray, Boucher, Gainsborough, etc.,
Dublin: Printed for, and published by William Allen, map and print seller, no. 32,
New-buildings, Dame-Street.  1804.


Worldcat: Athenæum of Philadelphia.

ALLEN, William.  Allen's Elementary Drawing Book: consisting of instructions and examples, calculated to facilitate the young student in that most pleasing accomplishment the art of drawing.
Dublin: Printed for William Allen, no. 32, Dame Street. 1810.


Worldcat:Trinity College, Dublin.  Engravings, etchings, aquatints, and mixed media; preface p.4 says that they were selected from the works of 'the late Mr. Geo. Moreland' (d.1804) and were engraved by 'Mr. R. Crofton'; one is signed 'P. Cary sculpt.' (probably William Paulet Carey) with imprint giving Allen's address as 88 Dame Street (current up to 1786); another is after T. Rowlandson./ Paper: watermarked: 1806.

90mm x 102mm. late 18th - early 19th century.  Metropolitan Museum of Art.

William Allen 1778-c.1820, William Allen & Sons 1819-1825, M.H. & J.W. Allen 1825-1831, Mark Allen by 1832-1862, Mark Allen & Co 1863-1879 or later. At 88 Dame St, Dublin 1778-1786, 32 Dame St 1786-1835, 62 William St 1836-1837, 84 Grafton St 1838, 12 Lower Ormond Quay 1840, 12 Westland Row by 1845-1879 or later. Map and printseller, print publisher, later also looking glass warehouse, photographer by 1879.

William Allen (d.1825) was a leading Dublin map and printseller, who succeeded the printseller, Richard Bushell, at 88 Dame St. He was also an occasional publisher of caricatures and mezzotints from 88 Dame St (see, for example, BM Satires nos 5542-3, J. Chaloner Smith, British Mezzotinto Portraits, vol.3, 1880, p.1045, vol.4, 1882, pp.1470, 1478, and British Museum collection database).

Allen’s trade label from 32 Dame St, with a shield set between putti, advertised his business as a ‘MAP & Print Warehouse’. Allen stocked some drawing and artists’ materials, advertising in 1789 ‘imported good black lead pencils, also fine wire wove drawing papers'. Also in 1789, he advertised artists' materials in an illustrated drawing book which he published (The Student's Treasure: A New Drawing Book, Dublin, 1789). He was later listed in the catalogue of Smith, Warner & Co (qv), London, as
ALPENNY, [Joseph Samuel]. New Drawing Book of Rustic Figures. Ackermann. 1825

oblong 8vo. 4 litho plates.

Lettered within image at lower left corner with artist's name and date: 'J. S. Alpenny 1825 / Kew', and below image with title, printer's name and publication line: 'Printed by C. Hullmandel. / London, Pubd., for the Proprietor by R Ackermann, 101. Strand. Janry., 1825.'

BM: 1861,1012.2302

Trade card for J.S. Alpenny, figure and landscape artist, 5 Church Row, Richmond. (Lennox Boyd). He also illustrated ‘Four Views of Richmond and its Vicinity’, Ackermann, 1832.

ALPENNY, Joseph Samuel. Trade card of Joseph Samuel Alpenny/Halfpenny; bare foot man (self portrait?) seated on stone ledge, holding portfolio, tree in background. Stipple and etching. 111mm x 77mm. Lettered and inscribed in pen and ink: 'I.S. Alpenny Figure & Landscape Artist / 5 Church Row Richmond / JSH'.

BM: 2015,7056.3.69

“A native of the south of Ireland, born in 1787. He appears to have learned his art and begun his artistic career in London. His name first appears in 1804, when, as “J. S. Halfpenny,” 59 Stafford Place, Pimlico, he was awarded a premium by the Society of Arts for a drawing; and in 1806 he was given a silver palette for a drawing of ‘Antinous.’ As “Joseph S. Halfpenny” he exhibited a portrait in the Royal Academy in 1805, and continued to exhibit each year until 1808. In 1810 he was in Waterford and, as “J. S. Halfpenny,” sent two drawings to the Society of Artists in Dublin.

In 1812 he was living in Dublin, at 13 St. Andrew Street, and contributed seven drawings to the exhibition of the Society of Artists in Hawkins Street. He had now changed his name to “Alpenny.” He had thirty-seven drawings at the Hibernian Society's exhibition in 1815 and sixteen the following year. In 1821, when he was
living at 99 Great Britain Street, he sent eighteen drawings to the exhibition in the Royal Arcade, and was one of the eleven artists who held an exhibition of water-colours in 1823. Among the works then shown by him was a drawing of “The Entrance of George IV into Dublin on 17th August, 1821.” From this he did an etching, which he published himself at 99 Great Britain Street. Soon afterwards he left Dublin and established himself in London, residing at first at Kew, and afterwards at Richmond and Clapham. In 1825 he had two works in the Royal Academ “The Ancient Irish hunting the Moose Deer,” and “Fear”; and he continued as an exhibitor at intervals until 1853.


oblong 8vo. 68pp., 5 illustrations in the text, and numerous reproductions in Alston's price list and catalogue at the end. Original wrappers.

Albert Alston, 9 Grimshaw St, Burnley, Lancashire by 1892-1896 or later,52 New Bond St, London W 1906-1908, 36 Albemarle St 1907-1908, The Alston Gallery, 310 Regent St 1908-1919. Artists’ materials dealer. From 1920 photographic materials dealer, 50 South Moulton St W1.

The Alstona painting technique (‘Alston's Method of Crystoleum’) was aimed at the recreational market (‘women of cultivated tastes’ are specifically identified in their advertising). As early as 1892 Albert Alston published a catalogue from Burnley, Lancashire, describing his method (Alston’s New Process of Crystoleum Painting, see Carlyle 2001 p.29 n.8); this method presumably related to one promoted by A. Caspar’s Original Crystoleum Company in about 1882 (Carlyle 2001 p.27; 2nd ed. of Alberta Caspar’s publication, c.1883, copy in British Library, YA.1996.a.9755).

Albert Alston (1859-1915?) was listed in the 1881 census as a schoolmaster’s assistant, age 21, born and living in Ribchester, Lancashire. He left Ribchester for Burnley in 1884 (Preston Guardian 13 September 1884). He was described in 1896 as a teacher of bookkeeping, shorthand, typewriting, painting in oil and water, crystoleum painting etc (P. Barrett & Co’s General & Commercial Directory of Burnley). He came to London some time before 1906. He is perhaps the individual who died at the age of 56 in 1915 in the Camberwell district.

Materials for the technique were advertised in The Year's Art (1908-12). Alston’s catalogue and instruction book (Guide to Alston Painting, January 1910, 3rd ed., 68pp) described the process as a method of transferring a photographic print onto a convex glass, and then rendering it transparent, thus forming a basis for the painting,
the object being to so execute the painting, that, when finished, no trace of the photograph may be discerned.” Ref: British artists' suppliers, 1650-1950.

ALSTON, J. William. Hints to Young Practioners in the Study of Landscape Painting...to which are added Instructions in the Art of Painting on Velvet. Edinburgh. Printed for the author, sold by Denham & Dick. 1804.

First edition. 8vo. [4], 67, [1], [16]pp adverts dated March 1, 1807., etched title dated 1804, and 6 plates (4 of which form a progression from outline etching to finished hand-coloured aquatint version).

Library of Congress. ND2240.A4; Metropolitan Museum of Art.

The very scarce first edition, printed in Edinburgh. The work is dedicated to the Countess of Dalkeith on May 16th, 1804, but shortly after Alston moved down to London as his advertisement for private lessons is dated December 18th 1805. The adverts are for Longmans who took over the printing from the second edition onwards, and it is likely that they first issued the sheets of the Edinburgh printing before publishing their own subsequent editions. Possibly a relation of J.W. Alston, a wealthy merchant of Stockbriggs, Glasgow. [Ken Spelman catalogue entry].

ALSTON, J. William. Hints to Young Practioners in the Study of Landscape Painting. Illustrated by 10 engravings, intended to show the different stages of the neutral tint...to which are added, instructions in the Art of painting on Velvet. Second edition. Longman. 1805.

8vo. [4], 67pp., etched title with aquatint view, and 6 plates of which 1 hand-coloured, 3 aquatint, 1 aquatint with wash, and 1 etched. Includes Alston's advertisement for private lessons.

ALSTON, J. William. Hints to Young Practioners in the Study of Landscape Painting. Illustrated by 10 engravings, intended to show the different stages of the neutral tint...to which are added, instructions in the Art of painting on Velvet. Second edition. Longman. Printed by R. Taylor and Co. 1805.

8vo. Second edition. Etched title with aquatint view., [4], 67pp., 6 plates of which 1 hand-coloured, 3 aquatint, 1 aquatint with wash, and 1 etched. The verso of the final leaf contains Alston's advertisement for private lessons, dated December 18, 1805.

Copies appear with and without the imprint date. It was advertised in The Edinburgh Review, Quarterly List of New Publications, 10th Oct 1805 - 8th Jan 1806.

ALSTON, J. William. Hints to Young Practioners in the Study of Landscape Painting. Illustrated by Five Engravings... Longman. c1805.
ALSTON, J. William. Hints to Young Practioners in the Study of Landscape Painting. Illustrated by Five Engravings... Third edition. Longman. [1820].

8vo. [6], 67pp., etched title with aquatint view, and 5 aquatint plates. Dedication leaf dated May 16 1820.


4to. [1], XV lithograph plates. Lithographed throughout. “The title is taken from the title-plate. Probably published during the late 1830s (see Notes below and Addenda and Corrigenda.) : This work was issued in a publisher's binding of green cloth, with a printed cover-label reading 'Studies Of Anatomy & Proportion, For the use of Artists. Price Fifteen Shillings.' and the imprint 'Edinburgh Alexander Hill, Bookseller, Printseller & Colourman, to the Scottish Academy of Painting &. 50, Princes Street.' The work is unusually rare, and the identity of the 'Amateur' who compiled it, and its exact date of publication remain unknown. Of the artist, the dedication would suggest that he was a member of Saint Luke's Club, which was presumably an amateur artistic society in Edinburgh (no details of the Club have been traced). The publisher Alexander Hill seems to have flourished between around 1832 and 1848, while the partnership of Forrester and Nichol as lithographers and printers can be dated before 1844, from which date William Forrester's name appears alone on plates. 'Ackermann and Co.' flourished after Rudolph Ackermann's death in 1834. However, the work has not been traced in any of Ackermann and Company's catalogues, nor in the list of publications in John Ford's Ackermann, 1783-1983 (London: Ackermann, 1983). Likewise it is not listed by any of the standard bibliographies of anatomical works (see, for example, Ludwig Choulant's History and bibliography of anatomic illustration (Chicago: University of Chicago Press, 1920)). No trace has been found in the NSTC, ECB, NUC, the catalogues of Edinburgh University or the Wellcome Institute, or in OCLC and RLIN. Indeed, the only other copy located is in the Library of the University of Strathclyde, whose catalogue assigns the date '[183-?]'. In the light of the dates given above for the activity of the publisher and lithographic printers, and of the style of binding (which is relatively crude for publisher's cloth, without gold- or blind-blocking, suggesting a date in the 1830s rather than the 1840s), it seems appropriate to assign a date in the second half of the 1830s. However it may possibly have been issued later, between 1840 and 1844.” Royal Academy entry.

AMES, Miss. Trade card of Miss Ames, artist, at W. Jones [?] opposite the Pump Room, Bath[?]; text in oval framed by leaves, with a bird to the left and a cherub to the right pointing at the sign. 1784. Etching and engraving printed in blue. 62mm x 80mm.
AMES, Joseph. A Catalogue of English Heads: or, an account of about two thousand prints, describing what is peculiar on each; as the name, title, or office of the person. The habit, posture, age, or time when done. The name of the painter, graver, scraper, &c. printed by W. Faden, for the editor, and sold by J. Robinson. 1748.


The first English catalogue of engraved portraits. Final unpaginated leaf of proposals for 'The typographical antiquities of England', a feature common to a number of other copies in ESTC T69631, and not called for in Levis.

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. E. and F.N. Spon. 1874.

large 8vo. xii, 150pp., advert leaf., double-page coloured frontispiece and 32 plates (13 coloured).

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. E. and F.N. Spon. 1891.

large 8vo. xii, 150pp., advert leaf., 36 unnumbered leaves of plates.


ANDREWS, Elizabeth (pencil maker), at the Hand and Pencil, in Houndsditch, near Bishopgate. c1770. Heal, Sign Boards.

ANDREWS, James. Flora's Gems, or the treasures of the parterre. C. Tilt. c1830-37.


Twelve bouquets drawn and coloured from nature by James Andrews; with poetical illustrations by Louisa Anne Twamley. Bridson C533.
ANDREWS, James.  Progressive Drawing Book of Flowers, for beginners... drawn and coloured after nature.
Charles Tilt.  1830.

[4], 24 leaves of plates.

Worldcat: Huntington.

ANDREWS, James.  Progressive Drawing Book of Flowers, for beginners... drawn and coloured after nature.
Charles Tilt.  1835.

[iii], 24 leaves of plates.

Worldcat: Natural History Museum.

London, Tilt; New York, Collins.  1844.

oblong 8vo.  [4]pp., 12 unnumbered lithograph plates each shown in two states, plain and hand coloured. Plate 2 has 18 water colour samples.

Advertisement c1842 at the back of Willson's Use of a Box of Colours, notes this item, published by Tilt and Bogue. Six Nos. coloured, 1s.6d; cloth, very neat, 9s. Also noted in UCBA. Bridson C624


[4]pp., 12 lithograph plates printed by J. Graf after J. Andrews.  Each in two states (plain and finely hand coloured).  Plates 2, 6 and 10 are particularly interesting as they each portray a series of small illustrations above which are colour squares and notes on some 28 colours to be used.  Each plate with dust sheet.

Not in Abbey, Dunthorne or UCBA.  NUC 3 copies only (Edinburgh, Winterthur).  Not in BM.

"Every copy of the book has been coloured with the greatest care under my own immediate superintendence, and the facilities of lithography have enabled me to imitate with great exactness the original drawings".

Six nos. 2s.6d.; cloth gilt 16s.  Advert c1842 at back of Willson's Use of a Box of Colours, for Tilt and Bogue publications.  Ken Spelman 1991 copy in variant brown cloth.


Worldcat: Mainz, Yale Center for British Art.

ANDREWS, James. The Parterre; or, the beauties of flora. With twelve highly-finished drawings by J. Andrews. Tilt & Bogue. 1842.

folio. [iii], 24pp., 12 coloured plates.

Bridson C599

ANDREWS, James. The Art of Flower Painting, in easy lessons; with directions for preparing the tints, and examples of each subject in various stages, drawn and coloured from nature. Original blind stamped green cloth with gilt title lettering enclosed by a floral wreath on the upper cover. Tilt and Bogue, Fleet Street [1842]

oblong 4to. 2ff printed in blue., 24 plates in two states (coloured and uncoloured).

V & A; Cincinatti, Met Museum of Art, Winterthur, Yale Center for British Art; Bridson C598

In compliance with the wishes of my numerous pupils and patrons, I have been induced to publish a new and improved series of my Lessons in Flower Painting. In this work I have introduced the use of Indian ink instead of the neutral tint for laying down the first shadows... I have likewise endeavoured to give more variety, and to increase the utility of the work by a new and choice selection of examples.”


oblong folio. 2ff., 8 coloured plates.

Bridson C645

ANDREWS, James. Floral Tableaux, drawn and coloured. With poetical illustrations. David Bogue, Fleet Street, late Tilt and Bogue, 1847.
folio. 9ff., 6 plates.

Bridson C630; Nissen BBI #36.

Each chromolithographed plate is accompanied by a poem about the flower depicted. Guard sheet accompanies most illustrations. Chromolithographs printed by C. Graf. Publisher's advertisements, [1] leaf at end. Worldcat: Yale Center for British Art.


Bridson B106 and C646

ANDREWS, Jeremiah. 1730's apprenticed to Mr Stotherd, Schoolmaster, near St James's Square, then on to Portsmouth Naval Academy. Nothing in ESTC.

ANGELO, Michael. The Drawing School for Little Masters and Misses; containing the most easy and concise rules for learning to draw, without the assistance of a teacher...to which are added, the whole art of kite making, and the author's new discoveries in the preparation of water colours.
T. Carnan. 1773.

12mo. First edition. iv, [5]-106pp., engraved frontispiece signed "W. Walker sculp", engraved title-page, 53 woodcuts. 11.3 x 7.2cm.

Roscoe J15 (1)


Osborne Volume 2 p715, attributes the work to Richard Johnson (1734-1793). An entry in his day book records the delivery of The Drawing School...to Mr Carnan on Nov. 16 1772.

First published in 1773, The Drawing School has been attributed to Johnson (1734-1793) on the basis of an entry in his day-book for November 16th 1772, which records the delivery of the book to Carnan, and the receipt of five guineas. Johnson, of Bride Lane, Fleet Street, was a corrector of the press for various stationers, a compiler of indexes and cook books, reviser of almanacs, and author of one novel...
'He also produced ten little books for children, among which the most interesting are, perhaps, The Drawing School for Little Masters and Misses, The Picture Exhibition, and Juvenile Sports and Pastimes. The first editions of all three probably appeared in 1773; they are all unmistakably by the same hand, and the suggestion has been made that the hand was Oliver Goldsmith's. Although they hardly deserve this honour, they are very charming little books, and seem to escape the charge of plagiarism which can be levelled against so much of Johnson's work. The Drawing School is a highly concentrated treatise on art. The little Master begins by carefully copying a wood-cut drawing of a mouth and part of a nose from the page in front of him; he ends by depicting from imagination the death of Pyrrhus, King of Epirus, in battle. There is a reassuring note by the author, "This will form a very pretty Picture, and fill up every Part of the Paper". The Drawing School was so condensed that it was itself unable to "fill up every Part of the Paper", so various appendices, including a very scholarly account of the Whole Art of Kite Making, were added. Undoubtedly it was a good sixpennyworth, and even to-day, with its gilt covers tarnished and its pages scribbled over by unteachable little Masters and Misses [not in our copy], it is still an attractive volume' (Weedon). RLIN-ESTC lists five copies (British Library, Bodley, UCLA, Indiana, and the Winterthur Museum Library). Roscoe J16 (2); M. J. P. Weedon, 'Richard Johnson and the Successors to John Newbery', The Library, 5th series, IV (1949), 25-63.

ANGELO, Michael. The Drawing School for Little Masters and Misses; containing the most easy and concise rules for learning to draw, without the assistance of a teacher...to which are added, the whole art of kite making, and the author's new discoveries in the preparation of water colours.
T. Carnan. 1774.

12mo. Second edition. 54 leaves, 2 insets, 106pp., engraved frontispiece and title, 52 woodcuts. Slight revisions in woodcuts from the first edition. 11.0 x 7.5 cm. See Roscoe J15 (2).

ESTC T89124. BL, Oxford, V & A; Winterthur, Indiana, UCLA, Yale Center for British Art. But BL copy missing.

ANGELO, Michael. The Drawing School for Little Masters and Misses; containing the most easy and concise rules for learning to draw, without the assistance of a teacher...to which are added, the whole art of kite making, and the author's new discoveries in the preparation of water colours.
T. Carnan. 1777.

12mo. Third edition. [7]-108pp., different engraved frontispiece, woodcuts with slight revisions.

Roscoe J15 (3)
ESTC N7812. BL, Oxford, V & A; Columbia (2), Harvard, Indiana, Toronto, UCLA (2); Melbourne.
“Three editions... were published between 1773 and 1777 with woodcut illustrations. The present illustration, which can be dated on stylistic grounds to about 1780, cannot be traced in any extant edition but appears to have been prepared for a further edition; it may have formed part of the commission recorded for Thomas Hodgson of Clerkenwell during 1780 (see the entry or 4 July in Appendix 1). The cut shows a young kite-maker attaching a radiated star as an ornament to his kite, exactly as specified in ‘The Whole Art of Kite Making’ section to the Drawing School.” Tattersfield 2011 / Thomas Bewick. The Complete Illustrative Work (TB 3.6)

ARCHER. Marriage of Mr. Archer, drawing master, to Miss Summers, both of Colchester. 16th August 1820 - Bury & Norwich Post.

ARCHER, J. Trade card of J Archer, artist at No.7, High Street, opposite New Compton Street, Bloomsbury; text with ornament above and vignette of a pensive artist painting a portrait above. c1802. Engraving. 72mm x 92mm.

ARESTI, Joseph. Lithozôgraphia, or, Aqua-tinta stippled gradations produced upon drawings washed or painted on stone: including brief directions for executing drawings with ease and celerity, with a view to being printed by this process ; accompanied by illustrations shewing its applicability to figure, architectural, landscape, mechanical, and other designs : to which is added a description of the principal methods hitherto employed to obtain lavis, or washed effects on stone, chiefly translated and compiled from the works of eminent continental lithographers. London. J. Aresti. 1857.


Wakeman and Bridson D52

Worldcat: BL, V & A; Smithsonian, Virginia; Berlin; Mannix Library Australia. First edition untraced. The Mannix Library copy is "respectfully presented To His Lordship The Right Revd Dr Goold D.D. Bishop of Melbourne by the author".

Letters Patent: 1855, April 7 - No. 774. “The invention consisted in producing the light granulated effect peculiar to ‘Aquatinta etchings upon copper or steel plates,” by the application of a series of light graduated stipple or dits to the design (drawn or transferred on stone), by means of a hair pencil or dipped in a mixture of gum water, nitric acid, and india ink.”

4to. x, 7-196pp., 55 plates (50 double-page, 1 folding and 4 single-page, 21 steel engraved including 2 in colour, the rest engraved on wood).

Translated from the French of M. Armengaud, aïné and mm. Armengaud, jeune, and Amouroux. Rewritten and arranged by William Johnson.


4to. Second edition, carefully revised with the French measures converted into English. 13 parts. 200, [2], iv pp., 55 plates (47 double leaves of plates, leaves a-h of example plates (some folded)).


4to. Third edition, carefully revised with the French measures converted into English. 200, iv pp., 55 plates (47 double leaves of plates, leaves a-h of example plates (some folded)).

ARMSTRONG, Francis. An account of a newly invented beautiful green paint, lasting in the open air, and daily improving by the winds, sunshine, and rains. Prepared by Francis Armstrong, M.D. Oakham, Rutland. and sold wholesale and retail by Mr John Caley, No 125, Bishopsgate without, London. [dated 1774 in an early hand].


Inscribed ‘Mr Fox from the Author’ - + mss corrections ; BM (also inscribed) (ref: note Quaritch copy 2008)

ARMSTRONG, Francis. An account of a newly invented beautiful green paint, lasting in the open air, and daily improving by the winds, sunshine, and rains. Prepared by Francis Armstrong. printed for the author, and sold by W. Goldsmith, and the booksellers of Great Britain and Ireland, 1776.

ESTC N15932.

ARMSTRONG, Francis. An account of a newly invented beautiful green paint, lasting in the open air, and daily improving by the winds, sunshine, and rains. Prepared by Francis Armstrong. [Stamford, 1783].


ESTC N43342, Colonial Williamsburg, Getty Center.


ESTC T220132, noting MRc only.

ARMSTRONG.
Armstrong’s Views of Noblemen and Gentlemen’s Seats.
Armstrong’s Views of Castles, Shipping, &c.
Armstrong’s Castles and Forts, &c.
Armstrong’s Landscapes and Buildings, &c.
“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.”
ref: Sayer & Bennett, 1775.

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. By the author. 1839.

4to. [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.


“... published when the author was 76 years old, is important as it is the only source
other than Ibbetson to include actual samples of oil paintings and oil paint mixtures, It appears to be modelled after Ibbetson in its format. Arnald was the first author to note that there were two varieties of megilp, white and brown, for which he provided recipes.” Ref: Carlyle, Leslie. 1991.

[ARNOLD, Harriet. nee Gouldsmith] A Voice from a Picture. By a female artist of the present day. Printed for the authoress: Published by John Booth, Duke Street, Portland Place, London: Printed by J. Davy, Queen Street, King Street, Long Acre. 1839.

8vo. vii, [I], 53, [1], 2ff subscribers., frontispiece drawn and lithographed by the authoress.

Ken Spelman copy: The dedication copy, with a letter from the authoress to Her Grace the Duchess of Bedford presenting "my little volume... which His Grace... has kindly allowed me to dedicate to him." With the engraved bookplate of Francis, Duke of Bedford. Bound presumably for presentation in gilt lettered blue silk. Only 118 copies subscribed by 81 names.

Presented through the voice of a picture, the ultimate inside view of the art world, this piece of rather irritating sustained anthropomorphism was written "with the hope of diffusing a more general, and impartial, encouragement of native talent".

Harriet Arnold (née Gouldsmith) (British painter and etcher) 1787 - 1863, was one of the few professional female landscape painters of the early 19th century. It was rumoured that she was romantically linked to the artist, William Mulready (1786-1863), whose pupil she was between 1806-07 and again between 1809-10, through whom she met John Linnell (1792-1882), whose influence is discernable in her work. Gouldsmith exhibited two other views of North London at the Old Watercolour Society, 'View of St John's Wood Lane, Paddington' in 1818 (purchased by Lord Dartmouth) and 'View of St John's Wood Farm, Mary-le-Bone' the following year.

She painted in both oils and watercolour, first exhibiting her work in 1807 at the Academy and continuing to show there until 1859 (contributing Landscape with Woodcutters' Cottages in Kent). She also exhibited at the Water Colour Society (up to 1820), of which she was elected a member in 1813, the British Institution and, occasionally, the Suffolk Street Gallery.

Apart from landscapes, she also painted a few portraits and one subject picture on the theme of "Don Quixote". In 1819, she published four landscape etchings of Claremont, and in 1824, four landscape lithographs. She was said to be an expert etcher and "drew on stone for lithographer Hullmandel".

In 1839, she married Captain Arnold, R.N., and from then on exhibited under her married name. In that year she published, anonymously, a book illustrated with her work, A Voice from a Picture.
Harriet Arnold died on 6 January 1863, aged 76. Ref: Female Artists in History,
internet resource.


4to.  iv, 120pp., 61 lithograph plates (39 aquatint, 22 outline etchings; 2 printed in sepia, 24 hand-coloured and 2 hand-tinted).

Abbey Life 3; Archer 442.1; UCBA, p.44.


4to.  iv, 120pp., 61 lithograph plates (39 aquatint, 22 outline etchings; 2 printed in sepia, 24 hand-coloured and 2 hand-tinted).

THE ART OF DRAWING AND PAINTING IN WATER-COLOURS. Whereby a stranger to those arts may be immediately render'd capable of delineating any view or prospect with the utmost exactness; ... With instructions for making transparent colours ... chiefly from a manuscript of the great Mr. Boyle.  printed for J. Peele  1731.

8vo.  [6], 64pp.

ESTC N03000
"...published under anonymous authorship in 1731 and kept on reappearing either under its own title or in borrowed form under other titles throughout the eighteenth century and even later.  The name of Robert Boyle is sometimes linked with the work, as the anonymous author, who described himself as a teacher of painting, claimed that Lord Carleton had given him an unpublished manuscript written by Boyle".  see R.D. Harley, Artists' Pigments, pp20-21.

THE ART OF DRAWING AND PAINTING IN WATER-COLOURS. Whereby a stranger to those arts may be immediately render'd capable of delineating any view or prospect with the utmost exactness; of colouring any print or drawing in the most beautiful manner; and of taking off medals instantly, by various ways, never before made publick: intermix'd with several curious receipts for the use of painters, statuaries, founders, &c.  With instructions for making transparent colours of every sort; partly from some curious personages in Holand, France and Italy; but chiefly from a manuscript of the great Mr Boyle; particularly a receipt of that gentleman's, for making a blue colour equal to ultamarine.  The second edition, with large additions.
for J. Peele. 1732.

8vo. 70pp. If index., one woodcut of a portable painting case in the text.

ESTC T142293, BL; Bibliothèque Nationale; Huntington, Winterthur, Yale.

THE ART OF DRAWING AND PAINTING IN WATER-COLOURS... With instructions for making transparent colours of every sort; ... chiefly from a manuscript of the great Mr. Boyle; printed for J. Peele. 1732

8vo. 58, [6]pp. With an index and a final leaf advertising "The third edition, with large additions" of this work.

ESTC N30297. California State, Yale (Lewis Walpole).

THE ART OF DRAWING AND PAINTING IN WATER-COLOURS. Whereby a stranger to those arts may be immediately render’d capable of delineating any view or prospect with the utmost exactness; of Colouring any Print or Drawing in the most Beautiful Manner; and of taking off Medals instantly, by various Ways, never before made publick: Intermix’d with several curious Receipts for the Use of Painters, Statuaries, Founders, &c. With instructions for making transparent colours of every Sort; partly from some Curious Personages in Holland, France and Italy; but chiefly from a Manuscript of the Great Mr. Boyle; particularly a Receipt of that Gentleman’s, for making a Blue Colour equal to Ultramarine. printed for J. Peele at Lock’s-Head in Amen-Corner, Pater-Noster Row. 1732.


ESTC N16443

THE ART OF DRAWING AND PAINTING IN WATER-COLOURS. Whereby a stranger to those arts may be immediately rendered capable of delineating any view or prospect with the utmost exactness; of Colouring any Print or Drawing in the most Beautiful Manner; and of taking off Medals instantly, by various Ways, never before made publick: Intermix’d with several curious Receipts for the Use of Painters, Statuaries, Founders, &c. With instructions for making transparent colours of every Sort; partly from some Curious Personages in Holland, France, and Italy; but chiefly from a Manuscript of the Great Mr. Boyle; particularly a Receipt of that Gentleman’s, for making a blue Colour equal to Ultramarine printed for J. Peele at Lock’s-Head in Amen-Corner, Pater-Noster Row. 1735.


ESTC N16444: BL only complete copy in UK, C (incomplete); Frick, Getty, McGill, Library of Congress.
THE ART OF DRAWING AND PAINTING IN WATER-COLOURS.

G. Keith edition:

THE ART OF DRAWING, and painting in water-colours. Wherein the principles of drawing are laid down, after a natural and easy manner; ... To which are annexed, familiar directions, ... With instructions for preparing, mixing, and managing all sorts of water-colours. A new edition, corrected, and, besides other improvements, illustrated with copper-plates. printed for G. Keith; and J. Robinson. 1755.

12mo. iv, 92pp., 4 plates.


THE ART OF DRAWING and painting in water-colours. Wherein the principles of drawing are laid down, after a natural and easy manner; and youth directed in every thing that relates to this useful art, according to the practice of the best masters. To which are annexed, familiar directions, whereby a stranger in the art of drawing may be readily taught to delineate any view or prospect with the utmost exactness; of colouring any print or drawing in the most elegant manner; and of taking off medals, &c. instantly, after a variety of different ways never before made public; intermixed with curious receipts for the use of painters, statuaries, founders, &c. with instructions for preparing, mixing, and managing all sorts of water-colours used in painting, so as to represent nature in the greatest perfection. A new edition, corrected, and, besides other improvements, illustrated with copper-plates. printed for G. Keith; and J. Robinson 1757.

12mo. iv, 92pp., 4 numbered folding engraved plates, 2 engraved by T. Bowen.

ESTC T207940 Oxford (John Johnson collection), Nat Trust, V & A; Library of Congress.

THE ART OF DRAWING and Painting in Water-Colours. Wherein the Principles of Drawing are laid down, after a natural and easy manner; and youth directed in every thing that relates to this useful art...to which are annexed, Familiar Directions, whereby a stranger in the Art of Drawing may be readily taught to delineate any view or prospect with the utmost exactness...with instructions for preparing, mixing and managing all sorts of water-colours used in painting. A new edition, corrected, and, besides other improvements, illustrated with copper-plates. G. Keith. 1763.

Small 8vo. iv, [1], 6-96pp., 4 folding plates, 2 engraved by T. Bowen. Same plates as in the 1757 edition.
The only other 1763 edition we can trace is Sir Thomas Phillip’s copy (sold Spelman 1989, private collection), and a Dublin printing of that year.

THE ART OF DRAWING and Painting in Water-Colours. Wherein the Principles of Drawing are laid down, after a natural and easy manner; and youth directed in every thing that relates to this useful art...to which are annexed, Familiar Directions, whereby a stranger in the Art of Drawing may be readily taught to delineate any view or prospect with the utmost exactness...with instructions for preparing, mixing and managing all sorts of water-colours used in painting. A new edition, corrected, and, besides other improvements, illustrated with copper-plates.

for G. Keith and J. Robinson. 1770.

small 8vo. iv, [1], 6-96pp., 4 folding plates, engraved by T. Bowen.

ESTC T142294 BL, V & A; The Czartoryski Library.

THE ART OF DRAWING and Painting in Water-Colours. Wherein the Principles of Drawing are laid down, after a natural and easy manner; and youth directed in every thing that relates to this useful art...to which are annexed, Familiar Directions, whereby a stranger in the Art of Drawing may be readily taught to delineate any view or prospect with the utmost exactness...with instructions for preparing, mixing and managing all sorts of water-colours used in painting. G. Keith. 1779.

Fifth edition. Small 8vo. 96pp., 2 folding plates, engraved by T. Bowen.

ESTC T478525, BL.

Copies of various editions are sometimes bound with "The Art of Drawing in Perspective". The evidence for these being by Hoofnail (see below) appears to come only from a listing on ESTC where a catalogue entry reads:
The Art of Painting in oil... extracted from the works of the most eminent masters ... to which is prefixed, the method of mixing the colours to the various teints. By the Author of the art of drawing in perspective. [2], vii, [I], 46pp., plate.
8vo. J. Wright. for Robert Laurie and James Whitle. 1800.
"Apparently issued as a companion to The Painter's companion, or a treatise on colours." By John Hoofnail." BL only.

J. Potts edition: (Dublin)

THE ART OF DRAWING and Painting in Water-Colours. Wherein the Principles of Drawing are laid down, after a natural and easy manner; and youth directed in every thing
that relates to this useful art...to which are annexed, Familiar Directions, whereby a stranger in the Art of Drawing may be readily taught to delineate any view or prospect with the utmost exactness...with instructions for preparing, mixing and managing all sorts of water-colours used in painting. A new edition, corrected, and, besides other improvements, illustrated with copper-plates.
Dublin: printed by J. Potts. 1763.

12mo. iv, 92pp., plates.

ESTC N30002, St Bride; Pontifico; College of William & Mary; Harvard. With warning: Beware: may = T56447. Asking ViW for photocopies from text for comparison.

THE ART OF DRAWING and Painting in Water-Colours. Wherein the Principles of Drawing are laid down, after a natural and easy manner; and youth directed in every thing that relates to this useful art...to which are annexed, Familiar Directions, whereby a stranger in the Art of Drawing may be readily taught to delineate any view or prospect with the utmost exactness...with instructions for preparing, mixing and managing all sorts of water-colours used in painting. A new edition.
Dublin: printed by J. Potts. 1768.

12mo. iv, 92pp.

ESTC T56447, BL, Cambridge, Trinity College; Getty Center, Smith Center. (Camden Books 1987 list a copy with 4 plates).

THE ART OF DRAWING and Painting in Water-Colours... a new edition, corrected. [with] The art of drawing in perspective: wherein the doctrine of perspective is clearly and concisely treated of... a new edition.
J. Potts. Dublin. 1777.

12mo. [iv], 188pp., 5 folding plates.

Not in ESTC, but noted in 2000 Charles Wood III (cat.106).

THE ART OF DRAWING and painting in water-colours. Wherein the principles of drawing are laid down, after a natural and easy manner, and youth directed in every thing that relates to this useful art, according to the practice of the best masters. To which are annexed, familiar directions, whereby a stranger in the art of drawing may be readily taught to delineate any view of prospect with the utmost exactness; of colouring any print or drawing in the most elegant manner; and of taking off medals, &c. instantly, after a variety of different ways, never before made public; intermixed with curious receipts for the use of painters, statuaries, founders, &c. with instructions for preparing, mixing, and managing all sorts of water-colours used in painting, so as to represent nature in the greatest perfection. A new edition, corrected, and, besides other improvements, illustrated with copper-plates. bound with...
THE ART OF DRAWING in Perspective...to which is annexed, the Art of Painting upon Glass, and Drawing in Crayons...the art of etching, and that of Japanning upon wood, or any metal, so as to imitate china; with instructions for making black or gilt Japan ware, both beautiful and light; and for making the hardest and most transparent varnishes. To which is added, a method of casting Amber in any form whatever. A new edition, corrected. Five folding plates. The first with 20 figures to accompany the Art of Perspective, and the remaining four accompany the Art of Drawing, comprising two plates of figures taken from Le Brun, and two landscape scenes.

J. Potts. Dublin. 1788.

12mo. [4], 188pp., five folding plates (to part II).

ESTC T118983, BL, Nat Lib Ireland; Huntington, Winterthur, Univ of California.
In two parts, the second entitled: 'The Art of Drawing in Perspective', with a separate titlepage, dated 1777, but with continuous pagination and register.

J. Johnson edition.

THE ART OF DRAWING and painting in water-colours. Wherein the principles of drawing are laid down after a natural and easy manner; ... To which are annexed, familiar directions, ... With instructions for preparing, mixing, and managing all sorts of water-colours... A new edition, corrected, and illustrated with copper-plates. printed for J. Johnson, [1790?].

12mo. 70pp.

ESTC N68116. Historical Society of Pennsylvania (imperfect, missing last few leaves).

THE ART OF DRAWING and painting in water-colours. Wherein the principles of drawing are laid down after a natural and easy manner; ... To which are annexed, familiar directions, ... With instructions for preparing, mixing, and managing all sorts of water-colours...The seventh edition, corrected, and, besides other improvements, illustrated with copper plates. printed for J. Johnson, [1791?].

12mo. 96pp, plates.

ESTC N43024. Library Company of Philadelphia, Yale Center for British Art. Philadelphia copy has just ‘Plate II’.

THE ART OF DRAWING and painting in water-colours. Wherein the principles of drawing are laid down after a natural and easy manner; and Youth directed in every Thing that relates to this useful Art, according to the Practice of the best Masters. To which are annexed, familiar directions, whereby a Stranger in the Art of Drawing may be readily taught to delineate any View or Prospect with the utmost Exactness; of colouring any Print or Drawing in the most elegant Manner; and of taking off Medals, &c. instantly, after a Variety of different Ways never before made public; intermixed with curious Receipts for the Use of
Painters, Statuaries, Founders, &c. With instructions for preparing, mixing, and managing all sorts of water-colours used in Painting, so as to represent Nature in the greatest Perfection. The eighth edition, corrected; and, besides other improvements, illustrated with copper-plates.

printed for J. Johnson, St. Paul’s Church Yard, [1795?].

12mo. 80pp., plates.

ESTC T226270, BL; Library of Congress. Paper watermarked 1794. Below imprint in square brackets: price 1s. or bound together with the Art of Writing, and the Art of Drawing in perspective, [illegible]. 6d.

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THE ART OF DRAWING IN PERSPECTIVE:

G. Keith edition: 92pp

THE ART OF DRAWING: wherein the doctrine of perspective is clearly and concisely treated of, upon Geometrical Principles; and a Mechanical Method of Perspective and Designing invented, for the Benefit of such as are Strangers to Mathematics. Illustrated with Variety of Copper. Plate Figures. To which are annexed, the art of painting upon glass, and drawing in crayons; with Directions for making them after the French and Italian manner: Also the Art of Etching, and that of Japanning upon Wood, or any Metal, so as to imitate China; with Instructions for making Black or Gilt Japan-Ware, both beautiful and light; and for making the hardest and most transparent Varnishes; and, to which is added, a method of casting amber in any form whatever.

printed for G. Keith, at the Bible and Crown, in Gracechurch-Street; and J. Robinson, at the Globe and Bible, at Dockhead, 1755.

12mo. iv, 92pp., plate.

ESTC T153183 BL, Oxford; Huntington, Met Museum of Art, Yale Center for British Art. Archer 7.1.

THE ART OF DRAWING in perspective: wherein the doctrine of perspective is clearly and concisely treated of, upon Geometrical Principles; and a Mechanical Method of Perspective and Designing invented, for the Benefit of such as are Strangers to Mathematics. Illustrated with variety of copper-plate figures. To which are annexed, the art of painting upon glass, and Drawing in Crayons; with Directions for making them after the French and Italian manner: also the art of etching, and that of Japanning upon Wood, or any Metal, so as to imitate China; with Instructions for making Black or Gilt Japan-Ware, both beautiful and light; and for making the hardest and most transparent Varnishes; and, To which is added, A Method of casting Amber in any Form whatever. The second edition.

printed for G. Keith, at the Bible and Crown, in Grace-Church-Street; and J. Robinson, at the Globe and Bible, at Dock head, [1757].
12mo. iv, 92pp., engraved folding plate depicting 20 figures.


THE ART OF DRAWING, in perspective: wherein the doctrine of perspective is clearly and concisely treated of, upon Geometrical Principles; and a Mechanical Method of Perspective and Designing invented, for the Benefit of such as are Strangers to Mathematics. Illustrated with variety of copper-plate figures. To which are annexed, the art of painting upon glass, and Drawing in Crayons; with Directions for making them after the French and Italian manner: also the art of etching, and that of Japanning upon Wood, or any Metal, so as to imitate China; with Instructions for making Black or Gilt Japan ware, both beautiful and light; and for making the hardest and most transparent Varnishes; and, To which is added, A Method of casting Amber in any Form whatever. The third edition. printed for G. Keith, at the Bible and Crown, in Grace-Church-Street; and J. Robinson, at the Globe and Bible, at Dock-head, 1769.

12mo. iv, 92pp., folding frontispiece.


THE ART OF DRAWING in Perspective: wherein the doctrine of perspective is clearly and concisely treated of ... To which are annexed, the art of painting upon glass, and drawing in crayons... the art of etching, and that of japanning upon wood ... to which is added, a method of casting amber in any form whatever. The fourth edition. printed for G. Keith. 1777.

12mo. iv, 92pp., engraved folding plate depicting 20 figures.

Not in ESTC, but a copy bought (Ken Spelman) in 2002 De Vitry sale. Archer 7.7 noting BM copy.

J. Potts Dublin edition:

ART OF DRAWING IN PERSPECTIVE...to which (is) annexed, the Art of Painting upon Glass, and Drawing in Crayons...the art of etching, and that of Japanning upon wood, or any metal, so as to imitate china; with instructions for making black or gilt Japan ware, both beautiful and light; and for making the hardest and most transparent varnishes. To which is added, a method of casting Amber in any form whatever. A new edition, corrected. printed by J. Potts, at Swift’s-Head in Dame-Street, 1768.

12mo. iv, 92pp. Five folding plates. The first with 20 figures to accompany the Art of Perspective, and the remaining four accompany the Art of Drawing, comprising two plates of figures taken from Le Brun, and two landscape scenes.
ESTC T56448, BL, Cambridge, Nat Lib Ireland (3), Trinity College; Getty Center, Smith College. Archer 7.4.

NB: Archer also notes J. Potts Dublin editions of 1777 (7.6), and 1786 (7.8)

**Robert Sayer edition: 32pp.**

THE ART OF DRAWING in perspective: wherein the doctrine of perspective is clearly and concisely treated of, ... Illustrated with a variety of examples on two copper plates. The second edition, with considerable improvements. printed for Robert Sayer [1757?].

8vo. [4],31,[1]pp., plates.

ESTC N16445: UCLA only. Is this the same as above, and why such different size and collation? Date is wrong and taken from the Keith 2nd edition.

THE ART OF DRAWING IN PERSPECTIVE: wherein the doctrine of perspective is clearly and concisely treated of, upon geometrical principles; and a mechanical method of perspective and designing invented, for the benefit of those who are strangers to mathematics. Illustrated with a variety of copper-plate figures. A new edition, with considerable improvements. printed for and sold by R. Sayer. 1786.

12mo. [4],31,[1]pp., engraved folding plate depicting 20 figures, and a double page engraved plate.

The earliest recorded edition of this work is in 1755 when G. Keith published a 92pp treatise illustrated with just one folding plate. A second edition was published in 1757 and it was possibly in that same year that Robert Sayer brought out what was announced as a second edition, but was in fact his own version of the earlier work. He reprinted the first part on perspective together with the folding plate, but then added a new section entitled “to put a street in perspective” which he illustrated with a double-page plate. Just one copy of this undated ‘second edition’ is recorded by ESTC (CLU-S/C), and we can trace no other editions of this Sayer edition apart from the present 1786 version. Archer 7.9.

THE ART OF DRAWING in perspective: wherein the doctrine of perspective is clearly and concisely treated of, ... Illustrated with a variety of examples on three copper plates. The third edition, with considerable improvements. Designed as a companion to The artist's assistant. printed for Laurie and Whittle, successors to the late Mr. Robert Sayer, 1795.

8vo. iv,32pp., plates.
THE ART OF DRAWING in perspective: wherein the doctrine of perspective is clearly and concisely treated of, ... Illustrated with a variety of examples on three copper-plates. The fourth edition, with considerable improvements. Designed as a companion to The artist's assistant. printed for Laurie and Whittle, (successors to the late Mr. Robert Sayer.), 1798.

8vo. [4], 32pp., plates.

THE ART OF DRAWING in perspective: wherein the doctrine of perspective is clearly and concisely treated of, upon geometrical principles; and a mechanical method of perspective and designing, I. Invented for the Benefit of those who are Strangers to Mathematics. Illustrated with a variety of examples, on three copper-plates. The fifth edition, with considerable improvements. Designed as a companion to The Artist's Assistant - The Art of Painting in Water Colours-The Art of Drawing without a Master-The Art of Painting in Miniature-And The Art of Painting in Oil, lately published. printed for Laurie and Whittle, map, chart, and printsellers, No 53. Fleet Street, (successors to the late Mr. Robert Sayer.), 1799.

8vo. [6], 32pp., plates.

J. Johnson edition:

THE ART OF DRAWING in perspective: Wherein the doctrine of perspective is clearly and concisely treated of, upon geometrical principles; and a mechanical method of perspective and designing invented, for the benefit of such as are strangers to mathematics. Illustrated with variety of copper-plate figures. To which are annexed, the art of painting upon glass, and drawing in crayons; with directions for making them after the French and Italian manner: also the art of etching, and that of Japanning upon wood, or any metal, so as to imitate China; with instructions for making black or gilt Japan ware, both beautiful and light; and for making the hardest and most transparent varnishes. And, to which is added, a method of casting amber in any form whatever. The fifth edition. J. Johnson. 1791.

12mo. iv, 92p., plate.
THE ART OF DRAWING in perspective: wherein the doctrine of perspective is clearly and concisely treated of, upon Geometrical Principles; and a Mechanical Method of Perspective and Designing invented, for the Benefit of such as are Strangers to Mathematies. Illustrated with Variety of Copper-Plate Figures. To which are annexed, the arts of painting upon glass, and drawing in crayons; with Directions for making Crayons after the French and Italian Manner: Also the Art of Etching; and that of Japanning upon Wood, or any Metal, so as to imitate China; with Instructions for making Black or Gilt Japan Ware, both beautiful and light; and for making the hardest and most transparent Varnishes. And, to which is added, a method of casting amber in any form whatever. The sixth edition.

printed for J. Johnson 1797.

12mo. iv, 92p., folding engraved frontispiece.

ESTC T153184: BL, V & A; Harvard.

R.H. Laurie 19th century edition:

THE ART OF DRAWING IN PERSPECTIVE: wherein the doctrine of perspective is clearly and concisely treated of, upon geometrical principles; and a mechanical method of perspective and designing, invented for the benefit of those who are strangers to mathematics. The ninth edition. J. Whittle & R.H. Laurie. 1817.

8vo. 32pp. 3 plates (?)

Worldcat:BL. Archer 7.15 also records 1813 and 1817 editions, 32pp., 3 plates.

THE ART OF DRAWING IN PERSPECTIVE: wherein the doctrine of perspective is clearly and concisely treated of, upon geometrical principles; and a mechanical method of perspective and designing, invented for the benefit of those who are strangers to mathematics. Illustrated with a variety of examples on three copper plates. The ninth edition, with considerable improvements. Printed by Rider and Weed... for James Whittle and Richard Holmes Laurie. 1818.

8vo. 32pp., 3 folding engraved plates. Archer 7.17.

THE ART OF DRAWING in perspective: wherein the doctrine of perspective is clearly and concisely treated of upon geometrical principles and a mecanical method of perspective and designing, invented for the benefit of those who are strangers to mathematics: illustrated with a variety of examples on three copperplates. Tenth edition with considerable improvements. for R.H. Laurie. 1825.

12mo. 34, [ii]pp., 3 folding engraved plates. Archer 7.18.

Archer 7.19 also records an eleventh edition, 1844.

“The text remained essentially unchanged from 1755 through 1797... the editions of 1798
and after are truncated: the first seven chapters (pp.1-30) repeat Part I of the previous edition; the remainder of the text consists of brief instructions for drawing a street, a double cross, and a ‘bureau’ in perspective (pp. 30-32). Most editions of The Art of Drawing in Perspective through 1797 have just one plate, usually bound as a frontispiece. (The exception is the Dublin 1768 edition. The plates marked III and IV in the copy at the British Library are identical to plates III and IV in many editions of the treatise on watercolour painting.) Since the plate was redrawn for several editions there are noticeable variations within individual figures. The subjects include geometric diagrams, plus simple objects and a human figure in perspective. The one architectural subject appears in Figure 7, which illustrates the operative principle of a camera obscura. The new edition of 1798 includes three plates. The first reproduces the frontispiece of the earlier editions. The second depicts two scenes in a town, each with buildings facing each other across an open plaza or square, marked off as a geometric grid. In both cases there is a variety of architectural types, including a church, town houses, city walls, and gates. The third depicts a bureau, or desk, and a threedimensional double cross. “Archer pp187-188.

See also: [PEELE, J]. Arts Companion, or a new assistant for the ingenious. In three parts. Part I. Containing, the art of drawing in perspective ... Part II. Containing the art of drawing and painting in Water-colours; ... Part III. Containing the art of painting in miniature; [Dublin] London: printed, and Dublin reprinted by I. Jackson. 1749. cf: text with J. Potts Dublin editions above.

THE ART OF PAINTING in oil, rendered familiar to every capacity, extracted from the works of the most eminent masters of the Italian, Flemish, and English schools, to which is prefixed, the method of mixing the colours to the various teints ... By the author of The art of drawing in perspective. The second edition. Robert Laurie and James Whittle. 1798.

8vo. vii (?) ,44pp., engraved title-page.


THE ART OF PAINTING in oil, ... extracted from the works of the most eminent masters ... to which is prefixed, the method of mixing the colours to the various teints ... By the author of The art of drawing in perspective. The second edition. printed and published by Robert Laurie and James Whittle, (successors to the late Mr. Robert Sayer) 1799.

8vo. [2], viii, 46pp., frontispiece plate.

ESTC T186996: Cambridge only.
THE ART OF PAINTING in Oil, Rendered Familiar to Every Capacity. Extracted from the works of the most eminent masters of the Italian, Flemish, and English Schools. To which is prefixed, the method of mixing the colours to the various teints Used both for Portraits, Landscapes, &c. &c. &c. By the author of The art of drawing in perspective. The third edition. printed by J. Wright, for Robert Laurie and James Whittle, map, chart, and print-sellers. 1800.

8vo. [2], vii, [1], 46pp., plate.


ESTC T112595, BL, Oxford, St Andrews; Getty Center.

THE ART OF PAINTING IN OIL. The fifth edition. printed for Robert Laurie and James Whittle. 1805.


Contains also his The Art of Drawing in Perspective; The Painter's Companion; The Artist's Assistant.


1 preliminary leaf, viii, 39pp.

Contains also his The Art of Drawing in Perspective; The Painter's Companion; The Artist's Assistant.

THE ART OF PAINTING IN OIL, rendered familiar to every capacity, extracted from the works of the most eminent masters of the Italian, Flemish, and English schools, to which is prefixed, the method of mixing the colours to the various teints used both for portraits, landscapes. Eighth edition. Printed by Rider and Weed ... for James Whittle and Richard Holmes Laurie, 1813.

vii, 39pp.

Worldcat: Duquesne University. Noting it under James Ferguson.

THE ART OF PAINTING IN OIL: rendered familiar to every capacity, extracted from the works of the most eminent masters of the Italian, Flemish, and English, schools; to which is prefixed, an explanation of the method of mixing the colours to the various teints used for
portraits, landscapes, etc. ... by the author of The Art of Drawing in Perspective. The ninth edition.
R.H.Laurie. 1817.

vii, 39pp.

“This appears to be a straight reprint from other editions (eg 1800), with the only obvious addition in the form of a footnote on p.3 which refers to the use of a little dryer or white copperas with lake pigment to prevent it from coagulating or growing fat: “This discovery has been communicated to the author by J. Garrard, Jun, Esq Animal painter.” Ref: Carlyle, Leslie. 1991.

THE ART OF PAINTING IN OIL COLOURS, rendered familiar to every capacity: extracted from the works of the most eminent masters of the Italian, Flemish and English schools (but principally from Mr. Bardwell): too which is prefixed, an explanation of the method of mixing the colours to the various teints used for portraits, landscapes, &c. &c. &c. Tenth edition.
R.H. Laurie. 1821.


Worldcat: Yale Center for British Art

THE ART OF PAINTING IN OIL, rendered familiar to every capacity, extracted from the works of the most eminent masters of the Italian, Flemish, and English schools, but principally from Mr. Bardwell. The eleventh edition.
R.H.Laurie. 1824.

39pp.

Worldcat: Canadian Conservation Trust.

“Generally the changes from the first edition in 1756 are very minor. The text has been changed from the first person to the second person. Paragraphs which refer to Bardwell’s opinions and comments near the beginning of the work have been omitted and in one place a reference to the availability of materials from artists colourmen shops “in Longacre, St Martin’s Lane...” is inserted. Other than small changes in grammar and additions such as “Prussian blue” wherever “Prussian” appears in the original, and the text is largely unchanged. The section on drawing in perspective has been omitted and the only real addition is a section at the end entitled “Recipes”. The colours “warm orange” and “neutral tint” have been added to the colour lists.” Ref: Carlyle, Leslie. 1991.

THE ART OF PAINTING IN OIL, rendered familiar to every capacity: extracted from the works of the most eminent masters of the Italian, Flemish, and English schools (but principally from Mr. Bardwell): to which is prefixed, an explanation of the method of mixing the colours to the various teints used for portraits, landscapes, &c. Eleventh edition.
R.H. Laurie. 1826.

THE ART OF PAINTING IN OIL. By the author of the Art of Drawing in Perspective.
Twelfth edition.
R.H. Laurie. 1827.


THE ART OF PAINTING IN OIL-COLOURS, rendered familiar to every capacity, extracted from the works of the most eminent masters of the Italian, Flemish, and English schools, but principally from Mr. Bardwell: together with an explanation of the method of mixing the colours to the various teints used for portraits, landscapes, &c: with various recipes and the best methods of cleaning old paintings, &c. : including introductory and general remarks on painting and painters. Thirteenth edition.
R.H. Laurie. 1832.

36pp.

Worldcat: Nat Gallery Art (USA).

THE ART OF PAINTING IN OIL COLOURS: rendered familiar to every capacity: extracted from the works of the most eminent masters of the Italian, Flemish and English schools, but principally from Mr. Bardwell: together with an explanation of the method of mixing the colours to the various teints used for portraits, landscapes, &c. with various recipes and the best methods of cleaning old paintings. Fifteenth edition.
R.H. Laurie. 1840.

36pp.

Worldcat: Yale Center for British Art.

ARTIST. The Principles of Drawing Ornaments made easy, by proper examples of leaves for mouldings, capitals, scrolls, Husks, Foliage, &c. Engraved In Imitation Of Drawings, on sixteen plates, With Instructions For Learning without a Master; Particularly Useful To Carvers, Cabinet-Makers, Stucco-Workers, Painters, Smiths, And every One concerned in Ornamental Decorations. By an artist.
printed for I. and J. Taylor, at the Architectural Library, No. 56, Holborn, [1780].


ESTC T126510, BL, V & A; Polish Academy. Price from imprint: price 4s. 6d. sewed. Worldcat incorrectly names the author as the 19th century ‘Artist’ John Bengo. See BENGO, John.
ARTLOVE, Mrs. (pseud)  The Art of Japanning, Varnishing, Pollishing, and Gilding. Being a collection of very plain directions and receipts. ... By Mrs. Artlove.
printed for T. Warner.  1730.

8vo.  [4], 26pp., half-title.

Mrs. Artlove is a pseudonym.

ESTC T186792: Cambridge, NLS. 
Published “at the request of several ladies of distinction”.

ARTS COMPANION, or a new assistant for the ingenious. In three parts. Part I. Containing, the art of drawing in perspective ... Part II. Containing the art of drawing and painting in Water-colours; ... Part III. Containing the art of painting in miniature; ... the whole taken from some of the best Italians and other masters.


ESTC N16249.  Cambridge, Dublin, Nat Lib Ireland; 8 copies in USA.

Jackson also printed (piracies?) of 1768 and 1784 editions of Arts Masterpiece.

A collected edition of three separate treatises.
a).  The Art of Drawing in Perspective... A re-print of [Peele, J.]. The method of learning to draw in perspective made easy and fully explained... Only two issues recorded both published in 1732.
c).  [Boutet, C].  The School of Miniature... published from an old Mss.  A re-print of The Art of Painting in Miniature which was first translated into English in 1729.

[ART'S MASTERPIECE.  [Wecker, Johann Jacob].  Arts Master-Piece. 8vo.  for Nath. Brook.  1660.

Wing W1234, LT, C; WSG only.
Wecker also wrote Eighteen Books of the Secrets of Art & Nature.
Wing W1235.  This is a different work - cosmetics and apothecary - not art.]

ART'S MASTER-PIECE: Or, A companion for the ingenious of either sex. Containing, I. The arr [sic] of limning and painting in oil, &c. in all particulars, viz. drawing and painting faces; bodies, garments, landskip, preparing and laying on colours; also colouring mazzotinto prints, gilding on wood, mettals and leather. II. The newest experiment in Japaning, to immitate the Indian way, plain and in speckles, rock-work, figures, &c. receipts for making the several sorts of varnishes, colours, &c. III. To make artificial tortoiseshel; to dye or stain
ivory, horn, bone, bristles, feathers, and sundry sorts of woods for cabinets. IV. The mystery of dying silks, stuffs, linnen, and vwoollen, and linnen cloth. V. To take spots, stains, pitch, tar and iron moulds out of silks, stuffs, linnen, and vwoollen, and to recover faded silks, linnen, &c. VI. The art of perfuming and beautifying. VII. Divers physical and chirurgical receipts. VIII. To make London powder-ink other powder inks, and the shining Japan ink. With many other notable things. By C. K.

printed for G. Conyers at the Golden Ring, and J. Sprint at the Blue Bell in Little Britain, 1697.

24mo. [8], 160pp., with a woodcut illustration on A1v. facing the titlepage.


ART'S MASTER-PIECE: A companion for the ingenious of either sex in two parts, I. The art of limning and painting in oil, &c., in all particulars ... II. The art of making glass of crystal ... : to which are added many curiosities and rare secrets, known to few, and highly profitable and pleasant. The second edition. By C.K. G. Conyers, and J. Sprint. c1698.

12mo. 166, [ii]adverts., frontispiece.

ESTC N16286, Oxford, Paul Mellon; McMaster, Yale Center for British Art. ESTC dates this to c1701, which appears to be too late, should be c1698?

ART'S MASTERPIECE: or, a companion... Third edition.
12mo. for G. Conyers. [1698?]. Wing K2a, PFL only

ART'S MASTER-PIECE: A companion for the Ingenious of either Sex. Containing, the Art of Limning and Painting in Oil &c... by C.K. for P.C. and J.W. book-sellers in Dublin. 1702.

12mo. [2], 120pp.
ART’S MASTERPIECE: or, a companion for the Ingenious of either Sex. In two parts. I. The Art of Limning and Painting in Oil, ...II. The art of making glass of chrystal... The third edition. With additions by C.K. for G. Conyers and J. Sprint. [1703?]


ESTC N51683, Philadelphia, Delaware.

ART’S MASTERPIECE: or, a companion for the Ingenious of either Sex. In two parts. I. The Art of Limning and Painting in Oil, ...II. The art of making glass of chrystal... The third edition. With additions by C.K. for G. Conyers and J. Sprint. [1703?]


ESTC N43030, Glasgow; Metropolitan Museum of Art.

ART’S MASTERPIECE: or, a companion for the Ingenious of either Sex. In two parts. I. The Art of Limning and Painting in Oil &c...The Art of Making Glass of Chrystal of all sorts and colours...to which are added many curiosities, and rare secrets, known to few, but very profitable and pleasant. The fifth edition, by C.K. printed for G. Conyers and F. B. Sprint, [1710?]

12mo. 144pp., woodcut frontispiece.

colours...to which are added many curiosities, and rare secrets, known to few, but very profitable and pleasant. The fifth edition, by C.K. printed for G. Conyers and J. and B. Sprint, [1720?]

12mo. *124pp., with an initial leaf of half-title and frontispiece illustration.*

ESTC T118982, Harvard (2), Library of Congress, Univ of Texas. BL 2 copies (both mutilated)

ART'S MASTERPIECE: or, a companion for the Ingenious of either Sex. In two parts. The Art of Limning and Painting in Oil &c...The Art of Making Glass of Chrystal of all sorts and colours...to which are added many curiosities, and rare secrets, known to few, but very profitable and pleasant. The fifth edition, by C.K. printed for G. Conyers, and J. & B. Sprint, [1720?]

12mo. *144pp., with an initial leaf of half-title and frontispiece illustration.*

ESTC N30979, Cambridge, Glasgow; UCLA. Same setting as another fifth edition dated 1720. C report 'chrystal' not 'crystal' in the title; ESTC NA confirm their record has 'crystal'. C record now missing (2/93).

ART'S MASTERPIECE: or, a companion for the Ingenious of either Sex. In two parts. The Art of Limning and Painting in Oil &c...The Art of Making Glass of Chrystal The fifth edition, with additions by C.K. for G. Conyers, and J. & B. Sprint. 1721.

12mo. *144pp (A12-F12). half-title and frontispiece (recto and verso).*

ESTC T80688. BL imperfect, Glasgow; Huntington, Yale Center for British Art; Victoria.

ART'S MASTERPIECE: or, a companion for the Ingenious of either Sex. In two parts. The Art of Limning and Painting in Oil &c...The Art of Making Glass of Chrystal The seventh edition, by C.K. [Dublin : Printed by I. Jackson, in Meath-street, 1768]


ESTC T162205. Nat Lib Ireland, Trinity College; Lib of Congress.

ART'S MASTERPIECE: or, a companion for the Ingenious of either Sex. In two parts. The Art of Limning and Painting in Oil &c...The Art of Making Glass of Chrystal The eighth edition, by C.K. Dublin : printed by R. Jackson, in Meath-Street, 1784.

12mo. *144pp.*
ARTS MASTER-PIECE: or, a Companion for the Ingenious of either Sex. In two parts. The Art of Limning and Painting in Oil &c. II. The Art of Making Glass of Chrystal of all sorts and colours And other matters worthy of note. To which are added many curiosities, and rare secrets, known to few, but very profitable and pleasant. The ninth edition, by C.K. Dublin: printed by R. Jackson, Meath-Street, 1792.

12mo. 144pp., woodcut frontispiece with a “list of Chapmen’s Books” on the recto.

ESTC T222947, BL, Library Company of Philadelphia, Yale Center for British Art.

The author is unidentified, although he may have been an acquaintance of Thomas Tryon, to whose "The Way to Get Wealth" reference is made. Rostenberg 57.

There was a very early Dublin edition in 1702, and then no other until the Jackson’s carried on printing after the final 18th century London edition in 1721 [the 5th edition]. They were published in 1768, 1784, 1792, and styled 7th, 8th, and 9th editions on their title-pages.

The later 1730’s C.K.’s Art’s Master-Piece draw largely on Mrs Artlove’s The Art of Japanning, 1730, in the chapter on Japanning, describing the same grounds and varnishes, but C.K. is much shorter and compared to Artlove very badly explained and therefore less comprehensible. New and extended in C.K. are only the introduction and a chapter on strewing speles, a decoration technique where fine glass particles were strewn onto a wet preparation layer. CHECK this as early C.K were published before Mrs Artlove. Ref: Fine Art Materials in Vigani’s Cabinet, 1704, of Queens’ College, Cambridge. Lisa Wagner, 1974.

ART STUDIES FROM NATURE, as applied to design: for the use of architects, designers and manufacturers.
Virtue & Co. 1872.

4to. xii, 212, [6]pp., illustrations in text.

I. The adaptability of our native plants to the purposes of ornamental art. By F.E. Hulme.--II. Sea-weeds as objects of design. By S.J. Mackie.--III. The crystals of snow as applied to the purposes of design. By J. Glaisher.--IV. The symmetrical and ornamental forms of organic remains, By R. Hunt.

ARTIST’S ASSISTANT, in the Study and Practice of Mechanical Sciences... illustrated with copper-plates. 3-261, [1]pp., engraved title-page.
8vo. Birmingham. by M. Swinney; and sold by T. Evans in London. 1773.
ARTIST'S ASSISTANT, in the Study and Practice of Mechanical Sciences... illustrated with copper-plates.  
[London] printed for the author; and sold by G. Robinson London; and M. Swinney, Birmingham.  [1785?]


ESTC T122183.  BL (lacking half-title), Oxford, Reading, V & A; Getty Center, Huntington, Winterthur, Oberlin, Princeton, Lib of Congress (Levis copy), UCLA, Yale Center for British Art.  Archer 9.4

First published in Birmingham in 1773 of which only one copy is recorded by ESTC (Birmingham Public Library).  Birmingham was an early centre for drawing schools, no doubt fostered and partly funded by the wealth of local industry, however this appears to be the only 18th century treatise for artists that was locally produced.  The fact that only one copy survives of the Birmingham printed edition is testimony to its small circulation and presumably poor sales.  The text is taken from various sources, noticeable The Artists Assistant in Drawing, and that on colour coming largely from Dossie’s Handmaid to the Arts.  A number of drawing masters are recorded in Birmingham at this date, and both James Eagle, and John Giles opened drawing schools and may be candidates for editorship of this anonymous work. [Ken Spelman catalogue entry].  See also Archer p.194.

ANON.  The Artist's Assistant; or School of Science; forming a practical introduction to the polite arts: in painting, drawing, designing, perspective, engraving, colouring, &c.  With ample directions for Japanning, enamelling, gilding, silvering, lacquering, &c. and a valuable selection of miscellaneous secrets.  Illustrated with plates.  
Birmingham: Swinney & Hawkins.  1801.

8vo.  xvi, 307pp., 10 plates (6 folding),. one plate after C. Le Brun.

BL, Yale.  Archer 9.1

Several of the entries are attributed to authors.  Emma Jane Greenland 'Ancient Grecian Method of Painting,' Timothy Sheldrake "Venetian Method of Colouring", Robert Salmon on Process for Transferring Paintings.

Timothy Sheldrake, author of Botanicum Medicinale [1759].  In 1798 Richard Westall and Thomas Daniell assisted the Committee of the London Society of Arts in determining the merit of Timothy Sheldrake's 'manner of painting believed by him to be similar to that practised in the Venetian School'.  He received a bountie. See: The Virtuoso Tribe, p.111.
ANON. The Artist's Assistant, or, School of science: forming a practical introduction to the polite arts, in painting, drawing, designing, perspective, engraving, colouring, &c.: with ample directions for japanning, enamelling, gilding, silvering, lacquering, &c.: and a valuable selection of miscellaneous secrets: illustrated with plates. Sold by T. Ostell, No. 3, Averamia-Lane, Paternoster-Row: Printed by M. Swinney, Birmingham, 1803.


Archer 9.2, citing Winterthur.

ANON. The Artist's Assistant; or school of science. Being an introduction to painting in oil, water, and crayons, with biographical accounts of some of the principal artists; the arts of drawing, designing, colouring, and engraving, in all its different modes, on copper and wood: of enamelling, gilding on metal, wood, glass, and leather; japanning, dying, casting, &c. With a great variety of miscellaneous information, relative to arts and manufactories. Illustrated with plates. Printed for Thomas Ostell. 1807.

8vo. xvi, 296pp., frontispiece (engraved by D.T.), and 10 engraved plates (6 folding).

Yale Center for British Art: Earlier editions published under title: The artist's assistant, in the study and practice of mechanical sciences. Archer 9.3 (not noting the frontispiece).


Folio. IV. Series. 180 plates (some coloured), with printed title-page and accompanying text.

The German periodical 'Gewerbehalle' was published in two English editions by James Hagger in London. The first was 'The Workshop' (1868-1872); this was succeeded by 'The Art Workman'. Both were direct English translations of the corresponding years' volumes of 'Gewerbehalle' (Stuttgart: 1863-1897). Edited by J. Schnorr and others (Pt. 1-36, 2. series.); Ad. Schill (3-4. series.); L. Eisenlohr and C. Weigle (5. series.).

ASHLEY, Alfred. The Art of Etching on Copper. John & Daniel A. Darling [1849].

Metropolitan Museum of Art.

It was advertised in The Publishers’ Circular, May 1849, as being available ‘in a few days... elegantly bound in a cover designed by Owen Jones.’

ASHLEY, ALFRED. The Art of Etching on Copper. 1858 but ?
Worldcat: Cambridge

Alfred Ashley, 1821-1897. He etched illustrations to Herbert Rodwell's 'Old London Bridge' (1850); particulary proficient as an etcher of landscapes, also etching a series of music titles 'Woodman, spare that Tree'. Ref: R K Engen, 'Dictionary of Victorian Engravers, Print Publishers and Their Works', 1979. NB: 'for some mysterious reason all books illustrated by Ashley... are dated 1850'. Copsey I.115.

See also: PALMER, Edward. Trade Card for Edward Palmer, Glyphographic Printer and Engraver, 103 Newgate Street, London. Engraved by Alfred Ashley, and announcing Palmer’s pamphlet on Glyphography or Engraved Drawing.
Metropolitan Museum of Art.

ASHLEY, John. The Art of Painting on and annealing in glass; with the true receipts of the colours, the ordering of the furnace, and the secrets thereunto belonging, as practised about the year 1500, supposed to be then in its perfection. Bye and Law. 1801.

4to. 27pp., illustrations.


ATCHLEY & Co. Architectural and Decorative Designs, for the use of those engaged in architecture, sculpture, working in metals, cabinet work, and other fine art productions. Illustrated by sixty-five steel and copper engravings of the best existing specimens. Drawn by Enrico Salandri. Incorporated with which are the plates of "Page's Decorator".
Atchley and Co. 1869.

4to. 4pp., 65 engraved plates.

ATKINS, S. First - Fifth Books of Shipping. 3s 6 plain, 7s coloured. I-III, 8.5 x 6.25", IV 10.5 x 16", V 13" x 10". Advert at back of Pyne, 1819.
Published March 1, 1796 by R. Ackermann 96 Strand.
Berlin has one part (4 plates), noting Johann Gottlob Schumann sculp.

ATKINSON, John Augustus. 1773, exhibited at Free Society of Artists where he described himself as Drawing Master, Newington Butts. Nothing in ESTC.
ATKINSON, I.W.  The Theory of Perspective.  manuscript.  title and 7ff., 34 ink diagrams.  Theory of Perspective, with 26 statements and axioms (6 in all) followed by a theorem and a problem.  Diagrams numbered 1-15 and 1-19 are carefully related to the text; further 3 unnumbered diagrams sketched in pencil. reverse calf.  c1800.

ATKINSON, J.S.  Groups of Figures from Nature.  1817. Martin Hardie  Not in B.M.

ATKINSON, Thomas.  A Conference between a Painter and an Engraver; containing some useful hints and necessary instructions, proper for the young artist. J. Roberts.  1736.  

foolscap 8vo. [2], xi, [i], 31pp., woodcut  head and tail-piece decorations., half-title.


This work was written just after the "late Act passed in favour of Engravers", the so called "Hogarth's Act" (1735), which protected the copyright of an artist's designs for fourteen years. Although this did not prove completely effective in preventing the appearance of pirated work, it was a stimulus to the engraving trade, and Atkinson, recognizing this new prestige, advises for the establishment of an Academy to guide young engravers.


AUDRAN, Girard.  Monsieur Audran’s Drawing-book, or out-lines of the most celebrated Grecoan statues, correctly measured as drawn at Rome, by order of the French King, for improving the Youth in the Royal Academy, on eight leaves.  “New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.”  Sayer & Bennett, 1775.

AUDRAN, Girard.  Msr. Audran’s Drawing Book. Being Outlines of the most Celebrated Grecian Statues, correctly measured and drawn at Rome, by Order of the Fr. King, for
improving ye Youth in the Royal Academy.
Sold by Robt. Sayer, Printseller in Fleet Street. Three engravings per plate, the first one on the opening leaf forming a title-page within a cartouche.
NB:Swan Fine Art 2020, lacking one plate.

AUDRAN, Girard. Audran’s Out Lines and Proportions of Heads, with parts of ditto, finished.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.”
Sayer & Bennett, 1775.

AUDRAN, Girard. Monsieur Audran’s Drawing-book, or out-lines of the most celebrated Grecoan statues, correctly measured as drawn at Rome, by order of the French King, for improving the Youth in the Royal Academy, on eight leaves.
“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.” Sayer & Bennett, 1775.

AUDRAN, Girard. "The Proportions of the Human Body, measured from the Most Beautiful Antique Statues; by Monsieur Audran, Engraver to the Late King of France; the Twelfth Edition. Done from the Originals, Engraved at Paris, on Twenty-Seven Large Folio Copper Plates” (London, Bowles and Carver) n.d. [c.1819]

27 plates printed by J. Adlard, numbered 1 to 27, representing the Laocoön, Farnese Hercules, Apollo Belvedere, Venus de Medici, Dying Gaul, and other famous antique marbles, engraved in outline and labelled with scales of proportion and measurements. Bound at the BM bindery together with letterpress titlepage, author's preface, and advertisement. Engravings, printed in red-brown ink

BM: 1879,1213.66-91

[AUDRAN, Girard] see.. BREWER, GEORGE. The Juvenile Lavater, or a Familiar Explanation of the Passions of Le Brun.

12mo. [8], 171pp., engraved title and 19 plates.

Marlborough Rare Books Catalogue 1987.

NB: Niall Devitt's copy (1990) "Printed at the Minerva Press for A.K. Newman & Co" has a spine label dated 1813. BL offers the date of 1812.

Montagu E7. “It is illustrated with bad engravings after Audran, varying in their directions, and the descriptions of the passions that enter into the text are also based on Audran. The misleading inclusion of Lavater in the title is justified by the claim that the only reliable principle of physiognomics is that a man’s dominant passions
with stamp themselves on his face, and Le Brun’s treatise proves to the children that the more virtuous passions are also the more attractive in appearance.” Montagu E7.

AUDSLEY, William James, and George Ashdown. Guide to the Art of Illuminating and Missal Painting.
George Rowney and Co. Manufacturing Artists' Colourmen, 51 and 52, Rathbone Place, 1861.

8vo. iv, 72pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).

Second edition. iv, 72pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1861.

Third edition. iv, 72pp, lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed)
8vo. Rowney and Co. 1862.

Fourth edition. iv, 72pp, lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1862.

Fifth edition. iv, 72pp, lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1862.

Sixth edition. iv, 72pp, 40pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1864.

Eighth edition. iv, 72pp, 20pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1865.

Ninth edition. iv, 72pp, 20pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1865.

Tenth edition. iv, 72pp, 20pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1865.

Eleventh edition. iv, 72pp, 20pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1865.

Twelfth edition. iv, 72pp, 40pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1868.

Fifteenth edition. iv, 72pp, 20pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1867.

Fifteenth edition. iv, 72pp, 20pp adverts., lithograph frontispiece printed in colours, and 7 lithograph plates.
12mo. George Rowney and Co. 1873.

Sixteenth edition. iv, 72pp, 20pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1867.

Seventeenth edition. iv, 72pp, 20pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1867.

Eighteenth edition. iv, 72pp, 20pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1867.

Nineteenth edition. iv, 72pp, 20pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1867.

Fourteenth edition. iv, 72pp, 40pp., lithograph frontispiece printed in colours, 7 litho plates (3 colour and gilt printed).
8vo. Rowney and Co. 1868.

AUDSLEY, W. & G. Outlines of Ornament in the Leading Styles. Selected from executed ancient and modern works. A book of reference for the architect, sculptor, decorative artist,
and practical painter.  
Sampson Low, Marston, Searle, and Rivington, 1881.

folio. [6], 14, [2]pp., 60 plates.

AUDSLEY, W. & G.  Polychromatic decoration as applied to buildings in the medieval styles.  
Sotheran. 1882.

folio. vi, [2], 32pp., 36 chromolithograph plates with 33ff of descriptive text.

AUDSLEY, G.A. and Ashdown, M.  The Practical Decorator and Ornamentist for the use of architects, practical painters, decorators, and designers, containing one hundred plates in colours and gold, with descriptive notices and an introductory essay on artistic and practical decoration.  
Glasgow. Blackie and Son. 1892.

folio. 15 parts. [iv], ii, [xiv], 9-36pp., 5 illustrations, 2 diagram plates A and B, and plates 1-100 printed in flat colours and gold.

AUER, Alois.  The Discovery of the Natural Printing Process: an invention for creating by means of the original itself, in a swift & simple manner, plates for printing copies of plants, materials, etc. without the aid of drawing or engraving.  
1854.

75pp., 19 plates.

Wakeman and Bridman.

First printed Vienna 1853, Worldcat only records one English printed edition 1855 (Nat Hist Museum), but there is also a copy in the Metropolitan Museum of Art. Levis p 527 notes 8vo text and ‘atlas 4to’ plates [albumen silver prints].


Die Entdeckung des Naturselbstdruckes oder die Erfindung, von ganzen Herbarien, Stoffen, Spitzen, Stickereien und u¨berhaupt allen Originalien und Copien wenn sie auch noch so zarte Erhabenheiten und Vertiefungen an sich haben, durch das Original selbst auf einfache und schnelle Weise Druck formen herzustellen womit man sowohl weiss auf gefa¨rbtem Grunde drucken und pra¨gen, als auch mit den natu¨rlichen Farben auf weissem Papiere abdru¨cke, dem Originale identisch gleich, gewinnen kann, ohne dass man einer Zeichnung oder Gravure auf die Bisher u¨bliche Weise durch Menschenha¨nde bedarf ... Vorgelesen in der Mathem. naturw. Classe der Kais. Akademie der Wissenschaften zu Wien von Alois Auer.

AUSTIN, William. William Austin (1721-1820) printed an advertisement in 1768 listing 'Names of the Nobility, Gentry, etc., Mr Austin has had the honour to attend in Drawing, Painting, Etching, and Engraving', and the list, augmented in manuscript in the British Museum copy, extends to 400 names.

AUSTIN, William. A Specimen of Sketching Landscapes, In a Free and Masterly Manner, with a pen or pencil; exemplified in thirty etchings, done from original drawings of Lucatelli, after the life, in and about Rome. By William Austin. Published according to Act of Parliament, by the Author William Austin, in George-Street, Hanover-Square, where Drawing and Etching are taught in the most expeditious Manner. N. B. At the above Place may be had great Choice of Drawings, Etchings, and scarce Engravings, by the best antient and modern Masters, and every Utensil relating to the same. n.d. c1780.

oblong folio. 4pp., 30 etchings, some signed Austin F (or Fecit). Lucatelli. ESTC T208031, Oxford, Yale (Beinecke).

AUSTIN, William. A Specimen of Sketching Landscapes, in a free and masterly manner; exemplified in thirty-eight etchings, from the original drawings of Lucatelli, after nature, in and about Rome. printed for T. Simpson, 1781.


ESTC N67507, Huntington. A piracy of William Austin’s undated: A Specimen of Sketching landscapes, ... [1781]. The imprint may be false. Simpson identifies himself as a publisher of similar works 1795-1801. Also a copy in the Metropolitan Museum of Art.

[25 plates from "A Specimen of sketching Landscapes, in a free and masterly manner, with a pen or pencil; exemplified in thirty etchings, done from original drawings of Lucatelli"].
[Engraved by William Austin after Andrea Lucatelli.]
[London, 1781.]
25 loose etched plates. Plates c.200 x 245mm (8 x 9½”), large margins. Two plates trimmed within plate, some plates with old ink mss. numbers. Simpson, 1781.
Grosvenor Prints [Ref: 52775], 2020
see also:

LENS, John. Twelve New and Easy Landscapes, designed by John Lens, and neatly engraved by William Austin.

Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.” Sayer & Bennett, 1775.

AUSTIN, William. As Oeconomy is operating in a variety of laudable forms, Austin, drawing-master in the Serious and Comic Line, is happy to have it in his Power to act in Concert on the following plan as a Tribute of Gratitude for the honourable Testimonials received from near 300 Pupils of Distinction, and the Encouragers of the Polite Arts. Each Pupil, free of the stale Tax of Entrance, with the Advantage of Drawing, Painting, Etching, and Engraving, at Two Guineas per Month, or two Friends at Three ditto; and Specimens by the best Masters, adapted to the Genius, included. One sheet 16mo, 120 x 70mm.
Rodney-Place, Knightsbridge, 1783.

ESTC T141193, BL.

AUSTIN, William. Mr Austin presents his utmost respects to the ladies and gentlemen of Bath, Bristol, and Cambridge, for their generous Proposals and repeated Invitations; the honourable Testimonials received from his Pupils in and near London, has put it out of his Power to comply with any other Request at present. His plan is to attend his scholars in drawing, etching, painting, &c. at half his usual terms, and take off the Tax of Two Guineas Entrance, that Oeconomy and Generosity may unite in the Worst of Time; as he has no other Ambition than to assist to sweeten the Hours in the above delightful Studies. His Subjects for next Year are Etchings of the Grumblers, Groaners, Grinners, the Breaking-up of the Pump-Room at Bath, Quack Doctor, Camp Scene, Election ditto, Beauties of Cambridge, Cotillion, which he will execute in a free and easy Style with a Taylor’s Bodkin. His new Method of restoring Old Pictures to their original Beauty, on the above Terms. Sixty-Three with bare Sixteen, Sure such Sighs were never seen; Now a Little Fairy dance it, Five and Forty Inches high; Then a Patagonian prance it, Footing it with Lady Quick; But the Knight began to squabble, Spurn and mutter, prance and kick. N. B. The Humours of the Camps may be had at One Guinea, 10s. 6d. and 6s. the Set, in Portland-Road, Portland-Place, Door for Carriages in Norton-Street.
Mr. A shall be ready to attend his Pupils when the Parliament meets, with his new-invented Hair-Pencils, properly prepaired, made of Fox Tails, called the Brush of Life. Single folio sheet.
[London 1780]

ESTC T141192. BL only. Lyson's mss. date 1780. Contains Austin’s address: Portland-Road, Portland-Place, door for carriages in Norton-Street [now Bolsover St.]

AUSTIN, William. A fine watercolour portrait of the drawing master, engraver and print-seller William Austin, by Edmund Scott.
Although spanning almost a century up until recently surprisingly little has been known about the life of William Austin (1721-1820). He was a pupil of George Bickham the Younger, and also of Francis Vivares, and by 1758 he was in partnership with John Vandergucht. The following year Alexander Cozens' announced in his Essay to Facilitate... that specimens of his next publication could be seen at Mr Austin's, printseller, in George-Street. An advertisement of 1768 in the Department of Prints and Drawings at the BM lists over 330 of the pupils he had attended.

Although not formally named in this portrait, there are clues within the picture that identify the subject.

A letter on the side-table is addressed to Mr Austin; The cupboard doors bear the words Cabinet of Drawing, Ancient and Modern Masters [his shop was apparently sub-titled the Cabinet of Drawings]; he is depicted holding a volume entitled Patriotic Elections, [in an advert in the Morning Chronicle of November 5, 1791 he called himself the Patriotic Drawing Master], and he was also known as Fox item and dubbed Fox's Fool in a caricature by Paul Sandby in 1784.

In 1809 Austin published a print based on this portrait, engraved by James Godby.