



The Drawing Book Project

[B]

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 1900-1914 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?

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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.](#)

‘B’

BACK, William H. Drawing Master. Royal Mathematical School.
26th Feb 1833 - London Courier.

BACON, J[ohn]. The Theory of Colouring: being an analysis of the principles of contrast and harmony in the arrangement of colours, with their application to the study of nature, and hints on the composition of pictures.
George Rowney & Co. 1866.

small 8vo. *viii, 51, [1], 40pp adverts., half-title., 17 figures on 6 coloured plates.*
Advertised as ‘just published’ on 6th October 1866.

“In the next generation of British writers, one continues to feel a modern sense of color that is usually regarded as a prerogative of French impressionists. The manual by Bacon stresses binary and triadic color harmonies unencumbered by the long disquisitions on aesthetics that mark most French treatises, and its plates, although in rather conservative figurative imagery, show color directly opposed, and three color harmonies, that look forward to New-Impressionism and Fauvism.” Herbert, Robert. Yale Library Gazette, July 1974, p14. Birren Collection 23.

Second edition, revised and enlarged. *viii, 58pp, 17 figures on 6 coloured plates.*
small 8vo. G. Rowney. 1872

Third edition, revised and enlarged. *viii, 58pp, 17 figures on 6 coloured plates.*
small 8vo. G. Rowney. 1872

Fourth edition, revised and enlarged. *viii, 58, 20pp publishers adverts., 17 figures on 6 coloured plates.*
small 8vo. G. Rowney. 1872

Fifth edition, revised and enlarged. *vii, 70pp, 17 figures on 6 coloured plates.*
small 8vo. G. Rowney. 1880

Eighth edition, revised and enlarged. *vi, 70pp., 17 figures on 6 coloured plates.*
small 8vo. G. Rowney. 1885

Tenth edition, revised and enlarged. *vi, 70pp., 17 figures on 6 coloured plates.*
small 8vo. G. Rowney. 1887

Upto the 24th edition published in the 19th century.

BACON, William. Coach, Sign and House-Painter, St Clement's Church-yard.
18th Oct 1783 - Norfolk Chronicle.

BADGER, William., 97 Boundary Road, St John's Wood, London NW 1871-1887 as carver and gilder, 49 Dorset St, Portman Square 1877-1888 as manufacturing artists' colourman. Badger & Eatwell, 192 Broadhurst Gardens, Hampstead by 1892-1925 as picture dealers and artists' colourmen.

ref: British artists' suppliers, 1650-1950

BAGWELL. Trade card of Bagwell, Miniature Painter at No.14, Little Queen Street, Holborn, London; text in oval held by an angel who sits on clouds and rests her face on the oval to the right. 1782. Engraving and etching. 55mm x 68mm.

BM: D,2.3186

BAIGENT, Francis Joseph., and RUSSELL, Charles James. A Practical Manual of Heraldry, and of Heraldic Illumination: with a glossary of the principal terms used in heraldry. George Rowney & Co.. 1864.

8vo. v, [2], 65pp, 22 pages advertisements 16 plates (some colour)

BALDRY, Joshua. Drawing Master of Hatfield Wood Side, Herts, and formerly Cambridge, where he established his fame as an artist. 26th Dec 1828 - Stamford Mercury.

BALL, Dinah. A Grammar of Drawing for the Use of Beginners. [with illustrative Engravings and Rules for Drawing Heads and Landscapes, in Water Colours.] Harvey & Darton. 1824.

4to. 16pp., 3 unnumbered leaves of plates: illustrations, portrait.

Worldcat: BL, Cambridge, St Andrews; Wisconsin.

Advertised in the Bibliographical Register; Or Monthly List Of English Publications, Sept 1824. Price 7s 6d. in boards, or 10s 6d half bound.

BALL, Edward. Inventive Drawing; a Practical Development of Elementary Design. R. Hardwicke. 1864.

4to. 22pp., the plates are all repeating patterns, i. e., they consist of one basic design element that is repeated.

BL, V & A, NLS; Lyon.

The author was Master of the Church the Saviour School, Birmingham. "We have rarely seen a better educational book than this of Inventive Drawing. It is in every respect excellent.. Price 6s." 9th January 1865, Birmingham Gazette.

BALLANTINE, James. A Treatise on Painted Glass, shewing its applicability to every style of architecture.
Chapman and Hall. 1845.

8vo. [iv], 51pp., 8 plates of which 3 engraved and 5 chromolithograph and 32 hand coloured text illustrations. The plates are lithographed by F. Schenck.

Waddleton 1845.57; CBW III, presentation copy (1995)

BALLANTINE, James. Essay on Ornamental Art, as applicable to trade and manufactures.
W.S. Orr & Co., Paternoser Row, 1847.

4to. 36pp., 40 unnumbered lithograph plates and a lithograph title-page.

BALLANTINE, James. Essay on Ornamental Art, as applicable to trade and manufactures.
G. Virtue. 1848.

4to. 36pp., 40 unnumbered lithograph plates and a lithograph title-page.

BALLARD, James. fl. 1766-1792.

He was a pupil in the Dublin Society's schools and obtained prizes there in 1753, 1754 and 1756. He exhibited miniatures at the Society of Artists in William Street from 1766 to 1777, and was a teacher of drawing of some repute for many years. In 1766 he was living in Bull Lane, and from 1767 to 1777 in Mary's Abbey. He died in 1792. A miniature of a lady, signed and dated 1768, is in the National Museum, Kildare Street. The frontispiece of the "Hibernian Magazine" for 1775 was engraved by W. Esdall from a drawing by him. James Basire engraved "the portrait of Dean Swift drawn by Mr. Ballard"; and a similar one of Dr. Parnell; both were in the exhibition of the Society of Artists in London in 1775.

Ref: *Dictionary of Irish Artists*, 1911.

Relation of John Ballard, of Dublin, "Gauging Unmask'd, 1783"? see ESTC.

BALME, John. Drawing Master. Marriage to Elisabeth, youngest daughter of the late Mr. John Gill, manufacturer, of that place. [Huddersfield].
28th May 1831 - Leeds Patriot.

BANCROFT, Edward. Facts and explanations. Addressed to the Manufacturers of Great Britain.
[London. s.n. 1785].

8vo. 16pp., *drop-head title*. Dated at end: London, October 1, 1785.

[ESTC T209421](#)

BANCROFT, Edward. Facts and Observations, in support of an intended application to Parliament.
[London. 1792].

8vo. 10pp.

[ESTC N9639](#).

BANCROFT, Edward. Experimental Researches Concerning the Philosophy of Permanent Colours. Volume I (all published).
T. Cadell, Jun. and W. Davies. 1794.

8vo. *xlvii*, [1], 456pp., *half-title*.

[ESTC t078907](#)

BANCROFT, Edward. Facts and Observations, briefly stated, in support of an intended application to Parliament.
[London] 1798.

8vo. 23 + (i)pp.

[ESTC T78908](#)

BANCROFT, Edward. Uber den Gebrauch der Quercitron-Rinde. Ein Auszug aus dem ersten bande eine englischen werks, betitelt: On the philosophy of permanent colours; and the best means of producing them by dying, callico printing &c. Von Edw. Bancroft.
London. gedruckt bey C. Hetdinger. 1795.

8vo. [4], 131, [1])pp.

[ESTC T149148](#)

BANCROFT, Edward. Experimental Researches Concerning the Philosophy of Permanent Colours; and the best means of producing them.
T. Cadell and W. Davies. 1813.

8vo. Two volumes. *lxi*, [3], 542pp; [4], 518pp.

Published in 1794, the first edition completely sold out and the author in his preface to the second edition notes that second-hand copies "were currently sold...for six times their original price". The new edition is greatly expanded including Bancroft's numerous discoveries made during voyages to the North, and to South America. Opening with a discussion of Newtonian theory, and a criticism of his "Observations concerning...the colours of thin transparent bodies", Bancroft proceeds with an invaluable investigation into the discovery and preparation of individual colours. He was himself the inventor of a preparation of yellow lake from the quercitron bark, of which Eastlake speaks most highly. (Materials for a History of Oil Painting, p441, 1847). Field finds it "more durable than the common yellow lakes, but...useless in tints". (Chromatography, 1835).

BANKES, Henry. Lithography, or, the Art of making drawings on stone for the purpose of being multiplied by printing.
Bath, Printed by Wood & Co. at the City Printing-Office and sold by the Booksellers of Bath, Cheltenham, &c., 1813.

8vo. *1 preliminary leaf, 23pp, 3 unnumbered leaves of plates*

BL, Bath Somerset Council, Bristol Public Reference Library, Oxford, V & A; Library of Congress, Princeton, Yale.

Princeton's copy is untrimmed and partially unopened with its original stab sewing, and it has all three (title-page only announces two) of Bankes's lithographic plates.

Bonham's sold a copy at auction in 2015 (possibly Princeton copy).

The first English treatise on lithography providing a valuable historical record of attitudes to the process in the period between its introduction at the beginning of the century, and its revival by Ackermann, Hullmandel and others around 1818. As an independent publication, it is predated only by Heinrich Rapp's *Das Geheimniss des Steindrucks*, in 1810.

[BANKES, Henry]. Lithography or, the Art of taking impressions from drawings and writings made on stone. Second edition, with considerable additions.
Longman, Hurst, Rees, Orme, & Brown. 1816.

8vo. *28pp., 4 lithograph plates*. Issued anonymously.

BL, Cambridge (lacks plates); Indiana, Smith College.
Schlosser copy sold at auction, Sotheby's 1992.
Marlborough Rare Books sold a copy in 1994.

See: BANKES, Henry. *Lithography or, the Art of Making Drawings on Stone*. A facsimile reprint of the 1813 and 1816 editions, with an introduction and notes by Michael Twyman. Printing Historical Society. 1976.

BAPTISTE. *A New Book of Flowers*.
"New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each."
Sayer & Bennett, 1775.

Is this Jean Baptiste Pillement?

BARBER, David,. (1795-1848)
He was listed as a drawing master in 1833. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society. 2022.

BARBER, Edmund. *Painters, grainers, and writer's assistant: containing the colors and the quantity to be used in the imitation of fancy woods, marbles, granite, etc. connected with the patent granite and graining machine*.
H. Elliott. [1852].

12mo. vi, 13-101pp., wood-engraved frontispiece, 7 plates and 5 illustrated pages of adverts.

BL, Cambridge; Hannover.

BARBER, Edmund. *Painters, grainers, and writer's assistant: containing the colors and the quantity to be used in the imitation of fancy woods, marbles, granite, etc. connected with the patent granite and graining machine*. Eleventh edition.
Printed and published by H. Elliot, 475, New Oxford St, 1860.

12mo. 95, [5]pp., illustrations.

BL.

BARBER, Edmund. *Painters, grainers, and writer's assistant: containing the colors and the quantity to be used in the imitation of fancy woods, marbles, granite, etc. connected with the patent granite and graining machine*.
Brodie & Middleton, 1871.

12mo. 104pp

BARBER, Joseph. Trade card of Joseph Barber, drawing master, text in pedestal with statue above; a woman and three cherubs drawing below, one of the cherubs serving as the model. Etching and engraving, printed in brown. 83mm x 117mm. Lettered with production detail: "Jos. Barber invt". c1770-1811.

BM: Heal 56.1

Joseph Barber (1757-1811) was an English landscape painter and art teacher, and an early member of the Birmingham School of landscape painters. Born in Newcastle upon Tyne, Barber moved to Birmingham in the 1770s, where he worked painting papier-mâché and japanned goods. In 1798, Barber was appointed to teach drawing at the Free Grammar School on New Street holding classes in his studio on the corner of Edmund Street and Newhall Street. By the mid-1790's he was well established as the town's first drawing master, with an academy training artists on Great Charles Street. His pupils there included David Cox, William Radclyffe and Samuel Lines, who was to form his own academy in Newhall Street in 1807.

Joseph Barber in 1795 advertised himself as a painter and drawing master, Great Charles Street, Birmingham in the Universal British Directory.

BARBIERI, Giovanni Francesco. A Booke of Portraicture John Chantry. sculp:
Sold by Godfrey Richards at the signe of the Peacock on Cornhil neere the Royall Exchange London, [ca. 1665].

oblong folio. 21 leaves. A model book, engraved throughout; no text. Publication date estimated by Huntington Library catalogue.

[ESTC R16832](#)

BARDWELL, Thomas. The Practice of Painting and Perspective made easy: in which is contained, the art of painting in oil, with the method of colouring, under the heads of first painting, or dead-colouring; second painting; third or last painting; painting back-grounds; on copying; drapery-painting; landschape-painting; and a new, short, and familiar account of the art of perspective, illustrated with copper-plates, engraved by Mr. Vivares.
printed by S. Richardson; for the author; and sold by him, at the Golden Lamp, in Lower Brook-Street, Grosvenor-Square; and by A. Millar, in the Strand; R. and J. Dodsley, in Pall-Mall; and J. and J. Rivington, in St. Paul's Church-Yard, 1756.

4to. v + blank + 64pp., 6 engraved plates. Privilege leaf before the title-page and tipped-in errata slip. Bardwell's copyright signature on verso of title. Price from imprint: Price, stitched in Blue Paper, Half a Guinea.

The patent ran for 14 years (until 1770), but as Edwards (1808) writes: “The principal part of the pamphlet has since been republished in octavo in 1795, and very improperly announced as an original publication: the editor slightly alludes to the name of Bardwell, yet transcribes the whole of his work, except the perspective (which is omitted) and supplies the rest of the volume by the addition of a few receipts for varnishes, taken from older books.”

[ESTC T88062](#) Archer 13.1

See:

TALLEY Jr, M. Kirby. *Thomas Bardwell of Bungay, Artist & Author 1704-1767*. The Volume of the Walpole Society, Vol. 46 (1976-1978), pp. 91-163

TALLEY Jr, M. Kirby. *Thomas Bardwell and His Practice of Painting: A Comparative Investigation between Described and Actual Painting Technique* Studies in Conservation, Vol. 20, No. 2 (May, 1975), pp. 44-108

MILES, Ellen G. *A Notebook of Portrait Compositions by Thomas Bardwell*. The Volume of the Walpole Society, Vol. 53 (1987), pp. 181-192

This edition is listed in Constable's library.

BARDWELL, Thomas. A 12 page and later a further 11 page contemporary review of *The Practice of Painting and Perspective made Easy*, published in *The Monthly Review*, Vol XV, August 1756.
8vo. Printed for R. Griffiths. 1756.

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

[BARDWELL, Thomas.] *The Practice of Painting*, original ms. 112pp written in a neat copper plate hand. Dedicated to Earl of Rochford (William Henry, 4th Earl, 1717-1781). c1760.

Marlborough Rare Books (Catalogue 49)

This is a ms of Bardwell, or more likely a manuscript copy.

Bodleian Library, MS. Top. Gen. e. 30. 'Extract[s] from [Thomas] Bardwell on [the Practice of] Painting', early 19th century.

BARDWELL, Thomas. *The Practice of Painting and Perspective made easy: in which is contained the art of painting in oil, with the method of colouring, ... and a new, short, and familiar account of the art of perspective, illustrated with copper-plates, neatly engraved, by Mr. Vivares.*

printed for Thomas Miller, in Bungay; and sold by B. White, J. Whiston, L. Davis, T. Davies, S. Hooper, T. Cadell. [sic] S. Leacroft [and 5 others], London, 1773.

4to. [2], vi, 64pp including licence leaf, large errata slip., 6 engraved plates. Second edition.

A reissue of the original edition of 1756, with cancel titlepage and new pp. [1]-24; the following pages as in the original edition as well as the dedication leaves.

[ESTC T223266](#), BL; Virginia.

BARDWELL, Thomas. [The] *Practice of Painting made easy: In which is contained, the art of painting oil, with the method of colouring, under the heads of first painting, or dead-colouring;-second painting;-third or last painting;-painting back-grounds;-on copying;-drapery, and landscape painting.*

Printed for, and sold by the booksellers. 1782.

4to. [2], 35, [1]p.

[ESTC N24499](#). Archer 13.3.

NB: Leslie Carlyle notes other editions, 1798, 1800, 1801, 1803, 1805, 1807, 1808, 1817, 1822, 1824, 1839 and 1840.

BARDWELL, Thomas. *Practical Treatise on Painting in Oil-Colours.*
London. B. & J. White. 1795.

8vo. xvi, 246pp., half-title.

[ESTC T113234](#)

A pirated edition of the second part of Bardwell's treatise, with a new preface and introduction, which although referring to, does not acknowledge its source. The section on perspective is omitted but the anonymous author does add a *Materia Pictoria*, an epitome of Le Blon's *Coloritto*, or the *Harmony of Colouring*, a chapter on varnishing 'taken from the memorandums of French Artists', and additional miscellaneous observations. The work is concluded by a chapter *On White Pigments* taken from a recent *Memoir* of M. de Morveau, and hitherto unpublished in England. This edition has been attributed to Gower.

Bardwell's name is mentioned in the chapter 'Rules for Painting in Oil Colours', hence the attribution ascribed by ESTC. But it is a very different work to those items

published by Laurie & Whittle under the title “Art of Painting in Oil”, these being very close to Bardwell’s original work of 1756. Is this a one-off compilation?

Edwards (1808) writes: “The principal part of the pamphlet has since been republished in octavo in 1795, and very improperly announced as an original publication: the editor slightly alludes to the name of Bardwell, yet transcribes the whole of his work, except the perspective (which is omitted) and supplies the rest of the volume by the addition of a few receipts for varnishes, taken from older books.”

SEE: THE ART OF PAINTING IN OIL, rendered familiar to every capacity. This records later adapted editions of Bardwell.

See: Harley, R. *Artists’ Pigments*, p.22.

BARETTI, P. A New Book of Ornaments on 16 leaves for the year 1762; very useful for cabinet-makers, painters, engravers.
8vo. London. 1762.

Nine of the plates in the 1762 edition (2, 4, 6, 8, 10, 12, 13, 15 and 16) are delicately modelled with 'veins' and 'shades'; seven of these (2, 4, 6, 8, 10, 12 and 15) are preceded by identical designs in outline only (title page, 3, 5, 7, 9, 11 & 14)

BL; Redwood Library.

Redwood Library copy has an advertisement pasted to p. [2] of wrapper: September 2, 1765. This day was published ... The accomptant's companion; or, Young arithmetician's guide. ... The second edition corrected, augmented and improved. By Thomas Harper ... London: Printed for and sold by the author: as also by T. Newbery, at the Crown, in Pater-noster Row; and H. Webley in Holbourn.

A copy, noted in the Waite inventory, under Barretti, and bound with a book by Robert Morris was probably an edition of *A New Book of Ornaments on 16 Leaves for the Year 1762, Very Useful for Cabinet Makers, Carvers, Painters, Engravers, &c.* by P. Baretti. The octavo without text features sixteen pages of rococo ornamentation. Ref: *The Miles Brewton House: Ezra Waite's Architectural Books and Other Possible Design Sources*. The South Carolina Historical Magazine, Vol. 82, No. 2 (Apr., 1981).

Advertised in A & H. Webley Catalogue 1762, and also possibly in Flin’s Sale Catalogue for the Year 1770, Ireland, (an anonymous and undated Book of Ornaments for Engravers and Chasers etc.) Baretti's book appears in a Boston bookseller's in 1767, see, Helen Park, *A List of Architectural Books available in America before the Revolution*, Los Angeles, 1973.

See: Friedman, Terry F. *Two Eighteenth-Century Catalogues of Ornamental Pattern Books*. Furniture History, 1975, Vol. 11 (1975), pp. 66-75

BARETTI, P. A New Book of Ornaments.
c.130 x 200mm. 1766.

Engraved throughout with decorative title and 15 plates, all trimmed and mounted. (Forum Auctions 2020, Birmingham Assay Office Library copy).

Another edition, entitled *Baretti's New Book of Ornaments for the Year 1766, very useful for Cabinet-makers, Carvers, Painters, Engravers, Chasers; and particularly calculated to initiate Youth in the first Principles of drawing Ornaments* (on '16 Leaves 2s. sewed') was advertised in the 1766 catalogue bound into The Chimney-Piece-Maker's Daily Assistant.. Nothing else is known about the author.

BARLOW, Francis.

In the 1650's Hollar first published his *Diversae Avium Species*, listed by John Overton in 1666, with 16 plates. ESTC records only a single copy of one edition, a 1658 printing, (Huntington Library), with 16 plates including the title-page.

Barlow's works are amongst the very earliest English suites of plates designed specifically for artists. In 1664 he published 'A Book containing such beasts as are most useful for such as practise drawing, engraving coats of arms, painting, chasing, and for several other occasions... drawn by F. Barlow. Ingraved by Wm Vaughn (sic). Thirteen plates (4.75 x 3.5)". It was 'Sould by Iohn Overton at ye White Horse Without Newgate where you may have severall Bookes for ye same uses.' The *Multae et Diversae Avium Species*, was one such book. "providing manuals for apprentice artists and artisans in related fields, such as goldsmiths, sculptors, embroiderers, ceramists, in short those who might not have the opportunity to sketch from life an eagle or a rhinoceros, not to mention basilisks, griffins, phoenixes, or unicorns, or even be clever at drawing hens, cows and hoopoes." (Hodnett p.102).

"Apart from his paintings, the most neglected element of Barlow's work are his designs for model books. Yet this mode of composing is the key to understanding the rest of his oeuvre, as well as his trade as a stationer and picture dealer. It is also the model book venture that links Barlow to a host of other artists and publishers, including Hollar, Richard Gaywood (c. 1630-1680), and, later, Jan Griffier (c. 1652-1718) and Francis Place (1646-1727); to Peter Stent (1642-65), John Overton (1639/40-1713), Arthur Tooker (fl . 1664-87/88), and Pierce Tempest (1653-1717); to drawing instructors such as John Dunstall (fl . 1653-93); and to countless anonymous craftsmen who adapted Barlow's designs to decorate shop signs, coats of arms, plasterwork, and other items. Barlow's model books also appear to have served an educational purpose. Tooker's shop advertisement, bound in Alexander Browne's drawing manual *Ars pidoria, or an Academy Treating of Drawing, Painting, Limning, and Etching* (1669), describes Barlow's prints as "useful for Gentlemen, Artists, and Gentlewomen, and School-mistresses Works." They also caught the attention of naturalists at home and abroad, both during Barlow's lifetime and after: William Courten (1642-1702), James Petiver (c. 1665- 1718), Hans Sloane (1660-1753),

Joseph Banks (1743-1820), George Edwards (1694-1773), and Michel Bégon (1638-1710) all had Barlow prints in their albums.”

Ref: Ellis, Nathan. *The Drawings of Francis Barlow: From Apprenticeship to "Aesop's Fables," 1648—66*. Master Drawings, Winter 2011, Vol. 49, No. 4.

BARLOW, Francis. *Diversæ avium species studiosissime ad vitam delineatæ per Fra: Barlow insignissim[um] Anglum pictorem*. Gulielm: Faithorne excudit, 1658.

oblong folio. [20]ff., *engraved throughout*. The title page and the plate of ostriches are signed by Barlow, artist, and Richard Gaywood, engraver. The remaining plates are either unsigned or signed by Barlow and by Wenceslaus Hollar, engraver. See; Pennington 2124-43.

[ESTC R213141](#), Huntington

[BM Q,5.545](#) title-page. The title-page is also in the Tate Museum, as part of an album of prints owned by Francis Place and acquired in 1996, ref: T11562

BARLOW, Francis. *Multae et diversae avium species multifarijs formis & pernatural[a]ebus figuris / per Franciscum Barlovium Anglum artis pingendi celeberrimae philomusum indigenam Londinensem*. Printed and sould by Iohn Overton at the white horse without Newgate ..., 1671.

oblong 4to. *Engraved title and 15 plates*. Engravings formerly attributed to W. Hollar; but now attributed to Francis Place. See: Pennington 2144-2158.

“This 1671 edition is unrecorded, although in 1672 John Overton appears to be advertising an enlarged edition incorporating some additional plates by Hollar, and which is now entitled 'A Book of Birds F. Barlo inventor, and etch'd by Mr Barlo and W. Hollar...' This reached its final form in the mid 18th century collected work, 'Various Birds and Beasts drawn from life by Francis Barlow', 67 plates, c1775 [not 1710 as is sometimes suggested].”

Ken Spelman Catalogue entry (now at Yale Center for British Art).

BARLOW, Francis. *Multæ et diversæ avium species varijs formis et pernaturalibus figuris per Fra: Barlow Anglum*. [London] : Curâ ac sumptibus P: Tempest delineatæ incisæ ac typis editæ, 1694.

8vo. [11], 1., *engraved*.

[ESTC R478449](#)

Yale Beinecke records a 1694 copy bound with: *Diversae avium species studiosissime ad vitam delineatae per Fra: Barlow insignissim[um] Anglum pictorem. P. Tempest excudit, [169-?]. 10 plates.* (The title page and the plate of ostriches are signed by Barlow, artist, and Richard Gaywood, engraver. The remaining plates are either unsigned or signed by Barlow and by Wenceslaus Hollar, engraver.)

BM 1997,0928.14.6, title-page.

Part of: A book of prints bound together in England c.1700, containing 65 etchings which fall into various groups, collated as follows:

1-4 Gabriel Perelle, The four seasons, published by Pierre Mariette

5 after Francis Barlow, Six birds of prey

6-16 after Francis Barlow, *Diversae Avium Species*, engraved by Jan Kip and Francis Place, and published by P.Tempest 1696

17,18 after Francis Barlow, two prints of birds

19-30 after Barlow, *Variae Quadrupedum Species* (set 1)

31-42 after Barlow, *Variae Quadrupedum Species* (set 2) 1695. Etched by Jan Griffier and Francis Place

43-53 after Barlow, *Diversae Avium Species*, etched by W.Hollar and Richard Gaywood and published by P.Tempest

54-61 an untitled set of cows, etched by Robert Pricke, copied from Paul Potter (Holl.1-8)

62-65 David Teniers the younger, Four peasant scenes, etchings

The prints are folded and sewn in as double-page spreads.

BARLOW, Francis. A Booke containing such beasts as are most usefull for such as practice drawing, graveing, armes painting, chaseing, and for severall other occasions. Designed by F. Barlow. Ingraved by Wm. Vaughan. [London] Sould by G. Baker, 1664.

Engraved title-page., 12 numbered plates, and one unnumbered plate.

Yale Center for British Art; BM copy lacks plates 2-3.

Lyon & Turnbull 2024: sold a complete copy in a 19th century binding.

Book containing such beasts as are most useful for such as practise drawing, engraving coats of arms, painting, chasing, and for several other occasions, desiged (sic) by Francis Barlow, and engraved by William Vaughan. price 1s. Sayer & Bennett 1775

Corbett and Norton record the original edition... drawn by F. Barlow. Ingraved by Wm Vaughn (sic). 1664. Thirteen plates (4.75 x 3.5") . Sould by Iohn Overton at ye White Horse Without Newgate where you may have severall Bookes for ye same uses.

Wing B819a, records only the Yale copy.

A copy of William Vaughan after Francis Barlow, A Booke containing such Beasts... similar to British Museum 1934,0709.6 et seq., except that my copy has the imprint of Henry as against John Overton and lacks the date 1664, i.e., it is presumably a later printing. [private owner, 2020]

BARLOW, Francis. *Variæ quadrupedum species, accuratissime delineatæ per Franciscum Barlow pictorum sui seculi facile principem.*
[London]: P[ierce] Tempest excudit, [1694].

8vo. [25], 1., *engravings.*

[ESTC R478450](#), Natural History Museum (Rothschild Library).

[BM 1997,0928.14.31](#), title-page dated 1695. "Variæ Quadrupedum Species Accuratissime Delineatæ per FRA: BARLOW Anglum: Cura, ac Sumptibus P Tempest Incisæ, ac Typis Editæ 1695" Curator's note: An impression of an earlier state (?) with the title, "Animals of various species...", at [1935,0522.2.191.a](#)

See: Pennington 2080 referencing a 1662 title-page.

BARLOW, Francis. *Various Birds and Beasts drawn from the life by Francis Barlow.*
T. Bowles, J. Bowles and Son, & R. Sayer. [1710?].
oblong 4to. *67 plates.*

BM 433 b 13, but date wrong (see note below).

BARLOW, Francis. *A New Drawing Book...of Various Kinds of Birds the Life by Mr. Francis Barlow.*
Published by Henry Overton. 1731.

Lettered, in black ink, lower right inside image: "Barlow Inv G Bickham Sculp Fc"

[Yale Center for British Art](#) - recording 9 plates.

BARLOW, Francis. *Sixty-Seven excellent and useful prints, being a collection of the chief works of that most eminent master; and engraved by himself, Hollar, Place, &c.*
printed for Robert Sayer. [1760?]

oblong folio. [2]pp., *67 plates.* With an additional engraved title-page, "Various birds and beasts...printed for T. Bowles, John Bowles & son & Robt; Sayer". Further engraved title-pages are also included in the plates: "Animals of various species"; *Divers species of birds*; and "birds and fowles of various species".

[ESTC N37423](#): Oxford; McMaster, Illinois (last plate in facsimile)

BARLOW, Francis. Barlow's Birds and Beasts, in Sixty-Seven Excellent and Useful Prints, being a Collection of the Chief Works of that Eminent Master; and engraved by Himself, Hollar, Place, &c. All drawn from the Life, shewing in their Natural and Peculiar Attitudes a vast Variety of Birds, Fowls and Beasts. printed for, and sold by, Carington Bowles. [1775].

oblong folio. *Printed title-page, 67 fine engraved plates, engraved half-titles included in the plates.* Comprising:

- 1-16: Various Birds and Beasts drawn from the Life by Francis Barlow.
- 17-28: Animals of Various Species Accurately Drawn by Francis Barlow.
- 29-40: Divers Species of Birds drawn after the Life in their Natural Altitudes by Francis Barlow, Part 1st.
- 41-67: Divers Species of Birds drawn after the Life in their Natural Altitudes by Francis Barlow, Part 2nd

[ESTC N32668](#), Natural History Museum (Rothschild Library); University of Kansas, Yale Beinecke.

Quaritch listed a copy (2020).

A collected edition of these suites of plates by Barlow and Hollar.

In the early 1650's Hollar published his *Diversae Avium Species*, which is listed by John Overton in 1666, with 16 plates and then it vanishes from publication under this title. Stent lists in 1662 "A Book of Birds... Etch'd by Mr Barlo and W. Hollar, 21 plats" which suggests that some prints from this series and some from the *Multae et Diversae Avium Species* were mixed together. This is most probably the collection advertised by J. Overton in 1672 as 'A Book of Birds F. Barlo inventor, and etch'd by Mr Barlo and W. Hollar, 21 plates'.

After this they seem to merge into the 'Various Birds and Beasts drawn from life by Francis Barlow' a collection of 67 plates.

ESTC is confusing on the publication of this edition, and records variant printings in [1710?], [1760?] and 1775. This first date can be ruled out, as it is clearly 35 years too early, as Overton's stock was held by Philip Overton until his death in 1745, and only then passed on to Robert Sayer. It takes its imprint from the first engraved title-page, and in fact the British Library 1710? edition may in fact just lack its printed title-page, as no text collation is recorded. The only dated edition is this Carington Bowles edition of 1775. The Ken Spelman copy appears to have had a date very neatly erased from the title-page, and is almost certainly this same edition. Thus it would appear that there is a dated 1775 edition, and an undated but slightly earlier Robert Sayer imprint.

2024: Incomplete copy at auction: additional decorative numbered title (plate 1) and

three section titles (plate 17. Animals of Various Species..., plate 29. Divers Species of Birds..., plate 41 Birds & Fowles of Various Species...,) lacking 5 plates (31, 44, 45 52 & 61). Printed for T. Bowles in St Paul's Church-Yard, John Bowles & Son, at the Black Horse in Cornhill, & Robt. Sayer at the Golden Buck in Fleet Street. c.1775.

BARLOW, Francis. A Collection of Birds and Beasts; on thirty-six quarto plates; finely drawn and engraved after life, by Francis Barlow.
published by Robert Laurie and James Whittle (successors to the late Mr. Robert Sayer), 1799.

8vo. [2]., 36 plates.

[ESTC T92940](#), BL (last plate mutilated); University of Kansas.

BARLOW, Francis.

Princeton (Cotsen Library) record a “ volume of plates books includes four separate Barlow titles: Animals of Various Species accurately drawn by Francis Barlow, and three other published collections of his plate books: Divers Species of Birds (Parts 1 & 2, separate publications) and Birds of Various Species, both Foreign and English. These four titles were all bound together later on, along with two other, slightly later, collections of plate books featuring work by other illustrators: the Book of Horses and the Book of Cattle.”

BARLOW, Francis. A Variety of Birds, from the celebrated Francis Barlow, on nine plates. ‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

BARLOW, Francis. Another collection of ditto, from ditto. ‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

BARLOW, Francis. A Collection of foreign and domestic Birds, from Barlow. ‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

BARLOW, Francis.

A Book of Birds and Squirrels, from Barlow.

A New Book of Birds, from Barlow.

“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.” Sayer & Bennett, 1775.

BARLOW, Francis. Eight Books of Designs from Aesop's Fables, by F. Barlow. Price 6d each.

1. The cock and precious stone; the sow and pigs; the doves and hawk, and the ass eating thistles.
2. The tiger and fox; the fox and frog; the eagle's best, and the bear and the bee-hives.
3. The lion and the fox; the old deer and fawn; the crane and peacock, and the lion, ass, and cock.
4. The wolf and the lamb; the fox and wolf; the boar and ass; and the dog and ox.
5. The horse and loaded ass; the dog and a piece of flesh; the wolves and sheep; the young kite and his mother.
6. The fox and cock in a tree; the bear and two travellers; the dolphin and tunis, and the fox in the well.
7. The stag in the ox-stall; the old hound; the fox and stork, and the cat and cock.
8. The lion and mouse; the fighting cocks and partridge; the peacock and nightingale, and the jay and the peacock.

Stitched set of six numbered prints of a drawing book with scenes from Aesop: each composition is seen twice on the same plate, once in outline and once shaded; the title and address is at the bottom of the first plate. 1776. Etchings with engraving. Lettered below with title followed by 'Printed for R. Sayer & J. Bennett, as the Act directs 20 July 1776'

Dimensions

Height: 133 millimetres

Height: 221 millimetres

Width: 91 millimetres (platemark (titleplate))

Width: 186 millimetres (sheet size)

BM: 1990,0728.44.1-6

BARLOW, R. 1792- advertised himself as a drawing master who teaches all arts, in the Norwich Mercury, 7th January.

14th Jan 1792 - Brigg's Lane, Norwich. - Norfolk Chronicle

8th Nov 1794 - Norfolk Chronicle.

“N.B. Young Ladies taught at their own appartments the following arts, viz. Pencils, India Ink, Chalks, Crayons, Dry Colors; Water Painting on Silk, Satin, Tiffany, &c. also a beautiful new-invented Drawing on Vellum or Paper, performed with Worsteds, which imitates the present fashionable print-work and aqua-tint prints so exactly as to deceive the nicest eye” [1792 advertisement]. He holds an exhibition of drawings by himself and his pupils. In girls' schools he teaches 'Chinese Gilding, Bronzing and Japanning, Drawing, Painting, Writing . . .' and 'Drawing and Painting, with Transparent and Body Water Colours, on Silk, Satin, Tiifany, Muslin, etc.’”

Fawcett, Trevor. *Eighteenth Century Art in Norwich*. The Volume of the Walpole Society, 1976-1978, Vol. 46 (1976-1978), pp. 71-90

BARLOW, Thomas. The Case Concerning Setting up Images or Painting of them in Churches. Published upon occasion of a painting set up in White-chappel Church. James Roberts. 1714.

large 12mo. [2], 22pp.

[ESTC T83661](#) recording only the BL, Cambridge, Cardiff, Eton, Lambeth Palace, Oxford, Windsor; General Theological Seminary, Union Seminary, UCLA.

The influence of the Reformation and of puritanism on painting still cast a general suspicion towards art and particularly church decoration at the beginning of the 18th century. Painters were eager to see a return of altar pieces and other decorations, not least because a church offered exposure to work that not even the most popular exhibition could match. However the public were still hostile towards any hint of Catholic imagery, and new works of art provided a focus for popular suspicion and even violent demonstration. Such was the case when a new altarpiece was erected in Whitechapel Church in 1714. Several public disturbances broke out, and even two years later when the assistant of the curate in question died, a mob turned out to jeer at the corpse. It was believed that the painting was a slanderous attack on the respectable and devoutly Protestant dean of Peterborough, Dr Kennet. In order to gain revenge for a quarrel, Dr Walton, a suspected Jesuit who commissioned the piece, was supposed to have insisted that the figure of Judas Iscariot in the work bore Dr Kennet's likeness. (see Iain Pears, *The Discovery of Painting*, p.45. Yale, 1988.). In reply Kennet published *Images an abomination to the Lord*. Or, Dr. Kenet's reasons for pulling down the altar-piece at White-chapel, a single copy of which survives in the BL.

Ken Spelman copy: Interleaved and bound in marbled wrappers at the beginning of the nineteenth century. Head of title-page clipped but not affecting text. Signature of Anth. Taylor, 1811, and a leaf of manuscript transcriptions from Dugdale.

BARNARD, George. The Theory and Practice of Landscape Painting in Water-Colours.

W.S. Orr and Co. 1855.

large 8vo. [6], 176pp., 26 coloured or tinted plates reproduced by Leighton Brothers' Chromatic Process, and numerous woodcuts in the text. Advertisement slip pasted onto the front end-paper.

Ruari McLean, *Victorian Book Design & Colour Printing*, p.192: "On only one plate, no.4, with twenty five panels showing harmonious arrangements of colour, does there appear to be any hand-colouring. Plates 22 and 23 might be sketches, or notes, by a French Impressionist, and are, in their way, among the most improbable examples of colour printing of the whole century."

BARNARD, George. *The Theory and Practice of Landscape Painting in Water-Colours*. Routledge, Warne & Routledge. 1856.

large 8vo. [4], 286pp., 30 chromolithographs, and 69 woodcuts in the text.

BARNARD, George. *The Theory and Practice of Landscape Painting in Water-Colours*. Hamilton, Adams and Co. 1858.

large 8vo. New and enlarged edition. [4], 286pp., 30 chromolithographs, and 69 woodcuts in the text. "*Leighton Brothers' Chromatic Process*".

Abbey, Life 94. Noting plates 5-6 tinted, and the rest chromolithographs.

BARNARD, George. *The Theory and Practice of Landscape Painting in Water-Colours*. George Routledge & Sons. 1861.

large 8vo. [4], 286pp., 26 chromolithographs and 69 woodcuts.

BARNARD, George. *The Theory and Practice of Landscape Painting in Water-Colours*. New edition. George Routledge & Sons. 1871.

large 8vo. [6], 286, [2]pp., 26 chromolithographs and 69 woodcuts. Third enlarged edition. BM notes this as the 7th thousand. This edition of 1871 is evidently the third (it contains a "Preface to the Third Edition"), although the edition statement on the title page reads simply "New Edition."

BARNARD, George. *The Theory and Practice of Landscape Painting in Water-Colours*. Illustrated by a series of twenty-six drawings and diagrams in colours and numerous woodcuts.

George Routledge and Sons. 1885.

large 8vo. New edition. [8], 286pp + advert leaf., 26 colour plates and numerous text illustrations and diagrams.

BARNARD, George. Drawing from Nature: a series of Progressive Instructions in Sketching, from elementary studies to finished views, with examples from Switzerland and the Pyrenees; to which are appended Lectures on Art delivered at Rugby School. Illustrated by eighteen coloured and lithographic plates, and more than one hundred woodcuts.

Longmans, Green, Reader, and Dyer. 1865.

large 8vo. vi, [2], 348pp., 18 plates (2 in colour), and woodcut illustrations throughout the text.

2022: Saw a Part III. 'Sketching Tours', Longmans, Green, Reader, and Dyer, dated 1867.

BARNARD, George. Drawing from Nature: a series of Progressive Instructions in Sketching, to which are appended Lectures on Art delivered at Rugby School.

George Routledge and Sons. 1877.

large 8vo. New edition. vi, [2], 348pp., 18 coloured plates and numerous woodcuts.

BARNARD, George. Handbook of Foliage and Foreground drawing. Illustrated by numerous examples of trees, shrubs, climbing, meadow, and water plants: with explanations shewing the best method of acquiring the characteristic touch for each.

Ingram, Cooke & Co. 1853.

8vo. viii, 125, [1]p blank., lithographed and letterpress titles, a further 59 numbered lithographed plates. Cloth designed by John Leighton.

Gilpin to Ruskin, 91.

George Barnard (1807–1890), brother-in-law of the chemist and physicist Michael Faraday, studied under James Duffield Harding and was drawing master at Rugby. He had a keen interest in drawings of mountains and was a member of the Alpine Club (est. 1857), the world's first mountaineering society, his travels inspiring his Drawing from Nature and Landscape Painting. Many of his writings were first delivered in the form of lectures to his pupils, amongst them the illustrator and mountaineer Anthony Adams Reilly, author of an influential 1865 survey of Mont Blanc. Here, Barnard turns his attention to the native flora of England, his Handbook of Foliage intended to 'assist the pupils in art at Rugby and elsewhere, in learning to observe and draw those objects which belong more immediately to the foreground of a picture' and to aid aspiring artists in 'recognizing each tree and plant at once, not merely by leaf or

blossom, but by the general structure and arrangement of the parts.' [ref. Quaritch 2025].

BARNARD, George. Handbook of Foliage and Foreground drawing. Illustrated by numerous examples of trees, shrubs, climbing, meadow, and water plants: with explanations shewing the best method of acquiring the characteristic touch for each. . New and enlarged edition. Griffith and Farran. 1870.

8vo. *xii, 128, 32pp., 60 lithograph plates.* BM. Bridson C698.

BARNARD, George. Handbook of Foliage and Foreground drawing. Illustrated by numerous examples of trees, shrubs, climbing, meadow, and water plants: with explanations shewing the best method of acquiring the characteristic touch for each. G. Routledge. 1876.

Third edition. 8vo. *xii, 128, [4]pp., illus title-page and 60 lithograph plates.*

BM. Bridson C718.

BARNARD, George. Handbook of Foliage and Foreground drawing. Illustrated by numerous examples of trees, shrubs, climbing, meadow, and water plants: with explanations shewing the best method of acquiring the characteristic touch for each. George Routledge and Sons. 1884.

8vo. New edition. *xii, 128, [4]pp adverts., 60 lithograph plates.* . Bridson C738.

BARNARD, George. The Continental Drawing Book, for the use of Advanced Pupils. Being views in Switzerland, the Alps and Italian Lakes. Drawn from nature and on stone by C. Hullmandel. Ackermann and Co. 1837.

oblong 4to. *Lithographed title with vignette illustration, 1 leaf of text dated July 1836, and with imprint of Ackermann dated Jan 2nd 1837., 12 tinted lithograph plates.*

Abbey, Life 93; Ford p.221. Yale Center for British Art

BARNARD, George. Landscape Reminiscences. Part I. Hastings. Each plate may be had separate. Drawn from Nature & on Stone. Ackermann & Co., 96 Strand. c1830.

oblong folio. *Title-page (upper wrapper), and 6 large folio plates.* The views are all of Hastings, each page with a large central engraving surrounded by small vignettes. Abbey 163.

[Ken Spelman copy].

BARNARD, George. Elementary Drawing Books. Advertised by R. Ackermann, 96, Strand.

1829. By G. Barnard (Pupil of Mr Harding) in 12 Nos at 9d each, or complete, half-bound 10s 6d.

1831. By G. Barnard and W. Gauci in 12 Nos at 1s each, or complete, half-bound 14s.

1833. R. Ackermann, 96, Strand and sold by all booksellers in town and country, [1833]. 4ff. Yale Center for British Art.

BARNARD, George. Barnard's Trees. A new work consisting of studies of trees from nature... drawn on stone by the author, with foreign and home scenes of interest, and short descriptive letter press.

published by Winsor & Newton, 38, Rathbone Place, London. Sold by all local artists' colourmen, printsellers &c. 1868.

folio. [560 x 390mm] *Lithographic pictorial title, printed title-page with engraved vignette, [66]pp., 30 numbered lithographic plates (each with accompanying leaf of descriptive text included in pagination).*

BM 1758 c 14; Bridson C691

Forum Auctions 2020: presentation copy from the author "to the library at Rugby School Oct 1887 in remembrance of the many happy hours spent there with his friends the Masters and Pupils. Introduced as Professor of Drawing at Rugby by Dr Tait in 1841. Continued under Dr Goulburn, Dr Temple, Dr Hayman and Dr Blake." With oval Rugby library stamp in top right hand corner of the title-page.

I can trace only 3 copies at auction. The trees are depicted in British and continental European settings (eg Zermatt, with the Matterhorn in the background, Fontainebleau, Interlachen, the Genoese coast etc.).

BARNARD, George. Elementary Studies of Trees. [and] Second Series of Elementary Studies of Trees.

G. Rowney & Co. 1844-1849.

oblong folio. *24 plates (per part?).*

Bridson C611/C635; V & A (2 volumes).

BARNARD, George. Drawing Book of Trees; including the Elements of Foliage and Finished Studies.

David Bogue. [1848].

210 x 290mm. [1], 24ff., *all illustrations*.

Yale Center for British Art.

Ken Spelman copy: 4 lithograph plates. A near fine copy of Part V in original printed wrappers. Advertised in 6 parts. oblong 4to.

BARNARD, George. Landscape Studies and Rustic Figures.

Rowney, Dillon, and Rowney ; Rugby, Warwickshire: Crossley and Billing, 1848.

oblong folio. [1] leaf, [36] *lithographs*.

Toronto.

BARNARD, George. The Rugby Drawing Book, a series of progressive lessons.

Rugby: Crossley & Billington. 1855.

oblong 4to. 32 *lithograph plates, no text*.

V & A.

BARNARD, Jabez. Price Catalogue of Materials for oil and water-colour painting and drawing.

c1860

32pp.

Yale Center for British Art: bound at the end of Jewitt, Edwin. Manual of illuminated and missal painting. J. Barnard, [1860]. Another shorter catalogue is found at the end of BRANSTON, Charles. *Elegant Arts for Ladies*, 1856.

Metropolitan Museum of Art.

Jabez Barnard 1837-1860, Jabez Barnard & Son 1860-1875, J. Barnard & Son 1876-1941. In Oxford St, London 1837, 339 Oxford St 1842-1881, street renumbered 1881, 233 Oxford St 1881-1886, 19 Berners St W 1870-1908, 82-84 Old St EC 1909-1941. Wholesale dept at 115 Great Titchfield St 1868-1870. Works at 11 Winsley St, Oxford St by 1857-1875, 67 Stanhope St, Hampstead Road NW 1868-1899, 141a Stanhope St 1903-1908. Artists' canvas makers at Sutterton Road,

Caledonian Road N 1889-1891. Manufacturing artists' colourmen, printsellers and publishers. ref: British artists' suppliers, 1650-1950

[BARNARD, William]. Plain Instructions in Diaphanie, or the art of decorating glass to resemble stained windows ..., etc. Second Edition.
Barnard. 1856.

[BARNARD, William]. Plain Instructions in Diaphanie, or the art of decorating glass to resemble stained windows ..., etc. Third edition.
Barnard. 1857.

12mo. 24pp. Noting it as bound with, as issued, Mogford, Henry, *Hand-book for the preservation of pictures*. London, 1853.

[BARNARD, William]. Plain Instructions in Diaphanie, or, Transferring on glass to resemble stained windows and painted transparencies: with brief instructions for painting upon glass, muslin, &c. Fourth edition.
J. Barnard. 1860.

12mo. 16, [9]pp., 12 unnumbered leaves of plates.

BARNARD, William. Stained Windows and Painted Glass imitated by the beautiful process diaphanie; a description of the best methods with concise directions for transparency paintings, &c.
William Barnard. [1863].

12mo. 24, [8]pp adverts., frontispiece printed in red on yellow tinted paper, final advert leaf printed on blue tinted paper, 8 plates (7 folding) containing 40 designs.

Ken Spelman copy: original decorative printed wrappers.

Recorded in the Catalogue of the Library of the Patent office dated 1863.

BARNES, J[oseph]. The Young Artist's Companion: containing plain and easy directions for the acquirement of the art of drawing, calculated to enable youth, with a little attention and practice, to become proficient in this very useful and ornamental accomplishment. To which are added general rules of perspective. The third edition, considerably enlarged and improved.
Coventry: Printed and sold by J. Aston : Sold also by R. Ackermann ... and Burgis and Barfoot ..., London. 1815.

12mo. iv, 46, [2] pages, 1 unnumbered leaf of plates

RIBA, V & A; Yale. Joseph Barnes was a Coventry drawing-master. He may have taught the convict 'Australian' artist John Eyre.

BARNES, J[oseph]. *The Young Artist's Companion, containing plain and easy directions for the acquirements of the art of drawing: calculated to enable youth, with a little attentional practice, to become proficient in this very useful and ornamental accomplishment. To which are added general rules of perspective. The fourth edition, considerably enlarged and improved.*

Coventry. Printed and sold by J. Turner. Sold also by R. Ackerman, 101, Strand: and S. And J. Fuller, 34, Rathbone-Place, London. c1830.

12mo. x, 55, [1]pp., *engraved frontispiece (T. Smith del.)*.

BL.

Baltimore editions 1820, and 1829.

BARNES, William. *The Elements of Linear Perspective: and the projection of shadows, adapted to the use of mathematical and drawing classes and private students: with 61 diagrams on wood.*

Longman, Brown, and Co. Hamilton and Adams, 1842.

12mo. 57pp., 61 *text diagrams*.

BL, Cambridge; Chicago.

BARNEY, Joseph, 1753-1832. For more than 30 years he was drawing master at the Royal Military Academy, in Woolwich.. He also taught at one time in Wolverhampton.

See: Baird, Olga. *In Matthew Boulton's Orbit: Joseph Barney of Wolverhampton (1753-1832)*. 2009.

BARRALET, John James. 1773 taught at Royal Dublin Society Schools before this year; 1773 opened a drawing school in James Street, Golden Square; 1777 exhibited at Society of Artists where address given 24 St Alban's Street, Pall Mall; 1779 returned to Ireland and later went to Philadelphia. Contributed to Thomas Milton's 'A collection of select views from the different seats of the nobility and gentry in the Kingdom of Ireland', Dublin 1793. [ESTC t118007](#).

See: *John James Barralet in Dublin and Philadelphia*:: Robert L. Raley. Irish Arts

Review (1984-1987), Autumn, 1985, Vol. 2, No. 3 (Autumn, 1985), pp. 19-25

BARRALET, John Melchior. brother of above. c1774-87 in London as a drawing master.

BARRAUD, William & Henry. Sketches of Figures and Animals.
H. Graves & Co. 1840.

folio. *Lithograph title-page and 26 lithograph plates.*

BCU Riponne (Switzerland).

BARRAUD, William & Henry. Sketches of Figures and Animals.
H. Graves & Co. 1850.

folio. *Lithograph plates.*

V & A.

BARRAUD, William. The Book of Animals, drawn from nature by W.B., and T. Fairland.
folio. C. Tilt. 1846.

University of Wales.

Advert: Barraud's Studies of Animals. Lithographed by Fairland. Six Nos, large 4to.
3s.; or coloured, 5s. Advertisement c1846 at back of Willson's *Use of a Box of
Colours.*

BARRET, George. [On Drawing and Colouring]. late 18th century.

small 4to. *8pp., 1 colour chart in text and 19 engraved plates (3 plates in 5 states and
1 plate in 4 states), all cut round and mounted on blue paper. Lettered above on
spine.*

Marlborough Rare Books (Catalogue 92) 1981

This is probably the copy now at the Getty Institute [Volume lacks t.p./ Spine title./
Interleaved./ Watercolor palette of 10 colors on p. 4 of text./ 4 soft-ground etched
plates repeated to 19 impressions, printed plain and with progressive watercolor.].

BARRET, George (II). *The Theory and Practice of Water Colour Painting. Elucidated in a Series of Letters.*
Ackermann and Co. 1840.

8vo. *viii, 123, [1], 11pp adverts., half-title.*

BM. UCBA. Lucas 21. Ford

BARRETT, James. James Barrett, 6 Worship St, Shoreditch, London 1848-1864, also at 87 George St, Blackfriars Road 1852. Artists' colourman. The artists' colourman, James Barrett of Shoreditch, has proved elusive. He may possibly be identifiable with Henry James Barrett, born 11 August and christened 5 September 1819 at St Botolph, Aldersgate, the son of Charles and Mary Barrett. There was also a James Barrett, carver and gilder at 9 Chiswell St EC.

ref: British artists' suppliers, 1650-1950

BARRINGTON, M.J. *The Illuminator, Thirty Original Designs, with instructions for colouring.*
for the Author, by Frederick Warne. 1865.

4to. *Title page, 1f directions for tracing and transferring and 30 plates.*

V & A; Colombia, Pratt, Wichita State Univ.

Advertised as a new work: royal 4to, cloth, 15s. *The Saturday Review of Politics*, 1868.

BARROW, John. *Dictionarium Polygraphicum: or, the whole body of arts regularly digested. containing, I. The arts of Designing, Drawing, Painting, Washing Prints, Limning, Japanning, Gilding in all their various kinds. Also Perspective, the Laws of Shadows, Dialling, &c. II. Carving, Cutting in Wood, Stone; Moulding and Casting Figures in Plaister, Wax, Metal; also Engraving, and Etching, and Mezzotinto. III. A brief historical Account of the most considerable Painters, Sculptors, Statuaries, and Engravers, with those Cyphers or Marks by which their Works are known. IV. An Explanation of the Emblematical and Hieroglyphical Representations of the Heathen Deities, Powers, Human Passions, Virtues, Vices, &c. of great Use in History Painting. V. The Production, Nature, Refining, Compounding, Transmutation and Tinging all sorts of Metals and Minerals of various Colours. VI. The Arts of Making, Working, Painting or Staining all sorts of Glass and Marble; also Enamels, the imitation of all sorts of Precious Stones, Pearls, &c. according to the Practice both of the Antients and Moderns. Vii. Dying all sorts of Materials, Linen, Woollen, Silk, Leather,*

Wood, Ivory, Horns, Bones; also Bleaching and Whitening Linen, Hair, &c. Viii. The Art of Tapestry-Weaving, as now performed in England, Flanders and France, either of the high or low Warp; also many other curious Manufactures. IX. A Description of Colours, Natural and Artificial, as to their Productions, Natures or Qualities, various Preparations, Compositions and Uses. X. The method of making all kinds of Inks, both Natural and Sympathetical; and also many other Curiosities not here to be specified, whereby this is rendered a more Compleat Work than has hitherto appear'd in any language.

printed for C. Hitch and C. Davis in Pater-Noster Row, and S. Austen in St. Paul's Church-Yard, 1735.

8vo. [2], ii, [556]pp., engraved frontispiece., 30 + (1)engraved folding plates; [1] advert, [2], 512pp, 1f advert leaf., 24 engraved folding plates.

[ESTC T31837](#). Hazen 289.

A fascinating compilation ranging across all aspects of artistic endeavour, from the purely theoretical treatment of perspective and drawing, to the detailed accounts of the manufacture of fire-works, the composition of dyes, and the japanning of wood. Of particular interest are the plates illustrating engraver's tools, furnaces, and the camera obscura. The section on enamels is adapted from J. Savary des Bruslons, *Dictionnaire Univer sel de Commerce, Paris, 1723*. Barrow also compiled a general encyclopedia that drew on the *Dictionarium*, the one-volume *New and Universal Dictionary of Arts and Sciences* (1751), with a subtitle that boasted A Complete Body of Arts and Sciences.

BARROW, John. *Dictionarium Polygraphicum: or, the whole body of arts regularly digested. Containing, I. The arts of Designing, Drawing, Painting, Washing Prints, Limning, Japanning, Gilding: Also Perspective, the Laws of Shadows, Dialling, &c. II. Carving, Cutting in Wood, Stone; Moulding and Casting Figures in Plaister, Wax, Metal; Engraving, Etching, and Mezzotinto. III. An historical Account of the most considerable Painters, Sculptors, Statuaries, and Engravers; with those Cyphers or Marks by which their Works are distinguished. IV. An Explanation of the Emblematical and Hieroglyphical Representations of the Heathen Deities, Powers, Human Passions, Virtues, Vices, &c. of great Use in History-Painting. V. The Production, Nature, Refining, Compounding, Transmutation and Tinging all Sorts of Metals and Minerals of various Colours. VI. The Arts of Making, Painting or Staining all Sorts of Glass and Marble; Enamelling; Methods of imitating Precious Stones, Pearls, &c. Vii. Dying all Sorts of Materials, Linen, Woollen, Silk, Leather, Wood, Ivory, Horns, Bones; also Bleaching and Whitening Linen, Hair, &c. Viii. The Art of Tapestry-Weaving, as now performed in England, Flanders, and France, either of the high or low Warp; and many other curious Manufactures. IX. A Description of Colours, Natural and Artificial; their Productions, Natures or Qualities, various Preparations, Compositions, and Uses. X. The whole Art of Pyrotechny, or Fire-Works; and the Chinese Method of making Porcelain: Together with a great Variety of other curious Particulars not here enumerated. Illustrated with fifty-six copper-plates. The second edition, corrected and improved.* printed for C. Hitch and L. Hawes, in Pater-Noster-Row; J. Hinton, in Newgate-Street; and L. Davis and C. Reymers, against Gray's-Inn, Holborn, 1758.

8vo. Two volumes. [8], 432pp., frontispiece and 31 folding plates; [2], 398pp., 24

folding plates.

[ESTC T145297.](#)

The second edition has been corrected and up-dated to include all the "latest discoveries and observations".

The frontispiece contains a quotation from Pope in place of the publishers' names and addresses in the first. Levin p.15.

“The former edition of the Polygraphic Dictionary was in some Places redundant, and in others defective; it erroneously misrepresented some Particulars, whilst the Descriptions of others were far from being so accurate as the Nature of the Subject required: But in this it has been the Editor’s Care to rectify all these Mistakes, and to render the Whole as complete as possible, from the latest Discoveries and Observations.”

BARROW, John. Dictionarium Polygraphicum: or, the whole body of arts regularly digested. ... Illustrated with sixty-nine copper-plates. The second edition, corrected and improved By J. Barrow.

printed for C. Hitch and L. Hawes; J. Hinton; and L. Davis and C. Reymers. 1758.

8vo. Two volumes.

[ESTC N28436.](#) #

BARROW, John. A Description of Pocket and Magazine Cases of Mathematical Drawing Instruments; in which is explained the use of each instrument, and Particularly of the Sector and Plain Scale, in the Solution of a Variety of Problems; Likewise, the Description, Construction, and Use, of Gunter’s Scale. Illustrated with copper-plates.

printed for J. and W. Watkins, No. 5, Charing-Cross, Optical, Mathematical, and Philosophical, Instrument Makers to their Royal Highnesses the Duke and Duchess of York, and His Royal Highness the Duke of Clarence, [1792?]

8vo. vi, [2], 129pp., *folding plates (dated March 30th 1792).*

[ESTC T109900.](#)

John Barrow, a former schoolteacher & private tutor of mathematics; the preface carries the address 4 St Martin’s St, Leicester-Square.

He recommended that the case contain:

A pair of large compasses with a plain point, an ink point, a pencil point, and sometimes a dotting point.

A pair of small plain compasses.

A drawing pen, which contains likewise a protracting pin.

A pair of bow compasses.

A parallel ruler.

A protractor, sometimes semicircular, but most commonly of the form of a parallelogram, one side of which is a plane scale.

A sector.

A black lead pencil.

BARROW, Joseph Charles. fl. 1789-1802.

“Joseph Barrow was employed, like Dayes, Girtin and Hearne to work up or re-draw the sketches of other artists who had often travelled abroad. It is known that James Moore, F.S.A. was one of Barrow's patrons who employed him for this purpose. Barrow had a successful career. He was elected a Fellow of the Society of Artists of Great Britain in 1790, and his highly admired sketching school numbered John Varley amongst its pupils. Barrow undertook a number of sketching tours around Great Britain in the company of Varley. Eventually, however, Barrow ran into debt and died penniless.” ref: Christies.

BARROW, T. Drawing Master.

15th Dec 1800 - Reading Mercury.

BARRY, James. An Inquiry Into the Real and Imaginary obstructions to the acquisition of the Arts in England.

Printed for T. Becket, 1775.

8vo. vii, [5], 277, [1]p.

[ESTC T92644](#)

BARRY, James. A Letter to the Dilettanti Society, respecting the obtention of certain matters essentially necessary for the improvement of public taste, and for accomplishing the original views of the Royal Academy of Great-Britain.

Printed for J. Walker, Paternoster-Row, 1798.

4to. [2], 76pp.

[ESTC T38241](#)

Barry, James. "will wait upon members of the nobility and gentry desirous of forming a taste for the arts and a knowledge and practice of drawing". Ads. transcribed by Whitley, Vol I, p.294.

BARRY, James. A Letter to the Dilettanti Society, respecting the obtention of certain matters essentially necessary for the improvement of public taste, and for accomplishing the original

views of the Royal Academy of Great-Britain. The second edition. With an Appendix, respecting the matters lately agitated between the Academy and the Professor of Painting. for J. Walker. 1799.

8vo. 292pp.

[ESTC T92645](#)

BARRY, James. A Letter to the Dilettanti Society, respecting the obtention of certain matters essentially necessary for the improvement of public taste. Printed for J. Walker, 1799.

8vo. 292pp. [Is this the same as T92645]

[ESTC T216277.](#)

BARTER, S. S. Barter's Manual Training Diagrams. Group A. [A series of 8 wall-charts.]. 1889.

26cms. Title from portfolio label. Each series consists of 13 cards in a printed portfolio. Series IV.-V. also include printed instructions.

British Library

BARTER, S. Hand-and-Eye Training. Cards for class-work. Series I., II., III., by G. Ricks ... Series IV., V., by G. Ricks ... and S. Barter. Cassell & Co. 1890.

4to. 5 parts.

BARTER, S. Manual Instruction. Drawing. With 32 plates of figures. Whittaker & Co, 2 White Hart Street, Paternoster Square, London. 1896.

8vo. 48pp., 32 unnumbered leaves of plates.

Diagrams printed on both sides. "Intended to assist teachers who are preparing for the examinations of the city and guilds of London technical institute." [[Preface].

BARTHOLOMEW, Valentine. A Selection of Flowers Adapted Principally for Students. Rodwell & Martin. [August 1821- November 1822].

large 4to. Original wrapper ("No 1" with imprint R. Ackermann) used as title, no text, 36 hand-coloured lithographed plates by Hullmandel after Bartholomew. 12 plates are additional to the 24 recorded in the bibliographies, but present in the De

Belder & Cleveland copies, and also Christie's 2000 auction 'Hannay' copy. Christie's 1990 copy had a manuscript title-page.

It was advertised for sale in parts in *The Quarterly Review*, Vol 30, 1824 - each containing 6 plates, "price 5s each, or beautifully coloured, 12s each." In 1825 it was advertised in the *Journal général d'annonces des œuvres de musique, gravures...* Paris.

The work was a collaborative effort between the 22-year-old Bartholomew and Charles Hullmandel (1789-1850), published with no text and without a title other than that on the original wrappers. Ackermann had published *A Series of Thirty Studies from Nature* in 1812, but the present volume is the first published botanical work where the lithographer was able to surpass the work of contemporary engravers. Little is known of Bartholomew's life: he was born on 18 January 1799, and married Hullmandel's daughter in 1827. He was for many years the Flower Painter in Ordinary firstly to the Duchess of Kent and later to Queen Victoria. A few of his exhibited watercolour drawings are of landscape subjects including two views of Windsor (exh. Old Watercolour Society, 1836), and another of Eton (exh. RA, 1836). His views of Luxembourg and Heidelberg, indicate locations of his sketching trips abroad, one of which was with the landscape painter and lithographer J. D. Harding. Dying with chronic bronchitis and partial paralysis, his will stipulated that he was to be buried at Highgate cemetery in the grave of his second wife.

He taught Marianne North, and also Anna Maria Charretie. "Mrs. Charretie was born on the 5th of May, 1819, at Vauxhall. Her first effort in Art was in flower-painting, in which she was a pupil of Mr. Valentine Bartholomew; and she became an amateur exhibitor at the Royal Academy when twenty years of age, in the first instance of flower-pieces, and subsequently of miniatures, in the painting of which she acquired considerable proficiency." [Obituary notice, *The Art Journal*, 1876]. The Royal Academy has three letters by Bartholomew, and there are two photographic portraits in the National Portrait Gallery.

BARTHOLOMEW, Valentine. *A Selection of Flowers Adapted Principally for Students*, drawn on stone by V. Bartholomew.

J. Dickinson, 114 New Bond Street... C. Hullmandel's Lithography. 1822.

4to. [1]pp., 24 unnumbered coloured lithograph plates. Watermarked Whatman 1821.

Bridson C494; Dunthorne 22.

BARTHOLOMEW, Valentine. [Groups of Flowers].

Dobbs and Co. [1823].

4to. 6 unnumbered lithograph plates (coloured). Apparently a supplement to a

Selection of Flowers.

Bridson C498. Dunthorne 23. It was advertised for sale in *The Quarterly Review*, Vol 30, 1824 - "beautifully coloured, very large, price 14s.

BARTOLOZZI, Francesco. See also CIPRIANI, G.B.

The engraver Francesco Bartolozzi and painter Giovanni Battista Cipriani were lifelong friends: both were born and trained in Florence and moved to London in the years around 1760. "When [Bartolozzi] arrived to England in the 1760s, he relied on his relationship with a fellow Italian artist who came to England a few years earlier, Giovanni Battista Cipriani, who introduced him to the English art world and helped him to create a professional network. Even more importantly, he understood that the rising interest in printed images and the growing art market in London were deeply linked, and he rapidly developed a winning strategy: the diversification of printing techniques as an instrument to populate the market with a variety of artworks. Evidently, to achieve his goal the artist needed not only an established business, but also a number of fellow professionals who could easily reproduce the images and disperse them through art dealing. This model functioned extremely well because it represented a niche of production that was unknown in London." ref: Murgia, Camilla. *The Artistic Trade and Networks of the Italian Community in London Around 1800*. Brill, 2019.

BARTOLOZZI, Francesco. *Thirty-Four Lessons for Drawing the Human Figure*. Engraved from the original drawings of Bartolozzi, and adapted to the use of students in the Polite Arts. John Walker. 1828.

folio. Printed title, engraved title (Easy principles for drawing the human figure; from Bartolozzi, & Cipriani), and 33 unnumbered leaves of plates.

Yale Center for British Art, Library of Congress, Pittsburgh.

BARTOLOZZI, Francesco. *Thirty-Four Lessons for Drawing the Human Figure*. Engraved from the original drawings of Bartolozzi, and adapted to the use of students in the Polite Arts. Published by Ackermann & Co. 96, Strand, [ca. 1828]

folio. Printed title, engraved title (Easy principles for drawing the human figure; from Bartolozzi, & Cipriani), and 33 unnumbered leaves of plates.

Yale Center for British Art.

BARTOLOZZI, Francesco. *Italian School of Design: a series of select studies*. From the original pictures and drawings of Guercino, Michael Angelo, Domenichino, Annibale, Ludovico, and Agostino Carracci, P. Da Cortona, Carlo Maratti, Elisabetta Sirani, Pellegrino

Tibaldi, Franceschino, &c. &c. now preserved in the collection of her majesty, Queen Victoria.

Henry G. Bohn, York Street, Covent Garden, 1842.

folio. 4 unnumbered pages, 91 unnumbered leaves of plates.

Edinburgh, Oxford; Yale.

BARTOLOZZI, Francesco & Edmund Hill

The Bartolozzi Drawing-book: containing Twenty Engravings by the Famous Engraver of that Name. These plates have been reproduced by Edmund Hill in half-tone process for the benefit of young beginners. Reprint of the edition of 1793.

Sands & Co., Burleigh Street, Strand, W.C. 1899.

Title-page, one leaf of letterpress, 20 lithographs.

BASKERVILLE, Simon. Oil-Man, at the Green-Dragon, near Serjeant's-Inn, in Fleet-Street, sells finest Florence Oil... Varnish of all sorts... all sorts of Painters' Tools... Anchovies... Cavear... Hair Powder... Gunpowder... N.B. Where may be had all sorts of colours, brushes, blacking in barrels and boxes; rotten stone in lump and powder; and all sorts of oils and pickles, wholesale or retale. n.p. c1754-1756

n.p. 195mm x 150mm. Set in three columns listing c85 products for sale, and with a decorative typographic border. More probably house rather than fine art materials, but he does list individual paints, (Spanish brown and Tiver, Rose and Dutch Pink, All sorts of Prussian Blues, Black lead and blue-black, Ivory black), and 'all sorts of painters tools', 'all sorts of colours, brushes...'

The Wellcome Collection records a copy, and dates it to 1755? Unrecorded in the British Museum collection of trade cards and announcements, or the John Johnson collection. Not on ESTC, Copac, or WorldCat. Land tax and street directory entries place him in Fleet Street between 1738 and 1761.

BASTON, Thomas. Proposals for engraving by subscription twenty-two different designs of sea-pieces. After the drawings of T. Baston ...

Publication:[London] : [publisher not identified], [1725?]

360mm x 220mm. "Subscriptions are taken in by the Author, and by Mr. Tho. Bowles Printseller near the Chapter-house St. Paul's Church-yard, Mr. John Bowles Printseller near Stocksmarket, and at his shop in Mercers-Chapel ... "

Yale Center for British Art.

BASTON, Thomas. *Severall Views of Ships in Variety of Weathers, neatly Engraved after ye Designs of Tho.s Baston*, 1745.

Part of ye Royall Navy of England. Printed for Hen. Overton without Newgate, London.

140 x 170mm. Title-page to an important series of maritime prints after the little-known painter Thomas Baston. Many prints were made from Baston's designs, but while the National Maritime Museum has drawings by him, no oil paintings are known to survive. re: Grosvenor Prints 2021.

BATE, John. *The Mysteryes of Nature, and Art: contened in foure severall tretises, the first of water workes the second of fyer workes, the third of drawing, colouring, painting, and engraving, the fourth of divers experiments, as wel serviceable as delightful: partly collected, and partly of the authors peculiar practice, and invention by I.B.*

[By Thomas Harper] for Ralph Mab and are to be sold by Iohn Iackson and Francis Church at the Kings armes in Cheapeside, 1634.

4to. [10], 14, [2], 15-112, [16], 121-192, [2] p., *engraved title-page, woodcut text illustrations*. Final leaf blank. The leaf after p. 14 is printed as T4. "The second booke, teaching most plainly, and withall most exactly, the composing of all manner of fire-works for triumph and recreation", "The third booke of drawing, limming, colouring, painting, and graving", and "The booke of extravagants" each have separate title page with imprint "London, printed by Thomas Harper for Ralph Mab. 1634" (with punctuation variations); pagination and register are continuous.

[ESTC S122341](#). An imprint variant of STC 1577.

Eight pages deal with the subject of 'Graving'; the illustrations in this section show a hand holding a burin, engraving a flowr on a plate, a hand engraving a ring held in a vvice, and at the bottom of each is shown the engraving tool. It explains how tyo prepare the plate, and how to make and use the graver, also how to etch, and to prepare the plate for etching, and how to engrave on a flint stone. Levis, p.12. Most information taken word for word from Peacham's *Complete Gentleman*; a recipe for varnish from *A Very Proper Treatise*, but it does contain original information. He provides a description of the glass used for rinsing brushes as a glass half filled with oil, in which the brush is shaken until all pigments fall to the bottom and wrote: 'you may use these settled colours for to prime your cloth and boards'.

"Bate's work is resolutely practical in nature. Originally printed in 1634, according to the title-page its 'treatises' were 'partly collected, and partly of the authors peculiar practice and invention'; as stated in the preface, Bate wrote it based on 'industry and experience'. A small, economical and easily portable book, it was popular enough to warrant the publication of an expanded second edition only a year after the first. A further augmented edition was produced in 1654. While containing more illustrations, this last edition is poorly printed and is not nearly so attractive as its predecessors." ref: Gardham, Julie. *The Mysteries of Nature and Art*, Glasgow, 2011.

BATE, John. *The Mysteryes of Nature, and Art: contened in foure severall tretises, the first of water workes the second of fyer workes, the third of drawing, colouring, painting, and engraving, the fourth of divers experiments, as wel serviceable as delightful: partly collected, and partly of the authors peculiar practice, and invention by I.B.* Imprinted [by Thomas Harper] for Ralph Mab, 1634.

4to. [10], 14, [2], 15-112, [16], 121-143, [3], 150-192, [2]pp., *engraved title-page, woodcut text illustrations*. Final leaf blank. The leaf after p. 14 is printed as T4.

[ESTC S120410](#). An imprint variant of STC 1577.5.

BATE, John. *The Mysteries of Nature and Art*. In foure severall parts. The first of water works. The second of fire works. The third of drawing, washing, limming, painting, and engraving. The fourth of sundry experiments. The second edition; with many additions unto every part.

Printed by [Thomas Harper] for Ralph Mabb, 1635.

4to. *Engraved portrait frontispiece by G. Gifford, engraved red and black title-page, [viii], 154, 159, 156-158, 155, [1-blank], [4 leaves with five woodcuts], 175 -288, [16]pp contents. Parts 2, 3 and 4 each have special title-pages with the Mab imprint. Numerous woodcuts throughout.*

[ESTC S101060](#)

Engraved title-page is similar to the one in the first edition, but is faced by a portrait engraved by G. Gifford. Nine pages are devoted to engraving, with the same illustrations as the first edition, but it also contains several sections relative to engraving on wood. Levis p.12.

Folger: bound in leather with blind tooling, red painted edges
Folger 2: Thomas Phillips's copy - lacks To the Reader leaf.

BATE, John. *The Mysteries of Nature and Art* in four severall parts. The first of vvater-vvorks. The second of fier-vvorks. The third of drawing, colouring, limming, paynting, graving, and etching. The fourth of experiments. Third edition. With many additions. printed by R: Bishop for Andrew Crook, at the Green Dragon in Pauls Churchyard, 1654.

4to. [4], 221, [15]pp., *engraved title-page, and woodcuts*. With an additional title page, title in letterpress within an engraved frame, including edition statement. Three final advert leaves. The third section on drawing has a woodcut on title-page of an artist at his easel.

[ESTC R29021](#)

NB: Ogden List notes another edition dated 1675 which announces itself as the second edition on the t/p but is a fourth. Located in Newberry Library. Is this just a

misreading of 1675 and 1635? "Watt mentions a third edition... bearing date 1638, but I have not been able to find a copy." Levis p14.

Bate might be John Batt (note in STC).

see EXCELLENCY OF THE PEN AND PENCIL. For which Bate is the source.

BATEMAN, Matthew. The Sugar Loaf and Pallate, Tower St, Seven Dials, London, 1743. Colourman. 'Matt. Bateman', advertised that he was leaving off house keeping, offering at prime cost primed cloths, brushes, pencils, all sorts of dry colours, poppy oil, fat oil, stones, mullers and pallates (Daily Advertiser 18 June 1743). He may possibly be the Mr Bateman whom Arthur Pond paid in November 1739 to take mildew off a copy Guido by Goupy (Louise Lippincott, 'Arthur Pond's Journal of Receipts and Expenses, 1734-1750', Walpole Society, vol.54, 1991, p.250).

ref: British artists' suppliers, 1650-1950

BATTERSBY. Trade card of Mr Battersby, drawing master, at No.133, Bishopsgate Street without, London; an angel holding an oval plaque with both hands to the left, sitting on clouds and resting his head on the plaque.
Etching. Lettered with production detail: "Battersby sculp". 62mm x 91mm.

BM: Heal 56.2

BAUMHAUER, M. The Free-Hand Drawing Book.
Friedrich Fleischer: Leipzig; J. Myers & Co. London. 1860.

oblong 8vo. *12 parts*

BL; UCBA notes an 1854 edition, V & A.

A.N. Myers & Co, Catalogue for 1877, notes it in 12 parts, 1s 6d per part.

The Rijkmuseum record two prints by him, with dates of c1809-c1860 for the artist.

BAUMHAUER, M. New Series of Drawing Copies: Rustic Studies from Nature.
London. n.d.

8ff, colour illustrations.

Copy recorded in trade.

BAYNES, James., 1766-1837.

Drawing master, a pupil of Romney, who, with frequent intervals, exhibited at the Royal Academy and in Suffolk Street from 1796 to 1837, and in all likelihood

accompanied John Varley and George Arnald on sketching trips. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society.

BAYLIS, William (pencil maker).

Trade card of William Baylis, pencil seller, three doors below Hatton Garden, facing St. Andrew's Court, Holborn, London (previously at the Hand & Pencil against Bridewell Gate, Bride Lane, Fleet Street); a right hand holding a pencil; text below and new address in pen and ink next to the image. Etching and engraving. 94mm x 115mm. c1748.

BM Heal, 92.2.

BAYLISS, Wyke. *The Elements of Aërial Perspective, or, light, shade, and color*. Reeves & Son. 1855.

8vo. 32, 48pp., 5 leaves of plates (some coloured).

BL, Cambridge, NLS, Oxford.

BAYLISS, Wyke. *The Art Decorator: designs in colours for the amateur and art worker*. First and Second Series. Electrotype Company, 1890 & 1891.

folio (36 cms). *Loose plates, introduction by Wyke Bayliss*.

University of the Arts London.

Wyke Bayliss (1835-1906) was a British painter and author who was affiliated with the Pre-Raphaelites and friends with such figures as Millais, Leighton, and Burne-Jones.

BEAN, Richard Lewis. *Anatomy For The Use Of Artists*. By Richard Lewis Bean, Late House-Surgeon at King's College and Charing-Cross Hospitals. Illustrated by Several Plates. Henry Renshaw, 356, Strand. 1841.

8vo. 47, [1]p., 10 plates. No plate is signed by draughtsman or engraver. Each carries the imprint of the intaglio-printers, 'M & N Hanhart Lith Printers'. The text printer is named in the colophon: 'T.C. Savill, Printer, 107, St. Martin's Lane.'

Many artists were dissuaded from reading books on anatomy by their complexity. Here, in an attempt at simplification, Bean uses a new system of notation, labelling muscles and bones by their initials instead of numbers and single letters. The work is dedicated by the Author to William Fergusson, F.R.S.E. Ref: Royal Academy copy.

BEAUVAIS, Simon.

Mr. Beauvais, well-known at Tunbridge Wells for his Performance, begs leave to acquaint the Nobility and Gentry that he continues to paint Portraits in Water Colours, or India Ink, in which he has hitherto given general satisfaction as to the Likeness: he teaches also by a peculiar method, those of the least Capacity, to take off in a short time, a Likeness in Black Lead, or India ink, Miniature Pictures faithfully copied by him to any Size, and all kinds of Pictures, Prints, and Drawings, from the most Capital Masters, to be sold. To be spoke with at his Lodgings at Mr. Benoist's in St. Martin's Street, facing Long's Court, Leicester Field; every day from Eleven to One. [Advert in Public Advertiser, 1757].

Ref: The Profiles of the Past

BEAVERY, Thomas. drawing master. ?

BEAUVALLET, Pierre Nicolas. A Selection of Ornaments in Forty Pages for the use of sculptors, painters, carvers &c.

Printed at R. Ackerman's Lithographic Press and published ... at his Repository of Arts. 1817.

4to. *Lithograph title-page., 40 lithograph plates.*

RIBA note:

Lithographed throughout. The title is taken from the title-plate. The bulk of the designs are copied from *Recueil des dessins d'ornements d'architecture de la manufacture de Joseph Beunat ...* (see Notes below)./: This work was advertised in *The New Monthly Magazine* for 1 November 1817 thus: 'In the course of November will appear a Selection of Ornaments in forty pages 4to. For the use of Sculptors, Painters, Carvers, Modellers, Chasers, Embossers, &c. &c. printed from Stone, at R. Ackermann's press' (p.330). Ackermann clearly saw the market for a new collection of 'Empire' style ornaments, to meet the interest stirred by such publications as Percier and Fontaine's *Recueil de decorations interieurs* (1801; see No. 2491) and especially Thomas Hope's *Household furniture and interior decoration* of 1807 (No. 1547). The ideal source book had come into his hands a few years earlier in the form of the *Recueil des dessins d'ornements d'architecture de la manufacture de Joseph Beunat ...*, a catalogue of decorative plaster mouldings originally published in Sarrebourg and Paris in 1812 (see Berlin Kat. 1387, which describes a copy dated 1812 with 72 plates). This catalogue was reprinted and expanded over the following few years, and the BM. Gen. Cat. lists another copy with 72 plates, published around 1814 (with some plates dated '1813'), Weinreb (1:14) offers a copy with 86 plates, and Léonce Laget (114:250) describes a copy with 92 plates which is dated '1816' by the cataloguer. A few years later the work had achieved a total of 97 etched, engraved or lithographic plates bearing outline images of several hundred designs, each with a reference number, based on classical models from a wide variety of sources. By 1836

Beunat's business had been taken over by J. Joseph Heiligenthal of Strasbourg, who republished the *Recueil* in two volumes in this year (copy at the Bibliothèque d'Art et d'Architecture in Paris (see WorldCat); see also Berlin Kat. 1388 and Charles B. Wood III 97:53). A few of the plates in the catalogue are signed as drawn and/or designed by Auguste Ricard de Montferrand (q.v.), who was a pupil of Charles Percier and moved to Saint Petersburg in 1816. Others are signed as designed and/or engraved by Louis Marie Normand (q.v.) and A.P. Giraud (see Thieme-Becker). These three may well have been responsible for designing or copying some at least of the remaining unsigned plates. A selection of the plates was reproduced as *Dessins d'ornements d'architecture* (Paris: Armand Guérinet, [ca. 1930?]), and a facsimile of a copy containing 95 plates, with a preface by David Irwin, was published as *Joseph Beunat, Empire style design and ornaments* (New York: Dover, 1974). From a comparison of this facsimile with the first part of Ackermann's *Selection of ornaments*, it is clear that all the numbered plates in the latter work are close unreversed copies of those in Beunat's collection, with only the reference numbers, dimensions, and signatures not copied (plates 1-40 of the present work correspond with plates 2, 10, 53, 23, 41, 48, 42, 40, 49, 52, 63, 24, 39, 28, 22, 33, 17, 18, 50, 51, 62, 56, 19, 36, 25, 16, 8, 29, 35, 26, 15, 58, 27, 14, 11, 5, 7, 13, 12 and 61 respectively). This proves that at least plates 1-63 of the *Recueil* had been published by 1817, and probably by 1816, since plate 61 is one of those signed by Montferrand. Only the title-plate in this first part has not been copied from the *Recueil*. This is a direct copy of the title-plate to volume II (part 13) of Pierre Nicolas Beauvallet's *Fragmens d'architecture, sculpture et peinture ...* (1804-1807; see Berlin Kat. 518; copy at NAL), with only the lettering altered!! “Although it is clear that this first part was copied from the *Recueil des dessins d'ornements d'architecture de la manufacture de Joseph Beunat ...*, the sources for this work are less easy to trace. As has been mentioned, some of plates are signed as designed by contemporary French artists working in the 'Empire' style, but many more are unsigned, and are undoubtedly copied or adapted from other sources. Among these, several famous Pompeian images of centaurs and bacchante appear in plates 7 and 9 of the *Recueil*, which could have been derived from a number of other works.!

!tThe first part of Ackermann's *Selection of ornaments* seems to have proved popular, for he issued a second series of 40 plates in 1818, and a third in 1819; however, for these two volumes he did not use the remaining images from the *Recueil* (many of which show capitals and whole interiors), but copied the plates directly from those in the first 17 parts of Beauvallet's *Fragmens d'architecture* (some of which included images copied from J.N.L. Durand; see Nos 2957 and 2958 below). While the work bears stylistic parallels with Hope's collection, and with his *Costume of the ancients* (1809; No. 1542) and other English designs as published in Ackermann's *Repository of Arts*, it is clear that the designs in the *Selection* originated entirely from French sources (see Pauline Agius, *Ackermann's Regency furniture & interiors* (Marlborough: Crowood Press, 1984), which reproduces the related English plates from the *Repository*; John Harris's *Regency furniture designs from contemporary source books 1803-1826* (London: Alec Tiranti, 1961); and Clifford Musgrave's *Regency furniture 1800-1830* (London: Faber, 1961)). The three parts were offered in Ackermann's catalogues of the early 1820s as 'A Selection of Classical Ornaments, in 40 pages each, for the use of Sculptors, Painters, Carvers, Modellers, Chasers, Embossers, & c, containing several hundred chaste and beautiful designs of figures and ornaments. Parts 1, 2, and 3. 11.11s.6d each part, boards' (see the catalogues in the John Johnson Collection at the Bodleian Library). Some of the same images occur in Agostino

Aglione's Architectural ornaments (originally published in 1823; see No. 36), although he appears to have been working from the *Recueil*, as he copies other figures not present in Ackermann's *Selection* (for example, plate 1 of Aglione's work bears images from plates 15 and 34 of the *Recueil*, the second of which was not copied by Ackermann). It is likely that Ackermann's plates were themselves plundered for later books of ornament, just as Ackermann had plundered two French collections of designs.

BEAUVALLET, Pierre Nicolas. A Selection of Ornaments in Forty Pages for the use of sculptors, painters, carvers &c.

Printed at R. Ackerman's Lithographic Press and published ... at his Repository of Arts. 1818.

4to. 40 lithograph plates.

RIBA note:

“The title is taken from the title-plate (plate 1). Part 1 was published in 1817 (No. 2956). The images are all copied from P.N. Beauvallet's *Fragmens d'architecture, sculpture et peinture ...* (1804-1807; see Notes below). This second part of Ackermann's *Selection* of ornaments is not copied, as the first part was, from the *Recueil des dessins d'ornemens d'architecture de la manufacture de Joseph Beunat ...* (see No. 2956 above). These plates are direct unreversed copies of those in Pierre Nicolas Beauvallet's *Fragmens d'architecture, sculpture et peinture ...* (1804-1807; see Berlin Kat. 518; copy at NAL). Thirty-five of the plates reproduce all but the dedication plate from the first six parts of Beauvallet's work, and the remaining five plates are copies of a selection of the coppers in parts seven and eight. The title-plate of the present work is a direct copy of the title of Beauvallet's first part (plate 2), with only the lettering altered. In each case the only major differences are that Beauvallet's borders, imprints, signatures and numbering have not been copied. Since it was copied from a different source this second part is in a rather different style from the first, and shows a preoccupation with decorated objects and furniture, rather than with decorative motifs for mouldings. Although it is clear that Beauvallet's collection of plates was the immediate source for this part, Beauvallet himself copied some at least of his images from earlier published sources. A good many of the figures in 17 of his plates (copied as plates 3, 5, 9, 12-15, 17, 21, 23, 24, 26, 27, 29, 32, 34 and 38 in the present work) are reversed copies or adaptations of sculpture and antiquities shown in J.N.L. Durand's *Recueil et parallèle des edifices* (1799-1801; see No. 956, plates 65, 70, 71, 76-78 and 81). Only one other image, a chair depicted in plate 31, has been traced to an earlier source (Charles Normand's *Nouveau recueil en divers genres d'ornemens* (1803; see No. 2318)), but it is clear that the imagery of 'Empire' design was, as one would expect, constantly in flux, with each designer being inspired by, or borrowing from, or boldly stealing the designs of his forerunners. Charles Normand seems to have been involved with all of the French works mentioned, either as etcher or 'designer', and probably did more than any other artist to disseminate French neoclassical ornamental designs (as well as his own collections, he contributed to both Beauvallet and Durand's works, and added further plates to an expanded edition of Beauvallet, published by Bance in 1820). The plates in Beauvallet's work also inspired

Thomas Hope, and the two chairs depicted in plate 173 of his *Costume of the ancients* (1809; No. 1542) are based, quite closely, on Beauvallet's designs (copied in plates 26 and 32 of the present work). A third and final part of Ackermann's series was published in 1819, again with images copied from Beauvallet (see No. 2958)."

BECKER, Ferdinand. fl c1770-1825. Bath.

See BM entry.

1794. Mr Becker having found out a new mode to facilitate the art of drawing and assist natural genius by blots gives lessons... also in landscape drawing... Exhibition of his works at his lodgings, 21 Brock Street, Bath." c1820 he was drawing master at Miss Lee's School, Belvedere House, Bath, twice a week during terms.

BECKER, Ferdinand. Six Etchings after Nature by Ferd'd Becker, Esqr. Bath. Nov 6, 1821.

BM 1866,1208.155

BECKER, Ferdinand. 15 Etchings after F. Kobel by Ferd'd Becker, Esqr. 102mm x 144mm.

BM 1866,1208.215

BEDFORD, Samuel. Samuel Bedford (active 1822-1833), Castle St, Bristol 1820, 73 Castle St 1822, 48 Corn St 1830-1840. Oilman and artists' colourman.

Samuel Bedford (c.1790-1841) advertised primed cloths, bladder colours, brushes, crayons, chalks and everything for painting and drawing in 1822 (*Bristol Journal* 2 March 1822, see Fawcett 1974 p.53), subsequently also advertising, from his Artists' Colour Shop and Repository, panels and millboards, easels, palettes etc (*Bristol Mercury* 21 June 1834). Bedford had an account with Roberson, 1830-33 (Woodcock 1997). In 1839 he was advertising London ground bladder colours, fresh every week, and watercolours by Rowney, Newman, Ackermann and Reeves (*Bristol Mercury* 4 May 1839). He died in Bristol at the age of 51 in 1841 (*Bristol Mercury* 5 June 1841). Betsy Bedford, who was listed at the Artists' Repository, 7 Wine St in Pigot's directory, 1842, and who advertised from this address in 1844 (*Bristol Mercury* 11 May 1844) was presumably his widow.

Sources: Pigot's 1830 Gloucestershire directory. For abbreviations, see Resources and bibliography.

ref: British artists' suppliers, 1650-1950

BEE, Matthew. *The Lady's Perspective Glass: through which may be clearly seen, a glorious landskip worth their observation.* By M. B. gent.
printed by J. B. and sold by Richard Butt, Book-Sellor in Princes-Street near Covent-Garden, 1701.

12mo. [10], 43, [1]p. Dedication signed: Matt. Bee, a pseudonym?. - At foot of p.43:

"The end of the first part" followed by a postscript "There will be a second part shortly publish'd in verse, with the additional title of A satyr against the marriage-hating-wits"; this does not seem to have appeared (MH-H)

[ESTC N12341](#): Harvard (noting dimension 15cm).

A copy appears in the *Catalogue of the Singularly Curious, Very Interesting, and Valuable Library of Edward Skegg, Esq.* Sotheby, 1842. Lot 123, bound in red gilt morocco, but misdated 1781. Most probably a satirical, not instructional work.

BELCH, William. *W. Belch's New Drawing Book of Landscapes, Cattle, Shipping &c &c.* W. Belch. 1820.

8vo. *4 hand-coloured engravings.*

Peabody Essex Museum.

BELCH, William. *William Belch's Drawing Book of Landscapes. No. 22.* London : Printed & sold by W. Belch, Newington Butts, c1830.

4 unnumbered leaves of copper etched plates. In Gloucestershire. -- View in Shropshire. -- At Barking Essex -- Kingsbury Church.

Cover title./ The left side of each plate shows a landscape image in outline, and the right side shows the same image with shading details etched in./ Date of publication suggested by identical publication statement in "W. Belch's Good & bad apprentice", Pierpont Morgan Library./ Etched in lower left corner of first plate: "Printed & Published by W. Belch./ "Price 6.d Plain 9.d Col.d"--Cover./ "22" etched in top right corner of each plate.

Toronto

BELCH, William. *William Belch's Drawing Book of Landscapes. No. 24.* Printed & sold by W. Belch, Newington Butts, c1830.

4 unnumbered leaves of copper etched plates. Near Leicester. -- On the Serpentine River, Hyde Park. -- Turnpike : Seven Isles, Rotherhithe. -- On the River Ware Hertfordshire.

Cover title./ The left side of each plate shows a landscape image in outline, and the right side shows the same image with shading details etched in./ Date of publication suggested by identical publication statement in "W. Belch's Good & bad apprentice", Pierpont Morgan Library./ Etched in lower left corner of first plate: "Printed & Published by W. Belch./ "Price 6.d Plain 9.d Col.d"--Cover./ "22" etched in top right corner of each plate.

BELCH, William, and LANGLEY, [Edward]. Langley & Belch's New & Complete Drawing book of figures in 4 parts with instructions thereto.
London. Langley & Belch 173 High St. Borough [not after Dec 19th.] 1821.

4 engraved plates.

Princeton [Inscription on cover "H Robinson Brenford" and inscription with date on the fourth plate.]

William Belch was in partnership with Edward Langley until the latter's death in 1819 when the business was thrown into bankruptcy, a situation not resolved until 1864 long after Belch's death in 1843. The partnership produced maps, satires, various illustrations and views as well as a number of jigsaw puzzles. Ref: Marlborough Rare Books, 2018.

BELCH, William, and LANGLEY, [Edward]. Langley & Belch's Drawing Book of Shipping.

A stitched set of four plates comprising a complete drawing book: each plate shows the same composition drawn twice, once in etched outline and once shaded in stipple, and has its own title. Etching and stipple. 260mm x 215mm. 1810-1820.

The first plate alone carries the series title and the price of one shilling; each has a separate individual title and the number 12 top left, which refers to the number of the series of drawing books to which this belongs. Along the bottom of each plate is the address 'Printed & Published by Langley & Belch No.173 High St Borough London'

BM: 1924,0108.1-4

BELL, A. Solid and Spherical Geometry and Conic Sections being a Treatise on the Higher Branches of Synthetical Geometry, Containing the Solid and Synthetical Geometry of Playfair the Projections of the Sphere and Conic Sections of West with Perpendicular Projection and Perspective, and Various Improvements and Additions.
Published by William & Robert Chambers Edinburgh, 1837.

12mo. [12], 164pp. Copy seen in original cloth, stamped Chambers's Educational Course, Solid Geometry, 2/6. on the upper board. It collated [4], 164pp.

BELL, Charles. *Essays on the Anatomy of Expression in Painting*
Longman, Hurst, Rees and Orme. 1806.

4to. xiii, 186, [2pp] adverts., half-title., frontispiece, 7 plates and 26 vignette illustrations, all stipple engraved. [6 engraved plates by John Stewart and a number of stipple-engraved text figures, all after Bell's drawings including, at p.106 verso sub-title ESSAY VI, a full-page engraving.]

First edition of Bell's (1774-1842) important study of the anatomy and physiology of facial expression. The expressions, attitudes, and movements of the human body had always interested scientists as well as artists, but never before had they been treated with such depth and conciseness. The work reflects Bell's brilliance as both artist and anatomist, and inspired Darwin's own *Expression of the Emotions* (1872), in which he described Bell as one of the founders of the subject as a branch of science.

BELL, Charles. *Essays on the Anatomy of Expression in Painting*
John Murray. 1824.

Second edition. *xviii, 218 pages, 6 unnumbered leaves of plates (1 folded).*

BELL, Charles. *The Anatomy and Philosophy of Expression, as connected with the fine arts.*
John Murray. Albemarle Street. 1844.

Third edition, enlarged. royal 8vo. *viii, 265pp., 4 engraved plates, text illustrations.*

Fourth edition.

John Murray. 1847.

royal 8vo. *viii + 275pp., 4 engraved plates, 16 text engravings and numerous text illustrations.*

Fifth edition.

H.G. Bohn. 1865.

royal 8vo. *viii, 275pp., 4 plates.*

Sixth edition.

H.G. Bohn. 1872.

royal 8vo. *viii, 275pp., 4 plates.*

Seventh edition.

London. 1877.

8vo. *254pp., numerous engraved plates.*

Seventh edition, revised.

G. Bell & Sons. 1888.

8vo. *x, [2], 254pp., 20 plates and numerous text figures.*

BELL, Charles. The Hand, its Mechanism and Vital Endowments as Evincing Design.
William Pickering. 1833.
8vo. *xvi*, 314pp.

Worldcat records 2nd edition (1833), 3rd edition (1834), 4th (1837), 5th edition (1852),
6th edition (1854), 6th edition revised (1860), 7th edition (1865), 7th edition revised
(1870), 8th edition (1872), 8th edition (1875), 8th edition (1877), 9th (1874), 8th edition
(1885).

BELL, Henry. An Historical Essay on the Original of Painting. Wherein is exhibited I. Some
probabilities and pretensions to its invention before the flood. II. Its commencement again
after the flood.
printed for J.Worrall, at the Bible and Dove in Bell-Yard, near Temple-Bar, 1728.

12mo. [4], 138, [6]pp table and final advert. Title-page in red and black. Pp.45, 46,
47, 48 misnumbered 46, 45, 48, 47.

[ESTC T10542](#),

BELL, Henry. The Perfect Painter: or, a compleat history of the original, progress and
improvement of painting. Shewing I. The Antiquity, Excellency and Usefulness of that
Divine Art... II. Plain Instructions to form a right judgement of the real value of good
pictures, and how to distinguish originals from copies. III. a chronological account of the
most celebrated painters.
Printed in the year: 1730.

small 8vo. [4], 138, [4]pp., engraved frontispiece by H. Hulsbergh. BM. 3pp of
adverts for books sold by J. Worrall.

[ESTC T8322](#)

Henry Bell (1653-1717) of King's Lynn. "The son of a well-to-do merchant, nothing
is known of his training, though it is certain he was an engraver as well as an
architect". (Whinney, English Art 1625-1714, p.225). In his preface the editor
observes that Bell was closely involved with the redesigning of Northampton after the
fire. The Jefferson Fine Arts Library Catalogue, notes an anonymous printing of the
same date, and attributes it to Francois Perrier. This 1730 edition is a piracy of the
original 1728 printing.

See: *Henry Bell of King's Lynn*. Architectural History, Vol. 4 (1961), pp. 41-62.

BELL, John. Free-Hand Outline. Objects.
1852-1854

oblong 8vo. Rudimentary Art-Instruction for Artizans and others, and for schools; prepared at the request of the Society of Arts, Manufactures, and Commerce. Two parts: 1. Outline from outline, or from the flat; 2. Outline from objects, or from the "round."

BL, NLS, V & A; New York Public Library.

John Bell, (1811–1895), sculptor and designer.

BELL, Joseph. Joseph Bell painter at the St. Luke, High Bridge. Who prepares & sells colours of all sorts, oils, brushes, pencils &c. Bill-head. Joseph Bell, "painter at the St. Luke, High Bridge," Newcastle, issued this invoice to Charles Wren on 20 July 1782. The heading includes a fine engraved medallion of St. Luke mixing paint on a palette. Bell advertises his services at the head of the sheet: "Pictures carefully cleaned, lined & repaired, & funeral achievements accurately painted, and picture frames neatly executed in oil, or burnished in gold"

[Newcastle, 20 July 1782.] (dimensions 21 x 13cm) .

BM: Heal,90.9.

Joseph Bell, Bigg Market, Newcastle upon Tyne 1778, Above Nun Gate 1782, The St Luke, High-Bridge 1782-1801 or later, The St Luke, Newgate St. Painter, artist, colourman.

Joseph Bell (c.1746-1806), painter, artist and colourman, died age 60 on 26 April 1806 according to the inscription in St Andrew's church, Newcastle, referring to his talent as an artist (Eneas Mackenzie, *A Descriptive and Historical Account of the Town and County of Newcastle, Newcastle upon Tyne*, 1827, p.333, accessed through Google Book Search). He was a friend of Thomas Bewick who called him 'a painter, poet & a Man of talents in other respect' (Iain Bain (ed.), *A Memoir of Thomas Bewick*, written by himself, 1975, p.113). He has also been described as a portrait painter of some ability (Robert Robinson, *Thomas Bewick: His Life and Times*, 1887, p.115) and as a 'painter in general and dealer in colours' (Whitehead's *Newcastle and Gateshead Directory*, 1787 and 1790).

Joseph Bell offered a wide range of services from High-Bridge, according to his billhead, dated in manuscript, 18 July 1789, with an engraved vignette of St Luke mixing his colours (coll. Jacob Simon; another example seen on market, dated 1782): 'Joseph Bell... Who prepares & sells Colours of all sorts, Oils, Brushes, Pencils &c. Pictures carefully cleaned, lined & repaired, & Funeral Atchievments accurately Painted, and picture Frames neatly executed in Oil, or burnished Gold'. A later billhead of this kind has been identified as coming from the workshop of Thomas Bewick (Thomas Hugo, *The Bewick Collector: A Descriptive Catalogue of the works of Thomas and John Bewick*, 1866, p.360, no.2414).

ref: British artists' suppliers, 1650-1950

BELLINGHAM, John. Drawing Master, 1782. see DOSSIE p.408.

BELLIS, David. David Bellis, father and/or son(active 1734-1756), Long Acre, London 1734 and probably subsequently, certainly 1749-1756, identifiable as the White Bear, Long Acre in 1734 and 1756. Colourman and picture restorer.

There would appear to have been a family of colourmen by the name of Bellis, possibly father and son. Both David Bellis (d.1739) and Edward Bellis (d.1769) traded at the White Bear in Long Acre as colourmen and sometimes picture restorers.

ref: British artists' suppliers, 1650-1950

[BENGO, John]. Advice to Proprietors on the Care of Valuable Pictures Painted in Oil, with instructions for preserving, cleaning, and restoring them, when damaged or decayed. By an Artist.

E. King, High Wycombe, for Sherwood, Gilbert, and Piper. 1835.

see correct author under LOVEGROVE, Henry,

foolscap 8vo. [3], 4-82pp. *advert leaf, with tipped in errata leaf.*

The Advertisement leaf at the end offers the artist's services in cleaning, restoring and preserving pictures for Noblemen and Gentlemen ("his charges will be extremely moderate, for having other resources, employment in a pursuit congenial with his taste, is more object than emolument; and in all cases the strictest honour may be depended on"). His address is given as Brook Lodge, High Wycombe, Bucks, and the Cambridge catalogue names him as John Bengo.

The advert leaf locates the anonymous author to Brook Lodge, High Wycombe, and also to the fact that he is an amateur picture restorer. The earliest work in English solely devoted to the restoration of pictures.

BENHAM, William. William Benham, 9 Devonshire Terrace, Notting Hill Gate, London 1863-1888. Artists' colourman, printseller, picture framemaker etc.

ref: British artists' suppliers, 1650-1950

BENNETT. Trade card for Bennet, Engraver, Painter, Stainer and Gilder; on scrolled paper, with artist paraphernalia. Etching and engraving. Lettered: 'Bennet / Painter, Stainer & Gilder / Imitator of Fancy Woods, Marbles &c / Woodstock / Frames of every description / Baldwin, Birmm' 61mmx 91mm.

BM: 2015,7056.3.15

BENNETT, John. The Artificer's Complete Lexicon, for terms and prices, adapted for gentlemen, engineers, architects, builders, mechanists, millwrights, manufacturers, tradesmen, etc. etc. comprehending great varieties of most useful and valuable calculations; with other information, both useful and curious.

J. Bennett. 1833.

8vo. 476, [4]pp., decorative title-page, and illustrations.

BENNETT, John. The Artificer's Complete Lexicon: for terms and prices, adapted for gentlemen, engineers, architects, builders, mechanists, millwrights, manufacturers, tradesmen, etc. etc., comprehending great varieties of most useful and valuable calculations, with other information, both useful and curious, including labour prices, for builders' work, etc. with a concise and practical method of measuring. [With]: Labour Prices for builders', millwright's, & engineer's work. being a supplement to the Artificers' Lexicon, for the prices of builders' work, labour only : including a concise and practical method of measuring builders' work, etc. as is now practised by the most eminent surveyors.

J. Bennett. 1837.

Second edition. 8vo. 476, 85pp., 1 unnumbered leaf of plates, and illustrations.

BENNETT, John. Original Geometrical Illustrations; or, The book of lines, squares, circles, triangles, polygons, &c. Showing an easy and scientific analysis for increasing, decreasing, and altering any given circle, square, triangle, ellipsis, &c., to any other figure containing the same area, by plain and simple methods, laid down agreeably to mathematical demonstration. Containing also a variety of useful information, intended as a complete instructor to the most useful science of geometry and mensuration.

John Bennett. 1837.

4to. iv, 48, 22pp + advert., 55 engraved plates and many text diagrams.

Advertised in 1836 "in about 18 parts, price 1s each." He produced other works mainly aimed at practical tradesmen rather than artists.

BENNETT, John. The Arcanum: comprising a concise theory, of practicable elementary and definitive geometry; exhibiting the various transmutations of superficies and solids; obtaining also their actual capacity by the mathematical scale: including solutions to the yet unanswered problems of the ancients.

J. Bennett. 1838.

8vo. iv, 48pp., plates.

BENSON, William. Principles of the Science of Colour concisely stated to aid and promote their useful application in the decorative arts.

Chapman and Hall. 1868.

4to. viii, 48pp., 11 unnumbered plates, including 4 with 81 colour samples mounted on black paper to illustrate contrasts., also 6 illustrations (3 hand-coloured).

Birren 34C. BM.

Apparently two issues, one with circular colour paper samples mounted by hand, and the other with hand-coloured plates.

CBW notes that there were two issues of the first edition of this book; the first had hand coloured plates; the second [1886] is identified by an inserted leaf of text, pp vii/viii, "Advertisement to the issue of 1886." The colour plates in this issue are the same as the first except that instead of being hand coloured they are made of circular coloured paper samples mounted by hand (see Herbert's description). Birren 34.

BENSON, William. Principles of Science of Colour, concisely stated to aid and promote their useful application in the decorative arts.
Chapman and Hall. [1872].

Second edition. 4to. vii, [3], 48pp., 6 black-and-white plates, 5 plates of colour "dots" demonstrating contrasts and gradation, and 4 text figures (2 with colouring).

BENSON, William. Principles of Science of Colour, concisely stated to aid and promote their useful application in the decorative arts.
Chapman and Hall. [1876].

4to. vii, [3], 48pp., 6 black-and-white plates, 5 plates of colour "dots" demonstrating contrasts and gradation, and 4 text figures (2 with colouring). 'Advertisement to the issue for 1876.'

BENSON, William. Principles of Science of Colour.
Chapman and Hall. [1886].

Third edition. 4to. viii, [2], 48pp., 6 black-and-white plates, 5 plates of colour "dots" demonstrating contrasts and gradation, and 4 text figures (2 with colouring).

BENSON, William. Manual of the Science of Colour, on the true theory of the colour-sensations, and the natural system: with a coloured frontispiece and other illustrations.
Chapman and Hall. 1871.

4to. xii, 58pp + advert leaf., hand-coloured frontispiece depicting Benson's Colour Cube, and one black and white lithograph, 4 text illustrations.
Birren Collection 33.

Sole edition.

BENSON, William Arthur Smith. Elements of Handicraft & Design... with illustrations. Macmillan and Co. 1893.

8vo. xv, 151pp.

BERANGER, Gabriel., 1729-1817. Artist, and drawing master in Dublin.

In 1769 he removed his print-selling business to South Great George's Street, where he also taught drawing and painted flowers and birds with great accuracy.

BERCHEM, Nicolaas Pietersz.

A Drawing Book of Figures and Animals from Berghem.

sold by the Printsellers of London and Westminster. c1790.

oblong 4to (23 x 29cm). 7 engraved plates numbered a1-a4, a6, b2, b5.

Yale Center for British Art. One earlier plate published by Vivares after Berghem loosely inserted.

BERCHEM, Nicolaas Pietersz.

A Book of Cattle, from Berghem, with Out-Lines, and finished.

A Book of Cows.

A New Book of Sheep and Goats.

A New Book of ditto, from ditto

A Book of Beasts

Advertised in "New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each." Sayer & Bennett, 1775.

BERNARD, C.E. An Essay on Arithmetical Perspective, in which the Representation is Obtained by Computation from the Known Dimensions and Position of the Object.

John Williams, Library of Fine Arts, 106, Great Russell Street, Bloomsbury, London : T.R. Drury, printer. 1839.

8vo. 135pp., text illustrations and 13 plates at the end.

BERRI, David Garden. The Art of Lithography.

Printed and published by the author, at the British and Foreign Heraldic Office. 1864.

8vo. 44, [4]., 5 unnumbered leaves of plates.

BERRI, David Garden. The Art of Lithography.

Printed and published for the Author. 1872.

Second edition. 12mo 46pp., 5 unnumbered leaves of plates.

BERRI, D.G. The Art of Lithography.

Printed and published for the Author. 1879.

Third edition. 12mo. [3], [ix]-46, [4]pp, 6 unnumbered leaves of plates.

Written to promote the sale of the author's patent "People's Press" (the frontispiece depicts a lady at work on one). Covers the rudiments of lithography and a "puff" for the patent press, accompanied by a chromolithograph plate with the 3 colour separations.

BERRIDGE, John. (c.1742-1812)

In 1807 Joseph Farrington noted that he was "a drawing master, & teaches at 3 guineas a quarter." . Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society.

BERRYMAN, Mr.

"Among the Annual Subscribers to the British School were also a 'Mr Berryman', who may be one of the two artists of that name showing at the School exhibition and a supplier of pigment- samples later mentioned in Field's notebooks." Ref: John Gage. *A Romantic Colourman: George Field and British Art*. The Volume of the Walpole Society. Vol. 63 (2001), pp. 1-73 (87 pages).

BEST, H.A.

Drawing Master, 14 Morice-Square, Devonport. The location might indicate he was a drawing master to naval cadets? With a decorative 'swag' border. 74mm x 98mm. [Devonport c1840].

BICKHAM, George. A New Collection of Landskips, &c. Engrav'd by G. Bickham junr. Printed for John Bowles at the Black Horse in Cornhill [1732?]

folio. 12 engraved plates, including title-page.

Yale Center for British Art. Plates 1-9 so numbered; plates 10-12, unnumbered, represent, respectively, Democritus, Heraclitus, and "Love's contrivance; or, The cautious maid".

"What may have been his first drawing book was published in 1732: *A New Collection of Landskips &c. Engraved by C. Bickham junr.* (London). It was not specifically called a drawing book, but consisted of twelve engravings after landscapes and genre paintings by Rosa, Barlow, Vanclerbank, and his own drawings. Some bear the inscription 'George Bickham junr. Fecit 1730'." ref: Kim Sloan.

Copy seen in 2023: Large 4to in portrait format, but stitched in oblong format (sheet 330 x 203 mm, platemark 218 x 158 mm), 7 engraved plates (of 12), with very wide margins (plates present numbered 1-4, 7-9), with contemporary Mss title 'Landscapes' and below 'Serrell', original part stitching. ref: Bogislav Winner E-List XXXVIII.

BICKHAM, George. The Drawing and Writing Tutor. Or, a new method to learn those arts without a master; in English and French.
Sold by Geo. Bickham in London, [1730?]

folio. [4],45,[1]p., plates.

[ESTC T216043.](#)

BICKHAM, George. The Drawing and Writing Tutor. Or an Alluring Introduction to the Study of those Sister Arts. Containing an extensive & useful collection of examples, both in penmanship and in drawing, intermixed and exhibited in a method entirely new, on the same pages.
Printed for John Bowles at No.13 in Cornhill, [1760?]

folio, engraved title-page, and 14 engraved plates.

[ESTC T57776](#) / Ken Spelman copy, noting that the ESTC dating of 1740 is too early, but "re-issued not before 1760, as the imprint contains a street number."

NB: "This Day is Published, BICKHAM's GREAT DRAWING BOOK, in ** 2 Part*, consisting of 37 Folio Copper- Plates, being the moft COMPLEAT BOOK ever yet [?] in ENGLAND."

Newcastle Courant: Sat 4 Apr 1730.

"The British Museum copy of this book, The Drawing and Writing Tutor (BML 1268.d.3(1)), has thirteen plates and was published by John Bowles. The Victoria and Albert Museum copy (NAL F.5.14) has a slightly different title-page (an advertisement has been added: see Illus. 18) and twenty-two plates, of which only eleven are numbered. Some of the un-numbered plates are signed 'George Bickham jun.' The advertisement included in the title-page is similar to one in the subscription for the publication of the British Monarchy in 1749. Therefore, the VAM copy is probably a later edition which the younger Bickham issued with added plates by himself.

The plates that were added in the NAL VAM copy are drawing examples with no calligraphy and they are all inserted so that the book has to be turned to look at them. One series of three plates depicts Jacobs Dream in three progressive stages: the first outline, the finished outline, and the completed, shaded drawing. Another three of the added plates, after drawings by Gravelot, were issued in The Oeconomy of Arts by George Bickham Junior, in 1747 as part of a set of four plates at the end of the drawing section. All of these later plates show an increased concern for the pupil, as

the drawings are large and the various steps are made easier to comprehend and follow.” Ref: Kim Sloan.

BICKHAM, George., Jun. A New Introduction to the Art of Drawing collected from ye most free & easy designs of the best masters. With short instructions for the use of schools by Geo. Bickham junr.

Printed & sold by H. Overton & J. Hoole at ye White Horse without Newgate London, [1740?]

oblong folio. [8]p., A-R, A-Q plates. In four parts, each with separate engraved title page. Plates in part 1 are "numbered" A-R; plates in parts 2-4 are "numbered" A-Q. Part 3: A new sett of heads in their various positions; part 4: A drawing-book of figures.

[ESTC N67010](#). Also Pickering & Chatto Rare Books 1994 (possibly now the Huntington copy).

“The preface stated that drawing was 'not only an innocent, useful amusement for young gentlemen and ladies but also a qualification highly expedient, if not absolutely necessary for most Mechanicks'. Instructions included progressing slowly in the order depicted, mastering each one before proceeding, 'you cannot look too often at your originals', and practice makes perfect. The poorly-drawn and -engraved plates of heads and nude figures (there are no plates of eyes, ears, etc.) are in some cases the same as some found in Weston's book. The landscapes are slightly better than the figures and, like the rest of the plates, drawn in outline only.” Ref: Kim Sloan

BICKHAM, George. Jun. A New Introduction to the Art of Drawing collected from ye most free & easy designs of the best masters. With short instructions for the use of schools by Geo. Bickham junr.

Printed and sold by William and Cluer Dicey, at the Printing Office in Bow-Church-Yard, London, [1740?]

oblong folio. *12ff engraved throughout.*

[ESTC T127781](#). BL (Cropped; affecting leaf numbers 3, 4, 5, 7), also European private collection.

A reissue of the edition bearing the imprint: printed and sold by Tho's Cobb (who married the widow of Mr. Jno Cluer), which was published as part of 'Fables, and other short poems; collected from the most celebrated English authors by Jno Bickham' .. vol.II, 1737.

BICKHAM, George. Jun. An Introduction to the Art of Drawing, neatly engraved by G. Bickham: on thirty-six plates.

printed for Robert Sayer, No. 53, Fleet-street [1745?]

4to. 35ff *Engraved throughout except for the titlepage.* - Robert Sayer moved to the address given in the imprint in 1745 (Maxted). - Relationship uncertain between this work and the author's 'A new introduction to the art of drawing' [1740?]. - The plates are printed on the recto of each leaf

[ESTC N17026](#):

Yale Center for British Art, published after 1745 when the publisher set up his establishment at 53 Fleet Street.--Cf. Maxted, Ian. *The London Book Trades 1775-1800*. Folkestone, Eng., 1977.

BICKHAM, George. Jun. *The Museum of Arts: or, The curious repository.* By George Bickham, engraver of all sorts of work on copper-plates.
[George Bickham, 1745?]

380mm., 1p., 75 plates. Plates after J. Gravelot, Samuel Bennett, Z. Chambers, J. Seddon, and Dove. Plates engraved by the author, John Bickham, and G. Bickham, jun. A compilation of plates and t.-p.'s from a number of the author's works, including *Universal penmanship*, London [s.d.]; *The drawing and writing tutor*, London [1730?] and *The new universal penman*, London [1741?]. One plate dated 1745.

Yale Center for British Art.

BICKHAM, George. Jun. *An Introductive Essay on Drawing. With the nature and beauty of lights and shadows. And cuts suitable for the young practitioner, in the manner of the greatest masters.* By George Bickham, Junior, engraver.
printed for G. Bickham 1747

8vo. 19, [1]p

[ESTC N1510](#): In Huntington copy, no plates appear to accompany this text, but it is bound with Bickham's 'The first principles of drawing'.

BICKHAM, George. Jun. *A Set of Japanning Prints ...with printed directions.*
George Bickham. 1747.

14 double-plates including title-page; several plates printed in red.

Yale Center for British Art copy: Bound with Bickham's *General rules for painting in oil and water-colours*. London, 1747.

BICKHAM, George. Jun. *The Oeconomy of Arts: or, a companion for the ingenious of either sex. Adorn'd with curious sculptures: in three parts: containing, I. The first principles*

of drawing, ... VI. Receipts for making the several sorts of varnishes: ... The whole to be had together, or single in their different parts: and in a large quarto.
Printed for G. Bickham. 1747.

8vo. [2], 19, [1], 14, 20, [4]pp adverts., plates

[ESTC N68129.](#)

“In 1747, George Bickham Junior issued a drawing book which was conspicuously not advertised for use in schools. The introductory essay on drawing gives a brief history of the art, describing how it was limited to the upper classes and aristocracy in ancient Greece and Rome, how useful it was for transmitting history and religion, and expressing the hope of the author that youth would regard it as an 'Accomplishment as useful at least, and ornamental, as any other genteel Acquisition' There is no mention of the assistance that the ability to draw gives to students of accounts, mathematics, or military or naval subjects. The concentration is on its role as a 'genteel' accomplishment for such young ladies and gentlemen as Bickham would have been teaching in his or their homes or to those attending Greenwich Academy as a 'finishing school' rather than vocational academy.” ref: Kim Sloan.

BICKHAM, George. Jun. A New Introduction to the Art of Drawing, collected from the most free and easy designs of ye best masters.
Robt. Sayer. n.d.

8vo. *Engraved title-page and 58 engravings on 49 plates. A few plates are signed, G.B.J; Viveres; Chatelain, and H and I Roberts.*

Richard Hatchwell Rare Books Catalogue 1994 catalogued under Sayer.

Yale Center for British Art copy: 230mm. 1p., 35 plates on 34 leaves. Published after 1745 when the publisher set up his establishment at 53 Fleet Street.--Cf. Maxted, Ian. *The London Book Trades 1775-1800*. Folkestone, Eng., 1977.

BICKHAM, George. Jun. General Rules for Painting in Oil and Water-colours; washing prints, maps, and mezzitintoes. With the art of japaning..
printed for G. Bickham, in May's-Buildings, Covent-Garden, 1747.

8vo. 20, 4pp

[ESTC T184088.](#)

Griffiths notes the final 4pp as a catalogue of prints and books, recording just the copy at V & A. This same catalogue is also noted by Griffiths in Bickham's *The Oeconomy of the Arts*. 1747.

BICKHAM, George. Jun. A Book of Boys, representing a great variety in all postures, very useful for painters.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

BICKHAM, George. Jun. Another Book of Boys in various actions, engraved by George Bickham, on nine leaves.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

BICKHAM, George. Jun. New Drawing Book principally consisting of Beasts in various Actions.

Lettered, in black ink, upper center: "A | New Drawing Book: | principally consisting of | Beasts in various Actions. | Engrav'd | from the Performances of the most | EMINENT MASTERS, | By Geo. Bickham jun.r | MCDCCXXX"; lower center: "N. B. As this Book consists entirely of finish'd Pieces, they will be Sold separate (if | requir'd) being not Only proper for Youth to Copy after, but Ornamental for Ye Closet. | London, Printed and Sold by H: Overton and J. Hoole at the White Horse without Newgate."

Yale Center for British Art,

BICKHAM, George. Jun. Beasts in various Actions, done from the designs of the best masters, and engraved by George Bickham.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

BICKHAM, George. Jun. A List of books, prints, metzotintos &c... sold by G. Bickham.
2pp. BL (Mss). Griffiths

BICKHAM, George. Jun. A New Collection of Historical Subjects, engraved by Geo. Bickham. price 1s.6d. Sayer & Bennett 1775

BICKNELL, Alexander. Painting Personified; or, the caricature and sentimental pictures of the principal artists of the present time fancifully explained. In two volumes.
printed for R. Baldwin, No. 47, Pater-Noster-Row, 1790.

8vo. [2], xiv, 216pp; [2], [1], xvi-xx, 242pp.

[ESTC N37863.](#)

BIDENGER.

A Book of Beasts.

A Book of Heads of ditto, from ditto.

“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.”
Sayer & Bennett, 1775.

This appears to be a misprint of Ridenger See: RIDINGER, Johann Elias..

BIELFELD, Henry. A Guide to Painting on Glass in Oil and Water-Colours.
George Rowney & Co. 1855.

small 8vo. 33, [26]pp catalogue of products sold by George Rowney & Co.

Undated 3rd & 4th editions; 5th edition (1870).

BILLING, Martin. Plates illustrating the progressive development of a picture executed in a chromolithograph.
Birmingham. M. Billing. 1860.

1 unnumbered leaf., 53 plates.

Cambridge; Free Library of Philadelphia, Library of Congress, Newberry Library.

"Twelve copies only printed, for private distribution." One leaf of text followed by progressive proofs of a calendar for 1860, printed in 18 colours.

Wakeman and Bridson D92

BILLINGS, Robert William. The Infinity of Geometric Design Exemplified.
Edinburgh, London, William Blackwood & Sons, The author. 1849.

4to. 16pp., half-title., engraved frontispiece and 39 engraved plates.

BILLINGS, Robert William. The Infinity of Geometric Design Exemplified.
B.T. Batsford. c1870.

4to. 16pp., half-title., engraved frontispiece and 39 engraved plates.

BILLINGS, Robert William. *The Power of Form applied to geometric tracery. One hundred designs and their foundations resulting from one diagram.*
Edinburgh and London : W. Blackwood and Sons, 1851.

8vo. [6], 26pp., 3 illustrations and 102pp with 200 illustrations.

BINNS, William Schofield. *An Elementary Treatise on Orthographic Projection; being a new method of teaching the science of mechanical and engineering drawing, intended for the instruction of engineers, architects, builders, smiths, masons, and bricklayers, and for the use of schools. With numerous illustrations on wood and steel.*
E. and F.N. Spon. 1857.

8vo. xiv, 138pp., 8 + 15 folding plates (numbered 1-8, and A-O), 60 text diagrams.

NB: 13th edition by 1899.

BINNS, William Schofield. *The Second Course of Orthographic Projection: being a continuation of the new method of teaching the science of mechanical and engineering drawing: with some practical remarks on the teeth of wheels, the projection of shadows, principles of shading, and drawing from machinery, intended for the instruction of engineers, architects, builders, masons, &c., and for the use of science schools and classes; with numerous illustrations.*
E. and F.N. Spon. 1869.

8vo. xii, 180pp, 23 unnumbered leaves of plates (some folded) : illustrations, diagrams, tables.

2nd edition. 1876.

3rd edition. 1881.

4th edition. 1886.

BINNS, William Schofield. *A Course of Geometrical Drawing containing Practical Geometry, including the use of Drawing Instruments, the construction and use of scales, orthographic projection, and elementary descriptive geometry. Revised edition.*
John Weale, 59, High Holborn, W.C. 1860.

8vo. vi, 145pp.

BINNS, William Schofield. *A Course of Geometrical Drawing containing Practical Geometry, including the use of Drawing Instruments, the construction and use of scales, orthographic projection, and elementary descriptive geometry. Revised edition.*
John Weale, 59, High Holborn, W.C. 1861.

8vo. vi, 145, [1]p; xiv, 187, [3]pp., 2 large folding plates and 140 text diagrams.

Revised edition. 1863-1864.

2nd edition, considerably enlarged. 1869.

New edition. Two parts in one. xvi, 188pp. 1881.

Part I was first published in 1860, and is re-issued with the first edition of Part II. The work was intended for military cadets, to correct “the absence of any English work treating of the subject... in anything like a practical manner.” [Preface]. “The two parts may be had separately, price 4s. and 6s. each, or in one volume, price 9s.6d.”

BISHOP. Drawing Master.

21st April 1846 - Liverpool Standard.

BISSE, Thomas.

Drawing master at Christ's Hospital, the 'nondescript' man after Cozens resigned. Benjamin Green succeeded him.

BLACK, Miss Mary.

Drawing Master to daughters of George III. 1780 taught Miss Egerton and Mrs Weddell.

BLACKBURNE, Edward L. Sketches Graphic and Descriptive for a History of the Decorative Painting applied to English Architecture during the Middle Ages. John Williams & Co., 1847.

folio. [4], [iii]-iv, 76, [2], [77]-88, [1]p., 23 colour plates (1 folded)

BLACKMAN, George (Colourman), at the Blue-Coat Boy, no 362 Oxford Street. 1808. Heal, Sign Boards.

George Blackman 1790-1819, G.F. Blackman 1818-1823. At 31 Frith St, Soho, London 1790-1792, warehouse 482 Strand 1792-1793, 3 or 12 Hemming's or Hemen's Row, St Martin's Lane 1794-1795, 403 Oxford St 1795-1801, 27 Berkeley Square 1798, 362 Oxford St ('near the Pantheon') 1799-1823.

Ref: Artists' Colourmen.

BLACKMAN, George. Superfine Colour-Man To Her Majesty and the Princesses. No. 362, Oxford-Street. [List of materials sold in three columns.] All Kinds Of Ladies' Work Varnished. A good Allowance in the above Articles to Academies and Shopkeepers. Jones, Printer, 24, Wardour-Street, Soho.

Blue paper-covered marbled boards with calf spine, manufactured c.1800-1810 by George Blackman, artists' supplier.

folio (530 x 440mm, 20³/₄ x 17¹/₄"), Blackman's original letterpress advertisement label pasted inside folio.

Artists' portfolio, with maker's original label. George Blackman was primarily a watercolour supplier, probably born in the 1750s or early 1760s, given his claim to have been an assistant for 14 years before setting up independently in 1790. He claimed to be son-in-law of William Reeves and tutor to James Newman. He advertised in 1790 that 'he had opened a shop, No. 31 Frith Street, Soho, for the sale of superfine watercolours that are equal if not superior to those of Mr Reeves', offering every other article for drawing (Whitley papers vol.3, p.288, quoting the Morning Herald 28 July 1790), later advertising from the same address as 'Superfine Cake Color Manufacturer to their Majesties' Academies, also Sole Inventor of the Original Royal Liquid Blue' (Morning Herald 10 May 1792). In 1793, Blackman advertised his newly Invented Oil Colours (Morning Chronicle 6 July 1793). A year later, in June 1794, he was awarded the greater silver palette and 20 guineas by the Society of Arts for his method of making Oil Colour Cakes, which had been tested by Richard Cosway, Thomas Stothard and Mr Abbot over the course of the previous year (Transactions of the Society of Arts, vol.12, 1794, pp.271-9; see also Carlyle 2001 pp.113-4). Blackman moved premises several times in the 1790s. It would appear that by 1820 he had been succeeded by his son.

Ref: British artists' suppliers, 1650-1950 - B. Provenance: Pemberton family of Trumpington Hall.

BLASCHE, Bernard Heinrich. Papyro-Plastics, or the Art of Modelling in Paper; being an instructive amusement for young persons of both sexes. Printed for Boosey and Sons, Broad-Street, Exchange. 1824.

small square 8vo. viii, [3], 97, [1] p., 21 plates (including frontispiece).

BL, Liverpool; Huntington. Translated from the German by Daniel Boileau.

BLASCHE, Bernard Heinrich. Papyro-Plastics, or the Art of Modelling in Paper; being an instructive amusement for young persons of both sexes. Second edition, greatly enlarged and improved. Printed for Boosey and Sons, Broad-Street, Exchange. 1825.

small square 8vo. *xiii [3], 102, [2]pp., hand-coloured frontispiece of a castle and 22 lithograph plates (6 folded).*

Translated from the German of B.H. Blasche by D. Boileau. Copies in glazed boards have original paper label pasted on front board with lithographed title, illustration and price "5/-"

BLASCHE, Bernard Heinrich. Papyro-Plastics, or the Art of Modelling in Paper; being an instructive amusement for young persons of both sexes. New edition. Printed for T. and T. Boosey. 1830.

Third edition. small square 8vo. *xiii, [3], 102pp + advert leaf., hand-coloured frontispiece of a castle and 22 engraved plates (6 folded)*

BLASCHE, Bernard Heinrich. Papyro-Plastics, or the Art of Modelling in Paper; being an instructive amusement for young persons of both sexes. From the German. J. Wacey ... and T. Boosey ... 1834.

Fourth edition. small square 8vo. *xiii, [3], 102pp + advert leaf., hand-coloured frontispiece of a castle and 22 engraved plates (6 folded).*

BLASCHE, Bernard Heinrich. Papyro-Plastics, or the Art of Modelling in Paper; being an instructive amusement for young persons of both sexes. From the German. H. Washbourne. 1834.

Fifth edition. small square 8vo. *viii, 102pp + advert leaf., hand-coloured frontispiece of a castle and 22 engraved plates (6 folded).*

UCLA.

BLASCHE, Bernard Heinrich. Papyro-Plastics, or the Art of Modelling in Paper; being an instructive amusement for young persons of both sexes. From the German. 1836

small square 8vo. *viii, 102pp + advert leaf., hand-coloured frontispiece of a castle and 22 engraved plates (6 folded).*

Columbia University.

BLASCHE, Bernard Heinrich. The Art of Working in Pasteboard: upon scientific principle : to which is added, an appendix, containing directions for constructing architectural models: intended as a sequel to Papyro-plastics, or the art of modelling in paper. Compiled from the German, with corrections and additions, by D. Boileau; with eight plates. Boosey and Sons. 1827.

12mo. 114, [1]p, advert leaf., 8 leaves of plates (some folding), by J. Ellis.

Translated from the German by Daniel Boileau. "An earlier treatise by Blasche on the art of working in paper had already been translated into English under the title Papyro-Plastics, or the Art of Modelling on Paper, first published in 1824, and the success of Papyro-Plastics, which ran to further editions in 1825 and 1830, encouraged Blasche's translator, Daniel Boileau, to put together this...sequel, embodying material from two publications by Blasche on producing models from pasteboard. Pasteboard, as a more substantial material, enabled the construction of more ambitious and long-lasting objects, which could be coloured, varnished and gilded, and... an appendix providing detailed instructions on how a young person could build a model of the front elevation of an Ionic temple out of the 'best Bristol board.'" [Hugh Pagan catalogue entry 2020].

BLASCHE, Bernard Heinrich. The Art of Working in Pasteboard upon scientific principles: to which is added, an appendix, containing directions for constructing architectural models: intended as a sequel to Papyro-plastics, or The art of modelling in paper. Boosey and Sons. 1830.

Second edition. 12mo. vi, 118pp., 8 folding plates, by J. Ellis.

BLASCHE, Bernard Heinrich. The Art of Working in Pasteboard upon scientific principles: to which is added, an appendix, containing directions for constructing architectural models: intended as a sequel to Papyro-plastics, or The art of modelling in paper. T & T Boosey. 1831.

Third edition. 12mo. vi - 118pp., 8 folding plates, by J. Ellis.

BLOEMART, Abraham. Heads. 4to. 1 shilling.
Sayer & Bennett 1775 & 1779

BLOEMART, Abraham. Hands, Feet, and Out-Lines, and finished, from Bloemart. 'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.' Sayer & Bennett, 1775.

BLUCK, J[ohn]. Progressive Lessons for Drawing Landscape.
[Pub. 21. May, 1800. at R. Ackermann's Repository of the Arts, 101 Strand].

oblong 4to. [4], 8pp., 16 unnumbered leaves of aquatint plates. New edition. Each of four designs is offered in four versions: [1] simple line drawing; [2-3] with progressively added tone and detail; [4] hand-coloured. Text printed in two columns, in parallel English and French. Ford, J. Ackermann, p. 221. Title and edition statement taken from the Advertisement: p. [1].

Yale Center for British Art.

An outstanding early aquatint engraver, John Bluck exhibited his art at the Royal Academy, London, from 1791 to 1819. As well as illustrating a number of fine books, John Bluck became famous for his full colour aquatints of topographical views, marine, sporting and architectural subjects. Among his best known works of art are the twenty-four engravings for Picturesque Illustrations of Buenos Aires and Monte Video (1820), Six Views of Derbyshire (1805) and Views of Weymouth (1813). John Bluck also engraved plates after Reinagle, T. H. Shepherd and Thomas Rowlandson. For Rowlandson, one of England's premier satirical artists, John Bluck was entrusted with engraving such great plates as A Bird's Eye View of Covent Garden Market, A Bird's Eye View of Smithfield Market and the engravings for the Microcosm of London.

See: Ackermann catalogue, 1803. On p.29 there is an entry that is probably for this work, with Bluck given as both the "painter" and "Engraver". "Four Landscape Lessons contained in Sixteen Plates Letter press instruction. Price One Guinea in Boards."

BLUNT, Charles. Prospectus of an entirely original and interesting work on the perspective delineation of machinery: comprising an elementary course of practice in that important art. Printed for R. Ackermann, 1810.

224mm x 142mm. Single sheet, printed both sides, and with advert for Ackermann's superfine watercolours at the foot of the second page. Announces that "the number of plates given each month, will vary according to circumstances, from four to six; and the Work may be expected to terminate with twelve, or not to exceed eighteen Numbers. No. I. will be ready on the first of April, and the work will be continued monthly till completed, price Six Shillings per number..." An announcement within the prospectus for Ackermann's *Harmonic Budget* (1810) states that Nos. I. II. and III were published on the 1st of April, May, and June, and that the finished work will "form two handsome volumes in royal quarto."

[John Johnson Collection](#)

BLUNT, Charles. An Essay on Mechanical Drawing, comprising an Elementary Course of Practice in the Perspective Delineation of Machinery. Printed for R. Ackermann, by L. Harrison & J.C. Leigh, 1811.

4to. 2ff., 91, [1]p., 63 numbered aquatint and engraved plates with publication dates between April 1810 and 1811.

Advertised in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann. "An Essay on Mechanical Drawing, being an entirely original and interesting work on the perspective delineation of machinery, 76 plates, royal 8vo, boards, 3l. 16s."

BLUNT, Charles. An Essay on Mechanical Drawing. Second edition.
Ackermann. 1829.

4to. Ford p.221. Untraced elsewhere.

For information on the Blunt family see this [article by Brian Stephenson](#).

[BOGUE, David pub.] Manual of Painting in Water-Colours including Landscape,
Miniature, Flower Painting &c.

David Bogue. 1854

12mo. ix, 112pp..

Cambridge, V & A.

BOLLINGS, Mr. Drawing Master.

28th June 1839 - Nottingham Review.

BOLTON, Hannah. Drawing from Objects, being an abstract of lessons on linear drawing,
given at the Home and Colonial Training Schools. Chiefly designed for teachers.

Groombridge and Sons. 1850.

*royal 8vo. viii, 130, 6pp adverts., elaborate frontispiece incorporating coloured
threads, 5 plates, and numerous text illustrations.*

Ken Spelman copy: A work aimed at instructing teachers rather than pupils. The title-
page has manuscript notes possibly by the author, adding that Hannah Bolton is now
“Mrs H. Ridley”, and amending the imprint to read that the book is sold at “Mrs
Ridley’s, 30 Blackman St, Borough, London.” There is a later (1874) inscription at
the head of the title-page.

BONNER.

Landscapes by Bonner, Out-lines and finished.

“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.” Sayer &
Bennett, 1775.

BONHOTE, John James. Jn. James Bonhote, (successor to Mr. Pache) hosier, hatter and
glover, at the Star in Hays's Court, the lower end of Greek Street, Soho, London; sells all sorts
of silk, cotton, thread and worsted hose, ... The genuine Arquebuzade water from
Switzerland, ... Sells besides, the noted pastels, or Swiss crayons, by Bernard Stoupan,
recommended for the best in Europe. ... 1 sheet 1/4.

[London 1766?]

[ESTC T188360](#). Shakespeare Birthplace Trust, STR. Leigh MSS. DR. 18/5 With a MS. receipt dated 7 June 1766 and signed by Jeffrey Forrester on behalf of John James Bonhote. See also: [ESTC T490557](#)

BONHOTE, John James. John James Bonhote, linen draper and hosier, at the Star, in Hayes's Court, the lower end of Greek Street, Soho ...
[London, c.1770.]

Trade card (12.5 x 8cm) letterpress on laid card within typographic border, verso with contemporary ink inscription: "Mr. John James Bonhote ...". In addition to "Hollands, Swiss, Russia, and Irish linens; Swiss sheeting" &c., the Soho linen draper John James Bonhote (d.1784?) here advertises his importing and retailing of "the famous pastils, or Swiss crayons" for artists...."esteemed the best in Europe" and noting prices for different sets.

Sam Gedge, Cataologue, Georgian Sensibilities, 2025.

BONNEAU, J[acob]. Twelve Heads, half the size of life, engraved from originals of Raph. Urbin, by J. Bonneau, price 2s.
Sayer & Bennett 1775

BONNEAU, Jacob.

1754 applied for post as Cozen's successor at Christ's Hospital.; see Dossie p.396;

1763 Private Teacher of Drawing, in King Street Soho (UD); 1767 taught Miss

Claxton; 1767-8 taught George Grenville at Stowe at 7s 10d per lesson plus materials (McCarthy p.32); 1782 living in Rathbone Place (Dossie p.396).

BONOMI, Joseph. The Proportions of the Human Figure. With six illustrative outlines.
Henry Renshaw. 1856.

8vo. 16pp., 2 folding lithograph plates.

(1796-1878) drawing master to Lady Kirkwall and her daughters. Father c1789 was architectural tutor to Earl of Aylsford.

BONOMI, Joseph. The Proportions of the Human Figure according to the ancient Greek canon of Vitruvius. Also a Canon of the Proportions of the Human Figure founded upon a diagram by John Gibson. With description, practical application and illustrative outline.
Chapman and Hall. 1857.

Second edition. 8vo. 19pp., 3 large folding lithograph plates and text illustrations.

BONOMI, Joseph. The Proportions of the Human Figure.
Charles Roberson. 1872.

Third edition. 8vo. *15pp.*

BONOMI, Joseph. Proportions of the Human Figure; as handed down to us by Vitruvius. From the writings of the famous sculptors and painters of antiquity, to which is added the admirable method of measuring the figure invented by John Gibson.
C. Roberson & Co.. 1873.

Fourth edition. *15pp., plates.*

BONOMI, Joseph. The Proportions of the Human Figure. With a project for an instrument for the identification of persons for artistic or legal purposes.
Charles Roberson and Co Ltd. 1880.

Fifth edition. slim 4to. *34pp, advert leaf., 7 plates, including one figure in the text, and mounted photograph of the author whom died in 1878. The text also includes a memoir.*

BONOMI, Joseph. On the Greek Canon of the Proportions of the Human Figure, quoted by Vitruvius.
Published at the rooms of the Institute, 1859.

4to. *28pp.*

Cambridge (Trinity College).

BONOMI, Joseph. Perspective without a Master. Taught out of doors by observation on familiar objects. 35ff manuscript.

A BOOK of Antique Statues, on seven leaves. ‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

A BOOK of India Figures, in a great variety, engraved on twelve copper plates.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

A BOOK of Ships and Shipping, at 10s 6d, 5s and 3s 6d.

ORME, Edward. Edwd. Orme's Catalogue for 1809, of British Engravings, Drawing-Books, Transparent Prints, and Works of the Fine Arts. Published by E.O. Bond Street, the Corner of Brook Street.

A BOOK of Wild Beasts, Tiger Cat, &c.

Ditto, Fox, &c.

Ditto, Wild Bull, c.

Ditto, Lion, &c.

A Book of Menage Horses

A Book of Light Horse / another of the Same.

A Book of Chinese Birds.

A Book of Festoons in the French Taste.

Ditto in the Venetian Taste.

“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.” Sayer & Bennett, 1775.

BOOT, William Henry James. Trees, and How to Paint them in Water-Colours: with eighteen coloured plates and numerous wood engravings. Cassell and Company. 1882.

oblong 8vo. 24, [4]pp adverts., 18 mounted chromolithograph plates and wood engraved illustrations in the text.

Art Institute of Chicago.

He also illustrated *Familiar Trees* (Series I and II 1887- 1888), by G.S. Boulger.

BOOT, William Henry James. Trees, and How to Paint them in Water-Colours: with eighteen coloured plates and numerous wood engravings. Second edition. Cassell and Company. 1883.

Second edition. oblong 8vo. 24, [4]pp adverts., 18 mounted chromolithograph plates and wood engraved illustrations in the text.

BOOTH, Joseph. A Treatise Explanatory of the Nature and Properties of Pollaplasiasmos; or, the original invention of multiplying pictures in oil colours, with all the Properties of the Original Paintings; whether in regard to Outline, Size, Varley of Tints, &c. Together with a proposal for a subscription for forming a collection of pictures, truly original on different subjects. Interspersed With Occasional Remarks on the Utility of Painting-on the modern Improvements in that Art,-And on the Merits of the English School. Magna est Veritas, et prevalebit. By J Booth. A Specimen of this Art may be now inspected at the Inventor's House, No. 6, Upper James'-Street, North Corner of Golden-Square. Printed by J. Rozea, No. 91, Wardour Street, Soho, and sold by J. Bew, No. 28, Paternoster-Row, and J. Strahan, near the Adelphi, Strand, [1784].

8vo. 62, [2]pp blank. 'Advertisement' to the reader dated: 26th May, 1784.

[ESTC T125199](#)

A catalogue of the Polygraphic Society's exhibition of their works at 88 Pall Mall in May-July 1789 is in the Niedersächsische Staats- und Universitätsbibliothek. It announces the work of Joseph Booth, a Dublin theatrical manager, portrait painter, and entrepreneur (died 1789). His process was first announced in *The Dublin Chronicle* 19-22 May 1787, and had been originally called Pollaplasiasmos. The society was founded in 1784 and polygraphs were initially shown in London at premises in The Strand.

See also: William J. Weaver and His "Chymical and Mechanical" Portraits of Alexander Hamilton. By Paul D. Schweizer, 1999.

BOOTH, Joseph. An Address to the Public on the Polygraphic Art. Invented by Mr. Joseph Booth, portrait-painter.

Printed at the Logographic Press, by J. Walter, printing-house-square, Blackfriars, [1788?]

8vo. 21, [1]p. *Final leaf (D4) blank.* A variant has no period after "art".

[ESTC T11078](#),

BOOTH, Joseph. An Address to the Public, on the Polygraphic Art, or the copying or multiplying pictures, in oil colours, by a chymical and mechanical process, the invention of Mr. Joseph Booth, Portrait Painter.

printed at the Logographic Press, for the proprietors, and sold by T. Cadell, in the Strand; Robson and Clarke, Bond-Street, and and J. Sewell, Cornhill, [1787?]

8vo. [2], 18pp.

[ESTC T20491](#),

BOOTY, Mr. Drawing Master.

15th Sept 1831 - Brighton Gazette.

BORGNIS, Joseph (c.1770-1842)

A drawing master based at High Holborn. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society.

BORGNIS, Peter Maria (1743-1814)

A drawing master based in Titchfield Street, London.. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society.

BORGNIS, Peter Maria (1743-1814)

Trade card of Borgnis, drawing master, at 40 Oxford Street; a young woman sitting under a tree, in profile to the right, drawing a statue of Athena on pedestal in front of her; text above. c. 1792. Stipple and etching.

[BM: Banks, 56.4](#)

BOSHER, William Henry., and W. Gilbert Foster. Freehand copies designed from Wild Flowers: for use in art classes and schools, suitable for 1st and 2nd grade. London: Simpkin, Marshall & Co., 1884.

280mm. 40 leaves in wrappers.

BOSS, J. Drawing Master, Shrewsbury.
3rd July 1835 - Shrewsbury Chronicle.

BOUCHARDON, [Edmé]. Hands, Feet, and Anatomy, &c. from Bourchardon.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

Bouchardon’s work also appeared in SMITH, Gabriel. *The School of Art*, 1765.

BOUCHER, François. Boucher’s Figures, in four prints, neatly engraved by P. Angier. 1. The Female Gardener. 2. A Market Woman. 3. The young Housewife. 4. The Marmotte Boy. A new Book of Flowers.
‘New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.’ Sayer & Bennett, 1775.

[BM 1875,0710.2656](#), records ‘The Female Gardener’. 223mm x 155mm. 'London Printed for Rob. Sayer, opposite Fetter Lane, Fleet Street'

BOUCHER, François. Boucher's Fountains on 7 leaves, 2s.
Webley Catalogue 1762, item 179.

Possibly an adaptation of Boucher’s *Recueil de Fontaines*, Paris 1736, and later editions.

BOUCHER, François. Nouveau Livre de Vases.
Printed for R. Brookshaw, Oct. 22, 1771.

20cm.

Yale British Art Center copy slightly mutilated: lower edge of the first plate (i.e. the title leaf) has been cropped, with no loss of text or image. Paper backstrip. :Seven

engraved plates of vase designs. The first plate is the cover title. Engraved by Richard Brookshaw?

BOULGER, Thomas. 1769

Drawing Master in Dublin; 1788 taught in Portarlington.

BOULLAND, Monsieur. Drawing Master, Hull College.

14th July 1848 - Hull Advertiser.

BOURLIER, Marie Anne. A Book of Four large Heads for Chalk Drawing, by Bourlier, 15s.

ORME, Edward. Edwd. Orme's Catalogue for 1809, of British Engravings, Drawing-Books, Transparent Prints, and Works of the Fine Arts. Published by E.O. Bond Street.

BOUTET, Claude. The Art of Painting in Miniature: teaching the speedy and perfect acquisition of that art without a master. Done from the original French.

for G. Smith, in Princess Street Spittle-Fields, and sold by John Brotherton; Thomas Bowles; and John Marebeck. 1729

12mo. [x], 100, [6]p., woodcut vignette to title, ornamental head- and tailpieces, one small woodcut illustration (a 'Mathematical Compass' or a variety of pantograph).

[ESTC N29989](#),

“First edition in English of one of the most influential technical painting manuals of the seventeenth and eighteenth centuries: *Traité de Mignature* (also *École de la Mignature*), 1673. First printed by Christophe Ballard in 1673, the publisher's initials perhaps giving rise to unproven attribution to one 'Claude Boutet'” Ref: Justin Croft, catalogue.

BOUTET, Claude. The Art of Painting in Miniature: teaching the speedy and perfect acquisition of that art without a master... The second edition. To which are added certain secrets of one of the greatest Italian painters.... Done from the original French.

printed for G. Smith, and sold by John Brotherton; T. Bowles, Jn. Bowles, & T. Glass 1730.

12mo. [10], 121, [7]pp., title-page in red and black.

[ESTC N16273](#),

BOUTET, Claude. The Art of Painting in Miniature: teaching the speedy and perfect acquisition of that art without a master. By Rules so easy, and in a Method so natural as to render this charming Accomplishment universally attainable. Containing I. The Difference

between Painting in Miniature, and other Kinds of Painting. II. The Management of Colours in Draperies, Linnen, Lace, Furrs, &c. III. The Method of mixing Colours for Carnations; for painting of Architecture, or any Building of Stone or Wood; for Landskips, Terrasses, Water, Ruins, Rocks, &c. IV. The Art of Painting all Sorts of Flowers, with the proper Colours required to represent Nature to the highest Perfection. V. The various Methods of Painting. Translated from the original French The fourth edition. To which are now added, I. Certain secrets of one of the greatest Italian painters for making the finest Colours, Burnished Gold, Shell Gold, &c. II. Some general instructive Lessons for the Art of Drawing. And III. The Usefulness and Benefit of Prints.

printed for J. Hodges, at the Looking-Glass on London-Bridge, J. James at Horace's Head, under the Royal-Exchange, and T. Cooper, at the Globe in Pater-Noster Row, 1739.

12mo. [12], 150, 6pp.

[ESTC T116985.](#)

BOUTET, Claude. The Art of Painting in Miniature: Teaching the speedy and perfect acquisition of that art without a master. By rules so easy, and in a method so natural, as to render this charming accomplishment universally attainable. Containing, I. The difference between painting in miniature, and other kinds of painting. II. The management of colours in draperies, linnen lace, furrs, &c. III. The method of mixing colours for carnations in painting of men, women, or children. IV. The proper colours for painting of architecture, or any building of stone or wood, for landskips, terrasses, water, ruins, rocks, &c. V. The art of painting all sort of flowers, with the proper colours required to represent nature to the highest perfection. VI. The various methods of painting in miniature. The third edition. To which are now added, choice secrets of one of the greatest Italian Painters, for making the finest colours, burnish'd gold, shell-gold, &c. Done from the original French.

Printed for James Hodges, at the Looking-Glass on London Bridge; and John James, at Horace's Head, under the Royal Exchange, 1739.

8vo. [10], 121, [7]pp.

[ESTC T224742,](#)

BOUTET, Claude. The Art of Painting in Miniature: teaching the speedy and perfect acquisition of that art without a master. By Rules so easy, and in a Method so natural, as to render this charming Accomplishment universally attainable. First written for the Use of some young Persons of Quality, who, having succeeded at once, by the Help of these Papers only, prevail'd upon the Author to oblige the World with them. The second edition. To which are now added certain secrets of one of the greatest Italian painters for making the finest Colours, Burnish'd Gold, Shell-Gold, &c. Done from the original French.

printed for John James, at Horace's Head, under the Royal-Exchange, [1739].

12mo. [10], 100, [6], 101-121, [1]p.

[ESTC N29988,](#)

BOUTET, Claude. The Art of Painting in Miniature: teaching the speedy and perfect acquisition of that art without a master. By Rules so easy, and in a Method so natural as to render this charming Accomplishment universally attainable. Containing, I. The Difference between Painting in Miniature, and other Kinds of Painting. II. The Management of Colours in Draperies, Linnen, Lace, Furts, &c. III. The Method of mixing Colours for Carnations; for painting of Architecture, or any Building of Stone or Wood; for Landskips, Terrasses, Water, Ruins, Rocks, &c. IV. The Art of Painting all Sorts of Flowers, with the proper Colours required to represent Nature to the highest Perfection. V. The various Methods of Painting. Translated from the original French. The fifth edition. To which are now added, I. Certain secrets of one of the greatest Italian painters for making the finest Colours, Burnished Gold, Shell Gold, &c. II. Some general instructive Lessons for the Art of Drawing. And III. The Usefulness and Benefit of Prints.

printed for J. Hodges, at the Looking-Glass, facing St. Magnus-Church, London-Bridge, and M. Cooper, at the Globe, Pater-Noster-Row, 1750.

12mo. [10], 150, 6pp., engraved frontispiece, one engraved plate, 1 woodcut text illus.

[ESTC N16272.](#)

BOUTET, Claude. The Art of Painting in Miniature: teaching the speedy and perfect acquisition of that art without a master. By rules so easy, and in a method so natural as to render this charming accomplishment universally attainable. Containing I. The difference between painting in miniature, and other kinds of painting. II. The management of colours in draperies, linnen, lace, furs, &c. III. The method of mixing colours for carnations; for painting of architecture, or any building of stone or wood; for landskips, terrasses, water, ruins, rocks, &c. IV. The art of painting all sorts of flowers, with the proper colours required to represent nature to the highest perfection. V. The various methods of painting. Translated from the original French. The sixth edition. To which are now added I. Certain secrets of one of the greatest Italian painters for making the finest colours, burnished gold, shell gold, &c. II. Some general instructive lessons for the art of drawing. And III. The usefulness and benefit of prints.

printed for T. Longman, C. Hitch and L. Hawes, and M. Cooper, in Pater-noster-Row; J. Hodges, at the Looking-Glass, facing St. Magnus-Church, London-Bridge; and J. and J. Rivington, in St. Paul's Church-Yard, 1752.

12mo. [10], 150, [6]pp., engraved frontispiece and one engraved plate.

[ESTC T473793](#), an imprint variant of the 1752 edition "printed for J. Hodges, ... and M. Cooper".

BOUTET, Claude. The Art of Painting in Miniature: teaching the speedy and perfect acquisition of that art without a master. By Rules so easy, and in a Method so natural as to render this charming Accomplishment universally attainable. Containing I. The Difference between Painting in Miniature, and other Kinds of Painting. II. The Management of Colours

in Draperies, Linnen, Lace, Furs, &c. III. The Method of mixing Colours for Carnations; for Painting of Architecture, or any Building of Stone or Wood; for Landskips, Terrasses, Water, Ruins, Rocks, &c. IV. The Art of Painting all Sorts of Flowers, with the proper Colours required to represent Nature to the highest Perfection. V. The various Methods of Painting. Translated from the original French. The sixth edition. To which are now added I. Certain secrets of one of the greatest Italian painters for making the finest Colours, Burnished Gold, Shell Gold, &c. II. Some general Instructive Lessons for the Art of Drawing. And III. The Usefulness and Benefit of Prints.
printed for J. Hodges, at the Looking-Glass, facing St. Magnus-Church, London-Bridge, and M. Cooper, at the Globe, Pater-Noster-Row, 1752.

12mo. [10], 150, [6]pp., *engraved frontispiece and one engraved plate.* An imprint variant of the 1752 edition "printed for T. Longman, C. Hitch and L. Hawes, and M. Cooper, ... J. Hodges, ...and J. and J. Rivington"

[ESTC T101315](#),

[BOUTET, Claude]. The School of Miniature, erected for the instruction of the ignorant, the improvement of proficients, and the general information of such as are pleased with pictures in small. Herein are contained the most expeditious and infallible ways of drawing without being taught; and all the methods of colouring, stippling, &c. Illustrated by numbers of practical processes upon each head or article; particularly useful to those who would copy in colours from a print. To the whole are annexed many valuable receipts for preparing the colours, which are peculiar to this kind of painting; communicated by the best Italian and other masters. As also, the preparation of an excellent polished gold and shell gold..
printed for S. Harding at the Bible and Anchor on the Pavement in St. Martin's-Lane, and sold by H. Whitridge under the Royal-Exchange, 1733.

8vo. 92pp., *woodcut in the text., final two pages are adverts.*

[ESTC T71120](#)

This would appear to be a rival to the 1729 translation of Boutet's Ecole de la Miniature. No other edition of this translation appeared, although its rival ran to numerous editions throughout the century.

BOUVIER, Gustave. The Manual of oil-painting, for young artists and amateurs. Condensed from the works of Bouvier ... With a glossary of terms of art.
David Bogue, 1847.

16mo. 128pp.

BOUVIER, Gustave. The Manual of oil-painting, for young artists and amateurs. Condensed from the works of Bouvier ... With a glossary of terms of art. Second edition.
David Bogue, 1849.

16mo. 128pp.

BOUVIER, Gustave. A Handbook for Oil-Painting.
Lechertier, Barbe & Co. 1885.

8vo. 72pp.

BOWDEN, George. George Bowden, also trading as Bowden & Hall until 1854, later sometimes listed as Bowden & Co, 1 or 1a Little Queen St, Holborn 1848-1856, not listed 1857-1859, 314 Oxford St ('corner of Harewood Place') 1860-1875; also 9 Holden Terrace, Pimlico 1871-1873. Artists' stationer and colourman.

ref: British artists' suppliers, 1650-1950

BOWEN, Thomas (Painter & Decorator), at the Golden Pallet, in Shagg Lane, St James's Hay Market. c1770. Heal, Sign Boards.

BOWLES, Carington., attrib. The Art of Drawing without a Master from the French of the Sieur P.B.
Printed for Carington Bowles, No. 69 & W. Harris No. 70 St. Pauls Church Yard, [1768]

20cm. 20 leaves of plates. An advertisement for the present work appeared in the Public Advertiser, 27 April 1768, p. 4 c. 3. The title of the French original has not been identified.

Title within ornamental border. "Price 1 sh" following imprint.

Yale Center for British Art.

The images are all after Sebastian Le Clerc, & had been published (or used by) Robert Sayer, 1757, and by Thomas Bowles, 1759. It is also listed in Bowles' 1780's catalogues of Drawing Books.

LE CLERC, Sebastian. The Art of Drawing without a Master, from Mons. Le Clerc. Laurie & Whittle, 53 Fleet Street., 12th May 1794.

small 8vo. *Engraved title-page and 19 engraved plates, comprising 13 lesson plates and 6 plates of anatomical details.* Collation is identical to the 1768 edition (above), the images are identical, but re-engraved in reverse.

LE CLERC, Sebastian. The Art of Drawing without a Master, from Mons. Le Clerc. for R. Sayer, 20th October, 1786.

small 8vo. *Engraved title-page and 19 engraved plates, comprising 13 lesson plates and 6 plates of anatomical details.*

Advertised in 1783 at back of *Art of Painting in Water Colour, as a Polite present for youth; equally useful and amusing*. Price 1s. Engraved on 20 copper plates. There was an undated Carrington Bowles edition, and also a Laurie & Whittle edition dated 12 May 1794. The anatomical details are certainly from Le Clerc, but the first 13 plates are unfamiliar.

BOWLES, Carington. *The Artists Assistant in drawing, perspective, etching, engraving, mezzotinto-scraping, painting on Glass, in Crayons, and in Water-Colours. Containing The easiest and most comprehensive Rules For the Attainment of those truly Useful and Polite Arts. Methodically digested, And adapted to the capacities of young beginners. Illustrated with suitable examples engraved on copper.*
printed for T. Kitchin, printseller, (engraver to his Royal Highness the Duke of York) at the Star, Holbourn-Hill, [1770?].

8vo. [8], 48pp., 4 plates (on three leaves)

[ESTC t139979.](#)

Attributed to Carington Bowles; the second edition [1770?] has the imprint: printed for the author T. Kitchin. Archer 8.1

BOWLES, Carington. *The Artists Assistant in drawing, perspective, etching, engraving, mezzotinto-scraping, painting on glass, in crayons, in water-colours, and on silks and sattins. Containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts, methodically digested, and adapted to the capacities of young beginners. Illustrated with suitable examples engraved on copper. The third edition, improved.*
Printed for Robert Sayer, map and print seller, No. 53. in Fleet-Street, and John Smith, No. 35, Cheapside, as the act directs, 4th January, 1772.

8vo. [8], 48pp., 4 plates (on three leaves)

[ESTC T162172](#), Archer 8.2.

BOWLES, Carington. *The Artists Assistant in drawing, perspective, etching, engraving ... containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts ... illustrated with suitable examples engraved on four copper plates by Carington Bowles.*
Printed for the author, Carington Bowles. 1773.

8vo. 55, [1]p.

[ESTC T162170](#),

BOWLES, Carington. The Artists Assistant in drawing, perspective [sic], etching, engraving, mezzotinto scraping, painting on glass, ... adapted to the capacities of young beginners. Illustrated with suitable examples engraved on four copper plates. The fifth edition, with additions.
printed for the author, T. Kitchin, engraver and printseller, as the Act directs, 12th June, 1775.

8vo. 54pp., plates.

[ESTC T231840.](#)

BOWLES, Carington. Bowles's Artists Assistant in drawing, perspective, Etching, Engraving, Mezzotinto-Scraping, Painting on Glass, in Crayons, and in Water-Colours, And on Silks and Sattins. Containing the easiest and most comprehensive rules for the attainment of those truly Useful And Polite arts, Methodically digested, and adapted to the capacities of young beginners, illustrated with suitable examples engraved on four copper-plates.
printed for and sold by the proprietor, Carington Bowles, At his Map and Print Warehouse, No. 69, in St. Paul's Church - Yard, [1780?]

8vo. 55, [1]p.

[ESTC T124907.](#)

BOWLES, Carington. Bowles's Artists assistant, ... containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts... The sixth edition. Corrected and greatly improved with additions.
printed for and sold by Carington Bowles. 1783.

8vo. 62pp., plates.

[ESTC T166788.](#) AWn report 4 numbered plates, and that pp.56-62 contain 'A list of new drawing-books ...'

Advertised at 1s at back of Art of Painting in Watercolour, 6th edition 1783.

BOWLES, Carington. Bowles's Artist's Assistant in drawing, perspective, Etching, Engraving, Mezzotinto-Scraping, Painting on Glass, in Crayons, and in Water-Colours, And on silk or satin. Containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts, Methodically digested, and adapted to The Capacities of Young Beginners, illustrated with suitable examples Engraved on four Copper-Plates. By the author of Bowles's Art of painting in water-colours. The seventh edition. Corrected and greatly improved with additions.
printed for and sold by the proprietor Carington Bowles, At his Map and Print Warehouse, No. 69, St. Paul's Church Yard, [1785?]

12mo. 64pp., plates.

[ESTC T144692](#).

Advertised in Carrington Bowles's *New and Enlarged Catalogue of Useful and Accurate Maps, Charts, and Plans ...* (c1795), priced 1s.

BOWLES, Carington. *The Artists Assistant in drawing, perspective, etching, Engraving, Mezzotinto-Scraping, Painting on Glass, in Crayons, in Water-Colours, and on Silks and Sattins. Containing the easiest and most comprehensive rules for the attainment of those truly Useful and Polite arts, Methodically digested, And adapted to the Capacities of Young Beginners. Illustrated with suitable examples engraved on copper. The fourth edition, improved.*

printed for R. Sayer and J. Bennet, map, chart, print-sellers, and globe-makers, No. 53, Fleet-Street, as the Act directs, 1786.

8vo. [8], 48pp., 27 illus on 3 folding plates and portrait of Hogarth.

[ESTC T122228](#). BL; Library Company of Philadelphia, Library of Congress, Yale. PPL (lacking all after p.46). Also copy in Marlborough Rare Books (Cat 51).

Archer 8.4, noting frontispiece and 4 plates (on 3 leaves).

Archer 8.5., 7th edition, corrected and greatly improved, with additions, 64pp., 4 plates. Carington Bowles, 1787.

BOWLES, Carington. *The Artists Assistant in drawing, perspective, Etching, Engraving, Mezzotinto-Scraping, painting on Glass, in Crayons, in Water-Colours, and on silks and satins. Containing The Easiest and most Comprehensive Rules For the Attainment of those truly Useful and Polite Arts, Methodically digested, And adapted to the Capacities of Young Beginners. Illustrated with suitable examples engraved on copper. The fifth edition, improved..*

printed for R. Sayer, Map, Chart, Print Seller, and Globe-Maker, No. 53, Fleet-Street, as the Act directs, 1788.

8vo. vii, [1], 48pp., 4 plates (on 3 leaves).

[ESTC T132318](#) Archer 8.7.

BOWLES, Carington. *The Artist's Assistant in drawing, perspective, ... painting on glass, ... and on silks and sattins. ... Illustrated with suitable examples engraved on copper. The sixth edition, improved.*

printed for Laurie and Whittle, 1799.

8vo. vii, [1], 40pp., 4 plates.

[ESTC N30437](#), Archer 8.8.

BOWLES, Carington. The Artists Assistant in drawing, perspective, etching, engraving, mezzotinto-scraping, painting on glass, in crayons, in water-colours, and on silks and sattins. Containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts, methodically digested, and adapted to the capacities of young beginners. The seventh edition, improved.

Printed for Laurie and Whittle, by J. Wright, 1801.

8vo. vii, [1], 40pp., frontispiece (portrait), 4 folded plates.

Archer 8.9

BOWLES, Carington. The Artist's Assistant in drawing, perspective, etching, engraving, metzotinto-scraping, painting ... containing the easiest ... rules for the attainment of those truly useful and polite arts, methodically digested and adapted to the capacity of young beginners. Illustrated with suitable examples engraved on copper. The eighth edition improved.

Printed for Laurie and Whittle ..., by J. Wright. 1802.

8vo. vii, [1], 40pp., 5 plates (some folded) : frontispiece portrait medallion of Hogarth.

Trinity College Dublin; Boston.

BOWLES, Carington. The Artist's Assistant in drawing, perspective, etching, engraving, metzotinto-scraping, painting on glass, in crayons, in water-colours, and on silks and satins : containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts : methodically digested, and adapted to the capacities of young beginners : illustrated with suitable examples, engraved on copper. Ninth edition, improved.

Printed for Laurie and Whittle, 1806.

8vo. 36pp., 4 plates (on 3 leaves).

Suny, National Gallery of Art, Yale. Archer 8.10.

BOWLES, Carington. The Artist's Assistant in drawing, perspective, etching, engraving, metzotinto scraping, painting on glass, in crayons, in water-colours, and on silks and satins. : Containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts. Methodically digested, and adapted to the capacities of young beginners. Illustrated with suitable examples, engraved on copper. Tenth edition, improved.

Printed for Laurie and Whittle, Map, Chart, and Print, Sellers. 1809.

8vo. vi, 33, [1]p., [2] folded leaves of plates

BL. Archer 8.11.

BOWLES, Carington. *The Artist's Assistant, or new & improved drawing book; to which are added, the easiest and most comprehensive rules for the attainment of those truly useful and polite arts, etching, engraving, mezzotinto scraping, painting in water-colours, and on silks and sattins; with instructions for mixing the different shades. The whole methodically digested, and adapted to the capacities of young beginners.*
Printed and published by W. Mason. 1813.

8vo. 28pp., *folding frontispiece.*

BL; UCLA, Yale. Archer 8.13.

BOWLES, Carington. *The Artist's Assistant in Drawing, Perspective, Etching, Engraving, Mezzotinto-scraping, Painting on Glass, in crayons, water colours, and on silks and satins: containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts, methodically digested, and adapted to the capacities of young beginners: illustrated with suitable examples, engraved on copper.*
Gainsborough. printed by and for Henry Mozley. 1814.

12mo. 44, [4]pp., *3 folded leaves of plates.*

BL. Archer 8.14. National Gallery of Art (Washington).

Archer 8.12 also records a Gainsborough 1810 edition, 44, [iii]pp., *3 plates.*

BOWLES, Carington. *The Artist's Assistant in Drawing ... The twelfth edition, improved.*
J. Whittle & R.H. Laurie. 1818.

8vo. 39pp., *4 plates (on 3 leaves).*

BL (lacking plates), V & A. Archer 8.15.

BOWLES, Carington. *The Artist's Assistant in drawing, perspective, etching in copper and steel, engraving, metzotinto scraping, painting on glass, in crayons, in water-colours, and on silks and satins ... : containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts : methodically digested, and adapted to the capacities of young beginners : illustrated with suitable examples, engraved on copper. The thirteenth edition.*

Printed for R.H. Laurie. 1825.

8vo. 48pp., *3 folding plates.*

BL; Getty, Yale. Archer 8.16.

BOWLES, Carington. The Artist's Assistant in drawing, etching, engraving, mezzotinto-scraping, painting on glass, and on silks, satins, &c: containing the easiest and most comprehensive rules for the attainment of those truly useful and polite arts. The eighth edition.

Printed for R.H. Laurie ... No. 53, Fleet Street, 1842.

8vo. 34pp

Yale, Delaware.

NB: For a discussion on the various editions see Archer pp192-193.

BOWLES, Carington. The Whole Art of Painting in Water-Colours; exemplified in landscapes, flowers, &c. together with instructions for painting on glass and in crayons: explained in a full and familiar manner. With particular directions for preparing the colours, agreeable to the practice of the most eminent masters. By the author of the Artists Assistant. printed for T. Kitchin, engraver, and Co. Published as the act directs, 1st May 1773.

small 8vo. [6], 72pp., *one plate of a painter's box., half title.*

[ESTC T224111](#), Ken Spelman copy (now BL), only. Apparently the first edition, subsequently published as 'The art of painting in water-colours'.

BOWLES, Carington. The Whole Art of Painting in Water-Colours; exemplified in landscapes, flowers, &c. Together with Instructions for painting on glass and in crayons: explained in a full and familiar manner. With particular directions for preparing the colours, agreeable to the practice of the most eminent masters. By the author of The artists assistant. printed for T. Kitchin, engraver, and Co. at No. 59, Holborn-Hill, Published as the Act directs, 24th June, 1775.

8vo. [8], 72pp., *engraved plate.*

[ESTC N473345](#),

BOWES, Carington. Bowles's Art of Painting in Water-Colours: Exemplified in landscapes, flowers, &c. together with instructions for painting on glass and in crayons: explained in a full and familiar manner. With particular directions for preparing the colours, agreeable to the practice of the most eminent masters. By the Author of Bowles's artist's assistant. The sixth edition. Corrected and greatly improved with additions.

Printed for and sold by the proprietor Carington Bowles, at his map and Print Warehouse, No. 69, St. Paul's Church Yard, MDCCLXXXIII. [1783]

8vo. 79, [1]p., *"just published" advertisement page.*

[ESTC T149080](#),

A detailed handbook for the artist, with instructions for the preparation and mixing of colours, followed by directions for their use in the colouring of "Naked Figures.. Old Women...Dead Men"; as well as Hair, Birds, and individual varieties of Flowers. The work concludes with A List of New Drawing-Books; designed and engraved in a very superior style, by the most eminent masters, for the use and improvement of Young Gentlemen and Ladies in the delightful Art of Drawing. This List appeared one year before the earliest recorded catalogue issued by Carington Bowles (1784), see Antony Griffiths, A Checklist of Catalogues of British Print Publishers, c1650-1830.

BOWLES, Carington. The art of painting in water-colours: exemplified in landscapes, flowers, &c. Together with instructions for painting on glass and in crayons: Explained in a full and familiar Manner. With Particular Directions for preparing the Colours, agreeable to the Practice of the most eminent Masters. By the author of The artist's assistant. The eighth edition, corrected and greatly improved, with additions. printed for and sold by Robert Sayer, at his Map, Chart, and Print Warnhouse, No 53, Fleet Street, 1786.

8vo. 75, [1]p.

[ESTC N16274](#):

BOWLES, Carington. Bowles's Art of Painting in water-colours: Exemplified in landscapes, flowers, &c. together with instructions for painting on glass and in crayons: explained in a full and familiar manner. With particular directions for preparing the colours, agreeable to the practice of the most eminent masters. By the Author of Bowles's artist's assistant. The ninth edition, corrected and greatly improved with additions. Printed for and sold by the proprietor Carington Bowles, at his map and Print. Warehouse, No. 69, St. Paul's Church Yard, 1787.

8vo. 80pp. *Pages 74-80 being Bowles' List of New Drawing Books.*

[ESTC T224259](#), also Private Collection.

BOWLES, Carington. The Art of Painting in Water-Colours; exemplified in landscapes, flowers, &c. together with instructions for painting on glass and in crayons: exemplified in a full and familiar manner. With particular directions for preparing the colours, agreeably to the practice of the most eminent masters. By the author of The Artist's Assitant (sic). The ninth edition, corrected and greatly improved, with additions. printed for and sold by Robert Sayer, At his Map, Chart, and Print Warehouse, No. 53, Fleet-Street, 1788.

8vo. 75, [1]p., *frontispiece medallion portrait of Queen Charlotte.*

[ESTC N29987](#),

Instructions are also included for the construction of a Box to Hold Colours, an addition to earlier editions.

BOWLES, Carington. The Art of Painting in Water-Colours; exemplified in landscapes, flowers, &c. together with instructions for painting on glass and in crayons. [London 1796?].

8vo. Title taken from other editions. BL copy only lacking all before page 7 and all after p.68, except one leaf numbered 79 on the recto containing advertisements.

[ESTC T116174](#).

BOWLES, Carington. The Art of Painting in Water-Colours; exemplified in landscapes, flowers, &c. together with instructions for painting on glass and in crayons: By the author of The Artist's Assistant. The tenth edition, corrected and greatly improved, with additions. printed for and sold by Robert Laurie and James Whittle, successors to the late Mr Robert Sayer, 1797.

8vo. [4], 68pp.

[ESTC T116116](#).

BOWLES, Carington. The Art of Painting in Water-Colours, &c. Exemplified in landscapes, flowers, &c. Together with instructions for painting on glass and in crayons: explained in a full and familiar manner. With particular directions for preparing the colours, agreeably to the practice of the most eminent masters. By the author of The artist's assistant. The eleventh edition, corrected and greatly improved, with additions. printed for and sold by Robert Laurie and James Whittle, map, chart, and print-sellers no. 53, Fleet-Street, successors to the late Mr. Robert Sayer. J. Rider, printer, Little-Britain, 1800.

8vo. [2], 61, [1] p., [1] leaf of plates.

[ESTC N505909](#)

BOWLES, Carington. The Art of Painting in Water-Colours; exemplified in landscapes, flowers, &c. together with instructions for painting on glass and in crayons: exemplified in a full and familiar manner. With particular directions for preparing the colours, agreeably to the practice of the most eminent masters. By the author of The Artist's Assistant. The twelfth edition, corrected and greatly improved, with additions. printed for and sold by Robert Laurie and James Whittle, successors to the late Mr Robert Sayer, 1800.

8vo. [2], 55, [1]p., *frontispiece medallion portrait of Queen Charlotte.*

Oxford; National Gallery of Art.

BOWLES, Carington. *The Art of Painting in Water-Colours, &c. : exemplified in landscapes, flowers, &c., together with instructions for painting on glass and in crayons, explained in a full and familiar manner: with particular directions for preparing the colours, agreeably to the practice of the most eminent masters. The twelfth edition, corrected and greatly improved, with additions.*

Printed (by E. Rider ...) for Robert Laurie and James Whittle. 1802.

small 8vo. ii, 61, [1]p., *engraved frontispiece.*

BL; Harvard, Historic Deerfield, Redwood, Yale.

BOWLES, Carington. *The Art of Painting in Water Colours, &c. : exemplified in landscapes, flowers, &c. together with instructions for painting on glass, and in crayons. 15th edition, corrected and greatly improved, with additions,*
Printed (by Rider and Weed, Little Britain) for Robert Laurie and James Whittle, map, chart, and print-sellers, No. 53, Fleet Street, 1808.

8vo. 51, [1]p., *plate.*

NGA (Feller Collection)

BOWLES, Carington. *The Art of Painting in Water Colours, &c. : exemplified in landscapes, flowers, &c., together with instructions for painting on glass and in crayons, explained in a full and familiar manner, with particular directions for preparing the colours, agreeably to the practice of the most eminent masters. The sixteenth edition, corrected and greatly improved, with additions.*
Printed (by Rider and Weed, Little Britain) for Robert Laurie and James Whittle, map, chart, and print, sellers, No. 53, Fleet Street, 1811.

8vo. 42 [2]pp *index.*

Duquesne University.

BOWLES, Carington. *The Art of Painting in Water-Colours, &c. exemplified in landscapes, flowers, &c. ... together with instructions for painting on glass, and in crayons.*
printed (by Rider and Weed ...) for James Whittle and Richard Holmes Laurie, 1818.

8vo. 42, [2]pp.

BL

BOWLES, Carington. The Art of Painting in Water-Colours, &c. exemplified in landscapes, flowers, &c. : together with instructions for painting on glass, and in crayons: explained in a full and familiar manner, with particular directions for preparing the colours agreeably to the practice of the most eminent masters. 19th ed., corr. and greatly improved, with additions. Printed for R.H. Laurie. 1824.

8vo. 52pp.

New York University.

BOWLES, Carington. The Art of Painting in Water-Colours, &c. exemplified in landscapes, flowers, &c. : together with instructions for painting on glass, and in crayons: explained in a full and familiar manner : with particular directions for preparing the colours, agreeably to the practice of the most eminent masters. 19th ed., corrected and greatly improved, with additions. R.H. Laurie. 1826.

8vo. *iv*, 52pp.

BL; Getty.

BOWLES, Carington. The Art of Painting in Water-Colours, exemplified in landscapes, flowers, &c., together with the progression of a water-colour landscape and instructions for painting in crayons. 21st edition. R.H.Laurie. 1837.

8vo. 38pp.

State Library of New South Wales.

NB: Print Quarterly Dec 1989, mentions a 1795 John Payne edition.

BOWLES, Carington. Bowles's Compleat Drawing-Book, containing an extensive collection of examples in all variety of subjects, for the improvement of youth, in the pleasant and useful Art of Drawing, elegantly engraved on one hundred copper-plates, in the following method: I. Lessons adapted to lead the pupil gradually from the first practice on parts of the human body, to the drawing of the whole academy figures, in fifty plates, by Sebastian Le Clerc. II. Examples of Landshapes (sic) sketched in outlines for the first attempts of the pupil, and finished with shadings for his after practice. In several original plates, by Chatelaine, Viveres, Vansomer, &c. III. Designs in sea pieces; many examples in horses, cattle, fowls and flowers, after the best masters in each subject. To which are annexed, Introductory Rules for the Use of Learners with an account of the Instruments and Materials used in Drawing. printed for Carington Bowles, 1773.

4to. [2], 4pp., 100 copper plates.

[ESTC N45752](#)

Advertised at back of 1783 edition of Art of Painting in Water-Colours, at 6s.

BOWLES, Carington. Bowles's Complete Drawing-Book, containing an extensive collection of examples on a great variety of subjects, for the improvement of youth, in the pleasant and useful art of drawing, elegantly engraved on one hundred copper-plates, in the following method: I. Lessons adapted to lead the pupil gradually from the first practice on parts of the human body, to the drawing of the whole academy figures, in fifty plates, by Sebastian Le Clerc. II. Examples of landscapes sketched in outlines for the first attempts of the pupil, and finished with shadings for his after practice. In several original plates, by Chatelaine, Viveres, Vansomer, &c. III. Designs in sea pieces; many examples in horses, cattle, fowls and flowers, after the best masters, on each subject. To which are annexed. Introductory rules for the use of learners; with an account of the instruments and materials used in drawing. The eighth edition, corrected and greatly improved with additions.

printed for and sold by the proprietor Carington Bowles, at his map and print warehouse, no. 69, in St. Paul's Church Yard, [1800?]

4to. [2], 4pp., 100 engraved plates.

[ESTC T132565](#), BL (very imperfect copy)

BOWLES, Carington. The Draughtsman's Assistant; or, drawing made easy. Wherein the principles of the art are laid down in a familiar manner, in ten lessons, Under the following Heads, viz. 1. Of the Features and Limbs. 2. Of Profiles and Ovals. 3. Of Whole Figures. 4. Of Drapery. 5. Of Light and Shade. 6. Of Landscapes. 7. Of Perspective. 8. Of Enlarging and Contracting. 9. Of the Imitation of Life. 10. Of History. Illustrated by a great variety of examples neatly engraved. With An Introductory Treatise on the Utility of the Art; and An Appendix, containing Observations on Design as well in regard to Theory as Practice. By the author of The artist's assistant.

printed for, and sold by, T. Kitchin, Engraver, No 59. Holborn-Hill, 1772.

4to. 22pp., 59 plates.

[ESTC T88058](#),

BOWLES, Carington. All Draughtsman's Assistant; or Drawing Made Easy. Wherein the principles of the art are laid down in a familiar manner, in ten lessons...with an introductory treatise on the utility of the art, and an appendix, containing observations on design as well in regard to theory as practice.

R. Sayer & J. Bennett. c1777.

4to. 16pp., 65 plates.

Bridson B75; Archer 485.4

BOWLES, Carington. All Draughtsmen's Assistant; or, drawing made easy: wherein the principles of that art are rendered familiar; in ten instructive lessons, ... Explain'd by a great variety of examples from the most approved designs, on copper-plates, neatly engraved: with a suitable introduction on the utility of this noble art; ... By the author of The artist's assistant. printed for R. Sayer and J. Bennett [1780?]

4to. [2], 16pp., 72 plates

BOWLES, Carington. All Draughtsmen's Assistant; or, drawing made easy: wherein the principles of that art are rendered familiar; in ten instructive lessons, ... Explain'd by a great variety of examples from the most approved designs, on copper-plates, neatly engraved: with a suitable introduction on the utility of this noble art; ... By the author of The artist's assistant. printed for R. Sayer and J. Bennett [1781?]

4to. [4], 16pp., plates.

[ESTC N39203.](#)

BOWLES, Carington. The Draughtsman's Assistant; or Drawing made easy: wherein the principles of that art are rendered familiar in instructive lessons comprised under the following heads: 1. features and limbs, 2. profiles and ovals, 3. whole figures, 4. drapery, 5. light and shade, 6. landscapes, 7. perspective, 8. enlarging and contracting, 9. imitation of life: explained by a great variety of examples from the most approved designs on seventy-two copper-plates, neatly engraved: with a suitable introduction on the utility of this noble art and observations on design as well in regard to theory as practice / by the author of The artist's assistant.

Robert Sayer. 1786.

4to. 16pp., 72 plates (one folded)

Yale Center for British Art: British Art Center copy is bound with: The artist's vade mecum. London : Robert Sayer, 1786.

Archer 485.5 (is this the above edition?)

BOWLES, Carington. The Draughtsman's Assistant; or, drawing made easy: wherein the principles of that art are rendered familiar, in instructive lessons ... Neatly engraved on seventy-two copper plates: ... By the author of The artist's assistant. Printed for Robert Sayer, [1787?].

4to. [2], 16pp., 72 engraved plates. (plates 41-46 dated 1787).

[ESTC N61183](#), BL (lacks title-page);. Archer 485.6

This was reissued with the same titlepage, and with plates on paper watermarked 1801; plate 29 of the 19th cent. ed. has imprint: 'Published 12 May 1794 by Laurie and Whittle, 53, Fleet-Street, London'. Date of publication suggested by DeWint. Laurie and Whittle succeeded Robert Sayer in 1794 or a little earlier (CtY-BA)

BOWLES, Carington. All Draughtsman's Assistant.
R. Sayer and J. Bennet. c1794.

4to. 16pp., 72 plates (plates 41-46 dated 1787, plate 29 dated 1794).

Archer 485.7

BOWLES, Carington. All Draughtsman's Assistant.
R. Sayer and J. Bennet. 1795.

4to. 16pp., 72 plates. *Is this the c1794 edition?*

BL.

BOWLES, Carington. The Draughtsman's Assistant; or, Drawing Made Easy: Wherein the principles of that art are rendered familiar, in instructive lessons comprised under the following heads. I. Features and Limbs. Landscapes. Profiles and Ovals. Perspective. Whole figures. Enlarging and contracting. Drapery. Imitation of life. Light and Shade, &c. &c. Explained by a great variety of examples from the most approved Designs, neatly engraved on seventy-two Copper-plates: With a suitable introduction on the utility of this noble art, and observations on designs, as well in regard to theory as practice, by the author of the artist's assistant.

Printed for Robert Sayer and Co., 53, Fleet Street, c1801. [Price Seven Shillings and Six pence sewed.]

4to. [2], 16pp., 72 engraved plates.

Winterthur, [Yale Center for British Art](#). Abbey, Life 122,
2013, The Bookpress,[and Abbey] noting paper watermarked 1801.

Yale Center for British Art has 3 copies. Copy 1 is the Abbey copy and has a plate with 1801 watermark. Copy 2 has the same plates; many of them are printed on paper with 1801 watermark. Copy 3 is an earlier issue. It has the autograph of J. Priestly dated 1796. The plates are the same but printed on different paper with no dated watermarks and the plate with date 1794 (Plate 29) in copy 1 & 2 is undated here and has different imprint (i.e. Printed for R. Sayer, No. 53, Fleet-Street.) Plate 29 in copy 1 & 2 has imprint: Published 12 May 1794 by Laurie and Whittle, 53, Fleet Street, London. Laurie and Whittle succeeded Robert Sayer in 1794 or a little earlier. (cf.

Maxted, I. London book trades). Plates by Pierre Charles Ingouf, J.S. [i.e. John Spilsbury], Robert Pranker, M. Renoldson [i.e. Rennoldson], Thomas Cook, Charles Grignon, James Mason, William Byrne, John Pye, Robert Hancock, Antoine Benoist, John June, Henry Roberts, James Peake [i.e. Peak], and Smith; after Jean Baptiste Greuze, John Collet, John Cleveley, Johann Elias Ridinger, T. Collet, and James Roberts.

BOWLES, Carington. Bowles's New Preceptor in Drawing; consisting of Variety of Classes, viz. Whole figures in divers Positions, and all the several parts of the human body from head to foot; light, airy, loose landscapes; perspective views of sea-ports, forts, ruins, &c. being the close study, for a series of years, of the late Mr Lens, miniature-painter, and drawing master, to Christ's-Hospital. On sixty-two copper-plates, engraved by himself. Designed chiefly for young beginners, and now published from the author's originals, very necessary and useful for all drawing, boarding schools, &c. &c. To which is prefixed An Introduction to Drawing; containing a description of the instruments and their respective uses, and the materials proper for drawing; rules for managing the pencil, and the best method for attaining perfection in the art; with instructions by which a young practioner shall be enabled to form a judgment as well of his own performances as those of tothers; with easy, proper, and necessary lessons for him at his first entrance. Also the names of the colours used, with instructions to temper, mix and fit them for the painting. Likewise, colours for washing landscapes, or prints of any kind; with plain and easy rules for Japanning. translated from the French of Monsieur Gerard de Lairesse, and improved with extracts from C.A. Du Fresnoy, Salmon, &c. Printed and sold by the Proprietor Carington Bowles. c1799.

oblong 8vo. [2], 21, [1]p., *engraved frontispiece and 62 numbered engraved plates by Lens, on 42 leaves (watermarked 1799).*

Unrecorded in ESTC. Worldcat records V & A; Colonial Williamsburg, William & Mary, Yale.

Marlborough (1991) and Ken Spelman (2002, now Yale Center for British Art) listed copies.

This appears to be a new edition of an adaptation of De Lairesse, originally published in London, 1750, under title: *For the curious young gentlemen and ladies*. See LENS, Bernard. See also BM: 1906,0515.2.1-62

BOWLES, Carington. The School of Art; or, most compleat Drawing-Book extant: consisting of an extensive series of well chosen examples, selected from the designs of those eminent masters, Watteau, Boucher, Bouchardson, Le Brun, Eisen, &c. engraved on sixty copper plates, and performed in a method which expresses the manner of handling the chalk, and the management and harmony of its tints, in real drawings. printed for John Bowles; Robert Sayer, and Carington Bowles. 1765.

folio. *Title, 1f., 60 engraved plates printed in sepia.*

[ESTC N46692](#), Huntington. WorldCat adds BL, National Gallery of Art, Delaware, Winterthur. Also a worn copy in Nottingham Public Library; Marlborough Rare Books listed a copy in 1980, and another (lacking title-page) was offered for sale in America in 2022.

Attributed to Gabriel Smith.

BOWLES, Carington. The School of Art; or, most compleat drawing-book extant: consisting of an extensive series of well chosen examples, selected from the designs of ... Watteau, Boucher, Bouchardon, Le Brun, Eisen, &c. &c. Engraved on 48 folio copper plates. printed for and sold by Carington Bowles, at his map and print warehouse, no.69, St. Paul's Church Yard., [1780?]

folio. 3, [1]p., 60 plates.

[ESTC N52904](#)

Advertisement below imprint on titlepage: "Just published, Bowles's Passions of the soul; represented in several heads .. from the designs of the late celebrated Monsieur le Brun, on 20 folio copper-plates." - Additional plates in this edition are apparently from 'Passions of the soul'. Date from CSMH: obviously later than the 1765 edition of 'The school of art'; John Bowles apparently retired in 1779; Carrington Bowles at this address from 1764-1793 (Plomer; Maxted). - In CSMH copy, '48' is altered to "60" in MS.; the numbering of the plates is irregular: 1-23,[1],37-60, with 12 additional plates numbered between 2 and 20

Quaritch 2008 1371/85 - notes a second edition Carington Bowles c1780. 'Engraved on 48 folio copper plates'.

BOWLES, Carington. The School of Art or the Young Genius' Assistant, being the most complete drawing-book extant: collected from the well chosen examples of LeBrun, Boch, Ardon &c.

J.&J. Roberston, Edinburgh. [1825].

Engraved title-page and 19 plates.
Christies Edinburgh 28.10.88 lot 83

BOWLES, Carington. A New Book of Cyphers, wherein the various combinations of the alphabet are ornamentally dispos'd in the present taste. Extremely useful to every person wanting or using such decorations.

printed for Carington Bowles and Robert Sayer [1773?].

8vo. [1], 58pp., engraved throughout.

[ESTC T87386](#):

For other versions see under LOCKINGTON, John.

BOWLES, Carington. Bowles's Polite Recreation in Drawing: containing picturesque portraits of fashionable faces, that frequent the Genteel Watering Places.... including fifty-two well-known heads, with the animals they resemble.
printed for and sold by the proprietor Carington Bowles. [1779].

oblong 8vo. [2]pp. *Letterpress title-page and 15 plates (dated 24 June 1779).*

[ESTC N32875.](#)

2001 Marlborough Rare Books with 26 numbered plates in bistre, noting that "we have traced this work in the 1786 edition of Bowles New and Enlarged Catalogue, p.196 calling for 26 plates".

Yale Center for British Art, in original wrappers.

BOWLES, Carington. [Drawing Book: six landscapes] Book 3. A suite of six etched plates of invented landscapes. Numbered C1-C6, with wide margins, on thick laid paper, bound as issued with a single stitch. Price 6d in the lower right hand margin of the first plate. The plates are initialled J.C.S. Our research has identified that J.C.S. could possibly be Jacob Christophe Schnebbelie, c1760-1792, draughtsman, and also drawing master at Westminster School.

oblong 8vo [75mm x 168mm plate-mark / 125mm x 195mm sheet]. Printed for Carrington Bowles in St Pauls Church Yard. c1770

The compositions are arrangements of architecture, natural forms and human figures, often featuring a body of water, with ships. These ephemeral 'drawing books' are very scarce, often only surviving as single examples.

BOWLES, Carington. Stitched set of prints, six in total, with 'Book 16' printed at top of first print, and 'Printed for Carington Bowles at No. 69 in St. Paul's Church Yard' printed at foot of first print, and 'Published by Carington Bowles, June 15th 1772' printed at foot of third print; each print is divided into two and shows a variety of figures (fruit seller, beggar, noble men, ladies, trades men) in a variety of poses.

(71 x 163 mm plate-mark, / 129 x 200 mm sheet). 1772.

Now in private collection.

BOWLES, Carington. A suite of 6 engraved plates depicting wild boars. Numbered 1c-6c and identified as Book 51 in the upper left hand corner of the first plate. There is no text (as issued?) and these suites were often issued in 6's without letterpress.

140mm x 230mm.

printed for Carington Bowles at No. 69 in St Pauls Churchyard, London. c 1770.

Ken Spelman Books (Now Yale Center for British Art noting it is recorded in Carington Bowles's *New and enlarged catalogue of useful and accurate maps, charts, and plans*, p. 171.

BOWLES, Carington. Carington Bowles's new and enlarged catalogue of useful and accurate maps, charts, and plans; curious and entertaining engraved and mezzotinto prints, single or in sets: writing books; including all the the branches of penmanship: black-lines, letter-file maps, and prints, school pieces, cards for schools, &c. &c. A great collection of elegant drawing books, and correct books of maps, roads, perspective, geometry, &c. Containing a great variety of new and valuable articles for the use of the nobility and gentry of Great-Britain and Ireland. Merchants exports, and shop keepers country trade. Which may be had wholesale and retail at his map and print warehouse, no. 69, St. Paul's Church Yard, London. [London 1784].

8vo. 197, [3]pp. Pp. 193-196 comprise 'Additions, 1784'

[ESTC T181179](#). Cambridge and John Rylands, both lacking the additions.

BOWLES, Carington. Carington Bowles's new and enlarged catalogue of useful and accurate maps, charts, and plans; curious and entertaining engraved and mezzotinto prints, single or in sets: writing books; including all the the branches of penmanship: black-lines, letter-file maps, and prints, school pieces, cards for schools, &c. &c. A great collection of elegant drawing books, and correct books of maps, roads, perspective, geometry, &c. Containing a great variety of new and valuable articles for the use of the nobility and gentry of Great Britain and Ireland. Merchants exports, and shop keepers country trade. Which may be had wholesale and retail at his map and print warehouse, no. 69, St. Paul's Church Yard, London. [London: 1785].

8vo. 194, [4]pp

[ESTC N504861](#),

BOWLES, Carington. Suites of Twelve Prints. The Yale Center for British Art has 23 different examples.

BOWLES'S FLORIST: See SAYER, Robert.

BOWLES, John. Flora, or a Curious Collection of ye most Beautiful Flowers as they appear in their greatest perfection each month of the Year. printed for John Bowles at the Black Horse in Cornhill, 1749.

Engraved title-page and 12 plates.

Dunthorne, 116, "... the same plates also used by Carington Bowles and John Brooks, whose name is found engraved over the partially scraped out address of Bowles, "Sould by John Brooks on Cork Hill". These plates are slightly smaller than those of Sayer and also have an engraved border all around the plate, while the Sayer plates have an engraved border on top and sides only, and other slight differences; Bowles January plate has a spider hanging on its thread from the Striped Orange and a beetle is on the vase, neither of which are found in the Sayer plate. Some of the Bowles plates engraved by Parr and Clark. Robert Furber's Floral border to his subscribers is copied in reverse by Bolwes and used as his title page with the centre filled with Flora, Pan & seated on rocks beneath trees garlanded with flowers and with the above title."

BOWLES, John. (pub). A Drawing Book of useful examples for youth, exhibiting the various parts of the humane body.
John Bowles. c1750.

small oblong folio. *12 engraved plates each with 3 illus., including title.*

Marlborough Rare Books (Catalogue 49).

BOWLES, John. A Curious Collection of Beasts, Horses, and Birds.
Printed for John Bowles, at the Black Horse in Cornhill, [ca. 1750].

220 x 340mm. *25ff, engraved.*

Yale Center for British Art.

BOWLES, Thomas. A Compleat Book of Ornaments, consisting of variety of compartments, shields, masks, frize-work, moresk-work &., being very useful for painters, carvers, watch-makers, gravers &c invented and drawn by some of the best artists.
printed and sold by Tho Boles next to the Chapter-house in St Paul's Chutch-yard. c1728.

oblong small folio. [37] engraved plates.

Hugh Pagan copy 2021: Two volumes, one volume contains Suites N and L (both engraved by C de Moelder), which are oblong in dimensions and mostly measure c145 x 265mm (a few longer and folded at their outer end). The other volume contains the remaining engravings, which are upright and measure c280 x 170mm. Ex Birmingham Assay Office Library.

"This appears to be one of only two known cpies which are complete, or effectively complete, of this excessively rare set of prints of engraved ornament put together and marketed by gthe 18th century London printseller Thomas Bowles [II], as a source book for painters, cabinet makers, jewellers and skilled craftsman generally.

As explained by Michael Snodin, in an article in the periodical *Furniture History*, vol 30, 1994, 86-91, Bowle's publication had complex origins, but Snodin was able to unravel these on the basis of the only effectively complete copy known to him at the time, that in the rare book collection at the Henry Francis Dupont Winterthur Museum (their no. NK1530 B78). Snodin was able to demonstrate that images taken from three of the prints in question were used as models for actual examples of engraved brass ornament on items of furniture respectively owned by the Victoria and Albert Museum and by the Iveagh Bequest, Kenwood, testifying to the influence that this particular publication had on contemporary makers of high-end cabinet furniture.

An earlier London printseller, J. Nicholls, whose imprint remains on three of the suites concerned, had acquired from different sources the copper plates for the whole or part of eight suites of engraved ornament probably dating from the 1680s and 1690s and respectively engraved by Jean Louis Durant, Paul van Somer (three suites), Charles de Moelder (two suites), and a little known Parisian engraver named Mersonau (two suites, both of these from designs supplied to him by Jean or Claude Berain). These were pulled together by Bowles into one publication by the addition of a general engraved title leaf, three engraved part title leaves and two additional engraved plates, most or all of which were engraved by John Pine on the basis of design elements taken from earlier prints by the influential French engraver Jean Bernard Honoré Toro. The combined evidence of the Winterthur copy and of our copy shows that the collation of the Bowles publication was intended to be as follows:

- (1). Suite J (Jean Louis Durant). 6 engraved images numbered 2, 4, and 5-8, on 3ff (Snodin mentions a Bowles-produced engraved title leaf which he associates with this suite, but this is not present either in the Winterthur copy or in our copy, and it may be that this was omitted from the collected issue of these suites).
- (2). Suite L (Charles de Moelder). 4 engraved plates (these are present in our copy, bound after Suite N by the same engraver, but are not lettered L). (It should be noted that one of these plates seems in fact to be missing from the Winterthur copy).
- (3). Suite M (Paul van Somer). 4 engraved plates.
- (4). Suite N (Charles de Moelder). 7 engraved plates (the first of these plates doubles as a part title leaf, reading Proper Ornaments to be engrav'd on Plate, &.).
- (5). Suite O (Paul van Somer). 4 engraved plates.
- (6). Suite P (Paul van Somer). 2 engraved plates numbered 2 and 4 (Snodin refers to the existence of a third plate from the suite, but this is not present either in the Winterthur copy or in our copy).
- (7). Unlettered suite (Mersonau). 4 plates.
- (8). Unlettered suite (Mersonau). 4 plates.

In our copy the general engraved title leaf, reading A Compleat Book of Ornaments (etc), precedes Suite M; a part title leaf reading A New Book of Ornaments proper for Jewellers, Painters, Gravers, Carvers, &., precedes Suite J; a part title leaf reading A New Book of Shields usefull for Seal Gravers, Painters, Carvers, &., precedes Suite O; and a part title leaf reading A New Book of Ornaments proper for Gravers, Jewellers, Carvers, & most sort of Artificers, precedes the first Mersonau suite. The two additional engraved plates are respectively bound after Suite M and after Suite O. Intriguingly, the blank area in the centre of the cartouche in our copy of the first plate in Suite M contains a four-line poem written in pencil, reading “Moore our Countrys Pride / With Laurel let us Crown / and may each ebbing Tide / His and our Enemys Drown”, while a similar (incomplete?) Three-line poem within the same area on the following plate begins “Sweet Babes with Flowers wreathed”. The reference to Moore is presumably to Sir John Moore, the highly regarded British general killed at the moment of victory at the battle of Corunna during the Peninsular War.”

see also [BM 2011,7084.74](#) for an image of the general engraved title-page. “a central cartouche with inscription, the head of a man at top under canopy with scallop shell, upheld by two naked female figures with wings, holding trumpets; below to left a winged horse, shield, and spears; to the right a putto with bow and arrow, holding classical helmet; all on pedestal with empty central cartouche, and below a second empty cartouche.” Inscribed in pen next to publisher's address "price 1s / 3". [ex Christopher Lennox-Boyd].

NB: Thomas Bowles I died in 1721, Thomas II died 1767, stock then passed to his nephew Carington I, and after his death in 1793 to his son Carington II, who always traded in partnership as Bowles and Carver until c1830's.

BOWLES, Thomas. New Drawing Book of Horses, Design'd by Chevalier Le Clerk, Vandermulin &c. proper for painters & adapted for Youth to Draw after. Printed for & sold by Tho: Bowles Print & Map Seller next ye Chapter House in St. Pauls Ch-Yard, Londn.: [17--?]

321mm. [5] f. carrying t.pl. and 15 plates. The title-plate is signed as engraved by I. Carwitham; plates 1-15 are unsigned.

In the Royal Academy's copy the five leaves of plates are followed by eighteen blank leaves.

BOWLEY, George. George Bowley, oil, colourman, and blue-maker, at the Oil-jarr [sic], no 61. Three doors from Camomile-street, within Bishopsgate, London; makes and sells all sorts of fig, flat, drop and squeeze blues; ... [London 1775?]

171mm x 140mm.

[ESTC T204861](#). [BM: Heal 89.17](#)

BOWRING. Trade card of J Bowring, artist; text in palette with brushes and a scroll below, miniature portrait of a lady hanging from a tree to the right; state before text added at bottom; hand-written date 1785 on mount above the card. Engraving and etching.
95mm x 63mm.

BM: D,2.3222 , with 2 variant examples, 1791, 1811.

BOYDELL, John. [Landscapes] 'Boydelle sculp.'
[London], by J.G. Printseller in St. Ann's
Court Dane's Street, Soho Square, publish'd according to Act of Parliament, July 25 1747.

Oblong 8vo (sheet 120 x 208 mm., platemark 102 x 150 mm.). *Two separate sets of 6 prints each of different landscape views. Each set priced 'Price 6d'. Each set with imprint line as follows on first print, 2 sets of 6 prints each of different landscape etchings, none numbered, but each with identical imprint line on first plate.* Stitched in contemporary drab wrappers, front cover with contemporary Mss title 'Landscapes' and below 'Serrell'.

Two separate sets of landscape etchings, both dated '25 July 1747', by the engraver John Boydell (1720-1804), during his early years as a journeyman printmaker. Later in the same year John Boydell opened his first shop in the Strand of London and distributed in own prints, and over time gave up engraving himself and concentrated to become the most important printseller and publisher in Georgian London. The 'J.G. Printseller' could not be unmasked. -

Unrecorded. Ref: Bogislav Winner: E-List XXXVIII, 2023.

BOYDELL, John. Six landskips drawn after Nature. J. Boydell sculp. 1747, price plain 1s. [London], sold by J. Boydell engraver at the Sign of the Globe near Durham yard in the Strand, 1747.

Set of 6 engraved plates, numbered 1-6, first plate with imprint as above, also 'P.Mortic Delin', 2nd plate not signed at all, plates 3-6 signed 'J. Boydell delin et sculp.'

(Bound with:)

BOYDELL, John. Six landskips drawn after Nature by John Boydell. J. Boydell delin et sculp. Price 1s. [London], printed for & sold by John Boydell engraver at the Sign of the Globe near Durham yard in the Strand, 1747.

Set of 6 engraved plates, numbered 1-6, plate 1 with imprint as above, all others signed 'J. Boydell delin et sculp.'

(Bound with:)

BOYDELL, John. Solitude ... Teniers Pinxit. [London], sold by J. Boydell engraver at the Unicorn, the corner of Queen street, in Cheapside, [c. 1752].

Set of 6 plates, numbered 1-6, undoubtedly engraved by John Boydell after Teniers, plate 1 with imprint as above, the plates also have individual titles engraved at foot, plate 1 'Solitude', then 'The Farm House', 'The Philosophers', 'Flemish Landskip', 'Flemish Pastetime', and 'Conversation'.

Three works bound in one vol., oblong 4to (sheet 200 x 335 mm, platemark c.135 and c.160 x 270 mm.), 3 sets with 6 prints each, total 18 plates engraved by John Boydell; in contemporary drab wrappers, with bold Mss on front 'Boydells landskips' 'Serrell' and below 'and six fine engravings of pictures by Teniers' and mystifying 'to be cared for', all plates with original stitching holes.

Three sets of landscape etchings (different to the ones offered above) of rustic buildings and/or ruins with staffage and domestic animals by the engraver and print publisher John Boydell (1720-1804). The first two landscape sets are largely also after his own designs, rather than selling them as a journeyman engraver. Boydell had set up his first shop in the Strand and was selling these drawing books under his own name as publisher. The set of prints after Teniers are copying paintings (though Boydell certainly used French reproductive prints) by the Flemish painter of genre scenes David Teniers the younger (1610-90), and were published after Boydell had moved his premises to Cheapside in the City of London, he dealt from that shop between 1751 to 1768.

All unrecorded. Ref: Bogislav Winner: E-List XXXVIII, 2023.

BOYLE, Robert. Experiments and Considerations Touching Colours. First occasionally written, among some other essays, to a friend; and now suffer'd to come abroad as the beginning of an experimental history of colours.
printed for Henry Herringman at the Anchor in the lower walk of the New-Exchange, 1664.

small 8vo. [40], 423, blank pp., 1 folding engraved plate.

[ESTC R19422.](#)

BOYLE, Robert. Experimenta et Considerationes de Coloribus, primùm ex occasione, inter alias quasdam diatribas, ad amicum scripta, nunc verò in lucem prodire passa, ceu initium historiæ experimentalis de coloribus. A Roberto Boyle nobilie anglo, et Societatis Regiæ membro.

Londini : impensis Henrici Herringman, MDCLXV. [1665].

12mo. [48], 444pp. *With an initial imprimatur leaf.*

[ESTC R223871](#)

BOYLE, Robert. Experiments and Considerations touching colours. First occasionally written, among some other essays, to a friend; and now suffer'd to come abroad as the beginning of an experimental history of colours.
printed for Henry Herringman at the Anchor in the lower-walk of the New-Exchange, 1670.

8vo. [40], 423, [1]p.

[ESTC R2849.](#)

BOYNE, John. 1781 ran an unsuccessful drawing school in Holborn and Gloucester Streets, Queen Square. 1788, drawing-master and engraver in Great Turnstile Street, Holborn.

BRADBURY, Henry. Autotypography: or, the art of nature printing.
Printed for Private Circulation. 1860.
8vo. 68pp.

Wakeman and Bridson note the B.M. copy lost; Grolier Club, Leipzig.

See: Dyer, A.F. *The Life and Craft of William and Henry Bradbury, masters of nature printing in Britain.* Huntia, Vol 15, No. 2, 2015.

BRADLEY, John W. A Manual of Illumination, on Paper and Vellum.
Winsor and Newton, 38, Rathbone Place, Manufacturing Artists' Colourmen, and Drawing Paper Stationers, by appointment, to Her Majesty, and to H.R.H. the Prince Consort, (London : printed by A. Schulze, 13, Poland Street). 1860.

8vo. 76, 16pp., 12 lithographic plates. With an appendix by T. Goodwin, B.A.

1861. Eighth edition. carefully rev. and much enl., with practical notes, and entirely new illustrations on wood, by J.J. Laing

1862. Ninth edition. iv, [2], 100, 6, 16pp catalogue., 36 unnumbered leaves of plates.

1863. Eleventh edition.

1865. Thirteenth edition. iv, 1 leaf, 100pp., frontispiece, illustrations

1866. Fifteenth edition.

1868. Twelfth edition.

1869. Seventeenth edition.

1870. Eighteenth edition.

1879. Twenty-third edition.

1885. Twenty-sixth edition. Illustrations "faithfully engraved by the Misses Byfield".

1889. Twenty-fifth edition.

1890. Twenty-sixth edition.

1896. Twenty-seventh edition.

SEE: LAING, J.J. *A Companion to Manual of Illumination*, 1861.

BRADLEY, Thomas. Practical Geometry, Linear Perspective, and Projection; including isometrical perspective, projections of the sphere, and the projection of shadows, with descriptions of the principal instruments used in geometrical drawing, &c. Baldwin and Cradock. 1834.

8vo. xi, [1], 308pp., 8 plates and numerous text diagrams.

BRADLEY, Thomas. Practical Geometry, Linear Perspective, and Projection; including isometrical perspective, projections of the sphere, and the projection of shadows, with descriptions of the principal instruments used in geometrical drawing, &c. Baldwin and Cradock. 1840.

8vo. xi, [1], 308pp., 8 engraved plates and numerous text diagrams.

BRADLEY, Thomas. Elements of Geometrical Drawing; practical geometry, plane and solid, including both orthographic and perspective projection. Illustrated by sixty plates, engraved by J.W. Lowry, from original drawings. Chapman and Hall. 1861-1862

oblong folio. Two volumes. 35pp., 30 plates; 36-68pp., 30 plates.

BRADLEY, Thomas. On Practical Plane and Descriptive Geometry, mechanical and machine drawing, and building construction: delivered at the South Kensington Museum, 16th April 1860.

Printed by George E. Eyre and William Spottiswoode, printers to the Queen's most excellent majesty, for HMSO, 1860.

8vo. 15pp.

Lectures addressed to teachers on preparation for obtaining science certificates and the method of teaching a science class.

BRADSHAW, Mrs. 1772; 'instructs in new art of oil painting, 4 Westgate Buildings [Bath], Bath Chronicle 19 Nov.; 1773 'instructs in oil painting in Bath, until the 17th inst', Bath Chronicle 8 April.

BRAGG, G.F. Progressive Sketches for the Lead Pencil. Darton and Clark. [1835].

oblong 4to. (190mm x 280mm). Title-page and 24 lithograph plates of views, signed in the plate Bragg, 1835. With the imprint of William Darton & Son, 58 Holborn Hill, [and] Printed by Lefevre & Kohler 52 Newman Street at the foot of each plate.

BL; Harvard, NY Public Library, Yale Center for British Art.

BRAGG, G.F. Drawing Book of Ships... from sketches by W. Daniell, R.A. and other artists. Complete in six parts, each containing four subjects. Price 1s 6d each. Published by Ackermann and Co, 96 Strand. Printed by W. Turtle, 10 Essex Street, Strand. c1836.

oblong 4to. *24 plates*.

Cambridge (Part V only).

Advertised at the back of George Barret, *The Theory and Practice of Water Colour Painting*, 1840. "In Twelve Parts, 1s 6d each."

BRAHAM, Jane. 1766 won premium at SA; 1782 teacher of ornamental drawing and embroidery, Frith Street, Soho (Dossie p.412).

BRAND, James. James Brand, 51 Blackman St (now Borough High St), Borough, Southwark 1804-1820, 50 Blackman St 1821-1825, 55 Blackman St 1826-1827, 43 Blackman St 1828-1845. Brush maker, artists' colourman, turner and warehouseman.

ref: British artists' suppliers, 1650-1950

BRANDOIN, Michael Vincent (Charles). fl.1768-72, Swiss who taught in England.

BRANNON, Philip. Philip Brannon's Graphic Delineations of the most prominent objects in Southampton and its Neighbourhood. With brief descriptive explanations. Serving equally the purposes of a useful accompaniment to any of the un-illustrated local guides; or as a drawing book for copying in pencil by the tyro, or to assist the amateur in sketching from nature.

P. Brannon. Southampton. 1848.

oblong 8vo. *24pp., frontispiece, engraved and printed title-pages, and 24 engraved plates*. Text followed by [9] leaves of engraved local advertisements.

Yale Center for British Art suggests 1859?, the date of publication based on date of latest plate.

BRANSTON, Charles. *Elegant Arts for Ladies*: comprising bead work, ornaments in rice shell-work, bead and bugle work, painting on velvet, calisthenic exercises, Persian painting, and painting on wood, diaphanie, etiquette, politeness, and good breeding, pictures in sand, feather flowers, pictures of birds made with their natural feathers, flower painting, porcupine quill work, gilding and bronzing plaster casts, potichomanie, illuminated or vellum painting,

sea-weed pictures, imitation carved ivory, the toilette, imitation oil painting, transparent glass painting for windows, etc., oil painting, waxen fruit and flowers, ornamental gilt leather work, weaving or plaiting hair ornaments, ornamental leather work.

Ward and Lock, S. Straker & Son's Steam Printing Works, 80, Bishopsgate Street, Within, 1856.

8vo. viii, 227, [5] pages, 1 unnumbered leaf of plates : illustrations (wood engravings)

Yale Center for British Art; Toronto.

BREWER, George. The Juvenile Lavater, or, A familiar explanation of the Passions of Le Brun: calculated for the instruction and entertainment of young persons: interspersed with moral and amusing tales, illustrating the benefit and happiness attendant on the good passions, and the misfortunes which ensue the bad, in the circumstances of life.

Printed at the Minerva Press for A.K. Newman and Co., [1812?].

12mo. [6], 171, [1]pp., 19 unnumbered leaves of plates (one etched by W.L. Newton).

Nial Devitt 1987: has a spine label dated 1813. Worldcat also records another copy with spine label dated 1823. Yale Center for British Art dates 1812? from the Osborne entry.

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 will 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."

BREWER, George. The Juvenile Lavater, or, A familiar explanation of the Passions of Le Brun: calculated for the instruction and entertainment of young persons: interspersed with moral and amusing tales, illustrating the benefit and happiness attendant on the good passions, and the misfortunes which ensue the bad, in the circumstances of life.

Didier and Tebbett, c1816?

12mo. [8], 174pp., 18 unnumbered leaves of plates: portrait.

BREWER, John. 1795 to Derby where taught and kept a studio where he painted porcelain and landscapes.

BREWSTER, David. A Treatise on Optics.
Edinburgh. c1821.

4to. (459)-662pp., 24 engraved plates. Extracted from the Edinburgh Encyclopaedia.

BREWSTER, David. Optics: comprising 1. A treatise on optics; 2. An account of Newton's optics; 3. Double refraction, and polarization of light; 4. An account of optical instruments. Baldwin & Cradock. 1830.

8vo. 64, 64, 64, 60pp., *illustrations*.

BREWSTER, David. Treatise on Optics: drawn up for the Edinburgh Encyclopaedia. William Blackwood. 1830.

8vo. pp. 460-662., [16] *leaves of plates*.

BREWSTER, David. A Treatise on Optics. Printed for Longman, Rees, Orme, Brown & Green and John Taylor, 1831.

8vo. [2], x, 383, [1] *pages.*, 176 *text illustrations, diagrams, tables*. Added title-page, the Cabinet Cyclopaedia.

BREWSTER, David. A Treatise on Optics. A new edition. Printed for Longman, Rees, Orme, Brown, Green & Longman, 1833.

8vo. x, 383, [1] *pages.*, *illustrations, diagrams, tables*.

BREWSTER, David. A Treatise on Optics. A new edition. Printed for Longman, Rees, Orme, Brown, Green & Longman, 1835.

8vo. x, 383, [1] *pages.*, *illustrations, diagrams, tables*.

BREWSTER, David. A Treatise on Optics. A new edition. Printed for Longman, Brown. 1853.

8vo. *xiii*, 526pp., *engraved title-page.*, *illustrations, diagrams, tables*.

BRIDPORT, Hugh. (1794-c1870)

Emigrated to America in 1816 and advertised a drawing academy.

Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society.

BRIGHT, Henry. Elementary Drawing Book in Landscape... drawn on stone by H. Bright. S. & J. Fuller. 1840.

oblong 4to. *Title, 10pp, 1f adverts, 32 lithograph plates.*

Marlborough Rare Books (Catalogue 56) 1966.

BRIGHT, Henry. Ackermann's Rudimental Drawing-Book for Beginners in Landscape. Complete in Six Numbers. Ackermann and Co. plates dated 1843.

oblong 4to. Inside front wrappers carry a three column advertisement for artists' utensils, further and similar advertisements on recto and verso of rear wrappers. 24 numbered uncoloured lithographs.

Abbey, Life 95. Yale Center for British Art.

Henry Bright (5 June 1810 – 21 September 1873), was a distinguished English landscape painter associated with the Norwich School of painters.

BRIGHT, Henry. Bright's Drawing-Book on Landscape. First published, in eight numbers, at 1s. each, or in boards, price 9s. 32 plates. S. & J. Fuller 34, Rathbone Place. Advert in Art Union 1st August 1844, p.224, and also advertised in Art Journal 1849, no.127, p.x.

BRIGHT, Henry. Bright's Advanced Landscape Drawing Book for 1845. Ackermann and Co. ? 1845.

Martin Hardie
Yale Center for British Art, and also a copy in a private collection.

BRIGHT, Henry. Bright's Graduated Tint Studies, 24 plates 15" x 11" priced 1/-. Advert in George Rowney and Co's catalogue for 1864.

All Rowney's file copies of Bright's books were destroyed in the war.

BRIGHTY. Trade card of Mr Brighty, portrait and miniature painter, at Cheapside, near St Pauls - entrance 1st Door in Old Change; text in oval design, with Mr Brighty's name in open letters. Engraving. 61mm x 92mm.

BM: Heal, 3.2

BRISBANE, John. The Anatomy of Painting: or a short and easy introduction to anatomy: being a new edition, on a smaller scale, of six tables of Albinus, with their linear figures: also, a new translation of Albinus's history of that work, and of his index to the six tables: to which

are added the anatomy of Celsus, with notes, and the physiology of Cicero: with an introduction, giving a short view of picturesque anatomy.
printed by George Scott, and sold by T. Cadell Bookseller, successor to Mr. Millar, in the Strand, 1769.

folio. xxvi, [1], 6-58, [3], 60-76pp., title-page vignette, 6 plates each with facing explanatory plates with numbered key. Plates engraved by Peter Paul Benazech and James Caldwell; after John Brisbane.

[ESTC T64157](#)

Marlborough Rare Books (Catalogue 51, 1983) note the draft manuscript with original drawings.

THE BRITISH ACADEMY, or Ancient and Modern School of Fine Arts. A periodical publication, entirely new with respect to plan and execution; to commence on Saturday, the 16th of May, and to be continued Weekly....the First Number which may be considered as a Specimen of the Style and Execution in which the whole Work will be conducted, will be published on Saturday, the 16th of May, 1807.

Printed for, and conducted under the Inspection of, John Bell, Proprietor of the Weekly Messenger, Southampton-street, Strand. May 1, 1807.

8vo. 4pp.

[John Johnson Collection](#)

THE BRITISH ACADEMY, or Ancient and Modern School of Fine Arts.... a periodical publication ... the leading design of this publication is to give engravings in outlines, after the principal works of painting, sculpture, and architecture, ancient and modern.

Printed for the proprietors by John Bell, at the Gallery of Fine Arts. 1807

330mm. BL records 4 numbers, each part contains four engraved plates with accompanying descriptive text./ No. 1 published May 30, 1807. To be continued weekly; No. 2, August 1. To be continued monthly; No. 3 September 1; No. 4 October 1./ Each number, Price half-a-crown.

BRITISH Colour Company. Bill-head of British Colour Company, oil & colourmen, at No.1, Wallbrook, London; text only; handwritten bill to Colonel Slater Rebon, dated 1805. Engraving. 115mm x 184mm.

[BM: Heal,89.20](#)

BRITISH LITHOGRAPHER, (The). A Journal for lithographers, artists, draughtsmen, phototypers, steel and copper-plate engravers etc.
Raithby, Lawrence and Co. 1891-95.

8vo. Four volumes (all pub) comprising 24 issues. 4 colour lithograph titles to each volume and 64 colour plates. Bimonthly. Vols. 1-4 (Oct./Nov. 1891-Aug./Sept. 1895) numbered continuously, no. 1-24. Some issues include supplements. Absorbed by the British Printer, 1896.

New York Public Library

THE BROAD LINE DRAWING-BOOK for the Use of Young Children, containing eighty drawings of objects.
Cundall and Addey. 1850.

150mm x 220mm. *iv pp., 72 numbered outline plates, with unnumbered engraved frontispiece and final plate.*

BL, Cambridge.

The work was advertised in March 31st 1851 in *A Monthly List of All New Books Published in Great Britain*, sold by Mr C. Muquardt, Bruxelles.

THE BROAD LINE DRAWING-BOOK for the Use of Young Children, containing eighty drawings of objects. Sixth thousand.
London: James Blackwood & Co., Paternoster Row. c1851.

140mm x 215mm. *iv pp., 72 numbered outline plates, with unnumbered engraved frontispiece and final plate.*

Ken Spelman copy: "Willie Dockar Drysdale from Mr Blackwood, January 1872." A note on the verso of the title-page states that "this book is also published in six parts at sixpence each, for the use of schools and families."

"The intention of the Broad Line Drawing-Book is to give young children easy copies that they can readily understand. In the first twenty pages there is scarcely a curved line, or any shading, that is not easily imitated."

THE BROAD LINE DRAWING BOOK. Eleven outline lithograph plates numbered 26-36. Original pink and gilt lettered wrappers, with edge wear to the upper cover..
135mm x 203mm. London: James Blackwood, Paternoster Row. c1857.

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

BROCAS, Henry. from 1801 taught at Royal Dublin School. Relation of the Dublin printer John Brocas (fl 1703) ?

BROCKTORFF, F. *Studies in the Art of Drawing the Human Face and Figure*. [1837?].

8vo. 32 plates, most probably lithographs.

BL.

See: F Brocktorff's *Studies in the Art of Drawing the Human Face and Figure*. Anne Borg Cardona, Treasures of Malta, No. 38, 2007.

BRODIE, John Clater. John Clater Brodie 1839-1850, Brodie & Middleton 1851-1945, Brodie & Middleton Ltd from 1945. At 69 Long Acre, London 1839-1840, 79 Long Acre ('two doors from Drury Lane') 1841-1981, 68 Drury Lane WC2 1982-2015, 30-31 Store St WC1E 7QE from 2015. Artists' colourmen, wholesale brush manufacturers and canvas preparers.

ref: British artists' suppliers, 1650-1950

BROOKE, Henry. Drawing master in Dublin and London; history and bible painter.

BROOKSHAW, George. *A New Treatise on Flower Painting, or every lady her own drawing master: containing familiar and easy instructions for acquiring a perfect knowledge of drawing flowers with accuracy and taste: also complete directions for producing the various tints*. Longman, Hurst, Rees, &c. 1816.

4to. 36pp., 12 plates each present in hand-coloured and plain state, 1 uncoloured plate and 58 hand-coloured tints. Three of the uncoloured plates have additional hand-colouring.

Bridson C456 noting another imprint of J. Booth

The first issue, not mentioned in most of the major bibliographies, which note the 1818 issue only (see Bridson C468),

Henry 522, notes another earlier issue attributed to G. BROWN. see below, and for an earlier version see A NEW TREATISE. Brookshaw's is a plagiary of G. Brown's book of the same name, which was first published in 1797.

The publishing history of this work is complicated: George Brookshaw (1751-1823) appears to have published up to three editions in parts, anonymously or using the pseudonym of "G. Brown," between 1797 and 1803 (Henry certainly records a third

edition of the first part, and in addition she suggests that the work was issued in five rather than four parts, with the present "first" part actually being made up of two parts [the second issued without a title]. In 1816 an edition was published under Brookshaw's own name, and in 1818 an expanded edition appeared. The underlying reasons for Brookshaw's subterfuge are explored in Lucy Wood's article, "George Brookshaw: The case of the vanishing cabinet-maker" (Apollo, May 1991). Brookshaw had enjoyed great success in an earlier career as a cabinet-maker, but no furniture is recorded by him after the mid-1790s. Lucy Wood suggests that a financial or sexual scandal drove him to live and work under a false name and precipitated his embarkation on an entirely new career. She believes that the present work represents the first fruit of that new career, based on the numerous similarities between the present work and that published in 1816 under Brookshaw's own name.

BROOKSHAW, George. *A New Treatise on Flower Painting, or every lady her own drawing master: containing familiar and easy instructions for acquiring a perfect knowledge of drawing flowers with accuracy and taste: also complete directions for producing the various tints.* Longman, Hurst, Rees, Orme, and Brown, [etc.] 1818.

4to. 36pp., 12 plates each present in hand-coloured and plain state, 1 uncoloured plate and 58 hand-coloured tints. Three of the uncoloured plates have additional hand-colouring.

Abbey, Life 96. Dunthorne, 52.

In his introduction, the author observes that "It is probable that these times will produce female artists who will bear away the palm of flower painting from the other sex."

BROOKSHAW, George. *Supplement to the Treatise on Flower Painting, consisting of Eight Plates of Flowers, Accurately Drawn and Coloured from Nature.* A. Applegarth and H. Mitton for Longman. 1817.

4to. iv, 12pp., 8 plates, each in two states, plain and hand-coloured.

Plesch copy: first leaf of text watermarked 1816, plate IV, 1823.

BROOKSHAW, George. *A New Treatise of Flower Painting, whereby a complete knowledge of the elegant and interesting art may be attained without the assistance of a master.* Second edition. J. Lepard. 1819.

4to. []pp., 12 plates (coloured).

Bridson C476

BROOKSHAW, George. Six Birds, Accurately Drawn and Coloured after Nature with Full Instructions for the Young Artist; intended as a companion to the Treatise on Flower Painting. Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster-Row; and John Lepard, 108, Strand; by Augustus Applegath and Henry Mitton, 24, Nelson-square, Great Surrey-street, 1817.

folio. *Printed half-title and title-page, advertisement leaf and 6pp of text., 6 stipple-engraved plates each shown in two states, plain and hand-coloured.*

BROOKSHAW, George. Six Birds, Accurately Drawn and Coloured after Nature with Full Instructions for the Young Artist; intended as a companion to the Treatise on Flower Painting. Published by Thomas McLean, printed by Turner and Hadley, Minerva Press, Queen's buildings, Cheltenham, 1819.

folio. Second edition. *Printed half-title and title-page, advertisement leaf and 6pp of text., 6 stipple-engraved plates each shown in two states, plain and hand-coloured.*

Dunthorne 55.

Yale Center for British Art

BROOKSHAW, George. Groups of Flowers, drawn and accurately coloured after nature, with full directions for the young artist; designed as a companion to the Treatise on Flower Painting.
for Longman, Hurst, Rees, Orme, & Brown... and John Lepard... by Augustus Applegath and Henry Mitton. 1817.

folio. *[6]., 12 plates (6 coloured).*

Bridson C463

BROOKSHAW, George. Groups of Flowers, drawn and accurately coloured after nature, with full directions for the young artist; designed as a companion to the Treatise on Flower Painting.
Published by Thomas McLean, printed by Turner and Hadley, Minerva Press, Queen's buildings, Cheltenham, 1819.

folio. Second edition. *[16]pp., 12 stipple plates (6 plain, 6 hand-coloured).*

Bridson C474, Dunthorne, 53

Yale Center for British Art

BROOKSHAW, George. Groups of Fruit...with full directions for the young artist: designed as a companion to the Treatises on Flowers and Birds.
A. Applegarth and H. Mitton for W. Stockdale. 1817.

folio. *6 plates each in two states.*

BROOKSHAW, George. Groups of Fruit...with full directions for the young artist: designed as a companion to the Treatises on Flowers and Birds.
Published by Thomas McLean, printed by Turner and Hadley, Minerva Press, Queen's buildings, Cheltenham, 1819.

folio. Second edition. *[16]pp., 12 stipple plates (6 plain, 6 hand-coloured).*

Bridson C475, Dunthorne, 55. Yale Center for British Art

BROUGH, William. (1802-1873)

As 'Artist and Drawing Master of Southampton (Student of the Royal Academy, London), Brough advertised his availability for lessons in the vicinity of Southampton and Winchester.

Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830.*
Walpole Society.

BROUGHTON, C. C. Broughton, druggist, chymist, colourman, dealer in tea, coffee, &c. in the Market-Place, Devizes; makes and sells the following articles on as low terms as in London.

folio. [Devizes? 1790?]

[ESTC N38791.](#)

BROWN, Benjamin. Mr Benjamin Brown, Writing and Drawing Master, 19. Cluster Place, Brighton. Schools and Private Families attended by the Quarter.
11th December 1833 - Brighton Guardian.

BROWN, C.G. The School of Art Drawing Copy Books. specially designed for classes under the Science and Art Department. In Six Books, price Threepence each. Book I. Straight Line Examples. II. Curved Line Examples. III. Symmetrical Examples (Elementary). IV. Symmetrical Examples (Advanced). V. Second Grade, 1st Series. VI. Second Grade, 2nd Series.
John Walker and Co. c1880.

Advert on rear cover of Lewis, Henry. Drawing Copy Books. Perspective.

BROWN, drawing master, St. John's Lane, Halifax, returns his most grateful acknowledgments for the favours he has already received, and at the same time informs his friends and the public, that he hath opened an evening academy, for the instructions of such as have not an opportunity in the day. Single sheet.
[Halifax, 1790?],

[ESTC T217285](#),

[BROWN, G.?] A New Treatise on Flower Painting: containing the most familiar and easy instructions; with directions how to mix the various tints, and obtain a complete knowledge by practice alone.
printed for the author; and sold by Hookham and Carpenter, Bond-Street, and G. Brown, Opposite Colvill's Nursery, King's-Road, 1797.

4to. [iv], 30, [2]pp. *With a final advert leaf, and colour samples.*

[ESTC T112699](#),

Published in parts. Henrey notes the first number.

“Brown's Treatise is one of the very rarest of English flower painting books, and also one of the most complicated bibliographically, with entries in standard references pointing back to earlier anonymous works, and on to later works such as Brookshaw and Riley's treatises. The Treatise is not recorded in Dunthorne, and there was no copy in the Plesch collection.

Bibliographically however it appears less complicated than has been made out. Henrey records just a single part of an anonymous 'first' edition of 1799 in the V. & A. Museum, and then a third edition of 1799 - (1803) in the British Museum. It is almost certain that the work was issued over a number of years in five parts, the 'first' edition being nothing more than a single part I of the larger work, in much the same way that our parts III and IV are also first editions (dated February 1800, and March 1802); in fact the only issue point is that our part III is dated a year earlier than its 1801 counterpart in the British Museum. An advert slip in the 'first' edition in the V and A announces that the first number can be subscribed for alone, but that it is conceived that the work will be complete in eight numbers, making it one handsome volume. More interesting information emerges from the imprints with the disappearance of the original publisher G. Riley after part III, and the change of printer to T. Bensley following the death of Thomas Rickaby in 1802. This upheaval would most probably account for the delay in issuing the work, the absence of any recorded second edition, and the format in which all known copies of the third edition are composed.

The extent of piracy in these treatises becomes apparent with Brookshaw's New Treatise on Flower Painting (1816) which is in effect a re-issue of Brown's work. The instructions on the drawing of curves and other strokes, and the directions on the

mixing of the tints are largely the same, and the plates have been closely copied from the engravings in the earlier treatise, perhaps by means of tracing in the outlines." Brookshaw even copies four further plates to use in his Supplement in 1817. see Henrey p.597." Ken Spelman Catalogue entry.

BROWN, G. A New Treatise on Flower Painting, or, every lady her own drawing master: containing the most familiar and easy instructions; with directions how to mix the various tints, and obtain a complete knowledge of drawing flowers with taste, by practice alone. Third edition, corrected and enlarged.

printed for the author; and published by G. Riley; and sold by J. White; H. D. Symonds; Mr. Faulder; and Wright. Printed by T. Rickaby 1799-1803.

4to. No 1-5, in parts.

1. *ii, 30pp., 1 plate of strokes. G. Riley 1799.*
2. *i, 32-38pp., plates 1-4 in coloured and uncoloured state.*
3. *ii, i, 12-16., plates 5-7 in triplicate (6 coloured and 3 uncoloured)*
4. *ii, 19-24pp., plates 8-10 in triplicate as above.*
5. *ii, 51-56pp., plates 11-13 in triplicate as above.*

[ESTC T102010.](#)

NB: Part III. for G. Riley... by Thomas Rickaby, 1800; Part IV. for the Author... by T. Bensley, 1802. Ken Spelman copy (now Huntington).

see BROOKSHAW and RILEY

BROWN, John William. Elementary Freehand Drawing; hints designed to aid teachers in the use of the course of drawing for primary schools. 1851.

Two volumes. Plates in folio, text in post 8vo.

BROWN, Richard. The Principles of Practical Perspective; or, Scenographic Projection: containing universal rules for delineating designs on various surfaces, and taking views from nature...to which are added rules for shadowing, and the elements of painting. Samuel Leigh. 1815.

4to. [2], xviii, 96pp., 51 plates in etching and aquatint and printed in sepia, with plates 39 additionally hand-coloured to form the frontispiece.

"The most elegantly illustrated perspective treatise of the early nineteenth century, and its text ranges over a wide variety of topics, from elementary perspective constructions to principles of picturesque composition in architecture and painting". (Archer p.225).

Archer 25.1.

BROWN, Richard. The Principles of Practical Perspective; or scenographic projection: containing universal rules for delineating designs on various surfaces, and taking views from nature...to which are added rules for shadowing and the elements of painting. Leigh and Son. 1835.

4to. 2 parts in one. xx, 48, xvi, 49-132pp., 50 black and sepia printed plates in etching and aquatint, with 2 fine hand-coloured frontispieces.

Archer 25.2.

BROWN, Richard. The Rudiments of Drawing Cabinet and Upholstery furniture: comprehending concise and explicit instructions for designing and delineating the different articles of those branches perspectively and geometrically ... illustrated by appropriate diagrams. Printed for, and sold by, the author, sold also by J. Taylor, W. Reynolds, 1820.

4to. vi pages, 1 leaf, [vii]-xii, 52pp., 25 unnumbered plates (16 hand-coloured).

BROWN, Richard. The Rudiments of Drawing Cabinet and Upholstery Furniture: comprising the most explicit instructions for designing and delineating the different articles of those branches geometrically and perspectively ; thereby producing the effect each will have when executed: and shewing by a scale the real measures for the workman. Illustrated by appropriate diagrams and designs, proportioned upon architectural principles, after the manner of the antique, on twenty-five plates, each accompanied with explanatory and miscellaneous remarks. The second edition, improved. To which is subjoined an elucidation of the principles of drawing ornaments, exemplified on seven plates. Printed for J. Taylor, at the Architectural Library, 59, High Holborn, 1822.

4to. xvi, 88, 8pp adverts., 25 + 7 engraved or aquatint plates, (16 hand-coloured).

Advertised at 11 11s 6d in Taylor's catalogue of 1823.

BROWN, Richard. The Rudiments of Drawing Cabinet and Upholstery Furniture; comprising instructions for designing and delineating the different articles of those branches geometrically and perspectively; thereby producing the effect each will have when executed: and shewing by a scale the real measures for the workman. Illustrated by appropriate diagrams and designs, proportioned upon architectural principles, after the manner of the antique, on twenty-five

plates, each accompanied with explanatory remarks. The second printed for M. Taylor, nephew and successor to the late Josiah Taylor, 6 Barnard's Inn, Holborn, London : printed by James Moyes, Castle Street, Leicester Square. 1835.

4to. *iv, iii-xvi, 68pp., 25 aquatint plates.* With a new title-page and contents leaf.

One copy noted retaining the original printed front wrapper to the first edition of 1822.

BROWN, Richard. *An Elucidation of the Principles of Drawing Ornaments, exemplified on seven plates.*

J. Taylor. 1822.

4to. *[5], 14(numbered 74-87), [1]., 7 engraved plates.*

This was originally issued as the last section of the 1822 first edition of the *Rudiments of Drawing Cabinet and Upholstery*, and is so announced on the front wrapper.

Advertised at 10s 6d in Taylor's 1823 catalogue.

BROWN, Thomas. *Thomas Brown, 163 High Holborn, London 1805/6-1853, 260 Oxford St ('Hyde Park end') 1853-1854. Artists' colourmen.*

ref: *British artists' suppliers, 1650-1950*

BROWN[E], Alexander (dedication signed). *The Whole Art of Drawing, Painting, Limning and Etching.* Collected out of the choicest Italian and German authors. To which is added exact rules of proportion for drawing the heads of men, women and children, of what bigness soever. Originally invented and written by the famous Italian painter Odoardo Fialetti, Painter of Boloign. Published for the benefit of all ingenious gentlemen and artists, by Alexander Brown, practioner.

Printed for Peter Stent at the Signe of the white Horse in Giltspurre-Street, and Simon Miller at the Starrein St Pauls Church-yard. 1660.

4to. 6"x7.5". *Frontispiece, title-page, 2pp dedication, 2pp contents, 54pp., 8 plates (after Fialetti).* Containing strictures on the "Manner of Drawing a Head, How to Decline any print, rules for landskips, the grounds & rules of etching, a receipt to make liquid gold and the use of aqua fortis". Rostenberg p.39. Levis VII. Issued in 1660 by Peter Stent in partnership with George Miller of the Star.

[ESTC R6823](#)

Catalogued under Odoardo Fialetti, noting that "the original work by Fialetti on which this is based is unidentified." see *Print Quarterly* June 1990, pp134ff for article on Browne.

Fialetti (1572-1638) was the author of *Il vero modo et ordine per dissegna tutte le parti et membra del corpo humano*, 1608. The book was particularly well known in England because many English grand tourists had met the artist in Venice. Alexander Browne copied part of it for the publisher Peter Stent. It was known to the English artist Isaac Fuller, whose own drawing book, heavily influenced by Fialetti's, was published by Stent in 1654." Ref: Sloan, Kim. *A Noble Art*. 2000.

BROWNE, Alexander. *Ars Pictoria: or An academy treating of drawing, painting, limning, and etching. To which are added thirty copper plates expressing the choicest, nearest and most exact grounds and rules of symmetry; collected out of the most eminent Italian, German, and Netherland authors. By Alexander Browne, practitioner of the Art of limning, and published for all ingenious gentlemen and artists.*
printed by J. Redmayne, for the author, and are to be sold by him at his lodging, at the sign of the Angel, the corner of James street and Long Acre, and Richard Tompson at the Sun in Bedford street, and Arthur Tooker at the Globe in the Strand near the New Exchange, 1669.

small folio. 4ff, 110pp, 1f., engraved portrait by A. de Jode after Huysmans and 30 plates by de Jode after various artists.

[ESTC R19752](#); Levis p.23 (not seen) In Pepys's diary under date of 27th May 1699 is the entry "presented this day by Mr Browne with a book of drawing by him, lately printed, which cost me 20s. to him".

Copy ex Nottingham Public Library sold by Dominic Winter, 2022.

BROWNE, Alexander. *Ars Pictoria: or an Academy Treating of Drawing, Painting, Limning, Etching. To which are added XXXI Copper Plates, expressing the choicest, nearest, and most exact grounds and rules of symmetry. The second edition, corrected and enlarged by the author.*
printed for Arthur Tooker, at the Globe in the Strand, over against Ivie-Bridge; and William Battersby, at Thavie's Inn Gate in Holborn, near S. Andrew's Church, 1675.

small folio. [8], 110, [2], [4], 39, [1]p + folding catalogue., one folding leaf with etched headpiece engraved frontispiece (the name now appearing as Browne, engraved by de Jode after Huysmans) and 30 + 1 plates (one plate unnumbered). Title-page printed in red and black.

[ESTC R35406](#). / NGA (lacking plate 23) / [Yale Center for British Art](#)

"Drawing master to Princess Ann, Duchess of Monmouth, and to Mrs Pepys whose over fondness of her instructor caused her husband such unease, Browne's treatise was one of the earliest guides to the polite accomplishment of painting. The second edition contains for the first time the Appendix on the Art of Painting in Miniature, dedicated to Peter Lely. The folding leaf advertising Arthur Tooker's stock of prints by Hollar, Barlow, Place &c, is apparently one of the earliest trade catalogues of prints to be published in England. The frontispiece is a fine engraved portrait of the author by A. de Jode after Husymans. First published 1669. Hooke was fortunate enough to

purchase a copy of the first edition for eight shillings since it had been advertised at ten. [Not a great investment as it only made 4-2d at the sale of his library in 1703]. The new edition sold at twelve shillings. See Levis pp24-25 for various states of the plates. The second part states "Never Published before". [Ken Spelman catalogue entry]

"In the second edition of *Ars Pictoria*, 1675 (appendix, p.39), he advertised colours and other painting materials to be had from his lodgings and from the bookseller, Arthur Tooker (qv), stating that he had been collecting pigments over 16 years: 'Because it is very difficult to procure the Colours for Limning rightly prepared, of the best and briskest Colours, I have made it part of my business any time these 16 Years, to collect as many of them as were exceeding good, not onely here but beyond the Seas. And for those Colours that I could not meet with all to my mind, I have taken the care and pains to make them my self. Out of which Collection I have prepared a sufficient Quantity, not onely for my own use, but being resolved not to be Niggardly of the same, am willing to supply any Ingenious Persons that have occasion for the same at a reasonable rate, and all other Materials useful for Limning, which are to be had at my lodging in Long-acre, at the Sign of the Pestel and Mortar, an Apothecary's Shop; and at Mr. Tooker's Shop at the Sign of the Globe, over against Ivie Bridge in the Strand.' It has been suggested that this is probably the earliest extant advertisement for artists' colours in England (see Harley 1982 p.17)."

Ref: British artists' suppliers, 1650-1950

BROWNE, Alexander. Appendix to the Art of Painting.
A. Tooker and W. Battersby. 1675.

B.M. Dept of Prints and Drawings
Wing B5096a noting Oxford only

There is also another issue of the second edition with the appendix, in which the dedication to William Lely in Part II is replaced by one to Sir William Duce.

BROWNE, Alexander. *A Compendious Drawing Book*, composed by A.B., collected from the drawings of the most celebrated painters in England, engraven (with additions) on forty copper plates. By Arnold de Jode and others the best artists, published for ye use of the ingenious practioners in the art of symmetry.

Printed for Austin Oldisworth at the Golden Ball in Cannon Street. Sold by the print-sellers in London and Westminster, [1677?]

folio. [36]ff of plates. The titlepage is engraved and unnumbered; the remaining plates are numbered 1-38, but printed on 35 leaves with designs by various artists.

[ESTC R19777](#)

BROWNE, John. Landscape Painter. No 3, Schole's Green. ND1783

BROWNE, P. Four Lithographic Sketches. printed by Graf & Soret.

folio. George Rowney. 1833.

Marlborough Rare Books 1997.

BROWNE, Robert. 1749 - applicant for post of drawing master Christ's Hospital.

BRUNETTI, Gaetano. Sixty different sorts of ornaments, invented by Gaetano Brunetti, Italian painter. Very useful to painters, sculptors, stone-carvers, wood-carvers, silversmiths, &c.

June 25th 1736.

small 4to. *Engraved title-page and 60 engraved plates by H. Fletcher and J. Roque.*

"Publish'd pursuant to an Act of Parliament, June ye 25, 1736." The last plate is author's receipt for payment, with blank spaces for date and name of buyer. The decorative form of receipt requests payment of half a guineas in advance in June and half a guinea in August against delivery of the book.

"First published in London in 1736 and acknowledged as one of England's earliest books of rococo decoration. Brunetti was an ornamental painter from Lombardy who migrated to England c.1730 and worked in a late Italian baroque quadratura idiom. Like his more distinguished compatriot and fellow-exile, Giacomo Leoni, Brunetti was quick to observe the publishing opportunities for illustrated books in London. Publication proposals for the Ornaments were advertised in June 1736 and the suites were delivered to subscribers by May 1737.⁴ The suite comprised sixty-one plates and a title page engraved by Henry Fletcher and John Rocque." Casey, Christine. *Gaetano Brunetti*. Irish Arts Review, 1988.

BRYANT, Joshua. Progressive Lessons in Landscape.
R. Ackermann's Repository of Arts, 1807.

oblong folio. *35pp including half-title and etched title-page., 48 soft-ground etched plates.*

Abbey, Life 98 noting watermarks 1801, 1805 & 1807. Ford p.221.

"Bryant introduced what he called 'Stenographia Graphica' which was a newly invented method of writing down colours in terms of Roman numerals for the seven primary colours; arabic numerals for degrees of density; and black letter for effects e.g. sunshine, shadow &c." (Ford, p.95).

Continuation plates 49-67 (numbered from 1 onwards) are sometimes recorded, which depict a series of views in coloured and uncoloured aquatint. See Cambridge copy, and Abbey Life 98. However these are in fact the plates from *Treatise on the Use of Indian Ink and Colours*, with which this work is often bound.

Advertised in 1819 at back of Pyne; in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 1821 'Drawing-Books published by R. Ackermann', and in 1829 at the back of Cawse's "Introduction to the Art of Painting", as Eight Numbers, consisting of a Series of Progressive and Instructive Lessons on Landscape, in the manner of chalk, with letter-press, containing the necessary rules and observations. Six plates in each, 13 inches by 11. Six shillings each Number. Engraved by Bryant." Also advertised c1830 in Stoddart and Craggs's broadside at 1s 6d per number; together with his Lessons for the Light, Shade, and Colouring of Landscapes, with Instructions, shewing the practical part of taking Views from Nature, in Four Numbers, at 6s each."

The 1821 advert also announces 'Four Numbers, in continuation of the above, consisting of examples in India Ink and Colours. 6s. each.'

BRYANT, Joshua. Bryant's Treatise on the Use of Indian Ink and Colours. [R. Ackermann's Repository of Arts], [1808].

4to. 22pp including half-title and 18 plates, with six plates in coloured aquatint, 2 engraved by Harraden, and 4 by J. Bluck.

Lucas 22, noting 1807-8. Ford p.221 noting date as 1807, and also that an additional plate of the 'Stenographia Graphica' from 'Progressive Lessons in Landscape' is sometimes included.

"Title-page with title in letterpress; plates numbered in upper right corner of platemark, most of the plates lettered with production details below the image on the left with 'Bryant del.' or other artists, on the right lettered with 'Harraden sculpt.', 'Harraden aquat.' or 'Bluck aquat.', 'Bluck sculpt.'; publication details lettered at the bottom of the platemark: 'London Pub. 1 Decr 1807 at R. Ackermann's Repository of Arts, 101 Strand' (Plates 1-5, 7); the dates of publication range from January 1808 (Plates 6,8,9), February (Plates 10-13) to March 1808 (Plates 14-17).

22 pages of text with descriptions on the theory and practice of colouring, exemplified by two plates with indexes of colour samples and 15 plates with views of Hyde Park, Westmorland or the coast at Hastings and other landscape scenes with cottages or castles, some at the bank of a lake; the views of the first four plates printed as vignettes; 10 plates after J. Bryant, the others after G. Barrett (the Younger?), R. Cocking, G. Holmes, W.H. Pyne and F.J. Manskirch; most of the plates are hand-coloured, some printed in colour or sepia."

BM: 1891,1013.3.1-18

BRYANT, Joshua. Book with four small views from Nature, in the manner of chalk, by Bryant. Price 1s 6d.

Ackermann 1819 advert at back of Pyne, and in 1821, on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann

“Bryant gave his age as forty-seven when he joined the masonic Mount Olive Lodge in Demerara 14 Sep 1829. He was therefore born in about 1782 and is most probably to be identified with the Joshua Bryant, son of the late John Bryant, of Chardstock, Dorset, who was apprenticed (Stationers) to the Oxford Street bookseller Richard Ryan on 7 Nov 1797. A younger brother, Aaron Bryant, joined him in 1799. Bryant was living and working in London 1798-1802, in Wales in 1802, in Paris in 1803, and is found in London again in 1807-1809 before migrating to Guyana. He advertised that he “undertakes to paint portraits in oil colours, as likewise views of estates; and having studied much, while at Paris, that department of painting which relates to the decoration of buildings, he trusts he shall give satisfaction to those who might employ him in ornamenting their houses. — He likewise professes teaching the different branches of drawing and painting, in which he has had much practice while in Europe”. Ref: Worms & Ashley-Williams. British Map Engravers (supplement).

BRYDALL, Robert. The National School Board Series of Drawing Books: in twelve parts. No. II. Flowers and Plants. Cameron & Ferguson. [c.1890]

oblong 4to. *Copy book consisting of 12 pages, each with a printed illustration of a plant or flower to the left hand side.*

see also: CASSELL’S "School Board" Drawing Copies ... A series of ... examples mounted. Cassell and Co. 1873.

BUCHANAN, Robert. Buchanan's initiatory drawing lessons: for the use of writing academies & private families: engraved series, to be copied with the pen. Edinburgh : Published by R. Buchanan, 20, George Street, and D. Lizars, 5 St. David Street; G. B. Whittaker, London; and W. Curry, Jun. & Co. Dublin, 1828.

4to. (290mm). Second edition. *4pp., 43 leaves of plates.* [Engravings by W.H. Lizars, R. Buchanan, J. Stuart, and J. Swan; after J. Stuart, Eliza Buchanan, G. Buchanan, C. Buchanan, and W. McWhirter.]

Yale Center for British Art. “British Art Center has two copies, both bound in marbled paper boards. Illustrated label mounted on front cover. Copy 1 with bookplate of Dorothea Paget. Both copies have bound with it: Lecture (delivered in Glasgow) on the usefulness, practicability, and method of teaching initiatory drawing, or sketching, as a common branch of education. Greenock, 1830.” [2], 14pp.

The text also has a detailed advert with prices of the apparatus the ‘Desk Folio’, which can act as both a folio folder, and a strong and elegant writing desk. A defective copy seen in 2022 notes the price of 21s on the label. This also carries the wording, “Buchanan’s Initiatory and Etched Drawing Lessons.” Possibly a first edition?

BUCK, Adam. 1795 arrived in London from Cork, successful teacher as was his son Sidney.

BUDD, George. c1750 taught drawing at Dr Newcome's School in Hackney.

BULKLEY, J. A Treatise on Landscape Painting in Oil in a series of easy examples, rendered familiar to every capacity, by an explanation of the method of mixing the colours to the various tints used for landscapes.

G.F. Blackman. George Larrance Printer, Dorset Street, London. 1821.

small 8vo. [2], xviii, 57, [1]p advert., half-title., 5 hand coloured aquatint plates dated May 1st 1821.

Ken Spelman copy: With the original printed paper label on upper cover, price 3s 6d amended in a contemporary hand to 4s 6d.

Abbey Life 99. Carlyle notes this as the “earliest known 19th century oil painting manual by an artists’ colourman.”

BULSTRODE, Christopher. A student’s drawing book, in this case the work of Christopher Bulstrode, who signs and dates the inner front cover July 28th 1831. 14 leaves of pen and ink, pencil, and one watercolour drawing. Original marbled card covers, the slim backstrip. 1831-1832.

oblong 4to. 205mm x 275mm.

The young sketcher clearly saw himself as an artist and one drawing is a self portrait, with paints and a portable easel on his back, with a board “Lithographic Sketches by C. Bulstrode, 1832.” This, and another drawing suggest a coastal location . Other drawings are of classical figure studies, copies from the antique, physiognomical observations, and landscape scenes, one identified as Croxley Hall Farm; which is situated between Rickmansworth and Croxley Green in Hertfordshire. [Ken Spelman copy].

BUMPISS. Trade card of Bumpiss, artist; text in oval with a putto standing to the left and holding a torch, an angel sitting on a cloud to the right, holding a cord of leaves in her hands. Stipple and etching by Francis Chesham, after Hamilton(?).

75mm x 108mm.

BM: D,2.354.

BURBIDGE, Frederick W.T. The Art of Botanical Drawing. With twenty engravings designed by the author.

Winsor and Newton. 1872.

8vo. 63pp., 7 plates.

Also, 2nd editions 1873 & 1876, 3rd edition 1885.

BURBIDGE, Frederick W.T. The Principles of Drawing Flowers and Plants. With twenty engravings designed by the author.
Winsor & Newton. 1890.

8vo. 63pp., 7 plates. Fourth edition (now re-titled).

BURCHETT, Richard. Practical Perspective. The Course of Lectures on Linear Perspective, delivered at, and forming a part of, the instruction in the training school, Marlborough House, and in the schools of art in connection with the Department of Science and Art.
Chapman and Hall, 193 Piccadilly. 1856.

8vo. xii, 102, [2]pp index., arranged in 20 Lessons., 24 folding plates.

BURCHETT, Richard. Practical Perspective. The Course of Lectures on Linear Perspective, delivered at, and forming a part of, the instruction in the training school, Marlborough House, and in the schools of art in connection with the Department of Science and Art. Second edition.
Chapman and Hall, 193 Piccadilly. 1857.

8vo. xii, 102, [2]pp index., arranged in 20 Lessons., 24 folding plates.

BURCHETT, Richard. Practical Perspective. The Course of Lectures on Linear Perspective, delivered at, and forming a part of, the instruction in the training school, Marlborough House, and in the schools of art in connection with the Department of Science and Art. Twenty-first thousand.
Chapman and Hall, 193 Piccadilly. 1875.

8vo. xii, 102, [2]pp index., arranged in 20 Lessons., 24 folding plates.

BURCHETT, Richard. Practical Perspective. The Course of Lectures on Linear Perspective, delivered at, and forming a part of, the instruction in the training school, Marlborough House, and in the schools of art in connection with the Department of Science and Art. Third edition.
Chapman and Hall, 193 Piccadilly. 1858.

8vo. xii, 102, [2]pp index., arranged in 20 Lessons., 24 folding plates.

BURCHETT, Richard. Linear Perspective for the Use of Schools of Art. New edition.
Chapman and Hall, 193 Piccadilly. 1860.

8vo. 102pp., 24 folding plates.

BURCHETT, Richard. Linear Perspective for the Use of Schools of Art. New edition.

Chapman and Hall. 1864.

8vo. 102pp., 24 folding plates.

BURCHETT, Richard. Linear Perspective for the Use of Schools of Art. Twelfth thousand. Chapman and Hall. 1870.

8vo. 102pp., 24 folding plates.

BURCHETT, Richard. Linear Perspective for the Use of Schools of Art. New edition. Chapman and Hall. 1871.

8vo. 102pp., 24 folding plates.

BURCHETT, Richard. Linear Perspective for the Use of Schools of Art. New edition. Eighteenth thousand. Chapman and Hall. 1872.

8vo. 102pp., 24 folding plates.

BURCHETT, Richard. Linear Perspective for the Use of Schools of Art. Eighteenth thousand. Chapman and Hall, 193 Piccadilly. 1877.

8vo. 102pp., 24 folding plates. Preface dated Marlborough House, March, 1856. Originally published in 1856, see *Practical Perspective*.

BURCHETT, Richard. Linear Perspective for the Use of Schools of Art. Eighteenth thousand. Chapman and Hall. 1878.

8vo. 102pp., 24 folding plates.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. Chapman and Hall. 1855.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. Second edition. Chapman and Hall. 1858.

8vo. 110pp., 18 folding plates.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. Fourth edition.
Chapman and Hall. 1860.

8vo. 108pp., 18 folding plates.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. New edition.
Chapman and Hall. 1861.

8vo. 108pp., 18 folding plates.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. Ninth edition.
Chapman and Hall. 1867.

8vo. 108pp., 18 folding plates.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. Eleventh edition.
Chapman and Hall. 1869.

8vo. 108pp., 18 folding plates.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. Twelfth edition.
Chapman and Hall. 1871.

8vo. 108pp., 18 folding plates.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. Thirteenth edition.
Chapman and Hall. 1872.

8vo. 108pp., 18 folding plates.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. Fourteenth edition.
Chapman and Hall. 1874.

8vo. 108pp., 18 folding plates.

BURCHETT, Richard. Practical Geometry a course of construction of plane geometrical figures for the use of art schools. Seventeenth edition.
Chapman and Hall. 1889.

8vo. *108pp., 18 folding plates.*

BURCHETT, Richard. On the Central Training School for Art. Introductory addresses on the Science and Art Department and the South Kensington Museum.
8vo. Chapman and Hall. 1858.

8vo. *32pp.*

BURCHETT, Richard. An Introduction to the Construction of those Shapes or Figures ... called ... Plane Geometrical Figures, etc.
Chapman and Hall. 1853.

12mo. *26pp., 1 unnumbered leaf of plates.*

BURCHETT, Richard. An Introduction to the Construction of those Shapes or Figures ... called ... Plane Geometrical Figures, etc. Second edition.
Chapman and Hall. 1857.

12mo. *26pp., 1 unnumbered leaf of plates.*

BURCHETT, Richard. An Introduction to the Construction of those Shapes or Figures ... called ... Plane Geometrical Figures, etc.
Chapman and Hall. 1863.

12mo. *26pp., 1 unnumbered leaf of plates.*

BURCHETT, Richard. Some of the advantages derived by provincial schools of art from the Central Training School: and some mistakes on the extent of public aid afforded to metropolitan schools of art by the Government Department of Science and Art, corrected in a letter to Edmund Potter.
Chapman and Hall. 1856.

8vo. *24pp.*

BURFORD, T. Six Landscapes.
Thos. Burford. [pub.] 1779.

oblong 4to. [185mm x 260mm].

Ken Spelman copy. Also, *Six Landscapes from Original Paintings* noted in Hardie.

BURGESS, George. A notebook kept by George Burgess, of Burgess and Co, King Street, Ramsgate, who had been Coach Makers to Her Royal Highness the Duchess of Kent. They also ran Burgess and Co, Varnish and Japan Manufactory, Islington, London.

It contains:

A letter of recommendation, dated 1871, from the firm of George Thrupp, Master of the Coachmakers' Company in 1883, noting that "if we were disposed to go into varnish making we should think Mr Burgess's recipes worth buying." Another note is from a customer who purchased the recipes on Mr G. Thrupp's recommendation.

An advertisement for Burgess and Co's Royal Laquer, with directions for use.

Engraved headpiece from an earlier 19th century bill for Burgess, Coach Maker.

Manuscript note from George Burgess relating to Mr Ives "who realised upwards of two hundred thousand pounds by manufacturing varnish by the most simple process, no factory required... I purchased from the family and I have manufactured upwards of sixty thousand gallons also nearly four thousand gallons for the South Eastern Railway Company..."

Recipes for Carriage Varnish, Copal Varnish, Cheap Varnish for House Painters, Oak Varnish, Lacquer for Bright Iron or Steel, Ryal Lacquer for Bicycles and Tricycles, Lacquer for Gold, Lace Picture Frames, The finest quality of paper varnish for marble paper.

Pasted onto the rear end-papers is a two page letter from D. Palser to Mr Burgess concerning varnish made for the S.E. Railway Company.

32 pages, with additional blanks. Original pebble-grain cloth notebook. Some dustiness, laquer marks, and several leaves loose in the binding.
8vo. 173mm x 112mm. 1871.

George Burgess the elder was a coach builder in Canterbury and his son, George, followed the same trade in Ramsgate, where he became Coach Maker to The Duchess of Kent, and executed 'ornamental painting in all its branches.'

Ref: Ken Spelman

BURGESS, H.W. *Studies of Trees*.
Published by Dickinson, and by the author, 1828.

oblong folio. *Title-page, 1f., 10 lithograph plates by Hullmandel.*

Bridson C523A

H.W. Burgess (active 1809-1860), grandson of Thomas Burgess, drawing master to Thomas Gainsborough. He was appointed Landscape Painter to William IV in 1826, and was drawing master at Charterhouse from 1823-1840.

BURGESS, H.W. *Studies of Trees*.
J. Dickinson. 1837.

oblong folio. *Title-page, dedication leaf and 12 lithograph plates*. Text printed by D. Jaques; plates printed by C. Hullmandel.

First published with just 10 plates in 1828, this enlarged re-issue is now dedicated to Viscount Falkland, who appears to have been receiving drawing lessons from the author. "Your Lordship's ability in sketching, and the power and freedom of your Lordship's pencil in delineating the several characters of Forest Trees, renders the honour your Lordship is pleased to confer upon me. the more distinguished."

BURGESS, H.W. *Eidodendron, or views of the general character and appearance of trees, foreign & indigenous, connected with picturesque scenery*. Accompanied with botanical and historical illustrations of the oak, by Professor Burnett.
Published by J. Dickinson, 114, New Bond Street, 1827.

folio. [vi], iii, [4]pp, 27ff., *lithographed portrait frontispiece on india paper mounted, 2 lithograph titles incorporating dedications, 2 letterpress dedication leaves, list of subscribers and 54 lithograph plates, on india paper mounted*.

Yale Center for British Art

BURGESS, James Howard. *Ward's Progressive Book of Landscape Drawing*, in thirteen parts. Six-pence each.
Belfast : Printed & published by Marcus Ward, lithographer, &c., 1847.

small oblong folio. 190mm x 280mm.

Parts Eight and Nine, each with 4 lithographed plates. Original printed wrappers in near fine state. Scarce survivals, the only other examples we have seen was an incomplete set offered by Weinreb in 1978. [Ken Spelman catalogue entry, now Yale Center for British Art]

BURGESS, John Cart. *An Easy Introduction to Perspective, for the Use of Young Persons*. Second edition.
For the Author. 1819.

8vo. *vii, 38pp., 10 plates on 7 leaves.*

Archer 27.1

Third edition. *vii, 38pp., 10 plates on 7 leaves.*
8vo. For the Author. 1822.

Archer 27.2

Fourth edition. To which are now added, Useful Hints on Drawing and Painting; formerly published in a separate form.
Published by J. Souter, St Paul's Church Yard; and sold by Dickinson, 114, New Bond Street [and others]. 1828.

vi, 50pp., 10 plates on 7 leaves.

Archer 27.3

Fifth edition, to which are now added, Useful Hints on Drawing and Painting. 12 unsigned lithographs. Paper boards with yellow paper label.

8vo. Simpkin and Marshall. 1831.

Gilpin to Ruskin, 43.

Sixth edition, revised, corrected and improved, with new plates. *xi, 13-39pp., 6 plates.*

8vo. For the Author. 1835.

Archer 27.4

Seventh edition. *26pp., frontispiece and 11 lithograph plates.*

8vo. For the Author. 1840.

Marlborough Rare Books 1992

BURGESS, John Cart. A Practical Essay on the Art of Flower Painting, comprehending instructions in the drawing, chiaro-scuro, choice, composition, coloring, and execution or finishing of flowers; together with general observations and directions; and accounts of the lives and works of eminent flower painters.

Printed for the author, by D. Jaques, 30, Lower Sloane Street; and sold by Ebers, 23, Old Bond Street; Hatchard, 190, Piccadilly ..., 1811.

8vo. *xix, [1], 130pp.*

The Critical Review received the work favourably: 'Mr, Burgess's Instructions on Flower Painting are laid down in a plain and judicious manner, so that by a little attention the learner may derive as much advantage from it as a work of this kind can confer'.

NB: 2025. The author's own copy, with two manuscript sheets likely in his hand: a list of colours and their suppliers and a diagram colour wheel matching that on pages 44-45. The copy was passed down through the family, the colour list annotated as "My father's list of colours which he kept by him". In the book, he gives his preferred colour suppliers as Newman, Reeves and Woodyer, and Smith, Warner & Co. His manuscript list updates these to Windsor & Newton, Ackermann, and Reeves. Gift

inscriptions on the front pastedown read: "Miss Chrissie Burgess, from Aunt Pollie", and "Cousin Harrie's [?] Father's. It was his father's book."

BURGESS, John Cart. *Useful Hints on Drawing and Painting*; intended to facilitate the improvement of young persons.

The Author. 1818.

vii, 54pp., with list of books published by the author at the end.

Yale Center for British Art.

BURGESS, Thomas. (1721-1794)

He ran a drawing school in Maiden Lane. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society.

BURGESS, William (1749-1812); Thomas (d.1807). 1763 Thomas advertised as drawing master, Duke St, Lincoln's Inn Fields.

BURGESS. Burgesses's neat Collection of Landscapes.

"New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each." Sayer & Bennett, 1775.

BURGESS, [W]. Trade card of Mr Burgess, drawing master, at 46 Maiden lane, Covent Garden; text in oval. Engraving. 90mm x 64mm.

BM: Heal,56.3

BURGIS, J. A lithographic drawing book, upon easy and progressive principles, adapted for the use, and suited to the capacity of young beginners: consisting of view, characters of trees, fragments of rocks, mountain and rural scenery, cattle, rustic figures.

J. Burgis, Wholesale Drawing and Ornamental Repertory. 1820.

4 unnumbered leaves of plates. Cover title. Part of a series of twenty-four parts, originally issued weekly at six pence each. "Issued in parts in printed wrappers, each part containing 3 plates. Price 6d each." (Gilpin to Ruskin)

Stanford. Gilpin to Ruskin, 38.

BURGIS, J. Trade Announcement for Burgis's Lithographic Drawing Books. Nov.27th, 1820.

[Metropolitan Museum.](#)

BURGIS, John. The Myrianthea, or Numberless Groups of Changeable Flowers, intended to teach, by the most ready and easy means, the art of composing, drawing, and colouring Groups of Flowers; with directions to assist the student in copying from nature. To which is added the Method of imitating Bronze Vases, Shading and Varnishing Gold Ornaments, used in Ladies' Fancy Works, &c &c.

J. Burgis. c1825.

small 4to. 16pp., with 26 hand coloured samples of tints in text and 7 lithograph plates (5 folding).

Ken Spelman copy: Original printed boards with greek-key pattern borders; together with 68 hand coloured lithograph cut outs of flowers and leaves, wooden spillikins and 4 cards (2 with partly hand coloured lithograph designs of flowers in an urn and a basket); all contained in the original cardboard box, with hand coloured engraved label on the cover.

BURGIS, John. Prospectus advertising, The Myrianthea; or, Numberless Groups of Changeable Flowers, and Myriocarpia; or, Endless Changes of Fruit.

Brown, printer, 26, St. John Street, Clerkenwell. C1825.

A double sided single sheet, 8 ¼ x 5". 1825. The Myrianthea is "just published. Price, 15s. A superior edition, with a greater number of flowers, 1l. 10s." The Myriocarpia is also 'Just Published, price One Pound. A superior edition, with considerable additions, price 1l. 10s.'

BURGIS, John. The Myriocarpia; or Endless changes of Fruit: intended to teach, by the most ready and easy means, the art of composing, drawing, and colouring Groups of Fruit; with directions to assist the student in copying from nature.

J. Burgis. c1825.

16pp., 2 unnumbered leaves of plates.

BURN, Robert Scott. The Illustrated London Drawing Book... edited and arranged by Robert Scott Burn.

Printed by Levey, Robson, and Franklyn, 1852.

8vo. [8], iv, [5]-146pp., illustrations.

BURN, Robert Scott. The Illustrated London Drawing-Book. Containing, pencil sketching, figure and object drawing, perspective and isometric drawing, engraving on metal and wood. With about three hundred illustrative drawings and diagrams. Edited and arranged by Robert Scott Burn. Second edition. Ingram, Cooke, & Co. 1853.

8vo. [8], iv, [5]-145pp., illustrations.

BURN, Robert Scott. The Illustrated London architectural, engineering, & mechanical drawing-book: for the use of schools, students, and artisans. Ingram, Cooke. 1853.

8vo. 151pp., illustrations, diagrams, plans.

BURN, Robert Scott. The Illustrated London architectural, engineering, & mechanical drawing-book: for the use of schools, students, and artisans. Second edition, revised. Ward and Lock. 1856.

8vo. 144pp., over 300 illustrations in the text.

BURN, Robert Scott. The Illustrated London architectural, engineering, & mechanical drawing-book: for the use of schools, students, and artisans. Third edition, revised. Ward and Lock. c1860.

8vo. 144pp., over 300 illustrations in the text.

Fourth edition onwards re-titled, *The illustrated drawing-book: for the use of schools, students, and artisans* - also 1869, 1881 25th thousand, 1893 10th edition.

Yale Center for British Art

BURN, Robert Scott. The Illustrated London Practical Geometry and its application to architectural drawing. For the use of schools and students. Ingram, Cooke, and Co. 1853.

8vo. iii, 77 [8]pp., illustrations.

BURN, Robert Scott. The Illustrated London Practical Geometry and its application to architectural drawing. For the use of schools and students. Ingram, Cooke, and Co. c1853.

Second edition. 8vo. *xvi*, [1], 18-83, [1], 12pp adverts., frontispiece, engraved title-page and 284 text diagrams.

BURN, Robert Scott. *The Ornamental Draughtsman and Designer: being a series of practical instructions and examples of freehand drawing in outline and from the round, examples of design in the various styles of ornament adapted to practice; together with a series of practical papers on form and colour, as applied to industrial decoration and art manufactures* Ward, Lock, Bowden & Co. 1892.

8vo. *viii*, 142pp., 19 folding wood engraved plates and 75 text illustrations.

BURN, Robert Scott. (ed). *Ornamental Drawing and Architectural Design. With notes historical and practical.* Ward, Lock, and Tyler, Warwick House, Paternoster Row, 1857.

8vo. *vii*, [9]-124, [6]pp., illustrations, plans.

BURN, Robert Scott. (ed). *Ornamental Drawing and Architectural Design. With notes historical and practical. Fourteenth thousand.* Ward, Lock and Tyler. 1873.

8vo. 124pp., illustrations.

BURN, Robert Scott. (ed). *Ornamental Drawing and Architectural Design. With notes historical and practical.* Ward, Lock, and Co. 1882.

8vo. 124, [4]pp., 1 unnumbered leaf of plates : illustrations, plans.

BURN, Robert Scott. (ed). *Ornamental Drawing and Architectural Design, as applied to industrial and decorative design. New edition.* Ward, Lock & Bowden. 1894.

8vo. 174pp., illustrations.

BURN, Robert Scott. (ed). *Object Teaching: sciences, machines and processes exhibited in and described by large sheet drawings and a companion handbook consisting of letterpress essays, engravings, and woodcuts.* A. Fullarton and Co. 1860.

imperial folio. *Title leaf and 40 broadsheet engraved plates with 40ff of folio description.*

BURN, Robert Scott. (ed). Object Teaching: sciences, machines and processes exhibited in and described by large sheet drawings and a companion handbook consisting of letterpress essays, engravings, and woodcuts.
A. Fullarton and Co. 1869.

imperial folio. *Title leaf and 40 broadsheet engraved plates with 40ff of folio description.*

BURN, Robert Scott. (ed). The Handbook of Object Teaching, consisting of essays descriptive of the sciences, machines, and industrial processes illustrated in the book of large sheet drawings, by R.S. Burn ... assisted by various authors and artists.
A. Fullarton & Co.: Edinburgh, London, 1868.

8vo. *viii, 520pp.*

BURNET, John. A Practical Treatise on Painting: in three parts; consisting of hints on composition, chiaroscuro, and colouring
Printed for the proprietor, and sold by James Carpenter and Son, 1827.

4to. Three parts in one. *[8], 22; vi, [2], 45, [1], [3], viii-ix, [3], 64 p., 9, 8, 8 leaves of plates.*

Abbey, Life 100. The three parts were originally published separately in 1822, 1826 and 1827, the [Abbey copy] being made up from sheets of the second edition of Part 1, and first editions of Parts 2 & 3, with a general title.

BURNET, John. A Practical Treatise on Painting: in three parts; consisting of hints on composition, chiaroscuro, and colouring
Printed for the proprietor, and sold by James Carpenter and Son, Old Bond Street, 1828.

4to. Three parts in one. *64pp.*

BURNET, John. A Practical Treatise on Painting: in three parts; consisting of hints on composition, chiaroscuro, and colouring. New edition.
Printed for the proprietor and sold by James Carpenter and Son, 1830.

4to. Part I: 31 pages, 9 unnumbered leaves of plates; part II: vi, 45 pages, 8 unnumbered leaves of plates; part III: ix, 64 pages, 8 unnumbered leaves of plates (hand-coloured). Half-title leaf; t.p. followed by leaf of dedication (to Sir Thomas Lawrence). Publisher's advertisements ([2pp.] at end.

“The three parts were originally published separately in 1820, 1829, and 1830. This complete edition is made up from the sheets of the fourth edition of part 1, and the third editions of parts 2 and 3, the whole connected with a general title.” [[Yale Center for British Art](#)].

BURNET, John. A Practical Treatise on Painting: in three parts; consisting of hints on composition, chiaroscuro, and colouring; the whole illustrated by examples from the Italian, Venetian, Flemish, and Dutch schools. New edition.

Printed for the proprietor and sold by James Carpenter and Son, Old Bond Street, 1834.

4to. Three parts in one. [4], 31, [1], vi, [2], 45, [1], ix, [3], 64pp., 9, 8, 8 leaves of plates.

BURNET, John. A Practical Treatise on Painting: in three parts; consisting of hints on composition, chiaroscuro, and colouring; the whole illustrated by examples from the Italian, Venetian, Flemish, and Dutch schools.

J. Carpenter. 1837.

4to. Three parts in one. 25 plates (8 in colour).

BURNET, John. A Treatise on Painting: in four parts ... the whole illustrated by examples from the Italian, Venetian, Flemish, and Dutch schools.

J. Carpenter. 1837.

4to. Four parts in one.

BURNET, John. A Treatise on Painting: in four parts ... the whole illustrated by examples from the Italian, Venetian, Flemish, and Dutch schools.

J. Carpenter. 1845.

Sixth edition. 4to. Four parts in one.

BURNET, John. A Treatise on Painting: in four parts ... the whole illustrated by examples from the Italian, Venetian, Flemish, and Dutch schools.

J. Carpenter. 1846.

4to. Four parts in one.

BURNET, John. A Treatise on Painting: in four parts ... the whole illustrated by examples from the Italian, Venetian, Flemish, and Dutch schools.

J. & J. Leighton. 1850.

4to. Four parts in one.

BURNET, John. A Treatise on Painting: in four parts ... the whole illustrated by examples from the Italian, Venetian, Flemish, and Dutch schools.

J. & J. Leighton. 1865.

4to. Four parts in one.

BURNET, John. A Treatise on Painting: in four parts, consisting of an essay on the education of the eye with reference to painting, and practical hints on composition, chiaroscuro, and colour: the whole illustrated by examples from the Italian, Venetian, Flemish, and Dutch schools.

Henry Sotheran & Co., 1880.

4to. Four parts in one. *33 plates (some coloured)*. Each part, also published separately, has special title-page and separate paging. Parts 2-4 published by James Carpenter.

BURNET, John. Practical Hints on Light and Shade in Painting. Illustrated by examples from the Italian, Flemish, and Dutch schools.

Printed for the proprietor, sold by J. Carpenter, 1826.

4to. [5], vi, [2], 45, [3]pp., 8 plates.

Second edition. 4to. vi, [2], 45, [3]pp., 8 leaves of plates.

J. Carpenter. 1827.

Third edition. 4to. vi, [2], 45, [3]pp., 8 leaves of plates.

Printed for the proprietor, and sold by James Carpenter and Son, 1829

Fourth edition. 4to. vi, [2], 45, [3]pp., 8 leaves of plates.

Printed for the proprietor, and sold by James Carpenter and Son, 1834.

Fourth edition. 4to. vi, [2], 45, [3]pp., 8 leaves of plates.

Printed for the proprietor, and sold by James Carpenter and Son, 1835.

Fifth edition. 4to. vi, [2], 45, [3]pp., 8 leaves of plates.

James Carpenter, Old Bond Street., 1838.

Sixth edition. 4to. vi, 64pp., 8 leaves of plates.

J. Carpenter, 1849.

Seventh edition. 4to. vi, 64pp., [2], 45, [3]pp., 8 plates

J. & J. Leighton, 40 Brewer Street, Golden Square., 1864.

Eighth edition. 4to. vi, [2], 45pp., 8 plates

H. Sotheran and Co. 1880.

BURNET. John. Practical Hints on Colour in Painting. Illustrated by examples from the works of the Venetian, Flemish, and Dutch Schools.

Printed for the proprietor and sold by James Carpenter and Son, Old Bond Street, 1827.

4to. *ix, [3], 64, [8]pp., 8 leaves of plates (colour).*

Second edition. *ix, 64, [8]pp., 8 leaves of plates (colour).*

4to. Printed for the proprietor, and sold by James Carpenter and Son, 1830.

Third edition. *ix, 64, [8]pp., 8 leaves of plates (colour).*

4to.

Printed for the proprietor, and sold by James Carpenter and Son, 1828.

Fourth edition. *ix, [1], 64pp., 8 hand-coloured plates.*

4to. Printed for the proprietor, and sold by James Carpenter and Son, Old Bond Street., 1835.

Fifth edition. *ix, [3], 64pp., 8 hand-coloured plates.*

4to. James Carpenter. 1843.

Sixth edition. *76pp., 8 hand-coloured plates.*

4to. Leighton. 1865.

Seventh edition. *76pp., 8 hand-coloured plates.*

4to. Leighton. 1857.

Second edition. *ix, [1], 64pp., 8 hand-coloured plates.*

4to. H. Sotheran. 1880.

BURNET, John. *An Essay on the Education of the Eye with reference to painting. Illustrated by copper plates and wood cuts. Second edition.*

James Carpenter, Old Bond Street. 1839.

4to. viii, 73pp., 7 uncoloured etched plates, and numerous woodcuts in the text. The plates are after Masaccio, Raphael, Reynolds &c.

Abbey, Life 101.

BURNET, John. *Practical Essays on Various Branches of the Fine Arts etc.etc.*

David Bogue, 1848.

12mo. x, 200pp., etched frontispiece., advert leaf before half title and 4 pages of the adverts at end.

BURNET, John. *Rembrandt and His Works: comprising a short account of his life; with a critical examination into his principles and practice of design, light, shade, and colour.*

David Bogue. 1849.

4to. vi, [2], 88pp., frontispiece, 13 plates.

BURNET, John. Landscape Painting in Oil Colours, explained in letters on the theory and practice of the art: and illustrated by examples from the several schools. David Bogue, Fleet Street. 1849.

4to. vi, [2], 68pp., 14 lithograph illustrations on 11 plates, some tinted.

Abbey, Life 102.

BURNET, John. Landscape Painting in Oil Colours, explained in letters on the theory and practice of the art: and illustrated by examples from the several schools. Virtue. 1861.

4to. vi, [2], 68pp., 14 lithograph illustrations on 11 plates, some tinted.

BURR, George Dominicus. Instructions in Practical Surveying, Topographical Plan Drawing, and Sketching Ground without Instruments. With Plates and Woodcuts. Second edition. John Murray. 1847.

8vo. xiv, 223, [16]pp adverts., 5 folding plates at rear, and text diagrams.

The basis of this book was written for the use of "Gentleman Cadets" at Sandhurst, where Burr was a professor. It was first published in 1839 and enlarged for this edition.

BURR, George Dominicus. Instructions in Practical Surveying, Topographical Plan Drawing, and Sketching Ground without Instruments. Third edition. John Murray. 1858.

8vo. xiv, 223, [16]pp adverts., 5 folding plates at rear.

BURR, George Dominicus. Instructions in Practical Surveying, Topographical Plan Drawing, and Sketching Ground without Instruments. Fourth edition. John Murray. 1864.

8vo. xvi, 219pp., 5 folding plates at rear.

BURROWS, T. Trees. Studies from Nature Laurie & Whittle, 53, Fleet Street, 1804.

4to. 4 tinted aquatint plates.

Yale Center for British Art.

BURTIN, Francois-Xavier De. Treatise on the Knowledge Necessary to Amateurs in Pictures. Translated and abridged from the French ... by Robert White. Longman, Brown, Green, and Longmans, 1845.

8vo. *x, [2], 338, [2], 32pp adverts., frontispiece and 3 lithograph plates.*

Along with chapters on perspective and aesthetic taste there is a detailed section dealing with the cleaning and restoration of pictures. The English edition excludes Burtin's account of his own collection.

BURTON, F.J. The Artist's Arcanum; or the essence of a variety of useful and entertaining arts, carefully and perspicuously laid down, the greater part from actual experiments. 8vo. Stamford. Printed for the author by W. Harrod. 1799.

16mo. *viii, 224pp., 1 folded leaf of plates.* Pp. 24 and 211 misnumbered 23 and 216 respectively.

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