



The Drawing Book Project

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The home-page for the Drawing Book Project [can be found here](#).

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

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

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

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

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

Found a mistake? Have some extra information?

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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.](#)

[G., R]. *The Accomplish'd Female Instructor: or, a very useful companion for ladies, gentlewomen, and others. In two parts. Part I. Treating of Generous Breeding and Behaviour; Choice of Company, Friendship; the Art of Speaking well, Directions in Love, Carriage in Company, Conversation, Affability, Courtesy and Humility; the Mystery of Eloquence. Of suitable Recreations, Modesty, Chastity, Religion, Charity, Compassion, Contentment of Mind, Devotion and Prayer. Part II. Treating of making curious Confectionaries, or Sweet-Meats, Jellies, Syrups, Cordial-Waters, Brandies, Wines of English Fruit, and other useful Liquors; to imitate Foreign Wines; to make Junkets, Spoon-Meats, and curious Pastery; to know good Provisions, Dye curious Colours, Whiten Ivory, Cement Glass, China or Metal; make Artificial Pearls or Precious Stones; to take out Spots or Stains, &c. to Paint, Japan, make Wax-Works, Rock-Work, or Works in Gold, Silk, Silver, &c. the Art of Perfuming and Preserving Cloaths from Vermin or Insects; Physical and Chyrurgical Receipts; with Directions for the Preservation of Health; to make curious Sawces, keep Flowers all the Year, Pickle all kind of useful things; cleanse Gold or Silver Lace; rare Experiments for Diversion, and a great Number of other useful and profitable things.* printed for James Knapton, at the Crown in St. Paul's Church-Yard, [1704].

12mo. [8], 184pp.

[ESTC T109269](#), BL, V & A, Wellcome; Newberry, Library of Congress, Chicago. The BL copy contains a frontispiece engraved by Drapentier; however, this seems to be the only illustrated copy. The Wellcome copy also does not have a frontispiece. In addition the 1740 issue at the Bodleian has no plate. The work includes a full chapter on japanning: "and by this rule you may... paint landskips with woods, cottages, rivers, trees, hills, sun, moon, stars or the like on tables, stands, cabinets, scrutores, looking glasses, chests of drawers, or any smooth thing as you shall see fit."

GALE, Benjamin. 1775-1803. Portrait painter and landscapist in Hull area. from 1803 resident drawing master to Nelthorpe family, Scawby Hall.

GALLAWAY, Samuel (1804-1842).

Recorded in London 1841 census as a Drawing Master living in St John's Wood. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

GANDEE, B.F. *The Artist or, Young Ladies' Instructor in Ornamental Painting, Drawing etc. consisting of lessons in Grecian painting, Japan painting, Oriental tinting, Mezzotinting, Transferring, Inlaying and manufacturing Ornamented articles for fancy fairs.* Chapman and Hall, 186, Strand: and the author, Castle Terrace, Richmond., [Printed by Rayner and Hodges, 15, Shoe Lane, Fleet Street.] 1835.

foolscap 8vo. [2], vii, 253, [1], [2]pp adverts., chromolithograph frontispiece by Baxter after Gainsborough "a very successful specimen of a new art", coloured decorative title-page and 17 lithograph plates.

Abbey, Life 126

The author advertised himself as “Professor of Perspective, Drawing, and Painting, teaches Drawing from Objects. Schools and Families attended.” As well as the addresses below he is also recorded at 14, Walbrook, Mansion House, London. in 1868 he was charged with travelling on the Brighton Railway without a ticket!

In 1843 B.F. Gandee, of 13 Brownlow Street, Holborn, and Castle Terrace, Richmond, advertised a lecture on a New System of Drawing, for the People, at the London Mechanics Institution.

GARDINER, Alfonzo. How to Earn the Drawing Grants, a practical handbook for the teacher of drawing in Elementary Schools. John Heywood [Manchester]. 1891.

8vo. xx, 288pp.

Seventh edition. 1897.

GARDNOR, John., (born 1728 or 1729) who as the parish curate and doubtless seeking to supplement his income, issued a detailed prospectus for an academy for a maximum of thirty boys (boarders only) in his house at 13 Kensington Square, Battersea. Mathematics, geography, music, drawing and fencing were all offered; decorum was punctiliously observed at mealtimes, Gardnor told prospective parents, while ‘the French Tongue is constantly spoken in the Family’ – fees, £30 per year, or 40 guineas for ‘Parlour Boarders’. After Gardnor took over as vicar in 1778, the academy was being run in partnership with the glass enameller and drawing master William Beilby. From 1763 to 1767 and again in 1769 Gardnor exhibited at the Free Society of Artists, showing a total of more than two dozen paintings and drawings of landscapes. He is also known as the man who married William Blake and Catherine Boucher, in St Mary’s Church, Battersea, in 1782.

Ref: Morton D. Paley, The Man Who Married the Blakes. The Blake Quarterly, Spring 2009.

GARDNOR, Richard. (nephew of above).

GARRETT, William. (pub). A New Book of Pleasant Landskips and Sea Pieces "wherein a Ship-wrack is lively represented". Rostenberg p.76. c1670., not in Wing.

GARRETT, William. (pub). A Book of Six large Landskips... "fitting for sashes of windows", relating to stag-hunting, dancing, the harvest, and the home. c1670. Rostenberg p.76. Not in Wing.

GARRY, James. *An Easy and Familiar Introduction to the Rudiments of Perspective, rendered intelligible to the most simple capacity.* .
Printed by George Taylor, Lamb's Conduit Passage, for the author; published by S. Inman, 7, Lamb's Conduit Street; and sold by all booksellers. 1820.

8vo. 59pp., [1] errata, folding plate.

The author lived at 52 Chalton Street, Somers Town.

GARRY, James. *A Treatise on Perspective: designed for the use of schools.*
Thomas Tegg, 1826.

8vo. viii, 153pp., errata., 16 copperplate engravings after drawings by the author.

GARTSIDE, M[artha]. *An Essay on Light and Shade, on Colours, on Composition in General.*

Printed for the Author, by T. Davidson, and sold by T. Gardiner. 1805.

4to. *Engraved title, verso blank; dedication leaf, pp(1)-6 introduction, pp(7)-43 text, p44 imprint, 2f addenda, last page blank., 13 plates [plates 1 & 2 uncoloured line and stipple, plate 3 hand-coloured colour wheel, plates 4 & 5 are colour-tables each with 7 hand-coloured tint squares, plates 6 to 13 are curious hand-coloured plates demonstrating the harmonizing and contrasting tints.*

Abbey, Life 127, watermarked 1801, 1802. NGA (signed Anna Maria S. Paul, March 13, 1806)

"Strange as it sounds, these plates, with a formless mass of dabs of colours ranging through the whole scale of prismatic colours and its mixtures, are of a fascinating beauty". Schmid 113.] Abbey Life 127. According to John Gage, Gartside adopted Alexander Cozens' technique of building a composition from a blot. Each colour blot with its harmonies and contrasts can be seen as a bunch of flowers.

"What makes Gartside's Essay stand out among the wealth of illustrated books on colour and painting published in her lifetime is the way she illustrated it. The tints (white, yellow, orange, green, blue, scarlet, violet and crimson) roughly follow Newton's prismatic spectrum, with the addition of white. These plates are full page, freely painted watercolour 'blots', showing the named tints at various degrees of saturation, and blending abstractly with others, usually greens and browns. Until much later in the 19th century there is no other example of a colour system that is as inventive" (Alexandra Loske, p. 50), *Mary Gartside: A female colour theorist in Georgian England.* 2010.

Graves notes a Miss Gartside from London exhibiting 3 flower subjects at R.A. and 6 at other various exhibitions between 1781-1808. She printed a brief instructional pamphlet, *An Essay on Light and Shadow* (c.1804), before the publication of this work.

N.B: Gartside, Martha [also known as Mary Gartside] (1754/5–1819), flower painter, teacher of art, and writer on colour, was born in the last weeks of 1754 or, more likely, in 1755. Her date and place of birth, and parentage are not known, though she appears to have grown up in or near Manchester. She was a teacher of watercolour to young women, probably in Lancashire and London, but she also had professional connections in Cheshire and Liverpool. In newspaper advertisements for her books, she was referred to as 'M. Gartside of London and Manchester' (Morning Post, 19 Dec 1804; Morning Chronicle, 14 Jan 1805).

From at least 1977 (Dobai) until the discovery (in July 2025) of Gartside's burial record and last will, her first name was given in critical literature and creative writing as Mary. In her lifetime she was only ever recorded as M. Gartside or Miss Gartside. She signed artworks and letters as M. Gartside or Miss Gartside. Her last will and her burial record have now established that her name was Martha Gartside, and that she had some family connections and property in Drogheda, Ireland.

GARTSIDE, M[artha]. An Essay on a New Theory of Colours, and on Composition in General. The second edition.

Printed by J. Barfield, for T. Gardiner, W. Miller, and I. and A. Arch, 1808.

4to. 62pp including 2 tables of hand-coloured prismatic and compound colours, 8 colour schemes coloured by hand and 1 hand-coloured etched plate. Pages [11]-43 are sheets from the 1805 edition, and the last 8 "plates" are actually watercolours.

The proposed publication date for the second part, on landscapes, was April 1810. No part of this can be traced. There is no further mention of the project in the press, suggesting it was abandoned, most likely because Gartside died soon after the March 1809 advertisement was placed. See: Loske, Alexandra (2010) *Mary Gartside: A female colour theorist in Georgian England*. Journal of Art History and Museum Studies.

See: Copy offered by Peter Harrington 2023 [formerly Marlborough Rare Books catalogue 175 item 69, 1998].

An Essay on Light and Shade, on Colours, and on Composition in General. [Together with, titled in manuscript:] Addition to the Second Edition.

Published by London: printed for the author, by J. Davison, and sold by T. Gardiner, 1805 & c.1808

The Essay is inscribed by the author in ink "With the Author's best Respects" and the supplement "With the Authors Respects to Mr Barrow". The Addition comprises the text leaves of the "Preface to the Second Edition" (pp. [4]-10) and the "Application of the White Blot to a Group of White Flowers" (pp. [45]-62). The latter section was written as an explanatory accompaniment to the watercolours; it is therefore paginated continuously with the end of the Essay, and the first page of this copy is annotated in

pencil in the upper margin: "in Binding these are ^each of them^ to face each Blot".

A copy of the Addition, is also in a private collection, "undated, but probably 1803 or 1804. Basically, the first ten pages of Essay on Light and Shade, with the two soft-ground etchings, but none of the colour content." [owner's note].

GARTSIDE, M[artha]. Proposals for Publishing by Subscription a work to be entitled Ornamental Groups, descriptive of Flowers, Birds, Shells, Fruits, Insects, &c. and illustrative of a New Theory of Colouring. From designs and Paintings by M. Gartside. The whole engraved and coloured under her immediate inspection. [London] Printed by W. Bulmer and Co., Cleveland-Row, St. James's. [1808].

folio (31 x 25 cm).

'This work will be published in Folio. It will consist of Twelve Numbers, each containing six plates, three coloured, and three in brown, in a style peculiar to the Author; with an appropriate quantity of letter-press. It will be executed in the highest style the art will admit of; and the plates coloured with the greatest care, so as to be exact representations of the original drawings. The letter-press will treat on the art of painting, as far as it is connected with the subjects of the plates; with notes, descriptive of the botanical names, and characters of the flowers, and containing the most interesting facts in the natural history of the objects delineated'.

GARTSIDE, M[artha]. Ornamental Groups, Descriptive of Flowers, Birds, Shells, Fruit, Insects, etc., and illustrative of a New Theory of Colouring, from designs and paintings by M. Gartside. The whole engraved and coloured under her immediate inspection. W. Bulmer for William Miller. 1808 [-11].

folio. *Title page, subscribers leaf, 44pp., 18 plates in etching and aquatint (13 coloured, remainder tinted), with some colour printing. All plates mounted as drawings.*

Abbey, Life 128, watermarked J. Whatman 1805-06. 165 copies subscribed.

British Art Center (Yale) has 2 copies. Copy 1, which has the pencilled note "Mrs. Brook", is in 4 parts, and has 3 extra plates inserted: 2 before the t.-p., and 1 following the plate which faces p. 29. Laid in copy 1 is "Errata in the list of subscribers." Copy 2, which has the bookplate of Cobbold, has 1 plate misbound. The plate which faces p. 31 is different in the 2 copies.

N.B:

[4] [1]-44pp., 22 coloured and uncoloured etched aquatint plates, 12 mounted as issued, including 7 on card, 14 hand-coloured over etched line, 4 tinted black and white, 4 printed black. 16 of the plates from 1808, 6 from 1811. "This copy has the full suite of 22 plates, which is seldom encountered as most copies, even those in

institutional collections or described in Abbey, only have 18 plates. Six of the 22 plates carry printed dates of 1811 in their legends, though Abbey and others note having some of these 1811 plates while still dating the book 1808.”

Ref: Donald A. Heald Rare Books. 2024.

GAUGAIN. Book of Four Heads, by Gaugain, 10s 6d, useful copies for learners. Orme Catalogue 1809. Most probably the engraver T. Gaugain, No. 4 Little Compton Street Soho London.

GEDDE, Walter. A Booke of Sundry Draughtes, principaly serving for glasiars: and not impertinent for plasterers, and gardiners: be sides sundry other professions. Whereunto is annexed the manner how to anniel in glas: and also the true forme of the fornace, and the secretes thereof.

Printed in Shoolane, at the signe of the Faulcon by Walter Dight, 1615.

4to. [22], 103, [9]pp., *folded plate, woodcuts*. “Here beginneth the first part of square draughtes ..” and “The manner, howe to anneile, or paint in glas” each have separate title page, the latter dated 1616; register is continuous.

[ESTC S102996](#).

GENGA, Bernardino. Anatomy Improv'd and illustrated with regard to the uses thereof in designing: not only laid down from an examen of the bones and muscles of the human body, but also demonstrated and exemplified from the most celebrated antique statues in Rome. Exhibited in a great number of copper plates, with all the figures in various views. Intended originally for ye [i.e. the] use of the Royal French Academy of Painting and Sculpture. And carried on under the care and inspection of Charles Errard Director of the same in Rome. The dissections made by Docr. Bero. Genga. Anatomist Royal. The explanations and indexes added by Signr. Can. John Maria Lancissi, p. physitian to his Holyness Pope Innocent XI. A work of great use to painters sculptors statuaries and all others studious in the noble arts of designing.

First published at Rome by Dom di Rossi, and now re-engraven by the ablest hands in England. And republish'd by John Senex at the Globe against St. Dunstans Church in Fleet-Street. London. [1723?]

folio. 60ff of plates, title page vignette signed: I. Sturt sculp., forty-two of the [60] plates are numbered I-XLII.

[ESTC N472547](#). The NLS records the *Proposals* for this work [ESTC N471392](#).

A GENUINE Collection of Flowers, on twelve copper plates, with out-lines and finished. 'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.' Sayer & Bennett, 1775.

THE GENTLEMAN'S COMPANION, and Tradesman's Delight. Containing, the mystery of dying in all its branches. The manner of preparing colours. The Method of cleaning and taking out Stains from Silks, Woollen, or Linnen. To clean Gold or Silver Lace, and Plate. To prepare a Cement for China, or Glass. The art of drawing, Limning, Painting, Etching, Engraving, Carving, Gilding, Enamelling, and Refreshing Pictures. Likewise the quality of natural and artificial metals. How to harden or soften them. The Art of soldering, burnishing, and gilding Metals. To make all Sorts of Ink To prepare Gold and Silver for Writing. To make Sealing-Wax, or Wafers. To know the Purity of Gold or Silver, and detect counterfeit Coins. The great Mr. Boyle's method of writing in such a manner as cannot be discovered without the help of fire, water, &c. To take Blots out of Paper. The Art of dressing, cleaning, and perfuming Gloves and Ribbons; and washing all Sorts of Lace. Also the method of curing and preserving English wines in the best Manner. And some excellent Receipts in Cookery, Physick, and Surgery. With many other useful Things never before printed. printed for J. Stone, at Bedford-Row, near Gray's-Inn; and sold by G. Strahan, at the Royal-Exchange; W. Mears, on Ludgate-Hill; J. Jackson, in Pall-Mall, C. Corbet, at Temple-Bar; and T. Boreman, near Child's Coffee-House, in St. Paul's Church-Yard, 1735.

12mo 259, [31]pp., with 2 final advertisement leaves.

[ESTC T186271](#)

THE GENTLEMAN'S COMPANION, and Tradesman's Delight. Containing, the mystery of dying in all its branches. The manner of preparing colours. The Method of cleaning and taking out Stains from Silks, Woollen, or Linnen. To clean Gold or Silver Lace, and Plate. To prepare a Cement for China, or Glass. The art of drawing, Limning, Painting, Etching, Engraving, Carving, Gilding, Enamelling, and Refreshing Pictures. Likewise the quality of natural and artificial metals. How to harden or soften them. The Art of soldering, burnishing, and gilding Metals. To make all Sorts of Ink To prepare Gold and Silver for Writing. To make Sealing-Wax, or Wafers. To know the Purity of Gold or Silver, and detect counterfeit Coins. The great Mr. Boyle's method of writing in such a manner as cannot be discovered without the help of fire, water, &c. To take Blots out of Paper. The Art of dressing, cleaning, and perfuming Gloves and Ribbons; and washing all Sorts of Lace. Also the method of curing and preserving English wines in the best Manner. And some excellent Receipts in Cookery, Physick, and Surgery. With many other useful Things never before printed. Printed for J. Stone, at Bedford-Row, near Gray's-Inn; and sold by G. Strahan, at the Royal Exchange; W Mears, on Ludgate-hill; J Jackson, in Pall-Mall, and C. Corbet, at Temple Bar

12mo 259, [31]pp., with 2 final advertisement leaves.

[ESTC N7432](#) - variant imprint.

The GEOMETRY of Landskips and Paintings made familiar and easie: useful to limners in drawing, and gentlemen in choosing pictures; and beneficial to architects and carvers in proportioning the graces and statues of their buildings to the due distance of sight, and to country gentlemen in the more convenient framing of their platforms for seats, and prospects. In a letter to a friend.
printed for Richard Baldwin, in the Old-Baily, 1690.

4to. 28pp., woodcut diagrams in the text.

[ESTC R42050](#)

GERARD, E. Striking Likenesses taken in profile, coloured, five shillings each...

GERICAULT, Théodore. Various subjects drawn from life, and on stone.
J. Gericault invt.", "London. Published & Sold by Rodwell & Martin New Bond St. 1821.",
"Printed at C. Hullmandel's Lithographic Establishment 51 Gt. Marlboro' St."

365mm x 343mm. This series comprising twelve lithographs and a titlepage, was published and sold by Rodwell & Martin, London, New Bond Street, from February to May 1821, and also known as 'The English Set'.

[BM: 1871,0812.5559](#)

GERICAULT, Théodore. Studies of Horses.
Ackermann. c1823.

An English edition of *Etudes de Chevaux Lithographiques*, 1822 ? Noted by Ford, p.224, but untraced elsewhere. Ackermann also issued *A Series of Lithographic Drawings of Celebrated Horses*, 1823, by James Ward. [BM: 1864,0514.215](#)

GESSENER. [GESSNER, Johann Conrad ?]
A Book of Four Horses, by Gessener, 3s 6d.
A Book of Six Ditto, 3s 6d
A Ditto of Dogs, 2s 6d
A Ditto of Wild Animals, 2s 6d.

Listed in Edward 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.

GESSNER, Johann Conrad. 1st [and 2nd] Book, four Military Evolutions. 16 1/2 in. by 11. [Each] Plain 16s, coloured 1l. 11s. 6d.

Advertised in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann.

See also: BM: 1868,1212.457: A pair with 1868,1212.458. The original drawing is in the BM (1867,1012.148). From Gessner (Conrad). *Military Evolutions*. 30 etched & aquatinted plates by C. Ziegler and J. Bluck. Large ob. fol., 1801.

GESSERT, M.A. *The Art of Painting on glass, or glass staining: comprising full and complete directions for preparing the necessary pigments and fluxes; for laying them upon the glass ; and for the process of firing, or burning the colours in: with descriptions of the furnaces and apparatus required for the various operations.*

John Weale. 1844.

small 8vo. 34pp.

First published Stuttgart 1842, and translated from the German, by William Pole.

GESSERT, M.A. *Rudimentary Treatise on the art of painting on glass or glass-staining : comprising directions for preparing the pigments and fluxes, for laying them upon the glass, and for firing or burning in the colours. To which is added an appendix on the art of enamelling, &c.*

John Weale. 1851.

small 8vo. iv, 92pp.

GESSERT, M.A. *Rudimentary Treatise on the art of painting on glass or glass-staining : comprising directions for preparing the pigments and fluxes, for laying them upon the glass, and for firing or burning in the colours. To which is added an appendix on the art of enamelling, &c.*

John Weale, 1857.

small 8vo. Third edition. iv, 92, 16pp.

GESSERT, M.A. *Rudimentary Treatise on the art of painting on glass or glass-staining : comprising directions for preparing the pigments and fluxes, for laying them upon the glass, and for firing or burning in the colours. To which is added an appendix on the art of enamelling, &c.*

John Weale, 1878.

small 8vo. Fourth edition. iv, 92pp

GESSERT, M.A. *Rudimentary Treatise on the art of painting on glass or glass-staining : comprising directions for preparing the pigments and fluxes, for laying them upon the glass, and for firing or burning in the colours. To which is added an appendix on the art of*

enamelling, &c.
Crosby, Lockwood & Sons, 1884.

small 8vo. Fifth edition. *116pp.*

GESSERT, M.A. Rudimentary Treatise on the art of painting on glass or glass-staining : comprising directions for preparing the pigments and fluxes, for laying them upon the glass, and for firing or burning in the colours. To which is added an appendix on the art of enamelling, &c.
Crosby, Lockwood & Sons, 1891.

small 8vo. Sixth edition. *116pp.*

GESSERT, M.A. Rudimentary Treatise on the art of painting on glass or glass-staining : comprising directions for preparing the pigments and fluxes, for laying them upon the glass, and for firing or burning in the colours. To which is added an appendix on the art of enamelling, &c.
Crosby, Lockwood & Sons. 1900.

small 8vo. Seventh edition. *iv, 92pp*

GESSNER, Solomon. Idyls, or Pastoral Poems; to which is added, a Letter to M. Fuesslin, on Landscape Painting.
printed for W. Mudie, and Arch. Constable. And John Murdoch, Glasgow, 1798.

8vo. *xviii, 140pp., half-title, 2 engraved plates.*

[ESTC T93831](#)

The letter on Landscape Painting, written by Fuseli's godfather, is an important personal statement for the artist to trust to their own senses - "I abandoned my originals, I left my guides, and delivered myself up to my own ideas. I prescribed myself subjects, and laid down problems for my solution; and I thus endeavoured to find out what might best agree with my feeble talents." It was first translated into English by Samuel Hooper in 1776, the year of Constable's birth, and was read and admired by him twenty years later. It was an important basis for forming his own style of naturalism, and in fact he found such inspiration from Gessner's writing that he gave a copy of his *Letters* as an engagement present to his beloved Mary Bicknell in 1816.

GESSNER, Solomon. Idyls, or pastoral poems; to which is annexed, a letter to M. Fuesslin, on landscape painting. Translated from the German of Solomon Gessner.
printed for W. Mudie, and Arch. Constable, 1798.

16mo. *[2], xviii, 140pp., 2 engraved plates.*

[ESTC T154170](#)

GIBBINS, Harrison & Co. Colour and Varnish Manufacturers, London Colour Works, Mile End Road, London. Trade-card.

GIBBS, James. Proposals for printing by subscription Rules for Drawing the several parts of Architecture, in a more exact and easy manner than has been heretofore practised; ... By James Gibbs.
single 8vo sheet. [London 1732].

At head of the title: 'January 1st. 1732.'

[ESTC T116675](#): BL only.

GIBBS, James. Rules for Drawing the several parts of Architecture, in a more exact and easy manner ... by which all fractions, in dividing the principal members and their parts, are avoided.
printed by W. Bowyer for the author, 1732.

folio. [8], 42p., *LXIV plates*.

[ESTC T46960](#)

The verso of the initial leaf contains the text of the copyright privilege granted to Gibbs on 19 May 1732.

GIBBS, James. Rules for Drawing the several parts of Architecture in a more exact and easy manner than has been heretofore practised, by which all fractions, in dividing the principal members and their parts, are avoided.
printed by W. Bowyer for the author, 1736.

folio. [8], 42, [1]pp., 64 engraved plates depicting architectural sections, plans and pattern detail in the Doric, Ionic, Corinthian, and Tuscan orders. Title-page vignette with profile of Gibbs by Bernard Baron (c.1696-1762), and Royal Coat of Arms at head of the dedication to George II.

[ESTC N479419](#). Bowyer's records show 120 copies printed.

GIBBS, James. A. Bettesworth and C. Hitch booksellers. Just published, (price one guinea in sheets, being half a guinea less than the former edition.) Rules for Drawing the several parts of Architecture, ... By James Gibbs. Single sheet.

Printed for A. Bettesworth and C. Hitch, ... W. Innys and R. Manby, ... and J. and P. Knapton, ...". 1738.

[ESTC T212241](#): Lg only.

GIBBS, James. Rules for Drawing the several parts of Architecture in a more exact and easy manner than has been heretofore practised. Second edition.

printed for A. Bettesworth and C. Hitch in Pater-Noster-Row, W. Innys and R. Manby at the West-End of St. Paul's, and J. and P. Knapton in Ludgate-Street. 1738.

folio. [8], ii, 40pp., 64 engraved plates.

[ESTC T046961](#). The second edition of Gibbs's work was issued in 21 parts

GIBBS, James. Rules for Drawing the several parts of Architecture in a more exact and easy manner than has been heretofore practised.

printed for W. Innys and J. Richardson, J. and P. Knapton, C. Hitch and L. Hawes, R. Manby and H. S. Cox 1753.

folio. Third edition. vi, [2]. 28pp., 64 engraved plates.

[ESTC T210635](#).

GIBBS, William. The Decorator's Assistant, and guide to ornamental drawing & design. William Gibbs. 1847-1849.

A weekly periodical of painting, sculpture, architecture, popular science, design etc published 22 May 1847-1 Sept. 1849.

GILBERT, Burton Wright (c.1790-1848). Hints on the Art of Oriental Painting.

Published by Printed for the Author by Messrs. Reeves and Son, 150 Cheapside, London, 1831.

4to. Unpaginated, [148] pp. Pencilled foliation to 70 that skips four leaves: between 20 and 21, 29 and 30, 48 and 49, and 50 and 51, ff. 74. 20 hand-coloured plates. 62 subjects in the text with the "easiest method of painting them." Title page signed by author in ink. Dedicated to Charles Beatty of Lincoln in "grateful remembrance of early kindness, patronage." Sections: title, dedication, preface, index, material list, "Tints Made by Mixture," "Examples for Practice," "Methods of working," "Hints on Oriental painting," "Rules for Painting Fruit, Flowers, Birds, Insects," and "Shells, a Study from Nature, Flowers from Nature".

The only other copy to be found is in the British Library. A comparison with the British Library's copy shows that *Hints* was custom-produced with different plates for each copy. The British Library's copy has just 5 flower illustrations, while this copy has 17. A few of the textual leaves vary between the two copies as well. A companion volume to *Hints on the Art of Oriental Painting* titled *A Treatise on the Art of Mezzotinto Pencilling: Also Observations on Painting on Glass, Satin, Velvet and Wood*, is found at the Yale Center for British Art's library. *Hints* and *A Treatise* are both instructional books intended for solitary study for "pupils in the absence of the master, for governesses, and families who reside in the country."

Ref: Donald A. Heald Rare Books, 2024.

GILBERT, Burton Wright. *A Treatise on the Art of Mezzotinto Pencilling: also observations on painting on glass, satin, velvet, and wood*, by B.W. Gilbert; embellished with examples and specimens in the art first named: the work is intended chiefly for pupils in the absence of the master, for governesses, and families who reside in the country and will form a companion to the *Hints on Oriental painting* by the same author.

Printed by the author and sold by him, and may be had of Messrs. Reeves and Son ..., [183-?] 4to. [27cms]. [16] leaves, [5] leaves of plates

Yale Center for British Art, lacks one plate. Watermark on 2 plates dated 1831 & 1832. Wigan Public Library book-plate.

GILBERT. Gilbert's Series of Practical Drawing-Books.

Gilbert and Robertson, St John's Square, Clerkenwell. c1850.

small 4to (209 x 163mm). *4 preliminary leaves of instructions printed on blue tinted paper, followed by 17 numbered lessons each with 16 half-page lithograph plates; the blank half intended for the student's own use. Printed label on the upper cover listing the seventeen lessons.*

Originally published as Nos. i-xvii, in periodical parts, then cumulated into a single volume. It was also reissued c1870 by Griffith & Farran (Cambridge University).

GILES, John. opened a drawing school in Birmingham.

GILES, James William. drawing master in Aberdeen and Belfast.

GILES, James William. *The Young Artist's Preceptor. A new lithographic drawing book: in progressive lessons, etc.*
Dean & Munday. 1835.

oblong 8vo.

BL.

GILKS, Thomas. *The Art of Wood Engraving. A practical handbook.*
Winsor and Newton. 1866.

8vo. *57pp including frontispiece, illustrations, 3 plates.*

1870. Second edition.

1871. Third edition.

1877. Fifth edition.

1880. Fourth edition.

1881. Sixth edition.

1884. Sixth edition.

1886. Sixth edition.

1891. Seventh edition.

GILKS, Thomas. *A Sketch of the Origin and Progress of the Art of Wood Engraving.*
A.N. Myers & Co. 1868.

12mo. *ii, 84, [4]pp., 15 illus (4 printed with a tint block).*

GILLRAY, James. Trade card of Gillray, caricaturist at No.7 Little Newport Street, Leicester Fields, London; text only. Engraving. 46mm x 63m.

BM: Heal, 3.8.

GILPIN, William. *Three Essays: on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape: to which is added a poem, on Landscape Painting.*
R. Blamire. 1792.

8vo. [4], viii, 88, vi, [2], 44, iv pp., 7 plates (5 tinted, 1 coloured, 1 line)., explanatory slip on page 85.

Bodleian Library: MSS. Eng. misc. f. 185-190

MS. Eng. misc. f. 185/1-2) Drafts of the essays in two notebooks, 44 leaves.

(MS. Eng. misc. f. 186/1-2) Drafts of the essays in two notebooks, 37 leaves.

(MS. Eng. misc. f. 187/1-2) Drafts of the essays in two notebooks, 32 leaves.

(MS. Eng. misc. f. 188) A later draft in a notebook, with a few pen and wash sketches, 48 leaves.

(MS. Eng. misc. f. 189) A later draft in a notebook, with a few pen and wash sketches, 46 leaves.

(MS. Eng. misc. f. 190) A later draft in a notebook, ending at p. 77 of the printed text, with a few pen and wash sketches, 57 pages.

Yale Center for British Art:

Hints to form the taste & regulate ye judgment in sketching landscape. c1790.

Manuscript treatise by William Gilpin on landscape sketching in the picturesque manner, together with 21 illustrations, all apparently in the author's own hand. The manuscript may be an early draft of part of Gilpin's *Three essays: on picturesque beauty, on picturesque travel, and on sketching landscape ...* (London : R. Blamire, 1792). The text of the manuscript does not appear to anywhere exactly match that of *Three essays*, but the nature of the text is the same. The text is written in pen and black ink and occupies about 27 leaves (generally rectos only). It includes occasional changes and corrections.

Gilpin's manuscript begins: "Tho' neatness and smoothness are essential features of beauty in real objects, yet alone they never please in representation & consequently form no part of beauty which we properly call picturesque, or capable of being illustrated by painting. The rugged outline, & the rough surface essential to the picturesque, form the essential point of difference between it and the beautiful." His essay elaborates on this theme on leaves 1-18. The remaining text treats related topics, at shorter length. Leaf 19 describes "a modest & very agreeable method of colouring." Leaf 27 (verso) includes definitions for the concepts of composition, design, expression, and effect; an essay on the following leaves (28-33) elaborates on these concepts.

The text is accompanied by 21 landscape illustrations, presumably by Gilpin. Four of these are executed in gray wash, over graphite. 16 of the illustrations are in graphite alone; these sketches are usually very rough. A single leaf (now loose) bears a color chart of tints recommended by Gilpin, together with a small landscape painting utilizing the same tints. On the facing leaf, Gilpin notes: "In order to colour chastely & harmoniously, use only 3 tints: red, yellow, & blue, of wh[ich] compose the other colours wh[ich] are requisite to make out the parts in the diff[erent] distances." After this instruction, Gilpin lists the 7 colors represented in the corresponding color chart and explains the distances for which each color should be used.

GILPIN, William. *Two Essays: one on the author's mode of executing rough sketches : the other on the principles on which they are composed : to these are added three plates of figures by Sawrey Gilpin.*

Printed for and sold by T. Cadell and W. Davies, 1804.

8vo. 43pp., [4] leaves of plates.

Yale Center for British Art. Gilpin's essay first appeared in 1802 under title: *Author's account of the principles on which the drawings are executed.*

GLEADALL, Eliza Eve. *The Beauties of Flora, with botanic and poetic illustrations; being a selection of flowers drawn from nature, arranged emblematically with directions for colouring*

them.

Published by Eliza Eve Gleadall at Heath Hall, Wakefield, [1834]- 1837.

4to. Two volumes. *Engraved title-page and 41 plates, (coloured)*. The list of subscribers notes 115 names. Introduction to Vol I dated 1834; to Vol II, 1836.

Each flower is identified botanically and located within both the Linnaean and natural systems of plant classification, and there instructions about mixing shades and tints to color the plates. She acknowledges the assistance of the proprietor of the illustrated Botanical Magazine. It is positioned as "a chaste recreation" for youth, blending "information with amusement". "There is religion in a flower", Gleadall declares, and hence she also includes information about flowers as emblems... she ran a girls' school in Yorkshire and the number of clergymen on the subscription list suggests that the project accorded with the sensibilities of her audience. Shteir, p.199.

The GOLDEN CABINET: Or, The World's Jewel. Being a shilling profitably exchange'd, for a valuable instructor, in such branches of useful knowledge, that nearly concern all kinds of people, from the peer to the peasant, and renders the whole a complete school of arts, that leads to profit and delight.

Waterford : Printed by Thomas Richey, in Peter-Street, 1765.

12mo xii, 120, [2p]p., table .

[ESTC T164276](#). With a final leaf bearing 'A necessary pocket almanack'.

The GOLDEN CABINET: being the laboratory, or handmaid to the arts. Containing such branches of useful knowledge, as nearly concerns all kinds of people, From the Peer to the Peasant: And will afford both Profit and Delight. The second edition, with considerable additions and improvements.

Dublin : printed by James Hoey, at the Mercury in Parliament-Street, 1773.

12mo. 72; 204, xiip.

[ESTC T119577](#). The second part has a separate titlepage, dated 1772, pagination and register.

The GOLDEN CABINET: being the laboratory, or handmaid to the arts... The third edition, with considerable additions and improvements.

Dublin : printed by Peter Hoey, 1790.

12mo. 88; 251, [1], xv, [5]pp.

[ESTC T118367](#)

GODON, Julien. Painted Tapestry and its Application to Interior Decoration. Practical lessons in tapestry painting with liquid colour. Translated by B. Bucknail. Lechertier, Barbe and Co. 1879.

8vo. xviii, 89, 26pp publishers' catalogue., 6 plates (5 coloured) printed on ribbed paper in imitation of tapestry.

A translation of *La peinture sur toile, imitant les tapisseries, et son application, à la décoration intérieure*, 1877.

GOODWIN Thomas G. Practical Instructions in the Art of Illumination. Masters and Co., Aldersgate Street, 1859.

12mo. [1], v, 41, [2]pp.

See: BRADLEY, John W. A Manual of Illumination, on Paper and Vellum. [with an Appendix by T. Goodwin].

GOODWIN Thomas G. The Art of Mural Decoration. Winsor and Newton, Ltd. 1866.

8vo. Second edition.

GOEREE, Willem. The Art of Limning; in the which the true grounds and perfect use of water-colours with all their proprieties, are clearly and perfectly taught; formerly set out by that excellent limner Mr. Gerhard of Brugge, and now much augmented and amended, with some observation, touching (besides the illumination) the colouring and painting with water-colours, for the profit of the lovers of art. By W.G. And now truly translated from Dutch into English by J.L. Published by Robert Pricke printed for Rob. Pricke, to be sold at his shop adjoining to Cripplegate within: where likewise is very good choice of Italian, French, Dutch and English prints. 1674.

4to. [4], 28, [2]pp.

[ESTC R188121](#), Yale.

Rostenberg p.60 notes the date as 1672. It sold at ten shillings and sixpence, and was described by the publisher as "not only profitable to them that practise Drawing, but also to all lovers as well to this as other Arts flowing from thence; a commodious Knowledge communicated". Illustrated with "twenty-five coper prints for young learners to practise by". Reissued by Pricke in 1698, "much augmented and amended with some Observations teaching the colouring and painting with water colours".

Ogden List notes 1634 Leyden edition in BL, and 1670 edition (from which the

English translation probably made) in the Bibiotheque Nationale.

GOEREE, Willem. An Introduction to the General Art of Drawing: Wherein is set forth the grounds and properties, which of this infallible and judicious art are necessary to be known and understood. Being not only profitable unto them that practise drawing; viz. picture-drawers, engravers, carvers, stone-cutters, jewellers, goldsmiths, silversmiths, &c But also to all lovers and well affected, as well to this as to other arts (flowing from thence) a commodious knowledge communicated: with an illustration of twenty five copper-prints of figures, for young learners to practise by. Likewise an excellent treatise of the art of limning, in the which the true grounds, and the perfect use of water-colours, with all their proprieties, are clearly and perfectly taught. Formerly set out by that excellent limner Mr. Gerhard of Brugge. And now much augmented and amended, with some observations, teaching (besides illumination) the colouring and painting with water-colours. Set forth at Middleburgh by W. Gore. Truly translated into English by J.L. printed for Rob. Pricke, and are to be sold at his shop adjoining to Cripple-Gate within: where likewise is very good choice of Italian, French, Dutch and English prints, 1674.

4to. *Two parts in one. 2ff, 38pp.. 19 engraved plates (3 in 2 states), 2 text illustrations., 1 head-piece; 2ff, 28pp, 1f catalogue.*

[ESTC R177505.](#)

Yale Center for British Art, has 2 copies. Copy 1 has several mss. sketches and some margin annotation; also autographs of Thomas Worsley and William Slater(?). Copy 2 is wanting all of part 1 (An introduction to the general art of drawing ...) as well as last two leaves of text (²I-I). Also mutilated: publisher's name cut or scratched out from t.p. (²A1r) and ²H2v.

GOETHE, Johann Wolfgang Von. Goethe's Theory of Colours; translated from the German: with notes by Charles Lock Eastlake.
John Murray. 1840.

8vo. *xlviii, 423, [1], [8]pp adverts., half-title., 4 plates (3 hand-coloured).*

GOOD, Thomas Walter. The Science and Art Geometry: section I. Geometrical drawing, for students preparing for the elementary school teacher's certificate "D;" the second grade drawing certificate; the art class teacher's certificate; and comprising first stage, plane geometry.
George Gill and Sons, 1888-1889.

8vo. *Two Parts. 143pp., photo-zincotypes.*

GOOSE, Robert. Coach and Sign Painter, no 27 Pottergate-street. c1783

GORDON, W. Every Young Man's Companion: containing directions for spelling, reading, and writing English. Instructions in the Art of Penmanship. Epistolary Writing, containing Letters of Compliment and Business. Forms of Address to Persons of all Ranks. Arithmetic, Vulgar, Fractional, Decimal, Logarithmetical, and Algebraical. Practical Geometry. Astronomy, or an Account of the Globe, fixed Stars, Planets and Comets. Geography, or a general Account of the World, and a particular Description of Great-Britain and Ireland, Plain Trigonometry. The Resolution of Astronomical Questions. The making and fixing all Kinds of Dials. The measuring Superficies, Solids, Timber, Carpenters, Bricklayers, Plaisterers, Painters, Glasiers, and Joiners Work, &c. Surveying of Land. Gauging of Casks, with a Description of Everard's Gauging-Rule. The Gardener's Calendar, shewing what Work is to be done every Month in the Kitchen, Flower, and Fruit Garden. Farriery, or the Art of knowing and curing the Diseases of Horses. Useful Receipts of various Kinds. The Art of making Rockets, and artificial Fireworks. The Method of Painting [Dials], Rooms, Timber Work, and Mezzotinto Prints on Glass, and of the making and mixing Colours. The Art of colouring Maps, Plots, and Prints. Together with a great variety of cuts and tables, Accurately drawn and made for the more ready Performance of the different Operations taught in this Treatise. By W. Gordon, Teacher of the Mathematics.

printed for J. and J. Rivington, and J. Newbery, in St. Paul's Church-Yard; R. Baldwin, in Pater-Noster Row; B. Collins, in Salisbury, and R. Williamson, in Liverpool, 1755.

12mo. [12], 456pp., plate.

[ESTC T225660](#)

GORDON, W. Every Young Man's Companion: Containing directions for spelling, reading, and writing English. Instructions in the art of penmanship. Epistolary writing, containing letters of compliment and business. Forms of address to persons of all ranks. Arithmetic, vulgar, fractional, decimal, logarithmetical, and algebraical. Practical geometry. Astronomy, or an account of the globe, fixed stars, planets and comets. Geography, or a general account of the world, and a particular description of Great-Britain and Ireland. Plain trigonometry. The resolution of astronomical questions. The making and fixing all kinds of dials. The measuring superficies, solids, timber, carpenters, bricklayers, plaisterers, painters, glasiers, and joiners work, &c. Surveying of land. Gauging of casks, with a description of everard's gauging-rule. The gardener's calendar, shewing what work is to be done every month in the kitchen, flower, and fruit garden. Farriery, or the art of knowing and curing the diseases of horses. Useful receipts of various kinds. The art of making rockets, and artificial fireworks. The method of painting dials, rooms, timber work, and mezzotinto prints on glass, and of the making and mixing colours. The art of colouring maps, plots, and prints. Forms for business in the mercantile way. Forms in law of general use. Together with a great variety of cuts and tables, accurately drawn and made for the more ready performance of the different operations taught in this treatise. By W. Gordon, teacher of the mathematics. The second edition corrected, with large additions.

Printed for J. Hodges near London-Bridge; J. Rivington and J. Newbery in St. Paul's Church-Yard; J. Rivington and J. Fletcher, R. Baldwin, S. Crowder and H. Woodgate in Pater-noster Row; and B. Collins in Salisbury, 1757.

12mo. [12], 444pp., plate.

[ESTC N65763](#)

GOUPY, Louis. King St, Covent Garden, London 1710-1733. Portrait painter, fan painter, decorative history painter and drawing master. ref: British artists' suppliers, 1650-1950.

GRACE, Alfred Fitzwalter. A Course of Lessons in Landscape Painting in Oils. With nine reproductions in colour after Turner, Constable, De Wint, Muller, F. Walker, Mason, A.F. Grace, &c.; and numerous examples engraved on wood from well-known pictures. Cassell, Petter, Galpin and Co. 1881.

4to. 93, [3]pp adverts., frontispiece and 8 chromolithograph plates mounted on 7 gold sheets.

Alfred Fitzwalter Grace worked mainly as a landscapist and portrait miniaturist. Born in Dulwich in 1844, he studied at Heatherley's and at the Royal Academy Schools. He was a prolific exhibitor in London, particularly at the Royal Society of British Artists; he was well known as a brilliant conversationalist, and he was a friend of the artist Whistler. He lived at Steyning, West Sussex. His own attitude to painting is clearly demonstrated in the publication 'A Course of Lessons in Landscape Painting in Oils' (1881) in which he praises Constable and Turner and recommends students to copy Turner's drawings.

GRAIT, Mr. Drawing Master.
5th Nov 1836 - Londonderry Sentinel.

[GRANT, Horace.] Drawing for Young Children; Containing One Hundred and Fifty Drawing Copies, and Numerous Exercises.
C. Knight and Co., (Printed by W. Clowes and Sons), 1838.

12mo. xxvi, [1], 27-68pp text., 472 illustrations on 96 plates.

[GRANT, Horace.] Drawing for Young Children; Containing One Hundred and Fifty Drawing Copies, and Numerous Exercises.
Charles Knight and Co. 1840.

12mo. xxvi, [1], 27-68pp text., 472 illustrations on 96 plates.

[GRANT, Horace]. Drawing for Young Children; Containing One Hundred and Fifty Drawing Copies, and Numerous Exercises.

Houlston and Wright. c1840.

12mo. New edition. *xxvi, [1], 28-68pp text., 472 illustrations on 96 plates.*

The gap in the pagination at the start of the text is as published, and common to two other copies we have sold.

[GRANT, Horace.] Drawing for Young Children, containing one hundred and fifty drawing copies and numerous exercises.

Houlston & Stoneman. [1848].

12mo. New edition. *xxvi-68pp., 96 plates printed recto only.*

[GRANT, Horace.] Drawing for Young Children, containing one hundred and fifty drawing copies and numerous exercises.

Houlston & Stoneman. [1855].

12mo. New edition. *xxvi-68pp., 96 plates printed recto only.*

[GRANT, Horace.] Drawing for Young Children, containing one hundred and fifty drawing copies and numerous exercises.

Houlston & Wright. [1860].

12mo. New edition. *xxvi-68pp., 96 plates printed recto only.*

[GRANT, Horace.] Drawing for Young Children, containing one hundred and fifty drawing copies and numerous exercises.

Houlston & Stoneman, 65, Paternoster Row, [1862].

12mo. New edition. *261, [1]p., plates.*

See also:

COLE, Henry. First exercises in light, shade, and colour: with numerous illustrations: being a supplement to "Drawing for young children".

London (65, Paternoster Row) : Houlston and Stoneman, 1848. Printed by William Clowes and Sons, Stamford Street).

150mm ix, [1], 119pp., 14 leaves of plates : illustrations (some colour). Versos of illustrations are left blank, but included in pagination.

[Osborne Collection](#)

[GRANT, Horace]. Directions for Introducing the First Steps of Elementary Drawing in schools, and among workmen: with lists of materials, objects, and models. Chapman and Hall. 1852.

8vo. 31pp., 4 monochrome lithographs by Day & Son. With 6 specimens of paper "that may be advantageously used where economy is an object. They are common wrapping papers, such as are to be bought at most grocers' shops throughout the country."

GRANT, John. Brush Maker And late partner with Mr John Thomas deceas'd, Son of the late Mrs Ann Pitham... Makes and sells all sorts of Ship & House Brushes, Brooms, Mops & Hair Sives; all Orders in the Brush-making trade in the cheapest and best Manner, as in Mr. Pitham's time, and punctually comply'd with. Likewise all sorts of Goods in the Turnery Way. Howard's Masheen and Ball; and the Strongest and Best of Shoemakers & Harness-makers hairs. Painters Brushes & Tools for Country, Town & Exportation. N.B. The most ready Money for good Bees Wax, Hogs Hair & Horse Hair. 180mm x 140mm. London, London Bridge, At the Four Brushes, the Corner of the Square, [1751-59].

BM Heal,24.7

GRAVESANDE, Willem Jakob Storm van s'. An Essay on Perspective. Written in French... and now translated into English. printed for J. Senex, in Fleetstreet; W. Taylor, in Pater-Noster-Row; W. and J. Innys, in Ludgate-Street; J. Osborne, in Lombard-Street; and E. Symon, in Cornhill. 1724.

8vo. [6], x, 120pp., half-title., 78 diagrams on 32 numbered folding engraved plates.

[ESTC N9360](#)

This is the first English edition of the French 1711 edition, dedicated to William Kent by the translator Edward Stone. The final section is entitled "The Use of the Camera Obscura in Designing", and includes detailed descriptions and illustrations of two machines, including a most elaborate all-purpose sedan chair camera obscura.

GRAY. "... Guardians of the young Gentlemen committed to their care, that Class has been formed in their Academy, by Mr. Gray, Drawing Master, for such of their Pupils as may be desirous to combine, at a moderate expense, those elegant and useful Branches..."

1st Nov 1836 - Derry Journal.

Ditto 30th June 1840.

GRAY, James. A New Book of Birds & Beasts after the Celebrated Mr James Gray and engraved by W. Golbey Junior. A drawing book consisting of a set of five prints: 1 engraved title-page, and 4 plates featuring various vignettes of birds, griffins, lions, etc. Each sheet 97 x 124 mm. Pub. according to Act of Parliament October the 17: 1751. Sold at Elizth Griffin's Printshop next ye Globe Tavern, Fleet Street.

GREEN, Benjamin and Sarah. Twenty-four Figures from Salvator-Roza. Published and Sold by B. Green, January 1, 1789 [the plates dated 1788].

4to (305mm × 205mm), 24 *aquatint engravings printed in sepia, including additional titles*. The two engraved title-pages are signed by Sarah and the second is specifically for the suite of six etched plates signed by her at the end of the collection. Each of the plates is printed within a separately printed border from another plate bearing Green's imprint and the date September 3 1788. "Price ten shillings and six-pence" - Foot of cover title.

[Yale Center for British Art.](#)

2022: a copy offered for sale by Justin Croft, with the original letterpress upper wrapper.

GREEN, Benjamin. A Drawing Book of Landscapes. Published May 1st, 1796 by W. Dickinson, engraver & printseller, Bond Street, 1786.

oblong 4to. (260mm x 350mm). *Engraved title-page, 24 views on 7 uncoloured etched plates.*

Abbey Life 133.

BM: 1896,1230.148 noting the title-page only, lettered within the image with the title, continuing 'By Benjn. Green, Drawing Master of Christ's Hospital. B Green'.

Sanders of Oxford (2021) record "A set of four soft-ground etchings, each with a number in the plate 1 to 4 and with B Green f. Sept. 9, 1780 inscribed in the plate on the first plate." But Pubd. Novr. 24, 1806, by Laurie & Whittle, 53 Fleet Street, London.

Plate 1: Three men, two seated and one standing on a rock, a man walking in the background and another figure on horseback in the background, all before a rural scene with an old viaduct in the background.

Plate 2: At Abingdon. Two men and a dog stand before an old building with a ladder propped against it.

Plate 3: At Islington A view of Queen Elizabeth Gate Islington with a man and a dog in the foreground and church steeple in the background left.

Plate 4. Two men on dock in front of an old building a boat is moored and figure in the

background.

Yale Center for British Art copy in original wrappers: Contains 13 different views. Included are views of Cannonbury House, Chapel at Kingsland, Queen Elizabeth's gate at Newington, Mr. Kensells glass boate [sic] at Ware, St. Kenelms-at-Ware, St. Mary's Rochester, Free-School at Rochester, Halesowen Church, Shropshire, Halesowen Abbey, Shropshire, Queen Elizabeth's gate at Islington, Gateway to Giffords Hall. Also issued in 1786 with same title and imprint information but with 24 different views. Included are views of Howerden Castle, Halescurm Abbey, Abingdon Berks, and St. Albans.

GREEN, Benjamin. Title-page of a 'drawing book in chalks' containing fifty-one plates, by of Benjamin Green, drawing master; text in ornamental frame at the centre, with three cherubs below sitting on clouds drawing. 1775. Crayon-manner. Lettered with publication detail: "Published by S. Hooper No 25 Ludgate Hill, / as the Act directs 12 July 1775". 140mm x 120mm.

BM: Heal, 56.5

see: B. Quaritch - Catalogue 1455, 2023, item 35.

“GREEN, Benjamin. Figures & Heads from the Originals of Louthenbourg & Bossi ... [London,] 1773. [Bound with:]

GREEN, Benjamin. [Two plates of Quakers. 1690. After Marcellus Laroon]. London, Published by Samuel Hooper, 1775.

Large 8vo (275 x 185 mm), in total 24plates (dated 1761–1775) on thick laid paper, including a title-page; mostly soft-ground etchings, but also two mezzotints, plate sizes 100 x 55mm to 173 x 114; the last plate (a frieze of putti possibly not by Green).

Probably the earliest soft-ground etchings produced in England. A head of a monk after Benigno Bossi, dated 25 December 1771, is often referred to as the first dated soft-ground etching by an English artist (it is here in an early state, without lettering and with a faint publication date 29 May 1772 at the foot); but there is in fact a head of a child in profile here dated 1761.

The two larger portraits of Quakers after Laroon possibly come from A Drawing Book in Chalks, Containing Fifty-one Plates which is advertised on a trade card printed by Hooper in 1775, but does not appear to survive. That work contained ‘landscapes, figures, heads & animals’ after Sandby, Stubbs, Louthenbourg, Bossi, Laroon, and others, so may also have included some later impressions from Figures & Heads.

Extremely rare: not in Library Hub or OCLC, although we have traced a copy at the Metropolitan Museum in New York (contents unspecified). The British Museum has an impression in sanguine of the title-page, as well as several individual pulls of heads after Bossi (present here in earlier states which erroneously give them to

Loutherbourg), and one after Greuze (here unlettered).”

GREEN, Benjamin Richard. Illustrations of Perspective, being a popular explanation of the science, and its application to design generally. Especially adapted for the amateur. [J. Davy for] G. Rowney and Co. c1840.

oblong 4to. *[6]pp., 24 lithograph plates each with a facing page of descriptive text.*

Benjamin Richard Green was the son of the portrait painter James Green, and he studied at the RA schools, his work is mostly in watercolour and he was elected a member of the Institute of Watercolour Painters in 1834.

GREEN, Benjamin Richard. Illustrations of Perspective, being a popular explanation of the science, and its application to design generally. Especially adapted for the amateur. Published by Rowney, Dillion & Rowney, 51, Rathbone Place., 1845.

oblong 4to. Third edition. *[6]pp., 24 lithograph plates each with a facing page of descriptive text.*

GREEN, Benjamin Richard. A Guide to Pictorial Perspective...with Illustrations. George Rowney & Co., manufacturing artists' colourmen, 29, Oxford Street; and 52, Rathbone Place, W., 1851.

4to. Second edition. *39, [1], 40pp., 11 leaves of plates.*

GREEN, Benjamin Richard. A Guide to Pictorial Perspective...with Illustrations. New edition, revised. George Rowney & Co., 1858.

4to. *39, [1], 40pp., 11 leaves of plates.*

c1870. Eleventh edition.

GREEN, Benjamin Richard. The Folding Drawing Models. R. Folkard, printer, Devonshire-St., 1851.

8vo. *8pp., illustrations (some in colour).*

At head of title: Exhibiting in the Great Exhibition, Hyde Park [sec. Fine Arts. Class 30]. Listed as Green and Fahey, class XXX (Fine Art Court) no.8 in the "Official descriptive and illustrated catalogue of the Great Exhibition 1851." Trade catalogue with prices, designed and executed by Benj. R. Green author of "Illustrations of perspective" and James Fahey, landscape painter.

GREEN, Benjamin Richard, and FAHEY, James. *The Grammar of Form*. National Society for Promoting the Education of the Poor, &c., and sold at the Depository, Sanctuary, Westminster, 1855.

oblong folio. 24 lithographed plates each with a number of smaller illustrations.

Yale Center for British Art, noting that a review of this title appeared in *The Art Journal*, 1855.

GREEN, Benjamin Richard, and FAHEY, James. *The Grammar of Form: a series of examples for students in drawing, arranged progressively to illustrate the different appearances in the forms of objects, caused by change of place, position and distance*. Dobbs, Kidd, & Co., 1870.

GREEN, John Hippisley. *The Complete Aquatinter; being the whole process of etching and engraving in aquatinta, the use of aquafortis, with all the tools necessary, together with upwards of fifty of the best receipts for grounds, varnishes*. Printed for J.H. Green, book and printseller, No. 1. & 2. Wells Street, next Oxford Street, by W. Morphew, Hartfield. 1801.

4to. iv, 23pp., frontispiece dated Aug 30th 1801, showing two putti holding up an aquatint landscape and an illustration of ten specimens of aquatint grounds.

BM: 1912,1030.52

GREEN, John Hippisley. *The Complete Aquatinter; being the whole process of etching and engraving in aquatinta, the method of using the aquafortis, with all the necessary tools; to which are added, upwards of sixty of the best receipts for grounds, varnishes, etc. Second edition. With many valuable improvements and additions, amongst which are Madame Prestels ground, etching upon glass, the new method of corroding the copper without the aid of aquafortis, &c.* Printed by J. Barfield, Wardour-Street; for J.H. Green, book and printseller, Wells-street, Oxford-street, 1804

4to. viii, 25, [3]pp., 2 unnumbered plates. The frontispiece (new?) is after a landscape engraving by Joseph Jeakes, and with an explanation of the plates at the end. Yale notes 4 plates, possibly on 2 leaves.

The work was advertised together with prints, etching and engraving tools as well as 'Drawing taught at Home and Abroad', at the end of Green's *A Catalogue and Description of the Whole of the Works of the celebrated Jacques Callot* (1804).

GREEN, John Hippisley. *The Complete Aquatinter; being the whole process of etching and engraving in aquatinta, the method of using the aquafortis, with all the necessary tools; to which are added, upwards of sixty of the best receipts for grounds, varnishes, etc. collected from near a hundred that are most in use : the difficulties which may possibly occur, are pointed out, and the method of obviating them : the whole rendered clear and practical.* Third edition. With many valuable improvements and additions, amongst which are Madame Prestel's ground, etching upon glass, stone, and steel. Printed by J. Barfield for J.H. Green : Sold also by Sherwood, Neely and Jones, C. Smith, Gowing, Fores, & c &c., 1810.

4to. vii, 27pp., 4 plates.

GREEN, Nathaniel Everett. *System of Instruction in Landscape Drawing designed especially as an introduction to sketching from nature. Part 1: Elementary Form and Perspective.* The course is complete in three parts, each consisting of six numbers. Published by George Rowney & Co. c1869

folio. 66pp., 24 lithographic plates.

2024, copy seen inscribed "To Thomas James Belchen with the author's best wishes and thanks for help during the progress of the work.. Nathaniel E. Green, 3 xxx Road. February 17, 1869"

GREEN, Nathaniel Everett. *Practical Lessons in Watercolour Painting... in Six Parts, (each part containing a subject in four stages).* Published by George Rowney & Compy, Manufacturing Artists' Colourmen, Retail Departments, 52, Rathbone Place, and 29, Oxford Street ; Wholesale and Export Department, 10 & 11, Percy Street, [1865].

4to. Six parts bound in one, retaining the light blue decorative front wrappers with ornamental border. Each part comprises one leaf of "directions for copying" with engravings of the brush and its size required for each step; on the verso is a Table of Tints with mounted colour squares; there then follows 4 chromolithograph plates in progressive stages of finishing. In total there are 24 plates, and 90 colour squares. Pt. 1. Mongeham, near Deal -- Pt. 2. Cottages, near Bantry, Co. Cork -- Pt. 3. Water-mill, Mapledurham -- Pt. 4. Wind-mill at Southend -- Pt. 5. Lake scene, near Llanberis -- Pt. 6. Thirlemere, near Cumberland

GREEN, Nathaniel Everett. *Hints on Sketching from Nature.* George Rowney and Co. c1870.

small 8vo. Three parts in one volume (also issued separately). *51, 40, 68, [20]pp adverts., 40 plates (8 in colour).* Part II, Light and Shade. Part III, Colour.

1872. Second edition.

1874. Sixth edition.

1874. Seventh edition
1877. Eighth edition.
1889. Twenty-sixth edition.

GREEN, Nathaniel Everett. Foliage Exercises for the Brush.
G. Rowney & Co. 1884.

small 8vo. *6 parts, 14pp., 18 leaves of plates.*

Each part contains 1 sheet of letterpress and 3 plates with col. ill. of trees, except for pt. 1 with 4 sheets of letterpress and pt. 2 with 2 sheets of letterpress. The plates are chromolithographs, each with imprint: Printed & pub'd by G. Rowney, London, April 1, 1884. ref: NGA.

GREEN, Nathaniel Everett. A Guide to Landscape Animal Drawing ... Second edition.
G. Rowney & Co., 1888.

8vo. *64pp.*

GREEN, Nathaniel Everett. A Guide to Landscape Figure Drawing. Woodcuts, etc.
G. Rowney & Co., 1891.

8vo. *56pp.*

GREEN, Thomas. Drawing Master, of Wolverhampton.
24th Jan 1849 - Wolverhampton Chronicle.

GREENAWAY, Kate. The "Little Folks" Painting Book: a series of outline engravings for water-colour painting.
London ; Paris ; New York : Cassell Petter & Galpin, 1879.

4to. *96pp., 1 unnumbered leaf of plates.* Earliest publication date based on competition described in preface, which cites Little folks magazine for March, 1879. Wood engravings: frontispiece and illustrations. Frontispiece was hand-colored before publication, according to the Preface, p. [vii]. "N.B.--At the end of this book will be found full directions for mixing colours, &c. These are published in connection with the 'Little Folks' Fine Art Moist Colour Box, which has been prepared specially for this book."-- Preface, p. ix.

1879. Eighty-third thousand.
1880. Twenty-fifth thousand. The "little folks" nature painting book.
1880. Ninety-third thousand.
1881. One hundredth thousand.

GREENAWAY, Kate. Kate Greenaway's Painting Book with outlines from her various works for boys and girls to paint.

Frederick Warne & Co. [1888].

4to. First edition, second issue. *62pp., illustrated throughout, and with 8 illustrations in colour at pp. [4], 9, 16, 21, 26, 35, 46 & 55. Text on the inside of the front and back covers. The inside rear cover sets out 'a few practical directions for colouring.* Schuster & Engen 150 1b.

GREENAWAY, Kate. The Marigold Painting Book.

London ; New York : Frederick Warne & Co., Ltd., 1900.

4to. *33pp., illustrated with line photo-engravings and colour line photo-engravings (including frontispiece).*

GREENER, Mr. Drawing Master. Deceased.

10th June 1840 - Globe [London]

GREENOUGH, George Bellas. On Colours. Manuscript.

Marlborough Rare Books, 1977.

GREENWOOD, George. Studies of Trees. Drawn from Nature and on Stone.

Published by J. M'Cormick, printed by L.M. Lefevre, 1838.

folio. *10 original parts. 40 lithograph plates dated 1838 (one dated 1837).*

GREENWOOD, George. Studies of Trees.

Tilt and Bogue, Fleet Street, 1841.

Folio. *[2]pp, 24 unnumbered leaves of lithograph plates.* Twelve varieties of trees illustrated, each with two lithographed plates. English catalogue of books attributes the drawings to Col. George Greenwood. Lithographs printed by J. Graf. Oak -- Beech -- Elm -- Birch -- Scotch fir -- Willow -- Poplar -- Larch -- Spruce fir -- Plane -- Weeping willow -- Ash.

Advert: Forest Trees. Drawn from Nature, on Stone, by F. Greenwood. Plain, 6s. the set; carefully coloured, 12s. 1.Oak 2 Elm 3 Beech 4 Ash 5 Scotch Fir 6 Poplar 7 Willow 8 Sycamore 9 Cedar 10 Birch 11 Walnut 12 Horse Chestnut. A set of twelve plates, corresponding to the above, representing enlarged views of the characteristic parts of each tree. Plain 6s, the set; coloured, 12s.

GREENWOOD, F [but G?]. The Young Artist's Guide to the Free and Correct Use of the Black Lead Pencil. Containing forty-eight lessons. Arranged with strict regard to the progress of the pupil. Dedicated, by permission, to Sir Martin Archer Shee. oblong octavo, half bound, price 6s.

Advert in Howard *Imitative Art*. Worldcat records only a 1840 Salem, Mass, edition, printed by F. Dixon in 1840.

GRENIER, Francois. The Art of Drawing; A Collection of Elementary Manuals by and from Ingres, Horace Vernet, Gros, Guerin, Paul Delaroche, A. Scheffer, Isabey, Leon Cogniet, Calame, Feroggio, Rosa Bonheur, Grenier, Gengembre, Hubert, Bilordeux, Tripon, Valerio, Grobon, Victor Adam. Fancy Subjects - F. Grenier. Paris: Francois Delarue, publisher. London. E. Gambari and Co., [printed by S. Delarue, 8, Larrey Street.] c1860?

oblong 4to. [c.15 x 24cm]. *The first 8 pages have dual pictures-the first a semi complete illustration and the second a completed form, the remaining pages are full page.* Manual No. [2 written in hand].

WorldCat records:

The Art of Drawing: a collection of elementary manuals: figures and landscapes - Férogio.

Paris: Francois Delarue, 1864.

oblong 4to. *24 leaves.*

GREPEL, V. drawing master to Miss Monson of Lincs.

GRESSE, John Alexander. drawing master, London. Of Swiss descent. Taught Robert Hills (1769-1844).

GREUZE, Jean Baptiste. A Set of Heads in different characters, from the original of J.B. Greuze, Painter in ordinary to the King of France. 'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.' Sayer & Bennett, 1775.

GRIBELIN, Samuel. A Book of Severall Ornaments invented & ingraved by S Gribelin. 1682.

199mm x 163mm. Title-page, inscribed in English and French, and 7 numbered plates (plates 2-8, numbered 8,5,3,2,7,6). Ref: O'Connell. BM Gg.6.2.4

Plates 2, 3, 4, 5, and 7 only (private collection).

“These plates were recycled into Gribelin's later publication A New Book of Ornaments... 1704, for example my plate 3 = plate 11 in the later volume, and plate 4 = plate 10.” Ref: O'Connell.

GRIBELIN, Samuel. A Book of Ornaments useful to jewellers watch-makers and all other artists. Title-page, and 7 plates.
134mm x 112mm.

O'Connell.

GRIBELIN, Samuel. A Book of Ornaments useful to all Artists. Title-page, and 7 plates. Same plates as 1682 but reworked and renumbered.

O'Connell.

GRIBELIN, Samuel. A New Book of Ornaments useful to all Artists. Dedicated to the honorable Colonel Parsons.
the author. 1704.

12 numbered engraved plates including title (of which 4 have two coppers to each plate). various sizes.

Rijksmuseum incomplete copy (ex Mendez)

2025: A copy seen bound with Parsons, William. A New Book of Cyphers. 1704.

Some of the earliest designs for gold and silver work to be published in England. Title-page and plates 2-8 are from 1682. Plate 2 (numbered 6 in the 1682 book and 8 in 1700) has a head of Parsons replacing a Roman bust in a roundel, and is dated 1703. Plate 8 was numbered 8 in 1682 and 2 in 1700. Plates 9-12 consist of the plates from the 1697 book printed two to a page as follows (1 and 7, 4 and 3, 6 and 2, 5 and 8). Adjacent borders are omitted so that the overall measurement of printed surface is 134 x 205mm. In 1735 Gribelin's son advertised the book at 5s. Ref: O'Connell.

GRIFFITHS. Griffiths, London, 1797. Colourman.

Said to be George Romney's main supplier by 1797 (David A. Cross, A Striking Likeness: The Life of George Romney, Ashgate Publishing, 2000, p.83), but not otherwise traced.

ref: British artists' suppliers, 1650-1950.

GRIGNION, Charles. Six Academy Figures, drawn by Vanloo and Bouchardon, engraved by Charles Grignion, very proper for youth to copy, price 2s.6d, the set.
Sayer & Bennett 1775

GROGAN, Nathaniel. drawing lessons in Cork and London.

GROOM, Edward. The Art of Transparent Painting on Glass. Comprising the method of painting, and an account of the implements and materials employed in producing subjects for dissolving views, magic lanterns, &c. chromatropes, mechanical slides and contrivances for obtaining effects of motion and colour. With illustrations by the author engraved by Dalziel. Winsor and Newton, 38, Rathbone Place, Artists' Colour Makers, by Special Appointment, to Her Majesty, and to H.R.H. Prince Albert, 1855.

8vo. 55, [3], 32pp Catalogue No 38 at the back - List of Colours and Materials for Drawing and Water-Colour Painting, manufactured and sold by Winsor and Newton., frontispiece, 13 text figures (some full-page). The preface is initialled H.M.

GROOM, Edward. The Art of Transparent Painting on Glass. Comprising the method of painting, and an account of the implements and materials employed in producing subjects for dissolving views, magic lanterns, &c. chromatropes, mechanical slides and contrivances for obtaining effects of motion and colour. With illustrations by the author engraved by Dalziel. Winsor and Newton, 38, Rathbone Place, Artists' Colour Makers, by Special Appointment, to Her Majesty, and to H.R.H. Prince Albert, 1856.

8vo. Second edition. 55pp., 4 plates, (illustrations by the author engraved by Dalziel).

1858. Third edition.

1863. Fourth edition.

1870. Fifth edition.

1873. Sixth edition.

1876 & 1877. Seventh edition.

1881. Eighth edition.

1884. Ninth edition.

1886. Tenth edition.

1890. 13th thousand. 55, 64pp (*advert?*)

GROSE, Francis. Rules for Drawing Caricaturas: with an essay on Comic Painting. printed by A. Grant, Wardour-Street, for S. Hooper. 1788.

8vo. 40pp., 4 engraved plates.

[ESTC T46959.](#)

GROSE, Francis. Rules for Drawing Caricaturas: with an essay on Comic Painting. printed by A. Grant, for S. Hooper. 1789.

8vo. 40pp., 4 engraved plates.

[ESTC T212158.](#)

GROSE, Francis. *Rules for Drawing Caricaturas: with an essay on Comic Painting.* Illustrated with twenty-one copper plates, seventeen of which etched by himself. Second edition.

Printed for S. Hooper, No. 212, High Holborn [Price Five Shillings]. 1791.

8vo. 40pp., 21 plates, mainly depicting antiquarians, connoisseurs &c.

[ESTC T125124](#)

“Intended as a guide for draftsmen and engravers, the *Rules* defines caricature as a deformation of human proportions, and following debates of the time, refers particularly to Hogarth's 1753 *Analysis of Beauty*, measurements of the human head, and ideal proportions. A second edition of the *Rules* was published in 1791, the year of Grose's death, by the original publisher, Samuel Hooper. The text remained unchanged, but Hooper added a frontispiece and 16 new illustrations based on amateurish etchings Grose had made in the 1770s and 1780s. All subsequent editions of the *Rules* would also contain these new images with the exception of the frontispiece. (Bearing the inscription “[Capricci fatti per] Capitain Grose's visiting card / with his Stick Cuddy,” the frontispiece depicts Grose with his characteristic walking stick; the word “Capricci” in the title alludes to the caricature albums combining fantastic and real models, such as Jacques Callot's *Capricci di varie figure* (1617).)”

ref: *Between Text and Image: Francis Grose's Rules for drawing caricaturas and its French and German Editions.* Camilla Murgia, *Art in Print*. Vol. 3, No. 1 (May - June 2013).

GROSE, Francis. *Rules for Drawing Caricaturas: with an essay on Comic Painting.* printed for Samuel Bagster in the Strand.. [1795?].

8vo. 24pp., 5 plates. *Includes a frontispiece engraving of the author.* - Issued with 'The analysis of beauty. Written with a view of fixing the fluctuating ideas of taste' by William Hogarth.

[ESTC N71658.](#)

GROSE, Francis. *Rules for Drawing Caricaturas: with an essay on Comic Painting.* Illustrated with twenty-one copper plates, seventeen of which etched by himself. Second edition.

printed for Hooper & Wigstead, no 212, High-Holborn. 1796.

8vo. 40pp., 4 numbered plates dated 26th Feb, by S. Hooper., frontispiece and 16 unnumbered plates signed 'F Grose'.

[ESTC N469423](#), Cancel title-page?

GROSE, Francis. Rules for Drawing Caricaturas: with an essay on Comic Painting. printed for Samuel Bagster. [1800].

8vo. 40pp., 4 engraved plates.

GROSE, Francis. Rules for Drawing Caricaturas: with an essay on Comic Painting. A new edition.

Hooper & Co. c1810.

8vo. xviii pp., frontispiece, portrait, 4 copperplates, 2 woodcuts.

[Hogarth, William]. The two large folding engraved plates issued to accompany the 1810 Samuel Bagster edition of the Analysis of Beauty and Francis Grose's Essay on Comic Painting. Original boards with marbled spine and printed paper label noting that the letter press was separately published.

oblong 4to. Samuel Bagster. 1810.

The GROUND-WORK of Drawing, &c, on Simple and Scientific Principles preparatory to the assistance of a master, in twelve short and easy lessons, designed for the advantage of master & pupil. 18ff, comprising engraved title-page and 17 pages of illustrated instructions, each set within a decorative border.

bound with...

Perspicuous Precepts and Examples on the Philosophy of Light and Shade. 21ff comprising engraved title-page and 20 pages of illustrated instructions, each set within a decorative border. Leaf 14 not bound in.

bound with...

Perspective Simplified in a series of plain examples without reference to technical phrases or metaphysical definitions. Purposely designed to suit all capacities, in order to be generally useful. 25ff comprising engraved title-page and 24 pages of illustrated instructions, each set within a decorative border

oblong 12mo. Engelmann, Graf, Coindet & Co. 1830.

In three parts, designated A, B and C in the bottom right hand corner of each leaf, each pt. with separate t.ps and foliation. Pt. 2: "Perspicuous precepts and examples on the philosophy of light and shade." Pt. 3: Perspective simplified in a series of plain examples without reference to technical phrases or metaphysical definitions. Cover title: Drawing made easy. Printed on recto of leaf only. Engraved throughout with many illustrations, internal leaves printed within engraved decorative borders.

NGA (Feller Collection)

GRUNDY, John. Trade card of John Grundy, oil and colourman, at the Sign of the Bell, the corner of Fleet Ditch, Ludgate Hill, London; text only, with list of things sold. Letterpress.

194mm x 161mm.

BM: Heal,89.68

GRUNDY, W.M. *The Sketch Book of Shipping and Craft*
Charles Tilt. c1840.

4to. *4 unnumbered pages., 24 plates.* On plates 1-24: Published by Charles Tilt, Fleet Street, London. On plates 1,5, 9-13, 17, and 21: J.R. Jobbins, Zinco. Illustrations produced by lithographic process called zincography. Advertisements on p. [3-4] list New and Popular Books, published between 1839 and 1840.

Sketch Book of Shipping and Craft. In progressive studies. Six nos. 1s.6d.; cloth, 10s.6d. Advert c1842 at back of Willson's *Use of a Box of Colours*, for Tilt and Bogue publications.

GRUNER, Ludwig and Emil Braun. *Specimens of Ornamental Art selected from the best models of the classical epochs. Illustrated by eighty plates. [and]... Explanatory text and additional plates to Lewis Gruner's Specimens of Ornamental Art.*
Thomas M'Lean. 1853.

large folio atlas and quarto text. *3ff and 80 lithograph plates (48 chromolithograph, 7 tinted lithograph); viii + 36pp., 7 lithograph plates.*

"Ornamental Art must be considered as originally the offspring of High Art, though now, in great measure, detached from its parent stock. It is become altogether a new branch, which has a free and independent sphere for its development, and enters into a not unsuccessful rivalry with sculpture and painting, Yielding to them, without dispute, the honours belonging to the more elevated department of historical composition, it surpasses them in regard to its wider range of influence; and, in proportion to the humility of the position which it assumes, does its own peculiar value become more conspicuous." (Preface).

GUERIN, Marie. *Handbook to Pastel.* Translated by G.A. Bouvier.
Lechertier, Barbe and Co. 1898.

8vo. *38, iv pp adverts., coloured frontispiece.*

GUEST, Thomas Robert. *A New Pocket Sketch Book, containing an Easy Method of Drawing Landscape, Figures, Cattle, &c from Nature.* The general principles of perspective accompanied with nine explanatory etchings: the theory and use of colours, in water and oil: with many necessary and practical rules for tinting, varnishing, &c. Quote by Fresnoy on the title-page.

Salisbury: printed for the Author, by B.C. Collins. 1807.

4to. *viii*, 38, [2]pp., [7] leaves of plates. Publisher's original binding features a front cover with hinged flap that drops down to form a landscape frame through which the artist views his composition. The frame includes a horizontal thread which acts as a sight line. Oval title label on wrapper adds "Guest's New Pocket Sketch-Book - Dedicated (by permission) to His Royal Highness The Prince of Wales."

Gilpin to Ruskin, 81 (private collection).

Yale Center for British Art

GULLIM, John. "The names of all Coloures pertaining to Lymminge."

Autograph manuscript, with some additions in other hands. Contents include the order of precedence at the king's entertainment through the city of London, March 15, 1603/4 and at its opening of Parliament, March 19, 1603/4; styles of address, as well as the diet, at the feast of St. George, April 23, 1604; the order of the processions at the funerals of different ranks of noblemen; the duties of a king of arms; a list of those taking part at the jousts held on the anniversary of James' accession, March 24, 1603/4; the laws governing jousts; a list of plate at Hampton Court, December 26, 1603; recipes for colors and gums needed by a heraldic painter and a list of colors used; and finally a page of quotations. Contains several coats of arms in trick and many illustrations including: pen and ink diagrams of funeral proceedings for nobility (leaves 17-21); pencil with some pen and ink drawings of nobility (leaves 31-33); pencil and pen and ink and two water colour illustrations from church windows of nobility (leaves 38-44).

Folger Mss. V.a.447. c1604-1615.

GULLICK, Thomas John, & John Timbs. *Painting Popularly explained; including fresco, oil, mosaic, water-colour, water-glass, tempera, encaustic, miniature, painting on ivory, vellum, pottery, porcelain, enamel, glass, etc.* Kent & Co. 1859.

8vo. *x*, 326pp., wood engraved frontispiece.

GULLICK, Thomas John, & John Timbs. *Painting Popularly explained; including fresco, oil, mosaic, water-colour, water-glass, tempera, encaustic, miniature, painting on ivory, vellum, pottery, porcelain, enamel, glass, etc.* Second edition, revised and enlarged. Crosby Lockwood. 1864.

8vo. *x*, 336pp., wood engraved frontispiece.

1873. Third edition.

1876. Fourth edition.
1885. Fifth edition, revised and enlarged
1889. Sixth edition.

GWILT, Joseph. *Sciography; or, examples of shadows; and rules for their projection: intended for the use of architectural draughtsmen.*
Printed for J. Taylor, Architectural Library, High Holborn, 1822.

8vo. 43, [1]p., 18 lithograph plates.

GWILT, Joseph. *Sciography; or, examples of shadows; and rules for their projection: intended for the use of architectural draughtsmen. Second edition, with considerable additions and improvements, and six additional plates.*
Printed for Priestley and Weale, Library of Works on Art, High-Street, Bloomsbury, 1824.

8vo. viii, 55pp., 24 plates. Preliminary adverts.

GWILT, Joseph. *Sciography; or, examples of shadows. Third edition, with considerable additions and improvements, and six additional plates.*
Printed for Priestley and Weale. 1833.

8vo. viii, 55, [1]p., 24 engraved plates (6 folding).

GWILT, Joseph. *Sciography; or, examples of shadows. A new edition, with considerable additions and improvements.*
M. Taylor, 1, Wellington Street, Strand, London : J. Moyes, Castle Street, Leicester Square. 1842.

8vo. viii, 55, [1]p., 24 engraved plates (6 folding).

GWILT, Joseph. *Sciography; or, examples of shadows. A fourth edition, with considerable additions and improvements.*
Henry G. Bohn. 1866.

8vo. iv, 5-32pp., 24 engraved plates (6 folding).

GWIN [GWYNNE?], James. [1700-1769]. *Advertisement of A New Drawing Book of Heads by James Gwin. Text on a drape, with a cherub to the right holding a pen in his right hand and a canvas in his left. Etching. 101mm x 86mm.*

BM: Heal 56.6

GWYNNE, James. A new Book of genteel Heads. Advertised in “New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.” Sayer & Bennett, 1775.

Royal Academy record a receipt for money. *To be paid to James Gwin (since deceased) in accordance with an order of the Society of Artists dated 6 June 1769.*

GWYN, James. Historical Subjects, extremely useful for enamellers, drawn by Gwyn, beautifully engraved by Ravenet, on nine copper plates, 8vo. ‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

GWYN, James. Another book of Historical Subjects for enamellers, by Gwyn and Ravenet, on ten copper plates, different from the former. ‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

See: The Burlington Magazine, Vol. 97, No. 633 (Dec., 1955), pp. 405-406. for reference to Battersea enamel wine labels designed by James Gwin and printed by Simon Francois Ravenet. Also: Cyril Cook, ‘James Gwin and his Designs on Battersea Enamel’, Apollo, August 1953, pp.66-69.

GWYNN, John. An Essay on Design, including Proposals for Erecting a Public Academy to be supported by Voluntary Subscription (till a Royal Foundation can be obtain'd) for Educating the British Youth in Drawing and the several Arts depending thereon. printed: and sold by Ino. Brindley, Bookseller to his Royal Highness the Prince of Wales in New Bond Street. S. Harding on ye. Pavem, in St Martin’s Lane & M. Payne at the White Hart in Pater-Noster-Row, 1749.

8vo. [4], vi, 92pp., 2 head pieces and one tail piece, engraved frontispiece and engraved title.

[ESTC T138175](#)

GWYNN, John. An Essay on Design, including Proposals for Erecting a Public Academy to be supported by Voluntary Subscription (till a Royal Foundation can be obtain'd) for Educating the British Youth in Drawing and the several Arts depending thereon. Dublin. printed by George Faulkner in Essex-Street.. 1749.

8vo. [4], iv, 55, [1]p.

[ESTC T165460](#)

“Calls for the encouragement of painting and drawing had indeed been put forth in the early eighteenth century, and several proposals for promoting art education appeared at

mid-century, before the Royal Academy of Arts was finally established in 1768. Among them was a note-worthy pamphlet published by John Gwynn (c.1713-86) in 1749... initially a carpenter and later an architect and town planner, John Gwynn argued for the importance of design/drawing as being useful and necessary, not only to the polite arts but also to all sorts of manufactures. In the pamphlet he suggested the introduction of a *'public Professor of Design, Painting, Sculpture, or Architecture'* at the Universities of Oxford and Cambridge, and concluded that *If a Man would be a good Mechanic, a Soldier, a Gentleman, a delighted Observer of the Objects that Art and Nature daily present; if he would execute well, or judge well; if he would please judiciously, or be pleased himself, Let him learn the Art of Design.'*

ref: Hsieh, Chia-Chuan. *The Complete Drawing Book: the Establishment and Impact of Pictorial Vocabulary in Mid-Eighteenth Century England*. 2009.