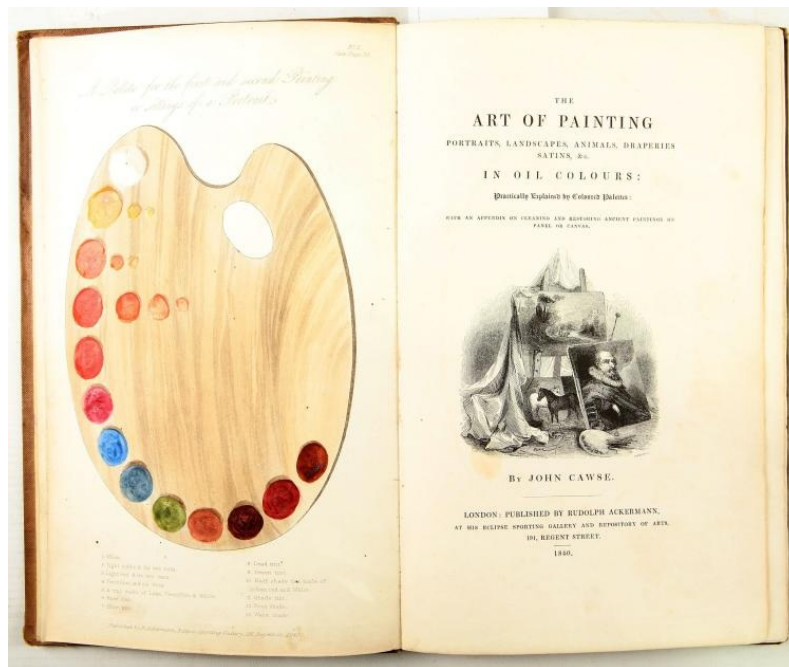




Books relating to oil painting listed in The Drawing Book Project.

This does not include all editions of listed titles.

Short-title entries: full entry in the bibliography

ARNALD, George. A Practical Treatise on Landscape Painting in Oil; illustrated by various diagrams, and with two original studies in oil, painted on the principles given in the treatise. By the author. 1839.

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

ART'S MASTER-PIECE: Or, A companion for the ingenious of either sex. Containing, I. The art [sic] of limning and painting in oil, &c. in all particulars, viz. drawing and painting faces; bodies, garments, landskip, preparing and laying on colours; By C. K. printed for G. Conyers at the Golden Ring, and J. Sprint at the Blue Bell in Little Britain, 1697.

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

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; landscape-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.

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

BICKHAM, George. 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.

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

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].

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.

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

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.

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.

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.

CAMERON, JAMES. Oils and Varnishes.
J. and A. Churchill. 1886.

CARMICHAEL, James Wilson. The Art of Marine Painting in Oil-Colours.
Winsor & Newton, 38 Rathbone Place. 1864.

CARTLIDGE, Samuel J. Oil Painting for Beginners, a manual of elementary instruction.
Wealdstone. 1899.

CAWSE, John. The Art of Painting Portraits, Landscapes, Animals, Draperies, Satins, &c, in
Oil Colours: practically explained by coloured palettes: with an appendix on cleaning and
restoring ancient paintings on panels or canvas.
Published by Rudolph Ackermann at his Eclipse Sporting Gallery and Repository of Arts,
191, Regent Street, 1840.

CAWSE, John. Introduction to the Art of Painting in Oil Colours.
Printed for R. Ackermann, by J. Diggins, 1822

CENNINI, Cennino. A Treatise on Painting...containing practical directions for painting in
fresco, secco, oil and distemper, with the art of gilding and illuminating manuscripts adorned
by the old Italian Masters. Translated by Mrs Merrifield, with an introductory preface,
copious notes, and illustrations in outline from celebrated pictures.
Edward Lumley. 1844.

CLARKE and Co, H.G. (pub). The Hand-Book of the Elements of Painting in Oil; with an appendix containing Sir Joshua Reynolds' observations and instructions to students. H.G. Clarke and Co. (Clarke's Ladies' Hand-Books). 1842.

CLINT, Alfred. A Guide to Oil Painting. Part II. Landscape from Nature.. G. Rowney & Co. 1855.

COLLIER, John. A Manual of Oil Painting. Cassell and Company. 1886

The COMPLETE GUIDE Guide to the Fine Arts: containing instructions in the art of drawing, oil colour painting, water colour painting, perspective, flower painting, miniature painting, oriental tinting, crayon painting, lithographic drawing, engraving on wood and copper, sketching from nature, etc, etc. Valuable recipes, etc. W. Brittain. 1841.

CUNDALL, John. The School of Arts ; or New book of useful knowledge. Containing, the management and breeding of canary birds. Monthly observation in the orchard ... Observations in husbandry ... The vermin killer ... Together with a valuable collection of receipts, for the cure of most disorders incident to horse and beasts ... To which is added, the whole art of painting in oil & water colours. Printed and sold by Andrew Hambleton, 1780.

DRAWING BOOK. Every Youth's Drawing Book: containing the Whole Art of Drawing, the Principles of Perspective; with clear and ample instructions for portrait, flower, miniature, and landscape painting, in oil and water colours; engraving on wood, casting, medalling, bronzing, mezzotint scraping, modelling, etc. Illustrated with above 60 engravings on wood and copper. Published by W. Wilton, 245, High Holborn, 1828.

EASTLAKE, Charles Lock. Materials for a History of Oil Painting. Longman, Brown, Green, and Longmans, 1847 and 1869.

ENFIELD, W. Elementary View of the Fine Arts, containing the principles of drawing, painting in general, crayon painting, oil painting, portrait painting, &c. Printed for Thomas Tegg. 1809.

FIELD, George. A Grammar of Colouring applied to decorative painting and the arts. New edition revised, enlarged and adapted to the use of the ornamental painter and designer. With additional sections on painting in sepia, water-colours, and oils, and with the history and characteristics of the various styles of ornament.

Lockwood and Co. 1875

FIELDING, Edward. Mixed Tints, their composition and use with hints on the practice of oil and water colour painting.
8vo. 1856.

FIELDING, Newton Limbird Smith. What to sketch with, or, Hints on the use of coloured crayons, water colours, oil colours, black and white chalks, black-lead pencil : and the author's new method of preserving the light with composition by Newton Fielding, formerly teacher of landscape painting in the family of His Late Majesty the King of the French. Published by the author, 30, Clifton Road, Abbey Road, St. John's Wood, [1856].

FIELDING, Theodore Henry. On Painting in Oil and Water Colours, for Landscape and Portraits; including the preparation of colours, vehicles, oils, &c., method of painting in wax, or encaustic; also on the chemical properties and permanency of colours, and on the best methods of cleaning and repairing old paintings, &c. Illustrated with plain and coloured plates.
Ackermann and Co. London. 1839.

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.

GUEST, T.R. 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.
Salisbury: for the Author, by B.C. Collins. 1807.

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.

HAREUX, Ernest. Practical Manual of Painting in Oil Colours. In Four Parts. Translated by H.B. Hayes.
George Rowney & Co. [1891].

HAYTER, Charles. An Introduction to Perspective: adapted to the capacities of youth, in a series of pleasing and familiar dialogues, between the author's children: accompanied with

illustrative plates, appropriate diagrams, and a sufficiency of practical geometry: to which is added, a compendium of genuine instruction in the art of drawing and painting: the whole comprising a body of information, adapted equally to the simplicity of youth, and to mental maturity.

Printed for the author, and sold by Black, Parry, and Co., J. Taylor, E. Orme, and C.J. Barrington, 1813

HIGGINS, William Mullingar. The House Painter; or Decorator's Companion: being a complete treatise on the origin of colour, the manufacture of pigments, oils and varnishes; and the art of house painting, graining and marbling.

Thomas Kelly. 1841.

HOW to Colour a Photograph in Oil or Water: being lessons on the harmony and contrast of colours, principally in their application to photography.

Cassell, Petter, and Galpin. 1859.

HURST, George Henry. Painters' Colours, Oils and Varnishes. A practical manual.

Charles Griffin and Co. 1892.

IBBETSON, Julius Caesar. An Accidence, or Gamut, of Painting in Oil and Water Colours. Printed for the author, by Darton and Harvey, 1803.

McKENZIE, David Maitland. Classes for Oil Painting, Water Colour and Pencil Drawing &c. 46 Renfield Street [Glasgow].

Printed by Allan & Ferguson, [Glasgow].

MANUSCRIPT. An early 19th century manuscript headed 'Directions in Oil Painting'.

Thirty-one pages, some numbered [1-2], 3-7, [8-31], and with five further inserted notes, one watermarked 1817. There is a struck through contemporary name on the inner front board which may read W.H. Pitt ?, and also a note for 14 ½ by 11" drawing board.

200mm x 160mm. c1817.

MERIMEE, J.F.L. The Art of Painting in Oil, and in Fresco: being a history of the various processes and materials employed from Its Discovery, by Hubert and John Van Eyck, to the Present Time; Translated from the Original French Treatise of M. J. F. L. Mérimée, with original observations by W.B. Sarsfield Taylor.

Whittaker and Co. 1839.

MERRIFIELD, Mary Philadelphia. Original Treatises, dating from the twelfth to the eighteenth centuries, on the arts of painting in oil, miniature, mosaic, and on glass, of gilding, dyeing, and of the preparation of colours and artificial gems; preceded by a general

introduction, with translations, prefaces, and notes.

John Murray, Albemarle Street, [printed by William Clowes and Sons, Stamford Street] 1849

MUCKLEY, Wiliam J. A Handbook for Painters and Art Students on the Character, Nature and Use of Colours, their permanent or fugitive qualities, and the vehicles proper to employ. Also short remarks on the practice of painting in oil and water colours. Tindall & Cox. 1880.

MURRAY, Henry. The Art of Portrait Painting in Oil Colours. With Observations on Setting and Painting the Figure. Winsor and Newton. 1851.

THE NEW HAND MAID to arts, sciences, agriculture, &c. Containing 1. Monthly observations in the orchard, Kitchen and Flower Garden. 2. Observations in Husbandry. 3. The Art of Breeding and Managing Canary Birds, &c. 4. Complete Farriery, or Rules for the Management of Horses. 5. The Vermin Killer, containing Methods to prevent and destroy Bugs, Fleas, Lice, Pismires, Files, and all other Kinds of Vermin: also, the most rare, Secret how to catch Fish; and the method to make Bird-Lime. 6. The whole Art of Painting in Oil and Water Colours: also, the whole Art of Gilding with Gold and Silver, and mixing water colours, &c. 7. Directions for making of, Colours for divers purposes, in the Art of painting Prints with Water Colours. 8. The mystery of dying silks, Stuffs, Cloth, Thread, Nankeen, Turkey Red on Cotton and other Things. - To stain Wood, Horn, Bone, Leather, &c. of various Colours. To extract Lake, and other curious Colours from Flowers, Herbs, Seeds, &c. together with many curious Receipts to take Spots or Stains, Pitch, Tar, Rosin, Wax and Ironmoulds out of Silks, Stuffs, Linen or Woollen, and to recover faded Silks; with many other Things worthy of Note. To which are added, a curious collection of miscellaneous articles.
printed for, and sold by W. Clements, and J. Sadler, in the year, 1790.

NEWMAN, James. The Principles and Practice of Harmonious Colouring, in oil, water, and photographic colours, especially as applied to photographs on paper, glass, and silver-plate. Fourth edition (expanded)
W. Kent & Co., and James Newman, 1859.

PINNOCK, William. A Catechism on the Practice of Painting in Oil; with some account of the nature of fresco painting, painting on glass, enamel, encaustic, and crayon painting. By an artist.
Printed for Pinnock and Maunder, 1820.

RASPE, Rudolph Erich. A Critical Essay on Oil-Painting; proving that the art of painting in oil was known before the pretended discovery of John and Hubert van Eyck; to which are added, Theophilus de arte pingendi Eraclius de artibus Romanorum. And a review of Farinator's Lumen animae, by R. E. Raspe.

printed for the author, by H. Goldney; and sold by T.Cadell 1781.

RINTOUL, Alexander Nelson. Transparent Painting on Glass for the Magic Lantern, in water, Oil, & Varnish Colors; including painting of large heads, transparency painting on cloth, with a list of local and shadow colors for transparencies, and full instructions as to the use of the Magic Lantern.
Brodie & Middleton. c1872.

W., S. A Family Jewel, or the womans counsellor: containing, I. An exact method of preventing or curing all diseases, and grievances incident to children, ... V. The art of japanning and painting in oil.
printed and sold by A. Baldwin 1704 [1705]

THE SCHOOL OF ARTS IMPROV'D: or companion for the ingenious. Containing I. Drawing; Painting in Oil and Water Colours; Gilding, Etching, Engraving, Painting upon Glass, and Bronzing. II. The Arts of Painting or Staining Glass and Marble. Of Staining Wood, Ivory, Bones, Horn, Paper, Parchment, &c. III. Dying Linen, Woolen, Silk, Leather, &c. IV. Of Casts and Impressions from Figures, Busts, Medals, Leaves, &c. V. The whole Art of Pyrotechny or Fire-Works. VI. The Art of making Porcelain after the Chinese Manner. With a great Variety of other curious Particulars, equally instructive and amusing. Compiled from various authors.
Gainsborough: Printed by John Mozley. 1776.

SHELDRAKE, Timothy. A Dissertation on Painting in Oil in a manner similar to that practiced in the ancient Venetian School. [Transactions of the Society Instituted at London for the Encouragement of Arts, Manufacturers, and Commerce. Vol XVI, pp.279-299.
sold by the Housekeeper, at the Society's House, in the Adelphi; and by all booksellers. 1798.

SHELDRAKE, Timothy. Account of the Process used to separate the Mucilage from Linssed Oil, &c. . [Transactions of the Society Instituted at London for the Encouragement of Arts, Manufacturers, and Commerce. Vol XVII, pp.283-294.
sold by the Housekeeper, at the Society's House, in the Adelphi; and by all booksellers. 1799.

SHELDRAKE, Timothy. On the Nature and Preparation of Drying Oils for Painting Pictures. [Transactions of the Society Instituted at London for the Encouragement of Arts, Manufacturers, and Commerce. Vol XIX, pp.205-232.
sold by the Housekeeper, at the Society's House, in the Adelphi; and by all booksellers. 1801.

SHILLINGLAW, Thomas E.B. The Artists Complete Assistant in Drawing and Painting, in Oil and Watercolours, with instructions in oriental, and tinted, and mezzotinting ; chalk drawing ; crayon, and transferring, velvet painting ; varnishing, &c.

Edinburgh, 1832.

SMITH, Godfrey. The Laboratory; or, School of Arts: in which are faithfully exhibited, and fully explained. I. The Antiquarian, or curious Examiner of antient Coins and Medals. II. A short Introduction to the Art of Drawing in general; with an Essay on designing and drawing Patterns for the Flower'd silk Manufactory, Embroidery, and Printing. III. The Art of Painting in Oil-Colours, and Mentzotintoes on Glass. IV. Introductory Rules for finding the natural Shadows of the Sun, likewise those of the Torch, Lamp, or Candle. V. Of Water-Works. Fountains, and Grottoes, in Miniature, for grand Entertainments. VI. The Art of Dialling, or of making of Sun-Dials. VII. A Collection of choice Receipts, and Experiments of various Kinds, relating to the Produce of Gardens, as Flowers, Fruits, &c. VIII. A Directory for the Management of a Fruit, Flower, and Kitchen-Garden, through every Month of the Year. IX. Optical Experiments, by Means of which the most surprizing and incredible Performances are exhibited, for the Entertainment of the Curious. X. The Art of Distilling of Liquide, Cordials, &c. in all its Branches. XI. A short Introduction to Civil Architecture, or the Art of Building. XII. The Art of Refining, Tanning of Leather, and Dying of Skins in various Colours: Of Fire-Works, Cosmeticks, Perfumes, &c. &c. With a great number of other scarce and valuable secrets. Compiled for the use, benefit, and entertainment of the curious: illustrated with a variety of curious copper-plates. By G. Smith. Volume II. printed for C. Hitch and L. Hawes, R. Baldwin, S. Crowder and H. Woodgate 1756.

SMITH, John. The Art of Painting in Oyl. Wherein is included each particular circumstance relating to that art and mystery. Containing the best and most approved rules for preparing, mixing, and working of oyl-colours. The whole treatise being so full compleat, and so exactly fitted to the meanest capacity, that all persons whatsoever, may be able by these directions, to paint in oyl-colours all manner of timber-work; such as posts, palls, palisadoes, gates, doors, or any thing else that requires either use, beauty, or preservation, from the violence or injury of the weather. In which is also particularly laid down, all the several circumstances required in painting of sun-dials, printed pictures, shash-windows, &c. in oily-colours. The second impression with some alterations, and many useful additions. By John Smith, C.M. Licensed, Rob. Midgley printed for Samuel Crouch at the corner of Pope's-Head-Alley in Cornhill, 1687.

SMITH, John. Smith's Art of House-Painting: improved by Wm. Butcher: and including every particular relating to that useful art, with the best and most approved rules for preparing, mixing, and working, oil-colours, oil-cloth varnish and colour, milk-paint, &c. The whole adapted to the meanest capacity, so as to enable any person to paint and grain, in oil-colours, all sorts of timber, or iron-work, in houses or ships; as gates, doors, posts, pales, palisadoes, and every thing that requires paint, whether for beauty or for preservation, from the influence of the weather; with the manner of painting window-transparencies, and other useful recipes. The second edition, with additions. Printed for R.H. Laurie. 1825.

SMITH, Marshall. The Art of Painting according to the theory and practise of the best Italian, French, and Germane masters. Treating of The antiquity of Painting. The Reputation

it allways had. The character of severall masters. Proportion. Action and passion. The effects of light. Perspective. Draught. Colouring. Ordonnance. Far more compleat and compendious then hath yet been publisht by any, antient or modern. By M.S. Gent.
printed, and are to be sold at the Vendue, next Bedfourd-Gate in Charles-street
Covent-Garden, and by the booksellers of London and Westminster, 1692.

STANDAGE, H.C. The Use and Abuse of Colours and mediums in oil painting. A handbook for artists and art students.
Reeves and Sons Ltd. 1892.

THOMAS, W. Cave. Mural or Monumental Decoration: its aims and methods. Comprising fresco, encaustic, water-glass, mosaic, oil painting with an appendix.
Winsor and Newton. 1865.

TIMBS, John. The Manual of Oil Painting condensed from the works of "Bouvier", "Mérimée", "Montabert", and other distinguished continental artists: with a glossary of terms of art.
1845.

TIMBS, John. The Manual of Oil Painting for young artists and amateurs.
D. Bogue. 1847.

WALL, Alfred H. A Manual of Artistic Colouring, as applied to Photographs: a practical guide to artists and photographers. Containing clear, simple, and complete instructions for colouring photographs on glass, paper, ivory and canvas, with crayon, powder, oil, or water colours.
Thomas Piper, Photographic News Office. 1861.

WHITE, John. Art's Treasury of Rarities and Curious Inventions. In two parts. Part I. Containing the mystery of dying cloth, silk, stuffs, hair, feathers, bone, horn-work, leather, &c. and to prepare and use them. To prepare and colour skins of leather, or gild them with gold, silver, or lacquering, &c. To dye bristles, hair, marble paper; to recover saded colours in cloth or silk, and to take out spots or stains of tar, rosin, grease, oil, &c. and preserve them from moths and worms. To scour silver and gold lace and plate. To cement broken glass and China, and to make perfumes, &c. The art of drawing, limning, painting in oil and japanning, and tanning leather, etching, graving, writing, gilding, enamelling. To make sundry colours, prepare gums and allom water; to thicken linen, colour maps and pictures. Part II. Containing the generation of metals, natural and artificial, and to soder, gild, and to harden and soften them. To cleanse and perfume gloves, washing and starching lawns, sarcenets, tiffany, and lustrings. To which is added, a variety of artificial fire-works, with divers other curiosities. [The fifth edition].
Printed for Robert Smith, and sold at his shop in the Salt-mercat, at the Sign of the Gilt-Bible, 1761.

WHITTOCK, Nathaniel. The Decorative Painters' and Glaziers' Guide, containing the most approved methods of imitating oak, mahogany, maple, rose, cedar, coral, and every other kind of fancy wood ; verd antique, dove, sienna, porphyry, white veined, and other marbles ; in oil or distemper colour: designs for decorating apartments, in accordance with the various styles of architecture ; with directions for stenciling, and process for destroying damp in walls ; also a complete body of information on the art of staining and painting on glass ; plans for the erection of apparatus for annealing it ; and the method of joining figures together by leading, with examples from ancient windows.
Published by Isaac Taylor Hinton, 17 Warwick Square. 1827

WILLIAMS, Miles. Carriage Painting by the old and by a new and novel process which for expedition, good results and durability cannot be equalled, with practical instructions on a new process for wood-staining and varnishing, &c., preparing superior panels for oil painting; also well adapted for ship decoration.
Wigan: Printed by Jas. A. Bywater, c1880.

WILLIAMS, William. An Essay on the Mechanic of Oil Colours, considered under these heads, Oils, Varnishes, and Pigments, with respect to their Durability, Transparency, and Force, In which is communicated some valuable Secrets, particularly, A Method of preparing the Oils, So as to give them a strong drying Quality, perfectly limpid and colourless; A finishing Oil Varnish, And other useful Vehicles for every Branch of the noble and liberal Art of Painting, pointing out The valuable and pernicious Qualities of certain Colours, with a Recommendation of such as are known by long Experience to stand well. By an Artist, Who has been Thirty Years in incessant Observation and Practice.
Bath: printed by S. Hazard. To be had only of the author, W. Williams, History, Portrait, and Landscape Painter, No. 2, Wellgate-Buildings, Bath. 1787.

WILLIAMS. W. The Art of Landscape Painting in Oil-Colours.
Winsor and Newton. 8vo. c1850.

WINSOR AND NEWTON. Specimen Tints of artists' oil colours. c1870.

WINSOR AND NEWTON. Tints of Modern Oil Colours.
Winsor and Newton. 1880's.

YOUNG ARTIST'S COMPLETE MAGAZINE, for the instruction of the youth of both sexes; or, a complete body of the polite and useful arts, ... Comprising ... I. The art of designing; II. a complete compendium of colours; III. painting in miniature, or water colours; IV. painting in oil colours; V. painting in crayons... Second edition.
London printed for the author, and sold by J. Bew, Mess. Cox and Phillipson, stationers; Mr. Lloyd, bookseller, Bristol; and Mess. Pearson and Rollason, booksellers, Birmingham; and may be had of all booksellers and news carriers in Great Britain [1785?].