

Ken Spelman Books Ltd, est. 1948.

Art, and Design

Catalogue One Hundred and Forty



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Member of the ABA, PBFA, ILAB

York, UK. October 2026



1. BECKWITH, Thomas., York painter, (1731-1786).

An 18th century painter and antiquary's copy of his local county history, with his fine engraved bookplate.

A Compleat History of Yorkshire, divided into Three Ridings. 1731.

Thomas Beckwith's copy, with his fine armorial bookplate, and with his name, and Pictor de Civil, Ebor 1758 on the front-end-paper. There are numerous manuscript additions to the final table, and also index notes to the rear end-papers, probably written in the 19th century by Thomas Jessop whose name is written at the head of one page.

YORKSHIRE.				
Place.	County.	Language.	King's Book.	Real.
		V. S. Helen's 2	0 5 5	14 4 6
		In. House 2		
		V. S. Mary 2	3 10 0	35 6 10
		House in the 2		
		V. S. Margaret 2	4 9 0	3 3 4
		V. S. Martin 2	4 0 0	31 6 8
		R. S. Mary 2	1 0 10	4 0 0
		Subsistence 2	15 0 10	19 2 5
		Land. Mary 2	2 5 6	15 0 0
		R. S. Mary in 2		
		Castle. Mary 2		
		R. S. Mary 2	2 0 10	11 17 2
		St. Peter's 2		
		R. S. Michael 2	8 12 1	19 3 5
		Spencer's 2		
York City	City of York	V. S. New Hill 2	10 0 0	31 0 0
		St. Peter's 2		
		R. All Saints 2	4 7 11	14 12 2
		St. Mary's 2		
		R. All Saints 2	3 16 10 6	15 3 9
		Pavement 2	5 6 5	30 12 11
		V. S. Trinity 2	12 4 0	19 6 0
		St. Mary's 2		
		St. Mary's 2	8 0 0	17 18 2
		St. Mary's 2	9 4 3	
		St. Mary's 2	11 6 5	
		St. Mary's 2	6 13 4	

The END of that Part of Great Britain called ENGLAND.

Thomas Beckwith was born at Rothwell, West Yorkshire, the son of a West Riding solicitor, and brother of Josiah Beckwith (b. 1734), attorney and antiquary. He was apprenticed as a house-painter to George Fleming of Wakefield, who tutored him in drawing and limning; subsequently Beckwith set himself up in business as a painter in York. He painted portraits and also made many drawings of antiques, local churches, ruins etc., some of which were finished in watercolour.

Beckwith acquired a great knowledge of heraldry and local family pedigrees which he amassed in 30–40 volumes of notes, seeming "to have spent much of his time in forming antiquarian and genealogical collections, of which he left a great mass behind him... they were so numerous that they have found their way into almost every collection of manuscripts which has been formed during the last half century."

[Gentleman's Magazine, 1800].

He made substantial collections for a revised edition of Drake's *Eboracum*. These include full transcripts of monumental inscriptions in many of the parish churches, from 1736 brought down to 1782, and corrections to Drake, by pages (YAS MSS., especially M.69). Letters by Beckwith on local archaeology are preserved in the collections of John Charles Brooke (College of Arms, e.g. MS. 17B).

He was elected Fellow of the Society of Antiquaries of London, and also wrote a book on local history, "A Walk in and about the city of York", though it was not published.

In 1781 he took out a patent for "crayons for drawing and other purposes of various colours, superior to any heretofore made. [Patents for inventions. Abridgments of specifications. London: Patent Office. 1869. pp. 7.]. The new type of crayon, which could be sharpened like a pencil, was licensed to be manufactured and sold by the London artists' supplier George Riley.

Beckwith's wife, Frances, died on 29 August 1773, aged 36. Beckwith himself died in York on 17 February 1786. Thomas Beckwith's portrait was painted by William Doughty (see the image above).

His manuscript collections were sold by Leigh and Sotheby on March 17, 1791, 'except what his son reserved'. Five of these are now present in the Bodleian; others are located in the special collections of the V&A, Society of Antiquaries, Kings College London, York Minister and various Yorkshire and Derbyshire record offices.

The Bodleian records: 'A catalogue of manuscripts in the possession of Thomas Beckwith, painter, of the city of York, F. A. S. 1777 ...' by Gough: a list of 161 MSS. relating to Yorkshire: see MSS. Gough Yorkshire 2-10, 12, 14, 19.

Collation and description:

Containing, 1. The geographical description of the county in alphabetical order. 2. The ecclesiastical history. 3. The civil history. 4. The natural history. 5. The literary history. 6. The antiquities. 7. A map of each riding of the county. 8. An account of the gentlemens seats; a table of the names of all the towns and villages, &c. with the value of the livings: also a scheme of all the market-towns, &c. their distance from London, and from one another, &c. [2], 331-710pp., *folding engraved table of distances, 2 folding maps by Morden*. A reissue of the Yorkshire portion of Cox's "*Magna Britannia et Hibernia*" with a new title page. Here, the title-page is missing, and one of the maps has old repairs to the verso. Contemporary calf, joints worn and lower board nearly detached. Spine rubbed with wear to the head and tail. 4to. [In the Savoy: printed by E. and R. Nutt; and sold by T. Cox, at the Lamb under the Royal Exchange, Cornhill 1731].

£295.00

Wm Richardson
ENCAUSTIC:

O. R.,
Count CAYLUS'S
METHOD OF PAINTING
In the MANNER of the ANCIENTS.

To which is added
A sure and easy METHOD for Fixing of
C R A Y O N S.

By J. H. MÜNTZ.



LONDON: Printed for the AUTHOR; and
A. WEBLEY, at the BIBLE and CROWN near
CHANCERY LANE, HOLBORN, 1760.

Satirised as 'The New Art of Painting in Cheese.'

2. MU[E]NTZ, J.H. Encaustic: or, Count Caylus's Method of Painting in the Manner of the Ancients. To which is added a sure and easy method for fixing of crayons. First edition. viii, 139, [1] advertisement, [3]pp contents., title-page vignette by H.M. and one plate. Complete with half title. A very good copy bound in full contemporary calf with recent label. Expert repairs to the head and tail of the spine and the corner tips. Some browning to the paste-downs and end-papers otherwise very clean, and with wide margins. Contemporary signature of Wm. Richardson at the head of the title-page, and that of Matthew Robinson, Burghfield, 1803, on the inner front board. ESTC T147290.

foolscap 8vo. For the Author; and A. Webley. 1760.

£395.00



~ Comte de Caylus's *Mémoire sur la Peinture à l'Encaustique et sur la Peinture à la Cire*, (1755), presented his experiments in reviving the ancient practice, noted in Pliny, of painting with (or in) wax; the picture then being fixed by heat. The English edition contains Muntz's own improvements on this method along with his observations on painting with crayons. Whilst attempting to resolve the problem of fixing colours within the wax, and of allowing the artist to more easily retouch areas of his painting, he was unable to correct the basic flaw in the technique. This was that the various concoctions of wax, turpentine, eggs, and other ingredients, failed to provide sufficient adhesion both between the individual layers of paint, and the paint and canvas.

Reynold's use of wax is well documented, as is the fragility of his paintings, and incidents abound where areas of paint have "dropped from the canvas". The artist himself wrote that "the falling off of the colour must be occasioned by the shaking in the carriage, but as it is now in a state of rest, it will remain as it is for ever" [24, Sept. 1784, to the Duke of Rutland]. M. Kirby Talley, Jr. in his essay "All Good Pictures Crack" [R.A. Exhibition Catalogue 1986], notes that Reynolds's attention may have been drawn to the use of wax by Caylus's work. However Reynold's did not start using the technique until c1766, and it may be more likely that it was this English version with which he was familiar. In fact Muntz makes a direct appeal to a number of artists including Reynolds on pp91-2, hoping that "a few idle hours will afford experiments by which they wil know if what I advance will really be an advantage to their works and themselves".

The technique also had its critics at the time, and a satirical work by Andre Rouquet entitled "*L'Art Nouveau de la Peinture en Fromage*", was published in Paris in the same year as Caylus's treatise. It makes interesting comparison with Gandy's observation that "a picture ought to have a richness in its texture, as if the colours had been composed of cream or cheese."



extremely rare

3. BARLOW, Francis (1622-1704).

Variæ Quadrupedum Species, accuratissime delineatæ per Franciscum Barlow pictorum sui seculi facile principem.
oblong 4to (220mm x 160mm plate mark), [London] ; P. Tempest excudit n.d. c1775?

£950.00

Engraved title-page and 12 engraved plates after Barlow, engraved by W. Hollar (6), R. Gaywood (2), P. Tempest (3), and 1 unsigned., the tenth plate, of a stag and hind, with a 2-inch mended tear and a small corner missing and laid down on old paper. Bound in recent sugar paper wrappers.



The first plate (elephant) is dated 1663; plate 3 (cattle) 1659; plate 4 (oxen), 1659; plate 5 (horses) 1662, plate 6 (bears) 1662; plate 8 (wolf) 1662, all have dimensions and dates which accord with the original issues in the BM; Later sugar paper wrappers. In very good fresh clean condition.

The only record of this title that we have found is ESTC R478450, located in a single copy only (Natural History Museum, Rothschild Collection at Tring). However, that copy has 25 leaves with measurements of 18 x 15 cm as against the present copy measuring 25.7 x 19.7 cm.

This appears to be a suite of plates [17-28], which was also collected in *Barlow's Birds and Beasts, in Sixty-Seven Excellent and Useful Prints*, issued by Robert Sayer c1770, and Carington Bowles c1775. However both those have an English title-page for these plates, rather than the Latin one here. It is further confused by this title-page being completely different from the 17th century one; here with the title in a cartouche held by a griffin and dragon, whereas the earlier has the cartouche within the engraved plate of the fox and the goose.

Barlow's works are amongst the very earliest English suites of plates designed specifically for artists. As Edward Hodnett explains "Barlow's prints exist in a confusing mixture of separate proofs and desecrated pages as well as in bound assortments and scattered collections". It would appear that the present volume is one of these; confusing it certainly is, and also very rare. Hodnett : *Francis Barlow* p.102

TRAITÉ
DE LA
PEINTURE
AU PASTEL,

*Du secret d'en composer les crayons, & des
moyens de le fixer; avec l'indication d'un grand
nombre de nouvelles substances propres à la
Peinture à l'huile, & les moyens de prévenir
l'altération des couleurs.*

Par M. P. R. de C.... C. à P. de L.

*Quand on a chez soi de pareils Artistes,
Il n'en faut pas aller chercher ailleurs.*
CAVAL. BERNIN.



Unlocking the secrets of the pastel painter's art for the first time.
The rare earliest manual on pastel painting published in France.

4. [CHAPERON, Paul Romain de]. *Traite de la Peinture au Pastel, du secret d'en composer les crayons, & des moyens de le fixer; avec l'indication d'un grand nombre de nouvelles substances propres a la peinture a l'huile, & les moyens de prevenir l'altération des couleurs.* First edition. 376pp. Full contemporary vellum, now mellowed and mottled, with unusual twisted vellum bands ornamenting the spine, which has a later hand-written label. Some slight age toning and occasional minor marks. A contemporary note in French on a preliminary blank identifies the author. The lower half of the title-page has been excised in the 19th century and the leaf laid onto paper with the lower half now blank. There is a 19th century name and address on the backing sheet, and a contemporary monogram (DMM ?) on the leading edge of the title-page. 12mo. [Paris: Deferde Maissonneuve. 1788.] £650.00

~ This is the earliest manual on pastel painting published in France, and with its details of an 18th century pastellist's palette, is one of the key texts used by restorers when analysing 18th century European paintings. Chapter II, pp. 28-44 'Des matières propres à la composition des Pastels.'

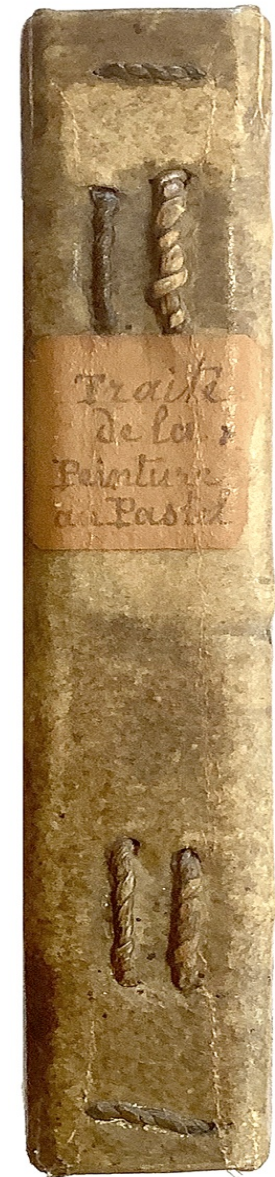
The manufacture of the pigment and its use by dyers was well known. Indeed, the dyers' corporation was highly regulated and left many documents on pigments and colour manufacturing. It is a little different from their use by painters, because their corporation practically did not exist. The secrets of the workshops on painting processes were only partially unveiled in the Enlightenment, with the publication in 1788 of the "*Traité de la peinture au pastel*" by Paul-Romain de Chaperon.

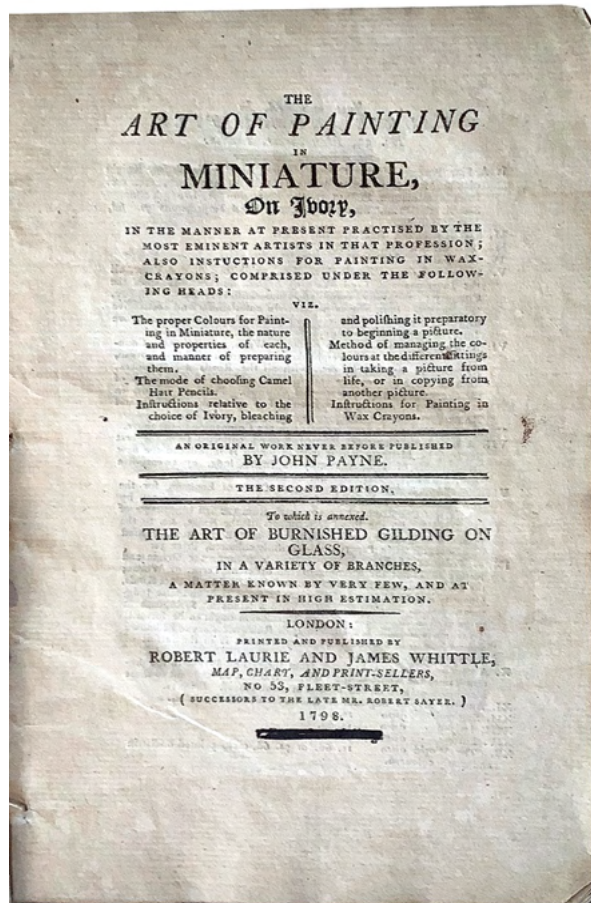
"Chaperon (1732-1793) was said to be a connoisseur of the arts and generally presumed to be the author of the anonymous but influential *Traité de la peinture au pastel* (Paris, 1788); its signature, "Par M. P. R. de C.... C. à P. de L." remains a little cryptic: contemporary sources do not give Chaperon the particle "de", while the second component may possibly stand for "conseiller [au] présidial de Libourne." The volume was on sale at a price of 1 livre 10s."

Ref: Neil Jeffares, *Dictionary of Pastellists before 1800*.

Very scarce.

FirstSearch recording 5 copies in France, 2 in USA (Carleton, Nat Gallery Art), 2 in Germany, 2 in Switzerland, and 1 in Italy and Poland. JISC records BL, and Cambridge only.





the first separate work on the subject published in England

5. PAYNE, John. The Art of Painting in Miniature on Ivory, in the manner at present practised by the most eminent artists in that profession; also instructions for painting in wax-crayons; comprised under the following heads: viz. The proper colours for Painting in Miniature, the nature and properties of each, and manner of preparing them. The mode of choosing Camel Hair Pencils. Instructions relative to the choice of Ivory, bleaching and polishing it preparatory to beginning a picture. Method of managing the colours at the different sittings in taking a picture from life, or in copying from another picture. Instructions for painting in wax crayons. An original work never before published by John Payne. The second edition. To which is annexed, the Art of Burnished Gilding on Glass, in a variety of branches, a matter known by very few, and at present in high estimation. *viii*, 65pp. Disbound.

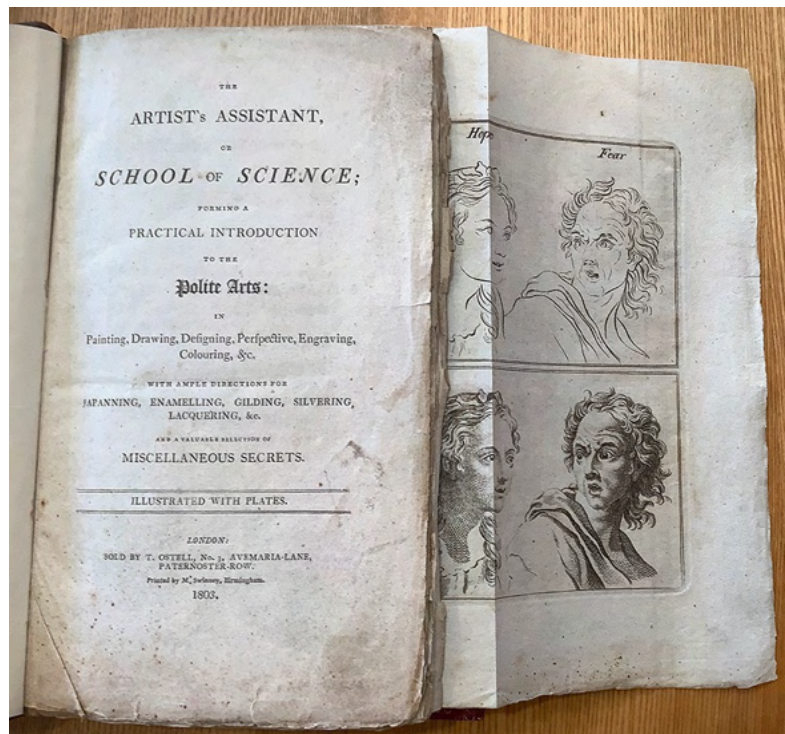
8vo. printed and published by Robert Laurie and James Whittle, Map, Chart, and Print-Sellers, No. 53, Fleet-Street, (successors to the late Mr. Robert Sayer) 1798.

£295.00

~ First published in 1797, it appears to be the first separate work on the subject published in England, and is important in providing detailed and comprehensive instructions on the preparation of colours. Payne includes an early reference to the pigment Antwerp Blue which is described as a colour of recent introduction. He also includes a section on grey tints, a rarity as Harley notes that “hardly any grey pigments are listed in documentary sources”, one pigment was later named after him, Payne’s Grey. This second edition adds the section on gilding on glass, and also a new four page address to the Reader explaining his reasoning for a new edition, and answering his critics.

The first edition was issued un-illustrated, and this enlarged second edition is noted as requiring a frontispiece. This is not present, however it has signs of possibly being sold in this form. The price at the foot of the title-page has been inked over, as has the oval paper label on the upper wrapper. Only one copy of the first edition is recorded in ESTC (BL).

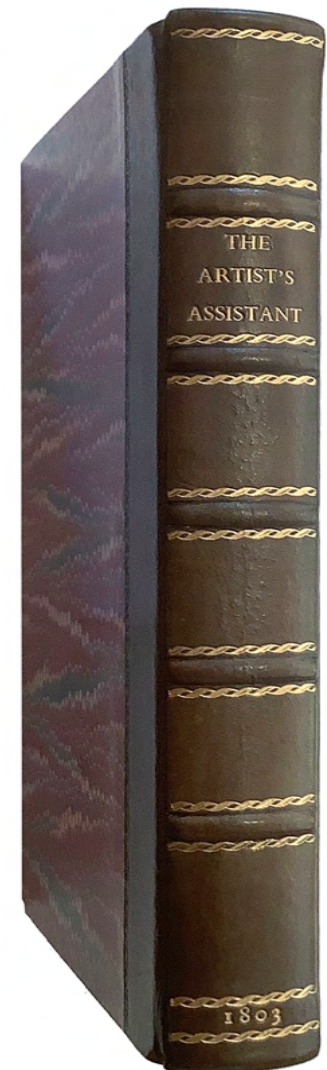
ESTC N30020 records 3 locations only, Cambridge, V & A, and Winterthur. Of these Winterthur and V & A also do not record a plate.



6. ANON. *The Artist's Assistant, or, School of Science: forming a practical introduction to the polite arts, in painting, drawing, designing, perspective, engraving, colouring, &c. : with ample directions for japanning, enamelling, gilding, silvering, lacquering, &c. : and a valuable selection of miscellaneous secrets: illustrated with plates.* xvi, 307, [1] p., [9] leaves of plates (5 folded). A large uncut and unpressed copy bound in recent calf backed marbled boards, raised and gilt banded spine, morocco label. Title page a little dusted.

8vo. Sold by T. Ostell, No. 3, Avemaria-Lane, Paternoster-Row: Printed by M. Swinney, Birmingham, 1803. £225.00

JISC records National Gallery, and Glasgow only.



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

Timothy Sheldrake, author of *Botanicum Medicinale* [1759]. In 1798 Richard Westall and Thomas Daniell assisted the Committee of the London Society of Arts in determining the merit of Timothy Sheldrake's 'manner of painting believed by him to be similar to that practised in the Venetian School'. See: *The Virtuoso Tribe*, p.111.



7. HENDERSON, Peter Charles. *The Seasons, or Flower Garden: being a selection of the most beautiful flowers that blossom at the four seasons of the year, Spring, Summer, Autumn, Winter. The whole carefully drawn from nature. With a description of each flower. Together with: a Treatise: or, instructions for drawing and painting flowers, with general observations on the art.* A very good clean copy bound in contemporary dark red goatskin with ornate red gilt morocco label on the upper linen cloth board. Expertly rebaced in matching style, with triple gilt bands, and gilt devices and lettering to the spine. New end-papers and paste-downs. Some of the imprints are visible at the lower margin, but others have been cropped when originally bound.

4to. Published as the act directs, by R. Ackermann, Repository of Arts, Strand. 1806-1807.

£1,600.00



Hand-coloured frontispiece dated April 1st 1806, [2]pp., printed title-page dated 1806, verso blank.

[1-2] second printed title-page (verso blank), [3]-4 introduction, [5-6] contents, [7-8] explanation of terms, [9-10] half-title 'Spring', [11-12]pp descriptive text., 6 hand-coloured plates (undated).

[1-2] half-title 'Summer' (verso blank) , [3]-5, [-6]pp descriptive text., 6 hand-coloured plates (undated).

[1-2] half-title 'Autumn' (verso blank), [3]-5, [-6]pp descriptive text., 6 hand-coloured plates (two dated Oct 15th 1806)

[1-2] half-title 'Winter' (verso blank), [3]-5, [-6]pp descriptive text., 6 hand-coloured plates (three dated Jan 1st 1807).

[1-2] half-title 'Treatise...' (Verso blank), [3-4] printed title-page 'A Treatise....' (Verso blank), [5]-28pp descriptive text.

Peter Charles Henderson (fl. 1791-1829) was one of the most important artists for Robert Thornton's famous *The Temple of Flora*, contributing 14 of the 28 plates for that work; the greatest illustrated botanical set ever published in Britain for its outstanding aesthetic and imaginative qualities.

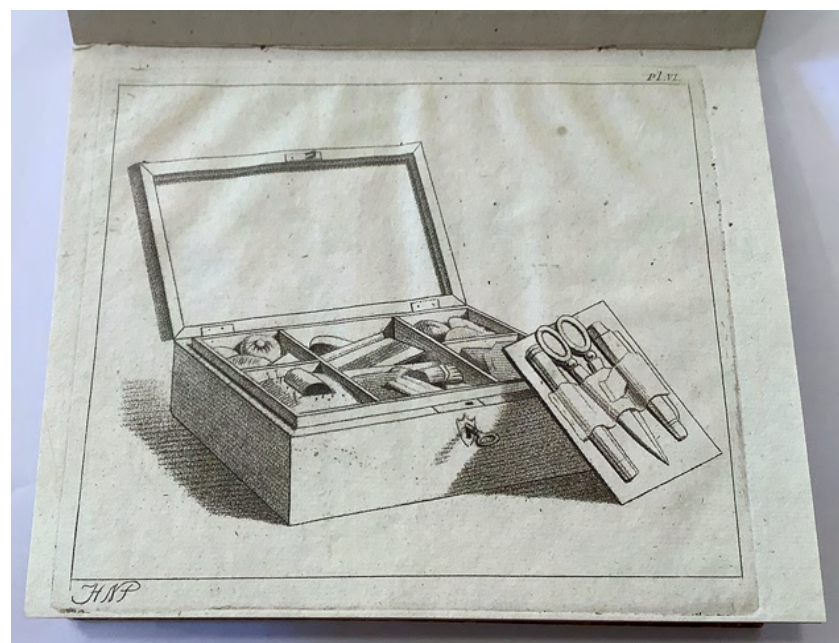
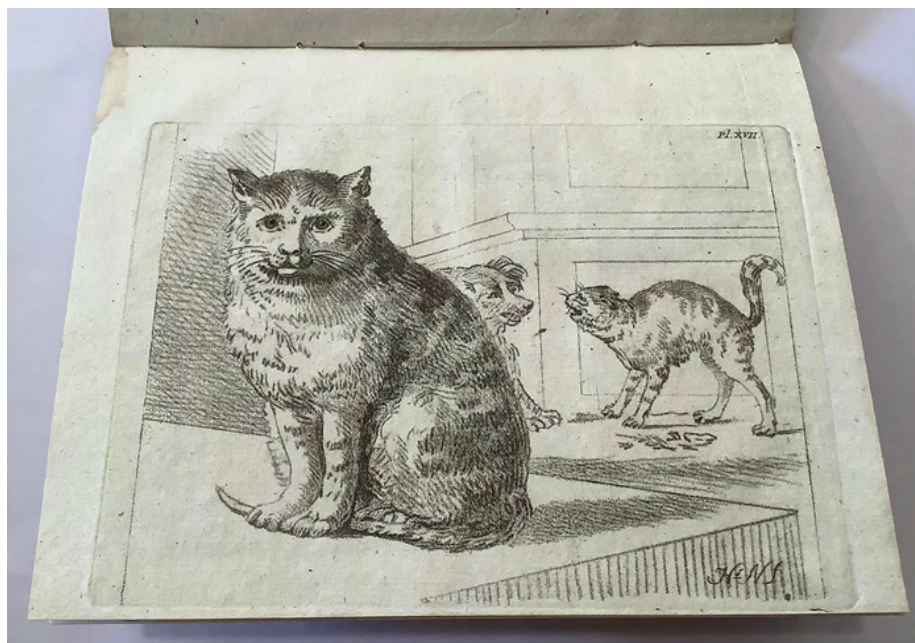
“The first part of *The Seasons* is divided by the author into four sections, each one devoted to one season of the year and illustrated with six flowering plants. The plates were aquatinted by G. Hayden and retouched by hand, perhaps by Henderson himself. A frontispiece decorated with an allegorical scene opens the work; it shows Cupid using the point of his arrow, carving the title of the work into a stone. Various flowers can be seen growing at his side, including a convolvulus and some hollyhocks, while in the background is a densely forested landscape. It seems possible that the scene was inspired by the frontispiece ‘Cupid Inspiring the Plants with Love’ (a reference to the sexual reproductive processes of plants) designed by Reinagle in 1800 for *The Temple Of Flora*. Unlike Thornton’s *Temple of Flora*, however, this work by Henderson had no great scientific pretensions. The author’s modest aim was to provide some advice on flower painting, accompanied by plates of ‘those flowers which appear to me the most beautiful and useful... to illustrate the Seasons.’ The second part... offers some instruction, aimed primarily at the beginner, on the drawing and painting of flowers.” In his preface Henderson notes that he has given instruction to both young gentlemen and ladies. Ref: L.T. Tomasi. *An Oak Spring Flora*, 1997.

Close examination of this present copy reveals that some text pages are watermarked ‘J. Whatman, 1801’, and ‘Ruse & Turners, 1805, and a number of the plates are watermarked J. Whatman, 1816.

One reason for the rarity of such titles is attributable to their original purpose as instruction manuals for drawing - they would have been traced, drawn on &c., and it is known that plates were reprinted by Ackermann over time to meet the need for replacements.

Very scarce. Book Auction Records, records only the defective Plesch copy (lacking engraved title-page and frontispiece) in 1975, and 1986; 1990 (lacking frontispiece); 1992 (worn with covers detached); 2007, 2009 (ex-library); 2012 Hesketh copy; 2014 Cleveland Botanical Garden copy, (ex-library and stamped.).

Marlborough Rare Books listed a copy in List 25; Charles Traylen sold a copy in 1963; Heywood Hill listed a fine copy in 1990; and an imperfect copy was offered for sale in 1996 (lacking frontispiece).



A rare work, known to have appeared at auction only once, with no copies recorded by WorldCat, or JISC.

8. NUMAN, Hermanus. De Beoefening der Teekenkunde, door de eerste gronden der meetkunde gemakkelijk gemaakt. Vierde Sturje. *Printed title page with printer's woodcut device.*, 14pp of text., 20 attractive soft-ground etched and aquatint plates. A very good clean copy in early 19th century linen backed marbled boards. Several early stamps on the title-page (Bibliotheek Aloysius-college 's-Gravenhage). Edge tear without loss to the first text page.
small 4to. Te Amsterdam, bij W. van Vliet en ter Boekdrukkerye Van H. van Munster en Zoon. 1812. £295.00



~ This is the fourth and final part of a practical manual on the art of drawing by the Dutch painter, etcher, and engraver Hermanus Numan (1744-1820). The plates depict flowers, landscapes, musical instruments, a sleeping baby in a cot, a spinning wheel, and various animals, including swans, ducks, and cats.

A rare work, known to have appeared at auction only once, with no copies recorded by WorldCat, or JISC, and not in Kunst op Schrift.



9. COX, David. *A Treatise on Landscape Painting and Effect in Water Colours: from the first rudiments to the finished picture: with examples in outline, effect, and colouring.*

oblong folio. Printed for and published by S. and J. Fuller, at the Temple of Fancy, Rathbone Place; and sold by Messrs. Longman, Hurst, Rees, Orme, and Brown; Sherwood, Neely, and Jones; and Gale and Curtis, Paternoster-Row; and by all Booksellers in Town and Country. 1813-1814.

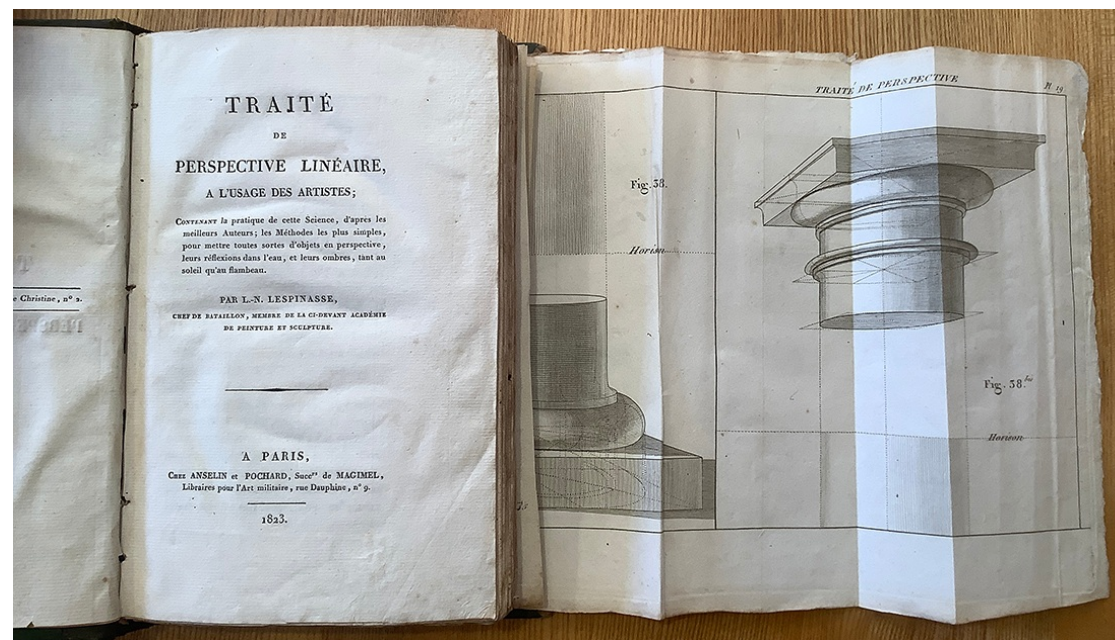
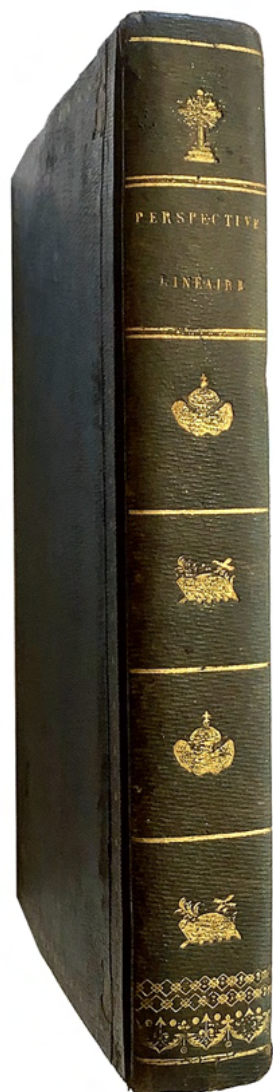
£950.00

First edition, second issue. *Title, dedication, advertisement leaf, 5-32 descriptive pages of text and illustrated with 24 lithograph plates, 16 sepia aquatint plates and 16 hand coloured aquatint plates- some of the latter on grey paper as issued.* Paper watermarked 1812. Handsomely leather bound in half period calf over marbled boards with the original ornate leather lettering label on the upper board. Ownership name of James Gibson 1829 on the front end paper. A chip to the outer corner of one sepia plate and some outer marginal discolouration but a very good copy, and certainly one of the best examples we have offered for sale. The last copy we sold was in 2002.



~ This is Cox's major work and is described by Tooley as "the best and most important of the early drawing books." "The care with which the aquatints were thought out is revealed by impressions which have not received the colour washes usually added by a team of colourmen after models prepared by the artist himself. Such impressions do not in fact make sense without this colour; they can be seen in volumes made up of the plates of the Treatise as republished in 1840-1841." (ref: Wildman, S. David Cox, 1983). Errors in the numbering of the plates were corrected in the 2nd issue, and the plate depicting convict hulks was also replaced with a scene of haymaking and reaping in the later issue.

Provenance: James Gibson, probably a relation of Francis Gibson. In another art instruction volume published in 1825 their signatures were on the same page. Francis Gibson (c.1803 - 1858). He lived for many years at "The Close", High Street, Saffron Walden. He was a partner in Gibson's Bank, now amalgamated with Barclay's, and built the Fry Art Gallery to hold his collection of pictures, formed mostly by purchase between 1830 and the year of his death in 1859; his daughter, Elizabeth, had married the Bristol MP Lewis Fry. He was an enthusiastic amateur artist.

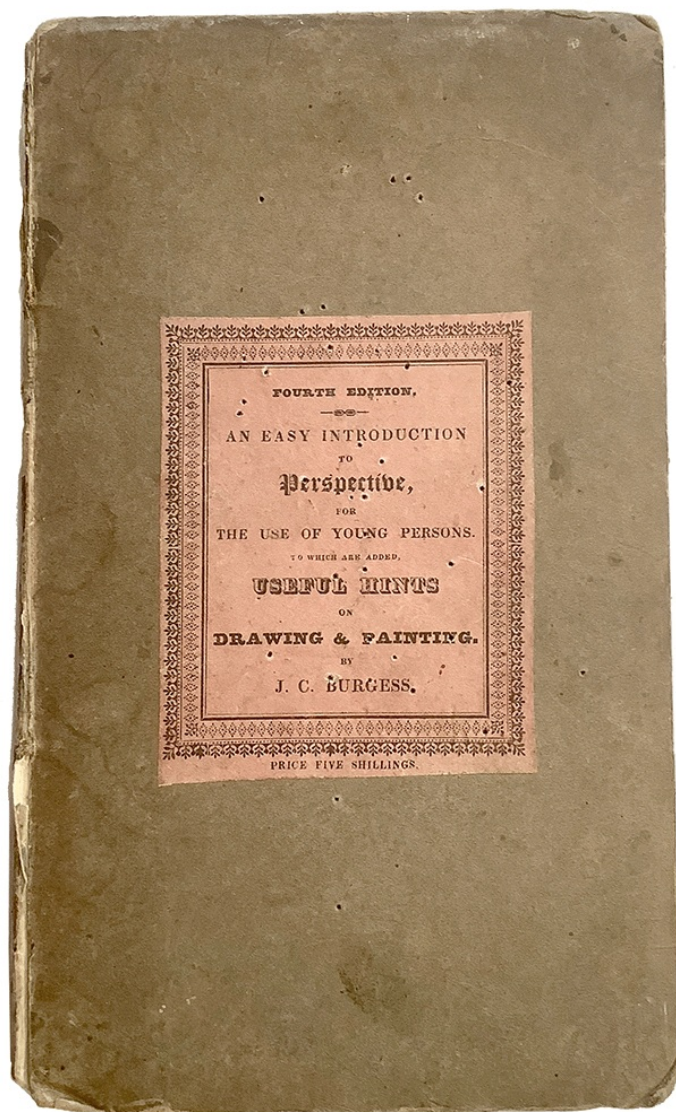


10. LESPINASSE, Louis-Nicolas de. *Traite de Perspective Lineaire; a l'Usage des Artistes: contenant la pratique de cette science, d'apres les meilleurs Auteurs; les methodes les plus simples, pour mettre toutes sortes d'objets en perspective, leurs reflexions dans l'eau, et leurs ombres, tant au soleil qu'au flambeau.* 232pp., half-title., 27 engraved folding plates, (numbered 1-26, but with two variant plate 12). A very good clean large clean uncut and unpressed copy bound in contemporary dark green quarter roan, gilt decorated spine, green morocco pattern glazed paper boards, with gilt borders. Some light browning to the inner paste-down and the front-end-paper, and board edges rubbed. An attractive copy. Scarce, JISC records Edinburgh, Nat Gallery, UCLC, V & A. only.

8vo. Paris. chez Anselin et Pochard. 1823.

£395.00

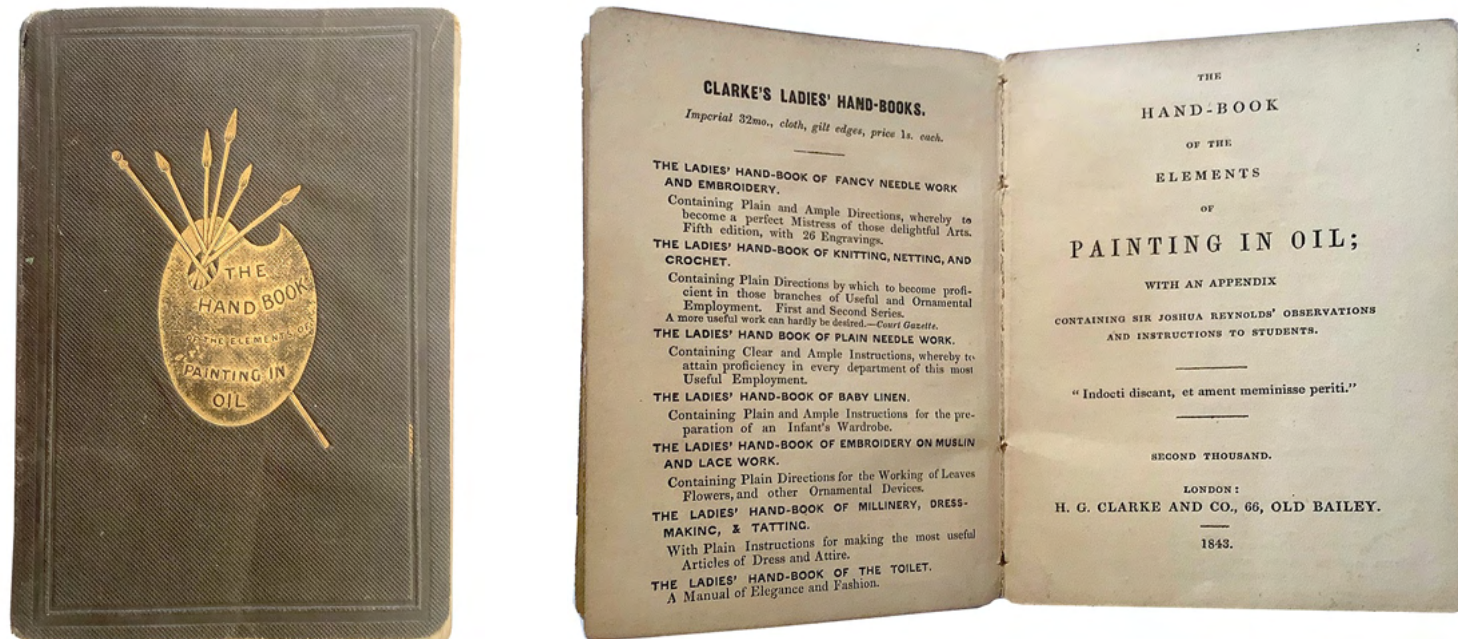
~ First published in 1801, Lespinasse (1734-1808). was a Chef de Bataillon, as well as a Membre de la Ci-Devant Academie de Peinture et Sculpture. His precision and finesse as a topographical draughtsman were unmatched in the 18th century.



11. BURGESS, John Cart. *An Easy Introduction to Perspective, for the Use of Young Persons*. Fourth edition. To which are now added, *Useful Hints on Drawing and Painting*; formerly published in a separate form. *vi*, 50pp., 10 plates on 7 leaves. Contemporary pencil note at the foot of one plate referring to the diagram. Original boards, with pink printed title label on the upper cover. Backstrip missing, corners worn, but a clean copy. There are various pin holes through the upper board penetrating through to page 8. These were most likely made by a compass point; a bored student? Scarce.

Published by J. Souter, St Paul's Church Yard; and sold by Dickinson, 114, New Bond Street [and others]. 1828. £50.00

“The compiler of this little work thought that, in publishing this fourth edition, it would be rendered more useful and acceptable to young persons, by the addition of his “*Useful Hints on Drawing and Painting*,” which were before published in a separate form [in 1818], and of which no copies remained.”



A hand-book for ladies, unrecorded edition

12. 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. 2nd thousand. xiii, [2], 16-55, [1]p., *initial advert leaf*. A good copy in original blind stamped limp cloth, with gilt palette on upper cover, a.e.g. Crease to upper cover which has cracked the paper on the inner board. Inscription on end-paper 'given by Miss Cotes, 1884.' Preface is signed T.A.O., London, April, 1843, and the work is dedicated to Mr Maurice Dunn. 16mo. H.G. Clarke and Co. (Clarke's Ladies' Hand-Books). 1843. £95.00

~ This edition unrecorded in JISC, which notes just 3 copies of the 1842 edition (BL, Cambridge, Oxford).



13. WHITTOCK, Nathaniel. *The Miniature Painter's Manual*, containing Progressive Lessons on the Art of Drawing and Painting Likenesses from Life on Card-Board, Vellum, and Ivory; with concise remarks on the delineation of character and caricature. [4], 76pp., 3 *hand-coloured engraved plates* (including one of tints), 4 *lithograph plates*, and text woodcuts. A fine copy in original dark blue blind and gilt stamped cloth. With binders' ticket of Burn, 37 & 38 Kirby St. Slight foxing to the uncoloured plates. Very scarce, the only edition to be printed. Copies we have sold in the past show that the work was issued with two variant binder's tickets. This one was issued without adverts, and the Remnants and Edwards issue had adverts. They also display some variance with the style of the gilt framework to the title-lettering on the upper board. small 8vo. Sherwood Gilbert and Piper. 1844. £295.00

~ Copies we have sold in the past show that the work was issued with two variant binders' tickets. By Burn, 37 & 38 Kirby St without adverts, and by Remnants and Edwards with [24]pp adverts. They also display some variance with the style of the gilt framework to the title-lettering on the upper board; and copies are found bound in blue and also brown cloth. One plate depicts 3 portrait examples of character; Captain Cook, William Penn, and Laurence Sterne ("who that looks on this arch waggish face would think it was that of a reverend divine?")

~ William Hartley (1821-1886), was a native of Yorkshire, where he started out as a handloom weaver. In 1842, he became intrigued with illustrations of Wilcox's cycloidal chuck and the turnings that showed its capabilities. He made a connection to John Laycock who had made a geometric chuck superior in design and construction to that of Wilcox. When Hartley moved to Lancashire in 1843, where he apprenticed at the Phoenix Foundry, he met Thomas Norris. Norris had been an ornamental turner for many years, owning a Holtzapffel lathe and geometric chuck similar to Wilcox's.

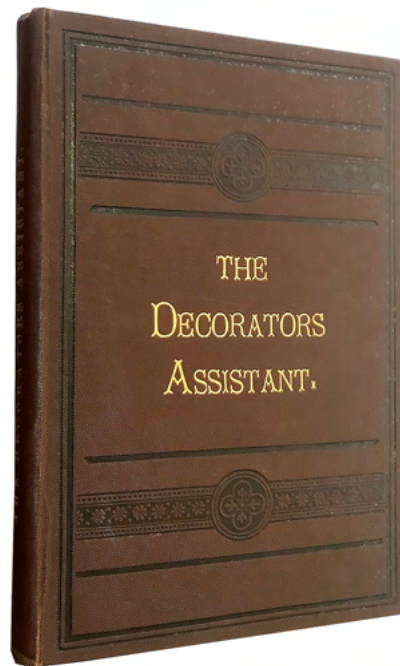
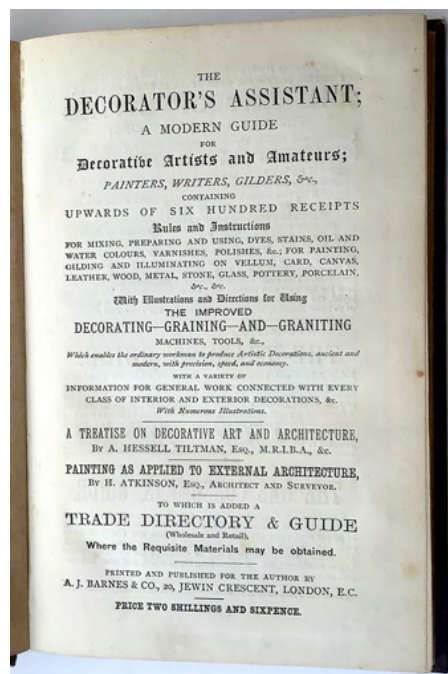
After careful study other geometric chucks, Hartley developed a compound geometric chuck around 1845. By 1867, he was having a public feud in the correspondence columns of the "English Mechanic & Mirror of Science" publication with George Plant who had convinced Hartley to sell him one of his geometric chucks and used it to produce a very similar Plant geometric chuck.

In 1873, Hartley wrote a manuscript *Construction of the Geometric Chuck*, with the intention to have it published complete with drawings and table of settings for cutting patterns. In 1876, after sending some of his turnings to Sir John Herschel, Hartley was presented with the Freedom of the City of London as a Member of the Turners Company.

Hartley continued to develop his chuck design and by 1877, in addition to combining three "sun and planetary motions," a fourth completely new way of giving motion to the chuck was added using another integrated gear train and drive shaft that moved the tool carriage in synchronized motion. While unique, it never became a feature of subsequent maker's geometric chucks.

In 1886, after his death, the contents of Hartley's workshop were auctioned, including medallion cutting machines, wheel cutting machines, and ivory carvings, along with his unique geometric chuck (which went unsold). Years later, it passed through numerous owners and several refurbishing projects, finally resting in the hands of the Society of Ornamental Turners.

For details of that history, see the *Society of Ornamental Turners Bulletins* #106 and #107. Additional details of Hartley life and writings can be found in *Engine Turning 1680-1980*, by Martin Matthews.

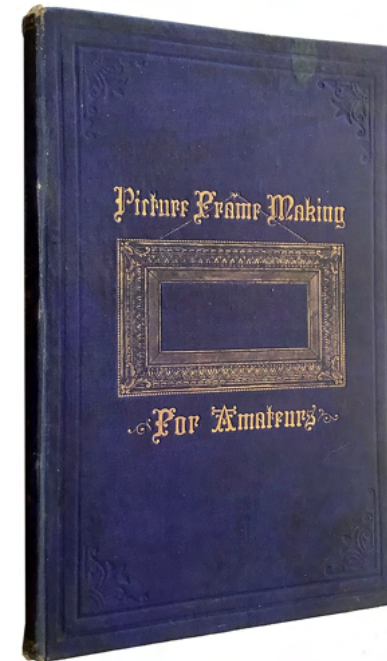
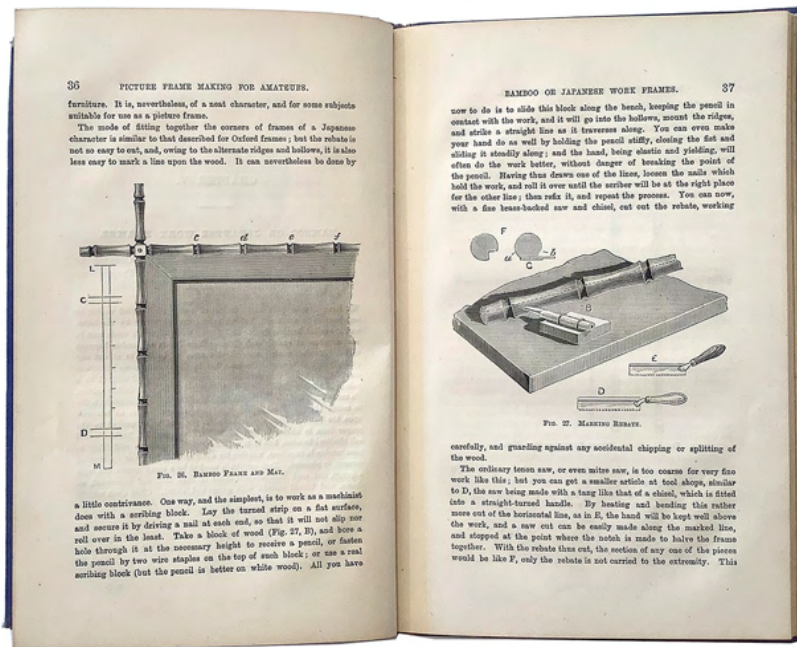


15. DECORATOR'S ASSISTANT (THE). A modern guide for decorative artists and amateurs, painters, writers, gilders, &c. Containing upwards of six hundred receipts, rules and instructions for mixing, preparing, and using dyes, stains, oil and water colours, varnishes, polishes, &c. for painting, gilding, and illuminating on vellum, card, canvas, leather, wood, metal, stone, glass, pottery, porcelain, &c., &c. With illustrations and directions for using the improved decorating - graining - and - graniting machines, tools, &c. With a variety of information for general work connected with every class of interior and exterior decorations, &c. With numerous illustrations. A Treatise on Decorative Art and Architecture by A. Hessel Tiltman. Painting as Applied to External Architecture by H. Atkinson... to which is added a Trade Directory and Guide (wholesale and retail) where the requisite materials may be obtained. 176pp including 16pp of illustrations and adverts. A near fine copy in original dark brown cloth, decorated in black, and gilt lettered.

8vo. printed and published for the author by A.J. Barnes and Co., 20 Jewin Crescent, London, E.C. c1880.

£120.00

~ This appears to be the first edition. JISC records a single copy (Leeds),



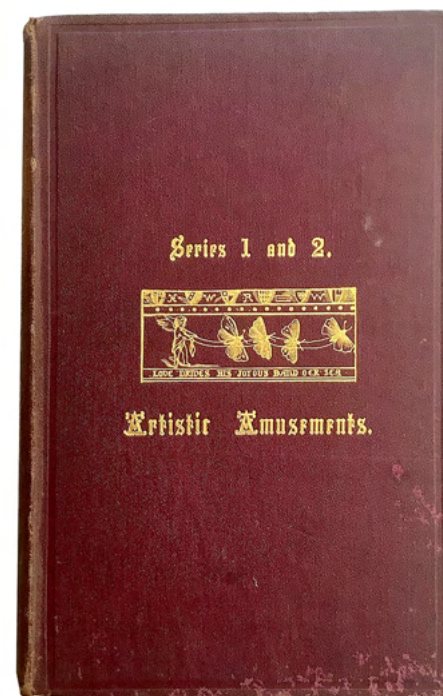
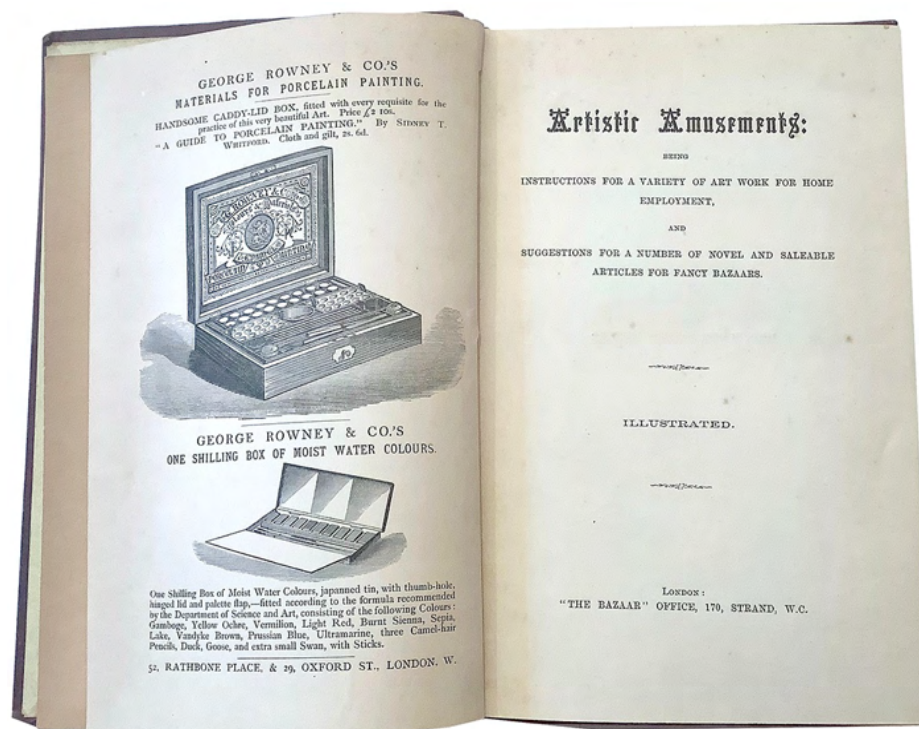
The first edition of the first practical book dedicated to the subject.

16. LUKIN, James. *Picture Frame Making for Amateurs: being practical instructions in the making of various kinds of frames for paintings, drawings, photographs and engravings.* iv, 84, [16]pp '*Catalogue of Practical Books*', 42 wood-engravings in text. A good copy in original blue gilt cloth, a little rubbed and corners bumped. Very scarce.

8vo. L. Upcott Gill. 1882.

£120.00

~ James Lukin (1827-1917), was a student at the Marlborough House Grammar School where, to his delight, he was granted access to the headmaster's lathe room. Rev. Thomas Meyler had purchased Holtzapffel lathe No. 1417 in 1830 and was considered a splendid mechanic. It was there Lukin was instructed in ornamental turning.

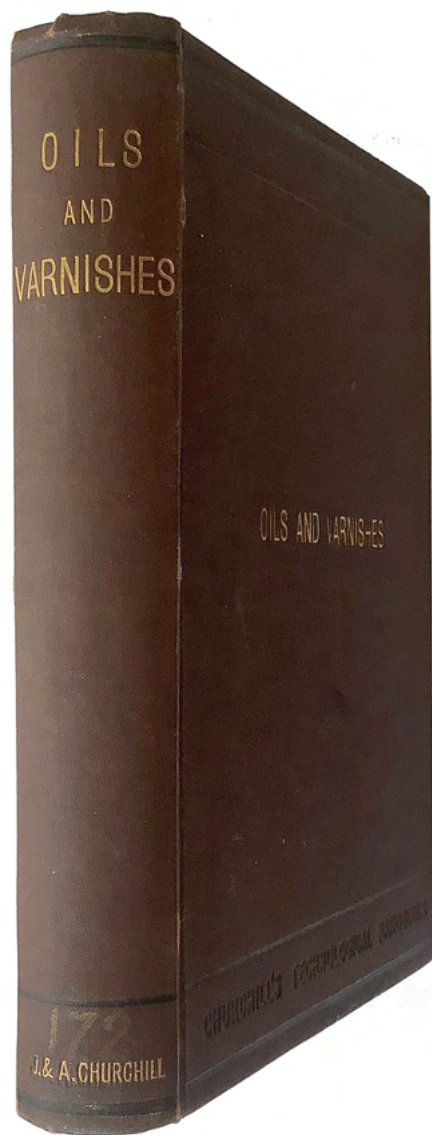


17. ARTISTIC AMUSEMENTS: being instructions for a variety of art work for home employment, and suggestions for a number of novel and saleable articles for fancy bazaars. [2], 112, [1], [3], 32pp illustrated adverts for George Rowney & Co's paint boxes, dated 1884., half-title., advert leaf before title, 47 text wood-engravings. A very good copy in original gilt decorated cloth, [lettered 'series 1 and 2' on upper board]. Spine a little faded, slight mottling to the foot of the front board, and end-papers and half title browned, with small edge tear to the end-paper. JISC records 3 copies only (BL, Cambridge, NLS).

8vo. "The Bazaar" Office, 170, Strand, W.C. [1884].

£75.00

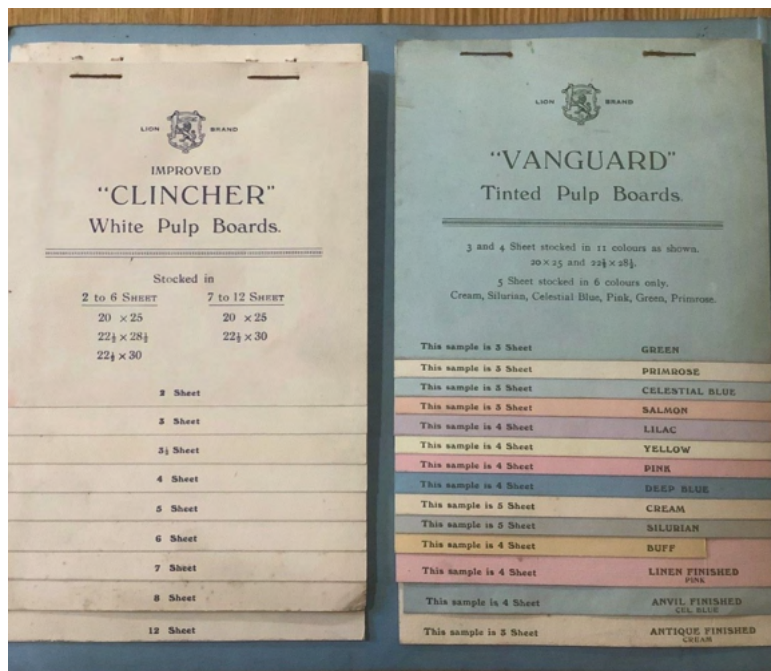
~ The first edition of this scarce manual of handicraft for the Victorian amateur selling goods in shops and bazaars. Subjects include imitation stained glass, colouring photographs, imitation stained glass, shell work, magic lantern slides, picture restoration etc. There is also a section on picture cleaning, using a sponge dipped in warm beer!



18. CAMERON, JAMES. *Oils and Varnishes*. First edition. x, 376pp., half-title., 14 wood engraved illustrations. A very good copy in original gilt lettered dark brown cloth. Some very slight rubbing. Faint number at the foot of the spine. Scarce.
8vo. J. and A. Churchill. 1886. £30.00



19. IMPERIAL BLOCK BLACK LEAD. Four original printed labels for these artists' materials. Two are gilt printed on dark maroon glazed paper, one is printed in black on yellow paper, and another black printed on white. In very good condition.
16cm x 26.5cm; 9cm x 25cm; 4cm x 10.5cm; 13cm x 8.5cm. c1890. £45.00



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

£25.00

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