



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.

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THE CABINET of Arts, or, Ingenious man's companion: containing many hundred rare and

useful secrets in arts, manufactures, chemistry which produce astonishing effects from simple causes... The 3rd edition, enlarged and improved.
Dublin: Printed by J. Charles. 1813.

12mo. xvii, 180pp., 1 unnumbered leaf of plates.

“Chiefly selected from the Encyclopaedia Britannica [sic], Dr. Willich's Domestic encyclopaedia, and other new publications on these subjects.”

THE CABINET of Arts, or, Ingenious man's companion: containing many hundred rare and useful secrets in arts, manufactures, chemistry which produce astonishing effects from simple causes, selected with care from the Encyclopaedia Britannica, and other modern works of established merit. 10th edition, embracing considerable improvements.
Dublin: Printed and sold wholesale and retail by J. Charles. 1814.

12mo. xvii, 180pp., 1 unnumbered leaf of plates.

THE CABINET of Arts, or, Ingenious man's companion: containing many hundred rare and useful secrets in arts, manufactures, chemistry. 12th edition, very considerably enlarged and improved.
Dublin: Printed by J. Charles. 1820.

12mo. xi, [1], 26-228pp, 1 unnumbered leaf of plates

see: THE REPOSITORY of Useful Arts & Sciences, or Ingenious Man's Companion; containing many hundred rare and valuable receipts, curious experiments, &c in the arts, manufacturer & chemistry, which produces astonishing effects from simple causes.
12mo. Published by W. Gibson. 1824.

The fourteenth edition. xx, 282pp., engraved frontispiece.

THE REPOSITORY of Useful Arts & Sciences, or Ingenious Man's Companion; containing many hundred rare and valuable receipts, curious experiments, &c in the arts, manufacturer & chemistry, which produces astonishing effects from simple causes. Fourth edition, very considerably enlarged and improved, by an introduction from the most modern authorities, of directions for malting, brewing, distilling, and home made wines; best methods known for destroying vermin, of all kinds; of painting, varnishing, gilding, dyeing, staining, useful arts, bleachings, building, fire-works, experiments, &c.
1825.

12mo. xx, [1], 22-252 pages, 1 unnumbered leaf of plates.

THE CABINET of useful arts & manufactures: designed for the perusal of young persons.

Dublin: Printed by Christopher Bentham, 19, Eustace-street, 1820.

12mo. vii, [9]-180pp., frontispiece, text illustrations, tail-pieces. "Price bound in sheep, 8d. and in grain, 6d." The Preface -- Manufacture of Glass -- Porcelain -- Linen -- Rope Making -- The Cotton Manufacture -- The Art of Calico Printing -- The Manufacture of Wool -- The Silk Manufacture -- The Manufacture of Hats -- of Leather -- of Paper -- The Art of the Type Founder -- Printing -- Book Binding -- The Manufacture of Sugar -- of Salt -- Brewing -- Distilling -- Watch Making -- Baking -- Engraving -- The Copper-plate Printer -- Button Making -- The Cork Cutter.

"...designed to give an insight into some of those Arts and Manufactures, which minister daily, nay hourly, to our convenience and comfort; though perhaps, many of us have never yet reflected how much, even the poorest, are indebted to them" (Preface).

THE CABINET of useful arts & manufactures: designed for the perusal of young persons.
Dublin: Printed by P.D. Hardy. 1820.

12mo. vii, [9]-180pp., frontispiece, text illustrations, tail-pieces.

THE CABINET of useful arts & manufactures: designed for the perusal of young persons.
Dublin: Thomas Courtney, 18, Whitefriar-St. 1821.

12mo. vii, [9]-180pp., frontispiece, text illustrations, tail-pieces.

THE CABINET of useful arts & manufactures: designed for the perusal of young persons.
Dublin: Printed by W. Folds & Sons, 59 Great Strand-Street. 1825.

12mo. vii, [9]-180pp., frontispiece, text illustrations, tail-pieces. [Eight full page illustrations representing cottage trades, these are: Cottage industry, weaver, rope maker, calico printer, currier, paper making, letter press, salt mine plus two plates illustrating important resources, the beaver and the seal.]

THE CABINET of useful arts & manufactures: designed for the perusal of young persons.
Dublin: Printed by Christopher Bentham, 19, Eustace-street, 1825.

12mo. vii, [9]-180pp., frontispiece, text illustrations, tail-pieces.

THE CABINET of useful arts & manufactures: designed for the perusal of young persons.
London: W. Wetton. 1825.

12mo. vii, [7]-180pp., frontispiece, text illustrations, tail-pieces.

THE CABINET of useful arts & manufactures: designed for the perusal of young persons.
Printed for The Executrix of the Late W. Wetton, (London), 1836.

12mo. vii, [7]-180pp., 10 wood-block plates.

CALFE, John. Colour Seller at St Luke's Head without Temple Barr... trade card in BM, reproduced Ayres p.129. Engraving signed J. Savage fe. (reproduced Heal 3), 134 x 93mm. Also in Pepys Collection 501i. Also noted in Heal, Sign Boards as Colourman c1690. Calfe's trade card, depicting St Luke with a palette and easel, described him as a 'Colour Seller', and advertised 'all sorts of Colours, Oyles,/ Varnish, Brushes, pencils for all sorts of painting, prim'd Cloths/ Colours ready prepared for House painting, Pictures, & School Works,/ Leafe Gold, & Silver, Speccles, & Mettals for Jappanning, &c' (Heal coll. 89.26, with list of disbursements on the reverse for the period 1709-12, repr. Ayers 1985 p.129). This trade card is also known in another version, engraved by John Savage in the late 17th century (Banks coll. 89.4; Pepys Library, Cambridge, repr. Ambrose Heal, 'Samuel Pepys His Trade Cards', Connoisseur, vol.92, 1933, p.166). Calfe also sold tea, coffee and chocolate among other goods. He died in 1720, leaving a lengthy will, proved 2 December that year, in which he mentions his son, John Calfe junior, and refers to his stock in both the colour and the tea trades (PCC wills); post mortem inventory and associated documents are preserved in the National Archives (PROB 3/19/213). His son was apprenticed to Simon Duncalf of the Cutlers' Company on 26 January 1720.

BM Banks,89.4.+ / see also: British artists' suppliers, 1650-1950

CALLCOTT, Augustus Wall. Bound notebook containing notes by Sir Augustus Wall Callcott on technical aspects of painting, such as composition, perspective and colour, 1817. Bodleian Library [MS. Eng. c. 2726](#). in the Papers of Sir Augustus and Maria, Lady Callcott, 1768-c.1882

CALLCOTT, Maria (Dundas) Graham, Lady. Essays Towards the History of Painting. Edward Moxon, Dover Street, London: Bradbury and Evans, Printers, Whitefriars. 1836.

12mo. [6], iv, [2], 269, [1]p., advert leaf., errata slip.

CALLCOTT, Maria (Dundas) Graham, Lady. Continuation of Essays Towards the History of Painting. Edward Moxon. 1838.

12mo. 39pp.

CALLINGHAM, James. Sign Writing and Glass Embossing; a complete illustrated manual of the art.
Simpkin, Marshall & Co., Stationers' Hall Court; and Brodie & Middleton, 79, Long Acre, 1871.

small 8vo. 208pp., numerous text illustrations.

CALLINGHAM, James. Sign Writing and Glass Embossing; a complete illustrated manual of the art.
Brodie & Middleton. 1880.

small 8vo. Second edition. 208pp., numerous text illustrations.

CALLINGHAM, James. Sign Writing and Glass Embossing; a complete illustrated manual of the art.
Brodie & Middleton. 1880.

small 8vo. Third edition. 208pp + advert leaf., numerous text illustrations.

CALLINGHAM, James. The Painters' and Grainers' Handbook. A complete illustrated guide to painting, graining, distempering, sign-writing, gilding, and glass embossing.
Brodie & Middleton: Simpkin, Marshall. 1873.

8vo. 28th edition. iv, [1], 6-160pp., decorative title-page and numerous text illustrations.

CALLINGHAM, James. The Painters' & Grainers' Handbook: a complete illustrated guide to painting, graining, distempering, sign-writing, gilding, and glass embossing, with instructions for using the patent graining rollers, also specimens of alphabets, with numerous useful recipes for painters and decorators.
Brodie & Middleton : Simpkin, Marshall, 1885.

8vo. 31st edition. iv, [1], 6-160pp., decorative title-page and numerous text illustrations.

[CALLOT, Jacques., after]. Diverse Frolicksome Figures After Callot for the Instruction of Youth in the Art of Drawing. Price 6 pence. Engraved title-page and 24 numbered plates.
oblong 8vo. [London?] P. Foudrinier. c1783.

A copy, lacking plate 19, appeared at auction in 1991. We subsequently obtained this, and it is now in the Huntington (496472). It has the calligraphic book-label for John Nicholl, 1783 drawn onto the inner pastedown

CALLOT, Jacques. Callot's Collection of Landscapes and Views.

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

CALLOW, John. Vere Foster's Painting for Beginners. First stage, Teaching the use of one colour. Ten facsimiles of original studies in sepia by J. Callow and numerous illustrations in pencil; with full instructions in easy language.
London; Glasgow; Edinburgh; Dublin: Blackie & Son. 1884.

4to. 40, [4]pp adverts., title-page and text printed within thin black rule border. Lithographed plates mounted on verso of text pages and included in pagination. Plates are printed in sepia. All plates and illustrations are unsigned. "Interspersed through the Work will be found a number of Vignettes (reduced from Vere Foster's various Drawing-books), which are intended as incentives to the study of other branches of art. It would even be good practice to copy them in the small size, and some of the sketches could be used for reproducing in color." [Preface].

Also a 'Second Stage' - these form part of Vere Foster's Painting for Beginners series.

CALLOW, John. Vere Foster's Landscape Painting for Beginners. Second stage, teaching the use of seven colours. Twenty facsimiles of original drawings by J. Callow, and many illustrations in pencil; with full instructions in easy language.
Blackie. 1895.

4to. 76pp., 20 mounted colour lithographs.

CALVERT, Mr. Drawing master at the Mechanics' Institution, Manchester.
14th June 1833 - Liverpool Mercury.

CALVERT, Frederick. Lessons on Landscape...consisting of Pencilling, Shadowing, and Colouring.
J. Tyler for Burgis & Barfoot. 1815.

oblong folio. (12)pp with 2 water-colour specimens., 18 engraved plates (6 soft-ground etchings, 6 sepia aquatints, and 6 hand-coloured aquatints).

Delaware, V & A: Prideaux 191.

CALVERT, Frederick. The Young Artist's Instructor.
Pubd. June 21, 1823, by Hodgson & Co., 10, Newgate Street.

oblong 4to. Lithographed title and 48 lithographs in progressive states, (24 hand-coloured). One leaf of text and rules to be observed. Some plates dated Dec. 1822;

1822; and Feb. 1823.

Yale, Delaware. Abbey, J.R. Life,; 103.

[Yale Center for British Art](#)

CALVERT, Frederick. Studies of Trees, Drawn from Nature. No. 2.
For the Publisher, J. Dickinson, 114, New Bond Street. August, 1822.

oblong 4to (320 x 250mm). *4 lithograph plates, the first dated August 1822. Hand numbered '2' on the upper wrapper. Price 2s. 6d on upper wrapper.*

Unrecorded in Wordcat.

CALVERT, Frederick. Studies of Trees, Drawn from Nature. No. 3.
For the Publisher, J. Dickinson, 114, New Bond Street. August, 1822.

oblong 4to (320 x 250mm).. *4 lithograph plates, the first dated August 1822. Hand numbered '2' on the upper wrapper. Price 2s. 6d on upper wrapper.*

Unrecorded in Wordcat.

CALVERT, [Frederick]. Picturesque Views by Calvert.
Hodgson & Co. 10 Newgate St., June 24, 1823.

small oblong 4to. *Lithograph title-page and 24 undated lithographic plates (numbered 1-4, 29-32, 9-24) mainly depicting rustic cottages but also with some coastal scenes.*

Smith College.

Calvert was a noted landscape and maritime artist and published a number of drawing books as well as collections of views which are often idiosyncratic in their compilation. This is similar to his work, *A Series of Sketches of Cottages, Landscapes, Trees, Bridges, Water-falls, Ruins, Castles, Boats, &c.* [title taken from front cover label] of c1830. He contributed drawings, which were engraved by T Radclyffe and with text by William West, to *Picturesque Views, and Descriptions of Cities, Towns, Castles, Mansions, and other Objects of Interesting Features in Staffordshire & Shropshire*, 1830. See also: *The Isle of Wight Illustrated in a Series of Coloured Views. engraved in Aqua-tint by Mr. Percy Roberts from the original Drawings of the late Mr. F. Calvert.* 1846.

CALVERT, Frederick. Calvert's lithographic drawing book. No. 3.
Hodgson & Co. 1820's.

oblong 4to. *4 unnumbered leaves of plates: all illustrations (chalk lithographs).*

Toronto.

CALVERT, Frederick. Ruins: illustrative of ancient splendor : in a series of lithographic drawings.

Published by the proprietors, Hodgson & Co. 10 Newgate-Street, 1825.

oblong 4to. *20 unnumbered leaves of plates. South west view of the Abbey Church St. Alban's. Decr. 20. 1822 -- Lyme Castle, Kent. Decr. 20. 1822 -- South east view of Tintern Abbey, Monmouthshire. Decr. 20. 1822 -- N.e. view of Tintern Abbey, Monmouth. Jan: 1823 -- South west view of Eltham Palace, Kent. Decr. 20th 1822 -- N.e. view of Eltham Palace, Kent. Feb. 1823 -- Interior of Netley Abbey, east view, Hants. Jany. 1823 -- Roslin Castle, near Edinburgh. Jany. 1823 -- Rochester Castle. June 1823 -- Fountains Abbey. June 1823 -- S.e. view of Newark Abbey, Surrey. June 1823 -- North east view of Waltham Abbey -- Melrose Abbey, Scotland. June 182[4?] -- Otford Castle, Kent. June 19, 1824 -- Kildare Abbey. June 1824 -- Lanercost Priory, Cumberland. June 1824 -- East view of Kenilworth Castle. 1825 -- North view of Kenilworth Castle. 1825 -- Warwick Castle, from the garden of Rd. Tomes Esqr. 1825 -- South west view of Warwick Castle. 1825.*

Most plates are signed "F. Calvert del." and "Printed by C. Hullmandel"; each has imprint, most with dates, ranging from 1822 through 1825./ Smith College Rare Book Room copy includes the original printed gray front wrapper, with cancel slips (of the same heavy paper as the wrapper) covering two areas of text, portions of which can be read with back lighting; one, between title and imprint, reads in part: "Number one. Contents" (with the rest obscured by ornaments printed on the back of the cancel slip); the other, below the imprint, reads "Half a guinea."

Smith College.

CALVERT, Frederick. The Amateur Draughtsman.

Pub[lished] Sept. 1825, by Will[ia]m Cole, 10, Newgate St.

oblong 8vo. *No text, caption titles only., 48 uncoloured lithograph views, including lithograph title-page. Abbey Life 105 noting that the numbering on the plates reaches 52 although only 47 views present.*

FirstSearch notes 49 leaves of plates; Huntington, Yale, Toronto.

CALVERT, Frederick. Rural Scenery.

Hodgson & Co. 10 Newgate St. c1825.

oblong 4to. *Title and half-title., 16 coloured lithograph vignette views. Watermarked 1824. Abbey copy watermarked 1822-1825.*

No. 1. Mucruss Abbey, Killarney -- 2. Saltwood Castle, Kent -- 3. Ross Castle, Killarney -- 4. Duddingstone Mill, near Edinburgh -- 5. Netley Abbey, near Southampton -- 6. St. Alban's, Hertfordshire -- 7. Hadleigh, Devonshire -- 8. Northern Salmon Fishery, near Southampton -- 9. Distant view of York -- 10. View near Teignmouth, Devonshire -- 11. View near Truro, Cornwall -- 12. Linlithgow Priory -- 13. Richmond -- 14. Purfleet -- 15. Enniscorthy -- 16. Lullingston, Kent.

Abbey Life 104; Phil Mead 1992, 2 parts in wrappers.

[Yale Center for British Art](#)

CALVERT, FREDERICK. British Scenery.

Pubd. by Hodgson ... 1824-1825. [Part 2] has imprint: London : Pubd. by Willm. Cole ..., 1825]

oblong 4to. [Pt. 1]: Plates 3, 6, 7, 8; [pt. 2]: Plates 9-12.

Toronto, [Yale Center for British Art](#).

CALVERT, Frederick. Sketchers' Elementary Drawing Book.

Thomas McLean. 1826.

oblong 4to. 16 unnumbered leaves of illustrations.

Library Company of Philadelphia.

CALVERT, F[rederick]. A Series of Sketches of Cottages, Landscapes, Trees. Bridges, Water-falls, Ruins, Castles, Boats, &c. [title taken from front cover label].

n.d. n.p. c1830.

oblong 4to. 60 numbered uncoloured lithograph plates.

RIBA; [Yale Center for British Art](#)

Calvert published a number of drawing books as well as collections of views [see Marlborough cat 155, item 163, Coelestes et Inferie], including Rural Scenery (c1825) and The Amateur Draughtsman (1825). This appears to have been issued without title-page or text and may have been a compilation of plates from his other smaller works. We can find no record of this title and a recent inserted letter from the British Library confirms that there is no copy in their collection.

“Calvert was born around 1785 in Cork, and worked as an artist in Ireland before emigrating to England in 1815. At least one of his early Irish prints has survived (see Thieme-Becker (1992)). In England he tried to establish a career as a topographical

and marine artist, and began to have some success in the 1820s, when he published *The young artist's instructor* (London: Hodgson and Co., 1823; Abbey, Life 103) and *Rural scenery* (London: Hodgson and Co., [ca. 1825]; Abbey, Life 104). He also contributed drawings to William West's *Picturesque views, and descriptions of cities, towns, castles, mansions, and other objects ... in Staffordshire and Shropshire* (2 vols, Birmingham: William Emans, 1830-1831), and to William Smith's *A new and compendious history, of the county of Warwick* (Birmingham: William Emans, 1830). William Emans reprinted the two volumes of West's work separately in 1834. Calvert also lithographed the plates in Samuel Ireland's *Picturesque views on the Severn* (London: G. and W.B. Whittaker, 1824; Abbey, Scenery 429).

The present series of lithographs was issued in at least two forms. Forty-eight of the same plates were published with a title-plate as *The amateur draughtsman* (London: William Cole, 1825; Abbey, Life 105). It was probably for this form of publication that the 1825 imprint of William Cole was added to plate 33, and it is unclear whether the present form of the work, with 60 plates and the title printed in gold on a roan cover label, was published at the same time and by the same printseller. The Yale Center for British Art has the first two fascicles of a work entitled *British Scenery*, also published by William Cole in 1825 (see RLIN); these consist of four and five numbered views respectively, and a title-plate for each part, and this may represent another impression or issue of some of the same material. Indeed, it is possible that the work began publication as *British Scenery*, and upon completion was rechristened by Cole, or perhaps by the artist, under the present title; *The Amateur Draughtsman* appears to have been another partial issue, made perhaps before part-publication was complete. Thus, the present form of the work may have been issued in 1825, or a few years later. It cannot be earlier, since Cole did not begin trading at 10 Newgate Street until 1825, and is last recorded there in 1827. Another copy of the work, at Yale, has the same cover-title and is dated [1830?] in their catalogue, although this date was evidently supplied by the bookseller from whom the volume was purchased. What may perhaps be an earlier form of the work was published by Hodgson and Company in 1823, with the title *Picturesque views by Calvert* (see Spelman 46:21); this has not been seen, but contains at least 24 views of cottages and scenery, and may well represent the first form in which some of these plates were published. The appearance of the letter 'C' before some of the plate numbers may signify only that these belong to Calvert's book of 'Cottages'; alternatively, it may indicate that this was his third independent publication, *The Young Artist's Instructor and Rural scenery* being notionally, perhaps, A and B. Calvert appears to have published nothing more during the 1830s, but in the early 1840s was involved with *The Isle of Wight illustrated* (London: G.H. Davidson), which was completed in 1846, with 'coloured views, engraved in aqua-tint by Mr. Percy Roberts, from the original drawings of the late Mr. F. Calvert' (see Abbey, Scenery 351). The Bodleian holds the first few fascicles of this work (G.A. Hants 4 14), probably issued in 1845, in which Calvert is not described as 'late'. He is also recorded as having exhibited paintings of 'sea-pieces' until 1844 (see Graves, Dictionary), so evidently died in or around 1845." [ref RIBA entry].

CAM, Joseph. Trade card of Joseph Cam, colourman and painter, at the Oil Jar, corner of Tothill Street, near the Gate House, Westminster, London; text within ornamental frame, with

three jars on top. Engraving and etching. 103mm x 127mm.

BM: Heal,89.27

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

8vo. x, 376pp., half-title., 14 wood engraved illustrations.

CAMERON, JAMES. Oils and Varnishes.
J. and A. Churchill. 1896.

Third edition. 8vo. [8], 376pp., wood engraved illustrations, tables.

CAMPER, Petrus. The Works of the late Professor Camper, on the connexion between the science of anatomy and the arts of drawing, painting, statuary, &c. &c. in two books. Containing A Treatise on the Natural Difference of Features in Persons of Different Countries and Periods of Life; and on Beauty, as Exhibited in Ancient Sculpture; with a New Method of Sketching Heads, National Features, and Portraits of Individuals, with Accuracy, &c. &c. Illustrated with seventeen plates, Explanatory of the Professor's leading Principles. Translated from the Dutch by T. Cogan, M.D. printed for C. Dilly, in the Poultry, 1794.

4to. xxiii, [1], 175, [1]p., engraved portrait frontispiece dated Nov 1st 1794 by Reiner Vinkdes, after T. Kirk, and 17 folding engraved plates.

ESTC T72478. A translation of "Dissertation physique sur les différences réelles que présentent les traits du visage," and "Discours prononcés en l'Académie de Dessein d'Amsterdam..

CAMPER, Petrus, The Works of the late Professor Camper, on the connexion between the science of anatomy and the arts of drawing, painting, statuary &c. &c. ; containing a treatise on the natural difference of features in persons of different countries and periods of life, and on beauty, as exhibited in ancient sculpture ; with a new method of sketching heads, national features, and portraits of individuals, with accuracy, &c. &c. Sold by J. Hearne. 1821.

4to. xxiii, [1]p, 175pp., engraved portrait frontispiece and 18 engraved plates, some folding.

CAMPION, G. Four Plates of Ornamental Penmanship; consisting of complete alphabets, in roman print, german text, old English, and italic print. From designs by G. Campion, and

engraved by W. Alexander.
oblong 4to. William Darton. 1820.

4 unnumbered leaves of plates.

BL.

CAMPION, G. Four Plates of Ornamental Penmanship; consisting of complete alphabets, in roman print, german text, old English, and italic print. From designs by G. Campion, and engraved by W. Alexander.
oblong 4to. William Darton. 1828.

4 unnumbered leaves of plates.

BL.

CAMPION, G. Introduction to Ornamental Writing, for the use of Artists, Painters, and Sculptors. From designs by G. Campion.
William Darton and Son. c1830.

8vo. 6 plates engraved on one side only.

Princeton, [Yale Center for British Art](#).

CAMPION, George Bryant. W. H. Mason's New Drawing Book of Sketches from Brighton Beach.

W.H. Mason at his Repository of Arts, 81, King's Road, Brighton. October 29th, 1840.

oblong 4to. 3 lithograph plates, stitched as issued in original highly decorative printed wrappers.

V & A; [Yale Center for British Art](#). W.H. Mason succeeded R. Ackermann at the Brighton branch of Ackermann's Repository of Arts. This work is "respectfully dedicated to the Hon. Col. Greville."

CAMPION, George Bryant. *Campion's Groups* [of Figures on Stone, by Fairland.]
Published by Ackermann & Co., 1833.

oblong 4to. 22 unnumbered leaves of plates. Each leaf signed: Geo. B. Campion delt. and T. Fairland lith.

Williams College. Ford p.222

June 4 - Dec. 17 1870 at Christies: Catalogue of the remaining works of George B. Campion, deceased, member of the institute of painters in water colours, and one of the masters of the Royal Military Academy, Woolwich; comprising about 700

pictures, sketches, and studies, including the original sketches of the camp at Chobham. 29pp.

CAMPION, George Bryant. Groups of Figures, for Illustrating Landscape, Marine, and other Drawings; from original designs. Drawn on stone by T. Fairland. In Twelve Numbers, each containing Four Plates. Price 1s. 6d. per number. No. 1. published by Ackermann and Co., 96 Strand. [plates dated 1833].

oblong 4to. Four lithograph plates each with six rural groups of figures. Advertisements on the rear cover.

Very scarce, Worldcat recording just a single copy of No. III (Victoria State Library).

CANTON, Gustav. Canton's Studies of Animals. Leipzig, Frederich Fleischer, London, Joseph Myers. c1860.

small oblong folio. Nine parts, each with 4 tinted lithographs printed on warm buff ground. Issued without letterpress. Title incorporated in a lithographed landscape view on each upper wrapper.

BL

CANTON, Robert. Canton's School Studies, adapted for chalks on tinted paper, also for erasing paper. R. Canton. c1860.

oblong 4to. Part I (of 6). (4)pp., 3 tinted plates.

Ken Spelman 2001

CANTON, Robert. The Art of Illuminating Made Easy. R. Canton. 1863.

oblong 8vo. 16pp of illustrations (some colour), including cover.

BL, Oxford; Boston.

CAPES, John. John Capes, 75 Myddleton St, Clerkenwell, London 1836, 13 Dean St, Shoreditch 1837-1839, King's Mead Cottages, New North Road, London by 1841-1842, 6 Canonbury Terrace, Islington 1844-1861, 5 Rosomans Buildings, Islington Green 1861-1870, 25 Lonsdale Square, Islington 1871-1879. Artists' brush manufacturer. Also trading from 9 Holden Terrace, Pimlico ('six doors from Victoria Station') 1873-1876, as artists' colourman.

ref: British artists' suppliers, 1650-1950

CARBONNIER, Casimir. Studies of Heads.
Ackermann. c1840.

Ford. p.222

He contributed to *Rodwell and Martin's Drawing Book for 1823*. Also to *The Lithographic Drawing Book for the Year 1826*, Printed for J. Dickinson, 1826.

CARLYLE, Robert. Drawing Master in Carlisle.

CARMICHAEL, James Wilson. The Art of Marine Painting in Water-Colours.
Winsor & Newton. 1859.

8vo. 50pp., plates.

CARMICHAEL, James Wilson. The Art of Marine Painting in Water-Colours.
Winsor & Newton. 1859.

Second edition. 8vo. 50pp., plates.

CARMICHAEL, James Wilson. The Art of Marine Painting in Water-Colours.
Winsor & Newton. 1860.

Third edition. 8vo. 50pp., plates.

CARMICHAEL, James Wilson. The Art of Marine Painting in Water-Colours.
Winsor & Newton. 1862.

Sixth edition. 8vo. 50pp., 10 unnumbered leaves of plates.

CARMICHAEL, James Wilson. The Art of Marine Painting in Water-Colours.
Winsor & Newton. 1873.

8vo. 77, [51]-101pp., illustrations.

CARMICHAEL, James Wilson. The Art of Marine Painting in Water-Colours.
Winsor & Newton. 1874.

Tenth edition. 8vo. 50, 54pp, 11 unnumbered leaves of plates (including frontispiece).

CARMICHAEL, James Wilson. The Art of Marine Painting in Water-Colours.
Winsor & Newton, 1878.

Thirteenth edition. 8vo. 50, 51pp, illustrations.

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

8vo. 77, 36pp., 10 unnumbered leaves of plates.

“The pagination of this [undated] edition [date from note on title-page] is different than the 1864 Bodleian copy because the typesetting has changed. However with the exception of some slight rewording, usually to clarify a passage, it is the same as the 1864 edition.” Carlyle, Leslie. *The Artist’s Assistant*, 2001.

CARMICHAEL, James Wilson. The Art of Marine Painting in Oil-Colours.
Winsor & Newton. 1866.

Third edition. 8vo. 77pp., 10 unnumbered leaves of plates.

CARMICHAEL, James Wilson. The Art of Marine Painting in Oil-Colours.
Winsor & Newton. 1877.

Eighth edition. 8vo. 77pp., 12 unnumbered leaves of plates.

CARMICHAEL, James Wilson. The Art of Marine Painting in Oil-Colours.
Winsor & Newton. 1880.

Eleventh edition. 8vo. 77, [1]p., frontispiece & 9 plates.

CARMICHAEL, James Wilson. The Art of Marine Painting in Oil-Colours.
Winsor & Newton. 1883.

Twelfth edition. 8vo. 77, [1]p., frontispiece & 9 plates.

CARMICHAEL, James Wilson. The Art of Marine Painting in Oil-Colours.
Winsor & Newton. 1883.

Thirteenth edition. 8vo. 77, [1]p., frontispiece & 9 plates.

CARMICHAEL, James Wilson. The Art of Marine Painting in Oil-Colours.
Winsor & Newton. 1884.

Fourteenth edition. 8vo. 77, [1]p., frontispiece & 9 plates.

CARMICHAEL, James Wilson. *The Art of Marine Painting in Oil-Colours.*
Winsor & Newton. 1885.

Fifteenth edition. 8vo. 77, [1]p., frontispiece & 9 plates.

CARMICHAEL, James Wilson. *Marine Painting: comprising The art of marine painting in water-colours and the art of marine painting in oil colours.*
Winsor & Newton. 1885.

8vo. 50, 77, 101pp., illustrations.

CARNAN. Carnan's Ladies Complete Pocket Book for 1802 depicts five ladies, indoors and standing around a drawing table. The picture was designed by the draughtsman and book illustrator Henry Corbould and engraved by Samuel Springsguth. One woman is engaged in copying a drawing placed on an easel in front of her while another woman points to the picture and instructs her.

Ref: *Sarah Sophia Banks: Femininity, Sociability and the Practice of Collecting in Late Georgian England.* Arlene Carol Leis, York, 2013.

CARPENTER, George. *First Lessons in Drawing and Design; or pencilled copies and easy examples. Intended as a preparation for the drawing master.*
C.H. Law. 1854.

4to. Twelve numbers.

British Library, V & A.

CARR, W. Carver, Gilder, & Ornamental Painter, St. James's Street, Lynn. *Hatchments & Arms neatly Emblazon'd.* Lynn, c. 1850.
Trade card, 140 x 85 mm.

CARRACCI, Annibale. *The Principles of Drawing Made Easy. Taken from Curious Originals in the Collection of Dr Mead.*
Sold by T. Major Engraver to His R.H. the Prince of Wales at the Golden Head in Chandos Street near St Martins Lane. Where may be had a great variety of fine prints & all materials proper for Drawing. 1805.

4to. Engraved title-page, and 30 plates. Six of the plates have imprint: "Pub. June 1,

1805 by S.W. Fores No. 50 Piccadilly." This appears to be a re-issue of the c1755 edition.

V & A; Huntington.

CARROLL, John. Freehand Drawing Lessons for the Blackboard: a set of 24 graduated examples with analytical diagrams of the construction of each subject. By John Carroll, drawing master, Hammersmith Training College. 'Price Six Shillings' (upper cover). Jarrold & Sons, 3, Paternoster Buildings, [between 1872 and 1893].

320mm. 1 portfolio (24 sheets on thick card: illustrations.) Instructions for their use are printed on the upper cover, and a contents list is on the inner front board. The read board carries advertisements.

"The copy [i.e., each of the 24 examples] should be placed either above or at the side of the black board, so that all may see the subject of their lesson. The teacher will then shew them how best to begin, by copying on the board, on a large scale, the first diagram of the construction ..." Text of "How to use the cards." Jarrold & Sons traded at this address from 1872-1893.

John Carroll died in 1915, and at a requiem held in his honour, it was recorded that he held an "honoured place in the history of the College. Mr. John Carroll, as student at Hammersmith, headmaster at St. John's Wood, and art master at his Alma Mater for many years, with the interval since he left the College to continue his work in a wider sphere as one of the most successful art masters in London, covered a period of fifty years, and his name, his genial personality, and his good works will be a treasured memory to thousands in all parts of the country upon whom he has left the impress of his sterling character. With his devotion to art he had a love for his profession as a teacher, and his text books... remain in consequence a challenge to the best. The fine and spacious library of the College, which was originally intended as a large dining-hall, is adorned with fine decorative panels filling the walls with copies of great masterpieces of religious art, a work of love in which Mr. Carroll has left an enduring mark of affection for the old College."

V & A; [Yale Center for British Art](#).

CARROLL, John. Practical Geometry for art students ... Adapted to the second grade art syllabus of the Science and Art Department, South Kensington. Burns & Oates. 1881

8vo. 96pp.

CARROLL, John. Practical Geometry for art students ... Adapted to the second grade art syllabus of the Science and Art Department, South Kensington. Burns & Oates. 1881

Second edition. 8vo. 96pp.

CARROLL, John. Practical Geometry for art students ... Adapted to the second grade art syllabus of the Science and Art Department, South Kensington.
Burns & Oates. 1886

Sixth edition. 8vo. 96pp.

CARROLL, John. Practical Geometry for science and art students: a course of lessons on the construction of plane figures and scales, pattern drawing, geometrical tracery and elementary solid geometry ... followed by lessons on graphic arithmetic.
Burns & Oates. 1888.

Tenth edition. 8vo. 152pp.

CARROLL, John. Practical Geometry for art students ... Adapted to the second grade art syllabus of the Science and Art Department, South Kensington.
Burns & Oates. 1893

Twenty second edition. 8vo. 96pp.

CARROLL, John. Practical Geometry for science and art students: a course of lessons on the construction of plane figures and scales, pattern drawing, geometrical tracery and elementary solid geometry ... followed by lessons on graphic arithmetic.
Burns & Oates. 1894.

Twenty third edition. 8vo. 152pp.

CARROLL, John. Practical Geometry for science and art students: a course of lessons on the construction of plane figures and scales, pattern drawing, geometrical tracery and elementary solid geometry ... followed by lessons on graphic arithmetic.
Burns & Oates. 1898.

Thirty eighth edition. 8vo. 152pp.

CARROLL, John. Practical Geometry for science and art students: a course of lessons on the construction of plane figures and scales, pattern drawing, geometrical tracery and elementary solid geometry ... followed by lessons on graphic arithmetic.
Burns & Oates. 1899.

Fortieth edition. 8vo. 152pp.

CARROLL, John. Second Grade Test Papers. Freehand, etc.
G. Philip & Son. 1884.

oblong folio.

CARROLL, John. Second Grade Test Papers. Practical Geometry, etc.
G. Philip & Son. 1884.

oblong folio.

CARROLL, John. The Principles and Practice of Linear Perspective, etc.
G.W. Bacon & Co. 1892.

8vo. 76pp.

CARROLL, John. A Key to Carroll's Geometry: consisting of solutions to the exercises in orthographic projection and solid geometry.
Burns and Oates. 1893.

8vo. 48pp.

CARTER, Edmund. The Artificer's Looking-Glass: containing, an exact and diverting representation of the lives, conduct, characters, and various humours of the following professors; as it was taken from their own Mouths, in their several respective addresses to Mother Art. Viz. Limners, Stone-Carvers, Glass Blowers, Frame-Work-Knitters, Taylors, Hatters, Carpenters, Joyners, Brick-Layers, Sawyers, Plaisterers, Glaziers, Weavers, Wine-Coopers, Potters, Dancing-Masters, Pipe-Makers, Watch-Makers, &c. By Edmund Carter, Philo-Ars.
printed for J. Wilford, at the Three Flower de-Luces, in Little-Britain, 1726.

8vo. [8], 62, [2]pp. Final leaf lists books printed for J. Wilford.

ESTC T22517, BL copy lacks final advertisement leaf.

CARTER, Thomas. Carter, London, father (dates unknown), and son Thomas Carter (active 1680, died 1747/8). Colourmen.

Carter senior was employed by Charles Beale (qv), 1677, 1681 (Talley 1981 pp.271, 286, 289). The son was depicted as a young man in red chalk drawings by Charles Beale the younger (Edward Croft-Murray and Paul Hulton, Catalogue of British Drawings, vol.1: XVI & XVII Centuries, British Museum, 1960, pp.159-60). He was known to George Vertue, perhaps in about 1741 (Vertue vol.5, pp.14, 20). He is probably to be identified with Thomas Carter, colourman of St Paul Covent Garden, who died in 1747 or 1748, leaving a will, made 3 June 1746 and proved 26 January 1748, bequeathing various specified paintings to his nephews and nieces and their children and bequeathing his utensils and colours to Samuel Willard, colourman of St Paul Covent Garden.

ref: British artists' suppliers, 1650-1950

CARTLIDGE, Samuel J. Elementary Perspective Drawing: including the projection of shadows and reflections.

Blackie and Son. c1890.

8vo. 95pp., diagrams.

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

small 8vo.

BL, St Andrews.

CARTLIDGE, Samuel J. Oil Painting for Beginners, a manual of elementary instruction. Winsor & Newton. c1890.

small 8vo. 62, [2]pp., 2 colour plates + publisher's catalogue.

CARVER & GILDER. The Guide to Trade. The Carver and Gilder. [A. Sweeting for] Charles Knight and Co. 1840.

12mo 80pp., 6 wood engraved illustrations.

CBW Catalogue 131.

CARWITHAM, Thomas. The Description and Use of an Architectonick Sector, and also of the architectonick sliding plates whereby scales of all sizes are most readily and universally obtain'd for fluting pillasters and columns, and Drawing the Geometrical Planes and Uprights, in any of the Five orders, according to the given Diameter of a Column. With several other scales, very Convenient and Ready for the Practice of the Ingenious Designers of Buildings.

printed by S. Aris for Thomas Heath, at the Hercules, next Door to the Fountain Tavern in the Strand, 1723.

8vo. vi, 22pp., 2ff adverts., 5 folding engraved plates.

ESTC T148768

CARWITHAM, Thomas. The Description and Use of an Architectonick Sector, and also of the architectonick sliding plates, Whereby scales of all sizes are most readily and universally obtain'd for fluting pillasters and columns, and drawing the geometrical plans and uprights, in any of the five orders, according to the given diameter of a column. With several other scales, very convenient and ready for the practice of the ingenious designers of building. The second edition. To which is added, an appendix, shewing the application and usefulness of the

architectonick setor lines in drawing the geometrical plan and upright of a building. Printed for Thomas Heath, mathematical instrument-marker, at the Hercules and Globe, next the Fountain Tavern in the Strand, 1733.

8vo. vi, 42pp.

ESTC N55328

CARWITHAM, John. Floor-Decorations of various kinds. Both in plano & perspective adapted to the ornamenting of halls, rooms, summer-houses & c. in XXIV copper plates. A work intirely new & as serviceable to gentlemen & workmen by the perspective-views in ye several head-pieces as entertaining to the ladies in colouring them. Designed, engraved & published, according to Act of Parliament. by Jn. Carwitham. Engraver & Print-seller, at the corner of great Earl-Street in King-Street, near the 7 Dials. John Carwitham, 1739.

8vo. [2]pp., 24 plates (etching with engraving). The titlepage is engraved - Plates signed I. Carwitham and dated 1739. "Humbly inscribed to the Rt. Honble. the Ld. Darnley, Grand Master of ye Ancient & Honourable Society of Free and accepted Masons."

ESTC N469632

CARWITHAM, John. Various kinds of floor decorations represented both in plans and perspective being useful designs for ornamenting the floors of halls, rooms, summer houses, &c. ... in twenty four copper plates. Design'd and engrav'd by John Carwitham printed for John Bowles. 1739.

8vo. [2], 24 engraved plates.

ESTC T133051

NUC has 'Floor Decorations' as [1739] & Bowles edition as [1740] unable to distinguish which came first.

CARY, Francis. (1808-1880)

In 1842 he took on Sass's school, maintaining its place as the key training ground for prospective Academy students..." Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

CASPAR, Alberta. Crystoleum: including all the improvements and practical instructions for acquiring this popular art perfectly, with full information on the method of mixing and applying the colors. Together with a description of Email Vitré, the new water-color enamel, Crayonium, the wonderfully-easy system of drawing, and terroleum, the new method of modelling.

Caspar's Original Crystoleum Company. 1883.

8vo. 48 + (12)pp adverts.

CASPAR, Alberta. Crystoleum: including all the improvements and practical instructions for acquiring this popular art perfectly, with full information on the method of mixing and applying the colors. Together with a description of émail vitré, the new water-color enamel, crayonium, the wonderfully easy system of drawing and terroleum, the new system of modelling.

Caspar's Original Crystoleum Company. 1883.

Second edition. 8vo. 48 + (12)pp adverts.

CASSELL's Popular Drawing Copies. Series A. Floral & Vegetable Forms.
Cassell, Petter & Galpin. c1870.

oblong 4to. 48 + 48 numbered plates.

By Charles Ryan. In twelve parts, price sixpence each ; or in one volume, complete, cloth lettered, 7s. 6d.

CASSELL's Popular Drawing Copies. Series B. Model Drawing.
Cassell, Petter & Galpin. c1870.

oblong 4to. 48 + 48 numbered plates (i.e. 1-40 + final plates 89-96).

CASSELL'S Popular Drawing Copies. Series C. Landscape Drawing.
Cassell, Petter & Galpin. c1870

oblong 4to. [2], 6pp ads., 96 lithograph plates.

Weinreb 1975; Smeets.

CASSELL'S Popular Drawing Copies. Series D. Figure Drawing.
Cassell, Petter & Galpin. c1870.

oblong to. [2]pp., 96 plates, 8pp adverts.

Weinreb 1975

CASSELL's Popular Drawing Copies. Series D - Figure Drawing.
Cassell, Petter & Galpin. c1870.

oblong 4to. 27 cards with illustrations on both sides. i.e. 54 plates from the original 96 that were issued.

Smeets

CASSELL'S Popular Drawing Copies. Series E - Animal Drawing.
Cassell, Petter & Galpin. 1871.

As these fragile "copy-books for the million" were issued separately, largely for use in schools, bound sets are very scarce, and even odd copies turn up only infrequently, the cheap production and heavy use leading to their early destruction. The V & A note five volumes.

CASSELL'S Modern School Drawing Copies. Adapted to the requirement of the Science and Art Department. First (second) grade. Freehand.
Cassell and Co. c1870.

oblong 4to.

CASSELL'S "School Board" Drawing Copies ... A series of ... examples mounted.
Cassell and Co. 1873.

8vo. 3 parts.

CASSELL'S Sixpenny Drawing Copies. Series A. Floral and Vegetable Forms.
Cassell, Petter & Galpin, La Belle Sauvage Yard, London, E.C. ; Rue d'Angouleme du Temple, Paris; and 596, Broadway, New York, c1870.

oblong 8vo. "In twelve parts, price sixpence each; or in one volume, complete, cloth lettered, 7s. 6d."

[Yale Center for British Art](#)

CASSELL'S Sixpenny Drawing Copies. Series C. Landscape Drawing.
Cassell, Petter, Galpin and Co. c1870.

oblong 8vo. Each part with 8 plates (some of identified views).

CASSELL'S Penny Drawing Copy Books. No.11. Linear Perspective. By P.H. de la Motte.
Cassell, Petter & Galpin. c1870.

oblong 8vo. 16pp. [see de la Motte]

CASSELL's Penny Drawing Copy Books. No.24. Mechanical. By Ellis A Davidson.
Cassell, Petter & Galpin. c1870.

oblong 8vo. 16pp. [See Davidson].

CASSELL. New Standard Drawing Copies.
Cassell & Co. 1886

4to. 14 parts. A. Standards I and II, freehand, elementary.--B. Standards I and II, freehand, advanced.--C. Standard III, freehand.--D. Standard III, geometrical figures.--E. Standard IV, freehand.--F. Standard IV, drawing to scale.--G. Standard IV, practical geometry.--H. Standard V, practical geometry.--K. Standard VI, freehand.--L. Standard VI, plans and elevations of plane figures.--M. Standard VII, freehand.--N. Standard VII, exercises in shading.--O. Standard VII, practical geometry.--P. Standard VII, plans, elevations.

CASSELL'S Practical Drawing Book, From Designs By Prof. De La Motte And E.A. Davidson - Geometrical, Ornamental, and Mechanical.
Cassell Petter & Galpin. c1880.

oblong 4to.

CASTIGLIONE, Giovanni Benedetto.. A New Drawing Book of Heads, from Castiglione, very useful for youth to draw after.
London Printed for Rob.t Sayer in Fleet Street. c1775

BM: 1870,0514.1468. Plate numbered 'No.74' on plate, upper left, which appears to be a title-page.

[Yale Center for British Art](#) date [176-?]. 170mm x 210mm. 6 leaves, comprising engraved title-page, and plates numbered 131, 2-6.

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

[CASTLE, Charles]. Etching described and simplified with progressive illustrations.
W,S, Orr & Co. 1849.

12mo. [3], 4-24pp., 3 engraved plates by the author.

Charles Castle, Jr., engraver and miniature painter, was born in Reading 1805,

married Sophia, and they had three daughters. His studio was at 41 Castle Street, Holborn, and towards the end of his life he moved to 38 Croyley Street, Islington, where he died in 1886. In 1863 he was also recorded as being a photographer.

CAUS, Salomon De. *La Perspectiue, avec la Raison des Ombres et miroirs*. Par Salomon de Caus ingenieur du serenissime Prince de Galles, dedie a son altesse. A Londres: [printed by Richard Field (London), and J. Mommart (Brussels)] chez [i.e. for] Robert Barker. Imprimeur du Roy de la grande Bretagne, anno Dom. 1611.

folio. 136pp., engraved title-page, illustrations. Field printed the preliminaries, the letterpress of chapter 10 of "Ombres", and all of "Miroirs"; Mommart printed the rest.

ESTC S124665

CAUS, Salomon De. *La Perspective, avec la Raison des Ombres et Miroirs*. Par Salomon de Caus ingenieur du serenissime Prince de Galles, dedie a son altesse. A Londres: [Printed by Richard Field (London), and J. Mommart (Brussels)] chez [i.e. for] Ian Norton imprimeur du Roy de la grande Bretagne, aus langues estrangers, anno Dom. 1612.

folio. 6 + 64ff (1 double) including a fine engraved title-page and 81 plates (1 double-page, 59 full page and 21 smaller, 2 with hinged overlays), woodcut ornaments. Richly engraved allegorical perspectival title, 16 etched perspectival diagrams and illustrations in text, and 59 full-page etchings with perspectival drawings and designs, including illustrations of an ingenious perspectival instrument, a complex and transparant polygon, a double-page view of an illusionary gallery of sculpture and paintings on a garden-wall.]

Hazen 3708; Berlin Kat. 4706; Vagnetti EIIIb7: "Opera molto chiara" (Splendid work); not in Fowler; cf. Kemp, *The Science of Art*, p. 183, et passim.

ESTC S122163

Salomon de Caus, 1612 to 1620 was architect and engineer to Friedrich V, the Elector of the Palz in Germany. "He was renowned as an inventor of mechanical contrivances, both utilitarian and entertaining. His present work clearly explains and depicts all aspects of perspectival problems, including intricate projections and optical illusions, the perspectival drawing of shadows and the mirroring of objects, etc. Some of the plates are cancels, with the correct plates pasted over. The numbers on the plates, when present, do not correspondent with the numbers of the problems or chapters they illustrate, but were probably intended for pagination of the leaves. Collation is also made difficult as no signature is present, but 65 lvs. with plates and text on both sides are called for according to the reference works. Loosely inserted in our volume is an old engraving, probably 18th century, showing a beautiful perspectival design of a globe on a pedestal, with all elements reduced to perspectival projections of

geometrical solid bodies, the globe entirely wrapped in a fine foliage. The size of this engraving is ca. 12,5 x 18 cm. " ref: Forum Books, 2001.

Harris p.416. "Salomon de Caus, knowing that His Highness 'se delecte en toutes sortes des sciences', was encouraged to publish the lessons on perspective that he had given while in the Prince's service and to dedicate the work to him on 1 October 1611."

CATTON, [Charles]. Trade card of Catton, Junr, artist at No.7, on the Terrace, Tottenham Court Road, London; an artist sitting on a chair, holding open an album with the drawing of a lion and the text, looking at the drawing with his head resting on his left hand, holding brush, his palette and brushes on the floor to the right with a statue, canvas on easel to the left of the artist, a Pegasus in the background of the image. 1787. Aquatint. 120mm x 79mm.

BM: D,2.3196

CAVE, Henry. Studies from Nature, designed for the use of young students. Ackermann. c1820.

Ford p.222. Advertised in John Cawse's *Introduction to the Art of Painting in Oil Colours*, 1822. "2 numbers each containing 6 views, price 5s." Also, *Quarterly Review*, Volume 30, 1824.

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.

8vo. 47, [1]p Cawse's advertisement for lessons., 11 engraved plates of palettes, hand-coloured with added touches of varnish. The 8pp of advertisements at the rear are dated 1837, and comprise 5 pages of 'A Catalogue of Sporting and Other Prints, published by Rudolph Ackermann', and 3 pages of adverts for water-colours, drawing papers. and drawings let out to copy.

Abbey, Life 106.

CAWSE, John. *Introduction to the Art of Painting in Oil Colours. With plates explanatory of the different pallets used in the progress of painting a portrait or landscape.* Printed for R. Ackermann, by J. Diggins, 1822

8vo. 22, [1]p adverts., 7 hand coloured engraved plates.

Gilpin to Ruskin, 48.

[Yale Center for British Art](#), has [8]pp Ackermann catalogue at the end.

CAWSE, John. Introduction to the Art of Painting in Oil Colours. With plates, explanatory of the different palettes used in the progress of painting a portrait or landscape. Second edition. Price Five Shillings.

R. Ackermann and Co. 1829.

8vo. iv, [5]-22pp, advert leaf., 7 undated hand-coloured palette plates.

CAWSE, John. Introduction to the Art of Painting in Oil Colours. With plates, explanatory of the different palettes used in the progress of painting a portrait or landscape. Third edition.

Published by Ackermann and Co., 96, Strand, [London] : Charles Wood, printer, Poppin's Court, Fleet street. 1829.

8vo. 2-0, 11pp adverts., 5 unnumbered leaves of plates.

CAZAL, M. Ran a drawing school in Long Acre. General Evening Post, 31 Dec.

CELLINI, Benvenuto. Nugent, Thomas. The Life of Benvenuto Cellini: a Florentine Artist. Containing a variety of curious and interesting particulars, relative to painting, sculpture and architecture; and the history of his own time. Written by himself in the Tuscan language, and translated from the original.

T. Davies. 1771.

8vo. First edition in English. Two volumes. x, 512pp; [2], 403, 1f errata, [42]pp contents., engraved portrait frontispiece to volume one.

ESTC T145593. Also London editions in 1828, 1839, 1840.

CELLINI, Benvenuto. Nugent, Thomas. The Life of Benvenuto Cellini: a Florentine Artist. Containing a variety of curious and interesting particulars, relative to painting, sculpture and architecture; and the history of his own time. Written by himself in the Tuscan language, and translated from the original.

Dublin: printed by John Abbot Husband, for Messrs. Sleater, Ewing, Potts, Smith, Williams Lynch, Wilson, Chamberlaine, S. Watson, Vallance, Porter, Milliken, Walker, Jenkin, and Flin, 1772.

8vo. Two volumes.

ESTC T65483

CELLINI, Benvenuto. *Memoirs of Benvenuto Cellini, a Florentine Artist; written by himself. Containing a variety of information respecting the arts, and the history of the sixteenth century. Third edition. Corrected and enlarged from the last Milan edition, with notes and observations of G.P. Carpani, now first translated by Thomas Roscoe.*
Henry Colburn and Co. 1823.

8vo. Two volumes. xvi, 428pp; xi, [1], 428pp., portrait frontispiece after Vasari.

Also editions in 1847, 1850, 1853, 1871, 1878, 1882, 1883, 1889, 1893,

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.

8vo. First English Edition. xii, lxx, 1ff, 177pp., 9 engraved outline plates, decorative half-title and title page, additionally heightened in gold.

Cennini's Treatise, first written in 1437 "forms the basis on which the techniques of modern tempera and fresco are founded". (Hawthorn, Strasbourg Manuscript, Introduction p13).

CENNINI, Cennino. *The Book of the Art of Cennino Cennini; a contemporary practical treatise on quattrocento painting.*
G. Allen & Unwin. 1899.

8vo. xxxviii, 288pp.

Translated from the Italian edition by Gaetano and Carlo Milanesi, Firenze, 1859.

CHALON, Henry Bernard. *Chalon's Drawing Book of Animals and Birds of Every Description.*
Chalon & Nattes. 1804.

oblong folio. Title-page, with imprint and caption for four royal dogs in picture, 3ff letterpress, and 16 engraved or soft-ground etched plates. Plates, chiefly of horses and dogs, include charts of symbols and of skeletons. Text leaves include explanations of some plates.

Podeschi 116.

CHALON, Henry Barnard. "One Hundred and Sixty Examples of Animals of every species, in various attitudes, calculated to confer freedom and accuracy of execution in this important branch of Art. By H.B. Chalon, Esq. 10s 6d. N.B. the two last [with J.C.Nattes, One Hundred and Twenty Examples of Rural Scenery] may be had done up together, under the title of Nattes and Chalon's Examples, at 20s; and, for the convenience of Students and Masters, plain Exercise-Books for each, of corresponding sizes and pages, made of Fine Drawing-paper, may be had, at 5s each." Advert in Hamilton's The Elements of Drawing, 1812.

CHALON, Henry Bernard. No 1. Chalon's Drawing Book, of Animals and Birds of every Description. Studies from Nature. Drawn & on soft Ground by H.B. Chalon. 1 French Pointer, 2 Terrier, 3 Water Dog, 4 Setter. Portraits of Dogs, the Property of her Royal Highness the Duchess of York. c1822.

oblong 4to. Decorative soft-ground etched title-page, 16pp with 15 softground etchings, printed on rectos only. Six of the etchings depict horses. Watermarked "J. Whatman 1822". 29 x 48cm.

Podeschi 116

CHAMBERS, T. A New Drawing Book of Heads: from the Cartoons at Hampton Court. Sold by Jno. Smith, map and printseller at Hogarth's Head opposite Woodstreet, Cheapside, [1776].

folio. 6ff illustrations.

Head from Raphael's cartoon for the Sistine chapel showing 'The Death of Ananias'; head of Ananias, with thick curly hair, head falling back to right and eyes rolling as he is struck dead; outline version of plate 4. 1776

Etching printed in red ink. Print made by: Thomas A E Chambers, after: Raphael, and Published by: Sayer & Bennett.

BM: 1897,0512.52.8

Head from Raphael's cartoon for the Sistine chapel showing 'The Miraculous Draught of Fishes'; Christ in profile to left, with a beard, shoulder-length curly hair and cross halo; plate 3. 1776.

BM: 1897,0512.52.5

Head from Raphael's cartoon for the Sistine chapel showing 'The Death of Ananias'; head of Ananias, with thick curly hair, head falling back to right and eyes rolling as he

is struck dead; plate 4. 1776
Engraving and etching printed in red ink.
BM: 1897,0512.52.7

'The Healing of the Lame Man'; a man with thick hair and curly beard, in profile to right looking up with his neck craned forward, open-mouthed in wonder; from the lame man being healed by St Peter; outline version of plate 6. 1776
Etching printed in red ink
BM: 1897,0512.52.12

'The Miraculous Draught of Fishes'; Christ in profile to left, with a beard, shoulder-length curly hair and cross halo; outline version of plate 3. 1776
Etching printed in red ink
BM: 1897,0512.52.6

'Christ's Charge to St Peter'; a man with thick curly hair and beard, directed to left, looking away over his shoulder and slightly upwards to right; from the apostle fifth to right behind St Peter; outline version of plate 2. 1776
Etching printed in red ink
BM: 1897,0512.52.4

'The Healing of the Lame Man'; a man with wisps of curly hair, beard and whisker, in profile to left looking up, shoulders rather hunched, lower lip thrust slightly forward; from the lame man kneeling supported by a staff, behind a pille behind St Peter; plate 1 from a set of six. 1776
BM: 1897,0512.52.1

'The Sacrifice at Lystra'; a man with curly hair and beard garlanded with oak, looking up to right with his head in profile and neck craned forward; from the man holding a ram standing in the extreme left looking up at the Saints; outline version of plate 5. 1776
BM: 1897,0512.52.10

'The Sacrifice at Lystra'; a man with curly hair and beard garlanded with oak, looking up to right with his head in profile and neck craned forward; from the man holding a ram standing in the extreme left looking up at the Saints; plate 5. 1776
Engraving and etching printed in red ink
BM: 1897,0512.52.9

'Christ's Charge to St Peter'; a man with thick curly hair and beard, directed to left, looking away over his shoulder and slightly upwards to right; from the apostle fifth to right behind St Peter; plate 2. 1776
Engraving and etching printed in red ink
BM: 1897,0512.52.3

CHAMBERS, Ephraim. Art's Masterpiece: or Cabinet of Useful and Ingenious Secrets, nown to very few... The Art of Japanning, of Gilding and Silvering Woods... of Extracting the

Best Colours from Flowers... of Making Paper and Marbling.
Belfast. Joseph Smyth. 1817.

12mo. 162pp.

BL.

CHAMBERS, Ephraim. Art's Masterpiece, or, Cabinet of useful and ingenious secrets, known to very few: chiefly selected from the Encyclopedia Britannica, Chambers' Dictionary of arts and sciences, and many other modern and approved publications of these subjects
Belfast. Joseph Smyth. 1817.

12mo. [3], 4-144pp.

Glasgow; New York.

CHAMBERS, Sir William. A note on perspective (manuscript), 1770-1771. Possibly made for a Royal Academy lecture. [The Royal Academy](#).

CHAMBERS, William, et. al. A Theoretical and Practical Treatise on the Five Orders of Architecture; containing the most plain and simple rules for drawing and executing them in the purest style; with the opinions of Sir William Chambers. including an historical description of Gothic architecture. Treatises on projection, perspective, fractions, decimal arithmetic.

Published by London: Thomas Kelly., 1834

8vo. 163pp., plates.

CHAMBERS, W. & R. (eds). First Book of Drawing; being exercises for children and young persons on the slate and black board.
Edinburgh: William and Robert Chambers, 1840.

12mo. 11pp., 48 plates.

CHAMBERS, W. & R. (eds). First Book of Drawing.
Edinburgh. William and Robert Chambers. 1845.

12mo. 11, [1], 16pp adverts., 48 plates.

An enlarged re-issue of *First Book of Drawing; being exercises for children and young persons on the slate and black board*, Edinburgh. 1840. Loosely inserted is a contemporary needlework version of one of the plates; quite appropriately depicting a young lady embroidering.

Ken Spelman, now at [Yale Center for British Art](#)

CHAMBERS, W. & R. (eds). First Book of Drawing.
Edinburgh. William and Robert Chambers. 1851.

12mo. 7, [1]p., 44 plates.

CHAMBERS, W. & R. (eds). First Book of Drawing. New edition.
Edinburgh. William and Robert Chambers. 1854.

12mo. 7, [1]p., 44 plates.

CHAMBERS, W. & R. (eds). First Book of Drawing. New edition.
Edinburgh. William and Robert Chambers. 1856.

12mo. 7, [1]p., 44 plates.

CHAMBERS, W. & R. (eds). First Book of Drawing.
Edinburgh. William and Robert Chambers. 1858.

12mo. 7, [1]p., 44 plates.

CHAMBERS, W. & R. (eds). Second Book of Drawing, including Perspective..
Edinburgh. William and Robert Chambers. 1840.

12mo. [4], [9]-91pp., plates.

Sometimes noted to be by John Heaviside Clark.

CHAMBERS, W. & R. (eds). Second Book of Drawing.
Edinburgh. William and Robert Chambers. 1845.

12mo. [4], [9]-91pp., plates.

CHAMBERS, W. & R. (eds). Second Book of Drawing.
Edinburgh. William and Robert Chambers. 1851.

12mo. [4], [9]-91pp., plates.

CHAMBERS, W. & R. (eds). Second Book of Drawing.
Edinburgh. William and Robert Chambers. 1853.

12mo. [4], [9]-91pp., plates.

CHAMBERS, W. & R. (eds). *Second Book of Drawing*.
Edinburgh. William and Robert Chambers. 1857.

12mo. 90pp., illustrations.

CHANTRY, Robert (attrib.). *The Pleasant Garden or a Booke of severall sorts & sizes of most rare, sweet, delightfull Flowers & Slips exactly Drawn & excellently engraven being ye 5th Part of the View of the Creation: They are Printed, Coloured & are to be sold, by Ro Walton at ye Globe & Compasses on ye North side of St Paules as also ye other :*" Inscribed "70" in brown ink at top centre.

BM: Part 5, plate 1 from a series of pattern or copybook sheets: an arrangement of flowers, with a large marigold at right, two carnations at bottom centre and right of bottom centre, and a tulip to the left up top centre.
168mm x 255mm.

[BM: 1983,1001.8.61](#)

CHAPLEY. *Drawing Master*, drawing master, 13 Chatham Row, Bath.

CHAPMAN, John Gadsby. *The Elements of Art. A Manual for the Amateur, and basis of study for the professional artist*.
David Bogue. 1848.

4to. 112pp., text illustrations throughout.

This was initially published in America in 1847 under the title '*The American Drawing Book. A manual for the amateur, and basis of study for the professional artist.*' In this London edition the American reference has been hidden in the title, but the text remains unaltered. It was originally published as an alarm-call to teach drawing in American schools, so as to halt the inundation of the domestic market with European arts and manufactures. "It is given to the public with the ardent hope that it may, in some degree, awaken an interest in a branch of knowledge that has been hitherto, strangely neglected among the people of the United States..."

CHASE, John. *A Practical Treatise on Landscape Painting and Sketching from Nature in Water Colours*. Illustrated.
J. Barnard and Son. 1861.

58pp., colour illustrations. Edited by the Rev. James Harris, M.A., head-master of

Henry VIII's Grammar School, Chester.

CHASE, John. A Practical Treatise on Landscape Painting and Sketching from Nature in Water Colours: also, hints on perspective and architecture.
J. Barnard and Son. 1863.

CHASE, John. A Practical Treatise on Landscape Painting and Sketching from Nature in Water Colours: also, hints on perspective and architecture.
J. Barnard and Son. 1873.

iv, 84pp., 4 unnumbered leaves of plates.

CHATELAIN, John Baptiste Claude (1710-1771). A New Book of Landskips pleasant and useful to learn to draw without a master.
Publish'd According to an Act of Parliament by J. Rocque 1737. / Chatelin inv. Sculp'.

[BM: 1882,0411.1330](#)

Frontispiece to a drawing book; a wild landscape with a man sitting drawing, facing left, a shepherd and a young woman beside him, in the shelter of a piece of classical masonry forming a semi-circle, with two small trees in the left foreground. Etching.

[CHATELAIN, John Baptiste Claude (1710-1771).]? A Book of Landskips and buildings pleasant and useful for youth to draw after.
J. Clark, Engraver and Printseller in Gray's Inn. c1726-36.

small oblong folio. 6 oblong engraved plates each with three images to a page. Engraved by J. Clark, "where may be had all sorts of drawing books, black lead pencils, Indian ink, water colours, maps, prints and drawings". Plate 1 of the first leaf is the title-page.

Charles B Wood III, catalogue.

[Yale Center for British Art](#), which is comprised of six leaves, with three engraved images on the recto of each leaf (numbered 1-18). It is possible that the leaves were intended to be cut in thirds, and bound as a small oblong volume. John Clark was active at Gray's Inn from 1726 to 1736. See: Worms, Laurence. British Map Engravers, p. 148.

[CHATELAIN, John Baptiste Claude (1710-1771).]? A Book of Landskips and buildings pleasant and useful for youth to draw after. Chatelin inv. Sculp'.

'Publish'd According to an Act of Parliament by J. Rocque 1737.

[BM: 1882,0411.1330](#)

CHATELAIN, Jean Baptiste Claude. A Book of Ornaments, containing divers elegant designs for the use of goldsmiths, chasers, carvers, &c... from the drawings of Messrs. Germain, Meissonier, Sigr. Cattarello, &c. for John Bowles. n.d. c1750.

folio. Engraved title and 17 numbered plates + a duplicate of the last plate.

Marlborough cat 54.

CHATELAIN, Jean Baptiste Claude. [Fifty small original, and elegant views of the most splendid churches, villages, rural prospects. and masterly pieces of architecture, adjacent to London. For the Improvement of Such Gentlemen and Ladies as have a Taste for Drawing and Colouring.....

[London] Sold by Henry Roberts engraver and printseller, near Strand Alley facing Great Turn Stile Holborn. Mr. King, at the Globe in the Poultry. and Mr. Tinney, at the Golden Lion Fleet-Street [1750?]

8vo. [2], 50 plates.

[ESTC T144298](#)

Chatelain is reported to have spent four years gathering his views of the Thames valley for his work 'They included agricultural activities as well as polite pastoral pursuits, alongside a focus on individual historic buildings, which suggests a need to cater for antiquarian as well as artistic interests ... the pocket-sized format made it for suitable for carrying around to the sites illustrated. In this way Chatelain brought together two current vogues; that for sketching and that for viewing perspectives through concave glasses, which developed after c. 1745, and led to a huge expansion in the market for prospect.' [McKellar] The views follow a tour circling London roughly following anticlockwise direction 1) The South East View of Chelsea Church 2) The North East View of Chelsea Hospital; The North View of Battersea; 4) The South West of Battersea Church; 5) The East View of Wandsworth 6) The South West View of Wandsworth Church 7) A View of Fulham Church from the Bridge; 8) A View of Fulham-Bridge and Putney 9) A View of St Pauls Chappel Hammersmith; 10) The South View of Chiswick; 11) the North East View of Chiswick; 12) The South View of Barnes; 13) The West View of Barnes Church; 14) The North View of the Row Hampton; 15) The East View of Mortlake; 16) The North View of the Mortlake Church; The East View of Kew and Strand green; 18) the South West View of Isleworth Church; 19) A View of Ealing; 20) a View of the Village of Oakington 21) A North View of Kingsbury; 22) A South View of Willisdon; 23) South West View of Wilsdon Church; 24) South View of Kensington; 25) The South East View of Kensington Church; 26) A View of Paddington Church from the Green; 27) The North West view of Paddington Church; — 28) View of St Mary le Bone Church; 29) A South East View of Pancras Church; 30) The South West View of Pancras Church and the Wells; 31) The South East View of Hampstead Church; 32) The South View of the

Spaniards, near Hampstead; 33) The South East View of Highgate Chappel; 34) The South West View of Highgate Chapel; 35) North West View of Hornsey Church; 36) The North View of Islington; 37) A View of St Mary's Church, Islington; 38) South East View of Cambray House; 39) The North West view of Newington; 40) The North West View of Newington Church; 41) The South East View of Tottenham Church; 42) The North West View of Tottenham Church; 43) The South East View of Hackney Church; 44) The North West View of Hackney Church; 45. The South West View of Hummerton Chapel; 46 The South East View of Brook House; 47) North East View of Newington Church; 48. South West View of Newington Church.— 49. South East View of Camberwel Church 50) North East View of Camberwel Church.

This issue differs from those recorded in ESTC as having the imprint of Henry Roberts together with engraved plate numbers in the top right hand corner. Later editions are found with the latter Sayer imprint by which time the plates had become less sharp from repeated printing .Of this first issue only three copies are located at British Library, Museum of London and the Avery at Columbia University with three copies recorded of the later Sayer re issue of c. 1775 at The New York Historical Society; the Folger Shakespeare Library; and the Yale Institute of British Art. See: Elizabeth McKellar 'Peripheral Visions: alternative aspects and rural presences in mid-eighteenth-century London' *Art History*, Vol. 22 No. 4 November 1999. [ref Marlborough List 75, 2020].

CHATELAIN, Jean Baptiste Claude. [Fifty small original, and elegant views of the most splendid churches, villages, rural prospects. and masterly pieces of architecture, adjacent to London. Drawn by ... Mr. Chatelain...]
London printed for Robt. Sayer 1775?]

4to. [2], 50 plates.

ESTC T144299

A re-impression of the octavo edition of 1750; the plates have been numbered, and the date removed from them; some now bear the imprint: London: printed for Robt. Sayer. Also advertises as: Fifty Views of Villages, &c, drawn by the celebrated M. Chatelain, from the most agreeable prospects near London, and engraved in the best manner, price 4s. sewed, bound 5s. Sayer & Bennett 1775

These were also offered by Sayer & Bennett 1775, in 8 Numbers, Price 6d each... "for the Amusement of Youth in drawing after Nature."

CHATELAIN, Jean Baptiste Claude. A View of St Mary's Church Islington: Series: Fifty Views of Villages, &c. from the most agreeable Prospects near London. Lettered below image with title and production details: "Chatelain delin / J Roberts Sculp / Printed for Robt Sayer Printseller in Fleet Street". At top right "37".

Dimensions

Height: 89 millimetres

Width: 127 millimetres (trimmed)

BM: 1880,1113.4957

also at BM...

The North West View of Paddington Church

The North View of Islington

A View of Paddington Church from the Green

The South East View of Pancras Church

The South East View of Cambray House

A View of St Mary le Bone Church

The South West View of Pancras Church and the Wells

CHATELAIN, Jean Baptiste Claude. At the exhibition of the Society of Artists in the spring of 1775, Francis Jukes exhibited 'two prints in aquatinta from original drawings of Chatelain', one of which bears date of publication 2 Jan 1775. This appears to be the earliest use of the word aquatinta [O.E.D. first notes it in 1782]. see *Print Quarterly*, Sept 1987 pp 265-66.

CHATELAIN, Jean Baptiste Claude.

Landscape and Ruins (2 versions)

Views in Holland / ditto Out-lines only.

Sketches of Landscapes for the Instruction of young Beginners.

Collection of Landscapes

Collections of Ruins.

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

CHATELAIN, Jean Baptiste Claude.. Six Landskips. "Drawn after Nature by Chatelain / and Engrav'd by P.C. Canot & J. Mason / Publish'd according to Act of Parliament Decem.r the 20: 1746 / Price 1 Shilling!, and selling detail: "Sold by W. Herbert under ye Piazza on London Bridge". 154mm x 193mm. Hand-coloured decorative cartouche title-page.

BM: Heal,100.34.+ catalogued under Herbert.

CHATTOCK, Richard Samuel. Practical Notes on Etching.
Sampson Low, Marston, Searle, & Rivington, 1883.

8vo. [6], 74pp., 8 unnumbered plates.

CHATTOCK, Richard Samuel. Practical Notes on Etching. Second edition.
Sampson Low, Marston, Searle, & Rivington, 1883.

8vo. [6], 74pp., 8 unnumbered plates.

CHATTOCK, Richard Samuel. Practical Notes on Etching. Third edition.

Sampson Low, Marston, Searle, & Rivington, 1885.

8vo. [6], 74pp., 8 unnumbered plates.

CHATTOCK, Richard Samuel. Practical Notes on Etching. Third revised edition. Sampson Low, Marston, Searle, & Rivington, 1886.

8vo. [6], 74pp., 8 unnumbered plates.

CHATTOCK, Richard Samuel. Practical Notes on Etching. Second edition. Edinburgh: Norman Macleod, 1887.

8vo. [4], 25, [3]pp., 5 plates

CHEERE, Henry. Submitted a plan on behalf of twenty-six leading artists for an academy, modelled on the French system. 1755.

The 'plan' was copied in manuscript in Dr Templeman's Transactions, Vol. I, 1754-8, pp. 32-48, and has been transcribed in typescript, n.p., by Susan Bennett of the RSA.

CHEESMAN, Thomas. No. I, Six Heads Drawn and Engraved, by T. Cheesman. Published February 10, 1797, by T. Cheesman, No. 40, Oxford Street; and to be had of J.F. Tomkins, New Bond Street.

539 x 395mm. 6 stipple-engraved plates of female heads with tissue-guards.

A copy seen in 2022 had an octagonal paper label on the original sugar paper upper wrapper. 'No. I, Six Heads Drawn and Engraved, by T. Cheesman.', and hand-written under the printed imprint, "& E. Orme Conduit St, corner of George St." This copy reappeared in December 2022.

Berlin.

CHEESMAN, Thomas. Rudiments of Drawing the Human Figure, from Cipriani, Guido, Poussin, Rubens &c. Drawn and engraved by T. Cheesman. Pubd. May 1st 1816 by T. Cheesman 71 Newman Street & to be had of R. Ackermann Strand.

oblong folio. Engraved title-page and 10 plates dated May 1816.

[Yale Center for British Art](#); and private library. Yale copy with engraved bookseller's label on front cover: "R. Ackermann, publisher, printseller, and colour manufacturer, No. 101, Strand, London."

CHEFFINS, C.F. Decorative trade card for C.F. Cheffins, Office for Lithography, Southampton Buildings, Holborn. Mechanical and Architectural Drawings. Ornate frame with decorative lettering. Lithographed on tinted paper. 79mm x 123mm. c1835.

Cheffins was one of the leading printers of tinted lithographs; he also contributed plates to A Treatise on Perspective in 1836.

CHELSUM, James. A History of the Art of Engraving in Mezzotinto, from it's origin to the present times, including an account of the works of the earliest artists. Winchester printed by J. Robbins; and sold by J. and T. Egerton, London 1786.

8vo. Title-page, 1f advertisement, 100, [12]pp.

ESTC T16283.

CHERRON, Louis. 1720 opened an art academy with John Vanderbank.

CHEVREUL, Michel Eugène. The Principles of Harmony and Contrast of Colours, and their applications to the arts. Translated from the French by Charles Martel. Longman, Brown, Green and Longman. 1854.

8vo. xxxi, [1], [5], 6-431, 24pp adverts., 4 folding plates at rear.

"The original of this work is accompanied by a quarto Atlas of coloured diagrams, which, although convenient, is not indispensable to the understanding of the book. Besides, the diagrams can readily be imitated by applying small coloured wafers upon white, black, and grey surfaces, as described in the text. The expense of reproducing it would have increased the cost of the book to the purchaser at least threefold, and probably have placed it out of the reach of those most likely to benefit by its use." (advertisement at A3).

Charles Martel was the pseudonym for Thomas Delf (c1810-65).

CHEVREUL, Michel Eugène. The Principles of Harmony and Contrast of Colours, and their applications to the arts. Second edition. Translated from the French by Charles Martel (i.e. Thomas Delf). Longman, Brown, Green and Longmans. 1855.

8vo. xxvii, [1] blank, 403, 24pp adverts., 4 folding plates at rear, and a folding scale of colours.

“When the work was originally issued by Longmans in 1854, the Art Journal and Blackwood’s gave the translation a poor review, Blackwood’s in truth using the column inches in defending national pride and the works by Hay and Field rather than having anything substantive against Chevreul’s text. The Artist and The Times did however recognize Chevreul’s contribution to the subject, the latter impartially calling it an ‘excellent translation.’ Oddly Longman’s did not think to publish the work with coloured plates, although some hand colouring of the section on flowers has been made to elucidate the text. Probably the added expense for such a speculative work, published almost twenty years after the original French edition, may have been too prohibitive, however when the work was reprinted by Bohn, in a cheaper form, coloured plates could be bought as an optional addition. The translator Thomas Delf (1810-1865) moved from New York to London in 1843 to become agent for Appleton & Co. becoming something of a miscellaneous writer, translator and publisher of dubious.”

ref: Marlborough Rare Books Catalogue, List 54, 2015.

CHEVREUL, Michel Eugène. *The Principles of Harmony and Contrast of Colours, and their applications to the arts.* Third edition, with an additional introduction by the translator, and a general index.
Henry G. Bohn. 1859.

8vo. xxx, 403pp., 4 engraved illus (1 folding) and 15 colour plates.

CHEVREUL, M.E. *The Principles of Harmony and Contrast of Colours, and their application to the arts.* Third edition. Translated by Charles Martel.
Henry G. Bohn. 1860.

8vo. 465pp., 15 colour lithograph plates and 4 folding engraved diagrams including the volvelle.

The first complete English edition and the best translation The fifteen chromolithograph plates are new to this edition. “No other book on colour except Newton’s Optics went into so many editions over so long a period of time.” Birren.

“The third edition of this the first English translation of Chevreul’s landmark work on colour theory. This copy is the first of Bohn’s reprints of Chevreul’s work, carefully revised by Delf with the addition of a new introduction for the unscientific reader it was issued in two formats this example published at 7s 6d includes the 15 coloured plates rather than the standard issue at 5s.” ref: Marlborough Rare Books.

CHEVREUL, Michel Eugène. The Principles of Harmony and Contrast of Colours, and their application to the arts. Third edition. With an additional introduction by the translator, and a general index.

Bell and Daldry. 1870.

8vo. xlvi, 465pp., 15 colour lithograph plates and 4 folding engraved diagrams including the volvelle.

The first edition to contain the additional introduction.

CHEVREUL, Michel Eugène. The Principles of Harmony and Contrast of Colours, and their application to the arts. Third edition. Translated by Charles Martel.

Bell and Daldry. 1872.

8vo. 465, 6pp adverts., 15 colour lithograph plates and 4 folding engraved diagrams including the volvelle.

CHEVREUL, Michel Eugène. The Principles of Harmony and Contrast of Colours, and their application to the arts. Third edition, translated from the French by Charles Martel.

Bohn's Scientific Library. 1883.

8vo. xlvi, 465pp., 15 plates printed in colours and 2 folding diagrams and 5 other figures. 30pp catalogue at front and rear.

CHEVREUL, Michel Eugène. The Principles of Harmony and Contrast of Colours, and their application to the arts. Third edition.

1887.

8vo. 465pp., 15 plates printed in colours and 2 folding diagrams and 5 other figures. 30pp catalogue at front and rear.

CHEVREUL, Michel Eugène. The Principles of Harmony and Contrast of Colours, and their applications to the arts. Third edition. With an additional introduction by the translator, and a general index.

G. Bell and Sons. 1890.

8vo. xlvi, 465pp., 3 plates (2 folding and one double-page), and 15 coloured illustrations.

CHEVREUL, Michel Eugène. The Principles of Colouring in Painting, Twenty-third thousand.

Winsor and Newton. 1898.

8vo. 68, [64]pp adverts.

NGA (Feller Collection)

CHEVREUL, Michel Eugène. The Principles of Harmony and Contrast of Colours, and their application to the arts. Translated by Charles Martel. Third edition. George Bell & Sons. 1899.

8vo. xlviii, 465, 32pp publisher's catalogue., 3 folding engraved plates (one with folding flap) and 15 chromo-litho plates.

CHEVREUL, Michel Eugène. The Principles of Harmony and Contrast of Colours, and their application to the arts. Third edition, translated from the French by Charles Martel. Bohn's Scientific Library. 1899.

8vo. xlvi, 465, 30pp publisher's catalogue., 15 plates printed in colours and 2 folding diagrams and 5 other figures.

A reprint of the 1870 "third edition" from stereotype plates, with the additional introduction by the translator, and a general index. This reprint does reproduce the colour plates. NUC records a G. Bell and Sons reprint of this same year, which does not reproduce the colour plates.

CHEVREUL, Michel Eugène. The Laws of Contrast of Colour: and their application to the arts. Translated from the French by John Spanton. G. Routledge and Co. 1857.

small 8vo. xv, 237, [1], advert leaf, coloured printed frontispiece by Edmund Evans and 3 plates (one with volvelle).

First Spanton translation. "(Chevreul's) theories ultimately had considerable influence on nineteenth century painters, particularly Georges Seurat and other Pointillistes. Evans's edition of John Spanton's translation was not only the first English edition of Chevreul's treatise, but it was also the first English application of color printing to a book actually about color". (Friedman no.105). NO! the Martel translation was published 1847.

“The second English translation following that of Delf’s 1854 edition. Although not remarked upon, this translation was an abridgement most likely directed towards the English reader in both England and America who would want only the key principles for practical use and not a full and thorough scientific exposition. This is born out in Spanton’s introductory statement: ‘The established preference of French designs was shown, by the Great Exhibition of 1851, to be, well founded; of some objects was found in the fact in the fact, that they had been designed and executed in accordance with well-defined set of principles, extensively taught in France to designers, workmen, and others.’

ref: Marlborough Rare Books Catalogue, List 54, 2015.

CHEVREUL, Michel Eugène. The Laws of Contrast of Colour; and their application to the arts. Translated from the French by John Spanton. Second edition. G. Routledge and Co. 1858.

small 8vo. xv, 237, iipp., colour printed frontispiece by Edmund Evans, and 3 engraved plates (one with moveable flap).

Chevreul formulated his law of simultaneous contrast in 1839 as a result of complaints concerning the quality of colours produced at the Gobelins tapestry works where he was director. No fault was discovered in the colours, but he realised that their appearance depended on the adjacent colour. It was through the centenary edition that his theories influenced the neo-impressionists. NUC notes a 1858 edition with 16 colour plates including the frontispiece.

CHEVREUL, Michel Eugène. The Laws of Contrast of Colour; and their application to the arts of painting, decoration of buildings, mosaic work, tapestry and carpet weaving, calico printing, dress, paper staining, printing, illumination, landscape, and flower gardening, &c. Translated from the French by John Spanton. New edition, with illustrations printed in colours. Routledge, Warnes & Routledge. 1859.

small 8vo. xvi, 237pp., 17 engraved plates (16 printed in colours by Edmund Evans).

Abbey, Life 107.

“The confusion of editions and issues is complicated by a note describing this as the ‘Third Edition’ of the John Spanton text. This 1859 issue includes an additional chapter on military costume and could probably be correctly described as the second issue of the third edition of the second English translation!” Ref: Marlborough Rare Books.

CHEVREUL, Michel Eugène. The Laws of Contrast of Colour; and their application to the arts of painting, decoration of buildings, mosaic work, tapestry and carpet weaving, calico printing, dress, paper staining, printing, illumination, landscape, and flower gardening, &c. Translated from the French by John Spanton. New edition, with illustrations printed in colours. Routledge, Warne, and Routledge. 1860.

small 8vo. xvi, 237, [1]p., 17 numbered engraved plates (16 printed in colours by Edmund Evans), and one black and white chromatic diagram with volvelle, and another unnumbered plate of plant arrangement.

CHEVREUL, Michel Eugène The Laws of Contrast of Colour; and their application to the arts. Translated from the French by John Spanton. New edition, with illustrations printed in colours.

George Routledge and Sons. 1861.

small 8vo. xvi, 243pp., 17 numbered engraved plates (16 printed in colours by Edmund Evans), and one black and white chromatic diagram with volvelle, and another unnumbered plate of plant arrangement.

CW 1990, records a Routledge, Warne & Routledge edition of 1861. xvi + 237pp., 17 plates (16 in colour).

CHEVREUL, Michel Eugène. The Laws of Contrast of Colour; and their application to the arts. Translated from the French by John Spanton. New edition, with illustrations printed in colours.

George Routledge and Sons. 1868.

small 8vo. xvi, 241pp., 17 chromolithograph plates by Evans and one black and white chromatic diagram with volvelle, and one of plant arrangement.

CHEVREUL, Michel Eugène. The Laws of Contrast of Colour: Application to the Arts of Painting, Decoration of Buildings, Mosaic Work, Tapestry and Carpet Weaving, Calico Printing, Dress, Paper Staining, Printing, Illumination, Landscape and Flower Gardening, &c. ... Translated from the French by John Spanton.

G. Routledge & Sons, The Broadway, Ludgate. New York: 419 Broome Street [after 1868].

small 8vo. viii, [5] xi-xvi, [1] blank, 243, [1] imprint; 17 plates including; 15 coloured and one one with with an overlay.

A later issue of the 'Third Edition.' No change to the text is discernible. Ref: Marlborough 2015

CHEVREUL, Michel Eugène. The Laws of Contrast of Colour; and their application to the arts. Translated from the French by John Spanton.

George Routledge and Sons. 1883.

small 8vo. xvi, 243pp., 17 wood engraved plates, (16 in colour).

CHILDS, George. Sketches from Nature: for the use of young beginners in landscape drawing. Part V.

Ackermann. 1838.

4 leaves.

CHILDS, George. Studies of Forest Trees. By Childs. Complete in Four Parts. [3s per part]. Published by Dobbs & Co., 134 Fleet Street, and 13, Soho Square; and sold by all booksellers.[s.d., 1832?].

oblong folio. *In four parts, each with four lithographed plates (numbered 1-16); the first part with [1]ff of letterpress explanation.* In original publishers buff printed paper wrappers, with embossed border and manuscript part nos./updated prices. The single letterpress leaf in this production notes that 'Trees form the most beautiful, and also the most difficult feature in a landscape', and whilst 'knowledge...of their individual peculiarities is essentially necessary to all who desire to excel', it 'cannot be acquired by copying Drawings in which the characteristic details are entirely neglected or made subservient to the general effect'. The author presents 'accurate Examples of the principal Trees that enrich English Scenery; which may be studied separately for the Foliage, the Trunk, or the Branches, and likewise as effective and elegant Models'. An advertisement at the foot of the same leaf notes that the same author's Progressive Drawing Book, 'from the first Principles of Drawing to the Specimens of Finished Landscape - will sufficiently prepare him for the larger and more important Work on Trees'. Whilst entirely undated, the imprints of the individual lithographs provide a clue - noting that they were printed by Maguire, Lemercier & Co., a firm which are thought to have flourished rather briefly, during 1832, for Henry Dobbs and Co. (fl. 1832-1847), whose insurance documents indicate were definitely operating from 134 Fleet Street, formerly the Globe Tavern, in the same year. Whilst Tyas went on to publish a 32-plate drawing book by Childs on the same theme, entitled Woodland sketches (London, 1839), this collection appears to predate it. Unrecorded by COPAC, OCLC. Copy offered for sale by Antiquates Books (2023).

‘A Progressive Drawing Book, by the same Author;’, is advertised under the imprint.

CHILDS, George. Woodland Sketches, a series of characteristic portraits of trees, adapted for studies for artists and amateurs. Drawn from nature and on stone, by George Childs. With historical, poetical, and miscellaneous descriptions [etc].
R. Tyas. 1839.

folio. [4], 32pp., 16 coloured plates.

Advert leaf at back of Eldridge's Boys Own Drawing Book refers to this as Tyas' Drawing Book of Trees, in four numbers, 2s. each.

CHILDS, George. Elementary Drawing-Book: a series of easy progressive lessons for young beginners. New and improved edition.
Tilt & Bogue. 1840-1843?

31 unnumbered pages, all illustrations.

Child's Elementary Drawing Book. Studies from Nature, in Progressive Lessons. Eight Nos. 9d; cloth, 7s.6d. Advert c1842 at back of Willson's *Use of a Box of*

Colours, for Tilt and Bogue publications.

CHILDS, George. *The Little Sketch Book*; a course of very easy lessons in landscapes, figures, &c. Complete in fourteen parts.
Charles Tilt. c1832-1839.

small oblong 4to. Title-page, and 56 lithograph plates.

Each part with 4 unnumbered plates. Pollard Collection of children's books notes a new and improved edition, lacking parts 1-7, 10-13. Columbia has the 2nd series.

[Yale Center for British Art](#) noting that Tilt was publishing at this address between 1832 and 1839.

The Little Sketch Book. Very easy studies in landscapes, figures, &c. New and improved edition. Fourteen Nos. 6d.; or in 2 vols. cloth, 4s. each. Advert c1842 at back of Willson's *Use of a Box of Colours*, for Tilt and Bogue publications.

CHILDS, George. *A New Drawing Book of Figures; Sketches from Life at Home and Abroad*.

David Bogue, 86, Fleet Street, Late Tilt and Bogue, c1850.

small oblong folio. 1f., 24 lithographs.

Bogue was publishing at this address between 1845 and 1852. Copy seen in 2023 with ownership name dated 1850.

Gilpin to Ruskin, 50.

CHILDS, George. *Childs' Drawing Book of Objects: studies from still life, for young pupils and drawing classes in schools*.

David Bogue, 86, Fleet Street, late Tilt and Bogue, 1845.

small oblong folio. [1] leaf, 24 leaves of plates. Plates with imprint: "Printed by J.R. Jobbins. Tilt & Bogue, Fleet Street, London."

CHILDS, George, *English Landscape Scenery; an advanced drawing book*. Twenty-four sketches from nature.

David Bogue, 86, Fleet Street, (late Tilt and Bogue), 1845.

oblong 4to. Title-page and 24 lithograph plates, each an identified scene. Some plates with imprint: "J.R. Jobbins, zinco. 3, Warwick Ct." and/or "Tilt & Bogue, Fleet Street." Large printed advertisement label for Ackermann's Superfine Water-colours

and his New and Improved Sketch-Book on the front and back pastedowns.

This is probably a re-issue of Ackermann's publication Childs *Cottage and Landscape Scenery*, c1840. (see Ford, p.222).

CHILDS, George. Child's Advanced Drawing Book.
Published by Charles Tilt, No. 86, Fleet Street, 1840.

small oblong folio. 24 plates. Lithographs of Hampstead and its vicinity, from drawings by George Childs.

CHINNERY, William. Compendious Emblematist (or alternatively) Writing and Drawing Made Easy. Engraved title reads: Writing and Drawing made easy, amusing and instructive. Containing the whole alphabet in all the characters now us'd both in printing and penmanship. Each illustrated by Emblematic Devices and Moral Copies, calculated for the use of schools, and curiously engrav'd by the best hands.
printed for and sold by T. Bellamy, bookseller at Kingston upon Thames: as also by most of the book-sellers and print-sellers in town and country [1750?]

oblong 8vo (175mm x 215mm). Frontispiece, engraved title-page, preface, 2pp of letterpress and 48 plates arranged in pairs, with emblematic device on verso and recto has moral copy.

ESTC T118619

The CHROMOLITHOGRAPH, a journal of art, literature, decoration, and the accomplishments, (with which is incorporated "Nature and Art.") Illustrated in colour. Under the editorship of Mr. William Day.
George Zorn & Co. 1868.

large 8vo. 263 chromolithograph plates. 1868-69; Nature and Art., chromolithograph title and 68 plates.

CHUBB, W.P. Chubb's Drawing Book, and Artists' Assistant. Illustrated with nearly sixty well-executed copper plate engravings of the human figure.
Printed and published by W.P. Chubb, 7, Fetter Lane. 1824.

small quarto, 135mm x 105mm. 77, [1], [2]pp index., [bound with, as published]. Elements of Designing the Human Figure, by S. Le Clerc. etched frontispiece to the first part (numbered 52), and engraved title-page and plates numbered 2-26, 28, 60, unnumbered, 31-32, 34-51.

The 48 plates in the second part cannot be said to approximate the 'nearly sixty'

announced on the title-page, so undoubtedly some are missing, or have never been bound in. Le Clerc's drawings were frequently used as 'filling' for such anonymous drawing books issued by enterprising publishers such as Mr Chubb. Aimed at the 'young painter', the work offers little original advice, and uses material from a variety of sources under the guise of a 'new' work. There are however quite detailed sections on the use of colours, and also on the various styles of painting. This appears to be completely unrecorded apart from this copy (now at Yale).

CHURCH, Arthur Herbert. Colour. [Cassell's Technical Manuals].
Cassell, Petter & Galpin. c1868.

small 8vo. iv, [1], 6-112, [4]pp adverts., 15 colour-printed diagrams on 6 plates and 19 black and white text illustrations. Tipped in advertisement slip.

CHURCH, Arthur Herbert. Colour. [Cassell's Technical Manuals]. Second edition.
Cassell, Petter & Galpin. 1868.

small 8vo. iv, [1], 6-112, [4]pp adverts., 15 colour-printed diagrams on 6 plates and 19 black and white text illustrations. Tipped in advertisement slip.

CHURCH, Arthur Herbert. Colour. [Cassell's Technical Manuals]. Second edition.
Cassell, Petter & Galpin. 1872.

small 8vo. iv, [1], 6-112, [4]pp adverts., 15 colour-printed diagrams on 6 plates and 19 black and white text illustrations. Tipped in advertisement slip.

CHURCH, Arthur Herbert. Colour. [Cassell's Technical Manuals]. Second edition.
Cassell, Petter & Galpin. 1878.

small 8vo. iv, [1], 6-112, [4]pp adverts., 15 colour-printed diagrams on 6 plates and 19 black and white text illustrations. Tipped in advertisement slip.

CHURCH, Arthur Herbert. Colour. An Elementary Manual for Students. New and enlarged edition.
Cassell and Company, Limited, 1887.

small 8vo. viii, [4], 192pp., [6] leaves of plates (some coloured).

CHURCH, Arthur Herbert. Colour. An Elementary Manual for Students. Second edition, new and enlarged.
Cassell and Company, Limited, 1891.

small 8vo. xii, 192pp., 6 chromolithograph plates and 37 figures in the text.

CHURCH, Arthur Herbert. Colour. An Elementary Manual for Students. New and enlarged edition, 7th thousand.
Cassell and Company, Limited, 1897.

small 8vo. xii, 192pp., 6 chromolithograph plates and 37 figures in the text.

CHURCH, Arthur Herbert. The Chemistry of Paints and Painting.
Seeley and Co. Ltd. 1890.

8vo. xvi, 310, [10]pp adverts.

CHURCH, Arthur Herbert. The Chemistry of Paints and Painting. Second edition, revised and enlarged.
Seeley and Co. Ltd. 1892.

8vo. xvi, 324, [12]pp.

CHURCH. A Book of Sailing Boats. 9 x 7.25". Plain 2s 6d, col 5s.
Ackermann 1819 advert at back of Pyne.

CIPRIANI, Giovanni Battista. A Collection of Prints, after the sketches and drawings of the late celebrated Giovanni Battista Cipriani. Engraved by Mr Richard Earlom.
Pubd. March 26th, 1789, by Jno.[sic] and Josiah Boydell

folio. 1ff text, 51 plates (inc. frontispiece and title, in stipple and aquatint, some tinted, some in black and sepia, 2 in colour).

(Coloured printed stipple-engraved portrait of Cipriani after Rigaud, a stipple-engraved title-page, and forty-nine aquatint or stipple-engraved plates being either plain, tinted, or printed in colours).

ESTC N55070

CIPRIANI, Giovanni Battista. A Collection of Prints, after the sketches and drawings of the late celebrated Giovanni Battista Cipriani. Engraved by Mr Richard Earlom.
Published September 1st, 1789, by John and Josiah Boydell

folio. Engraved title (pl. 1). With 'A Catalogue Of The Prints Contained In This Collection ...' on a single leaf of letterpress dated as 'Published September 1st, 1789'. The plates, which were originally issued serially (the earliest being dated 1 September 1786), are numbered 1--48 bottom centre; plates [49] and [50] are numbered XII and XIII, presumably owing to previous or simultaneous publication in a different work. The majority are sepia aquatints in imitation of pen-and-wash drawings. Plates 6, 30 and 41 are stipple-engravings printed in two colours in imitation of chalk.

ESTC N55069, Sir John Soane's Museum (imperfect, lacking 11 plates)..

Copy noted in 2022 (Charles Russell Rare Books) with one plate watermarked Whatman 1825.

CIPRIANI, Giovanni Battista. Elements for Drawing, designed and engraved by Francis Bartolozzi, Esq. R.A. The originals in the possession of M. Bovi.
G. Bartolozzi. [plates dated 1786].

oblong folio. 10 plates after Cipriani in soft-ground etching, including a fine decorative title-page. The legend on the plates reads 'London. Pubd. as the act directs Feb.y. 28.th. 1786. by G. Bartolozzi Nr. 3. John Street Oxford Street'. Plate "Title-page of Painting seated on ground on the left, holding a palette and brushes in her left and a burin in her right; on the right, three putti: one holding a board which reads: "Cipriani's rudiments of drawing engraved by Bartolozzi".

ESTC N009122: Lewis Walpole Library notes a 4th state of the title-page (on page numbered 56 in an album of 116 prints by Bartolozzi and his pupils.)

CIPRIANI, Giovanni Battista. Rudiments of Drawing.
G. Bartolozzi. 1786.

oblong folio. 9 plates (same as above but lacking the title-page? See note in Worldcat).

CIPRIANI, Giovanni Battista. Rudiments of Drawing.

oblong folio. 12 stipple engravings; nos. 3-5, engraved by F. Bartolozzi, from drawings by G.B. Cipriani. Published by G. Bartolozzi, Sy John Street, Oxford Street, Feb 20th 1786. Drawn and engraved by F. Bartolozzi, R,A., drawings in the collection of M. Bori, No. 207 Piccadilly, Jan. 2 1792.

ref: Gilpin to Ruskin, 3.

CIPRIANI, Giovanni Battista. Rudiments of Drawing.
Pubd as the Act directs, G. Bartolozzi. 1796.

oblong folio. 10 plates, including title-page, printed in bistre.

Private collection: Two are dated 1786, and the rest 1796. Text in Italian and French.
Copy seen 2022: Two tables dated 1786, frontispiece and 7 plates dated 1796.

NGA

CIPRIANI, Giovanni Battista. Rudiments of Drawing. A new edition.
Orme. 1805.

*oblong folio. 6 stipple-engraved plates by Bartolozzi. A reprint of the 1786 edition,
with the plates dated 1786.*

CIPRIANI, Giovanni Battista. Cipriani's Rudiments of Drawing, engraved by F. Bartolozzi.
Edward Orme. 1815.

*oblong folio. A re-issue of the 1786 issue of engraved title-page and 6 stipple-
engraved plates by Bartolozzi, but with the plates still dated January 1st 1786,
augmented with 3 plates of hands and legs dated January 1st 1792, and 2 further
plates dated January 20th 1793. Paper label on upper wrapper reads Cipriani &
Bartolozzi's Drawing Book of the Human Figure. A new edition. - 1815.*

*A copy in a private collection: 14 plates, of which 8 carry Bartolozzi's imprint and
date 1786, the other 6 with imprint 'published by Mme. Bovi', and dated 1792, and
1793.*

CIPRIANI, Giovanni Battista. Cipriani's Rudiments of Drawing.
S & J Fuller, 1830.

oblong folio. 12 leaves of illustrations.

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

This lists Rudiments of Drawing the Human Figure, by Cipriani & Bartolozzi. Price
1l 1s., and a ditto of Heads by ditto. 1l 1s.

CIPRIANI, G[iovanni] B[attista] & Bartolozzi's Drawing Book of Heads. A new edition. 8 engraved plates.

Published by Edward Orme, 59, New Bond-Street, 1805.

oblong 4to. 8 leaves of plates. Stipple engraved plates, most published by Mme. Bovi, London, between 1786 and 1793.

CIPRIANI, Giovanni Battista. Principles for Drawing the Human Figure. Thirty-two plates engraved by John Whessell after designs by Giovanni Battista Cipriani and others T. Simpson; Darling & Thompson, 1794.

oblong folio. 32 plates.

CIPRIANI, Giovanni Battista. Easy Principals for Drawing the Human Figure. Ackermann & Co. 1794.

4to. 31 plates by I. Whessel after Bartolozzi & Cipriani.

CIPRIANI, G[iovanni] B[atista] & Bartolozzi's Drawing-Book of the Human Figure. A new edition

Edward Orme. 1805.

oblong folio. 12 engraved plates.

Utrecht.

CIPRIANI, Giovanni Battista. Thirty Four Lessons for Drawing the Human Figure. John Walker. 1828.

oblong folio. Title-page and added engraved title-page which reads: Easy principles for drawing the human figure; from Bartolozzi, & Cipriani. Some of the plates are engraved from the original drawings of Bartolozzi and adapted to the use of students in the polite arts., 33 plates.

CIPRIANI, Giovanni Battista. Cipriani's Last Book of Whole Length Figures & Proportions.

Edward Orme. Undated. c1816?

460mm. *7 unnumbered leaves of plates*. The work was announced in *The Repository of the Arts*, 1816, as intended to be issued in six monthly parts.

University of the Arts, London.

See also: 135mm x 195mm Sepia engraved label tinted engraving, within an oval medallion within a rectangular border, of an angel holding a quill and oval tablet titled "Cipriani's Last Book of Whole Length Figures & Proportions. Pubs. Edwd Orme London", flanked by two cherubs, one reading a book and the other peeping at the tablet. MS lettering in red ink to border outside medallion "No.1" and "7/6".
Ref: Ken Spelman, *Catalogue 72*, 2013.

CLARK, John Heaviside. *A Practical Essay on the Art of Colouring and Painting Landscapes in Water Colours*. Accompanied with ten engravings.
Printed for and sold by Edward Orme. 1807.

slim folio. [4], 25pp + advertisement leaf., 10 plates (1 coloured etching, 1 soft-ground etching, 3 sepia aquatints, 5 coloured aquatints).

"Samples of colour are arranged along the bottom of the plates and the accompanying text provides the student with instruction on how to paint the same landscape under four different sorts of 'effect': sunset, moonlight, snow and fire, by numbering examples of the tints and mixtures to be used." - Gilpin to Ruskin, 63.

Abbey, Life 108, noting watermarks of 1802 & 1803. In some copies plate IV misnumbered 'V' and plate VI misnumbered as 'VII'.

[Yale Center for British Art](#)

CLARK, John Heaviside. *A Practical Essay on the Art of Colouring and Painting Landscapes in Water Colours*, with ten Illustrative Engravings.
Pr. for and sold by E. Orme. Pr. by J. Hayes, 1812.

Second edition. *slim folio. [4], 28pp., 10 aquatint plates (6 hand-coloured).*

CLARK, John Heaviside. *A Practical Essay on the Art of Colouring and Painting Landscapes in Water Colours*. Accompanied with ten engravings.
Printed for the proprietors, by Priestley and Weale, High Street, Bloomsbury, 1825.

Third edition. slim 4to. [4], 28pp., 10 aquatint plates (7 hand-coloured).

CLARK, John Heaviside. A Practical Essay on the Art of Colouring and Painting Landscapes in Water Colours. Accompanied with ten engravings. Priestley and Weale. 1836.

Third edition. slim 4to. [4], 28pp., 10 aquatint plates (7 hand-coloured).

A new edition, with variants of the two final plates, and one extra plate hand-coloured. In contrast to the first two editions, the hand-colouring, although neat, is very vivid, lacking all the subdued tones so distinctive in the first edition.

CLARK, John Heaviside. A Practical Illustration of Gilpin's Day, representing the various effects on landscape scenery from morning till night, in thirty designs from nature... with instructions in, and explanation of, the improved method of colouring and painting in water colours. published by Edward Orme. 1811.

folio. viii, [16]pp., 30 coloured aquatint plates.

Abbey, Life 109. "The book appears to have hung fire, and to have remained in sheets until 1824, when it was reissued with a new title."

CLARK, John Heaviside. Gilpin's Day, representing the various effects on landscape scenery from morning till night, in thirty designs from nature... with instructions in, and explanation of, the improved method of colouring and painting in water colours. published for the proprietors, by Priestley and Weale, and C. Night. 1824.

folio. viii, [16]pp., 30 coloured aquatint plates.

Abbey, Life 110, watermarked 1809. Gilpin to Ruskin, 9.

[Yale Center for British Art](#)

CLARK, John [Heaviside]. The Amateur's Assistant; or, a series of instructions in Sketching from Nature, the Application of Perspective, Tinting of Sketches, Drawing in Water-Colours, Transparent Painting, &c &c. To accompany the subjects which form the portable Diorama. Printed for Samuel Leigh, 18, Strand, 1826.

4to. vi, [2], 66pp + advertisement leaf., 10 plates, of which 6 are line engravings (1 tinted) and 4 are aquatints (3 tinted, 1 coloured). Engraved paper label on upper cover.

Abbey, Life 111 watermarked 1817, 1824, 1827.

A Regency manual for the amateur artist, with step by step instructions illustrated by a series of ten plates; the frontispiece is a hand-colored aquatint, and three of the nine other plates are tinted aquatints. The "portable diorama" mentioned on the title-page was a device invented by Daguerre and Boulton for producing by optical illusion the effects of nature when looking at architectural or landscape drawings. There are examples in the Metropolitan Museum of Art, and the Yale Center for British Art.

"The instructions which, it is hoped, will be found in the following pages, are addressed to the amateur, and to those who are desirous of cultivating an intimacy with sketching and drawing. Sketching from nature is dwelt upon at some length, from a belief, that where a taste for it can be excited, the master is found to teach all that follows: however, a few of the leading features of linear perspective are simply defined, and their application to sketching rendered familiar ... Directions are given for staining, tinting, and painting, with the adaptation of finished subjects to transparency; the idea of which has been suggested by an exhibition called "the Diorama," which has possessed the rare excellence of having yielded delight and satisfaction to all who have witnessed the effects given to the scenes of which that exhibition has been composed ..." Prefatory Remarks.

The Portable Diorama is mentioned in article in: 9th Jan 1828 - Leicester Herald, and was announced in The Quarterly Review, vol 87, 1830 together with 'Six Additional Views and Shades... fitted up in a neat box 1l. 8s.

CLARK, John Heaviside & COOKE, William, Jun. The Portable Diorama, by I. Clark. Published by Samuel Leigh, 18 Strand London. [box-lid title].

"Complete with six views and six companion 'shades'; the views slot into a black painted frame that is mounted perpendicular to the box by means of two wooden lugs; the frame includes a turned wooden roller mechanism that can draw up over the back of the views a muslin curtain, attached to which a shade illustrated with the desired effect can be drawn up at will; all contained within a purpose made box [33 x 25 x 12.5 cm]; the sides with a decorative frieze of putti within a repeating border of cherubs and griffins; the lid with a hand-coloured aquatint showing Phidias sketching Calliope seated on a pedestal in a suitably Grecian pose together with Erato holding her lyre and all strategically placed in a scene tranquillity aka Claude Lorrain; unfortunately with a lateral crack through the scene due to shrinkage of the wood, but thankfully with no loss; the underside of the lid with a label counting printed directions; and at the foot of the box an acknowledgement of the contribution by Clarke and Cooke."

"The Portable Diorama and based on the Diorama at Regent's Park in London, but on a much-reduced scale. Contained in a wooden box suitable for the domestic drawing

room and retailing at £3 3s the Portable Diorama was an expensive diversion. Just how many were sold is difficult to know although this copy has the inked number '120' on the both the underside of the lid and at the base of the box appear to suggest a register of matching lids to boxes.

The acknowledgement to Cooke is only found on the label inside the box and it appears this was the precocious, yet at 15 still very young, Edward William Cooke (1811-1881). However the designs chosen, or at least worked up, are all by the skilful John Heaviside Clark (c. 1771-1836) Clearly so as the same consistent quality of aquatint and design appear both in his other designs produced under the Samuel Leigh imprint and other publishers during the Regency period. The six views chosen for budding artist to work from include: A view of Greece with ruined temples; A ruined gothic abbey; an a colonnaded park and surrounding buildings; A view of the Alps with a lake, forest and castle in the foreground; a view of India with a Taj Mahal like building palms [something like William Daniell's work], elephants a river and a temple; and a seascape with ships in sail and possibly aiming to represent Dover with chalk cliffs in the middle distance. Complimenting the views are six 'shades' of which two are in aquatint of a rainbow and a sun casting light through thunderous clouds, and four hand painted shades of a red sunset; a moon lit night - the moon represented by a circular hole; a red sunrise and a golden sunset (small puncture hole with no loss)."

ref: Marlborough Rare Books 2019. [with The Amateur's Assistant].

Examples at: [MMA](#); [Getty Institute](#); [Yale Center for British Art](#); [Bill Douglas Cinema Museum](#) ;

CLARK. John [Heaviside]. A Series of Practical Instructions in Landscape Painting in water colours: containing directions for sketching from nature, and the application of perspective, progressive lessons in drawing from the tinted sketch to the finished subject, and examples of the introduction of figures, architectural subjects, particular effects, &c. as connected with landscape scenery / by John Clark; illustrated by fifty-five views from nature, descriptive objects, &c. mounted in imitation of drawings.

Printed for Samuel Leigh. 1827.

4to. 4 parts each bound in dark red paper with aquatint label on the cover; illustrated with engravings, mounted on card and loose in blue paper portfolios, with aquatint labels on covers; titles printed on labels mounted on verso of cards. 55 plates. Part I: 8 plates (2 etchings, 4 soft-ground etchings, 2 tinted aquatints). Part II: 16 plates (1 coloured etching, 1 soft-ground etching in 2 states, 14 aquatints of which 10 are coloured. Part III: 12 aquatints of which 9 are coloured. Part IV: 19 aquatints of which 18 are coloured.

Advertisement or prospectus for: *The New Drawing Book: A Series of Practical Instructions in Landscape Painting in Water Colours*. 298mm x 241mm. Metropolitan Museum of Art. c1827 (but earlier?).

Abbey, Life 112, watermarked 1824. Gilpin to Ruskin, 62.

[Yale Center for British Art](#)

CLARK, John [Heaviside]. *The Elements of Drawing and Painting in Water-Colours*. London, Wm. S. Orr and Co., Edinburgh, W. and R. Chambers, [Bradbury and Evans, printers.] 1838.

8vo. viii, 194pp., 24 plates (11 hand-coloured). errata slip bound in before p.1.

CLARK, John [Heaviside]. *The Elements of Drawing and Painting in Water-Colours; being supplement to the elements of drawing and perspective*, published in Chamber's educational course.

Wm. S. Orr and Co. 1841.

8vo. xii, 212pp., 24 plates (11 hand-coloured). Slightly larger format than earlier editions.

CLARK, John [Heaviside]. *Elements of Drawing and Painting in water colours; being supplement to the Elements of Drawing and Perspective*, pub. in Chambers's Educational Course.

W.S. Orr. 1848.

8vo. xii, 212pp., 24 plates (10 hand coloured). Printed by Thomas Harrild, Silver Street, Falcon Square. Other plates engraved by Henry Griffiths.

CLARK, John [Heaviside] *Elements of Drawing and Painting in Water Colours*. A new edition.

T. Nelson and Sons. 1857.

8vo. xii, 212pp., coloured frontispiece and 23 plates (10 hand-coloured). Printed by Thomas Harrild, Printer, 11, Salisbury Square, Fleet Street. Illustrations by Henry Griffiths.

CLARK, John [Heaviside]. *Elements of Drawing and Painting in Water Colours*. A new edition.

8vo. T. Nelson. 1858.

CLARK, John [Heaviside]. *Second Book of Drawing*. Edinburgh. William and Robert Chambers. 1853

8vo. 91pp., 36 text illustrations. Designed for the use of schoolchildren, and published as part of Chambers's Educational Course.

CLARK, John Heaviside. Myriorama, a collection of many thousand landscapes, designed by Mr. Clark.
Samuel Leigh, 1824.

Two Parts. 230mm x 160mm. 16 plates, 24 plates. The plates, although numbered consecutively, are so designed that they may be fitted together in various combinations to form varied landscapes. Part One is accompanied by a two page flyer from the publisher. Page two of this flyer lists "Books, &c., published by Samuel Leigh. The second part is subtitled 'Italian Scenery'; it is undated, but was advertised as "ready for publication" in the Gentleman's Magazine, May, 1824. The box was issued with a hand-coloured aquatint title-page engraved by Sidney Hall.

“A "myriorama", a term derived from the Greek words "myrias", meaning "multitude", and "orama", meaning "scene" or "view", comprised a set of illustrated cards, each representing a slice of a landscape. No matter what order you placed them in, the cards created a cohesive scene. The near-endless possibilities made it a popular entertainment for people of all ages. After the success of the first myriorama, designed by Jean-Pierre Brès in France, the toy took off across Europe from the 1820s, sparking imitations in Austria, England, Germany, and the Netherlands. Leigh and Clark adopted the name and the design of the box that housed the cards from the original French version, in hopes of inspiring other artists to draw attractive landscapes. Their myriorama also introduced the innovation of numbering each panel, making it possible to record and later recreate scenes found especially pleasing. Myrioramas provided dynamic visual entertainment at a time when the advent of cinema was still decades away. With their incredible number of possible combinations and charming visuals, myrioramas were "one of the most diversified and exhaustless inventions for variety and pleasing amusement that has hitherto appeared", according to the London's Morning Chronicle at the time.” ref: Antiquariat Inlibris, catalogue description of Part I, in 2021.

CLARKE, Henry. Practical Perspective. Being a Course of Lessons, Exhibiting Easy and Concise Rules for Drawing Justly all sorts of Objects. Adapted to the use of schools. printed for the author, and sold by Mr. Nourse, in the Strand, and Mr. Murray, No. 32, in Fleet-Street, 1776.

8vo. xv, [6], 18-113, [7]pp., 33 engraved plates (2 folding and 3 with moveable over-slips).

In his preface the author gives full details of a second accompanying volume to this

work, and indeed on the title-page it is presented as being in two volumes; the first dealing with theory, the second with its applications, along with general hints to artists. However, this latter section was never published; in the advertisement Clarke states that he is waiting for the plates to be "got ready", which as he foresaw did indeed "occasion some delay". ESTC notes that "No more published. - The two leaves of contents after p.xv are possibly an insert. - The last 3 leaves contain advertisements for H. Clarke's publications, and the Commercial and Mathematical School, in Salford, Manchester.

ESTC T101235

CLARKE, Henry. Practical Perspective. Being a Course of Lessons, Exhibiting Easy and Concise Rules for Drawing Justly all sorts of Objects. New edition, illustrated with fifty-five large copper-pates.
printed for Messrs. Ogilvy and Speare; Mr. Murray; and I. and W. Clarke, Manchester, 1794.

8vo. [12], 17-113pp., 56 engravings on 33 leaves of plates.

ESTC T228402

ESTC T222535, appears to be the same edition. .

CLARKE, Richard. Drawing master at Portsmouth Naval Academy.

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.

16mo. 53, [2]pp adverts.

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.
H.G. Clarke and Co. (Clarke's Ladies' Hand-Books). 1843.

16mo. xiii, [2], 16-55, [1]p., initial advert leaf. Preface to the second edition, which is signed T.A.O., London, April, 1843. Dedicated to Mr Maurice Dunn.

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. 3rd

thousand.

H.G. Clarke and Co. (Clarke's Ladies' Hand-Books). 1845.

16mo. *xiii*, [2], 16-55, [1]p., *initial advert leaf*.

CLARKE and Co, H.G. (pub). The Hand-Book of the Elements of Painting in Water-Colors, with practical instructions for mixing and shading the same.

H.G. Clarke and Co.

16mo. *vi*, 54, 4pp.

CLARKE, Hewson., and DOUGALL, John. The Cabinet of Arts, or General Instructor in Arts, Science, Trade, Practical Machinery, the Means of Preserving Human Life, and Political Economy. Embracing a variety of important subjects. Embellished with appropriate engravings.

Published by T. Kinnersley, Acton Place, Kingsland Road. . [Stereotyped and printed by J. M'Gowan, 16, Great Windmill Street]. 1817.

8vo. [4], 859, [1]p., 10 engraved plates. The chapters on architecture, painting and engraving are for the most part the same as books 2-4 of *The Cabinet of the Arts, being a New and Universal Drawing Book*, edited by T. Hodson and J. Dougall, in 1805. The frontispiece is after W.M. Craig (Neagle sc.).

CLARKE, Hewson., and DOUGALL, John. The Cabinet of Arts, being a new and universal drawing book, forming a complete system of drawing, painting ... etching, engraving, perspective, projection, & surveying ... containing the whole theory and practice of the fine arts in general.

R. Ackermann. London., 1821.

Two volumes. Engraved frontispiece, engraved title with vignette, pp. iii, 388; engraved frontispiece, engraved title illustration, 127 plates (numbered 122 - 7 numbers are duplicated) of which 31 are coloured. Plates by Mackenzie, or K. Mackenzie; after W.M. Craig, Kirk, West, Bartolozzi, Raphael, T. Piroli, Rily, Paranesi, Le Brun, Miss Emma Farhill, Mather Brown, Morland, S. Prout, Gendall, Miss C. Mann, and Edwards.

Advertised in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann, at 5 guineas.

CLARKE, Hewson., and DOUGALL, John. The Cabinet of Arts, or general instructor in

arts, science, trade, practical machinery, the means of preserving human life and political economy, embracing a variety of important subjects.

J. M'Gowan. 1823.

8vo. 859pp, [?] leaves of plates (1 folding).

Winterthur.

CLARKE, Hewson., and DOUGALL, John. The Cabinet of Arts, or general instructor in arts, science, trade, practical machinery, the means of preserving human life and political economy, embracing a variety of important subjects.

J. M'Gowan. c1825.

8vo. iv + 859pp., engraved title, engraved frontispiece and 13 engraved plates.
Directions to binder calls for 8 plates.

CLARKE, Hewson., and DOUGALL, John. The Cabinet of Arts, or general instructor in arts, science, trade, practical machinery, the means of preserving human life and political economy, embracing a variety of important subjects.

J. M'Gowan. 1838.

8vo. 859pp, 10 unnumbered leaves of plates (1 folding).

CLAUDE [LORRAIN.]

An agreeable Collection of Views and Landscapes, from Claude, &c.

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

CLEAVER, Miss [Elizabeth]. Some Account of a New Process in Painting, by means of Glazed Crayons; with remarks on its general correspondence with the peculiarities of the Venetian School.

Brighton. T. Ruddock. 1815.

8vo. v, 34, [4]pp adverts. One copy is noted to be Inscribed on p. 40: "This is the entire copy of the publication sent by me to Stationers Hall Elizabeth Cleaver".

“Without further deliberation, and with a sort of childish eagerness, I immediately melted a quantity of bee’s wax and poured it over the face of the picture - with what success may be easily imagined. After spoiling by similar expedients all the rough calf bindings that fell in my way, I had to look out for some new material to paint

upon....” There was a great “attraction of Venetian secrets for lady amateurs... the authoress was the daughter of William Cleaver, Bishop of bangor and later of St Asaph, and she claimed to have discovered her process, by accident, in 1807. [Her] work, which was reissued in a xpanded London edition in 1821, would hardly deserve attention, had she not made repeated applications for support to the British Institution and had been taken up by Sir George Beaumont, who approached Constable to make trials of the process in 1824. Constable’s deep sympathy for Titian, and probably his friendship with George Field, which developed at this time, naturally made him suspicious of all formulae and, though he had heard that Miss Cleaver “had ben boring at [it] these twenty years”, he concluded that he did not much like it. She hoped the Institution would send several artists to test the process at her home in Brighton, “and offer very high premium for their success,” but it is not known whether anything further was done.” [ref: John Gage. *Magilphs and Mysteries. Readings in Conservation.*]

“The copy in the National Art Library, although of the same date, is slightly different from the copy in the British Library. In the National Art Librray copy the section describing the sample paintings (not included with the book) entitles ‘Specimens’ has been omitted and there is an explanation of this omission in the preface.” Carlyle, Leslie. *The Artist’s Assistant*, 2001.

CLEAVER, Miss [Elizabeth]. *An Account of a New Process in Painting, by means of Glazed Crayons; with remarks on its general correspondence with the peculiarities of the Venetian School.*

Printed for the Author. 1820.

8vo. 35pp.

CLEAVER, Miss [Elizabeth]. *An Account of a New Process in Painting. In Two Parts. Part I. Containing remarks on its general correspondence with the peculiarities of the Venetian School. Part II. Supplementary details, explanatory of the process: with miscellaneous observations on the arts of the sixteenth century.*

For F.C. & J. Rivington. 1821.

8vo. xi, [1], 174, 2ff blanks, [8]pp adverts., preliminary advert leaf.

CLEGG, Samuel. *Architecture of Machinery: an essay on propriety of form and proportion, intended as a guide to assist the student in the drawing and designing of machinery.*

Architectural Library, 59, High Holborn, 1842.

8vo. 64pp., 8 plates.

CLEGG, Samuel. *Architecture of Machinery: an essay on propriety of form and proportion, intended as a guide to assist the student in the drawing and designing of machinery.* Re-issue,

for the use of students and schoolmasters.
John Weale. 1852.

8vo. 64pp., 8 plates.

CLERMONT, [Jean François] A Book of Monkies, Shells, Insects, &c by Clermont.

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

CLEVELEY [Robert., 1747-1809].

Shipping from Clevely, junior, calm, strong gale, storm, &c.

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

CLEVELEY, Robert. Twelve Views of Shipping [graphic] / by J. Clevely Junr. = Douze vues des vaisseaux / par J. Clevely Junr.

Printed for Carington Bowles, map & printseller, no. 69 in St. Pauls Church Yard, London, published 1 Octr. 1770.

12 prints: engravings; plate marks 180mm x 280mm, on sheets 230mm x 350mm.

"Book 11" of 31 sets of prints published by Carington Bowles, 1771-1785. A contemporary advertisement for the series notes: "Various sets, or books, of beautiful and entertaining prints, on half sheets of fine demy paper; containing 12 prints in each. Price 3s. plain, or 8s. each book, finely coloured. Printed for and sold by the proprietor Carington Bowles, at his map and print warehouse, no. 69, St. Paul's Church Yard, London."

1. Yachts in a calm with a view of Harwich = Des vaissaux dans un tems de bonace avec une vue de Harwich -- 2. A frigate in a fresh gale with a view of Sheerness = Une frigate dans un coup de vent avec une vue de Sheerness -- 3. A first rate in a light breeze with a view of Dover = Un vaisseau de guerre du premier rang dans une brise avec un vue de Douvre -- 3. A strong gale with a squall of rain = Un vent avec une bourasque de pluie -- 5. A storm, with a Greenland ship skudding before the wind = Tempeste, avec un vaisseau de Greenland que coure devant le vent -- 6. A frigate wreckt = Frigate qui fait naufrage -- 7. A calm after a storm = Bonace apres une tempete -- 8. A sea engagement between the English and French = Combat naval entre les Anglois et les Francois -- 9. Noon, with a frigate at anchor = Representation de midi, et une frigate à l'ancre -- 10. Sun set with a fleet returning home = Le coucher du soleil avec le retour d'une flotte -- 11. A moon light in a calm = Un clair de lune dans un tems de bonace -- 12. Ship on fire by night = Incendie d'un navire pendant la

nuit.

References: Bowles, C. Carington Bowles's new and enlarged catalogue of useful and accurate maps, charts, and plans. London, 1784, page 139

[Yale Center for British Art.](#)

CLIFFORD, William. William Clifford 1848, oil and colourman. C.E. Clifford 1849-1886, artists' colourman 1849-1876.

ref: British artists' suppliers, 1650-1950

CLIFTON, W. Manuscript Notes from a Drawing Master's Portfolio. Part I and II. 1-8; 9- Reeves and Sons. c1880-1890.

oblong 4to. *1-8pp; 9-16pp., text litho throughout., illustrations.*

CLIFTON, W. Notes on Colour, showing how the laws that regulate monochrome can in most cases be applied to colour when painting. Price two shillings. Grant Richards, 9 Henrietta Street, Covent Garden. 1899.

oblong 8vo. *61pp., half-title., 7 text illustrations by J. Swain.* Text printed on one side only. Issued in linen backed printed boards.

CLIFTON, W. Notes on Colour: being a supplement to "Axioms on light, shade and shadow." Reeves.

Second edition. oblong 4to. *42pp., illustrations.*

CLIFTON, W. Axioms on Light, Shade and Shadow...dedicated to his pupils at the "Shop" in grateful remembrance of the happiest period of his existence. [Publisher not identified]. Printed by Maclure & Co., 97, Queen Victoria Street, E.C. 1885.

8vo. 28pp., title-page set within a decorative ruled border, numerous text illustrations. The introduction is written from 133, Elgin Crescent, Notting Hill, London, W, and the final page lists his other publications, their price, and his address.

CLIFTON, W. How I Taught my Maria Perspective. Advertised as 'in preparation' at the end of Axioms on Light.. 1885.

CLIFTON, W. A Cackle about Trees: illustrating the rules to be observed when drawing or

painting them.

F. & E. Stoneham. London. [c1893].

small oblong 4to. Sole edition. *26 leaves, printed on one side only, with numerous illustrations.* The upper cover of the original card covers also adds: "He that would his master please, should pay attention to his trees, this rule also applies to she's." Price eighteenpence.

W. Clifton, was professor of painting at the Royal Artillery Institution, Woolwich.

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

8vo. *64pp.* Issued in numerous editions, bound with Part I. Elementary. By J.S. Templeton.

CLIVE, Alan Butler. Drawing Master in Sussex.

COACH PAINTING. The Coach Painter's Handbook and Guide. By a Coach Painter of Thirty Years' Experience.
Henry J. Drane. [1895].

8vo. *vi,[1], 9-130, [6]pp., coloured frontispiece of a coach, and advert leaf, one black and white plate.*

"By using solely the varnishes and colours manufactured by Conrad Wm. Schmidt (F. A. Glaeser), London ... he may be sure of general success" - Conclusion. It was later published for use in India: Calcutta : Printed for the Railway Board at the East Indian Railway Press, 1937.

COACH PAINTING. The Coach Painter's Handbook and Guide. By a Coach Painter of Thirty Years' Experience.
Henry J. Drane. [1900].

8vo. *vi, 131pp., coloured frontispiece.*

[COBBETT, William] Employing a drawing master for his sons.

13.01. 1808. [William's drawing lessons] – 'Mr. Wright will negotiate this matter with you; and, as he is taking up my little son, who was so fond of drawing, I wish

him to have a good master for about 3 weeks, and beg of you as a particular favour, to recommend him to one that you know will answer the purpose. [WC to Colnaghi, Illinois]

22.12.1808 – [William] – ‘If quite convenient to you, I think of sending W^m. up to you for a fortnight to have Mr. Chalon a few times, during his vacation. It will do him good besides to see a little of the bustle of life.’ [WC to JW, British Library, Add. MS. 22907, f. 95]

ref: note from David Chun.

COBIN, A, Short and Plain Principles of Linear Perspective. Particularly adapted to shipping, &c., containing rules to draw correctly the picturesque forms of ships, &c. in all their various posture. By A.C.

Printed for and sold by John Eynon, the north side of the Royal Exchange, 1752.

8vo. xi, [1], 79, [1]p., plates.

ESTC T175241

COBIN, A. Short and Plain Principles of Linear Perspective. Particularly adapted to shipping, &c. Containing rules to draw correctly the picturesque forms of ships, &c. in all their various postures: very necessary for students, to enable them to judge of correctness in the productions of the professors of this branch. Being the first attempt of the kind ever published. By A. Cobin. The second edition, with additions.

printed for W. Herbert, at the Golden Globe on London Bridge, 1756.

8vo. xi, [1], 79, [1] p., plates.

ESTC N469445

COBIN, A. Short and Plain Principles of Linear Perspective, particularly adapted to shipping, &c. Containing rules to draw correctly the picturesque forms of ships, &c. In all their various Postures. Very necessary for Students, to enable them to judge of Correctness, in the Productions of the Professors of this Branch. With six copper-plates. By A. Cobin. The third edition, with additions.

printed for D. Steel, Bookseller, Number I, Union-Row, the Lower-End of the Minories, Little Tower-Hill, 1775.

8vo. xi, [1], 79, [1]p., plates.

ESTC N22562.

COBIN, A. Short and Plain Principles of Linear Perspective, Adapted to Naval Architecture. Containing Rules to Draw Correctly the Forms of Ships in Every Possible Position. Illustrated with five copper-plates. The fourth edition. printed for D. Steel, at his Navigation Warehouse, No. 1, Union-Row, the Lower-End of the Minories, Little Tower-Hill, 1794.

8vo. [6], 61, [5]pp adverts., half-title., 5 numbered folding engraved plates.

Works for marine painters are amongst the scarcest of the drawing manuals, and Cobin's treatise appears to be one of the very earliest. The five folding plates, engraved by Vincent Woodthorpe, illustrate the perspective drawing of ship and boat hulls, beginning with simple geometric shapes, then advancing to progressively complex hull forms and difficult angles of view.

[ESTC T112549](#)

[Yale Center for British Art](#), Newby Hall copy.

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](#)

COLE, Henry. Elementary drawing schools. 1. 2. 3. Addresses delivered by the Superintendents on the necessity of acquiring a power of drawing form. The mode of proceeding for establishing classes or schools for elementary instruction in art. The duties of the masters, with a list of the articles and examples requisite for teaching in first and distinct elementary drawing schools.

Printed by George E. Eyre and William Spottiswoode, for HMSO, 1853.

220mm. 26pp.

COLE, Henry. Elementary instruction in drawing and colouring: I. On the necessity of acquiring a power of drawing and knowledge of colour; II. The mode of proceeding for establishing classes or schools for elementary instruction in art; III. The duties of the masters, with a list of the articles and examples requisite for teaching.

Printed by George E. Eyre and William Spottiswoode, for HMSO, 1853.

220mm. 32pp

COLE, Henry. Addresses: the advantages of teaching elementary drawing concurrently with writing as a branch of national education.

Printed by George E. Eyre and William Spottiswoode, for HMSO, 1857.

190mm. 17pp.

Extract from a speech delivered by Earl Granville ... at the distribution of national medals at Manchester, on the 10th of October 1857. -- Extract of a speech delivered by the Right Hon. W. Cowper, Vice-President of the Council, on the same occasion. -- Addresses at the opening of the Elementary Drawing School at Westminster, presided over by the Right Hon. J.W. Henley, President of the Board of Trade, &c., on 2nd June 1852. Extracts from the address by Henry Cole ... Address by Richard Redgrave ... -- Extract from Mr. Redgrave's address of November 27, 1852. -- Address to the working classes by the Rev. J.S. Howson, Principal of the Collegiate Institute, Liverpool. -- Extract from an address by John Ruskin, Esq., to the students of St. Martin's School of Art, on the 3rd April 1857.

COLE, J. Bill-head of Joseph Cole, colourman and varnisher, at Loman's Pond near the Borough, London; text only; handwritten bill to Daniel Boulter dated 1787. Engraving. Lettered with production detail: "Miles sc Borough". 57mm x 184mm.

BM: Heal,89.38

[COLE, W. pub.] Studies for the Human Figure.

W. Cole, 10, Newgate Street. c1825.

4to. 24 lithograph plates drawn and printed by P. Simonau. The illustrations progress from details of eyes, lips, hands and feet through to portraits after designs by Raphael, Michelangelo.

Simonau contributed plates to G. Rowe's *Cottages & Scenery at Sidmouth, Devon* [1826], also his *Hastings, Battle, Winchelsea* [c1830]. William Cole also published Frederick Calvert's *Amateur Draughtsman* [1825].

A COLLECTION of Figures and Conversations, Cattle, Birds, Beasts and Landskips... from Vernet, Boucher, Bergham, Barlow, &c.

R. Sayer. 20 March 1771

4to. *Engraved title-page and plates numbered 1-66 plus an additional suite of 'landskips' at the end numbered 1-6. [1-18 conversations; 19-36 figures; 37-59 cattle and beasts; 60-66 birds, and 1-6 landskips.] The first 48 plates dated march 20, 1771; the remainder upto plate 66 are undated. The final six are dated 1 July, 1771.*

See: COLLECTION OF FIGURES AND CONVERSATIONS, cattle, beasts, and birds, neatly engraved on sixty copper-plates, from Vernet, Boucher, Barlow, etc. 4to. price 10s.6d sewed. Sayer & Bennett 1775.

[Yale Center for British Art](#)

See also John Johnson Collection.

A. A single sheet of two pastoral scenes, 'printed for Robt. Sayer No 53 Fleet Street as the Act directs March 20. 1771'

B. A landscape with five horses on a riverbank, with cottage and boat in the background. By R. Sayer & J. Bennett, 24 Feby 1775.

C. Oblong sheet with 21 small rural landscapes (5 in circular or oval frames). Printed for Robt Sayer & Jno. Bennett, No 53 Fleet Street: as the Act directs 1st Jany. 1777.

A COLLECTION of Landscapes and Buildings in Miniature

A COLLECTION of elegant Ruins of Rome, &c, in Ovals.

A COLLECTION of Landscapes, &c, ditto.

A COLLECTION of genteel Figures.

A COLLECTION of Birds, from various Masters.

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

COLLET, [John]. Twenty-Four Delightful Views, embellished with pleasing groupes, being excellent designs for youth to copy; drawn from nature, by the celebrated Mr Collet, engraved by Messr. Rooker, Mason, Canot, and other eminent artists, quarto, 10s.6d sewed.
Sayer & Bennett 1775

BM 1948,1208.15 records plate 6 from a set of twenty four titled 'Collet's Designs both Serious and Comic'. 1770. The title appears on a label on an incomplete copy of the first part in the collection of Burton Constable House, Yorkshire. It was listed in Sayer & Bennett's 1775 catalogue as 'Twenty four delightful Views". The BM has six

plates from the series at 1948,1208.12-16 and 1890,0512.26.

COLLET, [John]. Collets' Beggars.

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

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

8vo. [2], 115, [1]p.

First published 1886, and reprinted 1887, 1889, 1890, 1891, 1892, 1894, 1895, 1898,
1900.

COLLING, James K. Art Foliage, for sculpture and decoration; with an analysis of geometric form; and studies from nature, of buds, leaves, flowers, and fruit.
Published by the author, 150, Hampstead Road, N.W., 1865.

4to. viii, 139pp., 72 plates.

COLLING, James K. Art Foliage, for sculpture and decoration; with an analysis of geometric form; and studies from nature, of buds, leaves, flowers, and fruit. Second edition, revised.
Published by by Author and B.T. Batsford. 1878.

4to. xii, 84pp., 116 text illustrations and 80 lithograph plates.

COLLING, James K. Examples of English Medieval Foliage and coloured decoration, taken from buildings of the twelfth to the fifteenth century.
Published by by Author and B.T. Batsford. 1874.

4to. vii, [1], 72pp., 79 text illustrations, 76 lithograph plates.

COLLINS, J. A New Book of Shields, composed of Variety of Ornaments & Trophies, calculated for the use of artificers in general.
Robert Sayers. c1760.

4to, 6 engraved plates including title, by J.S. Muller. Berlin Kat. 267 (diff. imprint);
Sayer and Bennet's Cat., 1775, p.113. Apparently the first issue.

COLLINS, R. Principal Enamel and Miniature Painter to the King. Trade card of Richard Collins, enamel and miniature painter at 23 Pall Mall; a young man sitting on an armchair, turned to the left, looking back to the left where a young woman in classical dress holds his head, she looks to the left with a pen in her right hand, a putto stands to the right holding a torch; three putti hold a sash above with the text.

Etching with some engraving. Lettered below the image with production details: "T. Sothard del / Neagle sct". Hand-written inscription below about Collins. 163mm x 190mm.

BM: Heal, 3.6.

COLLINS, Richard. Trade card of Richard Collins, enamel and miniature painter at 23 Pall Mall; a young man sitting on an armchair, turned to the left, looking back to the left where a young woman in classical dress holds his head, she looks to the left with a pen in her right hand, a putto stands to the right holding a torch; three putti hold a sash above with the text. Etching with some engraving. Lettered below the image with production details: "T. Sothard del / Neagle sct". Pasted text below about Collin's change of address. 165mm x 192mm.

BM: Heal, 3.5

COLLINS, Richard. Trade card of Richard Collins, enamel and miniature painter at 23 Pall Mall; a young man sitting on an armchair, turned to the left, looking back to the left where a young woman in classical dress holds his head, she looks to the left with a pen in her right hand, a putto stands to the right holding a torch; three putti hold a sash above with the text. Etching with some engraving. Lettered below the image with production details: "T. Sothard del / Neagle sct". 161mm x 187mm.

BM: Banks, 3.13

COLLINS, William Henry., Lieutenant. Perspective or the Art of Drawing what one sees explained and adapted to the use of those sketching from nature.

Longmans, Green, and Co. 1872.

8vo. x, 93, [1], 32pp adverts., half-title., folding frontispiece and 38 figures in the text.

A treatise written by a former Instructor in Surveying and Military Drawing in the Royal Military Academy, Woolwich.

COLLINS, William. Memoirs of a Picture: containing the adventures of many conspicuous characters... amusing anecdotes of several very extraordinary personages connected with the arts; including a genuine biographical sketch of that celebrated original and eccentric genius, the late Mr George Morland... to which is added a copious appendix, embracing every

interesting subject relative to our justly admired English painter, and his most valuable works.

C. Stower for H.D. Symonds. 1805, 1806, 1805.

Three volumes. 8vo. *xix, [1], 244pp; ix, [1], 242pp; viii, 328pp.*

Written at the age of 17 by the father of Wilkie Collins, this first extended account of the life of Morland, is to be located sandwiched between two volumes of a picaresque novel on the picture dealing and the art-world. The reader is earnestly requested "to suspend their curiosity respecting the fate of our picture", whilst the author fills "the chasm between this and the Third Volume" with an account of his childhood painting master.

COLOUR FACTORY. A 19th century engraving of Brooke, Simpson & Spiller's Aniline Colour Factory, Hackney Wick.

100mm x 172mm (image size). Whitehead, Morris and Lowe. c1874.

COLOURING BOOK. [A colouring book for children.]

c1882.

246mm x 310mm. 14 lithographed leaves, with 77 outline characters or scenes (several full page), each with a title. One page is titled 'Follies 1882.'

COLUMBANI, Placido. A New Book of Ornaments containing a variety of elegant designs for modern pannels. Commonly executed in stucco, wood, or painting, and used in decorating principal rooms.

printed for I. Taylor. 1775.

4to. 26 leaves of plates.

ESTC T75352

COLUMBANI, Placido. Vases and Tripods on Twelve Plates.

Printed for I Taylor in Holborn near Chancery Lane, [1775?]

4to. Engraved title and 11 plates numbered 1-12.

ESTC T125809

COLUMBANI, Placido. Variety of Capitals, freezes, and corniches, and how to increase or decrease them, still retaining the same proportion as the original: likewise 12 designs for chimney pieces, drawn an inch and a half to a foot, the whole consisting of 12 plates, published according to act of parliament in the year 1776 by P. Columbani. printed for I. Taylor in Holborn near, 1776.

oblong folio. *12 engraved plates.*

ESTC T117457

A COMPLETE Collection of Shells and other Fish, neatly engraved on twelve copper plates.

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

THE COMPLETE ACADEMY [1672]. This is the second edition of A DRAWING BOOK, or, The Pencil Improved, [1664]. See under ‘D’.

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.

8vo. [8], 208pp., *hand-coloured palette frontispiece, 3 hand-coloured plates, and 6 text figures.*

THE COMPLETE YOUNG MAN’S COMPANION; or, Self instructor: being an introduction to all the various branches of useful learning and knowledge. Containing Writing, Grammar, Arithmetic, Geography, Chronology, and Miscellaneous Articles. Ranged in an easy and familiar Manner. To which is added, The artist's assistant: comprising The Arts Of Drawing, Perspective, Etching, Engraving, Mezzotinto Scraping, Painting, Colouring Of Maps, &c. &c. Manchester. Printed by Sowler and Russell, No. 125, Deansgate, 1800.

8vo. *viii, 495, [1]p., plates.* Page 2 misnumbered 6.

ESTC T231674

THE COMPLETE YOUNG MAN'S COMPANION; or, Self Instructor: being an introduction to all the various branches of useful learning and knowledge... to which is added, The Artist's Assistant: comprising the Arts of Drawing, Perspective, Etching, Engraving, Mezzotinto Scraping, Painting, Colouring of Maps, &c. &c. Manchester. Sowler and Russell. 1801.

8vo. 495, [1]p., 7 plates.

An adaption of Carrington Bowles *Artist's Assistant* (1770 onwards), which was pirated to add artistic instructions to various provincially printed self-help manuals in the early 19th century. cf. *The Self Instructor, or, Young Man's Best Companion*, Liverpool, c1814.

The complete young man's companion; or, self instructor; being an introduction to all the various branches of useful learning and knowledge. To which is added, The artist's assistant: comprising the arts of drawing, perspective, etching, engraving, mezzotinto scraping, painting, colouring of maps, etc. Manchester: printed by S. Russell, 1804.

8vo. viii, 495, [1]p., [8] leaves of plates.

The complete young man's companion, or, Self instructor: being an introduction to all the various branches of useful learning and knowledge ...to which is added The artist's assistant... Manchester. 1805.

The Self instructor, or, Young man's best companion: being an introduction to all the various branches of useful learning and knowledge. Containing writing, grammar, arithmetic, astronomy, geography, chronology, and miscellaneous articles. To which is added, The artist's assistant; comprising the arts of drawing, perspective, etching, engraving, mezzotinto scraping, painting, dyeing, colouring of maps, etc. A brief account of naval and military affairs. Also, various useful medicinal receipts. Liverpool, [Printed and published by Nuttall, Fisher, and Dixon], 1809.

8vo. 2 preliminary leaves, 593, [3]pp., frontispiece, 5 plates.

The Self Instructor, or, Young man's best companion; being an introduction to all the various branches of useful learning and knowledge. Containing writing, grammar, arithmetic, astronomy, geography, chronology, and miscellaneous articles. To which is added, The artist's assistant; comprising the arts of drawing, perspective, etching, engraving, mezzotinto scraping, painting, dyeing, colouring of maps, etc. A brief account of naval and military affairs. Also, various useful medicinal receipts. Liverpool, Printed and published by Nuttall, Fisher, and Dixon 1810.

8vo. 2 preliminary leaves, 593, [3]pp., frontispiece, 5 plates

CONDER, Helen E. (fl. 1900-1920's)

She was, for a time, drawing mistress at the Francis Holland School for Girls.

COOKE, Robert.

42 Bedford St, London 1785, 412 Strand, London 1786-1787, 4 Church St, Bath 1787, 402 Strand, London 1793, Gloucester and Gloucestershire 1795-1799, Bath before 1801, Norton St, Portland Road, London 1801, 31 Old Bond St, London 1804, possibly 12 Greek St, London 1812-1814, Upper John St, Fitzroy Square, London 1818. Drawing master, crayon and miniature painter.

Robert Cooke or Cook (c.1746-1818) exhibited as 'R. Cook' at the Royal Academy from 1785 until 1787 from addresses in London, before moving to Bath in 1787 (as identified by Neil Jeffares). There he advertised from 4 Church St as 'R. Cook', under the heading, 'Portrait Painting', announcing his intention for 'teaching and practising his art of painting; In hard Crayons, in a manner peculiar to himself' (Bath Chronicle 6 December 1787). He appears to have been in London again by the time he was listed in Wakefield's Directory, in an alphabetical listing of artists, at 402 Strand as Robert Cook, 'Painter in Crayons, Miniature and Oil' (Wakefield's Merchant and Tradesman's General Directory for London... for the Year 1794, ?1793, p.351).

Cooke was in Gloucester and Gloucestershire in the later 1790s, as his advertisements mentioned below show (all *Gloucester Journal*). In January 1795, he was claiming to be a Royal Academician and offering drawing lessons in Gloucester, while in August that year he was advertising his services in Cheltenham (12 January 1795, 17 August 1795). In May 1796 he publicised his services as a draughtsman to local builders and architects, claiming to have resided in Bristol for ten years (9 May 1796). In July, as Robert Cooke, Portrait Painter and Drawing Master, he advertised that he was giving lessons in Cirencester (18 July 1796). He was teaching drawing in Stroud and Cirencester in 1797 and drawing portraits in Stroud in 1799 (31 July 1797, 14 January 1799).

In February 1801 Cook was in London when he told Joseph Farington that he had resided in Bath for several years and taught drawing and painted in crayon and miniature (Farington, vol.4, pp.1494-6). 'Cooke' described to Farington his 'process of drawing with a preparation in imitation of black chalk, and his manner of fixing it' to prevent rubbing. The following year 'Cooke from Bath' was at Windsor giving lessons to the Queen and the Princess Elizabeth, according to Farington (vol.5, p.1804, 6 August 1802). In 1801, 'R. Cooke jun.' exhibited a view of Windsor Castle at the Royal Academy (could this be a son?). In 1804 'R. Cooke' was listed as 'professor of perspective to her Majesty and Princesses' in the Academy's exhibition catalogue.

'Robert Cooke, artist and professor of perspective to Her Majesty', died on 24 September 1818, age 72, in Upper John St, Fitzroy Square (Gentleman's Magazine,

vol.88, 1818, p.472). He may possibly be the 'R. Cooke', who exhibited portraits at the Royal Academy, 1812-14, from 12 Greek Street, as noted by Neil Jeffares.

Ref: British artists' suppliers, 1650-1950.

COOKE, George. Domestic Animals, from the most esteemed masters.
George Cooke, No 6 Goswell St Road, 1815.

4to. 20 engraved plates, each with original tissue guard, and dated 1815.

A collection of engravings based on paintings by Dutch 17th century artists, including Paulus Potter, Albert Cuyp, Karel du Jardin and Nicholas Berchem. It was issued without text or a title-page, and the title originates from a letterpress label on the binding of the copy at Reading University; the only one recorded by Copac.

[COOKE, George]. Animals. Select Specimens Etched from the Old Masters: Stoop - Dietrich- Adrian Vandervelde - Berghem - Paul Potter - - and Karl du Jardin.
W.B. Cooke. 1822.

4to. Title page and 25 engraved plates. Ten of the plates bear the imprint of W.B. Cooke, but all the rest have had their original details removed. This would suggest that this is an unauthorised issue of an earlier suite of plates etched from the original 17th century engravings (eg. Thierry Stoop's Various Horses, 1651) The only other information to be gleaned is the name of the engraver J.C. Allen on one plate.

COOKE, George. Animals after the First Masters for examples in drawing.
Moon, Boys and Graves. 1829.

4to. 1 preliminary leaf, 30 unnumbered engraved plates (including frontispiece). Engravings by Cooke after the Dutch painters Karl du Jardin, Paul Potter, Berghem and Cuyp. Letterpress on most plates: Engraved under the superintendence of George Cooke. London, Published July 1, 1829, by Moon, Boys & Graves, 6 Pall Mall.

COOKE, George. Studies of Groups and Single Figures of Horses, Cattle, Sheep and Other Domestic Animals.
Published by Moon, Boys and Graves, 1830.

oblong 4to. 30 engravings of animals, printed on one side of the page only, each separated by a separate piece of paper. Each image is headed by the name of the artist with beneath the image 'Engraved under the superintendence of George Cooke' and the date, July 1st 1829. A re-issue of 'Animals after the First Masters, 1829', with variant title-page?

COOKE, George. One Hundred Studies, in groups and single figures of horses, cattle, sheep and other domestic animals: engraved from the celebrated masters, Paul Potter, Cuyp, Berghem, Stoop, Karl du Jardin.
Published by Moon, Boys and Graves, 1830.

oblong 4to. *portfolio of 30 engraved plates.*

This appears to be a variant of 'Animals after the first masters... 1829.'

COOKE, Thomas. A Practical and Familiar View of the Science of Physiognomy, Compiled Chiefly from the Papers of the Late Mr. T. Cooke of Manchester, with a Memoir, and Observations on the temperaments.
Published by S. Curtis, for Mrs. Cooke, and sold at The London Lithographic Institution, 1819.

8vo. x, [2], 328, [12]pp., *lithograph and printed title-pages, silhouette frontispiece and 7 lithograph plates.*

There were also large paper copies issued.

COOPER, Mrs Charles B. Plain Words on the Art and Practice of Illuminating.
Gladwell, Richardson & Co., 1868.

8vo. v, [3], 48pp., *errata slip., 7 plates (5 coloured).* Preface dated 1868 and signed "Emma Cooper, East Barnet."

COOPER, Daniel. (1749-1822) Drawing master at Bury School.

Daniel Cooper, drawing master, of Eastgate-street, in this town, to Miss Amelia Darfield, late of Langham. Marriage notice. 13th Sept 1815 - Bury & Norwich Post.

Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830.* Walpole Society, 2022.

COOPER, Edward.

Edward Cooper (active 1682, died 1725), The Three Pigeons, Bedford St, Covent Garden, London by 1686-1725, also the Three Pigeons, Half Moon St (a continuation of Bedford St) 1711-12, 1720, 1725, James St, Covent Garden 1726. Publisher, printseller, picture auctioneer, artists' supplier.

A leading printseller and publisher, recognised as an authority on the fine arts, and a member of the Virtuosi of St Luke, 1714. Details of Edward Cooper's activities as a printseller can be found on the British Museum collection database. He is presumably the Cooper who in 1695 sold a Guercino drawing to Constantijn Huygens junr, secretary to King William of Orange, and undertook other work (Decker 2013 pp.78-9).

Edward Cooper also supplied colours. As early as 1686, in a print advertisement from the Three Pigeons in Bedford St, he was advertising 'all necessary for Painting or Glass, or otherwise' (London Gazette 19 August 1686). His colours were mentioned c.1699-1700, 'Most of the Collours a foresaid you may Buy in Little Bladders and the rest in powders with oyles, [shells] and varnish att Mr Coopers at the sign of the three pidjohns in Bradford (sic) Street, a print shop' (John Martin, manuscript instruction manual, Soane Museum, see Ayres 1985 p.130). He was possibly the Cooper, who formulated a picture varnish which featured among the products sold by Nathan Drake (qv).

Ref: British artists' suppliers, 1650-1950.

COOPER, George. Designs for the Decoration of Rooms in the various styles of modern embellishment; with pilasters and friezes at large.
Published by J. Taylor, 59, High Holborn, 1807.

oblong 4to. *Etched title and 19 plates.*

11 1s sewed. Taylor's 1823 catalogue.

COOPER, Richard. Drawing master of landscapes in chalks to the Royal Princesses.
Possibly succeeded or assisted Alexander Cozens at Eton.

COOPER, Richard. Richard Cooper, who instructed Queen Charlotte drawing, and was for some time drawing master to Eton School. Robert Strange, says Cooper, was a countryman of mine, North Briton, who served his time to my father...
5th June 1849 - Dundee Advertiser.

COOPER, Richard. [First Series of Landscapes].
Richard Cooper, May 30th, 1799.

oblong folio (430mm x 290mm). *6 etched landscapes with small figures. Signed and dated in the plate with Cooper's imprint.*

BM records two such sets, this one dated 1799 and a second dated 1800. There is a curator's note: "One set of the 1799 series is bound together in blue wrappers, with the trade label of a firm of printsellers and art suppliers, J & W. Munn, pasted on the front, and several of the prints have scribbles in ink and pencil, suggesting that it might have served as a drawing book."

COOPER, Thomas Sidney. Studies of Cattle Drawn from Nature. Consisting of oxen, bulls, cows, sheep, swine, asses, goats, deer, &c. the whole illustrative for the various compositions of landscape scenery.

Published by S. & J. Fuller, Temple of Fancy, 34, Rathbone Place, 1833.

oblong folio. [2]pp., 32 leaves of plates. It was first issued in 8 parts, each in original wrappers bearing a vignette by Cooper on the front cover. David Miles' copy (2021) also has a small label of Ackermann glued over the Fuller imprint on the cover/title of each part, which may indicate that they bought the residue of Fuller's stock.

Boston Athenaeum.

COOPER, Thomas Sidney. Studies of Cattle Drawn from Nature. Consisting of oxen, bulls, cows, sheep, swine, asses, goats, deer, &c. the whole illustrative for the various compositions of landscape scenery.

S. & J. Fuller. 1836.

oblong folio. 2 unnumbered pages, 32 plates.

Publication announced in "The Times", 23rd July 1836.

COOPER, Thomas Sidney. Studies of Cattle Drawn from Nature. Consisting of oxen, bulls, cows, sheep, swine, asses, goats, deer, &c. the whole illustrative for the various compositions of landscape scenery.

S. & J. Fuller. 1839.

oblong folio. 2 unnumbered pages, 32 plates.

COOPER, Thomas Sidney. Groups of Cattle, Drawn from Nature.

Published by Published by Ackermann and Co. 96 Strand. Printed by C. Hullmandel's Lithographic Establishment Marlboro' Street, London. 1839.

large folio. Frontispiece portrait (on india paper), title-page with vignette and 25 tinted lithograph plates, some on india paper.

Abbey Life 114 noting 25 plates., Ford p.223

COOPER, Thomas Sidney. Thirty-Four Subjects of Cattle, etc. Designs for Pictures.

Published by Published by Thos. McLean, 26 Haymarket. Ackermann and Co. 96 Strand and C. Tilt 86 Fleet Street. Printed at A. Ducote's Lithographic Establishment 70 St Martin's Lane., London. 1837.

large folio. 34 tinted lithograph plates, including title page, with vignette illustration. All the plates with McLean's imprint, July 1 1837.

Abbey Life 113.

COOPER, Thomas Sidney. Thomas Sidney Cooper's Cattle Subjects.
[E. Gambart & Co]. 1845.

oblong folio. *30 leaves of plates.*

Lithographic copies by John West Giles from plates by Cooper originally published in 1837. Some plates with caption title: Sydney Cooper's cattle subjects.

COOPER, Thomas Sidney. Studies of Rustic Figures, drawn from Nature on Stone.
London. 1837.

4 plates.

V & A.

COOPER, Thomas Sidney. New Drawing Book of Animals and Rustic Groups, a series of easy progressive studies, drawn from nature.
Charles Tilt. 1837.

oblong folio. *Title-page, 32 lithographed plates, advert leaf.*

COOPER, Thomas Sidney. Sketches from Nature of Animals and Rustic Groups, printed with the new tint stone and touched with white.
Published by Charles Tilt, Fleet Street. Printed at A. Ducote's Lithographic Establishment 70 St Martin's Lane. [1837-1838].

oblong folio. *Title-page, 32 lithographed plates, advert leaf.*

Second issue, with larger plate size.

COOPER, Thomas Sidney. Cooper's Studies of Animals. Eight Nos. 2s.; or 16s. bound.
Advert c1842 at back of Willson's Use of a Box of Colours, for Tilt and Bogue publications.

COOPER, Thomas Sidney. T.S. Cooper's Drawing Book of Animals and Rustic Groups, drawn from Nature. Lithographed by John Sutcliffe.
David Bogue. [1853].

oblong 8vo. *32 plates.*

Ford p.223, as c1840.

COPE, Charles West. Etching, Life School Royal Academy, by Charles West Cope, edition 1868. Shows spectacular effects of gas lighting equipment on students and models, chiar-oscuro etc. Inscribed 1865.
25.5x31cm, image 15.5x25cm.

Science Museum.

COPLAND, Henry. A New Book of Ornaments very necessary for the instruction of those unacquainted with that useful part of drawing: by Copland and others. price 1s. [16 April 1746].

small oblong 4to. *Engraved title and 9 plates.*

Quaritch 1993.

COPLAND, Henry. A New Book of Ornaments. Ten leaves, designed by the late Mr H. Copland, price 2 shills.
Publish'd Accord.g to Act Direct of Parliament the 1st June 1755. Sold by the Proprietor E. Copland, ye Corner of Carey Lane Gutter Lane, Cheapside".

BM: Heal 59.41 noting this as a trade card, but more probably a title-page. Heal notes Copland's name as early as 1738 on bookplates and invitation cards. Copland worked with Matthias Lock and were in Chippendale's employ when the first edition of the Director appeared in 1754.

COPLAND, Henry. A New Book of Ornaments: very necessary for the instruction of those unacquainted with that useful part of drawing, by Copland & others.
Printed for Robt. Sayer opposite Fetter Lane Fleet Street, [approximately 1752?]

320mm. *6 plates, cover title is leaf one.* Stab sown.

[Yale Center for British Art.](#)

COPLAND, Henry. A New Book or Ornaments by H. Copland. Price 3s 6d.
Publish'd According to / Act Direct of Parliam.t by Copland & Bucksher", "in Gutter Lane, Cheapside, London". c1755.
140mm x 160mm.

BM Heal,59.42. noting this as a trade card, but more probably a title-page.

Sayer & Bennett 1775 "... very necessary for the instruction of those unacquainted with that useful part of drawing... price 1s."

Marlborough 1972 note a copy with 6 plates including title, undated, R. Sayer. c1750.

[CORBETT, C. pub]. On the Nature of the most Ingenious Arts, and the benefits of indulgence to the most curious things. A poem.
printed for C. Corbett, opposite St. Dunstan's-Church in Fleet-Street, 1747.

8vo. [6], 52, [2])pp., half-title.

ESTC T223324, BL (lacking all after page 50).

CORDWELL. Drawing Master, Brighton.
10th Oct 1837 - Brighton Patriot

Mr Cordwell, Drawing Master and Teacher of Perspective. 4, St. James's Street, has just returned from a tour of North Wales to resume his professional.
6th August 1846 - Brighton Gazette.

CORNELISSEN, Louis., 1861-1883, L. Cornelissen & Son 1884-1977, 1979, incorporated as L. Cornelissen & Son Ltd 1980. At 22 Great Queen St, London WC2 1861-1987, 105 Great Russell St WC1 from 1988. Lithographic colour maker 1862-1922, artists' colourman from 1881.

ref: British artists' suppliers, 1650-1950

CORRECT Out-Lines of Academy Figures from the Antique on eleven leaves.

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

COSWAY, Richard. Imitations in Chalk from Drawings by R.Cosway RA. "R.Cosway Esq R.A. del / Mrs Cosway sculp / Pub 16 Feb 1800 by R.Ackermann at his Repository of the Arts, 101 Strand, London".

378mm x 275mm.

BM 1868,0612.636. The complete set consists of 36 numbered plates of soft-ground etchings by Maria Cosway after her husband, intended as a drawing book and published in parts of six prints, issued by Ackermann: see 1868,0612.636 to 665. Some of the original blue wrappers are kept with unmounted impressions.

[Yale Center for British Art](#): copy imperfect: parts 3-4 wanting.

COTTERELL, J.F. The Art of Drawing on Stone.
J.F. Cotterell. c1855.

8vo. 15, [3]pp.

University of Reading.

Wakeman and Bridson D54. Apparently produced to promote the author's printing business. Cotterell appears in Hodson's 1855 directory.

COULES, R.T.C. Mr. T. C. Late DRAWING MASTER To Her MAJESTY the QUEEN of PORTUGAL, BRAZILIAN COTTAGE, NORTH MAIDENHEAD, BEGS to return sincere thanks to the Nobility, Gentry... for the distinguished patronage and liberal support which he has experienced.

1st Feb 1840 - Berkshire Chronicle

COWELL, Samuel Harrison. A Brief Description of the Art of Anastatic Printing... as practised by S.H. Cowell ... with full directions and illustrative specimens.
Ipswich, Suffolk : S.H. Cowell, 1858.

8vo. 8pp., 5 unnumbered leaves of plates. 8 black and white captioned illustrations produced by anastatic lithography.

COWELL, Samuel Harrison. A Brief Description of the Art of Anastatic Printing... and of the uses to which it may be applied : with full directions for making drawings for transfer.
Ipswich, Suffolk : S.H. Cowell, 1865.

8vo. 8pp., 8 leaves of plates (some folded).

COWELL, Samuel Harrison. A Brief Description of the Art of Anastatic Printing... [5th edition with new illustrations.]
Ipswich, Suffolk : S.H. Cowell, 1870.

8vo. 8pp., 5 unnumbered leaves of plates.

COWELL, Samuel Harrison. A Brief Description of the Art of Anastatic Printing..
Ipswich, Suffolk: S.H. Cowell, 1870.

8vo. 8pp., 10 unnumbered leaves of plates.

COWELL, Samuel Harrison. A Brief Description of the Art of Anastatic Printing, and of the uses to which it may be applied; with full directions for making drawings for transfer.

Ipswich, Suffolk: S.H. Cowell, 1874.

8vo. 8pp., 9 unnumbered leaves of plates

COWELL, Samuel Harrison. A Brief Description of the Art of Anastatic Printing, and of the uses to which it may be applied; with full directions for making drawings for transfer. Tenth edition.

Ipswich, Suffolk: S.H. Cowell, 1881.

8vo. 11, [1], 6 leaves of plates.

Library collations for these editions are inconsistent, and need verification.

COWEN, William. Forest Trees. [?]plates.

R. Ackermann. 1840.

Bridson C585; Ford p.223, noting name as Cowan

COWLEY, John Lodge. An Appendix to Euclid's Elements. In Seven Books. Containing Forty-Two Copper-Plates. In which the Doctrine of Solids, delivered in the XIth, XIIth, and XVth Books of Euclid, is illustrated, and rendered easy by New-invented Schemes cut out of Paste-Board.

Sold by Mr. Watkins... Mr. Ayscough, Optical Instrument-makers... M. Bennett, Mathematical Instrument-makers, and by the Author, 1758

4to. 26pp., woodcut ornament on title, 42 engraved plates on thick 'paste-board' paper (all partially slit as intended for use as three-dimensional figures, plate 5 with small tab on verso attaching diagram).

COWLEY, John Lodge. An Appendix to Euclid's Elements. In Seven Books. Containing forty-two moveable schemes for forming the various kinds of solids, and their sections, by which the doctrine of solids in the eleventh, twelfth, and fifteenth books of Euclid is illustrated, and rendered more easy to learners than heretofore. [Second edition].

Sold by T. Cadell. 1765.

4to. [4], 14pp., 42 engraved plates on thick 'paste-board' paper (all partially slit as intended for use as three-dimensional figures. Page 14 contains an advertisement "Lately published, by the same author, The theory of perspective"

COWLEY, John Lodge. *The Theory of Perspective Demonstrated; in a method entirely new. By which the several planes, lines, and points, used in this art, are shewn by moveable schemes, in the true positions in which they are to be considered. Invented, and now published for the use of the Royal Academy at Woolwich.* sold by J. Bennett, in Crown-Court, St. Ann's, Soho; mathematical instrument-maker to their Royal Highnesses William Duke of Gloucester, Prince Henry, and Prince Frederick, 1765.

4to. [8], xi, [1], 117, [1]p., 11 plates, 10 on past-board and duplicate set of the 10 on vellum. Plates I-IX and XI have moving sections, and plate IX incorporates strands of coloured cotton. First edition, first issue.

ESTC T132909, Yale (vellum), BL (vellum); Edin, Winterthur, Michigan, V & A. (no vellum)

COWLEY, John Lodge. *The Theory of Perspective Demonstrated; in a method entirely new. By which the several planes, lines, and points, used in this art, are shewn by moveable schemes, in the true positions in which they are to be considered. Invented, and now published for the use of the Royal Academy at Woolwich.* printed for T. Payne, at the Muse-Gate; J. Dodsley, Pall-Mall; J. Millan, Charing-Cross; B. White, in Fleet-Street; Webley, Holborn; T. Longman, in Pater-Noster Row; R. Horsfield, in Ludgate-Street; S. Hooper, in the Strand; and J. Bennet, in Crown-Court, St. Anne's, Soho, 1766.

4to. [8], xi, [1], 117, [1]p., half-title., 11 plates. Plates I-IX and XI have moving sections, and plate IX incorporates strands of coloured cotton.

ESTC T178295 / George IV's copy is in the Royal Collection.

John Lodge Cowley (1719-1787?) was a fellow of the Royal Society and Professor of Mathematics at the Royal Military Academy at Woolwich, near London, for a period of several years between 1761 and 1773. His treatises are amongst the most elaborate and unusual of all 18th century works on perspective and geometry, featuring elaborate cut-out plates described thus by a nineteenth century bibliographer: "This work is so constructed, that by means of the schemes traced on paste boards, and all cut out except the part that forms the base of the figure, the form of any of the solids may be at once exhibited by raising up the different parts upon their respective bases. By this contrivance any cabinet-maker can form out of wood, on any given scale, the figures of the 5 regular solids, and most of the compound mathematical bodies." (Clarke, Adam. *The Bibliographical Miscellany*, 1806). His treatises are very rare and even in Jones's time the earlier editions of the book were no longer in print, and by 1806 copies of any edition could scarcely be found. The third edition was expensive for its time at 18 shillings, and this high price was probably due to the exacting nature of the cutting of the figures. There was an immediate application of these constructions to builders and designers of buildings and monuments, to cabinetmakers---in short, to technology."

John Lodge Cowley and Solid Geometry, by Marilyn Williamson (Georgia Tech. University).

In his preface Cowley writes that “the quick sale of the whole impression of my Appendix to Euclid [1758], and the repeated demands for that treatise... have determined me to expedite a second edition of it, or rather a new and more comprehensive work.” This is a much more detailed treatise with nearly 120 pages of text prefaced by “A Succinct History of Perspective”, in contrast to the 14pp which formed the actual second edition of his Appendix which he brought out at about the same time. Two issues were published one by J. Bennet in 1765, and this one by T. Payne in 1766. This issue is not in the B.L. This copy is also important in demonstrating the early dissemination of Cowley’s treatise in France, and bears the ownership stamp of Dhombres, fils. on the verso of the half-title. Neither ESTC or OCLC record copies of any 18th century editions in continental European libraries although an 1835 adaptation of Cowley was published in Paris.

COWLEY, John Lodge. Geometry made Easy; or, a new and methodical explanation of the elements of geometry. Containing, I. A very easy and concise Commentary on the first Six, XI, XII, XIII, XIV, and XV Books of Euclid, and the most material Propositions of Archimedes, concerning the Circle, and its Quadrature, the Cylinder, Cone, and Sphere. II. A compendious Treatise of Algebra, with its Application in the Solution of several curious and useful Geometrical Problems. III. A Collection of Recreative Problems, proposed for the Learner’s Diversion, being chiefly extracted from Ozanam’s Mathematical Recreations. IV. An Introduction to Conic Sections, containing a familiar Explanation of the most principal Properties of the Ellipsis, Parabola, Hyperbola, &c. To which is added, an entire new, curious and exact method of exhibiting in miniature, the various kinds of solids, Regular and Irregular, and also their Sections; each being distinctly and exactly shewn as they really are in their natural state, by schemes cut out of paste-board: by which means the Doctrine of Solids will be much easier comprehended than by any other Method yet Published. By John Lodge Cowley, Late Master of the Academy in St. Martin’s-Lane. Recommended and approved by several very eminent Mathematicians, as the most proper Book on this Subject, for the Use of Mathematical Schools, and such as would learn the Principles of this Science by their own Application only.

printed for the author, and sold by Mr. Watkins, Charing-Cross; Mr. Ayscough, in Ludgate-Street, opticians; Mr. Heath, in the Strand; Mr. Bennet, in Crown-Court, St. Ann’s Soho, mathematical instrument-makers; Mr. Roberts, engraver. Holborn. Mathematics and Accompts taught by the Author, 1752.

8vo. viii, [6], iii, [1], 224, [2]pp., plates. *With a list of subscribers and a final advertisement leaf.*

ESTC T132910

COWLEY, John Lodge. Geometry made Easy: or, a new and methodical explanation of the elemnets [sic] of geometry. Containing Euclid’s Elements, and the most material propositions of Archimedes, ... By John Lodge Cowley, ... By whom is added, a curious and exact method of representing the variou kinds of solids, and their sections, by new invented schemes, which are printed upon paste board.

printed for the author, and sold by M. Mechell, 1752.

8vo. viii, 4, iii, [1], 4,224pp., plates.

ESTC N9976

COWLEY, John Lodge. An Illustration and Mensuration of solid geometry; in seven books: containing forty-two moveable copper-plate schemes for forming the various kinds of solids, and their sections; by which the doctrine of solids in general, and those in the eleventh, twelfth, and fifteenth books of Euclid are elucidated, and rendered more easy to learners than by any work hitherto published. Book I. Contains the five regular solids. II. Shews the inscription and circumscription thereof, as set forth in the fifteenth book of the Elements. III. Exhibits a great variety of irregular solids. IV. Contains sundry sorts of prisms. V. Various kinds of pyramids, and frustrums thereof. VI. Some difficult propositions in the eleventh and twelfth books. Vii. The cone and its several sections. By the late John Lodge Cowley, F. R. S. professor Of the mathematics in the Royal Academy at Woolwich. The third edition. Revised, corrected, and augmented, by William Jones, mathematical instrument maker. printed by S. Gosnell, No. 13, Rolles Buildings, Fetter Lane, for the editor, and sold by him, at No. 135, Holborn, and by the following booksellers; T. Payne and Son, Mews Gate; B. White and Son, Fleet Street; C. Dilly, Poultry; J. Robson and W. Clarke, Bond Street, 1787.

4to. 32pp., 42 numbered engraved plates with moveable parts.

ESTC T132918.

In 1752 Cowley published his *Geometry made easy; or, A new and methodical explanation of the elements of geometry... To which is added, an entire new, curious and exact method of exhibiting in miniature, the various kinds of solids*. This was followed in 1758 by "*An Appendix to the Elements of Euclid... illustrated ... by new-invented schemes cut out of paste-board*" which was reprinted c1766. However it is this third edition that is perhaps the most important. Cowley is believed to have died in 1787, and his treatise was revised, corrected, and augmented by William Jones (1762-1831), a prominent contemporary maker of mathematical instruments. " This association of Cowley the mathematics professor, Jones the instrument maker, and the Royal Military Academy ("The Shop") typified the interest in applied sciences which predominated in eighteenth century England. Euclidean geometry was consistently held in high esteem in England. Robert Simson (1687-1768) published the first edition of his English translation of the Elements of Euclid in 1756, and this translation was highly regarded for its precision and accuracy. Although not the first English translation, Simson's work served as the foundation for most subsequent geometry texts, and it was probably well known to both Cowley and Jones. In his preface to the third edition of Cowley's book, William Jones alludes to "that dark and groveling method, the rule only." He is referring to the longstanding belief that all geometric constructions had to be effected by a ruler and compasses only, and that all other methods were mechanical and not geometric. Leonardo da Vinci had made advances in construction using other means than the rule and compass, but it was the artist Albrecht Durer who showed that it was possible to construct regular and semi-regular solids out of paper by drawing the bounding polygons all in one piece and then folding the figures along the connected edges. This method is precisely what Cowley

demonstrates and Jones augments in *An Illustration and Mensuration of Solid Geometry*. ref: Ken Spelman catalogue entry.

COX, David. Proposals for publishing, in twelve monthly numbers, a treatise on landscape painting and effect in water colours; from the first rudiments, to the finished picture. "It is proposed that this Work shall be printed on large Wove Royal Paper; the First Number to be published on the 1st of March 1813, and to be succeeded by a Number on the First Day of every nsuing Month, until the Whole is completed. The Work will be comprised in Three separate Parts, of Four Numbers each, - The First Part will comprise Outline and Chalk Drawing. - The Second will display and treat upon Effect in Indian Ink. - Colouring and Effect will form the Subjects of the Third Part. The two first Parts will be published at 7s.6d. each Number; and the Colouring and Effect at 10s 6d each. Published by S. & J. Fuller, at the Temple of Fancy, Rathbone-Place. [1813]

225mm x 136mm. Single sheet.

[John Johnson Collection.](#)

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. 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.

oblong folio. First edition, *32pp of text, 56 plates of which 24 soft-ground etching, 16 aquatint, and 16 aquatint with hand-colouring.*

Originally issued in 12 parts in printed paper wrappers. Price 7s.6d each. Parts 1-4, 24 soft ground etchings; Parts 5-8, 16 sepia aquatints; parts 9-12, 16 aquatints.

The second issue has the plate of Haymaking in place of that of Convict Hulks.

Gilpin to Ruskin 20 notes a 1816 second edition, but we cannot trace this.

Abbey, Life 115, watermarked 1812.

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. S. and J. Fuller, at the Temple of Fancy. 1840-41.

Third edition. oblong folio. *56 plates (comprising 24 soft-ground etchings, 16 sepia aquatints, and 16 hand-coloured aquatints). Comparison with the first edition reveals complete fidelity to the original hand-colouring.* Issued in 12 monthly parts in printed wrappers.

Why such a faithful re-issue of this treatise should have been produced remains a mystery and no hint is given in the tipped-in publisher's prospectus. It would seem likely that Fuller's may have retained stocks of the original plates, just amending the each imprint and re-issuing the work in these specially designed wrappers for a new generation of artists. The long advertisement on the rear covers reveals them also re-issuing a number of other titles from their back list including Cox's Young Artist's Companion, his Progressive Lessons in Landscape, as well as Alken's Rudiments for Drawing the Horse (1822).

COX, DAVID. Progressive Lessons on Landscape for Young Beginners.
S & J. Fuller, Temple of Fancy, 34, Rathbone Place.. 1816

small oblong folio. *iv, [5]-30pp., 24 soft-ground etchings.*

V & A. - "... intended as introductory to *A Treatise on Landscape Painting and Effect.*"

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Painting in Water Colours.

T. Clay. [Printed by J. Hayes, Dartmouth Street, Westminster.] 1811.

30pp + 1f directions to the binder., 13 plates (2 soft-ground etchings and 11 aquatints of which 6 hand-coloured), and 8 colour squares in the text.

"The plates show five views treated progressively, A bridge is shown in three states; the other four in two stages, monochrome and colour only." Gilpin to Ruskin, 13.

[Yale Center for British Art](#)

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Painting in Water Colours.

Published by T. Clay, No. 18, Ludgate Hill, London, 1812.

Second edition. *30pp + 1f directions to the binder., 13 plates (2 soft-ground etchings and 11 aquatints of which 6 hand-coloured), and 8 colour squares in the text.* Same plates as 1811 except that of Cottage in two states differs. Gilpin to Ruskin, 14.

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Landscape Painting in Water Colours.

Published by T. Clay, no. 18, Ludgate Hill, London, 1816 : Printed by J. Hayes, Dartmouth street, Westminster.

Third edition. *iv, [5]-30pp., 14 plates (2 soft-ground etchings and 12 aquatints of which 6 hand-coloured).* NOTE only 12 plates in the directions to the binder. Gilpin to Ruskin, 15.

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Landscape Painting in Water Colours; with introductory illustrations on perspective.
T. Clay. [Printed by J. Hill, 32, Water Lane, Black-friars.] 1820.

Fourth edition. [8], 30pp., 15 plates (3 etchings, imprints 1820, added, other plates as 1816 edition except 2 uncoloured aquatints omitted). The first edition to contain the introductory essay on perspective. Twelve pages of remarks on perspective replace 'Explanation of the Plate on Perspective', and three plates of diagrams are added. The rest of the text is reprinted without being reset. Gilpin to Ruskin, 16.

[Yale Center for British Art](#)

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Landscape Painting in Water Colours; with introductory illustrations on perspective and drawing with pencil.
T. Clay. [Printed by T. White & Co., 14, Bear Alley.] 1823

Fifth edition. *oblong quarto (larger format)*. 32pp., 18 plates of which 3 etched (as in the 1820 edition), 4 lithographs signed 'On stone by D. Cox', 11 aquatint (8 hand-coloured) signed 'D. Cox delt', 'G. Hunt fecit', colour specimens in the text. This is the first edition to show evidence of Cox's contribution. "The alterations and improvements are referred to in a preliminary advertisement. 'In the present edition new exertions have been made towards improvement; it has undergone careful revision; the subjects of the preceding editions have been cancelled: new ones (all drawn from nature) [by David Cox] substituted, with others added and treated progressively in Pencil, Indian Ink, Seppia (sic), and Colours.'" Gilpin to Ruskin, 17.

Abbey, Life 116, watermarked J. Whatman 1822 & 1823.

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Landscape Painting in Water Colours; with introductory illustrations on perspective and drawing with pencil.
T. Clay. [Printed by T. White, Johnson's Court.] 1828.

Sixth edition. 32pp., 19 plates of which 3 engraved, 4 lithograph (1 coloured), 12 aquatint (9 hand-coloured), colour specimens in the text. Plates follow the numbering of the 1823 edition. The plates of the 1823 edition are reused except that the three uncoloured lithographs differ (that of trees has been omitted) and two new coloured aquatints, Windsor Castle and Hay Field, replace the last plate, View in Foxley Park. See Gilpin to Ruskin, 18.

Abbey, Life 118.

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Landscape Painting in Water Colours; with introductory illustrations on perspective and drawing with pencil.

T. Clay. 1838.

Seventh edition. oblong 4to. *18 plates (3 etchings, 4 lithographs and 11 aquatints of which 8 hand-coloured)*. Some of the plates are by David Cox junior. "In order to explain the system adopted in the present improved state of the Art, it was necessary to discard the preceding work, and to produce another entirely new." Gilpin to Ruskin, p.35.

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Painting in Water Colours.

T. Clay. 1839.

oblong 4to. 31pp., 18 plates (numbers 1-3 line engravings, 15 aquatint plates, [6 hand-coloured]), with colour specimens in text.

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Painting in Water Colours.

Ackermann and Co. 1841.

Eighth edition. oblong 4to. *31pp., 18 plates (3 etchings, 4 lithographs and 11 aquatints of which 8 hand-coloured)*. Unchanged, except Ackermann's name replaces Clay's throughout. Some illustrations printed by A. Ducote.

Abbey, Life 119, watermarked 1838 & 1840. Gilpin to Ruskin, p.36..

COX, David. A Series of Progressive Lessons Intended to Elucidate the Art of Painting in Water Colours.

Ackermann and Co. 1845.

oblong 4to. Ninth edition. *[4], 5-25 pp, [7], 18 plates (10 coloured) and 88 colour specimens in the text.* Eight of the aquatints are signed David Cox [junior]. Gilpin to Ruskin, 19.

COX, David. The Young Artist's Companion; or, drawing-book of studies and landscape embellishments: comprising a great variety of the most picturesque objects required in the various compositions of landscape scenery, arranged as progressive lessons.

S. & J. Fuller, at the Temple of Fancy, 34, Rathbone-Place. 1825.

oblong 4to. *15pp [16 blank]., hand-coloured frontispiece, 40 soft-ground etchings, 12 sepia-tinted aquatints and 12 coloured aquatints.*

Originally published in 16 parts, in printed paper wrappers, 1819-1820. The frontispiece was added for the complete volume in 1825.

Abbey, Life 117, watermarked 1822. Gilpin to Ruskin, 21.

In July 1992 Christie's (London) sold a copy with the ownership inscription of W.H. Urwick on front pastedown, [with]... "Light Shade and Composition 8 Lessons ... reproduced in aquatint by W.H. Urwick", an [?] unpublished 9pp. autograph manuscript dictated by David Cox, [n.d.], 4°, with 8 aquatint plates by Urwick after Cox, specially produced to accompany and illustrate the text, unbound; and a rough copy of the manuscript, without the plates. In the preface to the manuscript, Urwick writes: 'These lessons were given to a lady relative of the Alnutt family, and were written out by her at the dictation of David Cox Senr ... They are corrected in various places in his own handwriting, and are very interesting not only as lessons, but as showing Cox's method of teaching ... Mr. Henry Osburn, the owner of the Drawings, has very kindly placed them at my disposal, with permission to reproduce them in aqua tint [sic]' Possibly the lady was Jane Allnutt, the daughter of the art collector and patron John Allnutt. In 1845 she married Henry Carr, and the occasion was celebrated in a group portrait by David Cox Jr, *The Wedding Breakfast*. I have not been able to trace the current whereabouts of this manuscript.

COZENS, Alexander. *An Essay to Facilitate the Inventing of Landskips*, intended for Students in the Art.

Printed for the Author; and sold by Mr Boydell, Printseller in Cheapside; and Mr Austin, Printseller, in George-Street, Hanover-Square. 1759.

4to. *2pp text., 8 plates (or Stile of Composition)*.

Vlaamse (Belgium), and a copy in the Hermitage, preserved in an album containing other works by Cozens. Reference B. Cassidy, 'Alexander Cozens and the patronage of the Grant family', *The British Art Journal*, vol. 12, no.3, p. 35

"... a set of eight blots and finished compositions for inventing landscapes... sold by Austin, at whose premises the original drawings could be studied." Sloan, Kim. *Alexander Cozens and Amateurs Drawn to Etch*. *Print Quarterly*, Vol 28, No 4, 2011; also, *A New Chronology for Alexander Cozens, Part II: 1759-86*. *The Burlington Magazine*, June, 1985..

COZENS, Alexander. *A Treatise on Perspective and Rules for Shading by Invention*. [1765]. Probably small, very detailed, finished drawings executed in brown ink and wash. No copies survive.

COZENS, Alexander. *The Shape, Skeleton and Foliage of Thirty-Two Species of Trees*. For the use of painting, and drawing. 33 x 47cm. April 27. [1771].

oblong folio. Engraved title-page and 16 plates, pasted onto five sheets. Each plate contains two etched figures of trees, numbered 1-32. It attempts to establish basic forms characterizing trees for the use of landscape painters.

COZENS, Alexander. *The Various Species of Landscape, &c. in Nature.*

Probably mid 1770's. Does not exist in a complete version. There are 16 etchings of landscape in the B.M. which bear only the printed title *The Various Species of Composition of Landscape, in Nature.* A printed sheet with the full title is in the Grimston family papers, but the text remains lost. Constable made copies of the sixteen 'species'.

COZENS, Alexander. *Principles of Beauty Relative to the Human Head.* 300 subscribers. Printed in French and English in the same volume, with plates engraved by Bartolozzi. James Dixwell. [1778].

folio. Four parts. [6], 15 + 1f blank., 19 plates (numbered 1, 2*, 1-17, with tissue overlays).*

The text is in English, followed by a French translation. - The French text has a separate title-page reading : *principles de beaute, consideres relativement a la tete humaine. Par Alexandre Cozens (1777).*

ESTC T010183, Leeds Library has a copy with 18 plates, lacking two tissue overlays (seen in 1992).

“The 300 subscribers consist mainly of former and present private and Eton pupils, their parents, brothers and sisters, friends in the aristocracy and gentry, as well as from many members of the court circle, and from the leading artists and intellectuals of the day. Beaumont, Beckford, Burke, Cumberland, Cipriani, Flaxman, Gilpin, Nollekens, Reynolds, Stubbs, West, Joseph Wright are all subscribers. Cozens' drawing treatises are amongst the rarest of all 18th century manuals, most being recorded in name only or as imperfect examples. This title is extremely scarce in any form, and very rarely appears complete. The plates consist of outline, graded forms for each feature of the face, and are accompanied by headdresses printed on loose sheets of transparent paper to illustrate the alterations which seem to be made in the profiles merely by transferring the headdress. These overlays were thus meant to be removed and re-inserted from plate to plate, hence their very low survival rate.” Quaritch catalogue entry.

COZENS, Alexander. *A New Method of Assisting the Invention on Drawing original compositions of landscape.* By Alexander Cozens. London. printed for the author, by J. Dixwell: and sold by Mr. A. Cozens; and J.Dodsley [1785].

folio. half-title, title-page, 33, [1] blank, [1] index, [1] table of examples., plates.

ESTC T212357

Yale (Beinecke): [Copy 1](#) (from the author); [Copy 2](#).

COZENS, Alexander. The Shape, Skeleton and Foliage of Thirty-Two Species of Trees. For the use of painting, and drawing. 46 x 28cm. 1786.

folio. Engraved title-page and 5 sheets of plates. Each plate contains two etched figures of trees, numbered 1-32. The artist's name appears on each plate (but misspelled Curzon on pl. 1-12, 17-20).

[Yale \(Beinecke\)](#). Bound before plate 37 of his A new method of assisting the invention in drawing. London. 1785.

COZENS, Alexander. Delineations of the General Character, Ramification, and Foliage of Forest Trees. 19 plates. 1786.

Bridson C351

COZENS, Alexander. Studies of Trees. Fourteen soft ground etchings with aquatint. 362 x 513mm. oblong quarto. 1789.

Without any known title-page or text. Appear in several different states and colours of ink. Copy at Christie's print sale. 8.11.88 lot 17. 11 of 14 plates.

COZENS, Alexander. [Forest Trees]. 13 soft ground etched plates with aquatint added, printed in sepia, measuring 240 x 315mm, trimmed close and loosely mounted. W.H. Pyne. 1814.

Marlborough (56) 1966-7, noting author as John Robert Cozens.

COZENS, Alexander. Ruined building in a landscape; building with two windows and a wall at base

Etching, trimmed, mounted on an album page numbered '9' with 2010,7072.37 and 38. This print was probably associated with Cozens's drawing lessons. It is related in composition to examples in his late 1760s publication, 'Various Species of Composition in Nature' (see Kim Sloan, 'Alexander and John Robert Cozens', Yale, 1986, pp. 49-60). The composition (in reverse) was used as the basis for a finished landscape in the Huntington Art Gallery and Library in San Marino, 'Landscape with ruined castle', 102 x 156 mm, Gilbert Davis Collection, 59.55.367

For the Aynscombe album of which this etching is a part see 2010,7072.1 to 51 and 'A Cozens Album in the National Library of Wales, Aberystwyth', by Paul Joyner and Kim Sloan, Walpole Society, LVII, 1993-1994.

BM: 2010,7072.39

[CRABB, Thomas] pub. A Treatise on the Art of Drawing: containing directions for drawing separate parts of the human figure, and proportions of the human body, taken from Apollo Pythius, and Venus de Medicis: the distribution of light and shade; the effects of the passions; flowers, fruits, birds, landscapes, buildings, &c. To which is added, a System of Colours, whereby any person may make their own colours without the aid of a master. Richard Edwards for Thomas Crabb. [1814].

oblong 4to. 8pp., 13 softground etched plates (6 depicting anatomical details, 3 views of Rustall Common and Bishop's Down near Tunbridge Wells, 3 pastoral scenes, and 1 view of donkey riding by the sea). Some of the plates bear the imprint "published July 18, 1814, Tho. Crabb, 15 John Street, Blackfriars Road."

Winterthur, and copy in a private collection.

CRADDOCK. A New Book of Song Birds, from Craddock

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

CRAIG, E.W., 5 Providence Row, Leeds 1794, Queens Square 1809. Drawing master and watercolour supplier.

Edwin William Craig (c.1777-1812), the son of James Craig, was christened on 30 July 1786 at St Peter, Leeds, but was born several years previously. He advertised in 1794 his school for drawing and fancy painting, as well as his watercolours, which had 'met the Approbation of some of the first Artists in the Metropolis... as superior in Brilliancy, and much more pleasant to Use than any others offered to the Public' (Leeds Intelligencer). Craig's trade card advertised 'Craig's Fine Prismatic and Compound Water Colours'.

James Craig was listed as a drawing master in Providence Row by 1800; he moved to premises in Queens Square and was joined by E.W. Craig by 1809. Edwin William Craig of Queens Square was buried, age 25, in 1812 at St John the Evangelist, Leeds.

Sources: Terry Friedman, The Leeds Art Galleries take this opportunity to acquaint the publick with a large sortment of Engrav'd Cards... of Trades-men... in the County of Yorkshire, exh.cat., 1976, no 13. Ref: British artists' suppliers, 1650-1950.

CRAIG, W.M. An Essay on the Study of Nature in Drawing Landscape. With illustrative prints, engraved by the author.

Printed by W. Bulmer and Co., Shakspeare Printing-Office, 1793.

4to. 24pp., 8 plates, half-title.

ESTC T102013.

“William Marshall Craig, at one time drawing master to Princess Charlotte, in An Essay on the Study of Nature in Drawing, devotes half of his eight plates to studies of trees showing that the detailed examination of natural forms of Harding and Ruskin were being foreshadowed at the end of the 18th century.” Gilpin to Ruskin, 87.

CRAIG, William Marshall. Landscape animals : in a series of progressive studies.

W.M. Craig. [Printed by Thiselton, George Street, London.] 1811.

300mm x 480mm. [2], 6ff of plates.

[Yale Center for British Art](#), Title on cover reads: Landscape animals / by W.M. Craig.

No. 1.

No more published?

CRAIG, William Marshall. Instructions for Drawing and Understanding the Human Figure. The practitioner for amusement only will find his difficulties diminished. The professing student of painting will find the road to excellence laid open before him, and the enquiring engraver will find genuine principles of his art explained and exemplified. Written, designed, and engraved by W.M. Craig, Painter to Her Majesty and to their Royal Highnesses the Duke and Duchess of York.

Printed [by W.M. Thiselton] for and published by the Author, No. 88, Charlotte Street, Fitzroy Square [London]. January 1, 1816.

oblong folio. 290mm x 480mm. [5], [1] blank., engraved frontispiece and 12 plates.

One copy on Worldcat, at the V. & A., and dated 1816. The present copy, although dated 1816 on the title-page, has the plates and upper wrapper dated January 1st 1817.

In the dedication, to subscribers to the Royal Institution, Craig states: “The work which I published some time ago, which has been so purchased and studied all over Europe, is not now to be procured in its original state... my work, now offered to your protection, has the advantage of being an improvement of my former publication....” This refers to his Complete Instructor in Drawing Figures, 1806-1807.

CRAIG, William Marshall. *The Complete Instructor in Drawing*.
T.Ostell, Ave Maria Lane, and K. Mackenzie 10 Margaret Street, Cavendish Square. 1806-1807.

oblong folio. *Engraved and illustrated title-page, each part has 2 pages of text and 6 plates, numbered consecutively from pt. 1 to pt. 6. Issued monthly; pts. 1-6: Feb.-July, 1806. Nos. 1-6: Landscape. Nos. 7-12. Drawing Figures.* Although issued separately these works were also intended to be bound together to form a complete instructor in drawing. Each plate has the author's name and date 1806 in the middle of the design.

Advertised in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann. "A New Drawing-Book, or Complete Instructor in Drawing the Human Figure, after the Manner of Chalk, complete in six Numbers, 6s. 6d. each." Also, "A New Drawing-Book, or Complete Instructor in Landscape-Drawing, 6s. 6d. each."

CRAIG, William Marshall. *Landscape Animals in a Series of Progressive Studies*.
Printed by Thiselton, George Street, London. 1811-1812.

oblong 4to. *Etched title, 3ff., 18 plates dated 1811 and 1812.*

V & A. Bound with *Landscape, and Figure Drawing*. A copy also recorded by Marlborough (1985).

[Yale Center for British Art](#) copy note: "Title on cover reads: *Landscape Animals* by W.M. Craig. No. 1."

CRAIG, William Marshall. *A Course of Lectures on Drawing, Painting and Engraving*, considered as branches of elegant education. Delivered in the saloon of the Royal Institution, and read subsequently at the Russell Institution.
Longman, Hurst. 1821.

8vo. ix, [1], 451pp., *coloured frontispiece, title-page vignette and 4 aquatint plates depicting the various stages in colouring and tinting a portrait, the final stage forming the frontispiece., 3 text illustrations.*

Abbey, Life 120.

CRAIG, William Marshall. *Characteristics of the Great Schools of Painting*, intended as a first step towards forming the minds of youth to a knowledge of those works by which they will acquire a correct taste in the Art.
n.p. 1812 [i.e. 1813].

4to. *Title on publisher's wrappers, 1ff text and 6 etched plates.* Preface and all plates are dated 1813.

[Yale Center for British Art.](#)

CRAYON, Walter. *Golden Rules for Sketchers from Nature in Pencil and Colour.* With coloured plates, vignettes, and upwards of fifty diagrams and examples. Nicholls, Aldine Chambers, Paternoster-Row, and Reeves and Son, Cheapside. 1859.

8vo. 36pp, 8 plates (complete?).

Announced as ‘A complete and highly practical guide for self-instruction. Adapted for in-door and out-of-door study.’ Price sixpence.

CRAYON, Walter. *Golden Rules for Sketchers from Nature in Pencil and Colour.* London. 1860.

8vo. 36pp illustrations including 10 (7 colour) plates, colour title-page and diagram.

CRAYON, Walter. *Golden Rules for Sketchers from Nature in Pencil and Colour.* National Drawing Master Office, 1863.

8vo. 35pp, 8 plates.

CRAYON, Walter. *Golden Rules for Sketchers from Nature in Pencil and Colour.* Lechertier. 1881.

Fourth edition, revised. *8vo. 125pp.*

CRAYON, Walter. *Golden Rules for Sketchers from Nature in Pencil and Colour.* Lechertier, Barbe, & Co., 1885.

Fifth edition, revised, extended, and illustrated. *8vo.*

CREASE, James. *Elegance, amusement & utility, or, the whole process of varnishing paintings on paper or wood, as it has been, and still is, in the fullest practice, in London and Bath; ... together with various improvements, of the author's own, ...* By J. Crease. Bath printed by S. Hazard 1789.

12mo. [2], 21, [1]p.
ESTC N031471.

CREASE, James. Elegance, amusement, and utility; or the whole process of varnishing on paper and wood, with every improvement, by J. Crease, Bath. The second edition: to which is added, gilding, working in black & gold, mounting drawings. printed for the author, by W. Burton and sold, as also the varnishes, by Messrs. Champante and Whitrow, London; by the author at Bath; and by Mr. Dugdale, Dublin [1797?].

12mo. 36pp. *The paper is watermarked 1797.*

ESTC T014296.

CREASE, James. Elegance, amusement, and utility; or the whole process of varnishing on paper and wood, with every improvement, by J. Crease, Bath. The third edition: to which is added, gilding, working in black & gold, mounting drawings, cleaning pictures, &c &c. Bath: printed for the author, by G. Robbins, no 9, Bridge-Street, and sold, as also the varnishes, by Messrs. Champante and Whitrow, London; by the author at Bath; and by Mr. Dugdale, Dublin [1801?].

12mo. 37pp.

Copy in BL, who also record a fourth edition 38pp, 1802?.

A treatise written by a provincial paint maker and colour-man, who "It will be recollected by some, ... was the first who moved in this business at Bath: and second only to one in the kingdom; and that he instructed in the papering and varnishing (which he still continues to do) prior to any other individual in the nation". It was first published in Bath in 1789, and a second edition was published in London c1797. The third edition, slightly enlarged, dates from c1801. The final page carries the note "N.B. The Author is removed to the Corner of Quiet-Street, opposite Northumberland-Buildings, near Queen-Square; where he has opened an Evening School for Drawing. Evenings for Ladies - Mondays and Wednesdays; For Gentlemen - Tuesdays and Fridays".

CREASE, James. Hints for the Preservation of Wood-Work exposed to the Weather... In a letter to Dr. Parry, of Bath. Printed for the Author: London, 1808.

8vo. 15pp.

BL

CREASE, James. A double sided broadside advertisement for James Crease & Son, Cheap Paint Manufacturers, Colourmen & Varnish Makers, 53, West Smithfield, London. With

details and prices for cheap ready-prepared paints, aromatic paints, anti-corrosion paints, and Crease's Varnishes.

230mm x 185mm. [Mary] Burton, Fleet Market. c1821.

Listed amongst the cheap paints is Common Invisible Green a colour much favoured by Humphrey Repton for rendering garden furniture, gates and railings invisible at a distance, "on account of its approximation to the hue of the vegetation". (Crease, Hints for the Preservation of Wood Work exposed to the Weather, 1808.)

CRESSWELL, Daniel. The Elements of Linear Perspective, designed for the use of students in the university.

Cambridge, printed by Francis Hodson for J. Deighton and sold by Longman, Hurst, Rees, Orme, and Brown. 1811.

8vo. x, [2], 66, [2]pp., 9 folding engraved plates.

CRESSWELL, Daniel. The Elements of Linear Perspective, designed for the use of students in the university.

Longman. 1812.

8vo. xi, 66pp., 9 plates.

CREYKE, W.R. Book of Modern Receipts containing full instructions for producing all kinds of enamel, underglaze, & majolica colours, white & coloured bodies & glazes, oxides, &c.

Hanley. J. Hitchings. 1883.

small 8vo. 49pp.

CREYKE, W.R. Book of Modern Receipts containing full instructions for producing all kinds of enamel, underglaze, & majolica colours, white & coloured bodies & glazes, oxides, &c. Expanded edition.

Hanley. J. Hitchings. 1884.

small 8vo. 96pp., red and black title-page and the text set within red ruled borders. Includes receipts for Rockingham glazes. In his preface the author states that he has "been pressed by a few friends to put the book into print, and have under such pressure decided to print a very limited number of copies, which I purpose supplying to a few of my own friends and customers..." [The Colour Works, near Stoke-on-Trent].

CREYKE, W.R. Book of Modern Receipts containing full instructions for producing all kinds of enamel, underglaze, & majolica colours, white & coloured bodies & glazes for china

and earthenware, glazes and bodies for jet, Rockingham and stoneware, glazes, bodies, stains and slips for bricks, tiles, pipes, &c at one burning. Full recipes and particulars for enamelling iron, the preparation of liquid gold, soap recipes , &c. &c. originally sold to some of the largest manufacturers in England at £30 per volume. Third edition, enlarged and improved. Hanley. J. Hitchings. 1890.

CROSBIE, M. (active 1817-1834).

Listed as running a 'Artists Warehouse' in Dublin in 1820. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

CROSSKEY, Lewes R. Elementary Perspective: arranged to meet the requirements of architects, draughtsmen, and students, preparing for the Elementary Examination of the Science and Art Department, South Kensington. Blacki & Son. 1898.

small 4to. 120pp., numerous illustrations.

CROTCH, William. Six Studies from Nature, drawn and etched in imitation of chalk by William Crotch. J. Girtin. 1809.

360mm x 510mm. 6 leaves. Plates are mounted. "Prepar'd & aquafortis [i.e. laid the ground for the soft-ground etching] by Ino. Girtin."

[Yale Center for British Art](#)

CRUM, Walter. An Experimental Inquiry into the Number and Properties of the Primary Colours and the Source of Colour in the Prism. Glasgow: Atkinson & Co. ; London : Longman & Co.; Paris : Treuttell & Wurtz; Berlin: Dummler, 1830.

large 8vo. 47, [1]pp., 5 hand coloured diagrams on 3 plates, with figure numbers written in ink, and 10 text figures.

CUBLEY, R. Drawing Master.

9th March 1838 - Lincolnshire Chronicle.

CULBERT, John. John Culbert, 86 Long Acre, London 1799, 53 Long Acre 1802, 54 Long Acre 1803-1815 and possibly later. Artists' colourman.

ref: British artists' suppliers, 1650-1950

CUMBERLAND, George. Thoughts on Outline, Sculpture, and the system that guided the ancient artists in composing their figures and groupes: accompanied with free remarks on the practice of the moderns, ... To which are annexed twenty-four designs of classical subjects invented on the principles recommended in the essay by George Cumberland. printed by W. Wilson; and sold by Messrs. Robinson; and T. Egerton 1796.

4to. [4], iii, 53pp., 24 engraved plates (8 by Blake). With a preliminary leaf containing a quotation from Sir William Jones's Asiatic Researches [sic], and a final leaf of advertisements.

ESTC T087534.

CUMBERLAND, George. Outlines from the Antients, exhibiting their principles of composition in figures and basso-relievos taken chiefly from inedited monuments of Greek and Roman sculpture, with an introductory essay. S. Prowett. 1829.

folio. [4], xxiv, 44, [2]pp., engraved portrait frontispiece, and 80 plates (4 by Blake).

Also large-paper copies published.

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 ... Fourth edition. Printed and sold by Andrew Hambleton, 1780.

120pp

BL, noting as 4to.

CUNDALL, John. The School of Arts; or new book of Useful Knowledge. Containing the management and breeding of canary birds. Monthly Observations in the Orchard, Kitchen and Flower Gardens Observations in Husbandry, in the Manuring, Plowing, Weeding, and Enriching of Land. The Vermin Killer; teaching how to destroy Bugs, Lice, Fleas, Mice, Rats, Moles, Weasels, Pole-Cats, Badgers, Foxes, Otters, Wasps, Worms, Snails, Flies, Pisinires, Caterpillars, Spiders, &c. Those rare secrets how to catch Fish, and make Bird Lime, together with a valuable collection of receipts, for the cure of most disorders incident to horse and beasts, with the management of Horses on Journies, by J. Cundall, late of Brandsby. To which is added, the whole art of painting in oil & water colours. Gilding with Gold and Silver. The Method of colouring Maps. The curious Art of Varnishing and Japanning, with Receipts for

making Varnish and Japan. To stain Wood, Horn, Bone, Ivory, Leather, Paper and Parchment, different Colours. To take Spots out of Silks, Stuffs, Linen, or Woollen, and many other Things worthy of Note. Fifth edition.

[London] : Printed and sold by Andrew Hambleton, [1790?]

12mo. 112pp.

ESTC T177386. Getty Center. Note: "It is not clear if the edition statement refers to 'The whole art of painting' or to the whole book."

CUNDALL, Joseph. A Brief History of Wood-Engraving from its Invention. Sampson Low, Marston, & Company, 1895.

8vo. ix, [1], 132pp., *frontispiece and 56 text illustrations (many full-page)*.

A CURIOUS Collection of Shells, Insects, &c.

Publish'd according to Act of Parliament / London Printed for Robt Sayer Print & Map Seller opposite Fetter Lane, Fleet Street". At top centre "No. 21. c1740-1760?"

BM: 2011,7084.45.1. Title-page of the drawing book 'A Collection of Curious Insects'; decorated with butterflies, moths, flowers, beetles, a caterpillar, cricket, and ladybird; the insects framing the title in the centre; after Rösel; a plate in a stitched booklet of eight small illustrations of various insects, forming a drawing book (2011,7084.45.1 to 8). Etching and engraving.

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

A CURIOUS Collection of Views and Landscapes,
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"New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each."
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CURTIS. Drawing Master. A 4pp prospectus and change of address notice, printed on rectos only. Issued by Mr Frederick Curtis, teacher of drawing, illuminating and designing, with details of his courses of study, terms, and a page of testimonials.

8vo. [Brighton] c1865.

CUTLER, Thomas W. A Grammar of Japanese Ornament and Design. With introductory, descriptive, and analytical text by Thomas W. Cutler, fellow of the Royal Institute of Architects.

B.T. Batsford Ltd. 1880.

folio. xi, [1], 31, [1]p., title-page in gilt and brown., 7 plates lettered A-G, and 58 plates.