



## 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?  
Please contact Tony Fothergill at [tony.fothergill@kenspelman.com](mailto:tony.fothergill@kenspelman.com)

Note: as this project was first started over 30 years ago, pre-internet, it was then thought impossible to gain information on the huge range of anonymous and ephemeral material published to aid students in drawing and painting. Then along came four children which side-lined it for a long time, and there was just not the time to devote to it. Lock-down and the internet has rekindled the idea, and although still a work in progress, it will now start appearing one letter, or small step, at a time.

ESTC titles have been hyperlinked to their entry, so as to keep library locations up to date.

British Museum & other Museum items have also been linked, to bring up images of material.

Place of publication is 'London' unless otherwise specified.

As this is being compiled from working notes kept over 30 years, much refinement is taking place as the project moves forward, and references &c., are not at present in a standardized form, and will later form a separate index on the website.

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

EAGLE, James. opened an drawing school in Birmingham.  
Aris's Birmingham Gazette 3 March 1760.

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

8vo. *xii, 561, [1], advert leaf; xv, [1], 434, [2], 44ppp adverts., half-titles., errata slip tipped-in.*

EASTLAKE, Charles Lock. Contributions to the Literature of the Fine Arts.  
John Murray. 1848.

8vo. *xiii, [3], 396, [4], 16pp adverts., half-title.*

Contains "Extracts from the translation of Goethe's Theory of Colours", which Eastlake had first published in 1840. Preface signed: H. Bellenden Ker. "Papers reprinted from the Appendix to the Reports of the Fine arts commission." - Preface.

EASTLAKE, Charles Lock. Contributions to the Literature of the Fine Arts.  
John Murray. 1870.

8vo. Two volumes. *xiii, [3], 401, [1], 32pp adverts; v, [1], 346, 32pp adverts.*

Second (and best) edition with the appearance of the second series for the first time, which also contains the Memoir by Lady Eastlake.

EDOUART, Augustin-Amant-Constant-Fidèle. A Treatise on Silhouette Likenesses.  
Longman and Co. [printed in Cork. 1835.

8vo. *1 preliminary leaf, [v]-vii, [1, 3]-122pp., 18 mounted plates (including frontispiece).*

EDWARDS. Trade card or label of Edwards, painter of animals and plants, text on rock with two birds of prey above, a lion resting below, a deer to the left, mountains in the background; proof before address?. Etching. 79mm x 58mm.

BM: [Heal, 3.7](#)

EDWARDS. Trade card of Edwards, drawing master, at Mr Hall's no 83 Berwick Street, Soho; a young female artist sitting on the ground, holding palette and brushes, looking at a small statue of Nature held by a cherub in front of her, the cherub standing on top of a sphere; in oval. Pasted within a hand-drawn rectangular frame. Aquatint and etching, printed in tones of brown. 63mm x 84mm.

BM: [D,2.3711](#)

EDWARDS, Edward. A Collection of Views and Studies after Nature. With other subjects designed and etched by Edward Edwards, Associate and Teacher of Perspective in the Royal Academy, London.  
n.p. 1790.

*folio. 36 consecutively numbered etchings on 17 plates dated 1786-1789.*

This appears to be an early state of the work which was finally published with engraved title, 2ff letterpress dedication and index, and 51 images on 31 plates.

[BM: 1895,1031.499](#) The publication brought together fifty-two etchings dating from 1784 to 1790, which were furnished with plate numbers for the purpose.

Edwards (1738-1806), opened an evening drawing school while still studying at St Martin's Lane.

EDWARDS, Edward. A Practical Treatise on Perspective, on the Principles of Dr Brook Taylor.  
Printed by Luke Hansard, for Leigh, Sotheby and Son, York-Street, Covent-Garden, 1803.

*4to. xii, 316pp., 4 text engravings., engraved frontispiece and 40 engraved plates. A list of 13 books on perspective to which the author refers is included at the end.*

British Architectural Library identifies a second state of the frontispiece in which the plate has been retouched with a burin and signed 'R. Duppa perfectit'.

EDWARDS, Edward. A Practical Treatise of Perspective, on the Principles of Dr Brook Taylor.  
Printed for Leigh & S. Sotheby, 1806.

*4to Second edition. xii, 313pp., engraved frontispiece, 4 engraved text illustrations and 40 engraved plates.*

The second edition appeared with only minor alterations. Copies dated 1805 of this second edition were also issued.

EDWARDS, Edward. Anecdotes of Painters who have resided or been born in England; with

critical remarks on their productions.

printed by L. Hansard for Leigh and Sotheby, W.J and J. Richardson, R. Faulder, T. Payne, and J. White, 1808.

4to. [2], xxxix, [1], viii, 327, [1]p errata., frontispiece portrait, 2 folding hand-coloured plates of works by Gainsborough (W.F. Wells sculp), , 31 other plates.

Intended as a continuation to the *Anecdotes of Painting* by Horace Walpole.

EDWARDS, Edward. The Fine Arts in England; their state and prospects considered relatively to National Education. Part I. The administrative economy of the fine arts. Saunders and Otley, Conduit Street, 1840.

8vo. viii, [3], 12-376pp., main and sectional title-page.

EDWARDS, George. Method of colouring engravings. In: A Natural History of Birds. Volume I, xvii-xviii and Volume IV, 230-235. 1743-51.

EDWARDS, George. An Idea of Drawing and Painting in Water Colours. In: Essays upon Natural History. pp141-157. 1770.

EDWARDS, John. A Collection of Flowers drawn after nature and disposed in an ornamental & picturesque manner. [London, 1797]

folio. *Etched title-page and 79 hand-coloured etched plates within simple coloured border or ovals of bodycolour. Plates signed John Edwards del. & sculp. Plates dated from 1783 to 1795.*

Dunthorne cites a copy of 77 plates, with dates from 1783 to 1795, and ms. inscription on t.p.: John Edwards invt delt et sculpt. Published as the act directs Jany 2nd 1801. Nissen records a copy with 80 plates and a date of 1801.

[BM 2010,7081.2284](#)

EDWARDS, Morton. A Guide to Modelling in clay and wax and for terra cotta, bronze and silver chasing and embossing, carving in marble and alabaster, moulding and casting in

plaster of Paris: or, sculptural art made easy for beginners.  
Lechertier, Barbe, & Co., 1879.

*8vo. vi, 63pp., Pages [57]-63 contain: A list of matériel for modelling, appliances for sculptors, etc.*

*1891. Fourth edition.*

*1891. Fifth edition.*

EDWARDS, W.H. The Young Artist's Guide to Flower Drawing, and Painting in Water Colours. With instructions and examples.  
Published by J. Watson, 7, Vere Street, Bond Street, 1820.

*oblong 4to. 11pp., 23 plates (nos 10-13 in two versions). Text includes 15 sample water-colours. Plates are 5 uncoloured line, 4 uncoloured aquatint, 7 colour printed, 7 hand-coloured.*

EDWARDS, Matthew., and DARLY, George. A New Book of Chinese Designs calculated to improve the present taste. Consisting of figures, buildings, & furniture, landskips, birds, beasts, flowrs. [sic] and ornaments; &c. By Messrs. Edwards, and Darly.  
Published according to act of Parliament, & sold by the authors, the first house on the right hand in Northumberland-Court, in the Strand, & by the print & booksellers in town & country, 1754.

4to. engraved throughout.

[ESTC T14907](#), BL, National Trust; Columbia, Harvard.

With Matthew Darly and George Edwards John-Baptiste Pillement prepared designs for publication in 'A New Book of Chinese Designs Calculated to Improve the Present Taste', presumably published by Paul Decker in 1754. His own Chinese designs were published in London by Robert Sayer in 1755 under the title 'A New Book of Chinese Ornaments' and reissued in 1757. ref: British Museum.

ELDRIDGE, W. The Boy's Own Drawing-Book; being a treasury of art for youth. In forty-eight progressive lessons' First and Second series - Landscapes.  
Robert Tyas. [1841].

*oblong 8vo. Printed title-page and 24 lithograph plates dated January 1. 1841.  
Advert leaf.*

Bridson C586-7 notes two other titles by Eldridge but with an Ackermann imprint of c1840, and Maggs (1984) note a possible reprint c1859 of this title entitled the School

Drawing Book of Landscapes. One of the very few instruction books of this date specifically published for boys, and interesting in that it straddles the change from works intended for private tuition to those forming part of the educational curriculum. The foundation of the School of Design in 1840 provided the impetus for the wider teaching of art in the national schools, and the author shows his awareness of this change in re-titling later editions of this work *The School Drawing Book of Landscapes*, (see Maggs, cat 1048, 1984).

ELDRIDGE, W. *The School Drawing Book of Landscapes; being a treasury of art for youth, in twenty-four progressive lesson, commencing with the first elements, and advancing gradually to finished drawings.*  
Allman. 1840.

oblong 8vo. *Title-page and 23 numbered plates, interleaved.*

ELDRIDGE, W. *Lithographic Drawing Book for 1836*  
Ackermann. 1836.

Ford p.223

ELDRIDGE, W. *New Landscape Drawing Book for 1836*  
Ackermann. 1836.  
6 no's each with four subjects, price 1s6d per number.

Ford p.223

ELDRIDGE, W. *Landscape drawing book, trees and rudiments of trees. ? plates. In 3 numbers each with four subjects, price 1s6d per number.*  
R. Ackermann. c1840.

Bridson C586  
Ford p.223

ELDRIDGE, W. *[Drawing book of] flowers. ? plates.*  
R. Ackermann. c1840.

Bridson C587  
Ford p.223

Three numbers, four highly coloured plates each, price 4s per number. Advert at back of Bragg, c1836.

ELEMENTARY Flower Painting. With eight coloured plates.  
Cassell and Company, Limited. [1887].

oblong 4to. *48pp., half title, and preliminary advert leaf., 8 mounted colour printed plates.*

ELLIOTT. Collection of Elegant Landscapes.

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

ELLIOTT, W.F. The Sketcher's Guide; with a compendium of the rules of perspective and effect.

S. & J. Fuller. [Printed by L. Harrison, 17, Oxford Street.] 1842.

*oblong 8vo. 24, 10pp adverts., frontispiece with 11 small views and one plate with 9 views.*

ELLIS, H.J. A detailed and very carefully prepared manuscript treatise entitled Elementary Perspective, written on 91 pages, with 56 pen and ink diagrams, one dated 5/3/83. With the name stamp of H.J. Ellis on the front ednpaper.

4to. 228mm x 185mm. 1883.

ELLIS, Tristram James. Sketching from Nature. A handbook for students and amateurs. Macmillan and Co. 1883.

*8vo. x, 156pp., frontispiece and ten illustrations.*

ELLIS, Tristram James. Sketching from Nature. A handbook for students and amateurs. Second edition.

Macmillan and Co. 1887.

*8vo. xii, 194pp., frontispiece and 10 illustrations by H. Stacey Marks, and 30 sketches by the author.*

ELLIS, Tristram James. Sketching from Nature. A handbook for students and amateurs. . Macmillan and Co. 1897.

*8vo. Third edition. xii, 194pp., frontispiece and 10 illustrations by H. Stacey Marks, and 30 sketches by the author.*



ELSUM, John. Epigrams upon the Paintings of the most eminent masters, antient and modern. With reflexions upon the several schools of painting. printed for Dan. Brown at the Black Swan and Bible without Temple-bar, and G. Strahan at the Golden Ball against the Royal Exchange in Cornhil. 1700.

8vo. 133, [3]pp *index*.

[ESTC R18172](#)

ELSUM, John. Epigrams upon the Paintings of the most eminent masters. A description of the celebrated pieces of paintings; of the most eminent masters ancient and modern, withprinted for D. Brown at the Black-Swan without Temple-Bar, S. Clark in Birchin-Lane, and C. King at the Judges-Head in Westminster-Hall, 1704.

8vo. 133, [3]pp.

[ESTC N28511](#): Oxford; Getty, Yale. A reissue of 'Epigrams upon the paintings of the most eminent masters', 1700, with a cancel titlepage.

ELSUM, John. The Art of Painting after the Italian Manner. With practical observations on the principal coloures, and directions how to know a good picture. for D. Brown. 1703.

8vo. *viii*, 142, *x* pp.

[ESTC T135951](#)

ELSUM, John. The Art of Painting after the Italian Manner. With practical observations on the principal coloures, and directions how to know a good picture. printed for D. Brown at the Black-Swan without Temple-Bar, C. King at the Judges-Head in West-Minster-Hall, and S. Clark in Birchin-Lane, 1704.

8vo. [8], 142, [10]pp

[ESTC T135952](#): BL with both title-pages, Csj, BAT, 2 verified in USA. + Huntington. A re-issue of the 1703 edition with cancel title-page.

ELWOOD, John. The Artist's Miscellany. Being a choice collection of observations and rules on the subject of drawing, painting, &c. &c. &c. An unpublished manuscript treatise comprising title-page, contents leaf, and 155 numbered pages of manuscript, written throughout (except for one page) on both sides of the leaves, followed by 73 blank leaves. With 49 pen and ink geometric drawings. 186mm x 115mm. 1792.

The contents include sections on drawing, perspective and projections. There are also Rules for Shading and Colouring Landscapes, Of the Mixture of Colours, Some Directions for Colouring Skies, Of Colours &c with their Uses in Painting, Varnishing &c.

[EMERSON, William]. Perspective: or, the art of drawing the representations of all objects upon a plane. In two sections. Sect. I. Demonstrates the Principles whereon this Art is founded. Sect. II. Gives the practical Rules for Operation; with great Variety of Examples. [London, 1768?]

8vo. vi, 111, [1]pp., 15 folding engraved plates.

[ESTC T145749](#). Often found bound with *The Elements of Optics*.

[EMERSON, William]. The Elements of Optics. In Four Books. J. Nourse. 1768.

8vo. xii, 244, [2]pp., 13 folding engraved plates., half-title.

The final section of the Elements of Optics deals with the Construction of Optical Instruments, including "to make a portable Camera Obscura", "to make a Magic Lanthorn", "To make a machine to magnify a perspective draught".

[ESTC T145349](#)

EMERTON, Alexander. Trade card of Alexander Emerton & Co, colourmen, at the Bell & Sun, over against Norfolk Street, between St. Clement's and the New Church, in the Strand, London; large sheet with bell on top, text includes directions for painting. Woodcut and letterpress. 353mm x 198mm. c1750.

[Heal,89.53](#)

See: [British Artists' Suppliers 1650-1950](#).

**EMERTON, Elizabeth** (widow of Alexander), at the Bell, near St Clement's Church in the Strand. 1741.

Heal, Sign Boards.

EMERTON, Joseph. Draft Trade card Joseph Emerton, colourman; scene of a lady having her portrait painted and another scene of a horse-operated mill within an ornate border,

surrounded by paint-brushes, a paint-box, palette etc. Verso: a manuscript bill made out to Charles Hayne Esqr., dated July 6 1744. Etching and engraving.  
378mm x 208mm. c1744.

[BM: Heal,89.55](#)

EMERTON, Joseph, Brother to the late Mr Alexander Emerton, at the Bell and Sun, over against Norfolk Street, between St Clement's and the New Church in ye Strand. 1748.  
Heal, Sign Boards.

EMERTON, Joseph. Trade card of Emerton & Manby, oil & colourmen, at No.270, Strand, London; a large wheel turned by a horse, in ornamental frame with small royal coat of arms above and garlands at the sides, bell at the bottom; text below; letterpress text on verso .  
Etching, engraving and letterpress.  
119mm x 77mm. c1792.

BM: [D,2.1558](#)

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

*8vo. [2], 318pp, index leaf., frontispiece and 12 engraved plates.*

ENFIELD, William. Young Artist's Assistant; or, Elements of the fine arts, containing the principles of drawing, painting in general, crayon painting, oil painting, portrait painting, miniature painting, designing, colouring, engraving, &c., &c.

1822. Second edition. Printed for Simpkin and Marshall, [2], 319pp., 6 unnumbered leaves of plates.

1822. Third edition. Printed for Simpkin and Marshall, [2], 319pp., 6 unnumbered leaves of plates.

1822. Fourth edition. Printed for Simpkin and Marshall, [2], 319pp., 6 unnumbered leaves of plates.

1822. Fifth edition. Printed for Simpkin and Marshall, [2], 319pp., 6 unnumbered leaves of plates.

1823. Sixth edition. T.Tegg. [4], 319pp., frontispiece, 5 plates

1830. Sixth edition. T.Tegg. [4], 319pp., frontispiece, 5 plates

The plates: (4 depicting details of human features, and 2 (each with 3 small views) demonstrating perspective.

ESPIN, Thomas. Trade card of Thomas Espin

[Heal,104.29](#)

ESPIN, Thomas. Trade card of Thomas Espin, FSA, schoolmaster. Inscribed verso in pen and black ink "The School will open 1st Augt. 1814."

BM: [D,2.3625](#)

Mathematical, Architectural, nautical and commercial Academy conducted by T. Espin & Assistants... Louth.

ESPIN, W. Drawing Master.

14<sup>th</sup> July 1848 - Nottingham Review.

ESTIENNE, Henri. The Art of Making Devises: treating of hieroglyphicks, symboles, emblemes, ænigma's, sentences, parables, reverses of medalls, armes, blazons, cimiers, cyphres and rebus. First written in French by Henry Estienne, Lord of Fosseze, interpreter to the French King for the Latine and Greek Tongues: and translated into English by Tho: Blount of the Inner Temple, Gent.

printed by W.E. and J.G. and are to be sold by Richard Marriot in S. Dunstons Church-yard Fleetstreet, 1646.

4to. [18], 68pp., engraved title-page and 20 engraved plates on 10 leaves, and 2 text engravings. The title page, engraved, signed: W.M sculpsit, i.e. William Marshall.

[ESTC R40266](#), Huntington, Newberry, Washington, Yale.

A translation of *L'Art de Faire les Devises*, 1645.

ESTIENNE, Henri. The Art of Making Devises: treating of hieroglyphicks, symboles, emblemes, ænigma's, sentences, parables, reverses of medalls, armes, blazons, cimiers, cyphres and rebus. First written in French by Henry Estienne, Lord of Fosseze, interpreter to the French King for the Latine and Greek Tongues: and translated into English by Tho: Blount of the Inner Temple, Gent.

printed by W.E. and J.G. and are to be sold by Richard Royston, at the Angel in Ivie-lane, 1646.

4to. [18], 68pp., engraved title-page and 20 engraved plates on 10 leaves, and 2 text engravings. Engraved title page: *The art of making devises. Done into English by Tho. Blount Gent: 1646., signed: W.M. sculpsit.*

[ESTC R219611](#), Glasgow, Oxford; Folger, Library of Congress; Victoria.

ESTIENNE, Henri. *The Art of Making Devises: treating of hieroglyphicks, symboles, emblemes, ænigma's, sentences, parables, reverses of medalls, armes, blazons, cimiers, cyphres and rebus.* First written in French by Henry Estienne, Lord of Fosseze, interpreter to the French King for the Latine and Greek Tongues: and translated into English by Tho: Blount of the Inner Temple, Gent.  
printed by W.E. and J.G. and are to be sold by Humphrey Moseley, at the Prince's Armes in Pauls Church-yard, 1646.

4to. [18], 68pp., engraved title-page and 20 engraved plates on 10 leaves, and 2 text engravings.

[ESTC R218218](#), Oxford; Getty.

ESTIENNE, Henri. *The Art of Making Devises: treating of hieroglyphicks, symboles, emblemes, ænigma's, sentences, parables, reverses of medalls, armes, blazons, cimiers, cyphres and rebus.* First written in French by Henry Estienne, Lord of Fosseze, interpreter to the French King for the Latine and Greek Tongues: and translated into English by Tho: Blount of the Inner Temple, Gent.  
Printed by W.E. and J.G. 1646.

4to. [18], 68pp., engraved title-page and 20 engraved plates on 10 leaves, and 2 text engravings.

[ESTC R200843](#), BL, Cambridge, NLS, Oxford, National Trust, Trinity College; Bibliotheque Nationale.

ESTIENNE, Henri. *The Art of Making Devises, treating of hieroglyphicks, symboles, emblemes, ænigma's, sentences, parables, reverses of medals, armes, blazons, cimiers, cyphers and rebus.* Written in French by Henry Estienne esquire, interpreter to the French King for the Latine and Greek tongues: translated into English, and embellished with divers brasse figures by T.B. of the Inner Temple, gent. Whereunto is added A catalogue of coronet-devises both on the Kings, and the Parliaments side in the late warre.  
printed for Richard Royston, and are to be sold at the Angell in Ivie Lane, 1648.

4to. [16], 87, [1]p., [11] leaves of plates.

[ESTC R10899](#)

A reissue, with cancel title page, of text of the 1646 edition with the addition of "A catalogue of coronet-devises" (caption title L2r).

ESTIENNE, Henri. The Art of Making Devises, treating of hieroglyphicks, symboles, emblemes, ænigma's, sentences, parables, reverses of medals, armes, blazons, cimiers, cyphers and rebus. Written in French by Henry Estienne esquire, interpreter to the French King for the Latine and Greek tongues: translated into English, and embelished with divers brasse figures by T.B. of the Inner Temple, gent. Whereunto is added A catalogue of coronet-devises both on the Kings, and the Parliaments side in the late warre. printed for Iohn Holden, at the signe of the blue Anchor in the New Exchange, 1648.

4to. [16], 87, [1]p., [11] leaves of plates.

[ESTC R12325](#)

A reissue, with cancel title page, of text of the 1646 edition with the addition of "A catalogue of coronet-devises" (caption title L2r).

ESTIENNE, Henri. The Art of Making Devises: treating of hieroglyphicks, symboles, emblemes, ænigma's, reverses of medals, anagrams, cyphres and rebus. With a catalogue of the cornet-devises on both sides in the late warres, and those of the Scots taken at the great battails of Dunbar and Preston. The second edition with additions, embellished with divers brasse-figures. By T.B. Gent. printed for Hen: Herringman at the Anchor in the New Exchange, 1655.

4to. [14], 94pp., [10] leaves of plates. *With an added engraved title page: 'Done into English by Tho. Blount Gent: 1648'.*

[ESTC R215384](#), Glasgow; Illinois.

ETTERIDGE, Thomas. To all gentlemen, builders, and others, Thomas Etteridge colourman, (son-in-law to the late Mr. Joseph Emerton, who in his life-time chiefly managed his business) at the Bell and Sun, over-against Norfolk-street, between St. Clement's and the new-church in the Strand, London, continues to sell, in the same manner his late father did, all sorts of colours, ready prepared... folio. [London 1747?]

[ESTC T204863](#). [Heal 89.59](#) MS. financial note dated: June 4th 1747. This date also recorded in Heal, Sign Boards. In this edition the final line of the second paragraph of the text reads "tures, and fine picture varnish."

ETTERIDGE, Thomas. To all gentlemen, builders, and others, Thomas Etteridge colourman, (son-in-law to the late Mr. Joseph Emerton, who in his life-time chiefly managed his business) at the Bell and Sun, over-against Norfolk-Street, between St. Clement's and the new-church in the Strand, London, continues to sell, in the same manner his late father did, all sorts of colours, ready prepar'd...  
folio. 1750?

[ESTC T204864. Heal 89.58.](#) In this edition the final line of the second paragraph of the text reads "varnish."

ETTERIDGE, Thomas. To all gentlemen, builders, and others, Thomas Etteridge, colourman, (son-in-law to the late Mr. Joseph Emerton, who in his life-time chiefly managed his business) at the Bell and Sun, over-against Norfolk-street, between St. Clement's and the new-church in the Strand, London, continues to sell, in the same manner his late father did, all sorts of colours, ready prepar'd...  
folio. 1753?

[ESTC T204865. Heal 89.57](#) MS. date: June 17. 1753 In this edition the final line of the second paragraph of the text reads "Italian powder for cleaning pictures, and fine picture varnish."

ETTERIDGE, Thomas. Son-in-law to the late Mr. Joseph Emerton Colour-Man at the Bell and Sun, over-against Norfolk-street, between St. Clement's and the New-Church in the Strand, London. Sells all sorts of colours, ready prepar'd (at the lowest prices)... Final line of second paragraph reads "he deals only for ready money".  
folio broadside sheet. c1755.

ETTLICHE, K.D. A Booke of Secrets: shewing diuers waies to make and prepare all sorts of inke, and colours: as blacke, white, blew, greene, red, yellow, and other colours. Also to write with gold and siluer, or any kind of mettall out of the pen: with many other profitable secrets, as to colour quilts and parchment of any colour: and to graue with strong water in steele and iron. ... Translated out of Dutch into English, by W.P. Hereunto is annexed a little treatise, intituled, instructions for ordering of wines: shewing how to make wine, that it may continue good and faint not ... Written first in Italian, and now newly translated into English, by W[illiam] P[hilip].

Printed by Adam Islip for Edward White, and are to be sold at his shop at the little north dore of Pouls, at the signe of the Gun, 1596.

4to. [40]pp., *the first leaf has an arabesque pattern on the recto, but no text.*

Part 1 is a translation of: *Ettliche Küntse, auff mancherley Weisz Dinten und allerhand Farben zu bereyten.* Italian original of part 2 not traced.

[ESTC S103623](#), BL, Glasgow, Oxford, V & A; Huntington, New York Public Library, Library of Congress.

EVANS, Mr. Drawing Master, Eton College.  
21<sup>st</sup> August 1841 - Evening Standard.

EVANS, Edwin. Drawing Master, Teacher of Perspective, 19 High Street, Taunton. Teaches Mezzotint drawing.  
21<sup>st</sup> Dec 1836 - Taunton Courier.

EVANS, J. (pub). A New Drawing Book. Four plates, each comprising one engraving in three states, outline, uncoloured and coloured. (Rural Cot, Road, Windmill, Oak Farm). oblong 8vo. October 8th, 1796. J. Evans & G. Thompson.

EVELYN, John. Sculptura: or the History and Art of Chalcography and Engraving in Copper...to which is annexed a new manner of engraving, or Mezzo Tinto, communicated by His Highness Prince Rupert to the Authour of this Treatise.  
J.C. for G. Beedle, and T. Collins and J. Crook. 1662.

8vo. [32], 148, [2]pp., *additional engraved title by Hertochs after Evelyn, full-page illustration on page 121, and a folding mezzotint portrait of the executioner of John the Baptist by Prince Rupert after Spagnoletto?*

[ESTC R351](#).

Evelyn copy: Inscribed with 'I ever intended a second & much improv'd edition of this historie', and there are marginal notes on pp 52, 61, 81, 82, 96, 103, 119, 145 on the rear endpaper. These were not incorporated into the 1755 reprint, but most of them appeared as footnotes in Upcott's edition of The Miscellaneous Writings, 1825.

Contains the first published reference to mezzotint, "invented and communicated by His Highness Prince Rupert". The description of this new technique is left "aenigmatical" as the Prince "did not think it necessary that an art so curious and (as yet) so little vulgar...was to be prostituted at so cheap a rate as the mere naked describing of it here would too soon have expos'd it to."

EVELYN, John. Sculptura, or the History and Art of Chalcography, and engraving in copper... The second edition, containing some corrections and additions taken from the margin of the author's printed copy...and a memoir of the author's life.  
J. Payne. 1755.



8vo. [4], xxxvi, 140pp., etched portrait of Evelyn by Thomas Worlidge, one engraved plate, and a folding mezzotint by Houston after Prince Rupert.

[ESTC T113409](#)

EVELYN, JOHN. *Sculptura; or, the history and art of chalcography, and engraving in copper: with an ample enumeration of the most renowned masters and their works. To which is annexed, a new manner of engraving, or mezzotinto, communicated by His Highness Prince Rupert to the author of this treatise, John Evelyn, Esq; Sculptura, or the History and Art of Chalcography, and engraving in copper...* The third edition, containing some corrections.

printed for T. Jefferys, at Charing Cross, 1759.

8vo. [4], xxxvi, 140pp.

[ESTC N21296.](#)

EVELYN, JOHN. *Sculptura; or, the history and art of chalcography, and engraving in copper: with an ample enumeration of the most renowned masters and their works. To which is annexed, a new manner of engraving, or mezzotinto, communicated by His Highness Prince Rupert to the author of this treatise, John Evelyn, Esq; Sculptura, or the History and Art of Chalcography, and engraving in copper...* The third edition, containing some corrections.

printed for T. Jefferys, at Charing Cross, 1765.

8vo. [4], xxxvi, 140pp.

[ESTC N491732](#), Cambridge.

EVELYN, John. *Sculptura; or, the history and art of chalcography, and engraving in copper: with an ample enumeration of the most renowned masters and their works. To which is annexed, a new manner of engraving, or mezzotinto, communicated by His Highness Prince Rupert to the author of this treatise, John Evelyn, Esq; Sculptura, or the History and Art of Chalcography, and engraving in copper...* The second edition, containing some corrections. printed for J. Murray, (successor to Mr. Sandby) 1769.

8vo. [4], xxxvi, 140pp., etched portrait of Evelyn by Thomas Worlidge after Nanteuil, one engraved plate, and a folding mezzotint by Houston after Prince Rupert.

[ESTC T134297.](#) A re-issue of the 1755 second edition with cancel title-page.

EVERARD, Anne. *Flowers from Nature, with the botanical name, class, and order; and*

instructions for copying. Lithographed and coloured from drawings.  
Joseph Dickinson. 1835.

*folio. [6], 3pp., hand-coloured "wreath" frontispiece, and 12 exquisite hand-coloured lithograph plates, each with accompanying leaf of letterpress instructions for copying.*

Although published in London the subscribers list is predominantly provincial, containing many names from the Doncaster and Bawtry (19) area, and only seven from the capital. It reveals the names of several daughters of artists involved in the Northern Society, [Carey, Haugh].

“The work was published during an interregnum in Anne Everard’s life after running one young ladies school at Bawtry, South Yorkshire, until 1831 in partnership with a Miss E. Taylor; and the opening of a new ‘Boarding School for Young Ladies’ in 1836. Anne taught some twenty young ladies aged from 10 and 20 years at ‘Ivy House’ into the mid 1840’s with her mother, however with Anne’s marriage to John D. Mackinder, a chemist and farmer from nearby Oakham in 1844, her teaching days were over. The main reason heretofore that the artist/author has eluded discovery is her name is properly Ann rather than ‘Anne’. This is further compounded by sources giving her date of birth variously as 1803, 1806 or 1811. For the record she was born at Stamford in Lincolnshire and christened on the 26th October 1803, she then appears to have lived most of her life in Lincolnshire or South Yorkshire and died on 22 January 1882 at Lincoln, where it was stated she was 75 rather than 78. The subscription list is headed by the Duchess of Kent and followed by Princess, later Queen, Victoria, and various members of the Galway’s and Monckton’s together with other ‘names’ in the peerage and landed gentry of the period. This would strongly indicate that Anne Everard was thought of as one of that important band of teachers in ‘Female Accomplishments’ but on the whole seems to have escaped much critical research.” Marlborough Rare Books, Catalogue 2020.

EVERY ONE His Own Drawing Master. In Numbers, 3d., Parts, 1a, complete in boards.  
20 April 1839. Northern Liberator, Northumberland.  
22 Jan 1840. Cheltenham Examiner.

EXCELLENCY OF THE PEN AND PENCIL, exemplifying the uses of them in the most exquisite and mysterious arts of drawing, etching, engraving, limning. Painting in oyl, washing of maps & pictures. Also the way to cleanse any old painting, and preserve the colours. Collected from the writings of the ablest masters both ancient and modern, as Albert Durer, P. Lomantius, and divers others. Furnished with divers cuts in copper, being copied from the best masters, and here inserted for examples for the learner to practice by. A work very useful for all gentlemen and other ingenious spirits, either artificers or others. printed by Thomas Ratcliff and Thomas Daniel, for Dorman Newman and Richard Jones, and are to be sold at their shops in Little Britain, near the Lame Hospital Gate, at the Chyrurgeons Arms, and at the Golden Lyon. 1668.

8vo. [16], 48, 45-121, [1] p., frontispiece, 19 engraved plates in the text and a folding architectural plate between pages 18-19.

[ESTC R22483.](#)

B.M. has two imperfect copies, one lacking folding plate and C2 C6 and C7, the other wanting pages 33-34.

Not noted in Ambrose Heal, who refers to a work entitled THE PEN'S EXCELLENCIE and THE PENS PARADISE, 1651 and 1652. He doubts that this work, by John Clitheroe, was ever published, although a manuscript of 96 leaves, oblong 4to, is mentioned by Massey. See Heal p135. Bookpress copy with variant title-page to the two noted in Levis, and could be earlier with Newman and Jones still in partnership.

EXCELLENCY OF THE PEN AND PENCIL, exemplifying the uses of them in the most exquisite and mysterious arts of drawing, etching, engraving, limning, painting in oyl, washing of maps & pictures. Also the way to cleanse any old painting, and to preserve the colours. Collected from the writings of the ablest masters both ancient and modern, as Albert Durer, P. Lomantius, and divers others. Furnished with divers cuts in copper, being copied from the best masters, and here inserted for examples for the learner to practice by. A work very useful for all gentlemen and other ingenious spirits, either artificers or others. Printed for Dorman Newman, at the Kings-Arms in the Poultry, 1688.

8vo. [16], 48, 45-123, [1] p., 2 leaves of plates.

[ESTC R11233.](#)

EXERCISES IN COLOURING FLOWERS.

Leipzig: Friedrich Fleischer; London: Joseph Meyers & Co., c1880.

small 4to. *8pp of four flowers, repeated twice, hand-coloured on verso, uncoloured on recto.*

Delaware has Part 3.

EXSHAW, Charles. (fl.1747-1771) was an Irish painter and engraver. He settled in London in 1762, and unsuccessfully attempted to establish a drawing-school, after the example of the Caracci, in Maiden Lane, Covent Garden.