



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

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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FABBRINI, Gaetano. Managers and Visitors of the Royal Belfast Academical Institution, respecting the dismissal of Fabbrini from the situation of Drawing Master, and I have no hesitation in saying that, in opinion, they not. by the evidence recorded therein, support the charges.

18th Sept 1844 - Vindicator, Antrim, N.I.

Gaetano Fabbrini (1816-1845) came from Florence. He was appointed drawing master and teacher of Italian at Belfast Academical Institution about 1816. He quarrelled with the other staff of the school and was eventually dismissed in 1820. During this period, he practised as a portrait painter in Belfast. In 1834 he exhibited at the Royal Hibernian Academy, Dublin, and in 1836 was an honorary member of the Belfast Association of Artists. He had a school, the Belfast Italian Drawing Academy, but in the 1843-44 Belfast Directory, he is described as a teacher of dancing.

FACEY, James William. Practical House Decoration. A guide to the art of ornamental painting, the arrangement of colours in apartments and the principles of decorative design. With some remarks on the nature and properties of pigments. Crosby Lockwood. 1886.

12mo. *xii, 184, 16, 40pp., illustrations.*

FACEY, James William. Practical House Decoration. A guide to the art of ornamental painting, the arrangement of colours in apartments and the principles of decorative design. With some remarks on the nature and properties of pigments. Crosby Lockwood. 1892.

12mo. Second edition. *xii, 184, 48pp., 55 wood engraved illustrations.*

FACEY, James William. House Decoration, Elementary and Practical. Crosby, Lockwood and Son. 1889.

12mo. *xii, 120, xii, 184, 40, 16pp., illustrations.*

FACEY, James William. House Decoration, Elementary and Practical, a guide to the simpler forms of everyday art. Crosby, Lockwood and Son. 1896.

12mo. Third edition. *xii, 120, xii, 184, 40, 16pp., illustrations.*

FAIRBURN, J. Fairburn's New Three-Penny Drawing Book. J. Fairburn, 110 Minories. 1822.

oblong 8vo. *No 3 & No 4 traced. Each with 4 plates.*

In No 3 were loosely inserted 4 double engravings of Kenilworth Castle SE, Warwick, Kenilworth E. Kenilworth Lodge. These are marked Fairburn's Drawing Book No 4, One Penny. [Ken Spelman].

FAIRLAND, Thomas. Fairland's Juvenile Artist, or Easy Studies for Beginners in Drawing of Figures, Animals, Shipping, and Landscape.
Charles Tilt. c1838.

oblong 8vo. *32 lithographed sheets with 2pp adverts.*

Advert c1842 at back of Willson's *Use of a Box of Colours*, for Tilt and Bogue publications, notes this as eight nos. 1s.; or cloth, 8s. See also BARRAUD. see also Ford p.223 noting Ackermann title of c1840, Juvenile Drawing Book.

FAIRLAND, Thomas. Dean and Munday's Drawing-Book: on Stone.
Printed at Dean & Munday's Lithographic Establishment, 40, Threadneedle-Street. c1840.

small oblong 4to. *4 lithograph plates drawn by T. Fairland. Price Six-Pence.*

FAIRLAND, Thomas. A New Progressive Drawing Book of Landscapes: selected and adapted from the best originals.
Published by J. McCormick, (printed by Lefevre & Kohler), 1840.

oblong 4to. Second edition. *29 unnumbered plates.*

FAIRLAND, Thomas. A New Progressive Drawing-Book of Animals: selected and adapted from the best originals.
Published by J.M'Cormick ; Boston : Republished by Thomas Moore, c1840

oblong 4to. Second and improved edition. *24 numbered and 4 unnumbered leaves of plates. The plates after the title page are of landscapes and are numbered 14-24, and then 4 unnumbered.*

FAIRLAND, Thomas. A New Progressive Drawing-Book of the Human Figure: selected and adapted from the best originals.
Published by J.M'Cormick ; Boston : Republished by Thomas Moore, c1840

oblong 4to. Second and improved edition.

FAIRLAND, Thomas. New Drawing Book of Trees for 1841, elementary and progressive, comprising examples from the leaf to the entire tree.
R. Ackermann. c1840.

FAIRLAND, Thomas, Ackermann's Drawing-Book of Trees, elementary and progressive, for 1841. Containing every variety, with the leaves, branches, and stems, separately drawn on a distinct scale; including herbage, plants, &c. for foreground.
Ackermann and Co. 1841.

oblong 4to. 48 leaves, mainly plates.

See also Tilt's Drawing Books, McCormick's Drawing Books, which have contributions by Thomas Fairland.

FAITHORNE, William. The Art of Graveing and Etching, wherein is exprest the true way of graveing in copper. Allso the manner and method of that famous Callot and Mr Bosse in their several ways of etching.
W. Faithorne. And sold at his shop next to ye signe of ye Drake without Temple Barr. 1662.

8vo. 48pp., engraved title-page set within a decorative frame and 10 numbered engraved plates.

[ESTC R16827.](#)

The first separate treatise in English on engraving and etching, written by one of the masters of 17th century engraving. In the preface Faithorne acknowledges his use of Bosse, "yet I have not traced him so closely as to make it a meer translation; but added something, making use of what I thought necessary: so as (I hope) I am neither tedious as to be troublesome, nor so short as to be obscure".

Faithorne omits the last part of Bosse which relates to the process of printing from engraved plates, the construction of the press &c, but this omitted part finally appesred in English in the 1906 edition of Evelyn's 'Sculptura', and possibly in the 1702 edition of Faithorne. Levis p.21.

FAITHORNE, William. The Art of Graving & Etching. Wherein is express'd the true way of graving in copper. Also the manner and method of the famous Callot, and Mr Bosse, in their several ways of Etching. Published by William Faithorne. The second edition. To which is added, the way of printing copper-plates, & how to make the press.
A. Roper. 1702.

8vo. [8], 72pp., 16 plates.

[ESTC T117644](#), 8 copies. BL copy lacking plate 9, Dublin lacking 4 plates, DFO lacking 2 plates, ICA lacking 4 plates, other copies unverified.

Reissue of the 1662 edition, with a different title-page, three additional unnumbered plates, and the first appearance of the section on printing copper-plates. The extra preliminary leaves contain an additional index and an additional copy, reset "to the lovers of this art". Largely based on Bosse 1645. Faithorne (1616-1691), this probably issued by his son William.

[[FARQUHAR, Maria.](#)] Biographical Catalogue of the Principle Italian Painters, with a table of the contemporary schools of Italy. Designed as a hand-book to the picture gallery. By a Lady. Edited by Ralph Wornum. John Murray. 1855.

8vo. xxiv, 207pp., *folding table in rear pocket.*

FAU, Julien. The Anatomy of the external forms of man, intended for the use of artists, painters and sculptors, Atlas... lithographed by M. Leveille, edited with additions by R. Knox. H. Bailliere. 1849.

4to. 24ff., 28 litho plates (24 finely coloured).

FAVART, Emile (pseud. for Thomas William Hammond). Flowers and Plants from Nature. 60 plates in two volumes. Nottingham. R.T. Mounteney. [1879-80].

folio. *Title-page If text and one final "opinion" leaf to each volume.*

FAYRAM, John. In Bath 1739; first drawing master at Woolwich 1743-4.

FELIBIEN, Andre. Entretiens sur les vies et les ouvrages des plus excellens peintres, anciens et modernes. Nouvelle edition, revue, corrigee & augmentee des Conferances de l'Academie Royale de Peinture & de Sculpture. a Londres. chez David Mortier, Libraire dans le Strand, a L'Enseigne D'Erasmus. 1705.

12mo. Two volumes in one. [34], 248, [8]pp; 297, [7]pp., *engraved frontispiece.*

[ESTC T111723](#). NUC attributes this title to both André and Jean Francois Félibien. GOT reports "clearly Dutch printing"

"By far the most important of Felibien's contributions to artistic theory...comprising a series of biographies, of varying lengths, of the most significant figures in Western European art from antiquity to (his) own day, interspersed with theoretical excursus,

and attempting to establish an overall critical framework. They are profoundly concerned with the discussion of questions of theory (and) reveal a personal enthusiasm for painting which may come into conflict with received opinion. It is, above all, this breadth of sympathy which makes Felebien more attractive than any of his contemporaries." (Claire Pace, *Felibien's Life of Poussin*, pp.63-64).

FELLOWS, William. *Four Aquatinta Sketches*.
Laurie and Whittle. 1804.

190mm x 240mm. 8 plates (4 in two states) on 4ff., 4 engraved and 4 aquatint.

"Four Sketches taken near St. Albans by W.m Fellows" (London: Laurie & Whittle) 1804, a small drawing-book including 4 plates showing farm buildings or cottages near St Albans. BM: [1953,0411.110.1-4](#)

FENN, Joseph. *Proposals for printing by subscription, the instructions given in the drawing schools established in England, Scotland, and other parts of Europe. ...* By Joseph Fenn. Dublin printed by George Cecil. 1767.

8vo. [4], 62, x pp., *illustrations*.

[ESTC T121932](#): A prospectus for an octavo edition of 'Instructions' which was apparently not published.

FENN, Joseph. *First [and Second] Volume of the Instructions given in the Drawing School established by the Dublin Society, pursuant to their resolution of the fourth of February, 1768; to enable youth to become proficient in the different branches of that art.* Dublin. Alex M'Culloh. 1769-1772

4to. [2] *title-page*, [4] *list of subscribers*, clxxvi, 344pp., *engraved frontispiece*, *large engraved head-piece to the list of subscribers*, 2 *further head and tail pieces and numerous diagrams in the text*; [2], 168, 306, [18]pp., *engraved frontispiece*, 3 *numbered folding plates*.

[ESTC T126618](#).

Although four volumes were apparently published, no copy of Volume III has yet been discovered, and Volume IV, was printed at the College Printing-house, by Joseph Hill", 1783. (National Library of Dublin).

FENN. *An extensive Collection of various Brds, from the designs of Fenn, and neatly engraved on twelve copper plates.*

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

FENN. A Collection of Birds of various kinds, from Fenn and others.

‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775. [2 ditto suites listed]

FENN. A large Collection of Squirrws and Birds from ditto [Fenn].

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

FERGUSON, F.O. Architectural Perspective. The whole course and operations of the draughtsman in drawing a large house in linear perspective. Illustrated by numerous progressive diagrams, bird's-eye and other views of a house, views of interiors, etc. With hints on pen-and-ink drawing.

Crosby, Lockwood and Co. 1891.

8vo. vi, 41pp., 38 folded leaves of plates.

FERGUSON, F.O. Architectural Perspective. The whole course and operations of the draughtsman in drawing a large house in linear perspective. Illustrated by numerous progressive diagrams, bird's-eye and other views of a house, views of interiors, etc. With hints on pen-and-ink drawing. Second edition, revised, with additional illustrations.

Crosby, Lockwood and Co. 1895.

8vo. vi, [2], 10-41pp., 48 figures on 46 folding plates.

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the mathematics.

printed for W. Strahan and T. Cadell. 1775.

8vo. xii, 123, [1]p., half-title., 9 folding engraved plates.

[ESTC T18593.](#)

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the Mathematics. The second edition. Illustrated with plates.

Printed for W. Strahan; and T. Cadell in the Strand, 1778.

8vo. [12], 123, [1]p., half-title., 9 plates.

[ESTC T18600](#)

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the Mathematics.
Dublin. printed by James Williams. 1778.

8vo. *xii, 123pp., half-title., 9 plates.*

[ESTC T18566](#)

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the Mathematics.
Edinburgh. Denham and Dick. 1802.

8vo. *[4], xii, 124pp., 9 engraved folding plates.*

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the mathematics. A new edition.
Edinburgh : Printed for Denham & Dick, 19. College-Street. Sold by Stewart Cheyne, George-Street, Edinburgh ; A.H. Nairn, No 23. Chandois-Street, London ; Archer & Ward, and J. Storif, Belfast, 1803.

8vo. *vii, 124pp., 9 folding plates.*

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the Mathematics.
Macclesfield. J. Wilson. 1807.

8vo. *vii, 9-124pp., 9 engraved folding plates.*

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the Mathematics.
Hamilton R.J.M. Ogle and Stevens, 1810.

8vo. *[2], vii, [2], 10-124pp., half-title., 9 engraved folding plates.*

FERGUSON, James. The Art of Drawing in Perspective Made Easy. New edition.
Ogle, Duncan and Co. 1820.

8vo. *vii, 124pp., half-title., 9 folding plates.*

FERGUSON, James. The Art of Drawing in Perspective Made Easy. Revised by David

Brewster. A new edition.
Edinburgh: Printed for Stirling and Slade, 1823.

8vo. [6], 97, [1] blank p., 4 folding engraved plates with 37 illustrations.

FERGUSON, James. The Art of Drawing in Perspective Made Easy. A new edition, illustrated with plates.
Edinburgh: Archibald Allardice & Co. 1824.

8vo. xi, 13-128pp., 8 folding plates.

FERTE & HUNTER, B. A Book of Progressive Flower Lessons. This is probably R. Hunter's Lessons.
Ackermann. c1800.

Ford p.223

FERTE & SCHUTZ. Four Additional Flower Lessons.
Ackermann. c1800.

Ford p.223

FEWSTER, T. & son. Specimens of Colors from T. Fewster & Son, Manufacturers of Varnishes, patent dryers, &c.
Hull. c1850.

small 8vo. *Illuminated title in red, blue and gold and 252 specimens of coloured varnishes, set in sunk mounts on cards.*

Manufacturer's own copy with bookplate of C.E. Fewster. (Marlborough). This may be an expanded copy as Worldcat notes 152 specimens.

FIELD, George. Aesthetics, or, the analogy of the sensible sciences indicated: with an appendix on light and colours. In *The Pamphleteer* Volume XVII, 1813.

FIELD, George. On a Compound Press, used for making Madder and other coloured Lakes... With Remarks by the Editor. In *The Technical Repository* XCII. pp361-4., engraved plate.
8vo. 1822.

Field was awarded a Society of Arts gold medal for his dye extracting press, details of which first appeared in the Transactions for 1817. See Harley p.142.

FIELD, George. Chromatics, or an Essay on the Analogy and Harmony of Colours. Printed for the Author, by A.J. Valpy, Tooke's Court, Chancery Lane ; And sold by Mr. Newman, Soho Square, 1817.

4to. viii, 57pp, advert leaf noting Field's name as a contributor to the *Pamphleteer.*, vignette title-page, 16 hand-coloured diagrams (6 full-page) demonstrating colour harmony, and 5 diagrams in the appendix of which 2 are hand-coloured.

The work was produced in an apparently small edition (c250 copies), some confusion abounds about the number of colour plates, this is often stated as six in number but the work contains five engraved plates and a typeset illustration on p. 32 of the 'Analogous scale of sound and colours' the verso of which [p.34] is blank. This looks like a plate but is part of the paginated sequence. Marlborough Rare Books, 2015.

FIELD, George. *Chromatics; or the Analogy, Harmony, and Philosophy of Colours.* A new edition, augmented.

David Bogue, Fleet Street. 1845.

8vo. xviii, 263, [1]p + advert leaf., 11 fine engraved plates (5 hand-coloured) by David Lucas and W.A. Beever from drawings by Field., 22 hand-coloured chromatic illustrations and numerous uncoloured diagrams in the text. Plates III-VII are unsigned. Plate [VIII] is a hand coloured wood engraving, included within pagination (page 79).

It is with the publication of this second edition of "Chromatics" that Field's completed analysis of colour theory appears; and it was undoubtedly the most comprehensive treatise to be published to date. Drawing upon his work on analogical philosophy, first outlined in the *Pamphleteer* and later published in 1839, he presents the treatise first promised 28 years earlier.

The work now forms three main sections: the first dealing with the elementary principles of light, shade and colour; the second concentrating on the sciences "coincident and allied with chromatics"; and the third dealing with the physical aspect of colour and chromatic instruments. The plates, elegantly engraved by David Lucas, the friend of Constable, depict carefully hand-coloured chromatic scales set against landscape backdrops. Three of the monochrome plates including the diagrams of the chromoscope, metrochrome and catoptron, although drawn by Field, are taken from Kyan's *Elements of Light*, published in 1838. The frontispiece is also adapted from the same work.

"The 1845 edition of his *Chromatics* goes back to his first edition of 1817, but it replaces the hand-painted illustrations with aquatints and stenciled color over aquatint, some of them with the assistance of the noted printmaker David Lucas, and it refers to recent writings of many contemporaries, including Hay and Owen Jones. Field had inherited from the late eighteenth century the two common forms of color schemes, the circle and the triangle. Each shape permitted a continuous zone of color around a center, so that the primaries could be symmetrically disposed with the secondaries between them, and with complementaries (red-green, yellow-purple, blue-orange) opposite one another, while light/dark could be shown in lateral progression from the center outward. Field combines the two in very beautiful plates which show two triangles (the

three primaries and the three secondaries) overlapping a common central circle and surrounded by large rings of the three primaries, the whole superimposed over figurative landscapes suitable to the particular color scheme being presented. A musical clef is part of their presentation, for Field insists upon the interrelationships of music, color, and geometry which reflect, he tells us, "a universal archetype," the underlying harmony of the universe. He follows Goethe rather than Newton in the mistaken notion that color originates in black and white, partly because this belief was more congenial to those concerned with symbolism and spiritual values (for whom Newton had long seemed the anti christ), and has the charming idea that positive and negative electricity are parallel to light and shade, as are the active chemical elements of pigments compared to the passive ones.' (Birren p. 17-18) see The Yale University Library Gazette Vol. 49, No. 1, July 1974

FIELD, George. Chromatography; or, a treatise on colours and pigments, and of their powers in painting, &c.

Charles Tilt, Fleet Street; sold by booksellers, printsellers, and artists' colourmen, London : Printed by A.J. Valpy, Red Lion Court, Fleet Street, 1835.

4to. xix, [1 blank], 276pp., hand-coloured engraved frontispiece of the chromatic scale, and one engraved plate.

The most influential treatise on colour theory of the early nineteenth century in which the nature and composition of individual pigments, many obscure and omitted from earlier works, is fully discussed. A chemist and colour-maker Field had tested most, if not all of the pigments himself, and R.D. Harley draws attention to his dealing direct with artists of the day. The impressive subscriber's list of 215 names includes Constable, Turner, Varley and Landseer. One section dealing with the "metrochrome", an instrument enabling the "proportional powers of colour upon which their equivalence or proportional faculty of harmonising" to be determined, is especially interesting. Field's theory for assigning a numerical equivalent to colours was known to have been adopted by Owen Jones and Christopher Dresser. This section is drastically reduced in later editions.

FIELD, George. Chromatography; or, a treatise on colours and pigments, and of their powers in painting. New edition, improved.

Tilt and Bogue. 1841.

8vo. xviii, 424pp, advert leaf., hand-coloured frontispiece, and two hand-coloured illustrations on page 37 (adapted from David Lucas' engraved frontispiece to Chromatics 1845, in turn adapted from Kyan's Elements of Light 1838), and hand-coloured chromatic scale on p.39.

Apparently the "true" second edition of Field's treatise. The Windsor and Newton "second edition", published in the same format, but with the title "Field's Chromatography, a treatise on colour and pigments for the use of artists" appeared a

few years later, c1845.

FIELD, George. Chromatography: a treatise on colours and pigments, and of their powers in painting.

Winsor and Newton. c1845.

8vo. New edition improved. *xviii, 424pp., coloured frontispiece and 3 text illustrations.*

FIELD, George. Field's Chromatography; or, treatise on colours and pigments as used by artists. An entirely new and practical edition; revised, rewritten, and brought down to the present time, by Thomas W. Salter.

Winsor and Newton. [1869]

8vo. *vi, 435, [1], 33pp adverts.*

FIELD, George. Field's Chromatography. A Treatise on Colours and Pigments for the Use of Artists. Modernized by J. Scott Taylor.

Winsor and Newton. 1885.

8vo. Fourth edition. *viii, 207, [1], [4]pp adverts., 4 chromolithograph plates.*

FIELD, George. Rudiments of the Painters' Art; or, A grammar of colouring, applicable to operative painting, decorative architecture, and the arts. With coloured illustrations and practical instructions concerning the modes and materials of painting, etc.

John Weale. 1850.

12mo. *viii, 170, [2]pp adverts., tipped-in 'list of illustrations', 6 plates (1 hand-coloured, 3 colour printed).*

FIELD, George. A Grammar of Colouring applicable to house painting, decorative architecture and the arts. For the use of practical painters and decorators. A new edition with additions.

Virtue & Co. 1867.

8vo. *viii, 180, [4], 12pp adverts., 6 plates (4 colour).*

FIELD, George. A Grammar of Colouring applicable to house painting, decorative architecture and the arts. A new edition with additions.

Virtue. [1872].

8vo. *vii, 180pp., 8 plates (4 colour).*

FIELD, George. A Grammar of Colouring applied to decorative painting and the arts. New edition revised, enlarged and adapted to the use of the ornamental painter and designer. With additional sections on painting in sepia, water-colours, and oils, and with the history and characteristics of the various styles of ornament.
Lockwood and Co. 1875.

8vo. xvi, 224, 32 adverts, 16pp adverts., 2 chromolithograph plates and 38 wood engraved illustrations.

FIELD, George. A Grammar of Colouring applied to decorative painting and the arts. New edition, revised, enlarged, and adapted to the use of the ornamental painter and designer...by Ellis A. Davidson.
Crosby Lockwood & Co. 1877.

8vo. xvi, 224, 32pp., 2 chromolithograph plates and 38 wood engraved illustrations.

FIELD, George. A Grammar of Colouring applied to decorative painting and the arts. revised, enlarged, and adapted to the use of the ornamental painter and designer...by Ellis A. Davidson.
Crosby Lockwood and Co. 1882.

8vo. Third edition. xvi, 224, 32pp., 2 chromolithograph plates with 9 coloured figures, and 38 wood engraved illustrations.

FIELD, George. A Grammar of Colouring applied to decorative painting and the arts. New edition, revised, enlarged, and adapted to the use of the ornamental painter and designer.
Crosby Lockwood. 1888.

8vo. xvi, 224, 32pp., 2 chromolithograph plates and 38 wood engraved illustrations.

FIELD, George. A Grammar of Colouring applied to decorative painting and the arts.
Crosby Lockwood. 1896.

8vo. Fifth edition. xvi, 224, 64pp adverts., 2 colour plates and text illus.

FIELD, George. The Rudiments of colours and of colouring with the nature of pigments for the use of decorative artists, painters, etc. Revised and in part re-written by Robert Mallet.
Strahan and Co. 1870.

8vo. xiv, 271, 11pp., 3 unnumbered leaves of plates.

FIELD, George. *Outlines of Analogical Philosophy: being a primary view of the principles, relations and purposes of nature, science, and art.*
Charles Tilt. 1839.

8vo. Two volumes bound in one. *lxxviii, [2], 316, 12pp subscribers list; 478pp., 56 text illustrations (4 hand-coloured in the section on colour theory) and 2 tables.*

The work contains Field's essay on the analogy of colours which was expanded to form the second edition of Field's *Chromatics* in 1845.

FIELDING, Edward. *Barnard's Water Colour Book.* n.d.

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

B.M. 7856 d 14 but listed as destroyed

FIELDING, Edward. *Mixed tints: with an essay on light and colour, and hints to beginners in oil and water colour painting.*
J. Barnard & Son. 1859.

12mo. *44pp., illustrations.*

FIELDING, Edward. *Mixed tints: with an essay on light and colour, and hints to beginners in oil and water colour painting.*
J. Barnard & Son. c1860.

12mo. Third edition. *iv, ix-40, 24pp adverts., 16pp with 48 printed colour samples within the text. With: Price catalogue of colours & materials for oil painting, &c. Manufactured and sold by J. Barnard and Son.*

FIELDING, Edward. *Mixed tints: with an essay on light and colour, and hints to beginners in oil and water colour painting.*
J. Barnard & Son. c1860.

12mo. Fourth edition. *viii, 56pp., illustrations.*

FIELDING, Edward. *Mixed tints: with an essay on light and colour, and hints to beginners in oil and water colour painting.*

J. Barnard & Son. 1890.

12mo. Fifth edition. *52pp., colour illustrations.*

FIELDING, Edward. Mixed tints: with an essay on light and colour, and hints to beginners in oil and water colour painting.

J. Barnard & Son. c1890.

8vo. 52, 48pp., 48 printed colour samples within the text.

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

190mm. *48pp., illustrations.*

FIELDING, Newton Limbird Smith. How to Sketch from Nature; or Perspective and its Application.

J. Barnard. c1850.

8vo. Second edition. *vi, [1], 8-54pp., frontispiece and 23 text illustrations.*

FIELDING, Newton Limbird Smith. How to Sketch from Nature; or Perspective and its Application.

J. Barnard, 339, Oxford Street, [Printed by Adams and Gee, Middle Street, Cloth Fair, London]. 1856.

8vo. Second edition. *54pp., 1 leaf of plates., wood-engraved illustrations and diagrams throughout the text.*

FIELDING, Newton Limbird Smith. How to Sketch from Nature; or Perspective and its Application.

1872

Fourth edition.

FIELDING, Theodore Henry. The Art of Engraving, with the various modes of operation...illustrated with specimens of the different styles of engraving.

Ackermann and Co. 1841.

8vo. vii, [1], 109, [3], 14pp publishers' catalogue., 10 engraved plates and 8 text illustrations.

By the second quarter of the nineteenth century both stipple engraving and aquatint, regarded by Fielding as an art 'invented for the torment of man', were no longer widely used by publishers for large-scale reproductive engravings. Line engraving with its 'beautiful but more or less mechanical arrangement of lines' was also losing ground to the freer style attainable through lithography. The manufactured demand for the 'beautiful productions of our best engravers' through literary annuals 'flung with a prodigal hand before the public, at a price for which they should never have been sold, and which only an excessive sale could render profitable', had outpaced both the supply of engravers and the speed with which such fine plates could be executed. It was therefore to an adaptation of the tonal characteristics offered by the eighteenth century mezzotint that artists such as Fielding turned, to offer a speedier means of producing the softer tonal qualities demanded by the latest taste. Written in the midst of this period of technical experimentation Fielding's manual is particularly important in detailing the engraver's response to new commercial pressures.

"The first book to have a chapter solely devoted to all aspects of photography" (Quayle). Particular reference is made to J.N. Niepce, who took the first photograph in 1826, but whose achievement was not made public until 1841, and there is also a section on Daguerre. "...contains information on what were then the most up-to-date matters, including lithography and electrography. Fielding quotes Partington extensively, almost verbatim in parts, describing his source as a "celebrated work on engraving", but he commences with a highly critical view of steel engraving and its evils, having very little to say in its favour. [Fielding's book] was used extensively a year or two later by W.L. Maberley, who published *The Print Collector* in 1844." from Hunnisett p34. see also Dyson, *Pictures to Print* p.118 for good reference to this work. See also *Printmaking and Picture Printing A28* for details on the plates.

FIELDING, Theodore Henry. *The Art of Engraving, with the various modes of operation...illustrated with specimens of the different styles of engraving.* Ackermann and Co., 1844.

8vo. vii, [1], 109, [3]pp adverts., 10 engraved plates and 8 text illustrations.

FIELDING, Theodore Henry. *Ackermann's Manual of Colours used in the different branches of water colour painting. With an ample description of the value and properties of each color ; also directions for mixing into all the various tints such only as are most suitable to each other ; interspersed with hints on painting in landscape, miniatures, flowers, &c.* R. Ackermann, 191, Regent Street ; and Ackermann and Co., 96 Strand, 1844.

12mo. 63, [1], 8pp., portrait. *Lithographed by Day & Haghe. "London: Cook and Co., Printers 76, Fleet Street.*

FIELDING, Theodore Henry. Index of Colours and Mixed Tints, for the use of Beginners in Landscape and Figure Painting.
For the Author. 1830.

4to. 40pp., half-title., 18 plates (1 plate showing 28 colours, and 17 plates each showing 24 mixed tints).

The Index was a remarkable piece of production requiring 436 distinct colours to be applied individually by hand to each copy. It re-appears not surprisingly in a much reduced form in the 1836 edition of Fielding's essay *On the Theory of Painting*, where 90 of the tints are included.

FIELDING, Theodore Henry. *On the Theory of Painting; to which is added an Index of Mixed Tints, and an Introduction to painting in Water-Colours, with Precepts.*
Published for the author by W.H. Allen, & Co., Leadenhall Street, and Smith, Elder & Co., Cornhill, 1836

8vo. Second edition, enlarged. xii, [9]-179, [1]p., 8 plates with 26 engraved illustrations, and 6 plates with 90 coloured examples of tints. Dedication leaf.

Copies of this second edition are also found dated 1835.

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

4to. viii, 159, [1]p adverts., 10 plates (4 hand-coloured) containing many small illustrations in aquatint, mezzotint and steel engraving.

FIELDING, Theodore Henry. *On the Theory of Painting; to which is added an Introduction to Painting in Water-Colours, with an Index of Mixed Tints; also an Appendix, containing a Manual of Lithography.* Third edition, much enlarged.
Published for the Author, by Ackermann and Co., Strand, 1842.

royal 8vo. xi, [1], 146pp, advert leaf., hand-coloured frontispiece, 8 plates with 26 engraved illustrations, and 6 plates containing 90 hand-coloured examples of tints.

The text has been completely reset for this edition, with a greatly extended chapter on the Introduction to Painting, as well as a new section dealing with lithography. The coloured aquatint frontispiece is also new to this edition.

FIELDING, Theodore Henry. *On the Theory and Practice of Painting in Oil and Water*

Colours, for Landscape and Portraits; including the preparation of colours, vehicles, oils, &c., method of painting in wax, or encaustic; also on the chemical properties and permanency of colours, &c; with a Manual of Lithography. Fourth edition, much enlarged. Published for the author by Ackermann & Co, Strand, 1846.

royal 8vo. *xii, 236, 4pp list of drawing materials., 18 etched plates (9 hand-coloured: 2 with examples of compositions, 6 demonstrating 90 mixed tints, and a frontispiece of two palettes, one for landscape and one for portrait painting).*

FIELDING, Theodore Henry. On the Theory and Practice of Painting in Oil and Water Colours, for Landscape and Portraits; including the preparation of colours, vehicles, oils, &c., method of painting in wax, or encaustic; also on the chemical properties and permanency of colours, &c; with a Manual of Lithography. Published for the author by Ackermann, 1852.

royal 8vo. Fifth edition. *xii, 236pp., 18 etched plates (9 hand-coloured: 2 with examples of compositions, 6 demonstrating 90 mixed tints, and a frontispiece of two palettes, one for landscape and one for portrait painting).*

FIELDING, Theodore Henry. The Theory and Practice of Painting in Oil and Water Colours, for Landscape and Portraits; including the preparation of colours, vehicles, oils, &c., method of painting in wax, or encaustic; also on the chemical properties and permanency of colours, &c; with a Manual of Lithography. David Bogue, 1852.

royal 8vo. Fifth edition. *[i-v], vi-xii, [1], 2-236pp., 18 plates.*

FIELDING, Theodore Henry. The Theory and Practice of Painting in Oil and Water Colours, for Landscape and Portraits; including the preparation of colours, vehicles, oils, &c., method of painting in wax, or encaustic; also on the chemical properties and permanency of colours, &c; with a Manual of Lithography. David Bogue, 1854.

royal 8vo. Fifth edition. *xii, 236pp., 18 plates.*

FIELDING, Theodore Henry. An Introduction to Painting in Water Colours in Theory and Practice; with an Index of Mixed Tints, Remarks on the Chemical Properties and Permanency of Colours, etc., and a Manual of Lithography. David Bogue. 1852.

Royal 8vo. Fourth edition. *xi, 144pp., hand-coloured aquatint frontispiece, 8 untinted aquatint, etched, or line engraved plates showing 26 compositions by various artists, 6 plates containing 90 watercolour tints.* In 2021 copy recorded with date changed on the title page to 1854 (Andrew Cahan, bookseller), and also noted 1854 in Worldcat.

FIELDING, Theodore Henry. *Synopsis of Practical Perspective, Lineal and Aerial.* printed for the author; sold by Carpenter & Son, Old Bond Street; Longman & Co., Paternoster Row; Parbury, Allen & Co., Leadenhall Street; and Smith & Elder, Cornhill, 1829.

8vo. *1 printed leaf, 7-136pp., 17 folding plates.*

FIELDING, Theodore Henry. *Synopsis of Practical Perspective, Lineal and Aerial.* Published for the author by W.H. Allen and Co. 1836.

8vo. Second edition, enlarged. *xii, 156pp., half-title and errata slip., 17 folding plates of diagrams, coloured frontispiece and one engraved plate depicting three views.*

First published in 1829. This is an expanded edition with new chapters on perspective of colours and of shadows.

FIELDING, Theodore Henry. *Synopsis of Practical Perspective, Lineal and Aerial, with Remarks on Sketching from Nature.* R. Ackermann & Co. 1843.

8vo. Third edition. *viii, 9-126pp, advert leaf., 17 folding plates of diagrams, coloured frontispiece and one engraved plate depicting three views.*

FIELDING, Theodore Henry. *A Historical and Distinct Account of the Different Kinds of Engraving Now in Use.* Illustrated by numerous specimens of the best Engravers in each style. In royal 8vo, price 12s. Advertisement c1843, at the back of *Synopsis of Practical Perspective*, third edition.

FIELDING, Theodore Henry. *The Knowledge and Restoration of Old Paintings: the modes of judging between copies and originals: and a brief life of the principal masters in the different schools of painting.* Ackermann and Co. 1847.

12mo. *xvi, 217, [1], [8]pp adverts., half-title.*

A comprehensive treatise by the artist and engraver Theodore Fielding, and an early work on the subject of restoration. With travel in continental Europe much easier the flow of paintings into England was dramatic, 14,901 pictures in 1845, and the author includes a long chapter on the dangers of fakes and how to tell originals from copies.

The section on surface cleaning and removal of varnish is still valid today, although his instructions on revarnishing are best avoided.

FISGRAVE, Anthony (pseud). *Midas; or, a Serious Inquiry concerning Taste and Genius; including a proposal for the certain advancement of the elegant arts.* [C. Whittingham] Printed for John Murray, 32, Fleet Street; and A. Constable and Co. Edinburgh, 1808.

12mo. *xvi, 208pp.*

John Soane's copy is inscribed by Soane in ink on title-page after Fisgrave's name alias Roger / Shanaghan - alias Robert Smirke / Keeper Elect of the Royal Academy. Soane was exercised by the interventions of the pseudonymous 'Shanhagan' at this time referring to his receipt of the Exhibition, 1779 whilst on his travels in Italy in his lectures of 1812. Another copy has a mss inscription on the title page of "R. Smirke" with an addition in pencil "Architect of Hardwicke Court".

FISHER, George. *The Instructor: or, young man's best companion: Containing, Spelling, Reading, Writing, and Arithmetick in an easier Way than any yet published; and how to qualify any Person for Business, without the Help of a Master. Instructions to write Variety of Hands, with Copies both in Prose and Verse. How to write Letters on Business or Friendship. Forms of Indentures, Bonds, Bills of Sale, Receipts, Wills, Leases, Releases, &c. Also Merchants Accompts, and a short and easy Method of Shop and Book-Keeping, with a Description of the Product, Counties, and Market-Towns in England and Wales. Together with the Carpenter's plain and exact Rule: Shewing how to measure Carpenters, Joyners, Sawyers, Brick-Layers, Plaisterers, Plummers, Masons, Glasiers, and Painters Work. How to undertake each Work, and at what Price; the Rates of each Commodity, and the common Wages of Journeymen; with Gunter's Line, and Coggeshall's Description of the Sliding Rule. Likewise the Practical Gauger made Easy; the Art of Dialling, and how to erect and fix any Dial; with Instructions for Dying, Colouring, and making Colours; and some General Observations for Gardening every Month in the Year. To which is added, the family's best companion, with Instructions for Marking on Linnen; how to Pickle and Preserve; to make divers sorts of Wines; and many excellent Plaisters and Medicines, necessary in all Families.* By George Fisher, Accomptant. printed for A. Bettesworth, and C. Hitch in Pater-Noster-Row,, R. Ware in Amen-Corner,, J. Clark, S. Birt in Duck-Lane, S. Birt in Avemary-Lane ; and J. Hodges on London-Bridge, [1735?]

12mo. *viii, 424pp., plates.*

[ESTC T66097](#), BL. Printed not before 1735 on internal evidence. Alston IV, 358.

Also 1737, 1740, 1740 (5th), 1742, 1744, 1746, 1748, 1750, 1755, 1755 (13th), 1757, 1760, 1763, 1765, 1767, 1779, 1794, 1797, 1798, 1800.

FITSCHEN, M.J. The School of Design Drawing Book, a collection of authentic drawings of different periods and styles of ornaments as applied to decorative art, forming a series of most interesting & instructive studies in freehand drawing, copies from the best models to be found in the various museums and art galleries of the continent.
J. Barnard & Son. 1882.

4to. Four parts, each in original printed wrappers. Contents printed onto the inner front cover, and advertisements for J. Barnard and Son on both sides of the rear wrapper.

FLAXMAN, JOHN. Anatomical Studies of the Bones and Muscles, for the Use of Artists, from drawings by the late John Flaxman, Esq. R.A. Engraved by Henry Landseer; with two additional plates; and explanatory notes, by William Robertson.
M.A. Nattali, 24, Tavistock-Street, Covent-Garden, 1833.

Folio. 13, [1]p., *etched portrait frontispiece and 21 plates.*

These anatomical drawings by John Flaxman were all engraved by Henry Landseer and published after Flaxman's death. The volume is illustrated with eighteen plates after Flaxman's drawings as well as two depicting skeletons and échorché figures and another after a drawing by Michelangelo.

Flaxman's interest in anatomy is recorded in several sources. He studied the subject both at the Royal Academy Schools and while in Italy (1787-94) and is known to have kept a skeleton in his studio. Flaxman also collected a number of books relating to anatomy by such authors as Hippocrates, Albinus, George Stubbs and Charles Bell. Most significantly, he also wrote an unpublished treatise entitled 'Motion and Equilibrium in the Human Body' which included a chapter specifically dealing with human anatomy.

In the preface to the 1833 publication William Robertson wrote that the plates 'have been carefully copied from the drawings of a man who had made the laws of muscular action his most particular and successful study, and whose skill as a draughtsman enabled him to give the most expressive character of nature to his transcripts from the dissected limb. He compared the collapsed with the working muscle, and while he drew it in the flaccidity of death, his crayon gave indication of its play and tension in the elasticity of life...To announce these exhibitions of muscular mechanism as the studies made by Flaxman, for his own use and instruction, is to give them a practical recommendation superior to all critical eulogy. We have here the exemplification of his labours; the secret of his processes; and all that need be urged on the young Student is to follow in the Master's steps'. Ref: Royal Academy Catalogue entry.

FLAXMAN, John. Anatomical Studies of the Bones and Muscles, for the Use of Artists.
Bohn? after 1833.

folio. 13, [1]p., 21 plates. A later issue without the frontispiece.

FLAXMAN, John. Elementary anatomical studies of the bones and muscles :
for the use of schools.
Bailliere, Tindall and Cox, 1878.

folio. 16pp., 20 leaves of plates.

FLAXMAN, John. Elementary anatomical studies of the bones and muscles :
for the use of schools.
Bailliere, Tindall and Cox, 1879.

folio. 16pp., 20 leaves of plates.

FLAXMAN, John. Elementary anatomical studies of the bones and muscles :
for the use of schools.
Bailliere, Tindall and Cox, 1880.

folio. 16pp., 20 leaves of plates.

FLAXMAN, John. Lectures on Sculpture.
J. Murray. 1829

large 8vo. xxvi, 343pp., portrait frontispiece and 52 lithograph plates (including plan). Frontispiece lithographed by Richard Lane after a self-portrait medallion by Flaxman executed in Rome. Plates lithographed by various artists after Flaxman's drawings; printed by C. Hullmandel. Pages [342-343] incorrectly numbered 242-243.

FLAXMAN, John. Lectures on Sculpture. To which are now first added, an introductory lecture, and two addresses ... on the death of Thomas Banks, in 1805, and of Antonio Canova, in 1822, and an address on the death of Flaxman, by Sir Richard Westmacott.
Henry G. Bohn. 1838.

8vo. [10] 3pp., frontispiece and 52 lithograph plates (including plan). Publisher's slip states that plate #18 was never engraved.

FLAXMAN, John. Lectures on Sculpture. As delivered before the president and members of the Royal Academy.
Bell & Daldy. 1865.

8vo. New edition. xv, 308pp., frontispiece (portrait) 52 plates (including plan).

FLAXMAN, John. Lectures on Sculpture. Aas delivered before the president and members of the Royal Academy.
George Bell. 1874.

8vo. New edition. xv, 312pp., *frontispiece (portrait) 52 plates (including plan)*.

FLAXMAN, John. Lectures on Sculpture. Aas delivered before the president and members of the Royal Academy.
George Bell and Sons. 1877.

8vo. New edition. xv, [1], 312, [31]pp *advert.*, *frontispiece (portrait) 52 plates (including plan)*.

FLAXMAN, John. Lectures on Sculpture. Aas delivered before the president and members of the Royal Academy.
George Bell and Sons. 1881.

8vo. New edition. xv, [1], 312, [31]pp *advert.*, *frontispiece (portrait) 52 plates (including plan)*.

FLAXMAN, John. Lectures on Sculpture. Aas delivered before the president and members of the Royal Academy.
George Bell and Sons. 1884.

8vo. New edition. xv, [1], 312, [31]pp *advert.*, *frontispiece (portrait) 52 plates (including plan)*.

FLAXMAN, John. Lectures on Sculpture. Aas delivered before the president and members of the Royal Academy.
George Bell and Sons. 1889.

8vo. New edition. xv, [1], 312, [31]pp *advert.*, *frontispiece (portrait) 52 plates (including plan)*.

FLAXMAN, John. Lectures on Sculpture. Aas delivered before the president and members of the Royal Academy.
George Bell and Sons. 1892.

8vo. New edition. xv, [1], 312, [31]pp *advert.*, *frontispiece (portrait) 52 plates (including plan)*.

FLETCHER, Richard. Trade card of Richard Fletcher, frame maker, carver and gilder, removed from No. 143, Fleet Street, to the Golden Head, No. 50, the corner of Tower Royal Watling Street, London; text in ornamental framework, with male bust above. 182mm x 138mm. c1780.

[Heal,32.22](#)

FLETCHER, Rounceral. Drawing Master.
12th Oct 1838 - Hull Packet.

FLICK, M. (Pupil of the Royal Academy,) PORTRAIT PAINTER and DRAWING MASTER, RESPECTFULLY informs the Public that he will attend Weekly at the undermentioned places for the purpose of giving Lessons.
7th January 1843 - The Ipswich Journal.

FLORIST, The. Or, Poetical Nosegay and Drawing Book. Containing 24 copper plates, neatly engraved, with a descriptive moral poem to each, to which is annexed their botanical description with full directions for colouring them as also for mixing of water colours in general.
S. Hooper. 1775.

16mo. Engraved title-page., 16, 48pp., 24 coloured plates.

FLORIST, The. Or, Poetical Nosegay and Drawing Book. Containing 24 copper plates, neatly engraved, with a descriptive moral poem to each, to which is annexed their botanical description with full directions for colouring them as also for mixing of water colours in general.
c1780.

16mo. Engraved title-page., 64pp., 24 coloured plates.

FLORIST, The. Or, Poetical Nosegay and Drawing Book, containing 24 copper plates...with a descriptive moral poem to each...with full directions for colouring them. pp64. E. Newbery's list, c1800, n.p. n.d. Copies of such an edition are in B.M. and CUL, but whether identical with the edition listed in Anecdotes of Mary is not apparent. Roscoe J138.

FLOWER, Mr. Drawing Master, Market Bosworth (?)
23rd June 1843 - Leicester Journal.

THE FLOWER-GARDEN DISPLAY'D, in above four hundred curious representations of the

most beautiful flowers; Regularly dispos'd in the respective Months of their Blossom, Curiously engrav'd on copper-plates from the designs of Mr. Furber and others, And Coloured to the Life. With the description and history of each plant and the method of their culture; whether in Stoves, Green-Houses, Hot-Beds, Glass-Cases, Open Borders, or against Walls. Very Useful. Not only for the Curious in Gardening, but the Prints likewise for Painters, Carvers, Japaners, &c. also for the Ladies, as Patterns for Working, and Painting in Water-Colours; or Furniture for the Closet.

printed for J. Hazard at the Bible against Stationers-Hall ; R. Montagu in Queen-Street near Drury-Lane ; W. Bickerton at Lord Bacon's Head, and, and R. Chandler at the Flower-de-Lace, without Temple-Bar ; and C?sar Ward at the Ship between the Temple-Gates in Fleetstreet, 1732.

4to. [6], 108, [16]pp., engraved title-page, 12 coloured plates.

[ESTC T66093](#)

THE FLOWER-GARDEN DISPLAY'D, in above four hundred curious representations of the most beautiful flowers; Regularly dispos'd in the respective Months of their Blossom, Curiously engrav'd on copper-plates from the designs of Mr. Furber, and Others, and coloured to the life. With the description and history of each plant, and the method of their culture; whether in Stoves, Green-Houses, Hot Beds, Glass-Cases, Open Borders, or against Walls. Very useful, Not only for the Curious in Gardening, but the Prints likewise for Painters, Carvers, Japaners, &c. also for the Ladies, as Patterns for Working, and Painting in Water-Colours, or Furniture for the Closet. The second edition. To which is added, A flower-garden for gentlemen and ladies; The Art of raising Flowers without any Trouble, to blow in full Perfection in the Depth of Winter, in a Bed-Chamber, Closet, or Dinning-Room. also, the method of raising salleting, Cucumbers, Melons, &c. at any Time in the Year. as it is now practised by Sir Thomas More, Bart.

printed for R. Montagu, at the Corner of Great Queen-Street, near Drury-Lane; J. Brindley, at the King's Arms, New-Bond-Street; and C. Corbett, at Addison's Head, without Temple-Bar, 1734.

4to. [6], 108, [16], 125-139, [1]p., engraved title-page and 12 coloured plates.

[ESTC R35627](#)

FLOWERS.

The Twelve following Drawing Books of Flowers are entirely Out-lines, for the more easy comprehending of that agreeable Study of Flower Painting. Price 6d. Each. Sayer & Bennett, 1775.

1. Striped rose, flower-de-lis, honey sucle, auricula, lily, anemone.
2. Tulip, poppy, sun-flower, carnation, polianthus, and rose.
3. Crown imperial, single anemone, geranoum, French marygold, daffodil, mertagon, or Turk's cap.

4. Jonquil, crocus, double orange-lily, blue-bell, hyacinth, tulip, belsilvia anemone.
5. Sweet Wuilliam, African marygold, rose, hyacinth, tulip, belsilvia anemone.
6. Polyanthus, althae frutex, tulip, holy-hock, convolvulus major, double scarlet lychnis.
7. Queen Margaret, double stock, single orabge lily, tulip, China pink, carnation.
8. Passion flower, nasturtium, purole stock, heart's ease, St John's wort, April flower.
9. Guernsey lily, passion flower, jessamine, auricula, lark spur, rose.
10. Anemone, cyclamen, sweet scented pease, marvel of Peru, Mundi rose, single scarlet lychnis.
11. Single holy hock, everlasting pea, convolvulus minor. Balsam, double clove jilly flower, single stock.
12. Pinks, French willow, parrot tulip, periwinkle, the striped columbine, ranuncula.

FOGGO, John. Kept a drawing school in Leicester Square, on the site of the Empire Theatre. c1840.

FOOTSTEPS OF FLORA, or Art of Flower Painting rendered easy.
Hodgson & Co. [1823-4].

oblong 8vo. *Hand-coloured lithograph title, 24 lithograph plates, each with two figures of the same flower, one hand-coloured the other in outline.*

Plesch sale 1975. Notes this as the only copy traced.

FORES, [S.W.] Fores's New Chalk Drawing-Book of the Human Figure, from the features of the head, through the various parts of the body, to a complete figure, groups of figures, and historical composition, from original drawings by C.M. Metz, engraved in exact imitation of chalk, by T. Barrow, late pupil of Edmund Scott.
S.W. Fores, no 50 Piccadilly, Jan. 6th 1798.

oblong folio. Number 9, Price 7.6. *3 large soft ground etched plates.*

The paper label provides a wonderful insight into the range of activities at Fores's Drawing Library in Piccadilly. He was at the centre of the publication and distribution of caricatures in late 18th century London, proclaiming to stock "the largest collection of caricatures in Europe" at his Caricature Warehouse. He worked closely with Rowlandson, publishing his *Outlines of Figures* in 1791-2.

His own publications are very elusive, and none are recorded by ESTC. His New

Chalk Drawing-Book was probably intended to be issued in two volumes, as indicated by the deletion of this information from the head of the label. It may have just circulated in this ephemeral form, this being one late part showing "groups of figures".

FORES, [S.W.] Fores's New Chalk Drawing-Book of the Human Figure, from the features of the head, through the various parts of the body, to a complete figure, groups of figures, and historical composition, from original drawings by C.M. Metz, engraved in exact imitation of chalk, by Edmund Scott. Numbers 3, 4 & 11. Price 5s. & 7.6.
S.W. Fores, no 50 Piccadilly, May 1st 1794 - Jan 1st 1800.

oblong folio, Each part contains 4 large soft ground etched plates. There is a leaf of descriptive text, and a tipped in advertisement sheet in part 3. Each has a very large and detailed printed paper label on the upper wrapper, with variant wording to each part.

FORES, [S.W.] Fores's New Chalk Drawing-Book of Heads and Academy Figures, from original drawings by C.M. Metz, engraved in exact imitation of chalk [by Julius Tidd].
S.W. Fores, no 50 Piccadilly, Sept. 10th 1795 - March 30th 1799.

oblong folio. Parts 1-6. Each part contains 4 large soft ground etched plates, and a very large and detailed printed paper label on the upper wrapper.

FORES, [S.W.] Fores's New Chalk Drawing-Book of Studies of Trees, Landscape, Animals, Figures, Buildings, &c. From original drawings, by Le Cave, a most improving work for students, & well selected.
S.W. Fores, no 50 Piccadilly, Jan 1st 1801 - April 1st 1801.

oblong folio. Parts 1 and 2. Each part contains 4 large soft ground etched plates, numbered 1-8. Each has a very large and detailed printed paper label on the upper wrapper.

THE FOUR SEASONS, represented in easy and genteel figures, very elegantly engraved. 'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.'
Sayer & Bennett, 1775.

FOURNIER, D. A Treatise on the Theory and Practice of Perspective. Wherein the principles of that most useful art, as laid down by Dr Brook Taylor, are fully and clearly explained, by means of moveable schemes, properly adapted for that purpose. The whole being designed as an easy introduction to the art of drawing in perspective, and illustrated with a great variety of curious and instructing examples.
printed for the author, at his House in Wilde Court, near Great Queen-Street,

Lincoln's-Inn-Fields: and sold by Mr. Nourse, facing Catharine-Street, in the Strand; and by Mr. Lacey, the Corner of St. Martin's Court, St. Martin's Lane. 1761.

4to. *viii, 68pp., 39 plates. With a list of subscribers.*

[ESTC 140975](#)

FOURNIER, D. A Treatise on the Theory and Practice of Perspective. Wherein the principles of that most useful art, as laid down by Dr Brook Taylor, are fully and clearly explained, by means of moveable schemes, properly adapted for that purpose. The whole being designed as an easy introduction to the art of drawing in perspective, and illustrated with a great variety of curious and instructing examples. The second edition, corrected, and greatly enlarged.

printed for the author, and sold at his house, in Wilde court, near Great Queen-Street, Lincoln's Inn Fields: also by Mr. Nourse, Bookseller to His Majesty, in the Strand, 1764.

4to. *viii, 94pp., 51 plates.*

[ESTC 140974](#)

FRAME MAKING. The Guide to Trade. The Carver and Gilder. Charles Knight and Co., 1844.

8vo. *80pp., 6 figures in the text.*

The chapters include plate glass, silvering, on the style and pattern of frames, frame making, mahogany glass frame making, and gilding.

Worldcat recording just a single copy (Oxford), which is the 1840 edition.

FRANCIA, Francois Louis Thomas. Studies of Landscapes by T. Gainsborough, J. Hoppner, T. Girtin, Wm Owen.... imitated from the originals by L. Francia. 1810.

oblong 4to. *(270mm x 370mm).*

Yale, British Art Center copy consists of 37 coloured soft-ground etchings and 1 coloured aquatint mounted on 34 blank leaves of heavier paper. Plates unnumbered. Illustrations engraved variously on blue, brown, or white paper of various sizes. Bound in contemporary quarter roan and green boards. "A series of intensely expressive fragmentary sketches freely interpreted (or as Francia says "imitated") in a richly varied medium ... Besides the artists whose names appear on the title page, Francia's collection includes imitations after David Cox, R.K. Porter and Samuel Prout. All the subjects are presented as freely handled sketches in which drawn and hatched line, liquid washes and chiaroscuro effects are allowed fully expressive

range." - Pointon. Most plates are unsigned and without captions. Apparently issued with varying numbers of plates. Library of Congress lists 28, dealer's note for a reissue lists 59.

Later issue in 1820. Published by H. Berthold under title: *Studies of Landscapes*. 58 soft-ground etchings and 1 aquatint.

Re-issued in 1823 by E. and C. M'Lean under the title *New Drawing Book for the Study of Landscape*. see Pointon, *The Bonington Circle*, p15.

[FRANCIA, Francois Louis Thomas] Drawing Book, being Studies of Landscape, containing twenty specimens, by J. Hoppner, W. Owen, A. Callcott, J. Gainsborough, J. Owen, J. Varley, T. Girtin, [Cotman], &c. &c.
E. and C. M'Lean. 1823.

oblong 4to. *Title-page and 21 illustrations on 20 plates.*

Francia was one of a group of young artists who gathered at Dr Monro's informal evening academy where they were paid a small sum for their drawings after landscapes by Gainsborough &c in the doctor's collection. It is from these sketches that this publication first appeared in 1810 entitled *Studies of Landscapes...* imitated from the originals by L. Francia, and here re-issued as a anonymous selection from the original fifty nine illustrations. The 1810 edition is described by Marcia Pointon in *The Bonington Circle* as "a collector's item of considerable rarity. Its innovative and original character has seldom been fully appreciated. It is in no way an instruction manual... rather it is a series of intensely expressive fragmentary sketches freely interpreted in a richly varied medium. Twentieth century opinion has readily recognised the creative potential of the free imitation. Francia's age recognised the copy and the direct visual quotation but what Francia was doing in *Studies of Landscape...* was sophisticated and, in its way, revolutionary".

FRANCIA, Francois Louis Thomas. *Marine Studies*.
Published by Rodwell and Martin, New Bond St., (C. Hullmandel), 1822.

245 x 330mm. *5 unnumbered leaves.*

FRANCIA, Francois Louis Thomas. *A Series of Progressive Lessons, intended to elucidate the Art of Flower Painting in Water Colours*.
Whittingham and Rowland for T. Clay. 1815.

4to. *32pp., 12 engraved plates comprising 1 aquatint colour scheme, 1 plate in 4 states, and 7 coloured aquatints.*

FRANCIA, Francois Louis Thomas. *A Series of Progressive Lessons, intended to elucidate*

the Art of Flower Painting in Water Colours.

Published by T. Clay, no. 18, Ludgate-Hill, London : Printed by Whittingham and Rowland, 1824.

4to. Second edition. 32pp., 12 engraved plates comprising 1 aquatint colour scheme, 1 plate in 4 states, and 7 coloured aquatints.

FRANCIA, Francois Louis Thomas Progressive Lessons tending to Elucidate the Character of Trees, with the Process of Sketching, and Painting them in Water Colours.

Published by T. Clay: Printed by J. Hays, 1813.

small folio. 12ff., hand-coloured table of tints and 13 lithographed plates, 12 of which are hand-coloured.

FRANCIA, Francois Louis Thomas. Progressive Lessons tending to Elucidate the Character of Trees, with the Process of Sketching, and Painting them in Water Colours.

T. Clay. 1835

small folio. Second edition. Title, 1f advertisement, 10ff text, colour chart and 13 lithographed plates, 12 of which are hand-coloured.

A reissue of the 1813 sheets with new title-page.

FREART, Roland. An Idea of the Perfection of Painting: demonstrated from the principles of art, and by examples conformable to the observations, which Pliny and Quintilian have made upon the most celebrated pieces of the antient painters, parallel'd with some works of the most famous modern painters, Leonardo da Vinci, Raphael, Julio Romano, and N. Poussin. Written in French...and rendred English by J[ohn].E[velyn]. Esquire. In the Savoy, printed for Henry Herringman at the sign of the Anchor in the lower-walk of the New-Exchange, 1668.

8vo. [40], 136pp., preliminary and final blanks.

[ESTC R8804](#)

A translation of Freart's "L'idée de la perfection de la peinture". The translation is by John Evelyn, who signs the dedication and "To the reader".

FREESE Superior Picturesque Drawing Book.

N. Freese. Nov. 1st 1798.

small oblong 4to. A suite of four sepia aquatint plates, drawn and engraved by J. Hassell, and entitled Cottages, The Mill Bridge, The Barn, and The Abbey.

FREEHAND DRAWING. A Guide to Ornamental, Figure, and Landscape Drawing.
Edinburgh. W.P.Nimmo. 1868.

8vo. 85pp. 8 plates.

One of "Nimmo's Handy Books of Useful Knowledge."

FRENCH, Gilbert James. Hints on the Arrangement of Colours in Ancient Decorative Art.
Bolton: John Heaton, printer, 1849.

12mo. 22pp.

First printed in Bolton in 1849, where James (1804-1866), a textile manufacturer, developed a considerable trade in the textile fabrics of all kinds worn by clergymen and otherwise used in the services of the church.

FRENCH, Gilbert James. Hints on the Arrangement of Colours in Ancient Decorative Art, with some observations on the theory of complimentary colours.
Manchester. Charles Simms and Co. 1850.

8vo. Second edition. 32pp.

FRENCH, Samuel, & Son. The Art of Scene Painting by Practical Scenic Painters.
Samuel French. c1880.

12mo. 24pp.

FRITZ, Georg. Photo-Lithography. Translated by E.J. Wall.
Dawbarn and Ward. 1895.

8vo. [2], 89, [1], [2]pp index, 6ff adverts., 7 plates on card (including one advert plate for scraper boards with mounted examples).

FROMBERG, Emanuel Otto. An Essay on the Art of Painting on Glass.
John Weale. 1851.

12mo. iv, 119pp., hand coloured lithographic frontispiece.

First published in Quedlinburg, 1844.

FRYER, John. drawing master at Bath

FUGERON.

A new Book of Flowers. (2)

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

FULCHER, Duncan. Brush-maker, No 22 Haymarket. c1783

FULLER, S. & J. Trade card of S & J Fuller, printseller, at Temple of Fancy or The Sporting Gallery, 34/35 Rathbone Place, London; vignette showing a muse resting on clouds, with three putti below, one painting, one making a sculpture and the last one carving(?); text below. Stipple and etching, with letterpress text.
254mm x 193mm. "E. Burney Esq del. A. Cardon sc. Tyler, Printer, 13, Rathbone Place".
c1817.

[Heal,100.31](#)

FULLER, S & J. Large decorative trade-card for S. & J. Fuller, Preparers of Permanent Superfine Water Colours, 34, Rathbone Place, London. As well as being colour suppliers the Fuller's were also publishers of "rudimental works on the art of drawing... engravers, printsellers, and fancy stationers." Drawn by William Derby and engraved in aquatint by Smart and Sutherland.
165mm x 238mm. c1820.

[Heal,100.31.+](#)

"Many of the late eighteenth and early nineteenth century stationers and bookshops were social centers. The proprietors became wealthy from the burgeoning market for books, periodicals, prints and papers. The names attached to their establishments were often fanciful, evocative of the Neo-Classical culture of which they were but entrepreneurs. There was the Repository of Arts, the Temple of Fancy, and the Temple of the Muses". see Krill, J. English Artists Paper p.111.

A slightly later impression (1823) of the card, with the artist's and engraver's names erased is reproduced in Krill, p.106, and this may have been taken from the Lady's Magazine (1823). The John Johnson collection notes an even later (c1830) wood engraving of the Temple of Fancy with different figures, probably used in advertisement form at the end of a book.

FUSELI, Henry [Johann Heinrich]. Lectures on Painting, delivered at the Royal Academy, March 1801.
printed for J. Johnson, London, 1801.

4to. [6], 151pp. 3 parts in one volume, including those sections on Ancient art, Art of the Moderns, and Invention., engraved oval title vignette by Francis Legat, and

engraved tail-piece by William Blake (portrait of Michelangelo), both after Fuseli.

FUSELI, Henry [Johann Heinrich]. Lectures on Painting, delivered at the Royal Academy. printed for T. Cadell and W. Davies, in The Strand, 1820.

4to. xviii, 1f, 257, [1]p., half-title., errata slip pasted in after page xviii ., frontispiece portrait, title-page vignette and engraved tailpiece.

FUSELI, Johann Heinrich. Magazine of the Fine Arts, and Journal of Literature and Science. Four volumes.

M. Arnold: Simpkin and Marshall: Oliver and Boyd, 1833-1834.

Zurich, noting Vol IV contains Henry Fusel : Lectures on Painting.

also known as...

Arnold's Library of the Fine Arts. 4 volumes [all pub.], formerly The Library of Fine Arts, becoming Arnold's in Nov. 1832.

8vo. Nov. 1832-July 1834.

FUTVOYE, teacher of painting in imitation of old india japan... trade card printed by Cummins of Brighton.