



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 1900-1914 will form a later supplement. It includes instruction manuals on all forms of painting, drawing, engraving, colour theory, perspective, anatomy for artists, &c.

I would welcome details of any rarer or unusual items, especially suites of the 17th century 'drawing books' which mainly exist only in fragmentary parts, or single plates. Also ancillary material such as prospectuses, subscription announcements, trade-cards, adverts, hand-bills which relate to the books, drawing academies, and drawing masters. Manuscript material also helps build this picture.

As this is an on-line 'working' project, new material is being added constantly, so item numbers have not been added, as the bibliography is so to speak a moving feast.

Please reference this bibliography if re-using any of the entries or descriptive text, and no unauthorised copying of the Ken Spelman catalogue entries please

Found a mistake? Have some extra information?

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

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

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

Place of publication is 'London' unless otherwise specified.

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

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HACK, William.
16th April 1842 - Westmorland Gazette

HADEN, Francis Seymour. The Relative Claims of Etching and Engraving to rank as fine arts, and to be represented as such in the Royal Academy.
Metchim & Son. 1883.

8vo. 26pp., 8 illustrations on 4 unnumbered plates.

HADFIELD, Henry H. A Treatise on Perspective, explanatory of a system for simplifying a knowledge thereof. Illustrated by a large sheet of coloured diagrams.
Winsor and Newton. 1857.

8vo. x, 11-14pp., several line drawings. Sheet of coloured diagrams mounted on linen and measuring c 30" x 22", in separate cloth wallet.

~ Drawing Master at Manchester. 5th April 1839 - Liverpool Mercury.

[HAKEWILL, Arthur William.] A Complete, Scientific, and Popular Treatise upon Perspective, with the theories of reflection and shadows: by a pupil of J.P. Thenot.
Simpkin and Marshall. [Printed by Johnson & Co., Holborn.] 1836.

large 8vo. xiv, 2, 152pp., frontispiece of Greenwich Hospital from the River Thames and 24 folding plates, showing a total of 168 different figures demonstrating aspects of perspective, several lithographed by C.F. Cheffins.

The French Painter JP Thénot (1803-1857) was the most famous drawing teacher in Paris at the beginning of the 19th century. His textbook "Les regles de la perspective " was also highly valued by Paul Cezanne, as evidenced by his recently discovered copy with numerous handwritten annotations by Cezanne.

HALFORD, Henry. Henry Halford 1868, Halford Bros 1869-1904. At 5 Hanway St, London 1868-1873, 361 Oxford St 1874-1881, street renumbered 1881, 169 Oxford St 1881-1904. Picture dealers, artists' colourmen. The origins of this business lie with the artists' colourmen at 5 Hanway St, trading as Millar and Halford in 1867, Henry Halford in 1868 and Halford Bros, 1869-1873

ref: British artists' suppliers, 1650-1950.

HALFPENNY, William. Perspective made Easy: or, a new method for practical perspective. Shewing the use of a new-invented senographical protractor; so easy, that a Person, tho' an intire Stranger to Perspective, may, by Reading a few Lines, become Master of the

Instrument, without the help of a Master. It's Useful in taking the Perspective Draughts of Towns, Countrys, Houses, and Gardens, or any Objects whatever; much easier than what has hitherto been Practised. With several useful Examples in Practical Perspective. together with the draughts of several remarkable places, in and about the cities of Bristol and Bath; in twenty-six copper plates.

Printed for John Oswald at the Rose and Crown in Little-Britain. 1731.

8vo. [i-ii], iii-vi, 36pp., 28 folding plates (1-26, 2 unnumbered).

[ESTC T78319](#)

Harris, 304.

HALFPENNY, WILLIAM. Perspective made Easy: or, a new method for practical perspective. Shewing the use of a new-invented scenographical protractor; ... Together with the draughts of several remarkable places, in and about the cities of Bristol and Bath. In twenty-eight copper-plates.

printed for Richard Ware, at the Bible and Sun, on Ludgate Hill. [1738?]

oblong folio. [i-ii], iii, 1-16pp., 28 engraved plates (1-27, 1 unnumbered). *Engraved view of Queen's Square, Bath.*

Harris 305. Title as 1731 edition with minor alterations to 'Bath'. Plates engraved by J. Mynde. The engraving of Queen's Square inscribed to Mr Samuel Workman, Teacher of Mathematicks in Bristol and engraved by B. Cole. The publication of a second undated edition announced in *Felix Farley's Bristol News-Paper*, July 1754.

[ESTC T206307](#)

H[ALL], C[hampers]. The Picture: a Nosegay for Amateurs - painters - picture dealers - picture cleaners - liners - repairers and all the craft: being the autobiography of A Holy Family, by Raphael, faithfully written from the actual dictation of the picture itself.

Printed for the Author, by Hatchard and Son. 1837.

8vo. iv, 78pp.

HALL, Mr. limner and drawing master in Bath.

HALL, W. An early 19th century trade card. Principles of Architecture & Perspective Drawing. W. Hall, Sculptor, Alnwick, [who] respectfully informs the public that he continues to give instruction in these branches of the Fine Arts, and hopes by assiduous attention to merit the approbation of parents, and of those young persons who may honour him with their tutorage. Specimens of Drawing at the shop of Mr Davison, Printer. Ornamental chimney-pieces and mural monuments elegantly executed. Engraving upon gold and silver plate.

76mm x 115mm. 1817.

HALLIWELL, R.O. Trade card of R O Halliwell, oil & colourman, at 82, Rosemary Lane, opposite Dock Street, Minories, London; text at the centre, flanked by a pedestal on each side, with a jar to the left and a barrel to the right. Etching and engraving. Lettered with production detail: "W Newman sc., 27 Widegate Street Bishopsgate, Lon.,n".
64mm x 94mm.

BM: Heal,89.69

HALLOWELL, Elizabeth Moore. Elementary Drawing a series of practical papers for beginners. Written and illustrated by Elisabeth Moore Hallowell.
The Macmillan Company, London, 1897.

large oblong 8vo. vii, 54pp., half-title., numerous text illustrations, some full-page. Text printed on one side only.

The book consists of a series of papers originally written for The Art Amateur. Elisabeth Moore Hallowell Saunders (1861 – 1910) was an American botanical illustrator, author and photographer. In 1891 she was a student at the Pennsylvania Museum and School of Industrial Art where she was awarded first place in the Richards Prize for her portfolio of etchings. A collection of her photographs is held by the Huntington Library.

HAMERSLEY. Drawing Master of the Government School of Design, Nottingham St.
2nd Jan 1847 - Sun [London].

HAMERTON, Philip Gilbert. Drawing and Engraving, a brief exposition of technical principles and practice. With numerous illustrations selected or commissioned by the author.
London and Edinburgh, Adam and Charles Black, Edinburgh. 1892.

8vo. xxii, 172pp., half-title., coloured frontispiece, 22 plates, 24 text illustrations. The plates are interleaved with titles and description.

HAMERTON, Philip Gilbert. The Graphic Arts. A treatise on the varieties of drawing, painting and engraving in comparison with each other and with nature.
Seeley, Jackson and Halliday. 1882.

folio. xvi, 384pp., 54 unnumbered leaves of plates (some coloured).

HAMERTON, Philip Gilbert. The Etcher's Handbook. Giving an account of the old processes, and of processes recently discovered.

Charles Roberson & Co. 1871.

8vo. *viii, 88pp., tipped-in advert slip for Roberson's Etchers' Boxes., 6 etched plates.*

Second edition.

Charles Roberson & Co. 1875.

8vo. *viii, 94, ii, 32pp advertisements., 6 etched plates.*

Third edition, revised and augmented.

Charles Roberson & Co. 1881.

8vo. *xi, [1], 97, 24pp illustrated adverts for Roberson., 6 etched plates, engraved plate illustrating Roberson's Printing Press for Etching.*

HAMILTON, George. *The Elements of Drawing, in its Various Branches, for the Use of Students; illustrated by fifty-one engravings, plain and coloured, containing several hundred examples, from the works of the greatest masters.*

Printed for Richard Phillips, no. 47 Ludgate Hill, [by G. Sidney, Northumberland-Street, Strand, London], 1812.

8vo. *ix, [1], 102, [16]pp adverts., frontispiece and 50 plates (9 hand-coloured and 3 in sepia) each with descriptive leaf of text.* The coloured frontispiece is engraved by Lewis after Varley, and Hamilton also includes Varley's List of Colours in the text. Illustrations by T.L. Busby; some after G.B. Cipriani, Raphael, C. Le Brun, G. Morland, and C. Varley.

There appears to be two issues, one announcing 51 engravings on the title-page and the other 50 (this may be mis-cataloguing from the 2nd edition title). The frontispiece is repeated as plate 52.

Abbey, Life 135 "fifty-one engravings".

HAMILTON, George. *The Elements of Drawing, in its Various Branches, for the Use of Students.* illustrated by fifty engravings, plain and coloured, containing several hundred examples from the works of the greatest masters. A new edition.

for Sir Richard Phillips & Co. 1827.

8vo. *viii, 93pp., 50 plates (9 coloured), each with descriptive leaf of text.* The 3 sepia plates present in the first edition are printed in black and white and several of the plates are in variant positions. The coloured frontispiece is after Varley, and Hamilton also includes Varley's List of Colours in the text.

HAMILTON, John. *Stereography, or, a Compleat Body of Perspective, in all its branches. Teaching to describe, by mathematical rules, the appearances of lines, plain figures, and solid bodies, rectilinear, curvilinear, and mixed, in all manners of positions. Together with their projections or shadows, and their reflections by polished planes. The whole performed by uniform, easy and general methods, for the most part entirely new. In seven books.* W. Bowyer for the Author. 1738.

Folio. Two volumes in one. [16], 208, [2], [209]-400, 37, [1]p., 130 fine engraved folding plates.

Copies are found in one volume, with the plates folded into the text, or in two, with a separate plate volume (Ken Spelman copy).

The printers' waste sheets used in the binding of the Spelman copy demonstrate that this was in continental Europe very close to its publication date. Another copy (Coltham Rare Books) has wrappers lined with printer's waste from a French publication of 1788 suggesting that it originated from stock shipped to France before it was re-issued in London.

Hamilton's treatise was one of the few 18th century works to proffer new discoveries or dramatic insights into the theory of mathematical perspective, and he applied harmonic sets to perspective theory in a way that had not been attempted before. However his text was also aimed at beginners, and he went out of his way to explain the most basic geometric principles. On the title-page he refers to himself as 'Esquire', and was a Fellow of the Royal Society, but little else is known of him. He may have begun a career in the law, but in his dedication he thanks Joseph Jekyll for placing him 'in a more easy Station in Life'. This not only allowed him to finish his book, but also to publish it on a lavish scale, employing the best printer and the best engraver of the time. The engraver, James Mynde (1702–1771) had quite recently made a name for himself engraving most of the celestial charts for Flamsteed's *Atlas coelestis* (1729).

[ESTC T102273](#).

Hamilton issued 750 copies of a prospectus for the book on 9 August 1738, but the list of subscribers shows that he managed to garner only 79 names. He nonetheless went ahead with a grossly ambitious print-run of 750 copies. In 1749, two years after Hamilton's death, the book was re-issued with a new titlepage.

His work was of major importance for the mathematical theories of perspective and it even appears that Turner consulted the book around 1809 (Tate Gallery, *Diagrams of Harmonic Proportions*, after John Hamilton).

HAMILTON, John. *A Complete Body of Perspective, in all its branches. Teaching to describe, by mathematical rules, the appearances of lines, plain figures, and solid bodies. ... The whole performed by uniform, easy, and general methods, for the most part entirely new. In seven books.*

Printed for Daniel Browne, at the Black Swan without Temple-Bar; Thomas Osborne, in Gray's Inn; and Andrew Millar, at Buchanan's Head, opposite Katharine-Street in the Strand. 1749.

folio. Two volumes. [18], 37, [1], 208, [2], 209-400pp, 130 plates.

[ESTC T162722](#)

HAMILTON, John. A Complete Body of Perspective, in all its branches. Teaching to describe, by mathematical rules, the appearances of lines, plain figures, and solid bodies. ... The whole performed by uniform, easy, and general methods, for the most part entirely new. In seven books. The second edition.
printed for Daniel Browne, Thomas Osborne, and Andrew Millar 1749.

folio. Two volumes. [18], 208, [2], 209-400, 37, [1]p., 130 plates.

[ESTC T149755](#), also private collection, and George III's copy in the library at Windsor.

HAMLYN. miniature painter and drawing master in Bath and Bristol.

HAMMOND, John. The Practical Surveyor; shewing, ready and certain methods for measuring, mapping and adorning all sorts of lands and waters, by the several instruments used for this purpose: Particularly, Of a New Theodolite; Very convenient to be used by those who are resolved to be Accurate, as well as Expeditious. Together with The Use of the same Theodolite, in drawing the Perspective Appearance of a Gentleman's Seat, without Measuring one Single Length, at one setting down of the Instrument, the Picture having any given Position. Also, Its Use in Levelling, Measuring Timber Standing; and, by a Sliding Rule improved, all Timbers, Shrubs, &c. Extracted from the Works of the most Experienced Artists, by John Hammond.

printed for T. Heath, Mathematical Instrument-Maker, at the Hercules, next Door to the Fountain-Tavern in the Strand. 1725.

8vo. viii, 112pp., *folding plates*. Page iv misnumbered vi.

[ESTC T60002](#).

HAMMOND, John. The Practical Surveyor: shewing, ready and certain methods for measuring, mapping and adorning all sorts of lands and waters, by the several instruments now in use: particularly, of a new theodolite ; Very convenient to be used by those who are resolved to be Accurate, as well as Expeditious. Together, With its Use in drawing the Perspective Appearance of a Gentleman's Seat. Also, the Use thereof in Levelling, Measuring Timber Standing; and, by a Sliding Rule improved, all Timbers, Shrubs, &c. Likewise, The Description and Use of an Universal Dial, whereby the Hour of the Day, Sun's Azimuth,

Altitude, &c. with the Variation of the Compass, is readily observ'd, to the greatest Exactness. The second edition, carefully revised, corrected and enlarged; with the addition of an appendix, .. By Samuel Warner.
printed for T. Heath, mathematical-instrument-maker, at the Hercules, next the Fountain-Tavern in the Strand. 1731.

8vo. *viii*, [8], 189, [3]pp.

[ESTC T125953.](#)

HAMMOND, John. The Practical Surveyor: containing the most approved methods for surveying of lands and waters, by the several instruments now in use: Particularly Exemplified with The Common and New Theodolites, and also How to Plot and Cast up such Surveys, with the Manner of Adorning the Maps thereof. To which are added, Some Uses of the New Theodolite, viz. In Drawing the Perspective Appearance of Buildings, &c. In Levelling, for the Conducting of Water, and In Taking the Dimensions of standing Timber. Together with the Description and Use of An Improved Sliding-Rule for Timber, &c. An Universal Dial, a Measuring Wheel, and The Pantographer, for Copying of Drawings. First published in part, by John Hammond; since enlarged, by Samuel Warner; and now revised, corrected, and greatly augmented. Third edition.
printed for T. Heath, mathematical-instrument-maker, at the Hercules and Globe, near Exeter-Exchange in the Strand. 1750.

8vo. [2], *viii*, 182pp., *frontispiece and 7 folding engraved plates (2 with moveable overslips)*.

[ESTC T112113.](#)

HAMMOND, John. The Practical Surveyor. Containing the most approved methods for surveying of lands and waters, by the several instruments now in use: Particularly Exemplified with The Common and New Theodolites, and also How to Plot and Cast up such Surveys, with the Manner of Adorning the Maps thereof. To which are added, Some Uses of the New Theodolite, viz. In Drawing the Perspective Appearance of Buildings, &c. In Levelling, for the Conducting of Water, and In Taking the Dimensions of standing Timber. Together with the Description and Use of An Improved Sliding-Rule for Timber, &c. An Universal Dial, a Measuring Wheel, and The Pantographer, for Copying of Drawings. First published in part, by John Hammond; since enlarged, by Samuel Warner; and now revised, corrected, and greatly augmented. Fourth edition.
printed for Heath and Wing, mathematical-instrument-makers, at the Hercules and Globe, near Exeter-Exchange in the Strand. 1765.

8vo. [2], *viii*, 182pp.

[ESTC T110408.](#)

HANBURY, Ada. Advanced Studies in Flower Painting. Reproduced from original

drawings, specially made for the work. With full directions for copying the examples, general instructions on painting, and a description of each flower.
Blackie and Son. 1885.

4to. *xvi, 56, [4]pp adverts., 12 tipped-in colour plates and 12 outline drawings.*

Also issued in Six Parts, Ninepence each, in Vere Foster's Watercolour Series, c1896.

HANBURY, Ada. Simple Lessons in Flower Painting: twelve facsimiles of original water-colour drawings and numerous outline drawings of flowers, after various artists. With full instructions for drawing and painting.
London: Blackie & Son Glasgow and Bombay, 1890.

4to. *68pp., line drawings in text and chromo-lithographs pasted to text pages, after W.H. Fitch, Ada Hanbury, F.E. Hulme, and Ethel Nisbet.*

Issued in four separate parts, each in grey wrappers printed in brown. Cover imprint adds: London: Winsor & Newton, Limited; Reeves & Sons, Limited.

HANCOCK, C. The "Inventor" of Lithotint. Art Union, vol. v, 1843, pp. 312-313.

HANCOCK & SONS. Hancock's Copies for China Painters. With directions by Albert Hill, for Twenty Years Artist at The Worcester Royal Porcelain Works.
Worcester: Hancock and Son. [1881].

8vo. *v, [1]p., 14 fine colour plates of flowers printed onto gold paper and pasted onto thick card double-pages, the facing page carrying descriptive text on the colours to use and method for applying them to the porcelain; 10 further black-and-white plates on card of panel and motif decorations. These are followed by General Hints for Mixing and Painting with Hancock's Worcester China Colours, 8pp; Price List of Hancock's Worcester China Colours, articles for painting upon, and all other requisites. 26pp., text illustrations.*

The author notes that "the cost of producing such a work as this has been considerable, and no expense has been spared". Original decorative cloth showing slight fading and rubbing.

HANCOCK, E. Campbell. China Colours; and how to use them. Being extracts reprinted from the Amateur pottery and glass painter.
Worcester, Hancock and Son; London, Reeves and Son. 1880.

8vo. *1 preliminary leaf, [3]-59pp., illustrations.*

HANCOCK, John. Drawings and notebooks on porcelain painting.

Six volumes. c1821-1836.

[Yale Center for British Art](#)

“Small collection of manuscript drawings and notebooks on porcelain painting, circa 1821-1836, by John Hancock, of Derby. Three generations of John Hancocks worked in the porcelain trade at Derby during this period; the present sketchbooks and notebooks may be the work of any of the three. One of the notebooks of paint recipes is signed "John Hancock, Derby, 1821". The latest date recorded, in the title to a poem, is 1835. Papers have assorted watermarks from 1814 to 1836.

Two of the notebooks are purely textual and concern technical aspects of porcelain painting. The first of these, 24 p., (signed "John Hancock, Derby, 1821") begins with a list of the 21 known metals, from "platina" and gold to molybdenite and tungstenite. The next page lists the nine "simple earths", from lime to Augustine. The rest of the volume consists of recipes and instructions on topics such as enamel colors; tracing black and shining black; ceramic fluxes; colors for oil painting; and "The laying on of dead colouring". The second notebook, 16 p., begins with 6 pages on the composition of various paint colors. Remaining topics include "Caustic varnish, how to use"; "Varnish for transferring"; and "Dr. Lucas's shadows for landscapes".

The four remaining notebooks are wholly illustrated. The drawings are mostly in graphite, with a smaller portion in pen and brown ink. The subjects are predominately floral. There are some drawings of single flowers, including tulips or anemones, but most of the work consists of flower arrangements, including many in baskets, or bands of floral designs. A small number of the drawings are verbally coded for colors (red, rose, yellow, blue, etc.). The largest of the notebooks also contains a single drawing of a rural cottage, within a circular frame, and a rather simple drawing of birds. All drawings are unsigned and undated.

Completing the collection is a set of drawings on 27 small loose leaves of paper of varying size and quality. As in the notebooks, the subjects are mostly floral and drawn in graphite. The designs here, however, are more distinctly patterned in a manner suitable for application on porcelain. There are also more drawings of birds and a set of 9 pen and ink drawings of Asian figures. These include a drawing of a vaguely Near Eastern caravan, with 6 figures in local dress, and a camel; a drawing of another group of riders, featuring an elephant (with rider), presumably set in India; and a handful of drawings of figures in apparently East Asian dress. With the loose drawings is a single sheet of verse, "On the closing of the year, 1835".

HANCOCK & SONS. General hints for mixing and painting with Hancock's Worcester china colours.

Reeves and Sons, 113, Cheapside, [1880?]

[Yale Center for British Art](#), with designation "Fifth thousand" on title page. In original printed wrappers.

HANCOCK & SONS. Box of pigments and implements for painting on china.
Reeves and Sons. c1880.

17.5 x 26.5 x 8 cm. Box of pigments and implements for painting on china. The name and logo of Reeves & Sons appears on the underside of the box lid, on the printed labels of each vial of pigment, and on the blank ceramic palette. Presumably, Reeves & Sons acted as distributor of the pigments produced by Hancock & Son, of Worcester, whose label appears on the vials and on the ceramic palette of pigment examples.

The box has one primary compartment, from which two stacked trays may be removed. The two trays bear recesses to hold 30 vials of pigment. An additional 19 vials are loosely placed at the bottom of the compartment. Many unopened vials are sealed at top with a printed label of Hancock & Son. Printed labels at the foot of each vial bear the pigment name, "Worcester China Colors," and "Reeves & Sons, London" (the vial Hancock's Red reads "Diglis, Worcester"). Vials are stoppered with cork, and vary slightly in size. Some labels bear additional hand-written numbers, in black ink. Pigments present (all color names are preceded by the word "Hancock's" on the printed label): Old Time Blue, Blue Green, Light Sèvres Green, Persian Hard Yellow, Scarlet, Brunswick Brown, Vandyke Brown, Dark Orange, Azure Blue, Red, Dover Green, Painting Rose, Deep Azure Blue, Sèvres Green, Chestnut Brown, German Brown, Carmine, Grey Black, Chocolate Brown, Lilac, Soft Turquoise, Ordinary Purple, Roseleaf Green, Light Orange, Golden Brown, Outremer Turquoise, Violet, Emerald Green, Enamel, Medium White, Light Orange, Sevres (no accent) Green, Dover Green, Rose Leaf Green, Red, Deep Azure Blue, Azure Blue (bottom of vial broken, fabric and thread covering placed on for storage), Brunswick Brown, Persian Yellow, Grey Black, Painting Rose, Ordinary Purple (in distinct bottle, smaller, distinct neck), Golden Brown, Sepia Brown, Carmine, Blue Green, Shading Green, Olive Brown, and Strong Deep Black. Also present is a tube of Bleu Riche, bearing the labels of A. Lacroix, Chimiste a Paris, and Lechertier, Barbe & Co., 60, Regent Street, London. Slots to the right of the primary compartment hold two bottles of varnish -- Hancock's Special Medium No. 1 Thin Worcester, and Hancock's Special Medium No. 2 Thick Worcester -- and one small glass muller. One of the trays includes a recess to hold two rectangular glass plates for grinding or mixing, along with a ceramic palette bearing painted examples of 30 Hancock & Son pigments, the names of which are listed on a printed sheet on the reverse. The base of the box includes additional supplies, including: eight brushes of various sizes; a thin metal stylus; a glazed ceramic oval palette; and two steel palette knives, with wooden handles. Accompanied by: General hints for mixing and painting with Hancock's Worcester china colours.

[Yale Center for British Art](#)

HAND-BOOK OF PENCIL DRAWING: intended as a key to all drawing-books which have no written instructions.

David Bogue. 1843.

24mo. vi, 60, [4], 8pp., engraved frontispiece. The two leaves of plates are lithographs by C. Graf, Lith. to Her Majesty. With a list of 'drawing-books for beginners and advanced students in pencil drawing' on [2pp.; 'works of art and

drawing-books, published by D. Bogue' on [2pp.; 'new and popular books for presents published by David Bogue' on 7pp, and an advertisement for 'juvenile works', all at end after text.

HAND-BOOK OF PENCIL DRAWING: intended as a key to all drawing-books which have no written instructions. New edition.
David Bogue. 1844.

24mo. 60pp., 2 lithograph plates (including frontispiece).

The HAND-BOOK of Useful and Ornamental Amusements and Accomplishments, including artificial flower making, engraving, etching, painting in all its styles, modelling, carving in wood, ivory, and shell, and also fancy work of every description. By a Lady.
Smith, Elder and Co. 1845.

8vo. xviii, [2], 313, [1], 24pp adverts dated December 1844., 6 unnumbered engraved plates., half-title., fine gilt vignettes set within cartouches of a lady writing and knitting. Copies are also found with adverts dated January 1845.

HANDY. Trade card of Handy, landscape and portrait painter, at No.7 Middle Row, Holborn, London; a woman seated on a stool under a tree holding a paper with text with her left hand, pointing at it with her right hand, palette and brushes on the ground to the left. Etching. "J. Reading 121 Borough". 62mm x 87mm.

BM: Heal,3.9

HANSARD, T.C. *Typographia*, London, 1825. (Chapter xvii, On Polyautographic Printing or Lithography, pp. 888-910.

HARDING, James Duffield. *Studies from Nature*, consisting of views of trees, old buildings, picturesque objects, &c for the use of young students.
Ackermann c1820. Ford p.224

HARDING, James Duffield. On the first of January, 1834, will be published, *Elementary art; or the use of the lead pencil advocated & explained*. This work, it is hoped, will be found a desirable prefatory study to Burnet on Composition, Light and Shade, and Colour, and will be printed on royal quarto, to correspond with it. Price 1l. 11s. 6d or 2l. 2s., according to the number of plates. Subscribers' names will be received by Mr Harding, 4, Gordon Square, London University; or by Messrs. Ackermann, Strand;

R. Clay, printer. Broad-Street-hill. [1833]

237mm x 161mm. Single sheet.

[John Johnson Collection](#)

HARDING, James Duffield. Elementary Art; or, the Use of the Lead pencil Advocated and Explained.

Charles Tilt, 86, Fleet Street. Sold also by Ackermann & Co. Strand; P. & D. Colnaghi, Pall-Mall East ; F.G. Moon, Threadneedle Street; and Moon, Boys, and Graves, Pall-Mall, 1834.

folio. [4], 80pp., errata slip tipped in at the end., lithograph frontispiece and 27 plates.

HARDING, James Duffield. Elementary Art; or, the Use of the Lead pencil Advocated and Explained. New edition.

Charles Tilt. 1838.

folio. [4], 80pp., errata slip tipped in at the end., lithograph frontispiece and 27 plates.

HARDING, James Duffield. Elementary Art, or the use of the chalk and lead pencil advocated and explained. Third edition.

David Bogue. 1846.

folio. vi, [2]- 97, [1]p., 24 plates (2 aquatint, rest lithographs).

HARDING, James Duffield. Elementary Art, or the use of the chalk and lead pencil advocated and explained. Fourth edition.

Day and Son ... David Bogue ... Messrs. Winsor and Newton ... and all printsellers, Booksellers, and artists' colourmen in the kingdom, 1854.

folio. vi, [2]- 97, [1]p., 24 plates (2 aquatint, rest lithographs).

HARDING, James Duffield. Elementary Art, or the use of the chalk and lead pencil advocated and explained. Fifth edition.

David Bogue. 1855-1859?.

folio. vi, [2]- 97, [1]p., 24 plates (2 aquatint, rest lithographs).

Gilpin to Ruskin, 89.

HARDING, James Duffield. Elementary Art, or the use of the chalk and lead pencil

advocated and explained. Sixth edition.
David Bogue. 1859.

folio. vi, [2]- 97, [1]p., 24 plates (2 aquatint, rest lithographs).

HARDING, James Duffield. Harding's Portfolio.
Charles Tilt. 1837.

folio. *Tinted lithograph title, 1f contents., 23 tinted litho plates., advert leaf.*

The Thames near Rotherhithe, Ludgate Hill, London, On the Thames near Gravesend, The Low Fall Aysgarth, Yorkshire, Hastings, Arundel Castle, Hastings Beach, Little Hampton, on the Avon, Entrance to Fieldskirch, Fieldkirch Castle, Tyrolese Peasants at Maltz, Trento, Tyrol, Boppart, on the Rhine, Bacharach on the Rhine, Ehrenfels on the Rhine, Finisso Castle, Val d'Aosta, Croix d'Arrolet, Val Savaranche, Ivrea, Val d'Aosta, Roccabruna, Coast of Genoa, Pallazuolo, Cathedral at Puy, France, Sisteron, South of France, Pont-Neuf, Paris, Rouen.

Advert c1842 at back of Willson's Use of a Box of Colours, for Tilt and Bogue publications, notes that this was issued :- half morocco, price 21s.; or coloured, 31s.6d.

HARDING, James Duffield. The Park and the Forest.
Thomas Maclean. 1841.

folio. [4]., 26 lithograph plates, including the title. Title page and illustrations lithographed and mounted, each with a guard sheet.

HARDING, James Duffield. Lessons on Art.
[Bogue]. 1849.

small folio. vi, 68 leaves of illustrations. 140 lessons with lithograph or explanatory diagram accompanied by text. The plate and text for no. 89 never issued.

HARDING, James Duffield. Lessons on Art. Second edition.
Day and Son, David Bogue, Winsor and Newton, [1854]

large 8vo. viii, 155, [1]p., 48 lithograph plates containing 127 lessons.

Abbey, Life 136.

HARDING, James Duffield. Lessons on Art. Edited by William Walker. Eighth edition.
large 8vo. Kent, and Winsor & Newton. 1867.

large 8vo. vii, [1], 106pp., etched frontispiece and etched plate after Troyon and 35 lithograph plates, many text illustrations.

HARDING, James Duffield. Lessons on Art. Ninth edition.
W. Kent & Co. [1872]

large 8vo. viii, 155pp., 44 leaves of plates.

HARDING, James Duffield. Lessons on Art. Edited by William Walker. Tenth edition.
W. Kent and Co. [1880].

large 8vo. vii, [1], 120pp., 44 lithograph plates and numerous figures in the text.

HARDING, James Duffield. Lessons on Art. Eleventh edition.
W. Kent. [1854]

large 8vo. vii, 120pp., 44 leaves of plates.

HARDING, James Duffield. The Guide and Companion to the "Lessons on Art".
W. Kent & Co. 1847.

4to. 178pp., illustrations.

HARDING, James Duffield. Drawing Models, And Their Uses.
Winsor and Newton. 1854.

8vo. 38pp., illustrations.

2nd edition. 1854. 56pp., illustrations.

3rd edition, 1855. 56pp., illustrations.

4th edition. 1852. 54pp., illustrations.

6th edition. 1870's. 52pp., frontispiece, 7 plates.

7th edition. 1880's. 52pp., frontispiece, 7 plates.

8th edition. 1885. 52pp., 1 unnumbered plate.

HARDING, James Duffield. The Principles and Practice of Art.
Chapman and Hall. 1845.

4to. vii, [2] errata, 156pp., 24 plates and 12 coloured squares in the text.

HARDING, James Duffield. *The Principles and Practice of Art*. Edited by William Walker; with illustrations drawn and engraved by the author. W. Kent. 1876.

4to. *xi, 156pp., 24 plates and 12 coloured squares in the text.*

HARDING, James Duffield. *Lessons on Trees*. David Bogue, 86 Fleet Street, (London: Henry Vizetelly, Printer and Engraver, Gough Square, Fleet Street). 1850.

folio. *[8]pp double-column text., 30 lithograph plates.*

Gilpin to Ruskin, 90.

[Yale Center for British Art](#)

HARDING, James Duffield. *Lessons on Trees*. David Bogue. 1852.

folio. *[8]pp., 30 lithograph plates, with sixty-three lessons.*

HARDING, James Duffield. *Lessons on Trees*. Day and Son. 1855.

folio. *[8]pp., 30 lithograph plates, with sixty-three lessons.*

Abbey, Life 137. [Yale Center for British Art](#)

HARDING, James Duffield. *Lessons on Trees*. Day and Son. 1856.

folio. *[8]pp., 30 lithograph plates, with sixty-three lessons.*

HARDING, James Duffield. *Lessons on Trees*. Fourth edition. W. Kent & Co. 1858.

folio. *[8]pp., 30 lithograph plates, with sixty-three lessons.*

HARDING, James Duffield. *Lessons on Trees*. Ninth edition. W. Kent & Co. 1860.

folio. *[8]pp., 30 lithograph plates, with sixty-three lessons.*

HARDING, James Duffield. Lessons on Trees. Edited and revised by William Walker.
folio. [1862]

folio. 15pp., 30 plates, with sixty-three lessons.

HARDING, James Duffield. Lessons on Trees.
W. Kent and Co. c1865.

folio. [8]pp., 30 lithograph plates, with sixty-three lessons.

HARDING, James Duffield. Lessons on Trees. Eighth edition.
W. Kent and Co. 1869.

folio. [8]pp., 30 lithograph plates, with sixty-three lessons.

HARDING, James Duffield. Lessons on Trees. Tenth edition.
W. Kent and Co. 1868.

folio. [8]pp., 30 lithograph plates, with sixty-three lessons.

HARDING, James Duffield. Lessons on Trees. Thirteenth edition. Edited and revised by
William Walker.
W. Kent and Co., Paternoster Row. 1870.

folio. [15]pp., 30 lithograph plates, with sixty-three lessons.

HARDING, James Duffield. Lessons on Trees. Edited and revised by William Walker.
Fourteenth edition.
W. Kent and Co. 1880.

folio. [15]pp., 30 lithograph plates, with sixty-three lessons.

HARDING, James Duffield. Sketches at Home and Abroad, containing more than Sixty
Views, tinted in imitation of the Original drawings.
C. Tilt. 1836.

*imperial folio. Lithographed title-page, dedication leaf, 59 lithograph views on 50
plates.*

Half-bound morocco, £6.6s. Advert c1842 at back of Willson's Use of a Box of
Colours, for Tilt and Bogue publications. Abbey Travel I, 29; Friedman, 123.

HARDING, James Duffield. Sketches at Home and Abroad, containing more than Sixty Views, tinted in imitation of the Original drawings.
C. Tilt. 1839.

folio. *Lithographed title-page, 59 lithograph views on 50 plates.*

HARDING, James Duffield. Sketches at Home and Abroad. A selection of twenty-four drawings reproduced in autotype.
C. Tilt. 1874.

folio. *51 unnumbered leaves., 24 plates.*

HARDING, James Duffield. J.D. Harding's Early Drawing Book.
Charles Tilt. 1838.

oblong 4to. *Title-page, 24 lithograph plates, and a final advert leaf.*

“Harding’s Early Drawing Book, consisting entirely of Elementary Studies for Beginners. Six Nos. 1s.6d. each; or, bound in cloth, 10s.6d.”, which appears at the back of Willson's *Use of a Box of Colours*.

HARDING, James Duffield. J.D. Harding's Early Drawing Book. New edition.
Charles Tilt. 1856.

HARDING, James Duffield. J.D. Harding's Early Drawing Book. Third edition.
A. Hall & Virtue. 1857.

oblong 4to. *16pp., 24 plates.*

HARDING, James Duffield. The Early Drawing Book. Fourth edition.
W. Kent & Co. (late D. Bogue). c1860..

oblong 4to. *16pp., 24 plates.* Gilt lettered *Harding’s Early Drawing Book* on the original upper cloth board.

HARDING, James Duffield. The Lithographic Drawing Book.

see: statement on the front wrapper of 1827 edition:

“C. Hullmandel begs respectfully to inform the public, that in consequence of the numerous imitations of this work, it will in future bear the above title; and that it is in consequence of those of former years, which were published under the names of

“Rodwell and Matin’s”, and afterwards of “Ackermann’s Lithographic Drawing Book.” In future, twelve numbers will be published each year, instead of twenty-five numbers every alternate year, as formerly.”

also:

Advert c1842 at back of Willson's Use of a Box of Colours, for Tilt and Bogue publications, notes Harding's Drawing Books for 1837, 1838 and 1841.

1837. Each number of this work contains four studies, including in the whole a great variety of subjects. The whole are printed on india paper, price 3s. each part; or 21s. neatly half-bound.

1838. A series of advanced studies, printed in Mr Harding's new tinted style. Imperial 4to. Six nos. 3s. each: or, neatly half-bound morocco, 21s.

1841. Sketches in sepia and chalk, partly original and partly selected. Six nos. 3s.6d. each; half morocco, 24s.

He also contributed to Hullmandel’s Lithographic Drawing Books.

Advert on rear wrapper of drawing book (unidentified) from c1832.

Lithographic Works, published for C. Hullmandel, by R. Ackermann, 96, Strand, and sold by all booksellers in town and country.

The Lithographic Drawing Books for the Year.

1822. By Harding, Prout, Hullmandel, &c. in 25 Nos. at 8d each, or complete, half-bound 0.18.0.

1823. By Harding, Hullmandel, Carbonnier &c. in 25 Nos. at 9d each, or complete, half-bound 1.1.0

1824. By Harding, Prout, Hullmandel, &c. in 25 Nos. at 1s each, or complete, half-bound 1.7.6

1826. By Harding, Prout, Carbonnier, &c. in 25 Nos. at 1s each, or complete, half-bound 1.7.6

1827. By Harding, Prout, Hullmandel. Carbonnier, &c. in 12 Nos. at 1s each, or complete, half-bound 0.14.0.

1828. By Harding, Prout, &c. in 12 Nos. at 1s each, or complete, half-bound 0.14.0.

1832. By Harding. in 6 Nos. at 1s 6d each, or complete, half-bound 0.10.6.

The Advanced Drawing Book, by J.D. Harding. Nos. 1, 2, 3, at 3s each.

The Lithographic Drawing Book for the Year MDCCCXXVI, by R.R. Reinaigle, R.A. - J.D. Harding - S. Prout - C. Hullmandel, C. Carbonnier, and H. Monnier.
Printed at C. Hullmandel's Lithographic Establishment, 51, Great Marlborough Street, where chalk drawings, plans, circulars, and ink drawings of every description, are executed with the greatest care and prompt attention. [1826].

190mm x 278mm. No [16 added by hand], Price 1s. 4 lithographic plates numbered 61-64 'published by J. Dickinson 114 New Bond Street, 1826.' They depict groups of figures in various styles of costume, and character heads.

190mm x 278mm. No [22 added by hand], Price 1s. 4 lithographic plates, numbered 85-88, 'published by J. Dickinson 114 New Bond Street, 1826.' From Raphael, From Poussin, N. Poussin, Guido. With printed adverts on the rear cover.

This was advertised as: "1826. By Harding, Prout, Carbonnier, &c. in 25 Nos. at 1s each, or complete, half-bound 1.7.6."

HARDING, James Duffield. Hullmandel's Lithographic Drawing Book for the Year 1827, by J.D. Harding - S. Prout - C. Hullmandel, and C. Carbonnier. C. Hullmandel begs respectfully to inform the public, that in consequence of the numerous imitations of this work, it will in future bear the above title; and that it is in consequence of those of former years, which were published under the names of "Rodwell and Matin's", and afterwards of "Ackermann's Lithographic Drawing Book." In future, twelve numbers will be published each year, instead of twenty-five numbers every alternate year, as formerly."
Printed at C. Hullmandel's Lithographic Establishment, 51, Great Marlborough Street, where chalk drawings, plans, circulars, and ink drawings of every description, are executed with the greatest care and prompt attention. [1827].

190mm x 278mm. No [6 added by hand], Price 1s. 4 lithographic plates numbered 21-24 'published by J. Dickinson 114 New Bond Street, 1827.' They are all by J. D Harding, and depict rural scenery, one titled 'Ventnor, Isle of Wight'

HARDING, James Duffield. Hullmandel's Lithographic Drawing Book for the Year 1832. The Drawing Book for the present year being entirely the production of that eminent artist Mr J D Harding the price of the Numbers has been of necessity raised from 1s to 1/6d each. This advance will it is hoped be more than counterbalanced by the superior excellence of the drawings. No 1. 4 lithograph plates dated 1832, and numbered 1-4. oblong 4to. (190mm x 285mm). Published by Ackermann & Co, 96 Strand & sold by all Booksellers in Town and Country. Printed at Hullmandel's Lithographic Establishment, 49 Great Marlborough Street. 1832.

HARDING, James Duffield. Hullmandel's Lithographic Drawing Book for the Year 1834.

The Drawing Book for the present year being entirely the production of that eminent artist Mr J D Harding the price of the Numbers has been of necessity raised from 1s to 1/6d each. This advance will it is hoped be more than counterbalanced by the superior excellence of the drawings. [Part] 6. 4 lithograph plates dated 1833-1834, and numbered 21-24. oblong 4to. (190mm x 285mm). Published by Ackermann & Co, 96 Strand & sold by all Booksellers in Town and Country. Printed at Hullmandel's Lithographic Establishment, 49 Great Marlborough Street. 1834.

HARDING, James Duffield. Hullmandel's Lithographic Drawing Book for the Year 1835. 24 lithographic views. oblong 4to. C. Hullmandel. 1835.

HARDING, James Duffield. [Lithographic Drawing Book?] R. Ackermann. 1837.

“oblong folio, 270 x 370 mm. pp. 12, and 22 plates. Comprising two separate sequences of lithographs. The first, dated 1824 - 5, published by R. Ackermann consists of numbers 1 - 12 [complete set?]: 1. Garsdale, Yorkshire, 2. At Clapham, Yorkshire, 3. At Garthmore, Scotland, 4. Ferry House Tintern, 5. Near Garsdale, 6. At Halifax, 7. Near Sedburgh, 8. Part of Kirkstall Abbey, 9. [untitled coastal scene], 10. Hastings, 11. Dewsbury, Yorkshire, 12. Henley on Thames. I have been unable to identify the publication and it is likely that it was issued as an untitled drawing book without a proper title page. The second sequence, published by Charles Tilt and dated 1837 numbered 1 - 24, lacking 9 and 12 with no sign of them having been included. This work is given various titles [J.D. Harding's Early Drawing Book, or Lithographic Drawing Book for the Year 1837] and appears also to have been issued without a title page.” Ref: Michael S. Kemp Books (2022).

HARDING, James Duffield. Hullmandel's Lithographic Drawing Book for the Year 1847. 24 lithographic views. oblong 4to. D. Bogue. 1847.

[HARDING, Silvester.] A New Drawing Book, containing 46 Antique and Modern Heads for the use of pupils, artists & miniature painters. R. Ackermann. Jan 1st 1809.

oblong 4to. *4 unnumbered plates, the first incorporating the title within a central cartouche. One plate signed I.W. Harding.*

Advertised in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann, as by J.W. Harding, 7s. 6d.

[HARDING, Wyndham.] *An Alphabet of Colour*. Reproduced from the Works of Field, Hay, Chevreul, and Others.

For private circulation, [Printed by] C. Whittingham, Tooks Court, Chancery Lane). c1851.

4to. 29pp., *hand-coloured chromatic wheel with volvelle, and 16 hand-coloured contrast squares in the text.*

Worldcat, Edinburgh; Yale Center for British Art. The Edinburgh University copy has a manuscript inscription at head of title page: "21/3/[18]53 Copy Presented to the Trustees for the Encouragement of Manufactures in Scotland by the writer thereof Wyndham Harding F.R.S."

HAREUX, Ernest. *Practical Manual of Painting in Oil Colours*. In Four Parts. Translated by H.B. Hayes.

George Rowney & Co. [1891].

8vo. 56, 56, 60, 70, 36pp *advertisement for art supplies., 4 frontispieces, numerous text illustrations.*

Part I. Still life, flowers, fruit, and interiors. Part II. Landscape and marine. Part III. Figures and animals. Part IV. The art of making a picture.

Copies are found in various combinations of editions.

HARGREAVES, George Thomas (1797-1869)

For the 1861 census, he was in Liscard, Cheshire, 'Teacher of Drawing'. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

HARLAND, John Whitfield. *An Epitome of the theory, practice, processes, and mutual relations of engraving, lithography, & printing in black and in colours.*

Ward & Lock. 1892.

8vo. *viii, 180, [4]pp., 12 plates.*

HARLE, Mr. Drawing master in Durham.

HARLEY, George. *Portraits of Trees, sketched from nature and on stone.*

Printed and published by Rowney and Forster, No. 51 Rathbone Place. 1821.

4to. []pp., 12 plates. No text, adverts on rear wrappers.

Part I. Elm (2), Weeping Willow, Scotch Fir, Oak, Pollard Willow.

Published in three parts. Price 2s.6d. Harley's Portraits of Trees. [to correspond with his First Lessons in Landscape.] advertisement (which also notes that "the second edition of Harley's First Lessons is now complete.")

HARLEY, George. Harley's Rudiments of Trees. Title-page inscribed with the full title of the book on the rock continuing with 'By Geo: Harley'; publication details lettered at bottom: 'London, Published By R. Ackermann, Junr. 191 Regent Street'. 1829.

BM: 1891,1013.4.1

HARLEY, GEORGE. Lessons on Drawing Trees. 1829. Listed in advertisements at the back of the first edition of Cawse on *The Art of Painting*. Advert dated 1837, Rudolph Ackermann. Listed in four numbers, at 2s.6d each. Also listed in adverts in Alken, Henry Thomas. *Rudiments for Drawing the Horse*. (1837), Not in BM but noted by Martin Hardie. Bridson C529

BM: 1899,0713.8, a copy with unbound proofs.

HARLEY, George. First Lessons in Landscape. By Geo. Harley Drawing-Master. Printed & Published at Rowney & Forster's Lithographic Press, - No 51 Rathbone Place Oxford Street. 1820.

oblong 4to. *Lithographic title-page (written on stone by J. Netherclift), and 24 numbered lithographic plates, dated June-October 1820, printed by F. Moser. There is a lithographic dedication leaf following the title, to Lady Hyde Parker [of Melford Hall], and again written on stone by J. Netherclift.*

It is unrecorded in Worldcat which notes a single copy (V & A) of *First lessons; or, Drawing Book of Landscape*, which was advertised as being published in 6 numbers, 2s 6d each. Some of the plates in this present copy note them to be "2nd edit" suggesting this might be a collected edition of the parts. The BM has a copy of the title-page to Part 4, which has the part number at the head, and 'of' at the start of the header, and the price at the end.

Lettered below image with publication line: "London. Printed & Published at Rowney & Forster's Lithographic Press, - 51 Rathbone Place Oxford Street. 1820.", above and within image with series titles with added inscription in black ink: "No. 4 / Of Rowney & Forster's Lithographic Drawing-Book. Price 2s., 6d. / First Lessons / in / Landscape. / By / Geo. Harley / Drawing-Master." The advertisement suggest these prints be the second edition of 'First Lessons in Landscape' series which consists of six volumes.

BM: 1887,0722.367.1

HARLEY, George. The First Principles of Landscape-Drawing.
R. Ackermann Jun. 1829.

oblong 4to *Coloured aquatint title-page, 2ff., 12 hand coloured aquatint plates, and 9 coloured specimens of R. Ackermann's Colours on the second leaf of text.*

Abbey, Life 138 & 139. Gilpin to Ruskin, 27.

Issued in three sections, On Pencilling, Sepia, and Colouring, this represents the third section bound separately with the attractive hand-coloured aquatint title-page, preliminary advertisement leaf, and the leaf of colour tints. The plates have all been mounted onto thick paper which is watermarked 1836. The collation of the Abbey copy (Life, 139) is identical, it is also watermarked 1836. This would suggest that either the final section of the work was not finished until 1836, or that that copies of the most attractive coloured plates were bound and issued separately. An 1837 advertisement at the rear of Cawse's Art of Painting clarify's the matter noting: "G. Harley's Rudiments of Landscape Drawing, Complete. Price 11.16s; the coloured part alone, 11.; the sepia part, half-bound, or Three Numbers 10s.6d. The pencil part, half-bound, 10s.; or Six Nos. at 1s. each."

2024: copy seen with *one page text; 10 hand-coloured aquatints: (frontispiece, 6 demonstrating layering stages of a painting (numbered 37-42), and 3 of finished landscapes, in aquatint (numbered 47-49)).* Text page with paint colour squares. Three plates excised.

HARLEY, George. Rudiments of Landscapes.

Five parts, each comprising decorative title on front wrapper, 4 lithographed plates and adverts on verso and recto of rear wrapper. Each part stitched as issued, and numbered in ink. In the first parts each plate contains a number of small illustrations, the later parts have more finished half page and full-page views. Each plate bears the imprint: London, Published by G. Rowney & Co, 51 Rathbone Place, 1833. Printed by Lefevre & Co. c10.5" x 7". Price 1s. each.

In adverts dated 1837 at the rear of Cawse's Art of Painting, there is reference made to G. Harley's *Rudiments of Landscape Drawing*, Complete. Price 11.16s; the coloured part alone, 11.; the sepia part, half-bound, or Three Numbers 10s.6d. The pencil part, half-bound, 10s.; or Six Nos. at 1s. each. I would assume that the five parts catalogued above were later to form the pencil part referred to in the advertisement. Presumably the publishing was taken over from Rowney by Ackermann, and a sixth part added?

HARLEY, George. The Juvenile Landscape Drawing-Book. From the first rudiments to the finished design, intended solely for the instruction of young persons. No.6. Price Sixpence. Published by R.Ackermann, Jun. London: Ackermann 1833. [4 litho's]

HARLEY, George. Juvenile Drawing-Book.

Advertised in Alken, Henry Thomas. *Rudiments for Drawing the Horse* (1837), "In Twelve Numbers at 8d each."

HARLEY, George.

Six Essays in Lithography. 2nd edition. 5s. advert.

English Scenery. Nos. 1 & 2. 5s. each. advert.

Harley's Aquatint Drawing Book. plain 2s.6d, coloured 5s. advert.

HARLEY, George. A Guide to Landscape Drawing in Pencil and Chalk.
George Rowney and Co. 1848.

12mo. [6], 43, [2], [15]pp adverts., 8 plates, and figures in the text.

HARLEY, GEORGE. A Guide to Landscape Drawing in Pencil and Chalk.
George Rowney. 1849.

12mo. 42pp., 8 plates.

HARLEY, GEORGE. A Guide to Landscape Drawing in Pencil and Chalk. Second edition.
With considerable additions and illustrations.
George Rowney. 1853.

12mo. [2], 38pp., 6 plates including frontispiece.

HARLEY, GEORGE. A Guide to Landscape Drawing in Pencil and Chalk. Seventh edition.
George Rowney. 1860.

12mo. 38pp., 8 plates.

HARLEY, GEORGE. A Guide to Landscape Drawing in Pencil and Chalk. Eighth edition,
with considerable additions and illustrations.
George Rowney. 1865.

12mo. 51pp., plates.

HARLEY, GEORGE. A Guide to Landscape Drawing in Pencil and Chalk. Fourteenth
edition.
George Rowney & Co. 1883.

12mo. 52pp., 8 plates.

HARMER, William. Drawing Master at Ipswich Grammar School.
25th June 1774 - will open School. The Ipswich Journal.
24th Dec 1774. The Ipswich Journal.

HARRIS, James. Plymouth 1822. Possibly an art master at Raine's school.
ref: British artists' suppliers, 1650-1950.

HARRIS, John. Trade card of John Harris at Princes Square, Cleaver St, Kennington, London; miniature and marine painter; oval inside decorative frame with laurel and rose garland, tradesman's name on folded banner within oval, on which the trade is lettered and the address inscribed in ink. c.1793
Engraving and etching. Lettered at lower left: 'Mo: Harris int, et sculpt,'; inscribed in ink, 'Princes Square Cleaver St / Kenington [Kennington]' and, at lower right, '1793'. 59mm x 90mm.

BM: D,2.3200

HARRIS, Moses. Trade card of Moses Harris (the entomologist) as painter and engraver, at White House, Princess Row, White Chapel; oval inside decorative frame with laurel and rose garland, tradesman's name on folded banner within oval, on which the trade is lettered and the address inscribed in ink. Etching and engraving. 59mm x 90mm.

BM: D,2.3190

An entomologist and secretary to the Aurelian Society, Harris also designed and etched his own illustrations. The plate for this trade card was later altered to make a trade card for Harris' son John Harris senior (see D,2.3200), on which new lettering notes that Moses Harris was the designer and engraver.

HARRIS, Moses. The Natural System of Colours, wherein is displayed the regular and beautiful Order and Arrangement, Arising from the Three Primitives, Red, Blue and Yellow. The manner in which each Colour is formed, and its Composition, The dependance they have on each other, and by their harmonious connections Are produced the Teints, or Colours, of every Object in the Creation, And those Teints, tho' so numerous as 660, are all comprised in Thirty Three Terms, only By Moses Harris, Author of the Aurelian, &c. &c.
Printed at Laidler's Office, Princes-Street, Licester-Fields. 1766.

4to. [2], 8p., [3] plates., the first two plates are signed as designed and engraved by Moses Harris. The third plate appears to be unsigned.

[ESTC N492505](#), Royal Academy; Library of Congress.

Royal Academy, (incomplete, missing plate 3)

Yale Libraries, (incomplete, missing plate 3, surviving plates deteriorated)

Bayerische Staatsbibliothek, Munich, (missing plate 3)

Werner Spillmann collection, Basel, Switzerland.

HARRIS, Moses. Natural System of Colours: Exhibiting in a regular, simple, and beautiful arrangement, the Varieties of Tints arising from the three primitive colours, Red, Blue, and Yellow; the manner in which each is formed, its composition, their dependence on each other, and Harmonious Connections. A unique and invaluable publication to artists, in every branch of painting; and colouring of different substances.

Printed by L Harrison and J.C. Leigh, 373 Strand, 1811.

4to. Title, dedication, address (two pages), text complete in 11 pages, and complete with four hand-coloured plates: Prismatic, Compound, Examples (a), Examples (b).

This edition was published by Thomas Martyn, who founded a remarkable 'academy' at 10 Marlborough Street, Westminster for the accurate hand colouring of scientific books.

Recorded copies:

National Art Library, V & A.

Colour Reference Library, Royal College of Art

Werner Spillmann collection, Basel, Switzerland.

British Library

Wellcome Library

Libson Yarker copy (Benjamin West's copy)

HARRISON, Henry. Instructions for the Mixture of Water Colours, adapted to Harding's and Other Styles of Miniature Painting; also to Landscape, Flower, and Fruit Painting; with the elements of painting in water-colours: treated in a manner calculated to render the whole easy to attainment in every capacity.

W. Harrison Isaacs ... sold by Simpkin and Marshall, 1830.

8vo. iv, 44pp

HARRISON, Henry. Instructions for the Mixture of Water Colours, adapted to Harding's and Other Styles of Miniature Painting; also to Landscape, Flower, and Fruit Painting; with the elements of painting in water-colours: treated in a manner calculated to render the whole easy to attainment in every capacity. Second edition.

8vo. J. Souter. 1830.

8vo. iv, 44, [2]pp adverts.

HARRISON, Henry. Instructions for the Mixture of Water Colours, adapted to the various styles of Miniature Painting; and also to Landscape, Flower, and Fruit Painting. To which is added the elements of painting in water-colours. Third edition.

8vo. J. Souter. 1833.

8vo. viii, 40pp.

HARRISON, Henry. Instructions for the Mixture of Water Colours, adapted to Harding's and Other Styles of Miniature Painting; also to Landscape, Flower, and Fruit Painting. To which is added the elements of painting in water-colours: treated so as to render the whole easy of attainment. New edition.

Souter and Law. 1843.

8vo. vi, [2], 40pp.

HARVEY, Joseph. Joseph Harvey, 15 Catherine St, Strand, London 1839-1849. Artists' colourman.

ref: British artists' suppliers, 1650-1950.

HARVEY, Thomas. Thirty Two Etchings of Cattle &c.
1811

4to. Title, 32 etched plates. (22 of which are softground and one of which is an aquatint. Some of the plates are signed "TH.")

The original front flyleaf of the [Yale Center for British Art](#) copy is inscribed by Dawson Turner, who writes that 'only 12 copies of this book were ever printed.' Despite the title, most of the etchings are on sporting themes, but only seven of them have horses as their subject." Podeschi, in reference to the copy at the Yale Center for British Art.

HASELER, B. Drawing Master. From London, having made Sidmouth his residence, would be happy to attend a few Schools, or private Families.

18th July 1816 - Exeter Flying Post.

HASSELL, John. Hassell's Drawing Magazine of Rural Scenery, or, The self-taught artist: consisting of views from nature, cottage and mountain scenery, river and coast views,

shipping, characters of trees, rocks, &c., the various species of cattle, calculated to heighten and give sublimity to picturesque effect: the various domestic animals that embellish [sic] rural scenery, including subjects from original paintings by Morland in the possession of the proprietor and never before published.

T. Tegg. 1810.

4to. Single issue, 4 unnumbered leaves, all illustrations, (2 sepia aquatints., 2 line engraved plates.) Issued in parts. Opie; K 34b.

Cambridge record Volume I, 86 plates, 1799.

Bodleian Library record Volume II, 138ff., dated 1809-1810. Parts entitled: Rural Scenery, 1, 3-6, 8-23./ Some plates have imprint: by T. Tegg & J. Hassell.

see also:

Four volumes. First edition. Small quarto (19.5 x 14cm). Publisher's original boards. Page edges untrimmed. Each volume comprising an engraved pictorial title page followed by a series of aquatint and line engraved plates printed on rectos or versos only, these are gathered in groups of four, with each group forming a numbered part: Volume I (parts 1-24), 95 plates; Volume II (parts 25-38 and 41-49), 92 plates; Volume III (parts 51-74) 96 plates; Volume IV (parts 75-99) 100 plates (383 plates in total).

Apparently lacking parts 39, 40, 50, and possibly 100 (although 1-99 does itself form 100 parts, as originally advertised by the publisher). Part 16 is unnumbered and only consists of three plates; it is unclear as to whether it was issued this way, or is lacking one plate. Many plates with subject titles beneath, as well as the engraver John Hassell's name, occasionally stating the image to be after a drawing by artists including George Morland, William Payne, Francis Wheatley, and Bergham. A number of plates are additionally titled "Rural Scenery". One plate provides the publisher's imprint for T. Tegg of London and the date of 1809.

Designed to instruct amateurs and art students alike, the drawings illustrated in the work are shown at various stages of completion, so as to demonstrate the techniques involved in depicting their various subjects, which include foreign and domestic animals, horse racing, trees, flowers, rural scenes, figures, various buildings and dwellings, castles, rivers, coastal views, and shipping. Originally issued in parts, with each issue consisting of four plates, they were marketed by the publisher as "Hassell's Weekly Drawing Magazine.... to be completed in one hundred numbers, to be published weekly, making four volumes" and "Hassell's drawing magazine of rural scenery, or the self-taught artist" (according to the original wrappers of part 61, held by the Bodleian Library). Although apparently lacking three or four parts, the present set is significantly more complete than the two examples held within UK institutional collections, with Cambridge holding volume one only (with 86 plates), and the Bodleian holding volume two only.

Ref: Sky Duthie Rare Books, 2023.

HASSELL, John. Rural Scenery: an improved drawing book.
Pubd. By J. Hassell. 1799.

4to. *43 plates*. Some plates also issued in: Hassell's Drawing Magazine. Later plates published by T. Tegg.

HASSELL, John. The Speculum; or Art of Drawing in Water Colours: with Instructions for Sketching from Nature; comprising the Whole Process of a Water-coloured Drawing...in all its Progressive States. Directions for compounding and using colours, india ink, or bister. W. Flint for the Author. 1809.

8vo. *32pp.*, *coloured frontispiece*.

Worldcat, BL only. A defective copy (lacking frontispiece) was seen in 1998.

HASSELL, John. The Speculum; or Art of Drawing in Water Colours: with Instructions for Sketching from Nature; comprising the Whole Process of a Water-coloured Drawing...in all its Progressive Stages; with directions for compounding and using colours, indian ink, bister &c. Printed by W. Flint, Old Bailey, for the author and sold by T. Tegg, 111, Cheapside, and M. Jones, 5, Newgate street, and to be had of all booksellers in the United Kingdom, 1810.

12mo. *56pp.*, *half-title.*, *folding frontispiece*.

HASSELL, John. The Speculum; or Art of Drawing in Water Colours: with Instructions for Sketching from Nature; comprising the Whole Process of a Water-coloured Drawing familiarly exemplified in drawing, shadowing, and tinting a complete landscape, in all its progressive stages: with directions for compounding and using colours, sepia, Indian ink, bister, etc. Printed for the Author. 1816.

8vo. *32pp.*, *folding coloured frontispiece*, and *2 folding plates, drawn, etched and engraved in aquatint*.

Abbey, Life 141 (watermarked 1814), and Prideaux note a third edition 1818 with 3 plates. Gilpin to Ruskin, 33. Martin Hardie, English Coloured Books also refers to this, and notes the advertisement on the front page "Drawing taught, and Schools attended by the Author. Letters addressed to J. Hassell, No 5 Newgate-Street, will be duly attended to".

HASSELL, John. The Young Artists Assistant, or, A familiar introduction to the art of drawing, with instructions for colouring &c. By J. Hassell, drawing master; illustrated by plates displaying the first principles of the art, and a series of the passions, as expressed by the celebrated Le Brun.

Printed for Lackington, Allen & Co., Temple of the Muses, Finsbury Square, [Printed by J.D. Dewick, 46, Barbican, London.] 1810.

4to. [2], viii., 36 plates, engraved by Daniel Lizars. Titlepage and plates engraved, and the plates numbered 2-20, 18- 36.

FirstSearcht: Oxford; [Yale Center for British Art](#); Heidelberg.

HASSELL, John. Calcographia; or, The art of multiplying, with perfection, drawings, after the manner of chalk, black lead pencil, and pen and ink; exemplified by progressive specimens of the various styles which may be produced by this useful invention from drawings by Messrs. Morland, Ibbetson, Clennell, Munn, and Hassell. For which the author was honoured with a medal and thirty guineas by the Society of Arts, & c, & c, &c. To which are added practical illustrations of the art of rebiting to produce strength and effect. Printed by W. Flint, Old Bailey; for Sherwood, Neely, and Jones, 20, Paternoster Row, 1811.

4to. 37pp., 8 plates in soft-ground etching.

HASSELL, John. The Camera; or, Art of Drawing in Water Colours: with instructions for Sketching from Nature: comprising the whole process of water-colour drawing, familiarly exemplified in drawing, shadowing, and tinting a complete landscape, in all its progressive stages: and directions for compounding and using colours, sepia, india ink, bister &c. W. Simpkin and R. Marshall. [Printed by James Drury, 76, Fleet Street.] 1823.

8vo. iv, 5-32pp., folding coloured aquatint frontispiece, one uncoloured folding aquatint and one folding etched plate, depicting a rural scene in three progressive stages.

Verso of title-page bears Hassell's advertisement: "Drawing taught and schools attended by the author. Letters addressed to J. Hassell, At the Publishers', will have prompt attention". Introduction dated August 1, 1823. Price as on printed label Five Shillings Boards.

Abbey, Life 142. Gilpin to Ruskin, 34.

HASSELL, John. The Camera; or, Art of Drawing in Water Colours: with instructions for Sketching from Nature: comprising the whole process of water-colour drawing, familiarly exemplified in drawing, shadowing, and tinting a complete landscape, in all its progressive stages: and directions for compounding and using colours, sepia, india ink, bister &c. Simpkin, Marshall, and Co. c1845.

8vo. [4], 5-31pp., folding hand-coloured aquatint, one uncoloured folding aquatint and one folding etched plate.

An undated reissue of the 1823 edition. The text completely reset, being printed by C. and J. Adlard, Bartholomew Close (active 1845-1853). The etched plate bears the 1823 imprint, but the other two, as with the first edition, are undated. The introduction is undated, and the verso of the title-page no longer carries Hassell's advertisement for lessons. The one textual change is the introduction of a ! to "surrounding prospect!" in the introduction.

HASSELL, John. *Graphic Delineation. A Practical Treatise on the Art of Etching, or Manner of Copying Pictures and Drawings, by a method at once, scientific, tasteful and amusing: to which are added, Instructions, detailing minutely the whole process of representation from an outline to a finished print, with directions for making and compounding every article used in the process. Illustrated with plates in progress, of landscape, cattle and figures.* Printed for W. Simpkin and R. Marshall ... and sold by J.F. Setchell ... also by M. Hassell, the widow, 1826.

4to. 23, [1]p., 9 etched plates, including one demonstrating the method of "squaring" for copying a picture.

HASSELL, John. *Graphic Delineation. A Practical Treatise on the Art of Etching, or Manner of Copying Pictures and Drawings by a method at once, scientific, tasteful and amusing: to which are added, Instructions, detailing minutely the whole process of representation from an outline to a finished print, with directions for making and compounding every article in the process. Illustrated with plates in progress, of landscape, cattle and figures.* Published for M. Hassell, the widow ... 1827.

4to. 23pp., 9 plates.

HASSELL, John. *Proposals For publishing a New and Superior Drawing-Book, Entitled Aqua Pictura. From Original Drawings of the Most Celebrated Water Coloured Draftsmen, Given in a Series of Progressive Lessons, and Finished to the Effect of Each Original Drawing, In Colours, India Ink, Neutral Tint & Outline; With a Letter-Press Description of the Colours Presumed to be Used in Every Different Drawing.* [n.d., c.1812.]

Letterpress proposal, 220 x 130mm, with sample page of letterpress with colouring instructions. [Ref: 3068] Grosvenor Prints: 2020.

HASSELL, John. *A Series of Original Specimens, exhibiting the works of the most approved draftsmen, engraved and finished by J. Hassell.* W. Molyneux. [plates dated 1818].

folio. 17 hand coloured plates, by Hassell after Dewint, Turner, Prout, Payne,

Cartwright and others. Printed wrappers, priced 3 guineas.

Two copies seen; one in a private collection, and one sold by Ken Spelman c1995.
A work that appeared in an expanded form as Hassell's *Aqua Pictura*.

HASSELL, John. *Aqua pictura*. Illustrated by a series of original specimens from the works of ... Payne, Munn, Varley [and others]. Exhibiting the works of the most approved modern water colour draftsmen ... in progressive examples.
the Author. 1811-1813.

oblong folio. *15 leaves, 52 plates (some colour) on 48 leaves.*

Introduction dated: March 1, 1813. The plates are dated 1811-1813 and arranged in chronological order. Introduction signed: J. Massell and dated, March 1, 1812.
According to introduction one specimen, in four stages, to be published every month.

Abbey, Life 140, watermarked J. Whatman 1809-11. Gilpin to Ruskin, 32.

HASSELL, John. *Aqua Pictura*. Illustrated by a series of original specimens from the works of Messrs. Payne, Munn, Francia, Samuel...&c &c Exhibiting the works of the most approved modern water coloured draftsmen, with their style & method of touch, engraved and finished in progressive examples.
Printed for the proprietors, sold by Hassell & Co., 1818.

Oblong folio. Second edition. *Title and preface (2ff), (18ff)text and 19 plates (2 on one leaf) each shown in four states: etching, aquatint, aquatint with sepia wash and hand-coloured aquatint. Thus 76 plates on 72 sheets. Many colour specimens in the text. Plates dated 1818 except for three dated 1811 and 1812. Introduction dated March 1, 1812.*

Originally published in monthly parts, the *Aqua Pictura* is one of the most elaborate of all early nineteenth century drawing books, and nowhere is the aquatint process for reproducing watercolour drawings more beautifully demonstrated. However, its documentary value goes far beyond the copyist's interest in the progressive build up of a watercolour, for here the process is acting in reverse. Hassell is in fact deconstructing pictures by the nineteen leading watercolour artists in 1813, and offering an insight into their methods and colouring. Through first hand examination of each of the original paintings Hassell integrates over 370 water-colour tints within the text, forming a running commentary on the process used by each artist.

HATTON, Thomas. Water Colour without a Master, upwards of two hundred examples of separate objects in landscape shown under various tints and afterwards composed into pictures. To which is added an index of tints, showing at a glance the various powers of the several colours and their compounds
Reeves and Sons. 1855.

4to. viii, [8]pp., 24 hand-coloured plates.

Issued in six parts: pt. 1. Buildings -- pt. 2. Trees -- pt. 3. Cattle & figures -- pt. 4. Foregrounds & distance -- pt. 5. Skies & clouds -- pt. 6. Entire landscapes. Dated Jan-June. Title page and other preliminaries in pt. 6. "Address" and contents of each pt. on p. [4] of covers. Pts. 1-4 each contain a leaf captioned "Introduction," which is identical in pts. 1-3 ([1] p.) and rev. ([2] p.) in pt. 4.

HATTON, Thomas. Water Colour without a Master, upwards of two hundred examples of separate objects in landscape shown under various tints and afterwards composed into pictures. To which is added: an index of tints, showing at a glance the various powers of the several colours and their compounds. Third edition.
Reeves and Sons, 113, Cheapside. 1857.

4to. [2], viii, [14]pp., numerous illustrations on 23 unnumbered leaves of hand-coloured plates (3 full-page).

HATTON, Thomas. Hints for Sketching in Water-Colours from Nature
Winsor and Newton. 1853.

8vo. 64pp.

1861. 7th edition.

1867 9th edition.

1870 11th edition

1882 16th edition.

1890 20th edition.

HATTON, Thomas. Hints on Sketching Trees from Nature in Water Colours.
Rowney and Co. 1856.

8vo. vi, 3-50pp., 10 plates (2 coloured).

HATTON, Thomas. Hints on Sketching Trees from Nature in Water Colours.
Rowney and Co. 1857.

8vo. vi, 3-50pp., 10 plates (2 coloured).

1868 4th edition
1880 6th edition ?
1880 8th edition ?
1863 9th edition
1870 10th edition
1885 11th edition
1890 12th edition - [Yale Center for British Art](#)
1896 13th edition

HAUDICQUER DE BLANCOURT, Jean. The Art of Glass. Shewing how to make all sorts of glass, crystal and enamel. Likewise the making of pearls, precious stones, china and looking-glasses. To which is added, the method of painting on glass and enameling. Also how to extract the colours from minerals, metals, herbs and flowers. A work containing many secrets and curiosities never before discovered. Illustrated with proper sculptures. Written originally in French, by Mr. H. Blancourt, and now first translated into English. With an appendix, containing exact instructions for making glass-eyes of all colours. printed for Dan. Brown at the Black Swan without Temple-Bar; Tho. Bennet at the Half-Moon, D. Midwinter and Tho. Leigh at the Rose and Crown, and R. Wilkin at the King's-Head in St. Paul's Church-yard, MDCXCIX. [1699].

8vo. [16], 355, [13]pp., half-title., [9] leaves of plates.

[ESTC R16918](#)

HAUGH, George . (1756-1827)

In 1797, his second wife opened a school for girls in Doncaster... where he worked as a drawing master. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

HAVELL. Mr. Havell most respectfully returns his grateful thanks to the Nobility, Gentry, and heads of Establishments of Reading and its vicinity, for the very liberal patronage he has experienced for so many years as DRAWING MASTER, and solicits a continuance those favors. Mr. gives Lessons in the Town and neighbourhood, in Oil and Water Colour Painting. 5th Oct 1839 - Reading Mercury.

HAWES, Benjamin. Bill-head of Benjamin Hawes Snr, oil & colourman, at No.126, Upper Thames Street, near London Bridge, London; txt only; handwritten bill to Lady Ann Connolly, dated 1796. Engraving. 64mm x 179mm.

[BM: Heal,89.71](#)

HAWKINS, B. Waterhouse. The Science of Drawing Simplified; or, the elements of form demonstrated by models.
Smith, Elder and Co. 1843.

8vo. [2], 20pp., 3 plates and 15 text illustrations.

"To accompany the series of models for teaching "Hawkins' Rational System of Drawing," comprised in a portable cabinet box, neatly bound as a library volume."

HAWKINS, B. Waterhouse. The Artistic Anatomy of the horse. Second edition.
Winsor and Newton. 1865

8vo. 24 illus. drawn on wood by the author, and engraved by H. Orrin Smith.

1866 - 3rd edition. 78pp., 14 leaves of plates. With [47]pp adverts.

1870 - 4th edition. 78, [1] pages, 14 leaves of plates (2 double) + [1], 64, [5] pages advertisements.

1874 - 5th edition

1880 - 7th edition. 78pp., 3 unnumbered leaves of plates.

1885 - 9th edition. 78pp., 3 unnumbered leaves of plates.

1888 [and 1889] - 10th edition. 78, 40pp., 14 plates.

HAWKINS, B. Waterhouse. The Artistic Anatomy of cattle and sheep. With twenty illustrations drawn on wood by the author.
Winsor and Newton. c1868.

8vo. 55pp., 48pp adverts.

1868 - 3rd edition. 54, [2pp., illustrations, plates folded frontispiece.

1876 - 4th edition. 51pp., 11 black and white plates, 2 text figures.

1881 - 5th edition. 56pp., illustrations.

1882 [and 1885] - 6th edition. 54, [2], 62pp., 9 leaves of plates.

1886 - 7th edition.

1888 - 7th edition. 54, [2], 40pp., *illustrations*. Plates 1, 2 and 7 are on double leaves. Plates are included in the pagination but do not bear page numbers. Publisher's catalogue dated 1888

HAWKINS. B. Waterhouse. *The Artistic Anatomy of the dog and deer. With Illustrations drawn on wood by the Author*
Winsor and Newton. 1876.

8vo. 59pp.

1882 - 3rd edition. 59, [3], 52pp., *plates*.

1890 - 5th thousand. 59, 40pp *advert.*

1891 - 5th thousand. 59, [3], 52pp *advert.*, *plates*.

HAWKINS, B. Waterhouse. *Comparative Anatomy as applied to the purposes of the artist.*
Winsor and Newton. 1883.

8vo. 89, 61pp.

HAY, David Ramsay. *The Laws of Harmonious Colouring Adapted to House Painting.*
Edinburgh. D. Lizars. 1828.

8vo. [4], 68pp.

HAY, David Ramsay. *The Laws of Harmonious Colouring Adapted to House Painting.*
Second edition.
Edinburgh : Printed for Daniel Lizars. 1829.

8vo. viii, 67pp.

HAY, David Ramsay. *The Laws of Harmonious Colouring adapted to interior decorations, manufactures, and other useful purposes. Third (enlarged) edition.*
Edinburgh. Chambers. 1836.

8vo. vii, [1], 72pp., *illustrations in the text and 5 plates each with mounted colour paper samples, and guard sheets.*

The paper title label states that this work was issued in two states, without plates at 3s 6d, and with them at 7s. This explains why the diagrams in the text duplicate in reduced and uncoloured form, the coloured plates.

Three variants of 3rd edition

- a. uncoloured diagrams in the text (although CBW copy has one hand-coloured diagram).
- b. 5 hand-coloured plates
- c. 5 plates made of pasted-on colour samples.

HAY, David Ramsay. *The Laws of Harmonious Colouring adapted to Interior Decorations, Manufactures, and other useful purposes.* Fourth edition.
W.S. Orr and Co. 1838.

8vo. 94pp., 8 examples of coloured hand-mounted samples on 5 plates, and two diagrams in the text.

HAY, David Ramsay. *The Laws of Harmonious Colouring adapted to Interior Decorations, &c. To which is now added, an attempt to define aesthetical taste.* Fifth edition.
W.S. Orr and Co. 1844.

8vo. 103, [1], 8pp adverts., 8 plates (with coloured hand-mounted samples on 5 plates and 3 line engravings by Geo. Ackmann from drawings by the author).

Gilpin to Ruskin, 68.

HAY, David Ramsay. *The Laws of Harmonious Colouring adapted to Interior Decorations with Observations on the Practice of House Painting.* Sixth edition.
William Blackwood and Sons. 1847.

8vo. ix, blank, 198, 8pp adverts and reviews., frontispiece with mounted coloured paper. Half-title.

Exists in 2 states with frontispiece hand-coloured, and with pasted on colour samples. (CBW).

HAY, David Ramsay. *The Natural Principles and Analogy of the Harmony of Form.*
Edinburgh: William Blackwood and Son, 45 George Street, 1842.

4to. *Preliminary leaf, 50pp., frontispiece, 17 plates, and text illustrations.*

HAY, David Ramsay. *Proportion, or the Geometric Principle of Beauty, Analysed.*
William Blackwood. Edinburgh. 1843.

4to. *x, 78pp., 17 plates, 41 text illustrations., errata slip.*

This day is published, in Royal Quarto, with 17 plates and 38 woodcuts, price 25s.,
Proportion, or The geometric principle of beauty, analysed. [1843].

HAY, David Ramsay. *First Principles of Symmetrical Beauty.*
William Blackwood and Sons. 1846.

8vo. *viii, 88 pages, and a slip combining 'Directions to the Binder' & errata at the rear., 100 numbered plates.*

HAY, David Ramsay. *The Natural Principles of Beauty, as developed in the human figure.*
William Blackwood and Sons. 1852.

8vo. *48, 4pp., frontispiece and 4 engraved plates.*

HAY, David Ramsay. *The Science of Beauty, as developed in nature and applied in art.*
Edinburgh. W. Blackwood and Sons. 1856.

8vo. *xi, 108, iv pp adverts., 23 engraved plates.*

Original cloth binding notes the price as 'Ten & Sixpence' on front cover.

HAY, David Ramsay. *Original Geometrical Diaper Designs, accompanied by an attempt to
develope and elucidate the true principles of ornamental design, as applied to the decorative
arts.*

D. Bogue. 1844.

*oblong folio. [2], 43, [1]p., 24 + 33 lithograph plates of patterns (13 tinted), 21
figures in the text.*

Printed by Macpherson & Syme, 31 East Rose Lane, Edinburgh. Lithographs by
Maclure & MacDonald; after D.R. Hay, George Aikman and F(rederick) Schenck.

HAY, David Ramsay. On the Science of those Proportions by which the human head and countenance as represented in works of ancient Greek art are distinguished from those of ordinary nature.

Edinburgh: William Blackwood & Sons. 1849.

4to. xiv, 80pp., 25 plates.

I. Definitions of aesthetics -- II. On aesthetic culture -- III. On the harmony of numbers and the method of applying it to form -- IV. On the general form and beauty of the human head and countenance -- V. The science of proportion in relation to representations of the human head and countenance -- Notes -- Index.

HAY, David Ramsay. The Geometric Beauty of the Human Figure defined, to which is prefixed a system of aesthetic proportion applicable to architecture.

Edinburgh and London. William Blackwood & Sons. 1851.

4to. xiv, [2], 68pp., 1 engraved text illustration and 16 engraved plates.

See: A Letter to Patric Park, Esq., R.S.A. in reply to his observations upon D.R. Hay's theory of proportion, with an appendix. 24pp. Edinburgh, Printed by MacPherson & Syme, 1851.

HAY, David Ramsay. The Principles of Beauty in Colouring Systematized.
William Blackwood & Sons. 1845.

8vo. iv, 72, [8]pp adverts., 14 plates with mounted painted paper trapezoids (13 plates with 6 coloured specimens, and one with 8) and letterpress; plate XII in chromolithograph.

The work was issued originally in vellum-coloured cloth, possibly to impress prospective clients, and sold for one guinea. Hay admitted in A Catalogue Raisonné of the Works of D.R. Hay published in 1849 that the work failed to sell at that price and hoped a second edition at 15s would sell better. ref: Marlborough Rare Books, 2015. A copy (Argosy Book Store) of this vellum cloth binding, has the text bound to the front board, the plates to that back, so one can view the plates and read the text at the same time.

HAY, David Ramsay. The Principles of Beauty in Colouring Systematized. Second edition.

William Blackwood & Sons. 1847.

8vo. [8], 72, 8pp., 14 plates depicting chromatic wheels and a terminal publisher's advertisement catalogue.

HAY, David Ramsay. A Nomenclature of Colours Applicable to the Arts and Natural Sciences to Manufactures and other Purposes of General Utility.
William Blackwood and Sons. 1845.

8vo. [8] adverts, [2], 72pp., half-title., 40 plates each with 6 mounted triangles of colour.

HAY, David Ramsay. A Nomenclature of Colours applicable to the Arts and Natural Sciences to Manufactures and other Purposes of General Utility. Second edition, improved.
William Blackwood and Sons. 1846.

8vo. [vi], 72pp., 40 plates with a total of 240 mounted triangles of colour.

HAY, David Ramsay. An Attempt to Define Aesthetical Taste.
Edinburgh. W.S. Orr & Co. 1844.

8vo. [2], 35, [1], 10pp adverts for Hay's books., 4 plates.

This would appear to be a piece of self promotional literature, the essay originally appearing in the fifth edition of the *Laws of Harmonious Colouring*.

HAY, David Ramsay. The Orthographic Beauty of the Parthenon referred to a Law of Nature.
William Blackwood and Sons. 1853.

8vo. 44pp., 12 plates.

HAY, David Ramsay. The Harmonic Law of Nature applied to Architectural Design. Read at a meeting at the Royal Institute of British Architects, 13th Nov. 1854.
William Blackwood and Sons, Edinburgh and London, 1855.

8vo. 28pp., 8 plates.

HAYDON, Benjamin Robert. Syllabus of a course of ten lectures on painting, to be delivered by B.R. Haydon, Esq. of London, in the Adelphi Theatre, before the Edinburgh Philosophical

Association, on Mondays and Fridays, commencing on Monday, 20th March 1837.
Edinburgh. 1837.

4pp.

HAYDON, Benjamin Robert, and HAZLITT, William. *Painting, and the Fine Arts: being the articles*
under those heads contributed to the seventh edition of the *Encyclopaedia Britannica*.
Edinburgh. Adam and Charles Black, 1838.

8vo. [4], 227, [1]p.

HAYDON, Benjamin Robert. *Syllabus of a Course of six lectures on Wilkie, Fuseli, fresco painting, cartoons, British historical painting and decoration.*
[Manchester] : Cove and Sever, printers, 1844.

“... to be commenced on Monday, March 25th and to be continued on each succeeding Friday and Monday (excepting Good Friday) until the completion of the course.”

HAYDON, Benjamin Robert. *Lectures on Painting and Design.*
Longman, Brown, Green, and Longmans, Paternoster-Row, 1844-46.

8vo. xii, 331, [1]p., including 11 wood-engravings; xvi, 295, [1]p including 2 wood engravings., 3 lithograph plates (1 folding) and 2 folding etched plates. Both volumes have an errata slip.

HAYLEY, William. *An Essay on Sculpture in a series of epistles to John Flaxman, Esq. R.A.*
printed by A. Strahan, for T. Cadell, Jun. and W. Davies, in the Strand. 1800.

4to. xi, [1], 358pp, errata leaf., half-title., frontispiece and 2 plates engraved by Blake.

[ESTC T90413](#)

"Hayley's verse epistle is illustrated with three plates. Two are signed by Blake as the engraver, but both stylistic features and documentary evidence make it certain that he also executed plate 1". Essick 39.

HAYLEY, William. An Essay on Painting, in a poetical epistle to an eminent painter. With notes. To which is added an epistle to a friend, on the death of John Thornton, Esq. and an ode, inscribed to John Howard, Esq; F.R.S. author of "The state of English and foreign prisons." The second edition.

Dublin. printed by Pat Byrne bookseller, stationer &c. no. 35 College Green Dublin. 1781.

8vo. [4], 111, [1] p., *half-title*. "Epistle to a friend, on the death of John Thornton, Esq." and "Ode inscribed to John Howard, Esq. F.R.S." have separate half-title pages but pagination and register are continuous.

[ESTC T90891.](#)

HAYLEY, WILLIAM. An Essay on Painting in two epistles to Mr Romney. Third edition. for J. Dodsley. 1781.

4to. [4], 96pp., *half-title*.

[ESTC T1748.](#)

HAYMAN. Heads, by Hayman and Watteau.

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

HAYNES, F. A Treatise on Portrait Painting from Life. Also, instructions for painting upon photographs. Supplemented with a discourse on art by the same. [Treatises on the fine arts, no. 5.]

George Rowney & Co. 1887.

small 8vo. [2], 72,42, [2]pp., *illustrations*.

Second edition. 72, [42]pp., *illustrations*. 1887.

Third edition. 72, [36]pp., *illustrations*. 1887.

Fourth edition. 72, [28]pp *advert.*, *illustrations*. 1888.

Fifth edition. 72, [36]pp., *illustrations*. c1889?

NB: some records in Worldcat mis-attribute this to the American photographer Frank Jay Haynes.

HAYNES, Joseph (1760-1829)

The latter part of his life spent in Shrewsbury and Chester, working as a drawing

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

HAYTER, Charles. *Hayter's Compendium*. Determining the natural consanguinity of colours in legitimate order of descent, by the unavoidable consequence of union or mixture of any two approximating predecessors from the three primitives down to their equilateral concentration into palpable shade. The natural contrast to each colour, is its opposite in the scale. Publish'd as the Act directs by Joseph Dickenson, New Bond St. & sold by the author, 16 Buckingham St. Portland Place, 1826.

One sheet. 380 x 280mm.

At head of title: Professor of Perspective to Her Late R.H. the Princess Charlotte of Sax Cobourg./ "This new chromatic scale, alludes to colour only, by mixture of palpable materials, within & among themselves, the effect of light must evidently be produc'd by diluting, or mixing white with them, which duly comprehended, makes the above a systematic datum, both as to the descent of colours to shade or ascent to light." At foot of page, preceding imprint./ Engraved by Thomas Turnbull; after Charles Hayter./ The engraved plate was issued separately from any of Hayter's publications, but presumably around the time of his *New Practical Treatise on the Three Primitive Colours*, 1826.

[Yale Center for British Art](#)

See also: Hayter's diagram of colours in Sinclair, George. *Hortus Ericaeus Woburnensis*, 1825. [Yale Center for British Art](#)

"As so many mistakes and perplexities arise with regard to the colours of plants, the same plant being frequently described under different denominations of colours by different nursery gardeners or draughtsmen, I have added, as an Appendix to the Catalogue, a Diagram of Colours, executed by that able artist Mr. George Hayter."--Introduction. Hayter's letter to the Duke, explaining the color scheme, is printed on pages 39-42 and is accompanied by two color scales containing 132 tints, both finely hand coloured.

HAYTER, Charles. *A New Practical Treatise on the Three Primitive Colours*, assumed as a perfect system of rudimental information simplifying, their universal powers, in regular order of graduation, into colourless darkness when equilaterally concentrated: their variations from one colour to another, by their circular communion: their expansion by the power of light, and their effects under the united influence of light and shade: with some practical rules for reflections, and Sir Isaac Newton's distribution of the colours in the rainbow. Printed for the author, and sold by John Booth, 1826.

4to. 30pp, advert leaf., engraved frontispiece and 5 unnumbered plates (4 hand-coloured). Plate 5 titled "Addenda."

Gilpin to Ruskin, 65.

HAYTER, Charles. A New Practical Treatise on the Three Primitive Colours, assumed as a perfect system of rudimental information simplifying, their universal powers, in regular order of graduation, into colourless darkness when equilaterally concentrated: their variations from one colour to another, by their circular communion: their expansion by the power of light, and their effects under the united influence of light and shade: with some practical rules for reflections, and Sir Isaac Newton's distribution of the colours in the rainbow. J. Innes for the author & J. Booth, 1826.

4to. 30, 27-28pp, 4 leaves of plates.

HAYTER, Charles. A New Practical Treatise on the Three Primitive Colours, assumed as the basis of a perfect system of rudimental information: simplifying, their universal powers, in regular order of gradation into colourness darkness when equilaterally concentrated; their variations from one colour to another, by their circular communion; their expansion by the power of light, and their effects under the united influence of light and shade; with some practical rules for reflections; and Sir Isaac Newton's distribution of the colours in the rainbow, with new diagrams. Second edition, with improvements. Printed for the Author : And sold by John Booth, Duke Street, Portland Place, 1830.

4to. 46pp., frontispiece, and 4 unnumbered leaves of plates.

NGA.

HAYTER, Charles. A handwritten note by Charles Hayter [1761-1835]. The front page reads, "the gift of Charles Hayter esquire author of "Perspective" and written with his own hand and impressed with his seal dated December 23rd 1828". Inside reads; this diagram shows how the three primitive colours produce all other distinguishable colour, by their equilateral intersection- discovered by Charles Hayter December 24th 1824. Which he has named "Ultimation" because it never can be outdone nor undone and was wanting to make the rudimental knowledge of this branch of science complete." 110mm x 90mm. 1828.

In 1828 Hayter published "A New Practical Treatise on the Three Primitive Colours" [1828], and the reference is to a diagram within that work. Ref: Ken Spelman Books.

HAYTER, Charles. An Introduction to Perspective: adapted to the capacities of youth, in a series of pleasing and familiar dialogues, between the author's children: accompanied with illustrative plates, appropriate diagrams, and a sufficiency of practical geometry: to which is added, a compendium of genuine instruction in the art of drawing and painting: the whole comprising a body of information, adapted equally to the simplicity of youth, and to mental maturity.

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

8vo. *viii, 168pp., frontispiece and 14 plates.*

An Introduction to Perspective, Drawing, and Painting, in a series of pleasing and familiar dialogues between the author's children; illustrated by appropriate plates and diagrams, and a sufficiency of practical geometry. And a compendium of genuine instruction, comprising a progressive and complete body of information, carefully adapted for the instruction of females, and suited equally to the simplicity of youth and to mental maturity. Second edition, considerable enlarged and improved.

Published by Black, Parry, and Co. ... sold also by Egerton ... Lindsell ... and by the author, 1815.

8vo. *xi, [5], 197, [3]pp., frontispiece and 17 engraved plates.*

“This edition includes a series of letters and testimonials in support of the bok. There is some additional information on oil painting: the description of the method of painting is considerably more detailed. Hayter mentions Cornelious Varley’s medium and also provides a list of regular canvas sizes from ‘Mr Brown’.” Carlyle, Leslie. *The Artist’s Assistant*, 2001.

An Introduction to Perspective, Drawing, and Painting, in a series of pleasing and familiar dialogues between the author's children; illustrated by appropriate plates and diagrams, and a sufficiency of practical geometry. And a compendium of genuine instruction, comprising a progressive and complete body of information, carefully adapted for the instruction of females, and suited equally to the simplicity of youth and to mental maturity. Third edition, considerable enlarged and improved.

Black, Kingsbury, Parbury, and Allen, [London] : J.F. Dove. 1820.

8vo. *xviii, [2], 263pp., engraved frontispiece and 20 plates (some folding).*

Gilpin to Ruskin, 40.

An Introduction to Perspective, Drawing and Painting, in a series of pleasing and familiar dialogues...comprising a progressive and complete body of information, carefully adapted for the instruction of females, and suited equally to the simplicity of youth and to mental maturity. The fourth edition, considerably enlarged and improved.

Kingsbury, Parbury, and Allen, 1825.

8vo. *xxii, [1], 300pp., frontispiece, 20 + (1) engraved plates.*

“Information on the methods of painting has been added and there is also additional

information on copying a painting and on the preparation of oil. This edition includes Mrs Hooker's (or Miss Greenland's method of painting." Carlyle, Leslie. *The Artist's Assistant*, 2001.

An Introduction to Perspective, Practical Geometry, Drawing and Painting; a new and perfect explanation of the mixture of colours; with full and practical directions for miniature, crayons, and oil painting; in a series of pleasing and familiar dialogues between the author's children, and in epistolary instructions to pupils; properly adapted for the instruction of females, and equally for all professional students. The fifth edition.

Samuel Bagster, 15, Paternoster Row, Printed by Samuel Bagster, Jun., 14, Bartholomew Close), 1832.

8vo. xxvi, [2], 259, [1], [8]pp adverts., *frontispiece, text illustrations and 25 plates (numbered I-XXIII, and 2 unnumbered family groups.*

With additions on geometry, colour and 7 new plates. It also refers to Hayter's new book, *A Treatise on Colours*, and a new section entitled 'To Paint Transparencies' has been added.

An Introduction to Perspective: Practical Geometry, Drawing and Painting: a new and perfect explanation of the mixture of colours, with practical directions for miniature, crayon, and oil painting: in a series of familiar dialogues between the author's children, and letters addressed to his pupils: illustrated with numerous wood engravings, from drawings by John Hayter ..., and coloured plates The sixth edition.

Samuel Bagster and Sons. 1845.

8vo. xiv, [2], 276pp., *frontispiece portrait, 7 plates (5 hand-coloured), and 148 text diagrams.*

The five coloured plates are new to this edition and are produced by Owen Jones. A diagram 'Combination of the Three Primitive Colours', and instructions on its use has been added.

HAYWARD. Glazier and Painter, 26 Bread Street, London. trade-card.

HEATH, [William?]. A Drawing Book (four views of Portsmouth), coloured from drawings by Heath. price 6s. Ackermann 1819 advert at back of Pyne.

HEATH, William. Rustic Sketches.

Pub. Jany 1824 by Thos Mclean 26 Haymarket,

280mm x 370mm. *Engraved title and 6 etched plates, all coloured. Plates numbered, [7], 1-2, [3], 4-6.*

Abbey Life 143. Price One Guinea on the cover. [Yale Center for British Art.](#)

HEATH, William. *Marine Studies.*
Pub. Jan 1824 by Thos. McLean 26 Haymarket.

270mm x 360mm. *Etched coloured title, and 12 oblong scenes on 6 hand coloured etched plates.*

Abbey Life 144. [Yale Center for British Art.](#)

HEATHER, J.F. *An Elementary Treatise on Descriptive Geometry with a theory of shadows and of perspective: extracted from the French of G. Monge. To which is added, a description of the principles and practice of isometrical projection. The whole being intended as an introduction to the application of descriptive geometry to various branches of the arts.*
J. Weale. 1850.

12mo. iv, 137pp., XIV double-page plates, 1 f. catalogue.

[HECKEL, Augustin.] *The Lady's Drawing Book: consisting of about an hundred different sorts of flowers, all drawn after nature, by A. Heckle. With a short introduction to drawing, and directions for mixing and using of colours. Also, several proper and easy examples. The whole adapted to engage the fair sex to a profitable improvement of their leisure-hours.*
Printed for T. Bowles, in St. Paul's Church-Yard, 1753.

oblong 4to. *Title, 4pp text., 24 + 2 hand-coloured plates, some engraved by John June after drawings by Heckle.*

Title, 1f directions to be observed in drawing, (p3) directions how to mix the colours, (p4) index. Plates hand numbered in ink top right hand corner. 1-4 (25 Jan 1753), 5-6 (nov 1753), 7 (undated), 8 (1 Aug 1753), 9 (undated), 10-11 (1 Aug 753), 12 (25 Jan 1753), 13 (20 March 1753), 14-15 (25 Jan 1753), 16 (20 March 1753), 17 (25 Jan 1753), 18 (20 March 1753), 19-23 (1 Sept 1753), 24 (20 March 1753), 25 (25 March 1753), 26 (26 March 1753).

[ESTC t117565:](#)

One of the most elusive of eighteenth century flower painting books, with beautiful hand-coloured plates engraved by John June after drawings by Heckle. It was first issued by T. Bowles c1753 under the title *The Lady's Drawing Book*...adapted to engage the fair sex to a profitable improvement of their leisure-hours. Now leisure-hours no more, the volume being recommended for ladies' improvement in needle-work. All versions of this work are rare, although not unique as suggested for the

Plesch copy (there are copies of the first edition in the BL and DeWint).

Augustin Heckel (1690-1770) “was born into a family of goldsmiths in Augsburg and spent his career in London where he worked as a painter, engraver and designer. He moved to Richmond in 1746 and lived on the edge of Richmond Park. His career as a gold chaser and jeweller also led him to produce drawings and prints of Rococo ornaments, Chinese landscapes ([Yale Center for British Art](#)), and paintings and gouaches of flowers. The latter were used in books of patterns for needlework, such as Robert Sayer’s *The Florist* (1759) and Thomas Bowles’s *The Lady’s Drawing Book* (1753).” Ref: Libson & Yarker Ltd.

[HECKEL, Augustin]. *Bowle's Drawing Book for Ladies; or complete florist: being an extensive and curious collection of the most beautiful flowers, all drawn after nature by A. Heckle. With a short introduction to drawing, and directions for mixing and using of colours. Also several proper and easy examples. The whole adapted for the improvement of ladies in needle-work.*

Printed for Carington Bowles, in St. Paul's Church Yard. 1764.

oblong folio. Letterpress title, [4]pp., 24 plates (20 hand-coloured, 3 part coloured, 1 uncoloured). Some plates signed: A.H. delin.

[HECKLE, Augustin]. *Bowle's Drawing Book for Ladies; or complete florist: being an extensive and curious collection of the most beautiful flowers, all drawn after nature by A. Heckle. With a short introduction to drawing, and directions for mixing and using of colours. Also several proper and easy examples. The whole adapted for the improvement of ladies in needle-work.*

Printed for the proprietor Carington Bowles, at his map and Print Warehouse, No. 69, St. Paul's Church Yard, 1785.

oblong folio. Letterpress title, [4]pp., 24 plates (20 hand-coloured, 3 part coloured, 1 uncoloured). Some plates signed: A.H. delin.

[ESTC T117556](#), BL.

[HECKEL, Augustin]. *Bowle's Drawing Book for Ladies; or complete florist: being an extensive and curious collection of the most beautiful flowers, all drawn after nature by A. Heckle. With a short introduction to drawing, and directions for mixing and using of colours. Also several proper and easy examples. The whole adapted for the improvement of ladies in needle-work.*

Printed for the Proprietor Carington Bowles, at his Map and Print Warehouse, No. 69, St. Paul's Church Yard., 1790.

oblong folio. Letterpress title, [4]pp., 24 plates (20 hand-coloured, 3 part coloured, 1 uncoloured). Some plates signed: A.H. delin.

[HECKEL, Augustin]. The Florist: Or, an extensive and curious collection of flowers, for the imitation of young ladies, either in drawing, or in needle-work. 5 + (3)pp., 24 coloured plates. J. Bowles & Son. 1759.

oblong folio. 5, [3]pp., 24 coloured plates. "Drawn and engraved by the famous B. Boitard and other masters."

[ESTC N18592](#): MB only (lacking final plate) and noting only 2pp text. Hunt library also have a defective copy. FirstSearch records [Yale Center for British Art](#), Winterthur.

"Where may be had, useful and ingenious amusement for young ladies; or, The art of jappanning improved and made easy. Being a collection of very elegant designs, in a vast variety of instances, for decorating cabinets, toilets, screen, or other pieces of useful or ornamental furniture. Drawn and engraved by the famous B. Boitard, and other masters. With directions for laying the ground of varnish, arranging the figures, and going through the whole process, till the work is compleated with the last varnish." (After imprint).

[HECKEL, Augustin]. A. [Flower [Four] arrangements in baskets] . Printed for T. Bowles in St Pauls Church Yard. 1755.

4to. 4 hand-coloured plates, engraved by June after drawings by "A.H." "Published according to act of Parliament 1st January 1755."

Bridson C227, Dunthorne, 48 "seen once bound in with Furber's *Twelve Months of Flowers*."

[HECKEL, Augustin]. ["Six prints, being a select collection of the most beautiful flowers in baskets, drawn after nature, by A. Heckell; intended , either for ornament, or for the improvement of ladies in drawing or needle-work."] 6 plates. R. Sayer. c1760.

Bridson C267

HENDERSON, Peter Charles. The Seasons, or Flower Garden: being a selection of the most beautiful flowers that blossom at the four seasons of the year, Spring, Summer, Autumn, Winter. The whole carefully drawn from nature. With a description of each flower. Together with: a Treatise: or, instructions for drawing and painting flowers, with general observations on the art.

Published as the act directs, by R. Ackermann, Repository of Arts, Strand. Printed by G. Hayden, Brydges Street, Covent Garden., 1806-1807.

4to.

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

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

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

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

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

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

The plates represent 6 flowers for each season. Title for second part on added title-page. A treatise, or instructions for drawing and painting flowers, with general observations on the art / by P. Henderson.

Dunthorne, 126.

Advertised in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann, at 2l.2s boards, and similarly at the back of the second edition of Cawse's "Introduction to the Art of Painting", 1829.

HENDERSON, Peter Charles. Pomona, being a selection of choice fruit, the whole carefully drawn from nature.

Published as the act directs, by R. Ackermann, Repository of Arts, Strand. Printed by G. Hayden, Brydges Street, Covent Garden., 1808- [1809].

folio. 7, [1], 4pp., 10 coloured plates.

Dunthorne, 127. Watermarked Whatman 1807.

Advertised in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann, at 1l.1s boards.

HENDRIE, Robert. Two Letters to an Amateur, or Young Artist, on Pictorial Colour and Effect, and the means of producing them.

Simpin, Marshall and Co. 1842.

8vo. [4], 80pp.

HENDRIE, Robert (trans. and ed.) An Essay upon Various Arts, in three books, by Theophilus, called also Rugerus, priest and monk, forming an encyclopaedia of Christian art of the eleventh century.

John Murray, 1847.

8vo. li [i], 447, [1]pp, 16pp publisher's catalogue, 2 chromolithograph plates. Latin text with English translation, preface and notes.

HENEKIN, Simon. Carver and Gilder in Edward Street, opposite Broad Street, Soho. Trade card in BM, reproduced Ayres p.142.

HERDMAN, William Gawin. A Treatise on the Curvilinear Perspective of Nature: and its Applicability to Art.

John Weale. 1853.

8vo. vi, [2], 118pp., 27 large multi-folding plates (several printed with an additional tint).

The author also published Ancient Liverpool; and A Folio of Continental Sketches.

"Curvilinear perspective was not championed in a thorough-going way until the middle years of the nineteenth century, when the Liverpool artist and amateur astronomer, William Herdman, began to make topographical drawings according to curvilinear principles". M. Kemp, The Science of Art pp247-248.

HERDMAN, William Gawin. Thoughts on Speculative Cosmology and the Principles of Art. [Liverpool, A. & D. Russell]. Subscriber's Copy. [1869].

8vo. viii, 240pp.

Philosophical and quasi-scientific considerations of astronomy, geology, natural history, evolution, theology, time and space by the noted Liverpool artist; Part II is a more practical essay on painting - technique, taste, and collecting - while Part III reverts to ever more mystical cosmological speculations. FirstSearch records five copies in America, but none in the UK or Europe. A regularly published edition was produced by Longmans the following year.

HERKOMER, Hubert. Etching and Mezzotint Engraving: letters delivered at Oxford. Macmillan & Co. 1892.

8vo. vii, 107pp., 13 plates including original etchings and a "spongotype".

HERMES, Wilhelm. Easy Lessons in cottage and landscape scenery.
Myers. c1850.

oblong 8vo. [2], text., 30 lithograph plates of German scenery.

HERMES, Wilhelm. Studies of Trees.
Berlin and London. n.d. c1850.

oblong 4to. 1f., 30 lithograph plates., advert leaf.

HERMES, Wilhelm. Studies of Animals.
Berlin and London. n.d. c1850.

small oblong 4to. *In Five Parts. Decorative title-page with text on the verso, 30 lithograph plates, advert leaf.*

HERMES, Wilhelm. Introduction to the Study of the Human Form. For the Use of Beginners.
In Five Parts.
A & S Joseph, Myers & Co. c1850.

oblong 8vo. *Decorative title-page and 30 lithographed plates.*

HERMES, Wilhelm. William Hermes album drawing copies.
Joseph, Myers & Co., 144, Leadenhall Street, London, E.C., 1850s.

4to. 24 plates (of figures). *Some plates signed: Lith. Druck u Verlag v. Wilh. Hermes in Berlin.*

[Yale Center for British Art.](#)

HERMES, Wilhelm. W. Hermes's Drawing Instructor. A collection of examples for advanced students.
Berlin, 1860.

oblong 8vo. *Nos. 1-80.*

HERMES, Wilhelm. W. Hermes' First Book of Drawing Lessons for the use of beginners. In five parts. (W. Hermes' Progressive Drawing School. part 6-242.). Berlin, 1860.

oblong 8vo.

HERMES, Wilhelm. Pencil Drawing Book for 1860. A series of first studies for the use of beginners. J. Barnard & Son. 1860.

small oblong 4to. *16 lithographs, 9-12 signed WH.*

Ref: Gilpin to Ruskin, 51.

HERMES, Wilhelm. W. Hermes' Chequer Drawing Copies for young beginners. 1861.

HERMES, Wilhelm. William Hermes' Systematic Drawing School. Published by William Hermes, Berlin, 1863.

oblong 8vo. *22 "lessons" bound together in this one book. 171, 172, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 173, 174, 175, 176, 177, 178, 247, 248, 249, 250. each lesson appears to be of approximately 6 pages, some with one illustration, some with 2.*

See also: Album Fur Zeichner Von Wilhelm Hermes. 26 loose engravings of men and women by William Hermes. Published by Koptfe. c1870.

HERMES, Wilhelm. William Hermes' Progressive Drawing School. Berlin, William Hermes. c1880

4to. Each plate has signature: Lith. Druck u. Verlag v. Wilh. Hermes in Berlin.

HERMANN, Felix. Painting on Glass and Porcelain and Enamel Painting. A complete introduction to the preparation of all the colours and fluxes used for painting on glass, porcelain, enamel, faience and stoneware, the colour pastes and coloured glasses, together with a minute description of the firing of colours and enamels. Translated by Charles Salter. Second edition, greatly enlarged. Published by Scott, Greenwood & Co., 1897.

8vo. *vii, 300, 32pp adverts., 18 text figures.*

HEWLETT, James. Bath drawing master

HIBBERT, John. Trade card of J Hibbert, engraver at 13 Chapel Row, Bath; text within ornamental frame with three putti, one holding a musical sheet while the other two hold a book of drawings; the other side of the card showing text on a large rock with a figure and two cows walking away from the viewer to the right. 1798

Side with the putti in stipple and etching, printed in red; side with landscape in aquatint, printed in brown. Lettered below the image with production details: "F. Bartolozzi invt / J. Hibbert sc". 78mm x 122m.

BM: D,2.3209

HIBBERT, William. Bath drawing master., father of above.

HICKS, George Elgar. A Guide to Figure Drawing.
George Rowney and Co. 1853.

small 8vo. x, [1], 12-44pp., tinted lithograph frontispiece and 10 plates (6 tinted lithographs).

Third edition. 47pp., frontispiece and 10 unnumbered plates.
George Rowney & Co., 1869.

Fifth edition. 47pp., frontispiece and 10 unnumbered plates.
George Rowney & Co., c1870.

Sixth edition. 47pp., frontispiece and 10 unnumbered plates.
George Rowney & Co., c1875.

Eighth edition. 47pp., frontispiece and 10 unnumbered plates.
George Rowney & Co., c1879.

Ninth edition. 47pp., frontispiece and 10 unnumbered plates.
George Rowney & Co., 1879.

Eleventh edition. 47pp., frontispiece and 10 unnumbered plates.
George Rowney & Co., 1880's.

Twelfth edition. 47pp., frontispiece and 10 unnumbered plates.
George Rowney & Co., 1890.

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

the art of house painting, graining and marbling.
Thomas Kelly. 1841.

4to. *vi, 233pp., 30 hand painted plates.*

HIGHMORE, Anthony. portrait painter and drawing master, Fenchurch Street.

HIGHMORE, Joseph. A Critical Examination of those two paintings on the cieling [sic] of the Banqueting-house at Whitehall: in which architecture is introduced, so far as relates to the perspective; ... Written many years since; but now first published. By J. Highmore. printed for J. Nourse 1754.

4to. *[4], viii, 15, [1]p., half-title., plate.*

[ESTC T34422](#)

HIGHMORE, Joseph. The Practice of Perspective, on the principles of Dr. Brook Taylor: in a series of examples, from the most simple, and easy, to the most complicated, and difficult cases. In the course of which, his method is compared with those of some, of the most celebrated writers, before him, on the subject. Written many years since, but now first published, by Joseph Highmore. printed for A. Millar, and J. Nourse, in the Strand. 1763.

4to. *xvi, 129, [1]p., half-titles., 50 plates.*

[ESTC T149795](#)

HILL, Alexander. Alexander Hill, 50 Princes St, Edinburgh 1828-1840 as bookseller, stationer and artists' colourman, 67 Princes St 1839-1866 (until 1846 as publisher, colourman and printer to the Royal Scottish Academy, and from 1846 as printseller and publisher to the Queen and R.S. Academy).

ref: British artists' suppliers, 1650-1950.

HILLIARD, Nicholas. A Treatise... 1598.
Hazen 2560, notes a 1624 manuscript version, now in University of Edinburgh Library. The first full text appeared in Walpole Society vol I.

HILLS, Robert. Etchings of Animals. 11 parts in 3 volumes. 433 copper-plates.

Vol I. Cattle. 200 figures on 105 plates.

Dogs. 55 figures on 25 plates
Pigs. 36 figures on 16 plates

Vol II. Sheep. 100 (on 44)
Asses. 79 (on 45)
Cattle in Groups. 95 (on 54)

Vol III.
Fallow Deer. 80 (on 53)
Red Deer. 68 (on 45)
Roebucks. 13 (on 9)
Goats. 8 (on 4)
Horses. 49 (on 33).

folio. London. [1797] - 1816.

Between 1798 and 1817 Hills published 780 etchings of animals, the earliest being dated 1797. The price of the whole series was £40. The various series include cattle, sheep, goats, dogs, fallow deer, red deer, roebucks, horses, asses, mules and pigs. They were intended as "rudiments of drawing and groups for the embellishment of landscape" - Long, B.S. 'Robert Hills', in Walker's Quarterly, no. 12, July, 1923

HILLS, Robert. Etchings of Asses, and Mules [and Horses],
1798-1801.

Etched pictorial title, 79 etching on 43 sheets, [and 12 plates of horses, with 19 etchings].

Forum Auctions, 2022.

HILLS, Robert. Etchings of Cattle, comprising Rudiments of drawing and groups for the embellishment of landscape. 207 plates, including title, on 91ff.

with...

Cattle in Groups. 91 plates, including title on 67ff.

with...

Etchings of Sheep. 102 plates including title on 46ff.

with...

Etchings of Dogs. 55 plates including title, on 25ff.

with...

Etchings of Goats. 8 plates including title on 4ff

with...

Etchings of Swine. 36 plates including title on 16ff.
6 vols bound in 4. 319 etched plates.

large folio. The Author. 1806-1817.

Ref: Marlborough (Catalogue 83) 1978

HILLS, Robert. Etchings of Sheep from Nature. 101 plates on 45ff, including the title.
R. Hills variously dated 1798-1817. Weinreb 1978.

HILLS, Robert. Cattle in groups for the embellishment of landscape. Drawn from nature and etched. 111 plates on 57ff, including title.
R. Hills. Dated 1798-1817. Weinreb 1978.

HILLS, Robert. Etchings of Horses. 48 plates on 33ff, including title.
R. Hills. Dated 1801-1817. Weinreb 1978.

HILLS, Robert. Elements of Cattle, comprising rudiments of drawing and groups for the embellishment of landscape. Engraved portrait, engraved title, and 199 engravings on 104 plates.
folio. London. 1806-09.

HILLS, Robert. Etchings of Red Deer. A series of 52 plates of red deer with an engraved titlepage dated 1813. The plates however are dated between 1802 and 1816. Hills is known to have issued some 780 individual plates of various animals between 1798 and 1817. The present work appears to be a collected edition of his engravings of red deer. Bound, and possibly issued, with "Fallow deer" by the same artist.

Durham University Library

HINCKESMAN's Imperial Ladies Pocket Book for the Year (London), 1804. The Pocket Book contained essays entitled: 'Fundamental Rules to be Observed While Painting with Directions, and How to Judge of Such Pieces as Are Executed after the Best Manner', and 'Directions for Drawing'.

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

HOARE, Prince (editor). The Artist; a collection of essays, relative to painting, poetry, sculpture, architecture, the drama, discoveries of science, and various other subjects.
London: published by John Murray [and others]. 1807.

4to. Twenty one parts in one volume. *xvi, 15, [1], 16, 18, 18, 16, 18, 26, 16, 16, 16,*

18, 18, 16, 20, 23, [1], 15, [1], 16, 20, 17, [1], 16, 20pp., half-title.

Prince Hoare's periodical was also associated with a number of Royal Academicians, including Northcote. In its first number it called for a Government commissioned painting of Trafalgar, selected by public competition.

In 1809 a further 20 essays were published. Prince Hoare was satirised by William Blake in his Notebook, as the "trembling Hare [who] sits on his weekly paper / on which he used to dance, & sport & caper." 'Hare' is an allusion (cf: Romeo and Juliet, II.iv) to a whore. "Blake's Hoare had printed in the Artist for 6 June 1807 a puff for Stothard's painting of the Canterbury Pilgrims, the idea for which, Blake believed, was stolen from Blake's design of the same subject; Blake's point is that Hoare is a stale go-between, a pander for prostituted ideas." ref: Bentley Jnr, G.E. The Freaks of Learning. 1982.

HOARE, Prince. An Inquiry into the Requisite Cultivation and Present State of the Arts of Design in England.

Richard Phillips. 1806.

8vo. [4], xxiii, [1], 270pp., advert leaf., engraved frontispiece by Blake.

"the frontispiece [is] engraved in outline with touches of stipple by Blake after the painting of 'Theory' personified in the Royal Academy, London, by Sir Joshua Reynolds. Given Blake's harsh criticism in his annotations of c.1808 to Reynold's Discourses, he must have brought a certain detachment to this commission, particularly since Hoare praises Reynolds in this treatise." Essick 47.

HOARE, Prince. Epochs of the Arts: including Hints on the Use and Progress of Painting and Sculpture in Great Britain.

for John Murray. 1813

8vo. xxxv, [1], 365,[2], 60pp Appendix.

Ken Spelman (2011). Author's corrected copy for an unpublished 2nd edition, but very minor notes and no signature.

HOBBS, James R. The Picture Collector's Manual, adapted to the professional man, and the amateur.

T. and W. Boone. 1849.

8vo. Two volumes. xxii, 508pp; [4], 640pp. Double column text.

“Hobbes' listing of imitators and copyists is the first serious work of its kind. It is divided into such interesting categories as allegory, architectural and perspective views, caricatures, fairs and festivals, hunting pieces, landscap missals, shipping, sea pieces, etc. Volume Two is his list of "scholars, imitators and copyists of the various masters" with (occasionally acerbic) comments, together with a classification of subjects.” Ref: The Bookpress, 2022.

HOCKETT, Richard. Richd. Hockett Oil Man: [London] : At the Grand Duke of Tuscany's Arms agst. Cecill Street in the Strand, London, [ca. 1730?]. Etching. plate mark 91 x 121 mm.
Yale: Folio 75 H67 800 v.1

HODGE, Henry. Linear Perspective: designed especially for those who are preparing for the second grade examination of the Science and Art Department.
William Collins, Sons, and Company. [1872].

4to. *68pp., text diagrams.*

Third edition, enlarged. [1876]. *86pp., illustrations.*
Fifth edition, revised and enlarged. 1894. *118pp., illustrations*
Fourteenth edition also recorded.

HODGSON, Edward. Irish drawing master who practised in London.

HODGSON, Thomas. An Essay on the Origin and Progress of Stereotype Printing: including a description of the various processes.
Newcastle, S. Hodgson, 1820.

8vo. *xii, 178pp., 8pp of specimens.*

HODGSON, Orlando. Hodgson's Drawing Book, No 7.
London: 10, Cloth Fair, West Smithfield. Two Pence. c1840.

65mm x 108mm. A suite of 4 topographical plates (2 coloured), stitched as issued in original pale yellow printed wrappers. The rear wrapper lists 16 parts, none of which are recorded in FirstSearch. This is Number 7, “Buildings... Carlton Palace &c.”

HODGSON AND CO. (pub). Polyorama or Endless Changes of Landscape.
Hodgson and Co. 1824.

16 coloured lithographs, each 170mm x 75mm., mounted on card, in a slip-case with coloured engraved label. The scenes are English scenery.

Gilpin to Ruskin, 79.

HODGKIN, Charles. Trade card of Charles Hodgkin, oil & colourmen, at No.21, Old City Chambers, London; Royal coat of arms at the centre, with three vignettes at each side of the text; on the left a ship, barrel and jar of colour and oil, and a bridge; on the right a windmill, small temple, and greenhouse. Etching and engraving. 110mm x 156mm.

BM: Heal,89.75

HODSON, James Shirley. An Historical and Practical Guide to Art Illustration in connection with books, periodicals, and general decoration : with numerous specimens of the various methods.

Sampson, Low, Marston, Searle & Rivington, 1884.

8vo. *viii, 224pp, [12], 32pp adverts., 24 plates (one folded).*

HODSON, James Shirley. On the Preparation of Drawings for Photographic Reproduction [A paper read ... before the Society of Arts, April 7, 1886].

Unwin Bros. 1886?

12mo. *xxi pp.*

HODSON, Thomas, & John Dougall. The Cabinet of the Arts; being a new and universal drawing book, forming a complete system of drawing, painting in all its branches, etching, engraving, perspective... displaying in the most familiar manner the whole rudiments of imitation, design, disposition, invention & deception. Illustrated with upwards of sixty elegant engravings. To which is added an appendix containing several curious and useful miscellaneous articles by T. Hodson & I. Dougall (etc).

T. Ostell, Avemaria Lane. 1804-05.

4to. *vii, 367pp., 67 plates (line-engravings, soft ground etchings, aquatints).*

Abbey, Life 145. Dunthorne, 135.

HODSON, Thomas, & John Dougall. The Cabinet of the Arts; being a new and universal drawing book...

T. Ostell. 1804-06.

4to. *Engraved title, 4ff., 367pp., 105 engraved plates (44 hand-coloured).*

Marlborough Rare Books Cat 46. Catalogued as a trial proof for a second edition.

With 61 of the 65 uncoloured plates from the 1st edition and 44 new hand coloured plates. Bound in contemporary tree calf.

HODSON, Thomas, & John Dougall. The Cabinet of the Arts; being a new and universal drawing book, forming a complete system of drawing, painting in all its branches, etching, engraving, perspective... displaying in the most familiar manner the whole rudiments of imitation, design, disposition, invention & surveying. Illustrated with one hundred and thirty elegant engravings. Edited by J. Dougall. Second edition with additions. published by R. Ackermann, 101 Strand. 1821.

4to. Two volumes. *Engraved frontispiece, engraved title with vignette, pp. iii, 384, [4] index; engraved frontispiece, engraved title illustration, 127 plates (numbered 122 - 7 numbers are duplicated) of which 31 are coloured.*

Abbey, Life 146, watermarked 1817.

HOGARTH, William. The Analysis of Beauty: written with a view of fixing the fluctuating ideas of taste.

Printed by J. Reeves for the author, and sold by him at his house in Leicester-Fields, 1753.

4to. *xxii, [4], 153, [5]pp., [2] folded leaves of plates.*

[ESTC T2690](#)

With a final leaf (p. [157-158]) containing "Figures referr'd to in the book." This was printed shortly after some copies were distributed to subscribers; an advertisement in the Public advertiser, 17 December 1753, states: "Those gentlemen who subscribed for the above work, and have already received it, are desired to send to the author for an additional leaf, which is intended for the more easy finding such passages in the book, as relate to the figures in the prints." The leaf is found bound in various places in the book, not always at the end.

According to Paulson, p. 220, "The prints were first distributed to subscribers or sold separately around the date given in the publication line" (i.e. about 5 March 1753). The subscription ticket and various advertisements for the work state that the prints are "fit to frame for furniture"; if the prints were so treated, the copy they were intended to accompany will not contain the plates, though they were clearly intended to be issued with the book. Paulson also states: "All the subscribers copies of the book I have seen lack the folded-in plates" (noting one exception, Horace Walpole's copy); he does not indicate how many or which copies he has seen.

A print, "Columbus breaking the egg," was used as the subscription ticket for the work; either the ticket or a later state of the print, with the subscription information removed and a publication line added (1 December 1753), is found as a frontispiece in some copies, though there is no evidence for the statement by Burke (p. ix) that the later state was "usually bound as a frontispiece".

For a discussion of the issues of the plates, see the edition of this book prepared by Joseph Burke (Oxford, 1955), the facsimile edition with an introduction by Richard Woodfield (London, 1974), and Ronald Paulson's *Hogarth's Graphic Works* (London: The Print Room, 1989).

HOGARTH, William. *Zergliederung der Schönheit, die schwankenden Begriffe von dem Geschmack festzusetzen*, geschrieben von Wilhelm Hogarth. Aus dem Englischen übersetzt von C. Mylius.

bey Andreas Linde, und in Hannover bey J. W. Schmidt. 1754.

4to. [14], 18, x, 129, [3]pp., 2 folded plates.

[ESTC T149588](#)

Translated by Christlob Mylius, in consultation with Hogarth. Printed, despite physical appearances, by a German printer in London (see London 'books'?, by Bernhard Fabian, *Factotum*, no.4, pp.19-20). The second German edition, was printed in Berlin and Potsdam, C.F. Voss. 1754.

HOGARTH, William. A ten page contemporary review of *The Analysis of Beauty*, published in *The Monthly Review*, Vol X, February 1754.

8vo. Printed for R. Griffiths. 1754.

This was one of the earliest reviews to appear, following the publication of Hogarth's work in December the previous year. The index of contributors to the *Monthly Review*, published in 1934, records the reviewer as being William Rose, one of the co-founders of the periodical, and a neighbour of Hogarth in Chiswick. He concludes that "Mr Hogarth has treated his subject with great accuracy, and in a manner entirely new; has thrown out several curious hints, which may be of no small service to painters and statuaries, &c. has fairly over-thrown some long-received and deeply-rooted opinions; and that his essay may be read with considerable advantages by all who are desirous of acquiring a perfect knowledge of the elegant and beautiful, in artificial as well as natural forms."

HOGARTH, William. *The Analysis of Beauty: written with a view of fixing the fluctuating ideas of taste*. A new edition.

printed by W. Strahan, for Mrs. Hogarth, and sold by her at her house in Leicester-Fields, 1772.

4to. xxi, [3], 153, [3]pp., 2 folded leaves of plates.

[ESTC T162624](#)

The leaf coming after the contents leaf contains the 'Figures referred to in the book',

which has on its verso an explanation on locating the figures in the book; a variant has this leaf entitled 'Figures referr'd to in the book' without the explanation. Issued with a new title-page, but the errata uncorrected in the text.

HOGARTH, William. *The Analysis of Beauty*: written with a view of fixing the fluctuating ideas of taste.
printed for Samuel Bagster, 1791?

8vo. vii, xxx, [1], 34-240, 24pp., half-title.

[ESTC N66988](#) Note: Sometimes dated [1791] or [1794], but published in 1810 (see below).

HOGARTH, William. *Hogarth's dedicatio* : written for *A history of the arts &c.* which he intended publishing as a supplement to the *Analysis of beauty*, copied from his manuscript in the possession of Samuel Ireland.
[London]: [publisher not identified], published March 1798.

Caption title. Body of the text begins: The no dedication. Not dedicated to any prince in Christendom for fear it might be thought an idle piece of arrogance. Not dedicated to any man of quality, for feat it might be thought too assuming. Not dedicated to any learned body of men, as either of the universitys, or the Royal Society, for fear it might be thought an uncommon piece of vanity. Nor dedicated to any one particular friend for dear of offending another. Therefore dedicated to nobody, but if for once we may spppose nobody to be every body, as every body is often said to be nobody, then is this work dedicated to every body. By their most humble and devoted [signed] W. Hogarth.

[Yale Center for British Art](#)

HOGARTH, William. *The Analysis of Beauty*. Written with a view of fixing the fluctuating ideas of taste. Illustrated by engravings. A new edition, printed verbatim from the original work, the pages of which are here retained.
Published by R. Scholey. 1810.

large 8vo. [40], [144]pp., 2 engraved plates.

HOGARTH, William. *The Analysis of Beauty*. Written with a view of fixing the fluctuating ideas of taste.
Samual Bagster, 1810?

This was published with: *Rules for Drawing Caricaturas: with an essay on comic painting*, by Francis Grose. Each part has its own title-page and pagination. Some-

times dated [1791] or [1794], but published in 1810. The two large folding plates were issued separately, bound in original boards with marbled spine and printed paper label noting that the letter press was separately published. (Ken Spelman Books).

HOGARTH, William. Manuscript translation from *L'Art de Peindre*, between 1761 and 1764. Two page English-language translations from an anonymous critical essay on French author Claude-Henri Watelet and from Watelet's *L'Art de Peindre* (1760). The original texts appear in the 1761 Amsterdam edition of *L'Art de Peindre*.

[Illinois Library](#)

HOLLAND, Compton. The Booke of the Art of Drawing according to ye order of Albert Durer, Jean Cosyijn, and other Excellent Picture-Makers describing ye true proportions of men, women and children.
printed by Compton Holland c1620.

oblong 4to. Known only from the engraved title page, which is signed: Ioh[ann]es Rotenhamer[us] pinxit· Francisco De Laram sculpsit· Compton Holland excudit.

This is a digest of the principles enunciated by Durer in. *Buch zu menschlichen Proportion*, and *La Vraie Science de la Portraiture*, by Jean Cousin. "A volume of the most excessive rarity", it contains plates by Delaram and the imprint of Compton Holland. Published between 1616-20. Rostenberg p.19. Hind II 233-34.
oblong 4to.

[ESTC S123167](#), recording the title-page only at BL and also a title-page at HN.

[HOLLAND, Compton., pirated by Jenner, Thomas.] A Book of Drawing, limning, vvashing or colouring of mapps and prints. Or, The young-mans time well spent. in which, he hath the ground-work to make him fit for doing any thing by hand, when hee is able to draw well. By the use of this work, you may draw all parts of a man, leggs, armes, hands and feet, severally and together. And directions for birds, beasts, landskips, ships, and the like. Moreover you may learn by this tract, to make all sorts of colours; and to grinde and lay them: and to make colours out of colours: and to make gold and silver to write with How also to daiper and shadow things, and to heighten them, to stand off: to deepen them, and to make them glister. Very usefull for all handicrafts, and ingenuous gentleman, and youths.
printed by James and Joseph Moxon, for Thomas Jenner; and are to be sold at his shop, at the south entrance of the Royal Exchange. 1647.

folio. 2, [1], 3-16pp., 19 illustrations (including 17 engravings with text on the reverse).

[ESTC R178984](#), Harvard, Library Company of Philadelphia.

[Yale Center for British Art](#)

See also: JENNER, Thomas. Books printed and sold by Thomas Jenner... (in Anon. A Book of the Names of all Parishes, 1662). BL (maps), Harvard. [Griffiths]

[HOLLAND, Compton., pirated by Jenner, Thomas.] A Book of Drawing, limning, vvashing or colouring of maps and prints: and the art of painting, with the names and mixtures of colours used by the picture-drawers. Or, The young-mans time well spent. In which, he hath the ground-work to make him fit for doing anything by hand, when he is able to draw well. By the use of this work, you may draw all parts of a man, leggs, armes, hands and feet, severally, and together. And directions for birds, beasts, landskips, ships, and the like. Moreover, you may learn by this tract, to make all sorts of colours; and to grinde and lay them: and to make colours out of colours: and to make gold and silver to write with. How also to diaper and shadow things, and to heighthen them, to stand off: to deepen them, and make them glitter. In this book you have the necessary instruments for drawing, and the use of them, and how t make artificiall pastels to draw withall. Very usefull for all handicrafts, and ingenuous gentlemen and youths. By hammer and hand all arts doe stand. printed by M. Simmens, for Thomas Jenner; and are to be sold at his shop, at the south entrance of the Royal Exchange. 1652.

folio. [2], 40pp., twenty full page engravings, on the recto of each sheet, with letter-press text on the verso. The engravings are pulls of the original plates by Deleram, and have been adapted from Durer's Vier Bucher von Menschlicher Proprtion, Jean Cousin's La Vraye Science de la Pourtraicture, and the designs of an early 17th century drawing book by Bloemart. The book is prefaced by a fine engraving of Durer by Francisco Delaram after a portrait by Rotenhamer, and the plate detailing hands is signed Vaughan, presumably the engraver Robert Vaughan. [ref Ken Spelman copy sold in 1998].

[ESTC R17980](#), NLS, Oxford; Huntington, [Library of Congress](#), Yale, also NGA.

Second edition under this title being a revised version of Compton Holland's Booke of the Art of Drawing, c1620. Martin Hardie lists this under Alexander Browne. Leona Rostenberg also notes this, p.48, saying that it was published by Robert Walton, and circulated by Jenner in 1652, price one-shilling. Rostenberg p31, thinks that Jenner probably pirated this work, as there is no record of his having a right to it. It has pulls of the original plates by Delaram, and was re-issued in 1660 and 1666. A copy apparently cost sixteen pence, the price paid by Robert Hooke, who was among the enthusiastic customers to seek the refurbished text. [a copy of the 1666 edition sold for 3-0d in the sale of Hooke's library in 1703]. Other editions 1660 (J663 see Albert Durer) and 1666 (J664 see Albert Durer) [text numbered 1-20, the alternate pages containing the illustrations being unnumbered]. The addition of colouring maps is important. See note under Jenner. Lucas 8; Levis p.25.

One of the most important additions in the 1647/1652 publication was the prominence

given to the trade in maps and prints, a fact which most probably explains the books re-appearance at this date. Jenner was the first print dealer since Sudbury and Humble who carried a large stock of maps and topographical engravings. He heralds the new and succeeding

generations of dealers in the graphic arts who were to feature maps as one of their distinctive specialties, a interest he had announced in 1645 with his own publication, *A New Book of Mapps*. Jenner was also evidently keen to promote the interest in the graphic arts, for in 1657 again with Simmons he published Serlio's *A Book of Perspective and Geometry*, as well as re-issuing a number of other Deleram plates adapted from the *Book of Birds and Beasts, Fruit and Flowers &c.* (1653 and 1656)

In this form the work was re-issued in 1656, 1660, and 1666, after which Jenner's stock was taken over by John Garrett who continued its publication under the title *Albert Durer Revived*, (1679, 1680, 1685, and 1698).

[HOLLAND, Compton., pirated by Jenner, Thomas.] *A Book of Drawing, limning, washing or colouring of maps and prints and the art of painting, with the names and mixtures of colours used by the picture-drawers. Or, the young-mans time well spent. In which he hath the ground-work to make him ... draw well. By use of this work, you may draw all parts of a man, ... And directions for birds, ... and the like. Moreover grounds to lay silver or gold upon; ... or to limne withall upon vellum, parchment, or paper, ... How also to diaper and shadow things...* printed by M[ary]. Simmons, for Thomas Jenner; and are to be sold at his shop. 1656.

folio. [2], 20ff., illustrations., the leaves are numbered on the verso. Folio 12 is misnumbered '10'.

[ESTC R17300](#), National Trust.

[HOLLAND, Compton., pirated by Jenner, Thomas.] *A Book of Drawing, limning, vvashing or colouring of maps and prints: and the art of painting, with the names and mixtures of colours used by the picture-drawers. Or, The young-mans time well spent. In which he hath the ground-work to make him fit for doing any thing by hand, when he is able to draw well. By the use of this work, you may draw all parts of a man, leggs, armes, hands and feet, severally, and together. And directions for birds, beasts, landskips, ships, and the like. Moreover, grounds to lay silver or gold upon; and how silver or gold shall be laid or limned upon size; and the way to temper gold and silver, and other mettalls, and divers kinds of colours to write, or to limne withall upon vellum, parchment, or paper, and how to lay them upon the work which thou intendest to make; and how to varnish it when thou hast done. How also to diaper and shadow things, and to heighten them, to stand off: to deepen them, and make them glister. In this book you have the necessary instruments for drawing, and the use of them; and how to make artificiall pastiles to draw withall. Very usefull for the handicrafts, and ingenious gentlemen and youths By hammer and hand, all arts do stand.*

[pri]nted by M. Simmons, for Thomas Jenner; and are to be sold at his shop at the south entrance of the Royall Exchange. 1660.

folio. [2], 20ff., leaf B1r has a portrait of Dürer signed: Francisco De Laram sculpsit, and bears the title: A booke of the art of drawing according to ye order of Albert Durer, Jean Cozijn ...; the other engravings are by Robert Vaughan. The plate on I1r bears the phrase: "Compton Holland excudit", which has been cross-hatched out.

[ESTC R178985](#), BL, Yale only.

[HOLLAND, Compton., pirated by Jenner, Thomas.] A Book of Drawing, limning, vvashing or colouring of maps and prints: and the art of painting, with the names and mixtures of colours used by the picture-drawers. Or, The young-mans time well spent. In which he hath the ground-work to make him fit for doing any thing by hand, ... By the use of this work, you may draw all parts of a man, ... And directions for birds, beasts, landskips, ships, and the like. Moreover, grounds to lay silver or gold upon; and how silver or gold shall be laid or limned upon size; and the way to temper gold and silver, and other mettals and divers kinds of colours, to write, or to limne withal upon vellum, parchment, or paper, and how to lay them upon the work which thou intendest to make; and how to varnish it when thou hast done. How also to diaper and shadow things, and to highten them, to stand off: to deepen them, and make them glister. In this book you have the necessary instruments for drawing, and the use of them; and how to make artificial pastiles to draw withal. Very useful for all handicrafts, and ingenuous gentlemen and youths. By hammer and hand, all arts do stand.
printed by M. S[immons]. for Thomas Jenner, and are to be sold at his shop, at the South Entrance of the Royal Exchange. 1666.

folio. [2], 20ff., *illustrations*. Leaf B1r has a portrait of Dürer engraved by Francis Delarame, and the title: A booke of the art of drawing according to ye order of Albert Durer, Jean Cozijn, etc. Imprimatur on leaf A1v: Roger L'Estrange.

[ESTC R231244](#), BL, Heinz Archive, Oxford; Folger.

[HOLLAND, Compton]. Albert Durer Revived: or, A Book of Drawing, Liminig, Washing or Colouring of Maps and Prints: and the Art of Painting, with the Names and Mixtures of Colours used by the Picture-Drawers. Or, The Young-Mans Time well Spent. In which he hath the ground-work to make him fit for doing anything by hand, when he is able to draw well. By the use of this work, you may draw all parts of a man, leggs, armes, hands and feet, severally and together. And directions for birds, beasts, landskips, and the like. Moreover, grounds to lay silver or gold upon; and how silver or gold shall be laid or limned upon size, and the way to temper gold and silver, and other mettals, and divers kinds of colours, to write, or to limne withal, upon vellume, parchment, or paper, and how to lay them upon the work which you intend to make; and how to varnish it, when you have done. How also to diaper and shadow things, and to highten them, to stand off: to deepen them, and make them glister.

In this Book, you have the necessary instruments for drawing, and the use of them; and how to make artificial pastiles to draw withall. And also directions, how to draw with Indian ink: wherein you have also Mr Hollars receipt for etching, with instructions how to use it. Very useful for all handicrafts, and ingenious gentlemen and youths. By hammer and hand, all arts to stand.

printed by S[arah]. and B[ennet]. Griffin, for John Garrett at his shop, as you go up the stairs of the Royal Exchange in Cornhil: where you may have choice of all sorts of large or small maps; coloured, of uncoloured, variety or Dutch prints: as also colours ready prepared and ground, to colour prints with, and very good Indian ink to draw withal. [1679].

folio. [1], 21ff., *illustrations*.

[ESTC R172139](#), [Library of Congress](#).

Levis p.26 noting this as a new edition of Jenner (1666), the text and plates and the numbering of the pages are the same, but with two additional pages of text (21-22). These contain Mr Hollar's receipt for etching (copied from Academia Italica of 1666, see Pennington page lxi, who notes the Hollar does not appear in editions prior to 1670). But it seems more likely that Jenner pirated the work, see Rostenberg p31. Two unnumbered pages precede the text on drawing and these are taken word for word from A Very Proper Treatise (1573).

[HOLLAND, Compton]. Albert Durer Revived: or, A book of drawing, limning, washing, or colouring of maps and prints: and the art of painting, with the names and mixtures of colours used by the picture-drawers. With directions how to lay and paint pictures upon glass. Or, The young-man's time well spent. In which he hath the ground-work to make him fit for doing any thing by hand, when he is able to draw well. By the use of this work, you may draw all parts of a man, ... And directions for birds, beasts, landskips, ships, and the like. Moreover, grounds to lay silver or gold upon, ... and how to varnish it when you have done. How also to diaper and shadow things, and to heighten them to stand off; to deepen them, and make them glister. In this book you have the necessary instruments for drawing, and the use of them, and how to make artificial pastiles to draw withal. and also directions how to draw with Indian-ink: wherein you have also Mr. Hollar's receipt for etching, with instructions how to use it. Very useful for all handicrafts, and ingenious gentlemen and youths. By Hammer and hand all arts do stand.

printed for John Garrett, at his shop as you go up the stairs of the Royal-Exchange in Cornhill, ... [1679].

folio. [1], 21, [1] *leaves*. Engravings on rectos with text on numbered versos; L2 is letterpress, numbered f. 21 on the recto with printer's advertisement on the verso. Includes half title on pi1r and frontispiece portrait (illustration) of Albrecht Dürer? on pi1v, entitled: A booke of the art of drawing according to ye order of Albert Durer.

[ESTC R172136](#), Harvard, and Harvard (Houghton).

[HOLLAND, Compton]. Albert Durer Revived: or, A book of drawing, limning, washing, or colouring of maps and prints: and the art of painting, with the names and mixtures of colours used by the picture-drawers. With directions how to lay and paint pictures upon glass. Or, The young-man's time well spent. In which he hath the ground-work to make him fit for doing any thing by hand, when he is able to draw well. By the use of this work, you may draw all parts of a man, ... And directions for birds, beasts, landskips, ships, and the like. Moreover, grounds to lay silver or gold upon; ... and how to varnish it when you have done. How also to diaper and shadow things, and to heighten them, to stand off; to deepen them, and make them glisten. In this book you have the necessary instruments for drawing, and the use of them, and how to make artificial pastiles to draw withal. And also directions how to draw with Indian-ink: wherein you have also Mr. Hollars receipt for etching, with instructions how to use it. Very useful for all handicrafts, and ingenious gentlemen and youths. By Hammer and hand, all arts do stand.

printed for John Garrett at his shop, as you go up the stairs of the Royal Exchange in Cornhill, where you may have choice of all sorts of large or small maps; ... [1680].

folio. [1], 21ff., *illustrations*

Full imprint: London, printed for John Garrett at his shop, as you go up the stairs of the Royal Exchange in Cornhill, where you may have choice of all sorts of large or small maps; coloured, of uncoloured, variety or Dutch and French prints, and prints done in Metzo-Tincto, very good Indian-ink to draw withal, and all sorts of the best copy-books, and Cocker's tutor to writing and arithmetick, being a new and most easy method, so easy that the meanest Capacity may understand it at the first sight, and several sorts of coloured sashes to set before windows. Where is also sold 3 half sheets of black lines to lay under paper, to help any one to write even, the lines being of the height of the letters.

[ESTC R172138](#), Library of Congress.

[HOLLAND, Compton]. Albert Durer Revived: or, A book of drawing, limning, washing, or colouring of maps and prints: and the art of painting, with the names and mixtures of colours used by the picture-drawers. With directions how to paint pictures on glass. Or, The young-mans time well spent. In which he hath the ground-work to make him fit for doing any thing by hand, when he is able to draw well. By the use of this work, you may draw all parts of a man, ... And directions for birds, beasts, landskips, ships, and the like. Moreover, grounds to lay silver or gold upon; ... and how to varnish it when you have done. How also to diaper and shadow things, and to heighten them, to stand off: to deepen them, and make them glisten. In this book, you have the necessary instruments for drawing, and the use of them; and how to make artificial pastiles to draw withal. And also directions, how to draw with Indian ink: wherein you have also Mr. Hollar's receipt for etching, with instructions how to use it. Very useful for all handicrafts, and ingenious gentlemen and youths. By Hammer and hand, all arts do stand.

printed by H[enry]. Hills, Jun. for John Garrett at his shop as you go up the stairs of the Royal Exchange in Cornhil: where you may have choice of all sorts of large and samll maps, coloured or uncoloured; variety of Dutch and French prints, and prints done in Metzto Tincto; very good Indian Ink to draw withall; and all sorts of the best copy-books; and Cocker's Tutor to writing and arithmetick, being a new and most easie method, so easie that the meanest capacity may understand it at first sight. 1685.

folio. [22] leaves, numbered: [1]-2, 2-20 leaves, 21-22 p. : engr. frontis., [19] full-page engr. illustrations.

“The pagination is irregular: the frontispiece is on the verso of the half-title (π1); leaves B--K2 L1 contain [19] full-page engravings on the rectos with letterpress text on numbered versos; L2 is letterpress, numbered as p. 21 on the recto with printer's advertisement on the verso numbered p. 22.” [Soane Museum copy (ref: 2159), bound in a volume of tracts.]

[ESTC R172140](#), Sir John Soane's Museum; [Library of Congress](#).

[HOLLAND, Compton]. Albert Durer Revived: or, a book of drawing, limning, washing, or colouring of maps and prints: and the art of painting, with the names and mixtures of colours used by the picture-drawers. With directions how to lay and paint pictures upon glass. Or, the young-man's time well spent. In which he hath the ground-work to make him fit for doing any thing by hand, when he is able to draw well. By the use of this work you may draw all parts of a man, legs, arms, hands, and feet, severally and together. And directions for birds, beasts, landskips, ships, and the like. Moreover, grounds to lay silver or gold upon, and how silver and gold shall be laid or limned upon size, ... Very useful for all handicrafts, and ingenious gentlemen and youths.

printed by I. Dawks, for John Garrett, at his shop as you go up the stairs of the Royal Exchange in Cornhill, where you may have choice of all sorts of large and small maps, coloured or uncoloured, variety of Dutch and French prints, and prints done in Metzto Tincto, very good Indian ink to draw withal, and all sorts of the best copy-books, and Cocker's Tutor to writing and Arithmetick, being a new and most easie method, so easie that the meanest capacity may understand it at the first sight, and several sorts of coloured sashes to set before windows. c1697.

folio. [1], 21ff., illustrations.

[ESTC R23089](#), Sion College; Folger.

[HOLLAND, Compton]. Albert Durer Revived: or, a book of drawing, limning, washing, or colouring of maps and prints: and the art of painting, with the names and mixtures of colours used by the picture-drawers. With directions how to lay and paint pictures upon glass. Or, the

young-man's time well spent. In which he hath the ground-work to make him fit for doing any thing by hand, when he is able to draw well. By the use of this work you may draw all parts of a man, legs, arms, hands, and feet, severally and together. And directions for birds, beasts, landskips, ships, and the like. Moreover, grounds to lay silver or gold upon, and how silver and gold shall be laid or limned upon size, ... Very useful for all handicrafts, and ingenious gentlemen and youths.

printed by F. Collins, for John Garrett, at his shop as you go up the stairs of the Royal Exchange in Cornhill, 1698.

folio. [1], 21ff., *illustrations*.

Library of Congress

[HOLLAND, Compton]. Albert Durer Revived: or, a book of drawing, limning, washing, or colouring of maps and prints: and the art of painting, ... Or, the young-man's time well spent. printed by I. Dawks, for John Garrett [1705?]

folio. 21, [1]p. *ill., port. With a half-title. Text printed on versos only.*

[ESTC T153835](#) - GOT; Library of Congress.

[HOLLAND, Compton]. Albert Durer Revived: or, a book of drawing, limning, washing, or colouring of maps and prints: and the art of painting, ... Or, the young-man's time well spent. printed by I. Dawks, for John Garrett [1710?]

folio. 21, [1]p. *ill.,port. With a half-title. Text printed on versos only.*

[ESTC T153834](#) - GOT only.

[HOLLAND, Compton]. Albert Durer Revived: or, a book of drawing, limning, washing, or colouring of maps and prints: and the art of painting, ... Or, the young-man's time well spent. printed for Thomas Glass, 1731

folio. [1], 21ff., *19 full-page illustrations*. Griffith notes the 'Catalogue...' of Thomas Glass in this edition. Glass took over Garretts stock. Portrait frontispiece of Durer,

ref: James Cummins (2022)

NB:

Levis p26 also notes a dated edition of 1718. With a short title on the back of which is the frontispiece portrait of Durer, followed by a title-page, on the back of which is page 1, followed by 19 plates, on the back of each being a numbered page 2-20, followed by page 21 and an unnumbered page of advertisements. The imprint is "printed for John

Garrett, at his shop as you go up the stairs of the Royal Exchange in Cornill... 1718". Griffiths notes the 'Catalogue...' in this 1718 edition (referring to copy in Manchester Central Library, and Lib Congress).

[Yale Center for British Art](#)

[HOLLAND, Compton]. Cosens Revived, or, The French-accademy containing examples of the fundamental rules of drawing, and directions for the assistants of young practitioners in that most noble and ingenious art : likewise, the use of the necessary instruments for drawing ... : also instructions for pasting, colouring or washing maps and prints ...: lastly, directions for preparing mezzotint prints.

Printed by W. Wilde, for Robert Walton. 1686.

[ESTC R40892](#), recording only a title-page fragment in BL.

HOLLAND, T. Flowers in Progressive Studies, drawn, lithographed, and coloured by T. Holland, in six numbers.
[printed by Day and Haghe]. Ackermann & Co. 1841.

small oblong 4to.

Part IV only, comprising two plates each in uncoloured and fully coloured state. Sepia printed upper wrapper and a prospectus for the work printed on the back cover. Bridson C589 unable to locate even a single part and noting the work only from Ford's list of Ackermann's publications. Ford p.225 notes the author as James Holland.

Ref: Ken Spelman sold 1993. Possibly adapted from (?) Andrews, James. Lessons in Flower Painting. A series of easy and progressive studies, drawn and coloured after nature. Complete in six parts.

HOLLAR, Wenceslaus. A Book of Drawings performed according to the best order for use and brevity that is yet extant. [Second Series]

Printed and are to be sold by Peter Stent at the White horse in Guitspurstreete without Newgate. 1650.

113mm x 75mm. Title-page: man drawing seated at desk in front of lattice window, seen in profile to left; round hat hanging on the wall to right, under books on shelf; with text within cartouche above and text below., 18 plates after Wenceslaus Hollar and Hendrick van der Borch, advertised by Peter Stent as a 'Book of Drafts of Mr Hollars and Mr Vanderbugs.'

BM: 1850,0223.302, title-page only.

There was also a First Series with 12 plates.

HOLLAR, Wenceslaus. Four Hundred New Sorts of Birds, Beasts, Flowres, Fruits, Fish, Flyes, Worms, Landskips, Ovals and Histories. These were "lively coloured" and could be easily adapted for use by "all sorts of Gentlewomen and Schoolmistresses."
John Overton. c1690.

Rostenberg p.83., not found in Wing

Corbett and Norton p.27, note this with the continuation of the title... lively coloured for all sorts of gentlewomen and schoolmistresses works. J. Overton [and Peter Stent] 1671., and note that it was probably intended for embroiderers. See Deleval and Dunstan. An adaptation of Diverses Avium Speciaes ? see below for note on amalgamated titles.

HOLLAR, Wenceslaus. (mis-attrib). A New Boock of Flowers & Fishes, Collected and composed out of the best Authors. W. Hollar fecit.
Peter Stent in Gildspurr Street. 1662.

4to. *Engraved title-page and 12 plates.* Printed and published by John Overton. 6.75" x c4.8".

[ESTC R39355](#), Huntington only.

BM 1858,0417.1035 for various states.

Bridson B36 (Globe 519 state i)

Pennington 2063. The prints are not by Hollar although ascribed to him by the print-sellers (see Overton's lists of 1666 and 1672, and Overton in 1717).

HOLLAR, Wenceslaus. A New Boock of Flowers & Fishes, Collected and composed out of the best Authors. Printed and published by John Overton.
John Overton at the White Horse. 1671.

4to. *Engraved titlepage and 12 plates.* 6.75" x c4.8".

Wing H2449b CH only; New York Public Library; Bridson B41 (Globe 519 state II); Pennington 2063ii, BM, Prague, Windsor

HOLLAR, Wenceslaus. A New and Perfect Book of Beasts, Flowers.
printed and published by John Overton. 1671.

[ESTC R178088](#), St Bride's, Wellcome Inst.

HOLLAR, Wenceslaus. Animalium, ferarum & bestiarum, florum, fructuum, muscarum, vermiumque: Icones variae, omnes ad vivum delineatae, per Wenceslaum Hollar... a new and perfect boock of beasts, flowers, fruits, butter-flies, & other vermine. Exactly drawne after ye liffe & naturall, by W. Hollar.

Peter Stent at the White Horse in Gilt-Spurr street without New gate. 1663.

small oblong folio. c224mm x 335mm. Engraved title-page and 11 engraved plates.

BM Q,5.501 for various states. Pennington 2064ii Paris

Advertised in a colophon to John Overton's catalogue of [1672], and possibly included under the heading 'Books of Flowers Beasts Birds' in his 1666 list. It appeared in Henry Overton's catalogue of 1717, also offered for sale as late as 1734 by H. Overton (Globe 519 state *III), and in Sayer's catalogue of 1766 as 'Flowers and Beasts, in three prints, price 6d.' Same entry occurs in a Sayer catalogue of 1786, but in Laurie and Whittle of 1795 this has become 'Flowers and Beasts, on ten plates 2/6.' There are resemblances between Hollar's designs and some of the prints in Marc Gheeraert Animalium quadrupedum omnis generis [Bruges, 1583]. Reversed copies of these prints are found with Jacob (Joachim) Sandrart's address.

Pennington 2064

Ref: Daniel Crouch copy 2022, noting plates as:

1. Animalium, ferarum, et bestiarum, - two states: Pennington 2064 ii (with the words "booke" and "liffe" corrected to "book" and "life), and iii (with the imprint of John Overton), loosely inserted.
2. [Leopard and flowers] - Pennington 2065 i.
3. [Elephant and flowers] - two prints, both Pennington 2066 ii (with the addition of Latin names), one loosely inserted with traces at elephant's foot.
4. [A peony] - Pennington 2067 ii.
5. [Lion and tulip] - Pennington 2068 (only state, engraved by John Dunstall).
6. [Camel and giraffe] - Pennington 2069 (only state, engraved by David Loggan).
7. [Wolf] - Pennington 2070 (only state, engraved by Peter Williamson).
8. [Goose and lilies] - Pennington 2071 (only state, engraved by Peter Williamson).
9. [Bear and cherries] - Pennington 2072 (only state).

10. [Boar and mastiff] - Pennington 2073 (only state).
11. [A griffin] - Pennington 2074 (only state).
12. [A horse] - Pennington 2075(only state).

HOLLAR, Wenceslaus. *Animalium, ferarum & bestiarum, florum, fructuum, muscarum, vermiumque: Icones variae, omnes ad vivum delineatae, per Wenceslaum Hollar... a new and perfect Book of beasts, flowers, fruits, butter-flies, & other vermine. Exactly drawne after ye life & naturall, by W. Hollar.*
John Ouerton. 1674.

oblong folio. *Engraved title-page and 11 plates.*

Pennington 2064iii, Fisher collection, BM, Prague, Windsor

HOLLAR, Wenceslaus. *Diversae Avium Species, Studiosissime ad Vitam Delineatae.*
Gulielm Faithorne 1658.

165mm x 220mm.

Daniel Crouch copy 2022. Gulielm Faithorne 1658. 165mm x 220mm.
Title page and 9 engravings.

Pennington 2124-2143 notes:
20 prints in Parthey collection
17 prints in Marolle's set in different order

Vertue notes an imprecise list which ends "Seventeen plates in all, by Hollar"
P.Stent lists c1655 and c1658 "Book of Birds sitting on Sprigs" [see Book of Branches c1660 in Rostenberg]

John Overton lists this in 1666, but with 16 plates and then it vanishes.
Stent lists in 1662 "A Book of Birds... Etch'd by Mr Barlo and W. Hollar, 21 plats" which suggests that some prints from this series and some from the *Multae et Diversae Avium Species* were mixed together. This must be the collection advertised by J. Overton in 1672 as 'A Book of Birds F. Barlo inventor, and etch'd by Mr Barlo and W. Hollar, 21 plates'.

After this they seem to merge into the 'Various Birds and Beasts drawn from life by Francis Barlow' a collection of 67 plates. This appears in Sayers catalogue of 1786 (but see our note of a 1710 edition in BM under Barlow), but what remained of it may be in Laurie and Whittle's "A Collection of Birds and Beasts; on Thirty Six quarto plates", advertised in 1799.

HOLLAR, Wenceslaus. Diversité d'animaux, de fleurs, de fruits et d'insectes, dessinez d'après nature par W. Hollar. 12 plates. A re-publication of Animalium, ferarum & bestiarum... oblong folio. c1670's. Bridson B47 (Huzard cat 4182)

HOLLAR, Wenceslaus. Icones variae animalium, florum, fructuum, muscarum, vermium depictae Wenc. Hollari et editae a Jac. Sandraert. Engraved title-page and 11 plates. oblong folio. Nuremberg. 1676. Bridson B49 (ref: Boehmer p.251)

HOLLINGS, J.F. Drawing Master.
15th Jan 1842 - Leicester Mercury.

HOLLOWAY, Thomas. Trade card of Holloway, engraver at No.74, Broad Street, behind the Royal Exchange, London. c1780.

BM: Heal,59.84

Thomas Holloway (1748-1827), contributed plates to the first English version of J. C. Lavater's 'Essays on Physiognomy' trans. Henry Hunter, London, 1789–1798. He was apprenticed to Stent, and also engraved five of Raphael's Cartoons.

Ford, p.225 notes to works by Holloway: "Six Small Landscapes", "Six Characters of Trees."

HOLMES, H. Drawing- Master and Private Teacher, 21, Wellington Street.
29th June 1844. Leeds Intelligencer.

HOLMES, Mr H. Drawing Master and Private Teacher, 10, Portland Crescent.
22nd Jan 1848 - Leeds Intelligencer.

HOLMES, Marcus Henry. (1803-1854) Drawing Master.
22nd Dec 1849 - Bristol Times & Mirror. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

HOLT, Andrew Bruce. Andrew Bruce Holt, 80 Goswell Road, Islington, London 1858-1862, 321 Goswell Road 1863-1865. Artists' colourman, later a grocer, tea dealer etc.

ref: British artists' suppliers, 1650-1950.

HOLYOAKE, Manfred. *The Conservation of Pictures*.
Dalton and Lucy. 1870.

8vo. [8], 81, [3]pp., *decorative head and tail pieces*.

The final chapters are as pertinent today as when originally written, dealing with "the commercial idea of restoration" and "restoration as a department of public art". "It is evident that the future will require an increased number of Conservers of paintings. And if we are to regard the works of genius as contributions to the delight and civilization of mankind, it is clear that the Conservation of their works is an object of the widest importance."

Rather than joining his father George in the family business, Holyoake followed in the footsteps of the family lodger, picture restorer Henry Merritt. He also wrote a paper on the Condition of Pictures at Bayham Abbey [Sussex], 8ff, 1873.

HONDIUS, Abraham.

A New Book of Dogs, Part the First, from Hondius / Part the Second / Part the Third.

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

BM Sheepshanks.7423, records a portrait of Hondius, c1753, within an ornamental frame with dogs.

HOOFNAIL, John. *New Practical Improvements and Observations on some of the experiments and considerations touching colours, of the honourable and judicious Robert Boyle, Esq; so far as they relate to tinctures and pigments; intended for the use of gentlemen and ladies that amuse themselves with painting in water colours, as well as designers and limners, &c.*

printed for R. Gosling at the Crown and Mitre against Fetter-Lane in Fleet-Street. 1738.

8vo. vi, [2], 64pp. Price from imprint one shilling.

[ESTC T39912](#).

HOOFNAIL, John. *New Practical Improvements and Observations on some of the experiments and considerations touching colours, of the honourable and judicious Robert Boyle, Esq; so far as they relate to tinctures and pigments; intended for the use of gentlemen and ladies that amuse themselves with painting in water colours, as well as designers and limners, &c.*

printed for D. Browne, at the Black Swan, without Temple-Bar. [1742?]

8vo. vi, [2], 64pp. Price from imprint one shilling.

[ESTC T11730](#), BL only.

[HOOFNAIL, John]. The Painter's Companion; or, a treatise on colours. Shewing how to make the several sorts from their proper ingredients; together with the best method of colouring maps, prints, views, &c. The whole being practical improvements on the experiments of the Honourable Robert Boyle, Esq;
for J. Pritchard (successor to the late Mr D. Browne) at the Black Swan, without Temple-Bar, MDCCLXII. [1762]

8vo. vi, [2], 64pp.

[ESTC T11729](#), BL. A re-issue with cancel title-page of the 1762 edition.

[HOOFNAIL, John]. The Painter's Companion; or, a treatise on colours. Shewing how to make the several sorts from their proper ingredients; together with the best method of colouring maps, prints, views, &c. The whole being practical improvements on the experiments of the Honourable Robert Boyle, Esq;
printed for S. Vandenberg, at No. 13 and 14, in Exeter-Change, in the Strand. 1764.

8vo. vi, [2], 64pp. *Cancel title-page.*

[ESTC N11223](#)

[HOOFNAIL, John.] The Painter's Companion; or, a treatise on colours. Shewing how to make the several sorts from their proper ingredients; together with the best method of colouring maps, prints, views, &c. The whole being practical improvements on the experiments of the Honourable Robert Boyle, Esq;
Robert Laurie and James Whittle (successors to the late Mr Rober Sayer). 1799.

8vo. [8], 47, [1]p.

[ESTC N19348](#)

[HOOFNAIL, John]. The Painter's Companion, or, A treatise on colours: shewing how to make the several sorts from their proper ingredients, together with the most useful for colouring maps, prints, views &c., the whole being practical improvements on the experiments of the Hon. Robert Boyle. Second edition.
Robert Laurie and James Whittle, 1801.

8vo. [8], 46, [2]pp.

[HOOFNAIL, John]. The Painter's Companion, or, A treatise on colours: shewing how to make the several sorts from their proper ingredients, together with the most useful for colouring maps, prints, views &c., the whole being practical improvements on the experiments of the Hon. Robert Boyle. Third edition.
Pr. for R. Laurie and J. Whittle, [1803]

8vo. [8], 40pp.

[HOOFNAIL, John]. The Painter's Companion, or, A treatise on colours: shewing how to make the several sorts from their proper ingredients, together with the most useful for colouring maps, prints, views &c., the whole being practical improvements on the experiments of the Hon. Robert Boyle.
Printed for Robert Laurie and James Whittle, map, chart, and printsellers, No 53, Fleet Street. 1805.

8vo. [8], 40pp., 1 plate.

NGA (Feller Collection). This is advertised at the back of *The Art of Painting in Oil*, Laurie & Whittle, 1805; "Just published, as a companion to this work."

[HOOFNAIL, John]. The Painter's Companion, or, A treatise on colours: shewing how to make the several sorts from their proper ingredients, together with the most useful for colouring maps, prints, views &c., the whole being practical improvements on the experiments of the Hon. Robert Boyle. Fourth edition.
Printed by Rider and Weed, Little Britain, for Robert Laurie and James Whittle, 1810.

8vo. [8], 39pp.

[HOOFNAIL, John]. The Painter's Companion, or, A treatise on colours: shewing how to make the several sorts from their proper ingredients, together with the most useful for colouring maps, prints, views &c., the whole being practical improvements on the experiments of the Hon. Robert Boyle. Fifth edition.
James Whittle & Richard Holmes Laurie, 1815.

8vo. [8], 39pp.

[HOOFNAIL, John]. The Painter's Companion, or, A treatise on colours: shewing how to make the several sorts from their proper ingredients, together with the most useful for colouring maps, prints, views &c., the whole being practical improvements on the experiments of the Hon. Robert Boyle. Sixth edition.
Printed for R.H. Laurie, 1823.

8vo. [8], 39pp.

[HOOFNAIL, John]. The Painter's Companion, or, A treatise on colours: shewing how to make the several sorts from their proper ingredients, together with the most useful for colouring maps, prints, views &c., the whole being practical improvements on the experiments of the Hon. Robert Boyle. Sixth edition.

Printed for R.H. Laurie, ["Printed by Weed and Rider, Little Britain, London"] 1825.

8vo. [8], 39pp.

HOPWOOD, Joshua (c.1800-active 1823)

He was advertising as a portrait painter and drawing master in Exeter in 1823.

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

Walpole Society, 2022.

HORNER, Joshua. Letters from an Artist Sojourning on the Continent.

Halifax. for private circulation, by Henry Martin.. 1841.

8vo. xi, [1], 142pp.

Collection of letters written for the Halifax Express during Horner's European travels in 1840 and 1841. Edited for publication by Horner's friend Henry Martin, who also wrote a five-page dedication (to Horner's friend and patron, Thomas Hughes) and contributed several "Supplementary Chapters."

HORNOR, Thomas. Panoramic Chorometry: or, a New and Pictorial Mode of Delineating Estates. On the First of May will be published, Price 5s, in 8vo, embellished with vignettes engraved by Warren, Branston, and Bailey, A description of an improved method of delineating estates, by which the advantages of a plan drawn according to the usual practice are combined with those of a landscape; representing not only the estate itself, but also the surrounding country, in panoramic perspective.

Published by John Harding, 36, St. James's-Street. [1813].

225mm x 143mm. *Folded sheet, 4pp., engraved head-piece.*

[John Johnson Collection.](#)

HORNOR, Thomas. Description of an improved method of delineating estates, with a sketch of the progress of landscape gardening in England, and opinions on the picturesque effects attempted in rural ornament.

printed by J.M. M'Creery, for J. Harding. [1813].

230mm. 67pp., engraved title-page, aquatint frontispiece, one plate and two vignettes.

Michigan State only on WorldCat. + Ken Spelman copy (1991, now in private collection).

“This book was principally intended to serve as an advertisement for the services Hornor could offer to landed proprietors. It also served as Hornor's apologia. In it he defends himself against the criticism being levelled against his method by fellow members of his profession. Pictorial ornament, they objected, had no place on the modern plan. Not so, responded Hornor:

'The art of land surveying has remained stationary for a long period. The arts of surveying and landscape painting, which seem to have been united in former days, are now distinct. That a plan may be drawn with the same precision and afterwards so finished as to form a faithful and interesting picture of the various features of the property, comprehending the prospects which it commands, as if beheld in a camera obscura or from a lofty eminence, has been proved by the enlarged specimens which I recently admitted to public inspection. In these the whole subject country is represented in the colours of nature, and all its parts are drawn in a correct and faithful manner'.

Honor's estate plans, he tells us, would be valuable to landowners as decoration; in other words they could be hung on walls to impress friends. They would also be useful for those wishing to purchase estates or sell them: the vendor could supply the prospective purchaser with a picturalized plan of his estate so that the prospective purchaser would have a clear idea of the appearance of the estate before setting off to see it. The method could also be applied to existing surveys by other surveyors which Hornor would be pleased to improve and transform.

ref: Hyde, Ralph. *Thomas Hornor: Pictural Land Surveyor*. Imago Mundi, Vol. 29, 1977.

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

Cassell, Petter, and Galpin. 1859.

small 8vo. vi, [1], 64, [8]pp photography related adverts.

One of the earliest guides to this subject. Copac records Science Museum, NLC, and Cambridge only. The text originally appeared in “Photographic News”. *The Bookseller* for 1863, announces the publication of a new edition.

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

Cassell, Petter, and Galpin, [c.1863].

small 8vo (163 x 104 mm), [1], 64, [8]pp (photography related adverts), with a few illustrations in the text.

The original edition was published in 1859 with the date on the title-page; the title-page here is without date, but the last advert records two awarded medals at the 'International Exhibition, 1862'.

HOWARD, Frank. *Colour as a means of Art, being an adaptation of the experience of professors to the practice of amateurs.*
Joseph Thomas. 1838.

8vo. [4], 106pp., *advert leaf, coloured frontispiece and 17 chromolithograph plates.*

The conventional notion that this contains Hullmandel's first lithographs printed in 3 or 4 colours, with additional hand colouring, is inaccurate. Faced with the problem of reproducing the impressionistic colour sketches provided by Howard, Hullmandel employed hand colourists. Examination of copies of the book reveals that in each plate there is only one printed colour, nearly always blue or brown. All the rest are added by hand. It apparently seemed wiser to involve the author in this minor deception than to admit that the lithographic colour printing had not been up to the mark. [see *Printing Historical Society*, No 17. Gascoigne.]

HOWARD, Frank. *Colour as a Means of Art...* Second edition.
Henry G. Bohn. 1849.

8vo. vi, 7-108pp, *frontispiece and 17 coloured plates.*

A straight reprint but the plates are not printed from the same stones. Hollett 1990 notes a Weldon and Co c1880 reprint. 108pp., 18 plates.

HOWARD, Frank. *Lessons on Colour, being an exemplification of the principles described in Colour as a Means of Art; as applied to representations of nature.*
Joseph Thomas. 1841.

large 8vo. 6 Parts. Part I. Contents: Cuyp - Both - Ruysdael. (18 chromo plates with additional hand colouring). Front wrapper with address to the reader and advertisement on the verso.

The plates are totally different from those used in *Colour as a Means of Art*.

HOWARD, Frank. *The Sketcher's Manual; or the whole art of picture making. By which amateurs may instruct themselves without the aid of a master.*
Darton and Clark. 1837. .

8vo. xvi, 79, [1]p., *frontispiece and 27 plates.*

HOWARD, Frank. *The Sketcher's Manual; or the whole art of picture making reduced to the*

simplest principles. By which amateurs may instruct themselves without the aid of a master.
Second edition.
Darton & Clark. 1841.

8vo. xvi, 79, [1]p., 28 illustrations on 26 plates, and numerous text figures.

HOWARD, Frank. The Sketcher's Manual; or the whole art of picture making reduced to the simplest principles. By which amateurs may instruct themselves without the aid of a master.
Third edition.
Darton and Clark. 1846.

8vo. xvi, 79pp., 28 illustrations on 26 plates, and numerous text figures.

HOWARD, Frank. The Sketcher's Manual; or the whole art of picture making reduced to the simplest principles. By which amateurs may instruct themselves without the aid of a master.
Seventh edition.
Darton and Co. 1860.

8vo. xvi, 99pp., 28 illustrations on 26 plates, and numerous text figures.

HOWARD, Frank. The Sketcher's Manual; or the whole art of picture making reduced to the simplest principles. By which amateurs may instruct themselves without the aid of a master.
Weldon and Co. 1876.

8vo. 94pp, advert leaf., 28 plates.

HOWARD, Frank. Imitative Art, or the means of representing the pictorial appearances of objects, as governed by aerial and linear perspective: being a manual of details, for the amateur sketcher.
Darton and Clark, Holborn Hill., 1840.

8vo. viii, 117pp advert leaf (or 11pp ads)., 12 litho plates., text illustrations.

"The following pages will be found to afford the means of describing to Mechanics any given form, which they may be required to make; and thus to render Drawing an assistant to Words, as a means of communicating ideas."

HOWARD, Frank. Imitative Art, or the Amateur Sketcher. Representing the pictorial appearances of objects as governed by aerial and linear perspective.
Darton and Clark. 1854.

8vo. viii, 117, [2]pp, 12 unnumbered leaves of plates.

HOWARD, Frank. Imitative Art, or the Amateur Sketcher. Representing the pictorial appearances of objects as governed by aerial and linear perspective. Weldon and Co. [1878].

8vo. viii, 111, [1], [8]pp adverts., 12 plates.

HOWARD, Frank. The Science of Drawing being a Progressive Series of the Characteristic Forms of Nature. Part I Trees; Part II Animals. Part III The Human Figure. William Pickering. 1839

8vo. v, [3], 48; viii, 48; vi, [2], 56p., [16], [16], [16] leaves of plates.

HOWARD, Henry. A Course of Lectures on Painting, delivered at the Royal Academy of Fine Arts. Edited, with a memoir of the author, by Frank Howard. Henry G. Bohn. 1848.

8vo. [4], lxxxi, [3], 300pp.

HOWELL, John., and James, Isaac.

Howell & James supported the aim of the Aesthetic Movement to educate people in artistic matters and thereby improve public taste. The store advertised classes in china painting and tapestry painting, directed by Florence Judd (formerly of Minton's Art Pottery Studio in Kensington Gore) and J Stuart Donlevy, respectively. Classes were held in the store's galleries in Regent Street, and attendees could take a course of three, six or ten lessons. The lessons for ladies were advertised in *The Magazine of Art*, 1880.

HOWES, John. Trade card of John Howes, miniature, portrait and enamel painter at No.62, Strand, facing Bedford Street, London; a young muse in classical dress painting, palette in her left hand, easel in front of her, a woman standing next to her and gesturing towards the left; a cherub stands to the left, making notes next to a bust; in oval. 1787. Stipple and engraving. Lettered within the image with production detail: "John Howes / Invt et Scu". Printed address "No 13 Fleet Street, London" struck by pen with new address added by hand below. 117mm x 91mm.

BM: D,2.3191

HOWITT, Samuel.

A Book of Animals, by Howitt, price 10s 6d.

A Book of Wild Animals, by ditto, 5s.

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

Howitt appears to have made and published himself a rather similar set of outline figures to Rowlandson around the same time as Rowlandson made his *Outlines*. Some sheets have 'Published by S. Howitt, No.,2, New Road, Mary-le-bone, Decbr, 22, 1790'. Given that they were brothers in law and close friends in this period, frequently copying each others, work it is hard not to consider the Howitt sheets, as an attempt to cash in on the drawing book market too.

There are four sheets in the BM (and also copies in a private collection).

[BM 1867,1214.438](#) Sheet from a drawing-book, with nine images of deer, cattle, horses, sheep and dogs, arranged in three rows; at top left, four deer running towards right; at bottom right, a dog running towards right, another sniffing grass, and a third standing behind, barking; with border of a double line. 1790.

[BM 1867,1214.440](#) Sheet from a drawing-book with three images below each other; at top, three horses standing together around hay lying on the ground, two facing each other, the third seen behind in profile to right; at centre, a bull running towards right, chased by a dog, and confronted by another dog; at bottom, three cart-horses standing next to each other, the one at left attached to a cart, not shown in the image; with border of a double line. 1790.

[BM 1867,1214.441](#) Sheet from a drawing-book, with eight images of deer, cattle, horses, donkeys, sheep and dogs, arranged in four rows; at top left, two cows standing on grass, the one at left with her head over the neck of a calf in front of her; at bottom right, two cows lying on grass and a third standing behind in profile to left; with border of a double line; without publication line. 1790.

[BM 1867,1214.442](#) Sheet from a drawing-book with three images below each other; at top, two cart-horses standing to left, a horse with cart standing behind to right, and a fourth horse partly seen standing behind the cart; at centre, a cow standing in profile to left, and another lying at left with back turned; at bottom, two horses standing, touching each other's neck with their mouths, and a third horse walking towards them from right; with border of a double line. 1790.

HOWITT, Samuel. Howitt's drawing book of animals: consisting of fifty etchings from nature.

S. Cornish & Co., 126, Newgate Street, [1820?]

200mm x 280mm. [50] leaves of plates. New edition. "Seven shillings and sixpence" (cover).

[Yale Center for British Art](#)

HUBNER & Co., Max. Max Hübner & Co, 3 Bunhill Row, London EC 1888-1889, not listed 1890-1892, 88 Chiswell St 1893, 45 Old St 1894-1895. Agent, artists' colourman.

ref: British artists' suppliers, 1650-1950.

HUET, Christophe. A New Book of Hunting Trophies, engrav'd from the designs of the celebrated Monsieur Huët. properly adapted to the new method of ornamenting rooms & screens with prints.

Sold by J. Vivares at the Golden Head in Great Newport Street. 1757.

4to. Title-page counted as pl. [1]; pl. 8 has printed number 2 at top and has "F. Vivares delin't" and "A. Benoist sculp." at bottom; plates 2-6 have no printing.

Dated from a work of the same title available at the same address from T. Major.

The first English edition was published by T. Major in 1757. It is unrecorded in ESTC, although we have located a copy at Yale in the Beinecke Library, and also of the Vivares variant in the Redwood Library. It was first published that same year in France, 'Trofees De Chasse dessinez par C. Huet et gravez par Guelard. A Paris chez Jacques Cherau' (Berlin Kat 446); and there was also a German edition engraved by Gottlieb Friedrich Riedel. Christophe Huet (1700-1759), a pupil of Oudre, was a French painter, engraver, and designer who worked in the Rococo style. He is remembered for his unusual paintings of animals acting like humans and adorned in human clothing. On 23rd July 1757 he obtained a privilege for ten years to engrave books of ornament, but produced very few as he died just two years later. The Berlin Kat. records only the French, German, and English edition of his book of Hunting Trophies, and no other pattern book under his name.

BM: 1870,0514.1693 records two plates from a series by Francis Vivares: Book of Different Trophies, 1769. "F. Vivares Delint.", "A. Benoist sculp."

HUET, Christophe. A New Book of Hunting Trophies, engrav'd from the designs of the celebrated Monsieur Huët. properly adapted to the new method of ornamenting rooms & screens with prints.

Sold by J. Vivares at the Golden Head in Great Newport Street. n.d. [title-page water-marked 1810].

4to. Engraved throughout with pictorial title and 6 fine plates.

HUET-VILLIERS, François. Rudiments and Characters of Trees. Drawn and engraved by Huet Villiers.

R. Ackermann's Repository of Arts, 1806.

450mm x 350mm. Title-page with text on slab with a broken tree above, 2 pages of text by Villiers, and 5 plates; one plate with leaves showing ivy, beech, birch and walnut, a lithograph showing 'The trunk of an old Oak at Oatland Park', and 3 plates in crayon-manner showing trees: 'Birch', 'Walnut' and 'Beech'. Each plate with title in English and French, and production details. Crayon manner and one plate in lithograph.

BM: 1882,0111.1362-1367

HUET-VILLIERS, François. Characters of trees in the manner of chalk.
R. Ackermann. c1808.

Bridson C417

See also:

Huett. Characters of Trees, in the manner of chalk, by Huett. Six books each containing 6 plates. Price 10s 6d each number.
Ackermann 1819 advert at back of Pyne.

Huett's Characters of Trees. 7 numbers at 10s 6d each. Advertisement in Stoddart & Craggs's broadside of c1830.

Huett. Rudiments of Cattle, in the manner of Chalk. Four books each containing six plates, priced 10s 6d per number.
Akermann 1819 advert at back of Pyne.

Rudiments of Cattle at 10s 6d per number. Advertisement in Stoddart & Craggs's broadside of c1830.

HUGGINS, William John. Huggin's Marine Sketches.
Huggins. 1824.

270mm x 325mm. Three parts, twelve engraved plates.

V & A Museum

HUGGINS, William John. Huggin's Marine Sketches.
Huggins. 1824-1833..

270mm x 325mm. 44 plates.

National Maritime Museum. A series of studies etched by J.M. Huggins and his brother after their father, published between 1824-1833 and gathered in bound form as 'Huggins' Marine Sketches'. See: [BM 1877,0609.1796](#)

HUGGINS, William John. Trade card of William John Huggins, (1781-1845) marine painter & printseller at n.105 Leadenhall Street, London, the text inscribed on the stern of a ship, framed by an ornamental border. 115mm x 150mm. c1825.

[BM: Heal,90.56.++](#)

HUGGINS, Mr. drawing-master, at Obridec, near Taunton.
23rd July 1829 - Dorset County Chronicle.

HULLEY, Thomas (senior). Bath drawing master

HULLMANDEL, Charles Joseph. A collection of proof impressions and experiments made by C. Hullmandel in his attempts to improve the art of lithography. With manuscript notes, c.1818-1840. St Bride ref: 15582.

HULLMANDEL, Charles Joseph. On Lithography. Philosophical Magazine, vol. xli, July-December 1820, pp. 282-5.

HULLMANDEL, Charles Joseph. The Art of Drawing on Stone, giving a full explanation of the various styles, of the different methods to be employed to endure success, and of the modes of correcting, as well as of the several causes of failure.
C. Hullmandel. [1824].

large 8vo. *Engraved title-page with vignette of a young lady sketching (by R. Lane), xvi (Introduction) , vii (index), {1} blank, 92pp., 19 lithographic plates (2 tinted). Advert leaf for Hullmandel's lithographic works, with prices.*

HULLMANDEL, Charles Joseph. On some important improvements in lithographic printing. 1827.

4to. *8pp., 9 plates.*

Wakeman and Bridson D21

HULLMANDEL, Charles Joseph. On some further improvements in lithographic printing. 1829.

4to. *1pp., 8 plates.* A circular letter stitched together with a collection of lithographic samples.

Wakeman and Bridson D24

HULLMANDEL, Charles Joseph. The Art of Drawing on Stone. Second edition. Published by Longman and Co., 1833.

large 8vo. *viii, 92, [1]p., frontispiece, lithograph title-page and 19 plates.* Five plates redrawn for this edition.

HULLMANDEL, Charles Joseph. The Art of Drawing on Stone; giving a full explanation of the various styles, the different methods to be employed to ensure success, the modes of correcting. Second edition, revised.
Longman; sold by Ackermann; and by the author at his lithographic establishment. 1835.

large 8vo. *xv, [1], 79pp., half-title., 9 lithographed plates.*

HULLMANDEL, Charles Joseph. *The Art of Drawing on Stone; giving a full explanation of the various styles, the different methods to be employed to insure success, the modes of correcting, and the several causes of failure. A new edition, revised, illustrated with plates.* Longman &c. 1853.

large 8vo. xv, 7 + 1pp., 8 lithograph plates with 2 on india paper.

HULLMANDEL, Charles Joseph., and WALTON. *A few explanatory remarks, addressed to artists & amateurs, on the means by which the plates exhibited by Hullmandel & Walton are executed. Exhibition, Hyde Park, 1851, p.7.*

HULLMANDEL, Charles Joseph
Advert on rear wrapper of drawing book (unidentified) from c1832.

Elementary Drawing Books for.

1827. By C. Hullmandel and W. Gaucci. In 12 nos at 9d each, or complete half-bound 0.10.6.

1828. By C. Hullmandel and G. Barnard. In 12 nos at 9d each, or complete half-bound 0.10.6.

HULME, F. Edward. *A series of sketches from nature of plant form.* Day and Son. 1868.

small folio. Tinted lithograph title, 100 coloured litho plates.
Rankin 1992.

HULME, F. Edward. *A Series of Sixty Outline Examples of Freehand Ornament adapted for class or individual teaching.* London, Belfast. 1870.

Two volumes.

HULME, F. Edward. *Suggestions in Floral Design.* Cassell, Petter & Galpin. c1870-1875.

folio. [2], [3]-52pp., printed title in red and black, and ornamental title in gilt and colours, and 50 plates, all chromolithographs by Dupuy and Fils.

HULME, F. Edward. and others. *Art Studies from Nature, as Applied to Design: for the use of architects, designers, and manufacturers.* Virtue and Co. 1872.

small 4to. *xii, [2], 212, [6]pp adverts., numerous wood engraved text illustrations.*

Contents: I. The adaptability of our native plants to the purposes of ornamental art. By F.E. Hulme. - II. Sea-weeds as objects of design. By S.J. Mackie. - III. The crystals of snow as applied to the purposes of design. By J. Glaisher.- IV. The symmetrical and ornamental forms of organic remains, By R. Hunt.

HULME, F. Edward. Plants: their natural growth and ornamental treatment.
Marcus Ward & Co. 1874.

small folio. 71pp., 44 plates (all but 4 printed in colours).

HULME, F. Edward. Mathematical Drawing Instruments, and how to use them.
Trubner and Co. 1879.

8vo. xv, [1], 152pp., half-title., 10 plates.

HULME, F. Edward. Mathematical Drawing Instruments, and how to use them. Second edition.
Trubner and Co. 1880.

8vo. xv, [1], 152pp., half-title., 10 plates.

HULME, F. Edward. Mathematical Drawing Instruments, and how to use them. Third edition.
Trubner and Co. 1884.

8vo. x, 153pp., 10 plates.

HULME, F. Edward. Mathematical Drawing Instruments, and how to use them. Fifth edition.
Trubner and Co. 1892.

8vo. x, 153pp., 10 plates.

HULME, F. Edward. Mathematical Drawing Instruments, and how to use them. Sixth edition. Kegan Paul, Trench, Trubner, and Co., 1895.

8vo. xv, 152pp., 10 plates.

HULME, F. Edward. Principles of Ornamental Art.
Cassell, Petter & Galpin, 1875.

xiii, 137pp., 32 plates.

"A series of papers on ornamental art by the author, which appeared in the ... Art journal in 1873, form the foundation of the present volume." - Preface.

HULME, F. Edward. Flower Painting in Watercolours. First series.
Cassell, Petter and Galpin. 1881.

royal 8vo. 15pp interleaved with drawing pages + (4)pp adverts., 20 mounted chromolithograph plates, interleaved with blank drawing pages for the student's use.

Publication date from printer's code on the publisher's advertisements bound at back.

HULME, F. Edward. Flower Painting in Watercolours. First series. Third edition.
Cassell, Petter and Galpin. c1882.

royal 8vo. 15pp interleaved with drawing pages + (4)pp adverts., 20 mounted chromolithograph plates, interleaved with blank drawing pages for the student's use.

HULME, F. Edward. Flower Painting in Watercolours. Second series.
Cassell, Petter and Galpin. c1881.

royal 8vo. 19, 8pp adverts., 20 mounted chromolithograph plates, interleaved with blank drawing pages for the student's use.

HULME, F. Edward. Art Instruction in England.
Longmans, Green, and C. 1882.

8vo. x, 160, [2]pp.

With reviews of Hulme's *Worked Examination Questions*.

HULME, F. Edward. Worked Examination Questions on Plane Geometrical Drawing for the use of candidates for the Royal Military Academy...
Longmans, Green, and Co. 1882.

large 8vo. vii, [1], 34pp., 200 examples on 61 folding plates.

HULME, F. Edward. The Birth and Development of Ornament.
Swan Sonnenschein & Co. 1893.

8vo. xii, 340pp., 12 plates and 67 wood engraved text illustrations.

HULME, F. Edward. *The Birth and Development of Ornament*.
Swan Sonnenschein & Co. 1894.

8vo. *xii, 340pp., 12 plates and 67 wood engraved text illustrations.*

HULME, F. Edward. *The Wild Flowers Drawing and Painting Book, etc.*
Cassell & Co. 1895.

4to. Six parts

HULL, Thomas. Trade card of Thomas Hull, miniature painter at No.14, Mark Lane, London;
text within oval frame with ribbon on top. Etching and engraving. 63mm x 50mm.

BM: D,2.3187

HUMBLE, Stephen [Teacher of Drawing and Painting, Edinburgh]. *An Introduction to the Study of Perspective, elucidated by easy and familiar examples in question and answer, so as to enable the student of drawing, to apply the principles of the science with facility, to sketching from nature.*

Alexander Hill, 50, Princes Street, bookseller to the Scottish Academy of Painting, Sculpture and Architecture, and R. Ackermann, Strand, London, 1831.

4to. *27, [1]p., 17 copper engraved plates.*

In his preface the author notes that the plan he “has adapted in his class room, is to have models of most of the examples with threads, and a point of sight, &c., after seeing which, no pupil can for an instant doubt the truth of the rules he is working.”

[Yale Center for British Art](#)

HUMPHRIS, Henry Daniel. *The Principles of Perspective, illustrated in a series of Examples: Descriptive Treatise for the Use of Architects, Art Masters, Students &c.*
Chapman and Hall, 193, Piccadilly; Cheltenham: Henry Davies, Montpellier Library. 1869.

8vo. *xvi, 51, [1]p. With a plate volume of 40 plates.* [Birmingham printed by Billings Bros. & Whitmore].

Humphris (1850-1915), lived at 4, Keynsham Bank, Cheltenham. This was written at the age of 19, when he was a young architect. He died in Adelaide.

HUNDERTPFUND, Libertat. *The Art of Painting restored to its simplest and surest principles.*
David Bogue, 86, Fleet Street. 1849.

8vo. ix, [2], 122pp., chromolithograph frontispiece and 23 plates (20 coloured), folding table.

Illustrated with 24 plates of which 3 are engraved and printed on thin cards (one each of a palette and brushes), 21 are on thicker card and printed chromolithographs, and at the end is large folding chart. Translated from the 1847 German edition. First English Edition of what the translator claims to be the first philosophical theory of colour applicable to the art of painting written by a practising artist (in contrast to several written by philosophers or scientists). The author claims to have discovered the method of painting with opposite colours and illustrates this in his unusual colour printed plates. The appendix discusses technical matters, the preparation of oil colours, the washing, burning, and grinding of pigments, oils, grounds, priming and varnish making. Birren Collection 341.

Die Malerei auf ihre einfachsten und sichersten Grundsätze zurückgeführt eine Anweisung, mit ganzen Farben alle Halbtöne und Schatten ohne Mischung zu malen

"M. Libertat Hundertpfund, the historical painter at Augsburg, has published a work, entitled *The Art of Painting brought back to its simplest and surest principles*, in which a very valuable discovery has been applied to the practice of oil-painting, so as to render it comparatively easy, and to ground it on an intelligible theory. While he was busied with experiments to find out a better mode of imitating the transparency of the natural shadow, a glass prism fell into his hands. This was a source of great delight to him. The colours produced by it, and their operation on each other, became an engrossing subject of his thoughts; and on one occasion his fancy led him to imagine the three primitive colours, - red, blue, and yellow - springing like rays from the centre of a circle to three equidistant points in its circumference, and affecting the intermediate spaces there by producing their three derivative colours - purple, orange, and green. This was a mere play of imagination; for at the moment of its occurrence, he had not any idea of the discovery up to which he was subsequently led." (*The Year Book of Facts in Science and Art* (1848)).

A HUNDRED notable things, or Irelands [sic] profit and pleasure united. As making the new London powder ink, and inks of all colours. The art of engraving; burnishing with gold and silver.

[Dublin?, 1701?].

8vo. 8pp.

[ESTC T225180](#), Royal Irish Academy. Just possibly Irish? Date is a near-wild guess: typography almost no help for dating except possibly "sealing vwax"

HUNT, Edmund. *Color Vision*. An essay discussing existing theories, explaining views hitherto incompletely published, and comprising illustrated descriptions of important new experiments.

Glasgow. John Smith & Son. 1892.

8vo. 122pp., 3 folding lithograph plates, one printed in colours.

HUNTER, B. Six Progressive Lessons for Flower Painting, with letterpress directions for drawing and colouring of flowers upon botanical principles.

Published by R. Ackermann, at his Repository of Arts, No. 101, Strand, printed by E. Spragg. Jan 1, 1802.

oblong 4to. 14, [2]pp., 16 plates, soft-ground etchings (of which 1-4 are in three states, plain, coloured, fully coloured, and 5-6 in two states, plain and fully-coloured. Plates dated 1796 and 1797, several watermarked 1801. Illustrations by B. Hunter.

The imprint on the plates is Sept 1 - Dec 1, 1796 and Feb 1 - March 1, 1797, so it was presumably originally published in 6 parts, one of Ackermann's earliest publications. See Bridson C366 for tentative listing of first edition of which no record known. See: Ferte & Hunter, B. A Book of Progressive Flower Lessons. This is probably R. Hunter's Lessons. Ackermann. c1800. Ford, p223. NGA.

HUNTER, B. Six Progressive Lessons for Flower Painting: with directions for drawing and colouring of flowers upon botanical principles. Third edition.

R. Ackermann. 1810.

oblong 4to. 16pp., 15 plates, soft-ground etchings (of which 1-4 are in three states, plain, coloured, fully coloured, and no 5 in two states, plain and fully-coloured, and no.6 in one state).

HURST, George Henry. Painters' Colours, Oils and Varnishes. A practical manual. Charles Griffin and Co. 1892.

8vo. xi, 461pp., illustrations.

HURST, George Henry. Painters' Colours, Oils and Varnishes. A practical manual. Second edition revised and enlarged.

Charles Griffin and Co. 1896.

8vo. xi, 461pp., illustrations.

HURST, George Henry. Colour. A handbook of the theory of colour.

Scott, Greenwood & Co. 1900.

8vo. vi, [2], 158, [2], 16pp adverts, 10 coloured plates and 72 illustrations in the text.

A second revised edition was published in 1916.

HUTCHISON, J. Bath drawing master.

HYDE'S MANIFOLD LETTER WRITER. Supplied officially to Her Majesty's Colonial, Foreign, and Stationery Offices. By the use of this invention you obtain a letter and its copy at one operation; or if required, six facsimiles to send abroad; thus effecting a great saving of time, trouble, and expense. It is always ready for use - is very portable - simple in the application - effective in operation; - the pen needs no repairs, and will last for years; the writing is legible and permanent. This Manifold is manufactured of the best materials, and recommended by the first Mercantile Houses in the Kingdom as the best and cheapest portable copying apparatus yet invented. Fresh supplies of the improved copying and carbonic books, for replenishing the Manifold, may be had of the Manufacturers, or through any bookseller or stationer of the United Kingdom.

Original half morocco case, the description is pasted onto the inner front cover, and 'directions for use [in three languages] ' on the inner rear cover. Metal 'tablet' in its original envelope, and contained in a pocket in the inner board. There are also the original booklets of Hyde's Indelible Carbonic Ink Paper - Hyde's Transparent Improved Copy Book - a Duplicate Order Book, and a marbled 'backing' card, and pen.. The Manifold was produced in four sizes, this being 'Note Size - 8in. By 5in.'

The Manifold was later owned by T.F. Victor Buxton, who writes in the copy book that 'I am now trying the interesting experiment of writing my first double letter, & feel proud of my success with this first attempt. It may be most useful to me, especially on our approaching tour.'" Sir Thomas Fowell Victor Buxton (1865-1919), travelled to Egypt and Africa, and his 'copy' letter sets out his proposed itinerary from February-May 1894.

The Manifold was issued to Lord Raglan, and reviewed in *The Athenaeum* in July 1843.