



The Drawing Book Project

[I-J]

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?
Please contact Tony Fothergill at tony.fothergill@kenspelman.com

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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.

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

IBBETSON, Julius Caesar. *An Accidence, or Gamut, of Painting in Oil and Water Colours.* Printed for the author, by Darton and Harvey, 1803.

slim 4to. Part I, [all published]. 26pp., *aquatint on title-page, two etchings in the text, the latter pasted over an aquatint, 20 coloured ovals of pigment and an original oil painting by the artist, within a circular aquatint mount.* Several corrections to the text by means of printed overlays. Letterpress "Part I" removed from the title-page.

Gilpin to Ruskin, 46a & b.

IBBETSON, Julius Caesar. *An Accidence, or Gamut, of Painting in Oil.* Second edition, with a *Brief Memoir of the Author's Life...* also his method of preparing Gumption, for rendering every colour transparent; with other recipes, never before published. Published by Harvey & Darton. 1828.

slim 4to. *xii, x-xiii., 18pp., engraved title-page, engraved frontispiece portrait of the author, 4 plates, 1 textual illustration - 20 mounted colour samples., plates unnumbered.*

IBBETSON, Julius Caesar. *Ibbetson's Process of Tinted Drawing.* Paddington. Published as the Act directs May 8, 1794 by Julius Ibbetson at No 49 Bell Street, Paddington.

oblong folio, (405mm x 293mm). *11 unnumbered engraved plates, all mounted within engraved and wash borders, comprising two plates each in 5 states from etching to full colour, plus 1 plate of directions and colour scheme. Each plate is built up in four monochrome stages - etching, etching and sepia wash, aquatint ground and additional washes, and a warm pale brown wash over the whole plate.*

Gilpin to Ruskin, 28.

IBBETSON, Julius Caesar. *Etchings, by the late Julius Caesar Ibbetson, consisting of groups of cattle, in six plates; and groups of rustic figures, in eight plates.* Harvey and Darton. c1816.

4to. *Etchings of Figures in Eight Plates. Title, list of subscribers and 8 etchings.* [and...] *Etchings of Cattle in Six Plates. Title, list of subscribers and 6 etchings.*

University of York [Hailstone Collection], and Getty Institute.

IBBETSON, Julius Caesar. *Six Elegant Rural Prints designed by I. Ibbetson.* "C. Ibbetson delt.", "G. Murray Sc" and publication line: "Published 10th Augt. 1791 by Robt. Sayer & Co. Fleet Street, London. 188mm x 227mm.

[BM: 1994,0410.1.1](#)

IMISON, John. The School of Arts; or, an introduction to useful knowledge, being a compilation of real experiments and improvements, in several pleasing branches of science, On The Following Subjects, Viz. Mechanics, Electricity, Optics, Construction of Optical Instruments, &c. Grinding and Polishing Optic Glasses. Clock and watch-making and Astronomy. The Miscellaneous Articles contain the most approved Art of Drawing, Etching, Engraving, Crayon painting, Gilding on glass, pots, &c. Silvering looking glasses, &c. Lackering, Varnishing, Soldering, Casting in plaster &c. Cements, Glues, staining wood, and A composition for ornaments, &c. &c. &c.

Printed for the author, and sold by J. Murray, Fleet-Street, 1785?

8vo. [4], iii, [5], 264pp; 124pp., plates.

[ESC T130627](#)

IMISON, John. The School of Arts, or, an introduction to useful knowledge: being a compilation of real experiments and improvements, in several pleasing branches of science. Third edition, with very considerable additions.

printed by W. Robins; and sold by the author; Elliot, Kay, & Co.; W. Nicoll; W. Lowndes; J. Ridgeway 1787.

8vo. xv, [1], 319, [5]; [8], 176pp., 24 folding plates.

[ESTC N21608](#)

IMISON, John. The School of Arts, , or, an introduction to useful knowledge: being a compilation of real experiments and improvements, in several pleasing branches of science, ... The second edition, with very considerable additions.

Printed for the author, and sold by J. Murray, Fleet-Street, 1790?

8vo. xv, [1], 318, [6]pp; [8], 176pp., 24 engraved plates (mostly folding).

[ESTC T130626](#) - This "second" edition has p. 319 unnumbered, and a double rule below the author's name on the title-page. Errata leaf at the end of each part.

IMISON, John. The School of Arts; or, an introduction to useful knowledge, being a compilation of real experiments and improvements, in several pleasing branches of science, on the following subjects, viz. mechanics, electricity, pneumatics, hydrostatics and hydraulics, optics, clock and watch-making, and astronomy. The miscellaneous articles contain the most approved art of drawing, etching, engraving, mezzotinto scraping, aquatinta, crayon painting, gilding on glass, pots, &c. silvering looking glasses, &c. lackering,

varnishing, soldering, casting in plaster, &c. cements, glues, metals for speculums, with the whole process of grinding, &c. staining wood, a composition for ornaments, objects for the microscope, &c. &c. &c. &c. The second edition, with very considerable additions. Printed for the author, and sold by J. Murray, Fleet-Street, 1790?

8vo. xv, [1], 319, [5]; [8], 112, 133-176pp., 24 engraved plates.

ESTC T55151 - This "second" edition has p. 319 numbered, and a single rule below the author's name on title-page.

IMISON, John. The School of Arts; or, an introduction to useful knowledge, being a compilation of real experiments and improvements, in several pleasing branches of science, ... A new edition, with very considerable additions. printed for the author, and sold by J. Murray. 1790?

8vo. xv, [1], 319, [1]; [8], 176pp. 24 engraved plates.

ESTC N21609

IMISON, John. The School of Arts; or, an introduction to useful knowledge: being a compilation of real experiments and improvements, in several pleasing branches of science, ... The fourth edition, with very considerable additions. printed for J. Murray and S. Highley. 1796.

8vo. xv, [1], 319, [1]; [8], 176pp., 24 folding plates.

ESTC T127730 - MnMBL reports pp.113-156 incorrectly numbered 133-176; text is continuous despite pagination.

IMISON, John. Elements of Science and Art, being a familiar introduction to natural philosophy and chemistry, together with their application to a variety of elegant and useful arts. A new edition, considerably enlarged, and adapted to the improved state of science. J. Harding. 1803.

8vo. Two volumes. ii, [1], 339 [i.e. 639]pp, XXIV leaves of plates (9 folded); xii, 637pps, VIII leaves of plates (1 folded).

IMISON, John. Elements of Science and Art... a new edition, considerably enlarged... by Thomas Webster. Cadell & Davies, 1808.

8vo. Two volumes. ix, 581pp., 25 plates; xii, 611pp., 7 plates. Plates dated 1803.

IMISON, John. Elements of Science and Art: being a familiar introduction to natural philosophy and chemistry; together with their application to a variety of elegant and useful arts. A new edition, considerably enlarged, and adapted to the improved state of science by Thomas Webster.
Printed by A. & R. Spottiswoode. 1822.

8vo. Two volumes. *ix, 467pp, 26 leaves of plates (9 folded); viii, 455pp, 7 leaves of plates.*

ENGLISH, Isabella and James., at the Hand and Pen, near the King's Bagnio, Long Acre, London 1686-1696, The Strand from 1696. Colour and varnish sellers, japan shop, medicinal pill sellers.

Isabella and James English, at the Hand and Pen, near the King's Bagnio, Long Acre, London 1686-1696, The Strand from 1696. Colour and varnish sellers, japan shop, medicinal pill sellers.

The pastel portraitist, Edward Luttrell, dedicated his manuscript treatise of 1683, *An Epitome of Painting*, to his cousin, Dorothy Luttrell. This treatise has been published by Neil Jeffares (see Sources below). His account has formed the starting point for this entry.

The treatise is followed by almost twenty supplementary pages in Dorothy's hand, probably written, under Edward's supervision, c.1683-96. These pages contain sections on colours, preparing varnish, making crayons, etc. They describe obtaining white varnish, white lead, fine flake white and spirit of wine at the Hand & Pen, 'a Japan shop in Long acre', at the end next to St Martin's Lane. This shop was run by James and Isabella English. It was situated at what is now 20 Long Acre, where James English was recorded, 1686-96, and Edward Luttrell, 1698-99 (Survey of London, vol.20, St Martin-in-The-Fields, Pt III, 1940). Luttrell's close connections suggest that he may have used this shop for some of his materials as a pastellist.

While both Isabella and James English (sometimes Inglis or English) participated in the business, it was Isabella who achieved lasting mention. Her marriage, as Isabella Kilpatrick, to James English is recorded at St Marylebone in 1683. She described her husband as 'philo-chymist' in an advertisement. The Hand and Pen became well known for a particular type of medicinal pill, which originated with the Edinburgh physician, Dr Patrick Anderson (d. c.1660). Describing herself as from Edinburgh, Isabella advertised Anderson's pills, in the London Gazette, 1689-94, as on sale at the Hand & Pen, near the King's Bagnio, Long Acre. These pills were later advertised by 'J. English', removed from Long Acre to the Golden Unicorn, The Strand (Post Boy 10 April 1697).

It has been observed that in the hands of the English family, the Scotch pills would be one of the great marketing successes of the 18th century (Adam Fox, *The Press and the People: Cheap Print and Society in Scotland, 1500-1785*, 2020, p.262). Isabella (d.1721) was followed in business by David English (d.1735) and by his son James English (d.1785), in both of whose wills the recipe for Dr Anderson's pills features.

Remarkably, even as late as 1847 Benjamin Hanson English (d.1862) was trading Dr. Anderson's Scots pills, two centuries after their invention, at 165 The Strand as can be seen from Tallis's London Street Views (information from Martin Drury).

Isabella English's name lived on. As late as 1745, 'D. English' was advertising these pills as prepared by him and sold at the Unicorn near the New Church in the Strand, adding that to prevent counterfeits the true pills had their boxes sealed with a Lion Rampant, and Three Mullets Argent, Dr Anderson's Head between the initials, I. I, with his name round it, and Isabella English beneath the shield (London Gazette 30 July 1745).

Sources: Neil Jeffares, 'An Epitome of Painting (1683) by Edward Luttrell', Walpole Society, vol.82, 2020, pp.119, p.123 n.56, 145, 147 n.37. London Gazette 8 July, 22 August, 28 October 1689, 17 September 1691, 4 September 1693, 21 June 1694. For the wills of successive members of the English family, see National Archives, PROB 11/581/580, PROB 11/669/393, PROB 11/1126/120.

ref: British artists' suppliers, 1650-1950

JACKSON, Mr. Trade card of (Thomas?) Jackson, brush maker, at Mutton lane by Clerkenwellgreen, at the sign of the Coffee Mill. Handwritten in pen and ink. 127m x 99mm.

BM: Heal, 24.11

JACKSON, Frank George. The Art Instructor, containing suggestions for the development of a new system of teaching. George Rowney and Company. [1852].

oblong 4to. *One leaf of text and 15 lithograph plates.*

Getty, V & A.

JACKSON, Frank George. Theory and Practice of Design. Chapman and Hall. 1894.

JACKSON, George. Manchester School of Design. On The Means of Improving Public Taste: a paper read at a conversazione held at the Royal Institution, Monday, November 25th... and repeated... at a public meeting at the Atheneum. Manchester. Cave and Sever. 1844.

8vo. *24pp.*

JACKSON, John. A Treatise on Wood Engraving, historical and practical. With upwards of 300 illustrations, engraved on wood, by John Jackson.

Charles Knight and Co. 1839.

4to. *xvi, 749, [1]p., 7 plates (2 colour, 1 tinted) and 346 wood engraved illustrations.*
With "Parsonage at Ovingham" on hinges on p. 713 by George Baxter.

First edition published in 1839 without Chatto's name on the title-page. "A dispute followed between Jackson and Chatto as to their respective shares in the credit of producing it. The project was Jackson's; the subjects were selected by him, and he contributed some of the historical matter, bore the cost of production, and engraved the illustrations. The whole was edited and brought into shape by Chatto."

JACKSON, John. A Treatise on Wood Engraving, historical and practical. With upwards of 300 illustrations, engraved on wood. The historical portion by W.A. Chatto. The second edition. With a new chapter on the artists of the present day by Henry G. Bohn, and 145 additional wood engravings.
Henry G. Bohn, York Street, Covent Garden. 1861.

4to. *xvi, 560, 561*-600*, 561-664pp., engraved frontispiece and nearly 450 wood engravings in the text.*

Second edition with a new chapter on the artists of the present day, by Henry G. Bohn, and 145 additional wood engravings.

JACKSON, John. A Treatise on Wood Engraving, historical and practical. With upwards of 300 illustrations, engraved on wood. The historical portion by W.A. Chatto.
H.G. Bohn. 1866.

4to. *xvi, 560, 561*-600*, 561-664pp., engraved frontispiece and nearly 450 wood engravings in the text.*

JACKSON, John. A Treatise on Wood Engraving, historical and practical. With upwards of four hundred illustrations engraved on wood by John Jackson.
H.G. Bohn. 1881.

4to. *xiv, 664 pages frontispiece, illustrations.*

JACKSON, John Baptist. An Essay on the Invention of Engraving and Printing in Chiaro Oscuro, as practised by Albert Durer, Hugo di Carpi, &c. and the application of it to the making paper hangings of taste, duration, and elegance, illustrated with prints in proper colours.
printed for A. Millar, in the Strand; S. Baker, in York-Street, Covent-Garden; J. Whiston and B. White; and L. Davis, in Fleet-Street. 1754.

4to. *19, [1]p., 8 engraved and coloured plates.*

ESTC T147995

John Jackson was responsible for “the biggest break in the traditions of the woodcut since the 16th century. He broadened the scope of the chiaroscuro print and launched the color woodcut as a distinct art form that rivalled the polychrome effects of painting while retaining a character of its own. But [his] grand ambition to advance the woodcut beyond all other graphic media had little public or private support and finally led him to ruin.” In Europe the medium did not survive his disappearance in 1755, partly because of the result of new techniques in the copper-plate media. Jackson’s “Essay...” was a last attempt to stir up public interest in the application of the colour woodcut to wallpaper printing. He sets out his plans to replace wallpapers in the Chinese style with his papers, which, he stated would have no “... gay glaring colours in broad patches of red, green, yellow, blue &c... [with] no true judgement belonging to it”. Instead he proposed to use as subjects the landscapes of Salvator Rosa, Claude Lorraine, Poussin, and the views of Canaletto. However he was too premature and public taste was not yet ready for picturesque landscape or antique forms of wallpaper. He added that his prints, made in oil colours would be permanent but the plates incorporated into the book, printed in six colours, were hastily done using inferior pigments, and in all copies the plates have darkened and yellowed with heavy offsetting. Ref: Kainen, J. *John Baptist Jackson, 18th Century Master of the Color Woodcut*, 1962.

JACKSON, Samuel. Book of Shields, Ornaments and Mantles.
published by S. Jackson, No. 21, Ironmonger Lane, Cheapside, 1830.

4to. *Engraved title-leaf, 30 engraved plates illustrating the decorative surrounds to shields &c, the surrounds carefully hand-coloured in shades of sepia.*

V & A; Johns Hopkins.

JAGGER, Benj. Carver, Gilder and Printseller. No 30, London Lane, Norwich. c1783

JAMES, Henry A. Handbook of Perspective.
Chapman and Hall. 1888.

8vo. *xvi, 100, 52pp adverts., 75 text illustrations and many illustrations in the final section of adverts.*

“Only edition of this course of practical lessons in perspective for beginners by a professional teacher of the subject and former vice-principal of Cheltenham Training College (now part of Cheltenham and Gloucester College). James intended this to be suitable for pupils with no previous knowledge of geometry and attempted to simplify the subject as much as possible.” Ref: Hugh Pagan, 2022.

JAMES, Henry A. Perspective Charts for use in Class Teaching

Chapman and Hall. 1890.

4to. 16pp.

BL

JAMES Thomas. drawing master at Rugby.

JAMES, Walter J. A Note on the Composition of the Artist's Palette.
c1900.

slim 4to. *Title and 28pp calligraphic manuscript on japon vellum, in black ink with marginal decorations in red, signed by author to title.*

Walter John James RBA, RA, (Lord Northbourne), 1869-1932, was a painter and etcher of landscape views. He studied under Davis Cooper and Frank Short, and later became a trustee of the Wallace Collection. This manuscript, written from the artist's own experience, provides personal observations on the use of various pigments and their arrangement on the palette. [Ken Spelman, sold 1996].

JEFFREY, J. drawing master at Portsmouth Naval Academy.

JEFFREYS, Henry. Henry Jeffreys 1866-1894 or later, H. Jeffreys & Son by 1900-1911 or later. At 88-92 Renshaw St, Liverpool 1866-1900 or later, 74 Renshaw St by 1911. Printsellers, artists' colourmen.

ref: British artists' suppliers, 1650-1950.

JENKINS, Boswell (Brush Maker), at ye Three Brushes, in Budge Row, ye corner of Size Lane, near Queen Street. 1753.

Heal, Sign Boards.

Heal,24.14: Bill-head of Boswell Jenkins, brush maker, at the Three Brushes in Budge Row, the corner of Size Lane, near Queen Street, London; with three brushes hanging within an ornamental frame to the left, dated in pen and ink 1762. Note by Heal on mount: "Compare other bill-heads in A.H. Collection dated 1751 & 1753 [Heal,24.12 and 13]. London Directory 1777 gives Boswell Jenkins turner no 32 Bridge Row".

JENKINS, Thomas. Thomas Jenkins 1775-1788, Mary Jenkins 1788-c.1791. At 5 Cross Lane, Long Acre, London 1775, 126 Long Acre by 1785-c.1791 or later. Artists' colourman.

Thomas Jenkins (d.1788), colourman, advertised in 1775 that he was from Mr Sandys's (qv),

and had opened a shop at 5 Cross Lane, Long Acre, where he prepared 'all Sorts of primed Cloth, and Colours' (Lloyd's Evening Post 25 October 1775). He was selling drawing instruments from 126 Long Acre in 1785 (Gloria Clifton and Gerard L'Estrange Turner, *Directory of British Scientific Instrument Makers, 1550-1851*, 1995, p.150). Jenkins died in 1788; his will, giving his address as Long Acre and naming his wife, was proved on 22 January 1788. His widow, Mary, took over the business.

ref: British artists' suppliers, 1650-1950.

JENNISON, Francis Herbert. *The Manufacture of Lake Pigments from Artificial Colours*. Scott, Greenwood and Son. 1900.

8vo. vi, 136, 36pp., 16 plates with a total of 96 mounted coloured strips of paper. Second edition published in 1920.

JERRARD, Paul. *Flower Painting in Twelve Progressive Lessons*. P. Jerrard. [1852].

8vo. [32]pp., 13 coloured plates.

Paul Jerrard's illustrated book of exotic birds includes a contents list, 9 plates of illustrations of birds with accompanying text on adjacent pages, and advertisements. The accompanying text for each bird includes country of origin, Latin names and description. Ornithologist sources include Gould, Latham & Pennant. The last three pages are advertisements for Jerrard's other works: *Gems for the Drawing Room*, *The Floral Offering*, and *Flower Painting in Twelve Lessons*. Title, text, and ornamental borders in gold, chromolithograph illustrations mounted on verso.

In approximately 1852, Paul Jerrard published three gift books, possibly intended to be purchased before Christmas. In a list of publisher's titles bound at the end of Jerrard's 'Flower Painting in Twelve Lessons', the advertisement states: 'Preparing for Publication, Exotic Birds. Price 21s. In one handsome volume, Imperial 8vo. Richly bound, suitable for Birthday or Marriage Presents, with Ornamental Decoration Page, and 10 Plates.' - Reference: King, E.B., 'Handsomely Bound in Cloth': *UK Book Cover Designs 1840-1880*.

See also: Worms & Ashley-Williams. [British Map Engravers \(supplement\)](#).

JERRARD, Paul. *Flower Painting in Twelve Progressive Lessons*. Second edition. "Cream and Gold Special Presents" series. P. Jerrard. [1860].

8vo. [27], [1] blank, [1]p adverts, all printed on heavy paper., 13 coloured plates

including presentation plate and title.

JETT, William. Painter and teacher of drawing in Grosvenor Street.

[JEWITT, Arthur]. The Hand-Book of Practical Perspective, for the use of beginners and artists in general, giving ample directions for drawing any object in perspective. James Cornish and Sons. [1840].

12mo. xi, [1], 78, [8]pp adverts., folding frontispiece, 18 plates and several text illustrations.

The first edition, with the author's name at the end of the preface but not on the title-page as in the 1848 reprint.

JEWITT, Arthur. The Hand-Book of Practical Perspective, for the use of artists in general. Robert Tyas. 1840.

12mo. xi, 1f, 78pp., frontispiece and 22 plates.

JEWITT, Arthur. The Hand-Book of Practical Perspective, for the use of beginners and artists in general, giving ample directions for drawing any object in perspective. James Cornish. 1847.

12mo. xii, 78pp., 23 plates.

JEWITT, Arthur. Hand-Book of Practical Perspective, containing the principles and practice of perspective, for the use of beginners and artists in general, giving ample directions for drawing any object in perspective. James Cornish. 1848.

12mo. xi, [1], 78, [2]pp adverts., folding frontispiece, 22 plates and several text illustrations.

JOBBS, John Richard. Polygraphia Curiosa. The book of initial letters and ancient alphabets for ornamental purposes.

David Bogue. [1844].

4to. *Chromolithograph title-page, 1f introductory letterpress, 29 chromolithograph plates (2 double-page), printed by J.R. Jobbins.*

Jobbins also contributed to: GRUNDY, W.M. *The Sketch Book of Shipping and Craft*. c1840; and CHILD'S *Drawing Book of Objects*. 1845, and *English Landscape Scenery*, 1845; COLLING'S *Art Foliage*, 1865; WHICHELO, H.M. *The Student's Guide... Perspective*, 1841;

JOBBSINS, John Richard. *Exeempla Ornamentorum. The Book of Ornament embracing a display of title-pages, borders, head and tail pieces, initials, heraldic and other devices.*
David Bogue. 1844.

4to. Parts I and II, each in original decorative paper wrappers and each with 4 chromolithograph plates by J.R. Jobbins. The accompanying leaflet announces that the work will consist of 12 monthly parts.

JOHNSON, Mr. Portrait Painter and Drawing Master.
24th March 1821 / 19th July 1823 - Sheffield Independent.

JOHNSON, Thomas. *Twelve Gerandoles.*
T. Johnson, Carver, in Queen Street near 7 Dials. 1755.

110 x 190mm. *12 designs on 8 engraved plates including title.* Engraved by William Austin on four sheets at a price of 2/-. Published 1st September 1755.

Ref: Marlborough 1977.

1st September 1761, Robert Sayer republishes *Twelve Gerandoles*, price one shilling and sixpence.

JOHNSON, Thomas. *One Hundred and Fifty New Designs, consisting of ceilings, chimney pieces, slab, glass & picture frames, stands for china &c, clock and watch cases, girandoles, brackets, grates, lanthorns, &c &c.* The whole well adapted for decorating all kinds of ornamental furniture, in the present taste.
s.n [1758]

4to. *Engraved dedication, 2ff preface, engraved contents leaf and 53 plates.*

See also :

Proposal sheet for 'A book of ornaments' by Thomas Johnson; a fanciful landscape with a tattered windmill to right overlooking a country road with a cow approaching a gnarled tree in the foreground, near a gentleman who holds a moneybag and addresses

a jester who points with a staff at a large banner pasted onto a crumbling wall in upper left, decorated with a cartouche ornament including a man hunting with his dog and firing at a fox. The Book will be sold to none but Subscribers, under one Pound five Shilings. Below the image 'T. Johnson invt. & delin / Willm Austin Sculp.' BM: 1872,0608.543

see: Newly-Discovered Designs by Thomas Johnson by Helena Hayward, Furniture History, Vol 11, 1975.

“Johnson's first set of designs, entitled Twelve Gerandoles, was issued from Queen Street, Seven Dials, in 1755. They were engraved by William Austin on four sheets at a price of 2/-. The second set was more ambitious. It consisted of fifty-two plates illustrating 'Glass, Picture, and Table Frames, Chimney Pieces, Gerandoles, Candle Stands, Clock-Cases, Brackets, and other Ornaments in the Chinese, Gothick, and Rural Taste'. It first appeared in book form, without a title, in 1758. It was then reissued in 1761, with one additional plate, as One Hundred and Fifty New Designs. The Preface to the 1758 edition explained that the plates had originally been published in monthly parts. But no details were given concerning the dates of these issues, the number of sheets which appeared each month nor the cost of each number. It was possible to guess, on the basis of the few dated sheets inscribed with the year and, occasionally also, the month of publication, that during most of 1756 and the early part of 1757 four a month were issued.

The discovery of Johnson's original broadsheet announcing his plan for the publication of these sheets has now proved this guess to be correct. The broadsheet describes Johnson's intention of issuing his designs in thirteen numbers at the rate of four sheets a month. It is undated but states that the first number will be delivered 'on the first day of January next'. It is reasonable to assume that the designs were all prepared during 1755 and this announcement was made at the end of that year. Since seven sheets are dated 1757, publication apparently got off to a slightly late start. If all went smoothly after the undertaking was launched and there were no delays, the first number appeared in February 1756, rather than in January. The cost was 1/6 per number, plus an overall charge to subscribers to the series of 1 /6. The advantage of a free number was offered as an inducement to any subscriber to six issues. For those who did not avail themselves of subscribing to the monthly parts, the thirteen numbers in book form were more expensive at £1.5.0. The broadsheet is characteristically illustrated, above the text, by a landscape in which a chinaman, presumably symbolizing the charms of fantasy, is pointing out Johnson's designs to a potential patron. The landscape itself was re-used in part as Plate 16 in the 1758 collected edition, where it is set within two alternative designs for picture frames.⁴ While William Austin engraved the broadsheet and one of the designs issued as Plate 52 of the 1758 edition, five of the sheets were engraved by James Kirk and forty-one, including the re-used landscape from the broadsheet, by B. Clowes.”

JOHNSON, Thomas. One Hundred and Fifty New Designs, consisting of cielings (sic), chimney pieces, slab, glass & picture frames, stands for china &c, clock and watch cases,

girandoles, brackets, grates, lanthorns, &c &c. The whole well adapted for decorating all kinds of ornamental furniture, in the present taste. Engrav'd on 56 copper plates. Sold by Robert Sayer, at the Golden Buck, near Serjeants Inn, in Fleet Street. 1761.

4to. Second issue. *Four parts in one, including four part-titles. Each part has an engraved title-page within ornamental border, counted as a plate. Without preface or text.*

See: V & A for title-page.

JOHNSON, Thomas. Chippendale's One Hundred and Thirty-Three Designs of interior decorations in the old French & antique styles: for carvers, cabinet makers, ornamental painters, brass workers, modellers, chasers, silversmiths, general designers and architects. J. Weale. 1834.

4to. *50 unnumbered leaves of plates.*

Without preface or text./ Thomas Johnson (1714?-ca. 1778) is the author of this book. Cf. Hayward, H. *Thomas Johnson and English Rococo*. The plates were afterwards (19th cent.) issued under the name of T. Chippendale.

JOHNSON, Thomas. A New Book of Ornaments.

“Sometime shortly before 1 May 1757 Johnson had moved his premises to Grafton Street, Soho,⁵ and the 1758 edition of the designs advertised by the broadsheet were published from this address. It was immediately followed, before its re-issue in 1761, by another set, which does not survive in its complete or original form, entitled *A New Book of Ornaments*. This was issued from Grafton Street in 1760. The title-page is typical of Johnson for it shows the text within a rococo cartouche and below, a craftsman, with a dog barking at his feet, delivering a carved rococo overmantel to a client.” [Hayward]

JOHNSON, Thomas. A New Book of Ornaments. design'd for tablets & frizes for chimney-pieces; useful for youth to draw after. the author 28th August 1762.

201 x 347mm; 183 x 362mm; 202 x 350mm. *Six numbered plates including title, etched and engraved in the crayon manner.*

ref: Weinreb, 1975.

The hitherto unknown set of designs which has now come to light was also issued from Grafton Street within two years, in 1762. This was entitled *A New Book of Ornaments* by Thos Johnson, Carver. Design'd for Tablets & Frizes (sic) for

Chimney-Pieces; Useful for Youth to draw after. These must be included among those 'several other pieces' of which he was described as the author in Mortimer's Universal Director. They consist of a title page and five sheets. Of these, three were intended as frieze ornaments. They are composed of scrolling leaves combined with features such as a dragon's head and a serpent inspired by the designs of J. B. Toro.⁸ The other two sheets, perhaps inspired by the engravings and illustrations of Francis Barlow, representing an ox attacked by hounds and fighting swans, each set within a scrolling cartouche, were proposals for tablets. Of course, as his customers, Johnson had both his fellow carvers and, through them, the patrons in mind. He must also have been thinking of the pupils to whom he was teaching drawing and perhaps, too, of other drawing schools where his material might be in demand. Although the style of the designs was already outdated by the avant-garde in 1762, they possess a boldness of form and modelling which could not be exploited in the service of neo-classicism.” [Hayward].

NOTE: Publishing chronology for *A New Book of Ornaments*.

1755. Announces publication of *A New Book of Ornaments* in thirteen numbers, each of four prints, price twenty-one shillings in all, from the corner of Queen Street, near Seven Dials.

23rd April 1758. Publishes collected edition (53 plates), from the Golden Boy, Grafton Street, Soho.

27th December 1760. Publishes a second collection (8 plates), price two shillings, with the title, *A New Book of Ornaments*, from the Golden Boy, Grafton Street, Soho.

1st September 1761, Robert Sayer publishes another edition, with one additional plate, under the title *One Hundred and Fifty New Designs*.

28th August 1762. Publishes a third collection (six plates), price three shillings, with the title, *A New Book of Ornaments... Design'd for Tablets & Friezes for Chimney-Pieces*, from the Golden Boy, Grafton Street, Soho.

Ref: Simon, Jacob. *Thomas Johnson's The Life of the Author*. Furniture History Society, 2003.

JOHNSON, Thomas. Original drawing for the trade card of Thomas Johnson, drawing master, at the Golden Boy in Charlotte Street, Bloomsbury, London; a man at a desk making a drawing, using a compass, text on a board in the back wall to the right. c. 1760. Pen and brown ink with grey wash. [BM: Heal, 56.7.](#)

JOHNSON, Wrottesley Augustus. Wolverhampton drawing master

JONES, Mrs. Fleet street drawing master

JONES, Mr. Bath drawing master

JONES, Mr. London and Manchester drawing master

JONES, D. Oil, Color and Italian Warehouse... 39 Exmouth St, Spa Fields, London. trade card.

JONES, D. Photograph of a trade card of Jones, oil & colourman, at the Oil Jar, Charing Cross, London; large oil jar with raffia around it, within ornamental frame with text below.

BM: Heal,89.84

JONES, James (1750- active 1783)

Offered lessons to ladies in the 'Art of Painting on Silk'. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

JONES., Owen. An Attempt to Define the Principles which should regulate the employment of Colour in the Decorative Arts. Lecture VIII, second series. Extracted from society papers, 1852.

8vo. *pp433-458pp.*

JONES, Owen. The Grammar of Ornament.
Published by Day and Son, Lithographers to the Queen, Gate Street, Lincoln's Inn Fields, 1856.

folio. *6 + (2) + 4 + 6 + 4 + 4 + 2 + 4 + 4 + 4 + 2 + 4 + 2 + 2 + 8 + 6 + 16 + 4 + 14 + 4pp., 100 chromolithograph plates, and chromolithograph title and letterpress title.*

JONES, Owen. The Grammar of Ornament.
Day and Son, 1865.

folio. *[2], 157, [1] blank., numerous text illustrations and 112 chromolithograph plates including the decorative title.*

[Yale Center for British Art](#)

JONES, Owen. The Grammar of Ornament.
Bernard Quaritch, 15 Piccadilly. 1868.

folio. 157pp., chromolithographed title in red & black. & 111 chromolithographed plates, many heightened in silver & gold. numerous in-text illustrations.

JONES, Owen. The Leading Principles in composition of ornament of every period, from the Grammar of Ornament.
Printed for the Society for the Encouragement of Arts, Manufactures, and Commerce, 1878.

4to. 54pp.

Being a reprint from a paper read by him before the Royal Society of British Architects, Dec. 15, 1856.

JONES, Owen. The Leading Principles in composition of ornament of every period, from the Grammar of Ornament.
Printed for the Society for the Encouragement of Arts, Manufactures, and Commerce, 1888.

4to. [4], 54, [2]pp.

Being a reprint from a paper read by him before the Royal Society of British Architects, Dec. 15, 1856.

JONES, Owen. The Leading Principles in composition of ornament of every period, from the Grammar of Ornament.
Printed for the Society for the Encouragement of Arts, Manufactures, and Commerce, 1894.

4to. 54pp.

Being a reprint from a paper read by him before the Royal Society of British Architects, Dec. 15, 1856.

JONES, Thomas. drawing tutor to Oldfield Bowles.

JONES, W.E. The Royal Road to Water-Colour Drawing.
1884.

JOPLING, Joseph. The Practice of Isometrical Perspective.
Published for the author, sold by S. Salmon. 1833.

8vo. 1, [iii]-iv, 60pp., 1 folding plate.

JOPLING, Joseph. The Practice of Isometrical Perspective.
M. Taylor. 1834.

8vo. iv, 60pp., 1 large folding plate, engraving on title-page and 168 text diagrams.

The first edition, published "for the author" late in the previous year, was very well received and this appears to be the first edition issued by the architectural publishers M. Taylor. A second enlarged edition appeared in 1839 and remained in print until 1861. This edition is not recorded in Archer.

JOPLING, Joseph. The Practice of Isometrical Perspective.
M. Taylor. 1835.

8vo. viii, 90pp., 3 plates (1 folded).

JOPLING, Joseph. The Practice of Isometrical Perspective.
M. Taylor. 1839.

8vo. Reprint of the second edition of 1835. 96pp., 173 woodcut illustrations, 3 engraved plates (1 folding), publishers catalogue (16)pp bound in.

JOPLING, Joseph. The Practice of Isometrical Perspective. A new edition, improved.
M. Taylor. 1842.

8vo. 96pp., 3 plates (1 folding), and 173 illustrations in the text.

JOPLING, Joseph. The Practice of Isometrical Perspective. A new edition,
M. Taylor. 1861.

8vo.

JOPLING, Louise. Hints to Amateurs. A Handbook on Art.
Chapman and Hall. 1891.

8vo. xv, [1], 78pp., advert leaf, 10 diagrams in the text.

JORDAN, Charles Jacob. A Treatise on Anastatic Printing, or the art of reprinting from prints on paper...with various applications & modifications, transfers to zinc & stone,

invention of the litho-cylindrical printing, etching in relief, etc.
London. 1853.

4to. [2], 26pp.

JORDAN, Charles Jacob. A Treatise on Anastatic Printing, or the art of reprinting from prints on paper...with various applications & modifications, transfers to zinc & stone, invention of the litho-cylindrical printing, etching in relief, etc.
London. 1883.

4to. [2], 26pp.

JORDAN, Timothy & BAKEWELL, Thomas. publ.

- a). A New Book of the Habits that are now worn...proper for youth to draw after or to frame. *24 illustrations on 8 engraved plates including cartouche title.*
 - b). A New Drawing Book of Seascapes and Shipping. *Engraved title and 10 plates.*
 - c). Suite of 6 engraved plates of animals.
- oblong 4to. 1722 and n.d.

ref: Marlborough, 1984.

Heal,100.12 - trade card of Thomas Bakewell.

Banks,100.33 - trade card of Thomas Bakewell.

JORDAN, William. William Jordan, 34 Holborn Hill, London 1785-1794. Oil and colourman. William Jordan offered bladder colours for artists. His trade card, with added manuscript date 1792, describes him as 'Wm. Jordan/ OIL & COLOURMAN,/ No.34, Corner of Fetter Lane,/ HOLBORN./ Colours Properly prepared for Painting./ OILS & COLOURS,/ .../ Bladder Colours for Artists' (Banks coll. 89.17).

ref: British artists' suppliers, 1650-1950

JORES, J. A New Book of Iron Work, containing a great variety of designs (useful for painters, cabinet-makers, carvers, smiths, fillegre-piercers, &c.) With gates of various sorts, pilasters, fence for beausets, tables, rails, stair-cases, galleries, balconies, sign and lamp irons, door-lights, gratings, brackets, pedestals, weather-cocks, pedestals, &c. The whole neatly engraved on twenty copper-plates, design'd by J. Jores.
printed for Robert Sayer, opposite Fetter-Lane, Fleet-Street. 1759. (price 3s.)

4to. *If.*, 20 plates. *Consists largely of plates with one unnumbered leaf of letterpress*

ESTC N11564: Advertised in Sayer & Bennett, 1775, price 3s.

Harris, 389. "Nothing is known about J. Jores and I is possible that the name, like P.

Decker, is an invention. Twelve of the designs... are taken from designs by J.G. Huquier, engraved by Charpentier, in the *Nouveau Livre de Serrurerie*, which was published in *Livre Nouveau ou Regles des Cinq Ordres... par Monsieur B[londel]*. (Paris 1757).”

JOURNET. Mons. C. F. JOURNET, Drawing Master and Professor of Languages, at Bangor, Beaumaris, and Carnarvon.

13th Dec 1834 - Dublin Evening Packet.

JULIEN, Bernard-Romain. Julien's Studies of Heads. Selected from Paintings of Eminent Artists, or Drawn from Nature. By Monsieur Julien, Professor of Drawing in the Military School, Paris.
Charles Tilt. c1842.

oblong 4to. 4pp., 24 plates. Lithographed by Thomas Fairland,

“Julien's Studies of Heads. Selected or drawn from nature. Six Nos. 2s.; cloth, 14s. Advert c1842 at back of Willson's Use of a Box of Colours, for Tilt and Bogue publications.”

JULIEN, Bernard-Romain. Julien's Studies of Heads. Selected from Paintings of Eminent Artists, or Drawn from Nature. By Monsieur Julien, Professor of Drawing in the Military School, Paris.
W. Kent & Co. (Late D. Bogue), 86, Fleet Street, 1858.

oblong 4to. 4pp., 24 plates. Lithographed by Thomas Fairland, and printed by M. & N. Hanhart.

JULIEN, Bernard-Romain. Julien's New Progressive Drawing Book of Human Heads.
George Philip & Son. c1845

oblong 4to. 24 plates. Lithographed by Thomas Fairland,

JULIEN, Bernard-Romain. Julien's New Progressive Drawing Book of the Human Figure drawn from nature by Monsieur Julien, Professor of Drawing in the Military School, Paris. Lithographed by Thomas Fairland.
David Bogue, 86, Fleet Street, c1845.

oblong 4to. [2], 24 lithographed plates. Plates printed by M. & N. (Michael & Nicholas) Hanhart.

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JULIEN, Bernard-Romain. Julien's New Progressive Drawing Book of the Human Figure. Drawn from nature by Monsieur Julien. W. Kent. n.d. c1865.

oblong 4to. *Title-page, leaf of instructions, 20 lithograph plates.*

see also FAIRLAND, Thomas.

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printed for D. Voisin, Printseller, in Middle-Row, Holborn. [1756].

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The Puritan attacks on religious painting for encouraging Catholic idolatry, left little room for art collectors in the early 17th century, and “David Howarth has shrewdly suggested that Junius’s *Painting of the Ancients*, with its discussion of painting’s moral purposes, may have been intended as a counterbalance to these Puritan attacks”. Junius was in fact librarian to the Earl of Arundel, one of England’s greatest art collectors, and this treatise, written from Arundell-house, is dedicated to his wife. It may have been published to smooth the way for the Earl to open his collection to the public, and transform his London residence into an “Academie”. see: Bermingham, *Ann. Learning to Draw*, p.58, Yale, 2000.

JUNOR, D. Drawing Master, Perth.

12th Dec 1823 - Perthshire Courier.