



The Drawing Book Project

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

A bibliography of United Kingdom published drawing books and related material for art instruction, from the 16th century to 1900.

Books published 1901-1914 will form a later supplement. It includes instruction manuals on all forms of painting, drawing, engraving, colour theory, perspective, anatomy for artists, &c.

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

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

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

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

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

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

Place of publication is 'London' unless otherwise specified.

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

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

P.L. The English Academy. A Drawingbook. Containing variety of examples of the external parts of men, women, and childrens bodies; with the shapes of several creatures frequently used amongst heralds, gold-smiths, &c. Likewise the arts of drawing, etching, engraving in coppe and wood, painting and limning: all being carefully performed. Wherein the aforesaid arts are exemplified, with plain and easie directions to guide you to their attainment, with much delight. Also the real method how to wash or colour globes, maps, pictures, landskips, flowers, fruits, birds, beasts, fish and fowl. A vwork worthy acceptance of all those that are friends to art, as, drawers embroiderers stone-cutters carvers goldsmiths needle-workers gum-workers, &c. Performed according to the order of the first and most eminent masters of proportion, viz. P.L. H.G. P.R. H,B
printed by H. Lloyd for Dixy Page, at the Anchor and Mariner on Fish-street-Hill near London-Bridge, who buyeth all sorts of old-books, and maketh the best ink for records. 1672.

8vo. [4], 36pp.

ESTC R13512

[Yale Center for British Art](#)

PACH, Faithful Christopher. 1759-1840.

PACKER, Thomas. The Boy's Own Drawing Book of the Human Figure. Being a series of progressive lessons calculated to teach the elements of this branch of art. 12 numbers price 6d. each, or in two volumes, cloth price 3s 6d each.

see. advert leaf in Eldridge *Boy's Own Drawing Book of Landscapes*. c1841.

PADDEY, Richard. (?1749-1821) - started drawing school at Wolverhampton. 1771.

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

PADGETT, John (c.1805-1854)

In 1851 he identified as 'Artist Drawing Master', Pimlico. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

PAGE, James. Guide for Drawing the Acanthus, and every description of ornamental foliage...illustrated with upwards of two hundred woodcuts, and sixty etchings on steel, descriptive of the various characters alluded to.
Atchley and Co. [1839].

8vo. *xi, [3]-264pp., 60 plates (8 chromolithograph).*

Bridson C580

PAGE, James. Guide for Drawing the Acanthus, and every description of ornamental foliage...illustrated with upwards of two hundred woodcuts, and sixty etchings on steel, descriptive of the various characters alluded to.

R. Ackermann. [1840].

8vo. *xi, [1], 264pp., 60 plates (8 chromolithograph).*

Bridson C581

PAGE, James. Guide for Drawing the Acanthus, and every description of ornamental foliage...illustrated with upwards of two hundred woodcuts, and sixty etchings on steel, descriptive of the various characters alluded to.

Published by Ackermann and Drake, London and Birmingham, 1842.

8vo. Second edition. *xi, 264pp., 60 plates (8 chromolithograph).*

PAGE, James. Guide for Drawing the Acanthus, and every description of ornamental foliage...illustrated with upwards of two hundred woodcuts, and sixty etchings on steel, illustrative of the various characters alluded to.

R. A. Sprigg. 1843.

8vo. *xi, [3]-264pp., 60 plates (8 chromolithograph).*

PAGE, James. Guide for Drawing the Acanthus, and every description of ornamental foliage...illustrated with upwards of two hundred woodcuts, and sixty etchings on steel, illustrative of the various characters alluded to.

Atchley and Co. 1850.

8vo. *xi, [3]-264pp., 60 plates (8 chromolithograph).*

Bridson C642

PAGE, James.. Guide for Drawing the Acanthus, and every description of ornamental foliage...illustrated with upwards of two hundred woodcuts, and fifty three etchings on steel, illustrative of the various characters alluded to.

Bernard Quaritch. 1886.

8vo. *1 preliminary leaf, [v]-xv, 245pp., 53 plates.*

[PAGE, Thomas., junior.] The Art of Painting in its rudiment, progress, and perfection: delivered exactly as it is put in practice, so that the ingenious may easily understand its nature, to perform it. Being illustrated, in all the parts of drawing, viz. with charcoal. Black-Lead, Pens, Indian-Ink, and Chalks; after Limbs Heads, and Whole-Figures; as also after Painting, Plaster-Work, and the Life. Wherein is given a true Account of all the Materials of the Art of Painting, and how to use them: Largely treating of the Colours, with a General Rule to mix all Sorts of Colours whatever. Describing the Method of Copying of Pictures. How also to Draw a Face from the Life, with the Mixtures of the principal Complexions, Drapery and Hair. Also now to Paint Landskip with its proper Colours. And lastly, Teaching the Nature of History Painting in the Description of which is contained the most Methodical Rules of the whole Art. To which is necessarily subjoyned, The most approved Methods of Copying, Mending, Cleaning, and Varnishing of Pictures, &c. printed by W. Chase, in the Cockey-Lane for the author, 1720.

8vo. [16], 130, [2]pp *final errata*.

ESTC T93530, BL (cropped affecting preface), Oxford, V & A.

This is a remarkably comprehensive treatise by Thomas Page, a resident of Beccles in Norfolk, and important for it dates from the very formative years of provincial painting in this country. As Iain Pears notes “Of course, there were painters in the provinces but... there was nothing like a substantial indigenous population of provincial painters until the second half of the 18th century. Even a town like Norwich, which was second only to London in size and importance... could boast only one or two painters in the first half of the century - there was no local artist on the scene until Thomas Bardwell in the 1730's.” (ref: *The Discovery of Painting*, Yale 1988). Thomas Page pre-dates Bardwell by a decade, and his locally printed treatise, never reaching the attention of a London publisher, presumably circulated locally to a largely indifferent audience. Thomas page is not recorded in Trevor Fawcett’s survey of “Eighteenth-Century Art in Norwich”, *Walpole Society* vol, 46, but is however picked up by M. Kirby Talley in the next essay in the same volume on Thomas Bardwell of Bungay. He conjectures that Page is a most likely candidate as portrait tutor to the young Bardwell; they lived just 5 miles apart, and a Thomas Page, Rector of Beccles (possibly the father of the artist) was a subscriber to a work to which Bardwell contributed a frontispiece

[PAINE, William.] *Book of Landscapes*.
R. Ackermann. 1. Nov, 1799.

oblong folio. A suite of six large oval tinted aquatints engraved by John Bluck after drawings by Paine. Each is captioned and the views are near Eaton, Bedfordshire; Penzance; Haversham, Westmoreland; Maidstone, Kent; Lyme, Dorsetshire; Quarry near Penzance.

PAINTER'S PRIMER, The; in familiar rhyme, without notes: containing the most approved methods for beginners in the art progressively laid down, and peculiarly adapted for the purpose of a vade-mecum to practioners of every branch of painting. By an experienced artist.

Oxford: N. Bliss for Messrs. Macgivins. 1810.

8vo. [2], 43, [1]p., engraved frontispiece by Girtin after the anonymous author's original.

In verse it provides detailed instructions for the artist, from the three 'primitive colours', colour mixing, neutral tints &c., to cleaning of brushes.

The Painter's Primer in Verse (1810), by C. Hayter, is noted in John Russell Smith's catalogue of books for 1846.

PALMER, Miss E. 1770-1834.

PALMER, Edward. Trade Card for Edward Palmer, Glyphographic Printer and Engraver, 103 Newgate Street, London. Engraved by Alfred Ashley, and announcing Palmer's pamphlet on Glyphography or Engraved Drawing.

Metropolitan Museum of Art.

PALSER, T. near Magdalen Bridge, St Clements, Oxford, and at No. 67 Fleet Street, London. Repository of Ancient and Modern Prints... 1820.

PANINI. A New Book of Roman Ruins, by Panini, on twelve copper plates, and finely engraved by Clarke.

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

PAPER FLOWERS. The Hand Book on Making Paper Flowers, with plates of patterns of the following flowers. I. The Rose. 2. The Garden Poppy. 3. The Hollyhock. 4. The Carnation. 5. The Convolvulus. 6. The China Aster. By Foster, Son, & Duncum, of 16, Wigmore Street, Artificial Florists & Plumassiers, Importers & Manufacturers of materials used by artificial flower makers. 7 Welbeck Street, Cavendish Square, London. 248mm x 202mm. c1850.

4to. Two preliminary text leaves, and 6 plates each with a page of accompanying instructions. All printed in calligraphic script. The National Archives record several bills from the firm, made out to Lady Musgrave dated 1847 & 1848.

PARDON, James. (1792-1862). MR. Pardon, (Late Student the Royal Academy, London. Portrait, Miniature, Animal and Drawing Master, begs to inform those Ladies and Gent! who wish avail themselves of the opportunity of receiving instruction in Drawing or Painting.

20th March 1830 - The Suffolk Chronicle.

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

PARKER, G.G. 1787-1837. Drawing master.

PARKER, Henry (pub). *The Compleat Drawing-Master: containing many curious specimens; as the several parts of the human body, Whole Figures, Landskips, Cattle, buildings, &c. Neatly engraved on copper-plates, after the Designs of the greatest Masters; Wherein the principles of drawing are laid down after a natural and easy manner: to which is prefix'd some general instructions, to form the Judgment of Young Beginners; by which that useful Art may be attained in a short Time without a Master.* printed for Henry Parker, opposite Birch-Lane, Cornhill, 1763.

4to. [2], 21, [1]p., plates.

ESTC N47572

PARKER, Henry (pub). *The Compleat Drawing-Master: containing many curious specimens; as the several parts of the human body, Whole Figures, Landskips, Cattle, buildings, &c. Neatly engraved on copper-plates, after the Designs of the greatest Masters; Wherein the principles of drawing are laid down after a natural and easy manner: to which is prefix'd some general instructions, to form the Judgment of Young Beginners; by which that useful Art may be attained in a short Time without a Master.* printed for Henry Parker, opposite Birch-Lane, Cornhill, 1766.

4to. [2], 21, [1]p., plates.

ESTC T112700

PARKER, Henry (pub.) *The Compleat Drawing-Master: containing many curious specimens; as the several parts of the human body, whole figures, landskips, cattle, buildings, &c. Neatly engraved after the designs of the greatest masters; wherein the principles of drawing are laid down after a natural and easy manner: to which are prefixed some general instructions, to form the judgment of young beginners; by which that useful art may be attained in a short time without a master.* printed for Henry Parker. 1770.

4to. [2], 21, [1]p., 86 engraved plates (on 81 sheets).

1-8. *Details of human anatomy: 9-12 Portrait studies*

13-28 *Expressions of the Passions*
29-31 *Engravings of Old Age by H. Roberts after Worlidge*
32-35 *Engravings of classical figures*
36-39 *Historical Costume*
40-51 *Landscape Views by H. Roberts (some after Vivares)*
52-65 *Engravings of horses by James Roberts*
66-70 *Domestic Animals*
71-73 *Birds*
74-77 *Floral Arrangements by H & J Roberts after P. Glazier.*
78-81 *Chinese scenes after Pillement*

ESTC T166514

PARKER, H.P. Drawing Master to the Wesleyan Proprietary School, Sheffield.

15th July 1843 - Sheffield Independent.

PARKER, Robert. teacher at Portsmouth Dockyard, now Devonport.

PARKER, T.H. Engraved trade card for T.H. Parker, Dealer in Paintings, Drawings and Prints. No7 Spur Street, Leicester Square. Depicting a winged cherub trailing a cloth upon which is featured a shield bearing the dealer's name.
89mm x 70mm. c1830.

PARKES, David. teacher in Shrewsbury. 1763-1833.

PARKHURST. To paint cuts upon glass. (Manuscript).

Let your cut be fitted to your best French glass; then put it into scalding water and soak it well. Prepare your glass against a good fire with Venice turpentine, 2 parts; oil of turpentine, one part; mixed together in a pot and lid on thin and equal upon the glass with a brush. Then take the print and dry it between a napkin; which done, rub it over with aquafortis on the right side and fix it on to the glass. Then rub it with your finger till you have brought the paper so thin that little remains but the lines; then rub it over with the white varnish; or if you have not that, with oil of turpentine. Then turn it to the light of a window and paint it as you fancy.

This was given by "Mr Parkhurst" to Jane Delves (nee Knightley), who was born about 1653. [with thanks to Mr Christopher Lewin for this information.]

PARKINSON, Thomas. Flower Painting Made Easy. Being a collection of correct outlines

after nature by Tho. Parkinson painter; and well engrav'd on 72 copper plates, whereby persons wholly unacquainted with drawing may by the assistance of this work make beautiful imitations of nature: the colours and rules for using are annexed.

printed for and sold by Robert Sayer, Map & Printseller at the Golden Buck near Serjeants Inn in Fleet Street. [1751 or 1752].

4to. Engraved title within a coloured floral border, 72 hand-coloured plates and 12pp "Directions for colouring of flowers and painting upon Silk". Every sixth plate has a part number, and (with the exception of plate 7) has an additional title at top: "Six Outlines of Flowers".

ESTC N23402: BL; McMaster; [Yale Center for British Art](#) copy appears to be imperfect: consists of plates only and lacking the text. A copy is recorded at the Royal Horticultural Society (with 12 pages of text).

Plesch/De Belder copy 1975 (sold again 1987) was imperfect and records 70 hand-coloured plates; copies sold in 2006, 2012 (Bonhams) and 2016 (Sotheby's) all record 55 of the 72 plates hand-coloured.

Christies 1993 sold two copies.

a). 12pp. text, plate 14 shows a "Single Anemone", the other "Double Almond Blossom". The work was issued in 12 parts each with six plates, most with the first plate of each part bearing a part number and imprint. As the numbering of the plates in this copy is correct, this may be a later state. Robert Sayer at the Golden Buck, [c1751-1766]

b). With 2pp text.

Uncoloured copies have also been traced (Ken Spelman, and The Royal Library of the Netherlands.)

Noted also in Sayer & Bennett 1775, price 6s. sewed, and beautifully coloured, 1l.10s.

The text descriptions of some of the flowers was used in Sayer's Florist, but the 60 plates are different; fully engraved in detail, rather than in outline for copying.

PAROCELL. Heads, by Parocell and Wattea, Out-Lines, and finished. 'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.' Sayer & Bennett, 1775.

PARS, William and Henry. ran drawing school 1742-1782.

PARSEY, Arthur. The Art of Miniature Painting on Ivory. Longman, Rees. 1831.

large 12mo. 184pp., 8 engraved plates.

Ken Spelman sold a presentation copy inscribed "Maria Parsey the gift of her Father, Arthur Parsey, Dec 29th 1851".

PARSEY, Arthur. The Quadrature of the Circle Discovered...submitted to the consideration of the Royal Society, on whose protection the author humbly throws himself.
London: the Author. 1832.

4to. 24pp., folding frontispiece.

PARSEY, Arthur. Perspective Rectified, or the Principles and Application demonstrated. In this treatise the present systems of delineation are compared with a new method for producing correct perspective drawing without the use of vanishing points. Illustrated.
Longman, Rees, Orme, Brown, Green, and Longman, 1836.

4to. xii, 84pp., 16 engraved plates (1 folding).

PARSEY, Arthur. The Science of Vision; or, Natural Perspective! ... constituting the basis of the art of design, with ... the new optical laws of the camera obscura, or daguerreotype, also the physiology of the human eye.
Longman and Co. 1840.

4to. xxxii, 142 [2]pp., frontispiece and 22 unnumbered leaves of plates.

A new edition of *Perspective Rectified*, 1836.

PARSONS, William. A New Book of Cyphers; more compleat and regular than any yet extant. Wherein the whole alphabet (twice over) consisting of 600 cyphers, is variously changed, inter-woven, and reversed... being a work very entertaining to such as are curious; and usefull to all sorts of artificers in general. The whole (with the English translated into French) engraven on 56 copper-plates.
printed for the author; and sold by W. Rogers and H. Rhodes; E. Harris; T. Newborough; and B. Barker, 1704.

oblong 4to. Engraved frontispiece by Gribelin, engraved title-page, dedication leaf and explanation of the frontispiece, and 52 engraved plates. Half-title: 'A book of cyphers composed by Colo. Parsons. Imprimatur Carlisle. E.M. 1703'. The English-language introduction is dated 1704 at foot of page.

ESTC T116152.

PARTINGTON, Charles Frederick. The Engraver's Complete Guide, comprising the theory and practice of engraving, with its modern improvements, in steel plates, lithography, etc. Sherwood, Gilbert and Piper. c1825.

8vo. [52]pp. (forms part of: The Mechanics library, or Book of Trades, pp97-144).

PASMORE, D. Trade card of D Pasmore, portrait painter, at 68, Cornhill, London; text on wall at the centre, with a cherub to the left gesturing towards the text, vignette. Etching with some engraving. 65mm x 85mm.

BM: Heal, 3.13.

PASQUIER, J. Abbott. Picturesque Groups. (A new drawing book.) A series of sketches of figures, modern and mediæval ... Printed in chromo-lithography, perfect fac-similes of the originals.

Westminster. 1868.

oblong 4to. Four parts

PATERSON, William. A Treatise on Military Drawing and Surveying, with Trübner and Co., Printed by J. Wertheimer and Co. 1862

oblong 4to. *xii, 31pp., 24 engraved plates.*

Military Drawing. Instruments, scales, and materials ; General directions ; Horizontal and vertical hills ; Natural details ; Artificial details -- Brush-Work. Colours and brushes ; General directions ; Brush-work hills ; Natural-tinted details ; Artificial-tinted details -- Sections and Models. Sections ; Models -- Military Surveying. General observations ; Base lines ; Triangulation ; Surveying scales and instruments ; Theories of expressing ground ; Filling-in details, and sketching ground -- Surveying Without Instruments and Reconnaissances. Eye-sketching ; Reconnaissances -- Miscellaneous.

PATERSON, William. Supplementary Notes to a treatise on military drawing and surveying. Trübner and Co., c1871 noted (but earlier?)

8vo.

Strasbourg

PATON, Hugh. Hugh Paton 1827-1868. Trade as a colourman, carver and gilder etc: Hugh Paton, like most carvers in Edinburgh offered a wide range of services, as colourman, carver and gilder, publisher and gallery owner. As a colourman, he took a full-page colour

advertisement in Gray's 1833 Edinburgh directory, giving his address as 25-27 Head of Horse Wynd, and featuring among other products 'the very best prepared Canvass, Pannels, & oil Colours in bladders, the Cheapest in Scotland'.

ref: British artists' suppliers, 1650-1950

PATTERSON, Mr. Drawing Master, Madras College.

3rd Aug 1843 - Fife Herald.

PATTERSON, R.H. Essays in History and Art. vi + (2) + 526 + (4)pp + publisher's adverts., half-title. A very good copy in original gilt ruled green cloth. The first chapter is entitled "Colour in Nature and Art" and discusses the work of Chevreul, Field, Hay, and Goethe. 8vo. William Blackwood and Sons. 1857.

PAYNE, John. The Art of Painting in Miniature on Ivory, in the manner at present practised by the most eminent artists in that profession; comprized under the following heads: viz. The proper colours for Painting in Miniature, the nature and properties of each, and manner of preparing them. The mode of choosing Camel Hair Pencils. Instructions relative to the choice of Ivory, bleaching and polishing it preparatory to beginning a picture. Method of managing the colours at the different sittings in taking a picture from life, or in copying from another picture. An original work never before published by John Payne. To which is annexed, the Art of Burnished Gilding on Glass, in a variety of branches, a matter known by very few, and at present in high estimation. printed and published by Robert Laurie and James Whittle, (successors to the late Mr. Robert Sayer) 1797.

8vo. [2], 54pp., *erratum printed on back of title page.*

ESTC T301347.

It appears to be the first separate work on the subject published in England, and is important in providing detailed and comprehensive instructions on the preparation of colours. Payne includes an early reference to the pigment Antwerp Blue which is described as a colour of recent introduction. He also includes a section on grey tints, a rarity as Harley notes that "hardly any grey pigments are listed in documentary sources", one pigment was later named after him, Payne's Grey.

PAYNE, John. The Art of Painting in Miniature on Ivory, in the manner at present practised by the most eminent artists... An original work never before published by John Payne. The second edition. printed and published by Robert Laurie and James Whittle, (successors to the late Mr. Robert Sayer) 1798.

8vo. viii, 65, [1]p., plate.

ESTC N30020

PAYNE, John. The Art of Painting in Miniature on Ivory, in the manner at present practised by the most eminent artists... To which is annexed, the art of burnished gilding on glass, in a variety of branches, a matter known by very few, and at present in high estimation. An original work never before published . The third edition.
Robert Laurie and James Whittle, no. 53, Fleet-Street, 1800.

8vo. 36pp.

PAYNE, John. The Art of Painting in Miniature on Ivory, in the manner at present practised by the most eminent artists... To which is annexed, the art of burnished gilding on glass, in a variety of branches, a matter known by very few, and at present in high estimation. Fourth edition... to which is annexed The art of burnished gilding on glass.
Printed by E. Rider for R. Laurie and J. Whittle, 1803.

8vo. v, [1], 30pp., *frontispiece engraving of a portrait in miniature.*

PAYNE, John. The Art of Painting in Miniature on Ivory, in the manner at present practised by the most eminent artists... To which is annexed, the art of burnished gilding on glass, in a variety of branches, a matter known by very few, and at present in high estimation. Fifth edition.
Robert Laurie and James Whittle, 1806.

8vo. v, [1], 30pp., *frontispiece engraving of a portrait in miniature.*

PAYNE, John. The Art of Painting in Miniature on Ivory, in the manner at present practised by the most eminent artists... To which is annexed, the art of burnished gilding on glass, in a variety of branches, a matter known by very few, and at present in high estimation. Sixth edition.
Printed by Rider and Weed ... for Robert Laurie and James Whittle, Map, Chart, and Print, Sellers, 1812.

8vo. 28pp [*also noted as 32pp*]

PAYNE, John. The Art of Painting in Miniature on Ivory, in the manner at present practised by the most eminent artists in that profession. Also, instructions for painting in wax-crayons: comprised under the following heads: viz. The proper colours for Painting in Miniature, the nature and properties of each, and manner of preparing them. The mode of choosing Camel Hair Pencils. Instructions relative to the choice of Ivory, bleaching and polishing it preparatory to beginning a picture. Method of managing the colours at the different sittings in taking a picture from life, or in copying from another picture. Instructions for painting in

wax-crayons. To which is annexed, the Art of Burnished Gilding on Glass, in a variety of branches, a matter known by very few, and at present in high estimation. An original work, by John Payne. The eighth edition.

Printed (by W. & S. Homan, Wapping Wall), for Richard Holmes Laurie, Map, chart, and print seller, No. 53, Fleet-Street, 1820.

8vo. [4], 28pp.

PAYNE, John. The Art of Painting in Miniature on Ivory: in the manner practised by the most eminent artists in the profession : also, instructions for painting in wax-crayons : to which is annexed, the art of burnished gilding on glass in a variety of branches. The ninth edition.

Printed for R.H. Laurie, 1829.

8vo. 22pp.

PAYNE, John. The Art of Painting in Miniature on Ivory: in the manner practised by the most eminent artists in the profession : also, instructions for painting in wax-crayons : to which is annexed, the art of burnished gilding on glass in a variety of branches. The tenth edition.

Printed for R.H. Laurie, map, chart, and print seller, 53, Fleet Street, 1848.

8vo. 24pp.

PAYNE, John. Animalium Quadrupedum, avium, florum, fructuum, musearum et vermium omnis generis verae delineationes in aees(sic) incisae. A booke of beast, birds, flowers, fruits, flies and wormes, exactly drawne with their lively colours truly described. Are to be sold by Roger Danell [sic], c1625.

oblong 4to. *Engraved title-page and 19 plates* each approx 170 x 245mm.

ESTC S121176, Cambridge (STC 653 noting as imperfect).

PAYNE, John. Animalium quadrupedum, avium, florum, fructuum, musearum et vermium omnis generis verae delineationes in aees(sic) incisae. A booke of beast, birds, flowers, fruits, flies and wormes, exactly drawne with their lively colours truly described.

Ar [sic] to be sould by Thomas Iohnson in Britaynes Burse, 1630.

oblong 4to. *Engraved title-page and 19 plates*.

ESTC S113857, BL; Another state, with imprint altered, of STC 653.

PAYNE, John. *Animalium Quadrupedum, avium, florum, fructuum, musearum et vermium omnis generis verae delineationes in aees(sic) incisae. A booke of beast, birds, flowers, fruits, flies and wormes, exactly drawne with their lively colours truly described.*
T. Hinde. 1630.

oblong 4to. *Engraved title-page and 19 plates.*
Bridson B31 (ref: Huzard 4178)

[2 plates by John Payne that seem to be part of his *Animalium quadrupedum, avium, florum, etc.*, are discussed in Hind, *Engraving in England*, Griffiths, *Print in Stuart Britain and other sources.*]

PAYNE, John. *Flora. Flowers, Fruicts, beastes, birds and flies exactly drawne with their true colours lively described.*
1645?

oblong 4to. *Engraved title-page and 12 engraved plates.*

Bridson B26, c1650? (Globe 520 state *1)

Corbett and Norton, *Engraving in England in the 16th and 17th Century*, record:
Flowers Fruicts Beastes Birds and Flies exactly drawn, with their true colours lively described. 12 plates (5.5" x 7.75") signed Iohn Payne fecit.
Printed and Sould by Peter Stent at the White Horse in Guilt Spur Street nere Newgate.

The plates are from Hoefnaegl's *Archetypa Studiaque Patris* G. Hoefnaegl (Frankfort 1592) and Crispin de Passe's *Hortus Floridus* (Utrecht 1615). See also Nevinson, Peter Stent and John Overton publishers of embroidery designs, *Apollo* Nov. 1936). Rosenberg p.40 notes under Stent and entitles it *Flora, Beastes, Birds* (13 plates); also *A booke of flowers fruicts beastes birds and flies* (20 plates, does this refer to *Animalium*?).

The *Archetypa Studiaque Patris Georgii Hoefnagelii*, published in 1592, was so popular among generations of artists and craftsmen, as well as among the scientific community, that the original plates were purchased and utilized by a succession of Nuremberg publishers to issue several seventeenth-century editions and at least one eighteenth-century edition. Individual figures from the *Archetypa* were also borrowed for new pattern books, such as *Flora* or *The therd book of Flowers, Fruits, Beastes, Birds and Flies*, where they appeared rearranged and in reverse.

Ref: *Graphic Sources for Meissen Porcelain: Origins of the Print Collection in the Meissen Archives.* Maureen Cassidy-Geiger, 1996.

PAYNE, John. *Flora. Flowers, Fruicts, beastes, birds and flies exactly drawne with their true colours lively described.*

P. Stent. c1660.

oblong folio. *Engraved title-page and 12 engraved plates.*

Bridson B32 (Globe 520 state II)

BM copy imperfect (lacking plate 9) and dated 1645?

PAYNE, John. Flora. Flowers, Fruicts, beastes, birds and flies exactly drawne with their true colours lively described.

J. Overton. c1673.

oblong folio. *Engraved title-page and 12 engraved plates.*

Bridson B46 (Globe 520 state *IV)

Still for sale by H. Overton as late as 1734.

PAYNE, William. Book of Landscapes after Payne.

Pubd., at R. Ackermann's, 8 July 1799.

215mm x 285mm. A suite of four sepia aquatints engraved by Bluck after watercolours by Payne. Numbered 40-43; Forge Bridge, Kendall; Orestone Passage, Plymouth; Neat Bristol; Tunbridge Castle. Stitched in original sugar paper wrappers, with engraved Ackermann label on the upper cover.

[BM 2002,0324.2.4.](#) A view near Maidstone, Kent. [4th] Book of Landscapes after Payne. Sheet from a drawing book, landscape with cottage in left foreground, figures sitting at roadside at right, speaking with a traveller who points to village in the distance, others felling trees at right, oval design; bound into original paper cover with blue label. Aquatint. London Pub 1 Nov 1799 at R. Ackermann's Repository of the Arts, 101 Strand.

[Yale Center for British Art](#) copy, in which the engraved title is preceded by the word "4th" written in pen and ink. Engravings by J. Bluck; after William Payne. Cover title, from publisher's engraved label. At head of title label: "The greatest variety of transparencies & medallions." Engraved throughout. The first four plates are dated 1 Nov. 1799; the final are dated 1 Jan. 1800.

PEACHAM, Henry. The Art of Drawing with the Pen, and limning in water colours, more exactlie then heretofore taught and enlarged: with the true manner of painting vpon glasse, the order of making your furnace, annealing, &c. Published, for the behoofe of all young gentlemen, or any els that are desirous for to become praticioners in this excellent, and most ingenious art, by H. Pecham, gent.

printed by Richard Braddock, for William Iones, and are to be sold at his shop at the signe of

the Gun neere Holburn Conduit. 1606.

4to. [8], 70 [i.e.71], [1]p., *illus.* Pages 70-71 incorrectly numbered 69-70.

ESTC S106084, BL; Folger.

PEACHAM, Henry. The Art of Drawing with the Pen, and limming in water colours, more exactlie then heretofore taught and enlarged with the true manner of painting vpon glasse, the order of making your furnace, annealing, &c. Published, for the behoofe of all young gentlemen, or any els that are desirous for to become practicioners in this excellent, and most ingenious art, by H. Pecham, Gent.

printed by Richard Braddock, for William Iones, and are to be sold at his shop at the signe of the Gun neere Holburn Conduit, 1607.

4to. [8], 69, 69-70, [1]p., *illus.* Cancel title-page.

ESTC S123176

[Yale Center for British Art](#)

PEACHAM, Henry. Graphice, or the most ancient and excellent art of drawing and limning, disposed into three bookes.

printed by W. S[tansby]. for Iohn Browne, and are to bee sold at his shop in S. Dunstanes church-yard in Fleetestreete. 1612.

4to. [10], 118, 121-174, [2]pp., *ill.*

ESTC S101484

[Yale Center for British Art](#): Manuscript abridgment, by an unidentified copyist, of Henry Peacham's *Graphice*, or his *The gentleman's exercise* (nearly identical texts first published in 1612). The volume is inscribed "Will Osborn's book", but it is unclear if Osborn is responsible for its production. The text is written in pen and brown ink throughout, in an early 18th-century hand, perhaps by a single copyist. The manuscript includes numerous illustrations, also copied from originals in the printed versions. Illustrations are in pen and brown ink, with occasional simple color washes. All leaves are numbered and ruled, with running titles. The first 100 leaves contain writing on the recto only. Leaves 101-122 also have text on the verso, written upside down (i.e., from back to front). The final leaf contains the only text not copied from Peacham, on "To make wax flowers" and "To make henns lay eggs all ye winter".

Most sections of Peacham's text are represented in an abridged form in the manuscript, although the order of chapters is slightly transposed. The copyist omits the introductory chapters in which Peacham defends the practice of drawing by gentlemen. He also omits portions of Peacham's text on allegory. Present are all of the instructional chapters. These includes instructions on drawing faces and figures, beasts and birds, landscapes, drapery, and diapering, along with shadow and

perspective. The middle section of the text offers recipes for gums, gilding, and numerous colors of paint. Also copied is a chapter on "The manner of annealing & painting upon glass". The final portion of the manuscript text concerns the "blazon of armes", with assorted notes and illustrations on heraldry. This portion was first published in the 1612 versions of Peacham's work.

PEACHAM, HENRIE. *The Gentleman's Exercise. or an exquisite practise, as well for drawing all manner of beasts in their true portraittures: as also the making of all kinds of colours, to be used in lymning, painting, tricking, and blason of coates, and armes, with divers other most delightfull and pleasurable observations, for all young gentlemen and others. As also serving for the necessarie use and generall benefite of divers Trades-men and artificers, as namly painters, ioyners, free-masons, cutters and carvers &c, for the farther gracing, beautifying and garnishing of all their absolute and worthie peeces, either for borders, architecks, or columnes, &c.*
printed for Iohn Browne, and are to be sold at his shop in Fleet-street in Saint Dunstanes Church-yard, 1612.

4to. [10], 115, 120-121, [1], 121-174, [2]pp., woodcut dedication leaf, 24 woodcuts in the text, decorative initials, head and tail-pieces. A re-issue with cancel title-page.

[ESTC S114350](#)

PEACHAM, Henry. *The Gentleman's Exercise. Or an exquisite practise, as well for drawing all manner of beasts in their true portraittures: as also the making of all kinds of colours, to be used in lymning, painting, tricking, and blason of coates, and armes, with divers other most delightfull and pleasurable observations, for all young gentlemen and others. As also serving for the necessarie use and generall benefite of divers Trades-men and artificers, as namly painters, joyners, free-masons, cutters and carvers &c, for the farther gracing, beautifying and garnishing of all their absolute and worthy pieces, either for borders, architects, or columnes, &c.*
printed [by J. Legat] for I. M[arriott]. and are to bee sold by Francis Constable at the signe of the Crane in Pauls Church-yard. 1634.

4to. [8], 163, [1]p., numerous woodcut illustrations in the text.

[ESTC S113405](#), some copies have variant imprint: for I.M., sold by F. Constable, 1634.

[Yale Center for British Art](#)

PEACHAM, HENRIE. *The Compleat Gentleman fashioning him absolute in the most necessary & commendable qualities concerning minde or bodie that may be required in a noble gentlema[n]. By Henry Peacham. Mr. of Arts sometime of Trinity Coll: in Cambridge. Anno 1622 Imprinted at London [by John Legat] for Francis Constable, and are to bee sold at his shop at the white lio[n] in Paules churchyard.*

4to. [14], 124, 129-162, 161-172, [1], 170-211, [1] p. : ill. (woodcuts). Title page is engraved and signed "Fr. Delaram. sculp. Anno 1622. First leaf is blank. The page after the first 172 is numbered 166. X4 is replaced by cancel fold X4.5; another fold ²Y4.5 inserted after ¹Y4. Variant: with cancellandum X4.

[ESTC S114333.](#)

Prose miscellany [manuscript], ca. 1630-1762. Used by members of the Estcourt family of Estcourt Manor, Shipton Moyne, Tetbury, in Gloucestershire at various times in the 17th and 18th centuries. It includes exact copy of the text as printed in Peacham's *The Compleat Gentleman*, 1622 (STC 19502), Chapter 12 "Of drawing, Limning, and Painting: with the lives of the famous Italian Painters," p. 100-117. [Folger Library](#) V.a.535.

PEACHAM, HENRIE. *The Compleat Gentleman*. Fashioning him absolute in the most necessary & commendable qualities concerning minde or bodie that may be required in a noble gentleman. Whereunto is annexed a description of the order of a maine battaile or pitched field, eight severall wayes with the art of limming and other additions newly enlarged. The second impression, much enlarged.

printed [by John Legat] for Francis Constable, and are to bee sold at his shoppe in Pauls Church-yard, at the signe of the Crane. 1634.

4to. [14], 153, [6], 154-255, [1]; [8], 163, [1] p. Two parts in one, separately paginated, with numerous woodcut illustrations to the second part, which comprises: *The Gentleman's Exercise*. or an exquisite practise, as well for drawing all manner of beasts in their true portraittures: as also the making of all kinds of colours, to be used in lymning, painting, tricking, and blason of coates, and armes, with divers other most delightfull and pleasurable observations, for all young gentlemen and others. As also serving for the necessarie use and generall benefite of divers Trades-men and artificers, as namly painters, joyners, free-masons, cutters and carvers &c, for the farther gracing, beautifying and garnishing of all their absolute and worthy pieces, either for borders, architects, or columnes, &c.

¹X3 is cancelled by four leaves, signed X3, X4, X5, and [X6]. Variant: with cancellandum ¹X3. There are two forms of the headpiece on ¹B3r.

[ESTC S114316](#)

PEALE, Rembrandt. *Graphics; a manual of drawing and writing, for the use of schools and families*. Second edition. James S. Hodgson. 1838.

8vo. 86pp., plates, diagrams.

PEARSON, William. drawing master from Ripon. 1789-1813.

[PECKITT, William]. The Wonderful Love of God to Men or, Heaven Opened in Earth. York: printed by L. Lund, 1794.

8vo. viii, 190, [2]pp.

[ESTC T97539](#) records BL, Oxford, York Minster only, but there is also a copy at the [Yale Center for British Art](#). The sole edition.

William Peckitt (1731-1795) was a stained glass painter in York. It includes a section on his theory of colours ("The Aetherial Fires", pp 43-52) and reflecting prisms, undoubtedly drawn from his practical experience in working with glass, and which draws praise from Constable, "a most clear and luminous dissertation on colours!".

[PEELE, J.] The Art of Drawing and Painting in Water-Colours. Whereby a stranger to those arts may be immediately render'd capable of delineating any view or prospect with the utmost exactness; ... With instructions for making transparent colours ... chiefly from a manuscript of the great Mr. Boyle. printed for J. Peele 1731.

8vo. [6], 64pp.

[ESTC N30004](#)

"...published under anonymous authorship in 1731 and kept on reappearing either under its own title or in borrowed form under other titles throughout the eighteenth century and even later. The name of Robert Boyle is sometimes linked with the work, as the anonymous author, who described himself as a teacher of painting, claimed that Lord Carleton had given him an unpublished manuscript written by Boyle". see R.D. Harley, *Artists' Pigments*, pp.20-21.

[PEELE, J.] The Art of Drawing, and Painting in Water Colours. Whereby a stranger to those arts may be immediately render'd capable of delineating any view or prospect with the utmost exactness; of colouring any print or drawing in the most beautiful manner; and of taking off medals instantly, by various ways, never before made publick: intermix'd with several curious receipts for the use of painters, statuaries, founders, &c. With instructions for making transparent colours of every sort; partly from some curious personages in Holand, France and Italy; but chiefly from a manuscript of the great Mr Boyle; particularly a receipt of

that gentleman's, for making a blue colour equal to ultramarine. The second edition, with large additions.
printed for J. Peele, at Locke's-Head in Amen-Corner, Pater-Noster-Row. 1732.

8vo. [5], 6-70, [2]pp index., one woodcut of a portable painting case in the text.

ESTC T142293.

[PEELE, J.] The Art of Drawing, and Painting in Water-Colours. ... With instructions for making transparent colours of every sort; ... chiefly from a manuscript of the great Mr. Boyle; printed for J. Peele. 1732.

8vo. 58, [6]pp. With an index and a final leaf advertising "The third edition, with large additions" of this work.

ESTC N30297

[PEELE, J.] The Art of Drawing, and Painting in Water-Colours. Whereby a stranger to those arts may be immediately render'd capable of delineating any view or prospect with the utmost exactness; of Colouring any Print or Drawing in the most Beautiful Manner; and of taking off Medals instantly, by various Ways, never before made publick: Intermix'd with several curious Receipts for the Use of Painters, Statuaries, Founders, &c. With instructions for making transparent colours of every Sort; partly from some Curious Personages in Holland, France and Italy; but chiefly from a Manuscript of the Great Mr. Boyle; particularly a Receipt of that Gentleman's, for making a Blue Colour equal to Ultramarine.
printed for J. Peele, at Locke's-Head in Amen-Corner, Pater-Noster-Row. 1732.

8vo. 70, [2]pp.

ESTC N16443.

[PEELE, J.] The Art of Drawing, and Painting in Water-Colours. Whereby a stranger to those arts may be immediately rendered capable of delineating any view or prospect with the utmost exactness; of Colouring any Print or Drawing in the most Beautiful Manner; and of taking off Medals instantly, by various Ways, never before made publick: Intermix'd with several curious Receipts for the Use of Painters, Statuaries, Founders, &c. With instructions for making transparent colours of every Sort; partly from some Curious Personages in Holland, France, and Italy; but chiefly from a Manuscript of the Great Mr. Boyle; particularly a Receipt of that Gentleman's, for making a blue Colour equal to Ultramarine
printed for J. Peele, at Lock's-Head in Amen-Corner, Pater-Noster Row. 1735.

8vo. [4], 68, [2]pp.

ESTC N16444

[PEELE, J.] The Method of Learning to Draw in Perspective made easy and fully explained. As also, the art of painting upon glass, and drawing in crayons, with Receipts for making them after the French and Italian Manner. Likewise, a new and curious method of japaning either upon glass, wood, or any metal, so as to imitate china; and to make black or gilt Japan-Ware, as Beautiful and Light as any brought from the East-Indies; with proper Directions for making the hardest and most transparent Varnishes. And particularly the way to cast amber in any shape. Chiefly from the Mss. of the great Mr. Boyle. printed for J. Peele, at Locke's-Head in Amen-Corner, Pater-Noster-Row. 1732.

8vo. [4], iv, [1], 10-58, [6]pp.

ESTC T180739

One of a number of treatises to appear in the first half of the 18th century, following the discovery of "some manuscripts of the great Mr Boyle, which have never been printed..." These are claimed to have been given to the anonymous author by Lord Carleton, a relation of Boyle, who died in 1725. This could be true but as most of the information had already appeared in Boyle's Experiments and Considerations touching Colours (1663) it is more likely that publishers spotted a new market for a simplified re-working of the original scientific text. Peele produced two works on the strength of this discovery, his Art of Drawing and Painting in Water-Colours covering much the same ground as this present work. The shadowy John Hoofnail also appears to have had access to the manuscript as his New Practical Improvements and Observations appeared in 1738, retitled The Painter's Companion in 1762. Nothing else is known of Hoofnail.

[PEELE, J.] The Method of Learning to Draw in Perspective made easy and fully explained. As also, the art of painting upon glass, and drawing in crayons, ... Likewise, a new and curious method of japaning, either upon glass, wood, or any metal, so as to imitate china; ... And particularly the way to cast amber in any shape. Chiefly from the MSS. of the great Mr. Boyle. The second edition. printed for J. Peele, at Locke's-Head in Amen-Corner, Pater-Noster-Row. 1732.

8vo. [4], iv, [1], 10-58, [6]pp., ill., final advert leaf.

ESTC N34851.

[PEELE, J.] The Method of Learning to Draw in Perspective made easy and fully explained. As also, the art of painting upon glass, and drawing in crayons, with receipts for making them after the French and Italian manner. Likewise, a new and curious method of japaning either upon glass, wood, or any metal, so as to imitate china; and to make black or gilt Japan-Ware, as Beautiful and Light as any brought from the East-Indies; with proper directions for making the hardest and most transparent varnishes. And particularly the way to cast amber in any shape. Chiefly from the MSS. of the great Mr. Boyle. The third edition corrected. printed for J. Peele. 1835.

8vo. [4], iv, [1], 10-68, [4]pp., four woodcut illustrations in the text.

ESTC N34863

[PEELE, J.] Arts Companion, or a new assistant for the ingenious. In three parts. Part I. Containing, the art of drawing in perspective ... Part II. Containing the art of drawing and painting in Water-colours; ... Part III. Containing the art of painting in miniature; ... the whole taken from some of the best Italians and other masters.

[Dublin] London: printed, and Dublin reprinted by I. Jackson. 1749.

12mo. [2], ii, 5-172, [7]pp index, (1)pp advert., 7 woodcuts in the text. With a general title-page and two sectional title-pages.

ESTC N16249

Jackson also printed (piracies?) of 1768 and 1784 editions of Arts Masterpiece. A collected edition of three separate treatises.

- a). The Art of Drawing in Perspective... A re-print of [Peele, J.]. The method of learning to draw in perspective made easy and fully explained... Only two issues recorded both published in 1732.
- b). [Peele, J.] The Art of Drawing and Painting in Water-Colours. The fifth edition. Only four editions are recorded, the last appearing in 1735.
- c). [Boutet, C]. The School of Miniature... published from an old Mss. A re-print of The Art of Painting in Miniature which was first translated into English in 1729.

PEENE, Mr. Drawing Master.

20th Dec 1820 - Hereford Journal

PEGG, William. Flowers from Nature. plates?
R. Ackermann. c1840.

Bridson C591
Ford p.227

William 'Quaker' Pegg (1775-1851) began an apprenticeship as a ceramic painter at the age of ten, when he started work at an earthenware factory in Staffordshire. In 1790 he apprenticed as a china and porcelain painter, and then in the autumn of 1796 joined the Derby factory at the Nottingham Road Works. Pegg spent five years at Derby working as one of the company's top porcelain painters before leaving due to religious reasons.

Cf: *Studies of Flowers from Nature*. By William Pegg, drawn on stone by Turner

Brookes. In seven numbers. Price each plain 1s 6d or coloured 3s. Bragg advert c1836.

PELETIER, Thomas. paid for teaching Lord Monthemièr to design. 1704.

PELLEGRIN, V. The Theory and Practice of Linear Perspective applied to landscape, interiors, and the figure, for the use of artists, art-students, &c. Translated from the French. Bickers and Son. 1873.

12mo. *vii, 51p., 1 folding plate.*

PENLEY, Aaron Edwin. The Elements of Perspective: illustrated by numerous examples and diagrams. Second edition. Winsor and Newton. 1851.

8vo. *iv, 60, 22pp adverts., 11 plates (misnumbered but complete).*

27th edition. c1868. *64, 56pp., 10 text illustrations.*

PENLEY, Aaron Edwin. Sketching from Nature in Water Colours. With illustrations in chromo-lithography after original water-colour drawings. John Camden Hotten, Piccadilly. [1869].

folio. 36pp., chromolithograph half-title page, and 14 plates (13 chromolithograph), each protected by a blank guard page.

PENLEY, Aaron Edwin. Sketching from Nature in Water Colours. With illustrations in chromolithography after original water-colour drawings. Cassell, Petter & Galpin. c 1876.

folio. 36 + (4)pp adverts., chromolithograph half-title, 13 chromolithograph plates, and 2 lithograph plates (1 hand-coloured).

[Yale Center for British Art](#)

PENLEY, Aaron Edwin. Sketching from Nature in Water Colours. With illustrations in chromolithography after original water-colour drawings. Cassell and Co. c1880.

folio. 36, [4]pp adverts., chromolithograph half-title, 13 chromolithograph plates,

and 2 lithograph plates (1 hand-coloured).

PENLEY, Aaron Edwin. *The English School of Painting in Water-Colours: its theory and practice. With the several stages of progression. Accompanied with forty-seven illustrations in the first style of chromolithography.*

Day & Son. 1861.

folio. vi, 132pp., lithograph dedication, chromolithograph half-title, 42 chromolithograph plates on 21ff., and 3 colour charts with 24 mixed tints to each card.

PENLEY, Aaron Edwin. *The English School of Painting in Water-Colours: its theory and practice. With the several stages of progression. Accompanied with forty-seven illustrations in the first style of chromolithography. New and revised edition.*

Day & Son. 1868.

folio. viii, [2], 130pp., lithograph dedication, chromolithograph half-title, 42 chromolithograph plates on 21ff., and 3 colour charts with 24 mixed tints to each card.

PENLEY, Aaron Edwin. *The English School of Painting in Water-Colours: its theory and practice. With the several stages of progression. Accompanied with forty-seven illustrations in the first style of chromolithography.*

Published by A. Tarrant, 11 Serle Street, Lincoln's-Inn-Fields, 1871. [also noted as 1872, 1874]

folio. New and revised edition. viii, [2], 130pp., lithograph dedication, chromolithograph half-title, 42 chromolithograph plates on 21ff., and 3 colour charts with 24 mixed tints to each card.

PENLEY, Aaron Edwin. *The English School of Painting in Water-Colours: its theory and practice. With the several stages of progression. Accompanied with forty-seven illustrations in the first style of chromolithography. New and revised edition.*

Henry Sotheran and Co. 1880.

folio. New and revised edition. viii, [2], 130pp., lithograph dedication, chromolithograph half-title, 42 chromolithograph plates on 21ff., and 3 colour charts with 24 mixed tints to each card.

PENNELL, Joseph. *Pen Drawing and Pen Draughtsmen: their work and their methods: a study of the art today with technical suggestions.*

Macmillan. 1897.

8vo. Third edition. *xxxvii*, 470pp.

PENSON, Thomas (painter and decorator). at the signe of the Kings Armes on Ludgate Hill. c1700.

Heal, Sign Boards.

PERGOLESI, Michel Angelo. [A Great Variety of Original Designs of Vases, Figures, Medallions, Friezes, Pilasters, Pannels and other Ornaments, in the Etruscan and Grottesque Style; Executed in the Most Finished Manner]. [London: published by the Author, 1777-92].

large folio (525mm x 395mm). 67 engraved plates numbered 1-66 with two different plates numbered 56. 13 parts.

Mark J. Millard Architectural Collection. Vol. II. British Books, for a detailed account of the publication history of this book). Berlin Kat calls for 61 plates.

Harris, 699 notes "the number of plates varies, seventy-three in George III's copy in the BL, is the greatest number found... there is an album of Pergolesi's drawings for the engravings in the Pierpont Morgan Library.

Marlborough 1969 (Cat. 63) 1f prospectus bound in as t/p, 432 on 66 plates (5 in sepia). The prospectus reads "proposals for publishing by subscription (consisting of two volumes, containing twenty- four numbers each)... Every number, from 1 to 12, consists of 5 plates, and from 12 to 24 of six plates..." V & A has a copy of the 'proposals.

"Pergolesi (d. 1801). Originally invited to England by Robert Adam in 1760, and engaged by Adam in the Long Gallery at Syon in 1765-68, the record of Pergolesi's professional life thereafter suggests that he was principally concerned with the preparation and publication of a never-completed book entitled *Original Designs of Vases, Figures, Medallions, Pilasters, and other Ornaments in the Etruscan and Grottesque Styles*. Announced in June 1777, and intended to be published serially on a monthly basis (in twelve suites of five plates apiece), the project was beleaguered from its conception and subject to numerous delays and revisions. Significantly, while subscriptions for the first number, and 'specimens of the work', were offered by six different publishers and printsellers across London, the remaining suites were available by application.

A comparison between the editions of Pergolesi's designs held at the RIBA and the V&A (two copies) reveal that the dates of the individual plates of the RIBA edition have been altered - presumably c. 1790/ 1, when the project was expected to expand to 24 fascicles: for example the dates of plates 1-5, originally published on 1 May 1777, have been altered to 1 May 1788. The edition in the Morgan Library and Museum, New York, has also been amended: within the first fascicle, plate 3 retains its original date of 1777, while the others (plates 1, 2, 4 and 5) have been amended to 1787." Ref:

British Museum.

PERGOLOSI, Michel Angelo. Pergolesi's Ornaments in the Etruscan and Grottesque Styles. large folio, 2l 2s. Taylor's 1823 catalogue.

PERGOLOSI, Michel Angelo. Trade card of Pergolesi, drawing master, at 16 Broad Street, Golden Square, London; text in oval garland, with half-figure at each side holding it, a canopy above it. 168mm x 108mm.

BM: [Heal 56.11](#)

PERGOLOSI, Michel Angelo. Admission ticket to a quarterly concert 'for his students', at Pergolesi's Drawing Academy, 16 Broad Street, Golden Square, London, on 21 May 1781 at 7 o'clock, with image of two allegorical female figures holding wreath under canopy. Etching and stipple, printed in red. 187mm x 115mm.

BM:[1897,1231.434](#)

PERKINS, Elizabeth E. (nee Steele). Elements of drawing and flower Painting in opaque and transparent water-colours. By Mrs E.E. Perkins, Honored by the Especial Patronage of Her Royal Highness the Duchess of Kent. (Folding facsimile letter from Sir John Corey, so acknowledging, bound in, dated August 29, 1835, Norris Castle). T. Hurst. 1834.

18mo. xvi, 50pp., folding facsimile of a letter, 13 plates and 2 hand coloured plates, and 19 colour samples in the text.

[Yale Center for British Art](#)

PERKINS, Elizabeth E. (nee Steele). Elements of Drawing and Flower Painting in opaque and transparent water-colours. By Mrs E.E. Perkins, Honored by the Especial Patronage of Her Royal Highness the Duchess of Kent. (Folding facsimile letter from Sir John Corey, so acknowledging, bound in, dated August 29, 1835, Norris Castle). T. Hurst, 65, St. Paul's Church-yard, 1835.

18mo. [Second edition]. xvi, [1], 18-66, [6]adverts., 3 hand coloured plates, 5pps of 19 hand coloured samples in text and 13 (numbered II-XVI) uncoloured plates, which consist of 6 drawing exercises and 7 of flower outlines.

[Yale Center for British Art](#)

PERKINS, Elizabeth E. (nee Steele). *The Elements of Botany, with Illustrations.*
Thomas Hurst. 1837.

8vo. xxiii, [1], 268pp., half-title., frontispiece and 18 hand coloured plates.

On the title-page the author describes herself as 'Professor of Botanical Painting', and in a preliminary advertisement writes that "the original intention of publishing *The Boudoir Recreations in Botany*', consisting merely of about twenty or thirty illustrations in quarto, and which were to have appeared in the spring of 1836, was abandoned for the present work.' The purpose of this work was to present botanical science to a female readership, as many other works 'are peculiarly unsuited for the perusal of female youth.'

She 'was an enterprising promoter of botany... and one novel feature of her book was its material connection between botanical study and proper botanical instruments.

"The authoress... has arranged a model from which cases of instruments are in progress of being made, adapted for the boudoir, the garden, or the fields, by which the allurements to a minute knowledge of the subjects of botanical science may be materially facilitated." She linked her book to a course of instruction available through her publisher. "Each purchaser will be entitled to a Card of Admission to one Lecture on the uses and the mode of applying the several instruments, which will be delivered at the Publisher's event Wednesday and Thursday morning, from twelve to two."

Ref: Shteir, Ann B. *Cultivating Women, Cultivating Science.* 1996.

PERELLE.

Perelle's *Collection of Ruins, Landscapes, &c.*

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

PERSPECTIVE. A most accomplished mid 18th century manuscript treatise on perspective. 15 leaves, with 47 pen and ink diagrams and illustrations in the text. The first section deals with general principles, and is followed by descriptions of the perspective of shadows, and the perspective of landscape. The illustrations are very well drawn and suggest that they are by a professional artist or a very gifted amateur. The treatment of some of the subjects, particularly the use of chairs to demonstrate lines of perspective, is reminiscent of Malton's treatise, but none of the illustrations are copies from this work. They appear to be original work.

folio. 316mm x 200mm. c1770.

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

PERSPECTIVE. *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. 1836.

8vo. xiv, 2, 152pp., *frontispiece of Greenwich Hospital from the River Thames and 24 folding plates, several lithographed by C.F. Cheffins.*

PETHER, William. taught drawing at Bristol. 1761.

PETTY. Petty's standard drawing book.
Leeds : J.W. Bean & Son, [approximately 1891]

220mm. 13 volumes: illustrations.

No. 0. Infant's drawing book

St. I. & II., no. 1. Lines, angles, parallels and simple right-lined forms. Freehand and with the ruler

St. III., no. 2-3. Simple geometrical figures to be drawn freehand and with the ruler. Freehand drawing

St. IV., no. 4-5. Freehand drawing. Simple scales and drawing to scale

St. V., no. 6-7. Geometrical figures with instruments and to scale. Freehand drawing

St. VI., no. 8-10. Plans and elevations. Freehand drawing. Plans and elevations with sections

St. VII., no. 9, 11-12. Freehand drawing. Geometrical drawing (advanced). Plans and elevations of rectangular and circular solids, with sections.

[Yale Center for British Art](#)

PEVLEY, Mr. Drawing Master of Alton.

18th June 1821 - Hampshire Chronicle.

PHILLIPS, Giles Firman. *The Theory and Practice of Painting in Water Colours, as connected with the Study of Landscape; with hints on perspective; on pencilling; on the arrangement of objects for pictorial effect; on light and shade; and on the harmony of colour; etc.*

Charles Tilt, Fleet Street. 1838.

oblong 4to. 34pp + *advert leaf., 4 colour and 10 sepia aquatint plates.*

Abbey, Life 165.

PHILLIPS, Giles Firman. *The Art of Drawing and Painting simplified in a series of examples of parts of the human figure, with remarks on the proportions and other causes of beauty, character, and expression. With the most approved method of miniature painting. Remarks connected with likeness, the placing of the sitter, the choice of light, and the*

adaptation of backgrounds: also the vehicles for this kind of painting, and hints for the choice of pencils and ivory, with the mode of its preparation. To which is annexed the art of flower painting, comprehending single objects and groups, with descriptive remarks for their pictorial arrangement. The whole illustrated with twenty plates, fac-similes of the drawings made expressly for the work.

Published by A.H. Baily & Co. 83, Cornhill. 1840.

8vo. vi, [2], 59, [1]p., *engraved title with coloured aquatint, 14 soft-ground etchings with some monochrome aquatint (one view in three progressive stages), 5 coloured aquatints, and coloured diagrams 'Facsimilie of the original drawings made expressly for the work of the author.'* Gilpin to Ruskin, 37.

PHILLIPS, Giles Firman. A Practical Treatise on Drawing and on Painting in Water Colours. A. & H. Baily and Co. 83, Cornhill. 1839.

8vo. vi, 48pp., *engraved title with hand-coloured aquatint vignette, 14 soft-ground etchings with monochrome aquatint added, (one view in three progressive stages), 5 coloured aquatints, and a colour chart.*

Abbey, Life 166.

PHILLIPS, Giles Firman. Principles of Effect and Colour, as applicable to Landscape Painting; illustrated by examples for the amateur and professional student in art. F.G. Harding, 24, Cornhill. 1833.

oblong 4to. 28pp., *7 aquatint plates of land and coastal scenes (5 hand-coloured), and one hand-coloured plate of a chromatic wheel.*

[Yale Center for British Art](#)

PHILLIPS, Giles Firman. Principles of Effect and Colour, as applicable to Landscape Painting. Illustrated by examples for the amateur and professional student in art. B. B. King, Monument Yard, near London Bridge, London, c1838.

oblong 4to. Second edition. *Engraved title with coloured aquatint, 12 aquatints (10 coloured), and coloured diagrams.* The engraved title-page is more decorative than in either the first or third editions. Gilpin to Ruskin, 36.

PHILLIPS, Giles Firman. Principles of Effect and Colour, as applicable to Landscape Painting. Illustrated by examples for the amateur and professional student in art. The third edition.

By Darton & Clark, 58 Holborn Hill, [and five others]. 1839.

oblong 4to. iv, 30pp + advert leaf., *coloured vignette title-page and 7 aquatint*

plates of views (5 hand-coloured), and a hand-coloured plate depicting a chromatic wheel and scale.

Prideaux's statement that this is the first edition with the aquatint vignette, is incorrect as the second edition contains a larger variant of "stormy weather at sea".

PHILLIPS, Giles Firman. Principles of Effect and Colour, as applicable to Landscape Painting. The third edition, considerably enlarged, with descriptions of the tints made use of in each subject.

B. B. King, Monument Yard, near London Bridge, London, c1840.

oblong 4to. iv, 30pp + advert leaf., coloured vignette title-page, and 7 aquatint plates of views (5 hand-coloured), and a hand coloured plate depicting a chromatic wheel and scale.

Abbey, Life 167. [Yale Center for British Art](#)

PHILLIPS, Giles Firman. The Art of Drawing on Stone: in which is fully explained the process of chalk drawing, of pen and ink drawing, & of the dabbing system; together with the preparation of the ink and chinks.

London. 1828.

8vo. 22pp.

"With or without this work may be had four lithographic prints, by its author...being sketches of Humourous Groupes, drawn from the celebrated picture of the Village Festival...painted by David Wilkie."

PHILLIPS, George. Rudiments of Curvilinear Design.

Printed and published by Shaw and Sons, Fetter Lane. 1839.

large folio. Engraved title, 96pp., engraved frontispiece and 47 engraved plates, 68 wood engravings, 5 head or tail pieces and 26 historiated initials.

PHILLIPS, George. Architectural Ornament of all Nations, exemplified in a series of original designs displaying the characteristic features of every class of decorative enrichment.

Shaw and Sons. 1845-1849?

folio. 1 preliminary leaf, 47 plates.

Published after 1845, when the publisher was at the address shown on the plates (136-7-8 Fetter Lane). The plates are the same as those in the author's Rudiments of Curvilinear Design.

PHILLIPS, J. A Book of Trees after Nature, containing four plates, drawn and engraved in the manner of chalk or pencil. 10s.6. engraved by Phillips. Advertised in 1829 at the back of Cawse's "Introduction to the Art of Painting".

Bridson C479 as c1819
Ford p.227

Advertised by Ackermann 1819 at back of Pyne, 10s 6d, and in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 1821 'Drawing-Books published by R. Ackermann', also at 10s. 6d. Still being advertised at the same price in 1829 at the back of Cawse's "Introduction to the Art of Painting".

PHILLIPS, John. Trade card of Phillips, drawing master, at 16 Brownlow Street, Holborn; text only, on both sides. Etching and letterpress. 89mm x 61mm.

BM: [Heal 56.12](#)

PHILLIPS, Thomas. Lectures on the History and Principles of Painting. Longman, Rees, Orme, Brown, Green & Longman, 1833.

8vo. 1 preliminary leaf, [v]-xxxii, 477, [1]p.

PHILLIPS. Phillips' Familiar Life. Etchings of Figures, Groups, &c. Three Nos. 1s.6d.

Advert c1842 at back of Willson's Use of a Box of Colours, for Tilt and Bogue publications.

PHINER. Phiner (also spelt Phine, Phines, Phinner, Phinnier), Fleet Bridge, London 1677, 1681. Colourman.

Phiner supplied colours, linseed oil and brushes to Charles Beale (qv) in 1677 and 1681 (the two years for which Beale's almanach diary notebooks survive, see Talley 1981 pp.289-90, Bustin 1999 p.44). Among the colours supplied in 1677 were 'Spanish Cakes & Colours' at £1.16s, 34lbs Cerise (some for priming), 6 lb Umber, 4lb 'ordinary Blew-Black', 11lb 'rich fine smalt' totalling £1.14s.6d, 4lb 'deep Terra Vert' for 12s, 1lb 'good Blew bice' at 10s, 5lb ; also 'excellent Black Chalk, ready cutt into pieces fitt for drawing upon, being sharpened', 16 dozen 'pointing pencils great & small' costing 5s, and 4¼ gallons 'best Flemish linseed oile' costing 10s (Beale's diary notebook in the Bodleian Library, Oxford, transcript by Richard Jeffree in National Portrait Gallery archive).

Phiner has been identified, without supporting evidence, as the colourman, Fenn (qv),

active 1651-55 in Purpoole Lane, Gray's Inn (Hunting 2019 pp.142-3).

ref: British artists' suppliers, 1650-1950

PICART, Bernard. A New Drawing Book of Modes.
Printed for Richard Ware, London, 1732

8vo. *Engraved title page plus twelve additional plates engraved by George Bickham, Jr., B. Cole, and Picart.* Reference to two engravings being dated 1733.

Between the Covers (2021), with bookplate of Sir John Sterling Maxwell.

PICART, Bernard. A New Drawing Book of Modes.
Printed for Richard Ware, London. [1764?]

8vo. *Title and 12 engraved plates. Thirteen engravings, of which nos. 2-13 are numbered.*

A reissue of the [1733] edition, sometimes found bound with either *The Young Clerks Assistant* (ESTC T155495).

ESTC T154825.

PICART, Bernard.

A New Drawing Book of Hands and Feet by Bernard Picart. Publishd by J & J.Boydell, London. 21 Prenten van 24: F.M.La cave f. 1758 / Major ex.

[bound with:]

A New Drawing Book of Heads, Engrav'd from the Original Designs of Bernard Picart. J & J.Boydell, London. 11 prenten van 12: F.M.Lacave fec / Major ex. 1756.

Second Drawing Book of Heads. Engrav'd from the Original Designs of Bernhard Picart. Sold by T.Major at the Golden Head in Chandois Street London. 13 prenten: F.M.Lif 1757 / Major ex.

Ref: Smeets

[Yale Center for British Art](#) has the Second book, 12ff mainly illustrations. 150mm.

PICART.

A Book of Lions, after Picart.

Picart's Drawing-book of Habits, Cries, Diversions, &c of various nations, consisting of groupes, and single figures, highly finished on eight leaves.

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

PICART, Bernard. Innocent Counterfeits; or, a collection of prints from the most celebrated painters, viz. Rafael, Guido, ... Engraved in imitation of these masters, ... With a discourse on the prejudices of certain critics, in regard to engraving. By Bernard Picart, ... With a short account of his life.
printed for J. Boydell. 1756.

folio. [2], 8, [2]pp., plates.

ESTC N16493

PICART, Bernard. A Collection of Prints, from the most celebrated painters, viz. Rafael, Guido, ... Engraved in imitation of these masters, ... With a discourse on the prejudices of certain critics, in regard to engraving. By Bernard Picart, ... With a short account of his life.
published for John and Josiah Boydell, Cheapside; and at the Shakespeare gallery, Pall-Mall.
[1788?]

folio. [2], 8, [2]pp., plates.

ESTC N55071. Also published under title: 'Innocent counterfeits', 1756.

PICKERING, Edmond. Painter to the Honble: Cittie of London, is now remoued (from his Father in lawes howse by ye Royal Exchange) to his dwelling house in Kings Street neere Guild-hall, at ye Signe of ye Cittie & Senators Arms. Etching, Heal 14.
234 x 145mm.

Pepys Collection 497b.
Heal Sign Boards dates as c1700.

PICKERING, George. took over George Cuitt's practice in Chester. 1794-1857.

PICKERING, Mr. Drawing Master, of Chester (who gives lessons in Liverpool in his art).

18th Dec 1835 - Chester Chronicle.

PICKERING, William. drawing master at Rugby. 1759-1823.

PICKETT, William. Specimens of Cottages, Bridges, Castles & Churches [etc.]

J.P. Thompson, 1804-1809.

Five volumes. *Each number consists of four plates with four views on each.* The plates were later published in a single volume (T. Clay, 1812) under title: *Twenty-four plates divided into ninety-six specimens of cottages [etc.]*.

PICKETT, William. Specimens of Towers, Ale Houses, Caves and Wells.
nd. c 1815.

oblong folio. *Four litho sheets (each with four engravings per page).*

Dominic Winter part lot 340. 20.6.95

PICKETT, William. Specimens of Priors, Kilns, Waterfalls & Gateways.
T. Clay, 1812.

Each leaf has four quarter page engravings of probable English scenes, with "Pub'd June 4, 1812 by T. Clay, No. 18 Ludgate Hill" at bottom. This is most likely part No. 4 of 6 parts comprising Pickett's volume: *Twenty-four plates....*

PICKETT, William. Twenty-Four plates divided into ninety-six specimens of cottages, bridges, castles, churches, windmills, abbeys, water-mills, lighthouses, turnpikes, ruins, barns, rocks, priories, kilns, waterfalls, gateways, crosses, cliffs, forts, wharfs, towers, alehouses, caves, wells. Intended to facilitate the improvement of the student, and to aid the practitioner, in landscape composition.

T. Clay: Printed by J. Hayes, Darthmouth street, Westminster, 1812.

oblong folio. *Preliminary leaf., 24 coloured aquatints, 4 specimens on each page.*

Two copies also seen both bound without preliminary leaf.

Abbey, Life 168. Gilpin to Ruskin, 55 (no text).

PILES, Roger De. L'Idée du Peintre Parfait, pour servir de règle aux jugemens que l'on doit porter sur les ouvrages des peintres.

chez David Mortier, Libraire dans le Strand, à L'Enseigne D'Erasmus. 1707.

12mo. 92pp.

ESTC T55190. Probably printed in the Netherlands.

PILES, Roger De. A Dialogue upon Colouring. Translated from the original French of Monsieur du Pile, Printed at Paris. Necessary for all Limners and Painters. printed for Daniel Brown, at the Black Swan without Temple-Bar; and Bernard Lintott, at the Cross-Keys between the two Temple-Gates in Fleetstreet. 1711.

8vo. 44pp.

ESTC T31827

The first separate publication in English of Roger De Piles' controversial Dialogue sur le Coloris. No mention of this edition in Puttfarcken. A skilful translation by John Ozell, who is most famous for his translation of the works of Rabelais.

PILES. Roger De. The Art of Painting, and the lives of the painters: containing, a compleat treatise of painting, designing, and the use of prints: With Reflections on the Works of the most Celebrated Painters, and of the several Schools of Europe, as well Ancient as Modern. Being the Newest, and most perfect Work of the Kind extant. Done from the French of Monsieur de Piles. To which is added, an essay towards an English-School, With the Lives and Characters of above 100 Painters. Printed for J. Nutt near Stationer's-Hall, 1706.

8vo. [16], 480, [8]pp. Pp. 130,131 misnumbered 30,31.

ESTC T10568

PILES. Roger De. The Principles of Painting, under the heads of anatomy attitude accident Architecture Composition Claro-Obscuro Contrast Colouring Design Disposition Draperies Expression Harmony History Invention Landskip Lights Proportion Passion Portraiture Sculpture Style Truth Unity, &c. In which is contained, An account of the Athenian, Roman, Venetian and Flemish schools. To which is added, The balance of painters. Being The Names of the most noted Painters, and their Degrees of Perfection in the Four principal Parts of their Art: Of singular Use to those who would form an Idea of the Value of Paintings and Pictures. Written originally in French by Mons. du Piles, Author of The Lives of the Painters. And now first translated into English. By a painter. printed for J. Osborn, at the Golden Ball in Pater-Noster Row. 1743.

8vo. xii, 300, [8]pp., 2 plates. p184 misnumbered 284.

ESTC T10569

PILES. Roger De. The Principles of Painting, under the heads of anatomy attitude accident ... In which is contained, An account of the Athenian, Roman, Venetian and Flemish schools. To which is added, The balance of painters. ... Written originally in French by Mons. du Piles, ... And now first translated into English. By a painter. printed for J. Osborn 1743.

8vo. [18], 430pp

ESTC N20836.

PILES. Roger De. The Art of Painting, with the lives and characters of above 300 of the most eminent painters: containing a complete treatise of painting, designing, and the use of prints. With Reflexions on the Works of the most Celebrated Masters, and of the several Schools of Europe, as well ancient as modern. Being the most perfect Work of the Kind extant. Translated from the French of Monsieur de Piles. To which is added, an essay towards an English school. The second edition. Printed for Charles Marsh, at Cicero's Head in Round-Court in the Strand. 1744.

8vo. [18], 430pp. Translated by John Savage.

ESTC T122836

PILES. Roger De. The Art of Painting, with the lives and characters of above 300 of the most eminent painters: containing a complete treatise of painting, designing, and the use of prints. ... Translated from the French of Monsieur de Piles. To which is added, an essay towards an English school. The second edition. printed for Charles Marsh 1744.

8vo. *xii*, 300, [8]pp.

ESTC N30103

PILES, Roger de. The Art of Painting, with the lives and characters of above 300 of the most eminent painters: containing a complete treatise of painting, designing, and the use of prints. With reflexions on the works of the most celebrated masters, and of the several Schools of Europe, as well ancient as modern. Being the most perfect work of the kind extant. To which is added an Essay towards an English School. The third edition, in which is now first inserted the Life of Sir Godfrey Kneller, by the late B. Buckeridge, Esq; who wrote the greatest part of the English School. Printed for Thomas Payne, in Castle-Street, next the Mews-Gate, near Charing-Cross. 1754?

8vo. [16], 421, 426-439, [1]p.

ESTC: T71752. Evidence from the final advertisement page suggests that this work was not published before 1753. Some copies bound with ESTC T71730 "A.J Dézallier d'Argenville. The lives of the most eminent modern painters. London: Thomas Payne, 1754", which has an advertisement listing this work as "This day

published".

PILKINGTON, Matthew. *The Gentleman's and Connoisseur's Dictionary of Painters*. Containing a complete collection, and account, of the most distinguished artists, who have flourished in the art of painting, at Rome, Venice, Naples, Florence, and other cities of Italy; in Holland, Flanders, England, Germany, or France; from the year 1250, when the art of painting was revived by Cimabue, to the year 1767; including above five hundred years, and the number of artists amounting to near one thousand four hundred. Extracted from the most authentic writers who have treated on the subject of painting, in Latin, Italian, Spanish, English, French, and Low Dutch. To which are added, two catalogues; the one, a catalogue of the disciples of the most famous masters; for the use of those, who desire to obtain a critical knowledge of the different hands, and manners, of the different schools. - The other, a catalogue of those painters, who imitated the works of the eminent masters so exactly, as to have their copies frequently mistaken for originals. The whole being digested in a more easy and instructive method, than hath hitherto appeared; and calculated for general entertainment and instruction, as well as for the particular use of the admirers and professors of the art of painting. By the Rev. M. Pilkington, A.M. vicar of Donabate and Portrairie, in the diocese of Dublin .. the whole being digested in a more easy and instructive method, than hath hitherto appeared; and calculated for general entertainment and instruction, as well as for the particular use of the admirers and professors of the art of painting. printed for T. Cadell (successor to Mr. Millar) in the Strand. 1770.

4to. xxxiv, 723, [3]pp., with a final errata leaf.

ESTC T144419

PILKINGTON, Matthew. *The Gentleman's and Connoisseur's Dictionary of Painters*. Containing a complete collection, and account, of the most distinguished artists, who have flourished in the art of painting, ... Extracted from the most authentic writers ... To which are added, two catalogues: the one, a catalogue of the disciples of the most famous masters, ... the other, a catalogue of those painters who imitated the works of the eminent masters so exactly, as to have their copies frequently mistaken for originals. printed by W. and C. Spilsbury, for J. Walker. 1797.

4to. xii, 840, [2], xxiii,[1]p.

ESTC T195285

PILKINGTON, Matthew. *The Gentleman's and Connoisseur's Dictionary of Painters*. Containing a complete collection, and account, of the most distinguished artists, who have flourished in the art of painting, at Rome, Venice, Naples, Florence, and other Cities of Italy; in Holland, Flanders, England, Germany, or France; from the Year 1250, when the Art of Painting was revived by Cimabue, to the Year 1767; including above Five Hundred Years, and the Number of Artists amounting to near One Thousand Four Hundred. Extracted from

the most authentic writers who have treated on the Subject of Painting, in Latin, Italian, Spanish, English, French, and Low Dutch. To which are added, two catalogues: the one, a catalogue of the disciples of the most famous masters, for the Use of those who desire to obtain a critical Knowledge of the different Hands and Manners of the different Schools: the other, a catalogue of those painters who imitated the works of the eminent masters so exactly, as to have their copies frequently mistaken for originals. The Whole being digested in a more easy and instructive Method than has hitherto appeared; and calculated for general Entertainment and Instruction, as well as for the particular Use of the Admirers and Professors of the Art of Painting. A new edition. To which is added, a supplement: .. by James Barry.

printed by W. and C. Spilsbury, Snow-Hill, for J. Walker, NO. 44, and G. G. and J. Robinson, No. 25, Paternoster-Row. 1798.

4to. xii, xxiii, [1], 840 [i.e.830]pp., plates. Pp.439-830 misnumbered 449-840.

ESTC T135976

see also:

SHEPARD, Edward (ed). *The Lives of the Most Eminent Painters, from the year 1250, when the art of painting was revived by Cimabue, to the year 1767: abridged from Pilkington.* printed for the Author, 1803.

8vo. iv, 123, [3]pp + advert leaf.

"Pillement's first suites of prints seem to have been published in England... Between 1757 and 1761 many suites and individual prints after his designs and paintings were published in London and (perhaps simultaneously) in Paris. They included Italianate landscapes as well as chinese figures and chinoiserie grotesques... the most notable being *Etudes de differentes figures Chinoises*". see Snodin, M. *Rococo Art & Design in Hogarth's England*, V & A. 1984. Also: Gordon-Smith, Maria; Laing, Alastair. *Pillement: Catalogue Raisonné*, 2006.

PILLEMENT, Jean. *A New Book of Chinese Ornaments.* Invented and engraved by J. Pillement.

Publish'd according to Acts of Parliament 1755. London: Printed for Robt. Sayer at the Golden Buck opposite Fetter Lane Fleet Street.

6 engravings of chinoiserie.

The first version of designs was engraved by Pillement himself and published in 1755. A second version with Robert Sayer appeared in 1756. see: *The influence of Jean-Baptiste Pillement's art on ceramics.* Zeller, L L. 2020

Yale University Art Gallery. 387mm x 248mm

Boston Museum of Fine Arts. 460mm x 292mm

V & A. 452mm x 280mm.

Advertised: A New Book of Chinese Ornaments, designed and engraved... on six folio copper plates; in which the various decorations and airy fancies of the East are connected with the European propriety; the figures, buildings, and ornaments, in the true Chinese character, yet the outlines correct, light and shadow just; never before attempted, being extremely useful to all persons engaged in pattern-drawing, carving or painting, in the present taste, price 3s, coloured 7s. 6d.”
Sayer & Bennett 1775, p112.

PILLEMENT, Jean. A New Book of Chinese Designs.
D. Voisin. 1755-1757 ?

5 engraved hand-coloured plates measuring 150 x 207mm. Engraved by J. June.

Marlborough Rare Books (Catalogue 56), 1966.
See Snodin R6.

PILLEMENT, Jean. Recueil De Vue de Rochers de Mer. Inventé et desine par Jean Pillement, et gravé par P C Canot.
London Pubd Accord, to act of Parlt, 2 Jan 1758.

215mm x 145mm, image size ca. 150 x 90 cm. 8 plates including title engraved by Pierre-Charles Canot. The images all feature fishermen and boats.

PILLEMENT, Jean. Livre de Chinois. 'Inventé et gravé par J. Pillement et gravé par P. C. Canot'.
London Publish'd according to Act of Parliament Jan. 12 1758.

91mm x 149mm. A series of eight chinoiseries, engraved by the artist's colleague Pierre-Charles Canot, and published in 1758.

BM: 1854,1020.1598

The Getty Research Institute records the following 'London' published suites, in their collection of 329 prints designed by Jean Pillement and etched by various printmakers. The collection represents perhaps one-quarter of Pillement's printed designs.

Differentes Figures Chinoises. No. 1. Paris, [London], 1758: C. Leviez. 8 plates including title. Pl. 20.1 x 13.8; Sh. 20.5 x 14.3. Guilnard p.189: Canot 5 (possibly another edition of this suite). "Chinese" men.

Etudes De differentes figures Chinoises. No. 2. Pierre-Charles Canot. Paris, [London], 1758: C. Leviez. 8 plates including title. Pl. 19.8 x 13.7; Sh. 20.8 x 14.5. Berlin Kat. 449 Bd.1: Canot 1. "Chinese" women.

Livre de Chinois. Pierre-Charles Canot. London, 1758: s.n. 8 plates including title. Pl. 9 x 15.1; Sh. 9.6 x 15.6. Berlin Kat. 449 Bd.1: Canot 2. Guilnard p.189: Canot 3. Chinoiserie genre scenes.

Recueil de diverse Fleurs. Jean Pillement. [London], 1758: s.n. 16 plates including title. Pl.11.5 x 9.2; Sh. 11.9 x 9.6.

Recueil, de Differents Bouquet de Fleurs. Pierre-Charles Canot. London, 1760; Paris, s.d.: Leviez. 8 plates including title. Pl. 30.1 x 21.2; Sh. 30.9 x 21.9. Guilnard p.190-191: Bibliog. de Paris v.1: 1. Loosely grouped naturalistic European flowers.

Recueil de differentes fleurs de Fantasie dans le goût Chinois, Propres aux Manufactures d'etoffes de Soie, et d'Indienne. Pierre-Charles Canot. [London], 1760; Paris, s.d.: Leviez. 8 plates including title. Pl. 24 x 31.7; Sh. 24.7 x 32.6. Berlin Kat. 449 Bd. 1: Canot 6. Guilnard p.189: Canot 2. Fantastic chinoiserie flowers on branches.

Recueil De fleurs Chinois et Autres propres a plusieurs usages. Pierre-Charles Canot. London, 1760: s.n. 8 plates including title. Pl. 35 x 27.5; Sh 35.7 x 28. Berlin Kat. 449 Bd. 1: Canot 8. Guilnard p.189: Canot 1 and p.191: Bibliog. de Paris v.2: 1. Two arrangements of fantastic flowers and leaves on branches on each sheet.

[Chinese genre scenes in gazebos along the shore]. Pierre-Charles Canot. London, 1759: s.n. 4 plates. Pl. 27.8 x 43.1; Sh. 28.4 x 33.7. Berlin Kat. 449 Bd. 1: Canot 3.

Recueil de Plusiers Jeux d'Enfants Chinois. Pierre-Charles Canot. [London], 1759; Paris, s.d.: C. Leviez. 7 plates including title. Pl. 40.2 x 24.8; Sh. 40.6 x 25.4 (title page). Berlin Kat. 449 Bd.1: Canot 5. Guilnard p.191 Bibliog. de Paris v.2: 3. Two scenes were printed on each sheet; these sheets have been cut in two. In the folder, the prints following the title page (which remains whole) are two halves of the same sheet; the prints on top of the title page are halves of different sheets.

[Single Chinese figures in landscape]. Pierre-Charles Canot. [London], 1759; Paris, s.d.: Basan. 12 plates. Sh. 43 x 27.5. Berlin Kat. 449 Bd.1: Canot 4. Guilnard p.189: Canot 7. The figures represent the twelve months. Paper varies in color and texture.

Petite Marine Angloise. Pierre-Charles Canot and James Roberts. London, 1761: s.n. 4 plates, numbered. Pl. 26.5 x 30.8; Sh 27.3 x 31.7. Genre scenes along the shore.

Countrymen going to market. / Les Paysans allant au Marché . London, 1771: Picot &

Delattre. Returning from market./ Le Retour du Marché. London, 1771: Picot & Delattre. 2 plates, numbered. Sh. 33.5 x 41.6.

La petit Pont de Pierre. Christopher Norton. London, 1759; [Paris]: C. Leviez. La Petite Montagne. Pierre-Charles Canot and Christopher Norton. London, 1759; [Paris]: C. Leviez. La Petite Bergere. Pierre-Charles Canot. London, 1759; Paris: C. Leviez. La petite Famille. Pierre-Charles Canot. London, 1759; Paris: C. Leviez. Sh. 33.2 x 37.2. The third and fourth prints are second states; an earlier etcher's name has been erased from the plate in the lower right corner just below the image.

Livre de Diferente Vüe de Ferme d'Angleterre. [London], 1761; Paris, s.d.: C. Leviez. 6 plates, with numbered titles. Pl. 20 x 31.2; Sh. 20.9 x 32.3.

[Chinese genre scenes]. François-Antoine Aveline. London, 1759; Paris, s.d.: Basan. 6 plates. Pl. 43.5 x 54.3; Sh. 50.2 x 64.3. Berlin Kat. 449 Bd. 6: Aveline 1. Basan only listed on 2 prints. 2 small binding holes in left margin; binding edge trimmed off top margin.

Le Midi. Pierre-Charles Canot. Christopher Norton. London, 1759: C. Leviez. La Nuit. Pierre-Charles Canot. London, 1759: C. Leviez. Pl. 38.3 x 45.1; Sh. 48.2 x 65.3. 2 small binding holes in left margin; binding edge trimmed off top margin.

Le Soleil le Vant. Pierre-Charles Canot. London, 1759. Paris, s.d.: C. Leviez. Le Soleil Couchant . William Elliot. London, 1759; Paris, s.d.: C. Leviez. Pl. 38.7 x 45.3; Sh. 48.6 x 65.2. 2 small binding holes in left margin; binding edge trimmed off top margin.

Les Amusements du Printemps. James Mason. London, 1757; Paris, s.d.: C. Leviez. Les Douceurs de l'Automne . Pierre-Charles Canot. London, 1759; Paris, s.d.: C. Leviez. Les Douceurs de l'Automne. Pierre-Charles Canot. London, 1759; Paris, s.d.: C. Leviez. Pl. 43.8 x 51.7; Sh. 49.6 x 65.1. Formerly folded; binding edge trimmed off top margin.

L'arivée des Barques Marchandes. Pierre-Charles Canot. London, 1762; Paris, s.d.: C. Leviez. Le Port aux Barques. Pierre-Charles Canot. London, 1762; Paris, s.d.: C. Leviez. Pl. 42.9 x 51.7; Sh. 49.3 x 64.8. Formerly folded; binding edge trimmed off top margin.

La Grange. William Sherlock. London, 1761; Paris, s.d.: C. Leviez. LA LAITERIE. Peter-Paul Benazech. Paris, s.d.: C. Leviez. Pl. 43.3 x 53.3; Sh. 50 x 65.2. Formerly folded; binding edge trimmed off top margin.

L'Âne obstiné. Simon François Ravenet the elder. London, 1759; Paris, s.d.: C. Leviez. Pl. 42.7 x 49.9; Sh. 48.7 x 65.1. Formerly folded; binding edge trimmed off top margin.

L'aubreuvoir des ruines. Pierre-Charles Canot. London, 1761; Paris, s.d.: C. Leviez.

Pl. 42.9 x 50.2; Sh. 49.2 x 65.1. Formerly folded; binding edge trimmed off top margin.

Le Fruits de l'Hymen. Simon François Ravenet the elder. London, 1760; Paris, s.d.: C. Leviez. Pl. 45.4 x 51.8; Sh. 49.9 x 65. Formerly folded; binding edge trimmed off top margin.

Le Retour de la Pèche. William Elliott. London, 1761; Paris, s.d.: C. Leviez. Pl. 60.4 wide; Sh. 49.8 x 64.9 Formerly folded; binding edge trimmed off top margin; soiled top margin.

La Gazette de Londre. Simon François Ravenet the elder. London, 1760; Paris, s.d.: C. Leviez. Pl. 45.1 x 52.1; Sh. 49.9 x 64.7. Formerly folded; binding edge trimmed off top margin.

PILLEMENT, Jean. Two Chinoiseries printed from the same plate; in the upper section, three children playing with a target and a peashooter, and below three children playing some kind of hopscotch; after Pillement. 1759

'I. Pillement invt. et delin.' and publication line: 'London Publish'd according to Act of Parliament Decr, 26 1759'.

From a series of eight plates, see BM: [1854,1020.1586](#).

Others depict: three children playing with a spinning top, and below three children flying a kite; three children playing on a seesaw, and below three children playing music; three children blowing soap bubbles, and below two children playing shuttlecock, and another child carrying a ring hanging from a stick;

PILLEMENT, Jean. A pair of chinese figures. 1st March 1759.
415mm x 274mm. 1759.

Weinreb 1975

PILLEMENT, Jean. A pair of chinese figures. 1st March 1759.
277mm x 430mm. 1759.

Weinreb 1975

PILLEMENT, Jean. English and Foreign Views.
Printed for Robt. Sayer at the Golden Buck in Fleet Street. [c. 1758 - 1763]

Images 162 x 274 mm, Plate 188 x 287 mm, Sheet 247 x 387 mm. 12 engravings.

PILLEMENT, Jean. A New Drawing-Book in the Chinese taste, containing figures, landscapes, &c by Pillement. 4to. 1s.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

PILLEMENT. Emblematical, Rural, and Chinese Figures, by Pillement.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

PILLEMENT, Jean. Chinese Figures and Buildings, and other compositions, by ditto.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

PILLEMENT, Jean. A curious collection of rural and genteel Figures, by Walker and Pillement.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

PILLEMENT, Jean. Another Drawing-Book after the same manner, with great variety of figures, insects, &c by Pillement.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

PILLEMENT, Jean. A large Collection of Landscapes, finely drawn by Pillement, and neatly engraved.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

PILLEMENT, Jean. A large Collection of Cattle, &c. by Pillement.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

PILLEMENT, Jean. . A Collection of Flowers, by Pillement.
‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’
Sayer & Bennett, 1775.

Note: BAPTISTE. A New Book of Flowers.

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

Is this Jean Baptiste Pillement?

PILLEMENT, Jean. A Collection of Flowers, in select sprigs.

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

Also... ditto from ditto

PILLEMENT, Jean. Flowers in Nosegays, &c, by ditto.

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

PILLEMENT, Jean. Ditto in Baskets, &c from Pillement, Fenn, &c.

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

PILLEMENT, Jean. Ditto Fruit, Insects, &c from Pillement, Fenn, &c.

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

PILLEMENT, Jean. Six of Conversations and the Country, in ditto, by Pillement.

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

PILLEMENT, Jean. A New, Useful and Extensive Collection of the most beautiful Flowers,
for the imitation of young ladies, either in drawing or needle-work. Drawn after nature by J.
Pillement; engraved on twenty copper plates, price 6s. Sayer & Bennett 1775.

Bridson C319A

PILLEMENT, Jean. Ruins and Landskip, by Pillement.

Printed for Rob.t Sayer Map & Printseller, at the Golden Buck near Serjeants Inn Fleet Street.
c1770.

BM: 2010,7081.2358

PILLEMENT, Jean. *The Ladies Amusement; or, whole art of japanning made easy.* Illustrated in upwards of fifteen-hundred different designs, on two hundred copper plates; ... drawn by Pillement and other masters, and excellently engraved. To which is added, in letter-press, the most improved methods of japanning. printed for Robert Sayer [1762?].

oblong folio. 6pp., 200 plates.

ESTC N39965

NNPM lacks plates 172-175 ; also defective copy uncoloured in V&A.
Schafer copy, sold 1995 (noted as only complete copy).

Metropolitan Museum

Advertised: *The Ladies Amusement, or the whole Art of Japanning made easy*, illustrated in upwards of two thousand different designs, on 300 copper plates, consisting of flowers, shells, figures, birds, insects, landscapes, shipping, vases, borders, &c. all adapted in the best manner for joining in groupes, or being placed in single objects, drawn by J. Pillement and other masters, and excellently engraved; to which are added, in letter-press, the most approved methods of japanning, from the preparation of the subject to be decorated to its being finished, with directions for the due choice of composition, colour, &c. &c. The third edition. Quarto, price 2l.2s sewed, and 5l.5s coloured. N.B. the above is divided into four parts, 75 plates in each, price 10s.6d plain, or 11.11s.6d coloured. Sayer & Bennett 1775.

“In defence of this new chinoiserie style, Robert Sayer wrote in his introduction to *The Ladies Amusement*: ‘With Indian and Chinese Subjects, greater liberties may be taken, because luxuriance of fancy recommends their productions more than propriety, yet from their gay colouring and airy disposition, [they will] seldom fail to please.’ In effect, Sayer was informing his readers that it was time to move on, and that the new patterns included in his book would enable designers to delight consumers in a new, unorthodox way. Indeed, the abundance of Pillement’s designs and of those of artists in the chinoiserie style serves as proof that ceramic designers eagerly embraced this new ‘unorthodox way’.”

See: *The influence of Jean-Baptiste Pillement’s art on ceramics*. Zeller, L L. 2020.

PINNICK, James. James Pinnick 1850-1856, stationer, Pinnick Brothers 1857, artists’ colourmen, carvers and gilders, picture framemakers. At 50 High St, Camden Town, London 1850-1857.

ref: British artists' suppliers, 1650-1950

PINNOCK, William. *A Catechism on the Practice of Painting in Oil; with some account of the nature of fresco painting, painting on glass, enamel, encaustic, and crayon painting.* By an

artist.

Printed for Pinnock and Maunder, 1820.

12mo. 66, [5]pp., *1 unnumbered leaf of plates.*

Third edition. For G. & B. Whittaker. 1821. [1823]. [2], 71, [1]p *advert.*, *engraved frontispiece portrait of Joshua Reynolds, and engraved title-page.* Original printed stiff paper wrappers. Additional adverts are printed on the inner covers, and rear cover. Engraved title-page dated 1823, printed title-page 1821.

Fourth edition. 1825. Printed for Geo. B. Whittaker. 70pp., *2 unnumbered leaves of plates, including frontispiece portrait of Reynolds.*

Fifth edition. 1840. Printed for Geo. B. Whittaker. Corrected and enlarged by an experienced artist. 72pp., *engraved plate and title-page.*

PINNOCK, William. A Catechism of Perspective; intended as a companion to the catechisms of drawing and architecture; containing a variety of useful examples. for Pinnock and Maunder. 1818.

12mo. 34, [2]pp., *frontispiece portrait of Claude Lorraine, title-page vignette and four plates with 12 diagrams.*

PINNOCK, William. A Catechism of Perspective; intended as a companion to the catechisms of drawing and architecture; containing a variety of useful examples. Geo. B. Whittaker. [1820].

12mo. 34, [2]pp., *frontispiece portrait of Claude Lorraine, title-page vignette and four plates with 12 diagrams.*

PINNOCK, William. A Catechism of Perspective; intended as a companion to the catechisms of drawing and architecture; containing a variety of useful examples. Third edition.

Printed for G. and W.B. Whittaker, Ave-Maria-Lane, 1823.

12mo. 34, [2]pp., *frontispiece portrait of Claude Lorraine, title-page vignette and four plates with 12 diagrams.*

PINNOCK, William. A Catechism of Perspective; intended as a companion to the catechisms of drawing and architecture; containing a variety of useful examples. Fourth edition.

Whittaker, Treacher & Arnot, 1829.

12mo. 34, [2]pp., frontispiece portrait of Claude Lorraine, title-page vignette and four plates with 12 diagrams.

ROBERTS, G. [Master of Rodden Classical and Commercial Seminary, near Frome]. A Catechism of Drawing; in which the rules for attaining a knowledge of that accomplished art are given in a language adapted to the comprehension of the youthful student. Newbury: printed at the Mentor Press, by S. Maunder. [1818?].

12mo. 67, [1], [8]pp adverts.

Osborne records the London printed second edition, which was issued anonymously by William Clowes.

PINNOCK, William. A Catechism of Drawing; in which the rules for attaining a knowledge of that accomplished art are given in a language adapted to the comprehension of the youthful student. Second edition. Printed by W. Clowes, Northumberland-court, Strand : For Pinnock and Maunder, [1818].

12mo. 65pp., copperplate frontispiece dated June 1st 1818. Publisher's adverts at rear.

PINNOCK, William. A Catechism of Drawing; in which the rules for attaining a knowledge of that accomplished art are given in a language adapted to the comprehension of the youthful student. Third edition. Printed by W. Clowes, Northumberland-court, Strand : For Pinnock and Maunder, [1818].

12mo. 65, [7]p., engraved title-page and frontispiece.

PINNOCK, William. A Catechism of Drawing; with the necessary explanations of the principal terms in the art. Printed for G. and W.B. Whittaker, 1823.

12mo. 72pp., engraved title-page dated 1823 and frontispiece.

PINNOCK, William. A Catechism of Drawing; with the necessary explanations of the principal terms in the art. Printed for Whittaker, Treacher, & Co. 1829. [but 1831].

12mo. 72pp., engraved title-page dated 1831 and frontispiece.

PINNOCK, William. A Catechism of Drawing; a new edition.
printed for Whittaker. 1835.

12mo. 72pp., *engraved title-page and frontispiece.*

PITCHER, Jos. Colour Man at the Sign of the Good Woman near St Giles's Church,
London. Dated trade card + manuscript bill. This date also given in Heal, Sign Boards. 1764.

Joseph Pitcher, parish of St Giles-in-the-Fields, London by 1747, near St Giles
church, at the Sign of the Good Woman, near St Giles's church by 1764-1771 or later,
High Street, St Giles 1769. Oil and colourman.

Joseph Pitcher (c.1722-73) was baptised at Melbury Osmond, Dorset, on 29
December 1722, the son of Robert and Sarah Pitcher. He married Mary Buick at St
Martin-in-the-Fields, London, in 1747 when described as of the parish of St
Giles-in-the-Fields. They had several children including Eleanor in 1749, Thomas in
1750, Samuel in 1752 and Sarah in 1753 but it would seem that only Thomas survived
childhood. 'Jos Pitcher Colour Man', was recorded in 1751 (Middlesex Sessions,
Justices' working documents, see 'London Lives 1690-1800' at
www.londonlives.org). He was first listed in Kent's London directory in 1765 as an
oil and colourman, near St Giles's church.

ref: British artists' suppliers, 1650-1950

PITCHER, Joseph. Trade card of J Pitcher, colourman, at the Sign of the Good Woman, near
St. Giles's Church, London; whole-length headless woman within arched frame with date
1764 above; text below. Engraving and etching. 130mm x 104mm.

BM: [Heal,89.113](#)

PIZEY, J. Drawing-Master. 9th Jan 1778. Bury & Norwich Post.

PLAIN INSTRUCTIONS in Diaphanie, or the art of decorating glass to resemble stained
windows... etc. Second edition.

J. Barnard. 1856,

8vo. 24pp.

PLAIN INSTRUCTIONS in Diaphanie: the art of decorating glass to resemble stained
windows and painted transparencies, with brief instructions for painting upon glass, muslin.
Third edition.

J. Barnard. 1857.

8vo. 24pp.

PLAIN INSTRUCTIONS in Diaphanie: the art of decorating glass to resemble stained windows and painted transparencies, with brief instructions for painting upon glass, muslin. Fourth edition..
J. Barnard. 1860.

8vo. 24pp.

PLATTES, Gabriel. A Discovery of Subterranean Treasure: viz. of all manner of mines and minerals, from the gold to the coale; with plaine directions and rules for the finding of them in all kingdoms and countries. And also the art of melting, refining, and assaying of them is plainly declared, so that every ordinary man, that is indifferently capacious, may with small charge presently try the value of such oares as shall be found either by rule or by accident. Whereunto is added a reall experiment whereby every ignorant man may presently try whether any peece of gold that shal come to his hands be true or connterfeit [sic] ... Also a perfect way to try what colour any berry, leafe, flower, stalke, root, fruit, seed, barke, or wood will give: with a perfect way to make colours that they shall not stayne nor fade like ordinary colours.

4to. 12, 60pp., *first leaf is a blank.*

ESTC S100866

PLATTES, Gabriel. A Discovery of Subterranean Treasure: viz. of all manner of mines and minerals, from the gold to the coal; with plain directions and rules for the finding of them in all kingdoms and countries. And also, the art of melting, refining, and assaying of them is plainly declared, so that every man that is indifferently capacious, may with small charge presently try the value of such oares an shall be found either by rule, or by accident. Also a perfect way to try what colour any berry, leaf, flower, stalk, root, fruit, seed, bark, or wood will give: with a perfec way to make colours that they shall not stain, nor fade like ordinary colours.

4to. printed for J.E. and are to be sold by Humphrey Moseley at the Prince's Arms in Saint Paul's Church-yard. 1653.

4to. [10], 60pp.

ESTC R206857.

PLATTES, Gabriel. A Discovery of Subterranean Treasure: (viz.) of all manner of mines and minerals, from the gold to the coal; with plain directions and rules for the finding of them in all kingdoms and countries. And also the art of melting, refining, and assaying of them is plainly declared, so that every ordinary man, that is indifferently capacious, may with small

charge presently try the value of such oars [sic] as shall be found either by rule or by accident. Whereunto is added a real experiment whereby every ignorant man may presently try whether any piece of gold that shall come to his hands be true or counterfeit, without defacing or altering the form thereof, and more certainly than any goldsmith or refiner could formerly discern. Also a perfect way to try what colour any berry, leaf, flower, stalk, root, fruit, seed, bark, or wood will give: with a perfect way to make colours that they shall not stain nor fade like ordinary colours. Very necessary for every one to know, whether he be traveller by land or sea, or in what country, dominion, or plantation soever he shall inhabit.
printed for Peter Parker, at the Leg and Star in Cornhill, over against the Royal Exchange.
1679.

4to. [4], 24pp.

ESTC R11527

PLATTES, Gabriel. A Discovery of Subterranean Treasure: (viz.) of all manner of mines and minerals, from the gold to the coal; with plain directions and rules for the finding of them in all kingdoms and countries. And also the art of melting, refining, and assaying of them is plainly declared, so that every ordinary man, that is indifferently capacious, may with small charge presently try the value of such oars [sic] as shall be found either by rule or by accident. Whereunto is added a real experiment whereby every ignorant man may presently try whether any piece of gold that shall come to his hands be true or counterfeit, without defacing or altering the form thereof, and more certainly than any goldsmith or refiner could formerly discern. Also a perfect way to try what colour any berry, leaf, flower, stalk, root, fruit, seed, bark, or wood will give: ... Very necessary for every one to know, whether he be traveller by land or sea, or in what country, dominion, or plantation soever he shall inhabit.
for William Cooper. 1684.

4to. [4], 24pp.

ESTC R181834. A reissue, with a slip pasted over imprint, of the edition printed 'for Peter Parker ... 1679'.

PLATTES, Gabriel. A Discovery of Subterranean Treasure, viz, all manner of mines & minerals, from the gold to the coal, with plain directions and rules for finding them in all kingdoms.
Sold by the booksellers of London and Westminster. [1715?]

4to. [2], 22pp.

ESTC T118124

PLAYFAIR. Trade card of Playfair, architect; a young man sitting on a bench under a tree, head resting on his left hand, his elbow on an empty scroll, looking pensive upwards, holding a compass in his right hand; proof before letters. 1787. Aquatint. Handwritten underneath, "designed by Catton 1787."
123mm x 63mm

BM: [D,2.3198](#)

POILLY, François de. A New Drawing Book engraved from the curious designs of that great Master M. Poilly, very proper for all to draw after who are willing to excel in the noble arts of painting, engraving, &c. &c.
Printed for & sold by J. King, printseller at the Globe in the Poultry, & by J. Clark, engraver & printseller in Gray's Inn, 1730.

4to. (200mm x 250mm). *11ff*

Plates 2-4 depict details of human anatomy, including eyes, mouths, ears, feet, and hands. Plates 5-7 depict cherubic figures, in various poses. Plates 8-10 depict the head of a young woman in a simple draped headdress; plate 11 a bearded man, also with simple head covering. John Clark was active at Gray's Inn between 1726 and 1736. See: Worms, L. British map engravers. The master Poilly, mentioned in the title, refers probably to Francois de Poilly (1623-1693), patriarch of a significant family of artists and engravers working in Paris./ Wholly engraved, including title page.

Also advertised, price 1s.6d. in Sayer & Bennett 1775.

[Yale Center for British Art](#)

POLKINGHORNE, J.T.

30th June 1843 - Royal Cornwall Gazette.

POOLE, James. Superfine Water Colours prepared by J. Poole, no 163 High Holborn. Universally approved by the most eminent artists.

Trade card in BM, reproduced in Ayres p.86.

Ref: British artists' suppliers, 1650-1950 (detailed entry)

POONAH PAINTING. Lessons and Examples in Poonah Painting, with formules and directions for their use, by means of which a thorough knowledge of this fashionable style of drawing may be acquired. 9s. Advertised in 1829 at the back of Cawse's "Introduction to the Art of Painting".

PORTAL, Frederic De. An Essay on Symbolic Colours, in antiquity, the middle ages, and modern times.

John Weale. 1845.

4to. 2 preliminary leaves, iii, 32, 27, 36pp., 2 hand coloured aquatint plates, (one by George Field, and the other by George Irman).

Originally published Paris 1837 in an unillustrated edition, and first translated for Mr. Weale's Quarterly Papers on Architecture [III, 1845]. " - Preface. Translated by W.S. Inman, and George Field also added some technical information. George Field & His Circle, p.38.

PORTER. drawing master in Wapping. 1755.

PORTRAIT PAINTING. Progressive Lessons intended to elucidate the art of portrait painting; in which is introduced a systematic arrangement of the colours and tints used in flesh, draperies, and back-grounds: with examples illustrative of the several stages of a picture, from the dead-colouring to the finishing; together with the pallets as set out for the first, second, and third painting. To which is added, A Treatise on Miniature Painting, in the course of which the colours and tints in general use, the preparation of the ivory, choice of pencils, and every kind of information in that department of art is fully afforded for the advancement of the practitioner.

Printed by Thomas White...for Thomas Clay, 18, Ludgate Hill. 1824.

4to. Title. 2f preface, 5-32pp., 6 plates (3 uncoloured line drawings of palettes, 3 coloured engraved portraits).

Abbey, Life 169, watermarked 1822.

PORTRAIT PAINTING. Progressive Lessons intended to elucidate the art of portrait painting; in which is introduced a systematic arrangement of the colours and tints used in flesh, draperies, and back-grounds: with examples illustrative of the several stages of a picture, from the dead-colouring to the finishing; together with the pallets as set out for the first, second, and third painting. To which is added, A Treatise on Miniature Painting, in the course of which the colours and tints in general use, the preparation of the ivory, choice of pencils, and every kind of information in that department of art is fully afforded for the advancement of the practitioner. Second edition.

Printed by Thomas White for Messrs. Simpkin and Marshall, and Thomas Clay, 1828.

4to. 32pp., 3 unnumbered leaves of plates.

POTT, Joseph Holden. An Essay on Landscape Painting. With remarks general and critical, on the different schools and masters, ancient and modern. printed [by C. Etherington] for J. Johnson, No. 72, St. Paul's Church-Yard. 1782.

8vo. vi, 104pp., half-title.

ESTC T94179. In some copies the date on the title-page is altered to 1783. A second edition appeared in 1793???

POWELL, Joseph. Liber Naturae. Containing Thirty Views, Drawn from Nature and on Stone. By J. Powell, 14, Allsop's Buildings, New Road, Marylebone. 30 lithograph plates. small oblong 8vo. J. Dickinson. 114 New Bond Street. c1820?

The printed label announces this to be Volume I, price £1-1. The views are of Ambleside, Somerset (2), Worcester (2), Bisham, Bulstrode Park, Wells, Bridgenorth (2), Charlton near Cheltenham (2), Oxford Corn Market, Sudley Castle (2), Kirkoswald Castle, Keswick Lake, Lambeth from Vauxhall Bridge, Lanercost Abbey, Leckhampton, Little Malvern Church, Loweswater, Quatford, Richmond, Twickenham, Battersea from Vauxhall Bridge, Vale of Health Hampstead, Worcester, Weatherall Priory, Wembley Park.

POWELL, Joseph. Progressive Lessons in Drawings. J. Dickinson for the artist. 1820-1821.

folio. Three parts, Each part consists of four soft-ground etchings, each plate with multiple illustrations. Subjects include rural buildings and trees. By J. Powell, No. 14 Allsop Buildings, New Road, Marylebone.

Number 1. Progressive Lessons in Drawings. Four large lithograph plates, each depicting a number of smaller illustrations of rural buildings and trees. Stitched as issued in original wrappers with pictorial title on the upper wrapper, and the number added in a '1' contemporary hand.

J. Dickinson. [plates dated Dec. 1st, 1820].

Unrecorded in Copac, and just a copy of part 1 & 3 at the [Yale Center for British Art](#).

Joseph Powell (1780-1834) was a highly competent watercolourist, exhibiting over the first 30 years of the 19th century. His subject matter was predominantly landscape and topography and his style shows a similarity to the work of M.A.Rooker, of whom he may well have been a pupil. His pictures show him to have been working frequently on the South Coast, in Wales and in the Lake District. He was a popular drawing master and also a printmaker, producing both etched work and lithography. A fairly regular exhibitor (usually in watercolours) at the Royal Academy between 1797

and 1829, Powell also exhibited his work at the Associated Artists' exhibitions held from 1802-1812. Samuel Redgrave, a one-time pupil of Powell's, noted in his Dictionary of Artists (1874) that Powell 'was much engaged in teaching, and published some etchings of the different varieties of trees for the use of his pupils. Also eight landscape etchings, of much merit, from the Old Masters.' These statements are borne out by the existence of several etchings after Domenichino, Salvator Rosa, and Gaspar Poussin signed 'J. Powell' and held at the British Museum, amongst other institutions. An inveterate sketcher, he left many sketchbooks filled with charming figure and animal studies. The Victoria and Albert Museum holds some very good examples of these books. [ref: Nicholas Bagshawe Fine Art]. His portrait was painted by George Patten in 1832.

POWELL. Trade card of Powell, artist at No.47, South Molton Street, Grosvenor Square, London; text on rock within landscape, large tree with many branches behind; vignette. Etching. 63mm x 92mm.

BM: [Banks, 3.28.](#)

POWELL, B.B. B.B. Powell, 5 St Vincent St, Liverpool 1857-1860, 21 Old Haymarket, Liverpool 1861-1870. Artists' colourman and paint manufacturer.

Ref: British artists' suppliers, 1650-1950

POWELL, Edward, Sen. Edward Powell senr (active 1724-1744), St Martin-in-the-Fields parish, London. Colourman.

Ref: British artists' suppliers, 1650-1950

POWELL, Edward, junr, St Martin's Lane, London 1763?, 1774, 96 St Martin's Lane by 1776-1813. Colourman and oilman.

Edward Powell (b.1727?) was presumably the son of the Edward Powell discussed above. 'Powel' was listed as a colourman in St Martin's Lane in Mortimer's Universal Director, 1763.

Ref: British artists' suppliers, 1650-1950

POWELL, J. Trade card of J Powell, teacher of China painting to ladies, at No.35, Great Marylebone Street, near Wimpole Street, London; crowned coat of arms flanked by lion and unicorn at the top, with text below. 1805
Etching and engraving. 77mmx 56mm.

BM: [D,2.3210](#)

[POWELL, Thomas]. Humane Industry: or, A history of most manual arts, deducing the

original, progress, and improvement of them. Furnished with variety of instances and examples, shewing forth the excellency of humane wit.
Printed for Henry Herringman, and are to be sold at his shop at the Blew-Anchor in the Lower Walk of the New Exchange. 1661.

8vo. [16], 188, [4]pp., with two final blank leaves. 8vo. 1661

ESTC R8532

Chapter VI, "On the Art of Limning and Painting: also of the Plumary Art". Quotes Sir Henry Wotton, and "painting in oyle is a modern invention..."

[POWELL, Thomas]. Humane Industry.
printed by John Cole at the sign of the Star in Fleet Street. 1675.

8vo. 188pp.

ESTC R218528, Chicago. Third edition, and noting the title page in manuscript.

POZZO, Andrea. Proposals for engraving and printing a large volume in folio of architecture and perspective, in English and Latin: ... publisht.. by that excellent architect and painter Andrea Pozzo, ...
Subscriptions are taken by John Sturt engraver thereof, ... and by John Nutt, ... Single sheet. [London 1705?]

ESTC T142493: BL only

"Proposals for engraving and printing the book by subscription seem to have been published in the early part of 1706; exactly when we do not know. They were advertised in the Post Boy on 12-14 November 1706, by which time seventy proof plates were available for inspection at Sturt's shop in Aldersgate Street, at Joseph Smart's in the Town Clerk's Office, at the premises of five London print and booksellers, and at 'Taylors' in Oxford and 'Jeffries' in Cambridge where subscriptions were also taken in. The price of the book was 30s. in sheets, 10s. to be paid on subscription and the remainder on delivery (which at this stage was promised for early January 1707). Evidently the book should have been completed some time before November 1706... a notice of publication appeared in the Term Catalogue of the Stationers' Company (November 1707)." Harris p.373, also noting that "a total of 161 subscribers... would not have covered the costs of producing such an expensive book were it not for the presence among them of at least fifteen members of the book trade... each of whom could be expected to purchase several copies with the customary advantages."

POZZO, ANDREA. Rules and Examples of Perspective proper for painters and architects, etc. In English and Latin: containing a most easie and expeditious method to delineate in perspective all designs relating to architecture, ... by ... Andrea Pozzo, ... Engraven in 105

ample folio plates, and adorn'd with 200 initial letters.. by John Sturt. Done into English from the original printed at Rome 1693 ... By Mr. John James ... printed by Benj. Motte, MDCCVII. Sold by John Sturt [1707].

folio. *Engraved frontispiece, 2 engraved title-pages, 7ff with engraved head piece and one unnumbered plate on the verso of the last., 101 engraved plates (numbered I-C, and LIIIb), with facing text in English and Latin, 211 historiated initials, and 8ff. Plates reverse of Rome 1693 edition. Plate LIIIB is LIII in Rome edition, pl.LIII in English edition is unnumbered in Roman edition.*
ESTC T114554. Fowler 252. Harris, 703.

POZZO, Andrea. Rules and Examples of Perspective Proper for Painters and Architects... in English and Latin... printed from copper-plates on the best paper by John Sturt. Done into English from the original printed at Rome 1693 in Lat. and Ital. by Mr John James of Greenwich.
printed for J. Senex and R. Gosling in Fleetstreet; W. Innys in St. Pauls Church Yard; J. Osborn and T. Longman in Paternoster Row. c1725.

folio. Second English edition. *Engraved frontispiece, 2 engraved title-pages, 6ff with engraved head piece and one unnumbered plate on the verso of the last., 101 engraved plates (numbered I-C, and LIIIb), with facing text in English and Latin, 211 historiated initials, and 4ff. Plate LX bears the title of Perrault's Five Orders for which it was used as a frontispiece, in 1708. RIBA copy of this edition has additional Pl. 1 of Perrault's orders bound in.*

ESTC N72330 Harris, 704, "The second edition... was unknown to Thomas Malton when he published his Brief History of Perspective in 1783." The undated edition was published after 1724-5 when T. Longman acquired premises in Paternoster Row and began publishing with his father-in-law, John Osborn.

POYNTER, Edward John. Poynter's South Kensington Drawing-Book, with figures from the cartoons of Raphael, drawn from the originals in the South Kensington Museum, with descriptive text and paper for copying.
Blackie and Son. 1870.

4to. Four volumes.

PRATT, Robert. Sciography or Parallel and Radial Projection of Shadows, being a course of exercises for the use of students in architectural and engineering drawing, or the candidates preparing for examinations in this subject and in the third grade perspective conducted by the Science and Art Department.
Chapman and Hall. 1891.

oblong 4to. vi, [2], 39pp., 32 plates.

PRAVAL, Charles. ran school in Dublin, died 1789.

PRESTON, T. The Boy's Own Drawing Book of Animals. Being easy studies of cattle, horses, deer, goats, sheep, dogs, &c. 12 numbers price 6d each, or in two volumes cloth at 3. 6d. see. advert leaf in Eldridge *Boy's Own Drawing Book of Landscapes*. c1841.

PRETTY, Edward. A Practical Essay on Flower Painting in Water Colours. S. and J. Fuller. 1810.

oblong 4to. 28pp., 4 preliminary uncoloured plates, a colour chart, and coloured plate of leaf forms, followed by a series of 6 plates each present in three states (uncoloured, partially coloured and fully coloured).

PRETTY, Edward. A Practical Essay on Flower Painting in Water Colours. Printed by D.N. Shury, Berwick Street, Soho; for S. and J. Fuller, at the Temple of Fancy, Rathbone Place ..., 1812.

oblong 4to. 28pp., 4 preliminary uncoloured plates, a colour chart, and coloured plate of leaf forms, followed by a series of 6 plates each present in three states (uncoloured, partially coloured and fully coloured).

[Yale Center for British Art](#)

PRETTY. Drawing Master at Rugby School, advertises his services.

3rd August 1816. Northampton Mercury.

Mr. PRETTY, Drawing Master Rugby School), RESPECTFULLY informs the Nobility and Gentry Northampton, Wellingborough, and the surrounding Neighbourhoods, that he has recommenced his INSTRUCTIONS DRAWING.

17th August 1816 - Northampton Mercury.

MR. PRETTY, MINIATURE PAINTER And Drawing Master, RESPECTFULLY informs his Friends and the Public, that he has removed to Mr. PERKINS'S, GOLD STREET. SCHOOLS AND FAMILIES ATTENDED AS USUAL.

27th Feb 1836 - Northampton Mercury

PRIEST, George. George Priest, 31 Navigation St, Birmingham 1849-1865. Artists' colourman and picture liner.

Ref: British artists' suppliers, 1650-1950

PRIESTLEY, Joseph. *The History and Present State of Discoveries relating to Vision, Light, and Colours.*
printed for J. Johnson. 1772.

4to. [v], [6]subscribers, *If errata, xvi, 812, [12]pp., folding chart as frontispiece and 25 engraved plates. With a subscribers' list and the errata leaf.*

ESTC T36343

PRIESTLEY, Joseph. *A Familiar Introduction to the Theory and Practice of Perspective.*
printed for J. Johnson and J. Payne 1770.

8vo. [2], xv, [1], 132, [8]pp., *23 folding plates, containing 51 numbered diagrams, 2 with moveable overlays.*

ESTC T3137: Dedication leaf dated: Leeds, March 20. 1770. - Contents and advertisement leaf at end.

PRIESTLEY, Joseph. *A Familiar Introduction to the Theory and Practice of Perspective.*
The second edition, corrected.
Johnson. 1780.

8vo. [2], xv, [1], 132, [6], [4]pp adverts., *25 folding plates, 3 with flaps.*

ESTC T35304:

A re-issue of the remaining sheets of the 1770 first edition, but with the title-page and 12 other leaves cancelled. ESTC notes 23 plates, and that “there’s no evidence in the text to suggest that any more plates are called for.” Ken Spelman copy sold had 25 plates, and confirms the evidence submitted by Birmingham and Leeds library.

After publishing *The History and Present State of Electricity*, Priestley found that its lack of illustrations made it rather difficult for a general readership, and he determined to write a more accessible one. But unable to find anyone to create the necessary illustrations, in typical fashion, he taught himself perspective drawing. “At first I puzzled myself with several mechanical methods of drawing; but though I made considerable improvements in some of them, I was obliged, at last, to have recourse to the rules of perspective. I found them, however, so immethodically digested, or so insufficiently explained, that, in several cases, I was able to investigate the rule myself, from considering the nature of the thing, sooner than I could find it in the books...” [Preface].

THE PRINCIPLES of drawing, design, and engraving: : by rules formed from nature and truth: With the late various improvements, and some new discoveries, never before published; being entirely the result of practical experience and self-observation / By an artist.

Printed by J. Roach, for J. Vandrant, copper-plate printer, No. 4, Brewer-Street, Golden-Square, 1800.

120mm x 210mm. 24pp, [10] leaves of plates.

[Yale Center for British Art](#)

PRINCIPLES of Drawing Ornaments made easy, by proper examples of leaves for mouldings, capitals, scrolls, husks, foliage, &c, engraved in imitation of drawings, on sixteen plates. With instructions for learning without a master. Particularly useful to carvers, cabinet-makers, stucco-workers, painters, smiths, and every one concerned in ornamental decorations. By an artist.

printed for I. and J. Taylor, At The Architectural Library, No. 56, Holborn. [1780].

oblong 4to. [4]pp., *16 unnumbered plates dated July 22nd 1780.*

[ESTC T126510](#)

Quarto, sewed, 4s.6d. I. & J. Taylor's Architectural Library Catalogue c1790. Seen again in same publisher's list bound in back of Pugin title 1816.

PRINCIPLES of Drawing Ornaments by proper examples of leaves for mouldings, capitals, scrolls, ... on sixteen plates, ... By an artist.

printed for I. Taylor 1780.

oblong 4to. [4]pp., *16 plates.*

[ESTC N20815.](#)

PRINCIPLES OF LANDSCAPE. A bound collection of 38 fine engraved plates, each with caption, issued by C. Taylor between 1791 and 1793. The first plate is intended as a title-page and is engraved Principles of Landscape, this wording also features within the plate mark at the upper right hand corner of eight of the plates. The captions are Rural Subjects: D,E,H,H,I,K,L,M,O,P, Shooting: I,II. The remainder are identified views in the North of England, Snowdon, Rome and Geneva.

The publisher and dating of the plates would suggest that this was issued by Taylor possibly from the remainder stock of plates inserted in his *Landscape Magazine* of 1791-93. The full title of that work does accurately describe the plates present here. *The Landscape Magazine: containing perceptive principles of landscape: also, a series of interesting landscapes; and views of remarkable objects, and places; grottoes, caverns, rocks, mountains, buildings, and ruins; selected from original drawings, from the works of the best masters, and forming a complete system of that delightful art.* small oblong 4to. C. Taylor. 1791-93.

PROGRESSIVE DRAWING BOOK; containing a series of easy and comprehensive lessons for drawing landscape, architecture, the human figure, shipping, animals &c, without the aid of a master. Also a complete treatise on perspective, with nearly three hundred engravings. Henry G. Bohn. 1853.

oblong 4to. [4], 56pp., frontispiece and 87 engraved plates, depicting nearly 300 figures.

PROGRESSIVE DRAWING BOOK; containing a series of easy and comprehensive lessons for drawing landscape, architecture, the human figure, shipping, animals &c, without the aid of a master. Also a complete treatise on perspective, with nearly three hundred engravings. George Virtue. 1875.

oblong 4to. [4], 56pp., frontispiece and 87 engraved plates, depicting nearly 300 figures.

PROUT, Samuel. Picturesque Delineations in the Counties of Devon and Cornwall, imitated from the original studies.

Published by Thomas Palser, Surry Side Westminster Bridge. 1811-12,

24 plates 21.5" x 15" dated Feb 1811 - Feb 1812.

PROUT, Samuel. Prout's Village Scenery. 11 plates 11 x 17.25".

T. Palser.

Lockett

PROUT, Samuel. Rudiments of Landscape: in progressive studies. Drawn, and etched in imitation of chalk.

Published by R. Ackermann, 101, Strand. L. Harrison & J. C. Leigh, Printers, 373, Strand, 1813.

oblong folio. First edition, first issue. iv, 5-26pp., 64 plates (24 soft-ground etchings, 24 uncoloured aquatints and 16 hand-coloured aquatints.

The work consists of twenty four increasingly elaborate soft-ground etchings, 24 compositions executed in strong sepia aquatint, and concluding with 16 finely hand-coloured soft-ground etchings with aquatint depicting rural and coastal scenes. The plates are all printed on thick paper.

Advertised in 1829 in 12 numbers, 6s. each. Ford p.227

Abbey, Life 170, watermarked 1807 and 1809. Gilpin to Ruskin, 22.

[Yale Centre for British Art](#)

PROUT, Samuel. Rudiments of Landscape: in Progressive Studies, in imitation of chalk, indian ink, and colours.
R. Ackermann. 1814.

oblong folio. As 1813 edition but with cancel title-page. and plates dated March 1813 - February 1814.

An advert on the wrapper of Pyne's *Etchings of Rustic Figures*, 1821 'Drawing-Books published by R. Ackermann', announces:

"Rudiments of Landscape-Drawing, comprising of a series of progressive studies, in imitation of chalk, india ink, and colours, with instructive letter-press. The whole composed in 12 numbers, 6s. each."

PROUT, Samuel. Bits for Beginners. Complete in six numbers.
published by R. Ackermann, 101, Strand, 1817.

small oblong 4to. *24 lithograph plates, with studies of rustic scenery, picturesque old houses, cottages, ruins, castles, churches, porches, archways, bridges, waterfalls, etc. Plates dated April 1-July 1, 1817.*

Abbey, Life 171

PROUT, Samuel. Progressive Fragments, drawn and etched in a broad and simple manner; with a comprehensive explanation of the principles of perspective; for the use of young students in landscaping-drawing.
Printed for R. Ackermann, by L. Harrison. 1817.

oblong 4to. *2pp., 24 uncoloured soft-ground etchings.*

Progressive Fragments contains the same 24 plates as Bits for Beginners, with the final plate now bound as a frontispiece. It also contains one leaf of letterpress.

Plates dated 1817, but still being issued c1850. Advertised on the wrapper of Pyne's *Etchings of Rustic Figures*, 1821 'Drawing-Books published by R. Ackermann', at 24s. in boards." It was still being advertised in 1829 at 24s. in boards.

PROUT, Samuel. Cottage Scenery. number of plates ? 12 x 17".
T. Palser, Oct 1815.

Lockett

PROUT, Samuel. Picturesque Sketches of Rustic Scenery, Including Cottages & Farm Houses.
Rudolph Ackermann., The Strand, London., 1815

4to. *Engraved title-page, and 53 plates.*

PROUT, Samuel. Prout's Drawing Book of Cottages, Village Scenery, Ruins, Bridges &c., from scenes near Exeter, Penryn, Southampton, Tunbridge Wells, Glastonbury &c. 30 plates. Price 2 guineas.
(c270mm x 440mm). c1820.

oblong folio. *31 (not 30) soft ground etched plates, all hand coloured, and each plate with title caption and the note "Drawn & Etched by Sam. Prout" but with no other text or title page.* Black title label printed in gold.

Although the title states 30 plates, there are in fact 31 plates; probably made up from earlier suites of etchings by Prout. The views in Devon and Cornwall might come from his '*Picturesque Delineations in the Counties of Devon and Cornwall*' (1811-12), and others from '*A Series of Views of rural cottages in the West of England*' (1819). There are also views in Kent, Essex Wales, near Durham and the first etching shows a cottage 'Near Edinbro'.

PROUT, Samuel. Picturesque Studies of Cottages, Old Houses, Castles, Bridges, Ruins, Etc., in the manner of chalk.
Ackerman's Repository. 1816. [but c1840]

folio. Sixteen views at Totnes, Bridestow, Craigmiller, Minehead, Winchelsea, St Michael's Mount, Tamerton, Norham, etc.

PROUT, Samuel. Studies of Cottages and Rural Scenery, drawn and etched in imitation of chalk.
1816.

oblong 4o. *Sixteen plates, dated May 1, 1816.* Unaccompanied by a title-page or any other printed leaves. Title taken from paper label on upper cover. Comprising illustrations taken near Totness (2), Manorbeer, Bridestow, Holy Island, Tintagel, Craigmiller, Minehead, Winchelsea, Tamerton, Redriffe, Leskeard, St Michael's Mount, Norham, Winchester, and Tinmouth.

Issued in Four Numbers comprising 4 plates in each, half-bound, and priced at 3s.6d per number, (advertisement in 1829 at the back of Cawse's "Introduction to the Art of Painting".) As with the copy in New York Public Library the title is taken from the printed label on upper cover. Not in British Library. 2022 note of a copy dated 1819.

PROUT, Samuel. Sketches of the Thames Estuary and on the South Coast. 23 plates. Pub. T.Palser originally in 1814? Lockett

PROUT, Samuel. A Series of Views of Rural Cottages in the West of England, drawn and etched in imitation of chalk.
Ackermann. [1819].

folio. 12 hand-coloured lithograph plates, with imprint Jan 1 1819.

Abbey, Life 174.

PROUT, Samuel. A New Drawing Book, in the manner of chalk, containing twelve views in the West of England.

Published by R. Ackermann, 101, Strand, London; and may be had of all the book and printsellers in the United Kingdom, 1819.

oblong 4to. *12 uncoloured soft ground etchings, dated 1 January 1819.* Glastonbury. Tavistock. Ditto. Lynmouth. Exmouth. East-Bourne. Ide. Ditto. Chagford. Exeter. Pennycross. Dartmoor. With a list of Ackermann's other publication inside front and back covers, and adverts for art materials on back cover of original wrappers.

Advertised at 12s in 1819 in Pyne and at the same price in 1829 at the back of Cawse's "Introduction to the Art of Painting".

Abbey, Life 172 / [Yale Center for British Art](#)

PROUT, Samuel. A Series of Views of Rural Cottages in the West of England, drawn and etched in imitation of chalk.

Ackermann. [1819], but c1840.

folio. *12 soft ground etched plates, with imprint Jan 1 1819.* A later issue in mid nineteenth century publishers pink wrappers with blue printed label.

This work was also issued under the title A New Drawing Book, in the manner of chalk, containing twelve views in the West of England, in 1821. The 12 uncoloured soft ground etchings are arranged in a different order.

An advert on the wrapper of Pyne's *Etchings of Rustic Figures*, 1821 'Drawing-Books published by R. Ackermann', announces:

"A New Drawing-Book, in the manner of chalk, containing 12 plates - Views in the West of England, 12s."

PROUT, Samuel. Easy Lessons in Landscape Drawing... consisting of 100 studies, arranged progressively from the first principles in the chalk manner to the finished landscape colours. Published by R. Ackermann, 101, Strand. 1819.

folio. *40 plates of which the first 24 are uncoloured softground etchings, 25-32 etching and uncoloured aquatint, and 33-40 etching and aquatint with hand colouring.*

Issued first in ten monthly parts, without title or text, Feb 1 1819 - Nov 1, 1819. Gilpin to Ruskin, 23.

Abbey, Life 173.

[Yale Center for British Art](#)

PROUT, Samuel. A Series of Easy Lessons in Landscape Drawing, contained in Forty Plates; arranged progressively from the first principles in the chalk manner, to finished landscapes in colours.

Published by R. Ackermann, 101, Strand. 1820.

oblong 4to. 40 plates of which the first 24 are uncoloured softground etchings, 25-32 etching and uncoloured aquatint, and 33-40 etching and aquatint with hand colouring. With 2pp of text not called for in Abbey.

This edition published in 1820 with introductory text under title: Series of easy lessons in landscape-drawing.

Advertised in 1829 at the back of Cawse's "Introduction to the Art of Painting", at 1l.11s.6d half-bound. Ford p.227

An advert on the wrapper of Pyne's *Etchings of Rustic Figures*, 1821 'Drawing-Books published by R. Ackermann', announces:

"A Series of Easy Lessons in Landscape-Drawing, containing 40 plates, from the first principles in the chalk manner, to the finished landscape in colours. 1l. 11s. 6d. half-bound."

PROUT, Samuel. New Drawing Book of Picturesque Objects for Young Students. Ackermann.

Ford p.227

An advert on the wrapper of Pyne's *Etchings of Rustic Figures*, 1821 'Drawing-Books published by R. Ackermann', announces:

"A New Drawing-Book, for the use of beginners, consisting of fragments of ancient buildings, &c, etched in imitation of chalk. The first number contains an Elementary Plate on Perspective, with descriptive letter-press. Complete in four numbers, each containing six plates, 6s. each."

"Prout's New Drawing-Book of Picturesque Objects for Young Students, drawn on stone. 6s."

PROUT, Samuel. A Series of Rural Cottages in the north of England, drawn and etched in imitation of chalk. Ackermann [1821].

folio. 12 plates. No text but title taken from the original paper label.

An advert on the wrapper of Pyne's *Etchings of Rustic Figures*, 1821 'Drawing-Books published by R. Ackermann', announces:

“Studies of Cottages and Rural Scenery, four numbers [4 plates in each, 3s 6d per number.]”

PROUT, Samuel. Studies of Boats and Coast Scenery, for Landscape and Marine Painters, drawn and etched in imitation of chalk.

R. Ackermann Jan-March 1816.

oblong 4to. *16 plates* [of Deal, Sandgate, Worthing, Freshwater, Eastbourne, Shoreham, Brighton, Plymouth]. “Sixteen plates. Price fourteen shillings.”

An advert on the wrapper of Pyne’s *Etchings of Rustic Figures*, 1821 ‘Drawing-Books published by R. Ackermann’, announces:

“Studies of Boats and Coast Scenery, in imitation of chalk, 4 numbers, 4 plates each, 3s. 6d per number.”

PROUT, Samuel. Marine Sketches. No 2. Rowney and Forster’s Lithographic Drawing-Book, Pr. 2s. 6d (view of fishing hut embodying the words, ‘Marine Sketches drawn on Stone by S. Prout.’)

Printed and published at Rowney & Forster’s Lithographic Press, 51 Rathbone Place, 1820.

oblong 4to. *4 uncoloured lithographs, numbered 5,6,7,8.*

Abbey, Life 175.

[Yale Center for British Art](#)

[PROUT, Samuel]. Six Drawings after Prout, by Edward Hull.

Published by Engelmann, Graf, Coindet, & Co. 92, Dean St., Soho, at Paris & Mulhouse by Engelmann & Co., 1829.

4to. *6 leaves of plates.*

PROUT, Samuel. Interiors, Drawn on Stone.

Ackermann and Co. 1832.

folio. *Twenty four mounted lithograph plates*, bound up from the original four parts, and with the tinted title-page to the 3rd part forming a general title-page.

PROUT, Samuel. Hints on Light and Shadow, Composition, etc., as applicable to landscape painting. Illustrated by examples.

Ackermann & Co. 96, Strand. 1838.

folio. *[4], 16, [36]pp., 20 tinted lithograph plates.*

Abbey, Life 176.

[Yale Center for British Art](#)

PROUT, Samuel. Hints on Light and Shadow. A new edition, with additional examples. M.A. Nattali, 23, Bedford Street, Covent Garden, 1848.

folio. [8], 16, [38]pp., 22 tinted lithograph plates.

[Yale Center for British Art](#)

PROUT, Samuel. Hints on Light and Shadow, Composition, etc., as applicable to landscape painting. Illustrated by examples. New edition. published by James Rimmell & Son, 400, Oxford Street. 1876.

folio. [2], 16, [2], [36]pp., 20 tinted lithograph plates (tinted buff and white body colour).

Gilpin to Ruskin, 24.

PROUT, Samuel. Lithographic Drawing Book for 1839. Ackermann. Ford p.227

PROUT, Samuel. Prout's Microcosm. The Artist's Sketch-Book of Groups of Figures, Shipping, and other Picturesque Objects. Tilt and Bogue, Fleet Street. 1841.

folio. 4pp., chromolithograph frontispiece plate, and 23 tinted lithograph plates., advert leaf.

PROUT, Samuel. Prout's Microcosm. The Artist's Sketch-Book of Groups of Figures, Shipping, and other Picturesque Objects. James Rimell and Son, 1881.

folio. 4pp., 24 tinted lithograph plates, (tinted buff and white body colour).

Gilpin to Ruskin, 25.

PROUT, Samuel. Sketches at Home and Abroad. Published by J. Rimell & Son, 91, Oxford Street. Hullmandel & Walton, Lithographers, [1830?]

folio. [2]pp., 26 leaves of plates.

[Yale Center for British Art.](#)

PROUT, Samuel. Sketches at Home and Abroad...to which are added Simple Instructions on the proper uses and application of colour.
M.A. Nattali, Bedford Street, Covent Garden, 1844.

folio. 16pp., lithograph title and 48 litho plates on india paper. 1f list of plates.

[Yale Center for British Art](#)

PROUT, Samuel. Elementary Drawing-Book of Landscapes and Buildings.
Charles Tilt, Fleet Street. 1840.

oblong 4to. Title-page and 24 lithographed plates with tissue-guards., advert leaf.

PROUT, Samuel. Elementary Drawing-Book of Landscapes and Buildings.
Richard Griffin and Company, Publishers to the University of Glasgow. c1850.

oblong 4to (198mm x 284mm). Title-page and 24 lithographed plates, signed 'PS' and 'Day & Son, Lith to the Queen', with tissue-guards., advert leaf.

First published in 1840. Advert c1842 at back of Willson's *Use of a Box of Colours*, for Tilt and Bogue publications, notes Six Nos. 1s.6d; cloth, 10s.6d.

Gilpin to Ruskin, 26.

PUCKETT, R. Campbell. Sciography; or, radial projection of shadows.
Chapman and Hall. 1868.

8vo. x, 50, [1]p., 20 folding plates., errata slip.

PUCKETT, R. Campbell. Sciography; or, radial projection of shadows. New edition.
Chapman and Hall. 1871.

8vo. x, 52pp., 20 large folding plates

[Yale Center for British Art](#)

PUMPHREY, A. Collography, for autographic printing; by which any one can reproduce writing or other matter to an unlimited extent, in any colour, with perfection. With autographic illustrations.
Birmingham. 1878.

26pp., 13 plates.

PUNCH, or a collection of Droll Figures proper for Youth to draw after.

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

PURCELL, Edward. Sketches in Lithography, containing Forty original Subjects.
T. M'Lean. 1822.

oblong 4to. *Title-page and 40 lithograph plates.*

PURCELL, Edward. Drawing Book.
E. Purcell. January 1830.

4to. *Lithograph title-page, and 24 lithograph plates.*

PURCELL, Edward. Landscape Animals, Sketched from Nature. No 1.
J. Dickinson, 114 New Bond Street. August 1, 1822.

oblong 4to. *Four numbered lithograph plates printed by W. Day.* Original printed wrappers, with an advert for ‘New Drawing Books’ on the rear cover.

[Yale Centre for British Art](#)

PYEFINCH, Henry (pub.). A Description of the Pocket Case of Mathematical Instruments; together with the use of the several instruments ... To which is added, the description and uses of the pocket quadrant, commonly called Gunter's quadrant.
printed for the author, and sold by Henry Pyefinch, mathematical instrument maker, 1769.

8vo. [4], 99, [1]., plates.

[ESTC T201448](#)

PYE, John. Patronage of British Art, an historical sketch: comprising an account of the rise and progress of art and artists in London... together with a history of the Society for the Management and Distribution of the Artist's Fund.
Longman. 1845.

8vo. *viii, 422, [32]pp adverts., folding table.*

PYLE, R.N. Drawing Master.

7th July 1841, Western Courier, Devon.

PYNE, George. A Rudimentary and Practical Treatise on Perspective for Beginners; simplified for the use of juvenile students and amateurs in architecture, painting, etc; also adapted for schools and private instructors. Second edition, revised and enlarged. John Weale. 1849. [copies also dated 1848].

8vo. [4]pp adverts, v, [3], 165, [1], [2]pp adverts., 13 folding plates and 37 illustrations in the text.

PYNE, George. A Rudimentary and Practical Treatise on Perspective for Beginners; simplified for the use of juvenile students and amateurs in architecture, painting, etc; also adapted for schools and private instructors. Fourth edition, revised and enlarged. John Weale. 1852.

8vo. v, [3], 165, 24pp adverts., 86 illustrations.

Twelfth edition. 1879. iv, [2], 68, 32pp adverts., 86 illustrations in the text.

PYNE, George. Practical Rules on Drawing, for the Operative Builder and Young Student in Architecture. John Weale. 1854.

4to. [2], 80pp., 14 plates.

PYNE, W.H. Book with Groups of Figures (by Pyne) for Decorating Landscapes. Pub. Jan 1. 1798 by R. Ackermann, 96 Strand.

oblong 4to. 8 sepia etchings on 4 numbered plates, each with the imprint.

PYNE, W.H. On Rustic Figures, in Imitation of Chalk. Published by R. Ackermann, 101, Strand. 1813.

8vo. [2], iipp., 36 plates in soft ground etching.

"To facilitate the study of rustic figures, the author of this work has modelled a number of characters, selected from the English peasantry, on a scale of eight inches in height; from which plaster casts are taken, for the purpose of assisting young persons in acquiring the art of grouping, and to improve them in the study of light and shadow".

Advertised in 1829 at the back of Cawse's "Introduction to the Art of Painting". 12 Numbers, 8vo, 2s.6d each; half-bound, 1l.11s.6d. The same, large 4to, 6 Numbers, 6s each; half-bound, 1l.16s. Ford p.228.

John Drury copy (2022), watermarked 1809.

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PYNE, W.H. On Rustic Figures in Imitation of Chalk.

Published by R. Ackermann, 101, Strand; and to be had of all the book and print-sellers in the United Kingdom. L. Harrison, Printer, 373, Strand, 1817.

8vo. [2], *iipp.*, 36 plates in soft-ground etching (dated April 1 - Sept 1, 1813).

The large-paper 4to issue of the 1813 first edition, originally advertised at 6s. as opposed to the 2s.6d. for the 8vo edition. The 2 leaves of text are a cancel title-page and introduction.

[Yale Center for British Art](#)

PYNE, W.H. Etchings of Rustic Figures, for the Embellishment of Landscape.

Published by R. Ackermann, 101, Strand. 1815-1819?

4to. *8pp.*, 60 hard ground etchings.

Abbey, Life 179. [Yale Center for British Art](#).

Like his larger work, the 'Microcosm', Pyne's book provided models for incidental figures for artists to insert in their paintings and drawings.

PYNE, W.H. Etchings of Rustic Figures. The work is comprised in twelve numbers, price two shillings and sixpence each. No. 2.

published by R. Ackermann, 101, Strand. 1821.

4to. ref: Jacob Simon 2022. An advert on the wrapper 'Drawing-Books published by R. Ackermann', announces:

'A New Drawing-Book of Rustic Figures, in imitation of chalk, medium 4to, complete in six numbers, 6s. each.'

'Pyne's Rustic Figures, 12 numbers, 8vo. 2s. 6d each; half-bound, 11.11s.6d. The same, large 4to, six numbers, 6s. each; half-bound , 11.16s.'

'A New Drawing-Bok, consisting of small groups of rustic figures, each number containing five plates, complete in 12 numbers, royal 8vo, 2s 6d each.'

PYNE, W.H. Etchings of Rustic Figures, for the Embellishment of Landscape.

M.A. Nattali. c1840.

8vo. *8pp.*, 60 hard ground etchings.

A re-issue of the original edition of 1815.

PYNE, W.H. & J.HILL. Artistic and picturesque groups for the embellishment of landscape, in a series of above one thousand subjects...accurately drawn from nature, and etched by W.H. Pyne and aquatinted by J. Hill.
R. Ackermann. 1817.

folio. *Letterpress title-page and 83 aquatint plates (including frontispiece).*
Issue found with plates dated 1823 and 1824.

PYNE, W.H. Picturesque Groups for the Embellishment of Landscape.
Nattali. 1845.

folio. Two volumes in one. *Aquatint frontispiece, [4], 30pp, 60 aquatint plates printed in bistre; [4], 36pp., 60 aquatint plates printed in bistre.*

PYNE, William Henry. Microcosm; or a Picturesque Delineation of the Arts, Agriculture, Manufactures, &c. of Great Britain, in a series of several thousand groups of small figures for the embellishment of landscape: comprising the most interesting subjects in rural and domestic scenery, in external and internal navigation, in country sports and employments, in the arts of war and peace. The whole accurately drawn from nature, and etched, by W.H. Pyne; and aquatinted by J. Hill. Dedicated, by Permission, to The Right Honourable the Countess of Hardwick.
London: printed by S. Gosnell... published by W.H. Pyne... and I.C. Nattes, 1803. (Vol 2; published by William Miller. 1808),

oblong folio. Two volumes in one. *Etched title page, printed title-page, contents leaf and 30pp text., 60 etched plates; printed title-page, contents leaf and 36pp., 60 etched plates.* This is the 'true' first edition, as copies do appear with first edition title-pages but re-issued plates dated 1822-23.

Abbey, Life, 177. Gilpin to Ruskin, 53. [Yale Center for British Art](#)

In treating the human figure as an embellishment to the landscape the groups in the Microcosm take on the appearance of cut-outs conveniently arranged for the artist to place on his canvas. It is in effect a pattern book of early 19th century working class life, and depicts in unrivalled detail the tools and manner of working of early 19th century trades. The essays which accompany each subject are spirited and offer a fascinating commentary running parallel to the work. Its technical merits are undisputed and the artistic draughtsmanship is high.

PYNE, William Henry. Microcosm; or a Picturesque Delineation of the Arts, Agriculture, Manufactures, &c. of Great Britain, in a series of above a thousand groups of figures for the

embellishment of landscape: comprising the most interesting subjects in rural and domestic scenery, in external and internal navigation, in country sports and employments, in the arts of war and peace. The whole accurately drawn from nature...to which are added, explanations of the plates, and essays relating to their various subjects, by C. Gray.
Published by R. Ackermann, 101, Strand. 1822-24.

oblong folio. Two volumes. *Etched title page, printed title-page, contents leaf and 29pp text and 60 etched plates; printed title-page, contents leaf and 36pp., 60 etched plates.*

Abbey, Life 180.

PYNE, W.H. Rudiments of Landscape Drawing, in a series of easy examples.
Published by R. Ackermann, 101, Strand. 1812.

oblong 4to. *Title, 1f, 3-22pp., 14 plates (7 coloured, including one with 25 colour samples preceded with a perforated leaf through which the colours can be viewed)*

Abbey, Life 178, watermarked J. Whatman 1811.

W.H. Pyne was perhaps the most important early advocate for water colour painting as a particularly British achievement of the late 18th and early 19th century. He also wrote under the pseudonym Ephraim Hardcastle, and as such edited the Somerset House Gazette (1824) contributing *The Rise and Progress of Water Colour Painting in England*. (See *Glorious Nature*)