



The Drawing Book Project

[Q - R]

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

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

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

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

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

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

Found a mistake? Have some extra information?
Please contact Tony Fothergill at tony.fothergill@kenspelman.com

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

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

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

Place of publication is 'London' unless otherwise specified.

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

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QUADAL, Martin Ferdinand. A Variety of Tame and Wild Animals studies from nature selected and arranged for the use and approbation of the young practitioner, the professor and the lover of design. By M F Quadal. To be continued in numbers, and may be had by applying at M. Quadal's No 6 George Street, Hanover Square, published as the Act directs May 25 1793.

4to. (310mm x 400mm) *Title page and 7 plates of cattle, dogs, horses etc.*

Yale Center for Art. Winterthur.

R., J.V. An unidentified drawing-book for artists published by T. Varty, 31 Strand, London, and with many the lithograph plates bearing the initials J.V.R. The plates form 3 suites. 24 numbered outline sketches of details of rustic cottages and towers; 24 similar sketches but generally with more shading; 24 finished views of town and rural scenes, some being identified: Oxford Castle; Walk to Godstow Nunnery; Ruins of Godstow Nunnery as seen in 1850; In Oxford; South Hinksey Church; at Wheatley. oblong 8vo. T. Varty. c1850.

RADEMAKER.

Dutch Views and Ruins.

Views in Holland / ditto Outlines only.

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

RAFFIELD, John. Drawing Master of Dean Street.

RALPH, Benjamin. The School of Raphael: or, the student's guide to expression in historical painting. Illustrated by examples engraved by Duchange and others, under the inspection of Sir Nicholas Dorigny, ... With instructions for young students in the art of designing, and the passions, as characterised by Raphael in the cartons, described and explained by Benjamin Ralph.

printed for John Boydell, engraver. 1759.

folio. [2], 24, [2]pp., 12 engraved plates and 90 engraved plates on 45ff.

ESTC T82644

Ralph's Essay was first published in 1759, just four months before one of Sir Joshua Reynolds's earliest published articles, which appeared in Samuel Johnson's *Idler* magazine in 1759 and parodied the self-styled "Connoisseur". A recent article by Bernard Krysmanski, "Benjamin Ralph's School of Raphael (1759): Praise for Hogarth and a Direct Source for Reynolds", *British Journal for Eighteenth-Century Studies*, 24 (Spring 2001), challenges the accepted view that the essay was written in direct response to Hogarth's *Analysis of Beauty* (1753).

RALPH, Benjamin. *The School of Raphael: or, the student's guide to expression in historical painting.*

Printed for John Boydell, engraver in Cheapside, 1782.

folio. 8, [18] numbered 5-22pp., engraved title in French and English, 12 + 90 engraved plates on 45ff.

ESTC N36284

Smaller format to 1759 edition, with reset text, and containing the Raphael heads as finished engravings only, printed from the original coppers used in the earlier edition.

Yale Center for British Art. "Some copies of this edition have added engraved title page: *Recueil de XC te^tes tirees des sept cartons des Actes des apo^tres peints par Raphl. Urbin qui se conservent dans le palais d'Hampton-Court / dessinees par le chevr. Nic. Dorigny et gravees par les meilleurs graveurs ; mis en lumie^re aLondres avec une description par Benjamin Ralph = A collection of 90 heads taken from the cartons painted by Raph. Urban at Hampton Court / drawn by Sr. Nic. Dorigny and engraved under his direction ; with a description of the cartons by Benjamin Ralph. Engravings by D. Beauvais, Louis Desplaces, Gaspard Duchange, Charles Dupuis, Nicolas Gabriel Dupuis, Francois Bernard Lepicie^ Nicolas Pigne^ Benjamin Ralph, Nicolas Henri Tardieu, and S. Thomassin, after the original drawings by Nicolas Dorigny.*

The plates depicting Raphael's cartoons were first published (without text) by Marie Maugis in 1722 as: *Recueil de quatre-vingt-dix te^tes tirees des sept cartons des Actes de apo^tres peints par Raphl. Urbin.* Each of the 45 plates in that work depicts a pair of heads, fully engraved. In the present edition the original 45 engravings are reprinted, each paired (on consecutive leaves) with the outline engraving of the same image (in Boydell's first edition of 1759, the pair of images were printed on the same page). The outlines are unsigned.

The "several plates of the most celebrated antique statues" named in the title comprise: studies of anatomical details (heads, feet, et cetera), plates I-V; skeletons (pl. VI-VII) and muscles (pl. VIII-IX); the Apollo Belvedere (pl. X); the Farnese Hercules (pl. XI); and the Venus de' Medici (pl. [XII])."

RALPH, Benjamin. *The School of Raphael: or, the student's guide to expression in historical painting.*

for John Boydell. c1825.

4to. 40pp., 98 engraved plates. A re-issue of the Boydell edition of 1782.

RALPH, Benjamin. *A Description of the Cartons [sic] of Raphael Urbin, in the Queen's palace.* By Benjamin Ralph. The second edition.

printed for J. Boydell, Engraver 1764.

8vo. 43, [1]p.

ESTC T82625

RANDAU. Paul. Enamels and Enamelling. An introduction to the preparation and application of all kinds of enamels for technical and artistic purposes for enamel makers, workers in gold and silver and manufacturers of objects of art. Translated from the German by Charles Salter.
Scott, Greenwood and Co. 1900.

8vo. 186, [16]pp adverts., 16 text illustrations.

RANDOM DE BERENGER, Charles Augustus; and Christopher STAINBANK. Random Late Partner with Ackerman - & Stainbank, Print Sellers & Publishers. A constant Succession of new Publications, consisting of Medallions, Transparencies, & Borders, also a great Variety of Shell, Flower, China & Landscape Drawings, Gold Ornaments, Colors, Paste Board Shapes, & every Requisite for Drawing, and Fancy Work on the most reasonable Terms, & of the best Quality. Liberal Allowance to the Trade.
No 17, Old Bond Street, [before 1814],

Engraved trade card. Engraved by Bateman, probably J. Batemen who operated from premises in the Strand in the early 1800s 95mm x 70mm.

“The Random of “Random & Stainbank” was none other than infamous stock-market rigger, the mysterious “Colonel de Bourg”, who arrived late at night on the 20th of February 1814, fresh off a boat from Calais, with the (fake) longed-for news that Napoleon was dead. When the Stock Exchange opened the next morning, Government bond prices when through the roof,... and de Bourg and his co-conspirators began to sell off thousands of pounds worth of Omnium bonds that they had invested in only the week before.

Augustus Charles Random de Berenger, born plain Charles Random, married a wealthy Prussian baroness, and so adopted her title as his own. Before he hit upon the idea of stock market fraud as a way to make a living, he worked as a colourist at Rudolph Ackermann’s establishment in the Strand, and then with Christopher Stainbank in Bond Street, as here. He had been a legitimate soldier, with the rank of Lieutenant Colonel, but also a convicted debtor held under house arrest by the ‘Rules of the King’s Bench’. He was tried and convicted for his part in the Stock exchange fraud, and upon his release, and with a large inheritance, he bought a substantial property in Chelsea, from which he operated a gymnasium, and published a book on self- and home defence.[ref: Daniel Crouch Rare Books, 2022.]

see also: BM D,2.3448, for a variant card, stipple, with some etching and engraving.

RASPE, Rudolph Erich. A Critical Essay on Oil-Painting; proving that the art of painting in oil was known before the pretended discovery of John and Hubert van Eyck; to which are

added, Theophilus de arte pingendi Eraclius de artibus Romanorum. And a Review of Farinator's Lumen Animae, by R. E. Raspe. printed for the author, by H. Goldney; and sold by T.Cadell, in the Strand. 1781.

4to. vii, [1], 148pp., engraved copper plate.

ESTC T140375

Raspe, best known as the author of Baron Munchausen, had discovered two manuscripts of De Arte Pingendi at Cambridge, and had originally intended to deliver a course of lectures on the subject. When this foundered, he approached Horace Walpole with the draft manuscript of his own book, and Walpole financed its publication. It was printed in London, as the Strawberry Hill press was out of action at this time (Walpole, Letter to Dalrymple, December 1780).

RATHBONE, John. Drawingmaster, 1750-1807.

RAUCOURT DE CHARLEVILLE, A. A Manual of Lithography; or, Memoir on the lithographical experiments made in Paris, at the Royal School of the Roads and Bridges; clearly explaining the whole art, as well as all the accidents that may happen in printing, and the different methods of avoiding them. Rodwell and Martin. 1820.

8vo. xix, 138, [1]p., 2 folding lithograph plates illustrating presses and other equipment.

RAUCOURT DE CHARLEVILLE, A. A Manual of Lithography, or Memoir on the Lithographic Experiments made in Paris, at the Royal School of the Roads and Bridges; clearly explaining the whole art, as well as the accidents that may happen in printing, and the different methods of avoiding them. Translated from the French by C. Hullmandel. Second edition. Rodwell and Martin. 1821.

8vo. xix, [1], 138pp, advert leaf., 2 folding plates dated 1819 containing numerous figures of tools and printing presses.

RAUCOURT DE CHARLEVILLE, A. A Manual of Lithography; clearly explaining the whole art, and the accidents that may happen in printing, with the different methods of avoiding them. Third edition, corrected. To which is added (now for the first time printed) selections from the work of M. Bregeaut; forming a sequel to the manual, and bringing down the improvements in the art to the present time. Translated from the French by C. Hullmandel.

Longman, Rees [and others]. 1832.

8vo. *xix, [1], 117, [1]blank, advert leaf., 2 double-page plates (dated 1833).*

RAWCLFFE, Robert. Robert Rawcliffe, 26 Charlotte St, Fitzroy Square, London 1844-1852, 35 Chenies Mews 1853-1854. Tailor until 1851, tailor and artists' colourman 1851-1854.

Ref: British artists' suppliers, 1650-1950

RAWLINS, Thomas J. Elementary Perspective, divested of technicalities; as taught at the Training College, Stanley Grove.
Tilt and Bogue, Fleet Street. c1843.

4to. *6 plates. Lithographed throughout; the plates printed by M. & N. Hanhart.*

RAWLINS, Thomas J. Elementary Drawing as taught at St. Mark's College, Chelsea: adapted for the use of teachers of drawing classes, architectural and engineering students, &c. Part I, Containing practical geometry and linear perspective, to which is prefixed the uses of instruments.
M.A. Nattali, 1848.

4to. *18 unnumbered pages.*

RAYNER, Arthur. Arthur Rayner, 35-36 Chenies Mews, Bedford Square, London WC 1873-1875, 32 Francis St, Tottenham Court Road 1874-1877, 26 Francis St 1878-1892, 121 Lewisham High Road. Artists' colourman, subsequently picture dealer and restorer.

Ref: British artists' suppliers, 1650-1950

READ. Trade card of Read, miniature painter, at No.157, Fleet Street, London; text at the centre with miniature portrait on top and three putti around it, one playing the trumpet, another playing the lyre, and the last one making a drawing. 1785. Lettered below the image with production detail: "Wells sculp No 4 Fetter Lane". Etching.

BM: D.2.3214

READ, Katharine. Drawing Master. 1723-1778.

READING, B. A decorative engraved trade card for B. Reading, Engraver.
113mm x 76mm. c1835.

1996 75.00

REBECCA, Biago. taught daughters of George III. 1753-1808.

RECORD, J. Trade card of J Record, portrait draughtsman at John Street, No 19 Tottenham Court Road, London; text in drape with a female figure holding a portrait in an oval to the left and a bust statue on a pedestal to the right. 1789
Etching and engraving. 64mm x 93mm.

BM: D,2.3217

RECORD, J. Trade card of J Record, portrait draughtsman at No.8, Paddington Street, Marylebone, London; text on a drape with a small portrait in profile to the left, and a bearded angle to the right gesturing towards the text; in roundel. 1780. Etching with some engraving. 47mm x 63mm.

BM: D,2.3185

RECORD, J. Trade card of J Record, portrait draughtsman at No.8, Paddington Street, Marylebone, London; text on a drape with a small portrait in profile to the left, and a bearded angle to the right gesturing towards the text; in roundel; state with text 'portraits drawn by' above. 1802
Etching with some engraving. 47mm x 55mm.

BM: D,2.3212

RECORD, J. Trade card of J Record, portrait draughtsman at No.8, Paddington Street, Marylebone, London; text on a drape with a small portrait in profile to the left, and a bearded angle to the right gesturing towards the text; in roundel; state with text 'portraits drawn by' above. 1778
Etching with some engraving. 47mm x 64mm

BM: D,2.3183

REDGRAVE, Frances Margaret. Emblematic Illumination; or, forms, colours, and emblems: suitable for illuminating texts of holy scripture in large style.
Day and Son. 1862.

4to. 24pp with text illustrations, 8 plates (7 chromolithograph).

REEVES & SONS Retail Catalogues 1856-1900.

“Twenty catalogues ranging from 1856 through to 1904 were examined. Of these five

were not dated on the title-page, and, like the Winsor & Newton catalogues, were dated by the insertuion of a loose piece of paper in each book. Two other catalogues were found which predated the earliest in the Reeves archive. They were bound at the back of Reeves' Amateur and Artists Companion for 1852 and 1853 respectively." Carlyle, Leslie. *The Artist's Assistant*, 2001.

REEVES and Son's Amateurs' and Artist's Companion, with an Almanack for 1852.
12mo.

REEVES and Son. Superfine Colour Manufacturers... their drawing academies, military and naval at no. 80 Holborn Bridge, London. Trade card.

REEVES, T. & Son. The original manufactory for every article used in drawing and painting. 10.75" x 7". Printed broadside.

REEVES & SONS. Samples of Reeves' Drawing Papers. Pastel. 11 sheets, stapled in original printed wrappers. Slight tear to the staple holes on the rear wrapper. 185mm x 250mm. Reeves & Sons Ltd, Dalston. c1890.

REEVES, Thomas. Trade card of Thomas Reeves and Son, oil & colourmen, at No. 80, Holborn Bridge, London; lettering at centre, Fame standing at left blowing a trumpet, a boy (presumably from a drawing school) standing at right, gesturing to the lettering; at top royal coat of arms with mottos 'Dieu et mon droit' and 'Honi soit qui mal y pense', swags lettered 'Artes præmio / decoratæ', garlands and easels; below the Prince of Wales' feathers and motto 'Ich dien', flourishes and laurel garland; decorative border. Etching and engraving. Lettered with tradesman, trade and address: 'T: Reeves and son, superfine colour-manufacturers, to her Majesty, the Prince of Wales, & royal family, their drawing academies, military & naval. At No: 80, Holborn Bridge, London. ...', and at top right across the decorative details, 'Tho. Reeves & Son'.
99mm x 148mm.

BM: Heal,89.126

This trade-card is altered from an earlier state (see D,2.1574 (dated by Sarah Banks with the year in which she acquired it, 1786) with some work to the figures, the addition of a decorative border and the lettering, 'Tho. Reeves & Son', at top right across the decorative details; a card in Nicholas Stogdon's collection (April 2013) has been altered in the same way.

REEVES, Thomas. Trade card of Thomas Reeves and Son, oil & colourmen, at No. 80, Holborn Bridge, London; lettering at centre, Fame standing at left blowing a trumpet, a boy (presumably from a drawing school) standing at right, gesturing to the lettering; at top royal coat of arms with mottos 'Dieu et mon droit' and 'Honi soit qui mal y pense', swags lettered

'Artes præmio / decoratæ', garlands and easels; below the Prince of Wales' feathers and motto 'Ich dien', flourishes and laurel garland; decorative border. Etching and engraving. Lettered with tradesman, trade and address: 'T: Reeves and son, superfine colour-manufacturers, to his Royal Highness the Prince of Wales, & royal family, their drawing academies, military & naval. At No: 80, Holborn Bridge, London. ...' Lettered with artist's name, 'W. Darling ft., / Gt.. Newport St'; inscribed in ink by Sarah Banks with the year she acquired it, '1786'. 10mm x 152mm.

BM: D,2.1574

The trade-card was later altered including some additional work to the figures, incompletely obliterating the engraver's name, adding a decorative border and altering the line 'to his Royal Highness the Prince of Wales, & royal family' to 'to her Majesty, the Prince of Wales, & royal family'; see Heal,89.126.

REEVES, William. Trade card of W Reeves, oil & colourman, at 299, New Church, Strand, London; Royal coat of arms on top, with blue coat boy in oval frame below; text below. Etching and engraving, printed in blue. 123mm x 79mm.

BM: Heal,89.132

REEVES, William. Trade card (without text) of William Reeves, oil & colourman; before lettering; border showing Britannia sitting on top, with the Royal coat of arms to the left and Prince of Wales feathers to the right, ships on the sea in the background; below to the left a woman painting a portrait, opposite a figure of the blue coat boy holding another portrait; various objects at the bottom including palette and brushes, cannon, box and globe. Etching and engraving. 167mm x 207mm.

BM: Banks,89.35

REEVES & Inwood, at the Kings Arms and Blue Coat Boy, No 300 Strand, by the New Church. 1807. Heal Sign Boards. Is the New Church, same location as Emerton/Etteridge?

REGNIER, James.

On a trade card, probably from the 1750s, 'Regnier' advertised among other goods, '*All sorts of the finest Water Colours in Shells, ye Best crayons & Straining Frames for Painting, the best Lead pencils, Black White & red Chalk, French & Dutch Drawing paper, Portcrayons*' (Heal coll. 100.60, repr. Krill 2002 p.119; Guildhall Library).

Ref: British artists' suppliers, 1650-1950.

REHBERG, Frederick. Drawings faithfully copied from nature at Naples, and with permission dedicated to the Right Honourable Sir William Hamilton his Britannic Majesty's Envoy Extraordinary and Plenipotentiary at the court of Naples... by his most humble servant Frederick Rehberg ... engrav'd by Thomas Piroli. [S.W. Fores]. 1794

folio. [1] preliminary leaf, 13 plates.

REHBERG, Frederick. Drawings faithfully copied from nature at Naples, and with permission dedicated to the Right Honourable Sir William Hamilton his Britannic Majesty's Envoy Extraordinary and Plenipotentiary at the court of Naples.

Publish'd October 12th, 1797, by S.W. Fores, No. 50 Piccadilly, corner of Sackville Street. Prints & drawings lent out on the plan of a circulating library. [1802?]

folio. 14ff with 2 engraved titles and 12 numbered plates printed on a paper coated with bistre-tinted china clay. Plates tipped on guard sheets as issued. [Twelve plates depicting Lady Hamilton in various picturesque attitudes]. Copied from the engravings by Tommaso Piroli for the 1794 edition. Printed on wove paper stained burnt sienna. May have been issued 1802 or later. Various leaves of plates in both British Art Center copies have a duty stamp dated 1802.

REHBERG, Frederick. Drawings faithfully copied from nature at Naples, and with permission dedicated to the Right Honourable Sir William Hamilton his Britannic Majesty's Envoy Extraordinary and Plenipotentiary at the court of Naples.

n.p. 1807.

folio. [4], p. xii, title-page vignettes, XII leaves of plates.

An imitation of the original plates. This edition has a long ess in the word permission, and there is no period after Hamilton. Published ca. 1807 to accompany A new edition considerably enlarged, of *Attitudes faithfully copied from nature*.

REHBERG, Frederick. Drawings faithfully copied from nature at Naples, and with permission dedicated to the Right Honourable Sir William Hamilton his Britannic Majesty's Envoy Extraordinary and Plenipotentiary at the court of Naples.

n.p. 1880.

folio. 24 unnumbered leaves of plates.

REHBERG, Frederick. Outlines of Figures and Drapery: collected with great care from antient statues, monuments, basreliefs &c. : representing the principle characters in the plays of Racine, in their proper costume : forming an useful study for amateurs in drawing, from the most correct & chaste models of Grecian & Roman sculpture; Drawings faithfully copied from nature at Naples.

n.p. 1794.

folio. [4]pp., XII, XII leaves of plates.

“Two sets of 12 engravings depicting Lady Emma Hamilton performing tableaux in Greek costume. In the first set, 6 of the 12 plates depict males, which may also have

been performed by Emma Hamilton. The engraved title page depicts a female artist copying from volumes of S.W. Fores's "Correct Costume of Several Nations or Antiquit[ies]", "Lady Hamilton's Attitudes", "Metz's Drawing Book", and "Heads for Studies". The second set is a re-engraved copy of the 1794 original edition of the author's "Drawings Faithfully Copied From Nature", dedicated to Sir William Hamilton, and engraved by Tommaso Piroli. The first set of plates was probably issued together with the second set. Both titles also appear to have been published separately by S.W. Fores." ref: Art Gallery of Ontario

REMBRANDT.

A Book of Lions, Tigers, &c from Rembrandt.

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

REPOSITORY of Arts and Sciences, or Cabinet of Useful Knowledge, containing plain and simple instructions in the various branches of Arts, Manufactures, and Chemistry... the whole comprising several hundred valuable receipts, curious experiments, &c.
Joseph Smith, 193. High Holborn, 1829.

12mo. [2], 214pp.

Upper cover printed with similar title page with different imprint ie. Edinburgh, printed for Thomas Nelson in 1830.

REPOSITORY of Arts and Sciences, or Cabinet of Useful Knowledge, containing plain and simple instructions in the various branches of Arts, Manufactures, and Chemistry... the whole comprising several hundred valuable receipts, curious experiments, &c.
Edinburgh. for Thomas Nelson. 1831.

12mo. xx, [1], 22-214pp., *half-title*.

REPOSITORY of Arts and Sciences, or Cabinet of Useful Knowledge, containing plain and simple instructions in the various branches of Arts, Manufactures, and Chemistry... the whole comprising several hundred valuable receipts, curious experiments, &c.
Edinburgh. P. Brown. 1838.

12mo. 214pp.

THE REPOSITORY of Arts, Literature, Commerce, Manufactures, Fashions, & Politics. No. I. will be published on the 1st Day of January, 1809. By R. Ackermann, 101, Strand.
8vo. L. Harrison, printer, 373, Strand. 1808?

8vo. 4pp. Prospectus. The work shall be printed on a fine large wove paper; and be ready for delivery the first day of every month. Each number shall contain forty-eight pages of letter-press, printed with a new type, cast on purpose; - also. Four elegant coloured plates, designed and executed by artists of the first eminence; and one wood-cut, by Charles Nesbitt.

1st series: Vols. 1-14 = Nos. 1-84 (Jan. 1809 - Dec. 1815). 2nd series: Vols. 1-14 = Nos. 1-84 (Jan. 1816 - Dec. 1822). 3rd series: Vols. 1-12 = Nos. 1-72 (Jan. 1823 - Dec. 1828).

THE REPOSITORY of Useful Arts & Sciences, or Ingenious Man's Companion; containing many hundred rare and valuable receipts, curious experiments, &c in the arts, manufacturer & chemistry, which produces astonishing effects from simple causes. The fourteenth edition. 12mo. Published by W. Gibson. 1824.

xx, 282pp., engraved frontispiece.

For earlier editions see: *The Cabinet of Arts, or, Ingenious man's companion*: Dublin 1813, and later, with 12th edition in 1820. It commences with 'drawing and painting in oil', 'to extract lake', 'painting on glass', 'varnishes', 'gilding metals', 'dyeing and staining', 'dyeing silks...', etc.

THE REPOSITORY of Useful Arts & Sciences, or Ingenious Man's Companion; containing many hundred rare and valuable receipts, curious experiments, &c in the arts, manufacturer & chemistry, which produces astonishing effects from simple causes. Fourth edition, very considerably enlarged and improved, by an introduction from the most modern authorities, of directions for malting, brewing, distilling, and home made wines; best methods known for destroying vermin, of all kinds; of painting, varnishing, gilding, dyeing, staining, useful arts, bleachings, building, fire-works, experiments, &c. 1825.

12mo. *xx, [1], 22-252 pages, 1 unnumbered leaf of plates.*

REVELEY, Henry. Notices Illustrative of the Drawings and Sketches of some of the most distinguished masters in all the principle schools of design. Longman, Hurst, Rees, Orme and Brown. 1820.

8vo. *xxvii, [1], 278pp*

REVESI BRUTI, Ottavio. A New and Accurate Method of delineating all the parts of the different orders in architecture, by means of a well contriv'd, and most easily manag'd instrument; ... English'd from the original Italian of Octavio Revesi Bruti, by Thomas Malie, Gent.

printed for Fletcher Gyles over against Gray's-Inn Holbourn, and Thomas Heath, mathematical instrument maker, next the Fountain Tavern in the Strand. 1737.

folio. [8], 52pp., 51 plates.

ESTC T102954. Printed by William Bowyer; his records show 400 ordinary and 100 fine-paper copies printed.

REYNOLDS.

Collection of Elegant Landscapes.

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

REYNOLDS, Joshua. Seven Discourses delivered in the Royal Academy by the President. printed for T. Cadell, in the Strand, Bookseller and Printer to the Royal Academy. 1778.

8vo. [8], iv, [5]-326, [2]pp.. *half-title and the final leaf of advertisements.*

ESTC T47974

The first collected appearance of the first seven of Reynolds's influential discourses. Samuel Johnson wrote the dedication 'To the King' and apparently went through the manuscript carefully. In fact so concerned was Reynolds that it might appear that he had received too much assistance from Johnson, that he requested Boswell to cancel a leaf in the Life which referred to this dedication. Courtney p.129.

REYNOLDS, Joshua. A Discourse, delivered to the students of the Royal Academy, on the distribution of the prizes, December 10, 1778. By the President
Printed by Thomas Cadell, printer to the Royal Academy. 1779.

4to. [4], 38, [2]pp., *half-title.*

ESTC T31956

REYNOLDS, Joshua. A Discourse, delivered at the opening of the Royal Academy, October 16, 1780, by the President.
Printed by Thomas Cadell, printer to the Royal Academy. 1781.

4to. [4], 32pp., *half-title.*

ESTC T31943

REYNOLDS, Joshua. A Discourse, delivered to the students of the Royal Academy on the distribution of the prizes, December 10, 1782, by the President.

Printed by Thomas Cadell, printer to the Royal Academy. 1783.

4to. 28pp., *half-title*.

ESTC T31957

REYNOLDS, Joshua. A Discourse, delivered to the students of the Royal Academy, on the distribution of the prizes, December 10, 1784. By the President.
Printed by Thomas Cadell, printer to the Royal Academy. 1785.

4to. [4], 32pp., *half-title*.

REYNOLDS, Joshua. A Discourse, delivered to the students of the Royal Academy, on the distribution of the prizes, Dec. 10th, 1788, by the President.
Printed by Thomas Cadell, printer to the Royal Academy. 1789.

4to. [4], 26pp., *half-title*.

ESTC T31960

REYNOLDS, Joshua. Discourses delivered at the Royal Academy.
John Sharpe. 1820.

12mo. Two volumes in one. *Engraved title-page*.

REYNOLDS, Joshua. Discourses on Painting and the Fine Arts delivered at the Royal Academy.
Jones & Co. 1825.

8vo. *ii, 105pp.*

REYNOLDS, Joshua. Discourses on Painting and the Fine Arts delivered at the Royal Academy.
Jones & Co. 1826.

8vo. *iv, 314pp., portrait.*

REYNOLDS, Joshua. Discourses on Painting and the Fine Arts delivered at the Royal Academy.
Jones & Co. 1829.

8vo.

REYNOLDS, Joshua. Discourses.

Chiswick : Printed by C. Whittingham; London Sold by Thomas Tegg, Bowdery and Kerby; Glasgow And Richard Griffin and Co., 1830.

8vo. Two volumes in one. *141, 161, [7]pp., engraved title-page dated 1825.*

REYNOLDS, Joshua. Discourses delivered to the students of the Royal Academy.

8vo. A. Arnold. 1831.

8vo. *138pp., portrait.*

REYNOLDS, Joshua. Discourses on Painting and the Fine Arts Delivered at the Royal Academy.

(Temple of the Muses, Finsbury Square). Jones and Co. 1837.

12mo. [4], iv, 314pp., engraved portrait frontis. with tissue guard and engraved title page (dated 1826).

REYNOLDS, Joshua. The Discourses of Sir Joshua Reynolds, delivered to the Students of the Royal Academy

William and Robert Chambers, Edinburgh, 1840.

8vo. *64pp.*

REYNOLDS, Joshua. The Discourses of Sir Joshua Reynolds; illustrated by explanatory notes & plates.

Kegan, Paul and Trench, 1844.

8vo. *xvii, 299pp., portrait*

REYNOLDS, Joshua. The Discourses of Sir Joshua Reynolds.

published by James Carpenter. 1842.

8vo. iv, 279pp., engraved title-page and 11 plates, publisher's catalogue at front of book.

REYNOLDS, Joshua. The Discourses on Painting and the Fine Arts.

8vo. Jones and Co. 1850.

8vo. *1 preliminary leaf, ii, 105pp., frontispiece portrait.*

REYNOLDS, Joshua. The Discourses.
Kegan, Paul, Trench & Co, 1884.

8vo. xvii, 299pp., engraved frontispiece.

REYNOLDS, Joshua. The Discourses. Edited with an introduction, by Helen Zimmern.
Walter Scott. 1887.

8vo. xxvi, [6], 283pp.

REYNOLDS, Joshua. Seven Discourses on Art.
Cassell & Co. 1888.

12mo. 192pp. Published in the Cassell's National Library series.

REYNOLDS, Joshua. Seven Discourses on Art.
Cassell & Co. 1891.

12mo. 192pp. Published in the Cassell's National Library series.

REYNOLDS, Joshua. The Works of Joshua Reynolds. Containing His Discourses, Idlers, a Journey to Flanders and Holland (Now First Published), and His Commentary on Du Fresnoy's Art of Painting. [with] An Account of the Life and Writings of the Author by Edmond Malone.
printed for T. Cadell Jun. and W. Davies in the Strand. 1797.

4to. Two volumes. lxxvi, [6], 362; 373, [18]pp., half-titles., portrait.

ESTC T594

REYNOLDS, Joshua. The Works of Sir Joshua Reynolds... printed from his revised copies, (with his last corrections and additions). In three volumes. To which is prefixed an account of the life and writings of the author, by Edmond Malone. The second edition corrected. Printed for T. Cadell, jun. and W. Davies. 1798.

8vo. Three volumes. Engraved frontispiece portrait.

ESTC T52793

REYNOLDS, Joshua. The Works of Sir Joshua Reynolds; Late president of the Royal Academy. containing his Discourses, Idlers, a journey to Flanders and Holland, and his commentary on Du Fresnoy's Art of Painting; to which is prefixed an account of the life and

writings of the author. By Edmond Malone, Esq. one of his executors. The Third edition, corrected.

T. Cadell, Jun. and W. Davies. 1801.

8vo. Three volumes.

REYNOLDS, Joshua. The Works of Sir Joshua Reynolds; Late president of the Royal Academy. containing his Discourses, Idlers, a journey to Flanders and Holland, and his commentary on Du Fresnoy's Art of Painting; to which is prefixed an account of the life and writings of the author. By Edmond Malone, Esq. one of his executors. The fourth edition, corrected.

Printed for T. Cadell and W. Davies, in the Strand, By C. and R. Baldwin, New Bridge-street., London, 1809.

8vo. [4], cxxiv, [2], 288 pp.; [vi], 427, [1]p; [vi], 370pp., half-titles.

Contains Vol 1- The life of the author, discourses given by Reynolds at the Royal Academy. Vol 2- Royal Academy discourses continued (includes a discourse on Michaelangelo, and other discourses similar). From pp.247-427 is a Journey to Flanders and Holland. Vol 3 - The Art of Painting.

REYNOLDS, Joshua. The Literary Works of Sir Joshua Reynolds, Kt. Late President of the Royal Academy. in Three Volumes.

T. Cadell and W. Davies. 1819.

8vo. Three volumes.

REYNOLDS, Joshua. The Literary Works of Sir Joshua Reynolds. First President Of The Royal Academy. To Which Is Prefixed, A Memoir Of The Author; With Remarks On His Professional Character, Illustrative Of His Principles And Practice. By Henry William Beechey. In Two Volumes.

T. Cadell. 1835.

8vo. Two volumes.

REYNOLDS, Joshua. The Literary Works of Sir Joshua Reynolds. to which is prefixed a memoir of the author; with remarks on his professional character, illustrative of his principles and practice by Henry William Beechey.

Henry G. Bohn. 1851.

8vo. 463pp; 495pp.

REYNOLDS, Joshua. The Literary Works of Sir Joshua Reynolds. to which is prefixed a memoir of the author; with remarks on his professional character, illustrative of his principles and practice by Henry William Beechy.
Henry G. Bohn. 1852.

8vo. 462pp; 495pp.

REYNOLDS, Joshua. The Works of Sir Joshua Reynolds, Knight: containing his discourses, idlers, a journey to Flanders and Holland, and his commentary on Du Fresnoys' art of painting; to which is prefixed An Account of Life and Writings of the Author. Printed from the last edition.

Edinburgh: William Forrester. 1867.

8vo. lvi, [5], 10-372pp.

REYNOLDS, Joshua. The Literary Works of Sir Joshua Reynolds. To which is prefixed a memoir of the author; with remarks on his professional character, illustrative of his principles and practice.

George Bell and Sons. 1878.

8vo. Two volumes. viii, 463pp; [iv], 495pp.

REYNOLDS, Joshua. The Literary Works of Sir Joshua Reynolds. to which is prefixed a memoir of the author; with remarks on his professional character, illustrative of his principles and practice by Henry William Beechy.

George Bell and Sons. 1880.

8vo. Two volumes. viii, 463pp; [4], 496pp., engraved frontispiece portrait.

REYNOLDS, Joshua. The Complete Works of Sir Joshua Reynolds, First President of the Royal Academy. With an Original Memoirs, and Anecdotes of The Author.

Thomas M'Lean. 1824.

8vo. Three volumes. xcvi, 219; iv, 303; [iv] 272pp., engraved portrait frontispiece.

REYNOLDS, Joshua. Sir Joshua Reynolds' Notes and Observations on Pictures, chiefly of the Venetian School, being extracts from his Italian Sketch Books; also, the Rev. W. Mason's Observations on Sir Joshua's method of Colouring... with an Appendix, containing a transcript of Sir Joshua's account-book, showing what pictures he painted and the prices paid for them. Edited by William Cotton, Esq.

John Russell Smith. 1859.

8vo. xii, 107, [3]pp.

RHEAD, G. Wolliscroft. Etching, with illustrations by the artist. [Darton's manuals for home work.]
Wells Gardner, Darton & Co. [1890].

12mo. 77, [1]p., *original etching as frontispiece and 12 illustrations.*

RHEIMS, J.F.H. De. First Practical Lines in Geometrical Drawing, containing a copious series of examples and problems in practical geometry, use of mathematical instruments, construction of scales ... and illustrated with upwards of 300 diagrams.
Williams and Norgate. 1865.

8vo. vi, 169, [3]pp., *frontispiece and 68 plates.*

RHODES, Benjamin. A New Book of Cyphers, containing in general all names interwoven, & revers'd, by alphabet. Being very pleasant for gentlemen, and ladys, and usefull for all sorts of artists, as painters, carvers, engravers, chacers, watchmakers, imbroiderers, &c. With several other usefull, & necessary examples. Composed, & engraven after the newest & true mode by Benj. Rhodes.

Sold by Chr. Coningsby at the Golden Turk's head agt. St. Dunstans Church in Fleet Street, [1696].

8vo. 63ff *engraved throughout, with a fine decorative title-page and 62 numbered engraved plates.*

ESTC R231495, 4 copies only, BL, Bodleian, Newberry, and Library of Congress.
ESTC records 62 leaves only, probably a collation error.

Written by the engraver Benjamin Rhodes who worked in London between 1678 and c1723. He was also an engraver on silver, working for some of the most fashionable retailers, many of whom were bankers like Sir Richard Hoare (1648-1718), who supplied finished silverware as part of the financial services they provided their clients. They were among the first to spread Continental fashions in silver. In 1695 Hoare supplied one of his best clients, William Stanley (c. 1655-1702), Earl of Derby, not only with a "Plaine Coffe pott" with "crooked wooden handle" but also with six pounds of coffee beans, then an expensive novelty. He charged the earl an extra four shillings for "ingraveing a Coate with Supporters & crowne," according to an account book. By the chance survival of another account book at Hoare's Bank in London, it is known that Hoare's engraving work was carried out in the shop of Benjamin Rhodes. [ref: Engraving on English Silver, 1680-1760, Magazine Antiques, Feb, 1997 by Christopher Hartop].

RIBBANS, F. Bolinbroke. An Essay on Perspective: with notes illustrative of the subject, and a few observations on shadows.
R. Groombridge, Paternoster Row, 1843.

8vo. xvii, 87pp., 2 engravings.

RICCI, Marco. A New Book of Landskips after Marco Ricci Sold by J. Jarvis in Bedford Court Covent Garden. Price 6d.
130mm x 170mm. c1750.

“Frontispiece to a volume reproducing landscapes by Marco Ricci (1676-1730). Like his compatriot Canaletto, Ricci spent several years working in England, hence the demand for his works in printed form.”

ref: Grosvenor Prints 2021.

RICHARDS, John Inigo. Five plates of the set 'Six beautiful landskips drawn from nature by Richards'.] [A Farm and View near the River Ex in Devonshire.] [&] [A View of Part of the River Trent Nottinghamshire.] [&] [A Cottage by the New River near Hornsey Middlesex.] [&] [The Herdsman with a View of Part of Wakefield Out Wood Yorkshire.] [&] [A View of the Marsh Lands with the River Lee in Essex.] Richards delin. Peltro sculp.
Publish'd as the Act directs. [London, Printed for R. Sayer & J. Bennett, Map, Chart and Printsellers, No. 53, Fleet Street, as the Act directs, Oct.r 1st 1784.]

Five etchings [of six], scratched-letter proofs before titles. Each 165 x 215mm.

John Inigo Richards (1731-1810), a scene painter for London theatres and a founder member of the Royal Academy in 1768. ref: Grosvenor Prints.

RICHARDSON, Jonathan. An Essay on the Theory of Painting.
printed by W. Bowyer, for John Churchill at the Black-Swan in Pater-Noster-Row. 1715.

8vo. 240pp.

ESTC T135916.

RICHARDSON, Jonathan. An Essay on the Theory of Painting. The second edition, enlarg'd and corrected.
for A.C. and sold by A. Bettesworth. 1725.

8vo. viii, 279, [1]p.

ESTC T135917. Another issue, in the imprint reads: .. "and sold by W. Meadows." (ESTC T212093). An issue exists (CLU-C) with a cancel titlepage and dedication leaf ESTC N830.

RICHARDSON, Jonathan. Two Discourses. I. An Essay on the Whole Art of Criticism as it relates to painting. Shewing how to judge I. Of the Goodness of a Picture; II. Of the Hand of the Master; and III. Whether 'tis an original, or a copy. II. An Argument in behalf of the science of a connoisseur; wherein is shewn the dignity, certainty, pleasure, and advantage of it.

Printed for W. Churchill, at the Black Swan in Pater-noster-Row. 1719.

8vo. [14], [2], 220, 234pp, 8pp publisher's catalogue. Sectional title-page to each discourse.

ESTC T135918

RICHARDSON, Jonathan. Two Discourses. I. An Essay on the Whole Art of Criticism as it relates to painting. Shewing how to judge I. Of the Goodness of a Picture; II. Of the Hand of the Master; and III. Whether 'tis an original, or a copy. II. An Argument in behalf of the science of a connoisseur; wherein is shewn the dignity, certainty, pleasure, and advantage of it.

Printed for A.C. and sold by A. Bettesworth in Pater-noster-Row. 1725.

8vo. [16], 153, 174-220; [2], 234, [2]pp.

RICHARDSON, Jonathan. The Works of Mr. Jonathan Richardson. Consisting of I. The theory of painting. II. Essay on the art of criticism, ... III. The science of a connoisseur. All corrected and prepared for the press by his son Mr. J. Richardson.

printed for T. Davies, in Russel-Street, Covent-Garden, Bookseller to the Royal Academy. 1773.

8vo. [8], xix, [1], 346, [2]pp., half-title and final advertisement.

ESTC T147769

RICHARDSON, Jonathan. The Works of Jonathan Richardson. Containing I. The theory of painting. II. Essay ON The Art Of Criticism, (so far as it relates to Painting). III. The Science Of A Connoisseur. A new edition, corrected, with the additions of an essay on the knowledge of prints, and cautions to collectors. Ornamented with portraits by Worlidge, &c. of the most eminent Painters mentioned, Dedicated, by Permission, to Sir Joshua Reynolds. The Whole intended as a Supplement to the Anecdotes of Painters and Engravers.

Sold by T. and J. Egerton, Whitehall; J. Debrett; R. Faulder, and W. Miller; J. Cuthell; J. Barker; and E. Jeffery 1792.

4to. vi, [3], 6-287, [1]p., plates, portrait.

ESTC N25732

RICHARDSON, Jonathan. The Works of Jonathan Richardson. Containing I. The theory of painting. II. Essay ON The Art Of Criticism, (so far as it relates to Painting). III. The Science Of A Connoisseur. A new edition, corrected, with the additions of an essay on the knowledge of prints, and cautions to collectors. Ornamented with portraits by Worlidge, &c. of the most eminent Painters mentioned, Dedicated, by Permission, to Sir Joshua Reynolds. The Whole intended as a Supplement to the Anecdotes of Painters and Engravers. [Twickenham] Printed at Strawberry-Hill. Sold by B. White and son; T. and J. Egerton; J. Debrett; R. Faulder, and W. Miller; [and 3 others in London] 1792.

4to. [9], 6-287, [1]p., plates.

ESTC T52772

RICHARDSON, Joseph. Joseph Richardson, 5 Old Post Office Place, Liverpool 1846, 79 Lord St, Liverpool 1847. Artists' colourman, picture and print dealer, possibly an artist.

Ref: British artists' suppliers, 1650-1950

RICHARDSON, T.A. The Art of Architectural Modelling in Paper. With illustrations designed by the author, and engraved by O. Jewitt. John Weale. 1859.

8vo. viii, [13]-109, [3], [24]pp advertisements., frontispiece, decorative title-page printed in red and black, 11 plates, one page of specimen modelling paper, and numerous text illustrations.

RICHMOND GARDENS, Landscapes and the Ornamental Buildings in...
"New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each." Sayer & Bennett, 1775.

RICHMOND, W.D. The Grammar of Lithography. A practical guide for the artist and printer in commercial and artistic lithography, and chromo-lithography, zincography, photolithography, and lithographic machine printing. Wyman & Sons. 1878.

8vo. *xvi, 254pp., 10 text illustrations.*

"Undoubtedly the most important textbook of this half-century was Richmond's Grammar which found its first readership amongst the subscribers to a lithographic trade periodical and, after republication in book form, remained in print virtually unaltered as the standard "trade" manual for the next 30 years. Richmond acknowledged the help of four luminaries of the old school, Louis Haghe, Michael Hanhart, William Simpson and Harry Sandars (i.e. W. J. Stannard), and they no doubt helped him to achieve a balanced coverage of traditional and modern workshop approaches as well as enhancing the work's authority." - Bridson/Wakeman p. 129 and D67.

RICHMOND, W.D. The grammar of lithography. A practical guide for the artist and printer in commercial and artistic lithography, and chromo-lithography, zincography, photo-lithography, and lithographic machine printing. Second edition. E. Mencken. 1880.

8vo. *xiii, [3], 254, 1f blank, 12pp adverts., text illustrations.*

Third edition. 1883. *xiii, 254pp., illustrations.*

Sixth edition. 1886. Wyman. *xiii, 254pp., illustrations.*

Ninth edition. 1889. *xiii, 254pp., illustrations.*

Tenth edition. 1890. *xvi, 254pp., 10 text illustrations.*

Eleventh edition. 1891. *xiii, 254pp., illustrations.*

Twelfth edition. 1892. *xiii, 254, [2pp., illustrations]*

Thirteenth edition. 1893. *xiii, 254pp., illustrations.*

RICHTER, Henry. Day-Light; a recent discovery in the art of painting: with hints on the philosophy of the fine arts, and on that of the human mind, as first dissected by Emanuel Kant.

R. Ackermann. 1817.

8vo. *[5], vi-ix, [2], 2-67pp., one hand-coloured plate with descriptive text.*

"The pre-occupation with daylight and conditions of broad, unmitigated sunlight which is so marked in De Wint's Cornfield and in the precisely similar noonday scene analysed in Cox's Treatise (we remember too that the original title of Constable's Hay-Wain of 1821 was Landscape: Noon), was made in 1817 the subject of an absurd cult by a minor illustrator, Henry Richter. Richter presented the ghosts of the Dutch and Flemish masters at a London exhibition of their work, discussing art with the moderns... At the end of Richter's pamphlet, Albert Cuyp brought the debate to a practical close by proposing that the British Institution... should form a collection of genuine studies of light and colour... [and] form a most valuable School for the study of colouring...". Daylight made little impact upon contemporaries although its truth was acknowledged by Samuel Palmer many years later. see A Decade of English Naturalism, 1810-1820.

RIDER, William. The Principles of Perspective, and their application to drawing from nature, familiarly explained and illustrated.
Simpkin, Marshall and Co. 1836.

8vo. [1], [v]-xii, 63pp., 14 unnumbered plates.

RIDER, William. The Principles of Perspective, and their application to drawing from nature, familiarly explained and illustrated.
Atchley. 1849.

8vo. xii, 63pp., 14 plates.

RIDINGER, Johann Elias. A New Book of Stags drawn from that eminent master I.E. Ridenger.
Printed for Henry Roberts. c1730.

6 engraved plates including the title-page, engraved by Henry Roberts. plate size 155mm x 177mm.

Yale Center for British Art

RIDINGER., Johann Elias. A Book of Stags, after Ridinger, and engraved by Roberts. 'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.' Sayer & Bennett, 1775.

RILEY, George. A Concise Treatise on the elementary principles of flower painting and drawing in water colours, without the aid of a master; with instructions for mixing various tints, embellished with a number of easy examples, delineated from nature: to which are added instructions for painting on satin, silk, etc.
Printed by C. Spilsbury, Angel-Court, Snowhill, for George Rile, at the Juvenile Library, No 2, Charles-Street, Hatton-Garden, and sold by J. Harris ... and Messrs. Champante and Whitrow, 1807.

8vo. [1], [v]-xi, 70pp., 10 unnumbered leaves of plates.

NGA (lacks 3 plates, and pp21-28).

RILEY, George. A New Practical Treatise on the art of flower painting, and drawing with watercolours, for the amusement and instruction of all young ladies who have a taste for drawing; particularly for those residing abroad, or in the country, who have not the advantage

of a skilful drawing master: accompanied by upwards of twenty plates, engraved from original drawings; most of which have been coloured from the real flowers.
printed for G. Riley. 1813.

8vo. [2], advert leaf, vi, [2], xvi, 56pp., hand coloured frontispiece, coloured title-page vignette, and 9 plates (each in coloured and uncoloured state, and including the fine plate of 54 Riley's water-cake colours), also 2 uncoloured plates. Coloured engraved label on upper board. Plates dated August 3rd 1807.

RINTOUL, Alexander Nelson. Transparent Painting on Glass for the Magic Lantern, in water, Oil, & Varnish Colors; including painting of large heads, transparency painting on cloth, with a list of local and shadow colors for transparencies, and full instructions as to the use of the Magic Lantern.
Brodie & Middleton. c1872.

8vo. [7], 8-56, [24]pp illustrated advertisements for artist's colours and materials, frontispiece, titlepage within decorative border and one full-page illustration.

RINTOUL, Alexander Nelson. A Guide to Painting Photographic Portraits in Oil and Water Colours, with Concise Instructions for Tinting Paper, Glass, and Daguerrotype Pictures, and Chromo-Photography. With twelve diagrams printed in colours, &c.
J. Barnard. c1856.

12mo. xiv, [1], 16-84, 60pp illustrated adverts., 4 colour plates.

Second edition. 1856. 56pp.

Fourth edition. 74pp., 4 unnumbered leaves of plates

Fifth edition. 74pp., 4 unnumbered leaves of plates

Seventh edition. 1872. 86, [4pp., 4 unnumbered leaves of plates

Eighth edition. 1880. 84pp., 4 plates.

Ninth edition. 1880. *xiv, [1], 16-84, 60pp illustrated adverts., 4 colour plates.*

Tenth edition. c1880. 84pp., 4 plates.

RINTOUL, Alexander Nelson. Illuminating Drawing and Water Colour Painting With Coloured diagrams and outline Copies. Second edition.
Brodie & Middleton. 1868

12mo. 32pp., 4 unnumbered leaves of plates.

Eleventh edition. 32pp, 26pp of publishers' adverts.

RIORDAN, Thomas Courtney. Thomas Courtney Riordan, 1 Bingley Place, Pentonville, London 1851-1854, 23 Wardour St 1855, 28 Upper King St, Russell Square 1857-1859, 501 Oxford St 1860-1864, 5 Pleasant Row, New Road, Pentonville 1855-1857, 6 Pleasant Row 1857, row renamed 1857, 228 & 230 Pentonville Road 1858-1861, 228 Pentonville Road 1862-1867. Brush manufacturer, later wholesale artists' colourman and carver and gilder. Other addresses: 214 Pentonville Road 1859, 14 North St, Kings Cross 1858-1859, 1 Field Terrace, Bagnigge Wells Road 1862.

Ref: British artists' suppliers, 1650-1950

RIPPINGILLE, Edward Villiers. (ed). *The Artist and Amateur's Magazine: a work devoted to the interests of the arts of design and the cultivation of taste.* Longman, Brown, Green, and Longmans. 1843.

8vo. 363, [1]p with 4pp advert tipped-in at the end. Vol. 1, no. 1 (Mar. 1843) - Vol 1, no. 12 (Feb. 1844).

RIVERA, J.C. A boy learning to draw by copying; perhaps an advertising sheet for J C Rivara, working as a drawing master. 1801.
Etching and watercolour. Lettered " London. Published as the Act directs, July 1, 1801 by J C Rivara" Annotated by previous owner "Intended for George Robert Chinnery, by Celli"

BM: Heal 56.18

RIVIERE, Daniel Valentine (1779-1854), drawing master.

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

RIVIERE William (1806-1876)

He was master of the drawing academy of Cheltenham College between 1849-1859, and established a drawing school in Oxford. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830.* Walpole Society, 2022.

ROBERSON and Co.

The Roberson Archive is the archive of the artists' colourman Charles Roberson & Co. (1820) 1985). Roberson was one of the most important colourmen in London in the nineteenth century and the material in the archive gives detailed information about both the internal workings of the company and its relations with its customers,

suppliers and fellow colourmen. Hamilton Kerr Institute, Fitzwilliam Museum, Cambridge.

Index to the archive. / see also Ref: British artists' suppliers, 1650-1950

ROBERSON & Co. Recipe Books.

Four recipe books dated 1831, 1835, 1840 and 1885. Hamilton Kerr Institute, Fitzwilliam Museum, Cambridge.

ROBERSON & Co. Roberson's Personal Account Books, and 'bought ledgers'. Hamilton Kerr Institute, Fitzwilliam Museum, Cambridge.

ROBERSON & Co. Roberson & Company, manufacturers of oil and water colors, materials for drawing and painting: no. 99 Long Acre, London, W.C.

440mm x 280mm. Broadside advertisement for artists' materials sold by Roberson & Company, London. "Prize medal awarded to Roberson & Company for 'drawing materials,' International Exhibition 1851 & 1862."

Yale Center for British Art

ROBERSON and Co. A New Art Method of Producing Autographic Pictures by means of etching, without acids, on holographic plates.
Charles Roberson and Co. 1892.

8vo. 12pp.

ROBERSON and Co. A New Art Method of Producing Autographic Pictures by means of etching, without acids, on holographic plates.
Charles Roberson and Co. 1893.

8vo. 32pp.

ROBERSON and Co. Solid Sketch Book. This book consists of pieces of the best drawing paper, compressed so as to form a compact substance; each piece can be separated by the insertion of a penknife at the mark in front of the book, running the knife round the edges, care being taken to cut one piece only at a time. Original half morocco folder with metal sides to the lid, cloth boards, linen ties, and red printed label on the inner lid.
368mm x 276mm x 28mm. Roberson & Co. c1870.

ROBERT. A New Book of Flowers.

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

ROBERTS, Henry. Four fine Landscapes, designed and engraved by Henry Roberts.

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

see: British Museum (BM 2011.7084.46.1-4), published in 1749, which is in a contemporary wrapper with Mss title ‘Landscapes’ and ‘Serrell’ (though the BM reads it as ‘Sorrell’).

ROBERTS neat Collection of Landscapes.

Views and Landscapes

Robert’s curious Collection of High-bed Running Horses.

Another Collection of ditto, by ditto (2)

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

ROBERTS, Henry. [Landscapes]. [London], sold by Henry Roberts near Hand Alley facing Great Turn-Stile Holborn ..., published Dec. 26 ... 1743.

oblong 12mo, 6 plates engraved by Henry Roberts, numbered 1-6, first plate with imprint
line as above, and ‘H. Roberts sculp’, printed on thick laid paper.

(bound with:)

ROBERTS, Henry. [Landscapes, different series than above]. [London], printed & sold by Henry Roberts near Hand Alley facing Great Turnstile Holborn, published ... 1744.

oblong 12mo, 5 (of 6) plates engraved by Henry Roberts, numbered 1-6, lacking no. 2 which is cut away, stub still visible, first plate with imprint line as above, and ‘H. Roberts
sculp’ (also on plate no. 3), printed on thick laid paper.

Two works bound in one vol., oblong 12mo (110 x 173 mm sheet, 90 x 133 mm plate-mark),

Two suites of drawing book landscapes, one suite with one plate missing, bound in contemporary drab wrappers, stitched as issued, front cover with contemporary Mss title ‘Landscapes’ and below ‘Serrell’.

Two drawing books of landscapes, both priced 6d, with the first suit emphasising buildings in the foreground, the second suit shows buildings only in the distance peeking out of the vegetation. Henry Roberts (fl. 1730-1790) was an engraver and

print publisher, though his output is more that of a reproductive engraver than of original compositions. There is no indication here from which source he took the landscapes.

Ref: Bogislav Winner Rare Books, 2022.

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.

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.

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.

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.

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.*

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

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

ROBERTS, James. A New Drawing Book of Horses adapted for the instruction & improvement of beginners, made easy to every capacity. Wherein is exhibited the anatomy of that noble animal in all its parts; being the only attempt of the kind ever made publick. Design'd & engrav'd by James Roberts.

Publish'd according to Act of Parliament February 1755, by Henry Roberts Engraver & Printseller near Hand Alley facing Great Turn Style, Holborn, London. Price 1 shilling.

oblong 4to (155mm x 245mm). Engraved title and 11 numbered plates (2-11).

See: Parker, Henry. The Compleat Drawing-Master, 1770. Plates 52-65 Engravings of Horses by James Roberts.

ROBERTS, James. Introductory lessons, with familiar examples in landscape, for the use of those who are desirous of gaining some knowledge of the pleasing art of painting in water colours; to which are added some clear and simple rules, Exemplified BY Suitable Sketches And More Finished Paintings. AS This Work IS Chiefly Intended For The Mere Beginner, The Rules Are Both Familiar And Progressive. To which are added, instructions for executing transparencies, In A Style Both Novel And Easy. By James Roberts, Portrait Painter To His Royal Highness The Duke Of Clarence.

printed by W. Bulmer and Co. Cleveland-Row, ST. James's, for the author; and sold by G. and W. Nicol, Booksellers To His Majesty, Pall-Mall; and Messrs. J. and J. Boydell, Cheapside, 1800.

4to. [4], 36pp., 8 plates (*including 5 hand-coloured aquatints, and the hand-coloured table of tints*).

ESTC N7575

Abbey, Life 181, watermarked 1799. Gilpin to Ruskin 11 (noting 7 plates).

Yale Center for British Art

ROBERTS, James. Introductory Lessons, with Familiar Examples in Landscape Painting in water-colours...Instructions for Executing Transparencies. Second edition.

Printed by J. and W. Smith ... for the author ... and sold by G. and W. Nicol ... and Messrs. J. and J. Boydell. 1808.

4to. [4], 36pp., 8 plates (including 5 hand-coloured aquatints, and the hand-coloured table of tints).

ROBERTS, James. Introductory Lessons, with Familiar Examples in Landscape, for the use of those who are desirous of gaining some knowledge of the pleasing art of painting in watercolours... to which are added, Instructions for Executing Transparencies.

Printed for J. and W. Smith, King Street, Seven Dials, for the author; And sold by G. and W. Nicol; and Messrs. J. and J. Boydell, 1809.

4to. [Third edition]. [5], 6-40pp., frontispiece and 7 plates.

ROBERTSON, Archibald. Drawing Master. 1765-1835, emigrated to New York in 1791.

Yale Center for British Art has:

Lessons on drawing, watercolors, and miniatures.

Manuscript instructional material on drawing, watercolors, and miniatures, composed by Archibald Robertson, for the benefit of his brother Andrew Robertson, circa 1797-1803. The drawings and texts are in Archibald Robertson's hand throughout, except for one printed item and 9 pages of drawings by Andrew Robertson. The material is collected in two volumes, the first of which may have been collected by Andrew Robertson's daughter, Emily.

The first manuscript volume comprises four elements: the printed text of Elements of the graphic arts, v. 1 (New York, 1802); two letters from Archibald Robertson to Andrew Robertson; and nine pages of sketches by Andrew Robertson. The copy of Elements of the graphic arts is inscribed: To Mr. Andrew Robertson, from his affectionate brother Archd. Robertson. 79 Liberty Street, New York, Jan'y 6, 1803. The first of the two letters, 6 pages, dated 25 May 1799, urges Andrew to study certain methods of drawing, and instructs Andrew to retrieve some landscapes from Mr. Jukes in London. The second, 25 pages, dated 25 Sept. 1800, details Archibald's "mode of painting miniatures," including the preparation of the ivories and other materials, the grinding of pigments, the pose of the sitter, colors, and the use of gum arabic. It may not be coincidental that Andrew Robertson gave up practicing medicine about this time, to become an important miniature painter. The 9 pages of sketches by Andrew Robertson, concluding the volume, are preceded by an envelope (now empty) inscribed: "Pencil sketches and scraps, by Andrew Robertson ... from Emily Robertson to her cousin Mrs. S.M. Mygate." This section comprises 23 small graphite sketches, presumably originals for miniature commissions. They include portraits in widely varying states of completion. They are all on small sheets of paper affixed to

leaves in the present volume. At the end are two very small copies of an engraved portrait of Sir John Sinclair, after a miniature by Andrew Robertson.

The second manuscript volume comprises: a letter from Archibald Robertson to Andrew Robertson; and two essays, on "The art of sketching" and "On drawing in watercolors." The letter, 2 pages, dated 24 Oct. 1801, serves as an introduction to the volume. It notes: "I have in great haste wrote out the present volume, in hopes that it may be of some use to you. The principles I have attempted to explain cost me nothing but the trouble of writing down, but it has cost me a great deal of trouble to acquire ..." Archibald declares that drawing in watercolor is in its infancy, and that if Andrew gives away his secrets of miniature painting he will regret it.

The first essay, "On the art of sketching" (29 pages), includes instructions on how to draw with a pen and is accompanied by numerous diagrams and examples, entirely in Archibald Robertson's hand. Seven of the pen and ink drawings are executed on separate sheets of half-size paper, dated from 1797 to 1799. These include drawings of the Second River (New Jersey), Roxbury, the Merrimac River, the Bay of New York, and West Point & the Narrows of the Hudson River. In the second essay, "On drawing in watercolors" (also 29 pages), Robertson explains various types of shading, with a wet and a dry brush, and gives detailed instructions on how to draw trees. It includes many illustrations and examples, in various degrees of watercolor, all executed on the pages of the volume itself. It is possible that the essays in the second volume were intended as a sequel (never published) to Robertson's *Elements of the graphic arts*.

[Trade card](#) of c1777. BM: Banks,56.23

'Archibald Robertson, Print-Seller and Drawing-Master, in Savill Row Passage, adjoining Squib's Auction Room Sells great variety of Italian, French and Dutch Prints and Drawings; Best Swiss Crayons, variety of Drawing Paper, Port Crayons, all sorts of Italian and French Chalks, Colour Boxes, the best black Lead and Hair Pencils, India Ink, Port-folios with or without Leaves, Ladies black Tracing Paper, and very fine Transparent Do. for Etching, with Copper Plates prepared for Do. Etching Needles &c. &c. &c. Visiting Cards Engraved in the most elegant manner; Great choice of Paper Hangings in the newest Taste. N.B. Sandby's works in Aqua Tinta, to be had complete. Prints Framed & Glazed, and Drawings neatly fitted up.'

ROBERTSON, Charles. Trade card of Charles Robertson, miniature painter at No.75, Upper Berkley Street, Portman Square, London; text within a 'cloud'. 1810. Etching with engraved text. 39mm x 77mm.

BM: [D,2.3201](#).

ROBERTSON. George. taught drawing at a ladies school in Bloomsbury. 1748-1783.

ROBERTSON. Hannah. The Young Ladies School of Arts. Containing, a great variety of practical receipts.

printed by Wal. Ruddiman junior, for Mrs Robertson: sold by her at Perth, and by all the booksellers in Scotland. 1766.

8vo. *xxiv, 215, [1]p.*

ESTC T178246

ROBERTSON, Hannah. The Young Ladies School of Arts. Containing, a great variety of practical receipts, in gum-flowers filligree japanning ... By Mrs Hannah Robertson. The second edition, with large additions.

Edinburgh printed by Wal. Ruddiman junior, for Mrs. Robertson: sold by her, and by all the booksellers in Scotland and England. 1767.

12mo. *xviii, [2], 171, [1]; xxi, [1], 120pp., plates.*

Page vii misnumbered vi. In two parts; part 2 has a separate titlepage reading: 'The young ladies school of arts. Containing, a great variety of practical receipts in cookery, pastry, puddings, marketing, &c &c. Part II', and separate pagination. Maclean, V. A short-title catalogue of household and cookery books published in the English tongue 1701-1800. London, 1981, p.124.

ESTC T121787

ROBERTSON, Hannah. The Young Ladies School of Arts. Containing a great variety of practical receipts, in gum-flowers filligree japanning shell-work gilding painting cosmetics jellies preserves cakes cordials creams jamms pickles candying made wines clear starching, &c. Also, a great many curious receipts, both useful and entertaining, never before published. The third edition, corrected.

Edinburgh: Printed by Wal. Ruddiman Junior, for Mrs Robertson: sold by her, and by all the booksellers in Scotland and England. 1770.

12mo. Two volumes.

ESTC T212363

ROBERTSON, Hannah. The Young Ladies School of Arts, containing a great variety of practical receipts, in gum-flowers, filligree, japanning, shellwork gilding, painting, cosmetics, jellies, preserves, cakes, cordials, creams, jamms, pickles, candying made wines, clear starching, etc. Together with directions for breeding canary birds, and breeding, nursering, and ordering of the silk-worm. Also a great many curious receipts both useful and entertaining, never before published. The fourth edition, with large additions.

York: printed at the New Printing-Office, in Coppergate, for Mrs. Robertson, and Sold by all the booksellers in England and Scotland. 1777.

12mo. *[2], xx, [2], 182pp.*

ESTC T122647

ROBERTSON, Hannah. The Young Ladies School of Arts. Containing a great variety of practical receipts, in gum-flowers filligree japanning ... With a complete cookery. ... By Mrs Hannah Robertson. A new edition, corrected. In two volumes. Edinburgh printed for Robert Jameson 1777.

12mo.

ESTC N14343

Hannah Robertson was a colourful character whose perhaps rather embellished account of her life was published in 1792 as *The Life of Mrs. Robertson*, in which she claimed to be the granddaughter of Charles II. Printed in the same year as the "fourth" edition published in York which is only about half as long and does not have the plates. This has an engraved title page pronouncing it to be the second edition, it is in fact a corrected version of the second edition of 1767 and is described on the title page as being a new edition, corrected. Probably the best way to describe it is the corrected second edition. Apparently uniquely this 1777 edition is dedicated to the Countess of Northesk whereas the first edition is dedicated to the Countess of Fyfe and other editions to a Mrs. Lockhart of Craighouse according to Oxford, p.97 and Maclean p.124. This edition mentioned only in Maclean p.124 and not in any other of the usual bibliographies. Apparently only five copies recorded in the Brotherton, Wellcome, Schlesinger, Michigan State University and Transylvania University Libraries. This edition only mentioned in Maclean p.124.

ROBERTSON, Hannah. The Young Ladies School of Arts. Containing a great variety of practical receipts, in gum-flowers, filligree, japanning, ... together with directions for breeding canary birds, and ... silk-worm. ... By Mrs. Hannah Robertson. The fourth edition, with large additions. York printed for R. Spence 1784.

12mo. [3], vi-xx, [2], 182pp. A reissue of the 1777 York fourth edition, without the dedication.

ESTC N28219

ROBERTSON, John. A Treatise of such Mathematical Instruments, as are usually put into a portable case: containing their various uses in arithmetic, geometry, trigonometry, architecture, surveying, &c &c. Designed for the benefit of engineers, architects, surveyors, and for young students in the mathematics. To which is prefixed, a short account of the authors who have treated on the proportional compasses and sector. printed for T. Heath, Mathematical Instrument-Maker, opposite Exeter-Change, in the Strand; J. Hodges, at the Looking-Glass on London-Bridge; and J. Fuller, at the Bible and Dove in Ave-Mary-Lane. 1747.

8vo. *iv, xxiii, [1], 53, [54-59], 60-107, [1]p., double folding frontispiece of mathematical instruments, and 6 folding geometric plates at the end*

ESTC T92497

ROBERTSON, John. A Treatise of such Mathematical Instruments, as are usually put into a portable case, containing their various uses in arithmetic, geometry, trigonometry, architecture, surveying, gunnery, &c. With a short Account Of the Authors who have treated on the Proportional Compasses And Sector. To which is now added An Appendix; Containing, the Description and Use of the Gunners Callipers. The second edition, with many additions. By J. Robertson, F. R. S. Master of the Royal-Academy at Portsmouth. printed for T. Heath and J. Nourse in the Strand; J. Hodges on London-Bridge, and J. Fuller in Ave-Mary-Lane. 1757.

8vo. *[2], xx, 188pp., 1 large folding copper-engraved frontispiece. of mathematical instruments, 9 copper engraved plates.*

ESTC T92496

ROBERTSON, John. A Treatise of such Mathematical Instruments, as are usually put into a portable case. Shewing some of their uses in arithmetic, geometry, trigonometry, spherics, Architecture, Surveying, Geography, Perspective, &c. with an Appendix; Containing The Description and Use of the Gunners Callipers. And The Description of, and Precepts for the Delineation of, Ship-Guns and Sea Mortars. To this Treatise, is prefixed A Brief Account of Authors, who have wrote on the Proportional Compasses and Sector. The third edition, with many additions. By John Robertson, Librarian to the Royal Society. printed for J. Nourse, Bookseller to his Majesty, in the Strand. 1775.

8vo. *xxiii, [1], 233, [3]pp., 12 folding copper plates.*

ESTC T92245

ROBINS, Thomas (senior). Bath drawing master. 1716-1770

ROBINS, Thomas (junior). Bath drawing master. 1743-1806.

ROBINSON, Charles. Mr. Charles Robinson, writing and drawing master, at Oakham grammar school, elected master of the endowed school at Wilford, Nottinghamshire.

18th Jan 1822 - Cambridge Chronicle.

ROBINSON, Joseph Barlow. Trade Secrets. A collection of practical receipts for the use of sculptors, modellers, stone masons, builders, marble masons, polishers &c. Derby. By the Author. [1862].

8vo. [4], 92, [8]pp + tipped in specimen advert page.

ROBSON, William. Grammigraphia; or the Grammar of Drawing, a system of appearance which by easy rules communicates its principles, and shews how it is to be presented by lines; distinguishing the real figure in nature from the appearance, or shewing the appearance by the reality; rendering visual observation more correct and interesting; and proposing the pleasure, and universality of the science.

London printed for the author, by W. Wilson; and sold by J. Wallis; W. Richardson; and at Bull's Library, Bath. 1799.

4to. *Half-title, Title-page, dedication leaf, preface leaf verso blank, (4)pp contents paginated (9)-12pp, text 13-150pp with sectional title-page and two half-titles included in the pagination. 7 full-page diagrams (one folding at page 59), numerous diagrams within the text including a series of 6 pages demonstrating through small folding flap diagrams the rules governing vanishing points. Pages 97-100, collate as follows. p.97 blank, p.98 entitled subject for reality, pp.99-100 comprise a cut-out plate with hinged three-bar gate which overlays the illustration on p.98. Both leaves are mounted on a stub. The arrangement is referred to on page 101, saying that "it may be untied, taken out, and placed on a book, or something to elevate it conveniently for observation...but, if it is preferred, this subject may remain in the book".*

ESTC T102869

ROCHET, Charles. The Prototype of Man. Giving the natural laws of human proportions in both sexes. A manual for artists and professors of drawing. Translated by C. Carter Blake, Doct. Sci. Foreign Associate of the Anthropological Society of Paris. Price One Shilling. Baillière, Tindall, and Cox: Lechertier, Barbe, & Co., 1884.

8vo. 50pp., illustrations.

RODWELL and MARTIN'S lithographic drawing book for students, by J.D. Harding, S. Prout, C. Hullmandell, A. Aglio, &c. Rodwell and Martin ..., [1821].

160mm x 260mm. 2 parts. 5ff; 3ff., all illus.

Yale Center for British Art, not a complete set.

RODWELL and MARTIN'S Drawing Book for 1822.

1821-1823.

oblong 4to. *Title page & 51 lithograph plates.*

4 plates of trees, dated Dec. 17, 1821. by C.H.; 20 plates of river and cottage scenery, dated Sept 30, Nov 16, Oct 1, Oct 15, Nov 5, Nov 10, Nov 12, Dec 17, 1821, by Charles Hullmandel, and J. Harding;

1 plate of river scenery dated July 1, 1817 at R. Ackermann's Repository;

4 plates of cottage views, (numbered 33-36), by R. Ackermann, 1001 Strand, Jan 1st. 1823;

4 plates of cottage views, (numbered 21-24), printed by W. Sheldrick, by R. Ackermann, 1001 Strand, Oct 1st. 1822;

2 unsigned lithograph plates, one dated Rodwell and Martin, Nov 5, 1821;

8 lithograph plates of country children & pastoral scenes by E. Purcell (numbered 1-8)

18 lithograph plates of cattle, sheep, horses and deer by E. Purcell. Rowney and Forsters Lithographic Press, July. 1821.

Rodwell and Martin were early lithographic printers, and published in 1821 the first English translation of Raucourt de Charleville's *A Manual of Lithography*. Many of the plates are drawn by Charles Hullmandel one of the earliest lithographic printers in England, and show his skills as a draughtsman. This is an example where a publisher has gathered together miscellaneous plates, vaguely grouped them with some acknowledgement of subject, and bound them up with a general title-page. This haphazard method of publication certainly saved some early lithographic prints from obscurity, as well as providing information on the history of their appearance. Hullmandel is known to have contributed to the Ackermann drawing books which were published in 1822-1823, but here we see the plates published by Rodwell and Martin a year earlier. The plates by Purcell are charming and may be adapted from his *Sketches in Lithography, containing Forty original Subjects*, published in 1821.

LITHOGRAPHIC Sketches.

Rodwell and Martin. 1822.

4 lithographs of shipping subjects, 275mm x 380mm. Original printed wrappers (part 2).

Bloomsbury part lot 165, 30.11.95

RODWELL and MARTIN'S Lithographic Drawing Book for the Year 1823. [by J.D. Harding, C. Hullmandel, C. Carbonnier, & D. Dighton].

Rodwell and Martin. 1823.

oblong 4to. (200mm x 280mm). *100 leaves of plates.* Illustrated title-page is plate no. 100. Author statement from cover. Each plate has publisher's imprint, dated 1822 or 1823.

ROE, John. drawing master in Warwick. 1771-1812.

ROESSEL. [August Johann Rösel von Rosenhof] 'A Collection of Curious Insects'; decorated with butterflies, moths, flowers, beetles, a caterpillar, cricket, and ladybird; the insects framing the title in the centre; after Rösel; a plate in a stitched booklet of eight small illustrations of various insects, forming a drawing book. "Hemerich Sculp".

161mm x 205mm. Publish'd according to Act of Parliament. London Printed for Robt Sayer Print & Map Seller opposite Fetter Lane, Fleet Street. 1740-1760?

BM:2011,7084.45.1 The drawing book still retains its original stitching, and each sheet has been given a separate entry on the database. The titlepage is numbered 'No.21' in the top centre, and at the top right the plates are numbered from 83 to 90. The set is composed of 2011,7084.45.1 to 8. Ex: Christopher Lennox-Boyd.

A Collection of curious Insects, by Roessel, and neatly engraved by Hemerick. 'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.' Sayer & Bennett, 1775. And ditto by ditto.

ROGERS, B. drawing master in Stafford. 1796.

ROGERS, Charles. A New Book of Ornaments.
c1775.

187mm x 145mm (plate surface). Ornamental engraved title and 26 plates (numbered 2-20 + 6 unnumbered). 26 loose misnumbered engraved plates of designs for decoration with blank spaces for coats of arms, including vases and urns, plus engraved title page. Horizontal chain lines.

Bedford Collection (Leeds) copy A131 has leaves watermarked with fleur de lis [plate 2], L V G beneath a shield? [plate 3], and G R beneath ? [plate 6].

ROGERS, CHARLES. A Collection of Prints in Imitation of Drawings, To which are annexed lives of their authors with explanatory and critical notes by C. Rogers. printed by J. Nichols, successor to Mr. Bowyer. and sold by John Boydell, engraver, No. 93, Cheapside. Benjamin White, at Horace's Head, Fleet-Street. Peter Molini, in Oxendon-Street, Hay-Marke. 1778.

folio. Two volumes. vi, [6], 217, [3], [4], 246, [2]pp., 105 plates with 112 etched, stipple-engraved, and other illus. (2 large folding), printed in sepia, bistre, sanguine and other tones, within bordered frames. Mezzotint frontispiece portrait, 2 stipple-engraved allegorical half-titles (Bartolozzi), printed in sanguine, engraved

dedication leaf. 4 etched and other illus. in text. Woodcut roundel vignette portraits of the artists throughout; culs-de-lampe.

ESTC T153051. The frontispieces to both vols. include the title 'A century of prints from drawings published with notes by Charles Rogers.. ', and that to vol. 2 is dated 1766. Printing begun in 1777, before William Bowyer's death, by Bowyer and John Nichols; completed by Nichols, according to his *Literary Anecdotes of the Eighteenth Century*.

see *Print Quarterly* Sept 1987. W.W. Ryland brought the crayon-manner of aquatint to this country and was using it from 1763 in the plates contributed to the above.

ROGERS, Joshua. Joshua Rogers 1835-1867, Joshua Rogers & Sons 1868-1878. At 133 Bunhill Row London EC 1835-1878, also 1 Shaftesbury St, New North Road 1853, 64 Shaftesbury St 1854-1865, retail 13 Pavement, Finsbury Square 1866. Oilman and tallow chandler, wholesale artists' colourman.

Ref: British artists' suppliers, 1650-1950

ROGIER, René. drawing master of landscapes. 1764.

ROMNEY, George. Notes for a discourse on painting by George Romney [manuscript], ca. 1791. 110mm x 170mm. Folger Library, ART Vol c61, fol. 72v-74r cs1259.

RONALD, F. Mechanical Perspective. 1828. Not in B.M.

Martin Hardie

ROOKE, Mr. Drawing Master.

23rd Dec 1837 - Carlisle Journal.

ROSENBERG, Charles Christian. Trade card of Rosenberg, profile painter at Bath; text in oval with great britain's royal coat of arms on top, a sheet on a stand below. 1782. Etching and engraving. Lettered below the image with production detail: "Skelton fe 23 Hay Market". 121mm x 79mm.

BM: D,2.3192

ROSENBERG, Charles.

Engraved advertisement in oval cartouche; tear along old fold, sl. unevenly trimmed & darkened. A little fragile. Rosenberg, 1745-1844 (the dates probably conflate a father and son) painted silhouette profiles on glass 'that will never fade. Time of sitting one minute,

price from 7s.6d. to £1.1s.0d., family pieces, whole lengths in various attitudes'. With the advertisement are two ALsS from Ethel F. Rosenberg, 8th & 15th May 1896 to Percy H. Bate referring to portraits by and of her great-grandfather which she has sent to him; and a corrected 4pp galley proof of a paper by Bate on 'Bath Miniature Painters' read on March 13th, 1895. In this text he states he has not been able to obtain works by the Rosenbergs in time. In a manuscript footnote to the text he adds further information: although the portraits are good likenesses, 'they are not very artistic'.
Skelton sc., 23 Hay Market. [c.1800?], 1800.

ROSENBERG, George F., Miss. A Guide to Flower Painting in Water Colours. With illustrations.
published by George Rowney and Co. 51, Rathbone Place. [1852.]

Copy seen in 2022, with 'First Edition' at the foot of the front wrapper. Undated but with owner's inscription dated Sept 1853. Advertises on the rear wrapper.

Seventh edition. c1866. 46, [2], 20pp illustrated advertises for artists' supplies., coloured frontispiece, and 4 plates.
Eighth edition. c1867. vii, 47pp., 4 leaves of plates
Twelfth edition. c1870. 47pp., plates.
Thirteenth edition. c1870. vii, 61pp., 10 unnumbered leaves of plates
Fifteenth edition.

ROSS, J. Drawing Master to the Nobility, and teacher of Miniature Painting.

25th July 1834 - Shrewsbury Chronicle
26th June 1835. Shrewsbury Chronicle.
8th July 1835. Salopian Journal.
3rd July 1840, Shrewsbury Chronicle.

ROSS, William Sinclair. William Sinclair Ross, 5 Frederick St, Edinburgh 1870-1879, 1887, 9 Hanover St 1880-1882, 9 Beaufort Road 1884-1885. Artists' colourman and stationer.

Ref: British artists' suppliers, 1650-1950

ROSSI, Angelo. A New Book of Ornaments, consisting of compartment decorations of theatres, ceilings, chimney pieces, doors, windows and other beautiful forms useful to painters, carvers, engravers &c.
Publish'd ... by ... F. Vivares ..., Novr. 1st, 1753.

folio. 24 leaves of illustrations.

Original Italian ed. published as: *Racolta di vari schizzi de ornati di celebre autore.*

ROSSI, Angelo.

Rossi's ornaments on 12 leaves, 2s 6d [Angelo Rossi (1670-1742), A New Book of Ornaments consisting of Compartments Decorations of Theatres, Ceilings . . . and other beautiful forms usefull to Painters, Carvers, Engravers, etc., London, published 1 November 1753, 22 plates].

Webley Catalogue, 1762, item 178.

ROUBILLIAC, Francois. taught at St Martin's Lane Academy. 1705-1762.

ROUQUET, Andre. Lettres de Monsieur ** :a un de ses amis :a Paris, pour lui expliquer les estampes de Monsieur Hogarth.

[London] Imprim:e a Londres: et se vend chez R. Dodsley; & chez M. Cooper 1746.

8vo. [2], 44pp.

ESTC T38594

ROUQUET, Andre. Description du tableau de M. Hogarth, qui represente La marche des gardes :a leur rendez-vous de-Finchley, ... Cette lettre de Mr. Rouquet, ... a et e ecrite a un de ses amis a Paris.

[London? 1746?].

8vo. 7, [1]pp.

ESTC T10571

ROUQUET, [Andre]. L'Etat des Arts, en Angleterre.

Paris: et se trouve a Londres, chez Jean Nourse. 1755.

12mo. [10], 211, [1]p., vignette at head of dedication leaf.

The first edition to be made available in England, for sale at Nourse's shop in the Strand. He also published an edition in English this same year. Rouquet was a friend and early contemporary critic on William Hogarth, and in the chapter "De la Peinture d'Histoire" he writes on the Foundling Hospital and the Analysis of Beauty. In the National Portrait Gallery there is a miniature of Hogarth attributed to Rouquet, [NPG 5717].

ROUQUET, Andre. The Present State of the Arts in England.

printed for J. Nourse. 1755.

8vo. *vi*, [2], 36pp.

ESTC N55726

ROUQUET, Andre. The Present State of the Arts in England. By M. Rouquet. Dublin printed for G. and A. Ewing 1756.

12mo. [4], 124pp.

ESTC T174749

ROWBOTHAM, Charles. Sepia Studies. (In Six Parts). With full instructions by the artist. Winsor & Newton Ltd. c1885-1893.

215mm x 290mm. [1], 3 plates.

In Winsor & Newton's Series of Drawing Books by Modern Artists and also featured in featured in W&N's 1893 catalogue.

ROWBOTHAM, Charles. Pencil Studies. Winsor & Newton Ltd. c1885-1893.

215mm x 290mm. *Three parts?*

In Winsor & Newton's Series of Drawing Books by Modern Artists.

ROWBOTHAM, Thomas Leeson. The Art of Sketching from Nature. Winsor and Newton. c1850.

12mo. 52pp.

Numerous editions: Forty eighth edition. 1882. 2 preliminary leaves [1], 8-68pp., 8 plates

ROWBOTHAM, Thomas Leeson. The Art of Landscape Painting in Watercolours. Winsor and Newton. 1852.

12mo. *viii*, 55, 54pp.

Numerous editions: 51st thousand. 56pp. 1896.

ROWLANDSON, Thomas. Outlines of Figures, Landscape, and Cattle, etched by T. Rowlandson for the use of Learners. S.W. Fores. [1790-92].

290mm x 395mm. 4 parts in publishers grey wrappers, numbered 1-4., 163 hand coloured etched groups on 16 large etched plates brilliantly handcoloured.

Plates are published by S.W. Fores, No. 3 Piccadilly, and dated Jun 2nd & Aug 6th 1790, and Jan 31 1791. Some others are published by M. Lay, Brighthelmstone, and are dated June 1790.

In 1789 Thomas Rowlandson and Henry Wigstead made an excursion to Brighthelmstone, which was published as a series of eight aquatints in 1790. In the accompanying text they note "a good print shop by Mrs Lay.", who in 1789 had published Rowlandson's aquatint, "A Brace of Blackguards." From an incomplete set of the 'Outlines' in the V & A it is noted that the earlier plates in the series carried the Brighthelmstone imprint. As with that example this impression does not have plate numbers in the upper right hand corner, and may have been intended to be sold as separate sheets for drawing instruction.

The following information very kindly supplied by Nicholas Knowles

Rowlandson's Outlines

"A series of sixteen plates, mostly of small vignettes in outline, published in parts by S.W.Fores between 1790 and 1792 and intended as an aid to teaching drawing. Available both coloured and plain and as individual sheets or in parts.

The vignettes are quite often found cut up in scrap books. At least the first part of the set was also published by Mrs Lays in Brighton. Only Sheets 1-4 appear to have her imprint. This would have been a co-publication, both printsellers placing their adverts.

Advertised by S.W.Fores in the Times 12th July 1790 as "A new Book of Outlines Landscapes and figures" at 5s plain or 7s 6d tinted.

The work is described in Grolier1916_p8, which notes a second set with "plates 9-12 not numbered, variations in the labels 2-4" - possibly the Mrs Lay issue.

Listed in the advertisement at the back of S.W.Fores *Man-Midwifery Dissected* (1793) p235 as No, 1, 2, 3, and 4, of outlines of figures, landscapes and cattle, by Mr. Rowlandson, 5s each number, containing 4 sheets; a very useful and necessary work for persons who learn drawing..'

Pre-printed letterpress labels were used for the part wrappers, with the number filled in in ink. Two different versions of the labels survive, one in a copperplate font with

title 'Outlines. of Figures & Landscapes', addressed at 3 Piccadilly, and one in roman font titled 'Outlines. of Figures, Landscape & Cattle' with a 50 Piccadilly address. Earliest other print in the BM with Fores' 50 Piccadilly address is dated 1796, so second wrapper is probable a reissue of the whole series. The Yale Center for British, New Haven has the full set in four 50 Piccadilly wrappers, with numbering. The majority of surviving sheets are similar - suggesting most copies are later reprints.

Joseph Grego's *Rowlandson the Caricaturist* (1880), has entries for some plates for August 1790 i.280 and January 31st 1791 i.289 and in the summary ii393, but does not describe the full series.

NJSK collection has Part 3 in original 3 Piccadilly wrappers with title. Also an additional loose sheet in the same format and style with two vignettes that appears to have never been issued.

The designs were used as vignettes in Grego in the introduction and elsewhere, e.g. see Grego i.1 - to i.44 et seq.

There are complete sets, usually bound, in several collections, e.g. Victoria & Albert Museum (VAM NALPressmark: 59.P.10), YCBA, Princeton, Royal Collection, Metropolitan Museum New York, Wilhem Busch Museum Hannover. BM has a number of complete sheets, as well as an album of individual etchings from some sheets cut out and pasted into an album. These may possibly have come from Grego's own collection.

The Christie's sale 1822 catalogue for Mathews's Stock has #151 'A book of etchings, studies for landscapes by Collings, and 1 number of Rowlandson's outlines' (Sold 6s) [Christies 1822.06.09 - Mathews #151-p8].

The first four sheets appear to have been a co-publication of Eleanor Lay with Henry Brookes and Samuel Fores, i.e. each issued the first part on similar dates with their own address. Thus, two different states are known of just the first four prints – the more common has a Fores address for March 8 1790 but there are also impressions with “Pub Jun 1 1790 by M.Lay, Brighthelmstone & H. Brookes Coventry Street, London”. States with Lay’s address are not known for the remaining 12 sheets – whether that indicates she withdrew or that she did not bother to have them separately lettered is unknown. The publication itself seems to have been quite popular as despite its relatively high price, surviving sheets can be found in many collections, though Lay’s issue is rarer. Since her date is later than Fores’ first issue, but we know Fores continued to actively sell it as well, it must have been a joint venture rather than say an acquisition of the plates by Mrs Lay.

Fores reissued the series in 1796 and probably stocked it for a number of years after that - There are advertisements from the early 1800's. The dates were not changed on subsequent reissues, but a few of the imprints were modified from 3 Piccadilly to 50 Piccadilly because the streets were renumbered. The numbers at the top of the plates were probably added once it was sold as a set of 16, i.e. not in the first issue. It was still being sold in the 1820's. Also available (and more common) as plain sheets.”

ROWLANDSON, Thomas. The World in Miniature; consisting of a Group of Figures for the Illustration of Landscape, Scenery. Drawn and Etched by T. Rowlandson. To be completed in eight monthly numbers, price 2s. 6d each.

Published by R. Ackermann, Repository of Arts, 101, Strand, and may be had of all the respectable book and printsellers, in the United Kingdom 1816.

4to. [288mm x 216mm). First edition, *Eight parts without title-page as issued. Forty etched plates numbered 1-40. Part numbers are added by hand after 'No.' at the head of each front wrapper.*

ROWLANDSON, Thomas. The World in Miniature; consisting of Groups of Figures, for the Illustration of Landscape-Scenery. Drawn and Etched by T. Rowlandson.

R. Ackermann, 101, Strand. [L. Harrison, printer, 373, Strand]. 1817.

4to. (244mm x 175mm). First edition in book form. *Letterpress title-page, and forty black and white plates, numbered 1-40, drawn and etched by Rowlandson.*

The plates illustrate taverns, racing, fishing, country life, boating, etc. and contain up to three scenes each. Only three of the plates are titled within the etching, nos. 22 ("Stamford Castle"), 24 ("Glastonbury"), and 30 ("The Social Day"). Plate 39, is sometimes misnumbered "40".

Plates 1-5 are dated March 1, 1816; plates 6-10, April 1, 1816; plates 11-15, May 1, 1816, except plate 14, which is undated; plates 16-20, June 1, 1816; plates 21-25, July 1, 1816; plates 26-30, Aug. 1. 1816; plates 31-35, Sept. 1, 1816; plates 36-40, Oct. 1, 1816.

Originally appeared in 1816 in eight parts in wrappers. Copies were subsequently bound up from the original parts and issued with a letterpress title dated 1817.

It was issued uncoloured and coloured, although some of the copies seen have been coloured at a later date, especially if rebound. A copy seen in original boards has a printed green label, noting "Price half- bound £1, 1s. 0d."

ROWNEY AND FORSTER'S Lithographic Drawing-Book. Price 2s/6d. Decorative Rowney & Forster's Lithographic Press, 1820.

oblong 4to.

5 plates of outline sketches by Harley, dated 1824.

11 plates of rural scenes by F.C., published by T. Hughes, Ludgate Street, 1821.

1 plate of a rustic bridge by D.M. Serres.

5 plates of trees with figures in foreground, by G. Harley

4 plates of donkeys, sheep, pigs and dogs, by Denis Dighton, dated August 1820.

The front-wrapper included by the publisher's to form a title to this collection, is from Dighton's Progressive Studies in Cattle.

GEORGE ROWNEY & CO Archive.

"A total of ten catalogues were available for study from 1845-1907". Carlyle, Leslie. *The Artist's Assistant*, 2001.

Rowney, Dillon and Rowney held an appointment to Her Majesty's Stationery Office and the School of Design for their pencils (*The Scotsman* 16 December 1848). Firstly as Rowney, Dillon & Rowney, and then as George Rowney & Co, the business had both purchase and sales accounts with Roberson, 1845-1908 (Woodcock 1997). Rowney's had long produced illustrated drawing books. Now they turned their attention to instruction handbooks at much the same time as Winsor & Newton was venturing into the field. Rowney, Dillon and Rowney published three pioneering 'Guides to the Fine Arts', each with an appended product catalogue: John Samuel Templeton's *The Guide to Oil Painting*, 1845 (payment, 12 June 1845), Henry O'Neill, *A Guide to Pictorial Art. How to use the black lead pencil, chalks and water colours*, 1846 (payment, 16 August 1845), and William Pease, *The Guide to Surveying and Levelling*, [1847]. Rowney's lithographic drawing books included Benjamin Richard Green, *Illustrations of Perspective*, 3rd ed., 1845, in six parts (payments for litho drawings, 1843-44). For payments, see 'Partnership Book', 1825-46.

MATERIALS FOR WATERCOLOURS AND DRAWING: By 1846 Rowney's was stocking a wide variety of drawing materials: 'a new and very superior article in drawing pencils... of London manufacture, got up in the French style in polished cedar', together with watercolours in cakes, Harding's tints for miniature painting, Holland's tints for flower painting, Varley's tints for landscape painting, boxes of watercolours, prepared lead pencils, crayons and chalks, brushes for watercolour drawing, Whatman's drawing papers, Turnbull's London Boards, sketchbooks, portfolios, mahogany drawing boards, materials for sketching, pencil cases and porte-crayons, etc (trade catalogue appended to H. O'Neill, *A Guide to Pictorial Art. How to use the black lead pencil, chalks and water colours*, 1846).

Ref: British artists' suppliers, 1650-1950.

ROWNEY, George, & Co. Messrs. George Rowney & Co.: Have the pleasure to announce that by their system of grinding colours by machinery : they are enabled to supply artists' colours in oil, water, or powder, perfectly fine, at the same prices hitherto charged for colours less finely ground. Messrs. G.R. & Co. feel assured the oil colours ground by their improved process will be found to be finer, brighter, less oily, and to dry quicker than any others at present manufactured; and that their water colours prepared by the same process, will prove to be finer, brighter, and to float more evenly without granulation than any other colours hitherto produced. They therefore solicit a trial in full confidence of giving satisfaction. George Rowney & Co. 1889.

8vo. 20pp.

THE ROYAL Drawing Book of Shipping and Craft. Being easy sketches of boats, ships, &c., intended for the initiation of youth into the art of marine painting. In six numbers, price 1s each. see. advert leaf in Eldridge *Boy's Own Drawing Book of Landscapes*. c1841.

RUBBERY. Rubbery (the drawing master) has done every single stroke, although the girls, and their parents, are ready to take their affidavits that the drawing master has never been near the sketches.

6th Sept 1840 - Bell's Weekly Messenger [London].

RUBENS. A Collection of Beasts, foreign and domestic, from Rubens.
'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.'
Sayer & Bennett, 1775.

RUDD, Samuel. (Colourman) at the White Lyon and Sun, without Aldgate. 1740.

Heal, Sign Boards.

RUDGE, Edward. An Introduction to the Study of Painting, arranged under three heads, viz. Geometry, Perspective, and Light and Shadow, elucidated by question and answer. By E. Rudge, teacher of painting, perspective, &c. to Rugby School.
London, Hurst, Chance & Co. and Stratford-upon-Avon [printed by Ward]. 1828.

8vo. 2 unnumbered leaves, ii, 4 unnumbered pages, 85pp., engraved frontispiece and 15 engraved plates.

Author sometimes recorded as Edgar Rudge.

RUDGE, Mr. This Committee recommended that Mr. Rudge, the drawing master, be allowed to procure models for the use of the drawing classes of the English school at cost not exceeding £3.

13th July 1844 - Northampton Mercury

RUDIMENTS OF DRAWING. Collected from the designs of the most approved masters, on 26 copper-plates.
Laurie & Whittle [paper watermarked 1799].

80mm x 225mm. 26 plates.

RUDIMENTS OF FIGURE DRAWING - (titled thus on upper cover).

Random, Stainback and Sayer. c1800.

oblong 8vo. 16 engraved plates on 8ff

RUFFELI, W. Artist and drawing master of Sudbury.

10th Oct 1829 - Suffolk Chronicle.

RUMLEY & Co. Rumley & Co's Collection of Ornaments. Published by C. Tilt, Fleet Street, and 12, Brooke Street, Holborn.

C. Tilt. 1838?

4to. Decorative frontispiece, ornate engraved title-page and 19 plates.

RUNCIMAN, Alexander. master of Trustee's Academy in Edinburgh. 1736-1785.

RUSCELLI, Girolamo. The Secretes of the reuerende Maister Alexis of Piemount. Containyng excellent remedies against diuers diseases, woundes, and other accidents, with the manner to make distillations, parfumes, confitures, diynges, colours, fusions and meltynge. ... Translated out of Frenche into Englishe, by Wyllyam Warde. Imprynted at London : by Iohn Kingstone for Nicolas Inghlande, dwellinge in Poules churchyarde, Anno. 1558. mens. Nouemb

4to. [8], 123, [11] leaves.

ESTC S104380

RUSCELLI, Girolamo. The Secretes of the reuerende Mayster Alexis of Piemount. Conteynyng many excelle[n]t remedies agaynst dyuers diseases, woundes, and other accidentes, with the manner to make distillations, parfumes, confitures, dynges, colours, fusions, and meltynge. ... Translated out of Frenche into Englishe, by Wyllyam Warde. Londini : [Printed by Henry Sutton], Anno à virgineo partu. M.D.LIX. [1559] XII. die mens. Nouemb.

4to. [8], 122, [10] leaves.

ESTC S100098 - a variant omits day and month in the imprint.

RUSCELLI, Girolamo. The Secretes of the reuerend Maister Alexis of Piemont. Containing excellent remedies against diuers diseases, woundes, and other accidentes, with the maner to make distillations, parfumes, consitures, dynges, colours, fusions, and meltinges. A worke

well approued, very profitable and necessarie for euerye man. Newly corrected and amended, and also somewhat enlarged in certaine places, whiche wanted in the fyrst edition. Translated oute of Frenche into Englyshe, by William Warde. Prynted at London : by Ronland Hall, for Nycolas England, dwellynge in Pater noster rowe, 1562.

4to. [6], 122, [10] leaves.

ESTC S121372. A translation of part 1 of a French version of: Ruscelli, Girolamo. De' secreti del R.D. Alessio Piemontese.

RUSCELLI, Girolamo. Secretes. Or soueraigne receipts well experimented and tryed by diuerse authours contaynyng notal remedies agaynste diuers sicknesses and diseases, wounds, and other accidents, with the maner to make distillations, parfumes, dyings, colours, and meltings: with many other artificiall sciences, very profitable for euery man. Printed at London : by Rouland Hall, dwellyng in Gutter lane, at the sygne of the halfe Egle and the Keye, 1562.

4to. 79, [9] leaves.

ESTC S123832

A translation of part 3 of: Ruscelli, Girolamo. De' secreti del R.D. Alessio Piemontese.

RUSCELLI, Girolamo. The Secretes of the reuerende Maister Alexis of Piemount: contayning excellent remedies agaynste diuers dyseases, woundes, and other accidentes, with the maner to make dystillations, parfumes, confitures, dyings, colours, fusions, and meltings. ... Translated out of French into Englishe, by William Warde. Newly corrected and amended, and also somewhat enlarged in certayne places which wanted in the first edition. Imprinted at London : By Henry Bynneman, for Iohn Wight, Anno Domini 1568.

4to. [6], 117, [11] leaves.

ESTC S100482

RUSCELLI, Girolamo. The Secretes of the reuerend Maister Alexis of Piemont: containyng excellent remedies against diuerse diseases, woundes, and other accidentes, with the maner to make distillations, parfumes, confitures, dynges, colours, fusions, and meltynge. Newlie corrected and amended, and also somewhat more enlarged in certaine places, whiche wanted in the firste edition. Translated out of Frenche into Englishe, by Willyam Warde. Imprinted at London : By Ihon Kyngston, for Ihon VVight, anno Domini 1580.

4to. [6], 117, [11] leaves.

ESTC S100106.

RUSCELLI, Girolamo. The Secrets of the reuerend Maister Alexis of Piemont, containing excellent remedies against diuerse diseases, wounds, and other accidents, with the maner to make distillations, parfumes, confitures, dyings, colours, fusions, and meltings. A worke well approued, verie necessarie for euerie man. ... Translated out of French into English by William Ward. Newly corrected and amended, and also somewhat enlarged in certaine places, which wanted in the first edition.
Imprinted at London : By Peter Short, for Thomas Wight, 1595.

4to. [6], 348, [14] leaves.

ESTC S114416. A translation by William Ward (parts 1-3) and Richard Androse (part 4) of a French version of: Ruscelli, Girolamo. De' secreti del R.D. Alessio Piemontese.

RUSCELLI, Girolamo. The Secrets of Alexis: containing many excellent remedies against diuers diseases, wounds, and other accidents. With the maner to make distillations, parfumes, confitures, dyings, colours, fusions, and meltings. ... Newly corrected and amended, and also somewhat more enlarged in certaine places, which wanted in the former editions.
printed by William Stansby for Richard Meighen and Thomas Iones, and are to be sold at their shop without Temple-barre vnder S. Clements Church, 1615.

4to. [6], 348, [14] leaves.

ESTC S100105. A translation by William Ward (parts 1-3) and Richard Androse (part 4) of a French version of: Ruscelli, Girolamo. De' secreti del R.D. Alessio Piemontese.

RUSKIN, John. The Elements of Drawing in three letters to beginners.
Smith, Elder & Co. 1857.

8vo. xxiii, 350, [16]pp adverts (dated June 1857), 48 woodcuts (3 full-page).

Yale Center for British Art

RUSKIN, John. The Elements of Drawing in three letters to beginners. Second edition.
Smith, Elder & Co. 1857.

8vo. xxiii, 359pp., 48 woodcuts. With added advertisement, and additional notes in the first Appendix. There are also some verbal alterations to the text.

Gilpin to Ruskin, 93.

RUSKIN, JOHN. The Elements of Perspective. Arranged for the use of schools, and intended to read in connexion, with the first three Books of Euclid..
Smith, Elder & Co.,65, Cornhill. 1859.

8vo. *xiii, 144, [24]pp adverts., 78 text figures.*

Gilpin to Ruskin, 45.

RUSSELL, Hugh. Colour Man. The Lamb opposite the Hay Market in the Borough of Southwark. Engraved trade-card. 1770?

RUSSELL, John. A Complete and Useful Book of Cyphers; wherein the various combinations of the alphabet are ornamentally disposed in the present taste; beautifully engraved on twenty-four copper plates by John Russell: also a print of the Emperor Charlemagne's crown. printed for R. Sayer and J. Bennett, map and printsellers, no. 53 Fleet Street [1780?]

oblong 4to. [1], 24 leaves. *Engraved throughout, on rectos only.*

ESTC T301532. The plates are copied from: John Lockington, Bowles's New and Complete Book of Cyphers (1777).

RUSSELL, John. Elements of Painting with Crayons.
Printed for J. Wilkie, in St. Paul's Church-yard, and J. Walter, at Charing-Cross, 1772.

4to. [8], 46pp., *half title. Engraved armorial head-piece and initial.*

ESTC T101339

Yale Center for British Art

RUSSELL, John. Elements of Painting with Crayons. By John Russell. With the additions of 1. Directions for painting in water colours ... VI. for painting in miniature ... Elements of Painting with Crayons.
Dublin printed for John Exshaw 1773.

8vo. [6], 77, [1]p.

The final section 'The art of painting in miniature. ... Translated from the ... French, ...' has a separate titlepage; register and pagination are continuous.

ESTC T122474

RUSSELL, John. Elements of Painting with Crayons. The Second edition, with Additions.

J. Wilkie. 1774.

4to. [6], 52pp., *half-title*.

ESTC T118036

RUSTAN, Monsieur. Taught daughters of George III. 17?? He was nicknamed Count Smudge.

RUTHVEN, J. Short Account of Lithography: or the art of printing from stone, with a description of Ruthven's patent lithographic press.
Edinburgh. 1820.

22pp.

RUTHVEN, J. A Concise Account of Lithography: Or, the art of printing from stone, with suitable directions.
Printed by J. Stokes, 9, Lombard Street. 1821.

4to. 16, [2]pp., *illustration of "Ruthven's patent lithographic press" on title-page*.

RUYSSSEN, Nicolas Joseph. Essays After The Cartoons of Raphael At Windsor. No. 1. Drawn by the gracious Permission of His Majesty And By Permission most humbly Inscribed To Her Majesty the Queen of Great Britain. By Her Majesty's most Grateful Devoted Servant J Ruyszen; Engraved by Anth.[on]y Cardon; Tomkins Scrip.[si]t; Vincent Sculp.[si]t.
1798-1801.

folio. 16 engraved plates. Plates [2-16] reproduce, in actual size, heads from six of Raphael's cartoons for the Sistine Chapel tapestry series The Acts of the Apostles. Plate [1], which is identified in the inscription as a print of a self-portrait by Raphael, is after the painter's portrait of Bindo Altoviti.

RUYSSSEN, Nicolas Joseph. Collection of Principles [for] expressing every kind of attitude of a figure.
For the Author. 1803.

4to. *Engraved dedication and 23 engraved plates*.

He gave lectures at Hampton Court, and was drawing master to the royal princesses.
Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*.
Walpole Society, 2022.

RYAN, Charles. *Systematic Drawing and Shading*.
Cassell, Petter and Galpin. 1868.

8vo. 120, [4]pp adverts., 88 text illustrations.

RYAN, Charles. *Systematic Drawing and Shading*. Second edition.
Cassell, Petter and Galpin. 1876.

8vo. 120, [4]pp adverts., 88 text illustrations.

RYAN, Charles. *Systematic Drawing and Shading*. Third edition.
Cassell, Petter and Galpin. c1875.

8vo. 120, [4]pp adverts., 88 text illustrations.

RYAN, Charles. *Systematic Drawing and Shading*. Sixth edition.
Cassell, Petter and Galpin. 1875.

8vo. 120, [4]pp adverts., 88 text illustrations.

RYAN, Charles. *Systematic Drawing and Shading*. Tenth edition.
Cassell, Petter and Galpin. 1880.

8vo. 120, [4]pp adverts., 88 text illustrations.

RYAN, Henry. *Rough Sketches from Nature*.
Nottingham. C. Wheatley. c1850.

4to. 50 lithograph plates, decorative lithograph title, and 2ff text.

RYLAND, William. *Drawing Book composed of alternate drawings by master and pupil*.
1732-1783.

RYLEY, Charles Reuben. drawing master. 1752-1798.

RYMER, G. Twelve Landscapes for transferring upon white wood screens, being views on the Seine and in the Vicinity of Paris, drawn on stone by G. Rymer, from Deroy. M. O'Connor. Plain, 7s.6d. per set, coloured 15s.; or separately plan, 9d; coloured, 1s.6d.

Advert on the wrapper of *A New Progressive Drawing Book of Landscapes*. c1840.