



The Drawing Book Project

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

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

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

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

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

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

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

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

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

Place of publication is 'London' unless otherwise specified.

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

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

J.C.S. [Drawing book; six landscapes.] Book 3.

Price 6d. Printed for Carington Bowles in St. Pauls Church Yard [n.d., c.1760s].

Complete set of six etched plates of invented landscapes, with large margins, on thick laid paper, bound with a single stitch. Oblong 8vo (125 x 195mm, 5 x 7¾"). After an unidentified artist.

The compositions are arrangements of architecture, natural forms and human figures, often featuring a body of water, with ships. Presumably for the instruction of students in draughtsmanship, perspective etc. Plates numbered 'C1' - 'C6'.

Ref: Grosvenor Prints (2022)

W., S. A Family Jewel, or the womans counsellor: containing, I. An exact method of preventing or curing all diseases, and grievances incident to children, ... V. The art of japanning and painting in oil.

printed and sold by A. Baldwin 1704 [1705]

12mo. [4], 80, 24, 36, 24pp., illustrations.

Preface signed: W. S. - Parts II-IV have separate titlepages, dated 1705; register is continuous. - 'The art of japanning and painting in oil' is included in Part IV.

ESTC N8295

SAGE, J. Furniture, Japanner, Sign Painter and Glass Enameller, Aldens Court, Broadmead [Bristol]. "Windows painted to imitate stained glass". View of a lady and a cherub, displaying the firm's wares. c1830.

3" x 4.5".

SALMON. Borders. Nos. 1 to 6, for transferring upon white wood; designed and drawn by Salmon. Plain 1s.6d; coloured, 3s.

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

SALMON, William. Polygraphice; or the art of drawing, engraving, etching, limning, painting, washing, varnishing, colouring, and dying. In three books. I. Shews the drawing of men, and other animal creatures, landskips, countries, and figures of various forms. II. The way of engraving, etching and limning, with all their requisits and ornaments. III. The way of painting, washing, varnishing, colouring, and dying, according to the method of the best authors now extant. Exemplified in the painting of the antients, washing of maps, globes, or pictures; dying of cloth, silks, bones, wood, glass, stones, and metals: together with the way of varnishing thereof according to any purpose or intent. The like never yet extant. By W.S. a

lover of art.

printed by E[van]. T[ylor]. and R[alph]. H[olt]. for Richard Jones at the Golden Lion in Little-Britain. 1672.

8vo. [8], 293, [1]p., with additional engraved title page (*pi1v*).

ESTC R16619 - [printed September 11th 1671]. This was issued without plates, which first appeared in the second edition onwards.

SALMON, William. Polygraphice: or the art of drawing, engraving, etching, limning, painting, washing, varnishing, gilding, colouring, dying, beautifying and perfuming. In four books. Exemplified, in the drawing of men, women, landskips, countries, and figures of various forms; the way of engraving, etching and limning, with all their requisites and ornaments; the depicting of the most eminent pieces of antiquities, the paintings of the antients; washing of maps, globes, or pictures; the dying of cloth, silk, horns, bones, wood, glass, stones, and metals; the varnishing, colouring and gilding thereof, according to any purpose or intent; the painting, colouring and beautifying of the face, skin and hair; the whole doctrine of perfumes (never published till now) together with the original, advancement and perfection of the art of painting. The second edition, with many large additions. Adorned with sculptures: the like never yet extant.

printed by E[van]. T[ylor]. and R[alph]. H[olt] for John Crumpe, at the sign of the three Bibles in St. Paul's church-yard. 1673.

8vo. [10], 352, [8]pp., title in red and black, additional engraved title (dated 1672), and 15 engraved plates by Sherwin and Vaughan, including portraits of Charles II and Queen Catharine.

“This frontispiece appeared in the subsequent editions as a title-page in addition to the printed title-page.” Levis p.15.

ESTC R183208. This is a variant second edition, sharing the same engraved title, but with John Crumpe as the seller on the title page, and with 15 plates instead of the 14 usually in the other version (see: Arber, Term Catalogues, I.123. 21 Nov. Michelmas 1672).

SALMON, William. Polygraphice: or the art of drawing, engraving, etching, limning, painting, washing, varnishing, gilding, colouring, dying, beautifying and perfuming. In four books. Exemplified, in the drawing of men, women, landskips, countries, and figures of various forms; the way of engraving, etching and limning, with all their requisites and ornaments; the depicting of the most eminent pieces of antiquities, the paintings of the antients; washing of maps, globes, or pictures; the dying of cloth, silk, horns, bones, wood, glass, stones, and metals; the varnishing, colouring and gilding thereof, according to any purpose or intent; the painting, colouring and beautifying of the face, skin and hair; the whole doctrine of perfumes (never published till now) together with the original, advancement and perfection of the art of painting. The second edition, with many large additions. Adorned with sculptures: the like never yet extant.

printed by E[van]. T[yler]. and R[alph]. H[olt]. for R. Jones, at the sign of the Golden Lyon in Little Brittain. 1673.

8vo. [8], 352, [8]pp., title in red and black, additional engraved title, and 14 engraved plates by Sherwin and Vaughan, including portraits of Charles II and Queen Catharine.

ESTC R16620

SALMON, Willam. Polygraphice: or The arts of drawing, engraving, etching, limning, painting, washing, varnishing, gilding, colouring, dying, beautifying and perfuming. In four books. Exemplified, in the drawing of men, women, landskips, countries, and figures of various forms; the way of engraving, etching and limning, with all their requisites and ornaments; the depicting of the most eminent pieces of antiquities; the paintings of the antients; washing of maps, globes or pictures; the dying of cloth, silk, horns, bones, wood, glass stones, and metals; the varnishing, colouring an gilding thereof, according to any purpose or intent; the painting, colouring and beautifying of the face, skin and hair; the whole doctrine of perfumes (never published till now,) together with the original, advancement and perfection of the art of painting. To which is added, a discourse of perspective and chiromancy. The third edition, with many large additions: adorned with sculptures: the like never yet extant.

printed by Andr. Clark, for John Crumpe, at the sign of the three Bibles, in St. Pauls Church-Yard. 1675.

8vo. Title in red and black, [6], 407, [1] blank, [16]pp., engraved portrait frontispiece (by W.Sherwin, & new to this edition) and 18 engraved plates by Sherwin and Vaughan, each numbered with the facing text page number.

ESTC R30542. The word following the author's name, partially transliterated from the Greek, has failed to print.

SALMON, William. Polygraphice: or The arts of drawing, engraving, etching, limning, painting, washing, varnishing, gilding, colouring, dying, beautifying and perfuming. In four books. Exemplified, in the drawing of men, women, landskips, countreys, and figures of various forms; the way of engraving, etching and limning, with all their requisites and ornaments; the depicting of the most eminent pieces of antiquities; the paintings of the antients; washing of maps, globes or pictures; the dying of cloth, silk, horns, bones, wood, glass, stones and metals; the varnishing, colouring an gilding thereof, according to any purpose or intent: the painting, colouring and beautifying of the face, skin and hair; the whole doctrine of perfumes (never published till now,) together with the original, advancement and perfection of the art of painting. To which is added a discourse of perspective and chiromancy. The fourth edition, with many large additions: adorned with sculptures: the like never yet extant.

printed by Robert White, for John Crumpe, at the sign of the Three Bibles in St. Paul's Church-Yard, and are to be sold by Charles Passenger at the Seven Stars on London-Bridge. 1678.

8vo. [10], 407, [17]pp., *title-page in red and black., engraved portrait frontispiece and 17 engraved plates.*

ESTC R219883

SALMON, William. Polygraphice: or the arts of drawing, engraving, etching, limning, painting, washing, varnishing, gilding, colouring, dying, beautifying, and perfuming. In four books. Exemplified in the drawing of men, women, landskips, countries, and figures of various forms; the way of engraving, etching, and limning, with all their requisites and ornaments; the depicting of the most eminent pieces of antiquities; the paintings of the ancients; washing of maps, globes, or pictures; the dying of cloth, silk, horns, bones, wood, glass, stones, and metals; the varnishing, colouring and gilding thereof, according to any purpose or intent; the painting, colouring, and beautifying of the face, skin, and hair; the whole doctrine of perfumes, together with the original, advancement, and perfection of the art of painting: the like never published till now. To which is added, A discourse of perspective and chiromancy. The fourth edition, with many new and large additions, adorned with twenty sculptures; the like never yet extant.

printed for Charles Passinger, at the sign of the Seven Stars on London-Bridge. 1680.

8vo. [12], 407, [16]pp., *17 leaves of plates.*

ESTC R188741

SALMON, William. Polygraphice: or The arts of drawing, engraving, etching, limning, painting, washing, varnishing, gilding, colouring, dying, beautifying and perfuming. In four books. Exemplified, in the drawing of men, women, landskips, countreys, and figures of various forms; the way of engraving, etching and limning, with all their requisites and ornaments; the depicting of the most eminent pieces of antiquities; the paintings of the antients; washing of maps, globes or pictures; the dying of cloth, silk, horns, bones, wood, glass, stones and metals; the varnishing, colouring an gilding thereof, according to any purpose or intent: the painting, colouring and beautifying of the face, skin and hair; the whole doctrine of perfumes (never published till now,) together with the original, advancement and perfection of the art of painting. To which is added a discourse of perspective and chiromancy. The fifth edition, with many large additions: adorned with sculptures: the like never yet extant.

printed by M. White, for John Crumpe, at the sign of the Three Bibles in St. Paul's Church-yard. 1681.

8vo. *viii*, 407, *xiv pp.*, *engraved portrait frontispiece, engraved title-page and 14 engraved plates.* The additional title page, engraved, is dated 1675, signed: W. Sherwin fe.

ESTC R16621

SALMON, William. Polygraphice: or The arts of drawing, engraving, etching, limning, painting, washing, varnishing, gilding, colouring, dying, beautifying and perfuming. In seven books. Exemplified, in the drawing of men, women, landskips, countreys, and figures of various forms; the way of engraving, etching and limning, ... the depicting of the most eminent pieces of antiquities; the paintings of the antients; ... The whole doctrine of perfumes (never published till now,) together with the original, advancement and perfection of the art of painting: and a discourse of perspective, chiromancy and alchymy. To which also is added, I. The one hundred and twelve chymical arcanums of Petrus Johannes Faber, a most learned and eminent physician, translated out of Latin into English. II. An abstract of choice chymical preparations, fitted for vulgar use, for curing most diseases incident to humane bodies. The fifth edition: ... Adorned with XXV. copper sculptures.
printed for Thomas Passinger at the Three Bibles on London-Bridge; and Thomas Sawbridge at the Three Flower de Luces in Little-Brittain. 1685.

8vo. [64], 767, [1]p., *engraved portrait frontispiece of Salmon at the age of 27, engraved title and 23 numbered leaves of plates.*

ESTC R16667

Ogden list likewise jumps from the 5th enlarged to the 8th edition, and it is likely that the two enlarged editions were treated as separate editions in 1701.

SALMON, William. Polygraphice: or, the arts of drawing, engraving, etching, limning, painting, varnishing, japaning, gilding, &c. Two volumes in one. Eighth edition. Enlarged with above five hundred considerable additions thro' the whole work; and the addition of almost five whole books, not in any of the former impressions: adorned with XXV copper sculptures, the like never yet extant.
printed for A. and J. Churchill. And J. Nicholson. 1701.

8vo. [36], 224, 301-939, [1]p., *complete despite a gap in pagination between 224-301., portrait frontispiece, engraved half-title and 23 plates.*

This edition contains a new chapter on Laying prints upon Glass lifted more or less verbatim from Stalker and Parker. Requires individual title-pages to volumes one and two and an errata leaf. The portrait is different to earlier editions being engraved by Michiel van der Gucht. The postscript to the preface states that over 15,000 copies of previous editions have been sold.

ESTC T149640

SAMUEL, Richard. d. 1787 Remarks on the Utility of Drawing and Painting. By Richard

Samuel.
printed by Thomas Wilkins. 1786.

8vo. [2], iv, [1], 4-16pp.

ESTC T69349

SANDBY, Paul. Four Landscapes.
sold by Vivares. c1750.

190mm x 270mm. 4 plates; one depicts a riverside view at sunset with boats and man carrying barrel.

SANDBY, Paul. A Collection of Landskips, and figures etc, on twenty-nine copper-plates designed, etched and engraved by Paul Sandby, and M. Chatlain. They merit a place in the cabinets of the curious and are useful studies to those who would draw landskips with taste and effect.

Printed for Robert Sayer. January 12 1773.

folio. Title and 39 engraved plates on 35 leaves. Containing 10 engravings not called for on the title, 24 by Paul Sandby and 15 by Chatlain, including 10 unsigned, all but three without letters. All printed in dark brown ink. Includes a series 'Six Landscapes by P. Sandby 1758'.

Noted in Sayer & Bennett 1775, price 10s.6d sewed.

SANDBY, P[aul]. A Collection of Landscapes, drawn by P. Sandby, Esq. R.A. and engraved by Mr Rooker, and Mr Watts, with descriptions.
printed for G. Kearsley. 1777.

oblong folio. *Half-title, title-page, contents leaf, 39, [1]p., 32 engraved plates.*

ESTC T208145

A early suite of plates, important in forming public attitudes towards the appreciation of the landscape and picturesque travel. They pre-date Sandby's engravings in *The Virtuosi's Museum* or *The Copper-Plate Magazine*, the latter work announced on the final page of this publication. In 1773 Sandby had published "A Collection of Landskips, and figures etc, on twenty-nine copper-plates...they merit a place in the cabinets of the curious and are useful studies to those who would draw landskips with taste and effect."

SANDBY, Paul. A New Drawing Book. No 1. From original designs by Paul Sandby R.A. V. Green. 1779.

oblong folio. *1 part stitched. 6 aquatint plates, engraved by N. Green and F. Jukes.*

SANDBY, Paul. A New Book of Ruins.

Printed for D. Voisin & Sold at ye Print Shop in Middle Row, Holborn. c1750.

Stitched set of six oval prints of Italianate landscapes with ruins, the first lettered with the title, numbered consecutively from 1 to 6, forming a drawing book. Etchings. The only complete set of these prints known to Gunn.

[BM: 1990,0728.48.1-6](#)

[SANDBY, Paul]. Puggs Graces Etched from his Original Daubing. A satire on William Hogarth's *Analysis of Beauty*, depicting the artist as half man, half dog, seated at an easel in his studio painting Paraoh's Daughter. Before him are posed 'Pugg's Graces', the models from which he is alleged to have taken his types of female beauty. A plump friend (Townley or perhaps Benjamin Hoadly?) appears to be expounding their beauties, and another appears defeated by the Analysis, a copy of which he is holding. Surrounding him are a number of parodies of the figures of the Analysis, including a mock Raphael made up from a wig-stand and a pair of trousers stuffed with straw. A satyr holds up a mirror depicting Hogarth wearing ass's ears and a fool's cap. Beneath the etching there are eleven lines of engraved verse separated by a small vignette. On the verso is a letterpress satire 'To the Public. I propose to publish by Subscription, an Analysis of the Sun, in which I will show the constituent parts of which it is composed, and how it ought to have been composed...' 230mm x 230mm (plate mark). Publish'd according to Act of Parliament 1753-4.

BM Catalogue of Satires 3242. First printing, the second edition appearing without the Analysis on the verso. The letterpress text is unrecorded in ESTC.

[BM 1868,0808.3966](#)

SANDBY, T. Junr. St George's Row, Oxford Street. B. West, R.S. inv: F. Bartolozzi, R.A. etched. Published May 1791, by T. Sandby, Junr., St George's Row. 9.5" x 6.5".

Heal, also noting a proof before letters in the Franks Collection.

SANDBY, Thomas Paul. The engraved trade card for Mr Sandby Junr. advertising his "terms for teaching drawing" at the family house in St George's Row, Oxford Street. Engraved by Bartolozzi after an original drawing by Benjamin West. 218mm x 166mm. May 1st 1791, by T. Sandby.

Thomas Paul, was the second son of Paul Sandby, and succeeded his father as drawing master at the Royal Military Academy in 1797. This card is for private lessons taught from his father's house in St George's Row (now Hyde Park Place). Few drawing masters could have called upon as fine a combination of artist and engraver as the young Sandby.

Heal XXVII records this card, but notes a variant imprint, the address being shortened and "Junr" added after T. Sandby. died Nov 18 1809 at his house St George's Row, Oxford turnpike. (Farrington X 3586).

SANDBY, Paul. Trade-card of Paul Sandby, artist; an oval plaque above a view of a polygonal house with porches to right, a wooden fence bordering the road to left, with street-lamps and a few figures on horse-back.

Etching and aquatint. In cleared letters within the plaque 'Mr Sandby St Georges Row Oxford Turnpike Hyde Park' and lettered below the image 'Oxford Turnpike Hyde Park'. 102mm x 75mm.

BM: 1904,1130.17-18

SANDBY, Paul. Trade-card of Paul Sandby, artist; an oval plaque above a view of a polygonal house with porches to right, a wooden fence bordering the road to left, with street-lamps and a few figures on horse-back.

Etching and aquatint. Inscription content: In cleared letters within the plaque 'Mr Sandby St Georges Row Oxford Turnpike Hyde Park' and lettered below the image 'Oxford Turnpike Hyde Park'. 91mm x 94mm.

BM: J,11.138

SANDBY, Paul. Trade-card of Paul Sandby, artist; an oval plaque above a view of a polygonal house with porches to right, a wooden fence bordering the road to left, with street-lamps and a few figures on horse-back.

Etching and aquatint. Inscription content: In cleared letters within the plaque 'Mr Sandby St Georges Row Oxford Turnpike Hyde Park' and lettered below the image 'Oxford Turnpike Hyde Park'. 93mm x 69mm.

BM: G,7.43

SANDBY, Paul. Trade-card of Paul Sandby, artist; an oval plaque above a view of a polygonal house with porches to right, the Oxford Turnpike on the left, with street-lamps and a few figures on horse-back.

Etching and aquatint. Inscription content: In cleared letters within the plaque 'Mr Sandby St Georges Row Oxford Turnpike Hyde Park' and lettered below the image 'Oxford Turnpike Hyde Park'. 91mm x 66mm.

BM: 1880,1113.4577

SANDBY, Paul. Visiting-card (?) of Paul Sandby, artist; a shield surmopunted by a crest with a plaque below 'T.P.Sandby', all within an egg and dart frame. Aquatint. This print was found in the bookplate collection and hence remained unknown to Gunn (it is now placed with her cat.335, as the nearest similar print). It is mounted with a manuscript slip reading 'Motto Forward'. 73mm x 55mm.

BM: 1904,1130.19-20

SANDBY

Sandby's neat Collection of Landscapes.

Another Collection of Curious Landscapes.

Collection of Landscapes proper for Youth to draw after.

Out-lines and shaded Landscapes in Rounds, pleasant for Youth to draw after.

Sandby and June's Collection of Landscapes, ditto.

Paul Sandby's Collection of Ruins, ditto.

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

SANDERS, Abraham (Brush Maker), at the Three Brushes & Crown, No 82 Snow Hill, near Holborn Bridge. c1760.

Heal: 24, 20.

SANDERS, J[ohn]. Trade card of J Sanders, painter at Great Ormond Street, London; text in oval with a female figure standing to the left, turned to the right and resting her left arm on the oval, pen in her right hand, a tree to the left and building in the background. Aquatint and etching, printed in brown. 122mm x 80mm.

BM: Banks,3.38

SANDERS, J. Trade card of J Sanders, painter and aquatinter, at 101 Great Russell Street, Bloomsbury, London; text on easel in a studio, with a painting of the Virgin and Child below, a whole-length female statue and a bust of a bearded man to the left; in oval. 1787. Aquatint and etching, printed in brown Lettered below the image with production detail: "J Sanders fecit [...] 1787". 126mm x 96mm.

BM: Banks,3.39

SANDERS, J. Trade card of J Sanders, painter at No.66, Great Queen Street, Lincoln's Inn Fields, London (address on card as Great Ormond Street, striked, with new address added in pen and ink below); a young female angel standing on clouds, seen three-quarter length, turned to the left with her face to the right, wearing classical dress and holding a piece of

fabric above her head with both hands; in roundel. Aquatint with some etching, printed in brown. 102mm x 83mm.

BM: D,2.3215

SANDERS, John. son of John Saunders. Bath.

SANDERSON, William. Graphice. Or, The use of the pen and pencil, in designing, drawing, and painting; with an exact discourse of each of them. As also concerning miniature or limning, in water-colours: the names, natures, and properties of colours: the ordering, preparing washing, and using them, for pictures of life, landskip, and history. As also of crayons, or dry-colours, y pastills or powders; the way of making them, and working with them: with rare receipts and observations, of the best masters of this art. In two parts with some cuts and prints, proper to each section.

printed for Robert Crofts, at the signe of the Crowne in Chancery-Lane, under Serjeant's Inne. 1658.

folio. [16], 87, [1]p., 2 leaves of plates.

ESTC R221645

[Yale Center for British Art](#)

SANDERSON, William. Graphice. The use of the pen and pencil. Or, the most excellent art of painting: in two parts. By William Sanderson, Esq.

printed for Robert Crofts, at the signe of the Crown in Chancery-Lane, under Serjeant's Inne. 1658.

folio. [16], 87, [1]p., 3 leaves of plates.

ESTC R208648

The second part is almost exactly Harl 6000.

SANDYS, Charles. Charles Sandys 1755-c.1772, Sandys & Middleton c.1772-c.1775. At Dirty Lane, Long Acre, London 1755-1760, Long Acre from 1761, 79 Long Acre 1773-1774, 81 St Martin's Lane ('next door to new Slaughter's Coffee House') 1778. Artists' colourmen.

Ref: British artists' suppliers, 1650-1950

SARJENT, Francis John (1780-1812). Trade card of Mr Sarjent, drawing master, at 122, Tottenham Court Road, London; text on rock to the left, with cave framing the image, a boat on the sea in the distance. Etching. Lettered with production detail: "Hewitt Sc 10, Broad Strt

Bloomsbury". 74mm x 114mm.

BM: Heal 56.14

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

SARTORIUS. A Book of six of the most remarkable Running Horses now on the turf, drawn from the life by F. Sartorius.

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

SARTORIUS. Another Book of remarkable Horses, drawn by the same [Sartorius].

A NEW BOOK of Sporting Horses, in various actions.

Horses, from ditto (2)

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

SASS, Henry. (1787-1844)

The most famous of the London art-schools was Sass’s. This was regarded as an elite institution which set out to prepare (male) students for The Royal Academy just as Eton prepared its pupils for entry into Oxbridge. Set up by Henry Sass (1788–1844) in 1813, it moved in 1820 to No. 6, Charlotte Street, Bloomsbury. It was the first school to teach its students in any methodical way, and it occupies an important place in the development of Victorian art. Its list of alumni is certainly impressive. These premises were attended by Millais, Cope, Frith, Corbould and Deverell. Under the management of Stephen Cary (changing its name in 1842 to Cary’s), the school also trained Rossetti, Edward Lear, Simeon and Abraham Solomon, Henry Wallis and Braithwaite Martineau.

Ref: Cooke, Simon. [Art Training in Mid Victorian Britain](#).

SASS. Mr. Sass, drawing master, King-street, Holborn;
5th June 1813 - Suffolk Chronicle.

SASS, Richard. Sketches from Nature: etchings in imitation of chalk-sketches from nature, taken on the Lakes of Cumberland, Westmoreland, and Killarney ; the wild scenery of North Wales and Scotland, and composition of landscape, for the advantage of students and amateurs in landscape. No 1 [all published].

London. Mar 1. 1810.

folio. *Pictorial title and 5 plates, all soft-ground etchings, printed in sepia on india*

paper, mounted.

(1774-1849). Teacher of drawing to Princess Charlotte, and landscape painter to the Prince Regent. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

SAUNDERS, John. John Sanders or Saunders (1750-1825), studied and exhibited at the Royal Academy 1769-1773. He was living in Bath in 1792; taught painting and drawing at 9 Lansdown Place in 1793, where he was a tenant of the Sharples and did damage by nailing pictures to the stucco walls; moved to Beach's studio at 2 Westgate Buildings in 1799; and enjoyed some success there as a portrait painter. He painted Judith Countess of Radnor in 1821, and Fanny D'Arblay mentions him as having painted Princess Charlotte. He appears to have moved in 1802 into his son's premises at 4 Green Park and then 3 Westgate Buildings. Late in 1824 he moved to Clifton, Bristol, to a relation's house at 1a Clifton Place, and died there early in 1825.

His son John Arnold Sanders, born probably before 1789 in London, who had a drawing academy at 4 Green Park, Bath in 1802; offered landscape and perspective at 19 Kingsmead Street in Bath and 1 Clifton Place, Bristol in 1815; and married Fanny Hippisley at Shepton Mallet on 21 October 1815. He taught drawing at the Bristol Hotwell in 1816 and possibly later, but is said to have got involved with a pupil. He emigrated to Canada in 1832-33.

see: Evans, William. [An Academy for Young Gentlemen: John Naish and his School in Bath.](#)

[SAVORY, Charles H.] *The Paper Hanger, Painter, Grainer, and Decorator's Assistant: containing full information as to the best methods practised in paper hanging, panelling, room decoration, distempering, graining, marbling, sign writing, gilding, glass embossing, stencilling, varnishing, staining: also, tables for paper hangers ; with the principles of harmony, contrast and philosophy of colour ; and recipes and information on the various branches of household decorative art.*
Kent & Co., Paternoster Row ; Cirencester : C.H. Savory, St. John Street, 1876.

8vo. 192pp, 4ff adverts., folding frontispiece, folding plate, 78 text illustrations, 6pp decorative alphabets included in the pagination.

[SAVORY, Charles H.] *The Paper Hanger, Grainer, and Decorator's Assistant: containing full information as to the best methods practised in paper hanging, panelling, room decoration, distempering, graining, marbling, sign writing, gilding, glass embossing, stencilling, varnishing, staining: also, tables for paper hangers; with the principles of harmony, contrast and philosophy of colour.* New edition.

Kent and Co. [1879].

8vo. viii, [1], 10-205, [3]pp adverts., 2 double-page plates and numerous text illustrations.

[SAVORY, Charles H.] The Practical Carver and Gilders' guide and picture frame makers' companion: containing information on the various departments of the trade in gilding and re-gilding picture and looking-glass frames, console tables, what-nots, &c., gilding on glass; interior and exterior gilding; silvering plate glass; the restoration of oil paintings, cleaning engravings, &c.

Brodie & Middleton. c1873-1874.

8vo. xvi, 1 leaf, [17]-176pp., illustrations.

[SAVORY, Charles H.] The Practical Carver and Gilders' guide and picture frame makers' companion: containing information on the various departments of the trade in gilding and re-gilding picture and looking-glass frames, console tables, what-nots &c., gilding on glass ; interior and exterior gilding ; silvering plate glass ; the restoration of oil paintings, cleaning old engravings, &c., with chapters on mitreing-up mouldings, mount cutting, mounting engravings, maps, photographs, etc. French polishing, varnishing and staining ; a number of useful receipts and a list of moulding manufacturers, gold beaters, &c. Second edition.

Brodie & Middleton ; Simpkin, Marshall, c1874-1875.

8vo. xvi (i.e. xiv), [15] -176pp., illustrations.

[SAVORY, Charles H.] The Practical Carver and Gilders' Guide and Picture Frame Makers' Companion... the restoration of oil paintings, cleaning old engravings, &c. By a Practical Hand. Third edition.

Kent & Co. Cirencester. c1874-1876.

8vo. xvi, [2], 17-176, [8]pp adverts., frontispiece, decorative title-page, several full-page illustrations.

[SAVORY, Charles H.] The Practical Carver and Gilder's Guide and Picture Frame Maker's Companion Containing Information on the various Departments of the Trade in Gilding and Re-gilding Picture and Looking-glass Frames, Console Tables, What-nots, &c. Interior and Exterior Gilding; Silvering Plate Glass; the Restoration of Oil Paintings, Cleaning Old Engravings, &c.; with Chapters on Mitreing-up Mouldings, Mount Cutting, Mounting Engravings, Maps, Photographs, etc.; French Polishing, Varnishing, and Staining; and a number of Useful Receipts. Fourth edition.

Kent & Co. ; Cirencester : C.H. Savory, c1877.

8vo. xvi, [2], 17-176, [8]pp adverts., frontispiece, decorative title-page, several full-page illustrations.

[SAVORY, Charles H.] *The Practical Carver and Gilder's Guide and Picture Frame Maker's Companion* Containing Information on the various Departments of the Trade in Gilding and Re-gilding Picture and Looking-glass Frames, Console Tables, What-nots, &c. Interior and Exterior Gilding; Silvering Plate Glass; the Restoration of Oil Paintings, Cleaning Old Engravings, &c.; with Chapters on Mitreing-up Mouldings, Mount Cutting, Mounting Engravings, Maps, Photographs, etc.; French Polishing, Varnishing, and Staining; and a number of Useful Receipts. Fifth edition. Kent & Co. ; Cirencester : C.H. Savory, 1877 or later.

8vo. 205, [3]pp., *illustrations*.

Charles Henry Savory (c.1828-1883), 2 St John St, Cirencester. Printer, stationer, bookseller and bookbinder. Carver and gilder, looking glass and picture framemaker.

For a well-illustrated history of this business see Lynn Roberts, Charles Henry Savory: The Practical Carver and Gilder, The Frame Blog, 22 February 2015.

Savory's father, Joseph (1794-1866) was a cabinetmaker in Cirencester, but he himself became a printer and later a supplier of postcards and fine art prints, introducing a framing workshop into his premises to complete the business. Although describing himself as a 'carver & gilder' he was more a purveyor of ready-made lengths of moulding which he could make up and gild; skills which were probably learnt informally from his father.

While Savory did produce frames, his claim to fame lies in his handbook, *The Practical Carver and Gilders Guide*. It seems to have been issued in a series of editions as follows: 1st ed., 1873 or later (probably 1874), 140 pp + [xii] pp adverts; 2nd ed., 1874 or later (perhaps 1875), 176 pp; 3rd ed., 1874 or later (perhaps 1876), 176 pp + [viii] pp adverts; 4th ed., c.1877, 201 pp + [i] p. adverts; 5th ed., c.1877 or later, 205 pp + [iii] pp adverts. Authorship of the 5th edition is given to Charles H. Savory: earlier editions are described as 'By a Practical Hand'. Many copies survive in libraries and the secondhand market; the number of editions indicate its popularity. It seems to have catered for small provincial and high street businesses rather than amateurs. The contents pages demonstrate its scope: 'Mouldings; Picture and Looking-glass Frames; Plate Glass; Silvering Plate Glass; Composition Ornaments; Gilder's Tools; Preparations Used in Gilding; Gilding; Interior and Exterior Gilding; Cleaning and Restoration of Oil Paintings; Picture Frames and Their Manufacture [5 pages]; Mitreing Picture Frames; Mounting Pictures; Fitting-up and Hanging Pictures; Mount Cutting; French Polishing, Varnishing and Staining; Receipts and General Information'.

In the 1881 census Savory is described as a printer and bookseller, and his eldest son, Ernest Wyman Savory, is employed by him as assistant bookseller. A receipt of 1879, however, indicates that 'Carving and Gilding [are] executed on the premises', and is signed by Ernest. Charles died in 1883, aged 55, leaving an estate of £2,705.13s.

As a framemaker, he or his son Ernest used a label reading: 'Patronised by H.R.H. the

PRINCE OF WALES/ SAVORY,/ CARVER & GILDER,/ Looking Glass and Picture Frame Maker,/ ST. JOHN STREET, CIRENCESTER./ Re-Gilding in all its Branches./ ENGRAVINGS CAREFULLY CLEANED AND MOUNTED.’ (information from Edgar Harden, July 2013). A similar label with E.W Savory's name is found on a pair of Rococo revival girandoles, sold by Bonham's in 2010 (sale 17879, lot 68).

As a publisher his family's fine art publishing business continued in Cirencester, moving to large premises in Bristol in 1895. Elements of this entry and of the longer article (link above) are based on information kindly provided by Richard Savory.

Ref: British Picture Framemakers, 1600-1950

SAWARD, Blanche C.. *Decorative Painting: a practical handbook on painting and etching various objects and materials for the decoration of our homes.* Upcott Gill. 1883.

8vo. xx, 214pp., *numerous decorative text engravings.*

SAWARD, Blanche C.. *Decorative Painting: a practical handbook on painting and etching various objects and materials for the decoration of our homes.* Upcott Gill. 1884.

8vo. [10], [i]-x, 3- 214pp., *numerous decorative text engravings.*

SAWARD, Blanche C. *Decorative Painting. A practical handbook of painting & etching upon various objects & materials for the decoration of our homes.* Upcott Gill. c1890.

8vo. xx, 216, [20]pp *adverts.*, *numerous decorative text engravings.*

SAWARD, Blanche C.. *Decorative Painting: a practical handbook on painting and etching various objects and materials for the decoration of our homes.* Upcott Gill. 1897.

8vo. xx, 216, [20]pp *adverts.*, *numerous decorative text engravings.*

SAWYER, Richard. *Facsimile Engraver, Frith Street, Soho Square. Trade Card. Engraved view from Hollar.* 130mm x 190mm. c1810.

SAYER, Robert. *The Compleat Drawing-Book: containing many and curious specimens, under the following heads; 1. Select parts of the human body. 2. Heads, with the various passions of the soul. 3. Academy and groups of figures. 4. Beasts and birds of various kinds. 5. Landscapes, views, and ruins. With out-lines to each plate. Made easier to the comprehension of beginners than any book of this kind hitherto made publick. The whole neatly engrav'd on one hundred copper-plates, from le Clerc, Le Brun, Berghem, Barlow, and others the best masters. To which are annex'd, proper instructions to youth for their entertainment and improvement in this art.* printed for and sold by Robert Sayer, Map and Print-Seller, at the Golden Buck, opposite Fetter-Lane, Fleet-Street. 1755.

8vo. *Title in red and black, pp3-7., 100 engraved plates (1 folding).* Plate 68 bears the inscription: 'A new drawing book of figures designed & engraved by J. S. Müller - Price 6d'.

ESTC T148934 / [Yale Center for British Art](#)

SAYER, Robert. *The Compleat Drawing-Book: containing many and curious specimens... with out-lines to each plate. Made easier to the comprehension of beginners... The second edition, with the addition of twenty new landskips, views and ruins.* Printed for, and sold by Robert Sayer. 1757.

8vo. 7, [1]p., 112 plates (1 folding).

ESTC T165516

SAYER, Robert. *The Compleat Drawing-Book: containing Many and Curious Specimens...the whole neatly engraved on one hundred and sixteen copper plates, from Le Clerc, Le Brun, Rembrandt, Berghem, Barton, Chatelin, Swain and others the best masters to which are annexed instructions to youth for their improvement and entertainment in this art. The third edition with many alterations and additions.* Printed for, and sold by Robert Sayer. 1762.

4to. 7, [1]p., 116 engraved and etched plates.

ESTC T229733

SAYER, Robert. *The Compleat Drawing Master; containing a curious collection of examples...consisting of parts of the Human Body...La Brun's Passions of the Soul... landscapes etc...curiously engraved from designs of the greatest masters.* Printed for R. Sayer. 1766.

4to. [1], 8pp, with 104 engravings on 84 plates.

ESTC N34416 / [Yale Center for British Art](#) noting 105 engravings on 85 leaves,

ESTC may not have counted the engraved title-page?

SAYER, Robert. *The Complete Drawing-Book*; containing many curious specimens, under the following heads : 1. Select parts of the human body... 4. Landscapes, ... The whole neatly engraved on one hundred octavo copper-plates, from Le Clerc, ... Callot and others ... To which are annexed, proper instructions to youth. The fifth edition. With many alterations and additions.

printed for Robert Sayer, Map, Chart, and Printseller, No 53, Fleet-Street, 1786 [i.e.1794].

8vo. 8pp., 100 plates.

Plate 1 is an engraved titlepage : 'Principles of design, by Le Clerc. Published 12th May 1794 by Laurie & Whittle', London. Probably a re-issue. - The Le Clerc drawings are taken from his 'Divers desseins de figures', published in Paris in 1679. - With a half-title. - Plates 2-55 are printed 2 to a leaf.

ESTC T121866

see also: *Bowles's Compleat Drawing-Book*, 1773 onwards

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

printed for Henry Parker, opposite Birch-Lane, Cornhill. 1763.

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

ESTC N47572. Title-page reported in red and black, and also black.

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

printed for Henry Parker, opposite Birch-Lane, Cornhill. 1766.

4to. [2], 21, [1]p., plates. *Titlepage in red and black. - A number of the plates are dated 1763 and bear an imprint.*

ESTC T112700

The Compleat Drawing-Master: containing many curious specimens; as the several parts of the human body, Whole Figures, Landskips, Cattle, buildings, &c. Neatly engraved on copper-plates, after the Designs of the greatest Masters; Wherein the principles of drawing are laid down after a natural and easy manner: to which is prefix'd some general instructions, to form the Judgment of Young Beginners; by which that useful Art may be attained in a short Time without a Master.
printed for Henry Parker, 1770.

4to. [2], 21, [1]p., 5 engravings on 80 plates.

ESTC T165514

First published 1763, and again in 1766, the earlier editions note 85 plates, which here appear to have been incorporated onto 80 pages, perhaps a printer's economy.

Sayer & Bennett 1775, note the following:

THE COMPLETE DRAWING MASTER, containing a curious collection of examples, consisting of several parts of the human body, academy figures, Le Brun's passions of the soul, as they are expressed in the human countenance; likewise landscapes, cattle, buildings, etc. curiously engraved from designs of the greatest masters, wherein the principles of drawing are laid down after a natural and easy manner; to which is prefixed some general instructions to form the judgement of young beginners, by which that useful art may be attained in a short time without the assistance of a master. 4to. price 6s sewed, bound 8s.

SAYER, Robert. The First Principles of Drawing Landskip in Five Lessons, embellished with Penmanship. A writing sheet, with decorative border engraved from the designs of Champion, Pillement and Chatelaine. Central area filled with examples of penmanship with coloured ruled borders.
385mm x 500mm. Robert Sayer. c1766.

Lettered with title, reference, and: 'Engraved from the Designs of Messrs., Champion, Pillement, & Chatelaine. / Printed for & Sold by Robert Sayer, Map and Print-Seller, near Serjeant's Inn, Fleetstreet; with choice Variety of other elegant Patterns.'

BM: 1903,0408.39

SAYER, Robert. *The Artists Vade Mecum; being the whole art of drawing taught in a new work elegantly engraved on one hundred folio copper plates; Containing great variety of examples in every branch of that noble art: as parts of the face, heads, hands, feet, academy, antiques; and groupes of figures, beasts, birds, insects, flowers, fruit, shells, ornaments, buildings, landscapes, &c. &c. &c. collected from the works of the greatest masters. To which is prefixed, an essay on drawing: with introductory rules for the use of learners: in which the first principles of that useful and noble art are explained in such manner that it may be attained in a short time without a master.* Printed and published according to act of Parliament: and sold by R. Sayer, at the Golden-Buck, in Fleet-Street. 1762.

4to. 8pp., 109 plates on 100 sheets.

ESTC N31089.

[Yale Center for British Art](#)

SAYER, Robert. *The Artist's Vade Mecum; being the whole Art of Drawing, taught in a new work, elegantly engraved on one hundred folio copper plates; containing great variety of examples in every branch of that noble art; as parts of the face, heads, hands, feet, academy, antiques, and groups of figures, beasts, birds, insects, flowers, fruit, shells, ornaments, buildings, landscapes, &c &c &c. Collected from the works of the greatest masters. To which is prefixed, an Essay on Drawing: with introductory rules for the use of learners: in which the first principles of that useful and noble art are explained in such manner that it may be attained in a short time without a master. The second edition with additions.* printed and published according to act of Parliament: and sold by Robert Sayer, at the Golden Buck, in Fleet-Street. 1766.

4to. 8pp., 102 plates (numbered 1-100, and with 2 plates each with two separate illustrations), on 98 sheets.

ESTC N43007. Price 7s. 6d sewed, Bound 10s.6d.

3 plates by Hogarth.

58-61. J. Roberts. *A New Drawing Book of Beasts, Foreign & Domestick* (with additional numbering 225-228)

62-65 (on 2 sheets), *Outline and shaded horses* by P. Tillemans, engraved by Ravenet, 1753. Tillemans taught Lord Byron at Newstead Abbey. [Perhaps from *Brood Mares, Colts, &c* by Tillemans].

68. *Cockerels and Turkeys*. H. Stevens. (numbered 164)

69-72. *Birds*. (numbered 177,180,139,138)

73-74. No. 51. *A New Drawing Book of Butterflies, Insects, &c.* (numbered 196, 186)

75-78. Pillement. *Flowers* (lettered k, g, d, b,)

79. *Insects* (numbered 25)

80. No 47. *A New Drawing Book of Flowers, Fruit &c.*

- 81-82. Shells (numbered 75, 74).
- 83. Large rococco frame. A. Walker, sculp 1752.
- 84-85 Ships (numbered 208, 206). [perhaps by Swaine].
- 86-87. Four oval views by P. Sandby. (numbered 2-4, 6). [perhaps from Paul Sandby's Out-lines and shaded Landscapes in Rounds, pleasant for Youth to draw after].
- 88-89 Nine conversation groups
- 90-91. No. 24. A New Drawing Book of Landscapes. Pillement. (numbered 199-200)
- 92. Small landscape details.
- 93-94. Full-page study of trees.
- 95-100 Full page landscapes. H. Roberts sculp. No 23. [from Robert's Views and Landscapes].

Despite its authoritative title this is not so much a detailed drawing manual as a rare and fascinating cross section of the stock of the printseller and publisher Robert Sayer in 1766. The opening sections of measured drawings, outline and shaded portraits and anatomical details include engravings after Chardin (*La Maitresse d'école*, and *Le portrait du fils de N. Godefroy*, of 1736-37), as well as illustrations from other well known sources (*Le Brun*, Hogarth). However, it is the second half of the book which reveals traces of ephemeral drawing books and suites of plates, which are now largely unrecorded outside of Sayer's own Catalogues of Prints. A substantial catalogue was in fact issued in this same year, and it records the Hogarth plates that are included in the *Vade Mecum* at prices that undercut those being charged by Mrs Hogarth. As well as serving a useful purpose for the publisher in reissuing spare sheets from these works, it also provided an elaborate advertisement for his business; the brief preliminary text often mentioning that more substantial works were on sale at his shop.

Many of the plates bear additional numberings or letters from their earlier life, and the named sources include, *A New Drawing Book of Beasts, Foreign & Domestick*; *A New Drawing Book of Butterflies, Insects, &c.*; *A New Drawing Book of Flowers, Fruit &c.*; *A New Drawing Book of Landscapes*. Other unidentified works from which plates have been used appear to be Paul Sandby's *Out-lines and shaded Landscapes in Rounds, pleasant for Youth to draw after*; *Brood Mares, Colts, &c* by Tillemans, as well as one of the series of full-page landscapes by H. Roberts. Pillement appears frequently, the publisher probably adapting plates from *The Ladies Amusement* of c1762, which may partly explain this works legendary rarity (only one complete copy known, the Schaefer copy which sold for \$40,000 in 1995). In 1775 he was also advertising a smaller, quarto edition of *The Ladies Amusement*, now untraced, which may be the direct source for the plates in the *Vade Mecum*.

[Yale Center for British Art](#)

SAYER, Robert. *The Artists Vade Mecum; being the whole art of drawing, taught in a new work, elegantly engraved on one hundred folio copper-plates; Containing Great Variety of Examples in every Branch of that noble Art; AS Parts of the Face, Heads, Hands, Feet, Academy, Antiques, And Groups of Figures, Beasts, Birds, Insects, Flowers, Fruit, Shells, Ornaments, Buildings, Landscapes, &c. &c. &c. Collected from the Works of the greatest Masters. To which is prefixed, an essay on drawing: With Introductory Rules for the Use of*

Learners: In Which The First Principles of that useful and noble Art are explained in such Manner that it may be attained in a short Time without a Master. Third edition with considerable additions.

printed and published according to Act of Parliament: and sold by R. Sayer, and J. Bennett, Map and Print Sellers, at No. 53, Fleet-Street. 1776.

4to 8pp., plates (some dated 1777).

ESTC T10582

Griffith notes New Drawing Books, printed for R. Sayer and J. Bennett in this edition, noting copies at V&A and BL. Price from imprint: Price 7s. 6d. sewed, bound 10s. 6d.

SAYER, Robert. The Artist's Vade Mecum; being the whole Art of Drawing, a new work, elegantly engraved on eighty quarto copper plates; containing great variety of examples in every branch of that noble art; as parts of the face, heads, hands, feet, academy, antiques, and groups of figures, beasts, birds, insects, flowers, fruit, shells, landscapes, &c &c &c. Collected from the works of the greatest masters. To which is prefixed, an Essay on Drawing: with introductory rules for the use of learners: wherein the first principles of that useful and noble art are explained in such manner that it may be attained in a short time without a master. The fourth edition, with considerable improvements. printed and published according to Act of Parliament: by Robert Sayer, Map, Chart, and Print-Seller, No. 53, Fleet-Street. 1786.

4to. 8pp., 80 engraved plates.

[Yale Center for British Art](#): British Art Center copy is bound with: The draughtsmen's assistant / Carington Bowles. London : Robert Sayer, 1786. Plates by John Peltro, H. Stevens, John June, and Paul Sandby; after Paul Sandby and C. Fenn. Some plates have imprint: Published by Robert Sayer, No. 53, Fleet Street. Some others have imprint: Pub. by Sayer & Bennett.

SAYER, Robert. The Artist's Vade Mecum: being the whole art of drawing, a new work, elegantly engraved on eighty quarto copper-plates; containing great variety of examples in every branch of that noble art; as parts of the face, heads, hands, feet, academy, antiques, and groups of figures, beasts, birds, insects, flowers, fruit, shells, landscapes, &c. &c. &c. Collected from the works of the greatest masters, to which is prefixed, An essay on drawing, with introductory rules for the use of learners: wherein the first principles of that useful and noble art are explained in such manner that it may be attained in a short time without a master. The fifth edition, with considerable improvements. printed and published according to act of Parliament, by Robert Laurie and James Whittle, map, chart and print-sellers, No. 53, Fleet street, (successors to the late Mr. Robert Sayer.) 1797.

4to. 8pp., 80 engraved plates.

ESTC N482998. Price 7s. 6d. sewed.

Also: c1810 edition, 8pp., 40 engraved plates. James Whittle and Richard Holmes Laurie. Wrighton (ex Spelman, ex Schmid collection).

SAYER, Robert. Chinese Landskips.
Printed for Robert Sayer, at the Golden Buck, opposite Fetter-Lane. Fleet Street & H. Overton, without Newgate, [ca. 1752?].

230mm x 290mm. 12 leaves of plates, by J. Couse; after Augustin Heckel. Caption title, with engraved illustrations of palaces, pagodas, river scenes, a triumphal arch, and shops, along with city views of Peking and Canton.

Robert Sayer published, circa 1752, several illustrated works concerning Chinese architecture, but these plates do not appear to belong to any of those known works. British Art Center copy contains 9 plates. Other known copies located in auction catalogues appear to contain 12 plates.

SAYER, Robert. [Twelve Engravings of Birds.]
Printed for Robt. Sayer, map & printseller near Serjeants Inn, Fleet Street, [between 1767 and 1794].

200mm x 260mm. 12 leaves of plates. Plates numbered 1-12 in upper right corner. Plate 1 also with imprint and is numbered 26. Plate 12, at lower right, bears the word "Square," which may be a catchword.

[Yale Center for British Art](#)

SAYER, Robert. [Selections from a new book of landskips].
[R. Sayer & J. Bennett], [1776]

230mm. [16] leaves, [9] leaves of plates.

A made-up copy of six engraved plates comprising 3 views in outline by Fougeron; after O'Neil. One of the plates has the caption title "A new book of landskips" and imprint "Printed for R. Sayer & J. Bennett as the act directs 20 July 1776". Bound with: 5 additional plates from a drawing book and 3 leaves of amateur pencil drawings.

Some illustrations mounted on leaves. [Yale Center for British Art](#)

SAYER, Robert. A New Drawing Book of Aesop's Fables.
printed for Robert Sayer and John Bennett. 1776.

132mm x 92mm. Six etchings, sewn together.

Provenance: Winn Family of Nostell Priory, by descent, Christie's May 1990, C.
Lennox-Boyd, British Museum.

SAYER, Robert. Twelve Views in Middlesex and Essex, Drawn from Nature. A View near Epping in Essex. [&] A View near Colchester in Essex. [&] A Cottage near Harrow, Middlesex. [&] A View near Brentwood, Essex. [&] A View near Uxbridge, Middlesex. [&] A View near Staines Middlesex. [&] A View near Barnett, Middlesex. [&] A View near Malden, Essex. [&] A Snow Piece. [&] A Cottage near Finchley, Middlesex. [&] The Ass Race. [&] Hop Pickers.

Printed for R. Sayer & J. Bennett, No 53 in Fleet Street, as the Act directs 10 Oct.r 1779.

180mm x 280mm. Set of twelve numbered engravings.

ref: Grosvenor Prints.

SAYER, Robert. Small Bouquets of Flowers.
Printed for Robt Sayer No 53 Fleet Street. c1787.

c155mm x 200mm. Etchings and engraving coloured by hand, some dated 1787, J. June sc. Small bouquets tied with flowering ribbons, often with a butterfly, generally three or four flowers together. Dunthorne, 274.

SAYER, Robert. Introduction to Drawing Ships.
Published 1st Feby. 1788, by Robt. Sayer 53 Fleet Street, London, [1788].

24 x 31 cm. 8 leaves, all illustrations. Title from caption or running title at head of leaf no. 1./ Imprint at foot of leaf no. 1: "Published 1st Feby. 1788, by Robt. Sayer 53 Fleet Street, London."

Royal Museums Greenwich

[Yale Center for British Art](#)

SAYER, Robert. Various Sketches of Shipping, designed as an assistant for youth towards studying marine drawing.
Robert Sayer. 1792.

25 x 32cm. 8 leaves, all illustrations.

SAYER, Robert. Introduction to Drawing Ships. Books I and II.
Laurie & Whittle, 53 Fleet Street, 1794.

25 x 32cm. *16 unnumbered leaves of plates.* Caption title. Book 2 with separate title page and title: Various sketches of shipping, designed as an assistant for youth towards studying Marine drawing.

SAYER, Robert. Introduction to Drawing Ships.
Publish'd ... by A. Suntach, 1796.

22 x 29cm. *8 leaves, all illustrations.* Caption title./ Statement "by A. Suntach" appears after the publication date./ "Aug. 30th 1796 ..."

SAYER, Robert. The Florist: containing sixty plates of the most beautiful flowers, regularly disposed in their succession of blowing. To which is added an accurate description of their colours, with instructions for drawing and painting them according to nature. Being a new work, intended for the use and amusement of gentlemen and ladies delighting in that art. printed for Robt. Sayer in Fleet Street, T. Bowles in St. Pauls Church Yd. & John Bowles & Son, in Cornhil. n.d. c1764-1766.

4to. [2], *16pp., engraved title-page (partially coloured), 60 hand-coloured plates.*

ESTC T470741. "The text and plates in 'The Florist' were later copied and published under the title of 'Bowles's Florist'" - Henrey, III, p. 42.

Dominic Winter 2019 sold the Orskey copy (uncoloured), and noting 'by Parkinson' added in manuscript to foot of title-page.

SAYER, Robert. The Florist. Containing Sixty plates of the most beautiful Flowers, regularly disposed in their succession of Blowing. To which is added an accurate description of their colours, with instructions for drawing and painting them according to nature. Being a new work, intended for the use and amusement of gentlemen and ladies delighting in that art. Robt. Sayer, T. Bowles & John Bowles and Son. c1769.

4to. *16pp., decorative hand-coloured engraved title-page with elaborate floral border., 60 engraved plates of flowers.*

First published in 1766 this is the second issue of c1769, in its 6s. uncoloured form, although the most attractive title-page has been partially hand-coloured by a contemporary hand.

Henrey notes an incomplete copy of 1766 in the Hancock Museum, Newcastle, and a

single location (Kings College Cambridge) for the 1769 edition. We have also traced a copy of an unspecified printing at the [Yale Center for British Art](#) (who date it c1760). Subsequent editions were entitled Bowles's Florist, and ESTC records a single copy of the 1774 edition (Hunt Institute), and 3 copies of the 1777 edition (Cleveland, Pennsylvania Horticultural Soc, Wisconsin). Dunthorne, 272 (coloured)

SAYER, ROBERT. The Florist: containing sixty plates of the most beautiful flowers, regularly disposed in their succession of blowing. To which is added an accurate description of their colours, with instructions for drawing and painting them according to nature. Being a new work, intended for the use and amusement of gentlemen and ladies delighting in that art. R. Sayer & J. Bennett, C. Bowles, R. Wilkinson.

8vo text, 4to plates. *16pp., engraved title-page., 60 hand-coloured plates.*

Bridson C326

SAYER, Robert. Bowles's Florist: containing sixty plates of beautiful flowers, regularly disposed in their succession of blowing. To which is added an accurate description of their colours, with instructions for drawing and painting them according to nature. Being a new work, intended for the use and amusement of gentlemen and ladies delighting in that art. printed for the author, Carrington Bowles. June 2nd 1774.

8vo. *20pp., 60 hand-coloured plates.*

ESTC N43406.

Noted in Sayer & Bennett 1774, as The Florist. Price 6s. sewed, and beautifully coloured 11.10s. Plates re-engraved for this edition, and offered for sale plain or coloured.

Advertised at back of Art of Painting in Water Colour, 1783, at 6s, or coloured 11.1s.

First published c1760 by Robert Sayer and conventionally attributed to him, and then reprinted several times by Bowles, first in 1774, with altered plates. "The Bowles plates for the most part, have larger compositions than those of Sayer, and fill the plate more completely; all are well engraved and carefully coloured". (Dunthorne). The book was initially sold for six shillings plain and one guinea coloured. The Advertisements on the last page list several works not in Nissen. Nissen 1735, Dunthorne 46, Hunt 636, Henry 481 (listing this edition only from an advert).

Exeter Catalogue for 1787. Consisting of ... books in English and foreign languages ... which will be sold ... by S. Woolmer, Bookseller, in Exeter. Item 1908 (coloured 11 1s); 1909 (plain 6s).

SAYER, Robert. Bowles's Florist: containing sixty plates of beautiful flowers, regularly

disposed in their succession of blowing. To which is added an accurate description of their colours, with instructions for drawing and painting them according to nature. Being a new work, intended for the use and amusement of gentlemen and ladies delighting in that art. printed for and sold by the proprietor, Carrington Bowles. June 25th 1777.

8vo. 20pp., 60 hand-coloured plates.

Republication of the 1774 edition, with plates dated June 2nd 1774.

ESTC N32923,

Dunthorne, 46 "... plates and text copied from Sayer's *The Florist*, No. 271; the same subjects, with three exceptions, have been engraved on slightly larger plates, the compositions, however, are not identical; three of the Sayer plates, Parrot Tulip, Pomegranate and Double Almond Blossom are not found in Bowles, who has included instead plates of Lily of the Valley, Jessamine and Balsum. Bowles does not keep the seem order as Sayer, and the Sayer plate of "Gladiolus" in Bowles is erroneously names "Foxglove." The text is the same in the Instructions for Colouring, though Bowles has added the month and plate number in the text. The "Double Nasturtium" in Sayer is called "Double Cresses" in Bowles, who also uses the word "Futillarai" in olace of "Fritillary." The Bowles plates for the most part, have larger compositions than those of Sayer, and fill the plate more completely; all are well engraved and carefully coloured."

SAYER, Robert. Bowles's Florist...with Instruction for Drawing and Painting. J. Adlard for Bowles and Carver. c1795.

4to. 15, [1]p., 60 hand-coloured engraved plates.

SAYER & BENNETT. An incomplete set of four plates from a drawing book, showing different buildings, within circles. . R. Sayer & J. Bennett, No 53 Fleet Street, 1 July, 1779. 85 x 102mm.

BM:Y,6.282.

SCHETKY, John Christian. Drawing master, 1778-1874.

He held classes, with his mother, for young ladies at Oxford University, Marlow Military College, Portsmouth Naval Academy and the Military Academy at Addiscombe.

see: [the friendship album](#) assembled by Augusta Raymond-Barker (1827-1900) of Fairford Park, Gloucestershire, who may have been taught by Schetky.

SCHIENERT. An Essay on Military Drawing. From the German. [Translated by G.H.

Gordon and J.H.B. Smith.]
for T. Egerton. 1812.

8vo. xi, [1], 55, [1]p., 6 plates (5 folding). Dedication signed George Ham Gordon and J.H. Bedford Smith.

SCHIMMELPENNINCK, Mary Anne. Theory on the Classification of Beauty and Deformity, and their correspondence with physiognomic expression, exemplified in various works of art, and natural objects.
J. & A. Arch. 1815.

4to. xviii, 441pp, two folding tables (the title calls for four and two of these are in the text) and 38 plates with hand colouring.

SCHIMMELPENNINCK, Mary Anne. The Principles of Beauty as manifested in nature, art, and human character, with a classification of deformities. An essay on the temperaments with illustrations, and thoughts on grecian and gothic architecture. Edited by her relation Christiana C. Hankin.
Longman, Brown. 1859.

8vo. xviii, 398, [2], 24pp adverts., half-title., 6 coloured plates illustrating the temperaments.

SCHNAUSS, Julius. Collotype and photo-lithography practically elaborated. Translated ... by E.C. Middleton. Together with an appendix on steam presses, by the translator.
Iiffe and Son, 1889.

8vo. 170, [14]pp adverts., collotype frontispiece, 9 text illustrations.

SCHNEBBELIE, Jacob Christophe. drawing master at Westminster School. 1760-1792.

SCHOFIELD, Charles. Charles Schofield, 123 Aldersgate St, London by 1779-1808 or later.
Oil and colourman, house painter and gilder.

Ref: British artists' suppliers, 1650-1950

THE SCHOOL OF ARTS; or, Fountain of Knowledge; containing, a Collection of Valuable and Choice Recipes, Peculiar to the Fair Sex, viz I. Washes for beautifying and improving the complexion. II. Chemical Amusements. III. The Art of Forcing Fruit Trees to Bear Larger and Finer Fruit. IV. How to diet our bodies to ensure health and longevity.
Printed and Sold by J. Bailey. no date. c, 1800.

12mo. [3] 4-72pp.

Some of the material in this volume first appeared as *The British Legacy; or, Fountain of Knowledge* in 1754, with material from *The Complete English Cook; or, Prudent Housewife* by Lydia Fisher in later editions.

THE SCHOOL OF ARTS; or, Fountain of Knowledge: containing several hundred truly valuable and useful receipts, selected from the works and communications of the most eminent British artists. Particularly adapted for the use, emolument, and pleasure of the public in general and the encouragement of arts, manufactures, and science.
Dean and Munday. 1810.

12mo. viii, 66pp. Listed by BM as destroyed.

THE SCHOOL OF ARTS; or, Fountain of Knowledge. Containing several hundred truly valuable and useful receipts, selected from the works and communications of the most eminent British artists.
York. J. Kendrew. c1815.

8vo. 64pp.

THE SCHOOL OF ARTS; or, Fountain of Knowledge: containing several hundred truly valuable and useful receipts selected from the works and communications of the most eminent British artists : particularly adapted for the use, emolument, and pleasure of the public in general and the encouragement of arts, manufactures, and science.
Printed for W. Darton, Jun., 1819.

12mo. [3], viii-xii, [1], 14-64pp., [1] folded leaf of plates

THE SCHOOL OF ARTS; or, Fountain of Knowledge. Containing several hundred truly valuable and useful receipts, selected from the works and communications of the most eminent British artists.
Printed by W. Darton, Jun., 1817-1823?

12mo. [2], [vii]-xii, [13]-64pp., [1] folded leaf of plates.

A compilation of recipes for solutions grouped under the headings of "Miscellaneous" (including, amongst many others, "To soften ivory", "To make sky-rockets" and "A black varnish for gentlemen's old straw or chip hats"); "Dyeing"; "Useful Receipts" (e.g. "To bronze plaster figures", "To make the phosphoric match bottle" and "Thunder powder").

THE SCHOOL OF ARTS; or, Fountain of Knowledge. Containing several hundred truly valuable and useful receipts selected from the works and communications of the most eminent British artists.

printed and sold by Dean and Munday, 1820.

12mo. [3], *xiii-64pp*. Listed by BM as destroyed.

THE SCHOOL OF ARTS; or, Fountain of Knowledge: containing several hundred truly valuable and useful receipts, selected from the works and communications of the most eminent British artists. Particularly adapted for the use, emolument, and pleasure of the public in general and the encouragement of arts, manufactures, and science.

Dean and Munday, 1830.

12mo. *66pp*.

THE SCHOOL OF ARTS; or, Fountain of Knowledge: containing several hundred truly valuable and useful receipts selected from the works and communications of the most eminent British artists.

Norwich : Printed for Jarrold and Sons, 1841.

12mo. [3], *viii-64pp*.

See also:

The Domestic School of Arts; or Fountain of Useful Knowledge, etc.
printed by J. Briscoe, 1810.

12mo. *71, [1]p*.

THE SCHOOL OF ARTS IMPROV'D: or companion for the ingenious. Containing I. Drawing; Painting in Oil and Water Colours; Gilding, Etching, Engraving, Painting upon Glass, and Bronzing. II. The Arts of Painting or Staining Glass and Marble. Of Staining Wood, Ivory, Bones, Horn, Paper, Parchment, &c. III. Dying Linen, Woolen, Silk, Leather, &c. IV. Of Casts and Impressions from Figures, Busts, Medals, Leaves, &c. V. The whole Art of Pyrotechny or Fire-Works. VI. The Art of making Porcelain after the Chinese Manner. With a great Variety of other curious Particulars, equally instructive and amusing. Compiled from various authors.

Gainsborough: Printed by John Mozley. 1776.

8vo. [2], *156pp*.

ESTC N21607

THE SCHOOL OF FINE ARTS; containing ample directions for every mode of painting, in oil and water colours; for engraving and copper plate printing; and for modelling and casting,

with miscellaneous receipts.
Printed by and for William Cole. c1820.

12mo. 90pp.

THE SCHOOL OF USEFUL ARTS: containing upwards of 300 receipts... and miscellanies.
Printed by and for William Cole. c1820.

12mo. 89pp.

THE SCHOOL OF WISDOM, or, new preceptor: Compiled from various authors.
Gainsborough: printed by John Mozley; and sold by J. F. and C. Rivington, 1776.

12mo. *xii*, 324pp.

ESTC T128783

THE SCHOOL OF WISDOM, or, new preceptor: a general system of the works of art and nature, calculated for advancing the instruction of youth, Containing I. Definition of the Soul, and Description of the Human Body. II. Astronomy, Oratory, Morality, and the Principals of Politeness. III. General Review of the Works of the Creation, viz. Birds, Beasts, Fishes and Insects. IV. On the Terraqueous Globe, Vegetable Creation & Elements. V. Comparative View, and Reflections on Nations, Manners and Men. VI. On Drawing, Designing, Painting, Limning and Gilding. Vii. On Etching, Engraving, Bronzing, Staining different Substances, &c. Viii. On Dying, with general Rules for the different Colours. IX. On Fire-Works, with Directions for making the different Sorts. X. Of the Art of making Porcelain, after the Chinese Manner, Secrets in Metals, &c. Compiled from various authors.
printed for W. Lane, No. 33, Leadenhall-Street, 1777.

12mo. [2], *xii*, 324pp., *half-title*.

ESTC T129418.

THE SCHOOL OF WISDOM, or, new preceptor: a general system of the works of art and nature, calculated for advancing the instruction of youth.
printed for W. Lane. 1779.

12mo. [2], *xii*, 324pp., *half-title*.

ESTC N23004

THE SCHOOL OF WISDOM, and arts; being a complete repository of what is most curious in art and nature. Containing, I. A survey of man, with sublime Reflections on his most noble Part, the Soul. II. A particular Description of the Structure of the Human Body; and the wonderful Properties of the Eye described. III. Astronomy, Oratory, Politeness, and Morality. IV. A Review of the Creation, viz. Birds, Beasts, Fishes, and Insect; their Industry, Sagacity, &c. V. Of the Globe: Gravity, Air, Light, Sound, Water, Clouds, Pain, Hail and Snow, with their Properties and Use. VI. Nations compared with each other. Vii. Drawing, Painting in Water and Oil Colours; Gilding, Etching, Engraving, Painting upon Glass, and Bronzing. Viii. Dying Silk, Linnen, Woolen and Leather. IX. Impressions from Figures, Busts, Casts, Medals, Leaves, &c. X. The Arts of Painting Marble and Glass; of Staining Wood, Bones, Horn, Ivory, Paper, Parchment, &c. XI. The whole art of Pyrotechny or Fire-Works. XII. The art of making porcelain after the Chinese manner, with many curious particulars, equally amusing and instructive to the Ingenious. Compiled from different authors. Berwick : printed for William Phorson, 1783.

12mo. iv, 5-339, [1] blank, viii contents.

ESTC T117451

SCHUMANN. A Book with four small Views near Knaresbrough, 5 in by 3 ½. Plain 2s. 6d, coloured 5s.”

Advertised in 1821 on the wrapper of Pyne’s *Etchings of Rustic Figures*, ‘Drawing-Books published by R. Ackermann.

SCOTIN, Gerrard. Covent Garden drawing master. 1754.

SCOTT, Alexander. Alexander Scott, 78 Princes St (‘opposite the Royal Institution’), Edinburgh 1877-1912. Artists' colourman, printseller and picture framemaker.

Ref: British artists' suppliers, 1650-1950

SCOTT, J. J. SCOTT, DRAWING MASTER, RESPECTFULLY announce to his Friends, that his ensuing Quarter commences at Rotherham, on Tuesday, July 19th, and at Sheffield, on Thursday, July 21st, 1825. Specimens may be seen, and Cards of Terms may be had at Mr. Eadon's.

9th July 1825 - Sheffield Independent.

7th April 1827 - married Miss Sarah Margaret Sellers. Sheffield Independent.

SCOTT, William Bell. The Ornamentist, or artisan's manual in the various branches of ornamental art: being a series of designs selected from the works of Dietterlin, Berain, Blondell, Meisonier, Le Pautre, Zahn, Boetticher, and the best French and German

Ornamentals with an introductory essay on ornamental art.
London, Dublin, and Edinburgh. A. Fullarton and Co. 1845.

folio. 21pp., 21 illustrations and lithograph title-page and 84 lithograph plates (some in tint and one double-page).

SCOTT, William Bell. Half-Hour Lectures on the History and Practice of the fine and ornamental arts. With fifty illustrations by the author, engraved by W.J. Linton. Longman, Green, Longman and Roberts, 1861.

8vo. xii, 363, [1]p., half-title., frontispiece and engraved text illustrations.

SCOTT, William Bell. Half-Hour Lectures on the History and Practice of the fine and ornamental arts. With fifty illustrations by the author, engraved by W.J. Linton. Longman, Green, Longman and Roberts, 1874.

8vo. xii, 363, [1]p., half-title., frontispiece and engraved text illustrations.

SCOTT, William Bell. Half-Hour Lectures on the History and Practice of the fine and ornamental arts. With fifty illustrations by the author, engraved by W.J. Linton. Third edition. Longman, Green, Longman and Roberts, 1879.

8vo. xii, 363, [1]p., half-title., frontispiece and engraved text illustrations.

SCULPTURA HISTORICO-TECHNICA: Or the History and Art of Ingravings. Containing, I. The Rise and Progress of Ingravings. II. Of Ingravings in General. III. An Idea of a fine Collection of Prints. IV. The Repertorium; or Collection of the various Marks and Cyphers, by which the Prints of the best Ingravers, &c. are distinguished. With Large Additions. V. Of Ingravings, Etching, and Scraping on Copper, as now practised, with Cuts to illustrate it. Extracted from Baldinucci, Florent le Comte, Faithorne, the Abcedario Pittorico, and other authors. printed for S. Harding, on the Pavement in St. Martin's-Lane. 1747.

12mo. xii, 112, [1], 112-225, [1]p., 10 plates, folding letterpress table of artists bound between pp. 162 & 163, and numerous metal-cut artists' marks and cyphers to the text.

ESTC T84861 The Preface describes this as a second edition of 'Repertorium-Sculptile-Typicum [1733]'; contains the 'Repertorium', with additions.

SCULPTURA HISTORICO-TECHNICA: or, the history and art of engraving. Containing, I. The rise and progress of engraving. II. Of Engraving in general. III. Of Engraving, Etching,

and Scraping on Copper, as now practised. IV. An Idea of a Fine Collection of Prints. V. The Repertorium; or, a collection of various marks and cyphers, with additions. To which is now added, a chronological and historical series of the painters from the eleventh century. Extracted from Baldinucci, Florent le Compte, Fairthorne, the Abecedario Pittorico, and other authors. With copper-plates. The third edition. Printed for J. Marks, in St. Martin's-Lane. 1766.

12mo. *xi, [1], 264pp., 10 engraved plates.*

ESTC T148066.

SCULPTURA HISTORICO-TECHNICA: or, the history and art of engraving. Containing, I. The rise and progress of engraving. II. Of Engraving in general. III. Of Engraving, Etching, and Scraping on Copper, as now practised. IV. An Idea of a Fine Collection of Prints. V. The Repertorium; or, a collection of various marks and cyphers, with additions. To which is now added, a chronological and historical series of the painters from the eleventh century. Extracted from Baldinucci, Florent le Compte, Fairthorne, the Abecedario Pittorico, and other authors. With copper-plates. The fourth edition. Printed for J. Marks, in St. Martin's-Lane. 1770.

12mo. *xi, 1f blank, 264pp, (incorporating the folding table, present as a plate in the first edition, into the text)., 10 engraved plates, and 202 woodcut cyphers in the text.*

ESTC T85554

THE SELF INSTRUCTOR, or, Young man's best companion; being an introduction to all the various branches of useful learning and knowledge ... To which is added, The artist's assistant; comprising the arts of drawing ... painting ... etc. A brief account of naval and military affairs. Also, various useful medicinal receipts. Liverpool. J. Nuttall. 1806.

8vo. *596pp.*

THE SELF INSTRUCTOR, or, Young Man's Best Companion; being an introduction to all the various branches of useful learning and knowledge... Liverpool. Nuttall, Fisher, and Dixon, 1810.

8vo. *[2], 593, [3]pp., frontispiece and 5 plates.*

THE SELF INSTRUCTOR, or, Young Man's Best Companion; being an introduction to all the various branches of useful learning and knowledge... to which is added, the artist's assistant; comprising... drawing, perspective, etching, engraving, mezzotinto scraping, painting, dyeing, colouring of maps, etc.... also various useful medicinal receipts.

Liverpool: printed and published by Nuttall, Fisher, and Dixon. c1814.

8vo. [4], 593, [3]pp., *engraved frontispiece and 6 engraved plates dated 1811-1814.*

A SELECTION OF LANDSCAPES, from esteemed masters, in the manner of chalk.
Published by J. Thompson, Great Newport Street, Printseller to His Majesty, and the Duke and Duchess of York, 1811.

27cm x 38cm. 6 parts, [24] leaves of plates by W. P. Sherlock; after G. Shepherd, E. Rooker, R. Cleveley, P. Frost, J. Varley, G. Morland, S. Owen, E. Dayes, G. Walker, C. Varley, C. M. Powell, T. Walmsley, S. Prout, J. Young, W. Pearson, W. L. Stockdale, Freebairn, J. Landon, Thos. Hearne, W. Anderson, Naysmith, and W. Wallis.

SENEFELDER, Alois. A New Method and Process of performing the various branches of the art of printing on paper, linen, cotton, woollen, and other articles. Patent Specification, no. 2518, 18 July 1801. In *Repertory of Arts and Manufactures*, vol xv, 1801, p.216.

SENEFELDER, Alois. The Process of Polyautographic Printing. *Gentleman's Magazine*, vol. lxxviii, part I, March 1808, pp. 193-6.

SENEFELDER, Alois. A Complete Course of Lithography: containing clear and explicit instructions in all the different branches and manners of that art: accompanied by illustrative specimens of drawings. To which is prefixed a history of lithography, from its origin to the present time. With a preface by Frederic von Schlichtegroll. Ackermann. 1819.

4to. xxviii, [4], 342, [2]pp., *coloured lithograph frontispiece in three colours, and 13 lithograph plates (1 folding).*

SENEFELDER, Alois. Lithography. Stone Paper (A cheap and advantageous substitute for lithographic stones), invented by Mr Aloys Senefelder, and Portable Press, adapted to its use, with a metallic economic plate, for multiplying all kinds of drawings, compositions, manuscripts, and the more easy copying of letters. London. 1821.

8vo. 7pp, *folded as issued.*

BUT maybe also issued in Ackermann's Repository.

SERLIO, Sebastiano. First [-Fift] Booke of Architecture, made by Sebastian Serly. Translated [by Robert Peake] out of Italian into Dutch, and out of Dutch into English. Printed [by Simon Stafford and Thomas Snodham] for Robert Peake, and are to be sold at his shop neere Holborne conduit, next to the Sunne Tauerne. 1611.

folio. Five parts in one volume. Black letter. [3], 13, [1]; [2], 26, [1]; [1], 73; 71, [1]; 16ff., full-page woodcut title to the third book, and woodcut borders to the other books. Over 500 woodcut illustrations of which some 75 are full page and several double-page.

The first complete treatise on architecture printed in English, from the Dutch translation of Pieter Coek. The woodcuts for the title-page borders and illustrations were first used in the Antwerp edition of 1553. They were later used in the 1606 edition in Dutch printed in Amsterdam by C. Claeszoon, who also printed them on sheets otherwise blank and shipped them to Basel, where letterpress in German was overprinted in 1608, and to London for the present edition. Thomas Snodham printed only the bifolium following the first title page. The second book, "entreating of Perspective, which is, Inspection, or looking into, by shortening of the sight", contains 54 woodcut illustrations (many full-page) with several fine depictions of various stage settings. It concludes with a "Treatise of Scenes, or places to play in".

Variant: "Printed for Robert Peake" blacked out on one or more of the title pages to books 1, 2, 4, or 5 (book 3 lacks imprint).

ESTC S117091 Harris, 817, Fowler, 331.

[Yale Center for British Art](#)

SERLIO, Sebastiano. A Book of Perspective & Geometry, being the ABC, and first degree of all good art. The learning of which comprehendeth in it many notable arts, needfull and necessary for every artificer and workman. For as no perspective workman can make any work without architecture, s neither can the architecture without perspective. Which perspective is inspection or looking into by shortning of the sight, making it to shew further then in effect it is. ... And seing [sic] perspective art is nothing without geometry, they are both bound together, that the workman may be able t aide and help himselfe therewith. And forasmuch as the hand cannot effect the understanding of the mind, I shall not please thereby such as are curious, yet at least I shall help yong beginners that know little or nothing thereof. This second book of architecture made by Sebastian Serly, entreatin of perspective, touching the superficies, translated out of Itallian into Dutch, and out of Dutch into English. printed by M[ary]. S[immons]. for Thomas Jenner, at the south-entrance of the Royall Exchange. 1657,

folio. *Two parts in one volume, title in two states, 24 engraved plates, three illustrations.*

ESTC R223996 Harris, 818, "This is an edition of the entire text of bk. 11 of Peake's 1611 edition of Serlio with engraved copies of the woodcut illustrations printed as

plates, omitting woodcuts on ff.25v and 26r.”

SERRES, Dominick, and John Thomas. *Liber Nauticus*, an instruction on Marine Drawing. Edward Orme, 1805.

Folio. Two parts. 2 letterpress title-pages, 2 address leaves (the first engraved, the second letterpress with a border of engraved flags), list of plates leaf., 41 numbered plates (6 hand-coloured). Plates in first part by T. Swaine, Clark & Harraden and Swain and Harraden; second part by J. Clarke and J. Hamble, all after D. and J.T. Serres. Captions in second part in English and French. The first part has 17 plates, 12 of them engraved, the other 5 aquatint, one printed in sanguine, 2 in sepia and one with hand-colour; the second part with 24 aquatint plates, 7 of them coloured.

Early issue points: The title page to the first part with the title corrected to "Liber Nauticus" with an overslip pasted over the final "m" of the second word, and slip "End of the First Part", pasted in at the end of the description of the plates on p.16. Watermarks, where present, are for 1802.

Original wrappers have lithographed title onlay depicting two leviathans beneath a crown formed from masts and sails. The onlay includes the original sale price for the first part of £2/2s, proof that this was an expensive publication in its day.

D,3.525 Advertisement for 'The Liber Nauticum, and Instructor in the Art of Marine Drawing' by Dominic and John Thomas Serres (1805); advertisement in border of international flags, surmounted by the Union Jack. Etching and engraving. 438mm x 292mm.

SERRES, John Thomas. Trade card of the artist; view of house with horse and rider in front. 1793. Pen and grey ink. 114mm x 79mm. Inscribed and dated: "J Serres. - Drawing Master No. 35 Warwick Street Golden Square"

BM: D,2.4266

SERRES, M. De. On the Art of Printing on Stone, and especially on the progress which this art has made in Germany. *Repertory of Arts and Manufactures*, vol. xvi, 2nd series, 1809, pp. 340-8.

SEWARD, Henry. *Manual of Colours showing the composition and properties of artists' colours with experiments on their permanence.* George Rowney and Company. 1889.

8vo. 67, 20pp., 3ff colour washes.

Second edition. 1889. 67, 20pp., 3ff colour washes

Third edition. 1889. 67pp., 3ff colour washes
Fourth edition. c1889. 67, 20pp adverts., 3ff colour washes
Fifth edition. 1889. 71pp., 3ff colour washes
Sixth edition. 1889. 71pp., 3ff colour washes

SEYMOUR.

Hunters and Running Horses, from Seymour.

Another Book of the same subject, different Horses.

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

SHARPE, James Birche. Elements of Anatomy; designed for the use of students in the Fine Arts.

Printed for R. Hunter, (successor to Mr. Johnson) No. 72, St. Paul's Church-Yard, (J. M'Creery, Printer, Black-Horse-Court, London). 1818.

8vo. [8], 68pp., 5 plates (2 folded).

SHARP, S. MR. S. SHARP, DRAWING MASTER, CARLISLE, RESPECTFULLY informs the Inhabitants of this City and Neighbourhood, that he has commenced giving Lessons on the following Terms:

24th May 1834 - Carlisle Journal.

SHARP, S. Drawing Master, Stamford.

22nd Jan 1841 - Stamford Mercury.

SHARY, Thomas (Colourman), at the Three Kings, opposite the Market in Newgate Street. c1780.

Heal, Sign Boards.

SHARP-AYRES, Mrs H.M.E. Mirror Painting in the Italian Style: a practical manual of instruction for amateurs.

L. Upcott Gill. 1886.

8vo. [4], 76, 32pp adverts., decorative head and tail pieces and initial letters.

SHAW, Henry. A Handbook of the Art of Illumination, as Practised During the Middle

Ages. With a Description of the Metals, Pigments, and Processes Employed By the Artists at Different Periods.

Bell and Daldy 186, Fleet Street and 6, York Street, Covent Garden, London, 1866.

large 8vo. *viii, 66pp., engraved and printed title pages and 15 plates engraved on wood.*

SHAW, Henry. The Art of Illumination, as Practised During the Middle Ages. With a Description of the Metals, Pigments, and Processes Employed by the Artists at Different Periods. Second edition, with coloured illustrations.

Bell And Daldy, 1870.

large 8vo. *viii, 66pp., 6 wood-engraved plates (incl. additional title) by James D. Cooper, R.B. Utting, J.O. Jewett, & Joseph L. Williams & 12 chromolithographed plates (colour versions of 12 of the wood engravings), numerous wood engravings in the text.*

SHEE, Martin Archer. Elements of Art, a Poem; in six cantos; with notes and a preface; including strictures on the state of the arts, criticism, patronage, and public taste.

William Miller. 1809.

8vo. *xxviii, [4], 400pp.*

SHELDON, Joseph. Bath drawing master. 1784-1821.

SHELDRAKE, Timothy. A Dissertation on Painting in Oil in a manner similar to that practiced in the ancient Venetian School. [Transactions of the Society Instituted at London for the Encouragement of Arts, Manufacturers, and Commerce. Vol XVI, pp.279-299.

sold by the Housekeeper, at the Society's House, in the Adelphi; and by all booksellers. 1798.

SHELDRAKE, Timothy. Account of the Process used to separate the Mucilage from Linsed Oil, &c. . [Transactions of the Society Instituted at London for the Encouragement of Arts, Manufacturers, and Commerce. Vol XVII, pp.283-294.

sold by the Housekeeper, at the Society's House, in the Adelphi; and by all booksellers. 1799.

SHELDRAKE, Timothy. On the Nature and Preparation of Drying Oils for Painting Pictures. [Transactions of the Society Instituted at London for the Encouragement of Arts, Manufacturers, and Commerce. Vol XIX, pp.205-232.

sold by the Housekeeper, at the Society's House, in the Adelphi; and by all booksellers. 1801.

SHEPHEARD, G. Vignette Designs.
1814-15.

oblong 4to. In four parts. *Part I with vignette title, and each part with 4 leaves of text printed on one side only, and 4 coloured aquatint plates to each part. Etchings by G.M. Brighty.*

Abbey Life 182.

SHERLOCK, W.P. Drawing Book of Landscapes, Shipping, & Animals, from designs by Westall, Girtin, Smith, Marlow, Wheatly, Ibbotson, Hill, Anderson. Etched by W.P. Sherlock.
June 24th 1819, by Jon. Watson, 7, Vere Street, London.

oblong folio. *No's 1-3, each with four large unnumbered etched plates.*

Watson also published *Young Artist's Guide to Flower Drawing* in 1820.

[Yale Center for British Art](#)

SHERATON, Thomas. Trade card of Thomas Sheraton, furniture designer, author and teacher, at No. 106 Wardour Street, Soho, London; vignette of the side of a room in perspective, chairs placed against a wall between floor-length windows, a pillar at centre right; rectangle within plain oval frame, the remaining space filled at top and bottom with lettering, to either side with measuring tools and books, one lettered 'Sheraton's Drawing Book on perspective'. Etching and engraving. Lettered: 'T. Sheraton, N.. 106 Wardour Street, Soho. / Teaches perspective, architecture and ornaments, makes designs for cabinet-makers, and sells all sorts of drawing books &c. / Barlow sculp'. 58mmx 81mm.

BM: Heal 28.207

SHERBORN, Colourman. Trade sign in Museum of London. Reproduced Ayres p.131.

SHERWIN, W[illiam]. A New Book of Drawing; briefly comprehending all that is material of this art, namely, heads and all other parts of man's body: more exquisitely done than ever before, in twelve copper plates by W. Sherwin.

Ogden List, not seen. In the Term Catalogues, ii, p.63; February, 1684.
Also Sherwin engraved the frontispiece to 1675 Salmon.

“Printmaker and entrepreneur. Sherwin was the son of a nonconformist divine of the same name (1607-87?), who wrote a dozen works that earned him an entry in the

Dictionary of National Biography. Sherwin's career was very unusual, and the standard sources give very little clue about its variety. Nothing is known of his training, and his earliest recorded plate was a portrait prefixed to Richard Atkyns' 'History of Printing' in 1664. On 8 March 1669 he was sworn as engraver in ordinary to the Crown as assistant to the chief engraver, Thomas Rawlins. In 1669 he published J.Leeke's translation of Vignola (Harris 887) at his shop next door to the Star in Little Britain. His many plates appeared at infrequent intervals until his death, though most are before 1680. Only his twenty mezzotints have been catalogued and discussed (by Chaloner Smith), and his portrait of Charles II of 1669 (cat.144) is the earliest dated mezzotint made in England. Despite this, he never exploited the process, and his mezzotint plates, besides being excessively rare, often omit his address.

His numerous engravings, and the other plates of which he acted only as publisher, have never been listed. A few are entered in the Term catalogues: in February 1674 'a true chronology of all the Kings of England' and the view of the Royal Exchange (cat.185), and in February 1684 'a new book of drawing in twelve copper plates' sold by S.Lee. He seems never to have formed part of the mainstream of the engraving world, and Vertue says nothing about him beyond giving a very incomplete list of his prints in the unpublished catalogue of engravers (Add.Ms.23078 f.51). This implies that his sources knew nothing of Sherwin." British Museum.

SHILLINGLAW, Thomas E.B. The Artists Complete Assistant in Drawing and Painting, in Oil and Watercolours, with instructions in oriental, and tinted, and mezzotinting ; chalk drawing ; crayon, and transferring, velvet painting ; varnishing, &c. Edinburgh, 1832.

small folio. Manuscript. *frontispiece in pen and ink, title, dedication, contents leaf., iv, 66pp., 12 pen and ink plates (5 tinted or colour).*

Shillinglaw was a drawing master in Edinburgh. Marlborough Rare Books, cat. 49. Now in the library at Winterthur.

SHINE. DRAWING MASTER, of Foyle Colleire. Derry. Foyle Academy. Mr. D. Shine was employed as Drawing Master, for some Establishment. He is fully competent to instruct in Landscape and Map Drawings. 19th Oct 1839 - Limerick Chronicle. 18th Jan 1845 - Londonderry Sentinel.

SHIPLEY, William. began Shipley's drawing school, later run by the Pars brothers, and which was instrumental in the founding of the RSA.

SHIRREFF, Charles. Trade card of Charles Shirreff, miniature painter, at No. 10 Tavistock Row, Covent Garden, London; text in oval within rectangular ornamental frame, with leaves around it. 1784. Engraving. 47mm x 65mm.

BM: D,2.3216

SHOLL. Trade card of J Sholl Junior, oil & colourmen, vignette showing a merchant to the right with various jars and vessels, ships on the sea at the centre, an a woman making colour(?) to the left. Etching and engraving. Lettered with production detail: "Campion sc Coleman st".63mm x 91mm.

BM: Heal,89.141

SHORT, Frank. On the Making of Etchings.
Robert Dunthorne, at the sign of the Rembrandt Head in Vigo Street. W. 1888.

large 8vo (212mm x 175mm). [6], 34, [2]pp., 4 plates including 3 signed original etchings. There were also 150 large paper copies.

SHORT, Frank. On the Making of Etchings. Third edition.
Robert Dunthorne. 1898.

8vo. 43pp., plates.

SHRUBSOLE, W.G. Etching; its principles and practice. A Book for Students and Amateurs.
George Rowney & Co. 1889.

8vo. 68, 20pp., 2 full page etched plates, the frontispiece and another with 2 states of an etched plate.

SHRUBSOLE, W.G. Etching; its principles and practice. A Book for Students and Amateurs.
George Rowney & Co. 1889.

Second edition. 8vo. 68, 20pp., 2 full page etched plates, the frontispiece and another with 2 states of an etched plate.

SHRUBSOLE, W.G. Etching; its principles and practice. A Book for Students and Amateurs.
George Rowney & Co. 1889.

Third edition. 8vo. 68, 20pp., 2 full page etched plates, the frontispiece and another with 2 states of an etched plate.

SHUTTLEWORTH, M.H. Remarks on Landscape Painting in Water Colours.
1831

8vo. Third edition.

An interesting work with a long chapter devoted to Dioramic and Scenic Exhibitions, with a description of Mr Tait's portable diorama, as well as the author's own "small model of a theatre, in which any scenic or dioramic effect can be produced".

SHUTTLEWORTH, M.H. Remarks on Landscape Painting in Water Colours.
Houghton and Co. [Printed by J. Shuttleworth, 3, Chapel Place, Poultry.]1845.

8vo. Fourth edition, revised and enlarged. *ix, [1], 11-64pp., title-page vignette of the author's 'Portable Diorama' and two text diagrams.*

SIBORNE, William. Instructions for civil and military surveyors, in topographical plan-drawing; forming a guide to the just conception and accurate representation of the surface of the earth in maps and plans. Founded upon the system of John George Lehmann, Late Major in the Saxon Infantry, on the staff of H.M. the King of Saxony, and Director of Dépôt for Military Maps and Plans. With illustrative plates. By William Siborn, Lieut. h.p. 9th Infantry.
Printed for G. and W. Whittaker, Ave Maria Lane; and T. Egerton, Military Library, Whitehall, 1822.

oblong 4to. *x, 39, [1] p., plates.*

SIBORNE William. A Practical Treatise on Topographical Surveying and Drawing; containing a simple and easy mode of surveying the detail of any portion of country, by which the actual measurement of lines and angles, hitherto required, may be dispensed with; together with a very important improvement in the delineation of ground, by which heights and declivities are clearly and satisfactorily expressed. To which are added, Instructions in topographical modelling; or The art of representing the surface of a country in relief. With seven illustrative plates.
C. and J. Rivington, 1827.

8vo. *xxii, 1 leaf, 107pp., 7 folded plates (including diagrams).*

SIDDONS, George A. The Cabinet-Maker's Guide; or rules and instructions in the art of varnishing, dyeing, staining, japanning, polishing, lackering, and beautifying wood, ivory, tortoiseshell & metal with observations on their management and application. A new edition, with considerable additions, including an appendix.
Knight & Lacey. 1825.

12mo. *xii, 95pp., tables.*

SIDDONS, George A. *The Cabinet-Maker's Guide; or rules and instructions in the art of varnishing, dying, staining, japanning, polishing, lackering, and beautifying wood, ivory, tortoiseshell & metal with observations on their management and application.* Fifth edition, considerably augmented by the addition of several new articles, receipts, etc, Sherwood, Gilbert & Piper. 1830.

12mo. *xvi, 223, 1, 12, 12, 12pp., 1 unnumbered leaf of plates.*

SIDDONS, George A. *The Cabinet-Maker's Guide; or rules and instructions in the art of varnishing, dying, staining, japanning, polishing, lackering, and beautifying wood, ivory, tortoiseshell & metal with observations on their management and application.* Fifth edition, considerably augmented by the addition of several new articles, receipts, etc, Sherwood, Gilbert & Piper. 1837.

12mo. *xvi, 223, 1pp., 4 leaves of plates.*

SILLETT. *First principles of flower-drawing, in outline and india ink, by Sillett.* Nos 1 and II. Price 1s 6d each number.

Ackermann 1819 advert at back of Pyne.

SILLETT. *Book with four coloured Outlines of Flowers, finished in the manner of drawings by Sillett.* Price 5s.

Ackermann 1819 advert at back of Pyne.

SILLETT, James. *Grammar to Flower-Painting: being a concise, plain and easy method for amateurs to attain the rudiments of the science without the help of a master.* In ten plates, coloured.

Norwich: Published by W. Freeman, printseller; : London : Sold by R. Ackermann, and all printsellers in the United Kingdom.: Printed by L. Harrison, 373, Strand., 1826.

folio. *2 conjugate printed titles, 10 uncoloured litho plates by Hullmandel.*

(1764-1840). *Drawing master in Norwich. Myrone, Martin. A Biographical Dictionary of Royal Academy Students 1769-1830.* Walpole Society, 2022.

SIMMONDS, Miss. *Bristol drawing teacher.* 1799.

SINGER, Hans W. and Strang, W. Etching, Engraving and the other Methods of Printing Pictures. With ten original plates by, and four illustrations after, William Strang. Kegan Paul, Trench, Trubner & Co., 1897.

large 8vo. *xiii, [3], 228pp., 14 illustrations.*

Also limited signed edition of 50 copies, with 6 etchings.

SIMPSON, George. The Anatomy Of The Bones And Muscles, Exhibiting the Parts as they Appear on Dissection, and more Particularly in the Living Figure; as Applicable to The Fine Arts. Designed for the Use of Artists, and Members of The Artist's Anatomical Society. In two parts.

printed for the Author, by J. Johnson. 1825.

4to. *[2], iii, [2], v, 141pp., 30 lithograph plates.* Plates of bones drawn by L. Haghe; printed by W. Day (=William Day, 1797-1845?). Plates of muscles drawn by Charles Simpson; printed by Day & Haghe.

pt. 1. Osteology; or, The anatomy of the human bones.- pt. 2. Myology: or, The anatomy of the human muscles.

SIMPSON, John Henry. John Henry Simpson, 54 London Road, Borough, London by 1837-1854. Oil and colourman.

Ref: British artists' suppliers, 1650-1950

SIMPSON, T. A Specimen of Sketching Landscapes, in a free and masterly manner; exemplified in thirty-eight etchings, from the original drawings of Lucatelli, after Nature, in and about Rome.

for T. Simpson, Drawing-Master, St Paul's Church-Yard. 1781.

oblong 4to. *6pp, 1f blank., 29 etched plates by William Austin.*

This incomplete series of plates is most interesting, as it appears to be a unrecorded piracy of William Austin's undated work "A Specimen of Sketching Landscapes, in a free and masterly manner, with a pen or pencil; exemplified in thirty etchings, done from the original drawings of Lucatelli, after the life, in and about Rome" Published... by Author William Austin.

William Austin was an engraver and printseller as well as a drawing-master, and his early work appears to be in conjunction with Alexander Cozens, for he not only distributed copies of Cozens "Essay to Facilitate the Inventing of Landskips (1759) through his shop, but also etched several series of Italianate landscapes after Cozens's drawings (and Lennox-Boyd Collections)

The preliminary text has been slightly re-worded for this Simpson edition, and now occupies an additional two pages.

ESTC records no other work referring to T. Simpson as a drawing-master, although he appears as the publisher who collaborated with Darling & Thompson in publishing *Six Landscapes* (1799), *Pickett's Six Views of Margate* (1797), *Laporte's Progressive Lessons Sketched from Nature* (1798-99), and *Laporte's Four Rural Views* (1799); he also published *Laporte's Studies of Trees* (1798-1801). These later dates would all suggest that the imprint date of 1781 is false, perhaps added only to further confuse between this and the original issue. A contemporary signature Catherine De Berniere 1795 is at the head of the title-page.

However, publishing problems (and incompleteness) aside this is one of the first collections of Grand Tour images to be published in the wake of the appearance of Earlom's edition of Claud Lorrain's *Liber Veritatis* in 1777. These Virgilian images by Austin after Andrea Locatelli (1695-c1741) were intended for students to study and copy. "They are very similar to the drawings in Busiri's sketchbook, showing the Roman campagna arranged according to Claudian formulae.. the text emphasises the importance which the Masters attached to drawing "rough lines in order to express their first thoughts on any subject, which is called sketching, and serves just the same purpose in painting and drawing, as short hand does in writing". "The seeming rudeness of the designs" is in striking contrast with the highly finished engravings of the works of the Masters which were being published at the time". (Gilpin to Ruskin p.16).

Ref: Ken Spelman (1994), now at the Huntington.

See: AUSTIN, William. *A Specimen of Sketching Landscapes, In a Free and Masterly Manner, with a pen or pencil; exemplified in thirty etchings, done from original drawings of Lucatelli, after the life, in and about Rome.* By William Austin.

SIMPSON, Thomas. *A Catalogue of Various Prints... published by Thomas Simpson... and Darling and Thompson* [with addenda for 1795 and 1796]. 32, 7pp.

Griffiths

SIMPSON, Thomas. *Original Sketches from Nature by Various Masters.* T. Simpson. 1793.

oblong folio. *Engraved title, 2pp, 7 engraved plates.*

SIMPSON, Thomas. Engraver, printseller and drawing master. Exhibited Society of Artists 1765-78. Trade card in Heal Collection. Advertises "London. Published by T.Simpson, St. Paul's Church Yard, and Darling & Thompson, Great Newport Street. Printsellers to the Duke & Duchess of York."

BM. Heal Collection.

SIMPSON, W. Lithography: a finished chapter in the history of illustrative art. Journal of the Society of Arts, vol. xxxix, 1891, pp. 189-201.

SIMPSON, William. William Simpson, 1 Portman Place, Edgware Road, London 1846-1851, road renamed and numbered, 155 Edgware Road 1852-1868, road renumbered in 1868, 354 Edgware Road 1868-1892, 124 Earl St by 1888-1892. Oil and colourman, artists' colourman, varnish manufacturer.

Ref: British artists' suppliers, 1650-1950

SIMS, Jno. Augustus. Trade card of Jonathan Augustus Sims, painter & decorator at the Kings Arms, Upper Thames Street, London, the text inscribed within a Rococo framework, the Royal coat of arms in the upper section, crests, banners and other objects below. Etching and engraving.

BM: Heal,90.102

SIRIGATTI, Lorenzo. The Practice of Perspective, from the original Italian of Lorenzo Sirigatti. With the figures engraved by Isaac Ware. Printed for the author and sold by T. Osborne, 1756.

folio. 53ff., added engraved title-page dated 1755. A translation on Book I only. (53)ff., comprising engraved title-page (dated 1755), letterpress title (printed in red and black), address 'To the Reader' (paginated 5-6), 'Table of the Chapters contained in this work' (paginated 7-8), and 49 plates numbered 1-5 [6-6b] 7 [7b] 8 [8b] 9 [9b] 10 [10b] 11-12 [12b] 13-43 with letterpress on verso.

This is a translation, by Isaac Ware, of Book I only of *La Practica Di Prospettiva* (1596, 2nd edition 1625). Book II, 'Libro Secondo' had no English edition. The plates are close copies of those in the 1596 Italian edition; however plates 6-10, and 12 of the Italian edition are divided into two plates each and printed on separate leaves. Descriptive text on verso of plates 1-42. There are no signatures. Catchword on verso of title (chap I) refers to 'p.1', indicating that pp.5-8 were printed after the 50ff (1f + 49ff).

ESTC T153768 Harris, 828, Fowler 337.

Six Prints of the RUINS OF ATHENS and Balbec, Six prints of the...

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

Six prints of the Ruins of PALMIRA and Rome.

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

SIX Views of Villages up the River Thames

SIX ditto of Hampstead and Highgate, &c.

SIX of Shipping and Sea Views, fresh gale, calm, &c.

SIX ditto, Squall, &c.

SIX of Landscapes and Villages in Holland.

SIX ditto, in Normandy and Brabant.

SIX of Culphs and Sea-ports in Italy.

SIX of famous Running Horses, Stallions, &c.

SIX ditto.

SKIDMORE, John. John Skidmore by 1789-1799, John Skidmore & Son 1799-1809, and subsequently. At 123Holborn, London 1789-1820 or later. Stove grate-maker and colourman, later ironmongers.

Ref: British artists' suppliers, 1650-1950

SLATE Pencil Drawings for the Self Instruction of Children.

R. Canton, 7 Dowgate Hill. c1850.

12mo. *Decorative title-page and 12 plates all printed in white on matt black paper in imitation of slate drawings.*

From the 1830's, pencils cut from solid pieces of softer grades of slate or soap-stone were used by schoolchildren to write on tablets cut from harder grades of slate. Slate pencils were available with the slate core unwrapped, wrapped in paper, or encased in wood like a lead pencil. This example has its original decorative paper wrapping announcing it to have been made in Portugal. [ref: Ken Spelman]

SLATER, John William. The Manual of Colours and Dye Wares: their properties,

applications, valuation, impurities, and sophistications. For the use of dyers, printers, drysalters, &c.
Lockwood and Co. 1870.

8vo. *1 preliminary leaf, [v]-vii, 217pp.*

SLATER, John William. *The Manual of Colours and Dye Wares: their properties, applications, valuation, impurities, and sophistications. For the use of dyers, printers, drysalters, &c. Second edition.*
Crosby Lockwood. 1882.

8vo. *iv, 243, 40, 16pp.*

SMART, John (1752-1838)

He maintained a print shop in Ipswich and offered drawing lessons. Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830.* Walpole Society, 2022.

SMEATON, G.A.

Both works, being some six inches by four inches, yet 200 pages in length, were quite literally designed for the pocket. They were amongst the earliest of the nineteenth century house- painters' manuals that were not entirely derivative. The working practices and materials that were to remain largely unchanged for another hundred years are given in a very clear and straightforward manner. They contain numerous recipes, and tests for the detection of adulteration in oils and pigments. They also draw attention to the hazardous nature of several of the materials of the trade. These works appeared in several editions and forms during the 1820s and 1830s, and were reprinted over twenty five times in the United States, with many alterations. The relationship between the two works is not altogether clear. They are both obviously written by the same author though which came first is unclear.

The former, although a very practical is thin in places, and does not have information on the latest developments in pigments, neither the search for artificial ultramarine, nor the existence of chrome yellow being mentioned. It is probable that *The Painter's, Gilder's, and Varnisher's Manual*, is an expanded version of the *Pocket Manual*, with a large section on gilding added, together with information on the new pigments. As both works are the same size, and near enough the same length, it is possible that the emphasis on the manual being pocket sized was switched to that of being "corrected" and upto date. The copy of the *Gilder's Manual* examined was undated, though clues within the text indicate that it was written, or revised, in 1827.

Baty, Patrick. *An Analysis of House-painting Literature in England 1660-1850.*
1993.

[SMEATON, G.A.] The Painter's, Gilder's, and Varnisher's Manual.
printed for Knight and Lacey ... and sold by all booksellers, [1827.]

12mo. [4], x, 216pp., *half-title., engraved frontispiece.* Dated on p.65: "but within the present year (1827) ..."

[SMEATON, G.A.] The Painter's, Gilder's, and Varnisher's Manual. New edition, enlarged.
Knight and Lacey, 1830.

12mo. x, 216pp., *illus.*

[SMEATON, G.A.] The Painter's, Gilder's, and Varnisher's Manual containing rules and regulations in every thing relating to the arts of painting, gilding and varnishing: numerous useful and valuable receipts, tests for detecting adulterations in oils, colours, etc.: and a statement of the diseases and accidents to which painters, gilders, and varnishers, are peculiarly liable, with the simplest and best methods of prevention and remedy. A new edition, corrected.
printed for M. Taylor. 1836.

12mo. xiv, [1], 207, [1]p., *wood engraved frontispiece, and a few text illus. With a half-title, and 17pp of advertisements for books published by M. Taylor inserted at beginning of text.*

[SMEATON, G.A.] The Painter's, Gilder's, and Varnisher's Manual containing rules and regulations in every thing relating to the arts of painting, gilding and varnishing: numerous useful and valuable receipts, tests for detecting adulterations in oils, colours, etc.: and a statement of the diseases and accidents to which painters, gilders, and varnishers, are peculiarly liable, with the simplest and best methods of prevention and remedy. A new edition, corrected.
printed for M. Taylor. 1838.

12mo. xiv, [1], 207, [1]p., *wood engraved frontispiece, and a few text illus.*

[SMEATON, G.A.] The Painter's, Gilder's, and Varnisher's Manual containing rules and regulations in every thing relating to the arts of painting, gilding and varnishing: numerous useful and valuable receipts, tests for detecting adulterations in oils, colours, etc.: and a statement of the diseases and accidents to which painters, gilders, and varnishers, are peculiarly liable, with the simplest and best methods of prevention and remedy. A new edition, corrected.
printed for J. Taylor. 1840.

12mo. x, 216pp., wood engraved frontispiece, and a few text illus.

Also M. Taylor imprint, and 'for Joshua Taylor' imprint with this same collation.

[SMEATON, G.A.] The Painter's, Gilder's, and Varnisher's Pocket Manual, containing rules and instructions in everything relating to the arts of painting and varnishing, with full instructions for the processes ... to which is added, a statement of the diseases and accidents to which painters and varnishers are peculiarly liable, with the simplest and best methods of prevention and remedy.

London: Printed for Knight and Lacey, 1825.

12mo. 215pp.

SMITH, Adam. Landscapes in Ovals / ditto... Out-lines and finished.

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

SMART, J. Ipswich drawing master. 1791.

21st Jan 1832 - The Suffolk Chronicle. "Resumes his professional vocations."

SMART, Samuel. Trade card of Samuel Smart, drawing master, at No.4, Back Lane, Bethnal Green, London; text within oval design. Engraving. 61mm x 93mm.

BM. Heal: 56.15

SMITH, Mr. Drawing Master, High Street.

20th Aug 1818 - Worcester Journal.

SMITH, Adam. A New Drawing Book of Landscapes.

Printed for Robt. Sayer, Printseller in Fleet Street. c1770.

c110mm x 85mm. *Two scenes reminiscent of French rococo artists such as Pillement, Watteau and Fragonard, from a set for amateur artists to copy and learn from.*

Grosvenor Rare Prints, Catalogue 57. Also advertised in Sayer and Bennett cat no. 95.

SMITH, Edward. had a drawing and writing school at Bell-Corner, Moorfields. 1700.

SMITH. Trade card of Smith, portrait painter in oil, at No.40, Oxford Street, the corner of Newman Street, London; text in ornamental rectangular frame, with small portrait painting in oval above, palette and brushes below. 1788

Etching and engraving. "Strongitharm Sc 127 Pall Mall". 62mm x 79mm.

BM: D,2.3193

variant...

Trade card of Smith, portrait painter in oil, at No.95, Newman Street, near Oxford Street, London; text within ornamental rectangular frame, with small silhouette in profile to the right on top, easel and brushes below. 1785

Etching and engraving. "Strongitharm Sc 127 Pall Mall". 61mm x 79mm.

BM: D,2.3195

SMITH, Godfrey. The Laboratory, or School of Arts; in which are faithfully exhibited and fully explain'd, I. A variety of curious and valuable experiments in refining, Calcining, Melting, Assaying, Casting, Allaying, and Toughening Gold; With several other Curiosities relating to Gold and Silver. II. Choice Secrets for Jewellers, in the Management of Gold; in Enamelling, and the Preparation of Enamel-Colours, with the Art of Copying Precious Stones; of preparing Colours for Doublets; of Colouring Foyles for Jewels, together with other rare Secrets. III. Several uncommon Experiments for Casting in Silver, Copper, Brass, Tin, Steel and other Metals; likewise in Wax, Plaister of Paris, Wood, Horn, &c. With the Management of the respective Moulds. IV. The Art of making Glass: Exhibiting withal the Art of Painting and making Impressions upon Glass, and of Laying thereon Gold or Silver; together with the Method of Preparing the Colours for Porters-Work or Delet Ware. V. A Collection of very valuable Secrets for the Use of Cutlers, Pewterers, Brasiers, Joiners, Turners, Japanners, Book-Binders, Distillers, Stone-Cutters, Limners, &c. VI. A dissertation on the nature and growth of saltpeter ; Also, Several other choice and uncommon Experiments. Translated from the German
Printed for T. Cox, at the Lamb under the Royal-Exchange, 1738.

8vo. [8], 242, [6]pp., plates.

ESTC T72111

SMITH, Godfrey. The Laboratory, or School of Arts: in which are faithfully exhibited and fully explain'd, I. A variety of curious and valuable experiments in refining, calcining, melting, assaying, Casting, Allaying, and Toughening of gold; With several other Curiosities relating to Gold and Silver. II. Choice Secrets for jewellers in the Management of Gold; in Enameling, and the Preparation of Enamel-Colours, with the Art of Copying Precious Stones; of preparing Colours for Douelets; of Colouring Foyles for Jewels, together with other rare Secrets. III. Several uncommon experiments for Casting in Silver, Copper, Brass, Tin, Steel,

and other Metals; likewise in Wax, Plaister of Paris, Wood, Horn, &c. With the Management of the respective Moulds. IV. The Art of making Glass: Exhibiting withal the Art of Painting and making Impressions upon Glass, and of Laying thereon Gold or Silver: together with the Method of Preparing the Colours for Potters-Work, or Delft-ware V. A Collection of very valuable Secrets for the Use of Cutlers, Pewterers, Brasiers, Joiners, Turners, Japanners, Book-Binders, Distillers, Lapidaries, Limners, &c. VI. A Dissertation on the Nature and Growth of Saltpeter; Also, Several other choice and uncommon Experiments. Translated from the German. Illustrated with copper plates.
printed for John James, at Horace's Head, under the Royal-Exchange, 1739.

8vo. [8], 242, [6]pp., plates.

Dedication signed: G. Smith. - A reissue, with cancel titlepage, of the 1738 edition. - A second volume was published in 1756.

ESTC T65469

SMITH, Godfrey. The Laboratory, or School of Arts: in which are faithfully exhibited and fully explain'd, I. A variety of curious and valuable experiments in refining, Calcining, Melting, Assaying, Casting, Allaying, and Toughening of Gold: With several other Curiosities relating to Gold and Silver. II. Choice Secrets for Jewellers in the Management of Gold in Enameling, and the Preparation of Enamel Colours, with the Art of copying Precious Stones; of preparing Colours for Doublets; of colouring Foyles for Jewels, together with other rare Secrets. III. Several uncommon Experiments for Casting in Silver, Copper, Brass, Tin, Steel, and other Metals; likewise in Wax, Plaister of Paris, Wood, Horn, &c. With the Management of the respective Moulds. IV. The Art of making Glass: Exhibiting withal the Art of Painting and making Impressions upon Glass: and of laying thereon Gold or Silver; together with the Method of preparing the Colours for Patters-Work, or Delft-Ware. V. A Collection of very valuable Secrets for the Use of Curlers, Pewterers, Brasiers, Joiners, Turners, Japanners, Book-Binders, Distillers, Lapidaries, Limners, &c. VI. A dissertation on the nature and growth of saltpetre : Also, several other choice and uncommon Experiments. The second edition. Illustrated with copper-plates. To which is added an appendix : Teaching I. The Art and Management of Dying Silks, Worsteds, Cottons, &c. in various Colours. II. The Art of preparing Rockets, Crackers, Fire globes, Stars, Sparks, &c. for Recreative Fire works. Translated from the High Dutch.
printed for J. Hodges, at the Looking Glass on London Bridge; J. James, at Horace's Head, under the Royal-Exchange; and T. Cooper, at the Globe in Pater-Noster Row, 1740.

8vo. [8], 242; [2], lxxx, [6]pp., plates.

Compiled and translated by Godfrey Smith, who signs the dedication. - The first part and index are here completely reset. The appendix, with separate titlepage, pagination and register is a reissue of the earlier 1740 'second edition' with the titlepage partially reset, removing the statement of price and substituting roman for arabic numerals in the date.

ESTC T72112.

SMITH, Godfrey. The Laboratory, or School of Arts: in which are faithfully exhibited and fully explain'd, I. A variety of curious and valuable experiments in refining, Calcining, Melting, Assaying, Casting, Allaying, and Toughening of Gold: With several other Curiosities relating to Gold and Silver. II. Choice Secrets for Jewellers in the Management of Gold in Enameling, and the Preparation of Enamel Colours, with the Art of copying Precious Stones; of preparing Colours for Doublets; of colouring Foyles for Jewels, together with other rare Secrets. III. Several uncommon Experiments for Casting in Silver, Copper, Brass, Tin, Steel, and other Metals; likewise in Wax, Plaister of Paris, Wood, Horn, &c. With the Management of the respective Moulds. IV. The Art of making Glass: Exhibiting withal the Art of Painting and making Impressions upon Glass: and of laying thereon Gold or Silver; together with the Method of preparing the Colours for Patters-Work, or Delft-Ware. V. A Collection of very valuable Secrets for the Use of Curlers, Pewterers, Brasiers, Joiners, Turners, Japanners, Book-Binders, Distillers, Lapidaries, Limners, &c. VI. A dissertation on the nature and growth of saltpetre : Also, several other choice and uncommon Experiments. The second edition. Illustrated with copper-plates. To which is added an appendix : Teaching I. The Art and Management of Dying Silks, Worsteds, Cottons, &c. in various Colours. II. The Art of preparing Rockets, Crackers, Fire globes, Stars, Sparks, &c. for Recreative Fire works. Translated from the High Dutch.

printed for J. Hodges, at the Looking Glass on London Bridge; J. James, at Horace's Head, under the Royal-Exchange; and T. Cooper, at the Globe in Pater-Noster Row, 1740.

8vo. [8], 240; [2], lxxx, [6]pp., plates.

The appendix, with separate titlepage, pagination and register is a reissue of the earlier 1740 'second edition' with the titlepage partially reset, removing the statement of price and substituting roman for arabic numerals in the date.

ESTC T65470

SMITH, Godfrey. The Laboratory; or, School of Arts: in which are faithfully exhibited, and fully explain'd, I. A variety of curious and valuable experiments in refining, calcining, melting, assaying, Casting, Allaying, and Toughening of gold; with several other Curiosities relating to Gold and Silver. II. Choice secrets for jewellers in the Management of Gold; in Enamelling, and the Preparation of Enamel Colours, with the Art of Copying precious Stones; of preparing Colours for Doublets; of Colouring Foyles for Jewels, together with other rare Secrets. III. Several uncommon experiments for Casting in Silver, Copper, Brass, Tin, Steel, and other Metals: Likewise in Wax, Plaister of Paris, Wood, Horn, &c. With the Management of the respective Moulds. IV. The Art of making Glass: Exhibiting withal the Art of Painting and making Impressions upon Glass, and of laying thereon Gold or Silver; together with the Method of preparing the Colours for Potters Work, or Delf-Ware. V. A Collection of very valuable Secrets, for the Use of Cutlers, Pewterers, Brasiers, Joiners, Turners, Japanners, Book-Binders, Distillers, Lapidaries, Limners, &c. together with the Art of Marbling Books or Paper. VI. A Dissertation on the Nature and Growth of Salt-Petre: Also, Several other

choice and uncommon Chymical Experiments. Vii. The Art of preparing Rockets, Crackers, Fire-Globes, Stars, Sparks, &c. for Recreative Fire-Works. Viii. The Art and Management of Dying Silks, Worstedes, Cottons, &c. in various Colours. Compiled from German, and other foreign authors. Illustrated with copper plates. By G. Smith. The third edition, with additions of a great number of valuable receipts; particularly, a short, plain, and easy introduction to the art of drawing in perspective.

printed for James Hodges, at the Looking-Glass, facing St. Magnus Church, London-Bridge ; and T. Astley, 1750.

8vo. [8], 352, [8]pp., *frontispiece by Hulett and 16 copper plates of which 2 are fold outs.*

ESTC T72113.

SMITH, Godfrey. The Laboratory; or, School of Arts: in which are faithfully exhibited, and fully explained, I. A variety of curious and valuable experiments in refining, calcining, melting, assaying, Casting, Allaying, and Toughening of gold; with several other Curiosities relating to Gold and Silver. II. Choice secrets for jewellers in the Management of Gold; in Enamelling, and the Preparation of Enamel Colours, with the Art of Copying precious Stones; of preparing Colours for Doublets; of Colouring Foyles for Jewels, together with other rare Secrets. III. Several uncommon experiments for Casting in Silver, Copper, Brass, Tin, Steel, and other Metals; Likewise in Wax, Plaister of Paris, Wood, Horn, &c. With the Management of the respective Moulds. IV. The Art of making Glass: Exhibiting withal the Art of Painting and making Impressions upon Glass, and of laying thereon Gold or Silver; together with the Method of preparing the Colours for Potters Work, or Delf Ware. V. A Collection of very valuable Secrets, for the Use of Cutlers, Pewterers, Brasiers, Joiners, Turners, Japanners, Book-Binders, Distillers, Lapidaries, Limners, &c. together with the Art of Marbling Books or Paper. VI. A Dissertation on the Nature and Growth of Salt-Petre: Also, several other choice and uncommon Chymical Experiments. Vii. The Art of preparing Rockets, Crackers, Fire-Globes, Stars, Sparks, &c. for Recreative Fire Works. Viii. The art and management of dying silks Worfleds, Cotton, &c. in various Colours. Compiled from German, and other foreign authors. Illustrated with copper-plates. The fourth edition, with additions of a great number of valuable receipts; particularly, a short, plain, and easy introduction to the art of drawing in perspective.

8vo. printed for James Hodges, at the Looking-Glass, facing St. Magnus Church, London-Bridge, 1755.

8vo. [8], 352, [8]pp., *frontispiece by Hulett and 16 engraved plates (numbered 1-5, 1-8, and 1-3), 2 folding.*

ESTC T72114.

SMITH, Godfrey. The Laboratory; or, School of Arts: in which are faithfully exhibited, and fully explained. I. The Antiquarian, or curious Examiner of antient Coins and Medals. II. A short Introduction to the Art of Drawing in general; with an Essay on designing and drawing

Patterns for the Flower'd silk Manufactory, Embroidery, and Printing. III. The Art of Painting in Oil-Colours, and Mentzotintoes on Glass. IV. Introductory Rules for finding the natural Shadows of the Sun, likewise those of the Torch, Lamp, or Candle. V. Of Water-Works. Fountains, and Grottoes, in Miniature, for grand Entertainments. VI. The Art of Dialling, or of making of Sun-Dials. Vii. A Collection of choice Receipts, and Experiments of various Kinds, relating to the Produce of Gardens, as Flowers, Fruits, &c. Viii. A Directory for the Management of a Fruit, Flower, and Kitchen-Garden, through every Month of the Year. IX. Optical Experiments, by Means of which the most surprizing and incredible Performances are exhibited, for the Entertainment of the Curious. X. The Art of Distilling of Liquide, Cordials, &c. in all its Branches. XI. A short Introduction to Civil Architecture, or the Art of Building. XII. The Art of Refining, Tanning of Leather, and Dying of Skins in various Colours: Of Fire-Works, Cosmeticks, Perfumes, &c. &c. With a great number of other scarce and valuable secrets. Compiled for the use, benefit, and entertainment of the curious: illustrated with a variety of curious copper-plates. By G. Smith. Volume II. printed for C. Hitch and L. Hawes, R. Baldwin, S. Crowder and H. Woodgate 1756.

8vo. [12], 348, [8]pp., *frontispiece and 23 plates (one folding)*.

ESTC T65471.

SMITH, Godfrey. The Laboratory: or, School of Arts. In which are faithfully exhibited, and fully explained, I. A variety of curious and valuable experiments in refining, calcining, melting, assaying, Casting, Allaying, and Toughening of gold; with several other Curiosities relating to Gold and Silver. II. Choice secrets for jewellers in the Management of Gold; in Enamelling, and the Preparation of Enamel Colours, with the Art of Copying Precious Stones; of preparing Colours for Doublets; of Colouring Foyles for Jewels, together with other rare Secrets. III. Several uncommon experiments for Casting in Silver, Copper, Brass, Tin, Steel, and other Metals; Likewise in Wax, Plaister of Paris, Wood, Horn, &c. With the Management of the respective Moulds. IV. The Art of making Glass; Exhibiting withal the Art of Painting and making Impressions upon Glass, and of laying thereon Gold or Silver; together with the Method of preparing the Colours for Potters Work, or Delft Ware. V. A Collection of very valuable Secrets, for the Use of Cutlers, Pewterers, Brasiers, Joiners, Turners, Japanners, Bookbinders, Distillers, Lapidaries, Limners, &c. together with the Art of Marbling Books or Paper. VI. A Dissertation on the Nature and Growth of Saltpetre: Also, several other choice and uncommon Chymical Experiments. Vii. The Art of preparing Rockets, Crackers, Fire-Globes, Stars, Sparks, &c. for Recreative Fire-Works. Viii. The Art and Management of Dying Silks, Worsteds, Cotton, &c. in various Colours. Compiled from German, and other foreign authors. Illustrated with copper-plates. By G. Smith. The fifth edition, with additions of a great number of valuable receipts, particularly, a short, plain, and easy introduction to the art of drawing in perspective. printed for Stanley Crowder, in Paternoster-Row, and B. Collins, in Salisbury 1770.

8vo. [8], 352, [8]pp., *frontispiece and 16 plates (2 folding)*

ESTC T66980.

SMITH, G. This day, July 1, 1799, was published, ... number I, ... of The laboratory: or, school of arts. ... Compiled originally by G.Smith. The sixth edition, ... London: printed for H. D. Symonds.
[London 1799].

8vo. 2pp.

ESTC T189012: Bound with the Gentleman's Magazine vol 69, part II, 1799.

SMITH, Godfrey. On Monday, July 1, 1799, will be published, number I. To be completed in eight numbers, price 2s.6d. each. One to be published every fortnight, of The laboratory: or, school of arts. ... Compiled originally by G. Smith. The sixth edition.
printed for H. D. Symonds, [London 1799].

8vo. [2]pp.

ESTC T27463.

SMITH, Godfrey. The Laboratory; or, School of Arts: containing a large collection of valuable secrets, experiments, and manual operations in arts and manufactures, ... Compiled originally by G. Smith. Sixth edition, with a great number of additional receipts, corrections, and amendments.
printed by C. Whittingham; for H. D. Symonds, J. Wallis, and Wynne and Scholey; and Vernor and Hood 1799.

8vo. Two volumes. 2 vols. Vol.1 was first published in 1738, vol.2 in 1756; this is a revised edition of both. *41 plates (many folding)*.

ESTC T72082.

SMITH, Godfrey. The Laboratory; or, School of Arts: in which are faithfully exhibited and fully explained, I. A variety of curious and valuable experiments in refining ... casting, allaying and toughening of gold ... II. Choice secrets for jewellers ... III. Several uncommon experiments ... Compiled from German and other foreign authors. The fifth edition, with additions .. particularly, a short .. introduction to .. drawing in perspective.
Manchester: printed by J. Seddon [for J. Nuttall, 1800.

8vo. vii, [1], 96, 465, [1], vi pp., plates.

ESTC T221697

SMITH, G. The Laboratory; or, School of Arts: containing a large collection of valuable

secrets, experiments, and manual operations, in arts and manufacture, highly useful to gilders, jewellers, enamellers, goldsmiths, dyers, cutlers, pewterers, joiners, japanners, book binders, plasterers, artists, and also to the workers in metals in general; and in plaster of paris, wood, ivory, bone, horn, and other materials. Seventh edition.
Law and Gilbert. 1810.

8vo. Two volumes. *xi, [3], 440pp; [4], 464, [11] index, [3]pp adverts., 32 engraved plates (9 folding).*

SMITH, George. *The Cabinet-Maker and Upholsterer's Guide: being a complete drawing book; in which will be comprised treatises on geometry and perspective... numerous engravings. To which is added, a complete series of new and original designs for household furniture.*
Jones and Co. 1826.

4to. *Engraved title., viii + 219 + (1)pp., several woodcut diagrams in the text, and 153 plates (26 aquatints the rest line engravings, 38 hand coloured).* Probably issued in parts between 3 April 1826 and 19th April 1828.

SMITH, Jacob. applicant for post of drawing master at Christ's Hospital. 1749.

SMITH, James (Brush-Maker). at the Three Brushes, no 28 Fish Street Hill. 1779.
Trade card of Nathan Smith, brush maker, at the Three Brushes, on Snow Hill, London; text within ornamental frame, with three brushes hanging on top, and different kinds of brushes at the sides outside the frame.
Engraving and etching

Heal,24.23

SMITH, John. *A Short Introduction to the Art of Painting.*
8vo. for George Dawes. 1685.

Wing S4108 L only

John Smith's *Art of Painting* of 1676 seems designed largely with sundiallists in mind. The second edition of 1687 was revised extensively, and the emphasis of this and the subsequent editions was very much on house-painting practices. The last two editions were partially revised by William Butcher and appeared in the 1820s, at a time when works of this kind were very popular. There were remarkably few alterations to the text of the work between the second edition of 1687 and the ninth of 1788, with the result that it had become rather dated, especially with regard to the materials of the house-painter. The highly significant discovery of Prussian blue in the early years of the eighteenth century, for example, went unrecorded

until Butcher's revision a century afterwards. In the same way, obsolete pigments such as blue and green bice were still being listed, long after they were viable options. It would seem that the lack of competition left the field open to its various publishers, and there was little incentive to produce a more sophisticated work. Even Butcher's revision seems to have merely capitalized on the market and offered little that was new.

ref: Baty, Patrick. *An Analysis of Housepainting Literature in England 1660-1850*.

SMITH, John. *The Art of Painting*. Wherein is included the whole art of vulgar painting, according to the best and most approved rules for preparing, an (sic) laying on of oyl colours. The whole treatise being so full, compleat, and so exactly fitted to the meanest capacity, that all persons whatsoever may by the directions contained therein be sufficiently able to paint in oyl colours not only sun-dials, but also all manner of timber work, whether posts, pales, pallsadoes, gates, doors, windows, wainscoting, border boards for gardens, or whatever else requires either use, beauty, or preservation from the violence or injury of weather. Compiled by John Smith, philomath.

printed for Samuel Crouch, at the corner shop of Pope's Head Alley, on the right hand next Cornhill, 1676.

8vo. [16], 82, [2]pp. *With initial license-to-print leaf.*

ESTC R37566

SMITH, John. *The Art of Painting in Oyl*. Wherein is included each particular circumstance relating to that art and mystery. Containing the best and most approved rules for preparing, mixing, and working of oyl-colours. The whole treatise being so full compleat, and so exactly fitted to the meanest capacity, that all persons whatsoever, may be able by these directions, to paint in oyl-colours all manner of timber-work; such as posts, palls, palisadoes, gates, doors, or any thing else that requires either use, beauty, or preservation, from the violence or injury of the weather. In which is also particularly laid down, all the several circumstances required in painting of sun-dials, printed pictures, shash-windows, &c. in oily-colours. The second impression with some alterations, and many useful additions. By John Smith, C.M. Licensed, Rob. Midgley

printed for Samuel Crouch at the corner of Pope's-Head-Alley in Cornhill, 1687.

8vo. [12], 100pp.

The earliest reference in English to glass transfer painting. Not included in the first edition.

ESTC R40616

SMITH, John. *The Art of Painting in Oyl*. Wherein is included each particular circumstance relating to that art and mystery. Containing the best and most approved rules for preparing, mixing, and working of oyl colours. The whole Treatise being so full Compleat, and so

exactly fitted to the meanest Capacity, that all persons whatsoever, may be able by these Directions, to paint in Oyl-Colours all manner of Timber work; such as Posts, Pails, Pallisadoes, Gates, Doors, or any thing else that requires either Use, Beauty, or Preservation, from the violence or Injury of the Weather. In which is also particularly laid down, all the several Circumstances required in Painting of Sun-Dials, Printed Pictures, Shash-Windows, &c. In Oily-Colours. The third impression with some alterations, and many Matters added, which are not to be found in the Two former Editions. To which is added, The whole Art and Mystery of Colouring Maps, and other Prints with Water Colours By John Smith C. M. Licensed, Rob Midgely printed for Samuel Crouch at the corner of Pope's-Head-Alley in Cornhill, 1701.

8vo. [8], 110pp., *1f blank*.

ESTC T98429

The first edition to contain the information on colouring maps.

SMITH, John. The Art of Painting in Oyl. Wherein is included each particular circumstance relating to the best and most approved rules for preparing, mixing, and working of oyl colours. The whole Treatise being so full Compleat, and so exactly fitted to the meanest Capacity, that all Persons whatsoever, may be able by these Directions, to paint in Oyl-Colours all manner of Timber-Work; that require either Use, Beauty, or Preservation from the violence or Injury of the Weather. In which is also laid down, all the several Circumstances required in Painting of Sun-Dials, Printed Pictures, Shash-Windows, &c. in Oily-Colours. The fourth impression with some alterations and many Matters added, which are not to be found in the Three former Editions. To which is now added, The whole Art and Mystery of Colouring Maps, and other Prints, with Water Colours. By John Smith, C. M. Licensed, Rob. Midgely. printed for Samuel Crouch, at the Corner of Popes-Head-Ally in Cornhill. 1705.

12mo. [8], 108, [4]pp *advert.*, *preliminary and final blanks*.

ESTC T98430. Talley p.262 refers to a 1706 edition.

SMITH, John. The Art of Painting in Oyl. Wherein is included each particular circumstance relating to the best and most approved rules for preparing, mixing, and working of oyl colours The whole Treatise being so full Compleat, and so exactly fitted to the meanest Capacity, that all Persons whatsoever, may be able by these Directions, to Paint in Oyl Colours all manner of Timber-Work; that require either Use, Beauty, or Preservation, from the violence or Injury of the Weather. In which is also laid down all the several Circumstances required in Painting of Sun-Dials, Printed Pictures, Shash-Windows, &c. In Oyl-Colours. The fifth impression with some alterations, and many Matters added, which are not to be found in the former Editions. To which is added, The whole Art and Mystery of Colouring Maps, and other Prints, with Water-Colours. By John Smith, C. M. Printed for A. Bettesworth; F.Clay; and E. Syman in Cornhill. 1723.

12mo. [8], 108, [4]pp adverts.

ESTC T228403.

SMITH, John. The Art of Painting in Oil. Wherein is included each particular circumstance relating to that art and mystery: containing the best and most approved rules for preparing, mixing, and working of oil-colours. The Whole Treatise being so full, compleat, and so exactly fitted to the meanest Capacity, that all Persons whatsoever, may be able, by these Directions, to paint in Oil-Colours, all Manner of Timber-Work; such as Posts, Pales, Palisadoes, Gates, Doors, or any Thing else that requires either Use, Beauty, or Preservation from the Violence or Injury of the Weather. In which are also particularly laid down, all the several Circumstances required in Painting of Sun-Dials, Printed-Pictures, Shash-Windows, &c. in Oily-Colours. The fifth impression, with some alterations, and many Matters added, which are not to be found in the former Editions. To which is added, The whole Art and Mystery of Colouring Maps, and other Prints, with Water-Colours. By John Smith, C. M. printed for A. Bettesworth and C. Hitch, in Pater-Noster-Row; E. Symon, in Cornhill; and D. Brown, without Temple-Bar, 1738.

12mo. [8], 110, [2]pp.

ESTC T98433

SMITH, John. The Art of Painting in Oil. Wherein is included each particular circumstance relating to that art and mystery: containing the best and most approved rules for preparing, mixing, and working of oil colours. The whole Treatise being so full, compleat, and so exactly sitted to the meanest Capacity, that all Persons whatsoever, may be able, by these Directions, to paint in Oil-Colours, all Manner of Timber-Work; such as Posts, Pales, Palisadoes, Gates, Doors, or any thing else that requires either Use, Beauty, or Preservation from the Violence or Injury of the Weather. In which are also particularly laid down all the several Circumstances required in Painting of Sun-Dials, Printed-Pictures, Sash-Windows, &c. in Oily-Colours. The sixth edition, with some alterations, and many Matters added, which are not to be found in the former Editions. To which added, The whole Art and Mystery of Colouring Maps, and other Prints, with Water-Colours. By John Smith, C. M. printed for Dan. Browne, without Temple-Bar; and C. Hitch and L. Hawes, in Pater-Noster-Row, 1753.

12mo. [8], 110, [2]pp final leaf of advertisements.

ESTC T98428

SMITH, John. The Art of Painting in Oil. Wherein is included each particular circumstance relating to that art and mystery. Containing the best and most approved rules for preparing, mixing, and working of oil colours. The whole treatise being so full compleat, and so exactly

fitted to the meanest capacity, that all persons whatsoever, may be able by these directions, to paint in oil-colours all manner of timber-work; such as posts, palls, palisadoes, gates, doors, or any thing else that requires either use, beauty, or preservation, from the violence or injury of the weather. In which is also particularly laid down, all the several circumstances required in painting of sun-dials, printed pictures, shash-windows, &c. in oily-colours. The Seventh edition, with some alterations, and many matters added, which are not to be found in the former editions. To which is added, the wholeart and mystery of colouring maps, and other prints, with water-colours. By John Smith.
printed for Dan. Browne; and C. Hitch and L. Hawes 1759.

12mo. [8], 110, [2]pp *advert.*

ESTC T150590.

SMITH, John. The Art of Painting in Oil. Wherein is included Each particular Circumstance relating to that Art and Mystery: Containing the best and most approved Rules for Preparing, Mixing, and Working of Oil-Colours. The whole Treatise being so full, complete, and so exactly fitted to the meanest Capacity, that all Persons whatsoever, may be able, by these Directions, to paint in Oil Colours, all Manner of Timber-Work; such as Posts, Poles, Palisadoes, Gates, Doors, or any Thing else that requires either Use, Beauty, or Preservation from the Violence or Injury of the Weather. In which are also particularly laid down all the several Circumstances required in Painting of Sun-Dials, Printed-Pictures, Sash-Windows, &c. in Oily-Colours. The eighth edition, with some alterations, and many matters added, which are not to be found in the former editions. To which is added, The whole art and mystery of colouring maps, and other Prints, with water colours. By John Smith, C.M.
printed for L. Hawes, W. Clarke, and R. Collins, No. 32, in Pater-Noster-Row, 1769.

12mo. [8], 110, [2]pp *advert.*

ESTC T186997.

SMITH, John. The Art of Painting in Oil. Wherein is included each particular circumstance relating to that art and mystery; with the best and most approved rules for the preparing, mixing, and working of oil-colours. The whole Treatise being so complete, and so exactly fitted to the meanest Capacity, that all Persons may be able, by these Directions, to paint in Oil Colours, all Manner of Timber-Work; such as Posts, Pales, Palisadoes, Gates, Doors, or any Thing else that requires either Use, Beauty, or Preservation from the Violence or Injury of the Weather. In which are also particularly laid down all the several Circumstances required in Painting of Sun-Dials, Printed Pictures, Sash-Windows, &c. in Oil Colours. The ninth edition, revised and corrected. To which is added, The whole Art and Mystery of Colouring Maps, and other Prints, with Water Colours. By John Smith, C. M.
printed for J. Bew, No. 28, in Pater-Noster Row, 1788.

12mo. [8], 112pp., *plate.*

ESTC T98432

SMITH, John. *Smith's Art of House-Painting: improved by Wm. Butcher: and including every particular relating to that useful art, with the best and most approved rules for preparing, mixing, and working, oil-colours, oil-cloth varnish and colour, milk-paint, &c. The whole adapted to the meanest capacity, so as to enable any person to paint and grain, in oil-colours, all sorts of timber, or iron-work, in houses or ships; as gates, doors, posts, pales, palisadoes, and every thing that requires paint, whether for beauty or for preservation, from the influence of the weather; with the manner of painting window-transparencies, and other useful recipes. The second edition, with additions.*

Printed for R.H. Laurie. 1825.

8vo. *iv*, 36pp.

First published in this form in 1821. It is partly based upon the section dealing with 'vulgar' or house-painting that appeared in John Smith's *The Art of Paynting in Oil* (1676). It includes how graining in imitation of mahogany was produced: 'first coat, white lead; second coat orange (with orange lead); then finished with burnt terra de Sienna, with a flat brush waving and imitating the veins as they run in any fine piece of mahogany'.

SMITH, J. *A Short and Direct Method of Painting in Water-Colour.* Written by the late ingenious Mr. Smith.
printed for, and sold by Mary Smith, at the Fan and Flower-de-luce over against Somerset-House in the Strand, and no where else. 1730.

8vo. [2], 22pp.

ESTC T11346

The first separately published work in English on water colour painting. Both Peele's and Furber's works appeared two years later, and Hoofnail's in 1738. Earlier accounts appear only as observations within general works (eg. Goeree in the 1698 edition).

SMITH, John. *On the Origin of Colour and the Theory of Light.* ["From the first volume of the third series of "Memoirs of the Literary and Philosophical Society of Manchester." Session 1859-60."]
Manchester. Charles Simms. 1860.

8vo. 96pp., 5 unnumbered plates (3 in colour and 2 folding).

SMITH, John Thomas. Remarks on Rural Scenery with twenty etchings of cottages, from nature; and some observations and precepts relative to the picturesque. June MDCCXCVII. printed [by Joseph Downes] for, and sold by Nathaniel Smith ancient Print seller at Rembrandts-Head May's Buildings, St. Martin's Lane, and I. T. Smith, at No 40 Trith Street Soho, 1797.

4to. Engraved title printed in brown and green, 27pp, subscribers list., 20 etched plates. Initial advert leaf.

ESTC T98928

SMITH, Joseph. (pencil maker), at the Thistle and Crown in Hatfield Street, near Aldersgate Barrs. c1760.

Heal, Sign Boards.

SMITH, Lawrance. Lawrence Smith (active 1749, died 1785), Princes St, Leicester Fields, London 1749-1781, Gerrard St 1778-1785, 18 Gerrard St 1781. Brushmaker and colourman.

Ref: British artists' suppliers, 1650-1950

SMITH, Marshall. The Art of Painting according to the theory and practise of the best Italian, French, and Germane masters. Treating of The antiquity of Painting. The Reputation it allways had. The character of severall masters. Proportion. Action and passion. The effects of light. Perspective. Draught. Colouring. Ordonnance. Far more compleat and compendious then hath yet been publisht by any, antient or modern. By M.S. Gent. printed, and are to be sold at the Vendue, next Bedfourd-Gate in Charles-street Covent-Garden, and by the booksellers of London and Westminster, 1692.

folio. [8], 89, [1]p

ESTC R184315

The most important 17th century English book on the technique of oil painting. Talley refers to a xerox of Ellis Waterhouse's copy, the only one known in England.

SMITH, Marshall. The Art of Painting according to the theory and practise of the best Italian, French, and Germane masters. Treating of the antiquity of painting. The reputation it always had. The characters of several masters. Proportion. Action and passion. The effects of light. Perspective. Draught. Colouring. Ordonnance. Far more compleat and compendious then hath yet been publisht by any, antient or modern. The second edition. By M.S. gent. printed by M.B. for the author, and are to be sold by R. Bently, in Russel-street, Covent-Garden, and J. Hancock, in Castle Ally by the Royal-Exchange. Price 2s. 6d., 1693.

folio. [10], 89pp.

ESTC R219107

SMITH, Misses. Trade card of The Misses Smith, drawing masters, at 22, Carmarthen Street, one door from Upper Gower Street, London; text only.
Etching. Daughters of Mr Smith, Keeper of the Prints at the . 62mm x 90mm.

BM. Heal 56.16

SMITH, Nathan. (Brush-Maker), at the Three Brushes, on Snow Hill. c1760.
Trade card of Nathan Smith, brush maker, at the Three Brushes, on Snow Hill, London; text within ornamental frame, with three brushes hanging on top, and different kinds of brushes at the sides outside the frame.
Engraving and etching

BM: Heal, 24.23

SMITH, Miss [Penelope].. Studies of Flowers from Nature. This work will consist chiefly of a selection of subjects from the choicest exotics, painted after nature, with a correct outline of each and instructions for producing a facsimile of the finished drawing.
Doncaster: Printed for and sold by Miss Smith, Adwick Hall near Doncaster, [1818].

*folio. Engraved calligraphic title-page with hand coloured floral wreath border, and twenty aquatint plates, each in two states, uncoloured and hand-coloured.
Subscriber's list and errata slip.*

From an examination of a copy we sold of the first part in original wrappers we can now date the work as commencing March 1818.

Dunthorne, 283 watermarked Whatman 1817 and 1818. "Finest grained aquatint, coloured by hand, a few with fine roulette work, and the same plates uncoloured."

[Yale Center for British Art](#): first part listed as published May 1818 in Edinburgh Magazine.

SMITH, Thomas. The Art of Drawing in its Various Branches, exemplified in a course of twenty-eight progressive lessons...being the only work of the kind in which the principles of effect are explained in a clear, methodical, and at the same time familiar style.
Sherwood, Jones and Co. 1825.

8vo. xii, [3], 121pp., 17 plates (13 hand-coloured of which 9 are in aquatint), also 58

hand-coloured guides to the theory of colour, and 25 wood-engraved text illustrations.

Gilpin to Ruskin, 61.

SMITH, Thomas. *The Art of Drawing in its Various Branches, exemplified in a course of twenty-eight progressive lessons...being the only work of the kind in which the principles of effect are explained in a clear, methodical, and at the same time familiar style.* Sherwood, Gilbert & Piper. 1827.

8vo. xii, [3], 121, [1], [8]pp adverts., 17 plates (13 hand-coloured of which 9 are in aquatint), also 58 hand-coloured guides to the theory of colour, and 25 wood-engraved text illustrations.

This appears to be a re-issue of the 1825 'Sherwood, Jones and Co' edition. A second edition was published in 1829.

SMITH, Thomas. *The Young Artist's Assistant in the Art of Drawing in Water-Colours, exemplified in a Course of Twenty-Nine Progressive Lessons...calculated to afford those who are unacquainted with the Art, the Means of Acquiring a competent knowledge without the aid of a master; being the only work of the kind in which the principles of effect are explained in a clear, methodical, and, at the same time, familiar style.* printed for Sherwood, Gilbert, and Piper, Paternoster Row. c1825.

8vo. xvi, 134, [12]pp adverts., 22 plates (of which 14 coloured, 3 on coloured paper, 1 on tinted paper, 1 in sepia and 3 engraved), 58 hand-coloured "colour-squares" in the text along with numerous wood engraved vignettes and diagrams. Some plates by and after Newton Fielding.

Abbey, Life 183, watermarked 1823. "Another edition has been seen with the imprint of Sherwood, Jones and Co., and dated 1825. This is similar to the above, but lacks a section at the end dealing with 'Drawing, Architecture and Sculpture', and is also without plates 21 and 22.

SMITH, Thomas. *The Young Artist's Assistant in the Art of Drawing in Water-Colours, exemplified in a Course of Twenty-Nine Progressive Lessons...calculated to afford those who are unacquainted with the Art, the Means of Acquiring a competent knowledge without the aid of a master; being the only work of the kind in which the principles of effect are explained in a clear, methodical...familiar style.* Second edition. Sherwood, Gilbert and Piper. [1829].

8vo. xvi, 134, 12pp adverts., 22 plates (of which 14 coloured, 3 on coloured paper, 1 on tinted paper, 1 in sepia and 3 engraved), 58 hand-coloured "colour-squares" in the text

along with numerous wood engraved vignettes and diagrams.

Watermarked 1829 and 1831 (frontispiece), with the adverts dated 1829. The plate at page 94 is the same as in the first edition, being full-page and depicting just the stag.

SMITH, Thomas. *The Young Artist's Assistant...* Second edition. Sherwood, Gilbert and Piper. [1829].

8vo. Variant issue. *xvi, 134, 12, [4]pp adverts.*

“Watermarked 1823 as in Abbey copy. Presumably from remainder sheets of the first edition. This would suggest an earlier impression to the previous copy, however the plate at page 94 has not only been reduced in size but is also accompanied by a new engraving of a pig, not present in the first edition. the adverts for Bennet's Tower Menagerie depict a different engraved vignette, and there are four extra pages of adverts for the Domestic Lawyer, and Nicholson's Mechanic. [1825].” Ken Spelman copy (1985).

SMITH, W. copy book of landscapes from nature, published Sayer and Bennett, and a copy in BAC. 1775.

SMITH, Warner & Co. Smith, Warner & Co, 211 Piccadilly, London by 1800-1820, 208 Piccadilly 1821-1825, also 13 Sweeting's Alley, Cornhill 1800. Charles Smith 1826-1845, John Smith & Co 1846-1851, 34 Marylebone St, Regent's Quadrant 1826-1851. Artists' colourmen.

Ref: British artists' suppliers, 1650-1950

SNELL, Henry James. *Practical Instructions on Enamel Painting on Glass, China, Tiles...* to which is added full instructions for the manufacture of the vitreous pigments required. Brodie & Middleton. c1870.

8vo. *94, [32]pp adverts on tinted paper., 12 plates (11 coloured).*

SOPWITH, Thomas. *Treatise on Isometrical Drawing, as applicable to geological and mining plans, picturesque delineations of ornamental grounds, perspective views and working plans of buildings.* John Weale. 1834.

8vo. *xxvi, 239,[1], [8]pp adverts., 32 engraved plates.*

SOPWITH, Thomas. Treatise on Isometrical Drawing, as applicable to geological and mining plans, picturesque delineations of ornamental grounds, perspective views and working plans of buildings and machinery, and to general purposes of civil engineering; with details of improved methods of preserving plans and records of subterranean operations in mining districts. Second edition.

John Weale. 1838.

8vo. xxiii, [3], 224, [4]pp adverts., frontispiece, additional engraved title-page and 35 plates.

SOUTH, William (painter and decorator), at the sign of St Lukes's Head, no 2, Paternoster Row. c1780. successor to the late Mr N. Proctor.

Heal, Sign Boards.

SOWERBY, [James]. Trade card of Sowerby, painter, at No.2, Mead Place, near the Asylum, Lambeth, London; Natural History, Portraits. Text on scroll at easel, with a portrait in an oval above, a female figure to the right holding the drape to reveal the portrait, a cherub to the left sitting on a stool and drawing, two figures in the background. 1786. Stipple. 90mm x 107mm

: D,2.3223

SOWERBY, James. An Easy Introduction to Drawing Flowers according to nature. By James Sowerby. Originally designed for the use of his pupils. The Author. [1788].

oblong 4to. *Title-page, 12pp., 6 plates, "J. Sowerby del et sculp", "Published by J. Sowerby Nov 1st 1788."*

ESTC T32401. Advertised as 2s plain, 4s coloured (Analytical Review, 1788).

Dunthorne, 290 but using the title of the 2nd edition.

SOWERBY, James. A Botanical Drawing Book, or an easy introduction to drawing Flowers according to Nature. Originally designed for the use of his pupils. The author having experienced the want of a drawing-book sufficiently accurate to enable young beginners, who are fond of delineating flowers, to distinguish the different parts absolutely necessary to characterize each plant, he has been induced to offer a few designs to the public, in order to facilitate botanical studies, and blend amusement with improvement. Second edition. Printed by Richard Taylor & Co. [1807].

oblong 4to. *Title, 10 coloured engraved plates, 10ff text, advert leaf ("Prospectus of works published by James Sowerby")*

Plates 1-6 are the same as those in the previous edition and bear the same publication date. Plates 7-10 were published by Sowerby 'Aug.1.1807'. Advertisement at the back of *New Elucidation*, announces "a new edition of a Botanical Drawing-Book; containing Ten Plates, with Instructions from the simplest beginning to the highest finishing; with a concise description of transparent and opaque or body colours, &c. price 10s. 6d."

[Yale Center for British Art](#)

SOWERBY, James. A New Elucidation of Colours, original, prismatic and material; showing their concordance in three Primatives, Yellow, Red and Blue; and the Means of producing, measuring and mixing them with some Observations on the Accuracy of Sir Isaac Newton.

Richard Taylor and Co. Shoe-Lane. 1809.

4to. [4], 51pp., 7 engravings, 6 hand-coloured.

Abbey, Life 184, watermarked 1806. Gilpin to Ruskin, 64.

"Three Triangles of Yellow, Red, and Blue, each softened from light to full yellow, red, and blue... [which] may be passed over each other to show the binaries and ternaries very distinctly: thus showing all possible mixtures from light to dark", 5s. the set. Advertisement at the back of *Elucidation*.

SPANTON, William. William Spanton, 3 Whiting St, Bury St Edmunds, Suffolk 1841, 42 Abbeygate St by 1846-1855 or later, 16 Abbeygate St by 1858-1870. Plumber and glazier, later carver and gilder, house decorator and wallpaper hanger, later artists' colourman and photographer.

Ref: British artists' suppliers, 1650-1950

SPARKES, John Charles Lewis. A Handbook to the Practice of Pottery Painting. Third edition.

Lechertier, Barbe & Co., 1877.

8vo. 67pp

SPARKES, John Charles Lewis. A Handbook to the Practice of Pottery Painting. Third edition.

Lechertier. 1879.

8vo. 78pp.

SPARKES, W.E. How to Shade from Models. Common Objects and Casts of Ornament. A Practical Manual with 25 Plates by the Author. Cassell and Co. 1890.

small 8vo. 62pp., 25 plates.

SPARKES, W.E. How to Shade from Models. Common Objects and Casts of Ornament. A Practical Manual with 25 Plates by the Author. Second edition. Cassell and Co. 1891.

small 8vo. 62pp., 25 plates.

SPARKES, W.E. How to Shade from Models. Common Objects and Casts of Ornament. A Practical Manual with 25 Plates by the Author. Third edition. Cassell and Co. 1892.

small 8vo. 61pp., adverts., 25 plates.

SPARKES, W.E. How to Shade from Models. Common Objects, and Casts of Ornament. A practical manual. Fourth edition. Cassell and Co. 1895.

small 8vo. 62, [14]pp adverts., 25 plates.

SPARKES, W.E. Blackboard Drawing. Some Hints on Sketching Natural Forms. Cassell and Co. 1898.

4to. 15pp introduction and 52 plates each with accompanying page of text.

SPECIMEN of Elementary Geometry. Being the first part of the course of pure mathematicks intended for the use of the Drawing School established under the inspection of the Dublin Society.

[Dublin, 1760?]

8vo. x p., drop-head title.

ESTC T194191, Trinity College Library. The Architectural Drawing School was apparently founded in 1759, with Thomas Ivory as master

SPENCE, James D. James D. Spence, 7 Lower Sackville St, Dublin 1880-1897 or later, 38 Westmorland St by 1899-1905 or later. Printseller and stationer, artists' colourman, picture framemaker.

Ref: British artists' suppliers, 1650-1950

SPENCER, G. The Pocket-Drawing Book of G. Spencer, portrait painter, containing miniatures and fancy subjects. Lot 71. A Catalogue of the Valuable and Interesting Collection of Pictures, Drawings, Prints, Books of Prints, Trinkets and Curiosities, of William Wilson, Esq. F.S.A. of the Minorities, Deceased: Christie & Manson. 1833.

SPICKER, Alexander. Alexander Spicker, 6 Whitfield St, London W 1881-1884. Artists' colourman.

Ref: British artists' suppliers, 1650-1950

SPILSBURY, Francis. The Art of Etching and Aquatinting, strictly laid down by the most approved masters, sufficiently enabling amateurs in drawing to transmit their work to posterity; or as amusements among their circle of friends. To which is added, the most useful liquid colours...with a specimen of landscape and profile. By F. Yrubslips. Printed for J. Barker, at the Dramatic Repository, Russell-Court, Drury-Lane. 1794.

small 8vo. 34pp, advert., plates.

ESTC T22452: BL has 2 copies (1 author's presentation copy and the other lacking all plates).

NGA (Feller Collection).

SPILSBURY, John. engraver and drawing master at Harrow School. 1730-1795

SPILSBURY, Jonathan (1737-1812), drawing master. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

SPRINCK, J.L. Pastel-Painting. Lechertier, Barbe, & Co., 1886.

12mo. 37, [3]pp adverts.

SPRINCK, J.L. Pastel-Painting.
Lechertier, Barbe, & Co., 1889.

Second edition. 12mo. *36pp*

SPRINCK, J.L. Pastel-Painting.
Lechertier, Barbe, & Co., 1896.

Third edition. 12mo. *36pp*

SPRINCK, J.L. A Guide to Pastel-Painting: with illustrations in colour.
George Rowney and Company. c1896.

Fourth edition. 12mo. *44, [4], 20pp., 5 unnumbered chromolithograph plates printed on stiff card.*

SPRINCK, J.L. A Guide to Pastel-Painting: with illustrations in colour.
George Rowney and Company. c1897.

Fifth edition. 12mo. *44, 20pp., 5 unnumbered chromolithograph plates printed on stiff card.*

SQUIRE, George. George Squire, 314 Oxford St, London 1876-1881, street renumbered 1881, 293 Oxford St 1881-1898, moving nearby to 3 Holles St, Cavendish Square 1899-1919. Artists' colourman and portfolio album sketch-block manufacturer.

Ref: British artists' suppliers, 1650-1950

STACY, Francis. Francis Stacy, oil and colourman, the corner of Long-Acre, next Drury-Lane, sells, wholesale and retail, Lucca Florence Genoa olive ... neatsfoot and spike oils ...
folio. [London 1770?]

ESTC 203216; Heal 89.145

... at the Saint Luke, the corner of Long Acre next Drury Lane, c1765. Heal, Sign Boards. see also: Ref: British artists' suppliers, 1650-1950

STACY, Francis. Trade card of Francis Stacy, colourman, at the Sign of St. Luke, the corner of Long Acre, next to Drury Lane, London; portrait of Saint Luke painting, turned to the left with canvas in front of him, a cow next to him to the right, in small oval to the left of the text. Engraving and etching. 76mm x 117mm.

BM: Heal,89.144

STALKER, John. A Treatise of Japaning and Varnishing, being a compleat discovery of those arts. With the best way of making all sorts of varnish for Japan, wood, prints, plate, or pictures, the method of gilding, burnishing and lackering, with the art of gilding, separating, and refining metals, and the most curious way of painting on glass or otherwise. Also rules for counterfeiting tortoise-shell, and marble, and for staining or dying wood, ivory &c. Together with above an hundred distinct patterns of Japan-work, for tables, stands, frames, cabinets, boxes, &c. Curiously engraven on 24 large copper-plates. Oxford, printed for, and sold by the author, living at the Golden-ball in St James Market, 1688.

large folio (c374mm x 238mm). [10], 84pp., 24 engraved plates.

Marlborough Rare Books (50) 1963, issue with Parker on title-page and errata leaf with contents on verso.

The book was published in at least four variants, with no known priority between them, listing either Stalker or George Parker as the author, offering it for sale in London and Oxford, as well as, contemporary advertisements make clear, Edinburgh and Dublin.

ESTC R509263: [10], 84pp. The extra 2 pages of preliminaries in this edition are an added dedication leaf to the Countess of Darby, signed: John Stalker. This edition does not mention George Parker.

ESTC R187178: Oxford: Printed for and sold by the author [8], 84pp.

ESTC R232305: Oxford: printed for, and sold by the author, at Mr. Richard Wood's house over against the Theater in Oxford [8], 84pp.

ESTC R229848: Oxford: printed for, and sold by the authors, George Parker, at Mr. Richard Woods house over against the Theater in Oxford; or by John Stalker, at the Golden-Ball in St. James's Market, London [8], 84pp.

ESTC R15354: Oxford: printed for, and sold by the author, living at the Golden-Ball in St. James's Market, London. [8], 84pp.

ESTC R184573: Oxford: for the author, sold by R. Clavell [London]. [Maggs].

Rijksmuseum (ex Charles Wood III). Issue not specified.

Yale Center for British Art (coloured).

“That the Treatise is intended for an audience of upper-class ladies is made clear in

‘The Epistle to the Reader and Practitioner’, a one-page letter inserted between the preface and the instructions, in which the authors mark themselves apart from their competitors: ‘These [pages] will assist the gentry to distinguish between good work and rubbish, between an ignorant knave and an artist, and put a stop to all the cheats and cousenage of those whifling, impotent fellows, who pretend to teach young ladies that art, in which they themselves have need to be instructed.’

In seventeenth- and eighteenth-century England, japanning was not only practiced commercially by professional craftsmen, but was also regarded as a fashionable pastime for educated young ladies. In 1689, a certain Edmund Verney wrote to his daughter, encouraging her to take up japanning as a hobby: ‘I ind you have a desire to learn Jappan, as you call it, and I approve it; and so I shall of any thing that is good and virtuous [. . .] for I admire all accomplishments that will render you considerable and lovely in the sight of God and man’. Japanning was certainly still practiced by women by the 1760s, as Robert Sayer’s *The Ladies Amusement, or, Whole Art of Japanning Made Easy* went through three editions between 1758 and 1771. Whereas few women in seventeenth- and eighteenth-century Britain took up furniture-making as a professional occupation, the application of decorative patterns on two-dimensional surfaces was regarded as a more acceptable form of female amateur practice.

But although Stalker and Parker’s *Treatise* was published for amateurs, the eighty-four pages of written instructions can seem rather cryptic to the uninitiated. It is difficult to know whether passages... could, only from written instruction, without a teacher to demonstrate, have been understood and re-enacted by amateur japanners.”

See: Bellamare, Julie. *Design Books in the Chinese Taste: Marketing the Orient in England and France, 1688–1735*. *Journal of Design History* Vol. 27 No. 1, 2014.

STANDAGE, H.C. *The Artist's Manual of Pigments: showing their composition, conditions of permanency, non-permanency, and adulterations, effects in combination with each other and with vehicles, and the most reliable tests of purity, together with the Science and Art Department's examination questions on painting*. Crosby, Lockwood and Co. 1886.

8vo. xiv, 112pp. With a half-title. Contains [2]p. of advertisements at end of text for useful books for art students published by Crosby Lockwood and Co.

STANDAGE, H.C. *The Artist's Manual of Pigments: showing their composition, conditions of permanency, non-permanency, and adulterations, effects in combination with each other and with vehicles, and the most reliable tests of purity, together with the Science and Art Department's examination questions on painting*. Second edition. Crosby, Lockwood and Co. 1886.

8vo. *xiv*, 112pp.

STANDAGE, H.C. The Artist's Manual of Pigments: showing their composition, conditions of permanency, non-permanency, and adulterations, effects in combination with each other and with vehicles, and the most reliable tests of purity, together with the Science and Art Department's examination questions on painting. Second edition, revised. Crosby, Lockwood and Co. 1887.

8vo. *xiv*, 112pp.

STANDAGE, H.C. The Artist's Manual of Pigments: showing their composition, conditions of permanency, non-permanency, and adulterations, effects in combination with each other and with vehicles, and the most reliable tests of purity, together with the Science and Art Department's examination questions on painting. Third edition, revised. Crosby, Lockwood and Son. 1896.

8vo. *xiv*, 112pp.

STANDAGE, H.C. The Artists' Table of Pigments, showing their composition, conditions of permanency, etc. Wells Gardner & Co. 1883.

oblong folio. [British Library].

STANDAGE, H.C. The Use and Abuse of Colours and mediums in oil painting. A handbook for artists and art students. Reeves and Sons Ltd. 1892.

12mo. 112pp (*final 11pp are illustrated adverts*).

STANLEY, Montague. Lithographic Drawing Book after Studies taken from Nature expressly for this work. Edinburgh: Alexr. Hill. [1835].

oblong 4to. *4 lithograph plates. The illustrations depict: Near the Inn at Cairndow (2), Near Dean Bridge Edinburgh, and the Village of Arrochar.*

FirstSearch notes just single copies of two other of his drawing books [Landscape Drawing Book, & Introductory Drawing Book] in the V & A.

STANLEY, Montague. Landscape Drawing Book: from a series of studies taken from nature. Edinburgh. c1835-1840?

oblong 4to. V & A only. Is this the same as ‘Lithographic Drawing Book....’ ?

STANLEY, Montague. Introductory Drawing Book: containing a series of easy sketches of landscapes.

Edinburgh. c1835-1840?

oblong 4to. V & A only.

STANLEY, Montague. M. Stanley’s Drawing Book.

Alex. Hil, 67 Princes St, Edinburgh. c1840.

oblong 4to. *25 unnumbered lithograph plates, printed by S. Leith, Edinburgh.* They are rural, landscape and coastal views, 20 are full-page, the first four each carry more than one image.

Lithographs of rural scenery and coastal views, by Montague Stanley. Captioned scenes include mention of Seatoller, Gorge of Borrodale, Grassmere Lake, Tor Achilly (Rosshire), Conway Castle, Pooley Bridge (Ulswater), Loch Crinnan (Argyleshire), Loch Long (Argyleshire), Rothsay Pier (Bute), High Church (Rothsay), and Festinioge (North Wales).

Ken Spelman (now [Yale Center for British Art.](#))

Montague Stanley (1809-1844) was a Scottish artist, and illustrated the 1842 Edinburgh edition of Uvedale Price on the Picturesque. A memoir of his life was published in 1848 by D.T.K. Drummond.

Born in Dundee, with a father in the Royal Navy, Stanley was taken the New York at an early age. His father died while he was still an infant and his mother married again causing a move to Nova Scotia and eventually Kingston (Jamaica), where his step-father died. He had shown an early talent for acting and, on the return of the family to Britain, made this his profession. He appeared at the Edinburgh Theatre in 1828 but soon after took up art. He retired from the stage in 1838 and became an artist of some note, contributing to the annual exhibitions of the Royal Scottish Academy. He also taught art in Edinburgh but, in 1843, decided to spend most of his time in Bute. Soon after he fell ill and died at Ascog, where he lies buried. While several of his paintings were adapted as book illustrations, sadly little of his original work survives. After his death his widow sent much of his output to be auctioned in Edinburgh. The railway van caught fire and his paintings and sketches were destroyed. Ref: The Gazetteer for Scotland, 2016.

STANLEY, William Ford. A Descriptive Treatise on Mathematical Drawing Instruments, their construction, uses...with hints upon drawing and colouring.

W.F. Stanley. 1866.

8vo. *xii, 243, [1]p., text illustrations.*

Second edition. 1868.

Third edition. The Author. 1868. *xii, 248pp., text illustrations.*

Fourth edition. Published by the author, also by Simpkin, Marshall, and Co., 1873. *xi, 268pp., text illustrations.*

Fifth edition. E. & F. Spon. 1878. *xii, 307pp., text illustrations.*

Sixth edition. E. & F. Spon. 1888. *xii, 307pp., text illustrations.*

STATUES from the Antique and Modern Academy Figures.

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

STARLING and Buckle. ironmongers, Oil, Colour-men and Painters, no 26, Haymarket.
1783

STEELEY, Frank. Bacon's "Excelsior" drawing cards : freehand for Standards VI-VIII / by Frank Steeley & Bernard H. Trotman.
G.W. Bacon & Co., Ltd., [1893?]

36 illustrated cards, each 190mm x 140mm, in slipcase 200mm x 150mm.

[Yale Center for British Art](#). The Publishers' circular for March 18, 1893 (no. 1394) includes a review of cards for standards I and II in this series.

STEEVENS, William Daniel. William Daniel Steevens, 79 St Martin's Lane, London
1835-1840. Artists' colourman.

Ref: British artists' suppliers, 1650-1950

STEREOSCOPE. Description and Price of the Achromatic Table Stereoscope, invented and manufactured by Smith, Beck, & Beck; to which is added "A familiar explanation of the phenomena produced by the stereoscope."

Hare and Co. 1860.

8vo. 8pp., *engraved illustration of the stereoscope.*

STEREOSCOPE. Description of the Achromatic Table Stereoscope, and of the patent achromatic mirror stereoscope, invented and manufactured by Smith, Beck, & Beck. Hare and Co.

Smith, Beck, and Beck. 1861.

8vo. 10pp., *illustrations.*

STEREOSCOPE. Description of the Achromatic Table Stereoscope, and of the patent achromatic mirror stereoscope, invented and manufactured by Smith, Beck, & Beck. Hare and Co.

Smith, Beck, and Beck. 1862.

8vo.

STENT, Peter, A catalogue of plates and pictures. 1p. Bodley, Harvard. Griffiths

STENT, Peter, A catalogue of some plates, maps, pictures and copy-books (in Fage, a Description of the Whole World, 1658). 2pp. BL

Griffiths

STENT, Peter, A catalogue of books, pictures and maps. 1p. Bodley, Harvard. Griffiths

STENT, Peter, A catalogue of some plates, maps, pictures and copy-books (in Fage, Cosmography, 1663). 2pp. BL

Griffiths

STENT, Peter (pub.) A Book of Branches. 11 engravings. Rostenberg p.40

In 1665 Stent died and his business acquired by Overton, whose arch rival was Robert Walton; both establishments pirated each other's plates mercilessly.

See also: FULLER, Isaac. *Un Libro da Designiare, 1654.*

STERRY, Richard. Oylman in the Borough, Southwark. trade-card. c1780.

STEVENSON, Wm. Miniature Painter, at his Drawing Academy, no 100, Pottergate Street.
c1783

STEVENSON, William., Norwich.

“On Lady Day he would open a drawing academy, terms one guinea a quarter for two lessons a week, 10s 6d ntrance; schools would be attended if necessary and private pupils taught at home. The opening was in the event delayed, but in June he solicited 'the Presence of the Artists, and Lovers of the Science, from Ten till Three o'clock every Day, Except Saturday. . . .' On these lines Stevenson continued to advertise for many years, but with developments. In 1784 he instituted exhibitions of his pupils' work. In 1787, having been taken into partnership by J. Crouse, bookseller and printer of the Norfolk Chronicle, he extended the stationery business to take in artists' materials and then prints and drawings. He became the local agent for Reeves' watercolours and could supply colours in cakes, liquid colours in bottles, bistre, Indian ink, crayon pencils, carmine, Chinese vermilion, black lead pencils, brushes, drop and shell colours, chalks, drawing papers, leather and India rubbers, glasses for grinding, and other materials. He accepted a restricted number of pupils up to the very end of the century. In January 1800 they could still be taught privately or attend his drawing academy (then in Surrey Street) : 'Such Ladies and Gentlemen as wish to learn the rudiments of Perspective, he respectfully proposes to instruct with an Apparatus which explains, in the easiest manner, that most essential part of Drawing.’”

Fawcett, Trevor. *Eighteenth Century Art in Norwich*. The Volume of the Walpole Society, 1976-1978, Vol. 46 (1976-1978), pp. 71-90

STEWART. Drawing Master, 2 New Street, York.
10th Dec 1831 - Yorkshire Gazette.

STEWART, Henry. MR. HENRY STEWART, MINIATURE PAINTER and DRAWING MASTER, has removed to Mr. Tenlon's, Silversmith, 127, Patrick-street Classes as usual from half-past 10 to 12 o'Clock.

27th Nov 1838 - Southern Reporter (Cork)

STOCKER, Mr. Drawing Master, Hastings.
15th Oct 1835 - Brighton Gazette.

STOCKMAN, Mr. Drawing Master.
3rd July 1841 - Hampshire Advertiser.

STODDART & CRAGGS. Drawings Let Out To Copy. To the Diletanti [sic] and Lovers of the Fine Arts. Drawings Let out to Copy, at Stoddart & Craggs's Literary Repository, Lowgate, Hull.
Lowgate, Hull. [1830].

230mm. Single leaf broadside advertisement with subscription terms, lists of Ackermann and Reeves's Colours, prices of fancy articles, and announcements of newly published drawing books.

A piece of provincial ephemera issued by Hull's equivalent of The Temple of Fancy. A manuscript addition notes that terms for borrowing drawings were "12.5 per cent on the value of each print". Books, even then, appear to have been cheaper in the north than in London, for the announcement of Bryant's Drawing Book of Landscapes, at 1s 6d per number, significantly undercuts the 6s. per number charged in a London advertisement of around this date.

ref: Ken Spelman (now [Yale Center for British Art](#)).

STOKES, J. The Complete Cabinet-Maker, and Upholsterer's Guide. Comprising, the rudiments and principles of cabinet-making and upholstery, with familiar instructions, illustrated by examples, for attaining a proficiency in the art of drawing. Dean & Munday [1829].

small 8vo. xii, [13]-133pp., 5ff., 16 engraved plates (2 folding and 11 with hand colouring). "Introductory Observations" dated June, 1829.

STOKES, J. The Complete Cabinet-Maker, and Upholsterer's Guide. Comprising, the Rudiments and Principles of Cabinet-Making and Upholstery, with Familiar Instructions, Illustrated by Examples, for Attaining a Proficiency in The Art of Drawing: The Processes of Veneering, Inlaying, and Buhl-Work; the Art of Dying and Staining Wood, Ivory, Bone Tortoiseshell, &c. Directions for Lackering, Japanning, and Varnishing; to make French Polish, to Prepare the Best Glues, Cements, & Compositions; and A Number of Receipts, particularly useful to the workmen generally. Embellished with Sixteen Explanatory and Illustrative Engravings, by Mr. J. Stokes, With the Articles of Furniture elegantly coloured. A.K. Newman and Co. c1830.

small 8vo. 133pp., 5ff., 16 engraved plates (2 folding and 11 with hand colouring). "Price 4s 6d extra boards".

"The rare issue with the Newman imprint. A rare pattern book of furniture and draperies, together with useful recipes and techniques, not only for producing furniture, but for restoring as well. The plates, otherwise charming but mundane, are transformed by the use of vibrant, original hand-colouring. Divided into five

sections, Stokes adds to the patterns extensive notes on veneering, staining, lacquering, japanning and polishing together with miscellaneous receipts: a varnish for clock faces, to preserve wood against injury from fire, to cast ornaments or moulding to resemble wood. Containing much of practical interest, the author would appear to be a working cabinet maker from his practical interest in the use of different varnishes, polishes, notes on tools &c. The title-page is interesting, the text setting is, apart from Newman's imprint, exactly the same as the Dean and Munday issue. Anthony King Newman, who took over the Minerva Press in 1811, gradually changed the trading name to Newman as he diverted his business to children's' books and remainders Just how this work fits into his business plan is a mystery although the back cover does helpfully advertises a list of his publications 'For the amusement of Youth' at this time. Berlin Katalog 1239 (Dean & Munday imprint; lacking plate 16); we were not able to locate a single copy with our imprint via OCLC or COPAC. The only reference to a copy with this imprint is item 2431 in the sales catalogue of the Decroix collection, which was sold in Paris in 1843." Ref: Marlborough Rare Books, 2015.

Note: John Price Antiquarian Books listed a copy in 2022, uncut in original boards.

STOKES, J. *The Complete Cabinet-Maker, and Upholsterer's Guide: comprising, the rudiments and principles of cabinet-making and upholstery, with familiar instructions, illustrated by examples, for attaining a proficiency in the art of drawing, as applicable to cabinet-work: the processes of veneering, inlaying, and buhl-work ; the art of dying and staining wood, ivory, bone, tortoiseshell, &c. Directions for lackering, japanning, and varnishing ; to make French polish ; to prepare the best glues, cements, & compositions ; and a number of receipts, particularly useful to the workman generally. Embellished with explanatory and illustrative engravings, by J. Stokes. Fourth edition.* Dean and Munday. [1838].

small 8vo. 155pp., 5 plates.

STOKES, J. *The Complete Cabinet-Maker, and Upholsterer's Guide: comprising, the rudiments and principles of cabinet-making and upholstery, with familiar instructions, illustrated by examples, for attaining a proficiency in the art of drawing, as applicable to cabinet-work: the processes of veneering, inlaying, and buhl-work; the art of dying and staining wood, ivory, bone, tortoiseshell, &c. Directions for lackering, japanning and varnishing; to make french polish; to prepare the best glues, cements, & compositions; and a number of receipts, particularly useful to workmen generally. Embellished with explanatory and illustrative engravings. Fourth edition.* Dean and Munday. [1841].

small 8vo. xii, [1], 14-167pp., 5 engraved plates (complete despite being numbered 2-6 as always the case).

First published in 1829 with 16 plates, this edition retains the original text but omits the plates of furniture styles.

STONE, James. Trade card of James Stone, oil & colourmen, at the Olive Tree & Colour Barrel, No.102, within Bishopsgate, London; image of the olive tree with number 102, within ornamental frame, with text below. Engraving and etching. 200mm x 126mm. c1780.

BM: Heal,89.148

STOPFORD, Mr. Drawing Master.
21st July 1845 - Cork Examiner.

STORER, Mr. Drawing master. Bath. 1781.

STOREY, George Adolphus (1834-1919).

The papers of George Adolphus Storey, R.A., prolific British painter and longtime teacher of perspective at the Royal Academy of Arts in London, include both published and unpublished books, poems, plays, fiction, essays, lectures, notes, sketches, inventories, diaries, and other personal writings. [University of Delaware].

George Adolphus Storey, R.A. (1834-1919), prolific painter of portraits and historical genre pictures, was a long-time teacher of perspective at the Royal Academy of Art in London. He is best known for his book, *The Theory and Practice of Perspective*, which remains in print almost a century after its publication in 1910, and his participation in the St. John's Wood Clique, a group of artists whose activities, aims, and ideals were loosely modeled on the Pre-Raphaelite Brotherhood.

STRACHAN, William. William Strachan, sometimes trading as William Strachan & Co, Seacombe, Cheshire 1810-1811, 55 Duke St, Liverpool 1814, Spital Fields, Liverpool 1817. Chemist and colourman.

Ref: British artists' suppliers, 1650-1950

STRAKER, C. & RUSE, George. *Printing and its Accessories: a comprehensive book of charges for the guidance of letter-press and lithographic printers, engravers and bookbinders, with notes and items for reference : practical instructions in lithography, ink, chalk, and chromo, with descriptive illustrations ... together with 156 samples of English and foreign papers.*

Published by S. Straker & Son, Steam Printing Works, 80, Bishopsgate Street Within, 1860.

8vo. (190mm). xv, [1], 319, [1], 16, [4] pages, [156] leaves., illustrations, samples.

STRAKER, C. Instructions in the Art of Lithography.
Published by Benjamin Winstone, 100, Shoe Lane, E.C., 1867.

8vo. (250mm). *iv, 89, [1]p., 6 unnumbered plates.*

Reprinted from Ruse and Straker of c1860, in a larger format with a new chromolithograph example, printed with 5 colour separations.

STRANGE, Robert. An Inquiry into the Rise and Establishment of the Royal Academy of Arts. To which is prefixed, a Letter to the Earl of Bute.
printed for E. and C. Dilly, in the Poultry; J. Robson, New Bond Street, and J. Walter, Charing Cross, 1775.

8vo. *vi, 1f errata, 141, [1]p.*

ESTC T13021

In the confusion of arguments that prefaced the founding of the Royal Academy, Robert Strange stood apart from Hogarth and the majority of other artists. For them the crucial decision was that the artists should govern themselves and not be cultivated under the auspices of various societies of 'castle-builders'. Strange however writes that "I was sorry to remark motives, apparently limited to their own views and ambition to govern, diametrically opposed to the liberality with which we were treated. After various meetings, the Dilettanti finding that they were to be allowed no share in the government of the Academy, or in appropriating their own fund, the negotiations ended", (p.62).

STRICKLAND & Richardson Japanners : London, England. Strickland & Richardson japanners, & transparent painters to the Prince of Wales, & Dukes of York and Clarence, at their London manufactory, St. John's-Street, Smithfield; where merchants and shopkeepers are supplied with every article in the Japan line, both paper and iron, ...
[London 1800?]

1 sheet ill. 1/120

ESTC 204219: L-Bpd Heal collection.

STUART, John. Drawing master. Bath. 1765.

STUBBS, George. The Anatomy of the Horse. Including a particular description of the bones, cartilages, muscles, fascias, ligaments, nerves, arteries, veins, and glands. In Eighteen

Tables, all done from Nature.
J. Purser for the author. 1766.

oblong folio. iv, 47, 1f blank., 24 etched plates, numbered I, I, II-III, I, I, II, II, III, III, IV, IV, V, V, VI-XV, (measuring 374/382 x 474/480mm. Errata slip on verso of front end paper.

ESTC T147211

“Although the title mentions 'Eighteen Tables', twenty-four plates were both drawn and engraved by Stubbs, the six illustrations showing the side view of the horse accompanied by an outline key plate connecting them with the text. The twelve illustrations showing the horse from front and rear include such diagrams on the same plate. The engravings show a great variety of strokes, from stippling to the most complex cross hatching; the line is employed to indicate contour, texture, mass, and chiaroscuro. Bones are usually shown with a delicate linear stipple to differentiate them from muscle, which is described by a more continuous line following the contour of the organs and, at the same time, indicating their fibrous nature. Nerves are simply bounded by a continuous line and left white, while the blood vessels are given a spiralling contour. Shadows and those parts which are reproduced in depth are made darker by cross-hatching, which increases in intensity to produce a continuous black where required' (Doherty p.i i).

An advertisement for the work circulating in 1765 invited prospective purchasers to subscribe at the special pre-publication price of four guineas (the volume cost five guineas to non-subscribers), leaving their orders with the booksellers Dodsley in Pall Mall, Nourse in the Strand, Owen at Temple Bar, Newberry at St. Paul's Churchyard, or with Stubbs himself (the prospectus is reproduced by Eleanor Garvey, *The Anatomy of the Horse* by George Stubbs, Dover reprint, New York 1976, p.vi). The book was published on 4 March, 1766, and since no copy has been found containing a subscription list, the desired quota of 150 subscribers presumably was not filled. All evidence indicates the book was a slow seller. The book was re-advertised in September 1788 priced five guineas (this printed notice is reproduced by Egerton 1984, no. 171) and was still available, on demand, at Stubbs' death in 1806, and for many years thereafter. It is now widely recognized that the letterpress was printed by Purser in 1766 in substantial quantity and can be found joined with impressions of the plates printed on laid and wove papers watermarked as late as 1823 (copy in Victoria & Albert Museum). As yet, these successive issues of *The Anatomy of the Horse* are not tabulated, and uncertainty prevails over which paper stocks were used by Stubbs to take the earliest impressions. In this copy the text is printed, as always, on a paper with Strassburg Bend & Lily watermark accompanied by the letters LVG and IV, of the type shown by Edward Heawood, *Watermarks mainly of the 17th and 18th Centuries* (Hilversum 1952), no. 106, and by W.A. Churchill, *Watermarks in Paper* (Amsterdam 1935), no.434. Our plates have been struck on French laid papers bearing the proprietorial watermarks of T. Dupuy and C. Micolon, both dated Auvergne 1742, similar to those reproduced by Heawood pis. 187-188. The copy in the British Library bearing the inscription 'Presented by the Author Jan. 21. 1774' (shelfmark LR 406[^].29) has the

plates struck on a single paper stock indistinctly watermarked with initial P and a placename, possibly Auvergne.

The plates of the copy in the Paul Mellon collection 'are on paper bearing two or three varieties of watermarks. None of the plate-paper is dated, although several plates are watermarked T. Dupuy, Auvergne' (Podeschi pp.65-68). Pasted to the flyleaf opposite the title of the British Library copy and on page 48 of the Mellon copy is a small errata slip of twenty-four minor corrections. This errata slip is absent from our copy, however by itself an errata slip can be no sure sign of first issue, since the slip will migrate between copies, and indeed one is recorded in a copy having the plates printed on paper water marked 'W. Elgar 1798'.

Our copy was bound circa 1800 for Albert von Sachsen-Teschen (1738-1822), the son of Kurfürst Friedrich August II von Sachsen. In 1766 he married Marie Christine, a daughter of Maria Theresa, empress of Austria, and on his retirement from public life in 1795 settled in Vienna where he built a notable collection of books and prints (the latter became the foundation of the Albertina). The ducal monogram and other décoration on the back of our binding is achieved by the same tools used to adorn the spine of a copy of Longus, *Tes Amours de Daphnis et Cioè* (Paris 1800) which is stamped on an endpaper by its binder 'G.F. Kraus, Relieur à Vienne'. The Longus, offered by Martin Breslauer, Inc., in their Catalogue 110 (New York 1992), item 167, was bound in red half-morocco with red paper sides; its edges were painted yellow, like our volume."

Ref: Robin Halwas Rare Books, 1995.

NB: Voewood Rare Books, 2021 - with some plates watermarked 1823, and without the errata slip. (see note above).

[Yale Center for British Art](#)

STUBBS, George. *The Anatomy of The Horse Including A Particular Description of the Bones, Cartilages, Muscles, Fascias, Ligaments, Nerves, Arteries, Veins and Glands Illustrated by Twenty-Four Plates by George Stubbs, painter. Second Edition.* Henry G. Bohn, York Street, Covent Gardens, 1853.

folio. 68pp., 48 leaves of plates (some double).

[Yale Center for British Art](#): "This printing is the last to use Stubbs' original plates. After Stubbs died in 1806 his plates were inherited by Mary Spencer. After her death in 1817 the plates were sold at auction and were republished almost immediately by Edward Orme in July 1817. The plates were used again after Orme's death by Henry Bohn."

STUBBS, George. *A Brood Mare belonging to Mr. Shafto.* [From the painting by George Stubbs]. Published 1st, January 1798, by Laurie & Whittle, 53 Fleet Street, London. Etching with engraving. 125 x 180mm (5 x 7"). Trimmed to plate.

Published for 'A New Book of Horses', a small drawing book for artists which showed different types of horses in different poses. The horse adopts a pose represented in several of Stubbs' 1760s paintings of brood mares. Lennox-Boyd: 129, only state. ref: Grosvenor Rare Prints, 2020.

STUBBS, George. Illustrated Lecture on Sketching from Nature in Pencil and Water Colour; with hints on light and shadow, on a method of study, etc. To be practically illustrated, when possible, by a series of lessons out of doors.
Day and Son. [1862].

folio. 12pp., 17 tinted chromolithograph plates.

Abbey Life 185 but mis-dating as c1850. The author was from Alexander Square, Brompton. He also published *Rhymes and lines on English gothic church architecture: for the easier explanation and understanding of the principles by children.* 1863.

STUBBS, George Towneley. Passions of the Soul and the Anatomy of the Human Face: delineated in a series of twenty-four chalk engraved heads.
Published by S. & J. Fuller, at the Temple of Fancy, Rathbone Place, 1815.

folio. The first 20 plates are studies of female expression. The last four of men (in écorché, from models made by George Stubbs).

Engravings by George Townley Stubbs, after drawings by Henry Singleton and William Frederick Wells. Imprint from the publisher's printed wrappers, as described by Ledgard. "In 1815, the series of 24 engravings [originally issued by George Townley Stubbs in 1800 (?)] was re-published by the firm of S. & J. Fuller ... The engravings were reissued singly in black and white or in numbers, forming the same groups as before but with the male écorché heads placed last. Those issued in numbers were presented trimmed of the artists' names and the publication line, printed in color, and attached to thick brown paper with the titles cut out and pasted below." - Ledgard.

STUDIES OF TREES Sketched from Nature.
Nov. 25 1800, by Random, Stainbank & Sayer, 17 Old Bond Street, where new publications appear constantly & every requisite for drawing & fancy work is sold.

245mm x 395mm. *4 etched plates, numbered I-IV.*

Ken Spelman (now [Yale Center for British Art](#)).

ESTC T46282 records a single copy (BL) of an advertising sheet issued by the firm in

1799.

see also: [BM 1878,0511.913](#): Sheet from a drawing book, an overgrown ruin above an arched cave over a lake at left, a figure with stick walking away at right. 1800, Soft-ground etching. Lettered below image with production detail: "Mannskirsch delt." at right and publication line: "London, Pubd. April 12th 1800 by Random & Stainbank 17 Old Bond Street"; the name of the engraver noted in pencil at left.

SURETA. A Book, with four Windmills. 5 in by 3 ½. Plain 2s. 6d, coloured 5s."

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

SUTCLIFFE, John. Drawing Book of Horses, in Progressive Lessons. W. Kent & Co. (late D. Bogue). c1855.

small oblong 4to. *Title-page and 24 lithograph plates (1-10 uncoloured, 11-24 coloured).*

Apart from works by Alken and Robert Hills' suites of etchings both issued earlier in the century this is the only other drawing manual devoted to horses that we have encountered. As the title suggests the illustrations range from uncoloured details through to fully worked coloured plates of horses galloping, in stables, harnessed and saddled. Not in BL, which only notes T.S. Cooper's *Drawing Book of Animals...* lithographed by John Sutcliffe [1853].

Ref: Ken Spelman (now [Yale Center for British Art](#)). Copy also at University of Virginia.

SUTHERLAND, J. (engr). *An Essay on Mechanical Drawing, being an entirely original and interesting work on the perspective delineation of machinery.* 76 plates. royal 4to, boards, 3l.16s. Advertised in 1829 at the back of Cawse's "Introduction to the Art of Painting". SEE: BLUNT.

SUTHERLAND, J. A Drawing-Book, containing four coloured prints of characteristic landscapes. 6s..

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

SUTHERLAND, William and William George. *The Sign-Writer and Glass Embosser.* Printed and published by the Decorative Art Journals Co. Manchester. London : Simpkin,

Marshall, Hamilton, Kent, & Co., London. 1898.

folio. [6], 8, [8], 9 -20, [8], 21 -30, [4], 31 -62, [4]pp., 32 chromolithograph plates by Kleinertz, Law and Co. of Manchester loosely inserted in pocket at end.

SUTHERLAND, William and William George. The Art of Graining and Imitating Woods. Manchester. Decorative Art Journals Co. Ltd. c1890.

folio. *Title, 34pp., 20 chromolithograph plates and numerous text illustrations.*

SUTHERLAND, William and William George. The Art of Graining and Imitating Woods. Second edition. Manchester. Decorative Art Journals Co. Ltd. 1900.

folio. *Title, 34pp., 20 chromolithograph plates and numerous text illustrations.*

SWAINE.

A very curious and large Collection of Shipping, &c, by Swaine, and neatly engraved. 'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.' Sayer & Bennett, 1775.

Collection of Sea Pieces

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

SWAN, Abraham. Upwards of one hundred and fifty new designs, for chimney pieces; from the plain and simple, to the most superb and magnificent, Properly adapted to Rooms, Halls, Saloons, Lobbies, &c. Of every Dimension; With the Proportions they bear to each, and full and complete instructions to workmen; Enriched with a great Variety of Arches, Doors, Windows, Cornices, Architraves, Ornaments for Trusses, Pedestals, Pediments, Columns, Imposts, Modillions, Soffets, &c. To which is added, A concise and clear Description of the Five Orders of architecture, Regulated by a Scale of Twelve equal Parts; with Observations on Rules and Methods to be observed in Drawing the Whole. By Abraham Swan, Architect. Adorned with fifty-four copper-plates, elegantly Engraved [1768].

ESTC T60920

SWANNELL, Mildred. Black-Board Drawing. Macmillan and Co. 1896.

4to. [8], 25, [1]., half-title., 27 plates printed on stiff matt coated paper.

The lessons are based upon the theories of Pestalozzi and Frobel, and are directed at very young children. "A large tray filled with sand is an invaluable addition to nursery requisites. On this the child may receive his first drawing lessons. Either by means of a pointed stick, or with the child's own finger, all kinds of objects may be drawn. Later on a small black-board of about 28 x20 inches in dimension will partly take the place of the sand tray. Where a black-board cannot be obtained a yard of black unglazed American cloth stretched on thick cardboard or a small drawing-board will form an excellent substitute. Provide the child with a large overall, a duster, and some pieces of white and coloured chalks, and his happiness will be complete. One by one should the mother introduce a fresh form, and show her child how to improve his own productions. Frobel says: "Whatever a child already knows from what life gives and needs he puts into his drawing, examining and making it pass in review before his soul and mind as though to look it all over and to choose right and avoid wrong in the needs of his own future life." Drawing is the step from mere looking at things to making a picture of them. Black-board drawing will be found to develop the aesthetic nature of the child much more easily and rapidly than ordinary drawing on slates and paper. The larger surface to be dealt with and the thick piece of chalk will tend to make the lines bolder and more graceful: the whole arm, instead of only the wrist and hand, is exercised; the amount of pressure required on the chalk will be likely to make the drawings decided and firm; while such great results are produced so easily and in such a short time that the child is delighted, and his interest will never flag. The drawing of flowers, leaves, animals, and objects will increase his observation; for he must look to find out all the details and parts most carefully before he can draw them."

SWINGLER, W.H. *Painting for the Million*, and property owner's companion of useful information.

Wakefield, William Nicholson and Sons. [1878]

small 8vo. 79, [1]p advert., half-title.

Copies also recorded with imprint over stamped W.Foulsham, who later published *The House and Home Repairer's Guide with which is Incorporated Painting for the Million*, c1922.

SYER, John. *Landscape Drawing-Book*.

Ackermann and Co., 96, Strand, [between 1833 and 1854].

oblong 4to (210mm x 300mm). *Complete in 6 parts*. Four lithographs in each part?

[Yale Center for British Art](#): Lithographs by Day & Haghe. Printed by Macintosh, Great New Street, London. The firm of Day & Haghe traded from 1833 to 1854. Ackermann & Co. traded at 96 Strand from 1832 to 1856. Alexander Macintosh traded on Great New Street from 1819 to 1865. Cf. Brown. London publishers and printers.

SYER, John. Syer's Progressive Drawing Book.
G. Rowney. c1850.

oblong 4to. *Six numbers, 24 leaves of plates.* Publication date from advertisement for artist's supplies inside back covers [University of Nottingham].

SYER, John. Elementary Drawing Book: Syer's Rustic Scenes.
c1840.

V & A. only.

SYER, John. A Selection of Studies from the portfolios of various artists. Part III, Drawn from nature, and on stone.
George Rowney and Company, 51, Rathbone Place, 1854.

oblong 4to. *6 unnumbered leaves of plates.*

First published c1851. Part I / by George Barnard. 1850 -- Part II. Drawn from nature, and on stone / by H. Brittan Willis. 1850 -- Part III. Drawn from nature, and on stone / by J. Syer. 1851.

SYER, John. Marine and River Views.
c1850.

oblong 4to. V & A.

SYME, Patrick. Practical Directions for Learning Flower Drawing. Illustrated by coloured drawings.
Edinburgh, for the Author. 1810.

4to. *vi, 51pp., 6 engraved plates in 3 states (outline, partly coloured and finished).*

SYME, Patrick. Practical Directions for Learning Flower Drawing. Illustrated by Coloured Drawings.
Edinburgh. Blackwood. 1813.

4to. *iv, [2], 51, [1]p., 18 stipple engraved plates (12 hand-coloured).*

Dunthorne, 297, "Three versions of each subject, an outline in stipple, a partially coloured plate, and a finished plate." Plates 1-3, Cinquefoil or Wild Tansy; 4-6, Hemimeris; 7-9, Mountain Pink; 10-12, Auricula; 13-15, Common Blue-Bell; 16-18, Single Garden Pink.

SYME, Patrick. Werner's Nomenclature of Colours, with additions, arranged so as to render it highly useful to the arts and sciences, particularly zoology, botany, chemistry, mineralogy, and morbid anatomy. Annexed to which are examples selected from well-known objects in the animal, vegetable, and mineral kingdoms.
Edinburgh. William Blackwood. 1814.

8vo. [2], 43, [1]p., half-title. 108 hand-painted colour samples on 13 plates.

SYME, Patrick. Werner's Nomenclature of Colours, with additions, arranged so as to render it highly useful to the arts and sciences. Second edition.
Edinburgh. printed for William Blackwood... and T. Cadell, Strand, London. 1821.

8vo. 47, [1]p., 13 engraved plates with 110 mounted colour samples.

See: Simonini, Giulia. [Organising Colours: Patrick Syme's Colour Chart and Nomenclature for Scientific Purposes](#). 2018.

Later, in 1823, Syme published a *Treatise on British Song Birds*, where he put into practice the use of Werner's Nomenclature.

NGA (Feller Collection).

SYMONDS, John Addington. *The Principles of Beauty*.
Bell and Daldy. 1857.

8vo. xvi, 72pp., 8 plates.

SYMPSON, Samuel. *A New Book of Cyphers, more compleat and regular than any yet extant. Wherein the whole alphabet (twice over,) Consisting of Six Hundred Cyphers, is variously changed, interwoven and reversed. Being A Work very Entertaining to such as are Curious, and Useful to all sorts of Artificers in general. Compos'd and engrav'd by Samuel Sympson.*

printed for Samuel Sympson Engraver in Catherine-Street in the Strand, B. Cole Engraver at the Sun a Lace Shop in St. Paul's Church-Yard, and sold by J. Clark Engraver and Print-Seller in Grays-Inn, Tho. Taylor at the Golden Lyon and P. Overton at the Golden Buck Print sellers in Fleet-Street, T. Bowles in St. Paul's Church-Yard, J. Bowles over against Stocks-Market, and Mr. Reigner Print-Seller in Newport-Street. 1726.

4to. [2], 100, [2] leaves. Engraved throughout, apart from the titlepage and preface.

ESTC T145073

SYMPSON, Samuel. A New Book of Cyphers, more compleat & regular than any ever publish'd. Wherein the whole Alphabet (twice over) consisting of 600 Cyphers, is variously chang'd, interwoven & revers'd. Very entertaining to ye curious, and useful to all sorts of artificers.

J. Clark Engraver & Printseller in Grays-Inn, 1727.

4to. [2]pp., 100 plates.

SYMPSON, Samuel. A New Book of Cyphers, more compleat & regular than any ever publish'd. Wherein the whole Alphabet (twice over) consisting of 600 Cyphers, is variously chang'd, interwoven & revers'd. Very entertaining to ye curious, and useful to all sorts of artificers.

J. Clark Engraver & Printseller in Grays-Inn, 1736.

4to. [2]pp., 100 plates.

ESTC N471341

SYMPSON, Samuel. A New Book of Cyphers, more compleat & regular than any ever publish'd. Wherein the whole Alphabet (twice over) consisting of 600 Cyphers, is variously chang'd, interwoven & revers'd. Very entertaining to ye curious, and useful to all sorts of artificers.

Sold by R. Caldwell, R. Wellinton, & Jno. Clark, 1739.

4to. [2]pp., 100 plates.

SYMPSON, Samuel. A New Book of Cyphers, more compleat & regular than any ever publish'd. Wherein the whole Alphabet (twice over) consisting of 600 Cyphers, is variously chang'd, interwoven & revers'd. Very entertaining to ye curious, and useful to all sorts of artificers.

printed for John Bowles and Son. [1750?].

4to. Engraved title-page, engraved advertisement leaf and 100 engraved plates.

The advertisement leaf reads "we whose names are here underwritten do assure the Publick, that this Book of Cyphers is the most Perfect, & neatest Drawn, of any Performance of this kind hitherto Extant". The 72 signatories include Caslon, Bickham, Foudrinier, Pine, Vandergucht. Sympson kept a print-shop in Maiden Lane, Covent Garden, and Ambrose Heal notes that the Book of Cyphers is the only one of his own designs that he is known to have issued. This is a re-issue of the 1726 edition with the plates unchanged but the printed title and advertisement leaf now engraved for the first time.

ESTC T132195

SZERELMEY, N.C. On the Encaustic & Zopissa Processes, as applied by the Ancients for indurating and preserving stone, cements, brick timber, sculpture and paintings: with some account of the revival of these processes.

W. Dufour. 1861.

8vo. 29, [1]p.