



## 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?  
Please contact Tony Fothergill at [tony.fothergill@kenspelman.com](mailto:tony.fothergill@kenspelman.com)

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.](#)

TATE, Thomas. Drawing for Schools: containing expositions of the method of teaching drawing in schools; a full explanation of the practice of model drawing after the method of Dupuis, as first practised at the Battersea Training College; the principles and practice of outline and perspective drawing; together with numerous illustrations and drawing exercises. Longman, Brown, Green and Longmans. 1854.

large 8vo. [4], 45, [1]p., 12 exercises on 15 plates and 40 figures in the text.

Thomas Tate taught at the Kneller Training College, Twickenham at the time of this publication, having previously been a mathematical professor and lecturer on chemistry in the National Society's Training College, Battersea.

TAYLER, Frederick. Studies in Animal Painting, with eighteen coloured plates, from water-colour drawings. Cassell and Company. 1884.

oblong 4to. 24, [4]pp adverts., 18 tipped-in plates printed by chromolithography.

TAYLER, Frederick. Studies in Animal Painting, with eighteen coloured plates, from water-colour drawings. Second edition. Cassell and Company. 1885.

oblong 4to. 24, [4]pp adverts., 18 tipped-in plates printed by chromolithography.

TAYLER, Frederick. Studies in Animal Painting, with eighteen coloured plates, from water-colour drawings. Cassell and Company. 1899

oblong 4to. 24, [4]pp adverts., 18 tipped-in plates printed by chromolithography.

TAYLOR, Brook. Linear Perspective: or, a new method of representing justly all manner of objects as they appear to the eye in all it situations. A work necessary for painters, architects, &c to judge of, and to regulate designs by. Printed for R. Knaplock, at the Bishop's-Head in St. Paul's Church-Yard , 1715.

8vo. [4], 42, [2]pp adverts., vignette headpiece, 43 figures on 15 plates., errata slip on verso of title-page.

ESTC T133789: noting errata slip pasted on p.18

TAYLOR, Brook. *New Principles of Linear Perspective: or the art of designing on a plane the representations of all sorts of objects, in a more general and simple method than has been done before.*

printed [by William Bowyer] for R. Knaplock at the Bishop's Head in St. Paul's Church-yard, 1719.

*8vo. xiv, 70, 16pp adverts., 13 engraved plates.*

ESTC T63341

TAYLOR, Brook. *New Principles of Linear Perspective: or the art of designing on a plane the representations of all sorts of objects, in a more general and simple method than has been hitherto done.* The third edition. Revised and Corrected by John Colson, M. A. and F. R. S. Lucasian Professor of Mathematicks in the University of Cambridge.

printed for John Ward, at the King's-Arms in Little-Britain, 1749.

*8vo. x, [1], 12-80pp with 14 pieces of ornament., 13 folding engraved plates with 25 illustrations.*

ESTC T134042 / Yale Center for British Art

TAYLOR, Brook. *New Principles of Linear Perspective: or the art of designing on a plane the representations of all sorts of objects, in a more general and simple method than has been hitherto done.* The fourth edition, revised.

J. Taylor. 1811

*8vo. xxvi, 70pp, 13 folding engraved plates with 25 illustrations.*

TAYLOR, Brook. *Librorum, in omnibus fere linguis, artibus ac scientiis maxime insignium, amplissima collectio, juxta suas classes methodice digesta.* A catalogue of the libraries of Joseph Hall, ... and of Brook Taylor, ... Which will be sold ... on Tuesday the 22d day of February 1731-2. ... By Fletcher Gyles, ... [London 1732].

*8vo. [4], 144, 143-150pp.*

ESTC T26219

see: [DARLY, M.] *New Book Of Chinese, Gothic & Modern Chairs, With The Manner of Putting Them In Perspective According to Brook Taylor.* Price 1s. 6d.

c1751..

140mm x 100mm. *7 leaves, title-page set within rococo frame.*

The first pattern book for Rococo-Gothic furniture in Britain was M. Darly, *A New Book of Chinese, Gothic and Modern Chairs, with the Manner of Putting Them in Perspective According to Brook Taylor.*

TAYLOR, Brook. *Contemplatio philosophica: a posthumous work, of the late Brook Taylor, ... To which is prefixed a life of the author, by his grandson, Sir William Young, ... With an appendix.*  
printed by W. Bulmer and Co. 1793.

8vo. *iv, 150pp., plate portrait. Title-page headed Not Published.*

ESTC T134032

TAYLOR, Charles. *A compendium of colors, and other materials used in the arts dependant on design, with remarks on their nature and uses: Including the method of drawing in chalk, crayons, &c. of painting in water colors, crayons, &c. of engraving in strokes, chinks, mezzotinto, aquatinta, &c. of modelling, and of sculpture, &c. &c*  
[London? 1797?].

8vo. *224pp.*

ESTC T32339

TAYLOR, Charles. *A Familiar Treatise on Drawing, for Youth. being an elementary introduction to the Fine Arts, designed for the instruction of young persons.*  
Printed for C. Taylor ... by G. Brimmer, Water Lane, Fleet Street., 1815.

8vo. *16pp., 33 engraved plates (one folding), mostly stipple, after the designs of Bartolozzi, Brown, Cipriani, De Marteau, Lairesse, Le Brun, Le Clerc, Mortimer, Paye, Poussin, Singleton and Vandyke.*

TAYLOR, Charles. *A Familiar Treatise on Drawing, for Youth. being an elementary introduction to the Fine Arts, designed for the instruction of young persons.*  
Printed for Charles Taylor ..., by E. Hempsted, 1820.

8vo. *[2], 16pp., 33 engraved plates (one folding), mostly stipple.*

Yale Center for British Art copy in original printed boards, as issued. Boards printed by John Hill.

TAYLOR, Charles. A Familiar Treatise on Drawing, for Youth. being an elementary introduction to the Fine Arts, designed for the instruction of young persons. Sherwood, Neely & Jones. 1822.

8vo. [2], 16pp., 33 engraved plates (one folding), mostly stipple.

TAYLOR, Charles. A Familiar Treatise on Drawing, for Youth. being an elementary introduction to the Fine Arts, designed for the instruction of young persons. Sherwood, Neely & Jones. 1823.

8vo. [2], 16pp., 33 engraved plates (one folding), mostly stipple.

TAYLOR, Charles. A Familiar Treatise on Drawing, for Youth. being an elementary introduction to the Fine Arts, designed for the instruction of young persons. Second edition. Sherwood, Gilbert and Piper. 1827.

8vo. [2], 16pp., 33 engraved plates (one folding), mostly stipple.

TAYLOR, Charles. A Familiar Treatise on Perspective, in four essays. Essay I. On the theory of vision, and the principles of perspective as therewith connected. Essay II. Elements of the practice of perspective, definitions and explanation of terms. Essay III. The perspective of shadows. Essay IV. On keeping, or aerial perspective. The principles developed in this treatise are illustrated by fifty one engravings, accompanied by correct descriptions and familiar explanations. Printed by R. & R. Gilbert, St. John's Square, Clerkenwell, for C. Taylor, 108, Hatton Garden, 1816.

8vo. 143, [1]p., 51 engraved plates (4 folding).

TAYLOR, Edward Robeson. Drawing and Design. A Class Text Book for Beginners. Macmillan and Co. 1893.

oblong 8vo. ix, 114pp., illustrations.

TAYLOR, Elias. An Easy and Familiar Treatise on the Art of Drawing in Perspective, calculated for young students, and to be acquired without a tutor.

Brighton (95 Western Road) : Printed and published by the author, at his circulating library, 1830.

8vo. viii, [9], 10-74pp., 25 lithographed plates (many folding).

TAYLOR, Elias. An Easy and Familiar Treatise on the Art of Drawing in Perspective, calculated for young students, and to be acquired without a tutor. Brighton. Printed and published by the author, at his circulating library. 1831.

8vo. 74pp., 24 engraved plates (many folding).

A treatise prepared “for the use of the younger classes”. “Every boy may be taught to write, perhaps not one in a thousand will become a first rare penman, but every one with proper instructions will acquire a degree of skill.... On the other hand, all boys are capable of learning to draw, a very small proportion of them will ever be eminent Artists, but all may learn enough from this little volume to realise the advantages previously alluded to.”

TAYLOR, Elias. An Easy and Familiar Treatise on the Art of Drawing in Perspective, calculated for young students, and to be acquired without a tutor. Brighton. Printed and published by the author, 1833.

Harvard.

TAYLOR, J. Scott. A Descriptive Handbook of modern water colours: illustrated with actual washes of the pigments on Whatman's drawing paper with an introductory essay on the recent water-colour controversy. 22<sup>nd</sup> thousand. Winsor & Newton, Ltd., 1887.

12mo. [8], 71, 1, [8]pp., 134 water colour samples on Whatman paper mounted on 6 plates.

The descriptions of the colour samples are based on Taylor's 1885 edition of Field's *Chromatography*, with additional information by W.J. Winsor based on his long experience in the manufacture of water-colours. The introductory essay presents a recent controversy regarding the effect of sunlight on water-colour pigments.

11<sup>th</sup> & 15<sup>th</sup> thousand also dated 1887 from internal evidence.

Fourth edition. 1888. iv, [4], 70, [4], 40pp., 3 leaves of plates (?)

John Scott Taylor (1860-1954). Chemist working for Winsor & Newton Ltd. John Scott Taylor was the leading in-house chemist working in the commercial sector for manufacturing artists' colours. Both his father and his younger brother also

worked for a colour manufacturer, presumably Winsor & Newton like Scott Taylor himself.

ref: British artists' suppliers, 1650-1950.

TAYLOR, Jasper. Trade card of Jasper Taylor, oil & colourman, at No.17, near Castle Street, opposite Furnivals Inn, Holborn, London; two putti to the right, one standing, pouring something in a vessel the sitting putto holds in his hands; a large pot, food and other objects on the ground to the left. Etching and engraving. Lettered with production detail: "Corbould & Hemstey 37 Foster Lane". 65mm x 92mm.

BM: Heal,89.151

TAYLOR, John. drawing master and portraitist. 1739-1838.

TAYLOR, T. drawing master in London. 1760.

TAYLOR, W.B. Sarsfield. A Manual of Fresco and Encaustic Painting containing ample instructions for executing works of these descriptions. With an historical memoir of these arts from the earliest times.

Chapman and Hall, 186 Strand. 1843.

8vo. xx, 214, xiv pp adverts.

TEN Lithographic Coloured Flowers, with botanical descriptions, drawn and coloured by a lady.

Edinburgh: Published by David Brown, South St. Andrew Street. Printed from stone by R.H. Nimmo, No. 1. St. David Street, 1826 - [1832].

4to. Originally issued in four parts, each with ten plates of hand-coloured lithographs printed by R.H. Nimmo, each with decorative leaf of text, each part with contents slip tipped-in, list of subscribers. Sometimes found bound in one or two volumes, with the title-pages to parts II-IV removed. In the NLS copy the lists of the contents of the 4 numbers have been pasted in before the first plate. Although ten lithographs are announced on the title-page the work was evidently extended.

Dunthorne, 19, with full list of plates.

TENDI, Andrea (active 1790-1817).

William Von Moll Berczy noted in a letter that Andrea Tendi was a drawing master... Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*.

Walpole Society, 2022.

## TENIERS.

The Four Seasons, from Teniers, neatly engraved in four different figures.  
A new Book of Flowers.

THE FOUR ELEMENTS, by the same Master, represented in four prints.  
“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.”  
Sayer & Bennett, 1775.

TERRY, Garnet. A Complete Round of Cyphers for the Use of Engravers, Painters, Sculptors, Jewellers, Hair Workers, Enamellers, Pattern-Drawers, &c. Consisting of six hundred examples for the forming of cyphers of every denomination. Designed and engraved by Garnet Terry.

Printed for the proprietors Bowles & Carver No. 69 St. Paul’s Church Yard just published Terry’s allegorical hair devices containing 200 elegant subjects. c1795.

*4to. Engraved title-page with vignette, 25 plates of cyphers (numbered 2-26), and one unnumbered plate of coronets. Price on title page: Price 7s. 6d.*

## ESTC T162628

A unusual pattern book of particular use to ‘hair workers’ - for whom Terry also announces on the title-page his recently published work, ‘Allegorical Hair Devices’. Advertisements for jewellery with devices, mottoes, and cyphers, incorporating hair, began to proliferate, especially in America, in the later 18<sup>th</sup> century. For example, in 1793 Samuel Folwell of Philadelphia advertised that he would instruct his students in “that curious Art of working Devices in human Hair, in which he has long had professional Practice in this City...and those who discover a natural Propensity to this polite Art, no Attention shall be wanting, to enable them to delineate Nature in every striking Form.” The use of hair in jewellery was almost like a relic, and the incorporation of a cypher would have been an essential feature of such a personal memento.

## Yale Center for British Art

TERRY, George. Pigments, Paint and Painting. A practical book for practical men. E. & F.N. Spon. 1893.

*8vo. xiv, 392pp., 49 text illustrations.*

Terry's book was intended for the trade and not for artists.

TESTELIN, Henri. The Sentiments of the most Excellent Painters concerning the Practice of Painting, collected and composed in tables of precepts, by Henry Testling... translated into English with Remarques on the words of art, with an addition of the grounds, and the practical method in perspective. [Cambridge], printed for, and sold by Samuel Smith, and by Edward Hall, in Cambridge, 1688.

*oblong folio. 10 double folded sheets, printed on rectos only, comprising title, dedication to Charles Marquess of Worcester, 1f to the Reader, and 7 tables, 2 double-page engraved plates.*

A translation of: *Sentimens des plus habiles peintres sur la pratique de la peinture et sculpture*. The translator signs dedication with initials T.M., and bound in at the end of the Marlborough copy was a contemporary mezzotint optical view of Jesus College, Cambridge, signed T.M. *delineavit et fecit*.

ESTC R38340

TESTOLINI, Gaetano. Elements of Drawing. July 1, 1795. Colnaghi & Co., at 132 Pall Mall.

*oblong folio. Decorative etched title-page after a drawing by W. Miller, and 11 etched plates of anatomical details engraved by G. Sintach. All the plates are marked Testolini direxit.*

Huntington, Stanford.

TESTOLINI, Gaetano. Rudiments of Drawing, shadowing, and colouring flowers in water colours; contained in thirty six instructive lessons, illustrated by twenty-nine plates, from the outline of a single leaf progressively to the completion of a fine group; intended for beginners and students of this delightful art: with a description of colours used and the method of mixing them. Printed by H.K. Causton, No. 14, Birchin-Lane, Cornhill: 1818 [i.e. 1817].

*oblong folio. title + (1 blank + 1 + 1 blank) + 36pp., engraved frontispiece (which is a pull of the author's elaborate trade card), 29 plates with etching and aquatint (14 hand-coloured) and a colour chart on p.5.*

Dunthorne, 300. Watermarked C. Brenchley 1814.

Yale Center for British Art

TESTOLINI, Gaetano. A suite of four fine soft-ground etched plates of Surrey views [Fetcham Church, Cottage at Fetcham, Cottage at Leatherhead, Cottage at Dorkin]. Two of the plates are by Sutherland. "Published and Sold by G. Testolini, 73, Cornhill. Colour Boxes & Drawing Materials of all Sorts". oblong folio. G. Testolini. Jany. 1810.

Ken Spelman (now at Yale Center for British Art).

THIRTLE, John. John Thirtle (baptised 22 June 1777 – 30 September 1839) was a leading member of the Norwich School of painters. Much of Thirtle's life is undocumented. After working as an apprentice to a London frame-maker, he returned to Norwich to establish his own frame-making business. During his career he also worked as a drawing-master, a printseller and a looking glass maker. He produced frames for paintings by several members of the Norwich School, including John Crome and John Sell Cotman. Throughout his working life he continued to paint. In 1812 he married Elizabeth Miles, the sister of Cotman's wife Ann. Thirtle suffered from tuberculosis during the last two decades of his life, and his worsening health reduced his artistic output up to his death in 1839. His Manuscript Treatise on Watercolour, unpublished before 1977, was probably for his own use, and he exhibited fewer than 100 paintings. [Tate Gallery].

Thirtle's manuscript treatise on water-colour painting, is the only extant document by a Norwich artist on the technical means of his art. He offers practical advice on the mixing of tints and how these may be applied in sketching from nature, although he balances this with more theoretical remarks on the pleasing combination of tones and hues. Predictably, he emphasizes the need for unity of effect organized round some principal object and a single light source. Nature, although infinite in her variety, is governed by laws, and the study of nature is seen as a branch of beneficent philosophy. ref: Reproduced in *John Thirtle at Norwich*, 1977 exhibition catalogue.

See also: *British Picture Framemakers, 1600-1950*

THOMAS, W. Cave. Mural or Monumental Decoration: its aims and methods. Comprising fresco, encaustic, water-glass, mosaic, oil painting with an appendix. Winsor and Newton. 1865.

8vo. viii, 314, 1, 32pp of illustrated adverts.

THOMSON, P. The Cabinet-Maker's Assistant: a series of original designs for modern furniture, with descriptions and details of construction. Preceded by practical observations on the materials and manufacture of cabinet-work and instructions in drawings adapted to the trade. Glasgow: Blackie and Son. 1853.

folio. viii, [4], lxxx, 63pp., 114 text illus., engraved t/p and 102 engraved plates.

THOMSON, P. *The Cabinet-Maker's Sketch-Book: a series of original designs for modern furniture.*

Wm. Mackenzie. 1851-1852.

*folio. Engraved title-page, dedication leaf, letterpress advert leaf., 95 litho plates followed by 44pp text with numerous illustrations.*

THOMSON, W.J. *Elementary Maxims of Drawing and Miniature Painting, for the benefit of amateurs.*

Edinburgh. Alexander Hill. [1845].

*8vo. v, [2], 8-30, [2]pp adverts.*

THOMPSON, Francis Benjamin and William Gibbs. *The Universal Decorator, a complete guide to ornamental design including designs for cabinet makers, wood carvers, metal workers, Birmingham, Sheffield, and the Potteries. Scrolls, panels, and general ornament. Alphabets, initials, and monograms. The illustrations by William Gibbs.*

Houlston & Wright. (1858-59).

*4to. Two volumes. iv, 256pp; 257-512, v-xi, [1]p., coloured frontispiece and 238 lithograph plates (many coloured).*

THOMPSON, Francis Benjamin and William Gibbs. *The Universal Decorator, a complete guide to ornamental design including designs for cabinet makers, wood carvers, metal workers, Birmingham, Sheffield, and the Potteries. Scrolls, panels, and general ornament. Alphabets, initials, and monograms.*

Houlston & Weight. c1860.

*4to. xi, [1], 512pp, many text illustrations and 238 litho plates (112 in one colour, 11 in two or more colours). A later edition, re-arranged and much expanded.*

THOMPSON, Hugh. Mr. HUGH THOMPSON, Drawing Master at the Sheffield Collegiate School.

20<sup>th</sup> Jan 1844 - Derbyshire Courier.

THOMPSON, William. portrait painter and drawing master. 1773-1790.

THORNTON, T.C. The New Cabinet of Arts: a series of entertaining experiments in various branches of science, numerous valuable recipes, and useful facts; compiled from authentic sources.

J.S. Pratt. 1846.

*12mo. 252pp., half-title., engraved frontispiece.*

THREE Hundred several Sorts of Lottery Pictures for Children, as Men, Women, Birds, Beasts, Fishes.

William and Cluer Dicey, Catalogue. 1754

J. TIBBETT'S Two-Penny Drawing Book. Printing and Stationery Establishment, No. 11, High Street, Dunstable.

188mm x 250mm. Dunstable. c1898.

*10 leaves, thick paper.*

James Tibbett, a pioneering printer, who ran the Albion Press, and started the town's first newspaper, the Dunstable Chronicle, in 1855.

TIJOU, Jean. Nouveau liure de desseins inventé et dessiné par Jean Tijou... containing sorts of iron worke as gates, frontispieces, balconies, staircases, pannells &c. of which the most part hath been wrought at the royall building of Hampton Court ... all for the use of them that will work iron in perfection.

Sold by the author in London, 1693.

folio. 20 leaves of plates, variously signed: L. Laguerre, In. & Delin.; P. Bansomer, Sc.; P. Vanderbanck, sculp. Parallel title in French.

ESTC R32806 Harris, 879.

'A New Booke of Drawings' (to give it its English title) is by far the most distinguished and ambitious set of ornamental prints published in London in the seventeenth century. After the title follow plates numbered 2 to 20, which are described as 'containing severall sortes of iron worke as gates, frontispieces, balconies, staircases, pannells &c. of which the most part hath been wrought at the Royal Building of Hampton Court, and to severall persons of qualities houses of this kingdome, all for the use of them that will worke iron in perfection, and with art'.

This statement of purpose is disingenuous. Although the plates would certainly have been of interest to craftsmen in wrought iron, the titleplate, specially commissioned from Louis Laguerre, the leading decorative painter in England of the period and Tijou's son-in-law, shows that Tijou was aiming at a learned and international public. Sets of ornament prints did not normally have pretentious titleplates, and the models for this one were the great almanac and thesis engravings that were so popular in late

seventeenth-century France (see M.Préaud, 'Les effets du soleil', Paris, 1995). Tijou's is one of the few sets of ornament prints that Samuel Pepys included in his collection.

Tijou was of French Huguenot origin, but is only known for his work in England between 1689 and his death in 1712. His principal commissions were at Hampton Court (two balustrades and twelve gates made between 1691-1700, for which he was paid £4,500) and in St Paul's (the gates to the chancel aisles). He also worked at Chatsworth, Burghley and Drayton. Although Tijou revolutionised English ironwork, his designs emerge from a long-established French tradition (G.Jackson-Stops, 'The sources of Tijou's designs', *Country Life*, 28 January 1971, pp.182-3).

The plates were engraved for Tijou by a team of Frenchmen resident in England: most are by Peter Vandrebanc, with a few each by Michael Vandergucht, P.P.Bouché, and Blaise Gentot (on whom see A.Grimwade, 'The master of George Vertue, his identity and oeuvre', *Apollo*, CXXVII 1988, pp.83-9). The title-plate is the same size as the other plates (none of which is in the British Museum); they would either have been bound into a folio, or been folded down the centre to form a quarto. The titlepage only states that it was 'sold by the author in London 1693', but an advertisement in the *London Gazette* on 1 October 1694 gives a complete list of the dealers who were selling it. They were Edward Cooper, Mrs Oliver, Mr Brown, John Garrett, William Beckett, and Tijou himself at his 'lodgings at the Barber's Pole in the lower end of the Haymarket'. No price is given.

BM: 1878,0914.39

TIJOU. *A New Book of Flowers*, by Tijou., and "second Part".

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

'A New Book of Flowers' by M. Tijou, printed for Robert Sayer Fleet Street,

TILLEMANS, Peter. taught Lord Byron at Newstead Abbey. 1734.

TILLEMANS. *Brood Mares, Colts, &c* by Tillemans, and engraved by Ravenet.

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

TILLINGHAST, Thos. (painter and decorator), at the St Luke's Head, Swithin's Lane, near Cannon Street. c1760.

Heal, Sign Boards.

TIMBRELL, Mr. Drawing Master, Stoneyhurst College, for about 44 years.

7<sup>th</sup> March 1840 - Preston Chronicle.

TIMBS, John. The Manual of Oil Painting condensed from the works of "Bouvier", "Mérimée", "Montabert", and other distinguished continental artists: with a glossary of terms of art.  
1845.

V & A.

TIMBS, John. The Manual of Oil Painting for young artists and amateurs.  
D. Bogue. 1847.

8vo. 128pp.

TINGRY, Pierre Françoise. The Painter and Varnisher's Guide; or, a treatise both in theory and practice, on the art of making and applying varnishes; on the different kinds of painting; and on the method of preparing colours.  
G. Kearsley. 1804.

8vo. *xlii*, [2], 540pp., 5 engraved plates (3 folding).

The original French edition was published in 1803 in Geneva.

TINGRY, Pierre Françoise. The Painter and Varnisher's Guide; or, a treatise both in theory and practice, on the art of making and applying varnishes; on the different kinds of painting; Sherwood Gilbert and Piper, Paternoster-Row. 1816.

8vo. *xxxii*, 412, [4]adverts, 8 adverts, 4pp adverts, folding frontispiece of a boiler, folding plate and a folding table.

This is much abridged from the 1804 edition... 'the Editor has attempted to render it more familiar to the artist without rendering it less scientific; and he has also deprived it of some extraneous matter, which, although introduced by the author with the laudable intention of gratifying curiosity and imparting knowledge, so considerably exceeded what the nature of the work seemed to require, as to render it unnecessarily voluminous: the Editor trusts, however, it will be found that he has retained sufficient to give the artist a competent knowledge of the articles he employs, to prevent his using such as are adulterated or of inferior quality.' [Preface]

TINGRY, Pierre Françoise. The Painter's and Colourman's Complete Guide; being a practical and theoretical treatise on the preparation of colours, and their application to the different kinds of painting: in which is particularly described the whole art of house painting. Third edition, corrected and improved by a practical chemist.

Sherwood, Gilbert and Piper. 1830.

12mo. *viii, 307, xii pp., engraved frontispiece and folding table.*

TINGRY, Pierre Françoise. The Varnisher's Guide; being a practical as well as theoretical treatise on the art of making and applying varnishes, not only to painting, but also to other branches of the arts. Third edition, corrected and improved by a practical chemist. Sherwood, Gilbert and Piper. 1832.

12mo. *ii, vi, 223, 1p., 2 engraved plates.*

Rewritten from Tingry's second edition (1816) with many additions.

TINGRY, Pierre Françoise. The Varnisher's Guide; a practical treatise on the art of making and applying varnishes. Third edition, corrected and improved by a practical chemist. [J.J.] Houlston and Stoneman. c1855.

12mo. *vi, 223, [3]pp adverts., 2 plates (one folding).*

TINNEY, John. (pub). A New Drawing Book of Figures and Horses, done from original drawings. printed for and sold by J. Tinney. c1740-1750.

250mm x 85mm. *15 illustrations, including title, on 5 engraved plates.*

Cornell University.

TINNEY, John. A Compendium Anatomicum: or A compendious treatise of anatomy adapted to the arts of painting and sculpture: in which the external muscles of the human body are represented as they appear when cleared of the skin, the membrana adiposa, and the veins and arteries that lie on their surface.

printed for John Tinney engraver and printseller, 1743.

folio. [12]pp., 8 leaves of plates. First edition, and with the plates numbered I-VIII top left (plate II misnumbered I). The rectos of the final four letterpress leaves are blank.

ESTC N493224

TINNEY, John. A Compendious Treatise of Anatomy, adapted to the arts of designing, painting, and sculpture on eight folio copper-plates.

Printed for Robert Sayer|. c1762.

folio. 4ff., 9 plates (?)

ESTC N51161

TINNEY, John. A Compendious Treatise of Anatomy, adapted to the art of designing, painting, and sculpture, on eight folio copper plates,[ in which the external Muscles of the human body are at large represented, as they appear in the best chosen attitudes when cleared of the skin, the membrana adiposa and the veins and arteries that lie on their surface, most accurately engraved from the best anatomical tables extant, with a concise yet clear explanation, shewing their names, origin, insertion, and use; a work not only very useful, but absolutely necessary to painters, statuaries, and all professions of drawing and design, as well as a propoer introduction to the study of anatomy for the use of young surgeons, & is both an ornamental & instructive furniture for the studies & libraries of the curious.] printed for Robert Sayer. 1762.

folio. [12]pp., 8 plates.

ESTC N31206

TINNEY, John. A Compendious Treatise of Anatomy, adapted to the arts of designing, painting, and sculpture, on ten folio copper-plates; and in which the external muscles and bones of the human body are represented as they appear in the best chosen attitudes, when cleared of the skin, the membrana adiposa, and the veins and arteries that lie on their surface Laurie. 1824.

folio. 4 unnumbered leaves, 10 plates.

TINNEY, John. A Compendious Treatise of Anatomy, adapted to the arts of designing, painting, and sculpture, on ten folio copper-plates; and in which the external muscles and bones of the human body are represented as they appear in the best chosen attitudes, when cleared of the skin, the membrana adiposa, and the veins and arteries that lie on their surface Laurie. 1827.

folio. 4 unnumbered leaves, 10 plates.

One copy with text paper watermarked 1820, plates I, III, IV, VI and VII 1823, and plates VIII and X 1824. Russell notes another copy with text paper watermarked 1818 and plate paper 1823. ref: K.F. Russell, Medical history, v. 18 (1974)

TINNEY, John. A Compendious Treatise of Anatomy, adapted to the arts of designing, painting, and sculpture on ten folio copper plates: and in which the external muscles and bones of the human body are represented as they appear in the best chosen attitudes, when cleared of the skin, the membrana adiposa, and the veins and arteries that lie on their surface:

designed and composed by the aid of the best anatomical tables extant : with a concise and clear explanation, showing the names of the different parts, with their origin, insertion, and use: to which have been added, the names as adopted in modern surgery: a work not only useful, but absolutely necessary, to painters, statuaries, professors, and learners, of drawing and design.

Printed for R.H. Laurie, No. 53, Fleet Street, 1833.

*folio. [6], 10 leaves of plates.*

TINNEY, John. A Compendious Treatise of Anatomy, adapted to the Arts of Designing, Painting, and Sculpture, on Ten Folio Copper-Plates; and in which the External Muscles and Bones of the Human Body are Represented as They Appear in the Best Chosen Attitudes, When Cleared of the Skin, the Membrana Adiposa, and the Veins and Arteries That Live on Their Surface. Designed and Composed by the Aid of the Best Anatomical Tables Extant; with a Concise and Clear Explanation, Showing the Names of the Different Parts, with Their Origin, Insertion, and Use. To which have been added, the Names as Adopted in Modern Surgery. A Work Not Only Useful, but Absolutely Necessary, to Painters, Statuaries, Professors, and Learners, of Drawing and Design.

published by R.H. Laurie, London, 1842

*folio, pp. [vi]; with ten copper engraved plates.*

TINNEY, John. The Young Painter's Assistant in the Art of Drawing: a new drawing-book, containing great variety of examples to copy after in every branch of that noble art ; as parts of the face, heads, hands, feet, academy figures, antique statues, clothed figures, landskips, &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 and general rules of that curious art are explained in such a manner, that it may be attained in a short time.

Printed and published according to Act of Parliament, and sold by John Tinney, at the Golden Lion in Fleet-Street, 1753.

*4to. 16pp., 76 plates (one folding) ref: Marlborough Rare Books.*

ESTC T483636, noting 59 leaves of plates (1 folded).

TOMELLY, or Tonelli, Anna. taught Clive family. 1763-1846.

TOMKINS, Petro William. drawing master to sons of George III. 1759-1840.

TOMLINSON, G. Drawing Master, Huddersfield College.

19<sup>th</sup> Sept 1843 - Leeds Times.

TOROND, Francis. Drawing Master. 1763.

Trade card of F Torond, drawing master, at No. 7 Berwick Street, Oxford Street, London; text in oval within rectangle, hanging in front of a larger oval with text below; and plaque at the bottom. Soft-ground etching?, printed in brown. 1781.

[BM: Banks,56.35](#)

Trade card of Torond, drawing master, at No. 18 Wells Street, Oxford Street; name in oval hanging plaque, with pedestal below, flower garland at the top and bottom. Etching, hand-coloured. c1786.

[BM: D,2.3714](#)

Trade card of Torond, drawing master, at No. 18 Wells Street, Oxford Street; name in oval hanging plaque, with pedestal below, flower garland at the top and bottom; text below. Etching. c1786.

[BM: D,2.3716](#)

TOWNE, Francis, (1739-1816).

see: [Francis Towne: Pupils and Copyists.](#)

TOWNE, Thomas. The Automatical Camera-Obscura; exhibiting scenes from nature, delineated by an unerring pencil, and preserved in an ancient port-folio: also, events which have engaged the attention, excited the admiration, and afforded instruction to the wise and good, in every age.

Francis Westley. 1821-1823.

12mo. Four volumes. [sole edition]. Etched frontispiece of children viewing through the camera-obscura.

The work is prefixed by an introduction to the Automatical Camera-Obscura, and Mr Davenport, its inventor. The narrative is written as a series of dialogues between Mr Davenport, Mrs Neville, Amelia, and Harriot. "I have heard so good a report of your Exhibition, Mr Davenport, that I have brought two of my daughters to visit you this morning..." At the end of Volume IV is "The disclosure of the paintings and mechanism of the Automatical Camera-Obscura".

TOWNE, Thomas. The Art of Painting on Velvet, without the use of spirit colours... divested of difficulty and obscurity, shewing that water colours, by the aid of T. Towne's alumina and instructions, are adequate to every purpose of velvet painting. Also, directions in the choice of materials, subjects, colours, compounding of tints, &c. &c. with coloured engravings elucidating the subject in its progressive stages from the outline to the finished drawing.

Printed for the author, and sold by R. Ackermann, Repository of Arts, No. 101, Strand, 1811.

8vo. 15, [1]p., 4 leaves of plates (3 hand-coloured).

TOWNSEND, W.H. A System of Foliage, with hints on the acquirement of a touch, being an introduction to the study of nature, designed for the use of amateurs.

London: Joseph Graham ; Edinburgh : William MacGill, [1843-1844].

oblong 4to. 7, [1]p blank., 23 zincograph plates. *One plate is dated 1843 and six are dated 1844.*

"The examples have been executed on Zinc, as impressions from that material, bearing a closer resemblance to black lead drawings than those from stone, are better adapted for imitation with the pencil; while care has been taken that the lines reversed in the printing, may incline as much as possible in an easy direction. 3, Paget Place, Waterloo Road, August, 1843"-

TOWNSHEND, Barbara Anne. Introduction to the Art of Cutting Groups of Figures, Flowers, Birds, &c, in Black Paper.

Printed for Edward Orme. [1815-1816].

oblong folio. *If text, 18 unnumbered plates, signed Miss B. Anne Townshend delt. and M. Dubourg sculpt. and dated 1815 and 1816.*

V & A; Winterthur.

TOWNSHEND, Barbara Anne. Groups of Figures, from Cuttings in Black Paper, intended as Lessons for Instruction in Paper Cutting, Series I & II, Edward Orme, 1808.

oblong 4to. 14 aquatint plates.

TOWNSHEND, Barbara Anne. Groups of Figures, from Cuttings in Black Paper, from Cuttings in Black Paper, designed and executed by Miss Barbara Anne Townshend.

Published by Edward Orme, Bond Street, 1808.

oblong 4to. 6 unnumbered plates. Wrapper label states, 'Price 5s each book, or 1s each print'.

"In the earliest book found on the subject, Introduction to the Art of Cutting Groups of Figures, Flowers, Birds, &c. in Black Paper (1815-16), the author Barbara Anne

Townshend simply writes that one should use either "thin black paper, either dyed or shiny according to taste." Parenthetically, Townshend also writes that one should cut from the white side of the paper, so she was referring to coated rather than dyed paper. In the 1836 edition, the author states, "the paper best calculated for this use is thin black paper, either dyed black or glazed." Townshend goes on to provide detailed information about how to set up compositions and how to cut figures versus flowers, but the paper is mentioned as if acquiring it were no bigger problem than a walk to the local stationer's." *Shades and Shadow-Pictures: The Materials and Techniques of American Portrait Silhouettes*: Penley Knipe, The American Institute for Conservation. - this scholarly article makes no reference to this work.

Two Books of Black Cuttings, for Practitioners, by Miss B. Ann Townshend, 5s each. Orme's catalogue 1809.

TOWNSHEND, Barbara Anne. Sibyl-leaves, or, Drawing room scraps: consisting of groups of figures, flowers, vases, birds, butterflies, &c.: presenting a variety of studies in the art of cutting out black paper, for the instruction and amusement of young ladies. Adolphus Richter. 1836.

oblong 4to. [2] leaves, 27 unnumbered leaves of plates. Illustrations drawn by B. Anne Townshend, engraved by M. Dubourg. Imprint of J. Brimmer, printer, Soho, incorporated in title border.

Williams College

TRANSPARENCIES. Instructions for Painting Transparencies. R.Ackermann. 1799.

12mo. 11, [1]p.

British Library

TRANSPARENCIES. Instructions for Painting Transparencies. Second edition, with improvements.

E. Spragg...[for] R. Ackermann. [1800].

8vo. 16, viii adverts [i-ii general adverts, iii-viii catalogue of transparencies published by R. Ackermann, June 1, 1800].

In order to try the effect; but the gentleman who owned the carriage very justly observed, that while viewed inside it was very beautiful; but when looked at outside, it had too much the appearance of a moving picture shop, which induced him to drop the idea intirely." p.15.

TRANSPARENCIES. Instructions for Painting Transparencies. Third edition, with improvements.  
Published and sold by R. Ackermann; printed by E. Spraggs, 1802].

12mo. 16pp.

Yale Center for British Art

TREVILIAN, Thomas. Manuscript 1608.

The fourth part of the manuscript is devoted to patterns, most without text, of caps, mazes, marquetry, knotwork, strapwork lettering, floral and abstract borders and motifs, repeating patterns, and alphabets suitable for embroidery and other applied arts, plasterwork, woodwork, painting and garden design.

Folger Library V.b.232 - Eight years after Trevelyon completed the Folger miscellany, he made a longer version, now in the Wormsley Library, Buckinghamshire, England

THE TRIUMPH OF PAINTING. A New Drawing Book; on forty folio copper plates; consisting of Features and Parts of the Human Body, selected from the designs of Sir Peter Lely, Hayman &c and engraved by Messrs Ravenet and Grignon. Heads from Original Designs, by Hayman, Worlidge, &c. Proportions from the Antique, by Le Brun &c. Parts of Horses and other Animals, with Examples, finished, | of Horsemanship, by Seymour, Parocell, Ridinger, &c. Academy Figures, by C. Vanloo and Bouchardon. Groups designed by Gwinn, and finely engraved by Mr Ravenet.

Printed for Robert Sayer Map and Printseller, at No. 53, in Fleet Street. | Published as the Act directs, August 2, 1773.

folio, 310 x 241 x 15 mm (binding), 308 x 239 x 7 mm (text block). Title leaf and 38 plates only, lacking plates 4 and 22.

“Only known copy of an English artist's copybook, featuring sketches and finished drawings of humans and animals by well-known (and not so well-known) artists of the day, and the century preceding, most cut by Simon François Ravenet, an engraver and artist who had moved from Paris to London in 1750 to found a school of line engraving, and who is given credit for reviving the art of engraving to England.<sup>1</sup> However, the first engraving, *The Triumph of Painting*, drawn and cut by Bernard Picart in 1725, is a positive tour de force of the art, in which perspective, tonality, proportion, the expression of distance, light and shadow, and the complexities of the human form are executed with near perfection. Robert Sayer, a well-established seller of maps and prints, had Picart's and Ravenet's work produced with a parity of quality - each print in the series is well-inked and in fine impression. An attractive and unusual suite, of which we can find no other examples in libraries, bibliographies, or the trade.

Bound in contemporary marbled boards over a sheepskin spine, neatly rebacked, covers heavily worn, with a triangular, 3-cm<sup>2</sup> loss to tail fore-corner of lower board. Interior: Closed two small holes in fore-margin of Plate 25, small closed tear to tail margin of Plate 26, and a corresponding tear to the following plate, tear to fore-margin of Plate 33, touching platemark and border, some leaves finger-soiled, evidence of

original stab-stitching in gutter margins, last plate with small damp-mark.  
Provenance: later ink signature to head margin of title: Ichabod Wright | Mapperley; possibly one of three Ichabod Wrights, father, son, and grandson, the last of whom was a well-known translator of Dante, and is credited in part with popularizing *The Divine Comedy* in England. The Wrights were also well known as bankers, the eldest having founded the Long Row Bank in Nottingham in 1795. The Wrights were also celebrated as archers.<sup>3</sup> It is unclear which Wright owned the present volume, as we have been unable to locate handwriting samples with which to compare.”  
Ref: Ken Spelman Rare Books

TROBRIDGE, George. *The Principles of Perspective as Applied to Model Drawing & Sketching from Nature*. With 23 plates, and other illustrations. Cassell and Company. [1884]

oblong 8vo. 40pp., 23 plates, and numerous text illustrations.

TROBRIDGE, George. *The Principles of Perspective as Applied to Model Drawing & Sketching from Nature*. Second edition, revised and enlarged. Cassell and Company. 1891.

oblong 8vo. iv, 48pp., 32 plates, and numerous text illustrations.

TULL, Nicholas. *Drawing Master*. 1762.

TUMANOWICZ, Mr. drawing master.  
25<sup>th</sup> Dec 1845 - Brighton Gazette.

TURMEAU, Allain. *Drawing master*, 1754.

TURN-UPS. *Moral and instructive Emblems for the Entertainment of Children*, commonly called Turn-Ups. [15 Numbers] Price 6d. each. Sayer & Bennett, 1775.

TURNBULL, George. *A Treatise on Ancient Painting*, containing observations on the rise, progress, and decline of that art amongst the Greeks and Romans... some remarks on the peculiar genius, character, and talents of Raphael, Michael Angelo, Nicholas Poussin... the whole illustrated with fifty pieces of Ancient Paintings; discovered at different times in the ruins of old Rome, accurately engraved from drawings of Camillo Paderni a Roman, lately done from the originals with great exactness and elegance.  
printed for the author; and sold by A. Millar, 1740.

folio. *xl*, 183, [1]p advert., 50 copper engraved plates (some double page), and 4 line engraved plates with a key of colours for each.

ESTC T114745

George Turnbull (1698 -1748 ) first arrived in Italy as governor to Thomas Watson, gathering material for his Treatise on Ancient Painting. He returned in 1744 as tutor to Horatio 'Pig Wiggin' Walpole (Horace Walpole's first cousin), and this proved an eventful trip, as Walpole's father proposed to the Duke of Newcastle that Turnbull was well placed to procure Jacobite intelligence. He became so ill that he was quite unable to conduct any clandestine business.

TURNBULL, George. A Curious Collection of Ancient Paintings, accurately engraved from excellent drawings, lately done after the originals, by one of the best hands at Rome. With an account where and when they were found, and where they now are; and several critical, historical, and mythological observations upon them.  
Printed for T. Osborne, in Gray's-Inn, 1741.

folio. [4], 42pp., [56], A-D leaves of plates.

ESTC N4877

TURNBULL, George. A Curious Collection of Ancient Paintings, accurately engraved from excellent drawings, lately done after the originals, by one of the best hands at Rome. With an account where and when they were found, and where they now are; and several critical, historical, and mythological observations upon them.  
printed for A. Millar, at Buchanan's Head, over-against St. Clement's Church, in the Strand, 1741.

folio. [4], 42pp., [56], A-D leaves of plates.

ESTC T92769

TURNBULL, George. A Curious Collection of Ancient Paintings, accurately engraved from excellent drawings, lately done after the originals, by one of the best hands at Rome. With an account where and when they were found, and where they now are; and several critical, historical, and mythological observations upon them.  
Printed for S. Birt and B. Dod in Ave-Mary-Lane, D. Browne without Temple-Bar, and W. Shropshire in New Bond-Street, 1744.

folio. [4], 42pp., 50 numbered plates and five lettered A-E, (6 folding), igned:  
Camillo Paderni.

ESTC T151095

TURNER, George. evening drawing academy in Charing Cross. Drawing master, 1752.

TURNER Evening Drawing Academy for Ladies on Mondays & Fridays, for Gentlemen on Tuesdays and Thursdays, at the Antient and Modern Print and Picture Shop, no 24 Charing-Cross. N.B. much improved colours in cakes &c with every article for drawing.

TURNER, George. Trade card of Turner, drawing master, at No.24, Charring Cross Road, London; a woman sitting to the right, bare-chested, holding a drawing in her left hand and gesturing towards the text with her right hand; text in oval plaque being held by a cherub, tree to the right; palette with brushes at the right bottom corner. Etching with some engraving. Announces his evening drawing academy for Ladies... and Gentleman. Classes held on different days.  
77mm x 109mm.

BM: Heal, 56.17

TURNER, James. James Turner, 24 Millbank St, Westminster, London by 1786-1806. Colourman.

British artists' suppliers, 1650-1950

TURNER, J.M.W. The South Kensington Drawing Book. A selection from the Liber Studiorum. Complete in 4 parts. A drawing book for art students suggested by the writings of Mr. Ruskin, with a historical introduction of Frederick Wedmore and practical notes by Frank Short and extracts from the writings of the Rev. Stopford A. Brooke, M. A., and others. Blackie & Son, Limited, 1890.

folio. 44,5 x 33 cm. Original linen wallet with gilt cover titles. *With 4 original brochures. 58pp, consecutively paginated, with numerous vignettes, etchings and engravings in the text, as well as 4 facsimile copperplate reproductions of the mezzotint, and 4 / 13 / 8 / 13 monochrome, full-size etchings as facsimiles.*

TWELVE PROGRESSIVE STUDIES in unfinished and finished states, for the improvement of young practioners in the art of drawing. Stitched, 1s.6d.  
4to. W.Baynes & Sons. 1824-25

TWINING, Henry. *On the Philosophy of Painting: a theoretical and practical treatise; comprising aesthetics in reference to art, the application of rules to painting, and general considerations on perspective.*

Longman, Brown, Green, and Longmans. 1849.

*8vo. xxviii, 443pp., 10 plates (including 2 tinted lithographs), and 23 text illustrations., with half-title and errata slip.*

TWINING, Henry. *The Elements of Picturesque Scenery, or studies of nature made in travel with a view to improvement in Landscape Painting.*

Printed for private distribution, by George Barclay, Castle Street, Leicester Square, 1846.

*8vo. xii, 375pp., [6] unnumbered leaves of plates (some folded).*

TWINING, Henry. *The Elements of Picturesque Scenery, or studies of nature made in travel with a view to improvement in Landscape Painting.*

Longman, Brown, Green and Longmans, 1853-1865.

*8vo. Three volumes bound in two. xiv, 309, [1]p; xii, 202pp; xii, ii, 218pp., plates.*

Yale Center for British Art has: Henry Twining's heavily annotated and revised copy, with marginal annotations and numerous ms. additions, on separate sheets, inserted into text.

TYTLER, G. Trade card of G Tytler, portrait painter and drawing master, at No 10 Villiers Street, London; interior view of a church, with text on wall with arched frame above, flanked by columns, with pulpit on top. Lithograph on chine-collé. Lettered at bottom of the page:

"Printed by Simonau".

150mm x 115mm.

BM: Banks,3.45