

## A list of Provincial, Scottish, Welsh, and Irish imprints listed in The Drawing Book Project.

*Short-title entries, and only those noting the location as the main place of publication: full entry in the bibliography*

### BATH:

BANKES, Henry. Lithography, or, the Art of making drawings on stone for the purpose of being multiplied by printing.  
Bath, Printed by Wood & Co. at the City Printing-Office and sold by the Booksellers of Bath, Cheltenham, &c., 1813.

CREASE, James. Elegance, amusement & utility, or, the whole process of varnishing paintings on paper or wood, as it has been, and still is, in the fullest practice, in London and Bath; ... together with various improvements, of the author's own, ... By J. Crease.  
Bath printed by S. Hazard 1789.

WILLIAMS, William. An Essay on the Mechanic of Oil Colours, considered under these heads, Oils, Varnishes, and Pigments, with respect to their Durability, Transparency, and Force, In which is communicated some valuable Secrets, particularly, A Method of preparing the Oils, So as to give them a strong drying Quality, perfectly limpid and colourless; A finishing Oil Varnish, And other useful Vehicles for every Branch of the noble and liberal Art of Painting, pointing out The valuable and pernicious Qualities of certain Colours, with a Recommendation of such as are known by long Experience to stand well. By an Artist, Who has been Thirty Years in incessant Observation and Practice.  
Bath: printed by S. Hazard. To be had only of the author, W. Williams, History, Portrait, and Landscape Painter, No. 2, Wellgate-Buildings, Bath. 1787.

### BERWICK

THE SCHOOL OF WISDOM, and arts; being a complete repository of what is most curious in art and nature.  
Berwick : printed for William Phorson, 1783.

### BIRMINGHAM:

ANON. The Artist's Assistant; or School of Science; forming a practical introduction to the polite arts: in painting, drawing, designing, perspective, engraving, colouring,

&c. With ample directions for Japanning, enamelling, gilding, silvering, lacquering, &c. and a valuable selection of miscellaneous secrets. Illustrated with plates. Birmingham: Swinney & Hawkins. 1801.

BILLING, Martin. Plates illustrating the progressive development of a picture executed in a chromolithograph. Birmingham. M. Billing. 1860.

MANUSCRIPT, with a fascinating variety of recipes for metalwork, varnishes, stains, and household remedies. The number of detailed recipes suggest that this was probably compiled by a tradesman. The final few pages are in a later hand, c1820-1830. In good condition, very legible, with just some dustiness to the end-papers and paste-downs. Bound in contemporary panelled calf, head and tail of the spine and the corners are worn. 180mm x 120mm. Birmingham? c1780.

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

#### BOLTON:

FRENCH, Gilbert James. Hints on the Arrangement of Colours in Ancient Decorative Art. Bolton: John Heaton, printer, 1849.

#### BRIGHTON:

CAMPION, George Bryant. W. H. Mason's New Drawing Book of Sketches from Brighton Beach. W.H. Mason at his Repository of Arts, 81, King's Road, Brighton. October 29th, 1840.

CLEAVER, Miss [Elizabeth]. Some Account of a New Process in Painting, by means of Glazed Crayons; with remarks on its general correspondence with the peculiarities of the Venetian School. Brighton. T. Ruddock. 1815.

CURTIS. Drawing Master. A 4pp prospectus and change of address notice, printed on rectos only. Issued by Mr Frederick Curtis, teacher of drawing, illuminating and designing, with details of his courses of study, terms, and a page of testimonials. 8vo. [Brighton] c1865.

MERRIFIELD, Mary Philadelphia. *The Art of Fresco Painting, as practised by the old Italian and Spanish Masters; with a preliminary inquiry into the nature of the colours used in Fresco Painting. With observations and notes.* Brighton. Charles Gilpin and Arthur Wallis. 1846.

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.

#### CAMBRIDGE:

CRESSWELL, Daniel. *The Elements of Linear Perspective, designed for the use of students in the University.* Cambridge, printed by Francis Hodson for J. Deighton and sold by Longman, Hurst, Rees, Orme, and Brown. 1811.

[MARTYN, C.]. *A Chronological Series of Engravers from the invention of the Art to the Beginning of the Present Century.*

Cambridge: printed by J. Archdeacon Printer to the University. For J. Woodyer in Cambridge; and sold by J. Beecroft in Paternoster-Row, T. Payne in Castle-Street, T. Davis [sic] in Russel street, Covent Garden, T. Cadell in the Strand, M. Hingeston without Temple-Bar, London; and D. Prince at Oxford. 1770.

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.

#### COVENTRY:

BARNES, J[oseph]. *The Young Artist's Companion: containing plain and easy directions for the acquirement of the art of drawing, calculated to enable youth, with a little attention and practice, to become proficient in this very useful and ornamental accomplishment. To which are added general rules of perspective. The third edition, considerably enlarged and improved.*

Coventry: Printed and sold by J. Aston : Sold also by R. Ackermann ... and Burgis and Barfoot ..., London. 1815.

#### DEVIZES:

BROUGHTON, C. C. Broughton, druggist, chymist, colourman, dealer in tea, coffee, &c. in the Market-Place, Devizes; makes and sells the following articles on as low terms as in London.  
folio. [Devizes? 1790?]

#### DONCASTER:

SMITH, Miss J. 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].

#### EXETER:

[KINGSTON, Mrs., possible author]. The Wreath, or Ornamental Artist; containing instructions for making flowers of wax, rice-paper, lamb's-wool, and cambric, with a great variety of articles; for charitable repositories.  
Exeter: printed by T. Besley. 1835.

#### GAINSBOROUGH:

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.

#### GOSPORT:

MACDONALD. John Denis. Sound & Colour, their Relations, Analogies & Harmonies.  
Gosport. 1869.

#### HANLEY:

CREYKE, W.R. Book of Modern Receipts containing full instructions for producing all kinds of enamel, underglaze, & majolica colours, white & coloured bodies & glazes, oxides, &c.  
Hanley. J. Hitchings. 1883.

#### HALIFAX:

BROWN, drawing master, St. John's Lane, Halifax, returns his most grateful

acknowledgements for the favours he has already received, and at the same time informs his friends and the public, that he hath opened an evening academy, for the instructions of such has have not an opportunity in the day. Single sheet. [Halifax, 1790?].

#### IPSWICH:

COWELL, Samuel Harrison. A Brief Description of the Art of Anastatic Printing... as practised by S.H. Cowell ... with full directions and illustrative specimens. Ipswich, Suffolk : S.H. Cowell, 1858.

#### LEEDS:

LAKIN, Thomas. Potting, Enamelling and Glass Staining, the valuable receipts of the late Mr. Thomas Lakin, with proper and necessary directions for their preparation and use in the manufacture of porcelain earthenware, and iron stone china, together with the most recent and valuable improvements in the admired art of glass staining and painting. Leeds : Printed for Mrs. Lakin, by Edward Baines, 1824.

THE LITTLE Progressive Drawing Book for Young Beginners. First Step. (Second Step.) 2 parts. Leeds ; Otley; London: Webb, Millington and Co., [1853]

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

#### LIVERPOOL:

HERDMAN, William Gawin. Thoughts on Speculative Cosmology and the Principles of Art. [Liverpool, A. & D. Russell]. Subscriber's Copy. [1869].

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.

#### MACCLESFIELD:

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the Mathematics.  
Macclesfield. J. Wilson. 1807.

MANCHESTER:

THE COMPLETE YOUNG MAN'S COMPANION; or, Self instructor: being an introduction to all the various branches of useful learning and knowledge. Containing Writing, Grammar, Arithmetic, Geography, Chronology, and Miscellaneous Articles. Ranged in an easy and familiar Manner. To which is added, The artist's assistant: comprising The Arts Of Drawing, Perspective, Etching, Engraving, Mezzotinto Scraping, Painting, Colouring Of Maps, &c. &c.  
Manchester. Printed by Sowler and Russell, No. 125, Deansgate, 1800.

FRENCH, Gilbert James. Hints on the Arrangement of Colours in Ancient Decorative Art, with some observations on the theory of complimentary colours.  
Manchester. Charles Simms and Co. 1850.

HAYDON, Benjamin Robert. Syllabus of a Course of six lectures on Wilkie, Fuseli, fresco painting, cartoons, British historical painting and decoration.  
[Manchester] : Cove and Sever, printers, 1844.

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

ORME, William. Orme's Process of Tinting, with india-ink or water-colours: adapted for the ease of beginners.  
Manchester, n.p. 1800.

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.

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.

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.

SUTHERLAND, William and William George. The Art of Graining and Imitating Woods.

Manchester. Decorative Art Journals Co. Ltd. c1890.

WILKINSON, Charles H. Harmonious Colouring. C.H. Wilkinson's System. Manchester. The Harmonious Colouring Co. 1891.

#### NEWBURY:

ROBERTS, G. [Master of Rodden Classical and Commercial Seminary, near Frome]. A Catechism of Drawing; in which the rules for attaining a knowledge of that accomplished art are given in a language adapted to the comprehension of the youthful student.

Newbury: printed at the Mentor Press, by S. Maunder. [1818?].

#### NEWCASTLE:

BELL, Joseph. Joseph Bell painter at the St. Luke, High Bridge. Who prepares & sells colours of all sorts, oils, brushes, pencils &c. Bill-head. Joseph Bell, "painter at the St. Luke, High Bridge," Newcastle, issued this invoice to Charles Wren on 20 July 1782. The heading includes a fine engraved medallion of St. Luke mixing paint on a palette. Bell advertises his services at the head of the sheet: "Pictures carefully cleaned, lined & repaired, & funeral achievements accurately painted, and picture frames neatly executed in oil, or burnished in gold"

[Newcastle, 20 July 1782.] (dimensions 21 x 13cm).

HODGSON, Thomas. An Essay on the Origin and Progress of Stereotype Printing: including a description of the various processes.

Newcastle, S. Hodgson, 1820.

NICHOLSON, Peter. A Treatise on Projection.

Newcastle. 1837.

#### NORWICH:

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.

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.

#### OXFORD:

ADDINGTON, Henry. An Essay on the Affinity between Painting and Writing, in point of Composition. Autograph manuscript on 44 pages, signed "Henry Addington, B.A. Brasen Nose College, 1779."  
small 4to. [Oxford, 1779].

LOMAZZO, Giovanni Paolo. A Tracte containing the arte of curious paintinge carving & building written first in Italian by Go: Paul Lomatius painter of Milan and Englished by R.H.  
Printed at Oxford, by Ioseph Barnes for R[ichard] H[aydock]. 1598.

MALCHAIR, John Baptist. (1730-1812). Observations on Landskipp Drawing with many and various examples intended for the use of beginners. By John Baptist Malchair Oxford. 1791.

PAINTER'S PRIMER, The; in familiar rhyme, without notes: containing the most approved methods for beginners in the art progressively laid down, and peculiarly adapted for the purpose of a vade-mecum to practioners of every branch of painting. By an experienced artist.  
Oxford: N. Bliss for Messrs. Macgivins. 1810.

WHITTOCK, Nathaniel. The Oxford Drawing Book, or the art of drawing, and the theory and practice of perspective, in a series of letters containing progressive information on sketching, drawing, and colouring landscape scenery, animals, and the human figure with a new method of practical perspective: detailed in a novel, easy, and perspicuous style, for the use of teachers, or for self-instruction.  
Oxford: Bartlett and Hinton. [1825].

[WINSTON. Charles]. An Inquiry into the Difference of Style Observable in Ancient Glass Paintings, especially in England: with hints on glass painting.  
Oxford. John Henry Parker. 1847.



## RUGBY:

BARNARD, George. The Rugby Drawing Book, a series of progressive lessons. Rugby: Crossley & Billington. 1855.

## SHREWSBURY:

EDDOWES, William. Principles of Perspective: with a sketch of some Irish antiquities: and a few thoughts on rustic embellishment and the picturesque: as connected, and contrasted, with each other. Shrewsbury: Printed by W. Eddowes, Corn-Market, 1812.

## SOUTHAMPTON:

BRANNON, Philip. Philip Brannon's Graphic Delineations of the most prominent objects in Southampton and its Neighbourhood. With brief descriptive explanations. Serving equally the purposes of a useful accompaniment to any of the un-illustrated local guides; or as a drawing book for copying in pencil by the tyro, or to assist the amateur in sketching from nature. P. Brannon. Southampton. 1848.

## STAMFORD:

ARMSTRONG, Francis. An account of a newly invented beautiful green paint, lasting in the open air, and daily improving by the winds, sunshine, and rains. Prepared by Francis Armstrong. [Stamford, 1783].

## WARRINGTON:

DELAVAL, Edward Hussey. An Experimental Inquiry into the cause of the changes of colours in opaque and coloured bodies. Warrington printed by W. Eyres 1785.

## WORCESTER:

HANCOCK & SONS. Hancock's Copies for China Painters. With directions by Albert Hill, for Twenty Years Artist at The Worcester Royal Porcelain Works. Worcester: Hancock and Son. [1881].

HANCOCK, E. Campbell. China Colours; and how to use them. Being extracts reprinted from the Amateur pottery and glass painter. Worcester, Hancock and Son; London, Reeves and Son. 1880.

## YORK:

DOSSIE, Robert. The Handmaid to the Arts...teaching a perfect knowledge of the Materia Pictoria; or the nature, use, preparation, and composition of all the various substances employed in painting...the means of delineation...the various manners of gilding, silvering, bronzing, japanning. A new edition, with considerable additions and improvements. Two volumes.

printed for A. Millar, W. Law, and R. Cater, and for Wilson, Spence, and Mawman, York. 1796. [probably printed at York].

DU FRESNOY, Charles Alphonse. The Art of Painting of Charles Alphonse du Fresnoy. Translated into English verse by William Mason, M.A. with annotations by Sir Joshua Reynolds, Knt. President of the Royal Academy.

York: printed by A. Ward, and sold by J. Dodsley, Pall-Mall ; T. Cadell, in the Strand; R. Faulder, New Bond-Street, London; and J. Todd, York. 1783.

LISTER, Martin. Letters, and divers other mixt discourses in natural philosophy. Many of which, were formerly published in the Philosophicall transactions of Mr. Oldenburg, and part in the Philosophicall collections of Mr. Hooke, and else where. All which are now revised, augmented, and t them are added very many other matters of the same nature, not before published. Also, an intire treatis of the nature and use of colours, in oyl painting. Written by M. Lister, F. of the R.S.

York : printed by J. White for the author, 1683.

LISTER, Martin. Letters, and divers other mixt discourses in natural philosophy some of which were not published before.

York : printed by J. White for the author, 1683.

MOORE, Edwin. Elementary Drawing Book, with practical hints on perspective... especially circulated for beginners.

W. & J. Hargrove. York. 1840.

[PECKITT, William]. The Wonderful Love of God to Men or, Heaven Opened in Earth.

York: printed by L. Lund, 1794.

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

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

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.

## EDINBURGH

ALSTON, J. William. Hints to Young Practioners in the Study of Landscape Painting...to which are added Instructions in the Art of Painting on Velvet. Edinburgh. Printed for the author, sold by Denham & Dick. 1804.

AMATEUR, An. Studies of Anatomy and Proportion, for the use of Artists. Edinburgh: Published by Alexr. Hill ... and Ackermann & Co. ... London, 1834.

ANDREWS, James. Lessons in Flower Painting: a series of easy and progressive studies, drawn and coloured after nature: complete in six parts. Charles Tilt; Edinburgh: John Menzies; Philadelphia: Thomas Wardle. 1836.

BILLINGS, Robert William. The Infinity of Geometric Design Exemplified. Edinburgh, London, William Blackwood & Sons, The author. 1849.

BILLINGS, Robert William. The Power of Form applied to geometric tracery. One hundred designs and their foundations resulting from one diagram. Edinburgh and London : W. Blackwood and Sons, 1851.

BOWLES, Carington. The School of Art or the Young Genius' Assistant, being the most compeete drawing-book extant: collected from the well chosen examples of LeBrun, Boch, Ardon &c. J.&J. Roberston, Edinburgh. [1825].

BREWSTER, David. A Treatise on Optics. Edinburgh. c1821.

BUCHANAN, R. Buchanan's initiatory drawing lessons: for the use of writing academies & private families: engraved series, to be copied with the pen. Edinburgh : Published by R. Buchanan, 20, George Street, and D. Lizars, 5 St. David Street; G. B. Whittaker, London; and W. Curry, Jun. & Co. Dublin, 1828.

BURN, Robert Scott. (ed). The Handbook of Object Teaching, consisting of essays descriptive of the sciences, machines, and industrial processes illustrated in the book of large sheet drawings, by R.S. Burn ... assisted by various authors and artists. A. Fullarton & Co.: Edinburgh, London, 1868.

CHAMBERS, W. & R. (eds). First Book of Drawing; being exercises for children and young persons on the slate and black board.

Edinburgh: William and Robert Chambers, 1840.

CHATTOCK, Richard Samuel. Practical Notes on Etching. Second edition.  
Edinburgh: Norman Macleod, 1887

CLARK, John [Heaviside]. Second Book of Drawing.  
Edinburgh. William and Robert Chambers. 1853

DIRECTIONS for preparing and using the colours for stamping of linnen. 1 sheet,  
folio.  
[Edinburgh? 1730?].

DOUGLASS, George. The Art of Drawing in Perspective from Mathematical  
Principles; shewing how to give every object its true place in the figure, and every part  
of a landscape that proportion in size, and distance from one another, which the parts  
they are intended to represent hold in nature.  
Edinburgh, Printed by and for Mundell and Son; John Anderson, Edinburgh;  
Longman, Hurst, Rees, & Orme, and T. Ostell, London. 1805.

FREEHAND DRAWING. A Guide to Ornamental, Figure, and Landscape Drawing.  
Edinburgh. W.P.Nimmo. 1868

HAY, David Ramsay. The Laws of Harmonious Colouring Adapted to House  
Painting.  
Edinburgh. D. Lizars. 1828.

HAY, David Ramsay. The Natural Principles and Analogy of the Harmony of Form.  
Edinburgh: William Blackwood and Son, 45 George Street, 1842.

HAY, David Ramsay. Proportion, or the Geometric Principle of Beauty, Analysed.  
William Blackwood. Edinburgh. 1843.

HAY, David Ramsay. The Science of Beauty, as developed in nature and applied in  
art.  
Edinburgh. W. Blackwood and Sons. 1856.

HAY, David Ramsay. The Geometric Beauty of the Human Figure defined, to which  
is prefixed a system of aesthetic proportion applicable to architecture.  
Edinburgh and London. William Blackwood & Sons. 1851.

HAY, David Ramsay. An Attempt to Define Aesthetical Taste.  
Edinburgh. W.S. Orr & Co. 1844.

HAYDON, Benjamin Robert. Syllabus of a course of ten lectures on painting, to be delivered by B.R. Haydon, Esq. of London, in the Adelphi Theatre, before the Edinburgh Philosophical Association, on Mondays and Fridays, commencing on Monday, 20th March 1837.  
Edinburgh. 1837.

HUMBLE, Stephen [Teacher of Drawing and Painting, Edinburgh]. An Introduction to the Study of Perspective, elucidated by easy and familiar examples in question and answer, so as to enable the student of drawing, to apply the principles of the science ... with facility, to sketching from nature.  
Edinburgh: Alexander Hill, 50, Princes Street. 1831.

LE BRUN, Charles, Charles. Heads Representing the Various Passions of the Soul, as they are Expressed in the Human Countenance. Drawn by that great master Monsr. Le Brun, and finely engraved on twenty quarto copper plates.  
[Edinburgh]. D. Lizars. c1820.

EDINBURGH REPOSITORY OF THE ARTS. Large decorative engraved trade card for D[aniel] Mackintosh Repository of Arts, 49 Princes Street, Edinburgh with an attractive view of the shopfront.  
c250mm x 150mm. c1817

[MARTIN, Benjamin]. Bradberry, Robert. The Principles of Perspective, explained in a genuine theory, and applied in an extensive practice; with the construction and uses of all such instruments as are subservient to the purposes of this science.  
Edinburgh: printed for J. Ainslie, No. 4, ST Andrews' Street, New Town. 1790

MATHER, George Marshall. The Elements of Drawing; containing the first principles of light and shade, colouring and perspective. With engravings, and coloured examples of tints.  
Edinburgh: Daniel Lizars, 5, St David Street. 1830.

MITCHELL, Edward. (engrav.). The Principles of Drawing and Painting, laid down in the most easy and simple manner, according to the practice of the best masters; with a view to the instruction of youth in this useful and elegant art. With twenty-eight copperplates, after Volpato, Vandyke, Morland, &c.  
Edinburgh: Printed by A. and J. Aikman, for Adam Black, No. 57, South Bridge, and Brown & Crombie, Edinburgh ; Smith & Son, Glasgow ; and T. Underwood, London,

1810 [also noted as 1811].

NOVICE, George William. Lights in Art. A Review of Ancient and Modern Pictures. With critical remarks on the present state, treatment, and preservation of oil paintings. Edinburgh: William P. Nimmo. 1865.

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

REYNOLDS, Joshua. The Discourses of Sir Joshua Reynolds, delivered to the Students of the Royal Academy  
William and Robert Chambers, Edinburgh, 1840.

ROBERTSON, Hannah. The Young Ladies School of Arts. Containing, a great variety of practical receipts, in gum-flowers filligree japanning ... By Mrs Hannah Robertson. The second edition, with large additions.  
Edinburgh printed by Wal. Ruddiman junior, for Mrs. Robertson: sold by her, and by all the booksellers in Scotland and England. 1767.

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

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.

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

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

STANLEY, Montague. M. Stanley's Drawing Book.  
Alex. Hil, 67 Princes St, Edinburgh. c1840.

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

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.

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].

THOMSON, W.J. Elementary Maxims of Drawing and Miniature Painting, for the  
benefit of amateurs.  
Edinburgh. Alexander Hill. [1845].

WOOD, John. Elements of Perspective; containing the nature of light and colours, and  
the theory and practice of perspective, in regard to lines, surfaces, and solids, with its  
application to architecture. To which is added, rules for painting in transparent water  
colours. By John Wood.  
Edinburgh printed for and sold by A. Guthrie; Fraser and Clark; and the author 1797.

YOUNG, David. Principles of Drawing. With views of remarkable seats in Scotland.  
By David Young.  
Edinburgh printed for the author 1785.

#### GLASGOW:

ALGAROTTI, Count. [Francesco]. The Philosophy of Sir Isaac Newton explained, in  
six dialogues, on light and colours, between a lady and the author.  
Glasgow. Robert Urie. 1765.

ALGAROTTI, Count [Francesco]. An Essay on Painting.



Glasgow. R. Urie. 1764

AUDSLEY, G.A. and Ashdown, M. The Practical Decorator and Ornamentist for the use of architects, practical painters, decorators, and designers, containing one hundred plates in colours and gold, with descriptive notices and an introductory essay on artistic and practical decoration.  
Glasgow. Blackie and Son. 1892.

CRUM, Walter. An Experimental Inquiry into the Number and Properties of the Primary Colours and the Source of Colour in the Prism.  
Glasgow : Atkinson & Co. ; London : Longman & Co. ; Paris : Treuttell & Wurtz ; Berlin : Dummler, 1830.

DOLCE, Lodovico. Aretin: or, a Dialogue on Painting.  
Glasgow: Robert Urie. MDCCCLXX [i.e. 1770].

HUNT, Edmund. Color Vision. An essay discussing existing theories, explaining views hitherto incompletely published, and comprising illustrated descriptions of important new experiments.  
Glasgow. John Smith & Son. 1892.

LE BLANC & ARMENGAUD, Jacques-Eugène. The Engineer and Machinist's Drawing Book, a complete course of instruction for the practical engineer on the basis of the works of M. Le Blanc & M.M. Armengaud. Illustrated by numerous engravings on steel and wood.  
Glasgow. Blackie and Son. 1855.

McKENZIE, David Maitland. Classes for Oil Painting, Water Colour and Pencil Drawing  
&c. 46 Renfield Street [Glasgow].  
Printed by Allan & Ferguson, [Glasgow].

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

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.

WATT, P.B. The Educational Value of Art.  
Glasgow : [Printed by William Gilchrist and Co.], 1880.

WHITE, John. Art's Treasury of Rarities and curious inventions. In two parts.  
Glasgow: printed for John Tait, Bookseller, Saltmercat. 1773.

THE YOUNG ARTIST'S guide: containing instructions for a beginner.  
Glasgow: William Collins, Sons & Company, 1877.

#### HAMILTON:

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the Mathematics.  
Hamilton: R.J.M. Ogle and Stevens, 1810.

#### INVERNESS:

DUNCAN, William S. Mutaspecture: or the science of change in the aspects of visible objects. Intended as a general substitute for perspective.  
Inverness: D. Mackay. [1870].

#### ANTRIM:

FABBRINI, Gaetano. Managers and Visitors of the Royal Belfast Academical Institution, respecting the dismissal of Fabbrini from the situation of Drawing Master, and I have no hesitation in saying that, in opinion, they not. by the evidence recorded herein, support the charges.  
18th Sept 1844 - Vindicator, Antrim, N.I.

#### BELFAST:

CHAMBERS, Ephraim. Art's Masterpiece: or Cabinet of Useful and Ingenious Secrets, nown to very few... The Art of Japanning, of Gilding and Silvering Woods... of Extracting the Best Colours from Flowers... of Making Paper and Marbling.  
Belfast. Joseph Smyth. 1817.

#### DUBLIN:

ALGAROTTI, Count [Francesco]. An Essay on Painting.  
Dublin, printed for T. & J. Whitehouse at the State Lottery Office in Parliament

Street.  
1765.

ALLEN, William. *The Students Treasure, a New Drawing Book*, consisting in a variety of etchings and engravings executed by Irish artists, after the following great masters, viz. Angelica, Cipriani, Bartolozzi, Wheatly, Vivaries, West, Bertrand, Rowlandson, Stubbs, Zucchi, Mortimer, Howit, Gilray, Boucher, Gainsborough, etc., Dublin. printed for and published by William Allen. 1789.

ALLEN, William. *Allen's Elementary Drawing Book*: consisting of instructions and examples, calculated to facilitate the young student in that most pleasing accomplishment the art of drawing.  
Dublin: Printed for William Allen, no. 32, Dame Street. 1810.

THE ART OF DRAWING and Painting in Water-Colours. Wherein the Principles of Drawing are laid down, after a natural and easy manner; and youth directed in every thing that relates to this useful art...to which are annexed, Familiar Directions, whereby a stranger in the Art of Drawing may be readily taught to delineate any view or prospect with the utmost exactness...with instructions for preparing, mixing and managing all sorts of watercolours used in painting. A new edition, corrected, and, besides other improvements illustrated with copper-plates.  
Dublin: printed by J. Potts. 1763.

ARTS COMPANION, or a new assistant for the ingenious. In three parts. Part I. Containing, the art of drawing in perspective ... Part II. Containing the art of drawing and painting in Water-colours; ... Part III. Containing the art of painting in miniature; ... the whole taken from some of the best Italians and other masters.  
[Dublin] London: printed, and Dublin reprinted by I. Jackson. 1749.

ART'S MASTERPIECE: or, a companion for the Ingenious of either Sex. Containing, the Art of Limning and Painting in Oil &c... by C.K.  
for P.C. and J.W. book-sellers in Dublin. 1702.

THE CABINET of Arts, or, Ingenious man's companion: containing many hundred rare and useful secrets in arts, manufactures, chemistry which produce astonishing effects from simple causes... The 3<sup>rd</sup> edition, enlarged and improved.  
Dublin: Printed by J. Charles. 1813.

CELLINI, Benvenuto. Nugent, Thomas. *The Life of Benvenuto Cellini: a Florentine Artist*. Containing a variety of curious and interesting particulars, relative to painting, sculpture and architecture; and the history of his own time. Written by himself in the Tuscan language, and translated from the original.

Dublin: printed by John Abbot Husband, for Messrs. Sleater, Ewing, Potts, Smith, Williams Lynch, Wilson, Chamberlaine, S. Watson, Vallance, Porter, Milliken, Walker, Jenkin, and Flin, 1772.

DOSSIE, Robert [attrib]. The Golden Cabinet: being the laboratory, or handmaid to the arts. ... The third edition, with considerable additions and improvements. Dublin printed by Peter Hoey 1790.

DU FRESNOY, Charles Alphonse. The Art of Painting of Charles Alphonse du Fresnoy. Translated into English verse by William Mason, M.A. with annotations by Sir Joshua Reynolds, Knt. President of the Royal Academy. Dublin: printed for Messrs. Whitestone, Wilson, Moncrieffe, Walker, Jenkin, White, Byrne, and Cash. 1783

FENN, Joseph. Proposals for printing by subscription, the instructions given in the drawing schools established in England, Scotland, and other parts of Europe. ... By Joseph Fenn. Dublin printed by George Cecil. 1767.

FENN, Joseph. First [and Second] Volume of the Instructions given in the Drawing School established by the Dublin Society, pursuant to their resolution of the fourth of February, 1768; to enable youth to become proficient in the different branches of that art. Dublin. Alex M'Culloh. 1769-1772

FERGUSON, James. The Art of Drawing in Perspective made easy to those who have no previous knowledge of the Mathematics. Dublin. printed by James Williams. 1778.

The GOLDEN CABINET: being the laboratory, or handmaid to the arts. Containing such branches of useful knowledge, as nearly concerns all kinds of people, From the Peer to the Peasant: And will afford both Profit and Delight. The second edition, with considerable additions and improvements. Dublin : printed by James Hoey, at the Mercury in Parliament-Street, 1773.

GWYNN, John. An Essay on Design, including Proposals for Erecting a Public Academy to be supported by Voluntary Subscription (till a Royal Foundation can be obtain'd) for Educating the British Youth in Drawing and the several Arts depending thereon. Dublin. printed by George Faulkner in Essex-Street.. 1749.

HAYLEY, William. An Essay on Painting, in a poetical epistle to an eminent painter.

With notes. To which is added an epistle to a friend, on the death of John Thornton, Esq. and an ode, inscribed to John Howard, Esq; F.R.S. author of "The state of English and foreign prisons." The second edition.  
Dublin. printed by Pat Byrne bookseller, stationer &c. no. 35 College Green Dublin. 1781.

A HUNDRED notable things, or Irelands [sic] profit and pleasure united. As making the new London powder ink, and inks of all colours. The art of engraving; burnishing with gold and silver.  
[Dublin?, 1701?].

LAVATER, Johann Kaspar. Physiognomy: or the corresponding analogy between the conformation of the features, and the ruling passions of the mind. Twentieth edition.  
T. Tegg; Dublin : T. Le Messurier, 1844.

THE NEW DRAWING BOOK consisting of numerous sketches from the first masters, among others Rubens, Raphael, West, and Fuseli: with plain and simple rules for facilitating the progress of students.  
Dublin: William Frederick Wakeman, 1831.

[PEELE, J.] Arts Companion, or a new assistant for the ingenious. In three parts. Part I. Containing, the art of drawing in perspective ... Part II. Containing the art of drawing and painting in Water-colours; ... Part III. Containing the art of painting in miniature; ... the whole taken from some of the best Italians and other masters.  
[Dublin] London: printed, and Dublin reprinted by I. Jackson. 1749.

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

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

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?]

VALUABLE SECRETS concerning Arts and Trades; or Approved Directions, from the best artists, for the various methods of engraving on brass, copper, or steel. Of the

composition of metals - of varnishes. Of mastichs, cements, sealing-wax, &c. &c. Of the glass manufactory. Various imitations of precious stones, and French paste. Of colours and painting, useful for carriage painters. Of painting on paper. Of compositions for limners. Of transparent colours. Colours to dye skins or gloves. To colour or varnish copper-plate prints. Of painting on glass. Of Colours of all sorts, for oil, water, and crayons. Of preparing the lapis lazuli, to make ultramarine. Of the art of gilding. The art of dying woods, bones, &c. The Art of casting in Moulds. Of making useful Sorts of Ink. The Art of making wines. Of the composition of vinegars. Of liquors, essential oils, &c. Of the confectionary business. The art of preparing snuffs. Of taking out spots and stains. Art of fishing, angling, bird-catching, &c. And subjects curious, entertaining, and useful. Containing upwards of one thousand approved receipts relative to arts and trades.  
Dublin. James Williams. 1778.

#### WATERFORD:

The GOLDEN CABINET: Or, The World's Jewel. Being a shilling profitably exchange'd, for a valuable instructor, in such branches of useful knowledge, that nearly concern all kinds of people, from the peer to the peasant, and renders the whole a complete school of arts, that leads to profit and delight.  
Waterford : Printed by Thomas Richey, in Peter-Street, 1765.