



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.](#)

WADDELL, Thomas & Son. Trade card of Thomas Waddell & Son, oil & colourmen, at the Sign of the Good Woman, near St. Giles's Church, London; text in oval with flowers around it, small oval above with image of a headless woman. Etching and engraving.

Heal 89. 163

WALKER. Rural Figured and Beasts, a large collection by Walker.
'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.'
Sayer & Bennett, 1775.

WALKER, George. Edinburgh.
2nd Nov 1815 - Perthshire Courier.

WALKER, John. A New Drawing Book of Figures from the Life.
Published Octr 18 1795 by J. Walker / N16 Rosomans Street Clerkenwell.

[BM: 1874,1212.554](#)

Plate 1, title-page to the series: A male nude, full-length, sitting on a block which is lettered with book title, in profile to left, staff in his left hand which covers his face, his right on his lap. Etching. 1874,1212.554-559 are from the series: 'A New Drawing Book of Figures from the Life' (London: John Walker, 1795) and bound together in a small booklet with blue covers.

WALKER, William. Handbook of Drawing.
Seeley, Jackson, and Halliday. 1879.

8vo. xx, 274pp, *advert leaf., frontispiece and c205 illustrations in the text.*

WALKER, William. Handbook of Drawing. Second edition. With upwards of two hundred woodcuts and diagrams.
Seeley, Jackson, and Halliday. 1880.

8vo. xxiv, 270pp, *advert leaf., frontispiece and c205 illustrations in the text.*

WALKER, William. Pupil Teacher's Handbook for teaching elementary drawing.
Seeley, Jackson and Halliday, 1880

8vo. xv, 140, [2]pp *adverts., 155 woodcut illustrations.*

WALKER, William. Forest Trees of British Landscape; a work for students.
London: 1876.

folio. viii, 32pp., 26 lithograph plates. At the foot of the title-page is written in pencil, "Private copy one of fifty."

Oxford copy also noting it to be one of only fifty copies.

WALKER, William. Forest Trees of British Landscape; a work for students. W. Kent & Co, 1877.

folio. viii, 32pp., 26 lithograph plates. A 'trade' unlimited edition.

WALL, Alfred H. A Manual of Artistic Colouring, as applied to Photographs: a practical guide to artists and photographers. Containing clear, simple, and complete instructions for colouring photographs on glass, paper, ivory and canvas, with crayon, powder, oil, or water colours.

Thomas Piper, Photographic News Office. 1861.

8vo. viii, 266, x pp adverts., half-title.

WALLER, Richard. "Catalogue of Simple and Mixt Colours with a Specimen of each Colour prefixt to its Proper Name." Philosophical Transactions, London, 1686-1692. Published 1st January 1686. "Waller (d.1715) was a naturalist and illustrator of plants, so his chart was intended to be able to fix the plethora of nature's colours in a systematic way and be available to other naturalists in order to standardise the colour mixes." Railing, p.27.

WALMSLEY, Edward. Physiognomical Portraits. One Hundred Distinguished Characters, From Undoubted Originals, Engraved in the Line Manner, by the Most Eminent British Artists.

Published for the Proprietor, By John Major, Robert Jennings & Robert Triphook, 1821-1824.

8vo. Two volumes. 100 engraved portraits, engraved by Charles Pye, with descriptive text without pagination. Originally issued in ten parts.

With added engraved title page, dated 1822 and 1823 and dedication with the portrait of King George IV, engraved on silver by C. Armstrong. Each of the 10 parts has title page engraved by R. Ashby. The 100 portraits, which are mounted India proofs, are engraved by J.T. Wedgwood, C. Armstrong, C. Pye, T. Bragg, E.F. Finden, W. Sharp, E. Engleheart, E. Smith, A.W. Warren, and others. Two are duplicated in an earlier state and five in a cancelled form. The text consists of biographical notes in English and French. Part 1 is in smaller type but reappears at the end of part 3 in the same type as the other parts. The Address is signed Edward Walmsley./ Colophon: Imprinted by John Johnson ... London.

WALMSLEY, Edward. One Hundred Distinguished Characters: from undoubted originals. Published for the proprietor [Edward Walmsley], 1830-1840?

8vo. Two volumes. Vol. 1: [6], 4, [98]pp., [49] leaves of plates; Vol. 2: [2], [98]pp., [49] leaves of plates. The total of 100 portraits is made up of 98 plates reproducing paintings etc., and the two title-plates which bear the two faces of a coronation medal of George IV. The plates were engraved by Charles Pye, John T. Wedgwood, Cosmo Armstrong, E.F. and William Finden, Edward Smith and others.

A reissue, probably of the 1830s, of the plates and French-language sheets of "Physiognomical portraits ...", which was originally published in parts between 1822 and 1824 with text in English and French. Each portrait plate has one leaf of letterpress. The title pages are engraved. Despite the statement on each title-page, the portraits are not engraved in "in the line manner." Issued with the two volumes bound together in publisher's cloth, with a spine-label (printed in gold in imitation of a gold-tooled lettering-piece): "100 portraits of distinguished persons with biography in French. Two vols. in one. £2 2s. / The "Adresse" is signed "Eduard Walmsley. Mars, 1824.". Walmsley is the "proprietor" named in the plate-imprints (which include a "W" device). He was also probably responsible for compiling the text.

WALTER, H. Studies of Cattle from Nature. Published April 16, 1821, by H. Walter.

oblong 4to 4 lithograph plates (2 of asses and 2 of cattle) lithographed by Hullmandel after drawings by Walter.

[Yale Center for British Art](#)

WALTON, Robert. see ACADEMIA ITALICA.

WALTON, Robert. A Booke of the Diuers Figures and Shapes of all manner of flies, beetles, snailes, wormes & serpents, taken from thinges formerly drawne to ye life in coullers, & now exquisitely don in coper. Being ye last part of ye view of ye creation. Sould by Rob: Wallton at ye Globe & Compasses, o the north Side of St Paules. Single sheet.

WHOLE VIEW OF CREATION in Eight Parts: Being a Book of Beasts, Birds, Flowers, Fish, Fruits, Flyes, Insects. Consisted, according to Rosenberg p.48, of 130 half-page engravings for copying or framing. The series was available complete at eight-shillings or "any part by itself". Published by Robert Walton. See Rostenberg p.48. oblong 8vo. c1675-1685.

Was this re-issued as *The Garden of Eden or a View of Creation*, "containing all sorts of birds, beasts, fishes, flowers... in various postures and proportions", consisting of 18 parts "in above 250 folios. All printed upon Dutch paper." Overton. 1691. noted in Rostenberg p.83 (not cross-referenced to page 48). J.L. Nevinson's *Bibliography of English Pattern Books*, 1938, V&A, notes that "no complete pattern book published by R. Walton is recorded, but several plates by him are in the Print Room of the BL". There is no copy listed in any American Library, and only two other copies can be located, a recently acquired one at the BL and another offered by Cummins in early 1995 with 113 leaves (Now at East Coast University).

In January 1996 a copy was acquired by the Huntington. 91 (of 130) pages with mildew damage and water-staining. Undated but Walton is known to have changed addresses after the Great Fire of 1666, these plates probably appeared over several years between 1675 and 1685, when his shop was at the Globe and Compass, St Paul's Churchyard, London. Many of the motifs are clearly derived from engravings by Heofnagel, van de Passe the younger, and others. A few engravings are signed by John Dunstall, Robert Gaywood, John Chantrey and William Vaughan. Inserted in this volume is an engraved title-page for a similar work published by Walton's rival Stent, entitled *A Book of Flowers, fruits, birds, beasts, flys and wormes... invented, etch'd and graven by John Dunstall... London 1663*. At least three of the images on the Stent title-page appear as patterns in Walton's book: the lion in the centre and the two flower-filled urns.

Collation of Huntington copy:

part 3 Beasts; part 4 Birds; part 6 Fish; part 7 The Delightful Orchard; part 8 Flies (identical to fragment from LB). There are a number of flower plates from what is presumably part 5, although lacking the sectional title. Unclear about composition of the earlier sections.

BM: 1983,1001.8.62 and other numbers. Plates in B.M. as listed below.

Part 1, plate 7: an arrangement of birds, large and small, with a parrot in the upper lefthand corner, a large eagle in the upper righthand corner, and numerous other birds of prey, including a vulture to the left of bottom centre.

Part 1, plate 8: an arrangement of birds, animals, fruit, flowers, and insects, with a turtle dove in the centre, strawberries above the turtle dove, and horses at lower left and right.

Part 1, plate 11: an arrangement of birds, animals, fruit, flowers, and insects, with a magpie (or other bird) in the centre, a sheep at lower left, and an elk at lower right.

Part 1, plate 12: in a grid, an arrangement of nautical deities and mermaids riding a variety of sea monsters and half shells, performing various actions; in the top right corner, Nike(?) (holding crown of laurels) rides a chariot which is pulled by Poseidon (holding a trident) who rides a mythical sea horse; at left centre, a bizarre monster with the body of a fish, the feet of a bird, and the head of a man; on the monster's head is a crown surmounted by three crosses, and another cross protrudes from its mouth. Attached to its body are the image of a skull, the crossed keys of St. Peter divided by an axe, a canon, and three rifles crossed by a sword.

Part 1, plate 12: an arrangement of birds, animals, fruit, flowers, and insects, with a pheasant in the centre, three acorns above the pheasant, a caterpillar at upper left, a monkey at lower left, a hare at lower right, and a mole at bottom centre.

Part 1, plate 13: an arrangement of birds, animals, fruit, flowers, and insects, with a partridge in the centre, a type of polecat at lower left, a jackalopes (*lepus cornatus*) at lower right, a cricket above the partridge, a sunflower at upper left, and a quince at upper right.

Part 1, plate 15: an arrangement of flowers, molluscs, insects, and fruits, including a large stag beetle at lower centre, two snails and a tulip at the centre, an iris at upper left, a carnation at upper right, half a walnut in the lower left, and a slice of citrus fruit at lower right.

Part 1, plate 16: an arrangement of fruit, animals, flowers, and insects, with an emperor moth in the centre, a dog at lower centre, a columbine at upper left, an upside-down apple at lower left, and a lemon at lower right.

Part 1, plate 17: an arrangement of birds, animals, flowers, and insects, with a hawk in the centre, a goat at lower left, and an elephant at lower right.

Part 1, plate 18: an arrangement of birds, animals, fruit, flowers, and insects, with a rhinoceros at bottom centre, three oranges at top centre, a falcon on the left, and another bird on the right.

Part 1, plate 19: an arrangement of birds, animals, fruit, flowers, and insects, with two pomegranates in the centre, a stork on the left, a heron on the right, a monkey at lower centre, and a snail at lower left.

Part 2, plate 1: an arrangement of flowers and animals, with a hound at lower left, a bear in the lower centre, a greyhound at lower right, and three types of flower above them, including a tiger lily at upper right.

Part 2, plate 2: an arrangement of flowers, birds, animals, fruit, and insects, including robin at lower left, a fly and a small horse at bottom centre, two more flies and a tulip at top left, half a pear at lower left, and three carnations at top right.

Part 2, plate 3: an arrangement of flowers, flies, birds, and animals, including a tulip at upper left and a marigold at top centre, a chick in an open egg at lower left, a chicken with her brood of chicks at lower right, and a bear at bottom centre

Part 2, plate 4: an arrangement of flowers, flies, and animals, including a large iris at right, and a small polecat at bottom centre.

Part 2, plate 5: an arrangement of flowers, animals, flies, and a bird, including a lion at bottom right, a rabbit at bottom centre, a tropical bird and leopard at lower left, a lily at top left, a rose at top centre, a daffodil at top right, and many different flies.

Part 2, plate 6: an arrangement of flowers, animals, insects, and birds, with a horse at lower left, a (mythical) pelican feeding her young at bottom centre, another small horse at lower right, and various flowers above the animals.

Part 3, plate 1: an arrangement of mammals, amphibians, and at least one mythical creature in varying sizes, including a camel at left centre, an elk with twisted antlers in the centre, and a sea tortoise, a frog and toad at lower left.

Part 3, plate 3: an arrangement mammals, large and small, including a large monkey with fruit at left centre, a rhinoceros near the centre, a goat at top centre, a lion and two rabbits at upper right (one rabbit not visible due to paper loss), a boar and three more monkeys to the right of the centre, dogs and a buck (stag) at lower left, and elephant with its leg around a tree trunk at lower right.

Part 3, plate 4: an arrangement of mammals, large and small, with a large porcupine near the centre, a large monkey at left centre, a leopard and squirrel at lower left, a bear at right centre, and two ferrets at lower right.

Part 3, plate 5: an arrangement of mammals, large and small, with a large stag near the centre, lioness at top centre, a chameleon at upper right, a lion, rabbit, and monkey at lower right, a sheep at lower left, and an armadillo of sorts at upper left; to the left of the stag is a hare and a hog being attacked by two dogs, and to the right of the stag is a squirrel and a fox, among other mammals.

Part 3, plate 6: an arrangement of mammals of disproportionate size, with a large domestic cat in the centre, a mouse above the cat, a shaggy dog in the upper right, a cow in the upper left, a dead mouse at lower right, a large rat with half a walnut at right centre, a fox at left centre, and a monkey at lower left

Part 3, plate 7: an arrangement of mammals and mythical creatures, with a unicorn on the right, a mole at lower right, four squirrels in a tree at upper right, three hares to the left of the centre, a ram at left centre, a spaniel at lower left, an ass at upper left, a wolf and camel at top centre, and a calf and buck (or stag) at bottom centre.

Part 3, plate 8: an arrangement of mammals, large and small, with a rhinoceros at top left, an elephant at top right, a leopard at lower left, a lion at lower right, and a small squirrel at top centre, another leopard at bottom centre, and a bear climbing a tree at lower right, among other animals.

Part 3, plate 9: an arrangement of mammals, most of them wildcats, with several lions across the bottom and left side of the sheet, (including one with a ball) another lion at top right, a tiger right of top centre, another tiger left of the centre, a panther to the right of the centre, and a salamander below the tiger left of the centre, among small images of other creatures.

Part 3, plate 10: an arrangement of mammals, large and small, with a camel at top left, a small dragon near top centre, a chameleon at top right, a mule at left centre, a horse to the left of the centre, a stag to the right of the centre, and four types of sheep across the bottom.

Part 3, plate 11: an arrangement of mammals, reptiles, and mythical creatures, large and small, including a buffalo to the left of top centre, an elk to the right of top centre, several horse-like mammals with horns, and several lizards, a newt, and a toad across the bottom; above the newt, a tiny hare-hunting scene.

Part 3, plate 12: an arrangement of mammals, large and small, with three horses across the top, two buffalos at centre left and centre, an ass at centre right, four goats across the bottom, and, in the upper lefthand corner, a depiction of Adam, Eve, the snake, and the tree of knowledge.

Part 3, plate 13: an arrangement of mammals and mythical creatures, large and small, with a griffin at bottom centre, an ox at centre, a bull at centre left, a buffalo at centre right, a reindeer at top centre, a cow and calf at lower left, another ox at top left, and another bull at top right.

Part 3, plate 14: an arrangement of mammals, mythical creatures, amphibians, and reptiles, with a toad and tortoise at lower left, giraffe-like animals at lower right, a buffalo and two types of monkey near the centre, a monkey and anteater(?) at top centre, a boar at bottom centre, and many other proportionally smaller creatures.

Part 3, plate 15: an arrangement of mammals and mythical creatures, large and small, with a baboon in the upper lefthand corner, a mythical creature suckling two of her young at top centre, three types of ape at lower centre (one left of centre and two on the right), an armadillo near to bottom centre, two types of badger on either side of the armadillo, a hedgehog in the lower righthand corner, and, among many other proportionally smaller creatures, a unicorn purifying a pond with its horn (chasing away vermin) near the top righthand corner.

Part 3, plate 16: an arrangement of mammals, amphibians, and reptiles, with a doe in the centre, a man on a horse at centre left, a mare and foal at centre right, a cow at top left, a bull at top centre, a buck at top right, a dead frog at lower left, several salamanders and lizards at the bottom, and several small scenes and figures related to hunting; a horizontal line separates the first row of mammals from the second.

Part 3, plate 18: an arrangement of mammals and mythical creatures, including a unicorn to the left of top centre, two roe deer in the upper righthand corner, and under one of them, a weasel, another unicorn to the right of bottom centre, an armadillo to the left of bottom centre, a wildcat at left centre, a sloth at top left, an otter with a fish at bottom left, and a beaver at bottom right.

Part 3, plate 19: an arrangement of mammals, mythical creatures, and the occasional amphibian and reptile, with a fantastic monster which is part man, part horse at right, a woman milking a cow at lower left, a hippopotamus at top left, a camel to the right of bottom centre, two horses at top centre and top right, and, in the top righthand corner, a box with an inscription.

Part 3, plate 20: an arrangement of mammals and mythical creatures, and the occasional reptile, large and small, with a camel at the centre, a horse at left centre, and a leopard at right centre, a unicorn at top centre, a lion at top left, a tiger (with spots) at top right, a bull at bottom left, a cow at bottom centre, and a mastiff at bottom right; the upper right quarter of the sheet contains a disproportionately small representation of a stag hunt.

Part 3, plate 21: an arrangement of mammals and mythical creatures, and the occasional amphibian and reptile, with an elephant at bottom centre, bears in the bottom left and right

corners, a unicorn at left centre, two lions at top right, a leopard to the right of the centre, a rhinoceros at top left, and a disproportionately small hunting scene at top centre with two nude figures (male and female) with spears pursuing a wounded ox; to the right of the unicorn is a dark-skinned semi-clothed figure with a spear.

Part 4, plate 1: an arrangement of several birds, many on branches, including a parrot on a pomegranate branch at centre, a magpie about to eat a berry at upper left, a whoopoe in what looks like a peach tree at upper right, a wren on a pear branch on the lower left side, a robin in the bottom lefthand corner, a jay on a branch with berries on the lower right side, an eagle in the bottom righthand corner, and a hen with a brood of chicks at bottom centre.

Part 4, plate 2: an arrangement of birds, with a falcon, swan, kingfisher, bustard, and heron across the top of the sheet, a hawk, bullfinch, crane, mallard, and peacock in the central row, and a dove, unidentifiable bird, owl (on a pear branch), quail, and pheasant (on a lemon branch) in the bottom row, among many smaller representations of birds of all sorts.

Part 4, plate 3: an arrangement of birds, large and small; in the top row from left to right, a turkey, a Guinea fowl, a cuckoo, a kite, and a stork with a worm on a bullrush; a buzzard and goose at left centre, and a cock in the bottom; large vertical rip has been repaired, as well as holes in the lower centre and bottom right hand corner, where fragments of the sheet are missing, affecting the image right hand corner

Part 4, plate 4: an arrangement of birds, large and small, including a peacock to the left of top centre, a representation of a penguin in the upper righthand corner, a large hawk in the lower lefthand corner, a turkey in the upper righthand corner, a bird of paradise, parrot and parakeet left and bottom centre.

Part 4, plate 5: an arrangement of birds, large and small, including a (mythical) pelican feeding her young to the left of bottom centre, a phoenix in fire at top right, a woodcock (snipe) at bottom right, a goldfinch at bottom left, and a woodpecker at top right..

Part 4, plate 6: an arrangement of birds, most on branches with berries, including a duck to the right of the bottom centre, sparrows in the top left and right corner, two more sparrows in the centre and right of the centre, a magpie and lapwing at left centre, and a martin at right centre.

Part 4, plate 8; eight large ones, including two parrots at top centre and five falcons (two at at right, three at left and bottom centre), and several other proportionally smaller birds

Part 4, plate 9: an arrangement of birds; twelve fowl or poultry-related birds, including different varieties of cocks and hens, among many proportionally smaller birds.

Part 4, plate 10 an arrangement of birds (proportions and sizes vary), with two turkeys in the top centre and top lefthand corner, a peacock in the top righthand corner, another peacock at bottom left, a peahen at lower right, a Guinea fowl at centre left, a Whoopoe near centre right, and a pheasant, wren, and swan in the centre.

Part 4, plate 11: an arrangement of birds, large and small, with a heron that has caught a snake in the top left corner, a proportionally smaller phoenix engulfed by flames to the right of the

heron, another heron near the right of bottom centre, a hawk with a snake near the bottom right corner, a hen and cock in the lower left corner, a merlin at lower left centre, a quail in the bottom right corner, and three long-legged birds at upper right.

Part 4, plate 13: an arrangement of birds, large and small, real and mythical, with a bird of paradise at top left, and another at top right, a harpy at bottom centre, two types of crane at left centre, a pelican to the left of bottom centre, a cuckoo near bottom right, a Balearic crane under the bird of paradise at top right, and four types of duck (two at centre, one at top centre, and one at lower left).

Part 4, plate 14: an arrangement of birds, large and small, with a vulture perched on a bone at top centre, and eagle which has trapped a small mammal (which appears to be a cat with a collar) at top right, another eagle which has trapped a smaller bird at left centre, a swan among reeds near bottom left, and a proportionally smaller Brent goose in the top left corner.

Part 4, plate 15: an arrangement of birds, large and small, with a Balearic crane, cockatrice, cranes, ostrich, and a bittern in the top row, and a grey heron at bottom centre.

Part 4, plate 16: an arrangement of birds, large and small, with two long-tailed birds on fruit branches at lower right, a thrush at bottom left, a lark to the left of centre, a starling near bottom centre, and what appears to be an incomplete image of a bird near the top righthand corner.

Part 4, plate 17: an arrangement of birds, large and small, with a falcon in the upper lefthand corner, a blackbird in the upper right, two types of crow at bottom centre, a chaffinch at lower left, a rook left of centre, and a raven to the lower right of centre.

Part 4, plate 18: an arrangement of birds, large and small, with a peahen at lower left, a deformed chicken at upper left centre, and a cormorant at left centre.

Part 4, plate 19: an arrangement of birds, large and small, with two peacocks at right centre and bottom right, a goose at top centre, a duck with its foot outstretched at bottom centre, a titmouse to the left of bottom centre, a lapwing to the left of centre, and a wood pigeon at bottom left.

Part 4, plate 20: an arrangement of small birds with a partial border of flowers, with a bird in a cage and a nude figure riding a bird at lower left, above this figure, a turkey, an owl (under a sun, holding two torches, with a candle on either side) at bottom centre, a swan, cockerel, and pelican feeding its young in the lower right corner; from the centre to the top of the sheet are many proportionally smaller, rather non-descript birds on the wing, including a bird of paradise.

Part 4, plate 21: an arrangement of birds on twigs, each within their own square in a grid; in the top row, five pairs of birds and, in the top left corner, an owl on a perch mobbed by two birds; in the second row, three blackbirds, a partridge, goldfinch, lark, lapwing, and two birds in a bush (with one held in a hand); in the third row, a hawk, turkey, sparrow, a thrush, pheasant, and crane; in the fourth row, a heron, stork, wren, sparrow, snipe, and chaffinch; in the fifth row, a bunting (Emberizidae family), canary, woodcock, cock, owl, and nightingale.

Part 4, plate 22: an arrangement of birds on twigs in a grid (with a double line running vertically through the centre), with a border of half squares, each with pairs of smaller facing birds on twigs; in the first row, a parrot in a fruit tree, owle, hen, swan, peacock, and cock; in the second row, swan, peacock, goshawk, parrot, duck, and turkey; in the third row, a turkey, ostrich, parrot, blackbird, hen, and goose; in the fourth row, a falcon, cock, poll-bird, peacock, hen and chicks, and magpie.

Part 4, plate 23: an arrangement of birds, with a large owl at top right, a large parrot perched on a branch (eating a cherry) at top left, a cockatrice and pelican to the left of the owl, and several hens, cocks, and ducks throughout the image

Part 5, plate 1: an arrangement of flowers, with a large marigold at right, two carnations at bottom centre and right of bottom centre, and a tulip to the left up top centre.

Part 5, plate 2: an arrangement of flowers, with a sprig of bluebells near the top right and a carnation and rose blossom at left.

Part 5, plate 3: an arrangement of eight large flowers in two rows, including two tulips and four roses.

Part 5, plate 4: an arrangement of large flowers in two rows, with a rose bud in the bottom, three roses, a carnation to the left of bottom centre, and a tulip in the bottom right corner.

Part 5, plate 5: an arrangement of flowers, with a large carnation in the centre, surrounded by slightly smaller tulips, marigolds, roses, and carnations.

Part 5, plate 6: an arrangement of twelve carnations in three rows of four, within a line border.

Part 5, plate 7: an arrangement of small flowers and clusters of flowers, with an iris in the lower left corner, daffodil, narcissus, and sweet william in the lower right corner, lillies at bottom centre, and a small snail at left centre.

Part 5, plate 8: an arrangement of flower bouquets in five vases, with a single rose in each of the lower corners; the bouquets vary and include tulips, roses, and irises.

Part 5, plate 9: an arrangement of small flowers, with lillies and a peony in the top right corner, more lillies to the right of the centre, thistles to the right of bottom centre, and columbines and lilies at left centre, and a rose at bottom right.

Part 5, plate 10: an arrangement of flower bouquets in two vases (one decorated with a human face, the other with the face of a lion), a proportionately smaller parrot, peacock, long-legged bird, and monkey with a piece of fruit, with eight smaller birds flying above the bouquets.

Part 5, plate 11: an arrangement of flowers, birds, and insects, with a two tulips, a carnation near the centre, a worm with a human-like face, two moths, two proportionally smaller birds on fruit branches, and two more birds carrying twigs.

Part 5, plate 13: an arrangement of eight large flowers in two rows, including three tulips, two

carnations, and a rose.

Part 5, plate 14: an arrangement of eight large flowers in two rows, including a lilly, carnation, and daffodil.

Part 5, plate 15: an arrangement of eight flowers in two rows, with three tulips, two roses, and two carnations.

Part 5, plate 16: an arrangement of ten large flowers in two rows, including four carnations, two tulips, a daffodil, a a violet.

Part 5, plate 17: an arrangement of six tulips.

Part 5, plate 18: an arrangement of four flowers, with two tulips at the top and two peonies at the bottom.

Part 5, plate 19: an imagined garden scene, with a seated classical figure (Flora) in an ornamental garden, surrounded by vases, pots, and baskets of flower bouquets; the figure is bare-chested, and wears a robe and garland of flowers about her head. In her hands she holds small bunches of flowers.

Part 5, plate 20: an arrangement of twenty-one flowers in three rows of seven, including carnations, tulips, a lilly at top centre, a daffodil in the top right corner, an iris in the lower left corner.

Part 5, plate 21: an arrangement of twenty-one flowers in three rows of seven, including a tulip in the centre, a marigold at top centre, and irises in the bottom corners.

Part 5, plate 22: an arrangement of twenty-one flowers in three rows of seven, with a rose in the centre, a poppy in the upper right corner, a sunflower to the right of bottom centre, and tulips in both bottom corners.

Part 5, plate 23: an arrangement of twenty-four flowers in four rows of six, within a grid, including lillies of the valley to the left of bottom centre, a lilly and daffodil at bottom centre, and a carnation in the bottom right corner.

Part 5, plate 24: an arrangement of flowers, large and small, with a pair of roses at lower left, and a cluster of three carnations at lower right.

Part 5, Plate 25: an arrangement of small flowers, including carnations, lillies, daffodils, and poppies, with a snail, an insect, and a pair of strawberries in the lower lefthand corner.

Part 5, Plate 26: an arrangement of the same types of flowers, including carnations, lillies, daffodils, and poppies.

Part 5, plate 27: an arrangement of thirty-six flowers in four rows of nine, with tulips, an iris, a sunflower, anemones, a marigold, etc.

Part 5, plate 28: an arrangement of fifty-four flowers in six rows of nine, including tulips,

carnations, marigolds, anemones, lillies, and a poppy in the lower righthand corner.

Part 5, plate 29: an arrangement of twenty clusters of flowers in four rows of five, including thistle, daffodils, tulips, roses, and columbines in the lower lefthand corner.

Part 5, plate 30: an arrangement of forty flowers in five rows of eight, including daffodils, lillies, and tulips, with a partial border of insects of various sizes.

Part 5, plate 31: an arrangement of eight vases with flower bouquets, including roses, lillies, daffodils, and carnations; each vase is decorated with the bust of an apostle, including the four gospel writers, two holding books, two holding staffs, and one holding a chalice; between each vase is a proportionately smaller mammal or bird (in most cases, these creatures are emblematically associated with the apostles they accompany); they include a lion, ox, eagle, cock, and stork.

Part 5, plate 32: an arrangement of an arrangement of eight vases with flower bouquets, including roses, lillies, daffodils, and carnations; each vase is decorated with the bust of an apostle, many of them holding weapons/tools such as spears, axes, and a carpenter's rule; between each vase is a proportionately smaller bird (which may be emblematically associated with the apostles they accompany); they include a crow and a turkey.

Part 5, plate 33: the left half of the plate contains eight rows of simple or stylized mansions and trees of various sorts; divided from the left by a double line border, the right half of the plate contains forty-eight flowers in eight rows of six, including carnations, marigolds, tulips, and lillies.

Part 5, plate 34: on the left half of the plate are twelve rows of trees, mansions, and other dwellings; on the right half of the plate, the goodess Flora sits at centre holding roses in both hands, with a vase of flowers on her knee; she is surrounded by baskets, vases, and other vessels containing flower bouquets and fruits, including tulips, grapes, oranges, cherries, and pears.

Part 6, plate 1: an arrangement of twelve fish against a simple background of wavy lines emulating water, with an eel at top left, a sword fish at top right, and a trumpet fish near bottom left.

Part 6, plate 2 depicts a putto riding a stylized dolphin, with three more dolphins above him.

Part 6, plate 3 depicts a merman blowing into a conch shell and mermaid combing her hair while gazing into a hand mirror; above them, a crab and a seaturtle.

Part 6, plate 4 includes two seals, a lamprey eel, and an unidentified fish.

Part 6, plate 5 depicts a puffer fish, a plaice, and two unidentified fishes.

Part 6, plate 6: an arrangement of five fishes, four in or floating upon the sea, including a cod, and one on the shore.

Part 6, plate 7: three fish viewed as if from above, including a carp and an eel.

Part 6, plate 8: five fish on the surface of the water, including a perch and trench, and a pike on the shore.

Part 6, plate 9: six fish in or above the water, including two flying fish, with a lobster and several shells on the shore.

Part 6, plates 10: the god Neptune or Poseidon holding a trident and the reins of three horses which he rides upon the sea, with two birds flying above which are carrying fish in their beaks; the head of a seal is visible at bottom centre.

Part 6, Plate 11: four fish on the water, including a large carp.

Part 6, plate 13: an arrangement of twenty-four clusters of fish, sea creatures, crustaceans, molluscs, a seal, and a mythical sea horse, some creatures set in simple landscapes, in a grid.

Part 6, plate 14: an arrangement of fish, including a pike, carp, bream, eel, tench, perch, trout, and salmon, with a mythical sea horse at bottom left; the plate is divided into two parts with line borders forming a rectangle around each half.

Part 6, plate 15: an arrangement of fish and nautical deities riding monstrous fish (two deities blow horns, one aims a bow and arrow, and another brandishes a trident); the plate also includes a whale at top right, a seaturtle and lobster at bottom right, three shells, and a small sail ship.

Part 7, plate 1: an arrangement of fruits and nuts, with a hazelnut in the centre, two pomegranates at top right, three raspberries at top centre, three oranges at top left, three acorns at bottom right, two plums to the left of the acorns, and three walnuts at bottom centre.

Part 7, plate 2: an arrangement of fruits, with a bunch of grapes at top right, bullice plums at top left, red currants at top centre, hazelnuts at bottom centre, and a few stray strawberries.

Part 7, plate 3: an arrangement of fruits; in the first row, an artichoke, pears, and a grape vine; in the second row, apples, a quince, and damson plums; with two stray strawberries(?) and a cherry.

Part 7, plate 4: an arrangement of eight fruits in two rows of four; in the first row, grapes, raspberries, damson plums, bullice plums; in the second row, plums, hazelnuts, apples, and pears.

Part 7, plate 5: an arrangement of fruits, flowers, and nuts, with a large plum branch in the centre, a hazelnut (filbert) branch at top right, a lemon or quince at lower left, damson plums at top left, and in the bottom left hand corner, a chestnut, almond, pear, and acorn.

Part 7, plate 6: an arrangement of fruits, vegetables, and nuts, with three hazelnuts and a halved apple at the centre, a melon and almond at bottom centre, a cucumber and another almond at bottom right, two chestnuts at bottom left, figs at left, cherries at right, and raspberries, damson plums, acorns, peaches, and bullice plums across the top.

Part 7, plate 7: an arrangement of eight fruits in two rows of four; in the first row, figs,

raspberries, damson plums, and acorns; in the second row, medlars, peanuts, quinces or lemons, and bullice plums.

Part 7, plate 8: an arrangement of fruits and nuts, with apples in the centre, bullice plums at left, damson plums at right, and severall hazelnuts throughout the image, including a small bundle of hazelnuts at top left.

Part 7, plate 9: an arrangement of fruits and nuts, with a quince or lemon in the upper righthand corner, a pear and two medlars at bottom right, another pear and half a pear at lower left, half a walnut and half an apple with a fly at bottom centre, and an assortment of smaller hazelnuts, filberts, chestnuts, walnuts, almonds, cherries, acorns, strawberries, plums, a pomegranate, more quinces and pears.

Part 7, plate 10: an arrangement of twenty-one fruits in three rows of seven, including apples, currants, pomegranates, hazelnuts, peaches, oranges, raspberries, plums, olives, apriots, quinces, and lemons.

Part 7, plate 11: an arrangement of twenty-four fruits and nuts in four rows of six, in a grid, including raspberries, currants, grapes, pomegranates, medlars, an artichoke, peas, hazelnuts, quinces, pears, strawberries, acorns, plums, oranges, and cherries. On the recto, two of the fruits have been pounced (pricked for transfer, and transferred using black chalk, perhaps to cloth as the basis for an embroidered pattern)

Part 7, plate 12: an arrangement of thirty-six small flowers, fruits, and nuts; the first two rows contain flowers, including a tulip, primrose, rose, carnation, columbine, and marigold; the last four rows contain fruits and nuts, including acorns, figs, hazlenuts, oranges, apples, raspberries, medlars, gooseberries, an artichoke, pears, peaches, currants, and plums.

Part 7, plate 13: an arrangement of twenty-four flowers, fruits, and nuts in a four by six grid; in the first four rows, fruits and nuts, including pomegranates, plums, gooseberries, pears, currants, an artichoke, acorns, strawberries, oranges, and grapes; in the last two rows, flowers, including tulips, thistle, roses,

Part 7, plate 14: an arrangement of trees, fruits, and nuts in a grid; the first three columns contain simple trees; the last three columns contain fruits and nuts in groups of four, including oranges, plums, figs, medlars, cucumbers, an artichoke, peas, hazelnuts and grapes.

Part 7, plate 15: a still-life of sorts, with two dishes of fruits and nuts, a bird, and a knife with a striped handle (and what appears to be a silver mark on the blade); among other fruits, the raised platter on the left contains hazelnuts, a medlar, walnut, pear, plum, orange; the plate on the right contains a bunch of grapes, currants, a pomegranate, quince or lemon, plum, filberts (hazelnuts) still inside their husks, raspberries, and two pears, one of which has been sliced through the middle to reveal the inside; fruits are scattered about the taller dish at left, and a bird sits on top of one.

Part 8, plate 1: an arrangement of insects, snails, and a spider (with ten legs), with a dragonfly at right centre, grasshoppers at bottom right, a snail at bottom centre, a large fly at bottom left, and several other moths and flies.

Part 8, plate 2: an arrangement of insects, with a dragonfly at top left, a butterfly or large moth at top right, a small butterfly at bottom right, grasshoppers at bottom left, and a variety of other moths and flies.

Part 8, plate 3: an arrangement of insects, with a butterfly at to the top left, four caterpillars and a snail at bottom left, and several moths and flies at right

Part 8, plate 4: an arrangement of reptiles, amphibians, snails, worms, and insects, with crocodile at top left, a large snake and three smaller snakes at top right, a large snail near the centre, two frogs at bottom left, a mythical creature (a monster insect with four wings, six webbed feet, a bush tail, antler-like antennae, 'tusks,' and a curled proboscis) near lower right, and a lizard at bottom right; the left leg of the frog at lower left has been 'replaced' in the arrangement with a small worm.

Part 8, plate 5: an arrangement of trees, insects (beetles, flies, moths, catterpillars, etc), reptiles, amphibians, worms, molluscs, and the odd mammal in a grid; a double line separates the thirty trees on the left side of the sheet from the thirty 'boxes' of creatures on the right.

Part 8, plate 6: an arrangement of about a hundred smaller insects, with many moths, small butterflies, dragonflies, beetles, flies, worms, and catterpillars.

WALTON, Robert. A Catalogue of some pleasant and useful maps and pictures that are cut in copper, being very neat ornaments for houses, gentlemen's studies and closets, and useful for divers callings, as Painters, Embroyderers, &c."
R. Walton. n.d.

Corbett and Norton p.28.

WALTON, William. *New Sepia Landscape Drawing Book, for the use of students practising with the hair pencil.*
Ackermann & Co, 96, Strand, and to be had of R. Ackermann, 191, Regent Street, 1840.

4to. 3 parts: [12] plates. "lithographed in Hullmandel's new stump style."

"Complete in three parts, each containing four plates." Advertised as a new publication in books dated 1840 and 1841.

WALTON, William Louis. *The Amateur's Drawing Book. With observations on drawing, and general instructions in the art. Printed in tint-lithography by Standidge & Co. Longman, Brown, Green, & Longmans. 1844.*

oblong folio. [2], iv pages, 13 tinted lithographed plates, the first of small details is un-numbered, then 1-12 are full-page views.

William Walton was a very skilled lithographer and his work appears in numerous publications on foreign travel and scenery. He exhibited his own work between 1834 and 1855, and made the lithographic plates for General Sale's Defence of Jelalbad (c. 1845). In 1843 the lithographer Charles Hullmandel entered into partnership with Walton's cousin, creating the firm Hullmandel and Walton.

WALTON, William Louis. Rudimentary Tinted Landscape Drawing Book: with raised high lights, expressly adapted for copying on the erasing paper. Ackermann & Co., 96, Strand, 1849-1850.

oblong 4to. 6 parts in 1, 24 leaves of plates, dated 1849.

WALTON, William Louis. Walton's Drawing Book in the Tinted Style. 24 litho plates. oblong 4to. n.p. n.d. c1850.

Ref: Marlborough Rare Books, 1977.

WALTON, William Louis. Advanced Landscape Drawing Book, adapted for white and black chalks, on tinted crayon paper, as also for the erasing paper; complete in six parts, two shillings each. Ackermann & Co, 96 Strand. 1840.

4to. 6 parts in 1, 24 leaves of plates.

WARD, C. DRAWING MASTER, BEGS to say his Classes for DRAWING and PAINTING will OPEN on Saturday, Aug. 6, at his Rooms, King's Parade. TERMS Ladies' Class 2 Guineas per Quarter. Gentlemen's ditto.. 2 Guineas ditto. Private Lessons .. 4 Guineas. 6th August 1842 - Cambridge Chronicle.

WARD. Trade card of Ward, colourman and pencil maker, at No.66, Chandos Street, Covent Garden, London; large Royal coat of arms at the centre, with Prince of Wales feathers. Engraving and etching. 124mm x 78mm.

BM: Heal,89.168

WARD, William. Trade card of William Ward, oil & colourman, at No.66, Chandos Street, Covent Garden, London; text within ornamental frame, with objects around it including jars, a box, pot, palette and brushes. Engraving, printed in green. 77mm x 120mm.

BM: Heal,89.169 / British artists' suppliers, 1650-1950

WARD, Marcus. Ward's Juvenile Progressive Drawing Book.
Marcus Ward, 1847.

oblong 8vo. Five volumes, *unpaginated, lithograph plates, 4 in each volume?*

WARD, Marcus. A Practical Treatise on the Art of Illuminating, with examples, chromolithographed in facsimile and in outline, of the styles prevailing at different periods, from the sixth century to the present time.
Marcus Ward and Co. 1873.

4to. 26pp., 24 plates (8 colour).

McGill University record copy dated 1874.

WARING, F. Twelve Views in Scotland, delineated by a lady in the in the polyautographic art of drawing upon stone. Caption title: "in the newly discovered manner of drawing on blocks of stone."
Sold at R. Ackermann's Repository of Arts, 101, Strand, 1803.

oblong 4to. 12 chalk lithographs. Some of the prints signed and dated: F.W. 1803 [i.e. Miss F. Waring. Title from label on cover. With a sheet of descriptive letterpress.

V & A. Sheets appear to have once formed a scrapbook: tipped on images have been removed, but there are written captions and indications of where images were affixed to verso of lithographs.

WARMAN, John. applied for post of drawing master at Christ's Hospital. 1749.

WARREN, Henry. Hints upon Tints, with strokes upon copper and canvas.
J.F. Setchel, 1833.

8vo. [2], 52pp., *frontispiece and 8 plates. Written partly in a series of comical verses, and with humorous plates.*

"The technicalities of art are so ambiguous, so undefined, so little understood,-though to painters themselves the very clear obscure of theircraft,- that I shall consider myself already pardoned forpresuming to give a more defined light and shade into a picturecomposed of such varied detail,- for daring to throw even the glimmer of my poor dark lantern, upon so mysterious a subject."

WARREN, Henry. *Painting in Water Colours*. Two parts. Continuous pagination. Reeves and Son. 1856.

8vo. B.M. 7856 b 22

WARREN, Henry. *Artistic Anatomy of the Human Figure*. With twenty three illustrations. 16mo. 1853

B.M. 7420 b 26

WARREN, Henry. *Artistic Anatomy of the Human Figure*. With twenty three illustrations, drawn on wood by the author, and engraved by Walter G. Mason. Fourth edition. Winsor and Newton. 1854.

8vo. 64pp., 23 text illustrations, drawn on wood by the author, and engraved by Walter G. Mason.

WARREN, Henry. *Artistic Anatomy of the Human Figure*. With twenty three illustrations, drawn on wood by the author, and engraved by Walter G. Mason. Sixth edition. Winsor and Newton. 1856.

8vo. 64pp., 23 text illustrations, drawn on wood by the author, and engraved by Walter G. Mason.

WARREN, Henry. *Artistic Treatment of the Human Figure*. With twenty three illustrations, drawn on wood by the author, and engraved by Walter G. Mason. Seventh edition. Winsor and Newton. 1883.

8vo. x, 93pp., illustrations.

WARREN, Henry. *Artistic Treatment of the Human Figure*. With twenty three illustrations, drawn on wood by the author, and engraved by Walter G. Mason. Ninth edition. Winsor and Newton. 1888.

*8vo. x, [1], 12-93, [1], 40pp., illustrations, 11 plates (wood engravings).
Publisher's advertisements for artist's supplies on p. [1]-40 at end dated 1888.*

WARREN, Henry. *Artistic Treatment of the Human Figure*. With twenty three illustrations, drawn on wood by the author, and engraved by Walter G. Mason. Tenth edition. Winsor and Newton. c1890.

8vo. x, [1], 12-93, [1], 40pp., *illustrations, 11 plates (wood engravings).*

WARREN, Henry. Half-Hour Lectures on Drawing and Painting: chiefly practical. Given at Queen's College, &c.
Winsor and Newton. 1874.

8vo. 88, [54]pp *advert.*, 17 *illustrations.*

WARREN, Henry. A Treatise on Figure Drawing, containing hints on proportion, colour and composition. With illustrations.
Winsor & Newton. 1871.

8vo. [2], [vii]-93, 64pp *advert.*, 1 *unnumbered leaf of plates*

WARREN, Henry. A Treatise on Figure Drawing, containing hints on proportion, colour and composition. With illustrations. Third edition.
Winsor & Newton. 1876.

8vo. x, [ii]-93pp., *frontispiece, illustrations, portrait.*

WARREN, Henry. Warren's Drawing Book: a series of sixteen studies, for students and teachers. In four parts.
[1867].

folio. V & A.

WARREN, Albert Henry, [instructor to the Royal Family]. A Guide to Beginners in the Art of Illumination.
Barnard and Son. [1860].

8vo. 39, [1], [2], 24pp *illustrated advert.*, *hand coloured title page with initial letters heightened with red and gilt, 3 plates and wood engravings in the text., tipped in advertisement slip.*

WARREN, Albert Henry. A Set of Eight Drawing Copies of varied description and subjects: especially for use in schools. Printed in lithography in black and tint. Drawn by A.H.W.
Sampson Low & Co. 1881.

4to. 8pp *booklet and 8 loose plates in a wrapper. "No. 1" - Cover.*

Cambridge

WARREN, Albert Henry. Drawing Examples for Technical & Art Students. Eight illustrations: freehand; floral; landscapes; ornament; figures; architecture; animals; still life. Eyre and Spottiswoode, 1882.

8vo. Part I [all published]. *8pp of illustrations.*

Cambridge, NLS, Oxford.

WARREN, Albert Henry. A Book of Fruits and Blossoms for "little folks" to paint. From designs by Albert Warren. Cassell & Co. 1885.

4to. 51, [1]p., *illustrations.*

WARREN, Albert Henry. Albert Warren's Garden Painting Book. George Routledge and Sons, 1889.

4to. 1 leaf, [24] leaves of plates, comprising 12 colour plates (chalk lithographs with wood engraving), 12 plates (chalk lithographs).

Consists of twelve pairs of plates, each lithographed with the same illustration and bound facing each other. One plate of each pair includes the addition of colour wood-engraving. Plates are printed within black rule border./ All plates are signed "A.W."

WARREN, Albert Henry. Scrapbook.
1848-1860

The scrapbook includes over 300 pieces of design, including drawings, tracings, studio scraps, and printed material, probably compiled by Albert Henry Warren. Some of the material relates to Warren's work on publishers' bindings. It is likely that some of the material may also emanate from Warren's apprenticeship with Owen Jones. Drawings and tracings for binding designs are found throughout the volume. These include two tracings for the binding of Owen Jones' *Fruits from the garden and field* (1850). Title page and wrapper designs include work for Boyce's collection of *Cathedral music* (1849). There are numerous drawings for decorative borders, much of it on tracing paper. Printed material includes 11 pictorial upper wrappers on green paper, for works published by J. & F. Tallis. The wrapper for Bunyan's *Pilgrim's Progress* (engraved by Emma Finden) is accompanied by two preparatory sketches elsewhere in the volume. Firms named on pieces in the scrapbook also include Huntley & Palmers, De La Rue, Longman, John Murray, and Blackie & Son. Also present are posters and flyers, including an advertisement for "The Egyptian Hall,

Piccadilly, Grand Moving Panorama of the Nile" (1850) and for "Prout's Dioramic View of Australia ... in the Theatre of the Western Literary Institute, Leicester Square" (ca. 1850).

[Yale Center for British Art](#)

WATERLOW, Albert Crakell. Every Man His Own Printer; or, Lithography made Easy; being an Essay upon Lithography in all its Branches, showing more particularly the advantages of the "Patent Autographic Press".

Waterlow and Sons. 1854.

8vo. [4], viii, 9-50pp., frontispiece and 9 plates.

Bigmore and Wyman state that the Autographic Press was a roller or cylinder press adapted to lithography; it was originally invented by M. Poirier of Paris, from whom the patent was purchased by Messrs Waterlow Sons. (BW, I, p. 207). The work was popular and went through three editions.

WATERLOW, Albert Crakell. Every Man His Own Printer; or, Lithography made Easy; being an Essay upon Lithography in all its Branches, showing more particularly the advantages of the "Patent Autographic Press". Second edition.

Waterlow and Sons. 1859.

8vo. 50, [1]p., frontispiece and 9 plates.

WATERLOW, Albert Crakell. Every Man His Own Printer; or, Lithography made Easy; being an Essay upon Lithography in all its Branches, showing more particularly the advantages of the "Patent Autographic Press". Third edition.

Waterlow and Sons. 1859.

8vo. [4], 50, [2]pp., frontispiece and 9 plates. Testimonials and opinions about the Autographic Press on last two pages.

WATERS, W.R. Miniature Painter and Drawing Master, BEGS respectfully to announce to the Visitors and Inhabitants of Dover, that he gives Lessons in Drawing and Painting, at his Academy, No. 73, Snargate-street, or at the Residences of his Pupils.

20th Sept 1834 - Dover Telegraph.

WATSON, Mr. Drawing Master.

29th June 1838 - Royal Cornwall Gazette.

WATT, James. Portable copying machine, James Watt & Co. Patent, circa 1795, the diametric-linear cut brass rollers on shaped fixed supports, T-bar removable crank for upper roller drive, damping tray with tin-covered tank and lid panel, twin horse-hair filled and felt lined handles flanking the oval maker's inset plaque, small paper folio beneath containing the blotting paper layout for copying, further fitted compartments for glass well, stamped black Wedgwood inkwell, and painted tin-cased ink reserve, the second half with fold-over writing slope with locking clasp entry, fold-over rest in brass and quill trap behind, in fine hinged mahogany case with wrapped campaign brass corners and recessed heart handles. Instruction book of 18 pages in sugar paper wrappers. Examples also seen with brush in a silver case, wetting & drying book, phial for ink. The instruction book also notes a 3/4 ox phial for water, and interleaving oil papers and sponge papers. 29 x 34 x 12cm.

This copying machine design was the result of Watt, tirelessly copying by hand, key correspondence between himself and that of his business partner, Matthew Boulton. Boulton & Watt being the business name, were historically responsible for the design and installation of the larger fixed steam engines in mills, mines and factories.

After many attempts in the early 1780s, Watt worked with a damp tissue idea for ink-bleed to run from the original surface to another.

In W. B. Proudfoot's book *The Origin of Stencil Duplicating*, p.21, the full descriptive operation process is described:

...in the process used on James Watt's copying machine the letter-to-be-copied was written with a special copying ink on a sheet of good quality paper and placed, when dry, in contact with a water-dampened tissue-paper. The two were held together for a few minutes in some form of mangle or screw press. The writing which offset on to the tissue gave an impression in reverse, but as the tissue was very thin it was simple to read the writing from the other side where it appeared the correct way round... The writing was dried without blotting or application of heat, and contact with the dampened tissue was best made within twenty-four hours of writing the original. A full prescription or recipe for the ink is described in the patent. The process depended on the nature, quality and freshness of the ink, on the essential thinness of the paper tissue, and on the papermaker's ability to make it tough and durable when wet...

[Birmingham Archives:](#)

In a letter to Dr Joseph Black (1728 to 1799) James Watt wrote:

“I have lately discovered a method of copying [letters] instantaneously, provided it has been written [____] or within 24 hours. I send you a specimen an[d I will] impart the secret if will be of any use to you.” [Gaps due to corner of letter missing. Letter. James Watt to Joseph Black 24 July 1778. MS 3219/4/127/6]

The following year Watt petitioned for a patent and took Matthew Boulton and James Keir as partners in the business. The first presses were sold in 1780, and another letter to Dr Black notes the raising of the prices for the copying press to 6 guineas as the

build had been “more expensive than we expected and the necessity of giving all the little implements along with it.” [Letter. James Watt to Joseph Black 1 March 1780. MS 3219/4/18/22] There is a partnership indenture of 1780, [MS 3147/18/2] which marks the beginning of James Watt & Company that sold these copying presses until 1840, twenty years after the death of its inventor.

Some examples recorded: Quaritch (2022), [MAAS](#), [McLean Museum](#) (Inverclyde), Mount Vernon, Monticello.

WATT, P. B. A Few Hints on Colour and Printing in Colours.
W.J. Adams, 59, Fleet Street. 1872.

8vo. 32pp.

Watt had first written some "Hints on Colour" in The Lithographer in 1870.

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

8vo. [3], 19pp. “A paper read before the Ruskin Society, Glasgow.”

WATT, W. Oil and Colourman. Brunswick Parade, White-Conduit Fields (opposite the north end of Goulden Terrace). Large verse broadside., 1830.

WATTAU’S Figures, in four Prints, neatly engraved. 1. A Polish Lady. 2. A French Dancer. 3. A Spanish Lady, playing on the Guitar. 4. The High German Doctor.
A new Book of Flowers.
“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.” Sayer & Bennett, 1775.

THE WAX-BOUQUET.. a manual of clear instructions for ladies making their own wax flowers. By a Lady.
N.p. 1855

BL.

WEATHERLY, George. The "Little Folks" nature painting book:a series of outline engravings for water-colour painting, with stories and verses [by George Weatherly]. London ; Paris ; New York : Cassell, Petter, Galpin & Co., Cassell, Petter, Galpin & Co., Belle Sauvage Works, E.C. [1880].

4to. 80, [8]pp., illustrations. Frontispiece printed in colours. Illustrations by Kate Greenaway. The cover engraved and printed by Edmund Evans in six colours.

WEBB, Francis. Panharmonicon, designed as an illustration of an engraved plate, in which is attempted to be proved, that the principles of harmony more or less prevail throughout the whole system of nature; but more especially in the human frame: and that where these principles can be applied to works of art, they excite the pleasing and satisfying ideas of proportion and beauty.

Nichols, Son, and Bentley. 1815.

4to. 45pp., 3 engraved plates (portrait frontispiece of Giles Hussey, head with harmonic scale, and a hand coloured female head).

WEBB, Richard. Trade card of Richard Webb, painter & decorator at No.7 Providence Buildings, Kent Road, Newington Butts, London, the text framed by a Rococo border, the oval portrait of a painter at top centre, two putti at the sides holding a drapery, an artist painting at lower left and a man working on a piece of furniture at lower right. Etching and engraving. 80mm x 125mm.

BM: D.2.3151

WEBBER, Catherine Mary. The Experiences of an Amateur Artist. 1858.

100mm x 170mm. 34ff, lithography, all illustrated.

[Yale Center for British Art](#)

By Catherine Mary Webber (1831-1900), who also illustrated *Geology familiarly illustrated* (1859) and *Miss Scratchley, an amateur in art and crinoline* (1863?). 34 leaves of humorous lithographic illustrations (reproducing a manuscript) depicting the progress of a Miss Mullins in her determination on learning to draw. She provides herself with drawing materials, finds a drawing master advertised, goes out sketching with the foreign artist, and prevails upon an intelligent youth to carry her portfolio. The youth strikes for higher wages, but meets with an accident, and Miss Mullins returns home disconsolate. A reference to the Fens may hint at a Norfolk or Lincolnshire place of origin.

WEBSTER, T. Etched trade-card for T. Webster, Teacher of Architecture, Perspective, &c. 64mm x 91mm. c1810.

Most probably Thomas Webster, who revised John Imison's *Elements of Science and Art* in 1808.

WEBSTER, William. Description and Use of a Complete Sett or Case of Pocket Instruments. Containing the construction of the several lines laid down on the plain-scale, and sector; with their application, in variety of Mathematical Problems. The second edition corrected. printed for A. Bettesworth and C. Hitch in Pater-Noster Row, and D. Browne without Temple-Bar: and sold by J. Sisson, Mathematical-Instrument-Maker, at the Corner of Beauford-Buildings in the Strand. 1739.

8vo. [8], 61, [1]p., 4 folding plates.

ESTC T32332

“Several London instrument makers combined publishing with running workshops or retail shops, and their books provide us with useful information. One of the earliest, of 1739, was William Webster’s... The four plates illustrate instruments made by Jonathan Sisson (fl. 1736-88).” See Hambly, Maya. *Drawing Instruments 1580-1990.*, p.44.

WEBSTER, William. The Description and Use of a Complete Sett or Case of pocket-instruments: containing the construction of the several lines laid down on the plain-scale, and sector; with their application, in variety of Mathematical Problems. The third edition, corrected. printed for D. Browne, without Temple-Bar; and C. Hitch and L. Hawes in Pater-Noster-Row, 1755?

8vo. [8], 61, [3]p., 4 folding plates.

ESTC T109518

WEBSTER, William. The Description and Use of a Complete Sett or Case of pocket-instruments: containing the construction of the several lines laid down on the plain-scale, and sector; with their application, in variety of Mathematical Problems. The fourth edition, corrected. printed for H. Woodfall, J. Rivington, L. Hawes and Co. R. Horsfield, S. Crowder, T. Caslon, T. Longman, J. Pritchard, C. and R. Ware, and W. Nicol. 1768.

8vo. [8], 61, [1]p., 4 folding plates.

ESTC T32333

WEDGWOOD, Ralph. Wedgwood’s Highly Improved Manifold Writer. For copying letters, invoices, drawings, plans, & This invention will produce a letter with its copy in one operation; or, if required, a letter with two facsimiles to send abroad. With original plate, book of carbonic-ink paper, instructions, copying book “warranted to keep perfectly good and free from all smells in all climates”, and the original stylus. All contained within the original

black outer, and dark green inner morocco folder, with instructions printed on glazed green paper on the inner cover, and the large title label on similar paper on the inner rear cover. c1850.

A crude form of carbon paper was patented by Ralph Wedgwood in 1806. The Wedgwood Patent Manifold Writer was patented in 1806 and initially intended as a means of helping blind people to write. But it was very quickly adapted for business use, and similar systems that were sold from 1806 until around the end of the 19th century enabled users to retain a copy of outgoing letters made with this carbon paper. The original Wedgwood system used manifolds consisting of a sheet of transparent paper followed by a sheet of ordinary writing paper. To write a letter and make a carbon copy simultaneously, the user would insert a sheet of double-sided carbon paper between the transparent sheet and the writing paper. When the user wrote with an agate-tipped stylus on the transparent paper, he would produce an outgoing letter on the ordinary paper under the carbon. He would also produce a copy in reverse on the back of the transparent sheet, and because the sheet was transparent, the copy could be read from the front. Mark Twain wrote some of his stories on Manifold Writers in the early 1870s.

Examples:

[Sir John Soane's Museum](#) / [Yale Center](#) / [The Bodleian](#) / [MAAS Collection](#) /

[Smithsonian](#) / [Science Museum \(handbill\)](#) /

WEIGALL, Charles Harvey. Art of Figure Drawing, with seventeen illustrations drawn on wood by the author.

Winsor & Newton. c1852.

2nd edition. 1852. 53, [1]p., illustrations.
4th edition. 1852. 8vo. 55pp., illustrations.
36th thousand. 1852. 8vo. 55pp., illustrations.
40th thousand. 1852. 8vo. 55pp., illustrations.
42nd thousand. 1852. 8vo. 55pp., illustrations.
6th edition. 1854. 8vo. [7], 53pp., illustrations.
10th edition. 1858. 8vo. vi, 53, 32pp., illustrations.
12th edition. 1863. 8vo. 55pp., illustrations.
13th edition. 1864. 8vo. 55pp., illustrations.
14th edition. 1866. 8vo. 55pp., illustrations.
15th edition. c1860. 8vo. 55pp., illustrations.
16th edition. 1869. 8vo. 55pp., illustrations.
19th edition. 1873. 8vo. 55pp., illustrations.
21st edition. 1876. 8vo. 55pp., illustrations.
25th edition. 1881. 8vo. 55pp., illustrations.
27th edition. 1883. 8vo. 55pp., illustrations.
29th edition. 1884. 8vo. 55pp., illustrations.

30th edition. 1889. 8vo. 55pp., *illustrations*.
31st edition. 1889. 8vo. 55pp., *illustrations*.
32nd edition. 1890. 8vo. 55pp., *illustrations*.

WELLES, E. F. Heads of Cattle, exhibiting Bull and Cow of the most distinguished Breeds, etched from the life.
n.p. c1830.

oblong 8vo. *6 unnumbered etched plates*.

WELLES, E. F. Etchings on Copper.
n.p. 1835

oblong 4to. *Twenty five plates, 18 of bulls and cattle, 5 of sheep and horses, a fisherman, and one pastoral view. A tipped in slip, signed by the artist, states that "of the twenty five etchings contained herein, only fifty proofs have been taken in their finished state - after which the plates were destroyed."*

WELLES, E. F. Portraits of Prize Cattle at the Smithfield Club cattle show, 1842. second series.
Sold by H. Wright, Agricultural Library. 1842.

4to. *6 unnumbered leaves of plates*.

WELLES, E.F. Remarks and Suggestions on the Form of Cattle, with illustrations indicative of the true and the defective.
n.p. 1853.

4to. *viii, 15pp, 8 unnumbered leaves of plates*.

WELLES, E. F. Supplement to Etchings of the most esteemed breeds of cattle by E.F. Welles.
n.p. n.d.

4to. *4 unnumbered leaves. 1. Edward Poole's Argyle cow -- 2. John Knight's Argyle bull -- 3. Robert Clive's Alderney cow -- 4. Robert Clive's Alderney bull.*

WELLS, John. [Drawing Master to Christ's Hospital]. An Epitome of Perspective.
[J. Diggens.] c1817.

folio. 370mm. *Title-page with engraved vignette of the hospital by J. Simkins after Wells, preface leaf, and 10 pages printed on one side only, each with engraved diagram at head. All the titles to the diagrams and the title-page vignette are in Italian.*

[Yale Center for British Art](#)

WELLS, Samuel. 3 Broad St, Worcester by 1854-1856. Stationer, printer and engraver, artists' colourman.

British artists' suppliers, 1650-1950

WELLS, William Frederick. *Miscellaneous Views from Nature.* Published and sold by Rodwell and Martin, New Bond Street. Printed at C. Hullmandel's Lithographic Establishment, 51 Great Marlborough Street, 1821.

folio. Three parts, each contains four lithograph plates, including: Pont Dolorcan; Llanfachreth Mill, near Dolgelly; Singrigg Mill Glyn; and Pont Valanrhyd.

W.F. Wells, Professor of Civil Drawing to the Honorable East India Company's Military Seminary.

WELLS, William Frederick. *Claude Lorrain. No 1. Price / of a selection of subjects after Claude Lorain (sic). Drawn on stone.* Rodwell and Martin, New Bond Street. Printed at C. Hullmandel's Lithographic Establishment, Great Marlborough Street.

folio. *4 unnumbered litho plates (11" x 15"), undated and no watermark.*

WELLS, William Frederick. *Passions of the Soul.* c1800.

16.5" x 11" overall. 24 stipple and line plates printed in colours. Hinged on brown mounts with titles on slips affixed to the mount.

Abbey Life 188.

See: STUBBS, George Towneley. *Passions of the Soul and the Anatomy of the Human Face.*

WELLS, William Frederick. *A New and Compendious Treatise of Anatomy, and*

proportions of the human figure, adapted to the arts of designing, painting, and sculpture, illustrated with copper-plates. Designed principally for the information of such ladies as practise the above arts; ... By W.F. Wells.
printed [by S. Gosnell] for the author; and sold by Hookham and Carpenter 1796.

4to. [4], 19, [1]p *errata.*, *half-title.*, *6 leaves of plates.*

[ESTC T101921](#) / [Yale Center for British Art](#)

WELLS, William Frederick. William Frederick Wells, of Mitcham drawing master ' Bankrupt notice.
9th April 1836 - Perry's Bankrupt Gazette.

WELLS, William Frederick. Trade Card of W F Wells, drawing master, at No.34, Mount Street, Grosvenor Square, London; landscape with trees in the foreground to the left and ruins in the background to the right across the lake, in oval with flowers around it, an urn above; palette below with text. c. 1795. Etching printed in brown, hand-coloured.

[BM: Banks,56.38](#)

WEST, Benjamin. Elements of Drawing: in a series of examples.
Published at Ackermann's Repository of Arts, 1820.

oblong folio. [2]pp, *11 etched plates.*

The title and imprint are taken from the publisher's printed paper wrappers. This is a reissue with a cancelled imprint and reprinted plates of a work originally published in 1813

Signature: 2: [1 leaf, unsigned]./ CONTENTS! Pp [1]-2 'Introduction.' in two columns., Plates [1-11].

This work was issued in a publisher's binding of printed paper wrappers with the title and imprint set within a decorative typographical vine-leaf border. The imprint originally read (after the world 'Scriven, '), 'Historical Engraver To The Prince Regent And The Princess Of Wales. London: Printed By Whittingham And Rowland, Goswell Street, Published By T. Clay, Printseller To The Princess Of Wales No. 18, Ludgate Hill. 1813.'

In the issue described here this has been cancelled with a pasted-on slip bearing Ackermann's imprint as given above. The plates have also been reworked for Ackermann, and reprinted for the present issue. The verso of the printed front wrapper originally bore printed advertisements for other works published by Clay, but the present issue has a prospectus for the first part of E.E. Vidal's *Picturesque illustrations of Buenos Ayres and Monte Video* ... pasted over the top; the work is announced as 'to appear on the 1st of May, 1820', and was published in six parts by

the end of 1820 (see the BM. Gen. Cat). The lower wrapper, which was unprinted in Clay's issue, also has an Ackermann prospectus pasted over it. In this case the main work advertised is 'A Picturesque Tour Of The English Lakes ... Drawn by Messrs. T.H. Fielding and J. Walton ... engraved in Aquatinta by Mr T.H. Fielding ... ', which was published in parts during 1820 and 1821 (see Abbey, Scenery 192). This prospectus also bears the imprint 'Printed by L. Harrison, 373, Strand.', so it is likely that all Ackermann's additions to this issue were printed by Harrison.

The work is advertised in Ackermann's list of new works of in 1821 as 'Studies of the Human Figure, in a series of examples, after Benjamin West ... price 21s.' (copy in the John Johnson Collection at the Bodleian, Ackermann box). Ref: RIBA Library.

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

Also Advertised at 11.1s. in 1829 at the back of Cawse's "Introduction to the Art of Painting".

Ford p.230 notes West's Elements of Drawing the Human Figure, c1822.

WEST, Benjamin. Select Groups, in five plates, from the grand picture of Christ Rejected. 11. 5s. [also Six Large Heads, from the same Picture. 11. 4s.]

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

WEST, Charles Henry. Charles Henry West 1895-1947, Charles H. West Ltd 1948-1960. At 115 Finchley Road, London NW4 1895-1901, 117 Finchley Road 1902-1960. Picture framemaker and artists' colourman.

British artists' suppliers, 1650-1950

WEST, John. Bath. 1772-1836.

WEST, W[illiam]. Trade card of W West, landscaper painter, at Wine Office Court, Fleet Street, London; text on large rock to the right, with cottage partially seen behind it to the left and castle in the distance; hand-written text about the artist below. Etching. 76mm x 115mm.

BM: Heal,3.16

WESTALL, Richard. (1765-1836). In late 1827 he became drawing master to the eight year-old Princess Victoria, later Queen Victoria. He taught her twice weekly until his death in 1836. She recalled Westall was "a very indulgent, patient agreeable master, and a very worthy

man.”

WESTALL, W. Drawing Book of Landscapes from Nature. Ackermann. 1820.
Ford p.230

WESTON, Thomas. [of Greenwich]. A Drawing Book. In two parts "compos'd for the Young Gentlemen at the Academy in Greenwich". n.d. [1726]

Ref: A. Heal p115

“The book is prefixed by a portrait of Weston, painted by Michael Dahl and mezzotinted by John Faber in 1723. The objects on the table in front of him show him to be a man well-versed in astronomy and maths. There is no title-page for the entire book, but instead only the dedication and a title-page for each of the three copy-books, with 'G. Bickham Sculp.' - at the bottom of each. The writing copy-book contains beautiful examples in most of the different hands or styles, some of them signed with 'Thomas Weston scripsit' and the date. The drawing book, however, contains no signatures or initials at all except for 'G. Bickham sculp.' on the title and last page. The title-page of the Drawing Book is beautifully drawn and engraved. Four putti with the attributes of the four arts, painting, writing, sculpture, and arithmetic, surround a large shell-cartouche on which the title is written. The style of this title-page bears a resemblance to that in a book by George Bickham, The Drawing and Writing Tutor.

Like most authors of drawing books around this time, the first sections of Weston's book, dealing with drawing figures, draws heavily on plates in seventeenth-century Italian and Netherlandish drawing books. Lens had borrowed from one by Ribera and Weston borrows copiously from it as well. Plates 2 (facial proportion), 3 and 4 (mouths, noses, and eyes), and 12 (hands), contain copies of features by Ribera, though not the same ones as those borrowed by Lens. The latter copied all of Ribera's drawings of eyes and ears, while Weston made a selection from other artists as well, notably Abraham Bloemaert and F.L.D. Ciartres. The latter's style of engraving is very sketchy, mostly unshaded outlines, and a number of Weston's plates have features identical to some found in Ciartres' book of 1644, while others are only close in style. The most beautiful faces and hands, however, are those copied from Bloemaert's *Receuil de Principes pour Designer* (1655), which had 173 plates in different sections.

The majority of the landscapes in Part II of Weston's book are much like the type of etchings produced by Francois Vivares and J.B. Chatelain, peopled by peasants and labourers and dotted with ruins and classical buildings. This type of etching made up the largest portion of later drawing manuals. Some are also reminiscent of such northern artists as Wenceslaus Hollar and Francis Place, whose works were the seventeenth-century predecessors of Vivares and Chatelain. The first two plates show concern for the beginner in that they are very simple landscapes done in outline first with a shaded version opposite, while others are engravings of works by Claude, Poussin, or Rosa to develop the taste of the future grand tourists and connoisseurs. “ ref: Kim Sloan.

WESTON, Mr, c1778, drawing master from the Royal Academy in Norwich.

WHESSELL, John. Original Sketches from Nature by Various Masters.
T. Simpson : Darling & Thompson, 1793.

oblong 4to. No. 3. *8 plates.*

Kungliga Biblioteket.

WHESSELL, John. Original Sketches from Nature by Various Masters.
Published ... by John P. Thompson, 1804.

280mm x 400mm. *16 soft-ground etchings.*

The prints are crayon manner etchings throughout, including the title print. Etchings by John Whessell and J.T.; after James Ward, T. Barrett, George Morland, and John Ibbetson. Plates are variously dated, from 1793 to 1804. Six of the earlier dated plates bear the imprint of T. Simpson and Darling & Thompson.

[Yale Center for British Art.](#)

WHESSELL, John. A Selection of Eight Portraits of Celebrated Running Horses, illustrated with their degree and performance. From pictures painted by permission expressly for this work.

Published and sold by Edward Orme, printseller to His Majesty, engraver, and publisher, Bond-Street, the corner of Brook-Street. 1809.

folio. *9 unnumbered leaves, [8] plates.*

Transylvania University.

WHICHELO, Henry Mayle. Progressive Lessons. (N. Chater and Co.'s lithographic drawing books.).

Printed & published by them [i.e. N. Chater & Co.] at their lithographic Office 33 Fleet St., 1823.

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

V & A., [Yale Center for British Art.](#)

WHICHELO, Henry Mayle. The Students' Guide; or, Elements of Drawing and Perspective; with directions for sketching and colouring from nature.

Smith, Elder, & Co. 1841.

oblong 4to. 13, [1]p + final advert leaf., 24 lithograph plates (2 coloured), hand coloured tint samples in the text, and several small text diagrams.

Henry Mayle Whichelo (1800-1884), was Professor of Drawing and Painting at the Clapham, Stockwell, and Stepney Grammar Schools.

WHICHELO, Henry Mayle. Hints to Amateurs, or, Rules for the use of the black lead pencil.

Esher [Surrey]: Whichelo ; London : May be had of Reeves, 1849.

8vo. 24 pages, 7 unnumbered leaves of plates.

WHITE, Mr. Drawing Master, Ryde, Isle-of-Wight.
7th July 1838 - Hampshire Advertiser.

WHITE, John. Arts Treasury: or, a profitable and pleasing invitation to the lovers of ingenuity. Contained in many extraordinary experiments, rarities, and curious inventions. In two parts. Part I. Containing the mystery of dying-cloths, silks stuffs, hair, feather, bone, horn, ivory, leather, &c. The manner of preparing colours. The art of drawing, limning, painting. Washing or colouring maps, or printed pictures, with sundry other things, &c. Part II. Containing the quality, generation and product of metals and minerals, natural and artificial; directions to harden or soften them for use. The mystery of beautifying writing with gold or silver. Weighing ships, extinguishing fire, blowing up houses or vessels under water, &c.

printed for W. Whitwood, next the Bible in Duck-Lane; and Mrs. Feltham in Westminster-Hall. 1688.

12mo. [12], 48, 47-154 pp. including the initial license leaf.

ESTC R230882

WHITE, John. Arts Treasury: containing many profitable extraordinary rareties, and curious inventions. In two parts. Part I. Containing the mystery of dying cloths, silks, stuffs, hair, feathers, bone, horn, ivory, leather, &c. The manner of preparing colours, directions to take out spots, stains, pitch, tar, wax, rosin. &c. out of silks, stuffs, woollen, linen, &c. To recover faded colours and preserve apparel, &c. To scowr silver and gold lace, plate, &c. Preparing cement for glass, china, &c. ... The art of thickening linnen, washing or colouring maps, or printed pictures, with sundry other things, &c. Part II. Containing the quality, generation and product of metals and minerals, natural and artificial; directions to harden or soften them for use. The art of souldering, burnishing, and gilding metals. Instructions for making inks of all kinds and colours, preparing gold or silver for writing, and all manner of sealing-wax, wafers, &c. Gold and silver to know the fineness, and to detect counterfeit coins. How to write sundry

ways, that it shall not appear without the help of fire, water, &c. taking blots and writing off paper or parchment. ... Weighing ships, extinguishing fire, blowing up houses or vessels under water, &c. The second edition with large additions.

printed for George Conyers at the Ring in Little-Brittain. Price bound one shilling 1690?

12mo. [4], 140pp.

ESTC R39065

WHITE, John. Arts Treasury: and curious inventions. In two parts. Part I. Containing the Mystery of Dying Cloth, Silk, Stuffs Hair, Feathers, Bone, Horn-Work, Leather, &c. and to prepare and use them. To prepare and colour Skins of Leather, or Guild them with Gold, Silver, or Lacquering, &c. To dye Bristles, Hair Marble Paper; to recover faded Colours in Cloth or Silk, and to take out Spots or Stains of Tar, Rosin, Grease, Oyl, &c. and preserve them from Moth and Worms. To scower Silver and Gold Lace and Plate: To Cement broken Glass and China, and to make Perfumes, &c. The Art of Drawing, Limning, Painting in Oyl and Japanning. and Tanning Leather, Eching, Graving, Writing, Gilding Enamelling. To make sundry Colours, prepare Gums and Allom-Water; to thicken Linnen, colour Maps and Pictures. Part II. Containing the Generation of Metals, Natural and Artificial, and to Solder, Gild, and to harden and soften them. To cleanse and perfume Gloves washing and starching Lawns, sarsenets Tiffany, and Lutestrings, with divers other curiosities. The fifth edition. printed for G. Conyers, at the Ring in Little-Britain, 1710?

12mo. 84pp.

ESTC T122332

WHITE, John. Art's Treasury of Rarities and Curious Inventions. The fourth edition. printed for for George Conyers. 1710?

12mo. [4], 152pp., *woodcut portrait, with the author's name on caption.*

ESTC N16242

WHITE, John. Art's Treasury of Rarities and Curious Inventions. In two parts. Part I. Containing the mystery of dying cloth, silk, stuffs, hair, feathers, bone, horn-work, leather, &c. and to prepare and use them. To prepare and colour skins of leather, or gild them with gold, silver, or lacquering, &c. To dye bristles, hair, marble paper; to recover saded colours in cloth or silk, and to take out spots or stains of tar, rosin, grease, oil, &c. and preserve them from moths and worms. To scour silver and gold lace and plate. To cement broken glass and China, and to make perfumes, &c. The art of drawing, limning, painting in oil and japanning, and tanning leather, etching, graving, writing, gilding, enamelling. To make sundry colours, prepare gums and allom water; to thicken linen, colour maps and pictures. Part II. Containing the generation of metals, natural and artificial, and to soder, gild, and to harden and soften

them. To cleanse and perfume gloves, washing and starching lawns, sarcenets, tiffany, and lutestrings. To which is added, a variety of artificial fire-works, with divers other curiosities. [The fifth edition].

Printed for Robert Smith, and sold at his shop in the Salt-mercat, at the Sign of the Gilt-Bible, 1761.

12mo. [6], 89, [1]p.

ESTC T162680

WHITE, John. Art's Treasury of Rarities and curious inventions. In two parts. Art I. Containing the Mystery of Dying Cloth, Silk, Stuffs, Hair, Feathers, Bone, Horn work, Leather, &c. and to prepare and use them. To prepare and colour Skins of Leather, or Gild them with Gold, Silver or Lacquering, &c. To Dye Bristles, Hair, Marble Paper; to recover faded Colours in Cloth or Silk, and to take out Spots or Stains of Tar, Rosin, Grease, Oyl, &c. and preserve them from Moth and Worms. To scower Silver and Gold Lace and Plate. To Cement broken Glass and China, and to make Perfumes, &c. The Art of Drawing, Limning, Painting in Oyl and Japanning, and Tanning Leather, Eching, Graving, Writing, Gilding, Enamelling. To make sundry Colours, prepare Gums and Allom-Water; to thicken Linen, colour Maps and Pictures. Art II. Containing the Generation of Metals, Natura and Artificial, and to Solder, Gild, and to harden and soften them. To Cleanse and Perfume Gloves, Washing and Starching Lawns, Sarsenets, Tiffany, and Lutestrings. With divers other curiosities. The sixth edition.

Glasgow: printed for John Tait, Bookseller, Saltmercat. 1773.

12mo. 96pp.

ESTC T122331

WHITE, John. Hocus Pocus: or, a rich cabinet of legerdemain curiosities, natural and artificial conclusions. Shewing 1. How to cleave Money. 2. To make Sport with Cats, Ducks, or Poultry. 3. To hang two Knives on the brim of a glass. 4. To wash your Hands in melted Lead without damage. 5. To make a Sixpence seem to fall thro' a Table. 6. To teach Children to Read by Dice. 7. Divers wonderful Things done by the Loadstone. 8. To catch kites, crows, Mogpies, &c. alive. 9. To catch a Pick-Pocket. 10. To name a Pack of Cards, and not see them. 11. To write Love Letters secretly. 12. Experiments in Drawing, Painting, Geometry, Astronomy, &c. 13. To make variety of Fireworks. 14. To keep Fowl Venison, or any Flesh, sweet a Month. 15 To make a Drink when you cannot relish other Liquors. 16. To fox Fish and Fowle. 17. To make one Candle out outlast three: 18. To preserve Fruit all the Year. 19. To make excellent Plaistering for Ceilings or Wolls. With many other Natural and Artificial Conclusions, affording great Variety of Innocent Sport and pastime. - Adorn'd with above 40 curious Cuts. By J. White, a Lover of Art and ingenuity.

Sold at the Ring in Little Britain, pr. 1s. as also Hill's Legerdemain, and Arts Treasury, 1715?

18mo. 96pp., *illustrations*.

ESTC T126913

WHITE, John. Hocus Pocus: or, a rich cabinet of legerdemain curiosities, natural and artificial conclusions. Shewing 1. How to cleave money. 2. To make Sport with Cats, Ducks, or Poultry. 3. To hang two Knives on the brim of a Glass. 4. To wash your Hands in melted Lead without damage. 5. To make a Sixpence seem to fall thro' a Table. 6. Teach Children to Read by Dice. 7. Divers wonderful Things done by the Loadstone. 8. To catch Kites, Crows, Magpies, &c. alive. 9. To catch a Pick-Pocket. 10. To name a Pack of Cards, and not feel 'em. 11. To write Love-Letters secretly. 12. Experiments in Drawing, Painting, Geometry, Astronomy, &c. 13. To make variety of Fireworks. 14. To keep Fowl, Venison, or any Flesh sweet a month. 15. To make a Drink you cannot relish other Liquors. 16. To sox Fish and Fowl. 17. To make one Candle outlast three. 18. To preserve Fruit all the Year. 19. To make excellent plaistering for Ceilings or Walls. With many other Natural and Artificial Conclusions, affording great variety of innocent Sport and Pastime. Adorn'd with above 40 curious cuts. By J. White, a Lover of Art and Ingenuity. Sold at the Ring in Little-Britain [by George Conyers] pr. 1 s. as also Hill's Legerdemain, and Arts Treasury. Price each 1 s. A thousand notable Things, The way to Save Wealth, and The way to Get Wealth, 1 s. 6d. each: Sports and Pastime. 6 d. 1715?

12mo. 72pp., *illustrations*.

ESTC T122333. With an advertisement on the verso of the titlepage for books sold by G. C., i.e. George Conyers. Alludes to the Durham mine disaster of 1712 on p.72.

WHITE, J. Miniature Painter, drawing master, Southampton Street, Reading.
14th May 1842 - Berkshire Chronicle.

WHITE, Robert. A New Booke of Variety of Compartments.
John Overton. 1671.

oblong 4to. 171mm x 149mm. *12 numbered engraved plates*.

This series of twelve designs, executed by the English artist Robert White after the Italian Federico Zuccaro, exemplifies two important elements of ornamental design in the seventeenth century: the cartouche and the auricular style. Each engraving centres around a blank space, into which an inscription or coat of arms might be set. Though cartouches originated as elements of larger design programs, with their elaborate designs they became, as exemplified in this series, the focus of entire design programmes. The auricular style was influenced by the curling, fleshy appearance of the ear, and appears in the series in the tentacle-like surround on print eight, or the dog-like masks that frame several of the images. Often used in metalworking designs, the use of it in this series gives the designs a sense of weight and three-dimensionality, appropriate for designs that could be used in the decoration of furniture, architecture or silverware.

V & A. - Copy also at the Metropolitan Museum (37.52.2). - BM 1917,0809.4

WHITEFORD, Sidney T. A Guide to Porcelain Painting.
George Rowney & Co. 1873.

8vo. 48, [20]pp catalogue., 8 plates (4 in colour).

WHITEFORD, Sidney T. A Guide to Porcelain Painting.
George Rowney & Co. 1877.

8vo. 48, [2], 20pp catalogue., 8 plates (4 in colour).

7th edition. c1890.

WHITEFORD, Sidney T. A Guide to Figure Painting in Water-Colours.
1870

8vo.

NLS, Oxford.

7th edition. 1885.

WHITEHEAD, William. 50 Kenilworth St, Leamington 1841-1847, Lansdowne Terrace by
1850-1881 or later. Carver and gilder, picture dealer, restorer and artists' colourman.

British artists' suppliers, 1650-1950

WHITMELL, Charles T. Colour, an Elementary Treatise.
Wm Lewis. Cardiff. 1888.

8vo. xxiv, 238, [2]pp., 6 plates., tipped-in errata slip.

The author was from Cardiff and his treatise was apparently privately printed. The lettering on the upper cover notes the prices to subscribers and non-subscribers.

WHITTOCK, Nathaniel. Trade card of Nathaniel Whittock, printmaker at n.39 Rathbone
Place, London, the text inscribed at centre framed by an elaborate border of foliage, showing

the Royal coat of arms at top centre, putti playing along the sides, two holding scrolls of prints in the lower section. Lithograph.

Heal,99.177

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].

oblong 4to. vi, [2], 159, [1]p., 107 lithograph plates [numbered I-XXIV, XXIV - LVII, LVII*-CV.], several coloured or in sepia.*

The first edition, with the plates all on individual sheets. In later editions they are reduced down with four illustrations per page on 27 leaves.

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... A new and improved edition.

Published by Edward Lacey, 76, St. Paul's Church Yard, [between 1829 and 1848]

oblong 4to. iv, 159pp + index of plates., frontispiece and 107 plates, (numbered 1-24, 24-57, 57, 58-105) on 27 leaves.*

[Yale Center for British Art](#)

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.

Isaac Taylor Hinton. 1829.

oblong 4to. vi, 159, [2]pp., 107 plates (numbered I-XXIV, XXIV, XXV-LVII, LVII*, LVIII-CV).*

WHITTOCK, Nathaniel. The Youth's New London Self-Instructing Drawing Book; containing a series of progressive lessons, with instructions for drawing rural scenery, architecture, the human figure, animals, &c.

G. Virtue. 1833.

oblong 8vo. iv, 108pp., 104 plates, mainly uncoloured lithographs, some in soft-ground etching.

WHITTOCK, Nathaniel. The Youth's New London Self-Instructing Drawing Book; containing a series of progressive lessons, with instructions for drawing rural scenery, architecture, the human figure, animals, &c.

G. Virtue, 26, Ivy Lane, Paternoster Row. 1834.

oblong 8vo. iv, 108pp., 104 plates, mainly uncoloured lithographs, some in soft-ground etching.

WHITTOCK, Nathaniel. The Youth's New London Self-Instructing Drawing Book; containing a series of progressive lessons, with instructions for drawing rural scenery, architecture, the human figure, animals, &c.

G. Virtue, 26, Ivy Lane, Paternoster Row. 1836.

oblong 8vo. iii, 108pp., 104 plates.

Abbey, Life 190.

WHITTOCK, Nathaniel. The Youth's New London Self-Instructing Drawing-Book, in Colours, comprising a series of progressive lessons, in the art of drawing and colouring landscapes, marine views, picturesque architecture, animals, fruit, flowers, shells, rustic figures, etc. With practical directions in the art of painting miniatures and portraits from life.

G. Virtue. 1836.

oblong 8vo. 3ff, 74pp., hand coloured lithograph frontispiece and 40 litho plates each in 2 states, coloured and uncoloured.

Abbey Life 191 noting date as c1850. [Yale Center for British Art](#)

WHITTOCK, Nathaniel. The British Drawing Book; or, The art of drawing with accuracy and beauty, containing a series of progressive lessons on drawing landscape scenery, marine views, architecture, animals, the human figure, &c. &c. also, a complete system of practical perspective, illustrated with numerous practical subjects.

J. Limbird, c1845.

oblong 4to. 101pp., frontispiece and 72 plates.

WHITTOCK, Nathaniel. The British-Drawing Book: or, the art of drawing with accuracy and beauty, containing a series of progressive lessons on drawing landscape scenery, marine

views, architecture, animals, the human figure, &c. &c. Also, a complete system of practical perspective.
for the Proprietors. 1845.

oblong 4to. [2], 92pp., *frontispiece and 72 numbered plates.*

WHITTOCK, Nathaniel. *The Decorative Painters' and Glaziers' Guide*, containing the most approved methods of imitating oak, mahogany, maple, rose, cedar, coral, and every other kind of fancy wood ; verd antique, dove, sienna, porphyry, white veined, and other marbles ; in oil or distemper colour: designs for decorating apartments, in accordance with the various styles of architecture ; with directions for stenciling, and process for destroying damp in walls ; also a complete body of information on the art of staining and painting on glass ; plans for the erection of apparatus for annealing it ; and the method of joining figures together by leading, with examples from ancient windows.

Published by Isaac Taylor Hinton, 17 Warwick Square. 1827.

4to. *iv, vi, 332pp., 74 plates (of which 31 are hand-coloured or tinted).*

Abbey, Life 81: noting 82 plates (1, 3-23, 50, 55, 57-59, 61, 67, 69, 75 coloured).

First edition 1827, 2nd 1828, 3rd 1832 with new title and supplement, 4th 1841 with supplement.

WHITTOCK, Nathaniel. *The Decorative Painters' and Glaziers' Guide*, containing the most approved methods of imitating oak, mahogany, maple, rose, cedar, coral, and every other kind of fancy wood; verd antique, dove sienna, porphyry, white veined, and other marbles; in oil or distemper colour: designs for decorating apartments, also a complete body of information on the art of staining and painting on glass; plans for the erection of apparatus for annealing it; and the method of joining figures together by leading, with examples from ancient windows. G. Virtue. 1828.

4to. *iv, vi, 332pp., 86 plates on 85 sheets (many coloured or tinted examples of woods and marbles). The collation of the plates of this second issue before the addition of the supplement, is 86 litho plates (numbered 1-74, with one plate bearing two numbers and 13 bis plates).*

There is also a 1828 I.T. Hinton printing, with 86 plates.

WHITTOCK, Nathaniel. *The Decorative Painters' and Glaziers' Guide*; containing the most approved methods of imitating oak, mahogany, maple, rose, cedar, coral, and every other kind of fancy wood; verd antique, dove, sienna, porphyry, white veined, and other marbled; in oil or distemper colour; designs for decorating apartments... also a complete body of information on

the art of stained and painting on glass. Third edition, with considerable additions.
Sherwood, Gilbert, and Piper. 1832.

4to. vi, 7-364pp., 98 plates (43 coloured, 2 tinted). Appears to lack two plates (52, and supplementary plate 13).

The original part was re-issued with a new title-page in the third edition incorporating the supplement, which was also available separately.

WHITTOCK, Nathaniel. The Decorative Painters' and Glaziers' Guide, containing the most approved methods of imitating oak, mahogany, maple, rose, cedar, coral, and every other kind of fancy wood ; verd antique, dove, sienna, porphyry, white veined, and other marbles ; in oil or distemper colour ; designs for decorating apartments, in accordance with the various styles of architecture, with directions for stenciling, and process for destroying damp in walls ; also a complete body of information on the art of staining and painting glass, plans for the erection of apparatus for annealing it, and the method of joining figures together by leading, with examples from ancient windows.

Sherwood, Gilbert and Piper. 1841.

4to. iv, 364, [4]pp., 84 litho plates (32 + 16 hand coloured or tinted and several finished with gum arabic). Also noted with 91 plates.

WHITTOCK, Nathaniel. The Miniature Painter's Manual, containing Progressive Lessons on the Art of Drawing and Painting Likenesses from Life on Card-Board, Vellum, and Ivory; with concise remarks on the delineation of character and caricature.

Sherwood Gilbert and Piper. 1844.

8vo. [4], 76pp., 3 hand-coloured engraved plates and 4 lithograph plates.

WHITTOCK, Nathaniel. A New Manual of Perspective, containing remarks on the theory of the art, and its practical application in the production of drawings ... Illustrated by numerous engravings.

A. Hall & Co. 1849

12mo. 119, [1]p., frontispiece, illustrations, diagrams.

WHITTOCK, Nathaniel. The Art of Drawing and Colouring from Nature, Flowers, Fruit, and Shells; to which is added correct directions for preparing the most brilliant colours for painting on velvet, with the mode of using them; also, the new method of Oriental Tinting.
I.T. Hinton. 1829.

4to. 96pp., 24 lithographs in two states, plain and hand-coloured.

Nissen 2138. Dunthorne 331.

WHITTOCK, Nathaniel. *The Art of Drawing and Colouring from Nature, Birds, Beasts, Fishes and Insects.*

Isaac Taylor Hinton. 1830.

4to. Title, list of plates, 100pp., 24 lithographs in two states, plain and hand-coloured.

Abbey 189 noting 45 plates.

WHITTOCK & GOODMAN. Trade card of Whittock & Goodman, printmaker at n.14 Paternoster Row, London, showing the text inscribed on a plaque at centre surmounted by the Royal coat of arms, a woman in classical dress seated to left holding palette and brushes, a topographical prints and a portfolio in front of her. c1820-1830. 230mm x 185mm.

Heal,99.178

WIGGINS. Trade card of Wiggins, miniature painter at No. 106 Hatton Garden, Holborn, London; a woman sitting on the left, in profile to the right looking at the text on a wall, a bust on the ground next to it. Etching. Lettered below the image with production detail: "E. Malpas inv.t et sculp". 66mmx 96mm.

BM: Heal,3.17

WIGSTEAD. Trade card of Wigstead, painter, at No.47, Gerrard Street, Soho, London; text in oval with string of flowers above, and a cherub to the left pointing at the word painter. Stipple, aquatint and etching, printed in brown. Lettered below the image with production detail: "S. Alken invt et fecit". 46mmx 64mm.

BM: D,2.3213.

WIGSTEAD. Trade card of Wigstead, painter, at No.47, Gerrard Street, Soho, London; a boy painting the text on an oval frame, a woman sitting on a rock to the right, leaning over the frame with her right arm over it, a large vase on pedestal to the right. c. 1788. Aquatint and etching, hand-coloured. 70mm x 100mm.

BM: D,2.353

WIGSTEAD. Trade card of Wigstead, painter; column at the centre where text will be added, a female figure sitting on the grass in the foreground in profile to the right, holding palette and brushes, looking at a young boy drawing; a mansion in the background to the right; proof

before text. 1788

Etching with some engraving. 69mmx 93mm.

BM: D,2.3221

WIGSTEAD. Trade card of Wigstead, painter, at No.47, Gerrard Street, Soho, London; a boy painting the text on an oval frame, a woman sitting on a rock to the right, leaning over the frame with her right arm over it, a large vase on pedestal to the right. c. 1788. Aquatint and etching. Inscribed in pen and ink below the image with date and 'the Head designed by Heath'. 74mm x 120mm.

BM: D,2.351

WIGSTEAD. Trade card of H Wigstead, painter at No.47, Gerrard Street, Soho, London; column with text, a female figure sitting on the grass in the foreground in profile to the right, holding palette and brushes, looking at a young boy drawing; a mansion in the background to the right. c 1788. Etching with some engraving printed in brown. 66mm x 88mm.

BM: D,2.3219

WIKEY, John. Catherine St, Strand, London from 1822, 15 Catherine St 1823-1838. Artists' colourman.

Ref: British artists' suppliers, 1650-1950

WILKINSON. Drawing Master.
14th July 1836 - Bath Chronicle.

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

folio. Three volumes. I. t/p, 3ff of text, 2ff and 16 plates of colour chips; II. t/p., contents leaf, 2ff and 16 plates of colour chips. III. ?

50 colour plates in total.

The author's system showing the construction of 10,613 colours from the three primaries, which are divided into 24 analogous musical ranges each comprising a group of colours claimed to be in "harmony" with each other, including analyses of the component primary elements of every colour, and with instructions on how to produce them.

WILKINSON, J. Gardner. On Colour and on the Necessity for a General Diffusion of taste among all Classes. With remarks on laying out dressed or geometrical gardens. Examples of good and bad taste illustrated by woodcuts and coloured plates in contrast. John Murray. 1858.

8vo. viii, [2], 408pp., with half-title and errata slip., 8 coloured lithographs (3 with additional stencil hand-colouring) of patterns for flower gardens and 62 figures in the text.

The J. Gardner Wilkinson Archive. [Bodleian Library dep. d. 99](#). Includes On Colour (1858), bound with interleaved blank pages, with frequent manuscript annotations, and manuscript, water-colour, printed and textile insertions.

WILLIAMS. Drawing-Master, Wakefield. trade card. 1790?

WILLIAMS. Trade card of Williams, painter, at No.2, West-Gate Buildings, Bath; text in palette with brushes, a canvas behind with painting of a sphinx on a pedestal with trees behind it. 1788. Etching. 122mm x 80mm.

BM: D.2.3226

WILLIAMS, Butler. A Manual for Teaching Model-Drawing, from Solid Forms... combined with a popular view of perspective. John W. Parker. 1843.

8vo. xv, 257, 16p adverts., half-title., 14 engraved plates and numerous illustrations and figures in the text. There is also one cut out plate, which on being folded upright demonstrates, through the use of coloured threads, the principles of perspective.

WILLIAMS, Butler. A Manual for Teaching Model-Drawing, from Solid Forms, the models founded on those of M. Dupuis, combined with a popular view of perspective. The second edition. John W. Parker. 1852.

8vo. xv, [1], 257, [8]pp., 14 numbered engraved plates, and numerous illustrations and figures in the text. There is also one cut out plate, which on being folded upright demonstrates, through the use of coloured threads, the principles of perspective.

This is a straight reprint of the first edition of 1843, with the one errata corrected and the plate A just in printed form. The book is now printed by Savill and Edwards rather than Harrison and Co.

WILLIAMS, Henry James (c.1805-1856).

In the 1851 census, he was recorded as 'Teacher of Drawing', living in Cheltenham.
Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*.
Walpole Society, 2022.

WILLIAMS, John. Birmingham. 1746.

WILLIAMS, John. *A Critical Guide to the Present Exhibition at the Royal Academy, for 1797: containing admonitions to the artists on their misconception of theological subjects, and a complete development of the venetian art of colouring, as is now so much the rage of imitation. By John Williams, whose public appellation is Anthony Pasquin.*
printed for H. D. Symonds, Paternoster-Row, P. Mcqueen, Exeter-Change, and T. Bellamy, King-Street, Covent-Garden, 1797.

8vo. 24, [4]pp.

ESTC T72493

WILLIAMS, Joseph. Bath. 1763.

WILLIAMS, Miles. *House Painting and Decorating (illustrated) containing directions for painting, graining, marbling, varnishing, wood staining, distempering & french polishing, and many useful recipes. Second edition.*
Wigan. 1879.

8vo. 71, [9]pp illustrated adverts., text engravings of brushes and decorators' tools.

WILLIAMS, Miles. *Carriage Painting by the old and by a new and novel process which for expedition, good results and durability cannot be equalled, with practical instructions on a new process for wood-staining and varnishing, &c., preparing superior panels for oil painting; also well adapted for ship decoration.*
Wigan: Printed by Jas. A. Bywater, c1880.

8vo. 40, [8]pp adverts.

WILLIAMS, Miles. *Plain Directions how to Paint and Oak Grain... and french polish &c.*
[Liverpool printed]. 1877.

8vo.

BM 7955 de 3

WILLIAMS, Solomon. Plymouth. 1800. Drawing master.

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 Lanscape Painter, No. 2, Wellgate-Buildings, Bath. 1787.

8vo. [2], 58pp., half-title.

ESTC T9548

“Three copies of this edition were examined, one in the British Library and two in the National Art Library. At the back of the book where the recipes are provided, there are blank spaces in the text where the ingredients belong. In the British Library copy the blanks remain. However in both copies at the National Art Library, the ingredients have been supplied in handwriting which appears contemporary with the date of publication. Although the hand does not appear to be exactly the same in both copies, the information is identical.” Carlyle, Leslie. *The Artist’s Assistant*, 2001.

“In his 1841 edition of *Chromatograophy Field* credited a W.Williams of Bath, whom he described as ‘an artist’, with the popularisation of the use of varnish and drying oil as a paint vehicle since he ‘promulgated’ the idea ‘as a secret in guinea pamphlet, printed in 1787...’ (1841, p.358). That Williams sold his idea as a secret would explain the blanks left in the text for recipes.” [Ken Spelman research supplied to Leslie Carlyle].

WILLIAMS, W. Transparency Painting on Linen: for decorative purposes, panoramic and dioramic effects, ornamental blinds, &c., with instructions for the preparation of the linen, the combination and transfer of ornamental designs, combined surfaces, &c. With illustrations by Charles Sibley, engraved by Dalziel. Winsor and Newton. 1855.

8vo. viii, 55pp., plate of 1851 prize medal, and 32 page ‘List of Colours and Materials for Drawing...’, frontispiece., 10 figures (2 full-page)., two tipped in errata slips.

WILLIAMS, W. Transparency Painting on Linen: for decorative purposes, panoramic and dioramic effects, ornamental blinds, &c., with instructions for the preparation of the linen, the combination and transfer of ornamental designs, combined surfaces, &c. With illustrations by Charles Sibley, engraved by Dalziel. Winsor and Newton. 1856.

8vo. 52pp., plate of 1851 prize medal, and 32 page 'List of Colours and Materials for Drawing...'. frontispiece., 10 figures (2 full-page)., two tipped in errata slips.

WILLIAMS, W. Transparency Painting on Linen: for decorative purposes, panoramic and dioramic effects, ornamental blinds, &c., with instructions for the preparation of the linen, the combination and transfer of ornamental designs, combined surfaces, &c. With illustrations by Charles Sibley, engraved by Dalziel. Second edition. Winsor and Newton. 1856.

8vo. 52pp., frontispiece., 10 figures (2 full-page)., tipped in errata slip.

3rd edition. 1856

6th thousand. c1860.

4th edition. 1872.

5th edition. 1878.

WILLIAMS, W. The Art of Landscape Painting in Oil-Colours. Winsor and Newton. 8vo.

3rd edition. 1850. 49pp.

4th edition. 1851. ii, i, 49pp.

8th edition. 1853. 64pp.

9th edition. 1854. 64pp.

10th edition. 1855.

11th edition. 1856.

14th edition. 1859. 63, [1]p

16th edition. 1862. 64, 32pp., 1 unnumbered leaf of plates

21st edition. c1870. 64pp.

23rd edition. c1870. 64pp.

25th edition. 1871. 62pp.

27th edition. 1873. 62, 55-101pp adverts.

33rd edition. 1877. 62pp.

35th edition. 1877. 62, 55-101pp adverts.

37th edition. 1878. 98pp.

38th edition. 1879. 62pp.

42nd edition. 1881. 62pp.

46th edition. 1882. 62pp.

51st edition. 1883. 63, [1]p.

54th edition. 1885. 63, [1]p.

55th edition. 1885. 63, [1]p.

60th edition. 1886. 63, [1]p.

61st edition. 1887. 63, 36pp.

72nd thousand. 1892. 63, 36pp.

Much of the information is the same (but radiate) as the section 'Hints on Painting'

from Reeves and Sons' *Amateur and Artists' Companion* (1852). See: Carlyle, Leslie. *The Artist's Assistant*, 2001 for notes on variations in editions.

WILLIAMS, W.S. On Lithography. Transactions of the Society for the Encouragement of Arts, Manufacturers, and Commerce, London, 1847-8, pp. 226-50.

WILLSON, Harry. The Use of a Box of Colours, in a Practical Demonstration on Composition, Light and Shade, and Colour. Illustrated by Plain and Coloured Examples. Tilt and Bogue, Fleet Street, for the proprietor, Charles Smith, 34, Marylebone Street, Piccadilly. 1842.

8vo. [6], 81, [2], [6]pp adverts., 12 lithograph plates (6 with additional sepia hand-tinting and 6 fully hand-coloured in watercolour and oil highlighted with varnish).

Abbey Life 192.

WILLSON, Harry. A Practical Treatise on Composition, Light and Shade, and Colour. Illustrated by plain and coloured examples. David Bogue, Fleet Street. 1851.

8vo. [6], 81pp., 12 lithograph plates (3 coloured).

Abbey Life 193.

WILSON, Alexander. The Antique and Modern Embellisher: consisting of ornamented architraves, frizes, imposts, frets, cymas, astragals, &c. &c. with sundry curious and useful Moresque, Gothic, Indian and French borders: collected from antique reliques, ancient authors, original drawings from the best Italian, French, and English architects. Printed for, and sold by, Robert Sayer, Map and Printseller, at the Golden Buck, near Serjeant's Inn, Fleet-Street, 1766.

4to. [2]pp, 50 plates.

Leeds University Library copy at Bedford Collection A124: From the John Evan Bedford Library, gifted in 2019, ex Howard Colvin copy. Lacks plates 1, 2, 40, 41, 50.

Sayer & Bennett, p111. Price 4s.

WILSON, Crook (colourman), at the Blue Dog in the Minories. Trade card of Crook Wilson, oil & colourmen, Crook Wilson, oil & colourmen, at the Blue Dog, No.44, Minories, London;

a dog standing turned to the left with its left front paw raised, in ornamental frame; text below including list of things sold at the shop.
Engraving. 1764-1768.

Heal,89.174

WILSON, Henry. *Leybourn's dialling improv'd or, the whole art perform'd, I. Geometrically: By Scale and Compasses, by projecting the Sphere upon the Plain, whereby the Reasons of the Operations are demonstrated. II. Arithmetically: By Sines and Tangents. Also, How to describe all necessary Furniture for Sun-Dials, as the Sun's Place and Declination; with the Babylonish, Italick, and Jewish Hours, and the Point of the Compass the Sun is upon at any Time of the Day; and to make Dials to give the Time of the Day at any Place proposed, in any Part of the World. With Reflective Dialling: Shewing how to make a Dial that shall give the true Hour of the Day, where the Sun cannot shine. To which is now added, instrumental dialling: by the lines of hours, and Inclination upon the Scales, and likewise mechanick dialling, whereby any Person may, without Mathematicks, make a Dial upon any Plain; with the Manner of ordering Oyl, and Colours, for painting Sun-Dials. Concluding with tables ready calculated for all latitudes and declinations, for the more expeditious drawing the hour-lines upon any plain.* By Henry Wilson.

printed for A. Bettesworth, at the Red-Lyon, J. Batley, at the Dove in Pater-Noster-Row; J. Wilford, at the Three Flower-de-Luces in Little-Britain; and T. Jauncy, at the Angel without Temple-Bar, 1721.

12mo. [12], 276pp., 12 plates.

ESTC N12369.

First edition, 1721, appears not to have the section on oyl, colours, and painting.

WILSON, Henry. *Leybourn's dialling improv'd; or, the whole art perform'd, I. Geometrically: By Scale and Composses, by projecting the Sphere upon the Plain, whereby the Reasons of the Operations are demonstrated. II. Arithmetically: By Sines and Tangents. Also, How to describe all necessary Furniture for Sun-Dials, as the Sun's Place and Declination; with the Babylonish, Italick, and Jewish Hours, and the Point of the Compass the Sun is upon at any Time of the Day; and to make Dials to give the Time of the Day at any Place proposed, in any Part of the World. With Reflective Dialling: Shewing how to make a Dial that shall give the true Hour of the Day, where the Sun cannot shine. To which is now added, instrumental dialling: by the lines of hours, and Inclination upon the Scales, and likewise mechanick dialling, whereby any Person may, without Mathematicks, make a Dial upon any Plain; with the Manner of ordering Oyl and Colours for Painting Sun-Dials. Concluding with tables ready calculated for all latitudes and declinations, for the more expeditious drawing the hour-lines upon any plain.* By Henry Wilson. The third edition, corrected and improv'd by Charles Leadbetter.

printed by H. Parker, for A. Bettesworth, at the Red-Lion in Pater-Noster-Row, M.DCC.XXVIII. [1728].

12mo. xi, [1], 276pp., 12 plates.

ESTC N12370

WILSON, Richard. Some Account of the Life of Richard Wilson... with testimonies to his genius and memory, and remarks on his landscapes. To which are added various observations respecting the pleasure and advantages to be derived from the study of nature and the fine arts. Collected and arranged by T. Wright. for the benefit of the Artists' Benevolent Fund, by Longman... 1824.

4to. xii, 275, [1]p., engraved portrait frontispiece.

WINSOR & NEWTON [Archive at the Hamilton Kerr Institute](#), Fitzwilliam Museum, Cambridge.

The Winsor & Newton colourmen and artists' suppliers archive consists of handwritten recipe books, bound records of processes and shopfloor accounts (time and pricing for manufacturing their products), as well as miscellaneous details of their daily operations from the company's beginnings in the early 1830s through to the twentieth century.

Winsor & Newton have permitted the Hamilton Kerr to digitise and index this information. As a result, an AHRC funded project photographed a subset of the archive and it is hoped that funding to address the remains of the archive will follow in due course.

87 Winsor & Newton hand-written books containing nineteenth century recipes and workshop manuscripts have been digitised. This material is now available as a database which consists of a series of photographs of individual pages of each of the manuscripts, and a related database that indexes these images in considerable detail (by key words, materials, named individuals, etc). This approach combines considerable flexibility and convenience in locating relevant material, together with the advantages of seeing the full manuscript text, along with notations such as corrections, interpolations and diagrams, as well as erasures.

This website contains an index of information which will give an indication of the type and breadth of information available in the database.

See also: British artists' suppliers, 1650-1950

WINSOR & NEWTON Retail and Trade Catalogues, 1835-1900.

“Winsor & Newton’s archive contained a total of 29 nineteenth-century trade and retail catalogues from the earliest extant dated between 1832-1835 up to and including 1900. Not all of the catalogues were dated on the title pages. However, each book had a

loose piece of paper inserted in it with a handwritten date in ball point ink.” Carlyle, Leslie. *The Artist’s Assistant*, 2001.

WINSOR & NEWTON. *Instructions for the Practice of Fresco Painting; As given in the reports of the commissioners on the fine arts, compiled and arranged by artists' colour-makers to the Queen, and to H. R. H. Prince Albert.*
Winsor & Newton. 1843.

8vo. (185mm x 123mm). *42pp., illustrations.*

2022: Presentation copy, inscribed by the authors on the front free endpaper, "To C. Stanfield Esq. R. A., respectfully presented by his obedient humble servants, W. Winsor & H. Newton." Six copies recorded in WorldCat.

WINSOR, William. *The Hand-Book of Water Colours, a brief treatise on their qualities and effects when employed in painting, with some account of the general nature of colours.*
Tilt and Bogue. 1843.

8vo. [4], 34, [8]pp *advertis*

WINSOR, William. *The Hand-Book of Water Colours, a brief treatise on their qualities and effects when employed in painting, with some account of the general nature of colours.* Third edition.
Tilt and Bogue. [Printed by L. Harrison, Printer, 17, Oxford Street] 1845?

8vo. 34, [8]pp.

6th edition. c1848. 34pp

7th edition. 1849. 40pp.

WINSOR AND NEWTON. *Catalogue and Price List for 1849.*
Winsor and Newton. 1849.

8vo. [6], 70pp., *frontispiece and numerous illustrations.*

WINSOR AND NEWTON. *Specimen Tints of artists' oil colours.*
c1870.

oblong 8vo. *10 plates each with 16 hand coloured specimens mounted in recessed panels.*

WINSOR AND NEWTON. Tints of Modern Oil Colours.
Winsor and Newton. 1880's.

8vo. 5 unnumbered leaves of plates, all mounted colour samples.

WINSOR AND NEWTON. Specimen Tints of Winsor & Newton's Artists' Oil and Water Colours.
Winsor & Newton Ltd. c1890.

8vo. 14 plates [12 plates each with 24 mounted hand-coloured specimens, and one plate with 15 specimens, and another with 6.]

other editions, 14 plates with Rathbone Place imprint, red gilt lettered cloth, c1930?
13 plates, 12mo. c1900.

WINSOR AND NEWTON. A List of Winsor and Newton's oil and water colours.
Winsor and Newton. c1890.

8vo. 7pp., 14 unnumbered leaves of plates.

WINSOR AND NEWTON. Manufacturing Artists' Colourmen.
Winsor & Newton. c1895.

oblong 4to. viii, 64pp., 9 leaves of plates.

NGA

[WINSTANLEY, Thomas]. Observations on the Arts, with tables of the principal painters of the various... schools, their scholars and imitators.
Liverpool. [1828].

8vo. x + 132pp.

Thomas Winstanley was a successful Liverpool art dealer and auctioneer. His *Observations*, dedicated to the admirers and patrons of art in Liverpool and Manchester is of great interest for its long prefatory account of art dealing in the early nineteenth century, and sound advice to the novice collector. He warns collectors to be vigilant of imitations and deliberate fakes, and provides pointers on spotting the ruses of smoking, dirtying, relining and varnishing paintings. He also offers some cautionary advice on the cleaning of pictures, with some amusing anecdotes. The collector cannot do better than to place his trust in a dealer of unimpeachable character and wide experience, and although no names are mentioned, this apparently disinterested approach must have contributed greatly to the author's own success. The Blundell family were one of Liverpool's major collectors, Henry Blundell's collection at Ince being documented in *An Account* published in 1803. For a full account of

Winstanley, see Fawcett, T. The Rise of English Provincial Art.

[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.

8vo. Two volumes. *xiv, 379, [4]pp., 23 text illustrations; 24pp., 77 plates (26 in colour).*

WITCHELLI or Whitchelo. Portsmouth. 1795/96. Drawing master.

WITHAM, James. Drawing Master.

20th Sept 1794. Norfolk Chronicle.

28th March 1795. removed to No. 9, London-lane, nr St. Andrew's Steps. Norfolk Chronicle.

WOLFF, E. AND SON. Patterns of Improved Tinted Papers, adapted for pencil, crayon, chalk and water-colour drawing. c1840.

oblong 24mo. 6ff letterpress and 33 paper samples.

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.

8vo. xv, [1], 132pp., plates., half-title.

ESTC N43145.

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 are added rules for painting in transparent water colours. By John Wood.

printed for G. Cawthorn; Messrs. Richardson; H.D.Symonds, J. Wallis, West and Hughes; J. Wright; and P. Hill, Edinburgh 1799.

8vo. xv, [1], 32pp., 18 folding engraved plates. half-title.

ESTC T113885

WOOD, John. An Elementary Treatise on Sketching from Nature: with the Principles of Light and Shade, the Theory of Colours, &c. Whittaker and Co. [1850].

8vo. 52pp., 7 plates (2 hand-coloured).

WOOD, John jr. A Manual of Perspective being a Familiar Explanation of the Science, including the rule necessary for the correct representation of objects, the principles of shadows, reflections in water, &c. adapted for the use of Amateurs. With numerous examples.

Worcester. 1841.

8vo. iv, 5-28pp., 7 engraved plates.

WOOD, John jr. A Manual of Perspective...for the use of Amateurs. London, Remnant and Edmunds; Worcester, Wood and Son. 1843.

8vo. v, 7-34pp., 7 engraved plates.

WOOD, John jr. A Manual of Perspective...for the use of Amateurs. Third edition. Worcester. [1849].

8vo. v, 7-34pp., 7 engraved plates.

WOOD, John George. Six Lectures on the Principles and Practice of Perspective, as applicable to Drawing from Nature: accompanied with a Mechanical Apparatus. Bye and Law. 1804.

4to. xv, [1], 77pp., 8 plates (all but one folding)

One of the very few treatises written to accompany a perspective device, “bound to look like a normal book [which] opens up to reveal not a sequence of pages but a series of glass and metal flaps hinged on the inside covers of the volume in such a way as to make a relatively elaborate machine.” Ref: Martin Kemp, *The Science of Art*, Yale 1992.

WOOD, John George. Lectures on the Principles and Practice of Perspective, as delivered at the Royal Institution, accompanied with a mechanical apparatus, and illustrated by engravings. The second edition, corrected and enlarged.

T. Cadell and W. Davies. 1809.

4to. vi, [2], 95pp., aquatint frontispiece and 3 aquatint plates by W.I. Bennett after drawings by J.G. Wood, and 9 engraved plates.

WOOD, John George. Lectures on the Principles and Practice of Perspective, as delivered at the Royal Institution, accompanied with a mechanical apparatus, and illustrated by engravings. The third edition. Corrected and enlarged. T. Cadell and W. Davies. 1844.

4to. vii, 95pp., 16 plates (frontispiece., 5 unnumbered, 1-9, X).

WOOD, John George. The Principles and Practice of Sketching Landscape Scenery: systematically arranged, and illustrated by numerous examples, from simple and easy subjects, to the more complicated and difficult combinations of object : in four parts. Printed for the author, by T. Bensley, Bolt Court, Fleet Street, 1813-[1815]

oblong 4to. 4 pt. (18, 16, 8, 14 p., 16, 16, 16, 16, leaves of etched plates by the author.)

Part I. Containing elements of the art applied to buildings, with progressive examples, practical and explanatory. Price 11.5s. Plates dated 1814. Plates 12-16 are of named scenes; Old House at Weobley; Fisherman's Gate Sandwich; View at Millbank; Old Houses at Brampton Brian; Part of Weobley.

[Yale Center for British Art](#)

WOOD, John George. The Principles and Practice of Sketching Landscape Scenery from Nature, systematically arranged. Second edition. For the Author by Bensley and Son. 1816.

oblong 4to. Four parts.

a) iv + 18pp., 16 plates.

b). 16pp., 16 plates.

c). 8pp., 16 plates.

d). 14 + 2pp., 16 plates (7 tinted one with 6 over-slips).

[Yale Center for British Art](#)

WOOD, John George. The Principles and Practice of Sketching Landscape Scenery from Nature, systematically arranged and illustrated by numerous examples from simple and easy subjects, to the more complicated and difficult combinations of objects. Third edition. Four parts. For the Author. 1820.

oblong 4to.

a) *iv + 18pp., 16 plates.*

b). *16pp., 16 plates.*

c). *8pp., 16 plates.*

d). *14 + 2pp., 16 plates (7 tinted one with 6 over-slips).*

All the plates are soft-ground etchings. Four parts in the original printed wrappers. Stitched as issued. Text reset from the 1820 issue of the third edition. A later issue dated 1825 on the title-page and 1824 on each of the front wrappers.

Abbey, Life 194, watermarked J. Whatman 1820, 1821, 1824, 1825.

[Yale Center for British Art](#): Manuscript copy of part 2 to John George Wood's *The principles and practice of sketching landscape scenery from nature*. The work was originally published in four parts, from 1813 to 1815; a second edition was issued in 1816, and a third in 1820 (Abbey, Life 194). The third edition was reissued by Howlett and Brimmer in 1825. The present manuscript copy was created no earlier than 1825--date that appears in the watermark.

The manuscript very faithfully copies the content of the published version. The text, written in black ink across 14 pages, primarily describes each of the 16 "plates" that follow. The drawings, in graphite, are close reproductions of the lithographs in Wood's publication. They are faithful to all details in the original, including captions and perspective lines. The volume includes one blank leaf between the text and drawings.

WOOD, John George. *Footsteps to Drawing, according to the rules of perspective.* for the Author. 1819.

oblong folio. *2ff., 12pp., 20 soft-ground etchings.*

WOODESON. Bath. 1801-02. Drawing master.

WOODHOUSE, Thomas oil and colourman Thomas Woodhouse, oil and colourman, at the Black Boy, Church-Street, Greenwich. Sells fine Florence Genoa Gallipoli cod ... neat's-foot turpentine oils ...

4to sheet. [London] Printed [by Thomas Geoghegan] at the Southwark Printing-office, no. 3, in Kent-Street [1790?]

ESTC 203217; Heal 89.175

WOODLEY, Charles (c.1801- active c.1835).

‘Messrs Woodley Drawing Masters, and Miniature Painters’ advertised drawing lessons at 95 Great Russell Street in 1823. Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830*. Walpole Society, 2022.

WOODLEY I. H. Woodley's Progressive Drawing-Book.
London, [1854].

8vo.

BL

WOOLGAR, William. Youth's faithful monitor: or, the young man's best companion. Containing a compendious English grammar, proper for all Youth to be acquainted with. Reading and writing made easy, with copies of the same; Letters on various Subjects, Receipts and promissory Notes, Forms of Bills of Debt, Bills of Sale, Bonds, Indentures, Wills, &c. Also, arithmetic laid down in an easier Manner than any yet extant; whereby a Person of a mean Capacity may attain the same without the Help of a Master. Merchants Accompts, or, the best Method of Book-Keeping, after an easy and short Method, the Forms of Bills of Exchange, the Fares of Watermen as set forth by the Lord Mayor and Aldermen. Likewise Mensuration, Gauging, and Surveying made easy; with some very useful Tables of Interest, calculated on a new Plan. Astronomy and Geography; containing a Description of the Use of the Globes Celestial and terrestrial; with a Description of the Product, Counties, Market Towns with their Distance of Miles from London, and Market Days in England and Wales, and a correct List of all the Fairs. Likewise the Art of Dialling; how to erect and fix them; with Instructions for making Colours; together with a choice Collection of curious Receipts. To which is added A curious Abstract of the History of England, with all the remarkable Events down to the present Year. With a great variety of copper-plates and cuts. By William Woolgar, Accomptant. The Third Edition. Improved, enlarged and corrected By John Wright, Gent. Author of the American Negotiator. The third edition. Improved, enlarged and corrected by John Wright.
printed for D. Steel, King Street, Little Tower Hill; H. Serjeant, Temple Bar; Messrs. Wilson and Fell, and J. Johnson and Co. in Paternoster Row, 1766.

12mo. *xii*, 372pp., *plates*.

ESTC T106491

1770 (5th).

WOOLNOTH, Thomas. Facts and Faces: the mutual connexion between lineal and mental portraiture morally considered, and pictorially illustrated by a series of twenty-four graphic heads of all the dispositions of the mind; with a dissertation on personal beauty... also, an essay on complexion of character.
Published by the author. 1852.

8vo. [8], 243, [1]p., *lithograph frontispiece and 25 lithograph plates*.

WORGER, James. Trade card of James Worger & Son, oil and colourman, in Carnaby Street, opposite the Market, London; text at the centre, within border of flowers and leaves, a man sitting at a table working. Etching and engraving. 87mm x 149mm.

BM: Heal,89.176

WORNUM, Ralph N. *Analysis of Ornament. An Introduction to the Study of the History of Ornamental Art, Being an Outline of a Course of Sixteen Lectures on that Subject, originally prepared for the Government Schools of Design in the Years 1848, 1849, 1850.* Chapman and Hall Ltd. 1856.

8vo. iv, 112pp., frontispiece, illustrations.

2nd edition. 1860. iv, 112pp., frontispiece, illustrations.

3rd edition. 1869.

4th edition. 1873. frontispiece, 26 plates (one folding), illustrations in the text.

5th edition. 1877. vi, 190pp., 27 full-page engravings, some folding, text figures.

9th edition. 1884. vi, 190pp., frontispiece, illustrations.

WORSLEY. *Worsley's Little Drawing Book; very easy studies, in Landscapes, Houses, Shipping, etc. First series.* David Bogue, 86, Fleet Street. c1842.

small oblong 4to. *Title-page and 28 lithograph plates.*

We have traced the following advertisement: "Worsley's Little Drawing Book. Easy studies in Landscapes, Houses, &c. Fourteen Nos. 6d.; or two vols. cloth, 4s. each" [Advert c1842 at back of Willson's Use of a Box of Colours.]

The Worsley of the title is presumably Henry F. Worsley, landscape painter and drawing master. [Yale Center for British Art.](#)

WRIGHT. *Drawing Master.*
19th April 1848 - Bury & Norwich Post.

WYATT, Matthew Digby. *The Art of Illuminating: what it was; what it should be; and how it may be practised. An essay appended to a series of plates by W.R. Tymm.* Day & Son. 1860.

4to. Three parts in one.

WYATT, Matthew Digby. The Art of Illuminating as Practised in Europe from the Earliest Times. Illustrated by borders, initial letters, and alphabets, selected and chromolithographed by W.R. Tymms.

Day and Son. Lithographers to the Queen. London. Published April 2nd 1860.

4to. 96pp., half-title., decorative colour title-page and 95 colour plates.

WYATT, Matthew Digby. The Art of Illuminating as Practised in Europe from the Earliest Times. Illustrated by borders, initial letters, and alphabets, selected and chromolithographed by W.R. Tymms.

Day and Son. 1861.

4to. 96pp., decorative colour title-page and 95 colour plates.

WYATT, Matthew Digby. The Art of Illuminating as Practised in Europe from the Earliest Times. Illustrated by borders, initial letters, and alphabets, selected and chromolithographed by W.R. Tymms.

Day and Son. 1866.

8vo. 96pp., decorative colour title-page and 95 colour plates.

WYATT, Matthew Digby. What Illuminating Was. A manual of the history of the art. With illustrations by W. R. Tymms. Condensed from The Art of Illuminating.

Day & Son. 1861.

4to. iv, 66pp., 22 plates (some colour).

WYATT, Matthew Digby. The History, Theory, and Practice of Illuminating.

Day and Son, lithographers to the Queen, 1861.

8vo. i-iv, iv-vi, 66, [24]pp adverts., 8 chromolithographs, 8 lithographs printed on a sepia ground, and 8 printed on a white ground.

WYATT, Matthew Digby. Fine Art. A sketch of its history. theory, practice, and application to industry being a course of lectures delivered at Cambridge in 1870.

Macmillan & Co. 1870.

8vo. viii, 375, [1]p.