



The Drawing Book Project

[U-V]

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.](#)

URQUHART, William. Varnish and colour manufacturer; artists' colourman by 1885; varnish manufacturer from 1909.

Ref: British artists' suppliers, 1650-1950

VALE, Jacob (Brush-Maker), at ye Two Brushes in Tyler Street, over against Major Fobert's riding house, near Conduit Street. 1768.

[Heal, 24.24](#)

VALUABLE SECRETS concerning Arts and Trades; or approved directions, from the best artists, for the Various Methods Of engraving on Brass, Copper, or Steel. Of the Composition of Metals - of Varnishes. Of Mastichs, Cements, Sealing-Wax. &c. &c. Of the Glass Manufactory. Various Imitations of Precious Stones, and French Paste. Of Colours and Painting, useful for Carriage Painters. Of Painting on Paper. Of Compositions for Limners. Of transparent Colours. Colours to dye Skins or Gloves. To colour or varnish Copper-Plate Prints. Of Painting on Glass. Of Colours of all Sorts, for Oil, Water, and Crayons. Of preparing the Lapis Lazuli, to make Ultramarine. Of the Art of Gilding. The Art of dying Woods, Bones, &c. The Art of Casting in Moulds. Of making useful Sorts of Ink. The Art of making Wines. Of the Composition of Vinegars. Of Liquors, Essential Oils, &c. Of the Consectionary Business. The Art of preparing Snuffs. Of taking out Spots and Stains. Art of Fishing, Angling, Bird-Catching, &c. And Subjects curious, entertaining, and useful. Containing upwards of one thousand approved receipts relative to arts and trades. printed and sold by Will. Hay, Printer and Bookseller to the Society of Artists of Great Britain, at the Shop next Door to their Exhibition-Hall, near Exeter Charge, Strand, 1775.

8vo. [8], xxiv, 312pp.

[ESTC T69155](#)

This has the 'transmutation of iron into the finest German steel'. see *Pictures to Print* p133., which notes the importance of this, as steel plates for engraving are thought to have been produced in England as early as about 1793, but were apparently too hard for the burin.

VALUABLE SECRETS concerning Arts and Trades; or Approved Directions, from the best artists, for the various methods of engraving on brass, copper, or steel. Of the oomposition of metals - of varnishes. Of mastichs, cements, sealing-wax, &c. &c. Of the glass manufactory. Various imitations of precious stones, and French paste. Of colours and painting, useful for carriage painters. Of painting on paper. Of compositions for limners. Of transparent colours. Colours to dye skins or gloves. To colour or varnish copper-plate prints. Of painting on glass. Of Colours of all sorts, for oil, water, and crayons. Of preparing the lapis lazuli, to make ultramarine. Of the art of gilding. The art of dying woods, bones, &c. The Art of casting in Moulds. Of making useful Sorts of Ink. The Art of making wines. Of the composition of

vinegars. Of liquors, essential oils, &c. Of the confectionary business. The art of preparing snuffs. Of taking out spots and stains. Art of fishing, angling, bird-catching, &c. And subjects curious, entertaining, and useful. Containing upwards of one thousand approved receipts relative to arts and trades.

Dublin. printed by James Williams. 1778.

8vo. [8], xxvii, [1], 312pp.

[ESTC T177110](#)

VALUABLE SECRETS concerning Arts and Trades; or Approved Directions, from the best Artists... Second edition.

printed for J. Barker; J. Cattermoul, and J. Parsons 1780.

16mo. [8], xxxiv, ii, 312pp.

[ESTC T193145.](#)

VALUABLE SECRETS concerning Arts and Trades; or Approved Directions, from the best Artists... Second edition.

printed for W. Hay; and sold by R. Snagg 1780.

8vo. [8], xxxiv, ii, 312pp.

[ESTC T230829](#)

VALUABLE SECRETS concerning Arts and Trades; or, Approved directions from the best artists. For the various methods of engraving on brass, copper, or steel. Of the composition of metals. Of the composition of varnishes. ... Of the confectionary business. The art of preparing snuffs, &c. Of taking out spots and stains. Art of fishing, birdcatching, &c. And subjects curious, entertaining, and useful. Containing upwards of one thousand approved receipts relative to arts and trades.

printed for J. Barker, Russell-Court, Drury-Lane; J. Cattermoul, No. 376, Oxford-Street, and J. Parsons, Pasternoster-Row, 1790?

12mo. vi, [2], 351, [1]p. At foot of titlepage, printed in square brackets: Price 3s. 6d. sewed.

[ESTC T301620](#)

VALUABLE SECRETS concerning arts and trades ... containing upwards of one thousand approved receipts, ...]

[London J. Barker 1791].

12mo. [2], 351, [1]p.

With an advertisement for: "Books just published by J. Barker" at the foot of p.351

[ESTC T131873](#)

VALUABLE SECRETS concerning Arts and Trades; or, approved directions from the best artists. Containing upwards of one thousand approved receipts. For the various methods Of Engraving on Brass, Copper, or Steel. Of the Composition of Metals. Of the Composition of Varnishes. Of Mastichs, Cements, Sealing-Wax, &c. &c. Of the Glass Manufactory, various Imitations of Precious Stones, and French Paste. Of Colours and Painting, useful for Carriage Painters. Of Painting on Paper. Of Composition for Limners. Of transparent Colours. Colours to dye Skins or Gloves. To colour or varnish Copperplate Prints. Of Painting on Glass. Of Colours of all Sorts for Oil, Water, and Crayons Of preparing the Lapis Lazuli, to make Ultramarine. Of the Art of Gilding. The Art of dying Wood, Bones, &c. The Art of Casting in Moulds. Of making useful Sorts of Ink. The Art of making Wines. Of the Composition of Vinegars. Of Liquors, Essential Oils, &c. Of the Confectionary Business. The Art of preparing Snuffs, &c. Of taking out Spots and Stains. Art of Fishing, Bird-Catching, &c. And other subjects, curious, entertaining, and useful. A new edition, improved. printed for J. Scatcherd, No. 12, Ave-Maria-Lane; and J. Barker, at the Dramatic Repository, Russell-Court, Drury-Lane. 1797?

12mo. v, [1], 351, [1]p.

[ESTC T222956](#) - A reissue of another edition, with a cancel titlepage. Below imprint in square brackets: price 4s. Sewed. Watermarked 1794

VALUABLE SECRETS in arts and trades; or, approved directions from the best artists. Containing, upwards of one thousand approved receipts. For the various methods of engraving on brass, copper, or steel. Of the composition of metals of the composition of varnishes of mastich, cements, sealing-wax, &c. &c. Of the glass manufactory, various imitations of precious stones, and French paste of colours and painting, useful for carriage painters of painting on paper of compositions for limners of transparent colours colours to dye skins or gloves to colour or varnish copperplate prints. Of painting on glass of colours of all sorts for oil, water, and crayons of preparing the lapis lazuli, to make ultramarine of the art of gilding the art of dying wood, bones, &c. The art of casting in moulds of making useful sorts of ink. The art of making wines of the composition of vinegars of liquors, essential oils, &c. Of the confectionary business. The art of preparing snuffs, &c. Of taking out spots and stains. Art of fishing, bird-catching, &c. And other subjects, curious, entertaining, and useful. A new edition improved. printed by and for J. Barker, (Dramatic Repository) Great Russell-Street, Covent-Garden, and J. Scatcherd, Ave-Maria Lane, 1800?

12mo. v, [3] adverts, 351, [1]p advert. Price at foot of title page in square brackets: Price four shillings, sewed. Barker moved to the above address sometime after 1796 (Moxon).

[ESTC N46162](#). Copy also seen 2022 which slightly amended the ESTC imprint, [by and for].

VAN DER BURG, A.R. and P. School of Painting for the imitation of woods and marbles as taught by... Directors of the Rotterdam Painting Institution. Crosby Lockwood. 1878.

folio. [2], 48pp., 12 plain and 24 large chromolithograph plates.

VAN DER BURG, A.R. and P. School of Painting for the imitation of woods and marbles as taught by... Directors of the Rotterdam Painting Institution. Second edition. Crosby Lockwood. 1887.

folio. [2], 48pp., 12 plain and 24 large chromolithograph plates.

VAN DER BURG, A.R. and P. School of Painting for the imitation of woods and marbles as taught by... Directors of the Rotterdam Painting Institution. Third edition. Crosby Lockwood and Son. 1899.

folio. [2], 48pp., 12 plain and 24 large chromolithograph plates.

VANDENBURGH'S Drawing Book and young artists' preceptor: for teaching every branch of the art without the aid of a master: consisting of one hundred and seventy-nine graphic illustrations, and one hundred and forty- two pages of letterpress instructions. Printed for W. Strange, 21, Paternoster Row, 1840.

4to. [1], 2, 136, iv pages, [179] leaves of plates

VANHERMAN, T. On Rendering Fish Oil and Linseed Oil drying; and on making Cheap Oil Paints. Extracted from The Technical Repository XCIX, 1822. pp403-410pp, and including such gems as "to refine one ton of cod, whale, or seal oil, for painting; with the cost attending it." Disbound. 8vo. 1822.

VANHERMAN, T.H. Every Man his own House-Painter and Colourman. The whole forming a complete system for the amelioration of the noxious quality of common paint; a number of invaluable inventions, discoveries and improvements, acquired by half a century's practical experience; and a variety of other particulars that relate to house-painting in general. I.F. Setchel; Simpkin and Marshall; and J. Booth, 1829.

8vo. xxiv, 111pp.

VANHERMAN, T.H. Every Man his own House-Painter and Colourman: a work of importance to the trade ... with a variety of other matter that relates to house-painting in general.
Herbert. 1845.

12mo. *124pp.*

VANHERMAN, T.H. Every Man his own House-Painter and Colourman: a work of importance to the trade ... with a variety of other matter that relates to house-painting in general.
Herbert. 1859.

12mo. *124pp.*

VANHERMAN, T.H. How to Paint a House; or, every man his own house painter and colourman... acquired by half a century's practical experience.
C. Goodman. c1859.

12mo. *124, [2]pp,*

VARLEY, Cornelius. Graphic Telescope.
J. Moyes. October 10th, 1840.

8vo. *20pp., diagrams, folding plate.*

From the Transactions of the Society of Arts, Manufactures, Commerce, &c., v.1.

The Whipple Museum, Cambridge, has a graphic telescope made by its inventor, Cornelius Varley, around 1840. The optical principles involved are related to those used in other artistic aids such as the camera obscura and the camera lucida.

An advertisement for the instrument begins with the following claim:

“By this instrument, any person, who can make a good outline, may draw, correctly, all kinds of objects, the most distant, as well as near, magnified to any scale.”

And continues:

“Buildings, Carts, Wagons, Agricultural Implements, &c. Boats and Shipping when ashore, with all the minutiae or rigging and curves of the vessel, may be traced in true proportion and perspective, let them be ever so complicated; more particularly, views of Towns, things which few persons would have the patience to attempt, without such an instrument.”

[The Science Museum](#) has a telescope, with wooden box and stand. [Also:](#) Small pocket Varley type graphic telescope, engraved 'Cornelius Varley's graphic telescope'

(Varley's own instrument), 228 Tottenham Court Road, London, England, early 19th century

Advertisement for Cornelius Varley's Patent Graphic Telescope. Printed for J. Booth, Duke Street, Portland Place [London], n.d. [1811-12?]. 22.5x14cm. Text description and List of Prices. C. Varley, Inventor and Patentee, noted then at 228 Tottenham Court Road. [Patent 3430, 5 April 1811] (Calv. 415). [Science Museum](#).

VARLEY, Cornelius. *A Treatise on Optical Drawing Instruments... also, a method of preserving pictures in oil and in water colours.* Published for the author, C. Varley, 1, Charles Street, Clarendon Square, by Horne, Thornthwaite, & Wood, (successors to E. Palmer,) opticians, chemical, philosophical, and mathematical instrument makers, 123, Newgate Street, 1845.

8vo. 60pp., 10 plates.

The treatise describes and illustrates Varley's graphic telescope, a device he patented in 1809. The graphic telescope "combined the portability of the camera obscura with the two-way mirror arrangement of William Hyde Wollaston's camera lucida. Its much improved lens system allowed it to be used for objects or views of greatly varying size and distance" (Oxford Dictionary of National Biography). Ref: [Yale Center for British Art](#)

see also:

Ryskamp, Charles. *A Cornelius Varley Sketchbook in the Morgan Library*. Master Drawings, Autumn, 1990, Vol. 28, No. 3 (Autumn, 1990).

VARLEY, John. Shortly will be published for the author: A practical treatise on perspective: for the study of those who draw from nature, by which the usual errors may be avoided, contained in one sheet, accompanied with letter press elucidation. Longman, Hurst & Co., 1815.

1 sheet ; 34 x 21 cm

[Yale Center for British Art](#)

VARLEY, John. *A Practical Treatise on Perspective.* Published as the Act directs, Dec. 1st., 1815, & Sold by the Author J. Varley, No. 44 Conduit Street, Bond Street, & by Burgis, & Barfoot, No. 32 Southampton Street, Strand, 1815.

oblong folio. (340mm). 2ff, titled *Perspective I & II, with the text set in 4 columns., 1 engraved plate [dated Dec 1st 1815]. Plate by W. Lowry; after J. Varley. "Printed for J. Booth, Duke-Street, Portland Place."*

BM 2005,0429.48. Has two copies:

A. Cover lettered with title, author and publication details: 'London: printed for Sherwood, Gilbert, and Piper, Paternoster-row; and R. Ackerman [sic], Strand. / Price 7 shillings. / W. Wilson, printer, 57, Skinner-street, London. '; also advertisements. Second page lettered with printer detail: 'J. M'Creery, printer, Tooks-Court, Chancery Lane.' Plates lettered with title and artists, and different publication lines. The first: 'London, published as the Act directs, Decr. 1st. 1815, & sold by the auther [sic] J. Varley, No. 44, Conduit Street, Bond Street.' The second: 'London. Published, Sept.. 1st. 1820, by J. P. Neale, Bennett Street, Blackfriars Road.'

B. The Prints & Drawings department also has an earlier and briefer edition without cover or title-page, but the same first page, a slightly different second page and the first plate, dated 1st December 1815 and published by the author (1972,U.463.1).

VARLEY, John. A Practical Treatise on Perspective.
Printed for Sherwood, Gilbert, and Piper. 1819.

oblong folio. (340mm). *11 leaves illustrations, 4 double plates (including diagrams).*

VARLEY, John. A Practical Treatise on Perspective.
Printed for Sherwood, Gilbert, and Piper, Paternoster Row ; And Ackermann and Co. Strand, 1820.

oblong folio. *[2] pages, 4 folded leaves, 2 folded leaves of plates.*

Getty; National Gallery of Australia.

VARLEY, John. A Practical Treatise on Perspective.
Printed for Sherwood, Gilbert, and Piper; and R. Ackerman, 1825.

oblong folio. *[2] pages, 4 folded leaves, 2 folded leaves of plates*
Colophon on sheet no. 2: "J. McGeery, printer ... ". The second plate is dated: Sept. 1st. 1820. With the Patent Office Library stamp.

VARLEY, John. Varley's Treatise on the Principles of Landscape Design. To be completed in twelve numbers, containing twenty-four illustrative engravings in aquatint. Price to subscribers 5s. each; to non-subscribers 6s. Adapted for folio or quarto. The Table of Colours applicable to Landscape Painting in Water Colours, and explanatory of their uses and combinations; with the Treatise on Perspective, and the Series of Six Sheets of Precepts, each containing from six to nine small engravings in aquatint; may be bound up with the above. Price to subscribers Five shillings each.

folio. Published and sold by J. Varley, No 44, Conduit-Street, Hanover Square. Feb 20th 1816 to March 12th 1817.

(1f) Introduction + (1f) General Observations + 14 aquatint plates engraved by F.C. Lewis with 14ff of descriptive text (one double-sided).

No 1 Plate 1

No 2 Plate 1 [Feb 20, 1816] - these are presumably A & B

2 unnumbered plates (but referred in the text as plates C & D [March 14th 1816]

Plate E - Epic

Plate F - Pastoral [Aug 25, 1816]

Plate G- River Scene

Plate H - Ouse Bridge, York [Aug 25 1816]

Plate I - Sunshine

Plate K - Twilight [March 12, 1817]

Plate L -

Plate M [April 5, 1817]

Plate N - Holy Island

Plate O - Coast Near Bamborough

The Principles of Landscape Design, announced on the label to be completed in 12 numbers, only ran to 5 parts, with watermarks of 1810 for the text, and 1811-1814 for the plates. The British Library has the first five parts and dates them c1820 suggesting a later issue. It was not until 1849 that a collected edition with 16 illustrations on 8 plates was published, with plates dated 1816-1821 and the paper watermarked 1849. (See *Abbey Life* 187).

We sold a copy, again with just these parts in original wrappers, in 1994. Adrian Bury, in his *John Varley*, 1946, says the work was published in 3 parts between Feb 20th 1816 and Feb 1st 1818.

There is also an intermediate issue, with the text watermarked 1816 and the plates printed on paper watermarked 1817, and dated 1816-1817. The plates, originally printed two to a sheet, have been separated and the text, when oversized has been folded, to form a more manageable oblong quarto. On some leaves the text is printed on both sides, whereas the 1849 edition was printed on one side only. There is no title-page as this was carried on the printed paper label to each of the original parts. The general title referred to in *Abbey* comes from the 1849 collected edition, for which Sherwood, Gilbert and Piper had one specially printed. Similarly the final two plates noted in *Abbey* [General Landscape, and Mountainous Landscape] were not yet printed when this was assembled, as they carry the date 1821, and were engraved, not by Lewis, but by J. Gleadah.

[Yale Center for British Art](#) has copies dated 1818; a copy dated Sherwood, Gilbert and Piper, 1823; and another with the paper watermarked with dates: 1832, 1849 and 1850.

Richard Hatchwell copy (1994):

VARLEY, John. A Treatise on the Principles of Landscape Design for Students and

Amateurs in that Art, to be completed in twelve numbers. Parts 1-5 only. With two sepia tinted aquatint plates on one sheet, together with a folio page of text, in each part. First edition. After the first two parts, the title on the label has the word Design added after Landscape. Watermarks in this edition are 1810 for the leaves of text and 1811 to 1814 for the plates. The plates present correspond to the first ten as given in Abee, though the date on nos 5 and 6 is August 26th, 1816 not April 25th 1816 as given by Abbey. All the plates are engraved by F.C. Lewis.

VARLEY, John. A Treatise on the Principles of Landscape Design with General Observations and Instructions to Young Artists. Sherwood, Gilbert and Piper, Paternoster-Row. [1849].

folio. (16)pp., 16 tinted aquatints on 8 plates, from drawings by Varley, engraved by F.C. Lewis (12), G. Lewis (2), J. Gleadah (2).. Wrappers with advertisements for books by Varley.

Gilpin to Ruskin, 12 (imprints 1816-1821).

VARLEY, John. Precepts of Landscape Drawing, exemplified in fifteen views; with instructions to young artists. Published Jany. 1, 1818, as the act directs by J. Varley, No. 10, Great Titchfield Street, Oxford Street, late of Conduit Street, 1818.

4to. 15 views on 2 plates each of which is on double leaves. Title on plate [1]: Precepts for designs in landscape. Title on plate [2]: Precepts Pl. II with Views in Wales. Illustrations by Frederick Christian Lewis and Joshua Gleadah; after John Varley. Abbey Life 186.

[Yale Center for British Art](#)

Ken Spelman copy: “ has the Six Views of Wales which formed the Second Plate, each neatly mounted within ruled borders with the text in contemporary manuscript on the facing leaf. Plate I is recorded in Abbey as having 9 views, but here we have 18 views neatly cut out and mounted each with their accompanying printed text pasted below. Watermarked 1819.”

In 1993 we sold original drawings for the first sheet of this publication, dated by Varley June 1817 (now in the Huntington).

See: Original sketches and manuscript of Instructions for Drawing By John Varley. Pencil and ink, about 1818. [The Harris, Preston.](#)

VARLEY, John. Studies for Drawing Trees. Represented in five quarto plates... Sherwood. 1819?

4to. *Printed wrapper title and 5 plates [1 coloured aquatint of details, 4 tinted aquatints of trees], engraved by Joshua Gleadah.*

VARLEY, JOHN. List of Colours.

J. Varley, 44 Conduit Street, Hanover Square. 1815-1817.

oblong folio sheet, (490mm x 345mm), *divided in two and mounted, and with 19 hand coloured watercolour samples.*

Gilpin to Ruskin, 83 record a copy published from 'no 3, Elkin's Row, Bayswater, 1833.', and notes copies still being issued dated 1850.

Weston Hall copy (sold 2021), Published 1818, by J. Varley, 10, Titchfield Street.

[BM 1896,0511.463](#): London: Published 1818, by J. Varley, 10, Titchfield Street. Two framed blocks, containing nineteen colours, illustrated with samples, with explanations of their qualities and recommendations for use, the upper ten being unmixed tints, the lower nine, mixtures of the former; below, a discussion of some other colours, papers and tips for solving minor problems. 1818. Letterpress and hand-colouring.

Hamilton, G. *The Elements of Drawing*, 1812, includes Varley's List of Colours in the text.

VARLEY, John. *A Treatise on Zodiacal Physiognomy*. illustrated by engravings of heads and features, and accompanied by tables of the time of rising of the twelve signs of the zodiac : and containing also new and astrological explanations of some remarkable portions of ancient mythological history.

Published by the author, 10 1/2, Great Tichfield Street, and sold by Longman and Co, Paternoster Row. [Printed by Gunnell and Shearman, 13, Salisbury Square]. 1828.

8vo (240mm). iv, 60pp, 6 unnumbered leaves of plates, engraved by John Linnell. Several of the drawings are based on designs by William Blake, and includes a copy of Blake's "Ghost of a flea." The work was to be completed in four parts, but only Part I was published.

Ken Spelman copy - sold c1985. Earls of Crawford copy, with original wrappers bound in sold 2006 (Christies).

Library of Congress (lacks 2 plates); Morgan Library (ex British Theosophical Society).

Morgan Library record: A copy on tracing paper by an unknown copyist of seven heads from William Blake's designs for John Varley's "A treatise on zodiacal physiognomy"; including two studies for the head of Blake's "Ghost of a flea".

Getty Institute record: a leaf from the draft manuscript of Varley's "Treatise on Zodiacal Physiognomy" (pub. 1828) containing 12 pen and ink sketches of heads from various angles and heavily corrected sections of the text.

[Tate Gallery](#) record original pencil sketches for this work. "The amount of energy that Varley put in to preparing the illustrations for the Treatise is apparent from a group of twenty-seven drawings he made for the book, which was acquired by Tate Britain in 1997; two other examples had already been acquired six years earlier. All these drawings had descended from John Linnell and had been sold by his great-grandson J.S. Linnell, in a parcel at Sotheby's in 1964. It was bought by Hugo Schwab, in whose memory the first two examples were given to the Tate in 1991. In 1984 Christie's sold five sheets, two of which can be identified as being distinct from the main group by the inscriptions recorded in the catalogue. No sale of the rest of the group has been traced but they subsequently passed to the Trim Bridge Galleries, Bath, from whom they were finally acquired by the Tate in 1997." [Butlin].

Keynes 248: Bentley, Blake Books, 501. see also: Butlin, Martin. *Blake, Linnell and Varley and A Treatise on Zodiacal Physiognomy*. In *Burning Bright: Essays in Honour of David Bindman*.

VARLEY, John. An album of original pencil drawings by John Varley. 18 mounted drawings in a contemporary half red roan album, with the original stationer's label of H. Ziegler and Co. Some additional pages are blank and others show traces of drawings being removed. Neatly rebacked retaining the original spine, new silk ties. oblong 4to. c1823. 1832

Scarlet Oak on the lawn at Leyton.
paper watermarked 1815, J. Rump; 1818, 1832

Of most interest are four sheets of drawings of portrait heads, which rather than preparatory sketches for finished pictures are more likely to be demonstrations of Varley's interest in visionary images and astrological influences on appearance. In 1818 William Linnell introduced Varley to William Blake and they remained firm friends until Blake's death. Linnell records that "it was Varley who excited Blake to see or fancy portraits of historical personages". "During their evening sessions at Varley's house in Great Titchfield Street in 1819-25 Blake drew the figures he saw in his visions, some of them in one of Varley's sketchbooks which he had ready for the purpose. They included biblical and historical figures, such as Socrates, Boadicea, Mahomet, Canute... as well as more humorous or abstract concepts like the head of the ghost of a flea..." (Kauffmann, p.42).

One sheet of drawings in this album is of roman and classical heads, and although likely to be by Varley not Blake, it does suggest the influence of their creative sessions.

Other drawings are of Scarlet Oak [leaf] on the Lawn at Leyton, which dates from c1823 when Varley visited Essex, and exhibited a View of Leyton at The Old Water Colour Society. Watermarks on the drawings range from 1815 to 1832.

Provenance: Sketches by John Varley in a contemporary hand on an initial blank leaf, and "collected by E. Sterry" added in pencil by a later hand. Bookplate of the Hartland Library, Gloucestershire, and with ink stamp on the inner pastedown, under the bookplate, and at the foot of the front board. [Ken Spelman Rare Books, sold privately 2001]

VARLEY, William Fleetwood. *A Few Observations on Art, with notices relative to the various exhibitions, repositories of art, &c, &c.*
W. Clowes. 1816.

8vo. 15pp.

VARLEY, William Fleetwood. *Observations on Colouring and Sketching from Nature.* A new edition, considerably enlarged and corrected.
Printed for the Author, by W. Mason, Chichester. 1820.

8vo. [2], 78pp.

W.F. Varley (1785–1856), artist, younger brother of Cornelius Varley and of John Varley. He received his first art instruction from his brother, with whom he was still living at 2 Harris Place, Oxford Street, London, in 1804 and began to exhibit at the Royal Academy in that same year. He exhibited twenty-one landscapes at the Royal Academy between 1804 and 1818, and fifteen examples are in the Victoria and Albert Museum. He spotted the young John Linnell in Christie's auction rooms copying a drawing by Thomas Girtin, and encouraged him to visit his brother John. John Varley was impressed by Linnell's draughtsmanship and urged the boy to sketch directly from nature and to visit him as often as he wanted.

His principal reputation was as a drawing master in Cornwall, Bath, and Oxford. While living in Oxford he was nearly burnt to death in a fire caused by undergraduates, an event from which he never fully recovered, and after which he apparently gave up working. This must have been after 1825, the date of his latest watercolour in the Victoria and Albert Museum, London. He died in Ramsgate in 1856

This work was apparently first published in 1816 under the title *'A few observations on art, with notices relative to the various exhibitions, repositories of art, &c, &c.'*

VAN GAYEN's Landscapes and Views. [i.e. Jan Van Goyen, 1596-1656].
"New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each." Sayer & Bennett, 1775.

VAUGHAN, E. Trade card of E.Vaughan, miniature painter, at No.17, Henrietta Street,

Covent Garden, London; white lettering in black oval frame, with ribbon on top and row of leaves around it. 1783. Etching. 46mm x 63mm.

[BM: D,2.3189](#)

VASCONI, Filippo. A Drawing Book of six Italian caricaturas, engraved at Rome by M. Tuscher, after the paintings of P.L. Gezzius. Printed for John Bowles at No. 13 in Cornhill.

Portrait of Filippo San Felice, full-length, in profile to the left, seated at the harpsichord, dressed in a frockcoat over his waistcoat and breeches with a powdered tie-wig on his head, a candle on the harpsichord, proof before inscription. .Etching. 299mm x 209mm. [1743]

“The BM has two plates: this (1928,1210.400), and another from the same set, 1979,U.847. The latter also exists in an impression from a Roman edition, and is lettered as by Filippo Vasconi, who as far as I know was never in England, whereas Tuscher most certainly was.” Ref: Nicholas Stogden.

Plate 5: caricature of a standing mendicant Cappuchin monk, Fra Paolo Maria da Bergamo, holding stick and basket; after a drawing by Ghezzi. c.1719. Etching. 254mm x 187mm. [1743]

Although the lettering does not reveal this, this is a cut later state of the original plate by Vasconi, published in Rome ca. 1719 (for the original state see 1859,0806.339). It was re-issued as plate 5 in a drawing book by John Bowles: for the title plate see 1928,1210.400. Despite the statement in the lettering that the engraver was Tuscher, the engraver was certainly Vasconi. For this reason this plate is here attributed to him. Stephens misidentified the sitter as Sir Thomas Dereham, see BMSat.2507, but Jurgen Döring (*Eine Kunstgeschichte der frühen englischen Karikatur*, 1991, p.268) identifies him as Filippo San Felice. [From the estate of Charles Burney].

See also: A Book of Caricaturas (BM 1920,1012.7.1-60 4). Plate no.31 is after one of Pierleone Ghezzi's caricatures in 'A Drawing Book of six Italian caricaturas' published in 1743 by John Bowles.

VAUXHALL and Ranelagh Gardens, &c, Views of.

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

VERNET, Carle. Recueil de Douze Chiens de différentes espèces.
Pubd (May 29 1821) by I. Dickinson, 114 New Bond St, 1821.

oblong 4to. *12 leaves of plates, drawn on stone by E Purcell.*

VERNET, Carle. Vernet's Horses, containing a selection of forty interesting subjects from the works of this eminent French artist. In Lithography, by E. Purcell. Published by Thomas M'Lean. 1823.

oblong 4to. [2]pp., 40 lithographic plates, some with a title and date 1822, and most with lithographed credit to Purcell and Vernet. Two plates marked up with a squared grid in pencil for copying.

FirstSearch locates just 2 copies (Yale, and Temple University). Edward Purcell (fl. 1812-131) was an Irish artist and drawing master, and exhibited at the Society of Artists in Dublin in 1812 and 1815. He then moved to London, but returned to Dublin in 1831 and issued an advertisement in "Saunders' Newsletter": "Edward Purcell, professor of drawing from London, proposes giving instruction at 73 Aungier Street. Has taught many of the best families in England."

VERNET, Carle. A Collection of Landscapes, Views, Shipping & Animals, by Vernet, Vivares, Snyders, &c. Ninety plates. printed by Schulze, 13, Poland Street, for H. Berthoud. 28 Soho Square. 1820.

4to. plates printed two to a page, varying in size from 140 x 100mm, to 100mm to 110mm x 80mm.

VERNON, H.W. Drawing Master, Liverpool. 8th October 1844 - Liverpool Standard.

A VERY curious Collection of pheasants, doves, canary birds, pigeons, swans, ducks, &c, &c.
'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.'
Sayer & Bennett, 1775.

THE VICTORIA Painting Book , sold for the benefit of the Victoria Hospital for Children. Frederick Warne & Co? 1897.

4to. 23 unnumbered leaves.

Tentative Warne attribution based on inclusion among Warne Archive books. Tentative date based on children's drawing contest mentioned on leaves [20-21], which is specified as an 1897 event in the "Victoria Painting Book for Little Folks (Cotsen 9284); illustrations of soldiers here also depict Boer War era uniforms. Chromolithographs of Victorian era scenes and people with facing line-drawings for children to color, with a Victoria Hospital A.B.C. and rules for the Victoria Hospital Painting Competition and contest entry form on [3] leaves at end. Warne Archive.

Princeton.

THE VICTORIA Painting book for Little Folks.
Cassell & Company. 1897.

4to. [4], 183 [184], [2] pages, color plates, outline illustrations

VILLIERS, Huet. Rudiments and Characters of Trees.
Ackermann. 1806.

440mm. 2pp plates.

Brooklyn; University of California

VILLIERS, Huet. Rudiments of Cattle in the manner of chalk.
Ackermann. 1808.

folio. *Lithograph plates, drawn and engraved by V.H. Nos. 1 and 2.*

V & A.

VINCENT, Madame Henriette Antoinette. The Elements of Flower and Fruit Painting, illustrated with engravings by T.L. Busby from studies after nature by Madame Vincent. G. Sidney for R. Ackermann at his Repository of Arts. 1814.

4to. *Title + 7ff., plate of tints, 4 stipple engraved plates in 2 states (uncoloured and printed in colours), 1 plate in three states (uncoloured, half-coloured and finished), and 1 progressive plate, showing four states from uncoloured to finished).*

Advertisement in 1829 at the back of Cawse's "Introduction to the Art of Painting", announces: "A Series of Lessons on the Drawing of Fruits and Flowers, beautifully engraved, and coloured in imitation of the original drawings. Complete in 12 numbers, 24 plates; 9s each number; half-bound, 5l.5s. Engraved by Beesley, after Madame Vincent". Ford p.230 Dunthorne, 320.

VINCENT, Madame Henriette Antoinette. Studies of Fruit and Flowers, painted from nature, and engraved by T.L. Busby, printed in colours by B. M'Queen. Ackermann. 1814.

folio. *Printed title, 1f preface, 9ff text., engraved title printed in colours, and 18 plates in 2 states (outline and printed in colours). There is a second anemone plate not described in Dunthorne.*

This is the translated version of Henriette Antoinette Vincent's "Etudes des Fleurs et de Fruits, peints d'apres Nature par Madame Vincent, et graves par Lambert aine (...) Paris, [c. 1814]", the original plates by Vincent were engraved in reverse from Lambert by Busby.

Advertised in 1821 on the wrapper of Pyne's *Etchings of Rustic Figures*, 'Drawing-Books published by R. Ackermann. "A Series of Lessons on the Drawing of Fruits and Flowers, beautifully engraved, and coloured in Imitation of the original drawings, complete in 12 numbers, 24 plates, 9s. each number; half-bond, 5l, 5s."'

Literature: Dunthorne, 321, Gordon: Flower & Fruit Prints of the 18th and early 19th centuries. London 1970, cat. no. 622.

VINDIN, John. Billheads of John Vindin, oil & colourman, Knightsbridge for purchases by Mr. Gibbs, 1823.

[Yale Center for British Art](#)

VINE, Charles J. Hints on Drawing for Process Reproduction. Charles Roberson & Co., Artists' Colour Manufactory, 1895.

8vo. 32pp.

I. Pen and ink -- II. Lined scraper-boards -- III. Lalanne, Michallet, Allongé, and Whatman's "Not" -- IV. Wash-drawing -- V. Drawings in oil -- VI. Preparation of photographs for reproduction.

VINER, C. Trade card of the artist, book with view of Temple of Archimedes near Newbury on cover, with bridge and statue in oval in the centre, monuments and architectural features at corners. 1819. Etching. Lettered within image with title, and: "View of a Temple of Archimedes, and Bridge; erecting near Newbury, C.V. Archt. / C. Viner, Architect, Statuary & c. 9. Walcot Terrace / Monuments, Tombs, Chimney-pieces, & c. Design'd & Executed. / 1819", below: "C. V. Fecit." 140mm x 220mm.

[BM: 1898,0324.4](#)

VIOLET, Pierre Noel. Drawing Master. 1749-1819.

VISPRE. Trade card of Vispre, miniature painter, at No.17, Porter Street, Newport Market, London; text in oval held by a cherub who sits on clouds looking away from the text towards the left. Etching and engraving. 63mm x 90mm.

[BM: D,2.3184](#)

VITALBA, Giovanni. Six Fancied Views from the Original Drawings of Giovanni Vitalba.

Ref: Private Collection.

Engraver, pupil of Wagner in Venice and then of Bartolozzi, with whom he came to London in 1764. In RA schools in 1769, married in London in 1774. In later years a drawing master.

see: David Alexander, 'Bartolozzi's studio in London 1763-1802', PQ 2018, p.12-13.

VIVARES, Francis. [Landscapes]. 6 engraved plates, numbered 1-6.
70 x 170mm. published... by J. Regnier at the Golden Ball in Newport Street. 1739.

Each plate illustrates a ruin in outline and with added shading.

VIVARES, Francis. [Landscapes]. 6 engraved plates, numbered 1-6. Inscription No 16.
85 x 135mm. published... by J. Regnier at the Golden Ball in Newport Street. 1747.

VIVARES, Francis. [Landscapes]. 5 engraved plates, hand-coloured.
oblong 8vo. 1739.

VIVARES, F[rancis]. Stitched set of prints (67 x 105 mm platemark, 110 x 170 mm sheet),
numbered 1-6, with 'Printed & Sold by F. Vivares' printed at foot of first plate; the prints
depict farm houses and villages near rivers with anglers or people on boats nearby.

Ref: Bogislav Winner 2021.

VIVARES, F[rancis]. Stitched set of prints (83 x 202 mm platemark, 127 x 250 mm sheet),
numbered 1-6, with 'Published to an act of Parliament by J. Reignir, May 1744' in a
cartouche on first plate, with 'Sold by F. Vivares' printed at foot; each print divided into two,
one showing an outline, the other the fully worked out engraved image; the prints show farm
houses and a country house in landscape settings, with staffage.

Ref: Bogislav Winner 2021

VIVARES, Francis. Eight Engravings of Ruins. 1750.

VIVARES, Francis. (pub). *A New Drawing Book, in the Manner of Chalk fit for Youth to Draw after.*
Frans. Vivares. Sept. 1759.

4to. *6 sepia soft ground etchings, by W. Hebert after Vanloo and Boucher.*

VIVARES, Francis. *A catalogue of prints ingraven by Francis Vivares...* 1p.
BM

VIVARES, Francis. *Second Book of Principles of Lanships [sic].* 1765.

Stitched set of prints containing a titlepage with sprigs of foliage plus six small vertical plates of Italianate landscapes with ruins and buildings, numbered consecutively from 1 to 7, forming a drawing book. 1765. Lettered on titleplate with title along the top, and below 'Published & Sold by F. Vivares 1765'. Each plate is numbered in the top right corner, and the title plate also bears the series number at the top left. The plates have etched signatures within the image, 'Thomas Vivares fecit' or 'F. Vivares fec.' It is possible that an 8th plate is not present.

[BM 1990,0728.47.1-7](#)

NOTE: Francis Vivares (1709-1780). The earliest date on a Vivares print is 1739, and the first person to publish his prints in London was the Huguenot printseller J. Regnier. He may have been instrumental in obtaining work for Vivares with the picture dealer and print publisher Arthur Pond; one of five London printsellers who stocked *Italian Landscapes*. The series consisted of eleven sets of four prints per set at 5s. a set. All but the eighth set were of paintings by Gaspar Poussin and Claude, and Vivares involvement ceased with the seventh set.

See: Miller, Elizabeth. *Landscape Prints by Francis Vivares*. *Print Quarterly*, Sept. 1992.

VIVARES, Thomas. *A set of 6 etched landscape views within simple multi-ruled frames.*
Numbered 1-6 and stitched as issued
small 4to. published 24th November 1797, by Laurie & Whittle.

VIVARES, Thomas. publ. *A New Book of Cotages (sic) and Barns from Nature.*
Published by F. Vivares as the Act directs June 2d 1773.

150mm x 194mm (plate mark). 5 engraved plates. Miles delin. Tho. Vivares scul.
1773.

See: MILES, Edward.

VIVARES, Thomas. A set of 6 etched landscape views. Numbered 1-6. oblong 8vo. Laurie & Whittle. 1797.

VIVARES, Thomas. Six Views from Nature. Publish'd 1.st Sep.r. 1800 by Laurie & Whittle, 53, Fleet Street London.

small oblong 4to (200mm x 260mm). 6 soft ground etchings. Drawing book of cottages (3), ruins (2) and castle on lake shore in their respective landscape settings, with minimal staffage but some animals. A re-issue of the 1797 printing?

Ref: Grosvenor Prints. Also Bogislav Winner, E-List XXXVIII, 2023.

VIVARES, Thomas. [Four landscape views, stitched together]. Etched at the base of the images 'Vivares', and below one image 'Pub.d by F. Jukes Howland Street London'.

A ruined castle with a round tower, at the edge of the sea, with a ship on the water to right, firing a gun.

A woman hanging washing on a line running from a wooden garden fence to a small tiled house on the right.

A man walking up a garden path, with a cottage on the left and a tree growing out of a bank on the right, which lies behind a broken wall.

A cow standing in a river which flows around a house enclosed by a wall, which stands on the left.

[BM: 1873,0809.522-525.](#)

VIVARES.

Collection Landscapes.

Another Collection, highly finished.

Neat Collection of Landscapes.

Collection of Landscapes and Buildings.

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

NOTE: “Thomas Vivares, c1750-1836 or later, was the son of Francis, for whom he often worked. Dibdin's *Reminiscences* II 1836, p.789, refers to Vivares as still being alive at the age of 85, dependent on a small government annuity: hence the dates given here.” (ref: BM.) The RA give his dates as 1744-c1823; the Royal Collection 1735?-1788; Yale Center for British Art c1735-1790; National Trust c1733-1810.

Vivares' address at St George's Row made him a neighbour of Paul Sandby, who knew the Vivares family as they had engraved several of his printed views.