



The Drawing Book Project

[X,Y,Z]

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.

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YEATHERD, Mr. Drawing Taught, &c. Mr Yeatherd, Successor to the late Mr. Georgerie, at Aspley School, takes the Liberty to inform the Nobility and Gentry resident in the Vicinity, that he proposes to give Lessons in the various Branches of Drawing, viz. Landscapes, Figures, Flowers, Portraits, &c. &c.; he also employs his leisure Time in taking Likenesses, in Oil and Miniature, on reasonable Terms. Mr. Yeatherd, having pursued his Studies at the Royal Academy for some Years, and completed them under one of the most eminent Artists in the Metropolis, flatters himself that he shall give Satisfaction where employed.

* * * Any neighbouring Schools, and private Families, will be attended on the usual Terms.

Northampton Mercury 1805.

YEATS, Elizabeth Corbet. Brushwork Studies of Flowers, Fruit, and Animals for Teachers and Advanced Students.

George Philip & Son, 32 Fleet Street, E.C. Liverpool: Philip, Son & Nephew, 45-51 South Castle Street. 1898.

oblong 4to. 61pp., including 27 colour plates.

YEATS, Elizabeth Corbet. Elementary Brushwork Studies. Brush-Work.
George Philip & Son London, Liverpool, 1900.

4to. 11pp of introductory text and contents plus full pages of text supporting each one of 24 colour plates with explanations. Text on the verso for the opposite plate.

New and enlarged edition in 1905.

YEATS, Elizabeth Corbet. Philips' Brush Work Copy Books
London, Liverpool : George Philip. 1900.

4to. Three volumes. Printed in sepia.

Trinity College Dublin, from the E.C. Yeats collection.

YOUNG, David. Principles of Drawing. With views of remarkable seats in Scotland. By David Young.

Edinburgh printed for the author 1785.

4to. [2], 4, 4pp., plates. The descriptions of Scottish seats have separate pagination. - The frontispiece and the final aquatint are by David Allan.

[ESTC 202164](#)

[YOUNG, G.J.] Treatises on Mechanical Drawings: on the arms in use, on permanent

fortification, the attack and defence of fortresses and on military mines. Compiled by the professor and instructors and printed for the use of the gentlemen cadets at the Royal Military Academy, Woolwich.

Printed by E. Jones, Library, Thomas Street, Woolwich. January 1847.

4to (260mm). 144, 30pp., [22] folded leaves of plates.

A copy seen in 2022 had a 46pp manuscript on field profiles in a contemporary hand bound before the text. That copy had 'Fortification Notes, R.M.A. I.D. Broughton' in gilt on the upper board.. It is likely the work was issued such, for students to make their notes within the volume, and would explain the reference to manuscript copies below. "The Treatises compiled by the Professor and Instructors, and printed for the use of the Gentlemen Cadets at the Royal Military Academy, are not published for general sale; but whenever the Printer has a surplus beyond the estimated number of copies required for the Royal Military Academy, he will be permitted (on application to the Inspector) to accommodate such Officer or Gentleman belonging to, or connected with the Queen's or Hon. East India Company's Service as may apply for them." This is a general statement dated 21st March, 1843, on the final contents page.

New York History Society, and West Point Military Academy, both record manuscript copies (students?).

THE YOUNG ARTIST. A suite of 8 lithograph plates, in pairs, each with two illustrations of flowers. One plate coloured, the other originally left plain for the student to complete, but here very neatly hand coloured. In original decorative wrappers, with the printed monogram JS at the foot of the front cover. With the name Constance M. Christian, 1865 written on the inner front wrapper.

170mm x 210mm. c1865.

One of a series of drawing books, this being No 8. (indicated thus in pencil on front wrapper and printed No 8 on the first pair of plates).

THE YOUNG ARTIST. A monthly instructor in drawing and design.
1880

YOUNG ARTIST'S COMPLETE MAGAZINE, for the instruction of the youth of both sexes; or, a complete body of the polite and useful arts, ... Comprising ... I. The art of designing; II. a complete compendium of colours; III. painting in miniature, or water colours; IV. painting in oil colours; V. painting in crayons... Second edition.
London printed for the author, and sold by J. Bew, Mess. Cox and Phillipson, stationers; Mr. Lloyd, bookseller, Bristol; and Mess. Pearson and Rollason, booksellers, Birmingham; and may be had of all booksellers and news carriers in Great Britain [1785?].

oblong 12mo. Two volumes. (ii) + v + 6-18 + 27-66 + 13-164pp., *frontispiece and 63 plates (in two states, outline and shaded, and with each of the views identified)*; 5-68 + 144pp., *half-title*., 72 engraved plates.

A very rare and comprehensive work currently (2022) recorded only as one odd volume in the UK, and one set in America, to which we can now add the copy sold in our catalogue 25. The 172 page compendium of colours, based on Dossie's *Handmaid to the Arts*, provides not only valuable information on their preparation but also of their current price per ounce. There are further sections on gilding and japanning, picture restoration, and the section relating to bookbinding is not noted in the very thorough Pollard and Potter, *Early Bookbinding Manuals*. The unacknowledged borrowing from Dossie, the phrasing of the title particularly "the polite and useful arts" being a re-wording from Carrington Bowles's publications of the 1780's, and the fact the printer J.Bew also brought out a very late edition of Smith's *Art of Painting in Oil* in 1788, suggests that this is very much a publisher's compilation rather than any original production. It comes as no surprise to learn that another, much superior Magazine was being produced at this same time, with Charles Taylor's *Artist's Repository* appearing in parts between 1784-85. The announcement that this, as with all the other copies, is a second edition, might even have been added to give the impression of great popularity, and the wide-spread availability announced at the end of the imprint sounds distinctly false.

There is only one known complete copy of this work (Free Library of Philadelphia). The BL has just the first volume, and the copy we sold earlier was also defective. Thus it almost goes without saying that this is another incomplete survival, here lacking several sections of text, although the gap between page 18-27 appears to be an original binder's error, and also 9 plates. The frontispiece, missing in our previous copy, is however present here.

[ESTC T144048](#): BL only (lacking vol. 2) / [Yale Center for British Art](#)

Prospectus: "For the use of schools. On Friday, February 1, 1788, will be published, and continued monthly (to be completed in 36 nos.), no. 1 only two pence, of The young artist's complete magazine, for the instruction of the youth of both sexes, or A complete body of the polite and useful arts, as now practised by the best masters, with the latest discoveries in each branch viz." Topics to be covered include: design, painting, color, silk flowers, carving, framing, engraving, printing, bookbinding, staining, filigree, and ink recipes.

Yale British Art Center copy imprint correct in ms. After "... and may be had of ..." the phrase "all booksellers and news carriers in Great Britain" has been crossed out and replaced with "W. Tesseyman, York."

Printed for the author, and sold by W. Nicoll, No. 51, St. Paul's Church-Yard, [1788]

230mm x 140mm. 1 sheet, 2 pages.

[Yale Center for British Art](#)

YOUNG ARTIST'S ASSISTANT, a New Drawing Book; containing full instructions for drawing and colouring, birds, beasts, flowers, landscapes, shipping, the human figure, shells, insects, &c &c.

published at 36, Bowling Green Lane, Clerkenwell. c1826.

oblong 12mo. [75mm x 120mm]

A juvenile drawing book, “to be continued weekly” and published in a very ephemeral form; the text in printed wrappers, and the suites of plates in plain sugar paper wrappers. The text is announced as being issued in three parts

Present here are.

Part 1. 1-10pp; Part 2. 11-22pp. The second part announces itself as a ‘supplement’ but the text follows on mid sentence from the first part.

Part 4. Four plates of animals, each in outline and fully coloured for the young artist to copy. Printed wrappers.

There are four further parts, each in either blue, or pale pink sugar paper wrappers.

4 plates, two coloured, 2 outline, of houses.

4 plates, two coloured, 2 outline, of ships.

4 plates, two coloured, 2 outline, of ships.

4 plates, each with coloured and outline view of a house.

The work is announced as being “sold wholesale by T. Monck, 27, Butcher St, Portsea. The trade supplied with colours, brushes, lotteries, children’s books, &c.”

YOUNG ARTIST'S PRECEPTOR for Drawing & Painting in Water-Colours with instructions for executing transparencies, varnishing, &c.
c1816.

Engraved title-page, 6 plates.

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

oblong 8vo. 16pp.

THE YOUNG ARTIST’S Progressive drawing-book of easy subjects.
Published by Townsend and Company, c1860.

small oblong 4to. Issued in parts, each consist of four plates, and were issued in original printed wrappers, with geometric designs on the rear cover.

THE YOUNG ARTIST’S Set of coloured geometric copies, original designs for drawing with coloured crayons.
Hull; York : A. Brown & Sons; London : Simpkin, Marshall & Co. Ltd., 1892.

32 cards (17cm).

THE YOUNG ARTIST'S Treasury. Consisting of a series of drawing lessons, embracing buildings, foliage, figures, composition, and effect. In numbers, price 1s each. see. advert leaf in Eldridge Boy's Own Drawing Book of Landscapes. c1841.

YOUNG DRAFTSMAN'S Guide to the true outlines of the human figure; or a great variety of easy examples of the human body; calculated to encourage young beginners, and thereby lead to the habit of drawing with accuracy and facility on true principles. By an eminent artist, deceased. Engraved on eighteen copper plates, folio, sewed, 5s. I. and J. Taylor's Architectural Library catalogue of c1790.

THE YOUNG LADIES' DRAWING BOOK, or, complete instructor in drawing and colouring flowers, fruit, & shells; with directions for purchasing and using all the materials connected with that pleasing art.
E. Wallis. Printed in Dover by W. Batcheller. [1832].

8vo. 24pp., 36 engraved plates, (12 hand-coloured, 12 shaded and 12 in outline).

THE YOUTH'S DRAWING BOOK COMPLETE.
n.p. c1830.

small oblong 4to. 56 lithograph plates.

An unusual collection of plates, and unusual for actually having some element of fun and relevance to the young artist. Alongside more traditional rural scenes, farm animals, cottages &c., there are also childrens' toys, windows, cricket bat, shuttlecock, kite and arrow, watering can, flowerpots, and bellows. No artist is noted, and one plate in the middle of the series carries the small number '6'. The [Yale Center for British Art](#) notes a work with the same cover title, but the plates appear completely different, some are after Le Brun, and most of the others are signed J. or Josh. Fussell.

THE YOUNG MAN'S GUIDE for Drawing, Limning, and Etching, with printed directions. Ogden List noting this was advertised in the Protestant Mercury, Sept. 28th, 169p, but not seen. Wing B204, notes under B.,T. *The Young Man's Guide*, 4th edition. For J. Coniers, 1676. BL only.

THE YOUNG PAINTER'S ASSISTANT in the Art of Drawing; a New Drawing-Book, containing Great Variety of Examples to copy after in every Branch of that noble Art; as Parts

of the Face, Heads, Hands, Feet, Academy Figures, Antique Statues, Clothed Figures, Landskips, &c. Collected from the Works of the greatest Masters. To which is prefixed, an Essay on Drawing, with Introductory Rules for the Use of Learners; in which the first Principles and general Rules of that curious Art are explained in such a Manner, that it may be attained in a short Time.
sold by John Tinney. 1753.

4to. 16pp., one folding diagram and 72 engravings on 56 plates (neatly numbered in a contemporary hand in the top right hand corner, from 1-72, but rather erratically omitting to number some of the engravings when printed two to page but arriving at the final count of 72). Some manuscript additions to the footnotes in a contemporary hand.

[ESTC T483636](#), BL copy only (sold by Ken Spelman)

John Tinney was an engraver and publisher in Fleet Street who issued a number of suites of plates for artists in the 1750's and 1760's. This substantial unrecorded treatise includes examples from Callot, Perelle, Watteau, Rembrandt. The preface appears to have been written by Tinney and works into the text recommendations for other treatises available from his shop; "*Compendium Anatomicum, or, A compendious Treatise of Anatomy, adapted to the Arts of Painting and Design*", and his edition of Le Brun's *Expressions of the Passions of the Soul*. The final plate is almost certainly adapted from Tinney's *A New Drawing Book of Figures and Horses*, done from original drawings, of c1750.

YOUNG PAINTER'S ASSISTANT in the Art of Drawing.
John Boydell. 1783.

4to. 76 plates, some with 2 illustrations, by the Smiths of Chichester, Zocchi, Gandon and others. Recorded in only one imperfect copy.

THE YOUNG STUDENT'S Self-Instructing Drawing Book; containing progressive lessons in the art of drawing in pencil, chalk, indian ink, &c.,. With directions for copying each subject, including essays by the most eminent artists on perspective, architecture, design, light and shade, &c.,
Published by J. Edwards. c1850.

THE YOUTH'S OWN DRAWING BOOK: a course of easy lessons, in shipping, craft, coast scenery, etc. Complete in 14 parts.
Ackermann and Co., 1825.

Each individual part contains four pages of images

Morgan Library

ZEITTER, John Christian. Rudiments for Drawing the Horse.

R. Ackermann, 191 Regent Street, at the Eclipse Sporting Gallery and New sporting magazine Office, 1837.

290mm x 400mm. 3 parts, 12 etched prints, hand-coloured.

Each part (designated no. 1-3 and priced "3 s." in ms.) in the original buff paper covers./ Cover title; each print has imprint: London, Pubd. Jany. 1st 1837 by R. Ackermann at his Eclipse Sporting Gallery./ At foot of print no. 1-6: Etched by J.C. Zeitter, from a sketch by his father [i.e. father-in-law, H. Alken]; no. 7-12: Drawn & etched by J.C. Zeitter or Drawn & engraved by J.C. Zeitter.

[BM: 1850,0211.368](#) / also a copy in Paul Mellon Collection (Virginia Museum 85.1310.1)

ZEITTER, John Christian. Zeitter's Studies of Animals and Rustic Groups. Six Nos. 1s.; cloth 7s.6d. Advert c1842 at back of Willson's Use of a Box of Colours, for Tilt and Bogue publications.

ZOGRASCOPE. Zogrscope by an unidentified manufacturer, presumably of English origin. The viewer consists of a mahogany stand (in two pieces) on a circular base, supporting a hinged mirror and lens. late 18th century. 64 cm in height, base 21 cm in diameter.

These table-top viewers consist of a wooden stand supporting a hinged mirror and lens, used to view a flat image placed on the table next to the stand. A perspective effect is created through a combination of image design and lens and mirror properties."--Getty Art and Architecture Thesaurus Online. The device is also commonly referred to as a diagonal mirror, optical diagonal machine, or optical pillar machine.

"The essential component of a zograscope is a convex lens at least three inches in diameter, with a focal distance of about an arm's length. The lens refracts the light rays coming from each point on the print being viewed so that rather than seeming to originate on the surface of the paper, they arrive at the eyes almost parallel to each other, as if originating from a much greater distance . Spherical aberration around the edges of the lens and juxtaposed patches of bright color on the print itself further disrupt normal depth cues. These disruptions combine to create the perception of three-dimensional picture space known as stereopsis ..."--Erin C. Blake, *"Zograscope, virtual reality, and the mapping of polite society in eighteenth-century England,"* in *New Media 1740-1915*, edited by Lisa Gitelman and Geoffrey B. Pingree, 1-29. Cambridge: MIT Press, 2003.

For additional information on zograscope, see also: J.A. Chaldecott, *"The zograscope*

or optical diagonal machine," in *Annals of Science*, 9:4 (1953), 315-322. -- C. J. Kaldenbach, "*Perspective Views*," *Print Quarterly* 2 (1985): 86-104, a version of which is available online: <http://kalden.home.xs4all.nl/auth/perspectiveviews.htm>.

See also: Bowles & Carver's new and enlarged catalogue, of accurate and useful maps, plans, and prints. [London, 1795]. Page 78: "Perspective views of shipping, views of the cities of London and Westminster, and of the most eminent churches, buildings, squares, &c. ... the whole designed for viewing with surprising beauty and effect, in the diagonal mirror, or optical pillar machine [i.e., zograscope], consisting of 271 English and foreign views. Each printed on a half-sheet of fine paper ... Diagonal mirrors, neatly fitted up in mahogany, with looking-glass, &c. One guinea each." ([Yale Center for British Art](#), Department of Rare Books and Manuscripts, GA103 B6).

Accompanied by a perspective print designed to be viewed with a zograscope (A view of Vaux Hall Gardens ...). See: Department of Prints and Drawings, B1997.14.18700.

The following prints in the Department of Prints and Drawings may also be viewed with the zograscope: Samuel Wise's Six perspective designs for the concave mirror. (B1978.43.1105-1110); Vue perspective du marche aux fleurs a Londres (B1977.14.15819); Fair scene (B1977.14.18332); The inside of the elegant music room in Vauxhall gardens (B1977.14.18708).