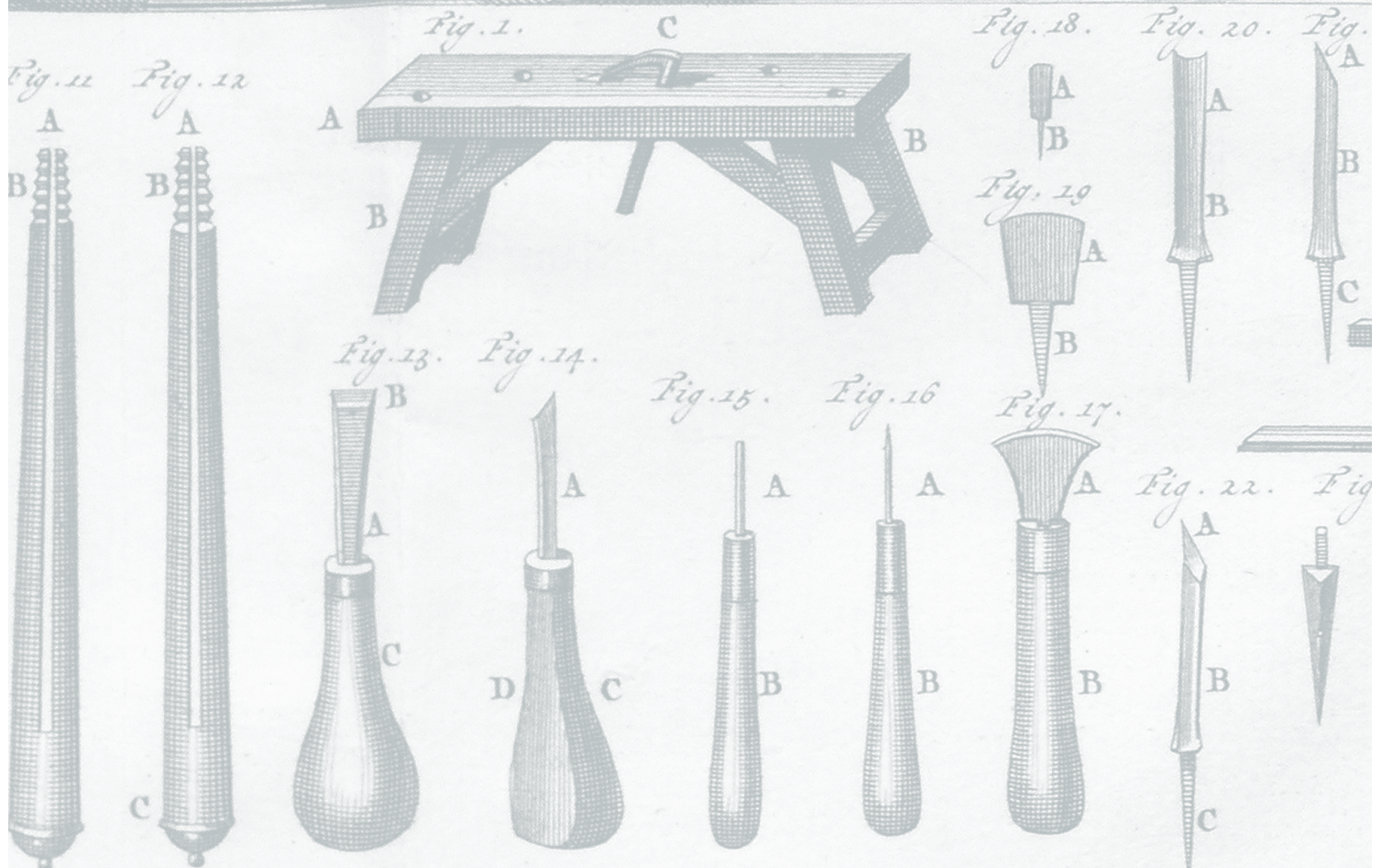
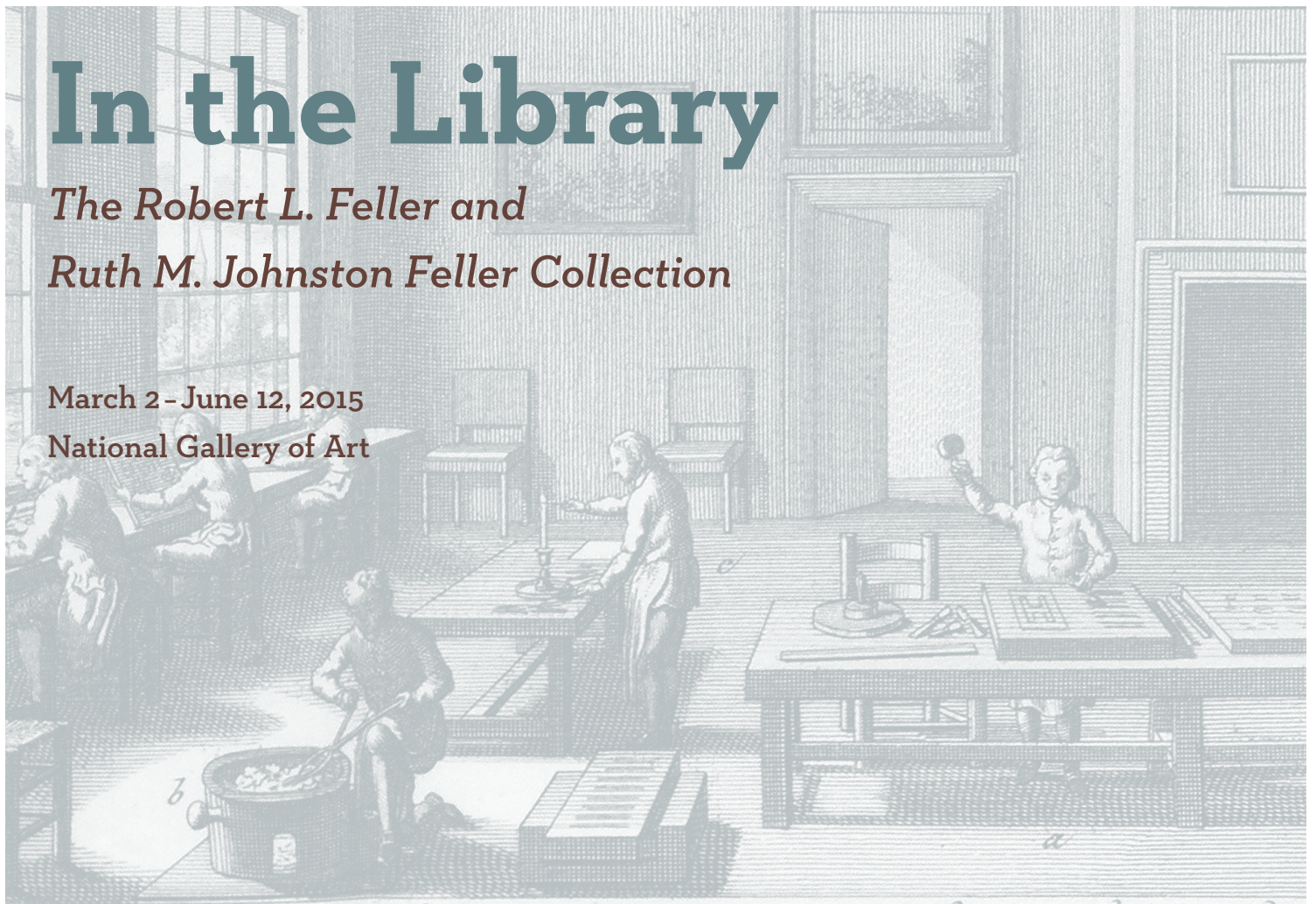


In the Library

*The Robert L. Feller and
Ruth M. Johnston Feller Collection*

March 2 - June 12, 2015
National Gallery of Art



In the Library

The Robert L. Feller and Ruth M. Johnston Feller Collection

The work of Dr. Robert Feller (b. 1919) has helped to define the field of conservation science, contributing to our knowledge of varnishes, color, the damaging effects of light exposure, and polymer and paper degradation. He was named the first technical advisor for conservation and curatorial activities for the National Gallery of Art in 1950, and in 1976 he became the founding director of the Research Center on the Materials of the Artist and Conservator at Carnegie Mellon University. Publishing over 130 articles on these topics and more, Feller's focus has always been on the practical application of scientific methods to the work of conservators, and included the testing and introduction of Acryloid B-72 to the field. He has been recognized with awards from numerous conservation and scientific organizations. The lifetime achievement award presented by the American Institute for Conservation of Historic and Artistic Works is named for him, and he was its first recipient.

Dr. Feller is also a bibliophile. Over the course of more than 50 years he and his wife, Ruth M. Johnston Feller, built a private collection of over 2,500 books about the science and technology of color; the history and manufacture of paints, varnishes, and textiles; and painting, drawing, printmaking, and sculpture generally. Like the collectors themselves, this library focuses on the practical application of artistic techniques and materials used in various periods. Rather than treatises on aesthetic theory by the art world's leading authorities, the Fellers collected trade literature and manuals by lesser known writers, who focused on practical matters like mixing pigments to obtain a particular effect or coating paintings with varnish to preserve them. In 2013 Feller donated this entire collection, along with ancillary material, to the National Gallery of Art Library in his name and the name of his late wife. Enhancing already strong holdings in these areas and including more than 200 rare volumes from the mid-seventeenth to early twentieth century, this gift makes the Gallery one of the major repositories for scholars researching these topics.



1 John Barrow, dates unknown, *Dictionarium polygraphicum, or, The whole body of arts, regularly digested*, London, 1758

2 Possibly by Carington Bowles, 1724 – 1793, *The artist's assistant in drawing, perspective, etching, engraving, metzotinto-scraping, painting on glass, in crayons, in water-colours, and on silks and satins*, London, 1786

3 Gerard de Lairese, 1640 – 1711, *Groot schilderboek, waar in de schilderkunst in al haar deelen grondig werd onderweezen, ook door redeneeringen en printverbeeldingen verklaard*, Amsterdam, 1714

4 Godfrey Smith, active 18th century, *The laboratory, or, School of arts*, London, 1770

5 Willem Goeree, 1635–1711, *Natuurlyk en schilderkonstig ontwerp der mensch-kunde*, Amsterdam, 1753

6 Friedrich Herzberg, dates unknown, *Anleitung zum gründlichen Unterricht in der Handzeichnungskunst für Anfänger*, Breslau, 1780

7 Richard Dagley, d. 1841, *Compendium of the theory and practice of drawing and painting*, London, 1818

8 David Cox, 1783–1859, *A series of progressive lessons intended to elucidate the art of landscape painting in water colours*, London, 1816

9 Richard Pettigrew Leitch, dates unknown, *Course of water-colour painting*, London and Paris, c. 1873

10 Alexandre Barbier, 1789–1864, *Le maître d'aquarelle*, Paris, c. 1861

11 J. Bulkley, dates unknown, *A treatise on landscape painting in oil*, London, 1821

12 John Burnet, 1784–1868, *Practical hints on composition in painting*, New York, 1839

13 William Gilpin, 1724–1804, *Three essays: on picturesque beauty, on picturesque travel, and on sketching landscape*, London, 1808

14 Theodore Henry Fielding, b. 1781, *The theory and practice of painting in oil and watercolours for landscape and portraits*, London, 1852

15 Anne Claude Philippe comte de Caylus, dates unknown, *Mémoire sur la peinture à l'encaustique et sur la peinture à la cire*, Geneva, 1755

16 Abraham Bosse, 1602–1676, *Tractaet in wat manieren men op root koper snijden ofte etzen zal*, Amsterdam, 1662



17 Arend Fokke Simonsz, 1755–1812, *Volledige beschrijving van alle konsten, ambachten, handwerken, fabrieken, trafieken, derzelve werkhuiizen, gereedschappen, enz.*, Dordrecht, 1796

18 Godefroy Engelmann, 1788–1839, *Traité de lithographie*, Mulhouse, c. 1839

19 P.J. Verly, dates unknown, *Verhandeling van de schilderkonst in miniatuur, om gemakkelijck te leeren schilderen zonder meester*, Utrecht, 1744

20 Jarle, dates unknown, *Barème des couleurs, ou, Les teintes faites au nombre de 616*, Paris, c. 1820

21 Paul Duménil, b. 1779, *Nouveau manuel complet de peinture d'histoire naturelle*, Paris, 1859

22 Arthur Seymour Jennings, b. 1860, *Paint & colour mixing: a practical handbook for painters, decorators, paint manufacturers, artists, and all who have to mix colours*, London and New York, 1921

23 Stimson, Valentine & Co., *Price list of varnishes*, Boston, 1863

24 H. Schmincke & Co., *Maltechnische Mitteilungen*, Düsseldorf, date unknown

25 Ludwig Hans Fischer, 1848–1915, *Technik der Aquarell-Malerei*, Vienna, 1901

26 Johnn Jakob Schnerr, 1788–1860, *Anleitung zur Kunst in Pappe zu arbeiten*, Nuremberg, 1819

27 Hesketh Hubbard, b. 1892, [Notes], c. 1917

28 Robert L. Feller, [Notes made in Florence after the flood], c. 1967

29 Philip Miller, 1691–1771, *The method of cultivating madder: as it is now practised by the Dutch in Zealand (where the best madder is produced)*, London, 1758

30 O. Piequet, dates unknown, *Chimie des teinturiers*, Paris, 1892

31 Percy Bean and William McLeary, dates unknown, *The chemistry and practice of finishing*, Manchester, 1912

Checklist of the exhibition *The Robert L. Feller and Ruth M. Johnston Feller Collection*,
March 2 – June 12, 2015.

Copyright © 2015 Board of Trustees,
National Gallery of Art, Washington.
Written by Yuri Long.

The Gallery website features highlights
from the exhibition and links to exhibition
related activities at [www.nga.gov/content/
ngaweb/exhibitions/2015/feller-collection](http://www.nga.gov/content/ngaweb/exhibitions/2015/feller-collection)