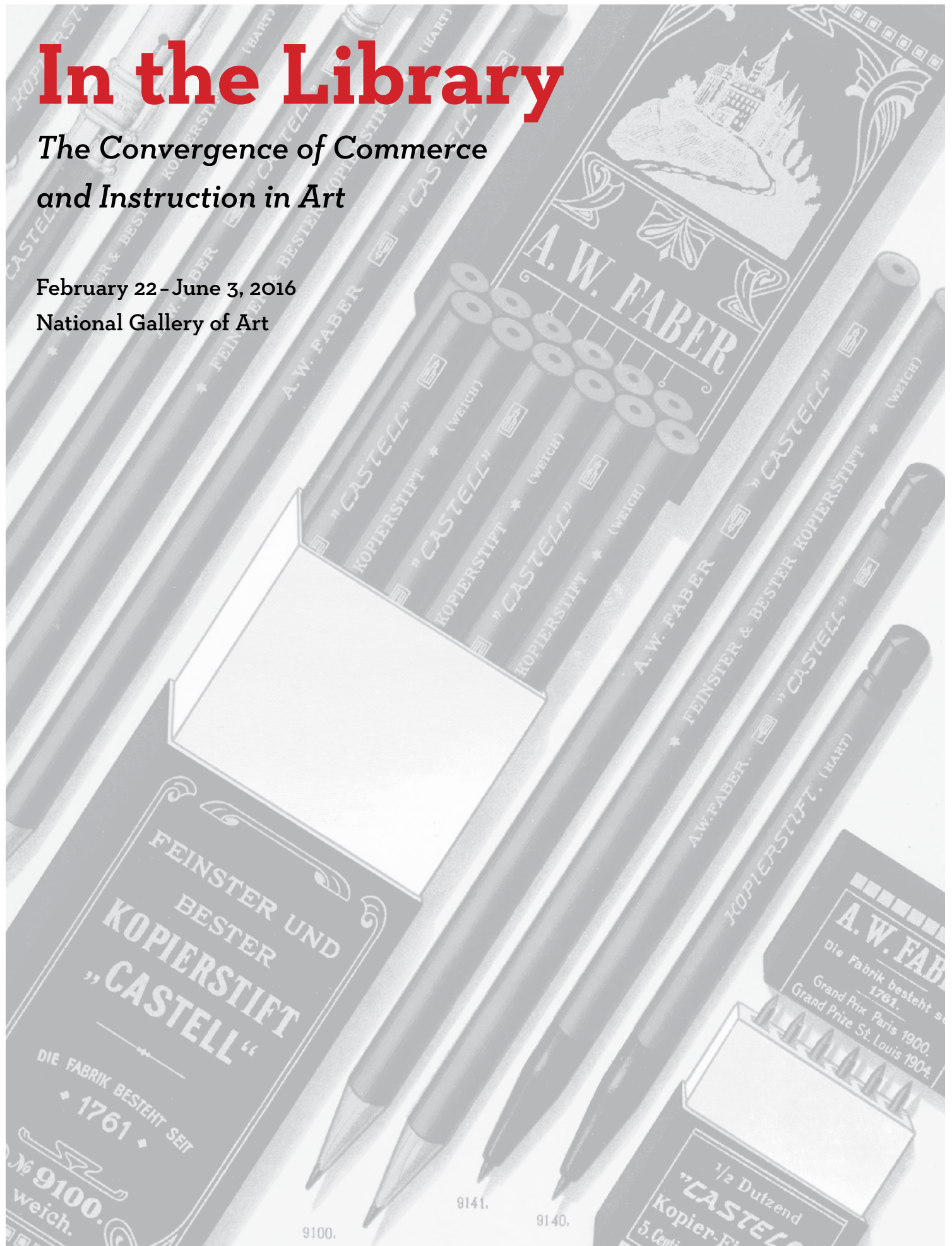


# In the Library

The Convergence of Commerce  
and Instruction in Art

February 22 - June 3, 2016  
National Gallery of Art



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## *The Convergence of Commerce and Instruction in Art*



The art we experience as viewers often depends as much upon the materials available to the artists who make it as it does on the artists themselves. This exhibition examines a variety of literature surrounding artists' materials and instruction, charting the ways in which increasing commercialization of their production may have affected the practice of artists, especially following the industrial revolution. From trade catalogs to instruction manuals, these books give us clues about the materials and techniques artists were using at a given time. This allows today's scholars and conservators to better understand the physical attributes of the artworks they study and preserve.

In ages past, merchants would supply raw materials; artists, to a large degree, controlled the fabrication of usable tools from those materials on a relatively small scale, grinding their own pigments to make paint and fashioning pencils and brushes based on techniques handed down from master to apprentice in an artist's workshop. Recipes and formulas for paint, methods for preparing surfaces, and implements like brushes and pencils were custom-created for the specific work at hand. Even in larger studios where these tasks were left to assistants, they were instructed and monitored to assure the application of the master's preferred methods and formulas.

Gradually, however, the production of artists' working materials became the purview of the merchant and trade classes. By the late Middle Ages, industries such as paper and textile production were already controlled by trade guilds. This only increased through the sixteenth, seventeenth, and eighteenth centuries, with tools such as brushes and pencils increasingly manufactured as products for artists. The industrial revolution made the mass production of even greater amounts of materials possible through mechanization; the development of tubular packaging for oil paints and of cakes for water colors became particularly important for distribution. This shift in production also altered the relationships between many artists and their materials, for the first time allowing artists to work more freely out of doors,

giving them more time to devote to their art (as opposed to mixing pigments, for example), and reducing the number of assistants needed.

With art suppliers such as Winsor & Newton (W & N) and the George Rowney Company at the forefront in mid-nineteenth-century London, companies developed new products and published manuals describing various techniques that could be executed with those products. Expanding their audiences beyond professional artists, these manuals targeted a growing middle class of hobbyists with disposable income and increased free time. In a stroke of marketing genius, many manuals were equipped with an abbreviated catalog, conveniently allowing the reader to order the necessary tools to put the technique into practice. This had two important effects on the fine arts. First, art became more democratized: people who in previous eras would never have had the opportunity to learn the skills necessary to paint or draw now could, and some amateurs eventually ascended to the ranks of fine artists. Second, these catalogs also increased the appreciation of art to segments of society beyond the upper class, increasing the overall interest in and market for art.

**W & N:** Winsor & Newton's *One Shilling Hand-books on Art*. **Rowney:** George Rowney & Co.'s *Treatises on the Fine Arts*



- 1** *Dyer's Recipe Book*, c. 1759, David K. E. Bruce Fund. Manuscript with formulations for various dyes.
- 2** F. X. Erard, *Principes de la peinture*, 1775, David K. E. Bruce Fund. Manuscript on painting techniques and mixing colors.
- 3** [*Receipt Book*], c. 1830, David K. E. Bruce Fund. Contains numerous recipes for polishes, varnishes, and inks, including polish for Turner's works, French polish, furniture oils, varnish for violins and watch cases, and colors, with copies of letters, including one on the manufacture and care of a harp.
- 4** Giovanni Paolo Lomazzo, *Tracte containing the artes of curious paintings, carvings and buildings* (Oxford, 1598), Gift of the Circle of the National Gallery of Art. English translation of this Italian treatise on art first published in Milan in 1584; includes chapters on human proportion and color theory.
- 5** Anne Claude Philippe Caylus, *Mémoire sur la peinture à l'encaustique : et sur la peinture à la cire* (Geneva, 1780), David K. E. Bruce Fund. An early work on encaustic painting.
- 6** *Nieuwen Almanach der Konst-schilders, Vernissers, Vergulders en Marmelaers voor...* (Ghent, c. 1776), Gift of Robert L. Feller and Ruth M. Johnston Feller. Dutch handbook on painting.
- 7** Theodore Henry Fielding, *Index of Colours and Mixed Tints: For the Use of Beginners in Landscape and Figure Painting* (London, 1830), David K. E. Bruce Fund. Printed for the author; sold by Parbury, Allen & Co.; includes eighteen leaves of hand-colored samples.
- 8** John Heaviside Clark, *The Amateur's Assistant, or, A Series of Instructions in Sketching from Nature, the Application of Perspective, Tinting of Sketches, Drawing in Water-colours, Transparent Painting, & c.* (London, 1826), David K. E. Bruce Fund. Printed for Samuel Leigh, 1826, with publisher's advertisements bound in at the end.
- 9** Henry Brooks & Co., *Painters' Brushware* (London, c. 1850), David K. E. Bruce Fund. Trade catalog with 110 chromolithographic plates.
- 10** Winsor & Newton, *Manufacturing Artists' Colourmen* (London, c. 1895), David K. E. Bruce Fund. Illustrated trade catalog.
- 11** William Winsor and Henry Charles Newton, *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*, 7th ed. (London, 1849), David K. E. Bruce Fund.
- 12** John Scott Taylor, *A Descriptive Handbook of Modern Water-colour Pigments*, W & N no. 43, 14th ed. (London, c. 1908), Gift of Robert L. Feller and Ruth M. Johnston Feller. Bound with *Winsor & Newton's Catalogue of Colours and Materials for Oil and Water Colour Painting, Pencil, Chalk, and Architectural Drawing, & c.*
- 13** John Wilson Carmichael, *The Art of Marine Painting in Water-colours*, W & N no. 5, 22nd ed. (London, c. 1900), Gift of Robert L. Feller and Ruth M. Johnston Feller. Bound with *Winsor & Newton's Catalogue of Colours and Materials for Oil and Water Colour Painting, Pencil, Chalk, and Architectural Drawing, & c.*
- 14** Aaron Penley, *A System of Water-colour Painting*, W & N no. 4, 58th ed. (London, c. 1890), Gift of Robert L. Feller and Ruth M. Johnston Feller. Bound with *Winsor & Newton's Catalogue of Colours and Materials for Oil and Water Colour Painting, Pencil, Chalk, and Architectural Drawing, & c.*
- 15** Thomas Leeson Rowbotham, *The Art of Landscape Painting in Water Colors*, W & N no. 3, 23rd ed. (London, 1867), Gift of Robert L. Feller and Ruth M. Johnston Feller. Bound with *Winsor & Newton's List of Water Colours, Drawing Papers, Water Colour Brushes and Materials for Water Colour Painting.*
- 16** J. Bacon, *A Theory of Colouring*, Rowney no. 23, 1st ed. (London, 1866), David K. E. Bruce Fund. With publisher's catalog of art materials bound in at the end.
- 17** Henry Bielfeld, *A Guide to Painting on Glass*, Rowney no. 19, 1st ed. (London, 1855), Gift of Robert L. Feller and Ruth M. Johnston Feller. With publisher's catalog of art materials bound in at the end.
- 18** W. Williams, *Transparency Painting on Linen*, W & N no. 25, 1st ed. (London, 1855), David K. E. Bruce Fund. Bound with *List of Colours and Materials for Drawing and Water-colour Painting, Manufactured by Winsor and Newton...*
- 19** Edward Groom, *The Art of Transparent Painting on Glass for the Magic Lantern*, W & N no. 26, 13th ed. (London, c. 1860), Gift of the Circle of the National Gallery of Art. Bound with *Winsor & Newton's Catalogue of Colours and Materials.*
- 20** John Samuelson Templeton, *Guide to Miniature Painting and Colouring Photographs*, Rowney no. 20, 15th ed. (London, c. 1897), Gift of Robert L. Feller and Ruth M. Johnston Feller. Includes advertisements for artists' materials at end.
- 21** Perran Garnier, *Manual of Painting on Glass for the Magic Lantern* (London, c. 1880), Gift of Robert L. Feller and Ruth M. Johnston Feller. Bound with *Catalogue of Colour and Materials for Painting on Glass, Patent Enamel Magic Lantern Slides etc.*
- 22** Henry Warren, *Artistic Anatomy of the Human Figure*, W & N no. 19, 30th ed. (London, c. 1894), Gift of Robert L. Feller and Ruth M. Johnston Feller. Bound with *Winsor & Newton's Catalogue of Colours and Materials for Oil and Water Colour Painting, Pencil, Chalk, and Architectural Drawing, & c.*
- 23** R. Burchett, *Linear Perspective*, 16th ed. (London, 1872), David K. E. Bruce Fund.

**24** Mary Philadelphia Merrifield, *Hand-book of Light and Shade*, Rowney no. 13, 15th ed. (London, c. 1900), Gift of Robert L. Feller and Ruth M. Johnston Feller. With publisher's advertisements at end.

**25** George Rowney & Co., *Manufacturers of Artists' Colours, Blacklead and Coloured Pencils, Artists' Brushes, Tracing Paper, Japanned Tin Ware, Drawing Boards, Easels, Mathematical Instruments, & c., and Art Publishers and Printers* (London, 1913), Gift of Robert L. Feller and Ruth M. Johnston Feller. Wholesale catalog.

**26** Burgess, Fobes & Co., *Catalogue* (Portland, ME, c. 1880), Gift of Robert L. Feller and Ruth M. Johnston Feller. Trade catalog.

**27** F. W. Devoe & C. T. Raynolds Company, *Priced Catalogue of Artists' Materials* (New York, c. 1900), David K. E. Bruce Fund. Trade catalog and price list.

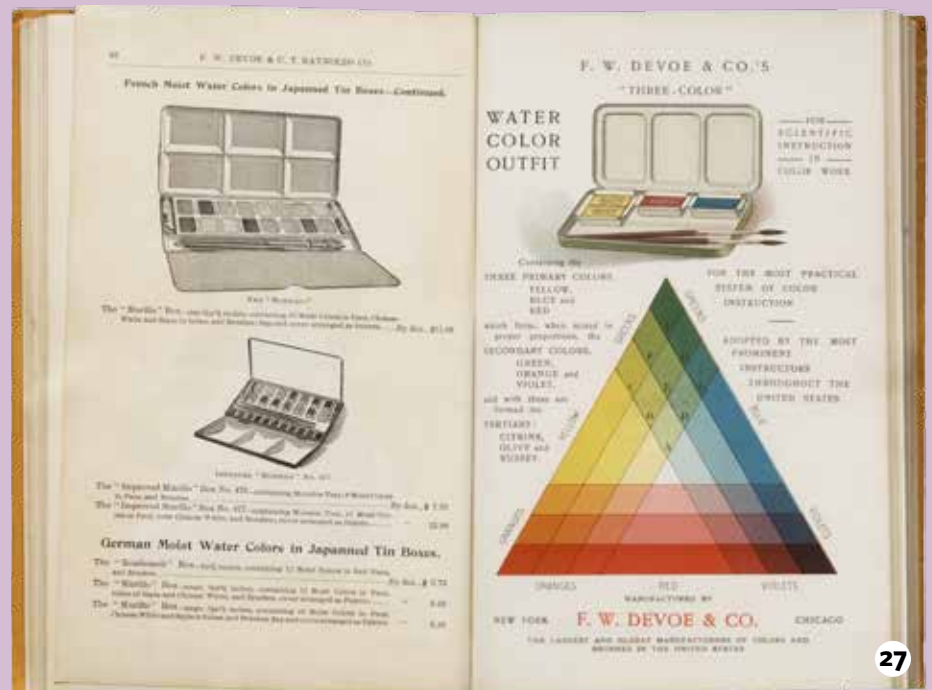
**28** Henry Walker Herrick, *Water Color Painting* (New York, 1882), David K. E. Bruce Fund. Contains hand-washed examples of colors on watercolor paper and publisher's advertisements at end.

**29** B. S. Mills, *Painter's Hand-book: Containing Information as to Color Harmony, the Properties of Colors, Practical Rules for the Mensuration and Preparation of Work...* (Cincinnati, c. 1887), Gift of Robert L. Feller and Ruth M. Johnston Feller

**30** F. A. Reynolds, *Instructions for the Celebrated 18 Karat Oil Painting* (Arcadia, NE, n.d.), David K. E. Bruce Fund

**31** Milton Bradley and Henry Lefavour, *Elementary Color*, 4th ed. (Springfield, MA, 1915), Gift of Robert L. Feller and Ruth M. Johnston Feller. With publisher's advertisements bound in at the end.

**32** Frédéric-Auguste-Antoine Goupil, *Pastel Painting Simplified and Perfected*, 3rd ed. (Philadelphia, c. 1890), David K. E. Bruce Fund. With publisher's advertisements bound in at the end.



**33** F. Weber & Co., *Illustrated Price List of Artists' Materials and Draughtsmen's Supplies* (Philadelphia, c. 1910), Gift of Robert L. Feller and Ruth M. Johnston Feller. Trade catalog.

**34** Carpenter, Woodward & Morton, *Catalogue, Artists' Materials* (Boston, 1890), David K. E. Bruce Fund. Trade catalog.

**35** Faber-Castell, *Preis-Liste der Bleistift-Fabrik* (Stein bei Nürnberg, c. 1908), David K. E. Bruce Fund. Trade catalog.

**36** Faber-Castell, *Füllstifte aus Celluloid, 12 cm lang* (Stein bei Nürnberg, c. 1910), David K. E. Bruce Fund. Promotional ephemera.

**37** Faber-Castell, "Castell", *der ideale Stift, für jede Zeichnung, jede Schrift!* (Stein bei Nürnberg, c. 1930), David K. E. Bruce Fund. Promotional pamphlet.

**38** A.W. Faber "Castell": *Bleistiftfabrik A. G., Gegr. 1761, Stein b. Nürnberg*, no. 56 (Berlin, 1934), David K. E. Bruce Fund. Special issue of *Internationale Industrie-Bibliothek*.

**39** *Vereinigte Pinsel-Fabriken Nürnberg: Praterstrasse 19/21* (Nuremberg, c. 1922), David K. E. Bruce Fund. Trade catalog.

**40** Pitet aîné et fils, *Price List: 1876* (Paris, 1876), David K. E. Bruce Fund. Trade catalog.

**41** Pitet aîné et fils, *Echantillons de pinceaux et brosses pour tous les genres de peinture* (Paris, c. 1890), David K. E. Bruce Fund. Trade catalog.

**42** G. Sennelier, *Art du cuivre et de l'étaim cuir repoussé* (Paris, 1909), David K. E. Bruce Fund. Trade catalog.

**43** Frédéric-Auguste-Antoine Goupil, *Manuel général du modelage en bas-relief et ronde-bosse, du moulage et de la sculpture* (Paris, 1947), Gift of the Conservation Division of the National Gallery of Art

Checklist of the exhibition *The Convergence of Commerce and Instruction in Art*, February 22 – June 3, 2016. All publications belong to the National Gallery of Art Library.

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The Gallery website features highlights from the exhibition and links to exhibition related activities at [www.nga.gov/content/ngaweb/exhibitions/2016/convergence-of-commerce-and-instruction-in-art.html](http://www.nga.gov/content/ngaweb/exhibitions/2016/convergence-of-commerce-and-instruction-in-art.html).