

National Gallery of Art

National Gallery of Art Archives Guide to the Oral History Collection

The National Gallery of Art has conducted and preserved over 250 recorded oral history interviews to further document and contribute to a larger and more diverse understanding of the history of the institution. These personal recollections capture valuable information and insight about the National Gallery that may not be documented in written records, and in some cases, they may be the only source of information about an aspect of the museum's past.

The National Gallery of Art Archives makes oral history interviews available to researchers in accordance with its established [access policy](#). This guide provides descriptions of interviews currently open to researchers—Interview transcripts in PDF format and audio recordings in MP3 format are available unless noted otherwise.

For access to these interviews or for more information about the oral history program, please contact archives@nga.gov.

Oral History Program

The National Gallery established its oral history program in 1987 under the direction of the archives in preparation for its 50th anniversary celebration and at a time of workplace generational change. Since then, interviews have been conducted with trustees and donors, former executive officers, retired curatorial and administrative staff, architects and others associated with design and construction of the West and East Buildings, and close observers of the National Gallery over time. Also included are some interviews that predate the oral history program. Interviews range from in-depth life histories recorded in several sessions to shorter conversations relating to a significant aspect of an individual's career or a single phase of the history of the institution. The archives continues to manage and carry out the activities of the oral history program.

Oral History Guide Arrangement

Interviews described in the guide are arranged primarily in categories based on the interviewee's relationship to the institution: [architects, building consultants, and construction staff](#); [artists and art material experts](#); [executive officers](#); [observers and associates of the National Gallery of Art](#); [staff and volunteers](#); and [trustees and donors](#). Following these categories is one topical [series](#) focusing on the phenomenal events surrounding the [Johannes Vermeer](#) and [Van Gogh's Van Goghs](#) exhibitions in the late 1990s.

Interviews within each category are listed alphabetically by interviewee name. An alphabetical [index](#) of all interviewees follows at the end of the guide.

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Architects, Building Consultants, and Construction Staff

Bates, Robert

Architect Robert Bates was hired by I.M. Pei's New York office to consult on the construction of the East Building of the National Gallery of Art. As a representative of Pei's office, he worked on-site to monitor the concrete components of the construction.

Bates discusses his technical background with concrete materials and how that expertise led to an early commission from Pei's office to work on a State University of New York campus. As an East Building consultant, he describes the complexities of the concrete pour process used in the construction, particularly in the foundation and coffered ceilings, and recounts color, weight, and temperature issues with the concrete. Bates also recalls the interrelationships among Pei's office, National Gallery administration, the construction company, and the National Gallery of Art planning office.

Anne G. Ritchie conducted the interview on June 16, 1997, in Washington, DC. Transcript available only.

Craig, John, John Jones, and Malcolm Rice

John Craig and John Jones were associated with Candoro and Gray Knox Marble Companies, respectively, firms which were part of the joint venture that quarried marble for the construction of the West Building. Malcolm Rice worked first for the Office of John Russell Pope and later served as marble consultant to I.M. Pei & Partners during construction of the East Building of the National Gallery of Art.

Craig, Jones, and Rice discuss the history of the marble industry in Tennessee and note that the West Building construction project provided an important economic support for the Tennessee marble industry during the Great Depression. They describe selection and grading of marble for the building using a sample wall as a key, explain the marking of each piece, and discuss methods used to fabricate the building's exterior columns and fountains. They analyze differences in marble treatment of the East Building and the West Building, and discuss major challenges in preparing East Building marble, particularly exterior angles and interior stair treads.

A.C. Viebranz conducted the interview on September 6, 1988, in Knoxville, Tennessee.

Eastman, Franklin

Franklin Eastman was a craftsman employed on construction of the West Building of the National Gallery of Art from 1938 to 1940.

Eastman recalls beginning his career as a lather in Florida in 1925 and circumstances that led to his work as a shop steward during construction of the National Gallery. He explains metal lathing techniques used in the walls, ceilings, and Rotunda, and the work environment of the construction project. Eastman recalls other workers and describes their feelings about the project.

Anne G. Ritchie conducted the interview on May 22, 1991, in Washington, DC. The interview is supplemented by Eastman's detailed explanation and diagram of lathing techniques, additional materials are in the Archives Research Files.

Eggers, David

Architect David Eggers, son of John Russell Pope's partner Otto Eggers, was a close observer of the National Gallery of Art's architectural development and the architect for several West Building projects in the 1950s and 1960s.

Eggers describes his father and his career and relationship to architect John Russell Pope. He explains Pope's working method, the organization of his architectural office, and others who worked in the office, especially partner and business manager Daniel Higgins. Eggers reviews architectural development of the West Building after its initial construction and personalities with whom he worked.

Anne G. Ritchie and A.C. Viebranz conducted the interview on July 25, 1991, in Mamaroneck, New York.

Firmin, John

John Firmin worked as an engineer on the original construction of the National Gallery of Art's West Building.

Firmin discusses his upbringing in Washington, DC, education at University of Maryland, and service in the U.S. Army before joining the construction team at the National Gallery. He recalls his hiring and describes a typical day for workers on the construction project. Firmin explains the fluted steel piles and concrete used for the structure of the West Building, mentions his work on the lay lights and interior gallery spaces, and reflects on his luck starting his engineering career at the National Gallery.

Anne G. Ritchie conducted the interview on June 10, 2009, in Takoma Park, Maryland. Firmin donated an album of personal photographs documenting his involvement in the original construction of the West Building. The photographs are in the West Building Original Construction Images.

Mann, J. William

J. William (Bill) Mann was Chas. H. Tompkins Co. project manager for East Building construction of the National Gallery of Art.

Mann explains the design of the building and the impact of various features on problems faced during construction. He describes in detail construction processes, techniques, and innovations applied in the building from excavation through finishing, mentioning craftsmen involved in the process, assessing their work and relationships, problems they encountered, and technical innovations. Mann outlines the work of the Building Committee, and recalls anecdotes concerning building construction, especially the challenges, personalities, and problem-solving approaches.

Anne G. Ritchie conducted the interviews on March 26 and April 14, 1992, in Fredericksburg, Virginia.

Matisse, Paul

The artist and inventor Paul Matisse, grandson of French painter Henri Matisse, was chosen by J. Carter Brown and Alexander Calder to oversee fabrication of Calder's large-scale Untitled mobile for the East Building of the National Gallery of Art.

Matisse describes his family background and education, with comments on his friendship with J. Carter Brown at Harvard. He discusses the circumstances that compelled Calder to abandon his fabricator in France and to ask Matisse to build the mobile, as well as the numerous technical difficulties in the construction. Matisse reflects on his relationship with Calder and his efforts to understand the artist's intentions with the mobile, and notes his observations about other artists, including Henry Moore, who were commissioned to do works for the East Building.

A.C. Viebranz conducted the interviews on July 23 and November 13, 1998, in Groton, Massachusetts.

Offenbacher, Hurley

Hurley Offenbacher was construction manager for the National Gallery of Art from 1974 to 1985.

Offenbacher describes his background and experience as building project manager for the National Air and Space Museum and explains how he came to work for the National Gallery and the roles of the various people involved in the building projects. He recalls significant aspects of the Connecting Link and East Building projects, especially the effect of strikes, the use of marble and architectural concrete, and installation of the Calder mobile and Caro sculpture. He outlines key aspects of work on the West Building in Operation Breakthrough, especially replacing and loading columns without damage to marble floors above, and construction of the oculus. Offenbacher discusses the Critical Path Method which he used for the project and its impact on the construction.

Anne G. Ritchie conducted the interview on May 25, 1993, in Ocean City, Maryland. Supplemental materials provided by the interviewee are in the Archives Research Files.

Oles, Paul Stevenson

Paul Stevenson (Steve) Oles is an architectural perspectivist who was employed by I.M. Pei for the East Building project of the National Gallery of Art.

Oles describes how he learned of the East Building project and the effect that his work on this project and association with Pei had on his career. He explains the role of the perspectivist in representing architectural concepts, the process of transferring information between the architect/designer and perspectivist/illustrator, and the impact on the design process of such trial images that can be corrected and modified. Oles discusses later verification of the accuracy of East Building perspectives with on-site photographs, and publications of his architectural perspectives.

Anne G. Ritchie conducted the interview on February 1, 1994, in Washington, DC.

Olsen, Edwin B.

Edwin B. Olsen was an architect in the office of John Russell Pope during design and construction of the West Building of the National Gallery of Art.

Olsen discusses his work on the National Archives building, followed by his assignments relating to the National Gallery building. He outlines the stages in design of the building, explains the importance of model-making as part of the process, recalls the meeting at which the National Gallery's skylights and laylights were approved, and describes the controversy relating to the design of the Rotunda dome. He

explains the work of the Vermont Marble Company in forming the Rotunda columns from blocks of Italian marble and describes Alexander Reed's role in building construction. Olsen also recounts Jacqueline Kennedy's efforts to reinstall a fireplace in the White House State Dining Room, and his own visit to former President Truman in Independence, Missouri, as part of this effort.

A.C. Viebranz conducted the interview on September 24, 1993, in Suffern, New York.

Pedersen, William

Architect William Pedersen was a key member of I.M. Pei's design team for the East Building original construction at the National Gallery of Art. Pedersen left the Pei firm before the East Building groundbreaking in 1971.

Pedersen remembers his interview with Pei for a position in his architecture firm, describes his impressions of the Pei offices, and expresses his admiration for Pei as a visionary designer. He recalls the challenge of translating Pei's initial trapezoidal sketch into a design for the East Building and discusses the technical difficulties of the building's triangle-based geometry, explaining their methods of bridging form to function. Pedersen shares anecdotes of Yann Weymouth and Steve Oles, fellow architects at Pei's firm, and National Gallery director J. Carter Brown and Paul Mellon. He notes his attendance at the East Building's dedication and comments on Pei's graciousness in bringing the original team together for a celebratory luncheon.

Anne G. Ritchie conducted the interview on April 9, 2014, in Washington, DC.

Pei, I.M.

I.M. Pei was the architect of the East Building of the National Gallery of Art.

Pei describes how he became involved in the East Building project and the early steps in planning for the building, including a trip with J. Carter Brown to visit European museums. He explains the evolution of the building design, the challenges faced in meeting site and regulatory requirements, and the role of government agencies in reviewing and approving the plan. He reflects on the relationship between the East Building and the West Building and describes important features of the materials and technology used in the building. Pei comments on his relationship to the building committee and describes the evolution of plans to commission works of art for the new building.

Anne G. Ritchie conducted the interview on February 22, 1993, in New York, New York.

Scott, David W.

David W. Scott served as an executive officer with the title Planning Consultant at the National Gallery of Art from 1969 to 1984.

Scott recounts his background and the growth of his interest in painting and art history, explains his work at the National Collection of Fine Arts (now the National Museum of American Art), and the circumstances that led to his work on the East Building project for the National Gallery. He describes his responsibilities during the development of the East Building and other National Gallery building projects and outlines the system for developing the building program and physical plans for the building, and

related numerous incidents and decisions that were made, including factors relating to the underground connection between the buildings and the design of the plaza. Scott describes Operation Breakthrough and the design of the Oculus and remembers his work with the artists creating commissions for the new East Building.

Anne G. Ritchie conducted the interview on August 26, 1993, in Washington, DC.

Young, Theodore

Theodore (Ted) Young was principal-in-charge for the John Russell Pope architectural firm during the construction of the West Building of the National Gallery of Art, serving as liaison between the Pope office and the trustees of the A.W. Mellon Educational and Charitable Trust, who were responsible for the completion of the building.

Young describes John Russell Pope, the organization of his architectural firm, and the role of the A.W. Mellon Educational and Charitable Trust, including prominent personalities associated with the Trust. He explains the design of the building and its construction, including selection of the exterior marble and construction of a sample wall on-site in Washington, DC. He notes Andrew Mellon's interest in architecture and describes the circumstances of the selection of John Russell Pope as architect for the West Building. Young reflects on the building's architectural importance and influence.

A.C. Viebranz conducted the interviews on September 24 and 29 and October 6, 1987, in Greenwich, Connecticut.

Artists and Art Material Experts

This series consists mainly of interviews with artists associated with the Index of American Design. The artists share their experiences of working in the Federal Art Project to preserve and document the development of American folk and decorative arts while finding relief work during the Great Depression. The interviews were conducted by the National Gallery of Art department of modern art and predate the National Gallery of Art oral history program. The watercolor renderings from the Index of American Design are part of the permanent collection of the National Gallery of Art and the historical records of the project are in the holdings of the Archives.

Chabot, Lucille

Lucille Chabot worked as an artist for the Massachusetts unit of the Index of American Design.

Chabot describes her artistic training prior to working on the Index and the subsequent creative opportunities that culminated in her 30-year career as a technical illustrator and supervisor at Raytheon. She recalls the work process of the Index and defined the roles of the photographers, supervisors, and artists. She enumerates the techniques and skills used by the artists to render faithfully the objects in watercolor, and speaks of the public reception of the Index, and the impact on her own artistic sensibility as well as her appreciation for American design.

Laurie Weitzenkorn conducted the interview on June 6, 1986, in South Dennis, Massachusetts. This interview is part of the Index of American Design series.

Chapman, Suzanne

Suzanne Chapman participated in the Index of American Design as both an artist and instructor for the Massachusetts unit.

Chapman discusses her role as an Index instructor who oversaw a team of Boston-based artists in the textiles program. She describes the wet painting method that she developed for the project and recalls the challenges for some artists in rendering objects in watercolor. Chapman assesses her career as a teacher in both the Index project and later as a staff member at the Museum of Fine Arts, Boston, where she remained until her retirement.

Laurie Weitzenkorn conducted the interview on June 9, 1986, in Lexington, Massachusetts. This interview is part of the Index of American Design series.

Ellinger, David

David Ellinger worked as an artist in the Pennsylvania unit for the Index of American Design.

Ellinger recalls the fortuitous circumstances that resulted in his joining the Index project as a 21-year-old artist without formal arts training. He describes his close relationship with his supervisor, Frances Lichten, and his development as an artist under her tutelage. He remarks on how the Pennsylvania unit differed in work and research method from other regional units. As an arts dealer and painter, Ellinger shares his expertise and insights on the folk arts objects selected for the Index and how he and other Index artists fared in the art market later in their careers.

Laurie Weitzenkorn conducted the interview on July 1, 1985, in Pottstown, Pennsylvania. This interview is part of the Index of American Design series.

Gauthier, Lucille Lacoursiere

Lucille Lacoursiere Gauthier worked as an artist for the New Hampshire unit of the Index of American Design.

Gauthier discusses her fine arts training and freelance work before joining the Index project as a young artist, and recounts her impressions of key personnel, such as Omer Lassonde and Elizabeth Moutal, as well as fellow artists she met during the program. She describes the watercolor techniques that the New Hampshire artists employed and explains the process of painting from real-life objects and photographs of the subjects. She discusses the political reception of the Index and the viability of a federal funded arts program in contemporary times.

Laurie Weitzenkorn conducted the interview on October 23, 1985, in Washington, DC. Charlie Ritchie and Gauthier's sister, Claire Kelly Ruotolo, also participated in the interview. This interview is part of the Index of American Design series.

Jenson, Dorothy Hay

Dorothy Hay Jensen served as supervisor of the Works Progress Administration's art projects in Maine which included the Index of American Design.

Jensen discusses her art education and the circumstances leading to her supervision of the Index. In particular, she outlines the vetting process of artists and how they were assigned to specific objects. She also describes doing research for the data information sheets and recounts her many travels across the state to find artists, collectors, and shop owners to include in the project. Jensen speaks of the exhibitions that showcased Index renderings and her efforts to send works for display in public places. She recalls the ending of the Index project in her state and the reaction of participating artists in the federal arts program.

Laurie Weitzenkorn conducted the interview on June 10, 1986, in Cape Elizabeth, Maine. This interview is part of the Index of American Design series.

Kottcamp, Elmer R.

Elmer R. Kottcamp worked as an artist with the Pennsylvania unit of the Index of American Design.

Kottcamp discusses the difficulties of studying art during the Depression and the opportunity of working on the Index. While fellow Index artists were based in Philadelphia, Kottcamp worked in isolation in York, Pennsylvania. He explains why his professional relationship with project supervisor Frances Lichten was critical to his artistic confidence and success, and speaks of his technical approach to the renderings, describing the use of layers to achieve realistic color. Kottcamp reflects on his time with the Index and how it set him on a creative path.

Laurie Weitzenkorn conducted the interview on January 24, 1984, in Washington, DC. Charlie Ritchie also participated in the interview. This interview is part of the Index of American Design series.

Legion Paper Company (Michael S. Ginsburg, Leonard C. Levine, and Joshua W. Levine)

Michael S. Ginsburg and Leonard (Len) C. Levine founded Legion Paper Corporation in 1994. The company sources, distributes, and sells fine papers from over sixteen countries. Joshua W. Levine is CEO of Legion Paper Corporation.

Ginsburg and Len Levine describe their careers as competitors in the paper business before founding Legion Paper Corporation. Along with Joshua Levine, they discuss current paper mill operations in the United States and Europe and how a change of ownership for some legacy mills impact a company's brand. They share stories of collaboration with artists and designers to develop specialty paper and highlight consumer trends, including metallic, letterpress, and stationery papers, and exotic papers from Nepal and Japan. They comment on the digital shift from paper production to desktop printing and digital photography and printmaking and evaluate the effects of technological advances on paper conservation methods.

Marian P. Dirda and Jacinta A. Johnson from the Paper Conservation department conducted the interview on August 4, 2015, in New York, New York. The transcript includes supplemental documents provided by the interviewees.

Loper, Edward L.

Edward L. Loper participated as an artist for the Delaware unit of the Index of American Design and an easel painter for another Works Progress Administration art project.

Loper discusses his challenges finding work after high school and the discovery of an opportunity to participate in the Index. A self-taught artist, Loper developed his technical skills while working in the small Delaware Index office. He comments on the precision and accuracy expected of the Delaware artists and their shared ambition to compete with other regional units. He recalls the circumstances that led to his eventual departure from the Index to join the easel painting project where his freestyle painting was a better fit. Loper shares his views as one of the few participating artists of color and reflects positively on his tenure with the Index.

Laurie Weitzenkorn conducted the interview on January 25, 1985, in Washington, DC. Charlie Ritchie also participated in the interview. This interview is part of the Index of American Design series.

Lubrano, Joseph

Joseph Lubrano worked as an artist with the New York City unit of the Index of American Design.

Lubrano discusses his early career as a commercial artist before applying for the Index and explains that his affinity for watercolor and his eye for detail made him a good match for the Index's textile division. He identified the various techniques used to render textile objects realistically and contrasts the wet and dry methods employed by the painters. He describes the responsibilities of artists as being distinct from the research staff and recalls his fortunate ability to work independently. Lubrano speaks of the public reaction to the Index, specifically the stigma of the program's association with the Works Progress Administration and concludes with a discussion of his career in advertising and eventual full-time return to the arts.

Laurie Weitzenkorn conducted the interview on August 23, 1984, in Washington, DC. This interview is part of the Index of American Design series.

Matulis, John

John Matulis worked as an artist with the Connecticut unit of the Index of American Design.

Matulis recounts his involvement with the Index after finishing art school and explains how his perfectionist style of art worked well with the photorealistic watercolor renderings of the project. He recalls working alongside two other artists in the Connecticut office, and their encounters with director William Warren. Matulis describes his ability to work independently in the office and on site at the Wadsworth Atheneum Museum of Art, and reflects on his experience with the Index, discussing the positive impact of the project to preserve folk and decorative arts.

Laurie Weitzenkorn conducted the interview on April 11, 1986, in Washington, DC. This interview is part of the Index of American Design series.

Executive Officers

Adams, E. James

E. James Adams served in executive positions at the National Gallery of Art from 1950 until his retirement in 1973, including assistant secretary and assistant general counsel (1950-1965), assistant treasurer (1962-1965), administrator (1965-1971), and secretary-general counsel (1971-1973).

Adams describes his background and the circumstances of his transfer to the National Gallery of Art. He recalls Huntington Cairns and his interests and working relationships. He explains circumstances surrounding the loan of the Gulbenkian Collection to the National Gallery and John Walker's appointment as director in 1956. Adams comments on day-to-day activities and shares anecdotes relating to National Gallery personalities and the Mona Lisa exhibition.

Anne G. Ritchie conducted the interview on May 5, 1992, in Washington, DC.

Brown, J. Carter

J. Carter Brown joined the National Gallery of Art staff in 1961 as an assistant to director John Walker. Brown became assistant director from 1964 to 1968 and deputy director from 1968 to 1969. He served as director of the National Gallery for over two decades from 1969, retiring in 1992.

In his first interview, Brown discusses the planning, design, and opening of the East Building in 1978, explaining the motivations behind the National Gallery's expansion, in particular the need to accommodate a center for scholars and to create more usable exhibition space. He recalls the pivotal roles of National Gallery founding benefactors Paul Mellon and Ailsa Mellon Bruce in securing support for the new building, as well as his predecessor John Walker's influence on the Board of Trustees to move plans forward. Brown also describes the screening process and the eventual selection of I.M. Pei as the architect for the new building and speaks about the formation of the Collectors Committee for the commissioned works of art for the East Building, offering anecdotes about a few of the artists and their works, including Alexander Calder and his Untitled mobile. Lastly, he reflects on the opening of the East Building and the rewarding experience of the plan and design realization.

In a second interview, J. Carter Brown focuses on the history of the design and installation department at the National Gallery of Art, recalling the National Gallery exhibitions in the 1960s and the dramatic changes that occurred with the establishment of an in-house design and installation team. He speaks specifically of department head Gaillard Ravenel and the achievements under Ravenel's leadership and vision. Brown also describes exhibition planning and explains the specialness of temporary exhibitions by comparing them to theatre.

Anne G. Ritchie conducted the interviews on February 7, 1994 and July 17, 1998, in Washington, DC.

Cavanagh, Carroll J.

Carroll Cavanagh served as the National Gallery of Art's secretary-general counsel from 1980 to January 1985, when he left to work in the office of Paul Mellon.

Cavanagh recounts the circumstances of his arrival at the National Gallery. He describes the funding and impact of Operation Breakthrough and construction of the Oculus and the relationship of these projects to the East Building. He considers the National Gallery's public and private funding sources and describes the establishment and evolution of the Patrons' Permanent Fund and the Trustees' Council. Cavanagh reflects on the National Gallery's exhibition program and on the personalities and accomplishments of various members of the senior staff.

A.C. Viebranz conducted the interview on November 18, 1992, in Washington, DC.

English, Joseph G.

Joseph English joined the staff of the National Gallery of Art as deputy administrator in 1970. He served as administrator from 1971 until his retirement in 1986.

English describes the administrator's duties ranging from security to parking and recalls complex arrangements required for special exhibitions and visiting dignitaries. He speaks about his associates and comments on the personalities and situations he encountered as administrator. English recounts numerous anecdotes concerning the museum, the work of the administrator and events during his tenure.

Anne G. Ritchie conducted the interviews on February 12, 14, and 27, 1991 in Washington, DC.

Hayes, Lloyd D.

Lloyd Hayes joined the National Gallery of Art's staff as a supply clerk in 1941, left the National Gallery for military service during World War II, and returned to the National Gallery after the war. He later served as assistant administrator and as treasurer from 1969 until his retirement in 1976.

Hayes recalls the National Gallery's early days and provides details concerning the personalities responsible for its administration and budget and its various administrative activities, including publication sales, the horticulture program, and security. He describes the National Gallery's West Building, the gymnasium, important visitors, special events, and major personalities, including John Walker and David Finley.

Anne G. Ritchie conducted the interview on May 1 and 4, 1990 in Washington, DC. Transcript available only.

Parkhurst, Charles

Charles Parkhurst joined the staff of the National Gallery of Art in 1941 as an assistant curator but left shortly after for military service in World War II, serving in Europe as an officer with the Army's Monuments, Fine Arts, and Archives Section. He returned to the National Gallery in 1971 as assistant director, retiring from that position in 1983.

Parkhurst describes his education and his work at the National Gallery before the war and recalls many of the early curatorial staff and administrative officers. He recounts his experiences in Europe during World War II and the controversy surrounding the Berlin paintings and their shipment to the National Gallery. He notes the circumstances of his return to the National Gallery in 1971, the organization and

functions of the office of the assistant director, and especially events surrounding the conservation controversy of the late 1970s. Parkhurst discusses construction of the East Building and its impact on the National Gallery, development of some of the art commissions for the new building, and establishment of the Center for Advanced Study in the Visual Arts.

A.C. Viebranz conducted the interviews on November 10, 1990, in Williamstown, Massachusetts and December 6, 1990, in Washington, DC.

Walker, John

John Walker served as the National Gallery of Art's first chief curator from 1939 to 1956 and as its director from 1956 until his retirement in 1969.

Walker discusses his arrival to the National Gallery from his position at the American Academy in Rome and his impressions of executive officers David Finley, Harry McBride, Macgill James, and Huntington Cairns. He describes major acquisitions at the National Gallery, art dealer Joseph Duveen, and art dealership in general. Walker explains his role in the interior design of the West Building and in early planning of the East Building. He also talks about the National Gallery's emergency plans during World War II and recalls his friendship with Paul Mellon and his impressions of Andrew Mellon.

Eric Lindquist conducted the interview on July 27, 1987, in Fishers Island, New York.

In a second interview, John Walker recalls his education and training, his friendship with Bernard Berenson, his relationship to the National Gallery's first director, David Finley, and his association with National Gallery trustees and donors. He describes National Gallery activities during World War II, and in particular his work with the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (Roberts Commission) and its impact on the work of the Army's Monuments, Fine Arts, and Archives Section in Europe. Walker expresses his ideas about conservation and speaks of his work on the restoration of the White House.

Anne G. Ritchie conducted the interview on October 23, 1990, in Amberley, West Sussex, England.

Wilmerding, John

John Wilmerding joined the National Gallery of Art as curator of American art in 1977 and became deputy director in 1983. In 1988, he left the National Gallery to teach full time at Princeton University.

Wilmerding recalls his childhood insulation from the arts despite coming from a family of collectors, reveals the circumstances that led to his embrace of art scholarship, and remarks on the constant lure of the museum world throughout his career. Wilmerding contrasts his responsibilities as senior curator and deputy director at the National Gallery, noting his need to balance creativity with administration. He reflects on his relationship with National Gallery director J. Carter Brown and evaluates Brown's role in that position. Wilmerding closes with a discussion of the National Gallery's ambitious exhibitions program during the 1980s, the search for Brown's successor, and his last National Gallery project working with the Armand Hammer drawings.

A.C. Viebranz conducted the interview on June 5, 1992, in Princeton, New Jersey.

Observers and Associates of National Gallery of Art

Chramiec, Alexandra

Alexandra (Wanda) Chramiec worked at the National Gallery of Art during World War II as assistant to René Batigné, curator of French government paintings placed in National Gallery custody for safekeeping.

Chramiec describes Batigné, activities relating to custodianship of the paintings, her administrative work, and the eventual return of the paintings to France after the war. She supplements her remarks with reference to various documents, copies of which are in the Archives Research Files.

Anne G. Ritchie conducted the interview on September 18, 1990, in Arlington, Virginia.

Conger, Clement

Clement Conger, curator of the diplomatic reception rooms at the Department of State, was a reporter at the 1941 opening of the National Gallery of Art and was a long-time associate and observer of its activities.

Conger describes the opening of the National Gallery and his reaction, as a member of the press, to seeing the installation of paintings in the new building. He describes President Franklin D. Roosevelt at the opening and on other occasions. He recalls the Mellon Fountain and visits to the National Gallery of Art by foreign dignitaries, reflects on collections of American art in the United States, and on the contributions of Andrew Mellon, David Finley, and John Walker to the development of the National Gallery. Conger describes the diplomatic reception rooms at the Department of State and his experiences at the White House and gives his views concerning the architecture of the East Building.

A.C. Viebranz conducted the interview on July 14, 1992, in Washington, DC.

DeAtley, Thelma and Virginia Brown

Thelma DeAtley was a copyist at the National Gallery of Art from a time shortly after the National Gallery opened. She was interviewed with her daughter, Virginia Brown.

DeAtley describes how she learned of the National Gallery of Art and became a copyist and explains the painting techniques used by copyists and their ways of helping one another. She recalls her experiences at the National Gallery, including reactions of visitors to the copyists' work, and describes the copyists' room and the special table in the cafeteria reserved for them. DeAtley remembers people she had known through her work as a copyist, especially Richard Bales and Gregory Stapko.

Anne G. Ritchie conducted the interview on April 11, 1994, in Washington, DC.

Feller, Robert L.

Physical chemist Robert Feller was chief investigator for the National Gallery of Art research project into artists' materials at Pittsburgh's Mellon Institute—later Carnegie Mellon University—publishing

extensively in the fields of synthetic and natural picture varnishes, pigment analysis, and the effects of light.

Feller describes his education and the circumstances of his early work at the Carnegie Institute and recalls the relationship between the National Gallery of Art and the Institute and many of the personalities involved. He outlines the various directions and concerns of his research, his methodology and his findings, and notes the interest and contributions of various National Gallery staff members, the reactions to his findings, and the long-term impact of his work. Feller reflects on colleagues and notes development of the field of art conservation over time.

John J. Harter conducted the interview on March 30, 1989, in Pittsburgh, Pennsylvania.

Kress, Virginia

Virginia Kress, widow of Rush Kress, describes her marriage to Kress and recalls the National Gallery of Art's dedication and Samuel Kress's illness following the ceremony. She comments on Samuel Kress's personality, his interest in his art collection, and persons closely associated with him. She recalls Rush Kress's commitment to his brother and stewardship of the Kress Collection, and various anecdotes relating to the National Gallery of Art. The interviewer summarized his notes of the interview, which was not recorded.

A.C. Viebranz conducted the interview on December 12, 1988, in New York, New York.

MacEwen, Edward C.

Edward MacEwen, an advertising executive with GTE Corporation, initiated GTE's first support for a National Gallery of Art exhibition in 1979 and continued to coordinate GTE's role in funding National Gallery exhibitions until he retired from GTE in 1996.

MacEwen describes his role as liaison between the National Gallery and GTE and remembers his colleagues in both institutions. He recalls the exhibitions supported by GTE, noting the reasons for selecting each one, the special events and programs that accompanied exhibitions and how these benefitted the company.

Anne G. Ritchie conducted the interview on July 18, 1996, in Washington, DC.

Miller, Cleaveland D.

Cleaveland D. Miller was the step-great-nephew of National Gallery of Art founding benefactor, Chester Dale.

Miller explains his family connections with Chester Dale, describing Dale's interest in his and his mother's welfare after losing his father in World War II. He comments on Dale's benevolent and gracious spirit, despite his reputation as a shrewd businessman, and recalls his many visits to Dale's apartment at the Plaza Hotel in New York City, describing the layout of Dale's art collection on the walls. Miller expressed great pleasure in seeing Dale's paintings at the National Gallery in 1952 for the exhibition, *Twentieth-Century French Paintings from the Chester Dale Collection*, and later in 2010 for the exhibition, *From Impressionism to Modernism: The Chester Dale Collection*.

Anne G. Ritchie conducted the interview on March 17, 2010, in Baltimore, Maryland.

Modestini, Mario

Mario Modestini became art conservator for the Samuel H. Kress Foundation in 1949 and later was conservation consultant to the National Gallery of Art.

Modestini describes his early life and the circumstances of his invitation to work for the Kress Foundation. He remembers Rush Kress, Francis Sullivan, Mary Davis, Franklin Murphy, and others associated with the Foundation. He describes the paintings acquired by the Kress Foundation, the involvement of John Walker in the acquisitions, conservation of the collection in New York, at Huckleberry Hill and elsewhere, and the distribution of the collection to regional art galleries. He outlines Robert Feller's contributions to conservation and recalls his experiences with the controversial varnish 27H. Modestini recounts the acquisition and framing of Ginevra de' Benci, and controversies concerning conservation of various works, especially Rembrandt's *The Mill*, and shares anecdotes relating to various other works of art.

A.C. Viebranz conducted the interview on November 5, 1993, in New York, New York.

Pearson, Nathan

Nathan Pearson began work in Paul Mellon's Pittsburgh office in 1947 and continued to work there through the time of the interview.

Pearson recounts his early employment at the Carborundum Company and the circumstances of his work for Paul Mellon and Ailsa Mellon Bruce. He explains his association with the A.W. Mellon Educational and Charitable Trust and other foundations and describes his impressions of the National Gallery of Art and of people with whom he worked, especially John Walker and Ernest Feidler.

Anne G. Ritchie conducted the interview on October 15, 1993, in Pittsburgh, Pennsylvania.

Perry, Marilyn

Marilyn Perry joined the Samuel H. Kress Foundation as executive vice president in 1981. In 1984 she was elected president of the Foundation.

Perry describes her educational background, how she was urged by Kress board member Franklin Murphy to join the Kress Foundation, and her experience there. She mentions a fund which the Kress Foundation is establishing in memory of Mr. Murphy which will enable the National Gallery of Art to host international symposia on various aspects of the illustrated book. She describes the Foundation's ties with the National Gallery including the initial Kress gift, the photographic archives, and the Kress fellowships and professorships established in the Center for Advanced Study in the Visual Arts (CASVA). Perry discusses the possibility of a future conservation center for the National Gallery which would be funded by the Kress Foundation. She recalls how the Foundation commissioned and published the systematic catalogue of the Kress collection and sponsored other publication projects. Perry expresses her opinions on the purpose of the National Gallery of Art and her philosophy on the relative merits of small and large exhibitions.

A.C. Viebranz conducted the interview on March 6, 1995, in New York, New York.

Ridgway, Jane Pope Akers

John Russell Pope's daughter, Jane Pope Ridgway, was a young girl at home when her father worked on the National Gallery of Art's West Building and was a close observer of his work.

Ridgway recalls travels with her mother and father and incidents relating to her father's interest and appreciation for architecture. She describes his intense concern for details of the National Gallery's design and remembers his careful study of marble and its appearance when wet. She comments on the National Gallery's dedication, which she attended with her mother.

Anne G. Ritchie conducted the interview on June 18, 1990, in New York, New York. Thomas Ridgway also participated in the interview.

Schmidt, Adolph

Adolph Schmidt began work for the A.W. Mellon Educational and Charitable Trust in 1937 and later became its treasurer, executive vice president, and president.

Schmidt recalls his associates at the Trust including David Bruce, Paul Mellon, and Donald Shepard, and describes the West Building project for the National Gallery of Art, noting especially the importance of the marble and the problems presented in selecting it and obtaining sufficiently large quantities for the building. He recounts his concern that Andrew Mellon had not wanted the National Gallery named for him and the movement that he led for the Andrew W. Mellon Memorial Fountain on Pennsylvania Avenue.

Anne G. Ritchie conducted the interview on May 14, 1992, in Washington, DC.

Smyth, Craig Hugh

Craig Hugh Smyth joined the National Gallery of Art's curatorial department in 1941. He left to join the Navy in 1942 and was assigned to the Monuments, Fine Arts, and Archives Section in 1945. He returned in 1987 as Kress professor in residence at the Center for Advanced Study in the Visual Arts.

Smyth describes his education, first as a classics major and later in the history of art and the development of his interest in the Renaissance in Italy. He recalls his initial interview with John Walker at the offices of the A.W. Mellon Educational and Charitable Trust before the National Gallery was opened, and the work he performed as a young curator at the National Gallery. Smyth comments on the curators, administrators, and staff with which he worked, especially John Walker, Macgill James, Charles Parkhurst, and Fred Rieth, and remembers his experiences at Biltmore supervising paintings evacuated from the National Gallery. He also recalls the work of the Monuments, Fine Arts, and Archives Section, and his involvement in the controversy relating to transfer of paintings from Berlin museums to the National Gallery for safekeeping.

A.C. Viebranz conducted the interview on March 1, 1993, in Cresskill, New Jersey.

Standen, Edith

Edith Standen was secretary for the Widener Collection from 1929 to 1942; joined the Women's Army Corps in 1943 and became a Monuments, Fine Arts, and Archives Section officer in Europe; and served as a curator at the Metropolitan Museum of Art in New York until her retirement in 1970.

Standen describes Paul Sachs' museum course at the Fogg Museum and explains how she was hired by Joseph Widener. She recalls Widener's approach to his art collection, dealers he worked with, and the transfer of the collection to the National Gallery of Art. Standen explains her work in Europe for the Monuments, Fine Arts, and Archives Section and assesses the impact of the transfer of Berlin paintings to the National Gallery.

A.C. Viebranz conducted the interview on December 1, 1989, in New York, New York. Transcript available only. Supplemental materials provided by the interviewee are in the Archives Research Files.

Williams, Joan B.

After her parents died, Joan Williams was raised by David Finley and his wife Margaret. As a family member, she was a close observer of the Finleys and of the National Gallery of Art's early years.

Williams describes their family life and especially David Finley's deep involvement in the National Gallery of Art and activities relating to design of the West Building interior. She remembers other personalities with which they were closely associated and recalls childhood experiences at the National Gallery including wheelchair races in its corridors. Williams describes watching Roosevelt's third inaugural parade from the Constitution Avenue balcony and notes other significant incidents in the National Gallery's development.

Anne G. Ritchie conducted the interview on March 1, 1991, in Leesburg, Virginia.

Staff and Volunteers

Allen, John L.

John L. Allen joined the National Gallery of Art staff in January 1940 to help establish and organize an office filing system. He served in the Army during World War II and returned to the National Gallery as an accountant, continuing to work in the treasurer's office until his retirement in February 1969.

Allen describes the acquisition of the Widener Collection and his work assisting with its inventory. He recalls the atmosphere in the National Gallery of Art and mentions many of the early staff members, including several the guards. Allen discusses the employee recreation association, as well as the National Gallery's LecTour audio system.

Anne G. Ritchie conducted the interview on May 9, 1991, in Washington, DC.

Baird, Thomas

Thomas Baird was a curator at the National Gallery of Art from 1956 to 1960.

Baird describes his education and training and the nature of his work at the National Gallery. He recalls the National Gallery's relationship with the Kress Foundation and with Chester Dale and other donors. Baird recalls significant personalities including Perry Cott, David Finley, Lester Cooke, Fern Shapley, and John Walker and their working styles and relationships.

John J. Harter conducted the interview on August 15, 1989, in Hartford, Connecticut.

Bales, Richard

Richard Bales served as the National Gallery of Art's music director from 1943 until his retirement in 1985.

Bales recalls joining the National Gallery's staff, noting that it was one of those things that fell out of the sky. He describes the development of the music program, including his work planning concerts and performances at the White House and Kennedy Center, and discusses his work as a composer, especially his orchestral suites *The Union* and *The Confederacy* and his patriotic cantata, *The Republic*. Bales describes the National Gallery's first three directors and their personalities, working styles, and influence on the museum and its music program. Bales recalls other aspects of the National Gallery activities, including important visitors.

A.C. Viebranz conducted the interview on January 11, 1989, in Alexandria, Virginia.

Barry, Mabel

Mabel Barry worked as an attorney in the office of the secretary, treasurer, general counsel—later the office of the secretary-general counsel—from 1943 until her retirement in 1973 at the National Gallery of Art.

Barry recalls her background, her arrival in Washington and the circumstances in which she attended law school. She describes her legal work for the National Gallery and the development of the law library. Barry reflects on working for Huntington Cairns and remembers Richard Bales, Macgill James, Thelma Thomas, and other National Gallery staff members.

Anne G. Ritchie conducted the interview on October 6, 1992, in Arlington, Virginia.

Benson, Elizabeth

Elizabeth Benson joined the staff of the National Gallery of Art's information room in 1945. She later served as a research assistant, worked with Erwin Christensen, and in 1954 became assistant registrar, a position she held until she left the National Gallery in early 1961.

Benson describes her experiences in the information room, her work with Erwin Christensen on the Index of American Design project, the activities of the registrar, and her observations of significant National Gallery personalities. She notes her meeting with Robert Woods Bliss and her growing interest in the Bliss Collection, which eventually led to her departure from the National Gallery for Dumbarton Oaks.

Anne G. Ritchie conducted the interview on February 19, 1991, in Washington, DC. Supplemental materials provided by the interviewee are in the Archives Research Files.

Beville, Henry

Henry Beville joined the staff of the National Gallery of Art as a photographer before its opening in 1941 and remained in this position until his retirement in 1975.

Beville recalls his photographic training in the Navy and his experiences photographing the National Gallery's art works and loans for special exhibitions. He describes travel to Biltmore Estate in Asheville, North Carolina, where important National Gallery paintings were stored during World War II, and conditions there. Beville recalls experiences photographing the Samuel H. Kress Collection in New York and the challenges of documenting art conservation activities.

Anne G. Ritchie conducted the interview on July 24, 1990, in Oceanside, California.

Bingham, Lois A.

Lois A. Bingham joined the National Gallery of Art education department in 1943 and remained until 1954, when she left for a position with the United States Information Agency.

Bingham describes job opportunities at the National Gallery during World War II when male staff members left to join the war effort. She recalls developing early public programs with the small education staff and notes that National Gallery director David Finley wanted a lecture every hour on the hour, like a railroad. Bingham discusses the education department's pioneering role in developing and producing a television program in the late 1940s and her experience writing the pamphlet *How to Look at Works of Art: The Search for Line*.

Anne G. Ritchie conducted the interview on March 1, 1991, in Washington, DC.

Bjurström, Per

Per Bjurström was Kress Professor in residence at the Center for Advanced Study in the Visual Arts in 1990-1991 and a long-time observer and colleague of the National Gallery of Art.

Bjurström recounts experiences during his years as curator and director of the Swedish Nationalmuseum and notes the common concerns and problems that face national or government-sponsored museums. He reflects on the role of museums in the life of a country and its people. Bjurström describes his experience at the Center for Advanced Study in the Visual Arts and shares observations about his year in Washington.

Anne G. Ritchie conducted the interview on May 7, 1991, in Washington, DC.

Bonner, Catharine

Catharine Bonner was on the staff of the National Gallery of Art as secretary to Donald Shepard from 1940 to 1942. After an absence from 1942 to 1944, she returned to work for David Finley and later for Huntington Cairns. She retired in 1969.

Bonner recalls activities in the National Gallery offices on Jackson Place, N.W., and events associated with finishing the National Gallery of Art's original building and establishing the new staff, the National Gallery dedication, and early personalities, including David Finley, Donald Shepard, Alexander Reed, and others. She describes the National Gallery environment after the war, influential executive officers and other significant staff members, special events, visitors, donors, and trustees.

John J. Harter conducted the interview on June 2, 1989, in Essex, Connecticut.

Bouton, Margaret

Margaret Bouton joined the National Gallery of Art education department in 1948 and served as curator in charge of education from 1956 until her retirement in 1984.

Bouton describes the small team of education staff working under Raymond Stites in 1948, explaining early public educational offerings, including Painting of the Week and Tour of the Week programming, the extension service, and later the inclusion of audio tour programs. She outlines the establishment of the volunteer docent system and notes the different responsibilities among docents, lecturers, and other education staff. Bouton concludes her interview with a reflection on the idea of a national gallery and its importance to the wider public.

In Bouton's second interview, she discusses her education and the circumstances that brought her to the Gallery. She describes the staff and operations of the Gallery when she first arrived in 1948, recounts various experiences, her perceptions of changes at the museum over time, and her views and philosophy on art education for children and the public in general. Bouton recalls the growth of the education department and assesses its impact on art education and the importance of such programs as Picture of the Week tours and Sunday lectures.

Diane A. Santiago conducted the first interview on October 31 and November 1 and 2, 1983, in Washington, DC (prior to the establishment of the Oral History Program); the second interview was conducted by Lynn Russell on December 1, 1988, in Bedford, Massachusetts.

Bullard, E. John

E. John Bullard began his career at the National Gallery of Art as a Samuel H. Kress Fellow in 1967, and later secured positions as an assistant curator of American art, assistant to director J. Carter Brown, and curator of special projects. Bullard was appointed the director of the New Orleans Museum of Art in 1973.

An American art specialist, Bullard notes his contributions to the 1970 Mary Cassatt survey exhibition and the 1971 John Sloan retrospective. He contrasts the leadership of National Gallery directors John Walker and J. Carter Brown in their approach to exhibitions, acquisitions, and conservation. Bullard recalls the conservation of Rembrandt's *The Mill* and Brown's deft handling of the controversy in the late 1970s. He evaluates the National Gallery's transformation after the East Building opening and assesses the challenges faced by directors of regional museums in competing with larger and better funded institutions.

Anne G. Ritchie conducted the interview on September 24, 1997, in New Orleans, Louisiana.

Burnet, Mary Elizabeth C.

Mary Elizabeth Burnet joined the National Gallery of Art's staff in 1941, working first in the information room and soon thereafter as secretary to chief curator John Walker. During World War II she left the National Gallery to work for the Office of Strategic Services, returning to become a research assistant for Walker. Several years later she left to raise a family, later returning to work as a research assistant for William Campbell, curator of American art.

Burnet recalls her experiences taking the Civil Service Examination and joining the National Gallery's staff. She describes her career at the National Gallery, and the offices she worked with, especially the Chief Curator's Office and the office of the Curator of American Art.

Anne G. Ritchie conducted the interview on July 12, 1990, in Vienna, Virginia.

Carmean, E.A., Jr.

E.A. Carmean, Jr. served as the first curator of modern art at the National Gallery of Art from 1974 to 1984. He assisted in commissioning large scale works of art by prominent artists installed for the opening of the East Building in 1978.

Carmean outlines his educational and career history before coming to the National Gallery, noting that Philippe de Montebello, his boss at the Museum of Fine Arts, Houston, recommended him to National Gallery director J. Carter Brown for the newly created position of curator of twentieth century art. In discussing the nascent modern art collection of the National Gallery, he notes the complications that arose from acquisitions and gifts of works of art by living artists. He recalls the acquisition of Jackson Pollock's *Lavender Mist* and describes the East Building installations of works by Alexander Calder, Joan Miró, Isamu Noguchi, Anthony Caro, and Henry Moore. Carmean also discusses his work on focus

exhibitions on Piet Mondrian, Wassily Kandinsky, Pablo Picasso, and Mark Rothko. He concludes the interview with anecdotes of J. Carter Brown, Charles Parkhurst, Sydney Freedberg, and his fellow curators, to whom he referred as the Class of '74.

A.C. Viebranz conducted the interview on May 27, 1993, in Memphis, Tennessee.

Ferber, Elise Van Hook

Elise Ferber joined the staff of the National Gallery of Art in 1956 and worked in several capacities, especially as assistant to chief curator Perry Cott. She left the National Gallery in 1970 to serve as assistant to the director at Dumbarton Oaks, returning in 1972 as curator in charge of the art information service, a position in which she remained until 1987. From 1987 to 1989 she compiled a historical list of National Gallery exhibitions in the Archives.

Ferber notes many facets of the development of the National Gallery and changes that occurred through the years, as well as personalities she worked with, especially Perry Cott. She discusses some of the National Gallery's exhibitions and other noteworthy events, especially observing that the small size of the staff when she began her work offered her the opportunity to work across the board as one does in a small museum.

Anne G. Ritchie conducted the interview on November 18, 1991, in Boston, Massachusetts.

Fisher, Sarah L.

Sarah L. Fisher joined the conservation department at the National Gallery of Art in 1981. She retired in 2012 as head of painting conservation.

Fisher describes her studies abroad as a teenager, her European apprenticeships in conservation after graduating from Wellesley College, and her first conservation job at Oberlin, remarking on her overlap with future colleagues from the National Gallery. She recalls her arrival at the National Gallery in 1981, sharing her early impressions of the conservation staff and labs, and remarks on the cleaning controversy of Rembrandt's *The Mill* in the late 1970s and its impact on conservation protocol both at the National Gallery and other institutions. Fisher highlights some of her favorite conservation projects and memorable courier trips and closes with a discussion of her experiences working under different National Gallery directors and deputy directors.

Anne G. Ritchie conducted the interviews on May 2 and 4, 2012, in Washington, DC.

Fox, Carol

Carol Fox came to the National Gallery of Art first in 1974 to serve as translator for Chinese curators in the United States for the exhibition *Archaeological Finds of the People's Republic of China* and returned in February 1978 to work in special events.

Fox describes her education and introduction to the National Gallery of Art, her interest in the Chinese language, the circumstances that led her to join the staff of the National Gallery, and her experiences with the Chinese curators. She recounts her activities at the time of the opening of the East Building, and shares anecdotes about the events, including Benny Goodman's surprise performance. Fox reflects

on the development of the Patrons' Permanent Fund and the Collectors Committee, and on the beginning of the National Gallery's corporate fund-raising program. She recalls early experiments with a pass system for exhibitions and reflects on the personalities and interests of key National Gallery staff members.

A.C. Viebranz conducted the interview on May 12, 1993, in New York, New York.

Foy, Elizabeth

Elizabeth (Betty) Foy joined the personnel department at the National Gallery of Art in 1948. Later she worked for assistant director Macgill James and directors John Walker and J. Carter Brown. She retired from the museum in 1981.

Foy describes key personalities she worked with, including Macgill James, John Walker, Huntington Cairns, and J. Carter Brown, and their interests, approaches to their work and accomplishments. She describes the National Gallery's organization and functions and recounts anecdotes relating to significant events. Foy assesses the National Gallery's environment and changes through the years.

John J. Harter conducted the interviews on May 15 and 16, 1989 in Washington, DC.

Freitag, Sally

Sally Freitag started her career in the Office of Exhibitions and Loans at the National Gallery of Art in 1973 and soon became the assistant registrar for exhibitions. She left in 1983 to work as the registrar at the Worcester Art Museum and returned to the National Gallery in 1992 to serve as chief registrar.

Freitag recalls her early days in the exhibitions department and shares her memories of the 1976-1977 Treasures of Tutankhamun exhibition. She discusses her duties in the registrar's office and notes the exponential growth of her department's responsibilities with the East Building opening. In particular, she describes the logistics and budgets of the exhibition process and the challenges of transporting and insuring international works of art. Freitag also speaks of the acquisition process and its impact on the National Gallery's art storage space. She reflects on memorable courier trips and highlights the Sculpture Garden installation as a favorite project.

Anne G. Ritchie conducted the interview on September 17, 2012, in Washington, DC.

Grossman, Sheldon

In the early 1970s, Sheldon Grossman was a two-time recipient of the Chester Dale Fellowship at the National Gallery of Art. He stayed on to work in the photo archives and later served as a curator of Italian art. He left the National Gallery in 1985 to become an art dealer.

Grossman recounts his modest upbringing in the Bronx, New York, his discovery of art history in college, and interest in art connoisseurship while studying abroad in Italy. He explains his interactions with National Gallery director John Walker and the circumstances that brought him to work at the National Gallery, and shares details of his time in the photo archives and his transition to the Italian art department. Grossman discusses his friendship with exhibition designer Gil Ravenel and their collaboration on the 1983 exhibition *Painting in Naples: From Caravaggio to Giordano*. He contrasts the

directorships of Walker and his successor J. Carter Brown and compares the office environments of the West Building and the East Building.

Anne G. Ritchie conducted the interview on May 1, 2013, in Washington, DC.

Holden, Florence

Florence Holden worked as a secretary at the National Gallery of Art from 1943 to 1958. She was assigned to the education department, the office of the chief curator, and the personnel department.

Holden discusses her childhood in Cuba and Baltimore and her art history education at Radcliffe College in Massachusetts. She explains her secretarial duties at the National Gallery, expressing her delight working with docents and educators, and notes her disappointment with her transfer to the office of chief curator John Walker, describing their impersonal working relationship. Holden shares her impressions of Macgill James, Charles Parkhurst, and other executive officers, and speaks of the atmosphere of the National Gallery during World War II, recalling the many ways the museum offered relaxation and entertainment to visiting servicemen and women.

Anne G. Ritchie conducted the interview on June 10, 1997, in Baltimore, Maryland.

Johnson, Yamashita

Yamashita Johnson began work as a protection services officer in 1969 at the National Gallery of Art where he served for nearly 46 years.

Johnson recounts his upbringing as a native Washingtonian and describes his military service in Vietnam before joining the National Gallery. He recalls his first impressions of director J. Carter Brown and notes the family-like environment in the National Gallery before the opening of the East Building. Johnson outlines the duties of the guard force, emphasizing the importance of courtesy and respect when working with staff and visitors, describes typical interactions with the public, and contrasts security assignments between the galleries and the entrances. He shares memories of exhibitions, including Treasures of Tutankhamun in 1976-1977, and comments on VIP guests and notable celebrities visiting the National Gallery during his tenure.

Anne G. Ritchie conducted the interview on March 9, 2012, in Washington, DC.

Karras, Chris

Chris Karras served on the staff of the Planning Office as a designer and planner for the National Gallery of Art from 1970 until his retirement in 1983.

Karras describes the office's involvement with the planning and development of the East Building as well as with other National Gallery construction projects. He recalls collaborating with I.M. Pei's office to refine East Building design details and explains the process of completing designs for interior spaces to reflect the building's geometry. Karras explains his activities relating to works of art commissioned for the East Building and describes the role of the planning office in East Building opening exhibitions.

Anne G. Ritchie conducted the interview on January 27, 1997, in Chevy Chase, Maryland.

Leason, Max

Max Leason came to the National Gallery of Art as head of publication sales in 1968 and remained in that position until his retirement in 1986.

Leason describes the operations and philosophy of the publication sales department, including sales management, production of color reproductions and other sales merchandise, and changes in the National Gallery's sales shop, particularly the introduction of self service. He notes sales concerns relating to special exhibitions and recalls the National Gallery's rapid growth and changes in staff operations.

Anne G. Ritchie conducted the interview on May 23, 1991, in Washington, DC.

Levenson, Jay

New York University graduate student Jay Levenson was a contributor to *Dürer in America: His Graphic Work* in 1971 and *Prints of the Italian Renaissance* in 1973 at the National Gallery of Art. Upon finishing his Ph.D. in art history, he became a lawyer, practicing law for six years. Levenson returned to the art world to curate the 1991-1992 exhibition *Circa 1492: Art in the Age of Exploration and The Age of the Baroque in Portugal* in 1993-1994. He left the National Gallery to pursue other curatorial opportunities, ultimately becoming the director of the International Program at the Museum of Modern Art.

Levenson discusses the development of his interest in art and his early experiences working as a collaborator with Gaillard Ravenel on the *Dürer* and *Prints* shows. He explains Ravenel's role in his return to museum work from law practice and how his law background was an asset to the complex coordination of international loans of art objects for *Circa 1492*. As a close friend, Levenson recounts his experiences with Ravenel, addressing Ravenel's work methodology, character, and reputation as an exhibition designer and head of design and installation at the National Gallery.

Anne G. Ritchie conducted the interview on May 17, 1997, in New York, New York.

Looney, Kay and Joan Silverman

Volunteers Kay Looney and Joan Silverman came to the National Gallery of Art in the early 1960s to join the nascent docent program. They worked primarily with the school program, remaining active through the 1990s.

Looney and Silverman draw many parallels when recounting their education and the circumstances that led to their participation in the docent program. They discuss the founding of the program by the Junior League of Washington and its evolution from Margaret Bouton's time to the date of the interview. Looney and Silverman also describe their tour experiences and the challenge to make art seem real and personal for schoolchildren. They share their observations about David Finley, John Walker, and J. Carter Brown and their attitudes towards the docent program and offer anecdotes about some of the blockbuster exhibitions.

Anne G. Ritchie conducted the interview on September 9, 1998, in Washington, DC.

Mallus, Maria

Maria Mallus was secretary to Alexander Reed of the A.W. Mellon Educational and Charitable Trust from 1938 to 1941. She joined the National Gallery of Art staff in 1941 as secretary to Sterling Eagleton and later to Donald Shepard, returning with him to the Trust in 1943 and remaining there until 1948, when she retired to raise a family. She rejoined the National Gallery's staff in 1967, retiring in 1992.

Mallus describes her background and experiences at the A.W. Mellon Educational and Charitable Trust, noting many of its prominent personalities and its working environment. She recalls many of the National Gallery's early employees, especially Donald Shepard who was intimately involved in the National Gallery's establishment. Mallus contrasts her early experiences with those she encountered when she rejoined the staff in 1967.

John J. Harter conducted the interview on January 31 and February 1, 1989, in Washington, DC.

McGill, Thomas

Thomas (Tom) McGill joined the National Gallery of Art's guard force in 1955 and transferred to the library staff in 1966 to work as the interlibrary loan assistant.

McGill recalls staff members from his early years, noting the National Gallery's growth and change over time. He describes prominent visitors he observed while on the guard force and anecdotes about their visits and recalls his experiences on a special detail guarding the Mona Lisa. McGill describes the library and its leadership, especially the transition from Anna Link to Mel Edelstein, and the library's subsequent expansion.

John J. Harter conducted the interview on February 6, 1989, in Washington, DC.

Mongan, Agnes

Agnes Mongan, sister of National Gallery of Art staff member Elizabeth Mongan, and a Kress professor at the Center for Advanced Study in the Visual Arts, was a long-time observer and associate of the National Gallery.

Mongan describes her education in Paul Sachs' museum course and recalls seeing Andrew Mellon's collection in his Washington apartment and the Widener collection at Lynnewood Hall. She speaks of her friendships with John Walker and Kenneth Clark and recalls their intellectual and cultural interests and friendships. She especially notes her association with American Defense/Harvard Group, and the impact of the Army's Monuments, Fine Arts, and Archives Section during World War II. Mongan comments on various National Gallery personalities and her experiences as a Kress professor.

John J. Harter conducted the interview on June 21, 1989, in Cambridge, Massachusetts.

Mongan, Elizabeth

Elizabeth Mongan became in 1937 the first curator of the print collection of collector Lessing Rosenwald. When Rosenwald gave his collection to the National Gallery of Art and the Library of Congress in 1943, she was appointed the National Gallery's curator of prints, working both in Washington and with Rosenwald in Jenkintown, Pennsylvania, for the next twenty years.

Mongan describes her early training with Paul Sachs and travels in Europe, including a meeting with Bernard Berenson. She recalls Rosenwald and the dealers he worked with and bought from and notes her activities preparing the collection for Rosenwald's Alverthorpe Gallery and for transfer to the National Gallery and Library of Congress. Mongan remembers prominent National Gallery staff members and shares recollections of work there.

John J. Harter conducted the interview on June 22 and 23, 1989, in Rockport, Massachusetts.

Moore, Lamont

Lamont Moore joined the National Gallery of Art's staff as curator of education before the National Gallery's opening in 1941. Soon thereafter he joined the United States Army and served with the Monuments, Fine Arts, and Archives Section during World War II, returning to the National Gallery briefly before leaving for a position at the American Academy in Rome.

Moore describes his early experiences at the Newark Museum and the initial organization of the National Gallery of Art. He recalls setting up educational programs at the National Gallery, including tours of the permanent collection and educational lectures. Moore notes experiences during World War II and discusses circumstances associated with shipment of paintings of Berlin museums to the National Gallery immediately after the war.

Anne G. Ritchie conducted the interview on November 7, 1990, in Needham, Massachusetts.

Munsing, Juliana

Juliana Munsing held a brief appointment in the director's office at the National Gallery of Art in the mid-1970s. She returned to the National Gallery in 1983 to serve as assistant to the music director, retiring from that role in 2006.

Munsing describes her background and education that resulted in her recruitment by the FBI and the State Department and explains her husband Stefan Munsing's work with the Monuments, Fine Arts, and Archives program and other foreign service appointments. She reflects on their time in Europe, meeting new artists and musicians and socializing with ambassadors and prominent art collectors. Munsing recalls her different assignments at the National Gallery and highlights her position in the music department as being most compatible with her skills and interests. She shares her impressions of directors John Walker and J. Carter Brown, Paul Mellon, and music director George Manos, and closes with a discussion of her favorite experiences abroad and at the National Gallery.

Anne G. Ritchie conducted the interview on February 27, 2002, in Washington, DC. Stephen Ackert also participated in the interview.

Parker, Fred

Prior to coming to the National Gallery of Art, Fred Parker worked for Design and Production (D&P), a company which provided contract work for National Gallery exhibitions. In 1978, Gaillard Ravenel, head of the nascent design and installation department (DID), enlisted Parker to help establish the silkscreen and graphics unit of DID. Parker eventually left his position in 1983 to open the Hard Times Cafe, a restaurant in Alexandria, Virginia.

Parker describes his first encounter with the National Gallery as an employee of D&P, explaining the importance of contract work for National Gallery exhibitions prior to the founding of DID. He recalls starting at the National Gallery around the opening of the East Building and the tight deadlines surrounding the multiple exhibitions opening on June 1, 1978. Parker also discusses his working relationship with Ravenel and the creative process among DID staff to put together exhibition-related materials, including banners, wall text, labels, and directional signage.

Anne G. Ritchie conducted the interview on April 2, 1997, in Alexandria, Virginia.

Pell, Robert Livingston

Robert Livingston (Robin) Pell came to the National Gallery of Art at the invitation of J. Carter Brown in 1971 to serve as the director of the special events program. During his tenure, Pell orchestrated numerous exhibition previews and dinners, VIP visits, and most notably, the premieres of Kenneth Clark's *Civilisation* films. He left the National Gallery in 1978 to work for the Central Park Conservancy in New York City.

Pell recalls the early days of entertaining when Brown broke with tradition and hosted social events on-site at the National Gallery for the first time, and discusses his working relationship with Bunny Mellon, who was very involved in the planning of special dinners. He remembers significant events, including the unveiling of the *Mona Lisa* and the controversy concerning the conservation of Rembrandt's *The Mill*, and shares his view on J. Carter Brown's contributions to the National Gallery. Pell also describes the establishment of the Collectors Committee and his later travels seeking out new members for the committee in Chicago and Houston.

Anne G. Ritchie conducted the interview on October 7, 1998, in New York, New York.

Ritterpusch, Susan A.

Susan A. Ritterpusch joined the National Gallery of Art in 1974 as a sales shop assistant. She transferred to the Planning Office, which later became the Architect's Office, and was promoted to interior designer. She retired in 2013.

Ritterpusch describes her early days in the West Building sales shop. She shares her first encounters with Paul Mellon and director J. Carter Brown, speaks of memorable visits by celebrities and high-profile visitors, and remarks on the family-like atmosphere of the National Gallery before the East Building opening in 1978. Ritterpusch recalls her transition into interior design and discusses the enormous responsibility of decorating the East Building offices. She notes the importance of preserving the design history of the West and East Buildings and adhering to the John Russell Pope and I.M. Pei vernacular when renovating spaces. She remembers her work on the East Building commissions and highlights the renovations of the Trustees Council Room, food service spaces, conservation labs, and the Sculpture Garden Pavilion. Ritterpusch expresses deep appreciation for the many alliances and friendships established during her nearly forty years at the National Gallery.

Anne G. Ritchie conducted the interviews on November 16 and 30, 2012, in Washington, DC.

Siegel, Bethann Burns

Bethann Burns Siegel served as an event planner and coordinator in the department of protocol and special events at the National Gallery of Art.

Siegel describes her education in music and event management before joining the special events department. She recalls the shift in her entry-level responsibilities, first working with event photographers and then overseeing the calendar of events for the Trustees and Trustees Council. As a coordinator, Siegel discusses managing budgets, designing floor plans and table settings, and contracting vendors and musicians. She remarks on the department's reliance on other National Gallery departments including horticulture, music, facilities, and protection services divisions for each event. She explains the required protocols for visits by U.S. presidents, heads of state, diplomats, and other important guests.

Anne G. Ritchie conducted the interview on September 19, 2012, in Washington, DC.

Silberfeld, Kay

Kay Silberfeld was a painting conservator at the National Gallery of Art from 1972 to 1980.

Silberfeld describes the development of the painting conservation department, the organization of the conservation laboratory, equipment used there, and her work with Victor Covey, William Leisher, and others. She recalls Mario Modestini, Robert Feller, and conservation of various paintings, and describes conservation techniques and philosophies. Silberfeld explains the development of the controversy surrounding conservation of Rembrandt's *The Mill* and recalls the various personalities and actions involved and the impact of the controversy on the National Gallery of Art and on the conservation community.

A.C. Viebranz conducted the interview on May 27, 1992, in Washington, DC.

Smith, Noel

Noel Smith served as the National Gallery of Art horticulturist from shortly before the Gallery's dedication in March 1941 until his retirement in 1973.

Smith recalls the loan of Joseph Widener's acacias for the dedication and their temporary storage in the United States Botanic Garden. He describes his work cultivating greenhouse plants and maintaining the Garden Courts and notes that his duties later expanded to include caring for the National Gallery's grounds. Smith particularly remembers his on-going struggle with the discourtesies of Park Police horses and describes his interest in the readings he performed with the National Gallery orchestra.

Anne G. Ritchie conducted the interview on August 23, 1990, in Washington, DC.

Smyth-Ravenel, Frances

Frances (Franny) Smyth-Ravenel began her career under Annemarie Pope as the registrar of Smithsonian's Traveling Exhibition Service. After hearing from her then acquaintance Gaillard (Gil) Ravenel that the National Gallery of Art was seeking publications staff, Smyth transferred to the newly established department in 1970. She served as Editor-in-Chief from 1981 until her death in 1999.

Smyth discusses her career at the National Gallery and the work of her husband Gil Ravenel, head of design and installation (DID). She recalls the early origins of DID and the impact of having an in-house team to assemble exhibitions, reflecting on Ravenel's perfectionism, his creative process for exhibition design, and his reputation within the museum world. Smyth speaks candidly about Ravenel's personality and his relationships with staff, including J. Carter Brown and Howard Adams.

Regarding her own career, Smyth discusses how her department operated, collaborations on catalogues with museums and outside publishers, and the marketing strategies used to increase visibility for National Gallery publications, with mention of the National Gallery cookbook and how Julia Child became the first recipe contributor. She also recounts her perspective on the East Building opening and blockbuster exhibitions and remarks on J. Carter Brown's legacy and the changes that occurred after his departure in 1992.

Anne G. Ritchie conducted the interview on December 7, 1998, in Washington, DC.

Steele, Lina

Lina Steele joined the National Gallery of Art staff in 1961 as a museum aide. She worked briefly in the sales shop and the education department before moving to the department responsible for the Index of American Design where she served until her retirement in 1984.

Steele explains the work of the Index office, in particular the circulating exhibitions that were available for loan and her interest in developing additional exhibitions for this purpose. She recalls organizing and mounting exhibitions of Index renderings and working with researchers who used the Index. She describes two special projects that relied heavily on Index resource--a two-volume publication on American design and a microfiche catalog to the Index collection.

Anne G. Ritchie conducted the interview on November 20, 1996, in Washington, DC.

Stoner, Joyce Hill

Joyce Hill Stoner is a conservator who teaches in the painting conservation department of the University of Delaware-Winterthur.

Stoner describes her educational background in art and conservation. She outlines the development of the field and explains the differences in theory and approach of the major figures in painting conservation. She discusses many conservators and their varying philosophies, including Rutherford John Gettens, George Stout, Sheldon and Caroline Keck, Hubert von Sonnenberg, Diane Dwyer Modestini, Mario Modestini, William Suhr, Richard Buck, Helmut Ruhemann, Umberto Baldini, Johannes Hell, Norman Brommelle, Thomas Brachert, Kay Silberfeld, and Victor Covey. Stoner remembers John Brealey and reflects on his personality, professional philosophy, and the perspective he had on his role in the National Gallery of Art's conservation controversy.

A.C. Viebranz conducted the interview on July 7, 1995, in Wilmington, Delaware.

Taylor, Katrina Van Hook

Katrina Van Hook Taylor joined the National Gallery of Art staff in 1940, working first in the chief curator's office and later assisting Lamont Moore in the education department. She was acting curator of education during Moore's wartime absence and retired from the National Gallery in 1945.

Taylor describes her education, including Paul Sachs' museum administration course at the Fogg Museum, and other experiences before coming to the National Gallery. She explains her early curatorial work with the National Gallery's collections and recalls various personalities including Macgill James, Perry Cott, and John Walker. Taylor recalls her experiences giving gallery tours, presenting lectures, and writing public information materials.

John J. Harter conducted the interview on June 16, 1989, in Chevy Chase, Maryland.

Thomas, Thelma

Thelma Thomas became a telephone operator at the National Gallery of Art in 1940 and retired in 1973 as chief telephone operator.

Thomas describes the operation of the central switchboard, through which all incoming and outgoing calls were channeled and other aspects of National Gallery activities. She discusses personalities that she observed, the ebb and flow of National Gallery activities, her role in the National Gallery, and staff recreational activities. Thomas describes memorabilia that she collected, especially at the National Gallery's dedication.

Anne G. Ritchie conducted the interview on June 13, 1990, in Washington, DC.

Viebranz, Alfred C.

Alfred C. (A.C.) Viebranz acted as the liaison to the National Gallery of Art when his company GTE Corporation signed on as the underwriter of *Post-Impressionism: Cross-Currents in European and American Painting, 1880-1905*. In 1982, he left the business world to become J. Carter Brown's assistant for corporate relations. After retiring in 1987, Viebranz was lured back to the National Gallery to help initiate the 50th Anniversary oral history program.

Viebranz discusses his role as a museum corporate relations officer, describing the business end of exhibition planning, and offering highlights of his work on 32 exhibitions, noting the successes and failures. He remembers the complexity of putting together Treasure Houses of Britain and recounts the visit of Prince Charles and Princess Diana. Viebranz also comments on his working relationships with key figures, including Paul Mellon and J. Carter Brown, and closes out with a discussion of the oral history program and reflection on his long and varied career at the National Gallery.

Anne G. Ritchie conducted the interview on September 13, 1994, in Greenwich, Connecticut.

Walstrom, Charles

Charles Walstrom joined the National Gallery of Art's staff in 1939 as chief clerk. He was appointed personnel officer in 1941, left for military service during World War II, and returned afterward, remaining as Personnel Officer until 1970. He served as assistant administrator from 1970 until his retirement.

Walstrom describes his work when the National Gallery's offices were located at 712 Jackson Place, next door to those of the A.W. Mellon Educational and Charitable Trust, and his experiences as chief clerk preparing for the National Gallery's opening. He discusses National Gallery operations, hiring practices, the Civil Service Commission, and the various administrators that he worked with. Walstrom recalls an unexpected early morning visit by President Harry Truman.

Anne G. Ritchie conducted the interview on May 17, 1990, in Washington, DC.

Watson, Ross

In January 1966, Paul Mellon enlisted Ross Watson to work with his British art collection at the Mellon estate in Virginia. Later that year, through Mellon's recommendation, National Gallery of Art director John Walker hired Watson to become the curator of eighteenth-century British art, a position he held until 1977.

Watson reflects on his relationship with Paul Mellon and comments on Mellon's collection and his acquisition style. He also recounts his experiences at the National Gallery and his work producing shows on Turner, Constable, Wright, and Hogarth. Watson describes the magnitude and ambition of The Eye of Thomas Jefferson exhibition, Howard Adams' vision in putting it together, and related special events, including the fireworks display and Queen Elizabeth's visit. He comments on key people, including Francis Watson, Gil Ravenel, Lester Cooke, and Elise Ferber, and speaks about the transition in leadership from John Walker to J. Carter Brown.

Anne G. Ritchie conducted the interview on November 18, 1998, in Washington, DC.

Wells, Carolyn

Carolyn Wells came to the National Gallery of Art in 1945 to work for restorer Stephen Pichetto, later becoming research assistant to Fern Shapley and John Walker, before retiring in 1951 to raise a family. She resumed her career in 1969 to assist Walker in his research and publications after he retired from the National Gallery.

Wells recounts her experiences working with Pichetto to inventory the Berlin paintings and later her activities developing addressograph cards for the National Gallery's collections as well as other research work. She describes Harry McBride, John Walker, Anna Voris and other personalities and their contributions to the National Gallery and describes her activities with Walker after his retirement.

Anne G. Ritchie conducted the interview on May 31, 1991, in Chevy Chase, Maryland.

Trustees and Donors

Burger, Warren E.

As Chief Justice of the Supreme Court of the United States, Warren Burger was a member of the Board of Trustees of the National Gallery of Art from 1969 to 1986. He was Chairman of the Board from 1969-1979.

Burger recalls visiting the newly opened National Gallery in 1941 when he was in Washington on business. He notes his love for art and avocation as a sculptor which contributed to his long-term interest in the museum. Burger recalls his interest in I.M. Pei's plans for the National Gallery's new building and his attention to its progress and assesses the National Gallery and its standards relative to other cultural institutions.

A.C. Viebranz conducted the interview on January 14, 1992, in Washington, DC.

Gerds, William

Art historian and curator William Gerds and his wife Abigail B. Gerds were prominent collectors of American art. They donated over 300 works of art, primarily by 19th and early 20th century American artists, and their book collection to the National Gallery of Art.

Gerds describes his early interest in American art when there was little scholarship in the subject area. He recalls meeting a group of art enthusiasts through American art collector Lee B. Anderson and speaks of their Saturday visits with art dealers. Gerds notes his love of purchasing still life paintings and comments on the serious collection he had accumulated by the 1970s. He remarks on his tenure at Brooklyn College and the City University of New York Graduate Center and his eventual retirement from teaching art history.

Anne G. Ritchie conducted the interview on April 20, 2011, in New York, New York. Abigail B. Gerds also participated in the interview.

Irwin II, John N.

John N. Irwin II was a trustee of the National Gallery of Art from 1962 to 1965, when he resigned from the board to enter government service representing the United States in negotiations concerning the Panama Canal. He later served as United States ambassador to France.

Irwin describes his early years, the growth of his interest in art, his diplomatic service, and his acquaintance with John Walker, which led to his appointment to the Board of Trustees of the National Gallery of Art. He describes the activities and role of the Board of Trustees and shares his observations concerning the development of museums and exhibitions and the period of his service on the board. Irwin reflects on the role and contributions of trustees and art collectors he knew, including Paul Mellon, John Hay Whitney, and Walter Annenberg.

A.C. Viebranz conducted the interview on May 12, 1993, in New York, New York.

Mellon, Paul

Paul Mellon, son of the National Gallery of Art founder Andrew W. Mellon, was also a founding benefactor of and major donor to the Gallery. He was a member of its Board of Trustees from 1938 to 1939 and from 1945 to 1985, serving as president from 1938 to 1939 and again from 1963 to 1978 and as chairman from 1979 to 1985.

Mellon describes his father and recalls the museum's founding benefactors, dedication of the National Gallery of Art in 1941, and other significant events including selection of John Walker as second director and the conservation controversy of twenty years later. He reflects on the contributions of his sister, Ailsa Mellon Bruce, her tastes in collecting, and her interest in the National Gallery. Mellon describes significant personalities including the National Gallery's directors and discusses plans for the East Building, the selection of I.M. Pei as architect, and the work of the building committee.

Robert Bowen conducted the interviews on July 26 and 27 and November 10, 1988, in Washington, DC. Additional research was provided by A.C. Viebranz.

Murphy, Franklin

Franklin Murphy served as a trustee of the National Gallery of Art from 1964 to 1993 and as chairman from 1985 to 1993.

Murphy recalls his early experiences with the Kress Foundation, on whose board he served, and his association with the National Gallery, including his role in the selection of John Walker as David Finley's successor. He discusses the character and influence of various members of the Board of Trustees, directors John Walker and J. Carter Brown, and notable staff members. He recalls significant events in the National Gallery's history including the conservation controversy of the late 1970s and activities and decisions associated with planning and construction of the East Building. Murphy reflects on Paul Mellon and his influence on the National Gallery and describes other major donors and fund-raising efforts, including the Patrons' Permanent Fund, the Collectors Committee, and the Trustees' Council.

A.C. Viebranz conducted the interviews on January 24 and May 2, 1990, in Washington, DC.

Pinkus, Gerhard and Marianne

Gerhard and Marianne Pinkus collected many of Marc Chagall's early graphic works over more than four decades beginning in the 1940s. The Pinkuses donated portions of their collection to the National Gallery of Art in 1993. Curator Judith Brodie interviewed the couple in the exhibition *Marc Chagall's Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections*, July 2-December 31, 1995.

Gerhard Pinkus explains his interest in Chagall and why he began collecting the artist's early prints and mentions other Chagall collectors he encountered. He remembers beginning a long-term acquaintance with the artist in 1955 and gives insights into Chagall's family relationships. He discusses Chagall's commissions for book illustrations and his experimentation with different methods of printmaking. Pinkus also speaks in detail about the background and inspiration for works from his collection in the

exhibition, including four series: *Mein Leben*, *La Fontaine's Fables*, *Dead Souls*, and *The Seven Deadly Sins*. Marianne Pinkus adds further observations concerning Chagall.

Judith Brodie conducted the interview on September 10, 1995, in Washington, DC.

Stevenson, John R.

John R. Stevenson served as a trustee of the National Gallery of Art from 1975 to 1993 and as president from 1979 to 1993.

Stevenson describes his background and how he became a trustee, the organization and work of the board and officers of the National Gallery, and especially the role of president. He analyzes the National Gallery's relationship to the Smithsonian Institution and Congress. He assesses the development and cost of the East Building, comments on the work of architect I.M. Pei, and describes Operation Breakthrough. Stevenson recalls the conservation controversy of the late 1970s and comments on various personalities associated with the National Gallery, including Carlisle Humelsine. He reflects on the National Gallery's program of special exhibitions and assesses possibilities for the National Gallery's future.

A.C. Viebranz conducted the interview on June 24, 1992, in New York, New York. Transcript available only.

Stevenson, Ruth Carter

Ruth Carter Stevenson was a trustee of the National Gallery of Art from 1979 to 1997 and served as president from 1993 to 1997.

Stevenson describes her education and the sources of her interest in art. She recalls her father, Amon Carter, his interest in art collecting, and development of the Amon Carter Museum in Fort Worth, Texas. She explains the circumstances of being asked to serve as a trustee of the National Gallery and recalls the conservation controversy. She describes the origins, development and work of the Collectors Committee, and the program for the Patrons' Permanent Fund. She assesses various National Gallery acquisitions and exhibitions and reflects on the importance of art education and the role of museums in reaching children.

A.C. Viebranz conducted the interview on November 10, 1992, in Washington, DC.

Vogel, Dorothy and Herbert

Beginning in 1962, Dorothy and Herbert Vogel used their modest salaries as a librarian and postal clerk to build an impressive collection of nearly 4,000 works of art, mostly in the conceptual and minimalist style. In 1992, they transferred a portion of their collection to the National Gallery of Art through gift and purchase.

The Vogels discuss their background and education, the development of their interest in art, and the way they began their collection. They describe the art scene in New York City during the 1950s and 1960s, and recount their first meetings with Sol LeWitt, Richard Tuttle, Robert Mangold, and Robert Barry. The Vogels also speak of the evolution of their collection to include works by women artists, such

as Edda Renouf, Ruth Vollmer, and Sylvia Plimack, and pieces by post-minimalists like Bruce Nauman and Pat Steir. They share highlights of the many exhibitions in which their works were displayed and the circumstances that led to choosing the National Gallery of Art for the major gift of their collection.

The six interviews with the Vogels took place over four sessions. Dorothy and Herbert Vogel were interviewed separately for the 2001 sessions and together in 2003 and 2005. Ruth E. Fine conducted the interviews on January 29 and June 20, 2001, in New York, New York and June 2, 2003, and April 27, 2005, in Washington, DC.

Vermeer and Van Gogh exhibitions series

This series of interviews provides personal accounts of the events, including the extraordinary crowds and unexpected closures, surrounding the *Johannes Vermeer* (November 12, 1995-February 11, 1996) and *Winslow Homer* (October 15, 1995-January 28, 1996) exhibitions. Also included in this series are interviews about staff's personal experiences during the popular *Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam* (October 4, 1998-January 3, 1999) exhibition.

Baird, Betsy

Betsy Baird was hired as lead exhibition aide, a weekend supervisory role for visitor services, during the 1995-1996 exhibition *Johannes Vermeer* at the National Gallery of Art.

Baird explains her situation working at the Smithsonian Associates and at the National Gallery as a weekend supervisor. She describes the training required in preparation for Van Gogh and the typical routine of visitor services staff after the exhibition's opening. She offers details about ticketing options, the logistics of the admission and waiting lines, and the difficulties in dealing with scalpers. In conclusion, Baird makes suggestions on how to handle ticketing and logistics for future blockbuster exhibitions.

Maygene F. Daniels conducted the interview on February 1, 1999, in Washington, DC. This interview is part of the *Van Gogh's Van Goghs* exhibition series.

Banks, James

James Banks was deputy chief of protection services for operations, responsible for security officers assigned to protection duties at the National Gallery of Art.

Banks recounts security preparations for the Homer and Vermeer exhibitions and the impact of the government furloughs and museum closings. He describes organizing and managing the lines waiting outside the building and the rush like the old homestead where everybody is standing in line waiting for the governor to fire the round in the air... when the building opened in the morning. Banks recalls the idea of creating a sign announcing the end of the line and the impact of that technique on crowd management. He explains law enforcement problems and outlines the system of assigning guards to the exhibits.

Maygene F. Daniels conducted the interview on March 20, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Barbour, Minnie

Minnie Barbour was telecommunications supervisor in the office of communications at the National Gallery of Art.

Barbour describes arranging for special telephone lines for the Ticketmaster desk in the East Building and the operation of the National Gallery's public information recordings. She explains the decision to keep telephone operators on duty during the long furlough and the challenge of interpreting complex

ticket rules to the public, and notes that the office continued to receive calls about the Vermeer exhibition long after it had closed.

Maygene F. Daniels conducted the interview on March 20, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Davis, James

James (Jim) Davis was chief of protection services at the National Gallery of Art, responsible for security, fire safety, health, and law enforcement.

Davis describes the National Gallery's security force and its responsibilities for protecting the National Gallery and its works of art and its police-type activities. He describes how protecting the art during the Vermeer exhibition differed from protecting art in other circumstances, recalls Salman Rushdie's visit to the exhibition, and reflects on the behavior of visitors in line and lessons the security force learned during the events.

Maygene F. Daniels conducted the interview on March 22, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Hamm, Dan

Dan Hamm was building services manager for the facilities management division, which oversees housekeeping, exterior crews, and snow removal, among other activities.

Hamm explains the special demands that the enormous crowds created for the crews cleaning and maintaining the National Gallery buildings, including the dust and lint that were deposited each day and the problems in maintaining National Gallery floors. He describes the impact of the massive January snowstorms and assesses the morale of the housekeeping staff and their interest in the Vermeer exhibition.

Maygene F. Daniels conducted the interview on March 4, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Lightner, Ysabel

Ysabel Lightner was merchandise manager for the National Gallery of Art shops, with responsibility for product development, licensing, and purchasing.

Lightner describes the process of developing merchandise and selecting off-the-rack items for special exhibitions. She explains preparations for the Vermeer and Homer exhibitions and the impact of the government shutdowns and enormous crowds on merchandise sales, as well as the challenges and heroic efforts involved in restocking the Vermeer catalog.

Maygene F. Daniels conducted the interview on March 21, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Powell, Earl A. (Rusty), III

Earl A. (Rusty) Powell, III was director of the National Gallery of Art from 1992 until his retirement in 2019.

Powell describes his expectations for the Vermeer and Homer exhibitions and the impact of the museum closings. He explains the situation during the second government shutdown and the steps the museum took to open the Vermeer exhibition with private funds. Powell mentions the visits of President Bill Clinton and Queen Beatrix of The Netherlands and reflects on the impact of the experience on the museum.

Anne G. Ritchie conducted the interview on July 3, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Rich, Chrisa

Chrisa Rich worked in the office of special events, with duties that included scheduling V.I.P. and special guests for exhibition tours.

Rich describes scheduling actor Richard Gere to visit the Vermeer exhibition, and her experiences making the arrangements, meeting Gere and his guest, escorting them through the exhibition, and taking them to meet with Sarah Greenough, curator of photography. She also describes the aftermath of the visit, including reactions of National Gallery staff and Gere's own expressions of appreciation.

Maygene F. Daniels conducted the interview on April 19, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Schneider, Charles

Charles (Chuck) Schneider was deputy administrator of the National Gallery of Art serving as principal assistant to the administrator involved in security, telecommunications, supply, and audiovisual concerns.

Schneider describes his background in engineering, facilities management, and procurement, and the impact of the furloughs and tremendous crowds on these aspects of the National Gallery's programs. He explains the National Gallery's decisions concerning essential workers during the government shutdown and the impact of the decision to re-open Vermeer with private funds. Schneider describes the lines of visitors and the security and maintenance problems these created and reflects on lessons administrative staff learned during these events.

Maygene F. Daniels conducted the interview on March 29, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Wheelock, Arthur

Arthur Wheelock, National Gallery of Art curator of northern baroque paintings until his retirement in 2018, was curator of the *Johannes Vermeer* exhibition.

Wheelock describes his background and education, his study of Dutch art, and his Finley fellowship and introduction to the National Gallery of Art. He recalls his research on Vermeer and explains the origin of the idea for a Vermeer exhibition. Wheelock recounts the prolonged loan negotiations for the exhibition, the role of Mauritshuis staff, stages of exhibition preparation, coordination of the catalog, exhibition design and installation, and conservation of the National Gallery's Vermeer paintings. He describes the opening dinner for the exhibition and the visit of Queen Beatrix, reflects on the incredible public response, and shares anecdotes of visitors and tours and comments on lenders' reactions to the government shutdowns.

Anne G. Ritchie conducted the interviews on April 5, July 23, and July 30, 1996, in Washington, DC. Edited transcript is available only. This interview is part of the *Johannes Vermeer* exhibition series.

Willson, Darrell

Darrell Willson was administrator of the National Gallery of Art from 1989 until his retirement in 2020.

Willson describes the administrator's responsibilities and assesses the effect of the government shutdowns on essential staff and others. He explains the reopening of the Vermeer exhibition and decisions relating to issuing tickets and managing visitors and compromises and adjustments that were needed. Willson recalls experiences with various members of the public, including problems with ticket scalping, and reflects on the impact of the Vermeer exhibition on the future of the museum and the arts. He describes the special staff viewing of the exhibition on the Monday morning after it had closed to the public.

Anne G. Ritchie conducted the interview on April 3, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Ziska, Deborah

Deborah Ziska became press and public information officer for the National Gallery of Art in November 1995, the week before the public opening of the Johannes Vermeer exhibition. Previously she had been deputy press officer.

Ziska describes her experiences associated with the exhibitions, beginning with the press trip to Holland, the press breakfast and initial reaction to the Vermeer and Homer exhibitions. She recalls events associated with the furlough and the press response, and escalation of interest during the extended shutdown. She explains the working situation in the closed museum, steps taken to inform the press and handle film crews during the re-opening, and incidents relating to the press and other visitors. Ziska reflects on the causes of the events and on their long-term impact on the National Gallery and the public.

Maygene F. Daniels conducted the interview on July 30, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Development Staff - Patricia Donovan, Melissa McCracken, Rita Monner, and Randi Nordeen

Patricia Donovan, Melissa McCracken, Rita Monner, and Randi Nordeen worked for the development office with responsibilities for matters relating to the Trustees' Council, donor stewardship, and the New Century Fund at the National Gallery of Art.

Interview participants describe their work in the development office and explain early plans to use the Homer and Vermeer exhibitions to further development office goals. They reflect on their experiences with small dinners associated with the exhibitions and further recall the impact of the furlough and cancellations, recalling the frenzied ticket requests they handled when the Vermeer exhibition reopened. They describe the visit of the Queen of The Netherlands and recount reactions of various patrons to the closure.

Maygene F. Daniels conducted the interview on April 18, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Development Staff - Samantha Neukom, Margaret Porta, and Melanie Wolfe

Samantha Neukom, Meg Porta, and Melanie Wolfe worked in the development office, associated with the Circle of the National Gallery of Art and other activities.

Neukom, Porta, and Wolfe explain development office plans to capitalize on the popularity of the Homer and Vermeer exhibitions for membership programs, the interest of Circle members and donors, and the management of courtesy passes. They describe the impact of the closings and cancellations, and especially the hysteria in the days following Christmas as pressure to view the exhibition built. They also reflect on the opportunity to be heroes in helping friends, family, donors, and members view the Vermeer exhibition. They describe instances in which individuals joined the Circle hoping to see the exhibition.

Maygene F. Daniels conducted the interview on April 19, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Horticultural Services Staff - Dierdre Armstrong and Cindy Lawless

Cindy Lawless and Deirdre Armstrong were horticulturists working in the greenhouses and outside the West Building during winter events at National Gallery of Art.

Lawless and Armstrong recount their experiences and observations of the lines of visitors waiting to enter the West Building and the public's behavior, recalling the very early hours of winter mornings and the image of crowds converging on the museum. They also reflect on the impact of the events on the National Gallery and staff.

Maygene F. Daniels conducted the interview on March 1, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Publication Sales Staff - Boyd, Karen Boyd, Miriam Davis, Kristen Frank, Steve McKevitt, Steve Richardson, Calvin Roebuck, and Leon Wyatt

Karen Boyd, Miriam Davis, Kristen Frank, Steve McKevitt, Steve Richardson, Calvin Roebuck, and Leon Wyatt were members of the publications sales staff, working in the gallery shops, the off-site warehouse, and mail order operations at the National Gallery of Art.

Interview participants describe how the shops were set up for the Vermeer and Homer exhibitions and the quick adjustments made to accommodate early crowds. They explain the impact of the furlough and steps taken to check-in and manage merchandise, and the extraordinary level of sales, recalling instances in which the Vermeer catalog and poster were out-of-stock and experiences with various customers. They describe VIPs and reflect on the extraordinary reaction to Vermeer and lessons they learned.

Maygene F. Daniels conducted the interview on March 27, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Special Projects Staff - Jason Herrick, Pam Jenkinson, and Heather Sack

Jason Herrick, Pamela Jenkinson, and Heather Sack were members of the special projects staff at the National Gallery of Art.

As department head, Jenkinson describes their vital work as congressional relations liaisons. She outlines the development initiatives planned for the Vermeer and Homer shows before the government was shut down over a budget dispute. Herrick and Sack recall the deluge of requests from congressional members for special access to the exhibitions and express their discomfort in having to decline those requests; and discuss working with the visitor services department to accommodate congressional members when the National Gallery finally reopened with private funding. They reflect on the National Gallery closure as a public symbol of the government shutdown and how it generated local and national interest in the two exhibitions. They share anecdotes of memorable VIP visits and note the positive effect the event had on future congressional relations.

Maygene F. Daniels conducted the interview on March 13, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Visitor Services Staff - Ellen Bryant, Sandra Creighton, Barbara Goldstein, Jennifer Karotkin, Jeffrey Leone, and Debbie McKnight

Sandra Creighton directed the visitor services staff at the National Gallery of Art. Ellen Bryant, Barbara Goldstein, Jennifer Karotkin, Debbie McKnight, and Jeff Leone were members of the staff.

Interview participants recount in detail events associated with the closing and reopening of the museum and the Vermeer exhibition, describing the work of the visitor services staff, management of VIP visitors, and the operation of the pass system. They praise the guard force and recall many stories relating to their encounters with the public and significant visitors.

Maygene F. Daniels conducted the interview on February 28, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Visitor Services Staff - Rose Langworthy, Ron Niemann, and Theodore Shealy

Rose Langworthy, Ron Niemann, and Ted Shealy were members of the visitor services staff at the National Gallery of Art.

Interview participants describe their training, experiences issuing tickets, and observations during the early days of the exhibitions; and explain courtesy pass operations, shifting policies for access to the exhibitions, and techniques for managing the crowds and dealing with problems. They offer anecdotes about the public and various behaviors that they observed, recall incidents they encountered, and speak with appreciation of the guards and their support for the visitor services staff.

Maygene F. Daniels conducted the interview on March 10, 1996, in Washington, DC. This interview is part of the *Johannes Vermeer* exhibition series.

Visitor Services Staff - Nancy Center, Doris Henderschott, and Nanci Surrent

Nancy Center, Doris Hendershott, and Nanci Surrent were members of the visitor services staff at the National Gallery of Art.

Each participant describes their individual responsibilities in the office and on the floor during the Van Gogh exhibition. They discuss the hiring and training required to handle the potential crowds and detail the positioning of staff from the waiting line to admission to exit. They enumerate the different ticket types, and how the operation was complicated by the presence of scalped and counterfeit tickets. They offer anecdotes of people waiting in line and the necessity of cooperation between visitor services and the guard force to resolve difficult situations. The participants reflect on comparisons with the 1995-1996 Johannes Vermeer show and make suggestions for staff working the front line on blockbuster exhibitions.

Maygene F. Daniels conducted the interview on February 1, 1999, in Washington, DC. This interview is part of the *Van Gogh's Van Goghs* exhibition series.

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