

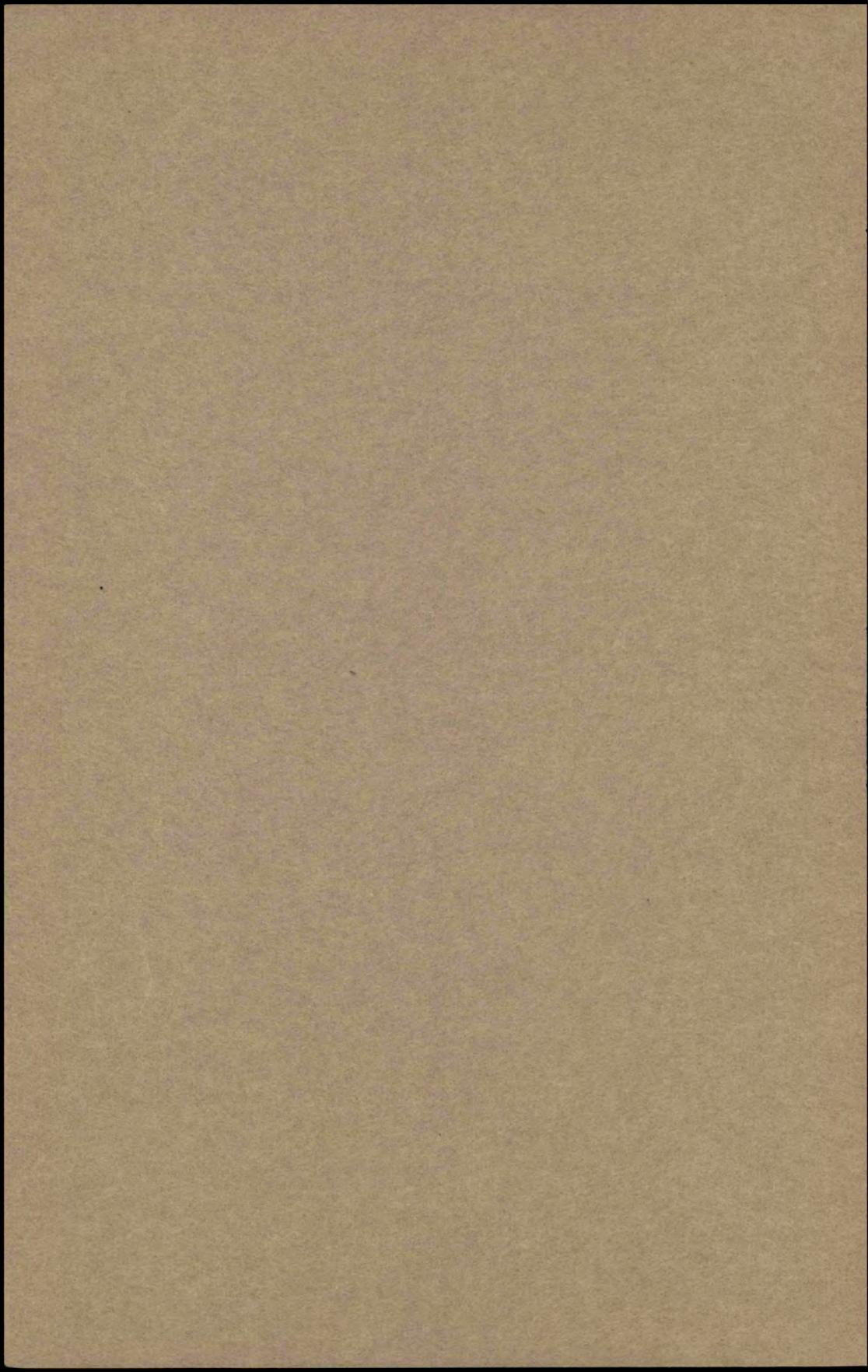
REPORT ON THE
NATIONAL GALLERY OF ART

1943

SMITHSONIAN INSTITUTION

WASHINGTON

D. C.



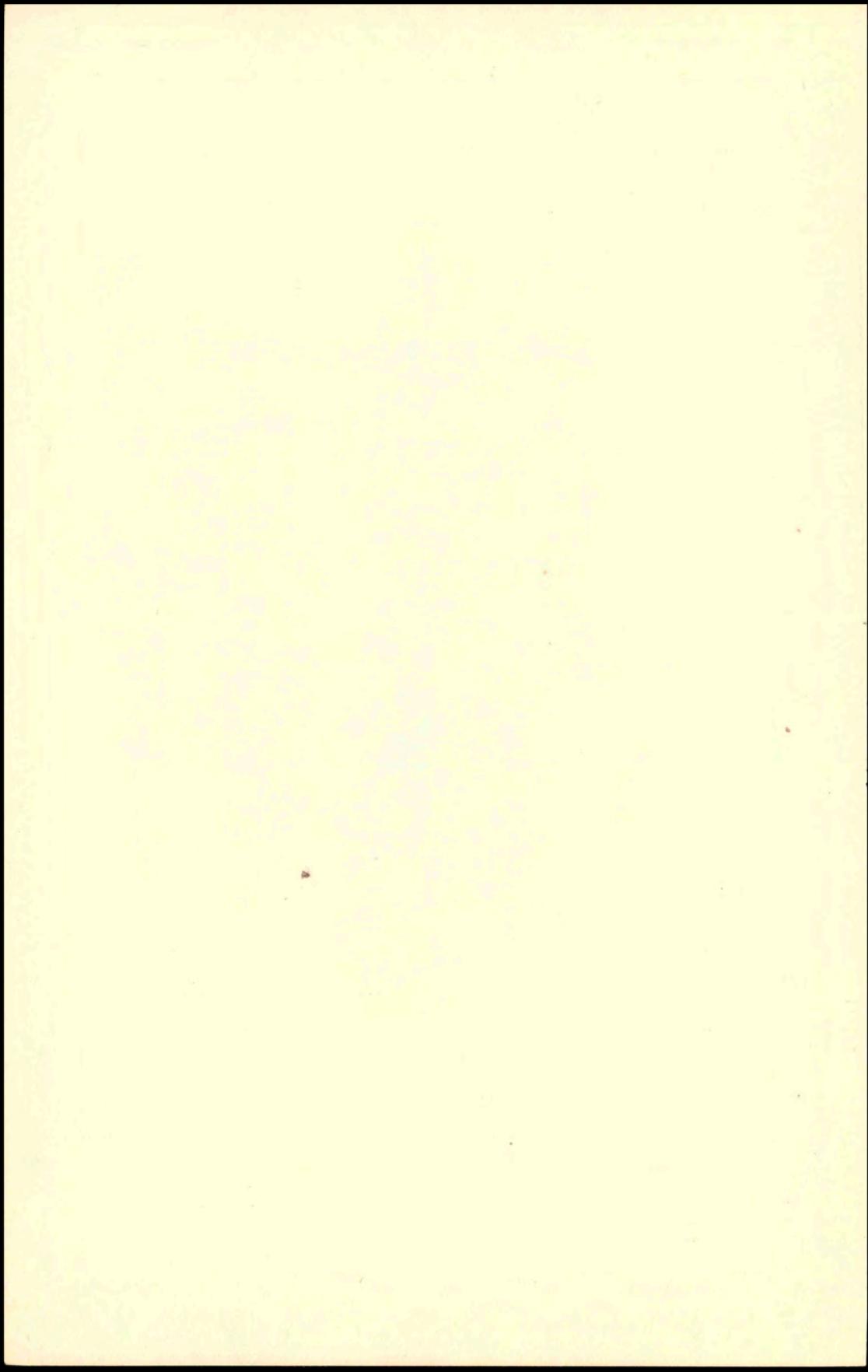
REPORT ON THE
NATIONAL GALLERY OF ART

FOR THE
YEAR ENDED JUNE 30, 1943

From the Smithsonian Report for 1943
Pages 25-34



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APPENDIX 2

REPORT ON THE NATIONAL GALLERY OF ART

SIR: I have the honor to submit, on behalf of the Board of Trustees of the National Gallery of Art, the sixth annual report of the Board covering its operations for the fiscal year ended June 30, 1943. This report is made pursuant to the provisions of the act of March 24, 1937 (50 Stat. 51), as amended by the public resolution of April 13, 1939 (Pub. Res. No. 9, 76th Cong.).

ORGANIZATION AND STAFF

During the fiscal year ended June 30, 1943, the Board was comprised of the Chief Justice of the United States, Harlan F. Stone; the Secretary of State, Cordell Hull; the Secretary of the Treasury, Henry Morgenthau, Jr.; and the Secretary of the Smithsonian Institution, Dr. C. G. Abbot, ex officio; and five general trustees, David K. E. Bruce, Duncan Phillips, Ferdinand Lamot Belin, Joseph E. Widener, and Samuel H. Kress.

At its annual meeting held February 8, 1943, the Board reelected David K. E. Bruce, President, and Ferdinand Lamot Belin, Vice President, of the Board, to serve the ensuing year. The executive officers continuing in office during the year were Huntington Cairns, who succeeded Donald D. Shepard, resigned, as Secretary-Treasurer and General Counsel, and took office on January 13, 1943; David E. Finley, Director; Harry A. McBride, Administrator; John Walker, Chief Curator; and Macgill James, Assistant Director. During the year Donald D. Shepard was appointed Adviser to the Board; Elizabeth Mongan was appointed Curator of Painting, Decorative and Graphic Arts; and David Keppel was appointed Associate Curator of Prints.

The three standing committees of the Board, provided for in the bylaws, as constituted at the annual meeting of the Board, held February 8, 1943, were:

EXECUTIVE COMMITTEE

Chief Justice of the United States, Harlan F. Stone, chairman
David K. E. Bruce, vice chairman
Secretary of the Smithsonian Institution, Dr. C. G. Abbot
Ferdinand Lamot Belin
Duncan Phillips

FINANCE COMMITTEE

Secretary of the Treasury, Henry Morgenthau, Jr., chairman
 David K. E. Bruce, vice chairman
 Secretary of State, Cordell Hull
 Ferdinand Lamot Belin
 Samuel H. Kress

ACQUISITIONS COMMITTEE

David K. E. Bruce, chairman
 Ferdinand Lamot Belin, vice chairman
 Duncan Phillips
 Joseph E. Widener
 David E. Finley, ex officio

All positions with the Gallery (with the exception of the executive and honorary officers) are filled from the registers of the United States Civil Service Commission or with its approval. By June 30, 1943, the permanent Civil Service staff numbered 232 employees. Since the opening of hostilities, 41 members of the staff, or approximately 18 percent, have joined the armed forces.

APPROPRIATIONS

For salaries and expenses, for the upkeep and operation of the National Gallery of Art, the protection and care of the works of art acquired by the Board, and all administrative expenses incident thereto, as authorized by the Act of March 24, 1937 (50 Stat. 51), as amended by the public resolution of April 13, 1939 (Pub. Res. No. 9, 76th Cong.), the Congress appropriated for the fiscal year ending June 30, 1943, the sum of \$563,825.00. This amount includes regular appropriations of \$541,365.00 and a supplemental deficiency appropriation for the payment of "overtime compensation" authorized by the Acts of Congress in the amount of \$22,460.00. From this appropriation the following expenditures and encumbrances were made:

EXPENDITURES AND ENCUMBRANCES

Personal services.....	\$449, 825. 00
Printing and binding.....	3, 506. 88
Supplies and equipment, etc.....	108, 758. 15
Unencumbered balance.....	1, 734. 97
Total.....	\$563, 825. 00

In addition to the above-mentioned appropriations aggregating \$563,825.00, the Gallery received \$32,264.58 from the Federal Works Agency, Public Buildings Administration, to cover expenses incurred in connection with the special protection of masterpieces of painting and sculpture which have been evacuated from the Gallery.

ATTENDANCE

The total attendance from July 1, 1942, to June 30, 1943, was 1,508,081, a daily average of 4,132 visitors, over 25 percent of this number being men and women in the uniformed military services. In spite of war conditions the number of visitors at the National Gallery of Art has been increasing. The first 6 months of the calendar year 1943 the attendance was 876,460, as compared with 577,360 during the first 6 months of 1942, while the attendance during June—the last month of the fiscal year—was 164,202 in 1943, compared with 91,810 in 1942.

Among the activities contributing to the consistent growth of popularity of the Gallery are the Sunday night openings, the special exhibitions of contemporary art, the variety and excellence of the Sunday evening musical concerts, the Sunday night suppers for servicemen, and the Servicemen's Room, which has furnished a place of relaxation for many men in the military services who, especially on week ends, visit the Gallery.

PUBLICATIONS

In the information rooms in the Gallery building, the Gallery continues to pursue and expand its policy of making catalogs, color reproductions, and similar publications available to the public at moderate cost. There is also available, without charge, a general information booklet containing a short account of the history of painting and sculpture from the thirteenth to the nineteenth centuries, as illustrated by the Gallery's collections, and clearly marked floor plans to guide visitors in their study of the various exhibits. The booklet is of great assistance to visitors and may be obtained at the information rooms on request.

AIR-RAID PROTECTION

The Gallery staff, which is organized to form five air-raid services, namely, fire, police (including morale), health (first aid), maintenance, and evacuation, has been kept in constant training through the medium of weekly building air-raid drills. Drills held in coordination with the District of Columbia authorities, when visitors were in the building, gave evidence of the measure of efficiency which has been reached by the protective organization in the Gallery.

ACQUISITIONS

GIFTS OF PRINTS

On December 29, 1942, the Board of Trustees accepted from Mr. and Mrs. J. Watson Webb two sets of etchings by James Abbott

McNeill Whistler, and on February 8, 1943, the Board accepted from Mrs. J. Watson Webb an engraving of St. Jerome by Albrecht Durer; on March 15, 1943, the Board accepted from Lessing J. Rosenwald, a gift of his collection of prints and drawings, consisting of some 6,500 items; on April 12, 1943, the Board accepted from Mrs. George Nichols a gift of four prints; and on June 7, 1943, the Board accepted from David Keppel a gift of a set of Vedute by Piranesi.

GIFTS OF PAINTINGS AND SCULPTURE

On August 1, 1942, the Board of Trustees accepted from The A. W. Mellon Educational and Charitable Trust a gift of 62 paintings, 2 engravings, and a bronze bust of the late Andrew W. Mellon, by Jo Davidson; on September 3, 1942, the Board accepted from the Honorable Frederic A. Delano a gift of a portrait of "Captain Warren Delano" by Charles Loring Elliott; on December 1, 1942, the Board accepted from Mrs. Jesse Isidor Straus a gift of a terra-cotta group, "La Surprise," signed by Clodion; also on December 1, 1942, the Board accepted from Clarence Van Dyke Tiers two paintings, "Henry Pratt" by Thomas Sully, and the "Duke of Portland" by Matthew Pratt. On December 1, 1942, the Board accepted from Mrs. Robert Noyes a bequest of a portrait by Gilbert Stuart of "William Rickart." On February 8, 1943, and on June 7, 1943, the Board of Trustees accepted from Chester Dale gifts of 23 paintings. On June 7, 1943, the Board accepted from Miss Ethlyn McKinney a gift of a painting by Childe Hassam, entitled "Allies Day, May 1917"; also on June 7, 1943, the Board accepted from J. H. Whittemore Company a gift of two paintings, "The White Girl" and "L'Andalouse," both by Whistler.

On June 7, 1943, the Board of Trustees accepted from the Works Progress Administration a donation of the Index of American Design consisting of 22,000 or more documented drawings and water colors made under the auspices of the United States Government as a pictorial record of American source material in design and craftsmanship from early Colonial days to the close of the nineteenth century.

Another notable gift was that of Joseph E. Widener, given to the Gallery in memory of his father, the late Peter A. B. Widener. This gift was made on September 9, 1942, and consisted of a collection of paintings, sculpture, tapestries, jewels, furniture, ceramics and other objects of art. In this collection the National Gallery of Art has received one of the greatest donations ever made to any museum. The Widener collection was begun many years ago by Peter A. B. Widener, who died in 1915. After his father's death, Joseph Widener continued to build up the collection, and in his choice revealed a faultless discrimination.

On March 18, 1943, the National Gallery of Art announced the gift of the famous collection of prints of Lessing J. Rosenwald. The collection consists of over 6,500 items, including representative examples of print-making from the fifteenth century to the present, a number of drawings, original wood blocks and copper plates, letters and valuable reference books relating to the history of engraving. The collection was carefully built up by Mr. Rosenwald during the last 20 years. Because of his extraordinary knowledge and discrimination, he has brought together one of the greatest collections of the graphic arts ever assembled by a private individual.

LOAN OF WORKS OF ART RETURNED

During the year the following works of art which had been placed on loan at the Gallery were returned:

To Dr. A. C. Miller the seven paintings loaned by him to the Gallery and listed in this report under the heading "Loans of Works of Art to the Gallery."

LOAN OF WORKS OF ART BY THE GALLERY

During the year 13 architectural drawings of the National Gallery building by the late John Russell Pope were placed on loan with the National Academy of Design, New York, N. Y.

EXHIBITIONS

The following exhibitions were held at the National Gallery of Art during the last year:

An exhibition of bronze busts of South American Presidents was shown in the West Garden Court of the Gallery from June 27 through July 19, 1942. The countries represented were Chile, Ecuador, Uruguay, Venezuela, Paraguay, Argentina, Bolivia, Peru, Colombia, and Brazil.

Sponsored by Life magazine, an exhibition of 118 paintings of military life and activities done in oils, water colors, and charcoal by artists serving in the United States armed forces was shown in the Gallery from July 5 through August 2, 1942.

A group of seventeenth- and eighteenth-century prints from the Gallery's own collection was exhibited from August 7 through September 29, 1942.

An exhibition of Chilean Contemporary Art consisting of 150 oil paintings, water colors, drawings, and prints selected from the great Chilean Exhibition assembled by the University of Chile during the observance of the 400th anniversary of Santiago, Chile's capital, was shown in the Gallery from October 10 through November 8, 1942.

An exhibition of 350 war posters sponsored by Artists for Victory, Inc., was shown in the Gallery from January 9 through February 19, 1943.

An exhibition of drawings and water colors on loan from French museums and others was held in the Gallery from February 28 through March 28, 1943. An exhibition of Whistler etchings, the gift of Mrs. J. Watson Webb, was shown in the Gallery from February 28 through March 28, 1943.

The Thomas Jefferson Bicentennial Exhibition, commemorating the two-hundredth anniversary of his birth, was held at the National Gallery of Art from April 13 through May 15, 1943. Displayed were numerous portraits of Thomas Jefferson, as he appeared to his contemporaries during his long and varied career. A unique set of portraits of the first five Presidents, painted by Gilbert Stuart, formed an important group. There were also portraits of Jefferson's friends and contemporaries, including Houdon, the celebrated French sculptor, and Gilbert Stuart. Included in the exhibition were architectural drawings of buildings Jefferson designed, among them Monticello, the Virginia Capitol at Richmond, and the University of Virginia.

An exhibition of American paintings, gifts from The A. W. Mellon Educational and Charitable Trust, Chester Dale, and Clarence Van Dyke Tiers, was held in the Gallery from May 25 through June 13, 1943.

Life magazine also sponsored an exhibition of 125 paintings made by leading American artists in cooperation with the War Department, in United States battle zones, which was shown in the Gallery from June 20 through July 20, 1943. An exhibition of prints, water colors, and books by William Blake, from the Lessing J. Rosenwald collection, was opened to the public on Easter Sunday, April 25, 1943, and has been on exhibition in the Gallery since that date.

SALE OR EXCHANGE OF WORKS OF ART

During the year no works of art belonging to the Gallery were sold or exchanged.

LOANS OF WORKS OF ART TO THE GALLERY

During the year the following works of art were received on loan:

From the Belgian Government:

<i>Title</i>	<i>Artist</i>
La Cuisinière.....	Aertsen, Pieter
La Calvaire.....	Bles, Herri met de
Nature Morte.....	Brueghel, Jan, the elder
La Parabole du Semeur.....	Brueghel, Pieter, the elder
La Vierge à la Soupe au lait.....	David, Gerard

<i>Title</i>	<i>Artist</i>
Sainte Famille.....	Goes, H. van der
Saint Ives Patron des Avocats.....	Jordaens, Jacob
La Martyre de Saint Sebastien.....	Memling, Hans
Portrait d'Homme.....	Mostaert, Jan
Portrait de Georges de Zelle, Medecin.....	Orley, B. van
La Sagesse Victorieuse de la Guerre et de la Discorde, sous le Gouvernement de Jacques I d'Angleterre	Rubens, Peter Paul
La Vierge au Myosotis.....	Rubens, Peter Paul
La Guirlande des Fleurs.....	Seghers, Daniel
Apollon et les Muses.....	Vos, Martin de

From Chester Dale, New York, N. Y.:

Art reference library, large rug, and desk

From National Collection of Fine Arts, Washington, D. C.:

Oil painting, High Cliff, Coast of Maine, by Winslow Homer

From Dr. A. C. Miller, Washington, D. C.

<i>Title</i>	<i>Artist</i>
Madonna and Child.....	Lucas Cranach, the elder
Portrait of a Man.....	Sir Anthony Van Dyck
Portrait of a Man.....	Ambrosius Benson
Portrait of a Woman.....	Ambrosius Benson
Portrait of a Man.....	Barthel Bruyn, the elder
Portrait of a Man on Parchment.....	Peter Gertner
Portrait of a Woman on Parchment.....	Peter Gertner

From John S. Broome, Washington, D. C.:

Oil painting, Lost on the Grand Banks, by Winslow Homer

VARIOUS GALLERY ACTIVITIES

The Sunday evening concerts, which were instituted on June 7, 1942, primarily for the benefit of service men and women and war workers in the city, have been so successful that they have been continued. The exhibition galleries have been open from 2:00 to 10:00 p. m. each Sunday evening throughout the year. Concerts of orchestral music and string quartets have been provided with funds donated by Chester Dale, and by The A. W. Mellon Educational and Charitable Trust, and later from the Gallery's trust fund received from The A. W. Mellon Educational and Charitable Trust. In addition, concerts have been donated by such well-known artists as Albert Spalding, violinist, Frances Nash, pianist, and by artists in the armed forces attached to the Navy School of Music, the Army Music School, the Army Air Forces Band. The Ballet Russe de Monte Carlo contributed a performance in the East Garden Court on May 2, 1943, especially for the wounded servicemen from the local hospitals.

CURATORIAL DEPARTMENT

The curatorial work for the year consisted of the installation of over 600 works of art from the Widener collection, and of 173 other gifts, and of 18 temporary exhibitions; in giving various lectures on the collections and related fields in conjunction with the program of the educational department; and in further cataloging the works of art. A check list of the works of art in the Widener collection, with an introduction, was compiled and printed, and a new general information pamphlet was devised and printed for free distribution to visitors at the Gallery.

During the past year the staffs of the curatorial and the educational departments have collaborated in issuing a catalog, a portfolio of colored reproductions, and nine pamphlets dealing with the Gallery and its collections. Six members of the staff have contributed twelve articles to several periodicals and pamphlet series. Two books and several articles are currently in preparation.

In the course of the year, approximately 9,420 works of art were submitted to the acquisitions committee (including 1,945 prints from the Widener collection and approximately 6,500 from the Rosenwald collection) with recommendations regarding their acceptability for the collections of the National Gallery of Art; 21 private collections were visited in connection with offers to the Gallery of gifts or loans; 126 consultations were held concerning over 250 works of art brought to the Gallery for expert opinion; 11 visits were made outside the Gallery to give expert opinion; and 32 letters were written in answer to inquiries involving research in the history of art.

RESTORATION AND REPAIR OF WORKS OF ART

During the year, as authorized by the Board and with the approval of the Director and Chief Curator, Stephen Pichetto, Consultant Restorer to the Gallery, together with his staff, has undertaken such restoration and repair of paintings and sculpture in the collection as has been found to be necessary. All this work was carried on in the restorer's rooms in the Gallery except in one case, when an unusually delicate and complicated restoration was required; this painting is being restored in Mr. Pichetto's studios in New York.

WORKS OF ART STORED IN A PLACE OF SAFEKEEPING

Early in January 1942, a limited number of fragile and irreplaceable works of art in the Gallery collections were removed to a place of greater safety. These works, stored in a place adapted for the purpose, have since been under constant guard by members of the

Gallery's guard force and under supervision and inspection by a member of the curatorial staff of the Gallery.

EDUCATIONAL PROGRAM

The attendance (97,000) for the educational program was double that of the previous year (47,000).

The Gallery tours of the collection, conducted twice daily, Monday through Friday, and once on Saturday, have been supplemented by tours for service men and women on Saturdays. In addition to these tours, slide lectures on the collection, given by members of the curatorial and educational departments, were continued, and more than 22,000 persons attended the consistently popular feature, the "Picture of the Week," a 10-minute discussion of single paintings.

New features introduced by the department during the past year included film lectures, music lectures, and noon-hour concerts of recorded music, all of which have been well attended.

Changes in personnel due to wartime conditions placed unusual responsibilities and added work on the members of the department and because of this increased pressure it was not possible for the educational staff to assume extra assignments. The following projects, however, were completed: cataloging the collection of approximately 3,500 slides; preparation of manuscripts for lectures on the Gallery for the Federation of Women's Clubs; slide lecture on the Gallery, for circulation by the American Federation of Arts; various articles for publication in art magazines; and the planning and supervision of the motion picture on the National Gallery of Art. This motion picture was completed in June 1943, by the Gallery staff in cooperation with the Office of Strategic Services. Accompanied by a special musical score and commentary, the film includes views of the exterior and interior of the building, air-conditioning and lighting equipment, and a color sequence showing many of the outstanding works of art on exhibition. It is expected that the film will be widely circulated among educational institutions and the general public in this country and abroad.

LIBRARY

A total of 746 books and 106 pamphlets and periodicals were presented to the Gallery; 33 books and 110 pamphlets and periodicals were purchased by the Gallery; 472 photographs and drawings were presented as gifts; 27 books and 316 pamphlets and periodicals were acquired through exchange; 1 film was presented as a gift, and 22 subscriptions to periodicals were made.

PHOTOGRAPHIC DEPARTMENT

Prints totaling 11,401, 459 black-and-white slides, and 2,034 color slides have been made by the photographic laboratory. The prints have been placed on file in the library, where they are for sale and for the use of the Gallery staff. The slides have been made available for the staff in connection with the public lectures given in the Gallery and have likewise been lent to lecturers outside the Gallery and to other galleries.

OTHER GIFTS

During the year there were gifts to the Gallery of plants for the garden courts; also certain expenses were paid by others on behalf of the Gallery, the donors being Mrs. William Corcoran Eustis, David E. Finley, Dumbarton Oaks Research Library and Collection of Harvard University, Life magazine, The A. W. Mellon Educational and Charitable Trust, and the Toledo Museum of Art. Gifts of money were made to the Gallery during the year by Mrs. Florence Becker, Maj. Curtis Bryan, Chester Dale, Mrs. William Corcoran Eustis, David E. Finley, Mrs. David E. Finley, Sr., S. R. Guggenheim, Samuel H. Kress and Samuel H. Kress Foundation, Lt. Paul Mellon, Mrs. Stephen S. Pichetto, Donald D. Shepard, Mrs. Gertrude Clarke Whittall, Joseph E. Widener, Avalon Foundation, and The A. W. Mellon Educational and Charitable Trust.

AUDIT OF PRIVATE FUNDS OF THE GALLERY

An audit has been made of the private funds of the Gallery for the year ended June 30, 1943, by Price, Waterhouse & Co., a nationally known firm of public accountants, and the certificate of that company on its examination of the accounting records maintained for such funds has been submitted to the Gallery.

Respectfully submitted.

F. L. BELIN, *Acting President.*

Dr. C. G. ABBOT,
Secretary, Smithsonian Institution.



