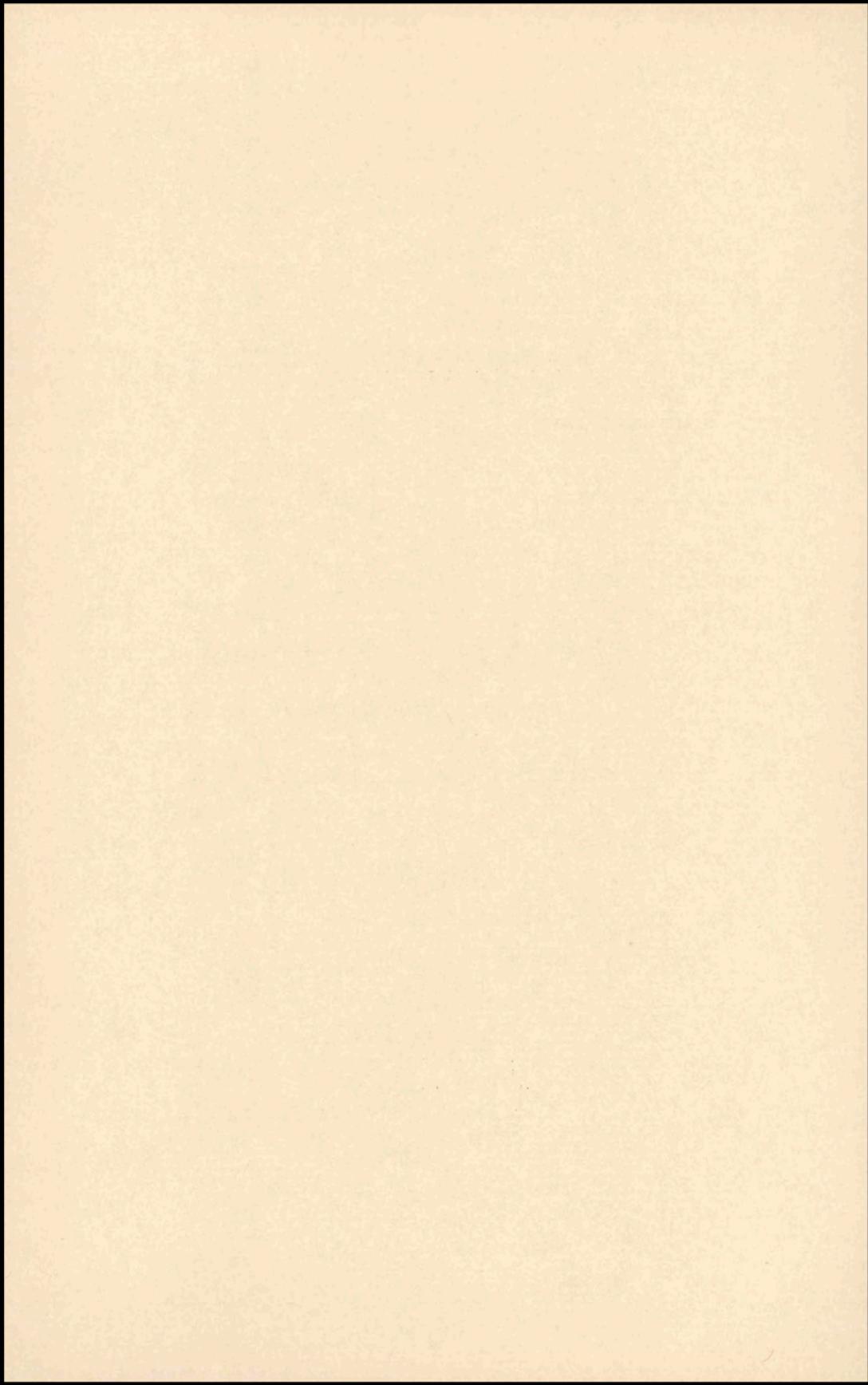


NATIONAL GALLERY OF ART

1965 ANNUAL REPORT

FROM
SMITHSONIAN YEAR 1965



ANNUAL REPORT

National Gallery of Art



Pages 285 through 303 from
SMITHSONIAN YEAR 1965
REPORT OF THE SMITHSONIAN INSTITUTION
FOR THE YEAR ENDED JUNE 30, 1965
WASHINGTON, D.C., 1966

NATIONAL GALLERY OF ART

Trustees

EARL WARREN, Chief Justice of the United States, Chairman

DEAN RUSK, Secretary of State

HENRY H. FOWLER, Secretary of the Treasury

S. DILLON RIPLEY, Secretary of the Smithsonian Institution

PAUL MELLON, JOHN HAY WHITNEY, JOHN N. IRWIN II, LESSING J. ROSENWALD, FRANKLIN D. MURPHY

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PAUL MELLON

Vice President

JOHN HAY WHITNEY

Secretary-Treasurer

HUNTINGTON CAIRNS

Director

JOHN WALKER

Administrator

ERNEST R. FEIDLER

General Counsel

HUNTINGTON CAIRNS

Chief Curator

PERRY B. COTT

Assistant Director

J. CARTER BROWN

National Gallery of Art

JOHN WALKER, *Director*

ORGANIZATION

The statutory members of the Board of Trustees of the National Gallery of Art are the Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution, *ex officio*. On May 6, 1965, Paul Mellon was reelected a general trustee of the National Gallery of Art to serve in that capacity for the term expiring July 1, 1975. The four other general trustees continuing in office during the fiscal year ended June 30, 1965, were John Hay Whitney, John N. Irwin II, Dr. Franklin D. Murphy, and Lessing J. Rosenwald. On May 6, 1965, Paul Mellon was reelected by the Board of Trustees to serve as president of the Gallery, and John Hay Whitney was reelected vice president.

The executive officers of the Gallery as of June 30, 1965, were as follows:

Chief Justice of the United States, Earl Warren, chairman.

Paul Mellon, president.

John Hay Whitney, vice president.

Huntington Cairns, secretary-treasurer.

John Walker, director.

Ernest R. Feidler, administrator.

Huntington Cairns, general counsel.

Perry B. Cott, chief curator.

J. Carter Brown, assistant director.

The three standing committees of the Board, as constituted at the annual meeting on May 6, 1965, were as follows:

EXECUTIVE COMMITTEE

Chief Justice of the United States, Earl Warren, chairman.

Paul Mellon, vice chairman.

Secretary of the Smithsonian Institution, S. Dillon Ripley

John Hay Whitney.

Franklin D. Murphy.

FINANCE COMMITTEE

Secretary of the Treasury, Henry H. Fowler, chairman.
 Paul Mellon.
 Secretary of the Smithsonian Institution, S. Dillon Ripley.
 John Hay Whitney.
 John N. Irwin II.

ACQUISITIONS COMMITTEE

Paul Mellon, chairman.
 John Hay Whitney.
 John N. Irwin II.
 Lessing J. Rosenwald.
 John Walker.

PERSONNEL

At the close of fiscal year 1965, full-time Government employees on the permanent staff of the National Gallery of Art numbered 304. The U.S. Civil Service regulations govern the appointment of employees paid from appropriated funds.

APPROPRIATIONS

For the fiscal year ended June 30, 1965, the Congress of the United States, in the regular annual appropriation, and in a supplemental appropriation required for pay increases, provided \$2,227,000 to be used for salaries and expenses in the operation and upkeep of the National Gallery of Art, the protection and care of works of art acquired by the Board of Trustees, and all administrative expenses incident thereto, as authorized by the basic statute establishing the National Gallery of Art, that is, the Joint Resolution of Congress approved March 24, 1937 (50 Stat. 51), U.S. Code, title 20, secs. 71-75.

The following obligations were incurred:

Personnel compensation and benefits	\$1,966,805.00
All other items	260,154.56
	<hr/>
Total obligations	\$2,226,959.56

ATTENDANCE

There were 1,253,102 visitors to the Gallery during fiscal year 1965. There was, therefore, an increase of 16,947 over fiscal year 1964. The average daily attendance was 3,421.

ACCESSIONS

In all, 1,722 accessions were received by the Gallery as gifts, loans, or deposits during the fiscal year. While this quantity was substantially below the accessions in the preceding year, when the large and important gift by Lessing J. Rosenwald of graphic-arts materials swelled accessions to over 5,000, the gifts set forth below indicate that rarely in the Gallery's history have the accessions included so many outstanding paintings.

GIFTS

From the bequest of Chester Dale, New York, N.Y., the Gallery received 245 paintings, chiefly of the Impressionist School, including major works by Cézanne, Corot, Degas, Gauguin, van Gogh, Manet, Matisse, Monet, Picasso, and Toulouse-Lautrec. In addition, the following gifts or bequests were accepted by the Board of Trustees:

PAINTINGS

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Avalon Foundation, New York, N.Y.	Heade	Brazilian Seascape
Do.	Twachtman	Winter Harmony
Col. and Mrs. Edgar W. Garbisch, New York, N.Y.	West	Dr. Samuel Boudé
Do	do	Mrs. Samuel Boudé
Do	Unknown	Vase of Flowers
Do	do	Watermelon
Do	Hicks	The Cornell Farm
Do	Field	"He Turned Their Waters into Blood"
Do	Chandler	Captain Samuel Chandler
Do	do	Mrs. Samuel Chandler

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Ernest Iselin, New York, N.Y.	Sargent	Mrs. Adrian Iselin
Patrick T. Jackson, Jr., Cambridge, Mass.	Trumbull	Patrick Tracy
National Gallery of Art, Ailsa Mellon Bruce Fund	Sithium	The Assumption of the Virgin
Do	Largillière	Elizabeth Throckmorton
Do	Guardi	Carlo and Ubaldo Resisting the Enchantments of Armida's Nymphs
Do	do	Erminia and the Shepherds
Arthur Sachs, Cannes, France	French School, XV century	A Knight of the Golden Fleece
James C. Stotlar, Bethesda, Md.	Wyant	Peaceful Valley

SCULPTURE

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Chester Dale, New York, N.Y.	Despiau	Maud Dale
Do	Gauguin	"Père Paillard" (Father Lechery)
Do	do	Pair of Wooden Shoes
Do	Houdon	Voltaire
Do	Kisling	Death Mask of Amedeo Modigliani
Do	Modigliani	Head of a Woman
Do	Renoir	Coco
National Gallery of Art, Ailsa Mellon Bruce Fund	Lehmbruck	Standing Woman
Do	Maillol	Venus

GRAPHIC ARTS

Mrs. George Matthew Adams, New York, N.Y.	Whitney (after Legros)	Portrait of a Man
Chester Dale, New York, N.Y.	Various	21 prints and drawings
Ella Fillmore Lillie, Danby, Vt.	Lillie	10 lithographs
Mrs. John E. Lodge, Washington, D.C.	Various	12 prints
John E. Thayer, Milton, Mass.	Audubon	Salt Water Marsh Hen
Ukrainian Art Academy, U.S.S.R.	Various	7 contemporary Russian prints

EXCHANGE OF WORK OF ART

Portrait of Martin Luther, an engraving by Granach, was exchanged for a superior impression of the same work.

OTHER GIFTS

In the fiscal year 1965 gifts of money were made by the Charles Ulrick and Josephine Bay Foundation, Avalon Foundation, Samuel H. Kress Foundation, Old Dominion Foundation, Mrs. Cordelia S. May, Calouste Gulbenkian Foundation, J. I. Foundation, Inc., Mr. Edwin Binney III and the Lila Acheson Wallace Fund.

Mrs. Mellon Bruce contributed additional funds for the purchase of works of art for the National Gallery of Art and for educational purposes related to works of art.

WORK OF ART ON LOAN

Portrait of a Man in a Fur-lined Coat by Rembrandt was received on loan from the Fuller Foundation, Boston, Mass.

WORKS OF ART ON LOAN RETURNED

The following works of art on loan were returned during the fiscal year:

<i>To</i>	<i>Artist</i>	<i>Title</i>
Col. and Mrs. Edgar W. Garbisch, New York, N.Y.	Phillips	Philip Slade
Jerome Hill, New York, N.Y.	Delacroix	The Arab Tax
Do	do	The Fanatics of Tangiers
Claiborne Pell, Washington, D.C.	Bingham	The Jolly Flatboatmen
S. Dillon Ripley, Washington, D.C.	Audubon	Washington Sea Eagle

PAINTINGS TRANSFERRED TO NATIONAL
PORTRAIT GALLERY

Thirty-five portraits were transferred to the National Portrait Gallery.

WORKS OF ART LENT

The following loans were made during the fiscal year:

<i>To</i>	<i>Artist</i>	<i>Title</i>
Blair House, Washington, D.C.	Stuart	Ann Barry
Do	do	Mary Barry
Do	do	A Gentleman of the Ashe Family
Do	Earl	Andrew Jackson
Do	Sully	John Quincy Adams
Do	Unknown	Portrait of a Young Lady
California Palace of the Legion of Honor, San Francisco, Calif.	Quidor	The Return of Rip Van Winkle
Do	Unknown	Columbia
Musée du Petit-Palais, Paris, France	Homer	Breezing Up
Do	Cooke	Salute to General Washington in New York Harbor
Do	Unknown	Burning of Charles Town
Do	Bauman	U.S. Mail Boat
Museum of Fine Arts, St. Petersburg, Fla.	West	Self-Portrait
Smithsonian Institution, Museum of History and Technology, Armed Forces History Hall	Pine	General William Smallwood
Do	Polk	General Washington at Princeton
Smithsonian Institution, Museum of History and Technology, Presidential Reception Room	Jarvis	Commodore John Rodgers
Do	do	DeWitt Clinton
Do	Healy	Daniel Webster
Do	Peale	Robert Coleman
Do	Sully	Major Thomas Biddle
Munson-Williams-Proctor Institute, Utica, N.Y.	Audubon	Arctic Hare
Vancouver Art Gallery, Vancouver, B.C.	Pseudo Antonio da Brescia	Abundance and Satyr
Do	do	Jason (or Apollo) and the Dragon
Do	Master IO.F.F.	Judgment of Paris
Do	Moderno	David and Goliath

<i>To</i>	<i>Artist</i>	<i>Title</i>
Virginia Museum of Fine Arts, Richmond, Va.	Homer	Right and Left
The White House, Washington, D.C.	Sully	Andrew Jackson

EXHIBITIONS

The following exhibitions were held at the National Gallery of Art during the fiscal year 1965:

7000 Years of Iranian Art. Continued from the preceding fiscal year through July 19, 1964.

Prints by Whistler from the National Gallery of Art Collection. Continued from the preceding fiscal year through July 23, 1964.

Selected Renderings from the Index of American Design. July 2, 1964, through October 1, 1964.

French 18th Century Color Prints from the Widener Collection. July 30, 1964, through October 1, 1964.

Exhibition of Watercolors by Perkins Harnley from the Index of American Design. August 12, 1964, through November 3, 1964.

15th and 16th Century German Prints from the National Gallery of Art Collection. October 2, 1964, through December 6, 1964; January 11, 1965, through February 11, 1965.

Drawings of the 15th and 16th Centuries from the Wallraf-Richartz Museum. October 4, 1964, through November 1, 1964.

Blake's Engravings of Dante's Inferno and The Book of Job from the W. G. Russell Allen Collection. October 22, 1964, through January 10, 1965.

William Blake: Poet, Printer, Prophet. October 25, 1964, through November 22, 1964.

Prints by Altdorfer, Dürer, Lucas van Leyden, and Schongauer from the National Gallery of Art Collection. October 26, 1964, through December 15, 1964; January 14, 1965, through April 22, 1965.

Piranesi Etchings of Prisons and Views of Rome from the National Gallery of Art Collection. November 4, 1964, through April 18, 1965.

Designs for the Grave of the Late President John F. Kennedy. November 17, 1964, through December 13, 1964.

1964 Christmas Card Subjects from the Graphic Arts Collection. December 7, 1964, through January 10, 1965.

The Watercolor Drawings of John White. January 31, 1965, through February 22, 1965.

Landscape Prints by Rembrandt and Other Dutch Artists from the Rosenwald Collection. February 12, 1965, through May 19, 1965.

Eyewitness to Space—sponsored by the National Aeronautics and Space Administration. March 14, 1965, through May 23, 1965.

Rosenwald Miniatures and Widener French 18th Century Books. April 24, 1965, through May 2, 1965.

The Chester Dale Bequest. May 6, 1965, to continue into the next fiscal year.

Graphic Arts from the Chester Dale Collection. May 6, 1965, to continue into the next fiscal year.

Exhibition Illustrating Richard Bales' Index of American Design Suite No. 4. May, 20, 1965, to continue into the next fiscal year.

Exhibition of Rembrandt's Portrait of the Artist's Son Titus on loan from the Norton Simon Foundation. May 26, 1965, to continue into the next fiscal year.

Sketches by Constable from the Victoria and Albert Museum. June 6, 1965, to continue into the next fiscal year.

White House Festival of the Arts Exhibition. June 18, 1965, to continue into the next fiscal year.

Exhibitions of recent accessions: *Tiberius and Agrippina* by Rubens, November 29, 1964, through December 20, 1964; *A Knight of the Golden Fleece*, French School, XV Century, December 22, 1964, through February 5, 1965; *Portrait of a Man in a Fur-lined Coat* by Rembrandt, lent by The Fuller Foundation, from January 8, 1965; *The Cornell Farm* by Edward Hicks, *Captain Samuel Chandler* and *Mrs. Samuel Chandler* by Winthrop Chandler, February 6, 1965 through February 14, 1965; *Watson and the Shark* by Copley, February 21,



Girl with a Hoop by Auguste Renoir (1841–1919). Canvas 49½ inches × 30¾ inches. Chester Dale Collection, 1962. National Gallery of Art.



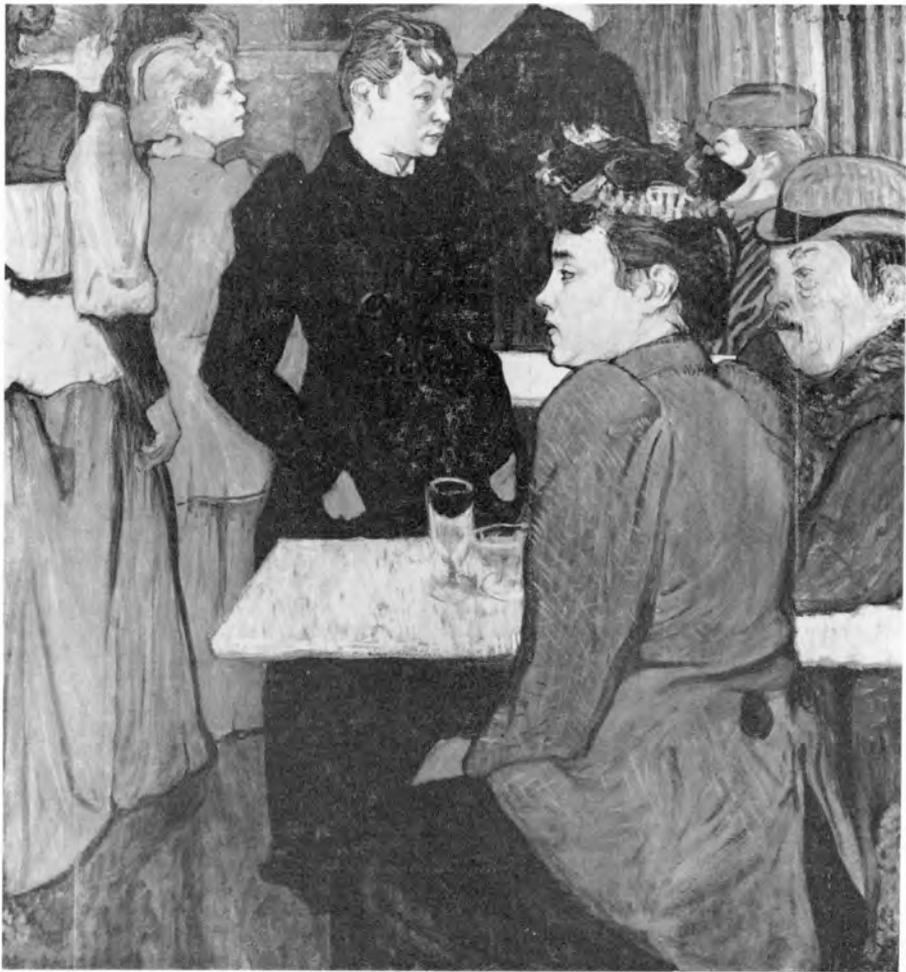
The Assumption of the Virgin by Miguel Sithium (circa 1465/70–1525). Canvas 8 $\frac{3}{8}$ inches \times 6 $\frac{1}{2}$ inches. Ailsa Mellon Bruce Fund. National Gallery of Art.



Mademoiselle Malo by Edgar Degas (1834–1917). Canvas 31 $\frac{3}{4}$ inches \times 25 $\frac{5}{8}$ inches. Chester Dale Collection. National Gallery of Art.



A Knight of the Golden Fleece. Flemish School, 15th century, circa 1495. 26¼
× 21⅞ inches. Gift of Arthur Sachs. National Gallery of Art.



A Corner of the Moulin de la Galette by Henri de Toulouse-Lautrec. $39\frac{1}{2} \times 35\frac{1}{8}$ inches. Chester Dale Collection. National Gallery of Art.



Patrick Tracy by John Trumbull (American, 1756–1843). Canvas
91½ × 52¾ inches. Gift of Patrick T. Jackson, Jr., 1964. National
Gallery of Art.



Carlo and Ubaldo Resisting the Enchantments of Armida's Nymphs by Gian Antonio (1699–1760) and Francesco Guardi (1712–1793). Canvas 98½ × 181 inches. Ailsa Mellon Bruce Fund, National Gallery of Art.



Still Life by Paul Cézanne (French, 1839–1906). Canvas 26 × 32 $\frac{3}{8}$ inches.
Chester Dale Collection, 1962. National Gallery of Art.

1965, through April 4, 1965; *Carlo and Ubaldo Resisting the Enchantments of Armida's Nymphs* and *Erminia and the Shepards* by Francesco and Gian Antonio Guardi, April 4, 1965, through April 27, 1965; *The Assumption of the Virgin* by Miguel Sithium, from April 18, 1965; *Mrs. Adrian Iselin* by Sargent, *Winter Harmony* by Twachtman, and *Brazilian Seascape* by Heade, May 16, 1965, through June 8, 1965.

TRAVELING EXHIBITIONS

Special exhibitions of graphic arts from the National Gallery of Art collections were circulated during the fiscal year to 61 museums, universities, schools, and art centers in the United States and abroad.

Index of American Design. Thirty-four traveling exhibitions of material from the Index were circulated to 17 States, the District of Columbia, and one foreign country, for 62 showings.

CURATORIAL ACTIVITIES

Under the direction of chief curator Perry B. Cott, the curatorial department accessioned 324 gifts to the Gallery during the fiscal year 1965. Advice was given with respect to 1,740 works of art brought to the Gallery for expert opinion, and 28 visits to collections were made by members of the staff in connection with other gifts. About 6,189 inquiries, many of them requiring research, were answered verbally and by letter.

Assistant chief curator William P. Campbell served as a member of the Special Fine Arts Committee of the Department of State.

Curator of painting H. Lester Cooke continued as consultant to NASA with duties of organizing and supervising commissions to artists for paintings of themes relating to the Space Program. He also acted as judge for the Tri-State Exhibition, Evansville, Ind., and "The Plains," a local art exhibit, during the fiscal year.

The Richter Archives received and cataloged 485 photographs on exchange from museums here and abroad; 1,328 photographs were purchased, and about 500 reproductions have been added to the Richter Archives. Five hundred photographs have been added to the Inconographic Index.

RESTORATION

Francis Sullivan, resident restorer of the Gallery, made regular and systematic inspection of all works of art in the Gallery and on loan to

Government buildings in Washington and periodically removed dust and bloom as required. He relined, cleaned, and restored 10 paintings and gave special treatment to 42. Thirty-seven paintings were x-rayed as an aid in research. He continued experiments with synthetic materials as suggested by the National Gallery of Art Fellowship at the Mellon Institute of Industrial Research, Pittsburgh, Pa. Technical advice was given in response to 252 telephone inquiries. Special treatment was given to works of art belonging to Government agencies, including the U.S. Capitol, Treasury Department, the White House, U.S. Coast Guard Academy, and the Freer Gallery of Art.

PUBLICATIONS

The volume by Gallery director John Walker entitled *National Gallery of Art, Washington, D.C.*, published by Harry N. Abrams, Inc. in 1963, was translated and published in Germany, France, and Spain in the respective languages. It was also published in London, United Kingdom, by Thames & Hudson.

All the curatorial staff cooperated in the preparation of the three-volume definitive catalog covering the entire Chester Dale Collection—*Eighteenth and Nineteenth Century Paintings and Sculpture of the French School*, *Twentieth Century Paintings and Sculpture of the French School*, and *Paintings Other Than French*.

The senior fellow of the National Gallery of Art Research Project at the Mellon Institute in Pittsburgh, Pa., Dr. Robert L. Feller, published several articles related to the important scientific research which he has been conducting. They are *Control of the Deteriorating Effects of Light on Museum Objects* in *Museum*, September 1964 issue; *What's in a Name: Dammar in The Crucible*, October 1964 issue; *The Use of an Electrically-Conducting Glass Panel as a Heating Surface* (with Jeanne L. Kostich) in *Bulletin American Group—IIC*, October 1964 issue; and *Critical Pigment Volume Concentration and Chalking in Paints* (with J. J. Matous) in *Bulletin American Group—IIC*, October 1964 issue.

H. Lester Cooke, curator of painting, wrote an article for *Art in America*, April 1965 issue, entitled "A Plunger in the Market: Chester Dale and His Collection."

Richard Field, assistant curator of graphic arts, prepared the catalog for the Pennsylvania State University exhibition *Selected 15th Century Prints from the Lessing J. Rosenwald Collection, National Gallery of Art*.

Michael Mahoney, museum curator, wrote an article for the *Minneapolis Institute of Arts Bulletin*, September 1964 issue, entitled "Salvator Rosa's Saint Humphrey."

In April 1965 the *Gazette des Beaux-Arts* published an article entitled "Some Later Works of Piero di Cosimo," by Everett P. Fahy, Jr., National Gallery of Art Finley fellow.

PUBLICATIONS FUND

In fiscal year 1965 the Publications Fund placed on sale five new publications. These were: the Pantheon *Story of Art for Young People*, illustrated almost exclusively from the National Gallery of Art Collection; two books illustrated from subjects in the Rosenwald Collection—*The Bite of the Print* and *George Rouault's Miserere; American Crafts and Folk Arts*, based on the Index of American Design; and *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*. In addition, three new catalogs of the Chester Dale Collection were published; these were made available to the public with the opening of the Chester Dale Bequest exhibition. Thirty-nine new 11- by 14-inch color reproductions were published which brought the total subjects on sale to 277. Twenty-eight new postcard subjects were added, which results in 224 subjects now being available to the public. Four new large reproductions were published with Gallery assistance: Poussin—*The Assumption of the Virgin*; Sassetta and Assistant—*Saint Anthony Leaving His Monastery*; Turner—*The Dogana and San Giorgio Maggiore*; and Monet—*Rouen Cathedral, West Façade, Sunlight*.

EDUCATIONAL PROGRAM

The program of the educational department was carried out under the direction of Raymond S. Stites, curator in charge of education, and his staff. Lectures, conducted tours, and special talks were given on the works of art in the Gallery's collections.

Attendance for the general tours was 18,905—an increase of 1,500 over last year. Attendance for all regularly scheduled general tours, tours of the week, and picture-of-the-week talks amounted to 36,843.

In a new series, the Radio Picture of the Week, 22 discussions of individual paintings in the Gallery's collections were prepared by the educational department and broadcast during the intermissions of the Gallery's Sunday evening concerts each week from October 4 through February 28. A listener was able to subscribe on a monthly basis and follow the discussions with a color reproduction before him. Subscriptions so entered numbered 1,245. From replies to a questionnaire, it is estimated that many subscriptions were utilized by complete

families or assigned to school classes. On the basis of radio audience ratings, it is estimated that the total number of listeners to the series was approximately 400,000.

Special tours, lectures, and conferences (a total of 467) were arranged to serve 16,310 persons. These special appointments (which increased by seven over 1964) were made for Government agency groups, the Foreign Service Institute, the Foreign Students Council, the Armed Forces, club and study groups, religious organizations, conventions, museum officials, hospital representatives, and school students and faculty members from various parts of the country.

The program of training volunteer docents continued, and special instruction was given to 126 ladies from the Junior League of Washington and the American Association of University Women. By arrangement with the public, private, and parochial schools of the District of Columbia and of the surrounding counties in Maryland and Virginia, these two organizations conducted tours for 2,654 classes from the Metropolitan area of Washington. The 75,934 children in these classes represented an increase of 7,098 over last year. These volunteer docents also guided 794 Safety Patrol girls from Atlanta, Ga., on tours of the Gallery.

Forty-four lectures were given on Sunday afternoons in the auditorium. Of these, 26 were delivered by guest lecturers, 8 by members of the staff, and 5 were full-length film presentations. The distinguished Sir Isaiah Berlin delivered the 14th annual series of the A. W. Mellon Lectures in the Fine Arts on six consecutive Sundays beginning March 14, 1965, on the general subject "Sources of Romantic Art."

Attendance at the above-mentioned Sunday afternoon programs in the auditorium totaled 12,569. This was lower in fiscal year 1965 than in 1964 inasmuch as the number of Sunday programs dropped from 52 to 44. However, there was a 10.4 percent increase in average attendance per Sunday.

The slide library of the Educational Department has a total of 48,951 slides in its permanent and lending collections. During the year, 1,327 slides were added to the collections. Altogether, 317 persons borrowed a total of 8,603 slides, and it is estimated that these slides were seen by 19,671 viewers.

Members of the staff participated in outside activities which included lecturing at various schools, clubs, and Government agencies. Two members of the staff taught evening courses at local institutions. Staff members prepared and recorded scripts for the Lectour and radio talks, and prepared material for the school-tour program and picture-of-the-week texts which are sold with reproductions of the picture.

The project undertaken two years ago in connection with the "Widening Horizons" program, designed by various Government agencies to introduce high school students to career opportunities offered in Washington, was continued. Mr. Stites gave six briefing lectures and six tours to the volunteers conducting this program. These tours and lectures were attended by 1,570 persons—an increase of 755 over the previous year.

A printed calendar of the programs and events of the Gallery was prepared and distributed to a mailing list of an average of approximately 7,500 names.

EXTENSION SERVICES

The office of extension services, under the direction of Grose Evans, circulated to the public traveling exhibitions, films, slide lectures with texts, film strips, and other educational materials.

Traveling exhibits are lent free of charge except for shipping expenses. The total number of exhibits in circulation was 104. These were circulated in 844 bookings, an increase of 445 over the preceding year's total of 399.

Twenty-eight prints of two films on paintings in the National Gallery of Art were circulated in 316 bookings, an increase of 145 over last year.

A total of 2,150 slide lecture sets was circulated in 5,717 bookings, an increase of 2,282 over the previous year.

Based on the conservative average audience estimates per booking used for the past four years, the audience served by the traveling exhibitions circulated by the Gallery was approximately 422,000; for films the estimated audience was 94,800; and for slide lectures and film strips, the audience was an estimated 343,020.

In addition, 64 exhibits were circulated by three outside groups, a national church organization, the New York State school system, and the Smithsonian Institution Traveling Exhibition Service. These exhibits were seen by an estimated 111,243 viewers.

It is estimated, therefore, that the extension services reached approximately 971,063 people during fiscal year 1965 as against 549,524 in fiscal year 1964.

Mr. Evans prepared texts for new slide lectures and traveling exhibitions, made recordings of the texts for three slide lectures, and supervised the translation into French and recording of a lecture that will be circulated for the use of French language teachers. Five new subjects were added to the slide lectures and seven new subjects to the traveling exhibitions. Mr. Evans attended conferences to

demonstrate the extension services and to keep abreast of new developments in the audiovisual field.

LIBRARY

During the year the library, under the supervision of Ruth E. Carlson, accessioned 5,919 publications obtained by gift, exchange, or purchase. A total of 2,313 photographs, acquired by exchange or purchase with private funds, was added to the photographic archives.

During the year 1,895 publications were cataloged and classified; 6,686 cards were filed in the main catalog and the shelf-list. Library of Congress cards were used for 574 titles; original cataloging was done for 419 titles. Periodicals recorded were 3,129, periodicals circulated were 10,591, and 3,725 books were charged to the staff. There were 5,852 books shelved in regular routine.

During the past fiscal year the library borrowed 1,242 books and received 6 photographic copies on the interlibrary loan program.

The exchange program was continued and the library distributed 298 National Gallery of Art publications, and received 790 catalogs under this program.

The library is a depository for black-and-white photographs of works of art in the Gallery's collections. These are maintained for use in research by the staff, for exchange with other institutions, for reproduction in approved publications, and for sale to the public. Approximately 9,111 photographs were added to the stock in the library during the year, and 1,504 orders for 6,663 photographs were filled. There were 425 permits for reproduction of 1,003 subjects processed in the library.

INDEX OF AMERICAN DESIGN

Under the supervision of Grose Evans, the Index of American Design circulated, in addition to the traveling exhibitions referred to above (page 295), 133 sets of Index material color slides (6,536) throughout the United States, and 254 photographs of Index subjects were used for exhibits, study, and publication. The file of photographs was increased by 44 negatives and 84 prints. Fourteen permits to reproduce 114 subjects from the Index were issued. Approximately 271 visitors studied the Index material for research purposes and to collect material for publication and design. Special exhibitions were arranged of Index material, including one for the USIA for circulation overseas.

The curator of the Index held special conferences with a number of persons and lectured to several groups about the Index. He also attended the Alexandria Antiques Forum.

MAINTENANCE OF THE BUILDING AND GROUNDS

The Gallery building, mechanical equipment, and grounds have been maintained throughout the year at the established standards.

The renovation of the skylight on the west wing of the building has been completed, and considerable progress has been made on the east wing. When completed, this renovating is expected to give the Gallery building a completely watertight skylight for the first time in its history.

Six new gallery rooms were completed for the exhibition of the Chester Dale Collection of paintings.

The Gallery greenhouse continued to produce flowering and foliage plants in quantities sufficient for all decorative needs on holidays, for special openings, and for day-to-day requirements of the Garden Courts.

Contracts were entered into for the installation of special security devices for the protection of the cases containing Renaissance jewelry and other art objects in Gallery G-2. This is in the nature of a pilot-plant installation which, if it fulfills its promise, will be extended to other areas.

LECTOUR

During the fiscal year 1965 Lectour, the Gallery's electronic guide system, was used by 58,121 visitors.

MUSIC PROGRAM

Forty Sunday evening concerts were given during the fiscal year in the East Garden Court. Thirty-three of the concerts were sponsored by funds bequeathed to the Gallery by William Nelson Cromwell. The 22d American Music Festival of seven concerts was sponsored by the Gulbenkian Foundation, Inc. The National Gallery Orchestra, conducted by Richard Bales, played nine concerts at the Gallery during the season. Two of these orchestra concerts were made possible in part by a grant from the Music Performance Trust Fund of the American Recording Industry.

The National Gallery of Art strings, conducted by Mr. Bales, furnished music during four of the Gallery's openings. The orchestra program on October 25, 1964, was played in honor of United Nations

Day, and the concert on January 17 featured Mr. Bales's "The Republic" and was played in honor of the inauguration of the President and Vice President of the United States.

Seven Sunday evenings, April 25 through June 6, were devoted to the Gallery's 22d American Music Festival. All concerts were broadcast in their entirety by WGMS-AM and FM. Washington music critics continued their regular coverage of the concerts. During the intermission periods of the Sunday evening broadcasts, members of the educational staff spoke on art matters, and Mr. Bales discussed the musical programs. Mr. Bales appeared as guest conductor at various places throughout the country and taught a class in composition. The Gallery orchestra played a number of concerts at schools and churches in nearby towns and cities.

Two hour-long television programs of the National Gallery of Art orchestra with Mr. Bales conducting were taped by WTOP-TV, and these, together with two previous programs which were repeated, were telecast during the winter and spring.

Mr. Bales completed and performed two new works, one of which was commissioned by the Kindler Foundation of Washington. He also participated in the Civil War Centennial celebration and received an award for the National Gallery of Art. The Gallery orchestra and Mr. Bales also received a certificate of award from the American Association of University Women for an outstanding cultural and educational contribution to the community through the television programs. This is the third year that the Gallery has been so honored.

OTHER ACTIVITIES

J. Carter Brown, assistant director, served in an advisory capacity to the White House in the organization and installation of the art in the White House Festival of the Arts, June 14, 1965. He was assisted by H. Lester Cooke, curator of painting, and other members of the Gallery staff. At the request of the President, the National Gallery of Art provided lunch for the 200 guests of the White House Festival of the Arts.

Also at the request of the White House, the Gallery was opened especially for the National Conference of the Arts Councils of America, June 18, 1965. The delegates and guests of the International Publishers Association spent an evening at the Gallery on June 4, 1965, during their convention.

The Gallery provided facilities for the ceremony held by the Post Office Department on December 2, 1964, in honor of the first-day issue of a stamp dedicated to the Fine Arts.

In response to requests, 41,766 copies of "An Invitation to the Gallery" and 2,100 information booklets were sent to Senators, Representatives, and various organizations for distribution.

Henry Beville, head of the photographic laboratory, and his assistants processed 62,378 items including negatives, prints, slides, color transparencies, and color separations.

A total of 196 permits to copy works of art in the National Gallery of Art and 92 permits to photograph were issued during the fiscal year.

During the 1965 inaugural ceremonies, the Trustees were pleased to make the Gallery available for the Reception of Distinguished Ladies on January 18, 1965. Over 6,500 invited guests were received in the two Garden Courts and viewed the collections. Both the First Lady, Mrs. Johnson, and the wife of the Vice President, Mrs. Humphrey, assisted in the receiving lines.

AUDIT OF PRIVATE FUNDS OF THE GALLERY

An audit of the private funds of the Gallery will be made for the fiscal year ended June 30, 1965, by Price Waterhouse & Co., public accountants. A report of the audit will be forwarded to the Gallery.

