

# NATIONAL GALLERY OF ART

1966 ANNUAL REPORT



Pages 303 through 320 from

SMITHSONIAN YEAR 1966

REPORT OF THE SMITHSONIAN INSTITUTION  
FOR THE YEAR ENDED JUNE 30, 1966

WASHINGTON, D.C.

1967

NATIONAL GALLERY OF ART

*Trustees*

EARL WARREN, Chief Justice of the United States, Chairman

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ERNEST R. FEIDLER

*Chief Curator*

PERRY B. COTT

*Assistant Director*

J. CARTER BROWN

# National Gallery of Art

JOHN WALKER, *Director*



SIR: I have the honor to submit, on behalf of the Board of Trustees, the 29th annual report of the National Gallery of Art for the fiscal year ended June 30, 1966. This report is made pursuant to the provisions of section 5(d) of Public Resolution No. 14, 75th Congress, 1st session, approved March 24, 1937 (50 Stat. 51), U.S. Code, title 20, sec. 75(d).

## Organization

The National Gallery of Art, although technically established as a bureau of the Smithsonian Institution, is an autonomous and separately administered organization and is governed by its own Board of Trustees. The statutory members of such Board of Trustees 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*. The four General Trustees continuing in office during the fiscal year ended June 30, 1966, were Paul Mellon, John Hay Whitney, Dr. Franklin D. Murphy, and Lessing J. Rosenwald. On May 5, 1966, 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, 1966, were as follows:

Chief Justice of the United States, Earl Warren, Chairman.  
Paul Mellon, President.  
Ernest R. Feidler, Secretary-Treasurer.

John Walker, Director.  
 E. James Adams, Administrator.  
 Ernest R. Feidler, 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 5, 1966, 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.  
 Dr. 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.

#### ACQUISITIONS COMMITTEE

Paul Mellon, Chairman.  
 John Hay Whitney.  
 Lessing J. Rosenwald.  
 Dr. Franklin D. Murphy.  
 John Walker.

### Personnel

At the close of fiscal year 1966, full-time Government employees on the permanent staff of the National Gallery of Art numbered 314. The United States Civil Service regulations govern the appointment of employees paid from appropriated funds.

### Appropriations

For the fiscal year ended June 30, 1966, the Congress of the United States, in the regular annual appropriation, and in a supplemental appropriation required for pay increases, provided \$2,531,000 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 Public Resolution No. 14, 75th Congress, 1st session, approved March 24, 1937 (50 Stat. 51), U.S. Code, title 20, secs. 71-75.

The following obligations were incurred:

Personnel Compensation and Benefits	\$2, 214, 400. 00
All other Items	315, 669. 11
	<hr/>
Total Obligations	2, 530, 069. 11

### Attendance

Visitors to the Gallery during fiscal year 1966 were 1,577,108, an increase of 324,006 over the 1965 attendance. From July 1 through Labor Day, 1965, and April 1 through June 30, 1966, the Gallery was open to the public from 10 a.m. to 10 p.m. on weekdays and from noon to 10 p.m. on Sundays. For the remainder of the year the Gallery was open to the public every day save Christmas and New Year's Day on a schedule of 10 a.m. to 5 p.m. on weekdays and 2 to 10 p.m. on Sundays. Visitors during the additional hours in the summer of 1965 and the spring of 1966 numbered 154,911. The average daily attendance for year was 4,345.

### Accessions

There were 2,835 accessions by the National Gallery of Art as gifts, loans, or deposits during the fiscal year. This represents an increase of 1,113 accessions over those of fiscal 1965.

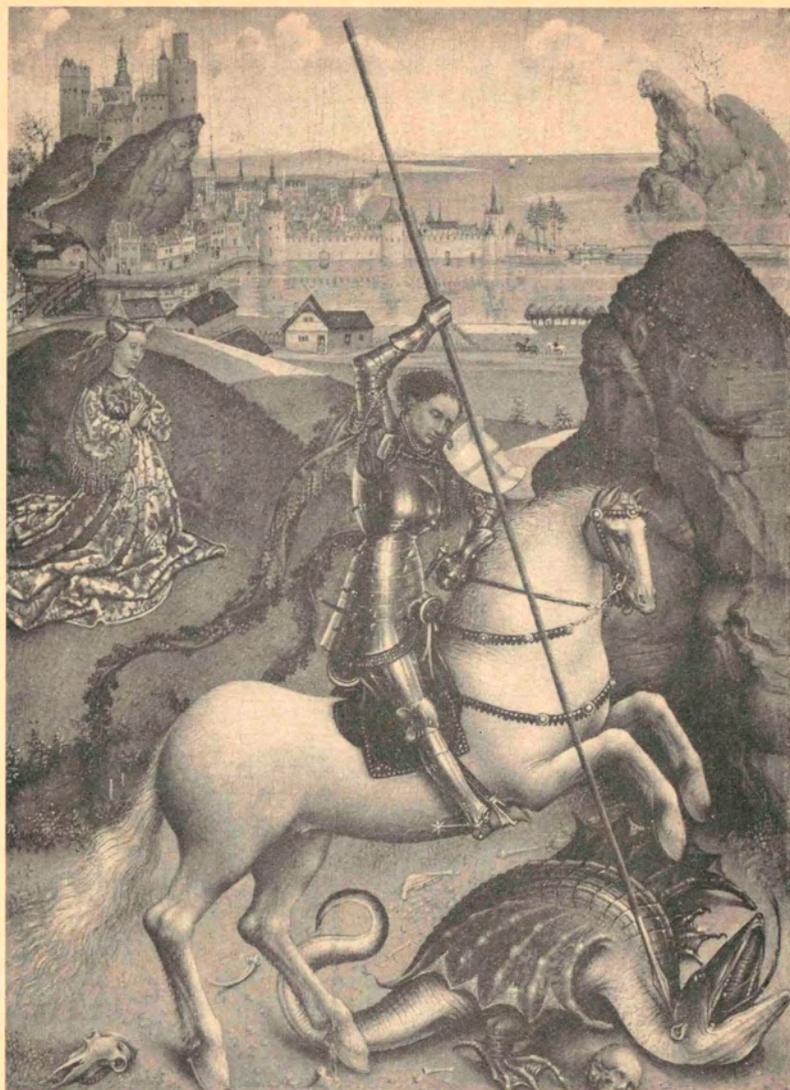
### Gifts

Three hundred and fifty-one paintings by George Catlin were received as a gift from Paul Mellon. In addition, the following works of art were received as gifts or bequests accepted by the Board of Trustees or were purchased pursuant to action by the Board of Trustees from funds given or bequeathed:

PAINTINGS		
<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Avalon Foundation, New York, N.Y.	Church	Morning in the Tropics
"	Copley	Eleazer Tyng

## PAINTINGS—continued

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Charles Ulrick and Josephine Bay Founda- tion	Vigée- Lebrun	The Marquise de Pezé and the Marquise de Rouget with Her Two Children
Mrs. Julia Feininger Colonel and Mrs. Edgar W. Garbisch, New York, N.Y.	Feininger Earl " "	Zirchow VII Dr. David Rogers Martha Tennent Rogers and Her Daughter
" "	Field	Deacon Harlow A. Pease
" "	" "	Mrs. Harlow A. Pease
" "	Attrib- uted to Jeremiah Theus	Staunch Gentleman
" "	" "	Devout Lady
" "	Sheffield	Connecticut Sea Captain
" "	" "	Wife of Connecticut Sea Captain
" "	Unknown	Dennison Hill, South- bridge, Massachusetts
Harry Waldron Have- meyer and Horace Havemeyer, Jr.	Vermeer	A Lady Writing
National Gallery of Art, Ailsa Mellon Bruce Fund	Corneille de Lyon	Portrait of a Man
" "	Ercole Roberti	The Wife of Hasdrubal and Her Children
" "	Rubens	Daniel in the Lions' Den
" "	Rogier van der Weyden	Saint George and the Dragon
National Gallery of Art, Adolph Caspar Miller Fund	La Farge	Afterglow, Tautira River, Tahiti



*Saint George and the Dragon*, by Rogier van der Weyden (Flemish, 1399/1400–1464). Wood, 6 × 4 $\frac{3}{4}$  inches. Ailsa Mellon Bruce Fund. National Gallery of Art.



*The Wife of Hasdrubal and Her Children*, by Ercole Roberti (Ferrarese, c. 1456–1496). Wood, 18½ × 12 inches. Ailsa Mellon Bruce Fund. National Gallery of Art.

*Portrait of a Man*, by Corneille de Lyon (French, active 1534–1574). Wood,  $6\frac{1}{2} \times 5\frac{3}{8}$  inches. Ailsa Mellon Bruce Fund. National Gallery of Art.



*Daniel in the Lions' Den*, by Peter Paul Rubens (Flemish, 1577–1640). Canvas,  $88\frac{3}{4} \times 130\frac{3}{8}$  inches. Ailsa Mellon Bruce Fund. National Gallery of Art.





*Saskia Lying in Bed*, by Rembrandt van Ryn (Dutch, 1606–1669). Pen and brush drawing, about 1638. Ailsa Mellon Bruce Fund. National Gallery of Art.

## GRAPHIC ARTS

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
William Benton, New York, N.Y.	Reginald Marsh	Merry-Go-Round
Chester Dale	Bellows	Three Pencil Sketches
"	Lurçat	Maud Dale
"	Drian	Maud Dale
"	Léger	Hands and Foot
Mrs. Snowden A. Fahnestock, Washington, D.C.	Fragonard	La Voile des Armours
National Gallery of Art, Ailsa Mellon Bruce Fund	Master of 1515	Satyrs with a Bacchante
"	Rembrandt	Saskia Lying in Bed

## WORKS OF ART ON LOAN

The following works of art were received on loan, or were continued on loan, by the Gallery:

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
The Fuller Foundation, Boston, Mass.	Rembrandt	Portrait of a Man in a Fur-lined Coat
Jerome Hill, New York, N.Y.	Delacroix	The Arab Tax
"	"	Lion Devouring a Goat
Mr. and Mrs. Paul Mellon, Upperville, Virginia	Degas	14 Wax Sculptures
"	Stubbs	Lion Attacking a Deer
"	"	Lion Attacking a Horse
"	Various French Artists	68 Paintings
Private Collection	Raphael	The Madonna of Loreto
"	Veronese	Self-Portrait
The Norton Simon Foundation, Los Angeles, Calif.	Rembrandt	Portrait of the Artist's Son Titus

## 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>
The Fuller Foundation, Boston, Mass.	Rembrandt	Portrait of a Man in a Fur-lined Coat
Colonel and Mrs. Edgar W. Garbisch, New York, N.Y.	S. J. Johnson	Picking Grapes in an Orchard
"	Landis	Adam and Eve
"	Pelton	Jephthah Regrets His Vow
"	Prior	Little Girl Holding Apple
"	Unknown	Adeline Howard
"	"	Woman with Butterfly Tie
"	"	Woman with Jagged Collar
"	"	Fruit in Bowl
"	"	Man with Blue Eyes
"	"	Lady with Brown Eyes
"	"	Birds
"	"	Pigeons
"	Willson	The Prodigal Son Taking Leave of His Father
"	"	The Prodigal Son Wasted His Substance
"	"	The Prodigal Son in Misery
"	"	The Prodigal Son Re- claimed
National Collection of Fine Arts, Smithsonian Institution	Homer	High Cliffs, Coast of Maine
Private Collection	Raphael	The Madonna of Loreto
"	Veronese	Self-Portrait
The Putnam Foundation, San Diego, Calif.	Bruegel	Parable of the Sower
"	Christus	The Death of the Virgin

## WORKS OF ART ON LOAN RETURNED—continued

<i>To</i>	<i>Artist</i>	<i>Title</i>
The Putnam Foundation, San Diego, Calif.	Corot	View of Volterra
”	Murillo	Christ on the Cross
”	Rembrandt	St. Bartholomew
”	Veronese	Virgin and Child
The Norton Simon Foundation, Los Angeles, Calif.	Rembrandt	Portrait of the Artist's Son Titus
J. H. Whittemore Com- pany, Naugatuck, Conn.	Whistler	The Dancer—Green and Blue
”	Manet	Portrait of an Actor- Buffoon of Philip IV

## WORKS OF ART LENT

The following loans were made during the fiscal year:

<i>To</i>	<i>Artist</i>	<i>Title</i>
Connecticut Historical Society, Hartford, Conn.	Phillips	Joseph Slade
”	”	Alice Slade
Museum of Early Amer- ican Folk Art, New York, N.Y.	Field	“He Turned Their Waters Into Blood”
Metropolitan Museum of Art, New York, N.Y., and Museum of Fine Arts, Boston, Mass.	Copley	Eleazer Tyng
”	”	Sir Robert Graham
”	”	The Red Cross Knight
”	”	Jane Browne
”	”	The Death of the Earl of Chatham
”	”	Epes Sargent
”	”	The Copley Family
”	”	Watson and the Shark
Gallery of Modern Art, New York, N.Y.	Hassam	Allies Day, May 1917
Munson-Williams Proc- tor Institute, Utica, N.Y.	Quidor	The Return of Rip Van Winkle

## WORKS OF ART LENT—continued

<i>To</i>	<i>Artist</i>	<i>Title</i>
National Collection of Fine Arts, Smithsonian Institution	Church	Morning in the Tropics
Old Salem Museum, Winston-Salem, N.C.	Stuart	George Washington (Vaughan-Sinclair)
Smithsonian Institution, Museum of History and Technology, Presidential Reception Room	Jarvis	Commodore John Rodgers
”	”	DeWitt Clinton
”	Healy	Daniel Webster
”	Peale	Robert Coleman
”	Sully	Major Thomas Biddle
University of Nebraska Art Galleries	Henri	Young Woman in White
University Art Museum, Austin, Texas	Inness	The Lackawanna Valley

## Other Gifts

In the fiscal year 1966 gifts of money were made by the Avalon Foundation, Frelinghuysen Foundation, J. I. Foundation, Samuel H. Kress Foundation, Old Dominion Foundation, Eugene and Agnes E. Meyer Foundation, Lila Acheson Wallace Fund, Inc., and Mr. Paul Mellon.

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

## Exhibitions

The following exhibitions were held at the National Gallery of Art during the fiscal year 1966:

*The Chester Dale Bequest.* Continued from previous year.

*Graphic Arts from the Chester Dale Collection.* Continued from the previous year through August 18, 1965.

*Exhibition Illustrating Richard Bales' Index of American Design Suite No. 4.* Continued from previous year through August 6, 1965.

*Rembrandt's Portrait of the Artist's Son Titus,* on loan from the Norton Simon Foundation. Continued from previous year through December 5, 1965.

*Sketches by Constable from the Victoria and Albert Museum.* Continued from the preceding year through July 5, 1965.

*White House Festival of Arts Exhibition.* Continued from previous year through July 11, 1965.

*19th and 20th Century European Drawings.* July 11 through August 29, 1965.

*19th and 20th Century Prints.* August 6 through November 4, 1965.

*British Mezzotints from the 18th and Early 19th Centuries.* September 18 through October 31, 1965.

*John Singleton Copley: A Retrospective Exhibition.* September 19 through October 31, 1965.

*Treasures of Peruvian Gold.* October 14 through November 28, 1965.

*Christmas Prints.* November 5, 1965 through January 12, 1966.

*Dürer and His Time.* November 14 through December 12, 1965.

*Modern French Prints from the Rosenwald Collection.* December 11, 1965 through March 9, 1966.

*Fifteenth-Century Woodcuts and Metalcuts from the Collection of the National Gallery of Art.* December 19, 1965 through January 30, 1966.

*Bruegel Prints from the Rosenwald Collection.* January 13 through March 8, 1966.

*French 18th Century Prints from the Widener Collection.* March 9 through July 1, 1966.

*Etchings by Rembrandt in the Collection of the National Gallery of Art.* March 11 until after July 1, 1966.

*Drawings from the Collection of the National Gallery of Art.* February 5 through April 17, 1966.

*French Paintings from the Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce.* March 17 through May 1, 1966.

*Twenty-five Years of National Gallery Publications.* March 17 through May 1, 1966.

*Art Treasures of Turkey,* June 5 through July 17, 1966.

Exhibitions of recent accessions: *The Wife of Hasdrubal and Her Children* by Ercole Roberti, *Elizabeth Throckmorton* by Largilliere, and *Portrait of a Man* by Corneille de Lyon from August 10, 1965, through October 25, 1965; *The Marquise de Pezé and the Marquise de Rouget with Her Two Children* by Vigée-Lebrun from November 9, 1965, through January 12, 1966; *Daniel in the Lions' Den* by Rubens from January 12, 1966; *St. George and the Dragon* by Rogier van der Weyden from May 6, 1966; and *A Lady Writing* by Vermeer from May 20, 1966.

## Graphic Arts

Graphic Arts from the National Gallery of Art collections were included in 8 traveling exhibitions, and special loans were made to 32 museums, universities, schools, and art centers in the United States and abroad. There were 235 visitors to the Graphic Arts Study Room.

The material in the Index of American Design was used during the year by 304 persons. Their interests included securing slides and exhibits, doing special research and designing, and gathering illustrations for publications.

## Curatorial Activities

Under the direction of chief curator Perry B. Cott, the curatorial department accessioned 377 gifts to the Gallery during the fiscal year 1966. Advice was given with respect to 1,669 works of art brought to the Gallery for expert opinion, and 36 visits to collections were made by members of the staff in connection with offers of gifts. The registrar's office issued 220 permits to copy and 118 permits to photograph works of art in the Gallery's collections. About 6,771 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 and as judge of a YWCA exhibition of the work of Washington artists.

Curator of painting H. Lester Cooke continued as consultant to NASA with duties of organizing and supervising artists doing paintings relating to the Space Program. He also acted as judge for exhibitons of the Atlanta Southern States, 1965; Peoria, Illinois, Mid-West Area, 1966; Richmond, Virginia Area; and for four local exhibitions.

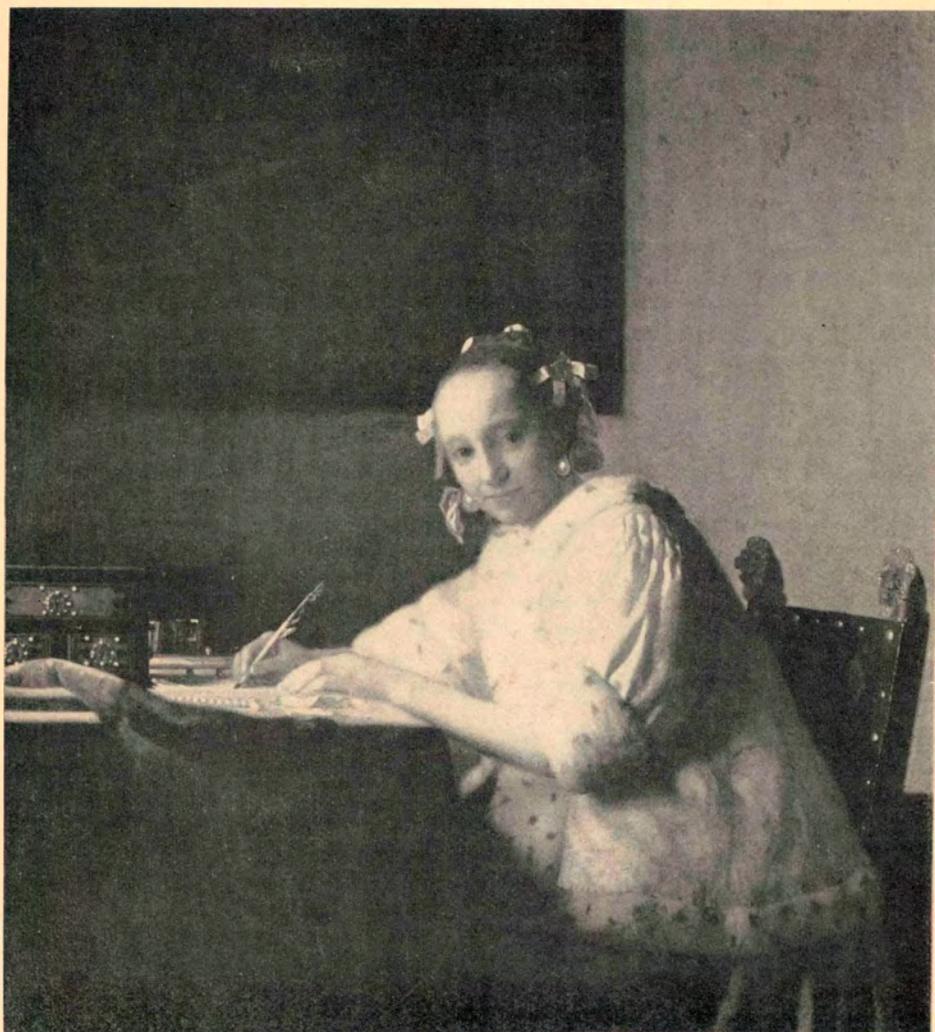
Museum curator Michael Mahoney acted as judge for the Internal Revenue Service Art Exhibition, September 1965.

Assistant registrar Diane Russell taught a course on North European medieval art at The American University in the 1966 spring term.

The Richter Archives received and catalogued 621 photographs on exchange from museums here and abroad; 902 photographs were purchased and about 200 reproductions have been added to the Richter Archives. Five hundred photographs have been added to the Iconographic Index.

## Restoration

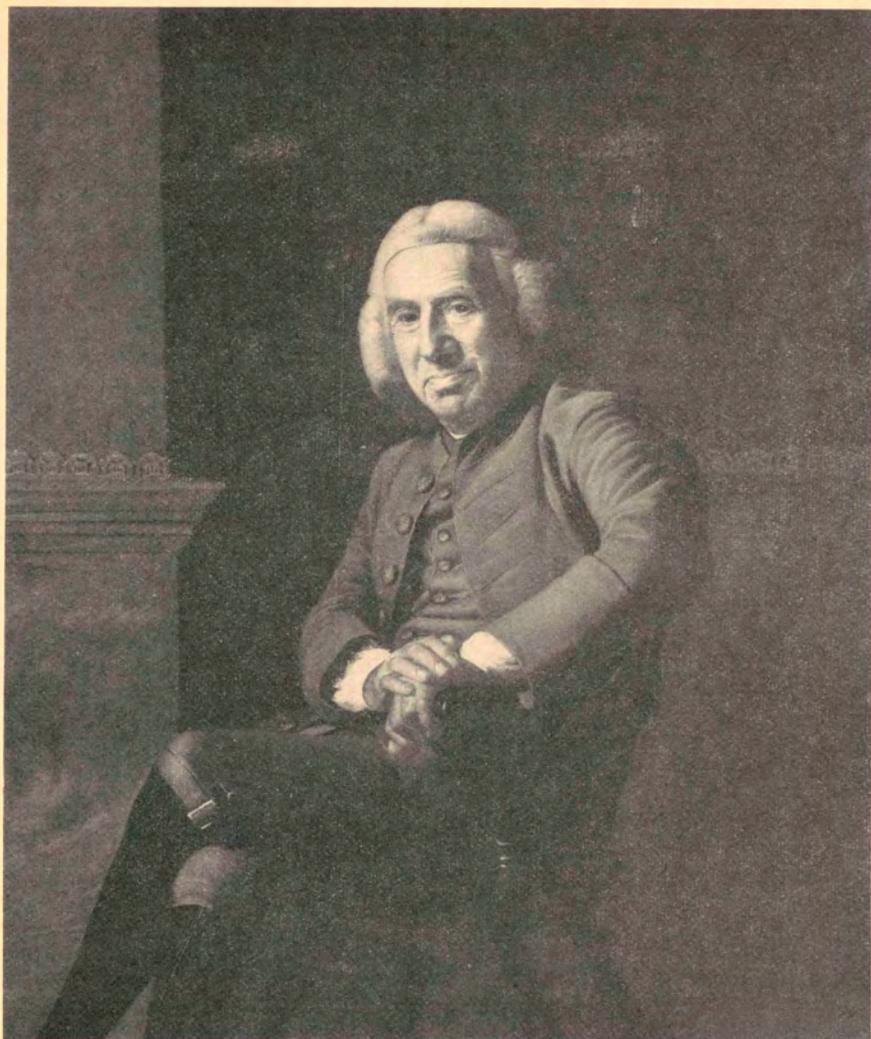
Francis Sullivan, resident restorer of the Gallery, made regular and systematic inspection of all National Gallery of Art works of art in Washington. He relined, cleaned, and restored 9 paintings and gave



*A Lady Writing*, by Jan Vermeer (Dutch, 1632-1675). Canvas,  $17\frac{3}{4} \times 15\frac{3}{4}$  inches. Gift of Harry Waldron Havemeyer and Horace Havemeyer, Jr., in memory of their father Horace Havemeyer. National Gallery of Art.



*The Marquise de Pez  and the Marquise de Rouget with Her Two Children*, by Elisabeth Vig e-Lebrun (French, 1755–1842). Canvas, 48 $\frac{3}{8}$   $\times$  61 $\frac{1}{8}$  inches. Gift of the Bay Foundation in memory of Josephine Bay Paul and Ambassador Charles Ulrick Bay. National Gallery of Art.



*Eleazer Tyng*, by John Singleton Copley (American, 1738–1815). Canvas, 49 $\frac{3}{4}$   $\times$  40 $\frac{1}{8}$  inches. Gift of the Avalon Foundation. National Gallery of Art.



*Dennison Hill, Southbridge, Massachusetts*, by an unknown American artist about 1825. Canvas, 27 × 48½ inches. Gift of Edgar William and Bernice Chrysler Garbisch. National Gallery of Art.

special treatment to 32. Twenty-three 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 220 telephone inquiries. Special treatment was given to works of art belonging to Government agencies, including the Capitol, Treasury Department, the White House, the Coast Guard Academy, and the Freer Gallery of Art.

### Publications

*La Galeria Nacional de Washington* by H. Lester Cooke was published by the Aquilar Press, Madrid. Mr. Campbell wrote an introduction to a new edition of Dunlap's *History of the Rise and Progress of the Arts of Design in the United States*. Miss Katharine Shepard wrote two reviews for the American Journal of Archaeology. An article written by Michael Mahoney entitled "Salvator Rosa Provenance Studies: Prince Livio Odescalchi and Queen Christina" was published in *Master Drawings*, III, 4, 1966.

The catalogue *Fifteenth-Century Woodcuts and Metalcuts from the Collection of the National Gallery of Art* was prepared by Richard S. Field. This will constitute part of the definitive catalogue of the Gallery's collections.

The curatorial staff prepared for publication the *Summary Catalogue of European Paintings and Sculpture*.

### Publications Service

During the fiscal year 1966, the Publications Service, under the supervision of Mrs. Ruth Dundas, placed on sale seven new publications: *La Galeria Nacional de Washington* (in Spanish) by H. Lester Cooke; *National Gallery of Art Summary Catalogue of European Paintings and Sculpture*; *A Pageant of Painting from the National Gallery of Art*, edited by Huntington Cairns and John Walker; *Dutch Landscape Painting of the 17th Century* by Wolfgang Stechow; *John Singleton Copley* by Jules D. Prown; *Renaissance Bronzes* by John Pope-Hennessy; and *The Smithsonian Institution* by Walter Karp.

Over 300 new subjects in 2'' x 2'' original color slides were added to the items sold to the public, and a slide catalogue, listing 427 subjects, was published.

For the first time black and white gravure prints, 11'' x 14'' size, were made from the Gallery's graphic arts collection. Eight subjects were produced in this form. Six new subjects in 11'' x 14'' color

reproductions were published to make a total of 284 now available to the public, and 15 new subjects were published in color postcards for a total of 239. Twelve new large color reproductions were published with Gallery assistance.

### Educational Program

From June through December 1965 the program of the educational department was carried out under the direction of Dr. Raymond S. Stites, curator in charge, and his staff. On January 1, 1966, Dr. Stites became Assistant to the Director for Educational Services, and Dr. Margaret Bouton, formerly associate curator, became curator in charge of educational work. In addition to these changes, four employees were transferred from the publications office to the educational department when the latter department took over responsibility for the reception desks in the lobbies.

The educational department continued its series of lectures, conducted tours, and special talks on the works of art in the Gallery's collection. Attendance for the 741 general tours was 20,144. This is an increase of 1,239 over last year. Attendance for all regularly scheduled general tours, tours of the week, and picture of the week talks amounted to 40,123—an increase over last year of 3,280.

Special tours, lectures, and conferences (a total of 610) were arranged to serve 20,888 persons. This is an increase of 4,578 over last year. These included special appointments made for other government agencies and bureaus such as the Department of State, Foreign Service Institute, Foreign Students Service Council, and the Armed Forces. Tours, lectures, and conferences were also arranged for many club and study groups, members of the United States Congress, educators (both American and foreign), museum officials, representatives from hospitals (with patients), members of national and local chapters of women's organizations, and groups of professional men and women attending conventions in Washington. These special services were also given to school groups coming from all areas of the country.

The program of training volunteer docents was continued, and the department gave special instruction to 159 women from the Junior League of Washington, D.C., and from the American Association of University Women. By arrangement with the public and private schools in the District of Columbia and surrounding counties of Maryland and Virginia, these two organizations conducted 2,814 classes from the metropolitan area of Washington on tours, totaling 80,623 children. This is an increase of 160 classes and 4,689 children over last year when 2,654 classes visited the Gallery. The volunteers also

guided 744 Safety Patrol girls from Atlanta, Georgia, on tours of the Gallery.

Fifty lectures were given in the auditorium on Sundays with slides or films. The attendance at these lectures was 14,975 persons, representing an increase over last year of 2,406. Twenty-nine of these lectures were given by guest lecturers. The A. W. Mellon Lectures in the Fine Arts, given in 1966 by Lord David Cecil of Cambridge University, constituted a series of six and bore the title "Dreamer or Visionary—A Study of English Romantic Painting." Fifteen lectures were given by members of the staff of the educational department.

The slide library of the educational department has a total of 49,648 slides in its permanent and lending collections. During the year 697 slides were added, and 2,308 slides were recatalogued. A total of 8,922 slides was lent to 292 persons, and it is estimated that these were seen by 16,990 viewers.

Members of the staff participated in outside activities which included lecturing to various club and school groups, and to other government agencies. One staff member was responsible for the LecTour recordings, which included the processing of 92 tapes.

Staff members prepared and recorded 30 ten-minute radio talks which were broadcast over radio station WGMS in Washington, D.C. They also participated in the Widening Horizons Program, which is designed by various government agencies to introduce area high school students to the career opportunities offered in Washington. In this program staff members prepared and delivered eight briefing lectures and gave six special tours for volunteers. These lectures were attended by 130 persons.

A printed calendar of the programs and events of the Gallery was prepared for monthly distribution to a mailing list of approximately 9,600 names, an estimated increase of 2,100.

Total public response to the educational program, excluding slide viewers, was 166,209, which is an increase of 17,053 over last year.

### Extension Services

The Office of Extension Services, under the direction of Dr. Grose Evans, circulated to the public, traveling exhibitions, films, slide lectures with texts, film strips, and other educational materials.

Traveling exhibitions are lent free of charge except for shipping expenses. The total number of exhibits was 149, and these were circulated in 1,122 bookings. This represents an increase over last year of 278 bookings.

In addition there are 12 exhibits on loan to two organizations which

are circulating them. A large panel exhibition *Color and Light in Painting* was completed and will be circulated by the Smithsonian Institution Traveling Exhibition Service.

Fifty prints of three films on the National Gallery of Art and its collections were circulated in 417 bookings; an increase in bookings over last year of 101.

A total of 2,160 slide lecture sets was circulated in 6,872 bookings, an increase of 1,155 bookings over last year. Ten slide sets are now being circulated with records, and Dr. Evans prepared a new slide lecture "Painting in Georgian England" based on paintings in the collection of Mr. and Mrs. Paul Mellon. Two hundred copies will be circulated by the Extension Services.

Based on the conservative average estimates per booking used in the past, the audience served by the traveling exhibitions circulated by the National Gallery was approximately 561,000 viewers; for the special exhibitions being circulated by two other organizations, 72,014 viewers, for the three films the estimated audience was 125,100 and for the slide lectures and film strips, the audience was estimated to be 412,320. It is estimated, therefore, that the Extension Services reached approximately 1,170,434 people—an increase of 199,371 over last year.

A new system of direct reporting of audience size by borrowing institutions has led to a revision of audience accounting methods in the interest of greater accuracy. The improved method, which is still under study, indicates a decrease in the estimated audience in one category and varying increases in the other two. Calculated on the new basis, the total number of people recorded in fiscal 1965 is estimated to have been 1,418,684.

In an effort to increase the circulation of the Extension Services materials and to keep abreast of new developments in the audio-visual field, Dr. Evans and his assistants traveled to various states attending 12 meetings and conventions, at which examples of the Extension Services materials were exhibited.

Dr. Evans also assisted in the organization of a pilot research teachers training program to be conducted at the National Gallery of Art by the George Washington University. Forty teachers chosen by the University from applications received from all parts of the country will be given a 6-week program from July 5 to August 12, 1966.

## Library

During the year the library accessioned 3,355 publications by gift, exchange with other institutions, or by purchase. A total of 1,600 publications was processed; 5,551 cards were filed in the main catalogue

and the shelflist. Library of Congress cards were used for 390 titles; original cataloging was done for 365 titles.

There were 3,136 periodicals recorded, received by gift, purchase, or exchange. A total of 7,552 periodicals was circulated, and 4,145 books were charged to the staff. There were 6,524 books shelved in regular routine.

During the year the library distributed 1,625 National Gallery of Art publications under its exchange program and in response to individual requests.

In this fiscal year the library borrowed 1,015 books, 946 of them from the Library of Congress.

The library is the depository for black and white photographs of works of art in the Gallery's collection. 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 6,581 photographs were added to the stock in the library during the year, and 1,571 orders for 7,890 photographs were filled. There were 472 permits for reproduction of 1,283 subjects processed in the library.

### Index of American Design

Under the supervision of Dr. Grose Evans, the Index of American Design, circulated 31 traveling exhibitions for 65 showings in 21 states and one foreign country. The Index also circulated 135 sets of color slides throughout the United States, and 432 photographs of Index subjects were used for exhibits, study, and publication. The photographic file was increased by 102 negatives and 328 prints; 14 permits were issued to persons wishing to reproduce 254 subjects. The Index material was used by 304 persons, for the purpose of securing slides, exhibits, doing special research and design, and gathering illustrations for publications.

A number of special exhibitions of Index materials were arranged for showing in museums devoted to folk art; and an exhibition honoring the Christmas stamp issued by the Post Office Department in 1965 and based on an Index subject was assembled and circulated throughout the year.

### Operation, Maintenance, Activities, and Protection

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

Renovation of the skylight on the east wing of the building last

summer completes the entire resealing of the more than two and one-half acres of roof area.

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

Ultrasonic protection was installed in seven exhibition cases of Renaissance jewelry and other decorative art objects. Also, the same type of security system was installed in a vitrine in which the recently acquired *Saint George and the Dragon* is exhibited.

### LecTour

During the fiscal year 1966 LecTour, the Gallery's electronic guide system, was used by 71,811 visitors—an increase of 13,690 users over fiscal year 1965.

### Music Program

Under the supervision of Richard H. Bales, assistant to the director in charge of music, the program continued and forty concerts were given during the fiscal year in the East Garden Court. Thirty-nine of these concerts were played on Sunday evenings and one on Thursday evening. The latter was played during the 25th Anniversary celebration of the National Gallery of Art. Thirty-two of these Sunday concerts were made possible by funds bequeathed to the National Gallery of Art by Mr. William Nelson Cromwell; the 23rd American Music Festival of seven concerts between May 1 and June 12, 1966, was sponsored by the J. I. Foundation. The Gallery orchestra, conducted by Mr. Bales, played 12 concerts. Two of these orchestra programs were supported in part by a grant from the Music Performance Trust Fund of the American Recording Industry.

All concerts, except the 25th Anniversary Concert, were broadcast by WGMS-AM and FM. Music critics of the Washington papers continued their regular coverage of the concerts.

Intermission talks during the Sunday evening broadcasts featured members of the staff of the educational department speaking on various art topics, and there were occasional interviews with guest lecturers. Mr. Bales gave program notes during the intermissions of these broadcasts.

Mr. Bales was in residence at the University of Rochester during July and early August 1965, and conducted concerts and lectured on conducting at the Eastman School of Music. He received the first Distinguished Service Award from the Sons of Confederate Veterans in recognition of his work in Civil War music.

Two one-hour television programs by the National Gallery orchestra with Mr. Bales conducting were taped by WTOP-TV, and these with a previously taped program were telecast during the fiscal year. Paintings from the National Gallery of Art collection were shown during these concerts. In September 1965 a previous telecast by the National Gallery of Art orchestra won a local "Emmy" award.

Mr. Bales appeared several times as a guest conductor and lecturer; a number of his compositions and arrangements were performed by other orchestras.

During May the National Gallery concerts and Mr. Bales received their fourth award from the American Association of University Women for a cultural contribution to the community through their television concerts.

During April 1966 Mr. Bales served as Chairman of the Instrumental Music Panel of the Arts Advisory Committee of the District of Columbia Recreation Board.

### Other Activities

In commemoration of the Twenty-fifth Anniversary of the National Gallery of Art, twenty-five medals were struck and awarded "For Distinguished Service to Education in Art." The recipients were flown to Washington for the Twenty-fifth Anniversary celebrations and were awarded the medals by Mrs. Johnson in the East Room of the White House on March 17. The obverse of the medal was designed by the sculptor and graphic artist, Leonard Baskin, and the reverse by the calligrapher and stone-carver, John Everett Benson. The recipients of the medals also received a cash honorarium.

Director John Walker, served as chairman of the committee to make arrangements for the visit to Washington of more than 500 directors curators from sixty nations who had come to America for the first meeting outside Europe of the International Council of Museums. Bus tours and hospitality for ICOM delegates were made possible through a donation to the Gallery by the Samuel H. Kress Foundation. On Saturday, September 18, a luncheon for visiting art museum representatives was given before the opening of the John Singleton Copley exhibition.

The Gallery provided facilities for the ceremony held by the Post Office Department on September 17, 1965, in honor of the first day issue of a stamp in the Fine Arts Series. The stamp is based on a detail from *The Copley Family*, by John Singleton Copley, in the National Gallery's collection.

Henry Beville, head of the photographic laboratory, and his assistants processed 61,037 items which included negatives, prints, slides, color transparencies, and color slides.

### 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, 1966, by Price Waterhouse and Co., public accountants. A report of the audit will be forwarded to the Gallery.

