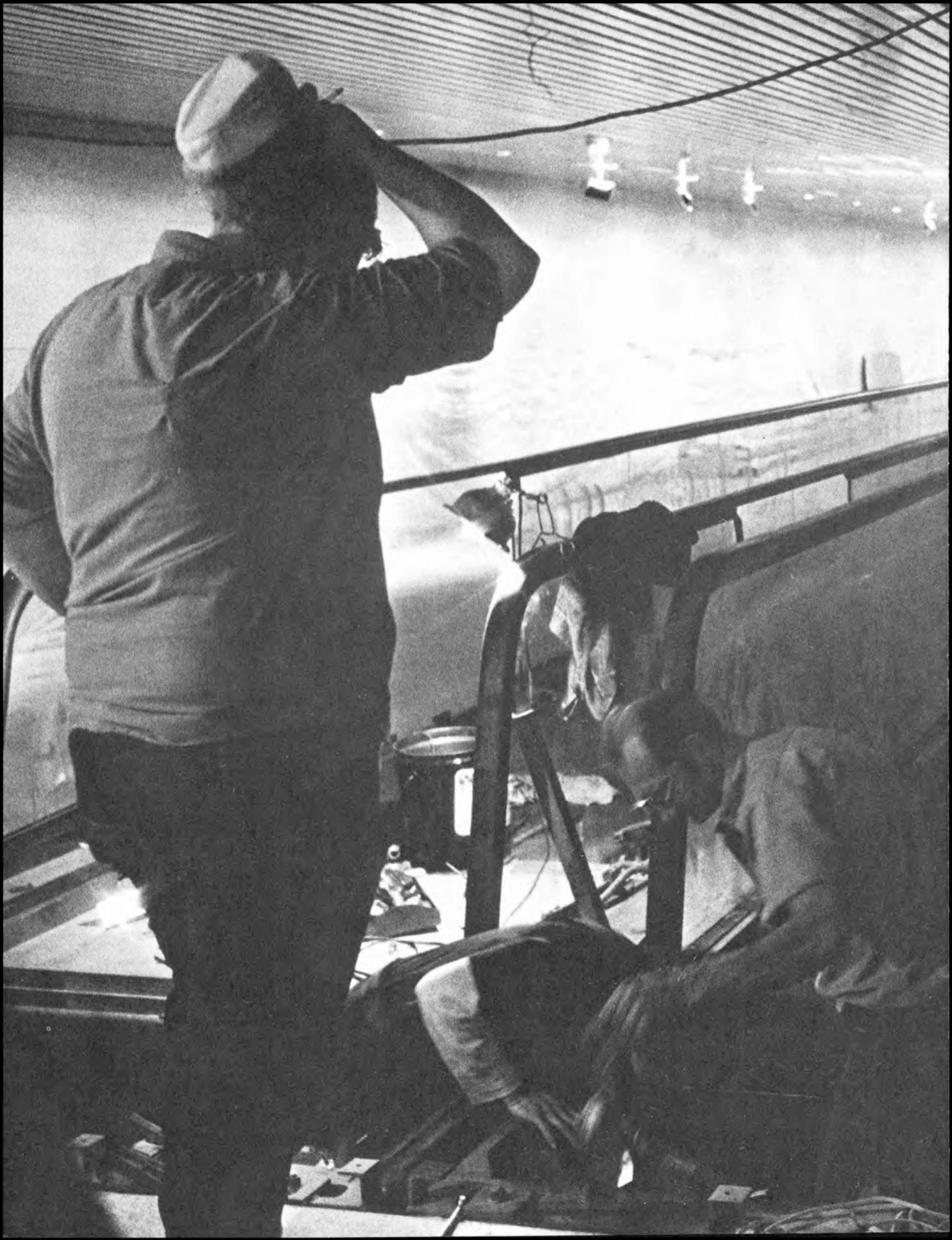
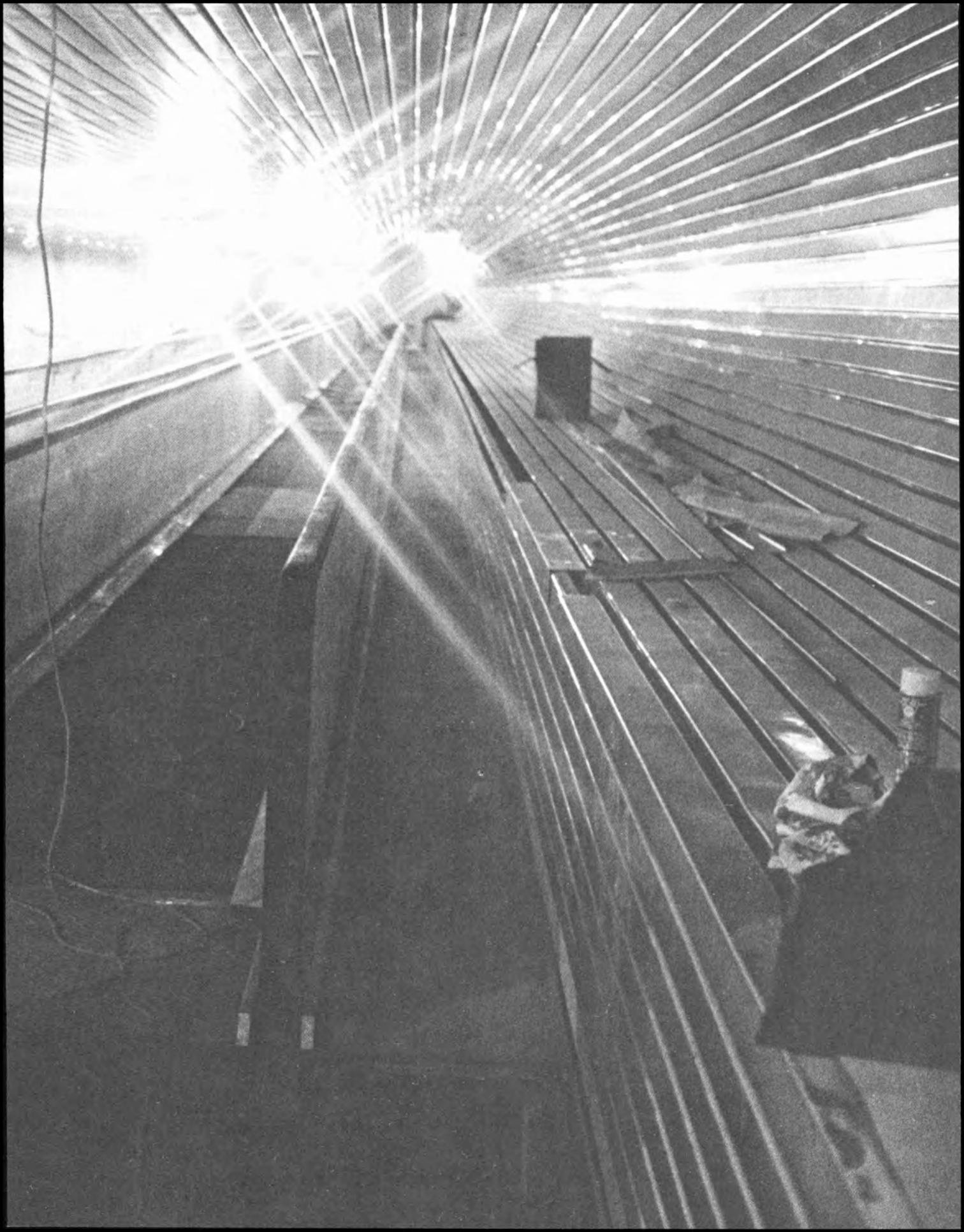
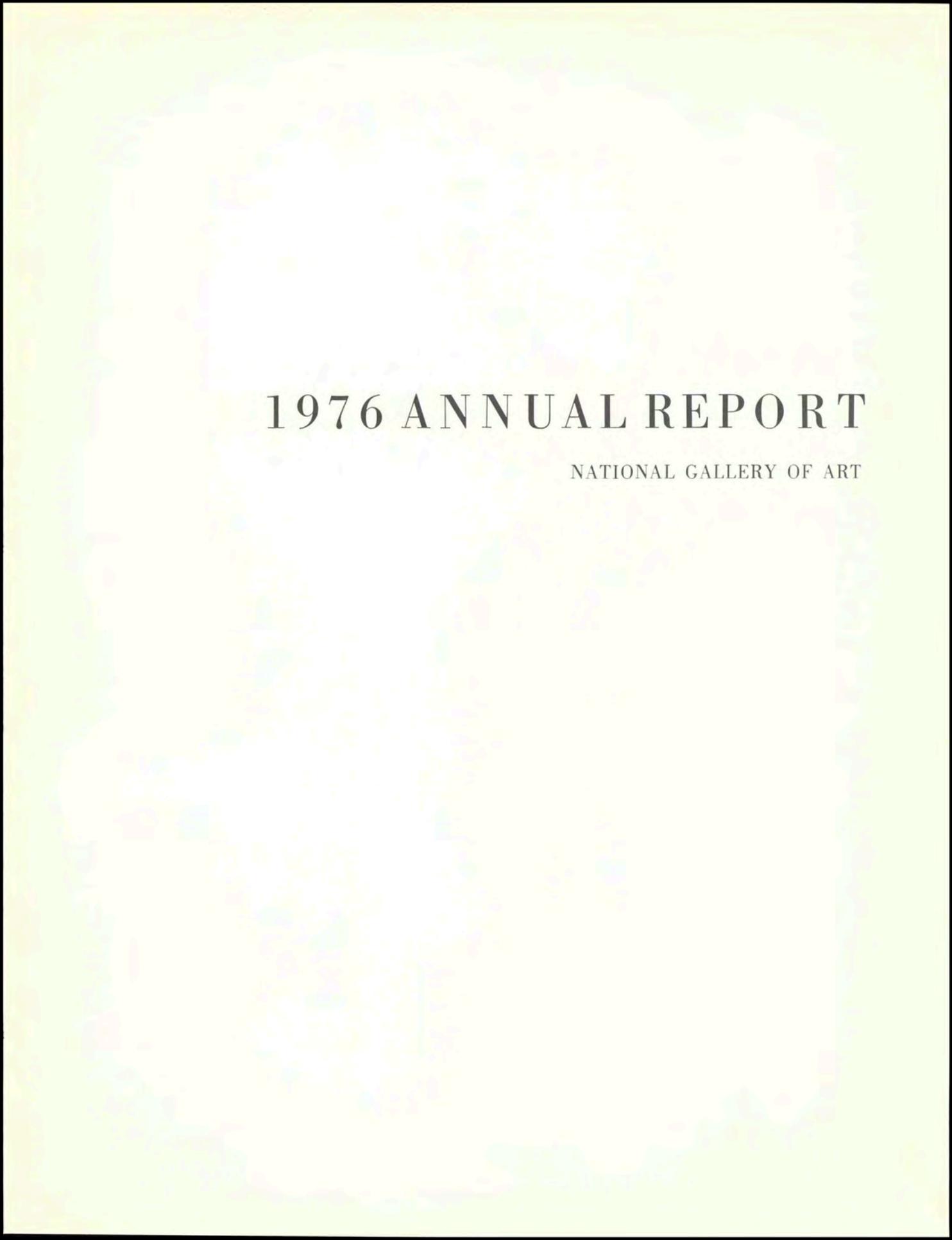


National Gallery of Art **1976 ANNUAL REPORT**









1976 ANNUAL REPORT

NATIONAL GALLERY OF ART

Library of Congress Catalog Card Number 70-173826

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Frontispiece: *The Triumph of Reason and Order over Chaos and War*, the fireworks display that opened the Bicentennial exhibition,
The Eye of Thomas Jefferson

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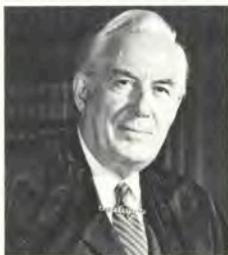
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ORGANIZATION

The 39th annual report of the National Gallery of Art reflects another year of continuing growth and change. Although formally established by Congress as a bureau of the Smithsonian Institution, the National Gallery is an autonomous and separately administered organization and is governed by its own Board of Trustees.

The statutory members of this Board are the Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution, all ex officio. The General Trustees continuing in office were Paul Mellon, John Hay Whitney, Franklin D. Murphy, and Carlisle H. Humelsine. In September 1975 Stoddard M. Stevens resigned after eight years as a Trustee; John R. Stevenson, a partner in the law firm Sullivan and Cromwell was elected to succeed him. Paul Mellon was re-elected by the Board of Trustees to serve as President of the Gallery, and John Hay Whitney was reelected Vice President.

*Chief Justice,
Warren E. Burger*



*Secretary of State,
Henry A. Kissinger*



*Secretary of the
Treasury,
William E. Simon*



*Secretary of the
Smithsonian Institution,
S. Dillon Ripley*



Paul Mellon



John Hay Whitney



Carlisle H. Humelsine



Franklin D. Murphy



John R. Stevenson

BOARD OF TRUSTEES (as of September 30, 1976)

Chief Justice of the United States, Warren E. Burger, *Chairman*

Secretary of State, Henry A. Kissinger

Secretary of the Treasury, William E. Simon

Secretary of the Smithsonian Institution, S. Dillon Ripley

Paul Mellon

John Hay Whitney

Carlisle H. Humelsine

Franklin D. Murphy

John R. Stevenson

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Chief Justice of the United States,
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Paul Mellon

Franklin D. Murphy

Secretary of the Smithsonian
Institution, S. Dillon Ripley

John Hay Whitney

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Secretary of the Smithsonian
Institution, S. Dillon Ripley

John R. Stevenson

John Hay Whitney

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Carlisle H. Humelsine

Franklin D. Murphy

John Hay Whitney

BUILDING COMMITTEE

Paul Mellon, *Chairman*

J. Carter Brown

John R. Stevenson

John Hay Whitney

The executive officers of the Gallery during the fiscal year were:

Warren E. Burger, Chief Justice of the United States, *Chairman*

Paul Mellon, *President*

John Hay Whitney, *Vice President*

J. Carter Brown, *Director*

Charles Parkhurst, *Assistant Director*

Lloyd D. Hayes, *Treasurer*

Joseph G. English, *Administrator*

Robert Amory, Jr., *Secretary and General Counsel*

DIRECTORS EMERITI OF THE GALLERY

David E. Finley

John Walker



Rembrandt van Ryn, Saskia as Flora, The Hermitage, Leningrad

DIRECTOR'S REVIEW OF THE YEAR

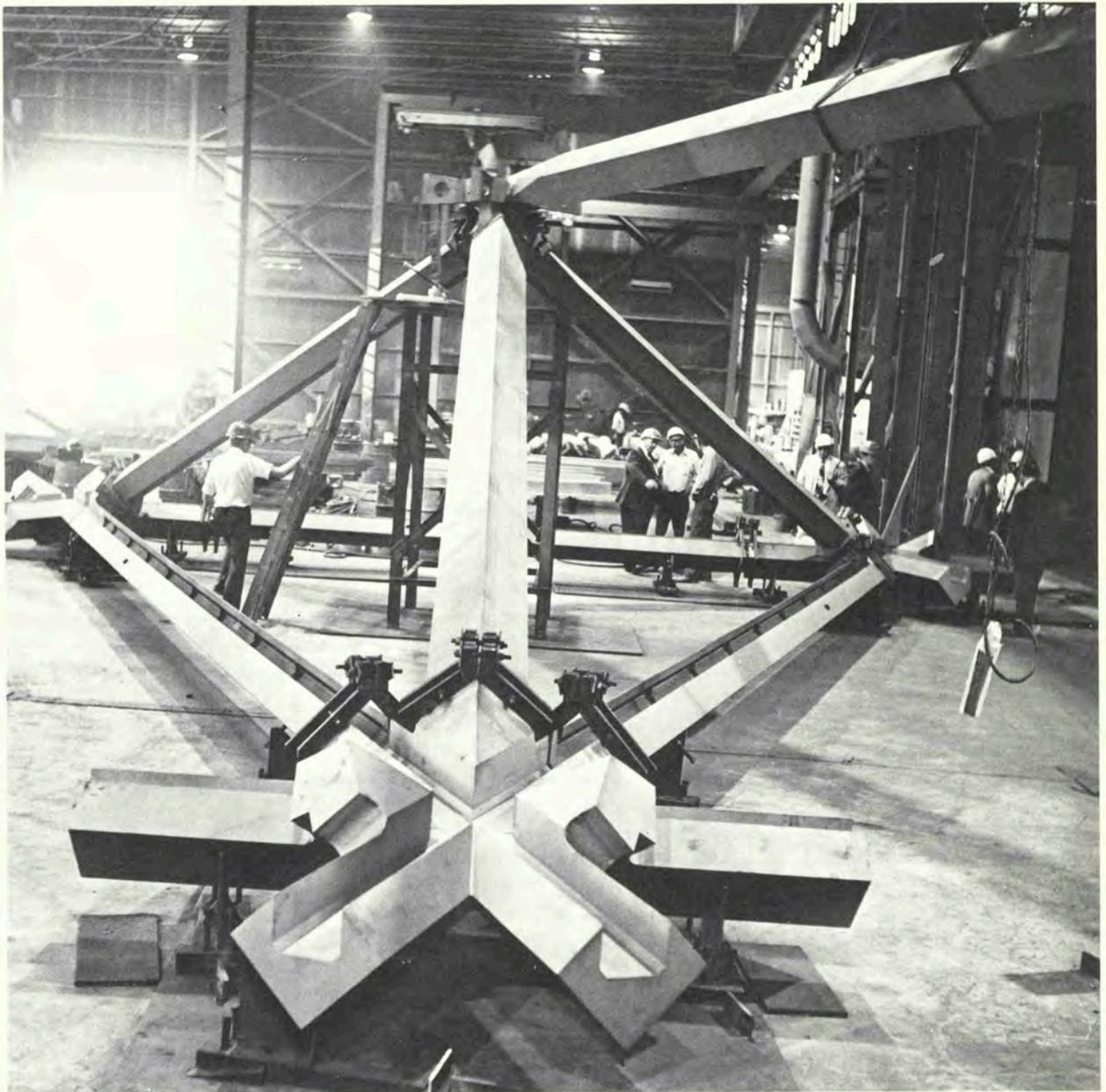
SUMMER 1975

Fifteen-Month Fiscal Year Following the shift in the beginning of the United States government's fiscal year from July 1 to October 1, this year's *Annual Report* covers not only the fiscal year through June 30, 1976, but also the succeeding quarter, through September 30, 1976. Subsequent reports will again be on a twelve-month basis.

Exhibition of Paintings from the U.S.S.R. The beginning of this fifteen-month period was marked by the opening of the exhibition *Master Paintings from The Hermitage and The State Russian Museum, Leningrad*, negotiations for which were discussed in our *1975 Annual Report*. On July 30, this unprecedented loan of thirty old master paintings from the Hermitage and thirteen works by Russian artists of the eighteenth and nineteenth centuries from the State Russian Museum went on view to the public. Presenting such major paintings as Caravaggio's *The Lute Player* and Rembrandt's *Saskia as Flora*, the exhibition drew long lines of visitors, some 310,000 of whom saw the show before it went on a tour of four other cities in the United States. Large photomurals set the architectural ambiance of Leningrad and the two great former palaces, now the museums from which the paintings had traveled to Washington. The Education Department prepared a free guide to the show.

Preceding the public opening, a dinner in honor of the exhibition was given by President of the Gallery and Mrs. Paul Mellon. Among the guests were Vice President and Mrs. Nelson Rockefeller and Soviet Ambassador and Mrs. Anatoliy Dobrynin. Dr. Armand Hammer, who had been so instrumental in negotiations for the exhibition and whose foundation had so generously helped defray its costs, was unfortunately prevented by illness from being with us.

East Building Construction Strikes of laborers and concrete-truck drivers hampered progress on the East Building in July, but concrete pouring resumed in August, and by the end of August the Fourth Street Plaza was substantially completed, leaving only that part of the plaza over the loading dock and the building superintendent and security offices to be poured. Also during August a mock-up of the tetrahedrons



for the space frame of the East Building's huge skylight was inspected, procedures for erecting the space frame were reviewed, and the crane needed to install it began its journey to the site.

September brought the closing of the Russian exhibition on September 9 and of the Callot exhibition (described in the *1975 Annual Report*) on September 14. The month also brought the beginning of the National Gallery Orchestra's thirty-fourth season of free Sunday evening concerts, the first two of which consisted of works by contemporaries of Franz Joseph Haydn, to complement the Haydn festival held in Washington at the Kennedy Center and elsewhere during September.



Winslow Homer, Key West: Hauling Anchor, Gift of Ruth K. Henschel in memory of her husband, Charles R. Henschel

Winslow Homer Watercolors Another small but very popular exhibition opened during the month—seventeen watercolors by Winslow Homer, bequeathed to the Gallery by Mrs. Charles R. Henschel who, with her late husband, had gathered one of the foremost private collections of Homer's watercolors. The subjects range from scenes of the northeastern lakes, woods, and coast to those of the tropical areas of Florida and Bermuda, all painted with that luminous fluency Homer made peculiarly his own.

At the September meeting of the Board of Trustees, Stoddard M. Stevens tendered his resignation as a general trustee, and John R. Stevenson was elected to fill his place. Mr. Stevens, who had served as special counsel to the National Gallery since 1955, joined the Board of Trustees in 1967. He continues his invaluable contribution to the Gallery by acting as a consultant to the Board's Building Committee.

Stoddard M. Stevens Resigns as Trustee; John R. Stevenson Elected as Successor Mr. Stevenson, a member of the law firm of Sullivan & Cromwell, was President Kennedy's and President Johnson's special representative for the Law of the Sea Conference and chief of delegation, with the rank of ambassador (July 1973 through May 1975); legal adviser to the Department of State (1969 to 1972); and since 1969, United States member to the Permanent Court of Arbitration in The Hague. A former president of the American Society of

International Law, he is currently a trustee of the Andrew W. Mellon Foundation and a director of the Academy of Political Science and Foreign Policy Association.

Progress on the East Building was further slowed in September by strikes of several trades, but the concrete pouring continued, making the physical presence ever more a reality. In addition, the vestibule and window wall on the east end of the original building were removed, as part of the extensive remodeling of that area.

FALL 1975

Extension Service Catalogue Published During October the Gallery published an updated catalogue of the Gallery's Extension Service films, slide lectures, and slide sets, currently available free of rental charge to educational institutions and other interested groups. The Extension Service's new programs include short films on artists in the Gallery's collection made for television under a grant from Mrs. Cordelia Scaife May and slide lectures based on such Gallery exhibitions as *The Far North: 2000 Years of American Eskimo and Indian Art*, and *Archaeological Finds of The People's Republic of China*.

Kress Professor in Residence We were pleased to have Sir Francis J. B. Watson, former director of the Wallace Collection in London, begin his tenure as the Samuel H. Kress Professor in Residence for the academic year 1975-1976. Sir Francis, an international authority on the decorative arts, particularly French furniture, as well as on the history of painting, sculpture, and collecting, also served as chairman of the International Steering Committee for the National Gallery's Bicentennial exhibition, *The Eye of Thomas Jefferson*.

On October 14, first-day ceremonies for the 1975 Christmas stamps were held at the Gallery. Ghirlandaio's *Madonna and Child*, a fifteenth-century Florentine painting from the Samuel H. Kress Collection, provided the basis for one of the designs.

Tutankhamun Exhibition Agreement On October 28 came the announcement that Secretary of State Henry Kissinger, a trustee of the Gallery, had signed an agreement with Egyptian Foreign Minister Fahmy for the loan of fifty-five objects from the Cairo Museum scheduled to be shown here the following fall under the title *Treasures of Tutankhamun*. The trustees had authorized the director of the Gallery to go to Cairo to initiate negotiations for such an exhibition a year and a half before. In the interval, diplomatic relations between the countries had been restored and a consortium of American institutions, administered by the Metropolitan Museum of Art in New York, was formed to exhibit the objects in six cities over two and a half years.

Collectors Committee Meets Also at the end of October came the first meeting of the Collectors Committee, comprised of patrons of the visual arts who have joined to carry out a three-year program of large-scale commissions of works of art for the East Building. The committee, chaired by Mrs. J. Lee Johnson III of Fort Worth, Texas, with Gallery President Paul Mellon as honorary chairman, represents all sec-



tions of the country and, by the time of its initial meeting, had already raised or pledged \$630,000.

During the committee's first meeting, members were invited for tea at the White House with Mrs. Ford and, during the meeting, were joined by the President. The next morning the members attended a review of the East Building and the commissions that the committee is making possible. After a discussion of the organization and goals of the committee led by Mrs. Johnson, the members toured the construction site, seeing at first hand the scale of the building, the quality of the workmanship, and the spaces that were just beginning to take shape. Their enthusiasm was most heartening.

Calder Visits Gallery to Discuss Mobile

In connection with the commissioned works, Alexander Calder visited the Gallery on November 6 to approve plans for fabrication of the huge mobile that he designed for the courtyard of the East Building. With the help of Paul Matisse the mobile is being manufactured of aerospace materials so that, even though three stories high, it will be light enough to move in the interior air currents on its own.

The European Vision of America Exhibition

In December the first of the Gallery's Bicentennial exhibitions opened, remaining on view through February 16, 1976. *The European Vision of America*, organized by the Cleveland Museum of Art, proved to be a delight, illustrating the visual image of the Americas in European minds from the time of Columbus to the late nineteenth century. The exhibition presented hundreds of European objects in a variety of media, lent from private and public collections in more than a dozen European countries as well as



Canada and the United States, and represented several years of research by British art historian Hugh Honour.

Also in December, the Gallery published volume 6 of *Studies in the History of Art*. Devoted to the scholarly treatment of a variety of works of art in the Gallery's collection, the volume included articles by Gallery curators Douglas Lewis and Sheldon Grossman and textile conservator Joseph Columbus.

WINTER 1976

Exhibition of Old Master Portrait Prints *Recent Acquisitions of Printed Portraits*, an exhibition of etchings, engravings, and other graphics from the sixteenth to the eighteenth centuries was organized by Andrew Robison of the Graphics Department. It included approximately one third of the old master portrait prints acquired by the Gallery during the last two years.

In January an oil portrait, the impressive *Harrison Gray* by John Singleton Copley, came to the nation as a gift of Mr. and Mrs. Robert Thayer.

By January tension was mounting as to whether we could fulfill our pledge to have the new food service facility in the Concourse under the Fourth Street Plaza operational in time for the summer tourists visiting Washington for the Bicentennial. In the East Building itself, all the bottom nodes and chords for the main skylight's space frame were in place, and the first pair of node-to-chord connections were welded.

Gifts for the Photographic Archives, Library, and Jefferson Show In February a grant of \$100,000 was received from the Samuel H. Kress Foundation to continue the acquisition program for the Photographic Archive that will be housed in the East Building's Center for Advanced Study in the Visual Arts. This was in addition to the \$46,000 received earlier from that foundation in

aid of our Kress Professor in Residence and fellowship programs.

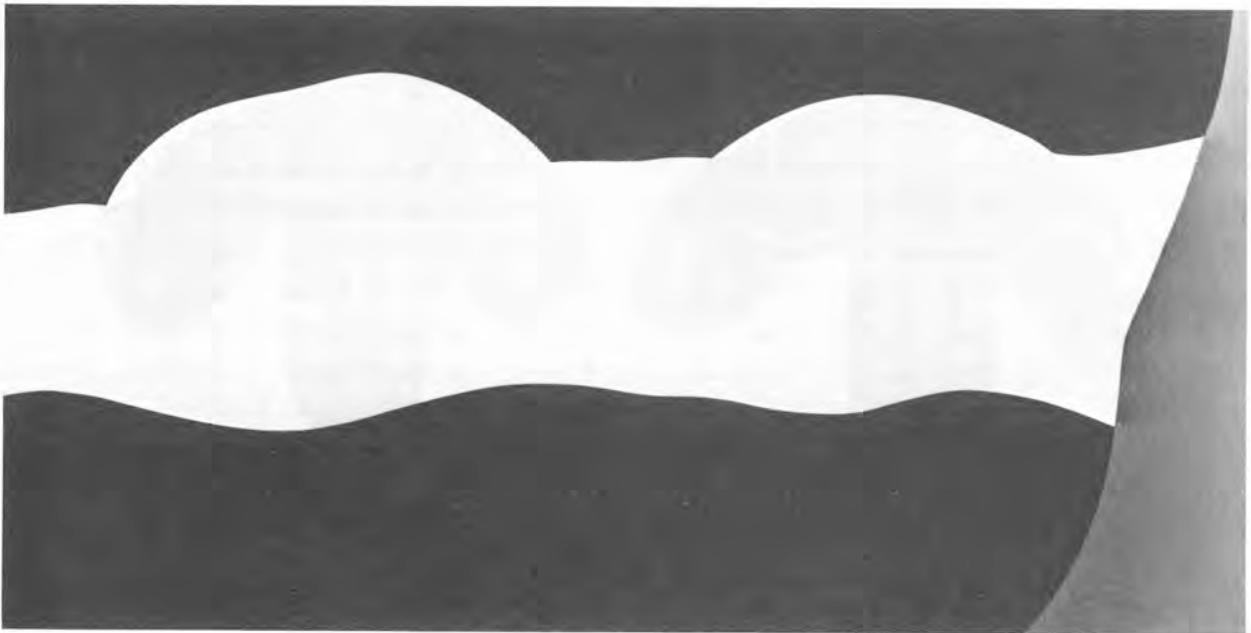
Another \$100,000 gift was donated by Ambassador David K. E. Bruce for the acquisition of books for the library. This was in addition to some \$60,000 in securities and cash given for this purpose earlier that fiscal year.

In the latter part of February, the Gallery announced a grant from the Exxon Corporation for the exhibition *The Eye of Thomas Jefferson* and for a film based upon it; and with the departure of *The European Vision of America*, work on the complex installation of the Jefferson exhibition began.

American Music Festival The thirty-third annual American Music Festival, which began on March 14, continued each Sunday evening through May 30. The festival was extended to twelve weeks this year in honor of the Bicentennial. Among the works in the first program was Randall Faust's "Gallery Music," composed especially for that program.

SPRING 1976

April brought more finishing work to the Café/Buffer, with complete installation and inspection of the kitchen and the installation of the Buffer's shining, rigid acoustic ceiling. The final polishing of



After Jean Arp, Variation sur "Aubette," Gift of the Collectors Committee

the Italian textured-rubber covering for the Buffer's floor and walls represented the completion of the first element in the brown, green, and silver color scheme for that area. Overhead, the plaza's pink granite cobblestones and lawn curbing were being set.

Henry Moore Visits Site Also in April Henry Moore came to the Gallery for another visit in connection with the work of sculpture he is preparing for the East Building.

At the board meeting in May, the first completed work of art in



Goya's The Maja Clothed is inspected after arrival from the Prado, Madrid

*Arp and Miró Tapestries,
Mantegna Drawing*

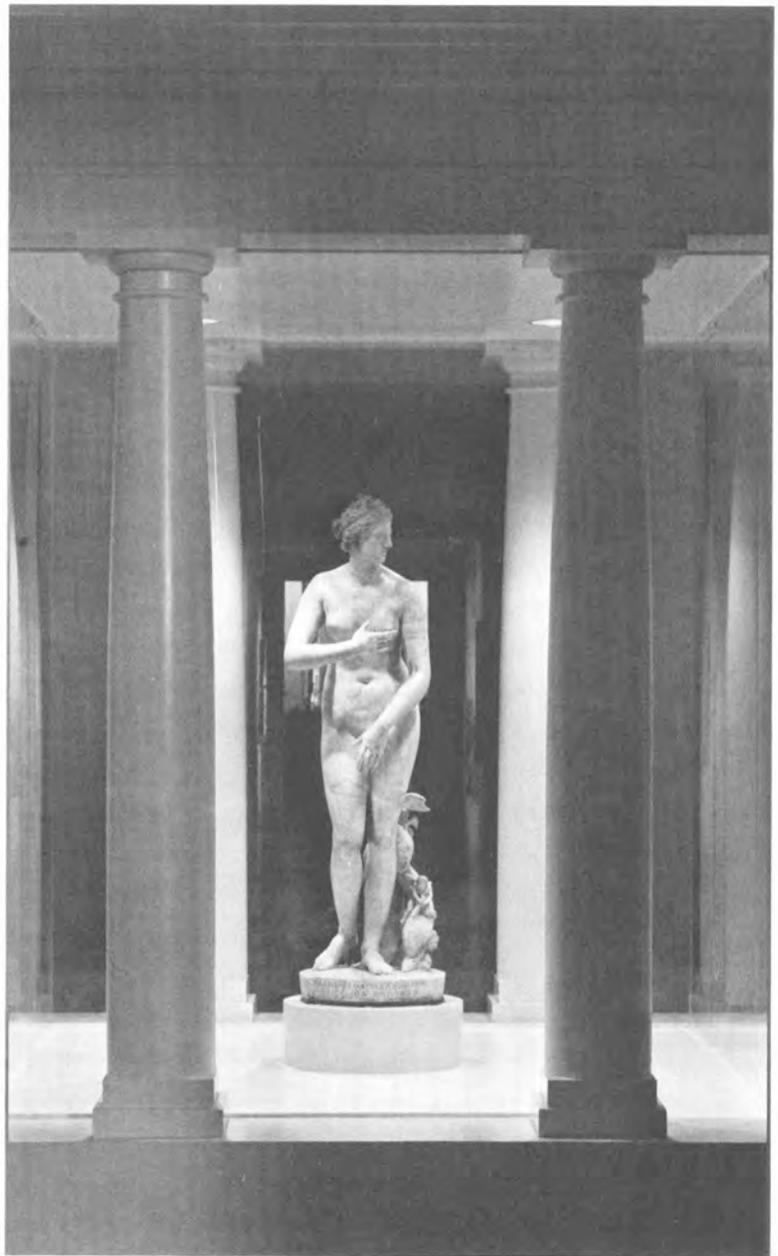
the commissioning project was accepted: Jean Arp's large-scale tapestry based on the design for a mural in the Aubette in Strasbourg. The trustees also accepted Joan Miró's design for a very large-scale vertical tapestry, to be produced in an innovative three-dimensional technique. They also made it possible to secure, at auction in May, the last drawing by Mantegna that may ever become available out of the nine generally accepted as by him.

Goya Exhibition

Bicentennial activity continued to build throughout the month of May. As a salute to the United States' anniversary, the government of Spain lent from the Prado in Madrid eight masterpieces by Goya illustrating the full range of this great Spanish master's achievement. The exhibition which served as a prelude to the state visit of King Juan Carlos and Queen Sophia was particularly appropriate, inasmuch as Goya was almost an exact contemporary of Jefferson, and his oeuvre spanned the years of our Revolution and early development.

*Louis XVI Bust Given;
Mme. Giscard d'Estaing Visits Gallery*

The Gallery also received a marble bust of Louis XVI by Simon-Louis Boizot as a gift from the Versailles Foundation, in celebration of the Bicentennial and in appreciation of American contributions to the recent restoration of Versailles. The gift is the first



The Medici Venus: Aphrodite Rising from the Sea, *Galleria degli Uffizi, Florence*

likeness to enter the Gallery's collections of the king whose help was so crucial to this country's origin. Shortly thereafter, on May 18, Mme. Valery Giscard d'Estaing, wife of the president of France, visited the Gallery for a preview of the French sections of *The Eye of Thomas Jefferson*.

Historic Flags Exhibition On May 30 an exhibit of twenty-six historic American flags in replica, the first of two exhibitions organized under the title *New Glory* by Paul Chadbourne Mills, director of the Santa Barbara Museum of Art, opened under joint auspices of this gallery and the National Park Service in our adjoining National Sculpture Garden.



New Concourse Areas Completed

The flags in this exhibit depicted those ensigns which either flew over our first colonies, led American troops into battle, or identified American ships.

During May most of the work at the east end of the original building was completed, permitting a view from the East Garden Court out across the new plaza to the façade of the East Building. The first new space to go into official use was the new telephone switchboard office, which went into operation the end of May. Shortly thereafter, the new parking garage under the plaza became available for staff.

Eighteenth-Century Fireworks Display

June was exhilarating, starting as it did with events preliminary to the opening of *The Eye of Thomas Jefferson*, the Gallery's major Bicentennial loan exhibition that had been more than three years in preparation. On the evening of June 1, Mrs. Gerald Ford, after touring the exhibition, joined the guests at the rim of the semicircular reflecting pool at the foot of Capitol Hill to see *The Triumph of Reason and Order over Chaos and War*, a recreation of an eighteenth-century fireworks program developed for this occasion by the French firm of Ruggieri, whose fireworks Jefferson saw and commented on while he was in Paris as U.S. Minister to France. The program, which included music popular in eighteenth-century France preformed by the National Gallery Orchestra, was made possible by the Morris and Gwendolyn Cafritz Foundation.

The event provided a series of cliff-hangers. The thousands of pounds of explosives from France had become diverted on the high

seas, and there was a serious question as to whether they would arrive in time. On the day of the event, the weather report predicted a 60 percent chance of rain that night, and a panoply of officials was nervous about potential crowd and traffic control problems. High winds blew the huge Monticello backdrop a few inches east toward the Capitol, heightening the tension shortly before the event.

But the rain held off, the winds abated, and a balmy June night emerged. Before a set depicting the façade of Monticello at full scale, with the dimmed lights on the Capitol dome as a backdrop, the whistling and crackling shells and choreographed bursts of brilliant color delighted the more than fifty thousand people who came, without incident, to their national Mall.

Thomas Jefferson Exhibition

The Eye of Thomas Jefferson, the most complex exhibition ever mounted by the National Gallery, opened on June 5, presenting over six hundred works of art and other objects to evoke Jefferson's visual and intellectual environment—the milieu in which his aesthetic sense and talents developed. Organized by W. Howard Adams of the Gallery's staff, the exhibition offered major works never before loaned from the collections of which they are a part, including the *Venus de' Medici* from the Uffizi Gallery in Florence and Trumbull's series of Revolutionary War paintings from the Yale University Art Gallery, as well as those works by Jefferson which contributed to, and subsequently influenced, the aesthetic development of this nation.

The exhibition generated an unusually large amount of mail. As an example of how personally exhibitions can affect the visitor, here are some excerpts from a note we got from an experienced museum-goer:

We spent an introductory hour in the exhibition on Friday evening, and all day but for lunch on Saturday. It has been a lasting delight and a revelation which echoes and stimulates still, and will be a lasting strand in the fabric of how the world of man becomes comprehensible and estimable, from now on. What a truly great concept, and what an admirable embodiment! No museum show has meant so much to me before.

Supplementing the exhibition, the Sunday evening concert of June 6 presented a program of music that might have been performed at Monticello in Jefferson's day; and the Sunday lectures were devoted to Jefferson's interests in painting, architecture, garden design, and city planning, and to the works of art that he particularly admired. Also, an exhibition of graphics depicting European fireworks of the seventeenth, eighteenth, and nineteenth centuries went on view in the East Corridor gallery. Entitled *Feu d'Artifice: Three Centuries of French Fireworks*, the exhibition, to be circulated by the International Exhibitions Foundation, grew out of the research that preceded the Gallery's pyrotechnics on the Mall.



Café/Buffer Opens

At the end of this busy month, on schedule, the Café/Buffer opened to the public. The Café is located beside a waterslide and under crystallike tetrahedron skylights that also serve as geometric sculpture for the plaza above. It offers light luncheons, apéritifs, and various coffees in an atmosphere reminiscent of European sidewalk cafés. In the same Concourse area, the Buffet is a sophisticated scatter-system cafeteria that includes independent serving areas for salads, full luncheon entrées, sandwiches carved to order, desserts, and beverages as well as a fast food line. Our trepidation as to whether, with the recent opening of so many other facilities in the neighborhood, the scaling of the new service to three times the capacity of the old was overly optimistic dissolved before the Café/Buffer's overnight popularity. On July 4 itself, over thirty-five hundred visitors were served.

SUMMER 1976

Queen Elizabeth Visits the Gallery

Shortly after the Fourth of July weekend, Mr. and Mrs. Paul Mellon welcomed to the Gallery Queen Elizabeth II of England, who toured the Jefferson exhibition, to which she had lent two paintings, and viewed with her and her entourage—from the new balcony overlooking the Fourth Street entrance—the progress on the East



Building. The event drew large crowds into and around the Gallery.

Educational activities continued to emphasize Bicentennial interests. Two automated audiovisual programs produced by the Gallery were offered in the auditorium: *The Eye of Thomas Jefferson*, an overview of the exhibition, and *The Triumph of Reason and Order over Chaos and War*, a visual and aural record of the fireworks spectacle presented on June 1. In addition, the Sunday lectures from July through August 29 surveyed American painting, sculpture, and architecture from colonial times to the present.

In July a lengthy negotiation culminated in the sale to the Gallery of Jackson Pollock's *Lavender Mist* by Messrs. Alfonso A. Ossorio and Edward Dragon Young who had jointly purchased it from the artist a quarter of a century before. *Lavender Mist* was the only example still in private hands of the major mural-scale paintings from the brief apex of Pollock's career. It will be placed on public display when the East Building is opened.

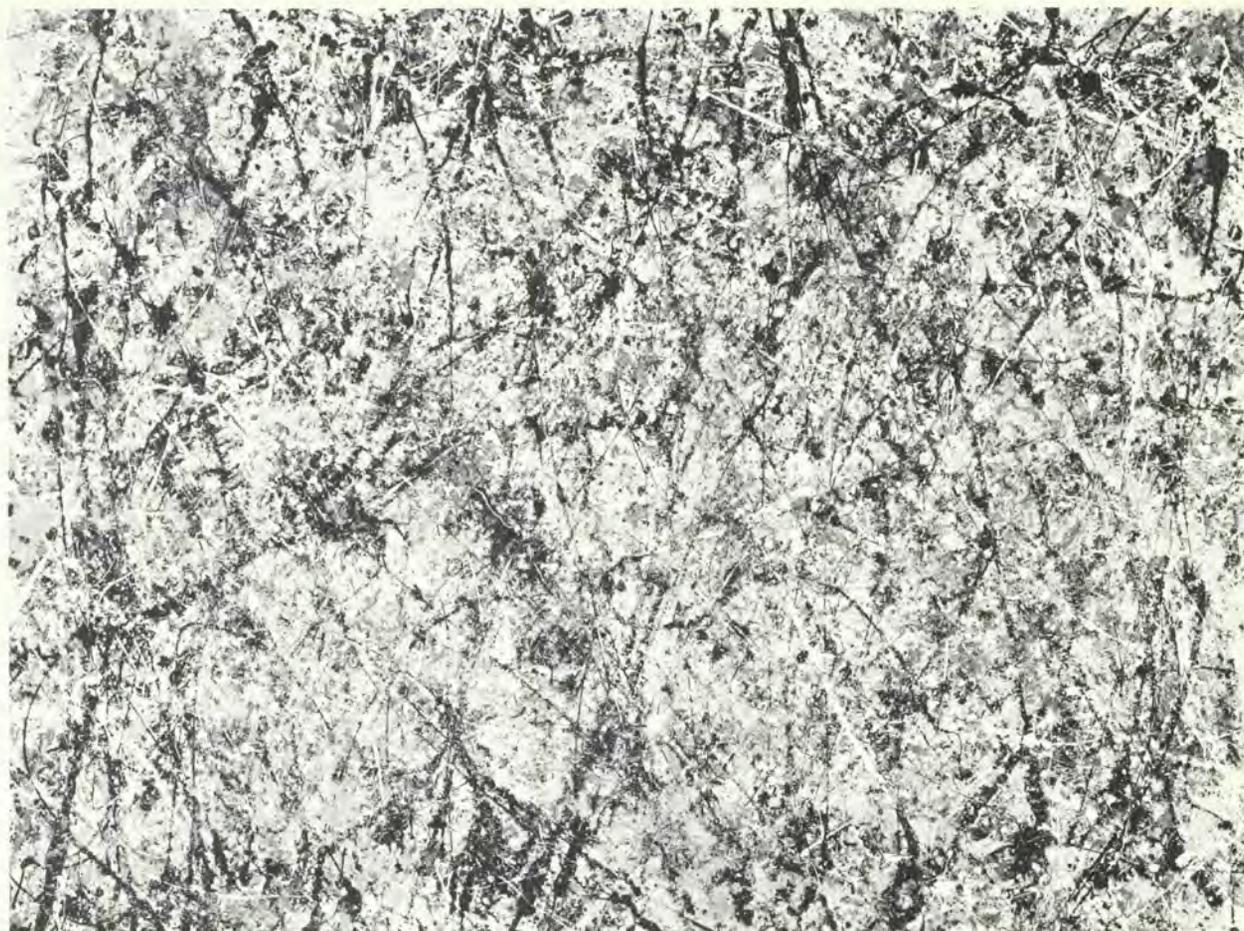
In July the space frame for the skylight in the East Building, spanning 225 by 150 feet, was structurally complete, and the moment came to see what would happen when the supports on which it was constructed were removed. It deflected a half inch, well within the designed tolerances.

*Jefferson Concert Contributed
by Italian Government*

On Labor Day, September 6, the last day of the Jefferson exhibition, the Alessandro Scarlatti Orchestra of Naples and the Chamber Chorus of Italian Radio and Television presented a concert of music admired by Thomas Jefferson, as a contribution to the Bicentennial by the Italian government. In the audience was Donna Vittoria Leone, wife of the president of the Italian Republic.

Morris Louis Exhibition

On September 12, *Morris Louis: Major Themes and Variations*, an exhibition of sixteen paintings by this key member of the Washington Color School, went on view as the second of a planned series focusing on aspects of twentieth-century art. Organized by Gallery



Jackson Pollock, Lavender Mist, Ailsa Mellon Bruce Fund

curator E. A. Carmean, the exhibition included three of Louis' works that have never before been publicly seen or published, as well as Louis' *Beta Kappa*, a recent gift to the Gallery by Mrs. Marcella Brenner, the artist's widow.

Gallery Treasurer Retires September marked the retirement of the Gallery's treasurer, Mr. Lloyd D. Hayes, who on his departure had served a longer span at the Gallery than any other employee. His career with the Gallery began shortly after the building opened in 1941, and he has held a succession of posts, most recently deputy administrator and then treasurer since 1969. His incisive mind and insatiable appetite for work have made a cumulative contribution to the Gallery's welfare that would be hard to overpraise. He will continue to provide his vigorous scrutiny of the construction project's finances as a special advisor.

September brought good news of legislation liberalizing the rates of interest to be realized from the Gallery's permanent loan to the Treasury, legislation endorsed by our trustee, Treasury Secretary William E. Simon.

Also in September, the trustees accepted a gift from the Wood-



Morris Louis, Beta Kappa, Gift of Marcella Louis Brenner

*Modern Graphics Collection,
Noguchi Sculpture Given*

ward Foundation of a superb collection of mid-twentieth-century graphic art. In addition, a monumental granite monolith carved by the American sculptor Isamu Noguchi was presented anonymously to the Gallery for the East Building. The fine cubist work by Juan Gris, *Fantômas*, was acquired through the Chester Dale Fund.

Grants for New Construction

Finally, in September came a grant toward the construction of the East Building project of \$2.5 million from the Andrew W. Mellon Foundation, bringing grants for this purpose to a total of \$10 million in the fifteen-month period represented by this report.

All in all, the Bicentennial was an exciting year for America's National Gallery which, although 164 years younger than the nation to which it belongs, found itself, too, making preparations for a long future.



David Teniers II, Tavern Scene, Gift of Robert H. and Clarice Smith

DONORS AND ACQUISITIONS

DONORS OF WORKS OF ART, NATIONAL GALLERY OF ART

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Mr. and Mrs. William Draper Blair
Employees of Braniff Airways, Inc.
Michel de Bry
Elizabeth O. Carville
Mr. and Mrs. Ralph F. Colin
Collectors Committee
Werner Drewes
Lee V. and John L. Eastman
Lorser Feitelson in memory of William C. Seitz
Mrs. John E. Gallois
Garfinckel's
Lucien Goldschmidt, Inc.
Dr. and Mrs. George Benjamin Green
The sisters of Tomás Harris
Ruth K. Henschel in memory of her husband, Charles R. Henschel
Andrew Hudson
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Jacob Kainen
The Ruth Cole and Jacob Kainen Collection
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Vincent Melzac
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Mr. and Mrs. N. Richard Miller
John W. Mowinckel in honor of Ambassador John P. Humes
Admiral Neill Phillips in memory of Grace Hendrick Phillips
Lessing J. Rosenwald
Ruth Fisher Rhett and children in memory of her husband and their father, Charles Edward Rhett
Daryl and Lee Rubenstein

Eleanor Whittlesley Kotz Savorgnan
Katherine Shepard
Robert H. and Clarice Smith
Smithsonian Resident Associate Program
Congressman Williamson Sylvester Stuckey, Jr.
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Mr. and Mrs. George W. Ware
Dr. and Mrs. Robert J. Wetmore
Woodward Foundation, Washington, D.C.
Zeitlin and Ver Brugge Booksellers, Los Angeles

In addition, the following donated funds were used to acquire works of art in the name of the donor:

W. G. Russell Allen Fund
Ailsa Mellon Bruce Fund
Syma Busiel Fund
Chester Dale Fund
Dr. and Mrs. Ronald R. Lubritz Fund
Andrew W. Mellon Fund
Pepita Milmore Memorial Fund
Print Purchase Fund
Cornelius Van S. Roosevelt Collection
Rosenwald Collection

ACQUISITIONS

Each acquisition is listed by artist, title, description, acquisition number, and source. Dimensions are in meters (inches); height precedes width precedes depth.

PAINTINGS

Bacon, Francis, British, 1910–

Study for a Running Dog, c. 1954

oil on canvas, 1.527 x 1.167 (60 $\frac{1}{8}$ x 46)

2689

Gift of Ruth Fisher Rhettts and children in memory of her husband and their father, Charles Edward Rhettts

Boecklin, Arnold, German, 1827–1901

The Sanctuary of Hercules, 1884

oil on panel, 1.138 x 1.805 (44 $\frac{7}{8}$ x 71 $\frac{1}{8}$)

2692

Andrew W. Mellon Fund

Copley, John Singleton, American, 1738–1815

Harrison Gray

oil on canvas, 0.776 x 0.647 (30 $\frac{1}{2}$ x 25 $\frac{1}{2}$)

2691

Gift of the Hon. and Mrs. Robert H. Thayer

Curry, John Stuart, American, 1897–1946

Circus Elephants

oil on canvas, 0.640 x 0.918 (25 $\frac{1}{4}$ x 36)

2698

Gift of Admiral Neill Phillips in memory of Grace Hendrick Phillips

Dutch School, early 18th c.

Flower Still Life

oil on canvas, 0.749 x 0.615 (29 $\frac{1}{2}$ x 24 $\frac{1}{4}$)

2694

Gift of Mr. and Mrs. William Draper Blair

Eakins, Thomas, American, 1844–1916

Harriet Husson Carville, 1904

oil on canvas, 0.512 x 0.405 (20 $\frac{1}{8}$ x 16)

2693

Gift of Elizabeth O. Carville

Feitelson, Lorser, American, 1898–

Untitled, 1964

enamel on canvas, 1.524 x 1.271 (60 x 50)

2681

Gift of the Artist in memory of William C. Seitz

Gris, Juan, Spanish, 1887–1927

Fantómas (Still Life), 1915

oil on canvas, 0.598 x 0.733 (23 $\frac{1}{2}$ x 28 $\frac{7}{8}$)

2700

Chester Dale Fund

Master of Frankfurt, Netherlandish

Saint Anne with the Virgin and the Christ Child

oil on panel, 0.733 x 0.575 (27 $\frac{7}{8}$ x 22 $\frac{5}{8}$)

2701

Gift of Mr. and Mrs. Sidney K. Lafoon

Metcalf, Willard Leroy, American, 1858–1925

Landscape in Provence

oil on canvas, 0.818 x 0.904 (32 x 35 $\frac{1}{2}$)

2699

Gift of Admiral Neill Phillips in memory of Grace Hendrick Phillips

Noland, Kenneth, American, 1924–

The Clown, 1959

oil on canvas, 1.172 x 1.169 (46 $\frac{1}{8}$ x 46)

2685

Gift of Dr. and Mrs. Robert J. Wetmore



Francis Bacon, Study for a Running Dog (detail), Gift of Ruth Fisher Rhettts and children in memory of her husband and their father, Charles Edward Rhettts

Pollock, Jackson, American, 1912–1956

Number 1, 1950 (Lavender Mist)

oil, enamel and aluminum paint on canvas, 2.210 x 2.997

(87 x 118)

2697

Ailsa Mellon Bruce Fund

Tobey, Mark, American, 1890–1976
New York, 1944
tempera on paperboard, 0.837 x 0.532 (33 x 21)
2696
Avalon Fund

Van Kouwenbergh, Philip, Dutch, 1669/1670–1729
Flower Still Life
oil on canvas, 0.673 x 0.505 (26½ x 19⅞)
2695
Gift of Mr. and Mrs. William Draper Blair

SCULPTURE

Bell, Larry, American, 1939–
Chrome and Glass Construction, 1965
glass, chrome, 0.311 x 0.311 x 0.311 (12¼ x 12¼ x 12¼)
A-1771
Gift of Mr. and Mrs. Burton Tremaine

Boizot, Simon-Louis, French, 1743–1809
Louis XVI, 1777
marble, 0.635 x 0.527 x 0.372 (25 x 20¾ x 14⅝)
A-1776
Gift of the Versailles Foundation

Lorser Feitelson, Untitled, *Gift of the Artist in memory of William C. Seitz*

Seliar, Carlos, Brazilian, 1920–
Still Life, 1970
oil on cardboard, 0.748 x 0.549 (29½ x 21⅝)
2686
Gift of John W. Mowinckel in honor of Ambassador John P. Humes

Smith, Tony, American, 1912–
Untitled, 1962
acrylic on canvas, 1.627 x 2.444 (64 x 96¼)
2687
Gift of Mr. and Mrs. Burton Tremaine

Soulages, Pierre, French, 1919–
6 March 1955
oil on canvas, 1.298 x 0.887 (51⅞ x 35)
2688
Gift of Mr. and Mrs. Ralph F. Colin

Teniers, David, II, Flemish, 1610–1690
Tavern Scene, 1658
oil on wood, 0.486 x 0.687 (19⅞ x 27)
2680
Gift of Robert H. and Clarice Smith

Thomas, Alma W., American, 1895–
Red Rose Cantata, 1973
acrylic on canvas, 1.754 x 1.270 (69 x 60)
2690
Gift of Vincent Melzac



Claude Michel Clodion, Model for "Poetry and Music,"
Loula D. Lasker Fund

Clodion, Claude Michel, French, 1738–1814
Model for "Poetry and Music," 1774
terra cotta, 0.270 x 0.235 x 0.153 (10⅝ x 9¼ x 6)
A-1774
Loula D. Lasker Fund



Elie Nadelman, *Two Nudes*, Gift of Robert P. and Arlene R. Kogod

Goetz, Johannes, German, 1865–1934
Boy Balancing on a Ball, 1888
 bronze, 0.246 x 0.077 x 0.073 (9 $\frac{1}{16}$ x 3 x 2 $\frac{7}{8}$)
 A-1775
 Gift of Dr. Dieter Erich Meyer

Katzen, Lila, American, 1932–
Antecedent
 oxidized steel
 A-1770
 Gift of Mr. and Mrs. Sidney M. Feldman and Mr. and Mrs. Earl M. Latterman

Nadelman, Elie, American, 1882–1946
Two Nudes, c. 1911
 plaster, 1.125 x 1.492 x 0.096 (47 $\frac{7}{8}$ x 58 $\frac{3}{4}$ x 3 $\frac{3}{4}$)
 A-1769
 Gift of Robert P. and Arlene R. Kogod

Noguchi, Isamu, American, 1904–
The Great Rock of Inner Seeking
 granite, 3.022 x 1.63 x 0.686 (119 x 64 x 27)
 A-1777
 Anonymous Gift

Pittaluga, Italian, active c. 1900
Nymph of the Fields
 marble, 1.693 x 0.490 x 0.495 (66 $\frac{3}{8}$ x 19 $\frac{1}{4}$ x 19 $\frac{1}{2}$)
 A-1772
 Gift of Congressman Williamson Sylvester Stuckey, Jr.
Nymph of the Woods
 marble, 1.683 x 0.583 x 0.508 (66 $\frac{1}{4}$ x 23 x 20)
 A-1773
 Gift of Congressman Williamson Sylvester Stuckey, Jr.

DECORATIVE ARTS

After Jean Arp
Variation on "Aubette," 1926–1959–1975
 tapestry, 3.009 x 5.992 (118 $\frac{1}{2}$ x 236)
 C-550
 Gift of the Collectors Committee

Turkish, 18th c.
Portrait of George Washington
 needlepoint tapestry, 0.547 x 0.437 (21 $\frac{1}{2}$ x 17 $\frac{1}{4}$)
 C-551
 Gift of Michel de Bry

DRAWINGS

Unless otherwise indicated, all works were acquired through the Andrew W. Mellon Fund

Beal, Gifford, American, 1879–1956
Haverhill
 watercolor
 B-28,555
 Gift of Mr. Antony J. Trapnell Kroman

Bisschop, Jan de, Dutch, c. 1628–1671
A View of Savelli near Albano
 brush and brown ink with touches of gray and yellow wash
 B-28,746

Cantarini, Simone, Italian, 1612–1648
Rest on the Flight into Egypt or The Miracle of the Palm Tree
 red chalk
 B-28,645

Castiglione, Giovanni Benedetto, Italian, 1616–1670
Two Nymphs and a Satyr
 pen and brown ink
 B-28,411

Claude Lorrain, French, 1600–1682
Landscape with a Ruined Portico, Trees, and Pastoral Figures, c. 1650–1655
 black chalk, pen and brown ink, brown wash heightened with white
 B-28,650
 Syma Busiel Fund and Pepita Milmore Memorial Fund
Villa di Papa Giulio
 pen and brown ink with gray wash
 B-28,412

Cornell, Joseph, American, 1902–1972
Circe-Surface and Volume in Nature
 collage
 B-28,711

Dine, Jim, American, 1935–
Study for a Child's Blue Wall, 1962
 watercolor
 B-28,807
 Gift of the Woodward Foundation, Washington, D.C.



Claude Lorrain, Landscape with a Ruined Portico, Trees, and Pastoral Figures, *Syma Busiel Fund and Pepita Milmore Memorial Fund*

Farinati, Paolo, Italian, 1524–1606

The Emperor Aulus Vitellius

black chalk under pen and brown ink with brown and gray wash and white highlighting

B-28,413

Franco, Giovanni Battista, Italian, c. 1500–1580

A study for *The Ark of the Lord in the Temple of Dagon*

pen and brown ink, over red and black chalk

B-28,709

Frankenthaler, Helen, American, 1928–

London Memos, 1971

acrylic on paper

B-28,830

Gift of the Woodward Foundation, Washington, D.C.

Trial Study for Green

acrylic

B-28,831

Gift of the Woodward Foundation, Washington, D.C.

French, early 18th c.

Jacob and Rebecca before Isaac; verso: *A Centaur Carrying a Maiden*

pen and brown ink and wash over black chalk

B-28,648

Gift of Mr. and Mrs. N. Richard Miller

Giordano, Luca, Italian, 1632–1705

The Raising of the Cross

pen and brown ink with brown wash

B-28,599

Winslow Homer, *Salt Kettle: Bermuda*, Gift of Ruth K. Henschel in memory of her husband, Charles R. Henschel



Gómez de Valencia, Felipe, Spanish, 1634–1694

Portrait of a Man
pen and brown ink
B-28,710

Gottlieb, Adolph, American, 1903–

Centrifugal, 1961
gouache
B-28,835
Gift of the Woodward Foundation, Washington, D.C.

Hofmann, Hans, American, 1880–1966

Bird Flight, 1943
crayon
B-28,846
Gift of the Woodward Foundation, Washington, D.C.

Homer, Winslow, American, 1836–1910

all of the following Homer watercolors where the gift of Ruth K. Henschel in memory of her husband, Charles R. Henschel

Blue Spring, Florida, 1890
watercolor
B-28,394

Casting, Number Two, 1894
watercolor
B-28,395

The Coming Storm, 1901
watercolor
B-28,396

Girl Carrying a Basket, 1882
watercolor
B-28,397

A Good Shot: Adirondacks, 1892
watercolor
B-28,398

Hauling in the Nets, 1887
watercolor
B-28,399

Sketch for Hound and Hunter, 1892
watercolor
B-28,400

Incoming Tide—Scarboro, Maine, 1883
watercolor
B-28,401

Key West: Hauling Anchor, 1903
watercolor
B-28,402

The Lone Fisherman, 1889
watercolor
B-28,403

The Milk Maid, 1878
watercolor
B-28,404

On the Trail, c. 1892
watercolor
B-28,405

Red Shirt: Homosassa, Florida, 1904
watercolor
B-28,406

The Rise, 1900

watercolor
B-28,407

Salt Kettle: Bermuda, 1899
watercolor
B-28,408

Under a Palm Tree, 1886
watercolor
B-28,409

Girl with Hay Rake, 1878
watercolor
B-28,410

Ingres, Jean-Auguste-Dominique, French, 1780–1867

Portrait of Auguste-Jean-Marie Guénepin, 1809
pencil
B-28,553
Gift of Robert H. and Clarice Smith

Jordaens, Jacob, Flemish, 1593–1678

The Martyrdom of St. Sebastian
pen and brown ink with brown wash
B-28,600

Mantegna, Andrea, Italian, 1431–1506

Bird Perched on a Branch with Fruit
pen and brown ink
B-28,715

Jean-Auguste-Dominique Ingres, Portrait of Auguste-Jean-Marie Guénepin, Gift of Robert H. and Clarice Smith





Andrea Mantegna, Bird Perched on a Branch with Fruit, Andrew W. Mellon Fund

Marcoussis, Louis, French, 1883–1941

Portrait of Guillaume Apollinaire

crayon

B-28,713

Martin, Agnes, American, 1911–

White Flower, 1964

drawing

B-28,901

Gift of the Woodward Foundation, Washington, D.C.

Mehring, Howard, American, 1931–

Untitled

craypas on cardboard

B-28,559

Gift of Andrew Hudson

Pollini, Cesare (called del Francia), Italian, c. 1560–c. 1630

Adoration of the Shepherds

pen and brown ink over red chalk, heightened with light brown wash

B-28,414

Ailsa Mellon Bruce Fund

Studies of a Holy Family

pen and brown ink and wash, heightened with white

B-28,415

Ailsa Mellon Bruce Fund

Poons, Larry, American, 1937–

Untitled

graphite and watercolor on graph paper

B-28,489

Rauschenberg, Robert, American, 1925–

For Dante's 700th Birthday (Nos. 1 and 2), 1965

photo offset with gouache and ink overlay

B-28,927

Gift of the Woodward Foundation, Washington, D.C.



Jacopo Tintoretto, Standing Youth with his Arm Raised, Seen from Behind, Ailsa Mellon Bruce Fund

Rubens, Peter Paul, Flemish, 1577–1640

The Miracle of the Lame Man Healed by St. Peter and St. John

pen and brown ink with brown washes and white highlighting

B-28,416

Ailsa Mellon Bruce Fund and Andrew W. Mellon Fund

Tintoretto, Jacopo, Italian, 1510–1561

Standing Youth with his Arm Raised, Seen from Behind

black chalk on buff paper

B-28,417

Ailsa Mellon Bruce Fund

Tobey, Mark, American, 1890–1976

Portrait drawing of Mrs. Gallois

pencil drawing

B-28,790

Gift of Mrs. John E. Gallois



Jacques Bellange, *The Road to Calvary*, *Pepita Milmore Memorial Fund*

Youngerman, Jack, American, 1926–
August 6, 1968
 gouache
 B-28,981
 Gift of the Woodward Foundation, Washington, D.C.

Zorach, William, American, 1887–1966
Untitled
 watercolor
 B-28,556
 Gift of Mr. and Mrs. Antony J. Trapnell Kloman

PRINTS

Unless otherwise indicated, all works of graphic art were acquired through the Andrew W. Mellon Fund

Albers, Josef, American, 1888–1976
Homage to the Square: Red
 print
 B-28,793
 Gift of the Woodward Foundation, Washington, D.C.

Aldorfer, Albrecht, German, c. 1480–1538
St. Jerome in the Cave, 1515
 woodcut
 B-28,747

St. George Slaying the Dragon, 1511
 woodcut
 B-28,748

Andreani, Andrea, Italian, c. 1540–1623/26
Eve Kneeling, after Beccafumi
 chiaroscuro woodcut
 B-28,596

The Entombment, 1585, after Raffaello Motta
 chiaroscuro woodcut
 B-28,749

Bauduins, Adrien François, French, b. 1640
Large Landscape—Two Men in a Garden
 engraving
 B-28,695

Bause, Johann F., German, 1738–1814
Head of an Aged Woman, 1765, after Rembrandt van Ryn
 etching
 B-28,777
 Gift of Zeitlin and Ver Brugge Booksellers, Los Angeles

Bega, Cornelius, Dutch, 1620–1664
Woman Carrying a Basket
 etching
 B-28,607
 Gift of Mr. and Mrs. William Benedict

Bellange, Jacques, French, 1594–1638

The Road to Calvary

etching

B-28,534

Pepita Milmore Memorial Fund

Berger, Daniel, German, 1744–1824

Penelope, 1780

etching

B-28,778

Gift of Dr. Dieter Erich Meyer

Bernard, Louis, French, active 1680–1717

Portrait of M. Sebastien Le Prestre de Vauban, after de Troy

mezzotint

B-28,608

Gift of Mr. and Mrs. William Benedict

Bernik, Janez, Yugoslav, 1933–

Adriana II, from *Grafika Ljubljana '71*

color etching

B-28,538

Gift of Marshal Josip Broz Tito

Boissieu, Jean Jacques de, French, 1736–1810

Petit Bosquet au Chasseur, 1772

etching with drypoint

B-28,696

Entrée de Forêt, 1772

etching with plate tone

B-28,697

Bolswert, Schelte Adams, Dutch, c. 1586–1659

The Resting Holy Family with Dancing Angels

engraving

B-28,745

Borčić, Bogdan, Yugoslav, 1926–

Print No. 63, from *Grafika Ljubljana '71*

color etching and aquatint

B-28,539

Gift of Marshal Josip Broz Tito

Brauner, Victor, French, 1903–

Frontispiece for *Frappe de l'Echo*

etching and aquatint

B-28,743

The Ruth Cole and Jacob Kainen Collection

Bresdin, Rodolphe, French, 1825–1885

Le Cours d'Eau

etching

B-28,597

Bril, Paul, Dutch, 1554–1626

River Landscape with Travelers

etching

B-28,750

Buhot, Félix Hilaire, French, 1847–1898

Seascape with a Fortified City at Right, Islands at Left and a Cottage in the Foreground

engraving with drypoint on mica or hardened gelatin (?), inked in black and sepia

B-28,602

Gift of the Atlas Foundation

Estuary with a Fortified Seaport at Left and Cliffs at the Right

engraving with drypoint on mica or hardened gelatin (?), inked in black and sepia

B-28,603

Gift of the Atlas Foundation

Calder, Alexander, American, 1889–1976

Flying Colors, 1976

lithograph

B-28,776

Gift of the Employees of Braniff Airways, Inc.

Carracci, Agostino, Bolognese, 1557–1602

Omnia Vincit Amor—Pan Taming Eros, 1599

engraving

B-28,425

Félix Hilaire Buhot, Seascape with a Fortified City at Right, Islands at Left and a Cottage in the Foreground.
Gift of the Atlas Foundation



- Carracci, Annibale**, Italian, 1560–1609
Suzannah and the Elders
etching
B-28,751
- Cassatt, Mary**, American, 1845–1926
Waiting, c. 1880
soft-ground etching and aquatint
B-28,752
- Catesby, Mark**, British, 1683–1749
The Purple Martin (*Hirundo Purpurea*)
etching and watercolor
B-28,525
Gift of Dr. and Mrs. George Benjamin Green
- Chereau, François, the Elder**, French, 1680–1729
Portrait of Nicolas de Largillière, 1715, after de Largillière
engraving
B-28,426
Ailsa Mellon Bruce Fund
- Chodowiecki, Daniel**, German, 1726–1801
The History of the United States, 1783/84
set of 12 etchings on 6 sheets from one plate
B-28,649
Gift of Dr. Dieter Erich Meyer
3 etchings
B-28,779; 28,781–782
Gift of Dr. Dieter Erich Meyer
Clarissa, 1796
2 etchings on 1 sheet from 1 plate
B-28,780
Gift of Dr. Dieter Erich Meyer
- Claude Gellée**, French, 1600–1682
L'Apparition
etching with drypoint
B-28,427
- Cornell, Joseph**, American, 1903–1972
Untitled (Hôtel du Nord), 1972
silkscreen
B-28,800
Gift of the Woodward Foundation, Washington, D.C.
Untitled (Landscape with Figure), 1972
heliogravure
B-28,802
Gift of the Woodward Foundation, Washington, D.C.
How to Make a Rainbow, 1972
heliogravure
B-28,803
Gift of the Woodward Foundation, Washington, D.C.
- Corot, Jean-Baptiste-Camille**, French, 1796–1875
Le Cavalier en Forêt et Le Piéton, 1854
cliché verre
B-28,428
- Cort, Cornelius**, Flemish, 1533–1578
The Five Senses
5 engravings
B-28,429–433
- Cuitt, George, Jr.**, British, 1779–1854
9 etchings
B-28,681–689
Dr. and Mrs. Ronald R. Lubritz Fund
- Daumier, Honoré**, French, 1808–1879
L'Exposition de 1859: Christi . . . V'la-t-y un Boeuf qui est bien fait! . . .
lithograph
B-28,434
- Davis, Gene**, American, 1920–
Untitled (design used for poster—see next entry)
serigraph
B-28,557
Gift of the Smithsonian Resident Associate Program
Poster commemorating the tenth anniversary of the Smithsonian Resident Associate Program
serigraph
B-28,558
Gift of the Smithsonian Resident Associate Program
- Debenjak, Riko**, Yugoslav, 1908–
Magic Dimensions No. CX, 1971, from *Grafika Ljubljana '71*
color etching with aquatint
B-28,540
Gift of Marshal Josip Broz Tito
- De Kooning, Willem**, American, 1904–
21 lithographs
B-28,614–634
Gift of Lee V. and John L. Eastman
- Delacroix, Eugène**, French, 1798–1863
Wild Horse Coming out of the Water, 1828
lithograph
B-28,435
illustrations for Goethe's *Faust*, 1827
lithographs bound into a volume of text
B-28,753
- Denon, Baron Dominique Vivant**, French, 1747–1825
Girl with a Mask, 1820
lithograph
B-28,609
Gift of Mr. and Mrs. William Benedict
- Derain, André**, French, 1880–1954
Vase of Flowers
color woodcut
B-28,535
Print Purchase Fund (Lessing J. Rosenwald Collection)
- Drevet, Pierre**, French, 1663–1738
Portrait of Hyacinthe Rigaud, 1714, after Rigaud
engraving
B-28,436
Portrait of Louis de France, duc de Bourgogne, after Rigaud
engraving
B-28,437

Drewes, Werner, American, 1899–

3 color woodcuts

B-28,528–530

Gift of the Artist

Construction, 1944

etching and drypoint

B-28,754

Sunset, 1944

etching

B-28,755

Escher, M. C., Dutch, 1898–1972

Dusk, 1946

mezzotint

B-28,536

Print Purchase Fund (Cornelius Van S. Roosevelt Collection)

Italian Town, 1930

lithographic ink scratch drawing

B-28,537

Print Purchase Fund (Cornelius Van S. Roosevelt Collection)

Falck, Jeremias, German, c. 1619–1677

An Old Woman at the Toilet-Table

etching and engraving

B-28,690

Dr. and Mrs. Ronald R. Lubritz Fund

Flipart, Jean Jacques, French, 1719–1782

Concours pour la prix . . ., after C. N. Cochin

etching with engraving

B-28,756

Floris, Frans, Flemish, c. 1517–1570

Battle of the Horatii and Curiatii

engraving

B-28,438

Francis, Sam, American, 1923–

First Stone, 1960

lithograph

B-28,815

Gift of the Woodward Foundation, Washington, D.C.

Franco, Giovanni Battista, Italian, c. 1500–1580

Abraham Paying Tithes to Melchisedek

etching and engraving

B-28,439

Frankenthaler, Helen, American, 1928–

Green Likes Mauve, 1970

pochoir

B-28,828

Gift of the Woodward Foundation, Washington, D.C.

Fyt, Jan, Flemish, 1611–1661

The Set of the Dogs, 1642

8 etchings

B-28,440–447



Thomas Gainsborough, *A Wooded Landscape with Two Country Carts and Figures*, Andrew W. Mellon Fund

Gainsborough, Thomas, British, 1727–1788

A Wooded Landscape with Two Country Carts and Figures, 1779–1780

soft-ground etching

B-28,757

A Wooded Landscape with Riders

aquatint

B-28,758

Géricault, Théodore, French, 1791–1824

Officier d'Artillerie Légère de la Garde Impériale, 1823

lithograph

B-28,698

Cheval Dévoré par un Lion, 1823

lithograph

B-28,699

de Gheyn, Jacob, Flemish, 1565–1629

Landscape with the Log House near the River

etching

B-28,598

Goltzius, Hendrik, Dutch, 1558–1616

The Annunciation, 1594, from *The Life of the Virgin*

engraving

B-28,526

Gift of Mr. and Mrs. David Tunick

Gottlieb, Adolph, American, 1903–

Voyage

etching

B-28,712

Goya, Francisco, Spanish, 1746–1828

Well-Known Folly (Disparate Conocido)

etching

B-28,610

Gift of Mr. and Mrs. William Benedict

Haden, Seymour, British, 1818–1910

Mill Wheel, 1874

etching

B-28,522

Gift of Mr. and Mrs. George W. Ware

Hammer, Sid, American, 1926–

Dance of Death, 1964

portfolio of 16 etchings

B-28,784

Rosenwald Collection

Harris, Tomàs, British, 1908–1964

30 prints

B-28,651–680

Gift of the sisters of the Artist

Hayter, Stanley William, British, 1901–

Woman in a Net, 1934

engraving, etching and gaufrage

B-28,611

Gift of Mr. and Mrs. William Benedict

Hoehn, Harry, American, 1918–

Hephaestus, 1968

portfolio of 5 engravings

B-28,785

Rosenwald Collection

Hogarth, William, British, 1697–1764

A Native Dance

engraving

B-28,759

The Inside of a Mosque

engraving

B-28,760

The Seraglio

engraving

B-28,761

Holsteyn, Pieter, II, Dutch, c. 1614–1683

Portrait of Isabella d'Este

engraving

B-28,448

Hozo, Dževad, Yugoslav, 1938–

The Joyful II, 1971, from *Grafika Ljubljana '71*

color etching

B-28,541

Gift of Marshal Josip Broz Tito

Huet, Paul, French, 1803–1869

Calme, 1832

lithograph

B-28,691

Dr. and Mrs. Ronald R. Lubritz Fund

Vue du Château d'Eu, 1834

lithograph

B-28,692

Dr. and Mrs. Ronald R. Lubritz Fund



After Andrea Mantegna, *Triumph of Caesar: The Elephants*
Andrew W. Mellon Purchase Fund

Isabey, Eugène, French, 1804–1886

Château de Pont-Gibaud

lithograph

B-28,449

Jaki (Horvat Jože), Yugoslav, 1930–

Crucifixion, 1971, from *Grafika Ljubljana '71*

etching

B-28,542

Gift of Marshal Josip Broz Tito

Jemec, Andrej, Yugoslav, 1934–

Fantasy in Blue-Green, 1971, from *Grafika Ljubljana '71*

color serigraph

B-28,543

Gift of Marshal Josip Broz Tito

Jode, Gerard de, Flemish, 1509–1591

Series of Six Landscapes with the Story of Tobias, after Hans

Bol

6 engravings

B-28,419–424

Johannot, Tony, French, 1803–1852

Voyage où il vous plaira, illustrated book by Alfred de

Musset and P.-J. Stahl

63 woodcuts

B-28,532

Gift of Lucien Goldschmidt, Inc.

Jongkind, Johann Barthold, Dutch, 1819–1891

Soleil Couchant—Port d'Anvers

etching

B-28,450

Johns, Jasper, American, 1930–

8 lithographs

B-28,848, 28,854, 28,864, 28,866, 28,870, 28,889, 28,892,
28,893

Gift of the Woodward Foundation, Washington, D.C.

Kainen, Jacob, American, 1909–

Mr. Trouble

B-28,744

etching

Gift of Jacob Kainen

Kelly, Ellsworth, American, 1923–

Branch de Citron, 1964

lithograph

B-28,895

Gift of the Woodward Foundation, Washington, D.C.

Kiar, Meško, Yugoslav, 1936–

The Narrow Pass, 1971, from *Grafika Ljubljana '71*

relief print

B-28,544

Gift of Marshal Josip Broz Tito

Kotz, Daniel, American, b. 1848

Landscape with Trees

monotype

B-28,527

Gift of Eleanor Whittlesley Kotz Savorgnan

Krašovec, Metka, Yugoslav, 1941–

Presentiment, 1971, from *Grafika Ljubljana '71*

soft-ground etching

B-28,545

Gift of Marshal Josip Broz Tito

Lana, Lodovico, Italian, 1597–1646

Death of Seneca

etching

B-28,700

Lear, Edward, British, 1812–1888

Cervara, plate 4 from *Views in Rome and its Environs*, 1841

color lithograph

B-28,604

Gift of Katherine Shepard

Via Porta Pinciana, Rome, plate 17 from *Views in Rome and*

its Environs, 1841

color lithograph

B-28,605

Gift of Katherine Shepard

Logar, Lojze, Yugoslav, 1944–

Figures KC, 1971, from *Grafika Ljubljana '71*

color serigraph

B-28,546

Gift of Marshal Josip Broz Tito

Loggan, David, German, active 1658–1690

Sir Thomas Isham, 1676

engraving

B-28,701

MacDermott, David and Diane, American

The Wife of Bath's Tale, 1965

set of 12 relief etchings

B-28,786

Rosenwald Collection

Makuc, Vladimir, Yugoslav, 1925–

The Bird, 1971, from *Grafika Ljubljana '71*

relief etching in colors

B-28,547

Gift of Marshal Josip Broz Tito

Manet, Edouard, French, 1832–1883

Portrait of Philip IV, after Velázquez

etching

B-28,451

Le Chat et Les Fleurs, 1869

etching and aquatint

B-28,702

after **Andrea Mantegna**, Italian, 1431–1506 (Zoan
Andrea ?)

Triumph of Caesar: The Elephants, c. 1480 (?)

engraving

B-28,703

Maraž, Adriana, Yugoslav, 1931–

Milk, 1971, from *Grafika Ljubljana '71*

color etching

B-28,548

Gift of Marshal Josip Broz Tito

Marieschi, Michele, Italian, 1710–1743

Veduta di Campagna vicino a Gamberaia, after Giuseppe

Zocchi

etching

B-28,606

Gift of Katherine Shepard

Marinus, Ignatius Cornelis, Dutch, 1599–1639

The Adoration of the Shepherds, after Jordaens

engraving

B-28,704

Master F. G., German, 16th c.

The Standard Bearer

engraving

B-28,452

Master MZ (Martin Zaisinger), German, active c. 1500

The Martyrdom of St. Catherine

engraving

B-28,646

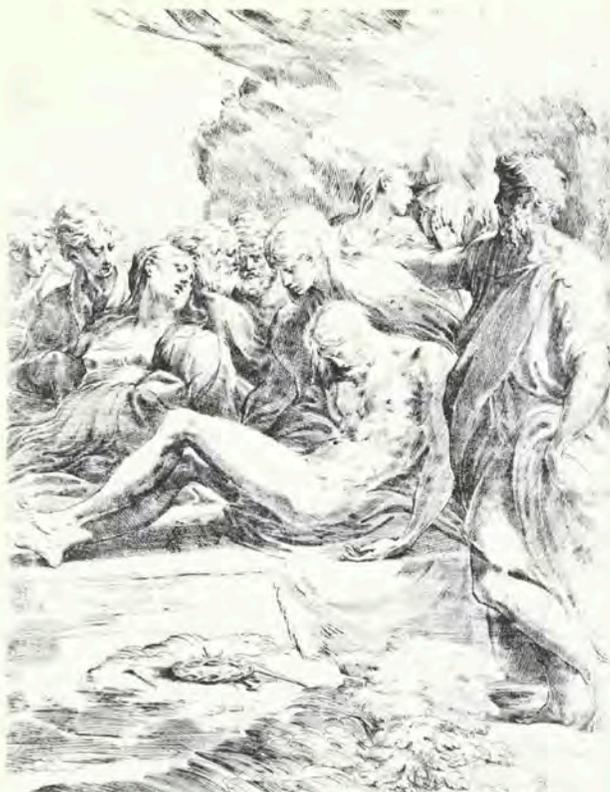
Master EMR?, North French/Flemish, late 15th or early
16th c.

Salvator Mundi

colored woodcut

B-28,418

- Mihelič, France**, Yugoslav, 1907–
Carnivals, 1970, from *Grafika Ljubljana '71*
linocut
B-28,549
Gift of Marshal Josip Broz Tito
- Monogrammist F**, German, late 15th c.
The Virgin Supporting the Body of Christ
engraving
B-28,762
- Morin, Jean**, French, 1590(?)–1650
Jacques Auguste de Thou
etching and engraving
B-28,693
Dr. and Mrs. Ronald R. Lubritz Fund
- Motherwell, Robert**, American, 1915–
In Black with Yellow Ochre, 1963
lithograph
B-28,905
Gift of the Woodward Foundation, Washington, D.C.
A La Pintura (book of prints)
lithographs
B-28,908
Gift of the Woodward Foundation, Washington, D.C.
Untitled (Red Horizontal)
aquatint
B-28,714
- Musi, Agostino de**, Italian, active 1514–1536
Iphigenia Recognizing Her Brother
engraving
B-28,705
- Nanteuil, Robert**, French, 1623(?)–1678
Michel le Tellier
engraving
B-28,694
Dr. and Mrs. Ronald R. Lubritz Fund
- Newman, Barnett**, American, 1905–1970
Untitled Etching #2, 1969
etching and aquatint
B-28,911
Gift of the Woodward Foundation, Washington, D.C.
- Oudry, Jean Baptiste**, French, 1686–1755 (Designer)
Etched by various artists
32 hand-colored etchings illustrating the *Fables of Fontaine*
B-28,490–521
Gift of Mr. and Mrs. George W. Ware
- Palma, Jacopo** (called il Giovane), Italian, 1544–1628
St. John the Baptist
etching
B-28,763
- Parmigianino (Francesco Mazzola)**, Italian, 1503–1540
The Adoration of the Shepherds
etching
B-28,764
- The Entombment*
etching with drypoint
B-28,765
- Passarotti, Bartolommeo**, Bolognese, 1529–1592
St. Andrew
etching
B-28,766
St. John the Evangelist
etching
B-28,767
- Pechstein, Max**, German, 1881–1955
Ein Dorf, 1949
woodcut
B-28,771
Rosenwald Collection
- Piranesi, Giovanni Battista**, Italian, 1720–1778
I Carceri
14 etchings
B-28,717–730
W. G. Russell Allen, Ailsa Mellon Bruce, Lessing J. Rosenwald and Pepita Milmore Funds
Prima Parte di Architetture e Prospettiva
bound volume of 13 etchings
B-28,647
- Pissarro, Camille**, French, 1830–1903
Road by a Field of Cabbages
monotype in two colors
B-28,716
Rosenwald Collection
- Pogačnik, Marjan**, Yugoslav, 1920–
Tranquility before Arising for the Day, 1971, from *Grafika Ljubljana '71*
relief color etching
B-28,550
Gift of Marshal Josip Broz Tito
- Putnam, Wallace**, American, 1899–
Sea Bird Saga, 1966
portfolio of 11 lithographs
B-28,787
Rosenwald Collection
- Raimondi, Marcantonio**, Italian, c. 1480–before 1534
A Woman Tearing her Hair
etching with engraving
B-28,768
- Rauschenberg, Robert**, American, 1925–
Accident, 1963
lithograph
B-28,919
Gift of the Woodward Foundation, Washington, D.C.
- Ribera, Jusepe de**, Spanish, 1591–1652
St. Jerome Hearing the Trumpet of the Last Judgment, 1621
etching with drypoint and engraving
B-28,706



Parmigianino (Francesco Mazzola), *The Entombment*,
Andrew W. Mellon Fund

Ridinger, Johan Elias, German, 1698–1767

Falconer Lifting an Owl from the Ground

etching and engraving

B-28,523

Gift of Mr. and Mrs. George W. Ware

Huntsman with a Pack of Hounds

etching and engraving

B-28,524

Gift of Mr. and Mrs. George W. Ware

Rivers, Larry, American, 1923–

9 Kinds of French Money, 1963

lithograph

B-28,949

Gift of the Woodward Foundation, Washington, D.C.

Rosenquist, James, American, 1933–

Spaghetti and Grass, 1965

lithograph

B-28,955

Gift of the Woodward Foundation, Washington, D.C.

Saff, Donald, American, 1937–

Illustrations for Rilke's Duino Elegies, 1965

portfolio of 20 intaglio etchings

B-28,788

Rosenwald Collection

Šefran, Gorazd, Yugoslav, 1945–

Fear, 1971, from *Grafika Ljubljana '71*

color etching

B-28,551

Gift of Marshal Josip Broz Tito

Son, Nicholas de, French, active c. 1620–1630

View of a Garden

etching

B-28,707

Soutman, Pieter, Flemish, 1580–1657

Angel Attacking the Troops of Sennacherib, after Peter Paul

Rubens

etching

B-28,453

Stella, Frank, American, 1936–

Black Stack, 1970

lithograph

B-28,968

Gift of the Woodward Foundation, Washington, D.C.

River of Ponds II

lithograph

B-28,969

Gift of the Woodward Foundation, Washington, D.C.

Tiepolo, Giovanni Domenico, Venetian, 1727–1804

Flight into Egypt: Mary, Helped by Two Angels, Follows

Joseph with the Donkey

etching

B-28,454

Four Saints of the Benedictine Order

etching

B-28,455

Series of Heads: Old Man with a Sword

etching

B-28,456

Series of Heads: Profile of an Old Man with a Beard

etching

B-28,457

Series of Heads: Old Man in the Manner of Rembrandt

etching

B-28,612

Gift of Mr. and Mrs. William Benedict

Tiepolo, Lorenzo, Venetian, 1736–1772 (?)

Saint Anne & Saint Joachim offering Virgin Mary as a Child
to the Heavenly Father

etching

B-28,458

Tonson, Jacob, British, c. 1656–1736 (Publisher)

C. Julii Caesaris (Opera) Quae extant (omnia), London,
1712

B-28,613

Gift of Mr. and Mrs. Arthur E. Vershbow

Toulouse-Lautrec, Henri de, French, 1864–1901

Cover for *Au Pied du Sinai*, 1898

color lithograph with gold paint

B-28,459

- Uchteritz, Karl Siegmund von**, German, 18th c.
Bei der Solennen Beerdigung des . . . Herrn Kurt Hildebrand, Berlin, 1730
bound volume
B-28,533
Gift of Lucien Goldschmidt, Inc.
- Vaillant, Wallerant**, French, 1623–1677
Concert with Nine Persons
mezzotint
B-28,460
- Valck, Gerard**, Dutch, 1626–1720
Robert Greville, Baron Brooke, 1678
etching and engraving
B-28,708
- Valtehev, Ivan**
Michelangelo
aquatint and etching, printed in sepia
B-28,531
Gift of Garfinckel's
- Varga, Mandor L.**, Hungarian, 1895–
Six volumes of graphic works of Royal Hungarian High School of Art, Course of Graphics; Graphics Department of The Royal Hungarian Academy of Art, and the Graphic Department of the Academy of Art, Budapest
B-28,731–736
Gift of Mr. and Mrs. Louis Joughin
Half-length Figure of a Girl
drypoint
B-28,737
Gift of Mr. and Mrs. Louis Joughin
4 engravings with drypoint
B-28,738–739, B-28,741–742
Gift of Mr. and Mrs. Louis Joughin
Head of a Girl
woodcut
B-28,740
Gift of Mr. and Mrs. Louis Joughin
- Vicentino, Giuseppe Niccolo**, Italian, 1510–active 1540
The Virgin and Child with Saints Margaret, Anthony the Hermit and Philip, the Magdalen and an Angel
chiaroscuro woodcut
B-28,769
- Vico, Enea**, Italian, 1523–1567
Battle of the Amazons, 1543
engraving
B-28,601
- Visscher, Claes Jansz**, Flemish, 1550–1612
Petits Paysages, after Cornelis Cort
27 etchings
B-28,461–487
Heads of Peasant Men and Women, after P. Bruegel
36 etchings
B-28,560–595
- Vorsterman, Lucas**, Flemish, 1578–1667
Battle of the Amazons, after Peter Paul Rubens
engraving with etching
B-28,488
- Wadsworth Atheneum** (Various Artists)
Ten Works by Ten Painters
silkscreens
B-28,635–644
Gift of Mr. and Mrs. Burton Tremaine
- Weber, Franz**, German, 1760–1818
Benjamin Franklin
etching
B-28,783
Gift of Dr. Dieter Erich Meyer
- Weber, Max**, Russian/American, 1881–1961
Standing Nude
woodcut, printed as a monotype
B-28,770
Gift of Daryl and Lee Rubenstein
4 woodcuts, printed as monotypes
B-28,772–775
Rosenwald Collection
- Zelenko, Karel**, Yugoslav, 1925–
Trash, 1971, (from *Grafika Ljubljana '71*)
etching
B-28,552
Gift of Marshal Josip Broz Tito
- Zimiles, Murray**, American, 1941–
Avis Librus, 1968
portfolio of 10 lithographs
B-28,789
Rosenwald Collection

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PRIVATE COLLECTIONS

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Canada

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Windsor, *The Art Gallery of Windsor*

Denmark

Copenhagen, *Danish National Museum, Royal Museum of Fine Arts*

France

Angers, *Musées d'Angers*

Autun, *Musée Rolin*

Avignon, *Musée Calvet*
 Besançon, *Musée de Besançon*
 Blérancourt, *Musée National de la Coopération Franco-Américaine*
 Bordeaux, *Archives Municipales de Bordeaux*
 Caen, *Musée des Beaux-Arts*
 Cherbourg, *Musée Thomas Henry*
 Dijon, *Musée des Beaux-Arts*
 Douai, *Musée de Douai*
 Le Havre, *Musée des Beaux-Arts du Havre, Musée d'Histoire Naturelle du Havre*
 Lille, *Musée des Beaux-Arts*
 Monteux, *Etablissements Ruggieri*
 Montpellier, *Musée Fabre*
 Nancy, *Musée des Beaux-Arts, Musée Historique Lorrain, La Société d'Archéologie Lorraine*
 Nîmes, *Musée des Antiques*
 Orléans, *Musée des Beaux-Arts d'Orléans*
 Paris, *Direction des Archives de France; Bibliothèque des Arts Décoratifs; Bibliothèque du Musée de l'Opéra; Bibliothèque Nationale, Cailleux; Ecole Nationale Supérieure des Beaux-Arts; Heim Gallery; Mobilier National; Musée des Arts Décoratifs; Musée Carnavalet; Musée du Louvre; Secrétariat d'Etat aux Départements et Territoires d'Outre-Mer*
 Pontoise, *Musée Tavet-Delacour*
 Quimper, *Musée Municipal des Beaux-Arts*
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 Sceaux, *Musée de l'Île de France*
 Sèvres, *Manufacture Nationale de Sèvres*
 Strasbourg, *Musée des Beaux-Arts*
 Toulouse, *Musée des Augustins*
 Tours, *Musée des Beaux-Arts*
 Versailles, *Musée National du Château de Versailles*

Germany

Augsburg, *Städtische Kunstsammlungen Augsburg—Deutsche Barockgalerie*
 Berlin, *Ibero-Amerikanisches Institut Preussischer Kulturbesitz, Staatliche Museen Preussischer Kulturbesitz*
 Dresden, *Grünes Gewölbe Dresden*
 Düsseldorf, *Stadtgeschichtliches Museum*
 Essen, *Museum Volkwang Essen*
 Karlsruhe, *Stadtarchiv Karlsruhe, Bildersammlung*
 Kassel, *Deutsches Tapetenmuseum*
 Munich, *Bayerische Staatsgemäldesammlungen, Staatliche Graphische Sammlung*
 Stuttgart, *Staatgalerie Stuttgart*

Italy

Florence, *Biblioteca Marucelliana, Galleria d'Arte Moderna, Galleria degli Uffizi*
 Lodi, *Istituto "Maria SS. Bambina"*
 Rome, *Galleria Nazionale d'Arte Antica*
 Venice, *Museo Correr*

Netherlands

Amsterdam, *Rijksmuseum*
 Haarlem, *Gemeentearchief*
 The Hague, *Dienst voor's Rijks Verspreide Kunstvoorwerpen, Haags Gemeentemuseum*
 Leeuwarden, *Fries Museum*

Poland

Warsaw, *Biblioteka Uniwersytecka w Warszawie*

Portugal

Lisbon, *Museu, Fundação Calouste Gulbenkian; Museu Nacional de Art Antiga*
 Viseu, *Museu de Grão Vasco*

Spain

Madrid, *Museo del Prado*
 Toledo, *The Primatial Cathedral*

Sweden

Stockholm, *Nationalmuseum, Royal Academy of Fine Arts*

Switzerland

Basel, *Kunstmuseum*
 Bern, *Kunstmuseum*
 Solothurn, *Museum der Stadt Solothurn*

Union of Soviet Socialist Republics

Leningrad, *The State Hermitage Museum, The State Russian Museum*

United Kingdom

Birmingham, *The Guardians of the Standard of Wrought Plate in Birmingham (The Birmingham Assay Office)*
 Bristol, *City Art Gallery*
 Cambridge, *Fitzwilliam Museum*
 Chatsworth, *The Trustees of the Chatsworth Settlement, Devonshire Collection*
 Derbyshire, *Derby Museums and Art Gallery*
 Edinburgh, *Edinburgh University Library*
 Greenwich, *National Maritime Museum*
 Kingston upon Hull, *Museums and Art Galleries—Wilberforce House*
 Leeds, *Leeds City Art Galleries*
 Leicester, *Leicestershire Museums and Art Galleries*
 London, *The Governor & Company of the Bank of England, The British Library, Trustees of the British Museum, Trustees of the British Museum (Natural History), Committee of Lloyd's, Thomas Coram Foundation for Children, The Trustees of the London Museum, Trustees of the National Portrait Gallery, Royal Academy of Arts, Royal College of Physicians, The Trustees of the Hunterian Collection and the President and Council of the Royal College of Surgeons of England, Royal Institute of British Architects, Science Museum, The Trustees of the Tate Gallery, Victoria & Albert Museum*
 Oxford, *The Bodleian Library*
 Petworth, *The Petworth Collection*
 Pulborough, *Trustees of the Parham Discretionary Settlement of Parham Park*
 Telford, *Ironbridge Gorge Museum Collection*
 Towneley Hall, *Burnley Borough Council, Towneley Hall Art Gallery and Museums*

United States of America

Arizona, Phoenix, *Phoenix Art Museum*

California, Los Angeles, *The Los Angeles Athletic Club*
Sacramento, *E. B. Crocker Art Gallery*
San Francisco, *The Fine Arts Museums of San Francisco*

Connecticut, Farmington, *The Lewis Walpole Library*
Hartford, *Wadsworth Atheneum*
New Haven, *The Beinecke Rare Book and Manuscript Library, Yale University; Yale University Art Gallery*

Georgia, Savannah, *Georgia Historical Society*

Illinois, Chicago, *The Art Institute of Chicago, The John Crerar Library, The Newberry Library*

Louisiana, New Orleans, *New Orleans Museum of Art*

Maryland, Annapolis, *United States Naval Academy Museum*
Baltimore, *The Baltimore Museum of Art, Maryland Historical Society, The Peale Museum, The Walters Art Gallery*

Massachusetts, Boston, *The Boston Athenaeum, R. M. Light & Co., Inc., Massachusetts Historical Society, Museum of Fine Arts, The Trustees of the Public Library of the City of Boston*
Cambridge, *Fine Arts Library of the Harvard College Library; Fogg Art Museum, Harvard University; The Harvard College Library (The Houghton Library); Museum of Comparative Zoology (The Agassiz Museum); Harvard University; Peabody Museum of Archaeology and Ethnology, Harvard University*
Worcester, *Worcester Art Museum*

Michigan, Ann Arbor, *The University of Michigan Museum of Art; William L. Clements Library, University of Michigan*
Detroit, *The Detroit Institute of Arts*

Minnesota, Minneapolis, *Walker Art Center*

Missouri, Kansas City, *Nelson Gallery—Atkins Museum*
St. Louis, *Missouri Historical Society, The St. Louis Art Museum*

Nebraska, Lincoln, *Nebraska Art Association*

New Jersey, Princeton, *The Art Museum, Princeton University; Princeton University Library*

New York, Brooklyn, *The Brooklyn Museum*
Buffalo, *Albright-Knox Art Gallery*
Cooperstown, *New York State Historical Association*
New York, *American Geographical Society; American Museum of Natural History Library; The American Numismatic Society; Cooper-Hewitt Museum of Design, Smithsonian Institution, Hartman Rare Art; The Metropolitan Museum of Art; The Museum of Modern Art; The New York Historical Society; The New York Public Library; The Pierpont Morgan Library; The Rockefeller University; Whitney Museum of American Art; Wildenstein & Co., Inc.*
West Point, *West Point Museum Collection, United States Military Academy*

North Carolina, Raleigh, *North Carolina Museum of Art*

Ohio, Cincinnati, *Cincinnati Art Museum, Public Library of Cincinnati and Hamilton County*
Cleveland, *Case Western Reserve University, Cleveland*

Medical Library Association, The Cleveland Museum of Art, Cleveland Museum of Natural History Library, Cleveland Public Library, The Western Reserve Historical Society
Columbus, *Ohio State University Libraries*
Oberlin, *Allen Memorial Art Museum, Oberlin College*
Toledo, *The Toledo Museum of Art*

Pennsylvania, Merion, *Buten Museum of Wedgwood*
Philadelphia, *The Academy of Natural Sciences of Philadelphia, American Philosophical Society, A. L. Diamant & Co., The Historical Society of Pennsylvania, Independence National Historical Park Collection, Pennsylvania Academy of the Fine Arts*
Washington, *Washington County Historical Society*

Rhode Island, Providence, *The Providence Athenaeum*

South Carolina, Charleston, *Middleton Place*

Texas, Fort Worth, *Amon Carter Museum of Western Art*

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Washington, D.C., *The American Institute of Architects Foundation, Inc. (The Octagon), permanent loan from the American Colonization Society; The Columbia Historical Society; Corcoran Gallery of Art; Department of State; Dumbarton Oaks Research Library and Collection; Library of Congress; Smithsonian Institution; Mrs. Merriweather Post Collection, The Hillwood Collections, National Collection of Fine Arts, National Museum of History and Technology, National Museum of Natural History, National Numismatic Collection; The White House*

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Allen Memorial Art Museum, Oberlin College
Arshile Gorky, *The Plow and the Song*

Anonymous loans

John Singleton Copley, *Thomas Amory II*
Théodore Géricault, *Heroic Landscape with Fishermen*
Edouard Manet, *Le Bal de l'Opéra*
Kenneth Noland, *Wild Root*
Jules Olitski, *Hyksos Factor III*
Pablo Picasso, *Atelier, Femme Nue, Fruit Dish, Bottle and Guitar*
Mark Tobey, *Silver Spray*

Medical Museum of the Armed Forces Institute of Pathology

Thomas Eakins, *Dr. John H. Brinton*

The Barra Foundation, Inc.

Charles Willson Peale, *John Beale Bordley*

Helen Frankenthaler (artist & lender)

Mountains and Sea

Peter Jay

Gilbert Stuart, *John Jay*

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Richard Diebenkorn, *Ocean Park #42*

Mr. and Mrs. Paul Mellon

Frédéric Bazille, *Negro Girl with Peonies*
Mary Cassatt, *Girl in a Straw Hat, Little Girl in a Blue Armchair*
John Crome, *Moonlight on the Yare*
Eugène Delacroix, *Monsieur Desloges*
William F. Draper, *Portrait of Paul Mellon*
Henry Fuseli, *Oedipus Curses His Son, Polynices*
Paul Gauguin, *Breton Girls Dancing, Pont-Aven; Landscape at Le Pouldu*
Vincent van Gogh, *Flower Beds in Holland*
William Hogarth, *The Beggar's Opera, Act III, Scene XI; A Family Party*
Claude Monet, *The Bridge at Argenteuil, The Cradle (Camille with the Artist's Son Jean), Woman with a Parasol—Madame Monet and Her Son*
Pablo Picasso, *Harlequin on Horseback*
Auguste Renoir, *Child with Toys—Gabrielle and the Artist's Son Jean, Flowers in a Vase*
Mark Rothko, *Blue, Green and Brown; Red, Black, White on Yellow*
Henri Rousseau, *Tropical Landscape—An American Indian Struggling with an Ape*
Georges Seurat, *The Lighthouse at Honfleur*
George Stubbs, *Lion Attacking a Deer, Lion Attacking a Horse*
Joseph Mallord William Turner, *Dort or Dordrecht: The Dort Packet-Boat from Rotterdam Becalmed*

The Metropolitan Museum of Art

Jacques-Louis David, *Général Etienne Maurice Gérard, Marshal of France*

Robert Motherwell (artist & lender)

Elegy to the Spanish Republic #124

Mr. and Mrs. Claiborne Pell

George Caleb Bingham, *The Jolly Flatboatmen*

Helen B. Stern

David Smith, *Cubi XXVI*

William R. Talbot, Jr.

Emmanuel G. Leutze, *Columbus Returned in Chains to Cadiz*

NATIONAL PROGRAMS

DEPARTMENT OF EXTENSION PROGRAMS

The first two color slide programs produced in the new prototype format by the department were *The Far North: 2000 Years of American Eskimo and Indian Art* and *The Chinese Past: 6000 Years of Art and Culture*. Designed to provide a variety of instructional materials for classroom use or for individual study, these programs include forty-eight color slides, a printed text, two audio cassettes, and color reproductions. To allow for greater adaptability, the programs are organized into modular units to be used independently or in various combinations.

The department produced ten new programs based on the Index of American Design. Subjects covered are: dolls, toys, textiles, pottery, metalwork, furniture, Shaker crafts, wood carving, Pennsylvania German folk art, and folk arts of the Spanish Southwest. The series is packaged in a format designed to accommodate shorter programs, composed of a text, a cassette, and eighteen to twenty-seven color slides. Another program in this format is *The European Vision of America*, based on the Gallery's first Bicentennial exhibition.

As an adjunct to the Gallery's major Bicentennial exhibition, *The Eye of Thomas Jefferson*, the Department of Extension Programs produced a sound/slide program based on the eighteenth-century fireworks display held in June. The program was shown in the Gallery auditorium for the duration of the exhibition. The department also continued to work on the production of a series of twenty films, ten of which are now available, based on the Gallery's collections. The Department of Extension Programs provided visual materials for a series of posters published by *School Arts* magazine. The posters, featuring themes from the Index of American Design, are included in issues of the magazine for the school year 1976-1977.

The Extension Service distributed seventy-five different titles of art educational materials, making the National

Gallery of Art collections accessible to communities and institutions throughout the United States. Films, slide lectures, and filmstrips are being circulated to stimulate visual awareness and encourage understanding and appreciation of art and its history.

Altogether, 35,608 bookings were processed. The total estimated attendance for all extension programs was 3,033,127. These programs reached 3,497 communities in the fifty states and several foreign countries. The major borrowers continued to be junior and senior high school teachers. Among the many government agencies borrowing materials were the Department of Health, Education, and Welfare; Department of State; House Banking Committee; U.S. Navy Officer's Club; U.S. Coast Guard Academy; and Veterans Administration Hospitals. Armed services education centers and clubs in the United States and abroad participated in National Gallery of Art programs. Many major museums in the United States and around the world requested our audiovisual programs for viewing in conjunction with their exhibitions. Libraries and arts organizations continue to be among frequent borrowers as do historical and antiquarian societies and educational television stations across the country.

To acquaint appropriate groups with new extension programs, the department made several promotional mailings. An announcement of the slide lecture program *The Chinese Past* was sent to people who had received travel grants to visit the Chinese exhibition, as well as to other scholars in the Asian studies field. As a result, the program was used in classes on art, humanities, and Chinese studies as far away as the University of Hawaii. It was also mentioned in several newsletters, including those of the National Committee on U.S.-China Relations and the Service Center for Teachers of Asian Studies (*Focus on Asian Studies*).

In August, the functions and existing staff of Extension Program Development and Extension Service were con-

solidated and named Extension Programs. Part of the Division of Education, Extension Programs is responsible for planning, producing, and disseminating educational audiovisual programs for a nationwide audience.

The Extension Service staff participated in two national conventions, displaying samples of Extension Service materials: the National Council for Social Studies Convention held in Atlanta, November 1975, and the National Art Education Association Convention in St. Louis in April 1976.

ART AND MAN

The Gallery's multimedia education program, *Art and Man*, published in cooperation with Scholastic Magazines, Inc., reached over four thousand classrooms in every state of the country. More than 125,000 high school students received the six issues during the year.

Rembrandt van Ryn, *A Young Man Seated at a Table (detail)*, Andrew W. Mellon Collection



LOANS TO TEMPORARY EXHIBITIONS

Allentown, Allentown Art Museum

THE AMERICAN FLAG IN THE ART OF OUR COUNTRY

June 14–November 14, 1976

American School: *Allegory of Freedom*

Childe Hassam: *Allies Day, May 1917*

Ann Arbor, University of Michigan Museum of Art

IMAGES OF LOVE AND DEATH IN LATE MEDIEVAL AND RENAISSANCE ART

November 21, 1975–January 4, 1976

3 prints

Augsburg, Städtische Kunstsammlung

JOHANN LISS

August 2–November 2, 1975; also in Cleveland, December 1975–March 1976

Johann Liss: *Satyr and Peasant*

Baltimore, The Baltimore Museum of Art

MARYLAND HERITAGE

April 20–June 20, 1976

John Singleton Copley: *The Death of the Earl of Chatham*

ANYWHERE SO LONG AS THERE BE FREEDOM

September 30–December 1, 1975

Chester Harding: *Charles Carroll of Carrollton*

Boston, Museum of Fine Arts

COPLEY, STUART, AND WEST

July 22–October 17, 1976

John Singleton Copley: *Mrs. Adam Babcock*

Benjamin West: *Dr. Samuel Boudé*

Benjamin West: *Mrs. Samuel Boudé*

PAINTINGS BY NEW ENGLAND PROVINCIAL ARTISTS

July 22–October 17, 1976

American School: *Lady with Plumed Headdress*

Winthrop Chandler: *Captain Samuel Chandler*

Winthrop Chandler: *Mrs. Samuel Chandler*

PAUL REVERE'S BOSTON, 1735–1818

April 18–October 12, 1975

1 copper plate

Cambridge, Fogg Art Museum, Harvard University

METAMORPHOSES IN NINETEENTH-CENTURY SCULPTURE

November 19, 1975–January 7, 1976

Auguste Rodin: *The Kiss*

Augustus Saint-Gaudens: *Diana of the Tower*

Cleveland, Cleveland Museum of Art

THE EUROPEAN VISION OF AMERICA

May 5–August 8, 1976; also in Paris, September 1976–January 1977

After cartoon by L. Van Schoor: *America* tapestry

Benjamin West: *Colonel Guy Johnson*

JAPONISM: THE IMPACT OF JAPAN ON FRANCE 1854–1910

July 9–August 31, 1975; also in New Brunswick,

October–November 1975

5 prints

Fort Worth, Amon Carter Museum of Western Art

THE FACE OF LIBERTY

December 23, 1975–February 8, 1976

Winthrop Chandler: *Captain Samuel Chandler*

Winthrop Chandler: *Mrs. Samuel Chandler*

John W. Jarvis: *Thomas Paine*
John Trumbull: *Alexander Hamilton*

Glasgow, Glasgow City Art Gallery

WHISTLER'S GRAPHIC WORK IN FOUR SEAPORTS
October 7–November 11, 1976
4 prints

Greenville, Greenville County Museum of Art

BARKLEY L. HENDRICKS—RECENT PAINTINGS
August 23–September 28, 1975; also in Columbia, S.C.,
November 1975
Barkley L. Hendricks: *Sir Charles, Alias Willy Harris*
Barkley L. Hendricks: *George Jules Taylor*

The Hague, Haags Gemeentemuseum

FRONTIER AMERICA: THE FAR WEST
March 13–May 16, 1976; also in Zurich, June–August 1976
George Catlin: *Plains Cree Warrior and Family*
George Catlin: *Catlin Painting the Portrait of Mah-To-
Toh-Pa*

**Halifax, Nova Scotia, Dalhousie University Art
Gallery**

GLEAMS OF A REMOTER WORLD
March 10–April 9, 1976
13 prints, 1 drawing

Harrisburg, William Penn Memorial Museum

SAMUEL MAITIN
June 21–July 21, 1975
1 print

Houston, The Museum of Fine Arts

THE GOTHIC REVIVAL STYLE IN AMERICA, 1830–1870
April 1–June 6, 1976
Thomas Doughty: *Fanciful Landscape*

Leningrad, State Hermitage Museum

PAINTINGS FROM AMERICAN MUSEUMS
February 11–March 24, 1976; also in Moscow, Kiev, Minsk,
April–September 1976
Honoré Daumier: *Advice to a Young Artist*
Francisco de Goya: *Victor Guey*
El Greco: *Madonna and Child with Saint Martina and
Saint Agnes*
Rembrandt van Ryn: *A Young Man Seated at a Table*
Titian: *Ranuccio Farnese*
Jan Vermeer: *A Lady Writing*

Little Rock, Arkansas Arts Center

ARKANSAS ARTMOBILE BICENTENNIAL EXHIBITION
September, 1975–July, 1976; toured to 79 communities
American School: *Henry Wells*
American School: *Little Girl with Slate*
American School: *Boy with Toy Horse and Wagon*
American School: *Coon Hunt*
American School: *Washington the Mason*
American School: *Profile Portrait of a Lady in a White Cap*
Elias V. Coe: *Henry Houston*
Samuel Jordan: *Eaton Family Memorial*
J. C. Robinson: *Portrait of an Old Man*
J. C. Robinson: *Portrait of an Old Lady*
Lambert Sachs: *The Herbert Children*
T. Skynner: *Eliza Welch Stone*



*Jan Vermeer, A Lady Writing, Gift of Harry Waldron
Havemeyer and Horace Havemeyer, Jr. in Memory of
their father Horace Havemeyer*

Liverpool, Walker Art Gallery

WHISTLER'S GRAPHIC WORK IN FOUR SEAPORTS
August 20–September 18, 1976
4 prints

**London, The Arts Council of Great Britain, at the
Hayward Gallery**

ARTS OF ISLAM
April 8–July 4, 1976
Indian: *Large Animal Rug*
Persian: *Animal Rug*

London, The British Museum

THE AGE OF FRANKLIN AND JEFFERSON
September 17–November 15, 1975; also in New York,
Warsaw, Chicago, March–September 1976
American School: *The Sargent Family*
American School: *Boy in Blue Coat*
Joseph Badger: *Captain Isaac Foster*
Joseph Badger: *Mrs. Isaac Foster*
Ralph E. W. Earl: *Family Portrait*
Joshua Johnston: *The Westwood Children*
Ammi Phillips: *Alsa Slade*
John Wollaston: *Lewis Morris (?)*
John Wollaston: *Mary Walton Morris*

London, Thos. Agnew & Sons, Ltd.

WHISTLER'S GRAPHIC WORK IN FOUR SEAPORTS
July 6–30, 1976
4 prints

Los Angeles, Los Angeles County Museum of Art

OLD MASTER DRAWINGS FROM AMERICAN COLLECTIONS
April 20–June 8, 1976
4 drawings

Manchester, Currier Gallery of Art

THREE NEW ENGLAND WATERCOLOR PAINTERS

June/August 1975

4 watercolors

New Haven, Yale University Art Gallery

AMERICAN ARTS IN THE AGE OF INDEPENDENCE, 1750-1800

April 1-May 23, 1976; also in London, July-September 1976

John Singleton Copley: *Epes Sargent*Gilbert Stuart: *Mrs. Richard Yates*Gilbert Stuart: *The Skater (Portrait of William Grant)***New Orleans, New Orleans Museum of Art**

GERMAN AND AUSTRIAN EXPRESSIONISM: THE HEROIC YEARS

November 21, 1975-January 18, 1976

10 prints

New York, The Solomon R. Guggenheim Museum

ARISTIDE MAILLOL RETROSPECTIVE

December 19, 1975-March 21, 1976

Aristide Maillol: *Venus***New York, The Metropolitan Museum of Art**

FRENCH PAINTING FROM DAVID TO DELACROIX

June 12-September 7, 1975

Jacques-Louis David: *Napoleon in His Study***New York, The Pierpont Morgan Library**

DRAWINGS BY BENJAMIN WEST AND HIS SON, RAPHAEL LAMAR WEST

May 1-July 31, 1975

Benjamin West: *Self-Portrait***New York, Museum of American Folk Art**

THE CAT IN AMERICAN FOLK ART

January 12-March 26, 1976

American School: *Baby in Blue*American School: *Cat and Kittens*John Bradley: *Little Girl in Lavender*M. E. Ferrill: *Country Dance***New York, Museum of Modern Art**

RECENT DRAWINGS

January 26-March 21, 1976

1 drawing

New York, Whitney Museum of American Art

SEASCAPE AND THE AMERICAN IMAGINATION

June 9-September 7, 1975

George Catlin: *La Salle Claiming Louisiana for France*Thomas Chambers: *Storm-Tossed Frigate*

ARTHUR DOVE

November 24, 1975-January 18, 1976

1 drawing

Paris, Centre Beaubourg

DESSINS DE MATISSE

May 29-September 14, 1975

1 drawing

Philadelphia, Pennsylvania Academy of the Fine Arts

THE AMERICAN SPIRIT

April 22-December 31, 1976

Frederick Kemmelmeyer: *First Landing of Christopher Columbus***Pittsburgh, University Art Gallery**

FORGERIES AND THEIR DETECTION

September 26-November 2, 1975

1 illuminated manuscript

Portland, Portland Art Museum

MASTER WORKS IN WOOD: WOODCUTS AND WOOD ENGRAVINGS

January 20-February 22, 1976

11 prints

Poughkeepsie, Vassar College Art Gallery

DUTCH LANDSCAPES OF THE 17TH CENTURY

March 28-May 7, 1976

1 print, 1 drawing

Providence, Department of Art, Brown University

THE IMPACT OF ANTIQUITY ON AMERICAN PORTRAITURE OF THE 18TH AND 19TH CENTURIES

February 6-29, 1976

John Singleton Copley: *Epes Sargent***Richmond, Virginia Museum of Fine Arts**

MARINE PAINTING IN AMERICA

September 27-October 21, 1976

Thomas Eakins: *The Biglin Brothers Racing*Winslow Homer: *Breezing Up***Salt Lake City, Utah Museum of Fine Arts**

GRAPHIC STYLES OF THE AMERICAN EIGHT

February 29-April 11, 1976

1 print

Santa Barbara, Santa Barbara Museum of Art

FIRST FLOWERS OF OUR WILDERNESS

January 11-February 15, 1976; also in Tucson, February-March 1976

American School: *Twenty-Two Houses and a Church*John Singleton Copley: *Jane Browne*Ammi Phillips: *Joseph Slade***Seattle, Seattle Art Museum**

LEWIS AND CLARK'S AMERICA

July 15-September 28, 1976

George Catlin: *Crow Warriors Bathing***Tokyo, Museum of Western Art**

EXHIBITION OF MASTERPIECES, EAST AND WEST, FROM AMERICAN MUSEUM COLLECTIONS FROM ANCIENT EGYPT THROUGH CONTEMPORARY

September 10-October 17, 1976

Mino da Fiesole: *Astorgio Manfredi***Tokyo, Wako Store**

WINSLOW HOMER

January 19-31, 1976

1 watercolor

Toledo, The Toledo Museum of Art

THE AGE OF LOUIS XV, FRENCH PAINTING 1710-1774

October 24-December 7, 1975; also in Chicago, Ottawa,

January-May 1976

François Dandré-Bardon: *The Adoration of the Skulls***University Park, Museum of Art, Pennsylvania State University**

200 YEARS OF AMERICAN PORTRAITURE: 1776-1976

April 18-June 6, 1976

Chester Harding: *Charles Carroll of Carrollton*John Singer Sargent: *Mrs. Adrian Iselin*Thomas Sully: *Joseph Dugan***Venice, Fondazione Giorgio Cini**

DISEGNI DI TIZIANO E DELLA SUA CERCHIA

August 27-November 7, 1976

3 drawings

Washington, Corcoran Gallery of Art

JACOB FRYMIRE: AMERICAN LIMNER

October 4–November 16, 1975; also in Winston-Salem, Williamsburg, January–May 1976

Joshua Johnston: *Sarah Ogden Gustin*

Washington, The Folger Shakespeare Library

SHAKESPEARE IN AMERICA, 1776–1976

April 23–October 31, 1976

Irving R. Wiles: *Miss Julia Marlowe*

Washington, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

ARTIST-IMMIGRANTS OF AMERICA: 1876–1976

May 20–October 20, 1976

Max Weber: *Rush Hour, New York*

Washington, National Collection of Fine Arts, Smithsonian Institution

AMERICA AS ART

April 9–November 7, 1976

John Quidor: *The Return of Rip Van Winkle*

Washington, National Portrait Gallery, Smithsonian Institution

THE DYE IS NOW CAST, 1774–1776

April 19–November 16, 1975

John W. Jarvis: *Thomas Paine*

ABROAD IN AMERICA: VISITORS TO THE NEW NATION, 1776–1914

April 9–November 13, 1976

Gilbert Stuart: *John Bill Ricketts*

1 drawing

West Berlin, Staatliche Museen Preussischer Kulturbesitz

PIETER BRUEGEL AS A DRAUGHTSMAN AND HIS SCHOOL

September 19–November 16, 1975

2 drawings

Thomas Chambers, Storm-Tossed Frigate (detail), Gift of Edgar William and Bernice Chrysler Garbisch



LOANS FROM THE GALLERY'S COLLECTIONS

Alexandria, Boyhood Home of General Lee

American School: *Portrait of a Man*

British School: *Honorable Sir Francis N. P. Burton (?)*

James Frothingham: *Ebenezer Newhall*

After Gilbert Stuart: *William Constable*

Bath, The American Museum in Britain

George Catlin: Two paintings of Indian life

Belgrade, American Embassy

George Catlin: Five paintings of Indian life

Brussels, American Embassy

American School: *Lady Wearing Pearls*

American School: *Civil War Battle*

George Catlin: Four paintings of Indian life

Ammi Phillips: *Henry Teller*

Corpus Christi, Art Museum of South Texas

Paul Cézanne: *The Battle of Love*

Jean-Baptiste-Siméon Chardin: *Still Life with White Mug*

Camille Corot: *Saint Sebastian Succored by the Holy Women*

Gustave Courbet: *Landscape near the Banks of the Indre*

Auguste Renoir: *Nude*

Detroit, The Detroit Institute of Arts

Andy Warhol: *A Boy for Meg*

Dublin, American Embassy

American School: *The Dog*

George Catlin: Ten paintings of Indian life

Erastus Salisbury Field: *Man with Vial*

Erastus Salisbury Field: *Wife of Man with Vial*

Ammi Phillips: *Lady in White*

Thomas Sully: *Robert Walsh*

Allen Tucker: *Madison Square, Snow*

Alexander H. Wyant: *Peaceful Valley*

East Berlin, American Embassy

American School: *The Hobby Horse*

American School: *Brothers*

American School: *Fruit and Flowers*

George Washington Mark: *Marion Feasting the British*

Officer on Sweet Potatoes

Gilbert Stuart: *Luke White*

Thomas Sully: *Henry Pratt*

Kuwait, American Embassy

George Catlin: Three paintings of Indian life

Thomas Chambers: *The Hudson Valley, Sunset*

Thomas Chambers: *Bay of New York, Sunset*

Leningrad, American Consulate General

American School: *A City of Fantasy*

James Bard: *Steamer St. Lawrence*

George Catlin: Four paintings of Indian life

Joseph G. Chandler: *Charles H. Sisson*

Charles S. Humphreys: *Trotter at Belmont Driving Park*

Paul Jenkins: *Phenomena: Sound of Sundials*

William Jennys: *Asa Benjamin*

William Jennys: *Mrs. Asa Benjamin*

William Jennys: *Everard Benjamin*

Lisbon, American Embassy

American School: *"We go for the Union"*

Horace Bundy: *Vermont Lawyer*

Ralph Earl: *Dr. David Rogers*
Jeremiah Theus: *Mr. Cuthbert*
Jeremiah Theus: *Mrs. Cuthbert*

London, American Embassy

George Catlin: Three paintings of Indian life

Mobile, The Fine Arts Museum of the South at Mobile

American School: *Imaginary Regatta of America's Cup Winners*

Thomas Chambers: *The Hudson Valley, Sunset*
A. Hashagen: *Ship "Arkansas" Leaving Havana*
Charles C. Hofmann: *View of Benjamin Reber's Farm*
John Singer Sargent: *Mathilde Townsend*

Ottawa, American Embassy

George Catlin: Two paintings of Indian life

Paris, Musée du Louvre

Attributed to Bartolommeo Bellano: *Christ Child*

Pittsfield, The Berkshire Athenaeum

Ezra Ames: *Maria Gansevoort Melville*

Rome, American Embassy

Canaletto: *Landscape Capriccio with Column*
Canaletto: *Landscape Capriccio with Palace*

St. Petersburg, Museum of Fine Arts

François Boucher: *Diana and Endymion*
Claude Lorrain: *The Herdsman*
François Dandr -Bardon: *The Adoration of the Skulls*
Attributed to Martino di Bartolommeo: *Madonna and Child with Saint Peter and Saint Stephen*
Jean-Marc Nattier: *Portrait of a Lady*
Francesco Salviati: *Portrait of a Lady*
Titian and Assistant: *Girolamo and Cardinal Marco Corner Investing Marco, Abbot of Carrara, with his Benefice*

Salt Lake City, Utah Museum of Fine Arts

American School: *Lexington Battle Monument*
A. Hashagen: *Ship "Arkansas" Leaving Havana*
Charles C. Hofmann: *View of Benjamin Reber's Farm*
Gilbert Stuart: *Sir John Dick*

Tokyo, American Embassy

American School: *Sophia Mead*
American School: *A View of Mount Vernon*
American School: *The Start of the Hunt*
American School: *The End of the Hunt*

Vermillion, W. H. Over Museum

George Catlin: Ten paintings of Indian life

Vienna, American Embassy

American School: *Village by the River*
George Catlin: *Two paintings of Indian life*
Attributed to Charles S. Humphreys: *The Trotter*

Washington, The Architect of the Capitol

Franklin C. Courter: *Lincoln and His Son, Tad*
James R. Lambdin?: *Daniel Webster*

Washington, Blair House, the President's Guest House

American School: *Portrait of a Young Lady*
American School: *Farmhouse in Mahantango Valley*
Chinese School: *Archery Contest*
Chinese School: *Procession by a Lake*
Henri-Joseph Harpignies: *Landscape*

Gari Melchers: *The Sisters*
Gilbert Stuart: *Mr. Ashe*
Gilbert Stuart: *Ann Barry*
Gilbert Stuart: *Mary Barry*
Gilbert Stuart: *Mrs. William Thornton*
Gilbert Stuart: *George Washington*

Washington, Counselor to the President, The Honorable John O. Marsh

James Bard: *Towboat John Birkbeck*

Washington, Department of State, Diplomatic Reception Rooms

George Catlin: Seven paintings of Indian life

Washington, Dumbarton House (The National Society of the Colonial Dames of America)

John Trumbull: *William Rogers*
Benjamin West: *Mrs. William Beckford*

Washington, National Collection of Fine Arts, Smithsonian Institution

Jacob Eichholtz: *James P. Smith*
Jean Petitot the Elder: *Henri Jules, Duc d'Albret*
Jean Petitot the Elder: *Louis de Bourbon, Prince de Cond *
Edward Greene Malbone: *Maria Miles Heyward*
Edward Greene Malbone: *"Eye Portrait"*

Washington, National Museum of History and Technology, Smithsonian Institution

American School: *The Presidents' Fan*
American School: *Catharine Hendrickson*
Jacob Eichholtz: *Robert Coleman*
Robert Edge Pine: *General William Smallwood*
Charles Peale Polk: *George Washington at Princeton*
Thomas Sully: *Major Thomas Biddle*

Washington, National Portrait Gallery, Smithsonian Institution

American School: *Junius Brutus Booth*
Gardner Cox: *Earl Warren*
Asher B. Durand: *Gouverneur Kemble*
French School, after Greuze: *Benjamin Franklin*
Chester Harding: *Self-Portrait*
Daniel Huntington: *Henry Theodore Tuckerman*
Daniel Huntington: *Dr. James Hall*
Daniel Huntington: *Dr. John Edwards Holbrook*
David Johnson: *Edwin Forrest*
Eastman Johnson: *Joseph Wesley Harper, Jr.*
Thomas B. Lawson: *William Morris Hunt*
William Sidney Mount: *Charles Loring Elliot*
Gilbert Stuart: *Stephen van Rensselaer*
After Gilbert Stuart: *James Lloyd*
Irving R. Wiles: *Miss Julia Marlowe*

Washington, The Octagon (The American Institute of Architects Foundation, Inc.)

Gilbert Stuart: *William Thornton*
Gilbert Stuart: *Mrs. William Thornton*

Washington, Secretary of Health, Education, and Welfare, The Honorable Caspar W. Weinberger

American School: *Attack on Bunker's Hill, with the Burning of Charles Town*
Sir William Beechey: *General Sir Thomas Picton*
George Catlin: Two paintings of Indian life
Attributed to John Hoppner: *Portrait of a Man*

Washington, Secretary of the Interior, The Honorable Thomas S. Kleppe

George Catlin: Four paintings of Indian life

George Ropes: *Mount Vernon*

Albert Pinkham Ryder: *Mending the Harness*

Douglas Volk: *Abraham Lincoln*

Marguerite Zorach: *Christmas Mail*

Washington, The Speaker of the House of Representatives, The Honorable Carl Albert

American School: *Flowers and Fruit*

Lamar Dodd: *Winter Valley*

Washington, The Supreme Court of the United States, The Chief Justice, The Honorable Warren Earl Burger

American School: *Portrait of a Man*

American School: *Little Girl with Pet Rabbit*

American School: *Pink Roses*

American School: *Boy and Girl*

Lily Cushing: *Chapala Beach*

Lily Cushing: *Posada Garden with a Monkey*

Jacob Eichholtz: *Julianna Hazlehurst*

Ammi Phillips: *Mrs. Day*

Ammi Phillips: *Jane Storm Teller*

Charles Peale Polk: *Anna Maria Cumpston*

John Toole: *Skating Scene*

Susane Walters: *Memorial to Nicholas M. S. Catlin*

Washington, Mr. Justice Harry A. Blackmun

American School: *Washington at Valley Forge*

Washington, Mr. Justice Thurgood Marshall

American School: *Leaving the Manor House*

Washington, Mr. Justice Lewis F. Powell, Jr.

School of Fancesco Guardi: *Piazza San Marco*

Eugene Vail: *The Flags, Saint Mark's, Venice—Fete Day*

Washington, Mr. Justice William H. Rehnquist

American School: *Abraham Lincoln*

Circle of Hendrik van Anthonissen: *Ships in the Scheldt Estuary*

Léonid (Berman): *Faraduro*

Aaron Bohrod: *Old State Capitol*

George Catlin: *Two paintings of Indian life*

Frederick Kemmelmeier: *First Landing of Christopher Columbus*

Frits Thaulow: *River Scene*

Washington, Mr. Justice John Paul Stevens

George Catlin: Three paintings of Indian life

Hans Hartung: *Composition*

Alphonse Legros: *Hampstead Heath*

Washington, The Vice President, The Honorable Nelson A. Rockefeller

Thomas Chambers: *Threatening Sky, Bay of New York*

Edward Savage: *George Washington*

Washington, The White House

George Catlin: Fourteen paintings of Indian life

Childe Hassam: *Oyster Sloop*

John Frederick Kensett: *Landing at Sabbath Day Point, Lake George*

Joseph Bartholomew Kidd: *Sharp-Tailed Sparrow*

Joseph Bartholomew Kidd: *Black-Backed Three-Toed Woodpecker*

Joseph Bartholomew Kidd: *Orchard Oriole*

Joseph Bartholomew Kidd: *Yellow Warbler*

A. A. Lamb: *Emancipation Proclamation*

Rembrandt Peale: *George Washington*

John Singer Sargent: *Mrs. Joseph Chamberlain*

Gilbert Stuart: *Mrs. John Adams*

Thomas Sully: *Andrew Jackson*

Thomas Sully: *The Vanderkemp Children*

EDUCATIONAL SERVICES

Total attendance at 4,394 educational events was 157,686. Of this grand total, 102,763 visitors attended Gallery talks conducted by the staff. For 994 Introduction to the Collection tours the total number of visitors was 35,700; for 267 Tour of the Week lectures, 12,037; for 778 Painting of the Week talks, 24,669; and for 961 special tours and auditorium lectures, 30,357.

Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 25,261 area school children on 1,025 tours. This total includes a new program for third grade classes which reached 2,098 children; so that these classes from the inner city could visit the Gallery, the Junior League of Washington provided District schools with funds to hire Metrobuses. The organization also sent preparatory material to each participating school and at each tour's end gave the children postcards of paintings that they had seen. This experiment was so successful that it is hoped that the project will continue in following years.

In addition to school tours, members of The Hospitality and Information Service (THIS) guided 771 people on 50 tours in French, German, Japanese, Persian, Portuguese, Spanish, and Swedish.

Attendance at 254 film showings, excluding those scheduled on Sundays at four o'clock, and at auditorium slide-tape programs was 14,773. These presentations included a film series in the summer of 1975 (*Civilisation* as well as films on artists represented in the National Gallery's collection), audiovisual programs in the summer of 1976 (*The Triumph of Reason and Order over Chaos and War* and *The Eye of Thomas Jefferson*), and films screened in conjunction with special exhibitions.

The attendance at sixty-five Sunday auditorium programs totaled 14,118. Given every Sunday afternoon throughout the year, each program usually consisted of a one-hour formal lecture with slides, although films on art were presented on three occasions. There were forty-one

Sunday guest speakers. These included the Andrew W. Mellon Lecturer in the Fine Arts, Peter von Blanckenhagen, an eminent scholar of Greek and Roman antiquities, who gave six lectures on *Aspects of Classical Art*. Former Andrew W. Mellon Lecturers in the Fine Arts are listed at the end of this section.

The other forty Sunday guest speakers this year were:

II. HARVARD ARNASON, former vice-president for art administration, The Solomon R. Guggenheim Museum, New York

Jean-Antoine Houdon, Sculptor of Two Worlds

PAMELA ASKEW, professor of art history, Vassar College, Poughkeepsie

Images and Innovations in the Work of Domenico Fetti: Contemplative Painter of the Early Seventeenth Century

THOMAS BAIRD, novelist, professor of art history, Trinity College, Hartford

Do the Facts Matter? Verisimilitude in a Novel about Art Collectors (Thomas Baird's "The Old Masters")

ROSAMOND BERNIER, founding editor of *L'Oeil* magazine, author and lecturer, New York

Proust: The Great Novelist Looks at Art

ALBERT BOIME, professor of art history, State University of New York, Binghamton

Thomas Couture, French Painter of the 1848 Revolution

JONATHAN BROWN, director, Institute of Fine Arts, New York University, New York

Zurbarán's Paintings for the Monastery of Guadalupe in Spain

KERMIT S. CHAMPA, chairman, Department of Art, Brown University, Providence

Monet in the 1880s, Evolution or Convolution

CHARLES D. CUTTLER, professor of art history, University of Iowa, Iowa City

New Light on Bosch's "Garden of Earthly Delights"

W. R. DALZELL, author, lecturer, and radio commentator, Bedford, England
Constable's England

JOHN H. ELLIOTT, professor in the School of Historical Studies, The Institute for Advanced Study, Princeton
Beasts, Barbarians or Brothers? Sixteenth-Century Europe and the Indians

ALBERT ELSÉN, professor of art history, Stanford University, Stanford
Beyond Good and Evil: Picasso's Sculpture "Man with a Sheep"

JOSEPH A. EWAN, professor of botany, Tulane University, New Orleans
The Botanical Discovery of America

STEPHEN C. FOSTER, professor of art history, University of Iowa, Iowa City
Picasso's Sculpture of 1907-08: Some Remarks on Its Relation to Earlier and Later Work

SYDNEY J. FREEDBERG, professor of fine arts, Harvard University, Cambridge
Italian Painting: Mannerism and Maniera

ROBERT HALSBAND, professor of English, University of Illinois, Urbana
From Alexander Pope to Aubrey Beardsley: "The Rape of the Lock" and Its Illustrations

GORDON HENDRICKS, art historian, New York
Eakins and Homer, America's Greatest Painters

GEORGE L. HERSEY, professor of the history of art, Yale University, New Haven
The Renaissance in Naples

PHILIP HOFER, curator emeritus, graphic arts, Harvard College Library, Cambridge
Early Spanish Book Illustration

SEYMOUR HOWARD, professor of the history of art and archaeology, University of California, Davis
Thomas Jefferson's Art Gallery for Monticello

DAVID C. HUNTINGTON, professor of the history of art, University of Michigan, Ann Arbor
Form as Spirit: The Art of Romantic America

CARL HUTER, lecturer in the history of art, Birkbeck College, University of London, London, England
Gentile da Fabriano and Early 15th-Century Venetian Painting

ELLEN H. JOHNSON, professor of art, Oberlin College, Oberlin
Butcher, Baker and Fire-plug Maker: Claes Oldenburg and His Metamorphoses

ROSALIND E. KRAUSS, professor of art history, Hunter College, New York, associate editor, *Artforum*
Magnetic Fields: The Painting of Joan Miró



FREDERICK D. NICHOLS, chairman, Division of Architectural History, The University of Virginia, Charlottesville
Thomas Jefferson's Architecture

DONALD POSNER, professor of fine arts, Institute of Fine Arts, New York University, New York
Swinging through the Eighteenth Century: Watteau to Fragonard

RICHARD H. RANDALL, JR., director, The Walters Art Gallery, Baltimore
Paris in Perspective

SHEILA SOMERS RINEHART, lecturer in art history, Williams College, Williamstown
Cassiano dal Pozzo, Poussin, and the Origins of Scientific Archaeology in 17th-Century Rome

DUNCAN ROBINSON, assistant keeper, Department of Paintings and Drawings, The Fitzwilliam Museum, Cambridge, England
Landscape in Early Italian Painting

MARCEL G. ROETHLISBERGER, professor of the history of art, University of Geneva, Switzerland
The Boat Ride—a Thematic Study in European and American Painting



ROBERT ROSENBLUM, professor of fine arts, Institute of Fine Arts, New York University, New York
Painting in Jefferson's Paris, 1784-1789

IRVING SANDLER, professor of art history, State University of New York, Purchase
American Constructive Art: Then and Now

ROGER B. STEIN, professor of English, State University of New York, Binghamton
Homer's Seascapes: Form and Meaning

WILLIAM C. STURTEVANT, curator of North American ethnology, National Museum of Natural History, Smithsonian Institution, Washington
Accuracy and Imagination in European Pictures of American Indians

DAVID SUMMERS, professor of art history, University of Pittsburgh, Pittsburgh
Michelangelo and the Tradition of Fantasy

ELEANOR TUFTS, professor of art history, Southern Methodist University, Dallas
Women Painters of the Renaissance

SIR FRANCIS WATSON, Kress Professor in Residence, National Gallery of Art
Art Collecting in Eighteenth-Century Paris

CHRISTOPHER WHITE, visiting professor, Department of the History of Art, Yale University, New Haven
Dutch Painters of the Italian Scene

DORA WIEBENSON, professor of architectural history, University of Maryland, College Park
Jefferson's Paris: Garden Design to City Planning

PETER WILLIS, University of Newcastle upon Tyne, England, former fellow in landscape architecture, Dumbarton Oaks, Washington
The Genesis of the English Landscape Garden

EDWIN WOLF 2ND, librarian, The Library Company of Philadelphia, Philadelphia
In the Eye of the Beholder: European Book Illustrations of America

In the summers of 1975 and 1976, sixteen lectures were given by members of the staff.

THE ANDREW W. MELLON LECTURERS IN THE FINE ARTS

1952 Jacques Maritain, *Creative Intuition in Art and Poetry*

1953 Sir Kenneth Clark, *The Nude: A Study of Ideal Form*

1954 Sir Herbert Read, *The Art of Sculpture*

1955 Etienne Gilson, *Art and Reality*

1956 E. H. J. Gombrich, *The Visible World and the Language of Art*

- 1957 Sigfried Giedion, *Constancy and Change in Art and Architecture*
- 1958 Sir Anthony Blunt, *Nicolas Poussin and French Classicism*
- 1959 Naum Gabo, *A Sculptor's View of the Fine Arts*
- 1960 Wilmarth Sheldon Lewis, *Horace Walpole*
- 1961 André Grabar, *Christian Iconography and the Christian Religion in Antiquity*
- 1962 Kathleen Raine, *William Blake and Traditional Mythology*
- 1963 John Pope-Hennessy, *Artist and Individual: Some Aspects of the Renaissance Portrait*
- 1964 Jakob Rosenberg, *On Quality in Art: Criteria of Excellence in the Past and Present*
- 1965 Sir Isaiah Berlin, *Sources of Romantic Thought*
- 1966 Lord David Cecil, *Dreamer or Visionary: A Study of English Romantic Painting*
- 1967 Mario Praz, *On the Parallel of Literature and the Visual Arts*
- 1968 Stephen Spender, *Imaginative Literature and Painting*
- 1969 Jacob Bronowski, *Art as a Mode of Knowledge*
- 1970 Sir Nikolaus Pevsner, *Some Aspects of Nineteenth-Century Architecture*
- 1971 T. S. R. Boase, *Vasari, the Man and the Book*
- 1972 Ludwig H. Heydenreich, *Leonardo da Vinci*
- 1973 Jacques Barzun, *The Use and Abuse of Art*
- 1974 H. W. Janson, *Nineteenth-Century Sculpture Reconsidered*
- 1975 H. C. Robbins Landon, *Music in Europe in the Year 1776*
- 1976 Peter von Blanckenhagen, *Aspects of Classical Art*

RADIO TALKS AND PAINTING OF THE WEEK TEXTS

Radio talks, produced in the National Gallery's recording studio and broadcast over station WGMS during the intermission of the Sunday concerts, numbered forty-one. In most cases, each of the fifteen-minute programs consisted of two parts: Mr. Bales' short concert notes and a twelve-minute talk or an interview on art.

Sixty-five Painting of the Week texts, summarizing the gallery talks, were prepared and distributed free of charge to visitors buying a reproduction of the week's painting.

SLIDE LIBRARY

The number of slides added to the slide library was 5,158, bringing the holdings to 72,860. Some 1,587 slides were recatalogued as well. Slides borrowed by 612 people outside the Gallery totaled 18,128.

SUMMER INTERNS

Departmental staff continued to organize an orientation program on various functions of the Gallery for advanced art history students awarded internships. The group attended curatorial sessions on connoisseurship, documentation, or conservation and visited administrative offices two mornings a week. The remaining time was given to practical, on-the-job experience in specific departments. In the summer of 1976, the program was extended from eight to ten weeks and increased from seven to ten interns. The students and the departments in which they served were as follows:

SUMMER 1975

Mirka Beneš, Graphic Arts
Gary Radke, Sculpture
Judy Romer, Design and Installation
Jannette Rozene, Library
Nancy Troy, French Painting
Susan Venarde, Education
Susan Webb, Conservation

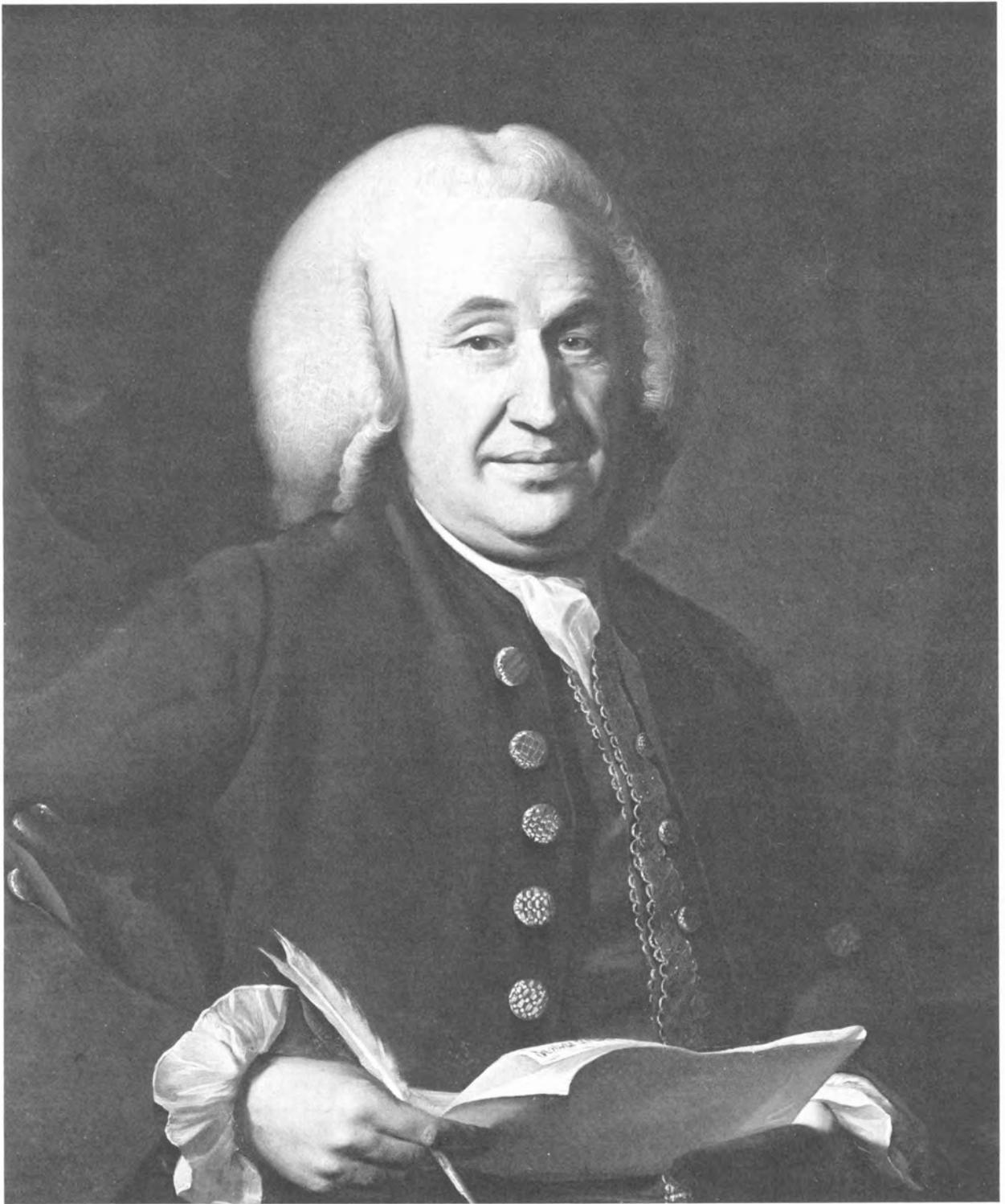
SUMMER 1976

Rosilyn Alter, Decorative Arts
Jane Bayard, Graphic Arts
Roberta Blitz, Photographic Archives
Jonathan Bober, Sculpture
Sheila Bonde, Editor's Office
Donna Hunter, Northern European Painting
Katherine Klapper, Twentieth-Century Art
Terrence Mahon, Conservation
Ann Matteson, American Painting
C. Michael O'Brian, Education

ART INFORMATION SERVICE

The staff of six full-time and two summer part-time desk docents continued to provide information and assistance to visitors and to give general and special tours of the collections and exhibitions. Under the supervision of the curator in charge of art information 1,161 answers were made to inquiries requiring special research, 937 in writing and 224 by telephone. The letters received came from 47 states and from 28 foreign countries. A survey of visitors who stopped at the two information desks during the week of April 23-29, 1976, showed that of 1,298 persons questioned, 1,148 came from all fifty states and 150 from twenty-six foreign countries.

New or revised gallery leaflets in the new illustrated format were provided for twenty-seven rooms, and fourteen were reprinted. The information sheet in French, German, Italian, and Spanish was reprinted as was the sheet in Japanese. Print orders of seventeen thousand copies of a special leaflet on the Jeffersonian Botanical Garden were distributed.



John Singleton Copley, Harrison Gray, Gift of the Hon. and Mrs. Robert H. Thayer

OTHER DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

Broadening staff activities, expansion of the Gallery's building facilities, and a busy schedule of special exhibitions set a rapid pace during this fifteen-month reporting period. The Bicentennial exhibitions—*The European Vision of America*, *The Eye of Thomas Jefferson*, *Master Paintings from The Hermitage and The State Russian Museum, Leningrad*, *Goya in the Prado*, not to mention others like *Jacques Callot: Prints and Related Drawings*—followed rapidly on each other's heels, presenting a broad scope of exciting and often exotic subjects throughout the fiscal year. At the same time steps were taken to enlarge the staff, in anticipation of more extensive programs and operational requirements in connection with the Gallery's expansion into the new East Building. Publishing activities also increased—not only those related to exhibitions, but also particular efforts toward the preparation of a comprehensive catalogue raisonné of the Gallery's collection. In addition, during the latter part of the period, the occupation of the Connecting Link between the new East Building and the present building was the cause of increased activity, including the moving of some staff offices. All these requirements were added to the ongoing activities related to the collections—acquisitions, care, and presentation of works of art. It has been, in short, an exciting year.

The assistant director/chief curator's staff was augmented by the selection of Earl A. Powell III to serve as curatorial aide, replacing John Hand who had become curator of northern European painting. At the same time Mary Jane Pagan was made administrative assistant in this office.

PAINTING

Following on the heels of the reorganization and rehanging of the first ten permanent exhibition galleries of early Italian art was the reinstallation of the Venetian, later,

and north Italian galleries. With an eye to historical sequence within an aesthetic framework, Galleries 19 to 22 were rehung, and Galleries 21 and 22 were rearranged around our rich collections of Bellini, Giorgione, and Titian, focusing on Bellini's *Feast of the Gods*, painted with the participation of Titian. The Titian gallery now includes the master's large *Saint John the Evangelist on Patmos*, originally a ceiling painting, which has been placed on the wall for better and more comfortable viewing.

Several outstanding old masters were added to the collections of the Gallery, most notably two portraits by John Singleton Copley of Harrison Gray and Mrs. Samuel Alleyne Otis (Elizabeth Gray Otis), a portrait by Gilbert Stuart of Samuel Alleyne Otis, all the gifts of the Hon. and Mrs. Robert H. Thayer, and *Tavern Scene* by David Teniers, given by Robert H. and Clarice Smith. A large panel by Arnold Böcklin, *The Sanctuary of Hercules*, was purchased with monies from the Andrew W. Mellon Fund.

The Department of Twentieth-Century Art reinstalled its galleries with contemporary American paintings, including significant loans, and installed a memorial exhibition of prints by Joseph Albers, who died in 1976. Some of the prints in the latter exhibition were gifts to the nation by the artist. *Mountains and Sea*, a landmark picture of the 1950s by Helen Frankenthaler, was borrowed from the artist and shown in conjunction with the exhibition *Morris Louis: Major Themes and Variations*. Consisting of sixteen paintings, three of which had never been exhibited before, the show traced the development of Louis' art from his inspiration by Frankenthaler's painting. A fine gift of an early painting by Francis Bacon, *Study for a Running Dog*, was made by Ruth Fisher Rhett and family in memory of Charles Edward Rhett.

Several major modern works were purchased by the Gallery during this fiscal period, including Jackson Pol-



After Ludwig van Schoor, *America, Gift of the Hon. Lewis Einstein*

lock's masterpiece *Lavender Mist*, which will be exhibited in the East Building; and an important work by Juan Gris, *Fantomas*, a still life from a key moment in the development of cubism, was acquired with funds bequeathed by Chester Dale. Another significant addition by purchase with monies from the Avalon Fund was Mark Tobey's *New York*, 1944.

SCULPTURE

Throughout most of the year the former main floor sculpture galleries were closed for the reorganization of the Italian painting and sculpture collections. Galleries 2 and 6, which formerly housed sculpture, were given over to early Italian painting, Gallery 2 now being the setting for painted altarpieces of the central Italian school. The Italian sculpture collection will be in a unified suite of eight galleries (11–18), which were intermittently closed for redecoration and are now scheduled to open in 1977.

Much of the energy of the department, bolstered by two summer research interns, was spent on the major departmental effort of the year—the preparation of a new *Summary Catalogue of Sculpture*, scheduled for publication in 1978.

Sculpture acquisitions included a terra-cotta maquette of finest quality by Clodion for his allegorical full-scale marble sculpture of *Poetry and Music*, also in the National Gallery of Art. In modern sculpture, a gift of Isamu Noguchi's *Great Rock of Inner Seeking* was made anonymously and a large plaster relief, *Two Nudes*, by Elie Nadelman was the gift of Robert P. and Arlene R. Kogod—these are intended for the East Building. Helen B. Stern promised as a gift to the Gallery David Smith's steel sculpture, *Cubi XXVI*.

GRAPHIC ARTS

The Department of Graphic Arts presented one major exhibition during the year, *Jacques Callot: Prints and Related Drawings*, and three smaller exhibitions: *Winslow Homer (1836–1910): Watercolors* (from the collection of Mrs. Charles R. Henschel), *26 Lithographs Printed at the Tamarind Workshop, Los Angeles*, drawn mostly from a large gift of lithographs by June Wayne, and *Recent Acquisitions of Printed Portraits: Sixteenth–Eighteenth Centuries*.

Outstanding among the gifts of graphic arts this year were Mrs. Charles R. Henschel's legacy of seventeen

brilliant Homer watercolors, covering the entire span of the artist's mature career and including a study for the National Gallery's painting, *Hound and Hunter*. Mr. and Mrs. Robert H. Smith gave a beautiful Ingres portrait drawing of Auguste-Jean-Marie Guénepin, Ingres' friend and fellow student at the French Academy in Rome in 1809. The Woodward Foundation made an extremely important addition to the gallery's modern collection with its major donation of prints, drawings, and illustrated books by prominent contemporary American artists. For example, the gift included forty-seven prints by Jasper Johns and thirty-one by Robert Rauschenberg, as well as drawings by Willem de Kooning, Jim Dine, Helen Frankenthaler, Adolph Gottlieb, Red Grooms, Hans Hofmann, Ellsworth Kelly, Barnett Newman, Rauschenberg, and Frank Stella. Among other gifts received were two unique prints by Félix Buhot on a celluloid material reworked in drypoint from the Atlas Foundation; a trial proof of one of Goya's *Disparates* from Mr. and Mrs. William Benedict; the imposing illustrated *Caesar*, published by Jacob Tonson in 1712, from Mr. and Mrs. Arthur Vershbow; an early color woodcut by Max Weber from Daryl and Lee Rubinstein; and a group of twenty-one 1970 lithographs by Willem de Kooning from Lee and John Eastman.

By far the most important drawing purchased was the *Bird Perched on a Branch with Fruit*, the last certain Mantegna drawing in private hands and the first to enter any collection outside Europe. Other fine drawings included our first Tintoretto; a Rubens copy of a Parmigianino etching after a Raphael cartoon—an extraordinary lineage; an atmospheric Claude landscape of the 1650s on pink prepared paper; Marcoussis' cubist portrait of Guillaume Apollinaire; and Joseph Cornell's collage based on the National Gallery's Dosso Dossi painting *Circe and Her Lovers*. Among the most important prints and illustrated books purchased were two of the finest surviving impressions of Altdorfer's *St. Jerome in a Cave* and of Bellange's *Way to Calvary*; fine copies of the earliest published issues of both Piranesi's *Prima Parte* and his *Carceri*; the first Gainsborough soft-ground and the first aquatint to enter our collection; a proof of Delacroix's *Wild Horse Coming out of the Water* and a complete first issue of his *Faust* series; Pissarro's earliest dateable monotype, connected with a drawing and soft-ground etching already in our collection; and a proof of perhaps the only real landscape print by Toulouse-Lautrec. Many of these recently acquired prints and drawings are on rotating exhibition in the print study room, where visitors are welcome by appointment.

In August 1975 Jacquelyn Sheehan joined the department as a museum specialist, in charge of the organiza-

tion of the graphic arts collections and their maintenance for ready reference and use.

INDEX OF AMERICAN DESIGN

During the reporting period, eight exhibits of Index renderings were organized and circulated to thirteen bookings in eight states and the District of Columbia. On view at the Gallery was an additional exhibition, *Pennsylvania German Craftsmanship*. A total of 405 people visited the Index to do research, find illustrations for publications, or arrange to borrow art work or slides.

LIBRARY

Additions to the collection this year totaled 3,768 titles in 4,178 volumes, as well as 721 pamphlets. Volumes purchased by the library totaled 2,605, of which 1,473 were purchased with federal funds and 1,132 with trust funds.

Major gifts of the year included 489 volumes from the art library of former Kress Professor in Residence Wolfgang Stechow, given by his widow Ursula Stechow. John Walker, director emeritus of the National Gallery, donated 23 books, including several autographed by Bernard Berenson and another autographed by the sculptor Paulanship. Mr. and Mrs. Louis Joughin of Washington, D.C., were the donors of 7 books by the Hungarian artist and art historian Nandor L. Varga, and Paul Mellon gave the library many important publications including a group of Pierpont Morgan Library catalogues and the six-volume set *Complete Drawings of Albrecht Dürer* by Walter L. Strauss.

Gifts received for the year totaled 1,363 books and pamphlets, in addition to 931 publications received in an exchange program, for a total of 2,294 books and pamphlets. These came from 440 galleries, museums, libraries, and publishing houses and from 52 individual donors. In the exchange program the library distributed 1,103 National Gallery publications to 125 domestic and 115 foreign institutions.

The library received 416 periodical titles during the year, 231 from continuing subscriptions, 45 from new subscriptions, 123 as gifts and via exchange, and 17 as a result of society membership. The number of actual issues received is 4,434. The library also received 2,243 sales catalogues from 17 major American and European auction houses.

The reclassification of the artist monographs continued during the year. A total of 838 titles in 958 volumes were reclassified. The cataloguing section also processed 2,103 titles in 2,901 volumes; of these, 1,930 titles were newly catalogued and 173 titles were revised. At this time the catalogued collection contains 24,660 monograph titles in

34,987 volumes and 416 serial titles in 5,018 volumes. The total collection, catalogued and uncatalogued, contains 41,895 titles in 52,743 volumes.

The library borrowed 487 books from the Library of Congress and 14 from other libraries and lent 66 books to other institutions. In addition to National Gallery staff members, there were 1,102 readers who used the library during the year; this included 210 new registrants. The library staff answered 2,604 queries by telephone or in person. Binding was done for 381 monographs and 392 serials volumes during the year for a total of 773 volumes.

PHOTOGRAPHIC ARCHIVES

The Samuel H. Kress Foundation gave another generous grant to the Photographic Archives in 1975 for the purchase of photographs of works of art. This money was used to buy 108,369 photographs. In addition, the archives received 4,208 photos as gifts and 52,907 photos by transfer from other departments of the Gallery. The total number of photographs received between July 1, 1975, and September 30, 1976, was 165,984.

The archives continued to purchase large lots of photos from the major European art photography firms: Alinari, Hirmer, and Mas. It also acquired about 20,000 negatives and photographs from the Review and Herald Publishing Company. More than 32,000 negatives from the Parke-Bernet sales were identified, filed, and indexed.

In addition, the archives exchanged over 600 photos with the Cleveland Museum of Art through the efforts of the coordinator of photography.

In October 1975, James D. Waring, Jr., joined the staff as photographer and expert in the conservation of photos and negatives. The archives photo laboratory was completed in March 1976, enabling Mr. Waring to begin to print and reprocess for archival storage the holdings of the archives.

Ruth R. Philbrick was appointed curator of the photographic archives in June 1976. Ms. Philbrick received her education at the University of Chicago and was curator of the Epstein Archive there before coming to the National Gallery of Art.

CONSERVATION DEPARTMENT

PAINTINGS

During the fiscal year, major restoration was completed on eight paintings: *Mme. René de Gas* by Degas, *Mme. Alexandre Kohler* by Gauguin, *Village Near a Pool* by Hobbema, *Hound and Hunter* by Homer, *Bal de l'Opéra* by Manet, *Morning Haze* by Monet, *The Cottage Door-*

yard by Ostade, and *Work* by Puvis de Chavannes. Major work was begun on four additional paintings. Fifty paintings received minor treatment, ninety-five were examined to determine if they were in condition to be loaned, eighty-two paintings on long-term loan in the Washington area were examined *in situ*, and seven paintings under consideration for acquisition received full laboratory examinations. As part of a research project on the Gallery's Rembrandts, several of his pictures were examined and x-rayed, and Kay Silberfeld, conservator of paintings, treated his portrait of *Saskia*. After a thorough technical examination, the old darkened and yellowed varnish coatings were removed, and clear synthetic, non-darkening and nonyellowing varnishes applied.

A regular activity of the department is inspecting the collection to determine and record any changes in condition in order to set treatment priorities. During this fiscal year, the first inspection of all the paintings on view was completed.

A piece of major equipment, a motorized easel for holding paintings vertical during the x-ray process, was acquired during the year.

Victor C. B. Covey, chief conservator, was appointed by the Department of State to supervise and accompany the return of the exhibition *Archaeological Finds of The Peoples Republic of China* to Peking, and William R. Leisher, assistant conservator of paintings, was sent by the Hammer Foundation to the U.S.S.R. to supervise the transfer of paintings belonging to the National Gallery of Art and other U.S. museums from one exhibition site to another.

TREATMENT OF WORKS ON PAPER

In July 1976, John Krill, conservator of works of art on paper, left the Gallery to become assistant conservator of paper at the Henry Francis du Pont Winterthur Museum. Before his departure, 57 prints and drawings received major restoration by his laboratory while minor treatment was given to 45 others. Another 117 were examined to determine if they were in condition to be exhibited at the Gallery, and 196 were examined to determine if they could be loaned.

Research was conducted on artists' materials and materials used in restoration to help with specific problems encountered at the Gallery. The Paper Laboratory is now fully equipped with the addition of three custom-designed benches, one for examination and two for working, and a large mobile lining table.

Under Mr. Krill's supervision, Don Zientara, matter-framer for the Department of Graphic Arts, matted about six hundred prints and drawings and framed or unframed about one thousand. Also under Mr. Krill's supervision,



Edgar Degas, Madame René de Gas, Chester Dale Collection

the matter-framer for the Index of American Design, David Shen, began the extensive job of matting renderings and improving their storage conditions.

FRAMES

Work included restoration of twenty-seven frames, minor repairs to numerous others, and routine maintenance of frames on exhibition. Nine paintings, including three Vermeers, were reframed in antique frames. In addition to making several trips to find new frames, the conservator for frames Eleanor Labaree traveled to Europe to discuss special frame restoration and installation problems with experts in museums and frame shops there.

TREATMENT OF TEXTILES

Joseph V. Columbus, textile conservator, under contract, and his assistant, Sarah Greenway, continued major treatment of the Brussels sixteenth-century tapestry *Christ and the Woman Taken in Adultery* and the Brussels seven-

teenth-century tapestry *Time Drives Away the Joys of Life*. Nine textiles received minor treatment, several pieces were examined to determine if they were in condition to be loaned, and those in condition were prepared for shipment. For the opening of the Connecting Link to the East Building, the recently acquired tapestry designed by Arp *Variation sur 'Aubette* was prepared for hanging, and various means of protecting the tapestry *America* from excessive light in the new Fourth Street entrance were completed.

All members of the Conservation Department spent considerable time on special exhibitions: *Paintings from The Hermitage and The State Russian Museum*, *The European Vision of America*, *The Eye of Thomas Jefferson*, and the forthcoming *Treasures of Tutankhamun*. Work included examination and treatment of numerous objects, assistance with special installation problems relating to their safety, checking the condition of objects, and performing minor treatment during the exhibition.

RESEARCH

Research on the properties of varnishes, conducted for more than a decade by the National Gallery of Art Research Project on Artists' Materials, culminated this year in a publication that described in detail the manner in which typical picture varnishes based on natural and synthetic resins gradually come to require stronger, or as the chemist would say "more polar," solvents to remove them. The research project, based at the Carnegie-Mellon Institute of Research in Pittsburgh, applied its extensive knowledge of solvent action and accelerated-aging tests to assure the conservator that the test results represented the behavior that would be exhibited by the varnishes over a period of two hundred years on a typical gallery wall. A second major publication by the research project critically reviewed the problem of conducting tests on the deteriorating effects of light and proposed new standards of photochemical stability for artists' and conservators' materials.

In recognition of the need for more intensive investigations of paints, varnishes, and canvas and of textiles, paper, and related organic materials, announcement was made at the end of the fiscal year that the research program at Carnegie-Mellon Institute of Research will be expanded. A new three-year challenge grant from the Andrew W. Mellon Foundation will support the creation of a Research Center on the Materials of the Artist and Conservator. Dr. Robert Feller will head the new project to be administered independently of the Gallery. He will be special advisor to the National Gallery of Art.

The Scientific Research Laboratory aided the Conservation Department during the year by testing the light stability of yarns to be used in the repair of tapestries and by testing the ultraviolet filters for windows in the East Building. In addition, numerous analyses of pigments were made, to resolve questions that arose in the removal of varnishes and in technical examination.

Initial drafts were completed of several monographs on pigments as part of the series on ten pigments being prepared in an effort supported through grants from the National Endowment for the Arts and two private sponsors. Derived from this work, a short technical note on the crystal structure of chrome orange pigment has been published.

In the application of methods of nuclear science to problems in conservation, Dr. Bernard Keisch published a major summary of the state of the art in using lead-isotope ratios to characterize almost invisible samples of the ubiquitous artist's pigment, lead white. A second publication reported the currently known facts regarding the use of sulfur isotope ratios to characterize lapis lazuli, a natural, blue mineral so highly prized by artists that it

literally became worth its weight in gold. In recent years Dr. Keisch has perfected the technology of analyzing the trace of sulfur that exists in this mineral so that samples on the order of 1/1,000th of a gram of paint could be analyzed and used to distinguish material derived from the ancient mines in Afghanistan from those that might have been prepared from the few remaining deposits currently being tapped.

EDITOR'S OFFICE

The Eye of Thomas Jefferson, the Gallery's Bicentennial exhibition catalogue, represented one of the most extensive undertakings of the Editor's Office. Comprised of over six hundred illustrated catalogue entries written by more than thirty contributors, this publication was but one of a series of projects completed in conjunction with the Gallery's major Bicentennial exhibition. Others included production of a poster and the editing and production of a guide to the exhibition, a cloth-bound book of essays about Jefferson, and an explanatory program that accompanied the fireworks which opened the exhibition in June.

Other exhibition publications published during the fiscal year included guides for the *Master Paintings from The Hermitage and The State Russian Museum, Leningrad* and the *Goya in the Prado* exhibitions, as well as a catalogue and an exhibition guide for *Morris Louis: Major Themes and Variations*. The office continued to supervise the preparation of all display graphics, including posters, for shows, films, lectures, and special events, as well as the labels and invitations for exhibitions.

Volume 6 of *Studies in the History of Art* was published in December 1975, and a revised edition of *British Painting: 1750-1850* in the Ten Schools of Painting series was brought out in the early fall. In addition, the office designed and produced the Gallery's first wall calendar, featuring reproductions of modern French pictures from its collections. The editorial staff also worked on a new Gallery map for visitors and two slide kits for Extension Programs.

During the year, a series of projects aimed at improving the general and educational information provided in free brochures and leaflets for the public reached various stages of completion. A new *Brief Guide*, whose text was written to accommodate an entirely new format, illustrates and discusses selected highlights from the Gallery's collections and provides general information for the visitor. The first sets of redesigned gallery leaflets, providing illustrations and information about works of art in twenty-two galleries, were printed. The Editor's Office also produced a new full-color English-language *Director's Invitation to the National Gallery of Art*, as well as black-

and-white versions of the same flier in Japanese, Spanish, and French, for distribution outside the Gallery.

Two members were added to the Gallery's Editorial Board during the year. They are Diane DeGrazia Bohlin, assistant curator of graphic arts, and Ruth R. Perlin, educational specialist for extension programs.

EXHIBITIONS AND LOANS

Loans to the twelve special exhibitions at the National Gallery during the year were made by 54 private collections and 119 public collections from twenty-two states and fourteen foreign countries. The exhibitions and their dates were:

26 LITHOGRAPHS PRINTED AT THE TAMARIND WORKSHOP, LOS ANGELES

Continued from the previous fiscal year through July 9, 1975

JACQUES CALLOT: PRINTS & RELATED DRAWINGS

Continued from the previous fiscal year through September 14, 1975

PENNSYLVANIA GERMAN CRAFTSMANSHIP—18TH AND 19TH CENTURIES

Watercolor renderings from the Index of American Design

July 11, 1975, through January 25, 1976

MASTER PAINTINGS FROM THE HERMITAGE AND THE STATE RUSSIAN MUSEUM

July 30 through September 9, 1975

WINSLOW HOMER (1836-1910): WATERCOLORS

September 28 through December 14, 1975

THE EUROPEAN VISION OF AMERICA

December 7, 1975, through February 16, 1976

RECENT ACQUISITIONS OF PRINTED PORTRAITS: SIXTEENTH-EIGHTEENTH CENTURIES

January 26 through June 6, 1976

GOYA IN THE PRADO

May 6 through 31, 1976

NEW GLORY (in conjunction with the National Park Service)

May 30-September 5, 1976

THE EYE OF THOMAS JEFFERSON

June 5 through September 6, 1976

FIREWORKS / FEUX D'ARTIFICES: FRENCH FIREWORKS FROM THE 17TH TO THE 19TH CENTURY

June 10 through September 6, 1976

MORRIS LOUIS: MAJOR THEMES AND VARIATIONS

September 12, 1976, through the end of the fiscal year

REGISTRAR'S OFFICE

During the past year the Registrar's Office recorded the accession of 23 paintings, 8 sculptures, 1 decorative art

object, and 588 works of graphic art—a total of 620 objects.

The Gallery received 676 shipments, containing 3,551 works of art, and sent out 372 shipments of 4,091 works of art.

Some 226 permits to copy works of art in the Gallery's collections were issued.

DEPARTMENT OF DESIGN

AND INSTALLATION

The first exhibition installation of fiscal year 1976 was *Master Paintings from The Hermitage and The State Russian Museum, Leningrad*, nineteenth-century Russian paintings and European masterpieces. As an introduction to the exhibition, a photomural presentation of Leningrad, the Hermitage, and the State Russian Museum was mounted to celebrate the city and its great museums. This section was produced in modular units to allow the photomurals to travel with the paintings to other museums across the country.

The most complex undertaking of the department during the year was the installation of *The European Vision of America*, an exhibition organized by Hugh Honour and circulated to the Cleveland Museum of Art and the Grand Palais in Paris. Comprising some 350 objects, including paintings, tapestries, porcelain, sculpture, furniture, prints, and drawings, the exhibition occupied fifteen thousand square feet in the temporary exhibition spaces on the ground floor.

Hugh Honour's brilliant framework for the exhibition necessitated the division of the installation into four main areas: these areas again divided into eighteen theme sections.

Two audiovisual stations presented an overview of the entire exhibition. Photomurals, facsimiles, and rear-lit transparencies supplemented the objects exhibited in cases where objects, essential to the presentation of a particular concept, were not available for loan.

Spain's contribution to the Bicentennial, *Goya in the Prado*, an exhibition of eight paintings, was installed in Galleries 68-71 on the main floor. The *Clothed and Naked Majas* were presented isolated in a large carpeted room to accentuate their elegance and to accommodate the crowds of visitors, while *The Colossus* and *Witch and Wizard* were presented in a small, dramatically lit space to accentuate their expressive powers.

During the winter and spring, the department turned its attention to preparations for the upcoming exhibitions, *Morris Louis: Major Themes and Variations*, *Titian and the Venetian Woodcut*, and the *Treasures of Tutankhamun*. As the picture surfaces of the Morris Louis paint-

ings are extremely delicate, a new and unobtrusive rail was devised and installed to protect them.

The plans for *Titian and the Venetian Woodcut* included renovation of Gallery 26 for the subsequent reinstallation of the northern Italian paintings and the installation of a specially designed recessed lighting system. Galleries 23–25 and 27–28 also had new ceiling lighting installed.

Preparations for the *Treasures of Tutankhamun* included the design of the extensive exhibition graphics which will travel with the exhibition on its two-year tour of the United States.

Members of the department assisted guest designers John Bedenkapp and Elroy Quenroe who were charged with the installation of *The Eye of Thomas Jefferson*. Installation features included three large-scale architectural models especially commissioned for the exhibition; a focal setting for the *Venus de' Medici* using a Jefferson



tempietto design providing requisite plexiglass protection; the full-scale recreation of two rooms from Jefferson's Barboursville, now a ruin; and the replanting of the West Garden Court as a Jeffersonian botanical garden.

As a transition between the old and new building, the *America* tapestry was installed in the Fourth Street lobby, and a Bicentennial exhibition of works from the Index of American Design was installed in the Café/Buffer foyer. In addition, works by Aristide Maillol, Jean Arp, and Alexander Calder were installed in the newly available spaces of the Connecting Link to the East Building.

During the year, Ann M. Bigley joined the staff as an exhibits specialist.

PHOTOGRAPHIC LABORATORY SERVICES

During the fiscal year, William J. Sumits was appointed chief photographer and head of the Department of Photographic Laboratory Services, following the retirement of Henry B. Beville from the Gallery. Ira A. Bartfield was appointed coordinator of photography under Mr. Sumits and charged with providing color transparencies or black and white photographs to museums, scholars, institutions, publishers, visitors, and the Gallery staff; authorizing reproduction in suitable publications of works belonging to the National Gallery; coordinating all requests for work to be performed by the Photographic Laboratory; and coordinating and supervising the numerous outside individuals and organizations that film or photograph in the Gallery.

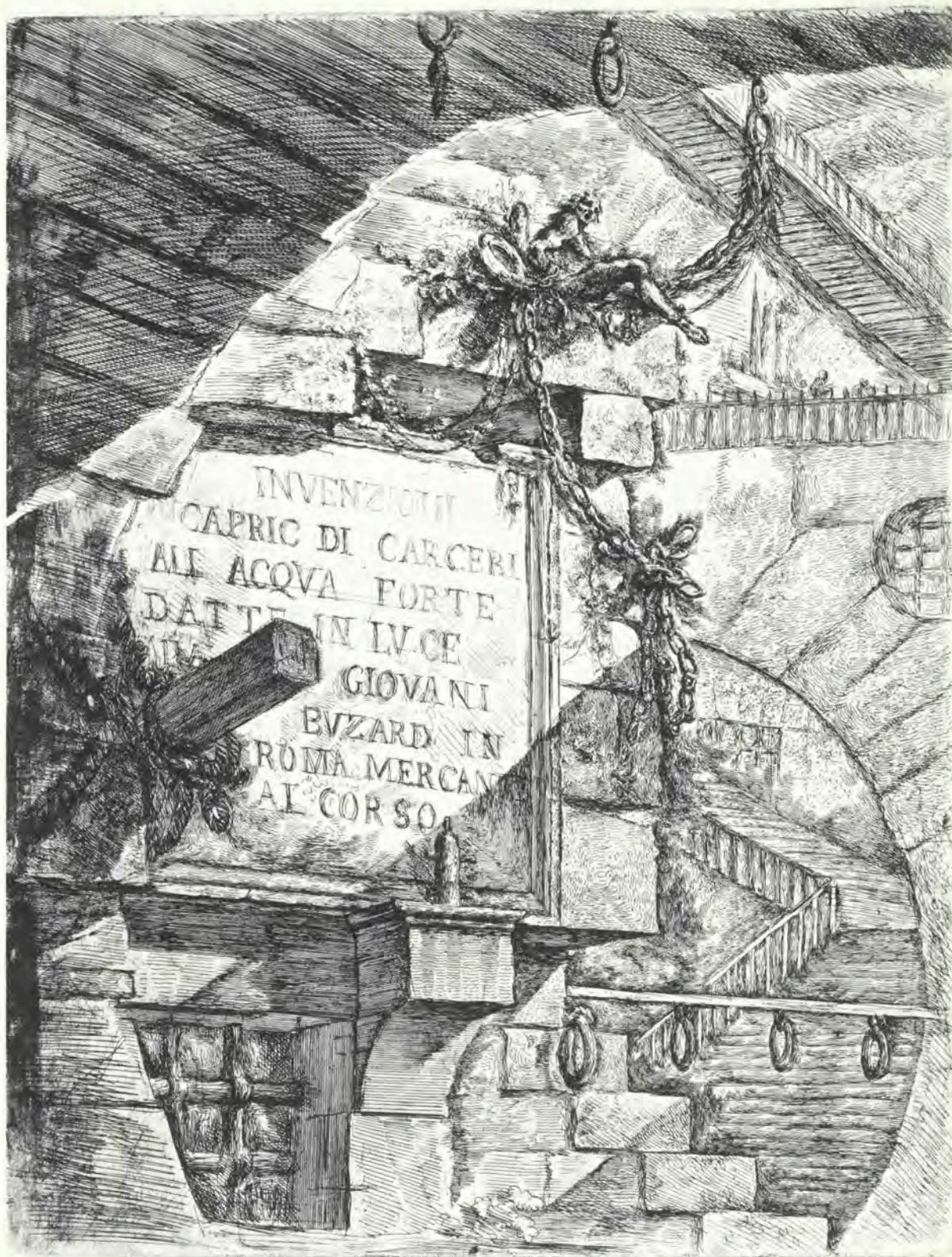
From July 1975 to September 1976, approximately

10,000 black and white photographs were added to the files of prints available for use by scholars, publishers, and all interested persons. To this end, 3,437 black and white photographs were sold and 3,819 were distributed to the Gallery staff for official use. During this same time, almost 2,000 black and white photographs were exchanged through the Photographic Archives with such museums as the National Portrait Gallery and the Cleveland Museum of Art.

Over the fiscal year, a total of 1,045 permits authorized the reproduction of 2,792 works of art from the National Gallery's collections. Of this total, 851 permits were issued without accompanying photographic material supplied by the Gallery. The remaining 194 permits authorized the reproduction of 938 color transparencies lent by the Gallery and 1,003 black and white photographs sold by the Office of Photographic Services. Beyond these figures, some 1,000 color transparencies were lent in conjunction with the publication of a new book on the National Gallery's collections written by John Walker, director emeritus.

Figures for work completed by the Photographic Laboratory break down as follows:

Black and white negatives	3,014
Black and white prints, 8" x 10"	42,083
Black and white prints larger than 8" x 10"	515
Ultraviolet photographs	24
Infrared photographs	24
Color transparencies	1,113
Color negatives	112
Color slides	112,273
Black and white slides	1,432



Giovanni Battista Piranesi, I Carceri (title plate), W.G. Russell Allen, Ailsa Mellon Bruce, Lessing J. Rosenwald, and Pepita Milmore Memorial Funds

STAFF ACTIVITIES

J. CARTER BROWN, director, served *ex officio* on the Federal Council on the Arts and Humanities, the National Portrait Gallery Commission, the board of trustees of the National Trust, the Pennsylvania Avenue Development Corporation, the Committee for the Preservation of the White House, and the White House Historical Association, of which he is treasurer. He continued as a member of the board of trustees of the Institute of Fine Arts of New York University and of the American Academy in Rome. He continued, as well, as chairman of the Membership Committee of the Association of Art Museum Directors. He remained a trustee of the Museum Computer Network and the American Federation of Arts, for which he is also chairman of the National Exhibitions Committee. He also continued to serve as chairman of the Commission of Fine Arts, which meets monthly to review architectural and design proposals and to advise the President, the Congress, and governmental agencies in areas related to design and art. His reappointment by the President, in August 1976, is for a four-year term. *Ex officio* in that capacity, he served as a member of the board of trustees of the John F. Kennedy Center for the Performing Arts and of its Executive Committee, in addition to its Fine Arts Accessions and Interior Design Committees. He also continued as a member of the advisory board of The Morris and Gwendolyn Cafritz Foundation and of the International Committee for the History of Art. In April he was made a Washington trustee of the Federal City Council and in September was elected a trustee of the National Geographic Society. In a ceremony in July, conducted by the French ambassador aboard the French destroyer *Duperre*, he was made a Chevalier de la Légion d'Honneur and was given at the same time his insignia as Commandeur dans l'Ordre des Arts et des Lettres, which he had been awarded by the French government in 1975.

CHARLES PARKHURST, assistant director/chief curator, completed his sixth and final year as an accreditation commissioner for the American Association of Museums, having also worked since 1968 for the initiation and organization of a national museum accreditation program. He continued on the Visiting Committee of the board of overseers for the Division of Humanities and the Arts, Case-Western Reserve University. He delivered a lecture on "Color Systems in Art Since Leonardo da Vinci" to the Municipal Art Society, Baltimore, in February. In March, he gave a seminar on museum organization and procedures to the students of the College of Fine and Applied Arts, University of Illinois, Champaign, arranged by the Krannert Art Museum and held in Washington, and gave another for the interns of the National Endowment for the Arts in April. In June he served on a panel of the annual meetings of the American Association of Museums on "Collecting Art for the Twenty-first Century."

ROBERT AMORY, JR., secretary and general counsel, served on the faculty of a three-day seminar for museum officials at the Los Angeles County Museum of Art under the joint sponsorship of the American Law Institute and the American Bar Association. He also conducted a seminar on law and art museums at the University of Virginia Law School and delivered the dedicatory address at the opening of the Regional Museum, the Bicentennial project of Amory, Mississippi.

CAROLINE BACKLUND, reference librarian, served as a member of the advisory board of the ARLIS/Washington, Maryland, Virginia Chapter; was a guest lecturer at the Seminar in Art and Museum Librarianship at the Syracuse University Graduate School of Information Studies; and indexed volume 5 (1974/75) of *Smithsonian*.

RICHARD BALES, assistant to the director for music, continued to serve as a member of the board of the Alexan-

dria Library Company; he was an honorary member of the board of directors of the Oratorio Society of Washington, an advisor to the National Society of Arts and Letters, was reelected a trustee of the Kindler Foundation, and became a member of the Music Committee of the Cosmos Club. During the autumn of 1975, he gave ten lectures before the Alexandria, Virginia, Monday Music Class and spoke on American music to the Senior Seminar in Foreign Policy of the Department of State's Foreign Service Institute. He addressed the Alexandria Association on "American Music in the Eighteenth Century" and, for the U.S. Park Service broadcasts on the Bicentennial, taped two interviews on WAVA, discussing his album *The American Revolution*. Mr. Bales appeared as guest composer-conductor in Albuquerque, New Mexico, leading his patriotic cantata "The Republic." During 1976, his "Stony Brook Suite" for string orchestra was published by Peer-Southern Corporation. He composed film scores for *Checkmate on the Hudson*, about the battles of Saratoga in 1777, and *Gate to World Weather*, about the international conclave off Senegal. His compositions and arrangements were performed by many musical organizations across the U.S. and in Canada.

MARGARET L. BOUTON, curator of education, spoke on "Approaching the Arts with Children" at the Children's Book Guild, Washington.

DAVID A. BROWN, curator of early Italian and Tuscan painting, taught graduate courses for George Washington University on the urban character of Florence and Rome, on Venetian painting of the Renaissance, and on Titian and the painterly tradition. His lectures included "Mona Lisa Mania," for the Smithsonian Associates, and a talk on Perugino at the Allentown Art Museum. He also talked on Leonardo and Michelangelo at Southern Methodist University in Dallas, the Kimbell Art Museum in Fort Worth, the University of Texas at Austin, and the Museum of Fine Arts in Houston and gave a paper entitled "Leonardo as a Source for Titian" at the Titian Conference sponsored by Johns Hopkins University in Baltimore. He conducted a two-day seminar on Leonardo da Vinci at Wake Forest University in Winston-Salem, North Carolina, and led the Smithsonian Associates study tours of Florence and Rome in November 1975 and of Venice in September 1976.

WILLIAM P. CAMPBELL, curator of American painting, continued to serve as a member of the Special Fine Arts Committee of the Department of State and as a consultant to the curator of The White House. In a two-day review of paintings owned by Belmont, the Gari Melchers Memorial Gallery of Falmouth, Virginia, he advised on the public disposition of paintings.

E. A. CARMEAN, JR., curator of twentieth-century art, taught two courses at George Washington University—"Abstract Painting in America, 1915 to the Present" and "Cubism and its Heritage." At MacMurray College, Jacksonville, Illinois, he delivered a lecture entitled "Picasso and the Development of Cubism."

JOSEPH V. COLUMBUS, textile conservator under contract, conducted a one-day conference on tapestry conservation at the Conservation Center, Institute of Fine Arts, New York University, and contributed to a symposium on "Corrosion of Metal Artifacts" held at the National Bureau of Standards.

VICTOR C. B. CONEY, chief conservator, continued as a member of the board of directors of the American Institute for Conservation and the Council of the Washington Conservation Guild. He was appointed a member of the Executive Council of the National Conservation Advisory Council and continued on its subcommittee for education and training. He was also appointed an alternate delegate to the Rome Centre Advisory Council. While in Peking as conservator with the exhibition of *Archaeological Finds from The People's Republic of China*, Mr. Covey gave a lecture-demonstration at the Palace Museum on the restoration of a western painting and discussed conservation techniques and materials used in the U.S.

J. M. EDELSTEIN, chief librarian, continued to act as "News, Notes and Queries" editor of *The Papers of the Bibliographical Society of America*; continued as a member of the Fellowship Committee of the Folger-British Academy Fellowship Program; and as a member of the Grants Committee of the National Endowment for the Humanities, Division of Research Grants. He also taught a course in rare book librarianship at the Catholic University of America.

MARGOT GRIER, serials librarian, attended the first ARLIS International Conference in London and Brighton and reported the results to the Washington/Maryland/Virginia chapter of ARLIS/NA.

JOHN HAND, curator of northern European painting, lectured on "Master Paintings from the Hermitage and the State Russian Museum, Leningrad" on two occasions for the Smithsonian Associates and gave a talk entitled "The Hermitage and its Collection" at the Museum of Fine Arts, Houston, Texas.

NANCY JOHN, cataloguer, was elected vice-chairman/chairman-elect of ARLIS/NA; continued writing a column on cataloguing in the ARLIS/NA *Newsletter*; continued participating in the Anglo-American Cataloging Rules revision process by serving as the ARLIS/NA representative to the Catalog Code Revision Committee of the American

Library Association; and continued as a member of the ARLIS/NA Committee on Cataloging.

JOHN KRILL, conservator of works of art on paper, continued his research project on the Harrison Elliott Collection of Paperiana in the Rare Book Room at The Library of Congress. He conducted a workshop on the "Care of Works of Art on Paper" for the American Association of Museums. Mr. Krill received a grant from the National Endowment for the Arts to study paper history for three weeks at the Royal Library in The Hague.

ELEANOR LABAREE, conservator of frames, was elected secretary of the American Institute for Conservation.

MAX LEASON, manager of publications sales, was appointed trade show committee chairman for the Museum Store Association's 1976 convention, held in Philadelphia.

RUTH FINE LEHRER, museum curator, lectured on the Lessing J. Rosenwald Collection at the State University of New York, Albany, and at the Robert Hull Fleming Museum, University of Vermont, where she also gave a three-week course "Prints and Printmaking." Other lectures include "Rembrandt" at the Print Club in Philadelphia, "Ernest Haskell" at the Bowdoin College Museum of Art, and "Käthe Kollwitz" for the Women's International League for Peace and Freedom. She judged the Tenth Dulin National Print and Drawing Competition at the Dulin Gallery of Art, Knoxville, Tennessee.

WILLIAM R. LEISHER, assistant conservator of paintings, conducted a week-long course in photographic techniques for conservation students at the Intermuseum Conservation Laboratory at Oberlin College, and participated in a workshop given by the Smithsonian on Principles of Conservation and Preventive Care.

DOUGLAS LEWIS, curator of sculpture, taught a graduate seminar on baroque architecture as an adjunct professor in the Department of the History of Art at The Johns Hopkins University during the spring term and delivered a paper on "Titian's Portraits of the Corner Family" in the International Titian Symposium there in April. He served during the year as program chairman of the Washington Renaissance Colloquium and participated as a part-time guest member of a Smithsonian Institution archaeological expedition to the northern coast of Labrador in September 1975. In September 1976 he attended the annual meeting of the Advisory Council of the International Center for Architectural Studies in Vicenza and the symposia on Titian's painting and graphic art at the Fondazione Cini in Venice. He judged the art exhibition at the Bluemont Fair, held by the Citizen's Association of Bluemont, Virginia.

J. KENT LYDECKER, staff lecturer, spoke to the Washington

Print Club about "Jacques Callot, Prints and Related Drawings" and delivered a talk on "Why Do Men Paint? Thoughts on the Purposes of Painting" at the Dauphin County Medical Society, Hershey, Pennsylvania. For the Smithsonian Resident Associates he lectured on "The European Vision of America." In August 1975, he received a master's degree from Cornell University with a thesis on "Evaluating Antonello da Messina's Contribution to Late Quattrocento Venetian Painting."

RUTH PERLIN, education specialist in Extension Programs, organized and served as moderator for an education workshop, "Teaching Materials: From Museums to Classrooms," at the American Association of Museum meetings. She participated in the education sessions of the meetings of the Southeastern Museums Conference, where she spoke on the National Gallery's new extension programs.

ANNE-IMELDA M. RADICE, staff lecturer, continued to serve on the Steering Committee of the Smithsonian Friends of Music. She aided in devising topics and suggested slide sources for a series of taped slide lectures for John Tyler Community College, Chester, Virginia, supported by a grant from the National Endowment for the Humanities; for this program she wrote scripts on Renaissance art, mannerism, impressionism, and architecture. For the Smithsonian Foreign Study Travel Program, she lectured on the architecture and city planning of Rome and Florence during two weeks in those cities; on another two-week trip to Venice, she spoke on Venetian architecture and city planning. "Venetian Architecture" was also the topic for a talk to the Smithsonian Associates. In Washington, too, for The Hospitality and Information Service and foreign diplomats she spoke on "The Eye of Thomas Jefferson" and delivered a lecture entitled "A Survey of American Painting and Sculpture." In addition, she judged an exhibition, "Clay and Fiber," sponsored by the Ceramic Guild of Bethesda and the Potomac Craftsman Gallery at the Scope Gallery, Alexandria, Virginia. In May 1976, she received a Ph.D. degree from the University of North Carolina, Chapel Hill, with a dissertation on "Il Cronaca—a Fifteenth-Century Florentine Architect."

GAILLARD F. RAVENEL, chief of design and installation, and GEORGE SEXTON, installationist, lectured in July to the National Park Service at Harper's Ferry, West Virginia, on the "Relation of Conservation to Exhibit Design." In January, they participated in a three-day seminar held by the Western Association of Art Museums at Fullerton State College, California, on "Exhibition Design," and in June lectured at the American Association of Museums meeting in Washington on "Three Years of Exhibition Design at the National Gallery of Art."

JOSEPH REIS, head of Extension Programs, continued his appointment with the arts committee on the Federal Inter-agency Committee on Education and was appointed to its task force on the isolated learner. He served on the Smithsonian Educational Seminar Committee and submitted a paper outlining training needs for museum education professionals. In addition, he judged film entries for the annual Council on International Nontheatrical Events awards and was an invited participant in the Educational Staff Seminar, Institute for Educational Leadership, George Washington University, for which he reported on the Ontario Science Center and two State University of New York (SUNY) adult learning centers in Albany. He cooperated with the National Art Education Association in an effort to form a consortium of museums in education to foster widespread utilization of museum resources in public education and served as a consultant to Joel Reed, president of Alverno College, on structuring objectives-based curriculum for the arts. Mr. Reis was the keynote speaker for the "Arts for Youth" conference at Cornell University, Ithaca, New York; a participant in the Arts for Youth Committee of the U.S. Department of Agriculture, 4-H Programs; and a panelist at the American Association of Museums conference.

ANDREW ROBISON, curator of graphic arts, continued to serve as president of the Print Council of America and as advisor to the Washington Print Club. He was one of the American representatives to the Edinburgh Conference of the International Advisory Committee of the Keepers of Public Collections of Graphic Art and lectured on Giovanni Battista Piranesi at the Art Institute of Chicago, the Washington Print Club, the Philadelphia Print Club, and Kennedy Galleries in New York.

H. DIANE RUSSELL, assistant curator of graphic arts, lectured on Callot for the Smithsonian Associates, the Philadelphia Print Club, and the Kennedy Galleries in New York. She served as cochairperson for a panel on "Women in Museums," given at the 1976 annual meeting of the College Art Association of America, sponsored by the Women's Caucus for Art, and was named to the National Advisory Board of the Women's Caucus for Art.

DAVID RUST, curator of French painting, judged the "57th Annual Exhibition: Paintings, Drawings, Prints and Watercolors by Members of the Defense Intelligence Agency," held at the Pentagon in June 1976, and in September judged the "Annual International Art Contest of the Christian Children's Fund," held at the Kennedy Center.

LAURA SCHNEIDER, Extension Programs, judged film entries for the annual Council on International Nontheatrical Events awards.

KAY SILBERFELD, conservator of paintings, ended a second year as elected secretary of the American Institute for Conservation and was appointed associate editor for painting conservation of that organization's *Journal*. She continued as an abstractor for the International Institute for Conservation's publication, *Abstracts*.

FRANCES SMYTH, managing editor, received an award from the Federal Design Council for her design of the catalogue *Jacques Callot: Prints and Related Drawings*.

MARSHA SPIETH, cataloguer, served as a panel member on a subject-heading workshop at the ARLIS/NA Annual Conference in Chicago.

ROSS WATSON, curator of British painting, lectured on "Jefferson as Collector" at the Smithsonian Institution and at the University of Virginia and spoke on "The Eye of Thomas Jefferson" at the Smithsonian Institution.

SUSAN WEBBER, desk docent, reviewed and edited "Mannerist Art" and wrote a script, "Egyptian Art," for a series of taped slide lectures for John Tyler Community College, Chester, Virginia.

ARTHUR K. WHEELOCK, JR., curator of Dutch and Flemish painting, gave a lecture at the College Art Association meeting in Chicago on "The Camera Obscura: How Important Was It to Vermeer?" During the year he taught a graduate seminar and a lecture course on Dutch art at the University of Maryland where he is an assistant professor. He also gave a course on Rembrandt for the Smithsonian Resident Associate Program.

WILLIAM J. WILLIAMS, staff lecturer, continued his affiliation with Adventures in Learning, Inc., Baltimore, Maryland. For that adult education program, he taught an eight-week course on "Art: What You See Is What You Get" and also presented five seminar talks. He spoke to the Washington Print Club on "The European Vision of America."

STAFF PUBLICATIONS

DAVID A. BROWN, "A Decorative Drawing by Correggio," *Master Drawings*, 13, no. 2 (1975) : 136-141.

E. A. CARMEAN, JR., "Olitski. Cubism and Transparency," *Arts Magazine*, October 1975.

—, "Kenneth Noland and the Compositional Cut," *Arts Magazine*, December 1975.

—, "A Possible Reversion in the Work of Morris Louis," *Arts Magazine*, April 1976.

—, "Picasso in the Collection of the Museum of Fine Arts, Houston," *Bulletin of the Museum of Fine Arts, Houston*, Fall 1974 (published Spring 1976).

—, "Robert Motherwell's Spanish Elegies," *Arts Magazine*, Summer 1976.

—, "Morris Louis and the Modern Tradition, Part I, Abstract Expressionism," *Arts Magazine*, September 1976.

JANE COLLINS, "The National Gallery of Art Library Artist Classification Scheme," *ARLIS/NA Newsletter*, Summer 1976.

ROBERT L. FELLER (scientific advisor to the National Gallery of Art), "Studies on the Photochemical Stability of Thermoplastic Resins," Paper 75/22/4, 4th Triennial Reunion, ICOM Committee for Conservation, Venice, October 1975.

—, "A Project to Prepare Monographs on Ten Artists' Pigments," Paper 75/21/6, 4th Triennial Reunion, ICOM Committee for Conservation, Venice, October 1975.

—, "Studies on Photochemical Deterioration," Paper 75/19/4, 4th Triennial Reunion, ICOM Committee for Conservation Meeting, Venice, October 1975.

—, "Speed Up Photochemical Deterioration," *Bulletin, Inst. Royal du Patrimoine Artistique* (Bruxelles), 15 (1975) : 135-150.

—, "The Deterioration of Organic Substances and the Analysis of Paints and Varnishes," *Preservation and Conservation: Principles and Practices*, ed. by Sharon Timmons (Washington, D.C.: The Preservation Press, 1976), 287-299.

ROBERT L. FELLER and M. CURRAN, "Changes in Solubility and Removability of Varnish Resins with Age," *Bulletin of the American Institute for Conservation*, 15, no. 2 (1975) : 17-26.

ROBERT L. FELLER and SIDNEY POLLACK, "On the Crystallography of Chrome Orange," *J. Coatings Technology*, 48 (1976) : 68.

BERNARD KEISCH, "Nuclear Applications at the National Gallery of Art Research Project: Seven Years of Progress," *Atti Dei Convegni Lincei*, 11, International Conference on Applications of Nuclear Methods in the Field

of Works of Art, Accademia Nazionale Dei Lincei, Roma, 1976, 359-379.

—, "Analysis of Works of Art," in *Application of Mössbauer Spectroscopy*, I, ed. by R. L. Cohen (New York: Academic, 1976) : 263-286.

BERNARD KEISCH and ROBERT C. CALLAHAN, "Sulfur Isotope Ratios in Ultramarine Blue: Application to Art Forgery Detection," *Applied Spectroscopy*, 30, no. 5 (September 10, 1976) : 515-519.

BERNARD KEISCH and ROBERT C. CALLAHAN, "Lead Isotope Ratios in Artists' Lead White: A Progress Report," *Archaeometry*, 18 (1976) : 181-194.

RUTH F. LEHRER, "Blake Material in the Lessing J. Rosenwald Collection," *Blake Newsletter*, 9, no. 3 (Winter 1975-1976).

—, *Philadelphia: Three Centuries of American Art*, exhibition catalogue, print entries, 1876-1976.

—, *Ernest Haskell, 1876-1925* (Introductory essay for an exhibition checklist accompanying a portfolio of facsimiles), Bowdoin College Museum of Art, September 1976.

DOUGLAS LEWIS, [Review] *Florence in the Forgotten Centuries, 1527-1800*, by Eric Cochrane, *The Social Studies*, 66, no. 4 (July/August 1975) : 177-178.

—, "An Unrecognized Work of 1595 by Vincenzo Scamozzi," *Bollettino del Centro Internazionale di Studi di Architettura*, 17 (1975).

—, "Girolamo II Corner's Completion of Piombino," *Architettura*, no. 1 (1976).

—, [Review] *Old Calabria*, by Norman Douglas, *Johns Hopkins Magazine*, 27, no. 4 (July 1976) : 19.

GRACE E. MOREMEN, *Touching Washington, D.C.*, illustrated with photographs by Paul Conklin (Washington, D.C.: Grace Moremen & Paul Conklin, Stephenson Inc., May 1976).

ANDREW ROBISON, "Drawings," *The National Gallery of Art*, ed. John Walker (New York: Harry N. Abrams, Inc., 1976).

—, [Review of exhibition and catalogue] *The Changing Image: Prints by Francisco Goya*, by Eleanor A. Sayre, et al., *Pantheon*, 33, no. 4 (1975) : 367-368.

H. DIANE RUSSELL, "The Manner and Method of that Famous Callot," *Art News*, 74, no. 7 (September 1975) : 32-34.

DAVID W. SCOTT, *John Sloan* (New York: Watson Guptill Publications, 1975).

—, *The Yogi and the Registrar* (New York: Museum Data Bank Committee, 1976).

ANNA M. VORIS, Indexes for *Sculptures from the Samuel H. Kress Collection: European Schools, XIV-XIX Centuries*, by Ulrich Middeldorf (London: Phaidon Press, 1976).

ROSS WATSON, [Review] *The Anatomical Works of George Stubbs*, by Terence Doherty, *Smithsonian*, September 1975.

—, [Review] *Lord Leighton*, by Leonee and Richard Ormond, *Smithsonian*, March 1976.

ARTHUR K. WHELOCK, JR., [Review] *Gabriel Metsu (1629–1667): A Study of his Place in Dutch Genre Painting of the Golden Age*, by Franklin W. Robinson, *The Art Bulletin*, 58, no. 3, pp. 456–459.

Jim Dine, Study for a Child's Blue Wall (detail), Gift of the Woodward Foundation, Washington, D.C.



ADVANCED STUDY AND SCHOLARLY PUBLICATIONS

THE KRESS PROFESSOR IN RESIDENCE 1975-1976

SIR FRANCIS WATSON

Sir Francis was in residence at the National Gallery from September 1975 to mid-July 1976. As part of his activities he continued the work he had begun four years ago as chairman of the steering committee of the exhibition *The Eye of Thomas Jefferson*, by writing various entries in the exhibition catalogue, contributing an essay on French furniture that reached the United States prior to about 1800, and advising on the installation of the exhibition. He also contributed articles on various aspects of the exhibition to *Smithsonian* and *The Magazine Antiques*.

Among his many other duties Sir Francis conducted discussions with the resident fellows on the French furniture and Renaissance objects in the Widener Collection. He also gave a lecture at the National Gallery of Art on "Picture Collecting in Paris in the Age of Louis XV" and read a paper on "The Drawings of Eighteenth-Century Venetian Book Illustrators" at a colloquium on old master drawings held at the Los Angeles County Museum. In addition he lectured at the Nelson Art Gallery, Kansas City, and the Walters Gallery, Baltimore, on various subjects.

He continued work on the preparation of a totally revised second edition of his *Catalogue of the Furniture in the Wallace Collection*, on a *History of French Furniture from 1660 to 1789*, and on the preparation of the published text of his Wrightsman lectures given at New York in 1972. In addition he contributed various articles to the *Burlington Magazine* and other periodicals.

Previous Kress Professors in Residence have been:

Jakob Rosenberg 1965-1967

René Huyghe 1967-1968

Egbert Haverkamp-Begemann 1968-1969

Rudolph Wittkower 1969-1970

Wolfgang Stechow 1970-1971

William C. Seitz 1971-1972

Carl Nordenfalk 1972-1973

A. B. de Vries 1973-1974

Sir Ellis Waterhouse 1974-1975

NATIONAL GALLERY OF ART FELLOWS

Chester Dale Fellows

BRUCE BOUCHER—1975-1976

M.A., Courtauld Institute, University of London, 1974

Ph.D. candidate, Courtauld Institute, University of London

Dissertation topic: *The Venetian Sculpture of Jacopo Sansovino*

Worked in Venice and Padua

ESTELA KEIM—1975-1976

A.M., Brown University, 1969

Ph.D. candidate, The University of Chicago

Dissertation topic: *The School of Toledo in the 16th Century*

Worked in Toledo and Madrid

ARNOLD KLUKAS—1975-1976

M.A., University of Pittsburgh, 1974

Ph.D. candidate, University of Pittsburgh

Dissertation topic: "*Altaria Superioria*": *Galleries in Anglo-Norman Architecture*

Worked in England and the Low Countries

VICKI PORTER—1975-1976

M.A., The Johns Hopkins University, 1974

Ph.D. candidate, The Johns Hopkins University

Dissertation topic: *Le Livre des Merveilles du Monde*

Worked in Paris

David E. Finley Fellows

JAY ALAN LEVENSON—1973–1976

M.A., New York University, 1975

Ph.D. candidate, New York University

Dissertation topic: *Jacopo de' Barbari*

Worked in Venice, Florence, New York, and Washington

THOMAS DA COSTA KAUFMANN—1974–1977

M.A., Yale University, 1970

M.Phil., Warburg Institute, University of London, 1972

Ph.D. candidate, Harvard University

Dissertation topic: *Studies in Imperial Festivals, Imagery and Collecting in the Late Sixteenth Century*

Worked in Austria, Czechoslovakia, and Germany

BETSY ROSASCO—1975–1978

M.A., New York University, 1971

Ph.D. candidate, New York University

Dissertation topic: *The Garden Sculptures of the Château de Marly*

Worked in Paris and Rome

Samuel H. Kress Fellows

JOANN MOSER—1975–1976

M.A., University of Wisconsin, 1972

Ph.D. candidate, University of Wisconsin

Dissertation topic: *The Significance of Atelier 17 in the Development of Twentieth-Century American Print-making*

Worked in Paris and Washington

H. JEFFREY RUDA—1975–1976

M.A., Harvard University, 1972

Ph.D. candidate, Harvard University

Dissertation topic: *The Late Work of Fra Filippo Lippi (c. 1406–1469)*

Worked in Florence

Robert H. and Clarice Smith Fellow

OTTO NAUMANN—1975–1976

M.A., Columbia University, 1973

Ph.D. candidate, Yale University

Dissertation topic: *Frans van Mieris the Elder (1635–1681)*

Worked in The Hague

Arnold Böcklin, The Sanctuary of Hercules, Andrew W. Mellon Fund



MUSIC AT THE GALLERY

Forty-one Sunday evening concerts were given in the East Garden Court between July 1, 1975, and September 30, 1976. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the Musicians' Union. Twelve of the Sunday concerts during March, April, and May comprised the Thirty-Third American Music Festival held at the Gallery. On Monday, September 6, 1976, there was a special concert by the Orchestra Sinfonica Alessandro Scarlatti di Napoli, Franco Caracciolo, conductor, and Coro Da Camera della Rai-Radiotelevisione Italiana directed by Nino Antonellini. This concert was a gift to the National Gallery from the Italian government in honor of Thomas Jefferson and to mark the closing of the *Eye of Thomas Jefferson* exhibition.

The National Gallery Orchestra, conducted by Richard Bales, played twelve of the Sunday concerts and accompanied the Gallery's *Feu d'Artifice* display on the Mall June 1, 1976.

The National Gallery Strings, also conducted by Richard Bales, played during the two previews of the *European Vision of America* exhibition and at the Kennedy Center on District of Columbia Day during the Bicentennial Parade of States Concert series.

Intermission talks during the broadcasts of the Sunday evening concerts were delivered by members of the Education Department. Mr. Bales gave music notes during each of these intermissions.

The traditional prelecture recorded music on Sunday afternoons in the auditorium was continued. All Sunday evening concerts were broadcast live in their entirety by radio station WGMS on both AM and FM in quadrasonic sound. Music critics of the *Washington Post* and *Star-News* continued their occasional coverage.

Attendance at the concerts remained high throughout

the season, exceeding capacity at the orchestral programs. A complete 1975-1976 schedule of the Sunday evening concerts follows (July 1, 1975 through September 30, 1976):

- Sept. 21 National Gallery Orchestra
- Sept. 28 National Gallery Orchestra
- Oct. 5 Louis Nagel, pianist
- Oct. 12 Lucia Hawkins, soprano, John Miles, tenor, and Mayne Miller, pianist
- Oct. 19 National Gallery Orchestra with Evelyn Elsing, cellist, and Mark Ellsworth, violinist
- Oct. 26 The Mirecourt Trio
- Nov. 2 The Wareham Chorale, Robert Zboray, director
- Nov. 9 Beverly Somach, violinist, and Fritz Jahoda, pianist
- Nov. 16 National Gallery Orchestra with George Recker, trumpet
- Nov. 23 Alice Artzt, classical guitar
- Nov. 30 Joyce Castle, mezzo soprano, Martha Steiger, soprano, and Wendy Glaubitz, pianist
- Dec. 7 William Phemister, pianist
- Dec. 14 Stephanie Low, mezzo soprano, and Margo Garrett, pianist
- Dec. 21 National Gallery Orchestra with Susan Godine, soprano. Assisting artists: Mark and Nancy Ellsworth, violinists; Robert Newkirk, cellist; and Richard Roeckelein, organist
- Dec. 28 Raymond Jackson, pianist
- Jan. 4 National Gallery Orchestra with Martin Berkofsky, pianist
- Jan. 11 Jack Wineroock, pianist
- Jan. 18 Gil Morgenstern, violinist, and David Garvey, pianist
- Jan. 25 Choir of St. John's Church, Lafayette Square, Albert Russell, organist and choirmaster
- Feb. 1 Jeanne Distell, soprano, and Mikael Eliasson, pianist



Richard Bales, conductor of the National Gallery Orchestra with the historic John Philip Sousa baton

Feb. 8 Bruce Hungerford, pianist
 Feb. 15 Dong-Suk Kang, violinist, and Steven Kemper, pianist
 Feb. 22 Reginald Jackson, saxophonist, and Christine Hagan, pianist
 Feb. 29 Marilyn Mangold Garst, pianist
 Mar. 7 Dicran Jamgochian, baritone, Karl Schrock, pianist, and the Jamgochian Chorale

May 23 Roy Hamlin Johnson, pianist
 May 30 National Gallery Orchestra

June 6 Donna Lerew, violinist, Thea Cooper, cellist, and Neil Tilkins, pianist and harpsichordist
 June 13 National Gallery Orchestra
 June 20 National Gallery Orchestra and Evelyn Garvey, pianist
 Sept. 26 National Gallery Orchestra

*Thirty-third American Music Festival
 (March 14–May 30)*

Mar. 14 The Washington Brass Quintet
 Mar. 21 National Gallery Orchestra
 Mar. 28 The Catholic University of America a Cappella Choir, Michael Cordovana, director
 Apr. 4 Douglas Moore, cellist, and Robert Parris, pianist
 Apr. 11 Frances Cole, harpsichordist
 Apr. 18 Ann Joseph and Natalie Ross, one piano-four-hands
 Apr. 25 National Gallery Orchestra with Joyce Castle, mezzo soprano
 May 2 The Cambridge Quartet assisted by Sibyl Belmont, pianist, and Ronald Barnett, percussionist
 May 9 Members of the Amado String Quartet with Bonnee Hoy, composer-pianist, and Alan Cohn, tenor
 May 16 Frances Burnett, pianist

WORLD PREMIERES

Arranged by BALES, RICHARD
 Jefferson's March (1803)
 May 30, 1976
 CARR, BENJAMIN
 Federal Overture (Arranged by Romulus Franceschini in 1975)
 Sept. 21, 1975
 COPE, DAVID
 Parallax (1974)
 Feb. 29, 1976
 FAUST, RANDALL
 "Gallery Music" for Brass Quintet (1976)
 March 14, 1976
 HEDWALL, PAUL
 Fantasy/Mobiles (1975)
 December 7, 1975

FIRST WASHINGTON PERFORMANCES

BALLARD, LOUIS W.

"Scenes from Indian Life" (1966)

June 13, 1976

BIZET, GEORGES

Overture in A (c. 1855) (Edited by Antonio de Almeida)

October 19, 1975

BOCCHERINI, LUIGI

Symphony in F Major, Opus 35, No. 4 (1782) (Edited by Newell Jenkins)

September 28, 1975

DARLING, JAMES

Four Selected Tunes for Colonial Virginia from The Little Keyboard Book (1972)

April 1, 1976

FRIEDRICH II, KING OF PRUSSIA

Symphony No. 3 in D Major (1743) (Edited by Gustav Lenzewski)

September 21, 1975

FARWELL, ARTHUR

Sonata for Cello and Piano, Opus 116 (1950)

April 4, 1976

GOTTSCHALK, LOUIS MOREAU

The Banjo, Opus 15 (1854) (Arranged by Frances Cole)

April 11, 1976

GOTTSCHALK, LOUIS MOREAU

"Souvenir de Puerto Rico" (1855) (Orchestrated by Thor Johnson)

June 13, 1976

GOULD, ELIZABETH

Three Stylistic Effects (1969)

May 16, 1976

HERBERT, VICTOR

"The Gold Bug" (1896) (Arranged by William Radford-Bennett)

June 13, 1976

HOY, BONNEE

Duo for Cello and Piano (1975)

May 9, 1976

HOY, BONNEE

Lament for Solo Violin (1975)

May 9, 1976

HOY, BONNEE

"The Winter Cycle" (1961)

May 9, 1976

DE LALANDE, MICHEL-RICHARD

"Christmas" Symphony (Edited by Felix Schroeder)

December 21, 1975

LEWIN, DAVID

Classical Variations on a Theme by Schönberg (1960)

April 4, 1976

LITOLFF, HENRY CHARLES

Trio in D Minor, Opus 47 (1848)

October 26, 1975

LUNDE, LAWSON

Sonata for Saxophone and Piano (1959)

February 22, 1976

MANZIARLY, MARCELLE DE

Trois Duos

November 30, 1975

MUCZYNSKI, ROBERT

Second Piano Sonata, Opus 22 (1966)

May 16, 1976

POWELL, JOHN

Sonata Teutonica, Opus 24 (1913)

May 23, 1976

POZDRO, JOHN

Three Preludes (1974)

May 23, 1976

ROXBURY, RONALD

As Dew in Aprile (1970)

March 28, 1976

SHAPEY, RALPH

Mutations No. 2 (1966)

May 16, 1976

TELEMANN, GEORG PHILIPP

Concerto in D Major for Trumpets and Timpani (Edited by Gunther Fleischhauer)

October 19, 1975

VAN SLYCK, NICHOLAS

"Judgment in Salem" (1974) (Adapted from "Giles Corey of the Salem Farms" by Henry Wadsworth Longfellow)

May 2, 1976

VAN SLYCK, NICHOLAS

Suite For Harpsichord (1970)

April 11, 1976

WASHBURN, ROBERT

Prologue and Dance (1974)

May 30, 1976

FIRST UNITED STATES PERFORMANCES

HOVHANESS, ALAN

Symphony No. 25 (1973)

January 4, 1976

KURTZ, EUGENE

Three Songs from "Medea"

February 1, 1976

PUBLICATIONS SERVICE

Special exhibition catalogues first offered for sale this year included *Master Paintings from The Hermitage and The State Russian Museum*, *The European Vision of America*, *Goya in the Prado*, "New Glory" a *Flag History*, *Fireworks/Feu d'Artifices*, *Morris Louis: Major Themes and Variations*, and most notably, the special Bicentennial exhibition catalogue, *The Eye of Thomas Jefferson*. The 1974 issue of *Studies in the History of Art* was also made available this year as well as *John Sloan* by David Scott, planning consultant to the National Gallery of Art. Several volumes in the series of the Andrew W. Mellon Lectures now available in paperback include Jacob Rosenberg's *On Quality in Art*

In July 1976, the Publications Service extended its sales

facilities to a specially designed display area in the Connecting Link. At the same time, approximately 500 titles were stocked in a new sales program that provides books focusing on art history generally as well as on works of art in the Gallery's collections.

The publications sales facilities served a total of 308,637 visitors this year. Special exhibition catalogue desks served an additional 35,131. Mail order sales amounted to 6,689 orders, and 2,934 requests for information and reproductions were answered by mail.

Color reproduction sales were up 72 percent over last year. Five new subjects were added in 11 x 14-inch size and twenty-four in color postcards.



BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

The opening of the Connecting Link created a new space to be maintained and kept secure. The Carpenter Shop, Mason Shop, Publications Service, Lock and Sign Shop, and Office of Extension Programs were moved to the Connecting Link. New equipment that services the existing building as well as the recently opened area was operated and maintained. The protective staff assumed the added responsibility for security in the new and heavily patronized Café/ Buffet, the employee parking garage, the larger shipping and receiving area, and the new offices and workshops.

Jacob Brickman, former assistant for security and planning on the administrator's staff, has been made chief of security in recognition of his expanded responsibilities in all aspects of Gallery security.

The planning, installation, and maintenance of the plants for the Thomas Jefferson exhibition occupied much of the time of the horticulture staff. As an integral part of the exhibition, a Jeffersonian garden was created in the West Garden Court, including five hundred plants representing thirty species. The plants, selected on the basis of their relationship to Jefferson, their natural beauty, and their flowering period, began arriving at the Gallery as early as October 1975, with the bulk being delivered in March and April 1976. Removing the tropical plants that had been in the Garden Court and replanting the area with plants for the show took almost a month. Other plants were used throughout the exhibition for traffic control and aesthetic purposes; plants which might have been used as interior decoration during Jefferson's time were located in exhibition rooms containing furniture of the period. Of special interest was a plant named in honor of Thomas Jefferson, *Jeffersonia diphylla*.

Other major horticultural activities involved the opening of the new Café/ Buffet and the landscaping of the plaza at the Fourth Street entrance. Chinese hibiscus, pruned to form trees, is the main planting element in the

Café/ Buffet, supplemented by smaller foliage plants and seasonal flowers. The plaza landscaping, consisting primarily of boxwood, saucer magnolia, and azaleas, was installed during the summer months. Red oak and honey locust trees add scale, and wisteria planted along the moat walls helps unify the old and new plantings.

Attendance at the Gallery for the fifteen-month period was counted as 2,210,813. The Alverthorpe Gallery had 1,524 visitors.

APPROPRIATIONS

Section 4(a) of Public Resolution No. 14, 75th Congress, 1st Session, approved March 24, 1937 (50 Stat. 51; United States code; title 20, sections 71-75), provides that the faith of the United States is pledged that "the United States will provide such funds as may be necessary for the upkeep of the National Gallery of Art and the administrative expenses and costs of operation thereof, including the protection and care of works of art acquired by the Board, so that the National Gallery of Art shall be at all times properly maintained and the works of art contained therein shall be exhibited regularly to the general public free of charge."

The Congress of the United States for the fiscal year ended June 30, 1976, and for the transition quarter ended September 30, 1976, appropriated for salaries and expenses of the National Gallery of Art \$7,734,134 and \$2,045,866, respectively.

The following summary shows the obligations incurred from appropriated Federal funds for the transition quarter ended September 30, 1976, and for the fiscal years ended June 30, 1976 and 1975:

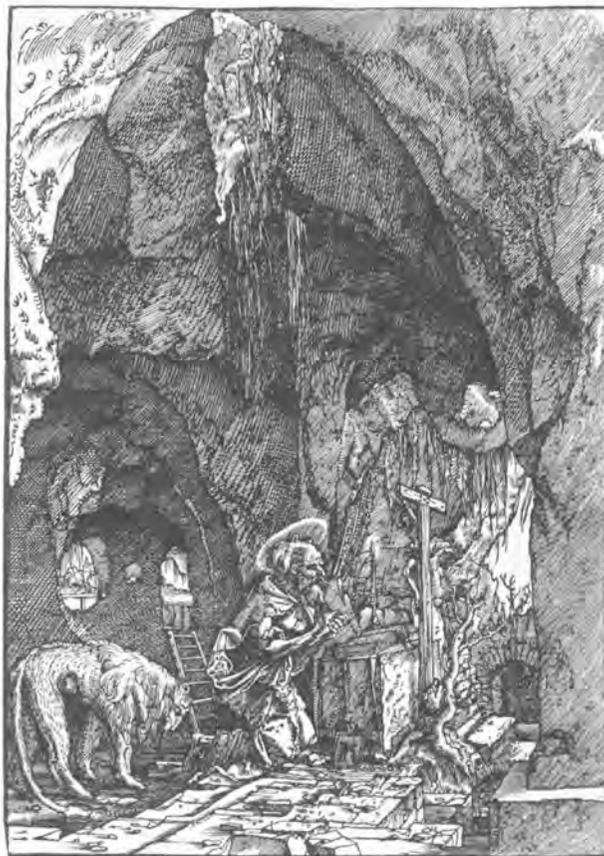
	<i>Sept. 30, 1976</i>	<i>June 30, 1976</i>	<i>June 30, 1975</i>
Personnel compensation and benefits	\$1,672,191	\$6,179,377	\$5,566,926
Temporary exhibitions	66,275	376,461	272,725
Utilities and communications	178,232	602,730	535,256
All other obligations	129,005	575,566	640,047
Unobligated balance	163	—	46
Total appropriation		\$7,734,134	\$7,015,000

OFFICE OF THE SECRETARY AND GENERAL COUNSEL

Two pieces of national legislation occupied this office during the period. Public Law No. 94-158 grew out of spot legislation to indemnify international lenders to major exhibitions which could not have been held otherwise because of prohibitive insurance costs. During the summer of 1975, the Gallery's lawyers joined with representatives of other major museums and government officials in drafting general legislation and helped to secure its passage and signature by President Ford. In the months that followed, Gallery personnel helped to develop the regulations under which members of the Commission of Fine Arts administer the act.

In the fall of 1976, the office was instrumental in getting enacted Public Law No. 94-418, which raises the interest payable on the Gallery's \$5,000,000 "Permanent Loan" to the Treasury from a flat 4 percent, fixed by law in 1943, to a market rate based on the Treasury's current borrowing on long-term government bonds.

In January the trustees appointed Kathryn Bartfield assistant secretary and Elizabeth A. Croog assistant general counsel, respectively. Both had been performing as assistant executive officers without formal title.



*Albrecht Altdorfer, St. Jerome in a Cave,
Andrew W. Mellon Fund*



EAST BUILDING AND CONNECTING LINK

The period from July 1975 to September 1976 witnessed impressive developments on the construction site to the east of the Gallery's original building. In the summer of 1975, the East Building appeared little more than half completed, with construction in progress on the fourth, fifth, and sixth levels. By the end of the summer of 1976, all the exterior walls had risen to their full height and were covered with marble, the giant space frame was in place over the central court, and the windows of the Study Center were being installed.

During the same period, the construction of the Connecting Link between the two buildings was completed, the plaza was paved, the glass "crystals" installed, and the Gallery grounds were relandscaped to Fourth Street. Beginning in May, parts of the Connecting Link were turned over to the Gallery, culminating in the opening of the six-hundred-seat Café/Buffer to the public in late June, just before the Bicentennial celebration on July 4. During the summer, installations continued in both the staff and public areas of the Connecting Link, and the sales area was opened at the end of August.

The completion of the remodeling of the Fourth Street entrance to the original Gallery building took place concurrently with the Connecting Link. During the spring of 1976, rapid progress was made on the installation of the new east doorway, the main floor overlook with its bronze balcony, the new limestone doorways of the lobby, and the escalators to the concourse. The east entrance was completed in time to be used on June 1, on the occasion of the preview of the Bicentennial exhibition, *The Eye of Thomas Jefferson*.

With the opening of the Gallery's east entrance, a large Aubusson tapestry based on Jean Arp's Aubette mural was displayed on the escalator landing. This was the first monumental work of art commissioned and completed in connection with the new building program. During the year, visits from several artists, including Alexander



Calder, Henry Moore, and Isamu Noguchi, were the occasions for further planning of East Building art, and the director discussed a tapestry project with Joan Miró in Palma, Mallorca.

The virtual completion of the Connecting Link in June 1976 brought the contractor within about a year of the expected release of the entire East Building, which placed a high priority on the completion of plans for all parts of the project. Intensive work on the Study Center plans in June and July prepared the way for a decision by the building committee of the trustees to enter into a contract with I. M. Pei and Partners for a completion of the interior design of the center, and planning moved into this phase in September.

With the move of the Gallery's cafeteria operation to the Connecting Link, the first substantial block of space

in the original building was freed for remodeling. David Condon, of the architectural firm of Keyes, Condon and Florance, completed plans for the conversion of the old cafeteria area into a new and enlarged conservation and photographic laboratory complex, and the project was let out to bid in September 1976.

The Bicentennial year brought with it a new project for the National Sculpture Garden site. Paul Mills, director of the Santa Barbara Museum of Art, proposed that the Gallery and the National Capital Parks cooperate with the Santa Barbara Museum in presenting a display of historic American flags around the sculpture garden pool. This display, called "*New Glory*" was arranged by the Planning Office and added a fitting note of pageantry to the central Mall area from June until September 1976.

ROSTER OF EMPLOYEES

Abney, Jerry
 Abrams, Donald G., Jr.
 Adams, Joyce V.
 Adams, Revell R.
 Adams, William H.
 Ainsworth, Julie
 Alexander, Harold
 Allen, Carl
 Allen, Perfect S.
 Allen, Richard, Jr.
 Allen, Wilbur, Jr.
 Alley, Elizabeth F.
 Alter, Rosilyn
 Amory, Robert, Jr.
 Amt, Richard C.
 Amussen, Theodore S.
 Anderson, Emma I.
 Anderson, James A.
 Anderson, Nathaniel V.
 Andrews, Joseph, Jr.
 Angelucci, Marjorie A.
 Armstrong, Thomas C.
 Augbon, Valencia A.
 Austin, Pamela M.
 Axam, Gailya L.

Backlund, Caroline H.
 Bagley, Mance M.
 Baker, Susan H.
 Bales, Richard H.
 Barclift, Clarence
 Bardley, Sammy J.
 Barker, Mary A.
 Barnes, Willie C.
 Barnett, Benjamin S.
 Barrett, Jeremiah J.
 Bartfield, Kathryn K.
 Bartfield, Ira A.
 Bartholomew, Mary C.
 Bayard, Jane H.
 Beard, Edith R.
 Beard, Stephen F.
 Beasom, Dean A.
 Beaulieu, Julie E.
 Becker, Robert G.
 Behringer, Kathleen
 Bell, Reginald E.
 Bello, Susan E.
 Benes, Miroslava M.

Bennett, Mike
 Berkley, Frederick L.
 Berman, Edward S.
 Bernat, Miriam
 Berry, Faith D.
 Bertman, Donald E.
 Beville, Henry B.
 Bigley, Ann Margaret
 Bilon, Helen B.
 Blackman, Diego R.
 Blackwell, Gail L.
 Blackman, Jennifer
 Blechman, Margaret J.
 Blitz, Roberta L.
 Blue, Clary M.
 Boama, Yaw
 Bober, Jonathan P.
 Bohlin, Diane M.
 Bond, Bernard S.
 Bonde, Sheila A.
 Booker, Nelson
 Boomer, George A.
 Bouton, Margaret A.
 Bowen, Fredric A.
 Brauer, June M.
 Brickman, Jacob
 Bridgewater, Robert L.
 Britt, George W.
 Brodie, John P.
 Brooke, Theresa
 Brooks, George L.
 Brooks, Lloyd E.
 Brown, Albert
 Brown, Catherine F.
 Brown, David A.
 Brown, Frank
 Brown, Grenada
 Brown, J. Carter
 Brown, Ruth G.
 Brown, Sylvester, Jr.
 Brown, Thomas W.
 Brown, Virginia D.
 Brown, William H.
 Buchanan, Ernest, Jr.
 Burgess, Debra K.
 Burk, Charlotte K.
 Burton, George R.
 Butler, Lawrence

Caddy, George K.
 Cain, J. Fred, Jr.
 Calbone, Connie M.
 Calhoun, Buel
 Campbell, Alvia R.
 Campbell, William P.
 Cannon, Dexter P.
 Cantey, John
 Carmean, E. A., Jr.
 Carney, Ivy L.
 Carroll, Louis L.
 Carrozza, Fay H.
 Carson, Robert J.
 Carswell, Larry K.
 Carter, Charles S.
 Carter, Henry T., Jr.
 Carter, Howard N.
 Casey, Charles W.
 Caughman, Raymond J.
 Chamberlain, Tabitha L.
 Chandler, Gerald L.
 Chandler, Sheila
 Chaney, Harold H.
 Chaplin, Deborah J.
 Chapman, Bernard L.
 Cheek, Helen M.
 Chenoweth, Barbara M.
 Chesley, Ellen C.
 Claggett, Frederick E.
 Clark, Barbara I.
 Clay, Carlton B.
 Coates, Margie L.
 Cobert, John W.
 Cole, David R.
 Coleman, Charlotte R.
 Coleman, Elsie
 Coleman, Moncure, III
 Collins, Gerald M.
 Collins, Jane S. D.
 Collins, Jervis H., Sr.
 Collins, Phillip T.
 Columbus, Joseph
 Contini-Bonacossi, Alessandro
 Conway, Mary L.
 Conway, Quentin R.
 Conyers, Robert L.
 Cooke, John F.
 Cooke, Milton N.
 Copeland, Joseph W.

Corley, Walter E., Sr.
 Cormack, Elizabeth I.
 Covey, Victor C. B.
 Cowan, Ophelia C.
 Cox, Bascom S.
 Cox, Edwin W.
 Cox, Milton E.
 Crawford, Willie
 Croog, Elizabeth A.
 Cuebas, Conrado H.
 Cusato, Jo Anne

Darden, Brona M.
 Davidock, Peter, Jr.
 Davis, Deborah A.
 Davis, Robert
 Davis, Sarah A.
 Davis, Zetta M.
 Daye, Roland B.
 Delaney, Mary Joyce
 Delano, Juan F.
 DeIValla, Augusto J.
 Demart, Ann E.
 Devolt, George
 Dickerson, David E.
 Dietsch, Deborah R.
 DiJanni, John J.
 Dodson, William E.
 Donnelly, Bennie
 Donohue, Joseph P.
 Dudley, Graham G.
 Duffie, Mary D.
 Dunham, Georgiana P.
 Duritz, Michael
 Dyer, Mary Paul West

Ebb, Frank R., Jr.
 Edelstein, J. M.
 Edwards, Howard C.
 Edwards, John H.
 Ely, Linda G.
 English, Joseph G.
 Estabrook, Margaret A.
 Evangelou, Richard D.
 Evans, Virtus E.
 Evelyn, Michael C.
 Everly, Floyd F.
 Ewing, Kathleen M. H.

Fantasia, John J.
 Faul, Dorothy W.
 Feiner, Jacquelyn M.
 Feldman, Ande
 Feldman, Frances L.
 Ferber, Elise V. H.
 Fichtner, Harry
 Figgins, Frank I.
 Fisher, Earl
 Fisher, Sterling W.
 Fleming, Thomas K.
 Fletcher, Elizabeth A.
 Fletcher, Georganne
 Fontana, Sarah E.
 Forrester, George E.
 Foster, Clure E.
 Fox, Eugene A.
 Foy, Elizabeth J.
 Frank, Margaret L.
 Free, Vernon L.
 Freeman, Vivian C.
 Freitag, Sally R.
 Friedman, Wendy R.
 Fruchterman, Richard L.
 Fuller, David L.

 Gadson, Jacob N., Sr.
 Gadson, Martha L.
 Gain, James E., Jr.
 Gaina, Helen A.
 Ganley, Carolyn B.
 Garcia, Gabriel
 Garlic, Doreen S.
 Garren, Joseph E.
 Genus, Charles C.
 Gibbs, Andrea R.
 Gibbs, Winston
 Gill, Willie B., Sr.
 Gillespie, Charles M.
 Gillian, John
 Glade, Conrad H.
 Goldsmith, Kathleen B.
 Good, David A.
 Goodman, Janet T.
 Goudy, Jan
 Goulla, David G.
 Grant, Donnell M.
 Grant, James
 Granthan, Jack
 Gray, Mary E.
 Greatheart, Ulysses
 Green, Lorenzo
 Greene, Madeline W. S.
 Greenlee, Velma
 Greenway, Sarah
 Gregory, James E., Sr.
 Grice, Russell L.
 Grier, Marguerite E.
 Grier, Ophelia L.
 Grossman, Sheldon
 Grove, Robert A.
 Gulston, Gary

 Hackney, Martha G.
 Hailes, Roger C.
 Hall, David L.
 Hall, Gary V.
 Hall, Leroy
 Halper, Audrey

 Hamilton, George H.
 Hand, Donald C.
 Hand, John O.
 Hans, Robert J.
 Hansom, Gerald T., Jr.
 Harchick, Joseph J.
 Harkins, William J.
 Harlan, Roma C.
 Harley, Stanley D.
 Harper, Ardell
 Harper, Betty M.
 Harper, Junior
 Harper, Ted
 Harris, Anna N.
 Harris, Eddie
 Harris, Linwood
 Harrison, John H.
 Haskins, Glenda G. E.
 Hawkins, Richard C.
 Hayes, Lloyd D.
 Heath, Paul D.
 Hecht, Phyllis J.
 Heflin, Catherine P.
 Heggs, Samuel
 Hendrix, George B.
 Henry, Roland A.
 Henry, Ronald
 Heriot, Susan C.
 Hickman, Robert E.
 Hicks, Carmen M.
 Hill, Michelle M.
 Hill, Sandra
 Hittle, Edward J.
 Hogan, Beatrice M.
 Hollins, Roland G.
 Holt, Alphonso
 Holton, Rosalind V. R.
 Honeycutt, Raymond J.
 Hood, Walter L.
 Hudson, Huey M.
 Huff, Paul L.
 Hughes, Vernell
 Hullick, Peter
 Hunter, Conway L.
 Hunter, Donna M.
 Hunter, Ernestine
 Hurley, John J.

 Inge, Benjamin D.
 Ivey, Joe T.
 Izzard, Mary V.

 Janis, Janice C.
 Jenkinson, Pamela A.
 John, Nancy R.
 Johnson, Christopher J.
 Johnson, John T.
 Johnson, Lynwood K.
 Johnson, Mark A.
 Johnson, Maurice E., Jr.
 Johnson, William R.
 Johnson, Yamashita S.
 Jones, Charmaine A.
 Jones, Eric L.
 Jones, Garland W.
 Jones, Nathaniel
 Jones, Robin C.
 Jones, Vincent A.
 Jones, Virgil S.
 Jordon, Mary B.

 Joseph, Alfonso
 Justice, James W.

 Kacala, Irene V.
 Karras, Chris
 Kasun, Leo
 Kave, John W., III
 Keith, John R.
 Keller, Sharon E.
 Kellum, Ruth
 Kelly, Carol
 Klapper, Katherine
 Klugh, Melvin
 Koplik, Doris C.
 Kort, Susan N.
 Kosa, Alan D.
 Koth, Theodore L.
 Krill, John W.
 Kubicki, Joel E.

 Labaree, Eleanor C.
 Lattisaw, Edward J.
 Leason, Max A.
 Lee, A. B.
 Lee, George W.
 Lee, John D.
 Lee, Louise K.
 Leeper, Charles W.
 Lehere, Albert R.
 Lehrer, Ruth F.
 Leisher, William R.
 Leithauser, Mark A.
 Lenard, Ralph P.
 Leonard, Florence E.
 Lesho, Joseph
 Lesley, Parker
 Lett, Danielle
 Lewis, C. Douglas, Jr.
 Lewis, William P.
 Lightner, Ysabel
 Lim, Frank
 Lippitt, Carol F.
 Lippman, Irvin M.
 Long, Alan M.
 Long, Ann L.
 Long, William
 Love, Tommy
 Lovett, James
 Lowe, Ronald J.
 Lydecker, J. Kent
 Lynch, Amos D.
 Lynch, John P.

 Mack, Elizabeth J.
 Mackie, George A.
 Mahon, Terrence S.
 Mallick, Jerry M.
 Mallus, Maria M.
 Mancini, Lynn A.
 Manigault, Edmund, Jr.
 Marshall, Keith R.
 Marshall, Rebecca L.
 Martin, George S.
 Martin, Lawrence H.
 Martin, Roland M.
 Mason, James E.
 Masterson, Lendora M.
 Matteson, Ann C.
 Matthews, Sylvia E.

 Mauler, Carolyn
 McAlister, Steve, Jr.
 McBride, Jacqueline D.
 McCauley, Carlton E.
 McCavitt, Mary Jane
 McCormick, Matthew P.
 McEvitt, Stephen R.
 McGill, Thomas F. J., Jr.
 McLin, Nathaniel
 McPhatter, Wade F.
 Menhennick, Allison E., Jr.
 Messick, Woodard R.
 Meyers, Michael E.
 Michael, Harold E., Jr.
 Middleton, Larry C.
 Milbergs, Aida L.
 Miles, John A.
 Miller, Bettye D.
 Miller, Carrington W.
 Miller, Esther I.
 Miller, Irene
 Mills, D.
 Minor, Paul A., III
 Mitchell, Laurence S.
 Moody, Charles S.
 Moon, Edward C.
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 Moore, Tettie I.
 Moremen, Grace E.
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 Norris, Arga A.
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 Parker, Rilanda D.
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Pell, Robert L.
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Pierce, Dyrel P.
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Pometto, Evelyn D.
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Poston, Willie J.
Potter, Ann L.
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Powell, Mary B.
Powell, Nello
Pratt, Cecelia
Prenzi, Michael
Proctor, Joshua
Purnell, JoAnn S.
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Quenroe, Elroy Elden
Query, Paul W.
Quinn, Catherine F.

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Radke, Gary M.
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Ravenel, Gaillard F.
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Redd, Clifton D.
Redman, Dion L.
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Reichard, Muriel M.
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Renzi, Rocco J.
Reynolds, Ernest C.
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Rhyne, Robert A.
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Ritterpusch, Susan A.
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Roche, William R.
Romer, Judith F.
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Ross, Rosetta E.
Roulhac, Polly A.
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Russell, Lynn P.

Rust, David E.
Suito, Richard E.
Sampson, Edgar J.
San Juan, Carmen
Schneider, Laura T.
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Scott, John H. S.
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Shankman, Gary C.
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Sheehan, Jacquelyn L.
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Shen, Sze-tung
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Smith, James A.
Smith, JoAnne
Smith, Leroy K.
Smith, Sarah P.
Smith, Terrie A.
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Soler, Joseph E.
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Spieth, Marsha D.
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Spire, Paul B.
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Sutter, Susanne C.
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von Rebhan, Elinor A.
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Weisbecker, Ellen B.
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Williams, James A.
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Williams, Linda G.
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Williams, Trevino K.
Williams, William J.
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Wilson, George
Wilson, Janis

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Wright, James S., Jr.
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