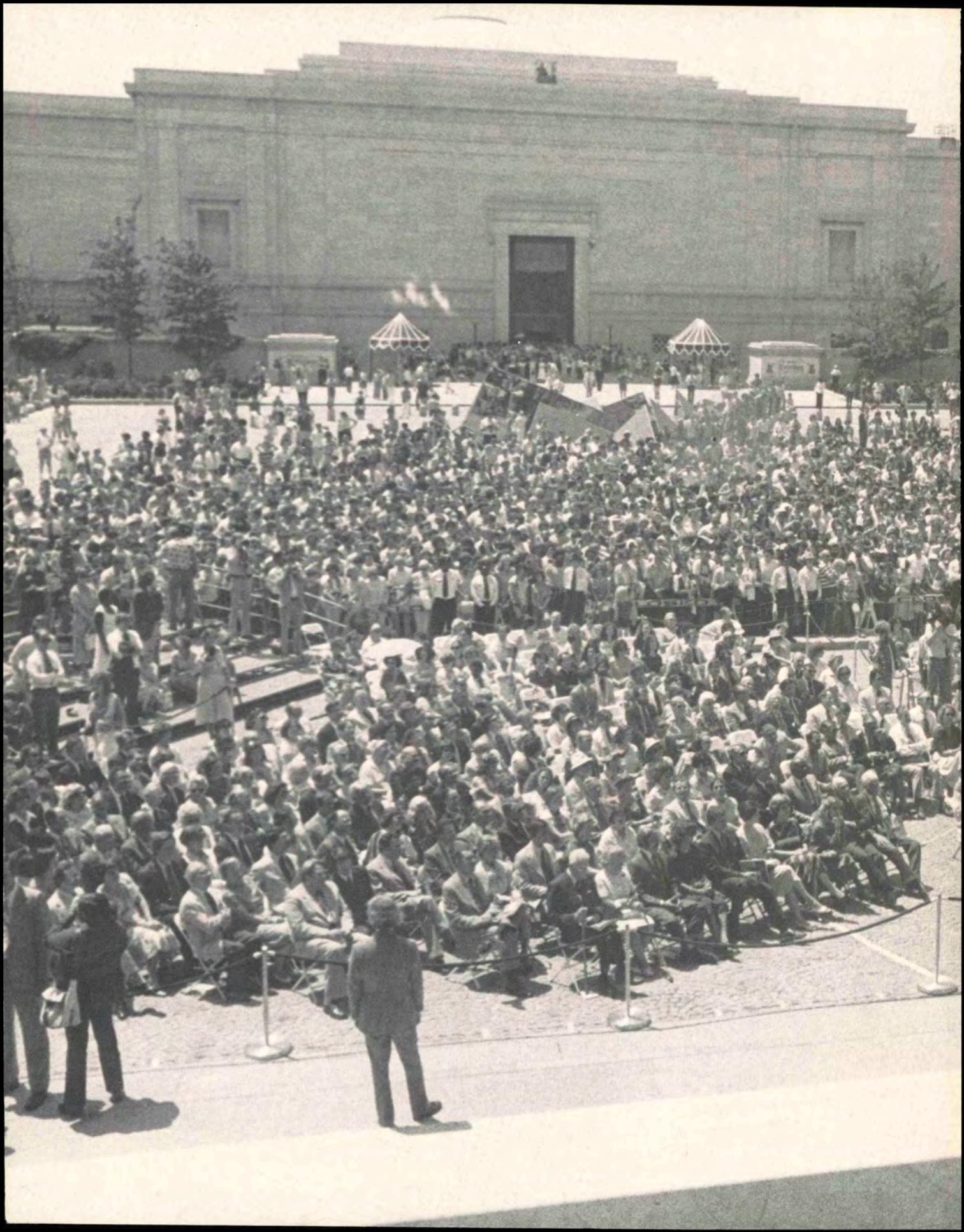
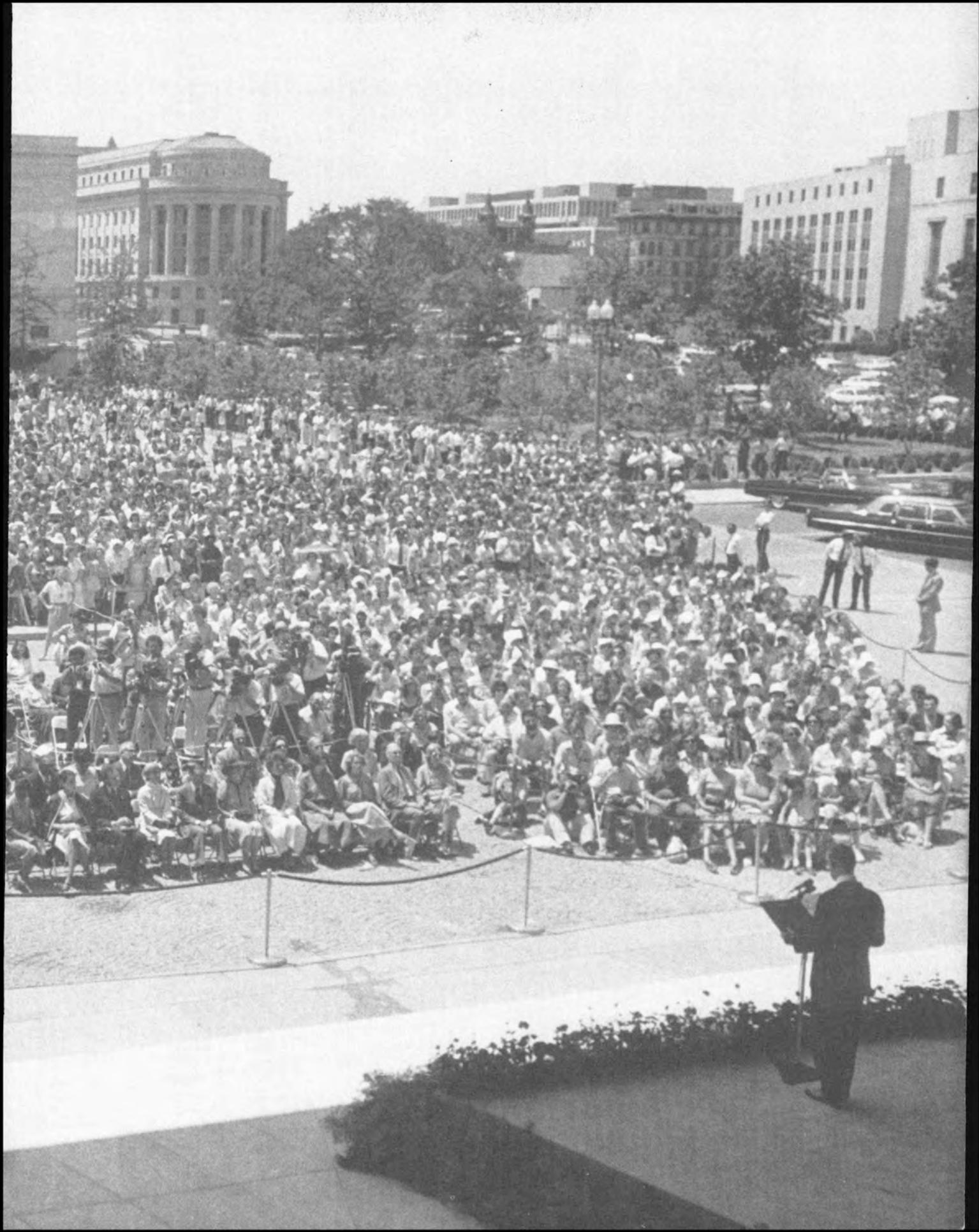
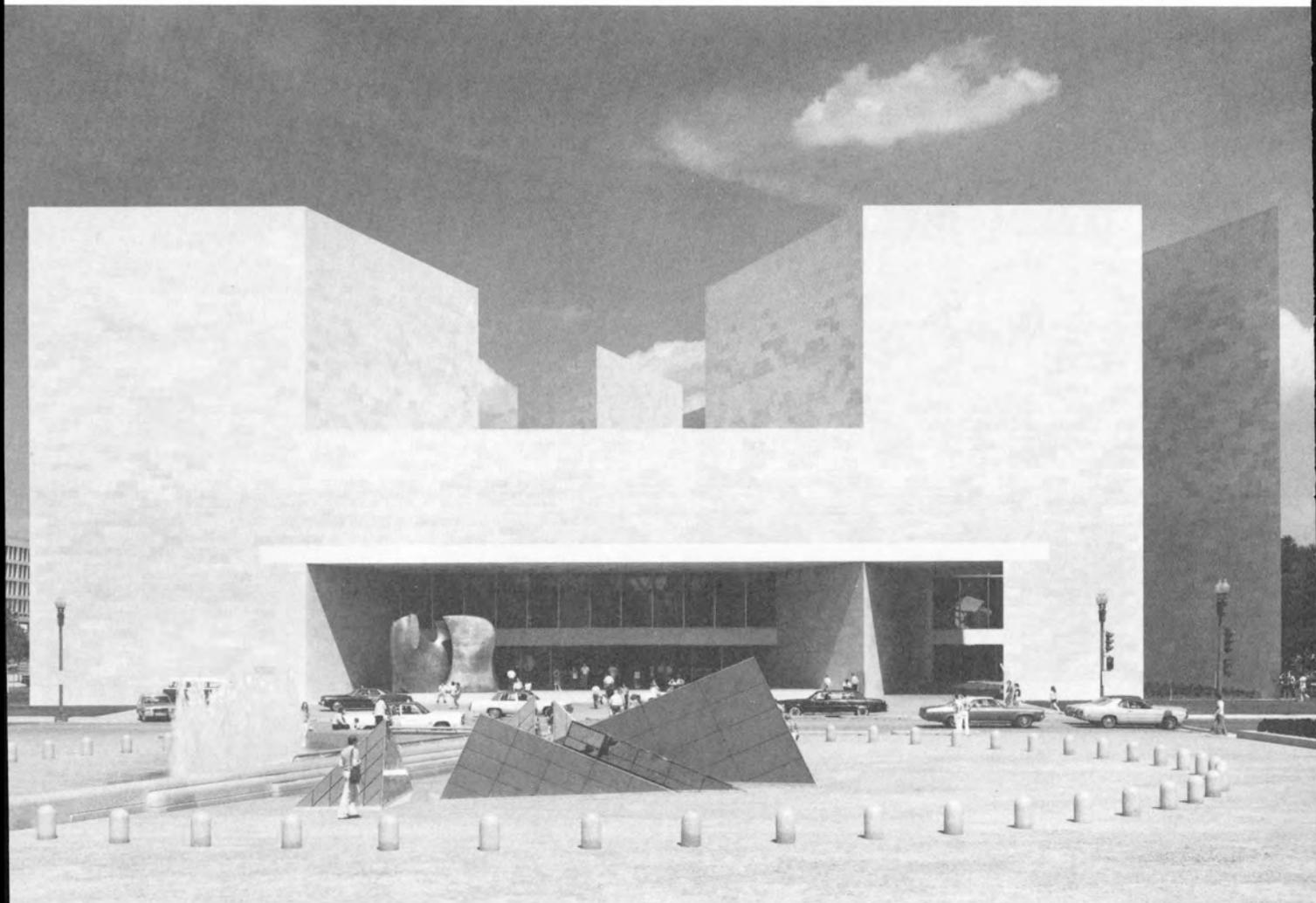


1978 ANNUAL REPORT

National Gallery of Art







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National Gallery of Art

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ORGANIZATION

The forty-first 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, Carlisle H. Humelsine, and John R. Stevenson. Paul Mellon was reelected by the board of trustees to serve as president of the Gallery, and John Hay Whitney was reelected vice president.



Chief Justice of the United States, Warren E. Burger



Secretary of State, Cyrus R. Vance



Secretary of the Treasury, W. Michael Blumenthal



Secretary of the Smithsonian Institution, S. Dillon Ripley

BOARD OF TRUSTEES (as of September 30, 1978)

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

Secretary of State, Cyrus R. Vance

Secretary of the Treasury, W. Michael Blumenthal

Secretary of the Smithsonian Institution, S. Dillon Ripley

Paul Mellon

John Hay Whitney

Carlisle H. Humelsine

Franklin D. Murphy

John R. Stevenson

EXECUTIVE COMMITTEE

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Carlisle H. Humelsine
Paul Mellon
Franklin D. Murphy
Secretary of the Smithsonian
Institution, S. Dillon Ripley
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John R. Stevenson
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John R. Stevenson
John Hay Whitney

ACQUISITIONS COMMITTEE

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J. Carter Brown
Carlisle H. Humelsine
Franklin D. Murphy
John R. Stevenson
John Hay Whitney

AUDIT COMMITTEE

Franklin D. Murphy, *Chairman*
Carlisle H. Humelsine
Paul Mellon



Paul Mellon



John Hay Whitney



Carlisle H. Humelsine



Franklin D. Murphy

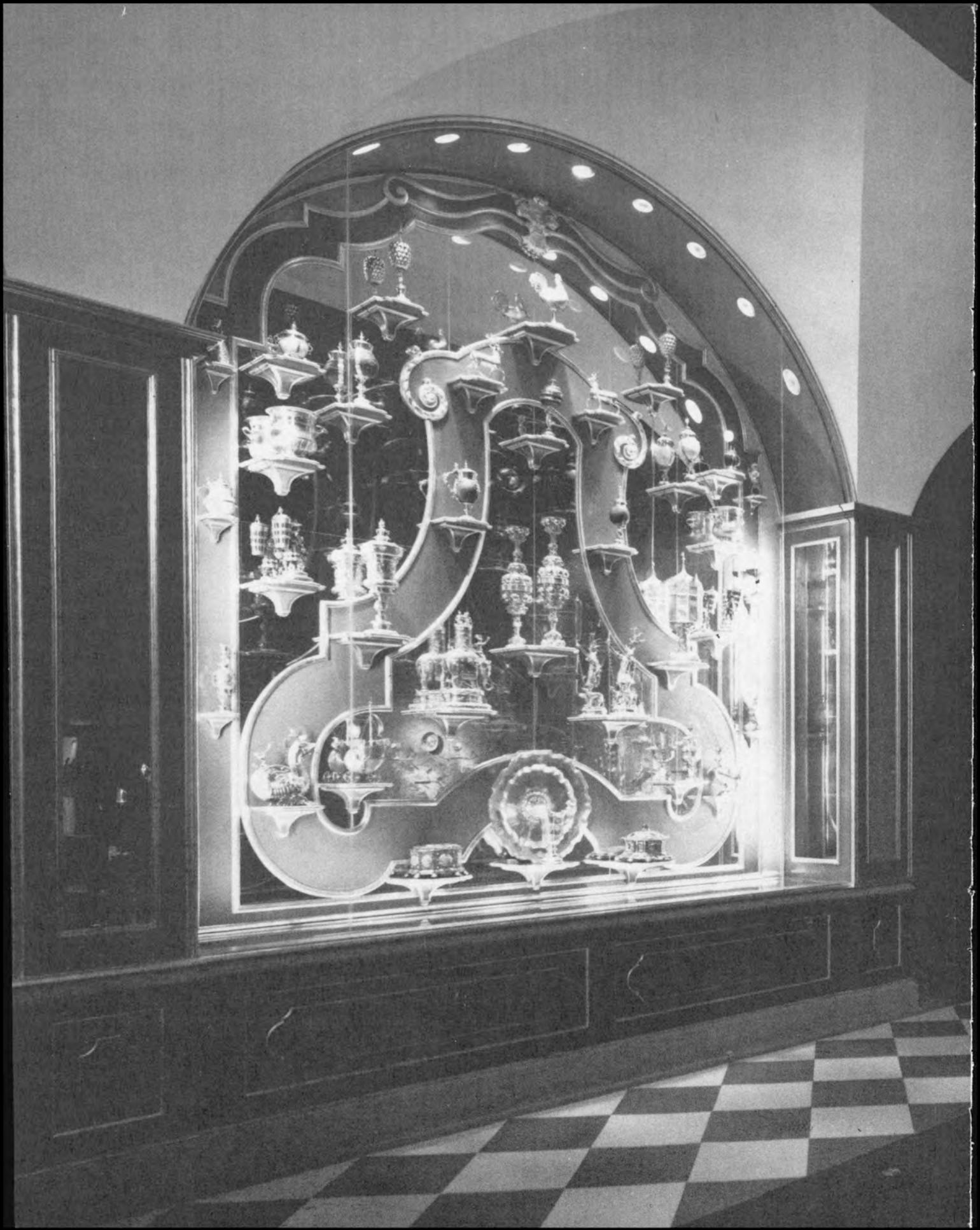


John R. Stevenson

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*
Robert C. Goetz, *Treasurer*
Joseph G. English, *Administrator*
Robert Amory, Jr., *Secretary and General Counsel*

DIRECTOR EMERITUS OF THE GALLERY

John Walker



DIRECTOR'S REVIEW OF THE YEAR

The fiscal year covered by this report, ending September 30, 1978, saw the long-awaited opening of the East Building of the National Gallery and the explosion of public interest around it.

The long accelerating build-up to that opening on June 1 had begun already the previous October with the completion of the skylights in the towers in the East Building and the release of the first of the exhibition spaces. The same month, the components of the monumental mobile designed by Alexander Calder for the building's central courtyard were shipped from Massachusetts, and the tapestry entitled *Woman* by Joan Miró came off the loom of the Josep Royo atelier in Tarragona, Spain.

Kress Professor in Residence The fall season began with the arrival of Agnes Mongan, Harvard's great drawings expert, as the 1977-1978 Kress Professor in Residence. *Matisse: The Cut-Outs*, the most comprehensive exhibition of Henri Matisse's late work in this medium, continued through October 24. Visitors in October also had the chance to see the first painting of the nineteenth-century German romantic school to enter the Gallery's collection, Arnold Boecklin's *The Sanctuary of Hercules*, which was installed in Lobby B.

Georgia O'Keeffe exhibition; premier of film On November 9, the American artist Georgia O'Keeffe attended as honored guest the premiere of a film based on her life and work, followed by a reception at which 350 people, among them Mrs. Mondale, gathered to congratulate Miss O'Keeffe on her upcoming ninetieth birthday. The film, produced and directed by Perry Miller Adato, was subsequently shown over national public television. In honor of the occasion, the Gallery mounted a selection of O'Keeffe paintings and those of Marsden Hartley, Arthur Dove, John Marin, and Charles Demuth, contemporaries who shared similar artistic concerns, as well as photographs of O'Keeffe taken by Alfred Steiglitz, the great photographer who was her husband.

East Building central courtyard cleared of scaffolding Work within the East Building progressed, with the remaining gallery spaces released for the next stage in preparation, the construction within those spaces of special rooms whose layout and scale would be finely tuned to complement the six inaugural exhibitions. The central courtyard was at last completely cleared of scaffolding, revealing for the first time the great interior space with its glazed tetrahedrons overhead.



Calder mobile installed The peak excitement in November was the day the giant Calder mobile was assembled and raised from the ground and mezzanine levels to the aperture through which it would be fastened in the space-frame/skylight. The components of this, the first work of art installed in the East Building, arrived in twenty packing crates which were grouped in precise order in several locations on the ground floor and mezzanine at the direction of Paul Matisse, an artist and engineer who had supervised fabrication of the full-scale work and who, in close collaboration with his friend Calder, had suggested the use of lightweight materials that reduced the weight of the mobile from a projected 5,000 pounds to 920. Carefully following his own written instructions and diagrams, which amounted to a nineteen-page document, Matisse directed a crew of the Gallery's art handlers and workmen as they assisted him in the complex task of assembling the mammoth, delicately balanced work of art. Oblivious to the film crews and photographers recording the event and to members of the Gallery staff who could not stay away, Matisse continued throughout the day until, late in the afternoon, the last cap and cross pin in place, the thirteen wings, blades, and planes and twelve arms of the giant construction splashed their first shadows on the broad spans of marble walls and floors.

Study Center, Concourse, and renovated West Building areas readied for use December was a time of fruition for several areas of activity. The glazing of window walls and skylights throughout the East Building was finished, and work spaces in the Study Center portion of the building, in the Concourse between the East and West buildings, and in renovated areas of the West Building became ready for use. The countdown for the opening had started in earnest, and one project, the most

conspicuous one, looked dangerously close to being behind schedule; the casting in England and shipment to our front steps of the eighteen-foot, fourteen-ton, two-piece Henry Moore for the East Building's entrance, a munificent gift of the Morris and Gwendolyn Cafritz Foundation. The architect, I.M. Pei, flew to England for a day to see what could be done to assure its arrival on time.

West Building reinstallation of Italian and Spanish permanent collections

In the West Building, the reinstallation of the Italian and Spanish sections of the permanent collection was completed, with the pictures rearranged in full chronological sequence for the first time.

Extension program films and slides

The Gallery's efforts to share its collections and special exhibitions continued in December with the announcement of a new series of short films, four to eight minutes in length, on works by Blake, Cassatt, Cézanne, and other major artists in the permanent collection, as well as new color-slide programs on the arts of ancient China, Tutankhamun's Egypt, eighteenth-century European fireworks, and other topics explored in several different loan exhibitions. These offerings, all produced and distributed free of charge by the Department of Extension Programs, brought the total number of films available to twenty-six and the number of slide programs to thirty-nine. All are described in the free catalogue published near the time of the announcement.

Ambassador David K. E. Bruce

We at the Gallery were among the many saddened by the death of David K. E. Bruce on December 5. One of the original trustees of the National Gallery of Art elected in June 1937, Ambassador Bruce served as president of the Gallery from 1939 to 1945, except while absent on military service in Europe from 1943 to 1945. Fortunately, his interest in the Gallery did not end with his retirement as a trustee. Even with all the demands on his time imposed by his stellar career as a diplomat, serving under every president from Truman to Ford, Mr. Bruce maintained a lively interest in the growth and development of the Gallery, and a special concern for the library, for which he provided the funds necessary to make it a major resource for scholarly research in the history of Western art. Beyond all, we shall miss the concern and advice of this gentle, humane, and quintessentially civilized friend.

Huntington Cairns books given to Library

The Gallery's library received another generous benefaction in December when Huntington Cairns gave his splendid collection of books reflecting a wide range of topics within the humanities.

Two graphics exhibitions

Two graphics exhibitions — *The European Countryside: 16th-17th Century Prints* and *Nineteenth-Century Toys: Watercolor Renderings from the Index of American Design* — went on view December 21 in several of the ground-floor galleries, giving visitors a chance to see delicate works not often on view because of their fragility.

Five major works of art acquired

In January, the board of trustees accepted as gifts for the Gallery a number of works of art. Among the paintings donated were John F. Kensett's *Beach at Newport*, an outstanding example of American luminism, and four other American pictures bequeathed by Frederick Sturges, Jr., whose family had owned them since their completion in the 1850s.

Through the Avalon Fund, the Gallery was able to purchase another major American painting of the nineteenth century, Jasper Francis Cropsey's *The Spirit of War*. One of the very rare allegorical works by this important artist of the Hudson River school, this painting is among Cropsey's finest.



John Frederick Kensett, *Beach at Newport*. Gift of Frederick Sturges, Jr.

Three major purchases — each of quite a different nature — were made possible by the Ailsa Mellon Bruce Fund. *View of Dordrecht from the Dordtse Kil*, a quiet, poetically tonal painting by Jan van Goyen, is the first work by this important seventeenth-century Dutch landscape painter to enter the Gallery's collection. Further use of the fund brought contemporary American sculptor David Smith's *Cubi XXVI* into the Gallery's collections. In addition, in combination with the Rosenwald Print Purchase Fund, it allowed the Gallery to acquire five hand-colored woodcuts by Norwegian expressionist Edvard Munch depicting *Two Women on the Shore*, summarizing the artist's lifetime involvement with the theme.

"Festival of the Lively Arts" film made at Gallery

"What's a Museum for Anyway?," an hour-long special program filmed at the Gallery for "The CBS Festival of the Lively Arts," was broadcast to an estimated network audience of 4.7 million viewers the evening of February 5. Visitors to the Gallery when the filming was underway had the extra fun of watching Gabe Kaplan, the "host" of the tour, and Mrs. Mondale, who appeared as a docent discussing Edouard Manet's *Gare Saint-Lazare* with a group of school children. Joan Mondale was actually reenacting a role very familiar to her, for she had served as a docent in the Gallery's school program for nine years.

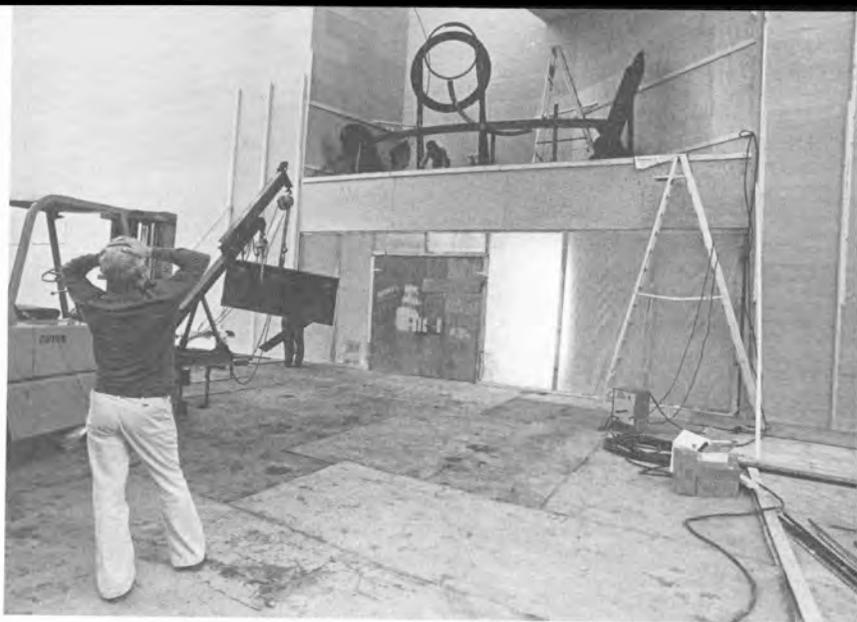
*Erection of East Building exhibition areas for
The Splendor of Dresden*

In the East Building, wooden framing for temporary walls was being erected in the Concourse area's space for special temporary



Taping of "What's a Museum for Anyway?"





Anthony Caro assembling his *National Gallery Ledge Piece* in the East Building

exhibitions. These walls would form the rooms designed as the major elements of the installation for *The Splendor of Dresden: Five Centuries of Art Collecting*, an exhibition from the German Democratic Republic. Following the plans and scale models developed by Gaillard Ravenel and Mark Leithauser of the installation design staff, who had put in weeks of design work in Dresden, and working under their supervision, the carpenters and other workmen carefully transformed the 13,000-square-foot open area into a series of rooms to house the more than seven hundred objects.

On the next floor above, or actually above that, on a large ledge formed above the doors between the central courtyard of the East Building and the Study Center, British sculptor Anthony Caro began to construct his work of swirling loops of welded steel especially commissioned for the building. For several weeks, the marble paving of the courtyard was covered by sheets of plywood to protect it from the great bursts of sparks as the artists brought the work into being.

In March the Washington Building Congress announced eleven awards for outstanding craftsmanship in work on the East Building.

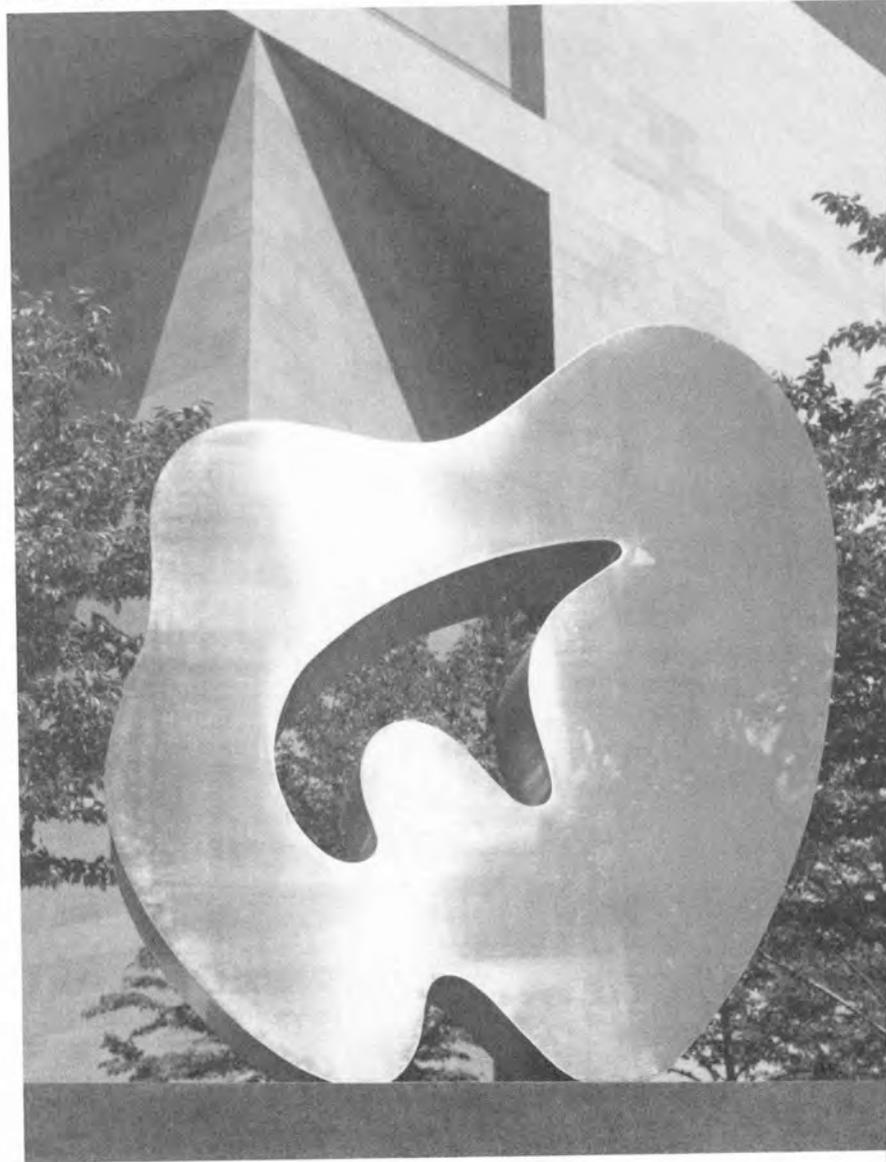
Twenty East Building craftsmen honored

Several of the honors were shared by teams of workers, bringing the number of craftsmen honored this year to twenty. Since construction began in 1971, the Building Congress has given twenty-three awards for excellence in the Gallery project, far more than any other construction project in its history.

Jean Arp sculpture installed

In March the rate of arrivals of works of art began to increase. Some twelve hundred objects needed to be installed by the opening festivities at the end of May. *Oriforme*, a large stainless steel sculpture by the French twentieth-century master Jean Arp, arrived on March 10 and later was installed on the lawn near the southwest corner of the building as a gift of Leon Chalette, Arthur Lejwa, and Madeleine Chalette Lejwa.

Jean Arp, *Oriforme*. Gift to the American People in Gratitude—Leon Chalette, Arthur Lejwa, and Madeleine Chalette Lejwa



Having completed the basic rooms in the Concourse area to house the Dresden exhibition, Gallery workmen began fashioning installations in the gallery spaces above ground for the five other opening exhibitions. The designs for the installations in these spaces demonstrated the flexibility permitted by the tiers of 3,000-square-foot hexagonal galleries in the east and north towers, as well as the 1,500-square-foot areas in the south tower, and the 8,000-square-foot areas shaped like parallelograms in the upper level of the spans connecting them.

Preliminary installation begins on Piranesi, Aspects of Twentieth-Century Art, and Ailsa Mellon Bruce bequest exhibitions

On March 15, work began on the mezzanine level of the east tower in which the prints and drawings of Giovanni Battista Piranesi, the master eighteenth-century architectural draftsman, would be shown. On March 16, work on the installation of *Picasso and Cubism*, the first section of a three-part exhibition entitled *Aspects of Twentieth-Century Art*, commenced on the mezzanine level of the north tower. Alexander Liberman's *Adam*, a monumental painted steel sculpture on long-term loan from the Storm King Sculpture Center, was delivered on March 20 and installed by crane March 21 on the north (Pennsylvania Avenue) side of the building. Inside, six days later, construction began for the installation of fifty-nine small-format French impressionist and post-impressionist paintings bequeathed to the Gallery by Ailsa Mellon Bruce. Comprised of rooms of almost domestic dimensions, this installation demonstrated the flexibility and intimacy of which the new building was capable.

Miró and Arp tapestries hung

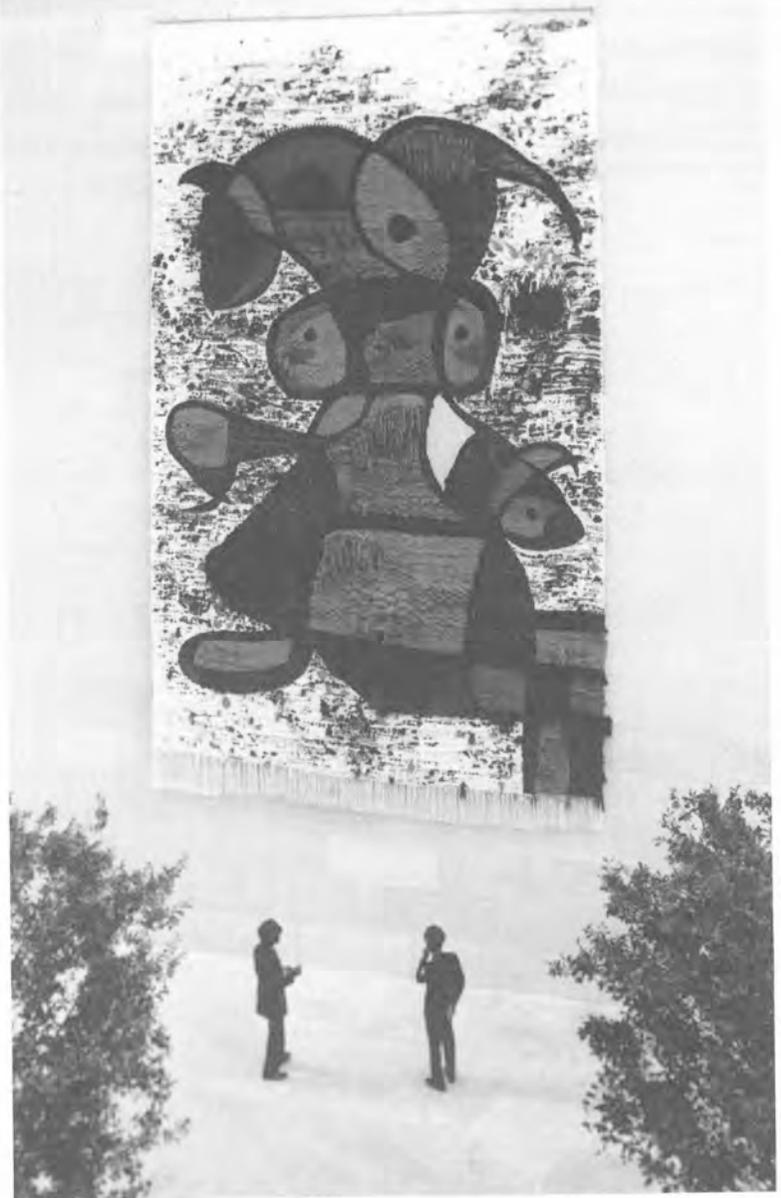
Installation of several commissioned works occupied the final days of March. Two tapestries — Joan Miró's *Woman* and Jean Arp's *Variation sur "Aubette"* — were hung on the ground and concourse levels respectively. On March 30, the large white multi-planar sculpture created by James Rosati was placed on the mezzanine level, the artist present to supervise its exact placement. On March 29, right on schedule, the smaller of the two pieces of the Henry Moore arrived. The larger piece was still at the foundry. It could only be moved from the foundry to the Southampton docks early on a Sunday morning, as it would paralyze traffic on its way.

Rosati sculpture placed on mezzanine

The pace continued, with installation construction started April 1 in the ground-floor gallery of the north tower, which was to house a selection of drawings and watercolors by master artists from the twelfth to the mid-twentieth centuries, either in the Gallery's collection or promised to it. The upper level galleries in the east and north towers and the great span between them was another area which laborers began to transform on April 1. Into them would go large-scale paintings such as the mural-sized poured paintings of Jackson Pollock and Robert Motherwell's *Elegies*, scheduled for the east tower, and David Smith's *Voltri* sculptures in the north tower. The laylight ceilings of translucent panels in those two gallery spaces can be raised from eighteen to thirty-five feet above the floor. In the case of the *Voltri* sculptures created by David Smith for a festival in Spoleto, Italy, where they had been first exhibited in an ancient amphitheater, the north tower gallery was left undivided, open, with the ceiling raised to nearly its full height and the gallery ringed by a series of steplike platforms.

Gallery construction begun for Jackson Pollock, Robert Motherwell, and David Smith exhibits in East Building

In the West Building on April 1, two symposia were held in the



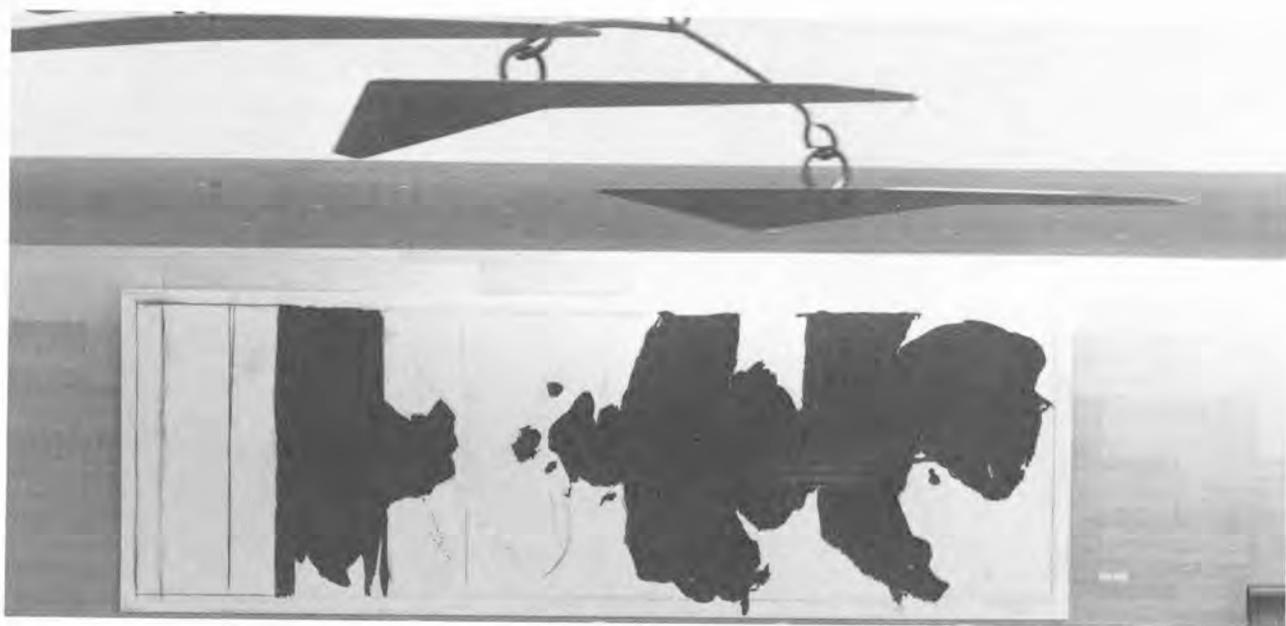
Joan Miró, *Woman*. Gift of the Collectors Committee and George L. Erion

Reconciliation Elegy installed

auditorium, sponsored by the University of Maryland, and, to celebrate the five-hundredth anniversary of the birth of Giorgione, specialists delivered talks on his work and the culture of Renaissance Venice. On April 4, Robert Motherwell's *Reconciliation Elegy*, a monumental painting commissioned for the East Building, was installed, completing the placement of commissioned works within the building just in time for the first function to be held there. That evening, the trustees of the Gallery gave a reception for members of Congress in the central courtyard offering the members a chance for a preview of the coming gift to the nation. It was an exciting harbinger of things to come to see how the building's central space came alive when filled with people for the first time.

European Painting and Sculpture installation begins

On April 7, construction for the second section of *Aspects of Twentieth-Century Art*, entitled *European Painting and Sculpture*, began in the span between the north and south towers and extended into the south tower. Work also started that day in the "tower gallery"



Robert Motherwell, *Reconciliation Elegy*. Gift of the Collectors Committee

of the south tower for installation of the five large Matisse cutouts in the Gallery's collections, which would comprise the third part of the exhibition.

In mid-April, word came that no sooner had the larger piece of Henry Moore's sculpture reached dockside at Southampton than a dock strike went into effect. Alternatives were explored, including sending the piece by helicopter to Le Havre. Finally, after permissions under five jurisdictions had been secured, and arrangements made for overhead wires to be removed and replaced, the piece was trucked on a Sunday morning to Liverpool, where at last it was put aboard a ship heading for the United States.

Dresden exhibition works arrive at East Building

On May 1, the airlift of the works of art from eight Dresden museums was complete, and the painstaking work of installing the paintings, porcelains, prints and drawings, sculpture, jeweled objects, armor, and other treasures began.

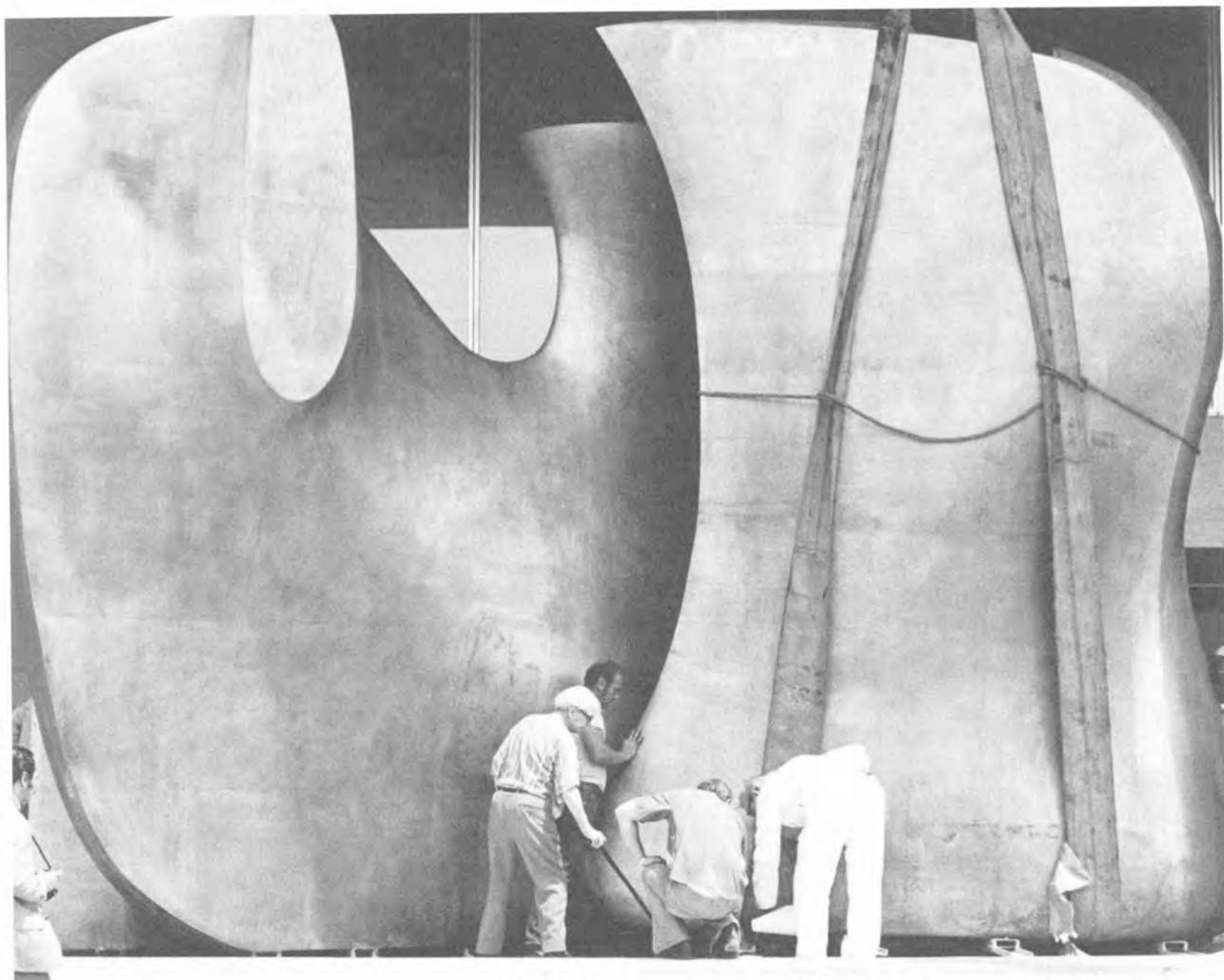
A major delay affecting the other exhibitions was resolved when great rolls of carpeting for the galleries in the towers and spans, as well as the Terrace Café, finally arrived on May 2 and May 8, allowing completion of the sequence of tasks which necessarily precede placement and lighting of works of art.

Klimt and Kandinsky paintings acquired

At the annual meeting of the board of trustees in May, a rare Gustav Klimt painting, *Baby*, was acquired as a gift of Otto and Franziska Kallir with the help of the Carol and Edwin Gaines Fullinwider Fund. Wassily Kandinsky's *Improvisation No. 31 (Sea Battle)*, a major work by this twentieth-century master and the first to enter the Gallery's collection was acquired with the Ailsa Mellon Bruce Fund.

Final preparations for East Building opening come to a head

In the last weeks of May final preparations for a project that had been ten years in the making all came to a head. Catalogues, posters, booklets, and other printed material prepared by curators and members of the Education Department and produced by the Editors Office poured into the Publications Department's storerooms; photographs,



Henry Moore supervising the installation of his sculpture *Knife Edge Mirror Two Piece*

transparencies, and slides produced by the Photographic Services Department and releases, fact sheets, and other background material, most of which was printed by the Gallery's duplicating department, inundated the Information Office for distribution to members of the press; films and slide programs for the auditorium, as well as special audio-visual stations located in the Dresden exhibition, engrossed the extension service personnel; the arrangements for the dinners, luncheons, and receptions, in addition to the logistics for distributing the passes for admission to *The Splendor of Dresden*, engaged staff in the Special Events office and other Gallery employees who willingly pitched in; and the myriad of details in the building kept the workmen and installation and design staff working long hours. Then there were guards who required training; film crews, photographers, and reporters whose deadlines would not permit their waiting until the press preview scheduled later in the month; teachers and group leaders who wished to reserve times for tours; docents, as well as people to distribute the passes, answer questions over the telephone, and serve at

the information desks, all of whom needed instruction from more experienced members of the staff.

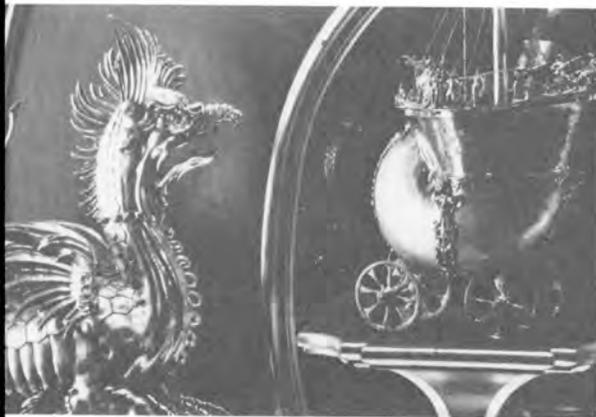
Somehow, by the time of the press preview on May 29, the Gallery was ready. That day, the press explored the building, toured the exhibitions, and witnessed the premiere of *The National Gallery Builds*, a thirteen-minute film produced by Charles Guggenheim describing the design and construction of the East Building.

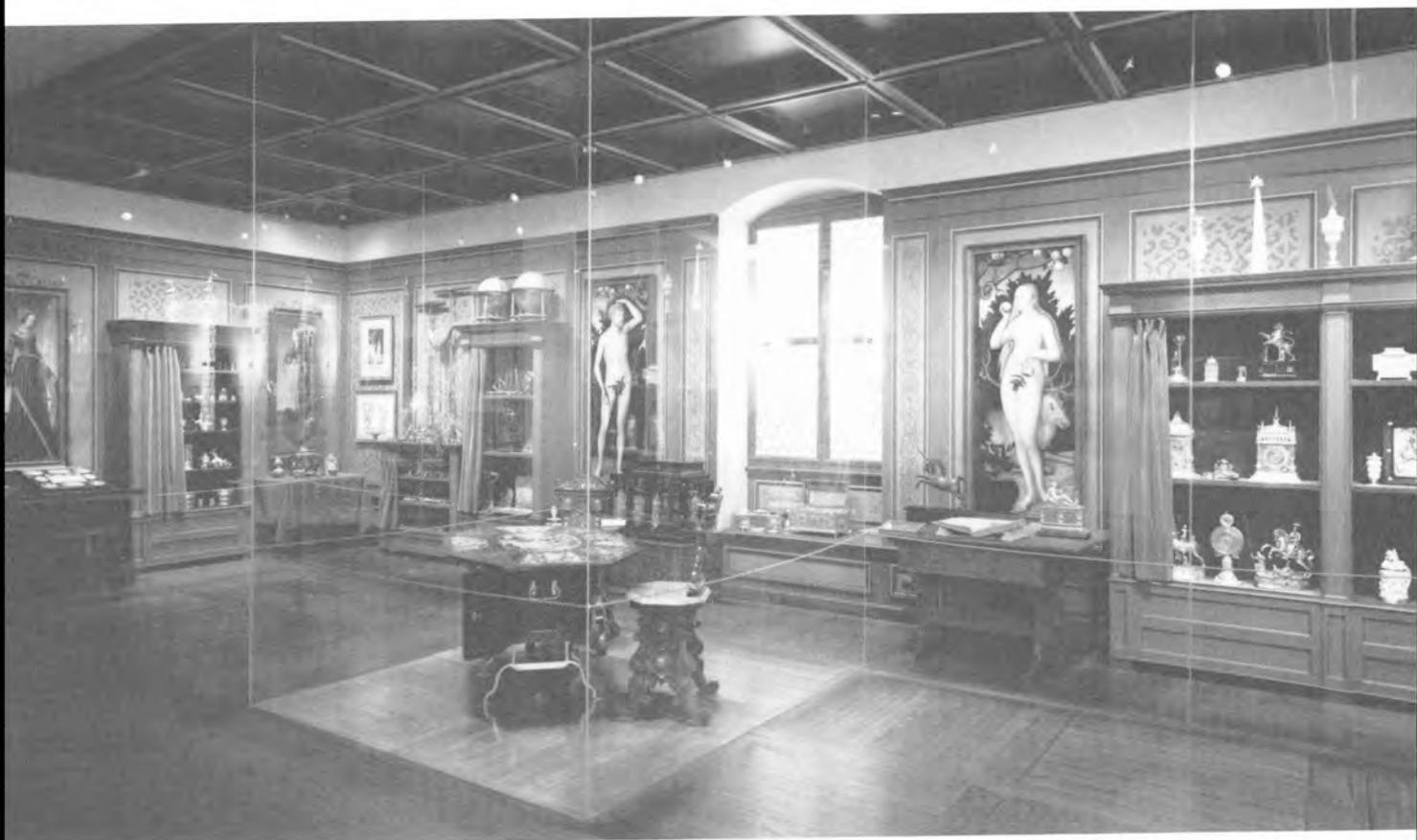
*Paul Mellon honors Collectors Committee
at first dinner in East Building*

The next evening, the first dinner to be held there was given, by Mr. and Mrs. Paul Mellon, in honor of the donors, lenders, and creators of the twentieth-century art on view in the building. Among the donors were the members of the Gallery's Collectors Committee, a group of distinguished art patrons from across the nation whose gifts had made possible the works of art commissioned for the building. The guests dined at special tables made of interlocking triangles on which small Calder sculptures from the Mellons' personal collection served as centerpieces. After remarks by I.M. Pei and Paul Mellon, Benny Goodman appeared and played as a special surprise treat for Mr. Mellon, a jazz fan, arranged by Mrs. Mellon secretly. On May 31, the trustees of the Gallery gave a luncheon in the Study Center in honor of the *Master Drawings* and *Piranesi* exhibitions, attended by many who had contributed to the exhibitions, as well as those scholars who had served as Kress Professors and in other ways had enriched the scholarly activities of the Gallery. After the luncheon, these guests joined others invited to a reception held by Mrs. Roselynn Carter for wives of visiting NATO heads of state who were attending a series of conferences in Washington.

*Master Drawings and
Piranesi exhibitions celebrated*

The Splendor of Dresden exhibition installation



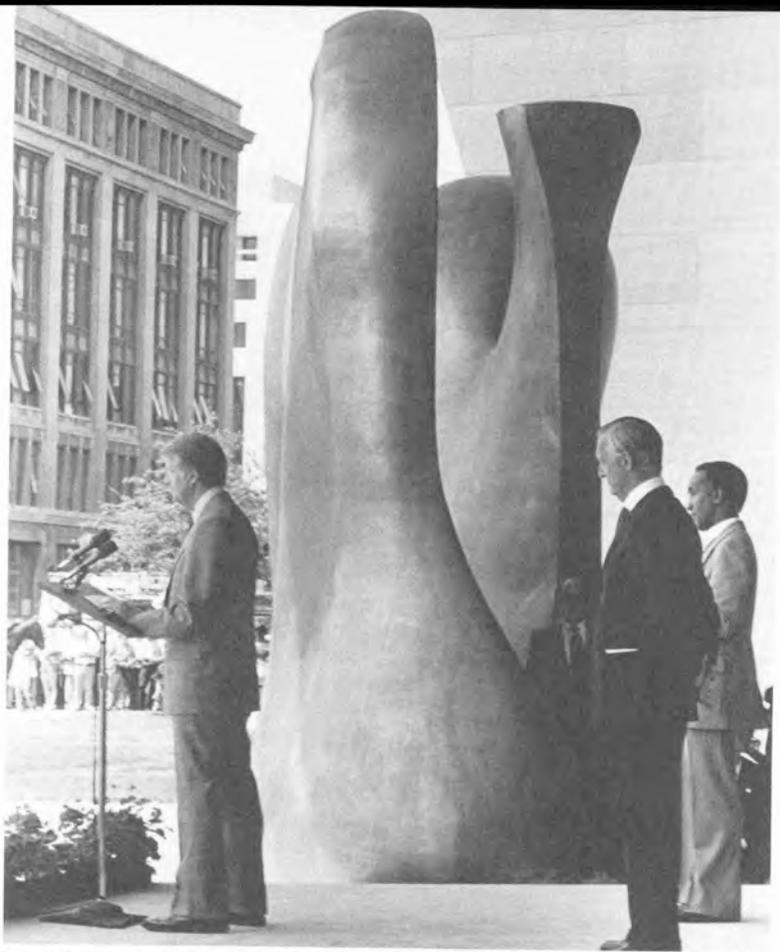


*President Carter accepts for the nation
Paul Mellon's gift of the East Building*

That evening, a dinner and preview of *The Splendor of Dresden* was given by the trustees of the Gallery in honor of the minister of culture of the German Democratic Republic, and the donors to the exhibition: IBM, the principal donor, the Robert Woods Johnson Jr. Charitable Trust, the National Endowment for the Arts, and the National Endowment for the Humanities.

June 1 offered perfect weather for the apex of the festivities — the ceremony in which Mr. Mellon offered and President Carter accepted the East Building for the nation. People thronged the plaza between the two buildings. The United States Marine Corps Band played a Sousa march. An honor guard presented the colors. After an invocation by the Right Reverend John T. Walker, Bishop of the Episcopal Diocese of Washington, Mr. Mellon spoke of the care that had gone into the building and the services which the facilities would allow the Gallery to provide, ending with the words he had used to conclude his remarks at the dedication of the West Building in 1941: “This building is the product of many minds, intent on giving America their best: and we are happy to turn it over to you, Mr. President . . . to be dedicated forever to the use and enjoyment of the people of the United States.”

In his response, the president praised the generosity of Paul Mellon, Ailsa Mellon Bruce, and The Andrew W. Mellon Foundation and the prevailing relationship between public and private support for the arts



President Jimmy Carter and Gallery president Paul Mellon at the dedication of the East Building

in the United States, and described the building and the Gallery's activities as "a reaffirmation in this generation that human values, the expression of courage and love, in triumph over despair, will always endure."

Following Bishop Walker's benediction, the president, Mrs. Mondale, Mr. and Mrs. Mellon, Mr. Pei, and the writer toured several exhibitions in the building, particularly *American Art at Mid-Century*. The building then opened to the public. In an instant, it seemed, visitors had thronged into the courtyard and up to the various levels,



President Carter touring East Building following its dedication: from left, Gallery director J. Carter Brown, Mr. and Mrs. Paul Mellon, President Carter, Joan Mondale, and architect I.M. Pei

*Andrew W. Mellon Lectures in the Fine Arts
given by Joseph Alsop*



J. Carter Brown greets the one-millionth visitor to the East Building

searching out all the perspectives and patterns, experiencing the spaciousness, savoring the works of art.

On six consecutive Mondays beginning June 5, Joseph Alsop gave the 1978 Andrew W. Mellon Lectures in the Fine Arts. The topic, "The History of Art Collecting," has engaged Mr. Alsop's scholarly interest for a number of years, and proved most appropriate as the first to be pursued in the new auditorium of the East Building.

Public interest in the new building and the exhibitions continued throughout the summer months, with attendance for the East Building reaching one million on July 21, only fifty-one days after its opening. The one-millionth visitor, eleven-year-old Alyssa Boss from Halifax, Nova Scotia, had detoured to Washington with her parents en route to California.

American Naïve Art: Selections from the Edgar William and Bernice Chrysler Garbisch Gift and Loans, the first exhibition in a series devoted to the American folk-art tradition, opened in the ground-floor gallery of the East Building's north tower on August 26. It replaced the *Master Drawings* exhibition, the fragility of whose works of art on paper could not permit a longer exposure to light. The fifty-four paintings by eighteenth- and nineteenth-century American artists, many of them unknown and most free of any formal training in European traditions, included portraits, landscapes, still lifes, marine paintings, genre scenes, and renderings of Biblical and historical events — all delightful in their use of color and flat, almost stylized forms.

Labor Day, September 4, marked the end of summer hours for the Gallery and the close of *The Splendor of Dresden*, whose marvelous panoply had been seen by more than 611,000 visitors since its opening on June 1, making it one of the most popular exhibitions in recent years. A system of free passes, distributed each day from jousting tents on National Gallery Plaza, allowed visitors to throng into the exhibition in an orderly way with long lines and waits eliminated.

More evidence of progress in the renovation of work space in the West Building occurred in September, when the Registrar's Office moved into spacious quarters near the Photographic Laboratory and the Conservation Department, greatly increasing ease of coordination among three departments whose staff members work closely together.

Much remodeling work in the West Building remained. But the long road of new construction had ended. In the course of the year, The Andrew W. Mellon Foundation had completed its gifts toward the construction project, with six million dollars coming in from that source in the twelve-month period.

By the end of the fiscal year, with the East Building only four months old, the Gallery's attendance stood at 4.5 million visitors, as compared to 3.1 million the year before, 2.2 million the year before that, and 1.3 the year before that. The estimated audience for the extension service was 6.2 million, as compared to 2.3 million the year before, bringing the Gallery's total audience to over 10 million.

All in all, it was an interesting year.

Total Gallery audience soars to over 10 million



Edvard Munch, *Two Women on the Shore*. Print Purchase Fund and Ailsa Mellon Bruce Fund

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Adriaen Isenbrant, *The Adoration of the Shepherds*. Ailsa Mellon Bruce Fund

ACQUISITIONS

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

PAINTINGS

Casilear, John William, American, 1811–1893

View on Lake George, 1857

oil on canvas, 0.505 x 0.762 (19⁷/₈ x 30)

2715

Gift of Frederick Sturges, Jr.

Corse, Mary, American, 1945–

Untitled, 1971

oil on canvas, 2.138 x 2.136 (84¹/₄ x 84¹/₈)

2710

Gift of Mr. and Mrs. Burton Tremaine

Cropsey, Jasper Francis, American, 1823–1900

The Spirit of War, 1851

oil on canvas, 1.108 x 1.716 (43⁵/₈ x 67⁵/₈)

2721

Avalon Fund

Durand, Asher Brown, American, 1796–1886

Forest in the Morning Light, c. 1855

oil on canvas, 0.615 x 0.462 (24¹/₄ x 18¹/₄)

2716

Gift of Frederick Sturges, Jr.

A Pastoral Scene, 1859

oil on canvas, 0.555 x 0.823 (21⁷/₈ x 32³/₈)

2717

Gift of Frederick Sturges, Jr.

Dutterer, William, American, 1943–

Equal No. 2, 1968

acrylic on canvas, 2.441 x 1.523 (96¹/₈ x 60)

2711

Gift of Mr. and Mrs. Burton Tremaine

Edmonds, Francis William, American, 1806–1863

The Bashful Cousin, c. 1842

oil on canvas, 0.636 x 0.761 (25 x 30)

2718

Gift of Frederick Sturges, Jr.

van Goyen, Jan, Dutch, 1596–1656

View of Dordrecht from the Dordtse Kil, 1644

oil on wood, 0.647 x 0.959 (25¹/₂ x 37³/₄)

2720

Ailsa Mellon Bruce Fund

Irwin, Robert, American, 1928–

Untitled, 1967

oil on canvas, 2.144 x 2.098 (84¹/₂ x 82⁵/₈)

2712

Gift of Mr. and Mrs. Burton Tremaine

Isenbrant, Adriaen, Netherlandish, c. 1510–1551

The Adoration of the Shepherds

oil on wood, 0.743 x 0.571 (29¹/₄ x 22¹/₂)

2724

Ailsa Mellon Bruce Fund

Kandinsky, Wassily, Russian, 1866–1944

Improvisation No. 31 (Sea Battle), 1913

oil on canvas, 1.451 x 1.197 (55³/₈ x 47¹/₈)

2725

Ailsa Mellon Bruce Fund

Kensett, John Frederick, American, 1816–1872

Beach at Newport, 1850–1860

oil on canvas, 0.558 x 0.864 (22 x 34)

2719

Gift of Frederick Sturges, Jr.

Klimt, Gustav, Austrian, 1862–1918

Baby (Cradle), 1917–1918

oil on canvas, 1.109 x 1.104 (45³/₈ x 43¹/₂)

2726

Gift of Otto and Franziska Kallir with the help of the Carol and Edwin Gaines Fullinwider Fund

Lely, Sir Peter, British, 1618–1680

Portrait of a Woman, c. 1665

oil on canvas, 1.270 x 1.032 (50 x 40⁵/₈)

2709

Gift of Mr. and Mrs. Gordon Gray



James Jacques Tissot, *Hide and Seek*. Chester Dale Fund

Liberman, Alexander, American (b. Russia), 1912–
Omega IV, 1961

oil on canvas, 1.525 x 0.940 (60 x 37)
2713

Gift of Mr. and Mrs. Burton Tremaine

Mehring, Howard, American, 1931–1978
Sequence, 1960

acrylic on canvas, 2.145 x 2.602 (84½ x 102½)
2727

Gift of Horton and Chiyo Telford in grateful memory of
the artist

Miró, Joan, Spanish, 1893–
Woman

oil on canvas, 2.444 x 1.695 (96¼ x 66¾)
2722

Gift of George L. Erion

Motherwell, Robert, American, 1915–
Reconciliation Elegy, 1978

acrylic on canvas, 3.048 x 9.242 (120 x 364)
2723

Gift of the Collectors Committee

Olitski, Jules, American (b. Russia), 1922–
Unlocked, 1966

water miscible acrylic on canvas, 3.568 x 0.482 (140½ x 19)
2728

Gift of Mr. and Mrs. Robert Eichholz

Poons, Larry, American, 1937–

Tristan da Cugna, 1964

liquetex on canvas, 1.831 x 3.662 (72⅞ x 144¼)
2714

Gift of Mr. and Mrs. Burton Tremaine

Tissot, James Jacques, French, 1836–1902

Hide and Seek

oil on wood, 0.734 x 0.539 (28⅞ x 21¼)
2729

Chester Dale Fund

SCULPTURE

Arp, Jean (Hans), French, 1887–1966

Mirr, c. 1936–1949

concrete and marble, 0.175 x 0.219 x 0.153 (6⅞ x 8⅝ x 6)
A-1806

Gift of Mr. and Mrs. Burton Tremaine

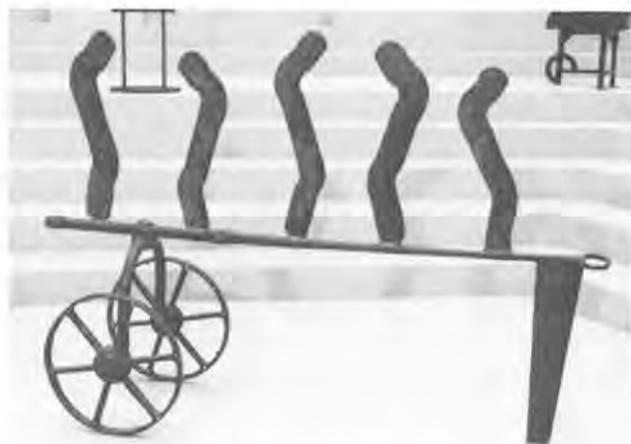
Oriforme, 1977 (after maquette of 1962)

stainless steel, 2.279 x 2.146 x 0.600 (89¾ x 84½ x 23⅝)
A-1816

Gift to the American People in Gratitude — Leon Chalette,
Arthur Lejwa, and Madeleine Chalette Lejwa

Jean Arp, *Mirr*. Gift of Mr. and Mrs. Burton Tremaine





David Smith, *Voltri VII*. Ailsa Mellon Bruce Fund

Bolus, Michael, British, 1904–
Number 2, 1969
aluminum, 6.094 x 1.828 x 1.828 (240 x 72 x 72)
A-1811
Gift of Lewis Cabot

Calder, Alexander, American, 1899–1976
Untitled, 1976–1977
painted aluminum and steel, 9.103 x 23.155 (358½ x 912)
A-1799
Gift of the Collectors Committee
Untitled (model for A-1799), 1972
painted aluminum and steel wire, 0.289 x 0.692 (11⅜ x 27¼)
A-1805
Gift of the Collectors Committee

Callery, Mary, American, 1903–
Amity, 1947
bronze, 0.196 x 0.660 x 0.105 (7¾ x 26 x 4⅛)
A-1807
Gift of Mr. and Mrs. Burton Tremaine

Caro, Anthony, British, 1924–
National Gallery Ledge Piece, 1978
steel, 4.345 x 6.176 x 2.692 (171⅛ x 243¼ x 106)
A-1817
Gift of the Collectors Committee

Carrier-Belleuse, Albert-Ernest, French, 1824–1887
The Abduction, c. 1885
bronze, 0.647 x 0.555 x 0.291 (25½ x 21⅞ x 11½)
A-1785
William Nelson Cromwell Fund

Clodion (Claude Michel), French, 1738–1814
Silenus Crowned by Nymphs, 1768
terra cotta, 0.417 x 0.396 x 0.328 (16⅜ x 15⅝ x 12⅞)
A-1786
Pepita Milmore Memorial Fund

Ferber, Herbert, American, 1906–
Homage to Piranese Ve, 1965
copper and brass, 2.450 x 1.457 x 1.578 (96½ x 57⅜ x 62⅞)
A-1810
Gift of William S. Rubin

Le Court, Giusto (attributed to), Flemish, active in
Venice 1627–1679
A Venetian Ecclesiastic, 3rd quarter 17th c.
marble, 0.775 x 0.641 x 0.327 (29¾ x 25¼ x 12⅞)
A-1818
The Ruth and Vernon Taylor Fund 1978

Moore, Sir Henry, British, 1898–
Two-Piece Mirror Knife Edge (working model number 2),
1976
bronze, 0.476 x 0.685 x 0.359 (18¾ x 27 x 14⅞)
A-1812
Adolph Caspar Miller Fund
Knife Edge Mirror Two Piece, 1977–1978
bronze, 5.345 x 7.211 x 3.631 (210½ x 284 x 143)
A-1815
Gift of the Morris and Gwendolyn Cafritz Foundation

de Rivera, Jose, American, 1904–
Black, Yellow, Red
painted aluminum, 0.473 x 0.998 x 0.471 (18⅝ x 39¼ x
18½)
A-1808
Gift of Mr. and Mrs. Burton Tremaine

Rosati, James, American, 1912–
Untitled, 1971–1977
painted aluminum, 2.882 x 6.335 x 2.711 (113½ x 249½ x
106¾)
A-1814
Gift of the Collectors Committee based on a model given by
the artist in memory of William C. Seitz

Smith, David, American, 1906–1965
Voltri VII, 1962
iron, 2.158 x 3.116 x 1.105 (85 x 122¾ x 43½)
A-1804
Ailsa Mellon Bruce Fund
Cubi XXVI, 1965
stainless steel, 3.034 x 3.834 x 0.656 (119½ x 151 x 25⅞)
A-1813
Ailsa Mellon Bruce Fund
Circle I, 1962
Circle II, 1962
Circle III, 1962
painted steel, 2.006 x 2.736 x 0.457 (79 x 107¾ x 18)
painted steel, 2.679 x 2.812 x 0.600 (105½ x 110¾ x 23⅝)
painted steel, 2.425 x 1.828 x 0.457 (95½ x 72 x 18)
A-1800
A-1801
A-1802
Ailsa Mellon Bruce Fund



Hans Baldung-Grien, *Half Figure of an Old Woman with a Cap*.
Gift of Edith G. Rosenwald

Trova, Ernest T., American, 1927–
Falling Man, 1966
bronze, plexiglas, paint, mirror, 0.144 x 0.115 x 0.140
(5 $\frac{5}{8}$ x 4 $\frac{1}{2}$ x 5 $\frac{1}{2}$)
A-1809
Gift of Mr. and Mrs. Burton Tremaine

DECORATIVE ARTS

Miró, Joan, Spanish, 1893–
Woman, 1977
dyed New Zealand wool, 10.537 x 6.043 (415 x 238)
C-552
Gift of the Collectors Committee and George L. Erion

DRAWINGS

Anonymous, possibly German, 18th c.
Wild Boar
sanguine over pencil
B-30,499
Gift of Elsie F. Alsberg

Baldung-Grien, Hans, German, 1484/5–1545
Half Figure of an Old Woman with a Cap
chalk and wash
B-30,454
Gift of Edith G. Rosenwald

Bassano, Girolamo, Italian, 1566–1621
Domestic Scene
red and black chalk on blue-gray paper
B-30,447
Gift of John H. Steiner

Bertoja, Jacopo, Italian, 1544–1574
Mars and Diana; verso: *Kneeling Woman*
pen and brown ink with brown washes and white highlights
over black chalk (recto); pen and brown ink (verso)
B-30,444
Andrew W. Mellon Fund

Boucher, François, French, 1703–1770
Return to the Fold
bistre with white highlights
B-30,445
Andrew W. Mellon Fund

Buytewech, Willem, Dutch, 1591–1624
Meadow with a Shepherd and Cows, 1617
pencil, pen, wash, red chalk
B-29,179
William Nelson Cromwell Fund

Carracci, Annibale, Italian, 1560–1609
Satyr Holding a Roundel, 1597-1600
black chalk on gray-blue paper
B-30,496
Pepita Milmore Memorial Fund and William Nelson
Cromwell Fund

Carracci, Agostino, Italian, 1557–1602
Landscape with Two Washerwomen
pen and brown ink
B-30,459
Ailsa Mellon Bruce Fund

Claude Lorrain (Claude Gellée), French, 1600–1682
Two Female Figures Moving to the Left, 1640s
black chalk and brush with white heightening on pink
prepared paper
B-30,497
Andrew W. Mellon Fund

Cock, Matthys, Dutch, c. 1509–before 1548
Landscape with Castle above a Harbor, 1540
pen and brown ink with gray, pink, and white washes
B-30,460
Ailsa Mellon Bruce Fund

Creti, Donato, Italian, 1671–1749
9 drawings of various religious subjects
B-30,469–477
Gift of Elizabeth Miles Cooke in memory of Hereward
Lester Cooke



Jean-Honoré Fragonard, *Orlando Furioso: Orlando Kills the Orc with an Anchor*. Gift of Edith G. Rosenwald

Fragonard, Jean-Honoré, French, 1732–1806
Orlando Furioso: Isabella Abandons her Home to Follow Odorico and his Men
 black chalk with brown-gray washes
 B-30,449
 Gift of Edith G. Rosenwald

Orlando Furioso: Angelica Is Exposed to the Orc
 black chalk with brown and gray washes
 B-30,450
 Gift of Edith G. Rosenwald

Orlando Furioso: Orlando Kills the Orc with an Anchor
 black chalk with brown washes
 B-30,451
 Gift of Edith G. Rosenwald

Orlando Furioso: Orlando and Angelica Arrive at Charlemagne's Camp
 black chalk with brown washes
 B-30,452
 Gift of Edith G. Rosenwald

Orlando Furioso: Bradamante Tries to Catch Hold of the Hippogryph
 black chalk with brown and gray washes
 B-30,453
 Gift of Edith G. Rosenwald

Goyen, Jan van, Dutch, 1596–1656
Village Fair
 black chalk with gray washes
 B-30,461
 Ailsa Mellon Bruce Fund
A Wayside Inn, 1653
 black chalk with gray wash
 B-30,462
 Ailsa Mellon Bruce Fund

Ingres, Jean-Auguste-Dominique, French, 1780–1867
Portrait of Auguste-Jean-Marie Guénepin, 1809
 pencil
 B-30,448
 Gift of Peter Josten

de Kooning, Willem, American, 1904–
Study for Woman Number One, 1952
 pastel and crayon on paper
 B-30,520
 Andrew W. Mellon Fund

Lievens, Jan, Dutch, 1607–1674
Deer Park
 pen and brown ink
 B-30,463
 Ailsa Mellon Bruce Fund

Nadelman, Elie, Polish-American, 1882–1946
Study for "Man in the Open Air", c. 1913–1914
 wash over pencil, with pen and ink
 B-30,504
 Gift of David E. Rust in honor of Lincoln Kirstein
Woman's Head
 gray-brown wash over pencil
 B-30,505
 Gift of David E. Rust

Woman's Head in Profile, Facing Left
 pen and ink over pencil
 B-30,506
 Gift of David E. Rust

Georgia O'Keeffe, *Study for Shell I*. Anonymous donor





Peter Paul Rubens, *Pan Reclining*. Ailsa Mellon Bruce Fund

Nolde, Emil, German, 1867–1956
Head of Christ, 1909
 watercolor over ink
 B-29,180
 William Nelson Cromwell Fund

O’Keeffe, Georgia, American, 1887–
Study for Shell I, c. 1928
 charcoal
 B-30,503
 Anonymous donor

Oudry, Jean-Baptiste, French, 1686–1755
The Partridge Saves her Young, 1732
 brush with black ink, gray wash and white gouache
 B-30,498
 Gift of Mrs. Constance Mellon

Palma, Jacopo (called Il Giovane), Italian, 1544–1628
Study of a Flying Angel
 pen and brown ink over black chalk, with white heightening
 B-30,494
 Andrew W. Mellon Fund

Pozzatti, Rudy, American, 1925–
Forum, 1962
 pen and brush and brown ink
 B-30,509
 Gift of Larry Dale Arnold

Two Eagles, 1958
 pen and ink
 B-30,519
 Gift of Larry Dale Arnold

Robert, Hubert, French, 1733–1808
Shepherds Crossing a Waterfall, c. 1770–1775
 red chalk
 B-30,495
 Andrew W. Mellon Fund

Rubens, Peter Paul, Flemish, 1577–1640
Pan Reclining
 red chalk with red and gray washes heightened with
 body color over traces of black chalk
 B-30,457
 Ailsa Mellon Bruce Fund
Young Woman in Profile
 black chalk with white highlights
 B-30,458
 Ailsa Mellon Bruce Fund

Stella, Frank, American, 1936–
Chyrow, 1973
 collage
 B-30,446
 Andrew W. Mellon Fund

Tchelitchew, Pavel, American, 1898–1957

Portrait of George Platt Lynes, c. 1937

pen and red ink and wash

B-30.502

Gift of Monroe Wheeler

Portrait of Mrs. Oliver Jennings, c. 1937

pen and ink and washes

B-30.507

Gift of David E. Rust

PRINTS

Albers, Josef, American, 1888–1976

Gray Instrumentation I (prints I-A through I-L)

silkscreen

B-30.344–355

Gift of Dr. and Mrs. Maclyn E. Wade

Gray Instrumentation II (prints II-A through II-L)

silkscreen

B-30.356–367

Gift of Dr. and Mrs. Maclyn E. Wade

Anonymous French, 19th c.

Portrait of Gericault, after 1824

lithograph

B-30.501

Gift of Mr. and Mrs. David Tunick

Anonymous Italian, 16th c.

Allegory of Fortune

engraving

B-30.393

Andrew W. Mellon Fund

Barbiere, Domenico del (Domenico Fiorentino), Italian, 1506–1575

Squelettes et Ecorches

engraving

B-30.418

Andrew W. Mellon Fund

Bellange, Jacques, French, 1594–1638

St. John

etching

B-30.478

Andrew W. Mellon Fund

Bolswert, Schelte Adams (after Peter Paul Rubens), Dutch, c. 1586–1659

Marriage of the Virgin

engraving

B-30.479

Andrew W. Mellon Fund

The View of Malines, or The Return from the Fields

engraving

B-30.480

Andrew W. Mellon Fund

Bone, Muirhead, British, 1876–1953

Spanish Good Friday, 1926

drypoint

B-30.289

Gift of Ruth Cole and Jacob Kaimen

Bruyn, Nicolaes de, Dutch, 1571–1656

Shadrach, Meshach, and Abednego in the Furnace, 1610

engraving

B-30.394

Andrew W. Mellon Fund

Callot, Jacques, Lorrainese, 1592–1625

The Bohemians Marching: The Vanguard, probably 18th c.

impression

etching and engraving printed on gold-colored silk

B-30.500

Gift of Mr. David Tunick in memory of Allison Hope Tunick

Carracci, Annibale, Italian, 1560–1609

St. Francis Holding the Cross, a Skull in his Lap, 1585

engraving

B-30.395

Andrew W. Mellon Fund

Chodowiecki, Daniel Nikolaus, German, 1726–1801

The Dummy, 1788 (frontispiece for G. V. v. Halem,

Poesie und Prose, Hamburg, 1789)

etching

B-30.368

Gift of Dr. Dieter Erich Meyer

Ciamberlano, Luca, Italian, 1586–1641

Drawing Book

bound volume containing 38 engravings

B-30.342

Gift of Mr. and Mrs. Arthur E. Vershbaw

Claude Lorraine (Claude Gellée), French, 1600–1682

The Dance Under the Trees, 1650

etching

B-30.396

Andrew W. Mellon Fund

Cochin, Charles-Nicolas (after Watteau), French, 1688–1754

The Village Wedding

etching

B-30.481

Andrew W. Mellon Fund

Corot, Jean-Baptiste-Camille, French, 1796–1875

L'Embascade, 1858

cliché-verre

B-30.397

Andrew W. Mellon Fund

Daubigny, Charles-François, French, 1817–1878

Le Bouquet d'aunes, 1862

cliché-verre

B-30.398

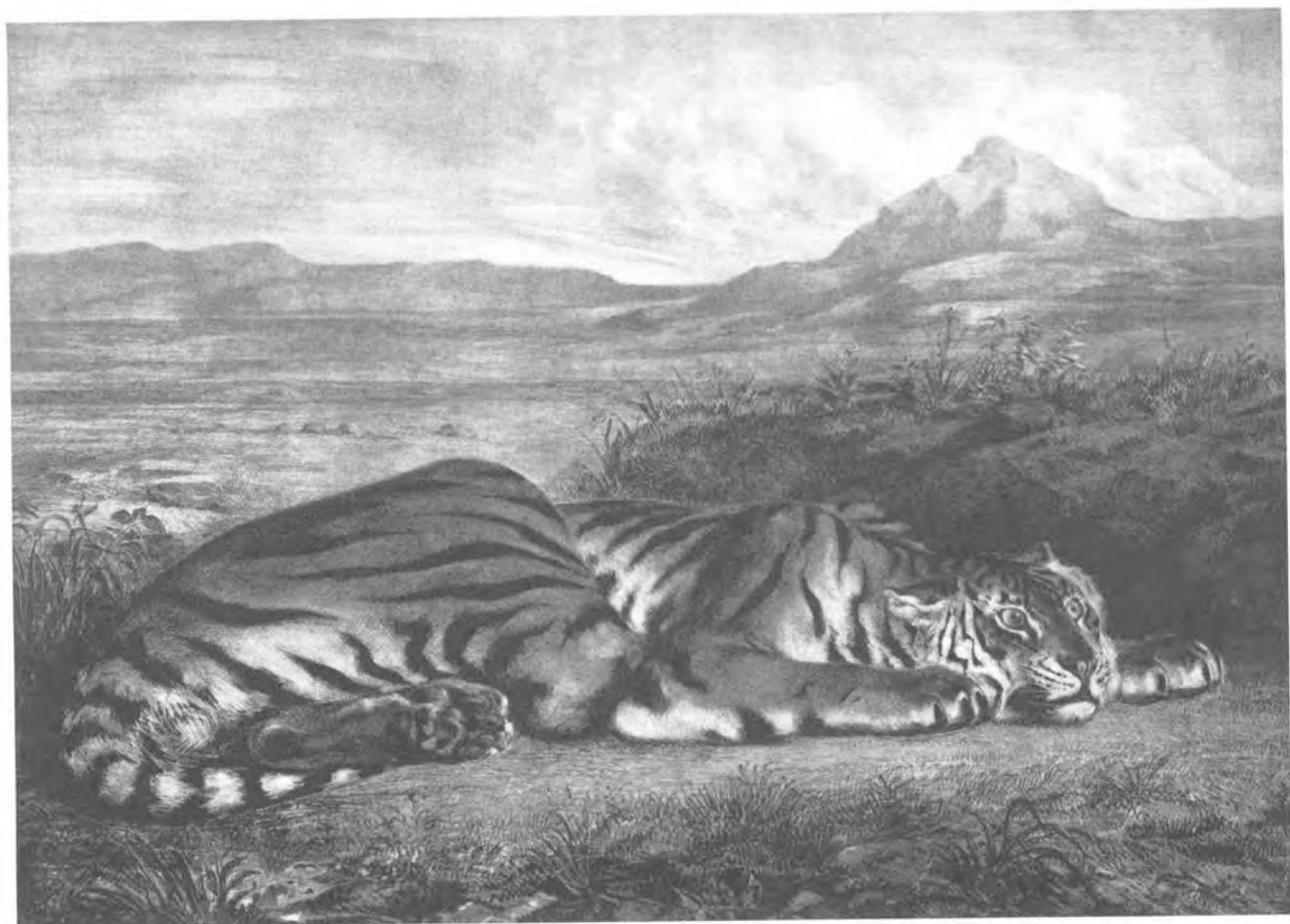
Andrew W. Mellon Fund

Les Cerfs, 1862

cliché-verre

B-30.399

Andrew W. Mellon Fund



Eugène Delacroix, *Lion de L'Atlas* (detail). Pepita Milmore Memorial Fund

Daumier, Honoré, French, 1808–1879

Au Jardin des plantes, 1859

lithograph

B-30,400

Andrew W. Mellon Fund

Un Parasol dans une position difficile, 1859

lithograph

B-30,401

Andrew W. Mellon Fund

Mme Potard — N'est-il pas vrai . . ., 1859

lithograph

B-30,402

Andrew W. Mellon Fund

Les Trains de plaisir, 1852

lithographs

B-30,403–417

Andrew W. Mellon Fund

Dido and Aeneas, plate 15 from *L'Histoire ancienne*

lithograph

B-30,482

Andrew W. Mellon Fund

Delacroix, Eugène, French, 1798–1863

Lion de L'Atlas, 1829

lithograph

B-30,455

Pepita Milmore Memorial Fund

Tigre royale, 1829

lithograph

B-30,456

Pepita Milmore Memorial Fund

Earlom, Richard, British, 1743–1822

Rembrandt, Self-Portrait, 1767

mezzotint

B-30,286

Gift of William and Ruth Benedict

Escher, Maurits C., Dutch, 1898–1972

7 Views of Delft, 1939

woodcuts

B-30,293–299

Gift of Graham Nash

- Galle, Cornelius, the Elder** (after Peter Paul Rubens),
Flemish, 1576–1605
Seneca Standing in the Bath
engraving
B-30,483
Andrew W. Mellon Fund
- Judith and Holofernes*, c. 1610
engraving
B-30,484
Andrew W. Mellon Fund
- Gavarni, Paul-Hippolyte-Guillaume-Sulpice**,
French, 1804–1866
D'Après Nature, 1858
bound volume containing lithographs
B-30,419
Andrew W. Mellon Fund
- Genoels, Abraham** (after A. F. van der Meulen),
Dutch, 1640–1723
The Two Statues
etching
B-30,485
Andrew W. Mellon Fund
- Goltzius, Hendrick**, Dutch, 1558–1616
The Holy Family, 1593
engraving
B-30,420
Andrew W. Mellon Fund
- Heckel, Erich**, German, 1883–1970
Schlafende
woodcut
B-30,290
Gift of Ruth Cole and Jacob Kainen
- Huet, Paul**, French, 1805–1869
Environs de Rouen
lithograph
B-30,287
Gift of William and Ruth Benedict
- Bords de rivière*, c. 1866
cliché-verre
B-30,421
Andrew W. Mellon Fund
- Johns, Jasper**, American, 1930–
Fragments According to What: Bent Stencil, 1971
lithograph
B-30,339
Gift of Mr. William M. Speiller
- Fragments According to What: Bent U*, 1971
lithograph
B-30,340
Gift of Mr. William M. Speiller
- Fragments According to What: Leg and Chair*, 1971
lithograph
B-30,341
Gift of Mr. William M. Speiller
- Lairesse, Gerard de**, Dutch, 1641–1711
Joseph Reveals Himself to his Brothers
engraving with etching
B-30,422
Andrew W. Mellon Fund
- Semiramis on the Lion Hunt*
engraving and etching
B-30,423
Andrew W. Mellon Fund
- Legeay, Jean Laurent**, French, 18th c.
5 etchings of *Vases and Fountains*
B-30,424–428
Andrew W. Mellon Fund
- Lucas van Leyden**, Dutch, 1494–1533
Portrait of a Young Man, 1519
engraving with etching
B-30,486
Andrew W. Mellon Fund
- Master FP**, Italian, mid-16th c.
Woman Carrying a Tray, 1527–1530
etching
B-30,429
Andrew W. Mellon Fund
- Woman Carrying a Tray*, 1527–1530
etching
B-30,430
Andrew W. Mellon Fund
- St. Simon* (after Parmigianino)
etching
B-30,487
Andrew W. Mellon Fund
- Mesquita, Samuel Jessurun de**, Dutch, 1868–1944
Boy's Head
woodcut on tissue paper
B-30,300
Gift of Graham Nash
- Morin, Jean**, French, 1590(?)–1650
François de Villemontée
etching
B-30,431
Andrew W. Mellon Fund
- Munch, Edvard**, Norwegian, 1863–1944
5 impressions of *Two Women on the Shore*
woodcuts with watercolor
B-30,464–468
Print Purchase Fund and Ailsa Mellon Bruce Fund
- Nolde, Emile**, German, 1867–1956
Woman's Head
woodcut
B-30,291
Gift of Ruth Cole and Jacob Kainen

- Nolpe, Pieter**, Dutch, c. 1613–c. 1653
Entry of Marie de Medici into Amsterdam, 1639
 etchings
 B-30,432–438
 Andrew W. Mellon Fund
- Picasso, Pablo**, Spanish, 1881–1973
Group of Actors, 1954
 lithograph
 B-30,288
 Gift of Frank and Jeannette Eyerly
- Piranesi, Giovanni Battista**, Italian, 1720–1778
Prima Parte di Architetture, 1743
 bound volume of etchings
 B-30,439
 Andrew W. Mellon Fund
- Pissarro, Camille**, French, 1830–1903
Bather, 1894
 monotype
 B-30,292
 Gift of Ruth Cole and Jacob Kainen
- Ploos van Amstel**, Dutch, 1726–1798
 37 etchings
 B-30,301–337
 Gift of Mr. Sherwood B. Smith, Jr.
- Pozzatti, Rudy**, American, 1925–
 10 prints
 B-30,508; B-30,510–518
 Gift of Larry Dale Arnold
- Ribera, Jusepe de**, Spanish, 1591–1652
The Poet
 etching
 B-30,440
 Andrew W. Mellon Fund
- Rohlf, Christian**, German, 1849–1938
Beratung, 1913
 woodcut
 B-30,441
 Andrew W. Mellon Fund
- Rosaspina, Francesco**, Italian, 1762–1841
Scherzi Poetici e Pittorici, 1795
 bound volume of 41 etchings, printed in black and red
 B-30,343
 Gift of Mr. and Mrs. Arthur E. Vershbow
- Rousseau, Théodore**, French, 1812–1867
Le Cerisier de la plante à Biau, 1855
 cliché-verre
 B-30,442
 Andrew W. Mellon Fund
- Schroeder, Bernardus** (?) (after Jacob de Wit),
 Dutch, 17th c.
Ceiling Decoration
 etching
 B-30,338
 Gift of Mr. Sherwood B. Smith, Jr.
- Snyers, Hendrik** (after Peter Paul Rubens),
 Flemish, born c. 1612
Seated Virgin and Child Surrounded by Saints
 engraving
 B-30,488
 Andrew W. Mellon Fund
- Stoltenberg, Fritz**, German, 1855–1921
24 Views of Hamburg, 1893
 watercolor
 B-30,369–392
 Gift of Dr. Dieter Erich Meyer
- da Trento, Antonio** (after Parmigianino), Italian,
 active first half 16th c.
St. Simon
 chiaroscuro woodcut
 B-30,489
 Andrew W. Mellon Fund
- Vorsterman, Lucas, the Elder** (after Peter Paul
 Rubens), Flemish, 1595–1675
The Fall of the Rebel Angels, c. 1621
 engraving counterproof
 B-30,490
 Andrew W. Mellon Fund
The Fall of the Rebel Angels, 1621
 engraving
 B-30,491
 Andrew W. Mellon Fund
St. Francis Receiving the Stigmata
 engraving
 B-30,492
 Andrew W. Mellon Fund
- Wacquez, Adolphe André**, French, 1814–after 1865
En Forêt à Breau, 1860
 cliché-verre
 B-30,443
 Andrew W. Mellon Fund
- Without, Hans** (after Peter Paul Rubens), Flemish,
 1615–1642
The Elevation of the Cross
 engraving
 B-30,493
 Andrew W. Mellon Fund



Giacomo Balla, *Fist of Boccioni; Force Lines of the Fist of Boccioni*. The Lydia and Harry Lewis Winston Collection (Dr. and Mrs. Barnett Malbin), New York

LENDERS

LENDERS TO SPECIAL EXHIBITIONS

PRIVATE COLLECTIONS

Mr. and Mrs. Theodore Ahrenberg
Mr. H. H. Arnason
Mr. and Mrs. Armand Bartos
Heinz Berggruen
Ernst Beyeler
Max Bill
Sterling Boyd
Richard, Margery, and John Davis
Mr. and Mrs. Robert B. Eichholz
Mr. and Mrs. Lionel C. Epstein
Mr. and Mrs. Jacques Gelman
Milton A. Gordon
The Estate of A. Gorky
Stephen Hahn
The Armand Hammer Collection
Enid A. Haupt
Ernest Hemingway Collection
Maruja Baldwin Hodges
Ruth Cole Kainen
Mr. and Mrs. Andrew S. Keck
Mr. and Mrs. Gilbert H. Kinney
François Lachenal
The Collection of the late the Honorable Irwin B. Laughlin
Maurice Lefebvre-Foinet
Dr. and Mrs. Ronald R. Lubritz
Mr. and Mrs. Paul Mellon
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Karlen Mooradian
Robert Motherwell
Mr. and Mrs. Morton Neumann
Annalee Newman
Mr. and Mrs. Stephen D. Paine
Régine Pernoud
Collection Nelson A. Rockefeller
The Estate of Mark Rothko

Mr. and Mrs. Robert Schwarz
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The Estate of David Smith
Sheldon H. Solow
Vicci Sperry
Mr. and Mrs. Harold P. Starr
John S. Thacher
Mr. and Mrs. Burton Tremaine
Mr. and Mrs. Arthur E. Vershbow
Mr. and Mrs. John Hay Whitney
The Lydia and Harry Lewis Winston Collection
(Dr. and Mrs. Barnett Malbin)
The Ian Woodner Family Collection
Anonymous lenders

PUBLIC COLLECTIONS

AUSTRALIA

Australian National Gallery, Canberra

DENMARK

Royal Museum of Fine Arts, Copenhagen

ENGLAND

The Trustees of the Chatsworth Settlement, Devonshire
Collection, Chatsworth

The British Museum, London

Courtauld Institute of Art, London

FRANCE

Mobilier National, Paris

Société des Architectes Diplômés par le Gouvernement, Paris

FEDERAL REPUBLIC OF GERMANY

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

GERMAN DEMOCRATIC REPUBLIC

Staatliche Kunstsammlungen Dresden

IRAN

Tehran Museum of Contemporary Art

ITALY

Istituto Nazionale per le Grafica — Calcografia, Rome

JAPAN

Ikeda Museum of 20th Century Art, Itoh City

NETHERLANDS

Rijksmuseum Kröller-Müller, Otterlo

SPAIN

Biblioteca Nacional, Madrid

SWITZERLAND

Galerie Beyeler, Basel

Kunstmuseum, Basel

UNITED STATES

*California*Achenbach Foundation for Graphic Arts, Fine Arts
Museums of San Francisco*Connecticut*

Yale University Art Gallery, New Haven

*District of Columbia*Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution

The Library of Congress

The Dibner Library, National Museum of History and
Technology, Smithsonian InstitutionNational Museum of History and Technology, Smithsonian
InstitutionNational Museum of Natural History, Smithsonian
Institution*Illinois*

The Art Institute of Chicago

Maryland

The Baltimore Museum of Art

The Walters Art Gallery, Baltimore

Massachusetts

Museum of Fine Arts, Boston

Fogg Art Museum and Reginald and Charlotte Isaacs and
family and friends, Cambridge

The Houghton Library, Harvard University, Cambridge

Wellesley College Museum, Wellesley

Missouri

Nelson Gallery-Atkins Museum, Kansas City

New Hampshire

Dartmouth College Collection, Hanover

New Jersey

Rutgers University Fine Arts Collection, New Brunswick

Princeton University Library, Princeton

New York

Albright-Knox Art Gallery, Buffalo

Columbia University in the City of New York

Pierre Matisse Gallery Corporation, New York

The Metropolitan Museum of Art, New York

The Pierpont Morgan Library, New York

The Museum of Modern Art, New York

Prints Division, The New York Public Library, Astor,

Lenox and Tilden Foundations

Whitney Museum of American Art, New York

Ohio

The Cleveland Museum of Art

Allen Memorial Art Museum, Oberlin College

Pennsylvania

Museum of Art, Carnegie Institute, Pittsburgh

Texas

Dallas Museum of Fine Arts

VATICAN CITY

The Vatican Museums, Collection of Modern Religious Art

LENDERS OF WORKS DISPLAYED WITH
GALLERY COLLECTIONS

THE BARRA FOUNDATION, INC.

Charles Willson Peale, *John Beale Bordley*

PETER JAY

Gilbert Stuart, *John Jay*MEDICAL MUSEUM OF THE ARMED FORCES INSTITUTE OF
PATHOLOGYThomas Eakins, *Dr. John H. Brinton*

MR. AND MRS. PAUL MELLON

Frédéric Bazille, *Negro Girl with Peonies*Mary Cassatt, *Child 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*Henri Fuseli, *Oedipus Curses His Son, Polynices*Paul Gauguin, *Breton Girls Dancing, Pont-Aven;
Landscape at Le Pouldu*Vincent van Gogh, *Flower Beds in Holland*Claude Monet, *The Bridge at Argenteuil; The Cradle**(Camille with the Artist's Son Jean); Interior, After**Dinner; Woman with a Parasol — Madame Monet and
Her Son*Auguste Renoir, *Flowers in a Vase*Henri Rousseau, *Tropical Landscape — An American
Indian Struggling with an Ape*Georges Seurat, *The Lighthouse at Honfleur*Edouard Vuillard, *Woman in Striped Dress*

ROBERT MOTHERWELL

Robert Motherwell, *Elegy to the Spanish Republic #124*

MR. AND MRS. CLAIBORNE PELL

George Caleb Bingham, *The Jolly Flatboatmen*

THE PUTNAM FOUNDATION — THE TIMKEN ART GALLERY

Claude-Joseph Vernet, *A Southern Seaport at Sunset*

STAATLICHE KUNSTSAMMLUNGEN, DRESDEN

Peter Paul Rubens, *Quos Ego*

ALFRED STIEGLITZ COLLECTION

Charles Demuth, *Chimneys and Water Tower*

FREDERICK WEISMAN

Clyfford Still, *Untitled*

JOHN HAY WHITNEY

Henri Rousseau, *Tropical Forest*Henri de Toulouse-Lautrec, *Chilperic*Edouard Vuillard, *Bordeuses près d'une Fenêtre*

ANONYMOUS LOAN

Edouard Manet, *Le Bal de l'Opéra*

NATIONAL PROGRAMS

DEPARTMENT OF EXTENSION PROGRAMS

Ninety different titles were in circulation through the Extension Service this year, and bookings totaled 36,596, reaching an estimated audience of 6,240,073 persons. The number of bookings for program materials represents a 22 percent increase over fiscal 1977. This increase was due in part to the cooperation of the arts and humanities staff of the United States Office of Education, which encouraged state arts supervisors in all fifty states to foster utilization of the Gallery's extension programs. As a result, catalogue requests averaged 225 per week, up 100 percent over last year, and a total of 30,000 program catalogues listing sixty-four different titles have been distributed during the twelve months.

New programs developed during the year include *Henri Matisse: Paper Cut-Outs*, a color-slide program with text material and tape recorded commentary prepared with the cooperation of John Hallmark Neff, Jack Cowart, and Jack D. Flam, guest curators for the Matisse exhibition; sixteen slide sets, each containing nine color slides and brief commentary, on the works of major artists in the Gallery's collections; two automated slide programs shown during the Dresden exhibition, which were then packaged as extension programs. A film entitled *The National Gallery Builds*, produced for the opening of the East Building, was placed in limited circulation. Other films placed in circulation during the year include the French and Spanish versions of *The Eye of Thomas Jefferson* as well as *Of Time, Tombs, and Treasures*, a film by Charlie/Papa Productions, produced in conjunction with the Tutankhamun exhibition.

Sixty libraries, instructional resource centers, and museums throughout the United States received extension programs on extended loan for local and regional distribution. In one instance thirty copies of the color-slide program, *Treasures of Tutankhamun*, were placed on

loan to the New Orleans Museum of Art, where, during a three-month period, the programs were booked 1,115 times in six Louisiana school systems and reached an audience of over 55,000 elementary and secondary students.

The majority of requests for short-term loans continued to come from primary and secondary schools throughout the United States. Federal agencies such as the Bureau of Indian Affairs and Department of Defense used Gallery materials in their school programs here and abroad; other agencies include the State Department, the International Communications Agency, and the Coast Guard. Programs were sent to more than 3,600 communities in all fifty states, sixteen foreign countries, and two U.S. territories.

Educational television stations in California, Maine, Mississippi, Pennsylvania, Rhode Island, and the District of Columbia have shown *The Eye of Thomas Jefferson*, an extension film, to an estimated total audience of almost 1,538,000 persons. The station WETA, in Washington, and other PBS network stations across the country continued to show the Awareness Series, films on major artists in the Gallery's collections. During the past fiscal year the estimated total audience for the Awareness Series has been 1,781,250 television viewers.

In conjunction with the film program scheduled daily in the East Building auditorium, a library of films about artists represented in the Gallery's collections and a national information service on films on the visual arts have been established. During 1978 the film library received gifts of three films: *Barnett Newman* (USA Artists Series) and *Barnett Newman* (Art New York Series) from Annalee Newman; and *Georgia O'Keeffe* from the Xerox Corporation. Other films acquired during the year were *Calder's Universe*, *Calder's Circus*, *Jackson Pollock*, *Willem de Kooning*, and *Helen Frankenthaler. Tutankhamun's Egypt*, a thirteen-part

series purchased jointly by the Gallery and the New Orleans Museum of Art has been circulated to the Grand Rapids Art Museum, Santa Barbara Museum of Art, Fine Arts Museums of San Francisco, and Lompoc (California) Public Library.

During Fiscal 1978, three persons joined the Department of Extension Programs: Michael Sassani, audiovisual program specialist; Margaret Parsons, audiovisual program coordinator; and Mary Reeves, clerk-typist.

ART AND MAN

Published in cooperation with Scholastic Magazine, Inc. *Art and Man* is a classroom magazine for grades seven through twelve. Issues during the school year featured the Tutankhamun exhibition, Winslow Homer, Leonardo, Dürer, Dali, and Calder. There were a total of 105,000 subscriptions, up over 8 percent from the previous year, representing an audience of 315,000 students.

James Abbott McNeill Whistler, *Head of a Girl*. Gift of Curt H. Reisinger (1948)



NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

CANADA

Toronto, Ontario Science Center

DECEPTIONS IN ART, NATURE, AND PLAY

June 17–October 10, 1977

M. C. Escher: *Metamorphose III*

M. C. Escher: *Belvedere*

M. C. Escher: Commemorative Box

M. C. Escher: Black Sphere

M. C. Escher: Carved Ivory Sphere—Angel and Devil Motif

M. C. Escher: Carved Ivory Sphere—Frog Motif

M. C. Escher: Plastic Sphere

Ontario, Art Gallery of Ontario

AMBROISE VOLLARD

October 24–December 5, 1977

Félix-Edouard Vallotton: *Le Gagnant*

ENGLAND

London, Arts Council of Great Britain

DADA AND SURREALISM REVIEWED

January 10–March 27, 1978

Jean Arp: *The Forest*

London, The British Museum

RUBENS' DRAWINGS AND OIL SKETCHES

July 15–October 30, 1977

Peter Paul Rubens: *Venus and Adonis*

London, National Maritime Museum

LONDON AND THE THAMES: PAINTINGS OF THREE CENTURIES

July 1–October 9, 1977

J. M. W. Turner: *Mortlake Terrace*

James McNeill Whistler: *Chelsea Wharf: Grey and Silver*

London, The Tate Gallery

WILLIAM BLAKE

March 8–May 21, 1978

William Blake: *The Ghost of Samuel Appearing to Saul*

William Blake: *And Power Was Given to Him All Kindreds and Tongues and Nations*

William Blake: *The Great Red Dragon and the Woman Clothed with the Sun*

William Blake: *Job and his Family Restored to Prosperity*

William Blake: *Christian Descends the Hill From the Pilgrim's House*

William Blake: *Portrait of John Linnell*

FEDERAL REPUBLIC OF GERMANY (WEST GERMANY)

Cologne, Wallraf-Richartz-Museum

RUBENS IN ITALY

October 14, 1977–January 1, 1978

Peter Paul Rubens: *Marchesa Brigida Spinola Doria*

THE NETHERLANDS

The Hague, Haags Gemeentemuseum

RODOLPHE BRES DIN

October 20, 1978–January 14, 1979

Rodolphe Bresdin: *Seascape*

Rodolphe Bresdin: *The Camel*



Rodolph Bresdin, *The Camel*. Pepita Milmore Memorial Fund

UNITED STATES

ALABAMA

Birmingham, Birmingham Museum of Art

RUBENS AND HUMANISM

April 15–May 28, 1978

Peter Paul Rubens: *The Capitoline Eagle*

THE TIEPOLOS: PAINTERS TO PRINCES AND PRELATES

January 8–February 19, 1978; also in Springfield, Massachusetts, March 19–May 7, 1978

Giovanni Battista Tiepolo: *Apollo Pursuing Daphne*

Giovanni Battista Tiepolo: *The Apotheosis of a Saint*

CALIFORNIA

San Francisco, California Palace of the Legion of Honor

THE TRIUMPH OF HUMANISM: THREE PHASES OF RENAISSANCE

DECORATIVE ART, 1450–1600

October 22, 1977–January 9, 1978

Venetian: Pair of Altar Candlesticks with Arms of the Garzoni Family

North Italian: *Triumph of Neptune*

Paduan: Box in the Form of a Crab

DISTRICT OF COLUMBIA

District of Columbia, National Collection of Fine Arts, Smithsonian Institution

MARY CASSATT: PASTELS AND COLOR PRINTS

February 24–April 30, 1978

Mary Cassatt: *Gathering Fruit*

FLORIDA

Gainesville, The Community Gallery of Art, Santa Fe Community College

INAUGURAL EXHIBITION

April 11–May 31, 1978

George Catlin: *Voyages of Discovery by La Salle* (26 paintings)

Ralston Crawford: *Lights in an Aircraft Plant*

Lyonel Feininger: *Storm Brewing*
Graham Sutherland: *Palm Palisades*

ILLINOIS

Champagne, Krannert Art Museum, University of Illinois

AMBROISE VOLLARD

January 15–February 19, 1978; also in Toledo, March 13–April 30, 1978

Henri de Toulouse-Lautrec: *La Partie de Campagne*

Pablo Picasso: *Les Trois Femmes*

IOWA

Cedar Falls, University of Northern Iowa

WILLEM DE KOONING

October 21–November 26, 1978

Willem de Kooning: *Untitled: After Bruegel (Spoleto)*

MARYLAND

Baltimore, The Baltimore Museum of Art

KEITH MARTIN—COLLAGES

September 13–October 30, 1977

Keith Martin: *Collage Number 4*

WINSLOW HOMER: WORKS ON PAPER

September 19–November 5, 1978

Winslow Homer: *Eight Bells*

Winslow Homer: *Mending the Nets*

College Park, University of Maryland Art Department Gallery

FROM DELACROIX TO CEZANNE: FRENCH WATERCOLOR

LANDSCAPES OF THE NINETEENTH CENTURY

October 26–December 4, 1977; also in Louisville, January 9–March 11, 1978; Ann Arbor, April 1–May 14, 1978

Henri Cross: *Venice*

Alphonse Legros: *Bank of a River*

Eugène Boudin: *Seascape with a Sailing Vessel*

FROM PEN TO PRESS: THE FIRST CENTURY OF PRINTING, 1450–1550

September 15–October 23, 1977

Anonymous German: *Saint Margaret*

Anonymous German: *Sheet of Figures*

Anonymous German: *Gothic Letter D*

Albrecht Dürer: *Title Page, Large Passion*

MASSACHUSETTS

Northampton, Smith College Museum of Art

ANTIQUITY IN THE RENAISSANCE

April 6–June 6, 1978

Severo da Ravenna: *Neptune on a Sea Monster*

Francesco da Sant'Agata: *Hercules and Antaeus*

Riccio: *Triangular Inkstand*

Riccio: *Venus Chastising Cupid*

Antonio Lombardo: *Peace Establishing her Reign*

Leon Battista Alberti: *Self-Portrait*

Camelio: *Vittore Gambello*

Moderno: *Hercules Strangling the Serpents*

Siennese School: *The Capitoline Wolf*

Florentine School: *Augustus*

Master of the E-Series Tarocchi: *Euterpe*

Master of the E-Series Tarocchi: *Erato*

Jacopo de Barbari: *Apollo and Diana*

Nicolletto da Modena: *Panel Ornament of Orpheus and the Judgment of Paris*



Paul Cézanne, *Still Life*. Gift of the W. Averill Harriman Foundation in memory of Marie N. Harriman (1972)

MICHIGAN

Ann Arbor, The University of Michigan Museum of Art

WHISTLER: THE LATER YEARS

August 27–October 8, 1978; also in St. Louis, January 27–March 12, 1978

James McNeill Whistler: *Head of a Girl*

James McNeill Whistler: *Brown and Gold: Self-Portrait*

Detroit, The Detroit Institute of Arts

HENRI MATISSE: PAPER CUT-OUTS

November 21, 1977–January 8, 1978; also in St. Louis
January 29–March 12, 1978

Henri Matisse: *Large Composition with Masks*

Henri Matisse: *Beasts of the Sea*

Henri Matisse: *Venus*

MISSOURI

Kansas City, Nelson Gallery—Atkins Museum

KALEDISCOPE OF AMERICAN PAINTING

December 2, 1977–January 22, 1978

American School: *The Sargent Family*

St. Louis, The St. Louis Art Museum

TURN-OF-THE CENTURY AMERICA: PAINTINGS, GRAPHICS,
PHOTOGRAPHS, 1890–1910

December 1, 1977–January 12, 1978; also in Seattle,
February 2–March 12, 1978, and Oakland April 4–May 28,
1978

John H. Twachtman: *Winter Harmony*

NEW YORK

Binghamton, Roberson Center for the Arts and Sciences

THE FOLK ARTS AND CRAFTS OF THE SUSQUEHANNA AND
CHENANGO RIVER VALLEYS

February 26–June 11, 1978

American School: *Henry L. Wells*

Brooklyn, The Brooklyn Museum

FOUR HUNDRED YEARS OF PAINTING BY WOMEN, 1550-1950

October 4-November 22, 1977

Mary Cassatt: *Children Playing on the Beach*

Berthe Morisot: *The Sisters*

Berthe Morisot: *Girl in a Boat with Geese*

New York, The Frick Collection

SEVERO DA RAVENNA

June 21-October 8, 1978

Severo da Ravenna: *Neptune on a Sea Monster*

Riccio: *Andromeda*

Riccio: *St. Sebastian*

Riccio: *Sea Monster*

Riccio: *Sea Monster*

New York, The Grolier Club

COLOR PRINTING IN FRANCE 1850-1900

February 21-April 1, 1978

Félix Buhot: *Seascape with a Fortified City*

Félix Buhot: *Estuary with a Fortified Seaport*

Karl Bodmer: *Deux Ours*

Karl Bodmer: *Les Ours*

New York, Museum of Modern Art

CEZANNE: THE LATE WORK

October 5, 1977-January 3, 1978; also in Houston, January 26-March 1978, and Paris, April 28-July 23, 1978

Paul Cézanne: *Le Château Noir*

Paul Cézanne: *The Sailor*

Paul Cézanne: *Still Life with Apples and Peaches*

Paul Cézanne: *Still Life*

Syracuse, Everson Museum of Art

THE ANIMAL KINGDOM IN AMERICAN ART

February 3-April 24, 1978

American School: *The Hobby Horse*

American School: *Cat and Kittens*

OHIO

Oberlin, Allen Memorial Art Museum

THE STAMP OF WHISTLER

October 2-November 6, 1977; also in Boston, November 22, 1977-January 1, 1978, Philadelphia, January 22-February 25, 1978

Theodore Roussel: *Portrait of Mrs. Melville*

Theodore Roussel: *Chelsea Children, Chelsea Embankment*

James McNeill Whistler: *Boulevard Poissonnière*

James McNeill Whistler: *Portrait of F. R. Leyland*

PENNSYLVANIA

Philadelphia, Philadelphia Museum of Art

THE GRAPHIC SIDE OF THE SECOND EMPIRE

September 16-November 19, 1978

Edouard Manet: *Dead Christ with Angels*

RHODE ISLAND

Providence, Brown University

THE ORIGINS OF THE ITALIAN VEDUTE

March 3-March 26, 1978

Attributed to Etienne Dupérac: *View of the Castel San'*

Angelo and the Ospedale di Santo Spirito

Attributed to Jacques Ducerceau: *The 'Palais Tutelle' near Bordeaux*

TEXAS

Corpus Christi, Art Museum of South Texas

THE TEN

November 10-December 31, 1977

Childe Hassam: *Allies Day, May 1917*

Fort Worth, Amon Carter Museum of Western Art

WALT KUHN, A CLASSIC REVIVAL

August 3-September 10, 1978

Walt Kuhn: *Wisconsin*

Walt Kuhn: *Green Apples and Scoop*

Walt Kuhn: *The White Clown*

Walt Kuhn: *Zinnias*

UTAH

Salt Lake City, Utah Museum of Fine Arts

IMAGES OF WOMEN: FRENCH PRINTS FROM 1830-1910

January 8-February 19, 1978

Paul Gavarni: *The Model and the Figure*

Edvard Munch: *Girls Bathing*

Edvard Munch: *The Sick Child*

LOANS FROM THE GALLERY'S COLLECTIONS

AUSTRIA

Vienna, American Embassy

American School: *Village by the River*

George Catlin: 2 paintings of Indian life

Attributed to Charles S. Humphreys: *The Trotter*

ENGLAND

Bath, The American Museum in Britain

George Catlin: 2 paintings of Indian life

London, American Embassy

Sir William Beechey: *General Sir Thomas Picton*

George Catlin: 3 paintings of Indian life

Francis Cotes: *Miss Elizabeth Crewe*

Thomas Gainsborough: *William Yelverton Davenport*

Michiel van Miereveld: *Portrait of a Lady with a Ruff*

FEDERAL REPUBLIC OF GERMANY (WEST GERMANY)

Bonn, American Embassy

American School: *Twenty-two Houses and a Church*

Lawrence Calcagno: *Black Light*

Billy Morrow Jackson: *Eve*

Franz Kline: *Four Square*

George Washington Mark: *Marion Feasting the British*

Officer on Sweet Potatoes

FRANCE

Paris, American Embassy

American School: *Civil War Battle*

American School: *Blacksmith Shop*

American School: *Indians Cooking Maize*

George Catlin: 2 paintings of Indian life

Paris, Musée du Louvre

Attributed to Bartolommeo Bellano: *Christ Child*

IRELAND

Dublin, American Embassy

American School: *Composite Harbor Scene with Castle*

American School: *The Dog*

James Bard: *Towboat John Birkbeck*

George Catlin: 5 paintings of Indian life

Thomas Chambers: *Threatening Sky, Bay of New York*
Erastus Salisbury Field: *Man with Vial*
Erastus Salisbury Field: *Wife of Man with Vial*
Ammi Phillips: *Lady in White*
Dana Smith: *Southern Resort Town*
Thomas Sully: *Robert Walsh*
Jeremiah Theus: *Mr. Motte*
Allen Tucker: *Madison Square, Snow*
Alexander H. Wyant: *Peaceful Valley*

JAPAN

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*

KUWAIT

American Embassy

George Catlin: 3 paintings of Indian life
Thomas Chambers: *The Hudson Valley, Sunset*
Thomas Chambers: *Bay of New York, Sunset*

PORTUGAL

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*

UNION OF SOVIET SOCIALIST REPUBLICS

Leningrad, American Consulate General

American School: *A City of Fantasy*
James Bard: *Steamer "St. Lawrence"*
George Catlin: 4 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*

UNITED STATES

CALIFORNIA

San Francisco, M. H. de Young Memorial Museum

American School: *Mr. Willson*
George Catlin: 2 paintings of Indian life
John Wollaston: *Mary Walton Morris*
John Wollaston: *Lewis Morris (?)*

DISTRICT OF COLUMBIA

Washington, Architect of the Capitol

James Reid 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: *George Washington*

Washington, Department of State, Diplomatic Reception Rooms

George Catlin: 7 paintings of Indian life

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

John Trumbull: *William Rogers*

Washington, National Collection of Fine Arts, Smithsonian Institution

Jacob Eichholtz: *James P. Smith*
Edward Greene Malbone: *Maria Miles Heyward* (locket)
Edward Greene Malbone: *"Eye Portrait"* (ivory breast pin)
Jean Petitot the Elder: *Louis de Bourbon, Prince de Condé*
Jean Petitot the Elder: *Henri Jules, Duc d'Albret*

Washington, National Museum of History and Technology, Smithsonian Institution

American School: *The President's 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 Creuze: *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)

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

Washington, Secretary of Housing and Urban Development

Lamar Dodd: *Winter Valley*
Francesco Guardi: *Castel Sant'Angelo*
Robert Henri: *Volendam Street Scene*
Marguerite Zorach: *Christmas Mail*

Washington, Secretary of State

American School: *Imaginary Regatta of America's Cup Winners*
L. M. Cooke: *Salute to General Washington in New York Harbor*
George Ropes: *Mount Vernon*
Edward Savage: *George Washington*
Amzi Emmons Zeliff: *The Barnyard*



Thomas Chambers, *Threatening Sky, Bay of New York*. Gift of Edgar William and Bernice Chrysler Garbisch (1973)

**Washington, 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 Francesco 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*
 Aaron Bohrod: *Old State Capitol*
 George Catlin: 2 paintings of Indian life
 Léonid (Berman): *Faraduro*
 Frits Thaulow: *River Scene*

Washington, Mr. Justice John Paul Stevens

American School: *Fruit and Flowers*
 American School: *Portland Harbor, Maine*
 American School: *Stylized Landscape*
 Alphonse Legros: *Hampstead Heath*

Washington, The White House

George Catlin: 14 paintings of Indian life
 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*
Thomas Sully: *Andrew Jackson*
Thomas Sully: *The Vanderkemp Children*

FLORIDA

St. Petersburg, Museum of Fine Arts

François Boucher: *Diana and Endymion*
Titian and Assistant: *Girolamo and Cardinal Marco Corner*
Investing Marco, Abbot of Carrara, with his Benefice

MASSACHUSETTS

Pittsfield, The Berkshire Athenaeum

Ezra Ames: *Maria Gansevoort Melville*

TEXAS

Corpus Christi, Art Museum of South Texas

Paul Cézanne: *The Battle of Love*
Camille Corot: *Saint Sebastian Succored by the Holy Women*
Gustave Courbet: *Boats on a Beach, Etretat*
André Derain: *Still Life*
Auguste Renoir: *Nude*

UTAH

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*

VIRGINIA

Alexandria, General Lee's Boyhood Home

American School: *Portrait of a Man*
British School: *Hon. Sir Francis N. P. Burton (?)*
James Frothingham: *Ebenezer Newhall*
After Gilbert Stuart: *William Constable*

WYOMING

Cody, Buffalo Bill Historical Center

George Catlin: 5 paintings of Indian life

YUGOSLAVIA

Belgrade, American Embassy

George Catlin: 5 paintings of Indian life

EDUCATIONAL SERVICES

For the opening of the East Building, the Education Department prepared ten new gallery leaflets, focusing on stylistic movements of the twentieth century and biographies of the artists, as well as entries on the objects displayed, and a *Brief Guide* to the East Building, providing a history of the facility and explanatory texts about the works of art commissioned. The department also wrote the introduction to the catalogue *Aspects of Twentieth-Century Art* and the text of the illustrated brochure for *The Splendor of Dresden* exhibition.

This year, attendance at 4,249 educational events organized by the department totaled 148,990 persons, 87,673 of whom attended talks conducted by the staff: for 789 Introduction to the Collection tours the total number of visitors was 29,852; for 213 Tour of the Week lectures, 9,310; for 615 Painting of the Week talks, 17,791; and for 958 special tours or auditorium appointments, 30,720.

Another 61,317 visitors attended tours conducted by volunteer docents, as well as film showings and auditorium lectures. Volunteer Docents from the Junior League of Washington and from the American Association of University Women conducted 21,782 area school children on 1,262 tours during the academic year, including 2,440 young people in 132 tours of *Matisse: The Cut-Outs*. Members of The Hospitality and Information Service (THIS) guided 484 people on thirty-eight tours in Dutch, French, German, Italian, Japanese, Russian, and Spanish. During the summer of the East Building's opening, 119 of the volunteers spent roughly 2,000 hours assisting the public in the new facility.

Attendance at 317 film showings, excluding those scheduled on Sundays at four o'clock, totaled 24,153 people. After the East Building opened, films were presented on a daily basis in the new auditorium. Featured during the summer were films on twentieth-century art and artists represented in the Gallery's exhibitions; as well as a thirteen-minute film, *The National Gallery*

Builds. September programs consisted of films on contemporary American architects and architecture.

Joseph Alsop, eminent journalist and author, was the 1978 Andrew W. Mellon Lecturer in the Fine Arts. His talks on "The History of Art Collecting" drew record crowds; 2,850 people attended his six lectures. Patrick Joseph Kelleher, director emeritus of The Art Museum, Princeton University, delivered a special Saturday lecture on "The Holy Crown of Hungary: Mirror of History," in connection with the return of the Hungarian royal crown to its country from the United States, in which members of the Gallery's conservation and photographic departments served as special consultants to the Department of State.

The fifty Sunday auditorium programs drew crowds totaling 11,848. In addition to two films and twelve lectures given by education and curatorial staff, there were thirty-six guest speakers:

JAMES ACKERMAN, professor of fine arts, Harvard University, Cambridge
"Rome: The Renaissance City"

DORE ASHTON, author and critic, New York
"American Art at Mid-Century: The Subjects of the Artist"

JAMES H. BECK, professor of art history, Columbia University, New York
"Leonardo da Vinci: Reflections on His Biography"

ALBERT BOIME, professor of art history, State University of New York, Binghamton
"Thomas Nast: An American Political Cartoonist in the Beaux-Arts Tradition"

CHRISTOPHER BROWN, assistant keeper, Dutch and Flemish seventeenth-century paintings, National Gallery, London
"Anthony van Dyck in Italy"

- ELLEN CALLMANN, professor of art history, Muhlenberg College, Allentown
 "Love and/or Marriage in Fifteenth-Century Florence"
- JOHN CANADAY, former art critic, *New York Times*; author and lecturer, New York
 "The Tradition, Persistence, and Revival of Realism in American Painting"
- KERMIT CHAMPA, chairman, department of art, Brown University, Providence
 "Caspar David Friedrich in Dresden—a Cold Wind from the North"
- BRUCE COLE, professor of fine arts, Indiana University, Bloomington
 "The Making of Early Florentine Frescoes: Some Problems"
- W. R. DALZELL, author, lecturer, and radio commentator, Bedford, England
 "Elizabeth I of England and the Elizabethan House"
- HENRI DORRA, professor of art history, University of California, Santa Barbara
 "Cézanne and Post-Impressionism"
- ZIRKA Z. FILIPCZAK, professor of art history, Williams College, Williamstown
 "Rubens and His Social Context"
- JACK D. FLAM, professor of art history, Brooklyn College of the City University of New York, Brooklyn
 "The Significance of Matisse's Subject Matter: A Reevaluation"
- KURT W. FORSTER, professor of the history of art, Stanford University, Stanford
 "Divine Genius or Princely Servant: On the Status and Role of Italian Sixteenth-Century Artists"
- WALTER S. GIBSON, chairman, department of art, Case Western Reserve University, Cleveland
 "Hieronymus Bosch and the Vision of Hell in the Late Middle Ages"
- JULIUS S. HELD, professor emeritus of art history, Barnard College, New York
 "Rubens' Oil Sketches"
- MICHAEL HITCHCOCK, professor of art history, George Washington University, Washington
 "Jan van Eyck and the Christian Liturgy"
- J. RICHARD JUDSON, professor of art history, University of North Carolina, Chapel Hill
 "Rubens and the Illustrated Book"
- THOMAS DA COSTA KAUFMANN, professor of art history, Princeton University, Princeton
 "The Cultural Context of the German *Kunstammer* of the Late Sixteenth and Early Seventeenth Centuries"
- ANNELIESE MAYER-MEINTSCHEL, director, Painting Gallery, Dresden, German Democratic Republic
 "The Dresden Picture Gallery: Its History and Its Profile"
- INGELORE MENZHAUSEN, director, Porcelain Gallery, Dresden, German Democratic Republic
 "Meissen Porcelain in the Dresden Collection"
- JOACHIM MENZHAUSEN, director, Green Vaults, Dresden, German Democratic Republic
 "The Dresden *Kunstammer* and Green Vaults"
- AGNES MONGAN, Kress Professor in Residence, National Gallery of Art
 "Venice and Its Visitors"
- CARL NORDENFALK, director emeritus, Swedish National Museum, Stockholm
 "Camouflage and Cubism"
- WALTER OAKESHOTT, former rector, Lincoln College, Oxford, England
 "Rediscovering a Great Twelfth-Century Master"
- SIR JOHN POPE-HENNESSY, consultative chairman of the department of European paintings, Metropolitan Museum of Art, New York
 "Connoisseurship"
- JULES D. PROWN, professor of history of art, Yale University, New Haven
 "Benjamin West and the American Indian"
- MARK ROSKILL, professor of art history, University of Massachusetts, Amherst
 "What is Art History?"
- LAWRENCE A. SILVER, professor of art history, University of California, Berkeley
 "Wild Men, Witches, Heroes, and Hermits: Wilderness Themes by the German Painter Altdorfer"
- PAUL SPENCER-LONGHURST, lecturer, National Gallery, London
 "Jacques-Louis David as a Portraitist"
- CHARLES TALBOT, professor of art history, Smith College, Northampton
 "View from a Window: Perspectives on Painting and Sculpture in the Fifteenth Century"
- ROSS WATSON, author, Washington
 "Sir Joshua Reynolds, Academic Portrait Painter"
- BARBARA EHRLICH WHITE, assistant professor of art history, Tufts University, Medford

“Renoir’s Nudes and Impressionism: A Basic Contradiction”

ANTON WILHELM, curator, Federal Historical Monuments, Vorarlberg, Austria

“The Princes of Liechtenstein as Connoisseurs of Art”

DAVID H. WRIGHT, professor of the history of art, University of California, Berkeley

“The Political Uses of Art in the Fourth Century”

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 Sir 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”

1977 André Chastel, “The Sack of Rome, May 1527”

1978 Joseph Alsop, “The History of Art Collecting”

SLIDE COLLECTION

A total of 79,790 slides are now in the Education Department slide library. Of these, 3,842 were added during the year. With the receipt of new information and the acquisition of replacements, 1,681 slides were recatalogued as well. In addition to staff members using the library, 448 people outside the Gallery borrowed a total of 14,237 slides.





Jan van Goyen, *View of Dordrecht*. Ailsa Mellon Bruce Fund

RADIO TALKS, PAINTING OF THE WEEK

Radio talks, produced in the National Gallery's recording studio and broadcast over station WCMS during the intermission of the Sunday concerts, numbered thirty-eight.

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

ART INFORMATION SERVICE

The desk docents provided information and assistance to visitors at the two desks in the West Building, as well as general and special tours of the collections and exhibitions. With the extended summer hours and the addition of a new information desk in the East Building, six part-time temporary docents were added to the staff. Under the supervision of the curator in charge, 974 inquiries requiring special research were answered, 788 in writing and 186 by telephone. The letters received came from forty-nine states and seventeen foreign countries. A survey of visitors who stopped at the three information desks during the week of August 14-20 showed that of 3,142 persons questioned, 2,475 came from forty-nine states

and 667 from forty-nine foreign countries. Four new texts were provided for the gallery leaflet program in the West Building.

SUMMER INTERN PROGRAM

The Education Department continued to organize an orientation program on the curatorial and administrative departments of the Gallery for the art history students awarded summer internships. During a ten-week period, the group attended sessions on connoisseurship, documentation, conservation, and fiscal and legal matters, by visiting offices two mornings a week. The remaining time was given to practical, on-the-job experience in specific departments. The students and the offices or departments in which they served were: Eric Apfelstadt, sculpture; Barbara Butts, assistant director; Roni Feinstein, education; Janet Hazlett, library; Lucy MacClintock, editor; Catherine Puglisi, Italian painting; Cynthia Schneider, northern European painting; Carol Solomon, French painting; David Steel, Jr., graphic arts; and Dana Wechsler, twentieth-century art.

OTHER DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

The focus of curatorial business this year was the schedule of events and activities which culminated in the opening of the East Building on June 1; the accessioning of newly acquired works of art; the administration, coordination, and installation of works of art for temporary and long-term display in the entire East Building; and the completion of research and writing preparatory to the publication of seven books and brochures as well as to the printing of over 1100 new labels identifying and documenting these works of art.

During the year, the Board of Trustees voted to accept RILA (the Répertoire International de la Littérature de l'Art) under the umbrella of the Center for Advanced Study in the Visual Arts, thus making the National Gallery a major center for abstracting the literature in art history and bringing a new tool for scholarship to ongoing curatorial activities. The Gallery also sponsored two symposia, in the spring and early summer, focusing on art-historical problems relative to works of art in the Gallery's collection; and at the opening of the East Building the Andrew W. Mellon Lecturer in the Fine Arts, Joseph Alsop, chose a topic, the history of art collecting, that was particularly apropos, given the Gallery's growth during the past year and the opening of the new facility.

In addition to continuing work on the Gallery's forthcoming catalogue raisonné of the collections, members of the curatorial staff neared completion of several special research projects, including catalogues raisonnés of the work of Giovanni Battista Piranesi and the Carracci family.

PAINTING

The reinstatement of the permanent collection in the West Building continued with the rehangings of the American paintings in galleries 60, 60A, and 65-71.

Incorporating several important new acquisitions, the works of art have been arranged in general chronological order to illustrate the stylistic relationships and connections among artists working in the same period. One gallery was devoted to a selection of paintings from the Gallery's extensive holdings of works by George Catlin.

Galleries 39 and 49 were rearranged to make room for recent acquisitions in the Dutch and Flemish collections. In addition the large Rubens oil *Quos Ego* was lent to the Gallery by the German Democratic Republic while the Dresden exhibit, of which it had been a part, travels to other cities in the United States. It was installed in gallery 51 among other works by Rubens gathered together to mark the international Rubens year.

Among the significant acquisitions of paintings this year was a *View of Dordrecht from the Dordtse Kil*, dated 1644, by the Dutch artist Jan van Goyen. A major work, the painting reflects the artist's concern with tonal effects and demonstrates his command of waterscape composition. The *Adoration of the Shepherds* by Adriaen Isenbrant is an important example of the northern interpretation of that biblical event in which the shepherds arrive at the place of Christ's birth. It is also a fine example of the mannerist style in the School of Bruges.

A major gift to the Gallery's American collection came from the bequest of Frederick Sturgis Jr.: five Hudson River school paintings. In addition to J. F. Kensett's *Beach at Newport*, there are works by Francis W. Edmonds and John W. Casilear and two works by Asher B. Durand, the first examples by these three artists to enter the Gallery's collections. In addition the Gallery purchased an important work, *The Spirit of War*, by the nineteenth-century American, Jasper Cropsey. Particularly notable among many major paintings by twentieth-century artists acquired by the Gallery was the gift of Gustav Klimt's *Baby* from Otto and Franziska Kallir with the help of the Carol and Edwin Gaines Fullinwider



Wassily Kandinsky, *Improvisation No. 31 (Sea Battle)*, Ailsa Mellon Bruce Fund

Fund. An important gift from the Collectors Committee was Robert Motherwell's *Reconciliation Elegy*, the latest in this artist's series of *Elegies to the Spanish Republic*. In addition *Improvisation No. 31 (Sea Battle)* by Wassily Kandinsky was purchased, a fine example of the artist's ability to translate the spontaneity and subtle modulations of watercolor to the medium of oil.

Two new assistants were added to the curatorial staff. Linda Ayres, formerly research assistant at the National Portrait Gallery and former assistant to the director and bicentennial coordinator at the Fogg Art Museum, Harvard University, has joined the staff as assistant curator of American art. She has a masters degree in American art from Tufts University.

Barbara Murek, formerly in the Gallery's Photo Archives, became research assistant to the curator of early Italian painting.

SCULPTURE

The National Gallery of Art Collectors Committee presented several noteworthy gifts of sculpture to the Gallery. Among them were Alexander Calder's mobile, *Untitled*, the first work of art actually to be installed in the East Building. Its freely shaped forms grace the large space above the central court. Another of the committee's gifts, by Anthony Caro, rests on the ledge above the

doorway from the central court into the Administrative and Study Center. Entitled *National Gallery Ledge Piece*, the sculpture was constructed on the spot and is in close proximity to Joan Miró's *Woman*, a three-dimensional tapestry made of dyed New Zealand wool and also donated by the Collectors Committee. The Morris and Gwendolyn Cafritz Foundation presented the Gallery with a sculpture by a major twentieth-century artist, *Knife Edge Mirror Two Piece* by Henry Moore, which dominates the main entrance to the East Building from the Plaza.

Important purchases made with help from the Pepita Milmore Memorial, William Nelson Cromwell, and Ailsa Mellon Bruce funds include Clodion's terra cotta, *Silenus Crowned by Nymphs*, dating from 1768. Another work by a French sculptor, Albert-Ernest Carrier-Belleuse, entitled *The Abduction*, dates from the nineteenth century. In addition there were purchases of works by the twentieth-century sculptor David Smith: his *Voltri VII* and *Circles I, II, and III*.

Caroline Wilson Newmark is the new assistant curator of sculpture. A pupil of Colin Eisler and a graduate of the New York University-Metropolitan Museum course in museum training and connoisseurship, Ms. Newmark received her Ph.D. from New York University's Institute of Fine Arts in 1977. She also has held a Longhi fellowship as well as several museum internships. Her specialty is the field of Renaissance medals and plaquettes.

GRAPHIC ARTS

The Department of Graphic Arts prepared and presented four exhibitions during the fiscal year. *Nineteenth-Century Toys*, 117 watercolor renderings from the Index of American Design, was prepared by Lina Steele, curator. Diane Russell, curator of French prints, organized a survey of early landscape prints, *The European Countryside: 16th-17th Century Prints*, and wrote a brochure for it.

Andrew Robison, curator of prints and drawings, prepared an exhibition focusing on a master of graphic art whose work seemed particularly appropriate for display at the opening of the East Building. The show, *Giovanni Battista Piranesi: The Early Architectural Fantasies*, will be followed by a catalogue raisonné next year. Another opening exhibition, prepared by Agnes Mongan, the current Kress Professor in Residence, in conjunction with Lynn Gould, museum curator, and Andrew Robison, focused on a selection of works donated to the Gallery over the years: *Master Drawings from the Collection of the National Gallery of Art and Promised Gifts*. The department also prepared the small exhibition of Matisse's *Jazz* portfolio, for the foyer adjacent to the display of this

artist's large cutouts in the East Building tower gallery, as well as the recently acquired and unique series of variant impressions of Munch's *Two Women on the Shore* as one of the short-term components of *Aspects of Twentieth-Century Art*.

A number of important gifts of drawings came to the Gallery this year. A moving portrait of an old woman by Hans Baldung Grien and five of the best drawings from Jean-Honoré Fragonard's Ariosto series were donated by Edith G. Rosenwald. A marvelously fresh Jean-Baptiste Oudry on blue paper came from Constance Mellon, and Peter Josten gave an extremely interesting sheet, Ingres' own record copy of his portrait of Auguste-Jean-Marie Guénepin, the prime portrait of which had been given three years ago by Robert and Clarice Smith. The first important drawing by Georgia O'Keeffe to enter the Gallery was also donated anonymously by an American collector.

Among the notable gifts of prints were one of Pissarro's rare and most beautifully impressionist monotypes and two powerful woodcuts by Nolde and Heckel, from Ruth Cole and Jacob Kainen. Sherwood Smith added greatly to our collection of color prints by Cornelis Ploos van Amstel with thirty-eight early proofs. Graham Nash gave the rare set of early Escher woodcut views of Delft, Mr. and Mrs. Frank Eyerly presented Picasso's *Group of Actors*, and William Speiller added three recent Jasper Johns lithographs to our collection of contemporary American prints.

Two extremely rare works by Matthys Cock (dated 1540) and by Willem Buytewech (dated 1617) were added to the collection of northern landscape drawings. Two works by Jan van Goyen and a major Jan Lievens forest scene, both from the 1650s, and a fine Agostino Carracci landscape from the 1580s were also added to the drawings collection. Thought by scholars to be among the finest Rubens drawings remaining in private hands, two Rubens figure studies entered the collection along with an Annibale Carracci study of a detail of the ceiling frescoes for the Farnese Palace, Rome, a fine figure study by Claude Lorrain, and a riveting early expressionist watercolor of Christ's head by Emil Nolde. Among the examples of eighteenth-century French drawings acquired were pastoral scenes by Boucher and Robert, as well as another example by Oudry, pendant to the gift of Constance Mellon mentioned above. An important purchase of a contemporary work of art was Willem de Kooning's *Study for Woman Number One*.

Among prints the outstanding purchase was clearly the unique series of Edvard Munch's five working proofs of his woodcut *Two Women on the Shore*, the variant impressions showing his coloristic and iconographic devel-

opment over three decades. Also acquired were Delacroix's masterpieces of romantic lithography, *Lion of Atlas* and *The Royal Tiger*, for the latter of which there is a watercolor study in the Rosenwald Collection. Other additions included Lucas van Leyden's *Young Man with a Skull*, supplements to our works by members of the Rubens school, extremely fine impressions of Claude's *Dance under the Trees* and of Ribera's *Poet*, the unique copy of one of Piranesi's early revised versions of the *Prima Parte*, and a rare group of contemporary impressions of *clichés verres* by members of the Barbizon school.

Some 3,600 slides of the Index of American Design by Henry Beville, former chief photographer at the Gallery, together with accompanying data, were reproduced for the California Resources Agency, Sacramento, for use in schools and colleges throughout that state. In 1977 the Index also initiated a program to photograph the collection of approximately 20,000 renderings. Implemented by a British publishing house, the program will result in the publishing of color microfiche, with accompanying catalogue, to be made available for sale to institutions as well as for study at the National Gallery.

During the year, 523 individuals visited the Print Study Room, and 235 works of graphic art were accessioned.

LIBRARY

Acquisitions continued to be the prime thrust of the library, and the testimonials of readers, the statistics from bibliographic checking, the increasing amount of material sent out on interlibrary loan, and the growing number of volumes in storage awaiting transfer to newly created shelf space in the East Building document the increasing potential and usefulness of the library as a scholarly resource locally and nationally. In all, additions to the National Gallery of Art Library during the fiscal year brought the total accessioned holdings to 48,978 titles in 67,766 volumes, and conservatively estimated, 32,797 pieces of vertical file material.

Total processed additions to the collection during the year were 3,198 titles in 3,742 volumes, as well as 1,601 accessioned pieces of vertical file material and an estimated 100 unprocessed pieces. Of these, 1,140 volumes were purchased with federal funds, and 1,373 were purchased with trust funds.

Gifts received during fiscal 1978 totaled 14,752 volumes from 305 sources. Of this figure, some 14,000 volumes came from the library donated by Huntington Cairns, former secretary-general counsel at the National Gallery. This material will be gradually processed for

use. Another major gift of 300 volumes came from Mr. and Mrs. John Alexander Pope; 232 items from this gift have been processed to date. The National Gallery exchange program with libraries at other institutions resulted in the acquisition of 432 volumes. Some 1,482 publications, an unusually large number resulting from the many exhibitions inaugurating the East Building, were sent out in exchange.

The noncirculating reference collection increased by the addition of 189 titles in 227 volumes, bringing the collection's total to 998 titles in 2,337 volumes. The serials section increased its number of continuing titles by 98, bringing the total to 528. The library also added 50 reprints, in the form of hard copy or microfilm, of rare out-of-print periodicals, including *Archivio Storico dell'Arte*, and *Internationale Bibliographie der Kunstwissenschaft*, as well as such nineteenth- and early twentieth-century "little magazines" as *das Kunstblatt*, *Prometheus*, and *Apollon*. Reprints and microfilms have also been ordered to fill in the holdings of incomplete runs of periodicals.

A major serials purchase this year was 538 reels of microfilm, reprints of the catalogue of every sale held at Sotheby's, London, auction house from 1734 to 1970. Retrospective purchasing of original editions of other noncurrent sales catalogues continued as well as subscription to all categories of sales catalogues from eighteen major American and European auction houses. The number of catalogues received has risen to a total in excess of 3,850.

The library's cataloguing program was given very strong impetus and support with the installation of an OCLC, Ltd. computer terminal (formerly the Ohio College Library Center), which supplies computer print-outs in card form of cataloguing information written by other libraries. The computer thus eliminates, in part, the need for extensive research prior to cataloguing. The terminal was installed in June 1978, as part of the library's membership in FEDLINK (Federal Library and Information Network). The computer resource has resulted in an 87 percent increase in the rate of new cataloguing per month in the last quarter of the year since joining OCLC. During the year, the cataloguers processed 3,293 titles in 4,216 volumes; of these 2,426 titles in 3,040 volumes were newly catalogued, 740 titles were artist reclassifications, and 127 titles were nonartist revisions.

The number of single volumes that were bound totaled 825, and over 8,300 periodicals were bound into 2,097 volumes in preparation for the move to the East Building. In addition all vertical file materials were removed from the Solander boxes in which they were formerly housed, sorted, and refiled by name of institution in over 900

entries. They are now housed in steel legal-sized filing cabinets.

Circulation and interlibrary statistics for Fiscal Year 1978 are: 4,827 titles circulated; 329 titles borrowed from the Library of Congress; 26 titles borrowed from other libraries; 116 titles lent by the National Gallery Library to other institutions. There were 886 registered readers who were not members of the Gallery staff; of these, 187 registered for the first time. Approximately 2,686 reference questions were answered by telephone, letter, or during a personal visit. Tours of the library totaled 56, for new employees, summer interns, visiting scholars, and graduate students.

New members of the staff include Nancy Catravas, Kathleen Roy, and JoAnn Pippin, library technicians; Carolyn Mauler, secretary; and Michele Estep, clerk-typist.

PHOTOGRAPHIC ARCHIVES

The Photographic Archives' holdings reached 820,244 photographs and negatives by the end of the year.

The largest group of photographs, some 32,362, were purchased with funds from another generous grant from the Samuel H. Kress Foundation. In addition, the archives received 4,195 photos as gifts and 344 as transfers from within the Gallery.

The principal gifts received were 3,283 photos from Katharine Kuh, former art critic of the *Saturday Review* and 527 photos from James M. Goode, which had been taken to illustrate his book, *The Outdoor Sculpture of Washington*. The Kress Foundation also made possible gifts of 363 photos of misericords in Spanish churches from Dorothy and Henry Kraus and 7 photos of frescoes by Gualtieri di Giovanni from Ellen Callman.

Among the photographs purchased were 1,544 of German art; 1,322 of early Italian art and architecture; and 213 of the frescoes by Giotto in the Upper Church, San Francesco, Assisi.

The archives' staff members, in addition to their normal duties, indexed approximately 4,000 Sotheby Parke Bernet negatives and assimilated into the collection approximately 35,000 newly acquired photos. The staff photographer began checking all the holdings, photographs and negatives, for condition, removing those needing attention.

Two new staff members were added: Anne Jessica Cohen as photographer assigned to the Photographic Archives and William Harkins as museum technician.

CONSERVATION DEPARTMENT

PAINTING

At the end of November the painting conservators completed the move into the new and larger laboratories and offices, occupying the space of the former cafeteria and staff dining rooms. The remodeling project has been financed by the Kreeger Foundation. In January, Paul Mellon, president of the Gallery, and members of the board of trustees visited the laboratory, and the staff demonstrated examination techniques and discussed the treatment that was in process on several paintings. In May, the entire conservation staff helped to unpack, inspect, and install the exhibition *The Splendor of Dresden* and then joined the rest of the Gallery staff in preparation for the opening of the new East Building. Also, in May, Mr. Mellon instituted a four-month moratorium on the major treatment of paintings, to provide time to review conservation policy and procedures.

During the fiscal year, major treatment, which included both structural work and the removal of discolored varnish, was completed on the following: Chardin's *Soap Bubbles*, van Dyck's *Assumption of the Virgin*, Adriaen van Ostade's *Tavern Scene*, and Robert Street's *George Washington Deal*. At the time of the four-month moratorium, on the treatment of paintings, major treatment was in process on Casilear's *View on Lake George*, Edmund's *Bashful Cousin*, Pynacker's *Landscape with Figures*, and Rembrandt's *The Mill*. The *Baptism of Christ* by Bordone was examined and its proposed treatment approved. During the year, minor treatment was given to forty-five paintings, and thirty paintings were given laboratory examinations to assist in curatorial decisions about acquisition and research. The inspection of the collection to monitor condition continued, as did the examination of paintings requested for loans and of those already out on loan in the Washington area.

William R. Leisher, assistant conservator of paintings, examined the Malbin collection in New York to advise on the protection of the paintings and sculpture during their shipment to the Gallery in time for the East Building opening and while on exhibition here. In addition, at the request of the Dresden curators, he spent a week at the Metropolitan Museum helping to unpack and to examine the objects for their showing of the Dresden exhibition.

The Rembrandt project continued with the relining and cleaning of *The Mill* undertaken by Kay Silberfeld, conservator of paintings. The advisors for the project, A. B. de Vries, Seymour Slive, and Egbert Haverkamp-Begemann, came to the Gallery to discuss the course of

the painting's treatment. Several other Rembrandt scholars also came to see the painting during the removal of the darkened varnish layers.

Besides the Rembrandt scholars, numerous other visitors including art historians and conservators came to the laboratory, to review the work of the department. In addition, forty-five students from the National Youth Science Camp were given a brief introduction to the conservation field, National Gallery summer interns came to view the laboratory and work in process, and two scientists developing an ultraviolet vidicon system for examining paintings spent a day explaining the new technology.

The staff of the laboratory was increased during the year, with the appointment in October of Ann Hoenigswald as assistant conservator for the National Lending Collection. Miss Hoenigswald is a graduate of the conservation training program at the Intermuseum Laboratory in Oberlin and had been a summer intern at the National Gallery of Art.

TREATMENT OF WORKS OF ART ON PAPER

During the year, major treatment was given to fifty-four drawings, nineteen prints, and eight paintings on paper. Forty-eight of these objects were restored for special exhibitions. Work included removing old backings, bathing, removing stains, structurally strengthening the paper by attaching additional paper to the reverse of the original paper (lining), mending tears, and filling holes. Among others, a watercolor by Nolde, a charcoal drawing by Brancusi, and a pen and ink drawing by Buytewech had backings which were removed to prevent further deterioration of the original paper support. A Cassatt drawing and a Jordaens watercolor had tears and holes which needed mending and filling, and a fig leaf on the Jordaens was removed since it was a later addition. A charcoal drawing by Tintoretto had a large disfiguring stain which was removed. Paintings on paper by Rothko could not be exhibited without being mounted, and the mounting had to be specially designed and executed.

Other major treatment during the year included the removal of a cardboard mount from the back of a Cézanne watercolor of *Mont Sainte-Victoire*. During the process it was discovered that there was another watercolor hidden by the backing on the reverse, a sketch of a still life. Work was also begun on the large Degas pastel *The Ballet Dancers*, which had been on exhibition. It was extremely cockled and was mounted on pulp board, which, because it had become acidic, is being removed.

Minor treatment, which included the removal of hinges and of minor accretions and the mending of small tears, was done on 63 drawings, 158 prints, and 25 renderings.



Beta-radiograph print (exposure of Beta particles on film) illustrating the watermark from Claude Lorraine's *The Dance Under the Trees*. When produced at a one-to-one ratio, it shows certain idiosyncrasies in the paper structure that indicates it is of seventeenth-century Italian manufacture

Under the supervision of the paper conservators, about 1,000 prints and drawings were matted and framed for the Department of Graphic Arts by Don Zientara and his successor, Glen Sweetser, who joined the staff in May. David Shen continued as matter-framer for the Index of American Design and during the year matted and framed about 700 renderings.

Research continued on the x-raying of paper using a beta-radiographic plate. This led to the determination of the origin and date of manufacture of some paper. A vacuum suction table which will be used to remove stains from paper was designed and is in the process of being built.

Shelley Fletcher, conservator of paper, traveled to the St. Louis Museum of Art to repair two Matisse découpages from the Matisse cutouts exhibition. Judith C. Walsh joined the staff as assistant paper conservator. Ms. Walsh is a graduate of the conservation training program in Cooperstown and was an intern at the Museum of Fine Arts, Boston. Also working in the paper laboratory was

Nancy Ash, a student in the conservation training program at New York University, who divided her internship year between the Gallery and the Library of Congress.

SCULPTURE AND DECORATIVE ARTS

Victor C. B. Covey, chief of conservation, has been performing the treatment needed by sculpture and works of decorative art. He cleaned and inpainted a glazed terracotta by Andrea della Robbia, *Madonna and Child*, so it could be photographed for use on the official U.S. Christmas postage stamp. For the opening of the East Building he repolished and put a protective surface coating on the *Nude* by Jean Arp and on Anthony Caro's *National Gallery Ledge Piece*. He also made repairs to four David Smith sculptures. Minor treatment was done by Mr. Covey on numerous other pieces including two bronzes, a construction painting, and ninety-eight pieces of porcelain.

Mr. Covey was appointed a member of the American delegation for the return of the medieval crown of St. Stephen to Hungary. At the request of the Department of State, he examined, repaired, and recorded the condition of the Hungarian crown jewels before they left Fort Knox and designed and helped make the cases for them. He traveled with the jewels to Budapest, there reexamining them and signing the inventory records prior to their formal transfer to the Hungarian people.

FRAMES

During the year, the conservator of frames, Eleanor Baker, provided major treatment to eighteen frames. This work included structural repairs to the wood, modeling, casting or carving missing decorations, cleaning, and regilding. One of the frames treated was for the recently restored Chardin, *Soap Bubbles*. Sixteen frames for the *Master Drawings* exhibition received minor treatment including structural repairs, filling cracks and small holes, and inpainting losses. Numerous other frames needed minor repairs for the opening of the East Building. An especially demanding project was the painting and gilding of the shelves and molding in the Green Vaults room in the exhibition *The Splendor of Dresden*.

In addition, Mrs. Baker helped to select and order new frames for eight paintings in the collection.

TEXTILES

Joseph V. Columbus, textile conservator on contract, continued his major treatment of the fifteenth-century Tournai tapestry *The Return from the Hunt*. Areas where the original threads have become very weak or where old repairs are disfiguringly out of tone are being rewoven. Julia B. Woodward, who joined the staff in October, is dyeing the wood threads for this project. Both conserva-

tors helped with preparations for the opening of the East Building, advising on the hanging and protection of the Miró, Arp, and Beauvais tapestries. Their work on *The Splendor of Dresden* exhibition included making a blanket for one of the display horses, making a miniature tent for the model of the Rustkammer, and mounting silk for display panels.

Mr. Columbus assisted the Department of State with the return of the Hungarian crown jewels, working on the medieval coronation mantle while it was still in Fort Knox, helping to make cases for the jewels, and then traveling as a member of the official delegation to Budapest for their return.

CONSERVATION SCIENCE

With further installation of furniture and additional analytical equipment, the science laboratory was completed. A major piece of equipment installed was an energy-dispersive x-ray fluorescence analyzer (EDX). This machine is specially designed for the nondestructive analysis of pigments and other artist's materials; it presents studies of the materials without removing samples from the art object.

During the year, Barbara Miller, conservation scientist, used the EDX to analyze pigments in situ on five paintings, including Rembrandt's *The Mill* and *The Descent from the Cross* and on Chardin's *Soap Bubbles*. By this method she determined the composition of five metal sculptures and the pigments on two colored woodcuts and verified that the medium used on a drawing was not silver point. A polarizing microscope with transmitted and reflected light, tungsten-halogen and xenon lamps, and accessories for photography was also installed. During the year, pigment samples were taken from two paintings and one polychromed sculpture for analysis under the microscope, as were the contents of cotton swabs used during the cleaning of four paintings. The latter was requested by the conservators to further confirm the composition of the material they were removing.

Other analytical work done at the request of the conservation staff included examination of three proprietary cleaners for stone and marble, an adhesive found on the reverse of a silk tapestry, the packing material used for the Hungarian crown jewels, and plastic sheets which had been in contact with some prints. The purpose was to determine which materials would have a deleterious effect.

EDITORS OFFICE

Publications this year focused on exhibitions inaugurating the opening of the new East Building. Five books—

one a major catalogue—two brochures and a guide to an exhibition, five posters, twenty-six postcards, twelve gallery leaflets, as well as a brief guide to the East Building and a map of the facility, were edited, designed, and produced in quantities to match the anticipated crowds. Over 2,220,000 pieces were printed in time for the June 1 opening.

Books published were: *American Art at Mid-Century: The Subjects of the Artist*, a scholarly catalogue; *Aspects of Twentieth-Century Art*; *Small French Paintings from the Bequest of Ailsa Mellon Bruce*; *Master Drawings from the Collections of the National Gallery of Art and Promised Gifts*; and *National Gallery of Art East Building: A Profile*. The office also produced a guidebook to the exhibition for *Giovanni Battista Piranesi: The Early Architectural Fantasies* and a brochure for *The Splendor of Dresden*, in addition to a *Brief Guide* to all the permanent installations and exhibition spaces in the East Building.

In addition to printed materials, the Editors Office edited, designed, and produced wall texts, graphics, and labels for the six special exhibitions that opened the East Building and for the works of art commissioned for the new galleries there. A new in-house typesetting machine provided type for these materials as well as for the posters and postcards accompanying these exhibitions and for the Piranesi guidebook.

Other materials produced for the East Building opening included a publicity brochure describing the new wing, a press folder, and an invitation for one of the exhibition previews. The office also edited and produced a small exhibit, located in the East Building, describing the purpose and function of the Center for Advanced Study in the Visual Arts.

The Editors Office designed and produced fliers for the Gallery's intern and fellowship programs, and revised and updated the American school portion of the *Ten Schools of Painting*. The office also provided labels and graphics for two small graphic arts exhibits, *The European Countryside: 16th-17th Century Prints and Nineteenth Century Toys*; *Watercolors from the Index of American Design*. For the *European Countryside* a small eight-page leaflet, printed in-house, was also produced.

By the end of the fiscal year, two additional publications had gone to press: volume 8 of *Studies in the History of Art* and Fern Rusk Shapley's *Catalogue of Italian Paintings*, in addition to another temporary exhibition catalogue, *Edvard Munch, Symbols and Images*.

EXHIBITIONS AND LOANS

Loans to eleven special exhibitions at the National Gallery of Art during the year were made by forty-seven



Auguste Rodin, *Dancing Figure*. Gift of Mrs. John W. Simpson

public collections from thirteen states and thirteen foreign countries and by more than forty-seven private collections. The exhibitions and their dates were:

MATISSE: THE CUT-OUTS

From the previous fiscal year until October 24, 1977

FRENCH PRINTS BY 20TH-CENTURY MASTERS

From the previous fiscal year until November 20, 1977

NINETEENTH-CENTURY TOYS: WATERCOLOR RENDERINGS

FROM THE INDEX OF AMERICAN DESIGN

December 21, 1977 to March 19, 1978

THE EUROPEAN COUNTRYSIDE: 16TH-17TH CENTURY PRINTS

December 21, 1977 to March 19, 1978

MASTER DRAWINGS FROM THE COLLECTION OF THE NATIONAL GALLERY OF ART AND PROMISED GIFTS

June 1 to August 13, 1978

THE SPLENDOR OF DRESDEN: FIVE CENTURIES OF ART COLLECTING

An Exhibition from the German Democratic Republic

June 1 to September 4, 1978

PIRANESI: THE EARLY ARCHITECTURAL FANTASIES

June 1 until the end of the fiscal year

AMERICAN ART AT MID-CENTURY: THE SUBJECTS OF THE ARTIST

June 1 until the end of the fiscal year

ASPECTS OF TWENTIETH-CENTURY ART

I. Picasso and Cubism

II. European Painting and Sculpture

III. Henri Matisse: Cut-outs and *Jazz*

June 1 into the following fiscal year

SMALL FRENCH PAINTINGS FROM THE BEQUEST OF AILSA MELTON BRUCE

June 1 into the following fiscal year

THE AMERICAN FOLK ART TRADITION: PAINTINGS FROM THE GARBISCH COLLECTION

August 29 into the following fiscal year

REGISTRAR'S OFFICE

During the past year the Registrar's Office recorded the accession of 21 paintings, 15 sculptures, 1 decorative art object, and 235 works of graphic art—a total of 272 objects.

The Gallery received 372 shipments, containing 3,196 works of art, and sent out 186 shipments of 1,750 works of art.

Some 114 permits to copy works of art in the Gallery's collections were issued.

After a period of five years during which the department temporarily occupied areas formerly used as the Gallery's carpenter shop and photographic studios, in August 1978 the Registrar's Office moved to newly remodeled permanent quarters in the West Building. Larger than any of the registrar's previous facilities, it provides areas for receipt, packing, and unpacking, for examination, recording, and temporary screen and vault storage of objects, as well as for new staff offices.

The registrar, Peter Davidock, was appointed by the Department of State to supervise and accompany the movement of the holy crown of St. Stephen from Fort Knox, Kentucky, to Andrews Air Force Base, and to advise and assist in the movement and storage of the objects onto the aircraft for their return to Budapest.

DEPARTMENT OF INSTALLATION AND DESIGN

Converting fifty thousand square feet of space in the new East Building into five finished exhibition spaces of varying size and diverse visual impact provided the main focus for the department for the major part of a year. The task, which involved both design and installation, was completed by the June 1 opening of the new building. Over the winter the department also prepared installations for two graphics exhibits in the West Building

and over the summer planned an exhibit of early American paintings, installed in August in the East Building, and designed layouts for an upcoming show of Munch paintings and graphics.

The original partitioning of the three-thousand-square-foot hexagonal ground floor northwest gallery of the East Building was designed to accommodate an exhibit of 120 old master drawings. *Master Drawings and Watercolors from the Collection of the National Gallery of Art and Promised Gifts*, organized in six geographical/historical sections and arranged chronologically, conformed to the given geometry of the space, in four smaller and two larger hexagonal galleries, a symmetrical configuration providing the desired intimate spaces for these small works of art. Velvet-covered panels in appropriate colors gave a rich background for the drawings, which were presented in period frames with French or silk mats. New small lighting fixtures designed expressly for the ten-foot galleries were utilized for the first time. To limit natural daylight exposure, the large entrance from the central court was greatly reduced with a wall covered by a large sepia enlargement of a work in the exhibit and with a silkscreened title.

At the close of the old master drawing exhibition, a group of American naive paintings, entitled *The American Folk Art Tradition: Paintings from the Garbisch Collection*, was installed. The panels from the *Master Drawings* show were removed from the walls and stored for use in future exhibitions of small-scale works of art.

Small French Paintings from the Bequest of Ailsa Mellon Bruce was installed in a two-thousand-square-foot space on the ground floor of the East Building. Via a series of intimate octagonal spaces, almost domestic in size, the exhibition created an interlocking configuration around a central rectangular gallery. The galleries with their ten-foot ceilings, richly colored walls, and warm carpeting proved to be ideally suited to the presentation of the fifty-nine small impressionist and post-impressionist paintings.

Piranesi: The Early Architectural Fantasies, installed in the northeast mezzanine curatorial gallery, was a didactic and closely argued exhibition of over 150 prints, books, copperplates, and drawings. To establish the greatest intimacy with the works of art and to provide an unbroken sequence of images, special spaces were constructed for each of the four sections of the exhibition. The individual objects, with all but their images masked from view, were exhibited behind continuous sheets of plexiglass. The surface between images provided space for silkscreened texts which explained the interrelationships among the objects exhibited. Recessed cases held the books in custom-designed cradles so that their images

were parallel to the other prints and drawings. This detail not only presented the works with the least distraction from installation paraphernalia but also provided extra security for the works exhibited.

American Art at Mid-Century: The Subjects of the Artist, installed in the upper level galleries, presented each of seven artists in his own space. The northeast daylight gallery was divided into two spaces with the laylights set at different heights to experiment with the gallery's spatial flexibility. Here paintings by Jackson Pollock and Robert Motherwell, some of monumental size, were exhibited. Through the north bridge gallery, a corridor was created to connect four enclosed spaces devoted to paintings by Newman, Rothko, Gorky, and de Kooning and to show photo murals of the artists at work accompanied by general texts explaining the rationale of the exhibition. To provide an appropriate setting for Newman's *Stations of the Cross*, the staff was determined to find a presentation by which the visitor could not fail to experience the series sequentially, with the ending hidden from view upon entering. The design department consulted with Tony Smith, a noted sculptor and longtime friend of Barnett Newman. His suggestions about the scale and spacing were incorporated in a spiraling space which led the spectator from left to right through the series of fourteen stations to *Be II*, the fifteenth painting in the series which remained out of view until the visitor had seen the earlier paintings. The northwest pod gallery with its skylight set at thirty-six feet above floor level was transformed into an amphitheater for the display of fourteen works from the *Voltri* series by David Smith. The structure of steps, platforms, and plinths, covered with an epoxy and quartz aggregate that simulates sandstone, was suggested by David Smith's installation of these works in the amphitheater of Spoleto in 1962.

The Splendors of Dresden: Five Centuries of Art Collecting, a major international loan exhibition from the German Democratic Republic was easily the most expensive and complicated installation ever undertaken by the Gallery's design department. More than eight hundred objects, including paintings, drawings, prints, porcelain, scientific instruments, arms and armor, bronzes, and precious jeweled objects were installed in the eighteen-thousand-square-foot special exhibition space on the concourse level. Reflecting the art-historical structure of the exhibition, twenty-four separate galleries, each with a distinct character, were constructed, some of them specifically to reflect in every detail possible the character of the original Dresden settings of the works of art. The most ambitious rooms, the *Kunstammer*, the *Rustkammer*, the *Green Vaults*, and the *Porcelain Gallery*, were designed after much research and consultation with





East German and American curators; three of the period rooms were constructed as demountable traveling units.

The reconstruction of part of the *Kunstkammer*, a series of rooms which no longer exist, was based on inventories, painters' bills, and existing sixteenth-century rooms and their decoration. The contents of the rooms and the cases in which they were housed were established through sixteenth-century inventories and descriptions by visitors of the time. The Green Vault is as exact a copy as could be made of an existing segment of a double-arched wall in the Green Vault section of the Residenz Palace in Dresden. The molding, paneling, and colors were all copies of the original. Gold leaf was used throughout to convey the rich feeling of the original, and plexiglass mirrors were used to ensure that the unit would travel safely. Both the *Kunstkammer* and the Green Vault wall contained their own air-conditioning and humidification systems to ensure an absolutely stable environment for the objects. Though not as ornately detailed as the other two period rooms, the porcelain collection was housed in a room whose design was derived from eighteenth-century plans for rooms in the Japanese Palace, a building designed to house Augustus the Strong's porcelain collection. The configuration of the

objects and their grouping by national type also derived from eighteenth-century principles. Other rooms in the exhibition were also designed to reflect the manner of presentation in the Dresden collections. The parade and festival armor was massed in a gallery to suggest the limitless riches of the Dresden armor collection.

During the year William Schaeffer and Gloria Randolph joined the staff as exhibits specialists. The silk-screen facility produced virtually all the labels, posters, and outdoor signs for the opening exhibitions and for general use in the East Building.

PHOTOGRAPHIC LABORATORY SERVICES

Photographic Services continued to provide color transparencies and black and white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; to authorize reproductions of works belonging to the National Gallery of Art where appropriate; and to coordinate all requests for work to be performed by the Photographic Laboratory. In addition, members of the photographic department put in long hours, frequently from nine in the evening until seven the next morning, supervising and coordinating the numerous outside com-

panies that produced films in connection with the Dresden exhibition and the opening of the East Building.

In one year almost 9,000 black and white photographs were added to the files of prints available. This figure represents a 29 percent increase over last year. Of this number 2,148 photographs were sold and another 3,839 distributed to Gallery staff for official use. During this same time, several large groups of photographs were exchanged, through the Photographic Archives, with such diverse institutions as the Victoria and Albert Museum, the Courtauld Institute, and the Hermitage Museum in Leningrad.

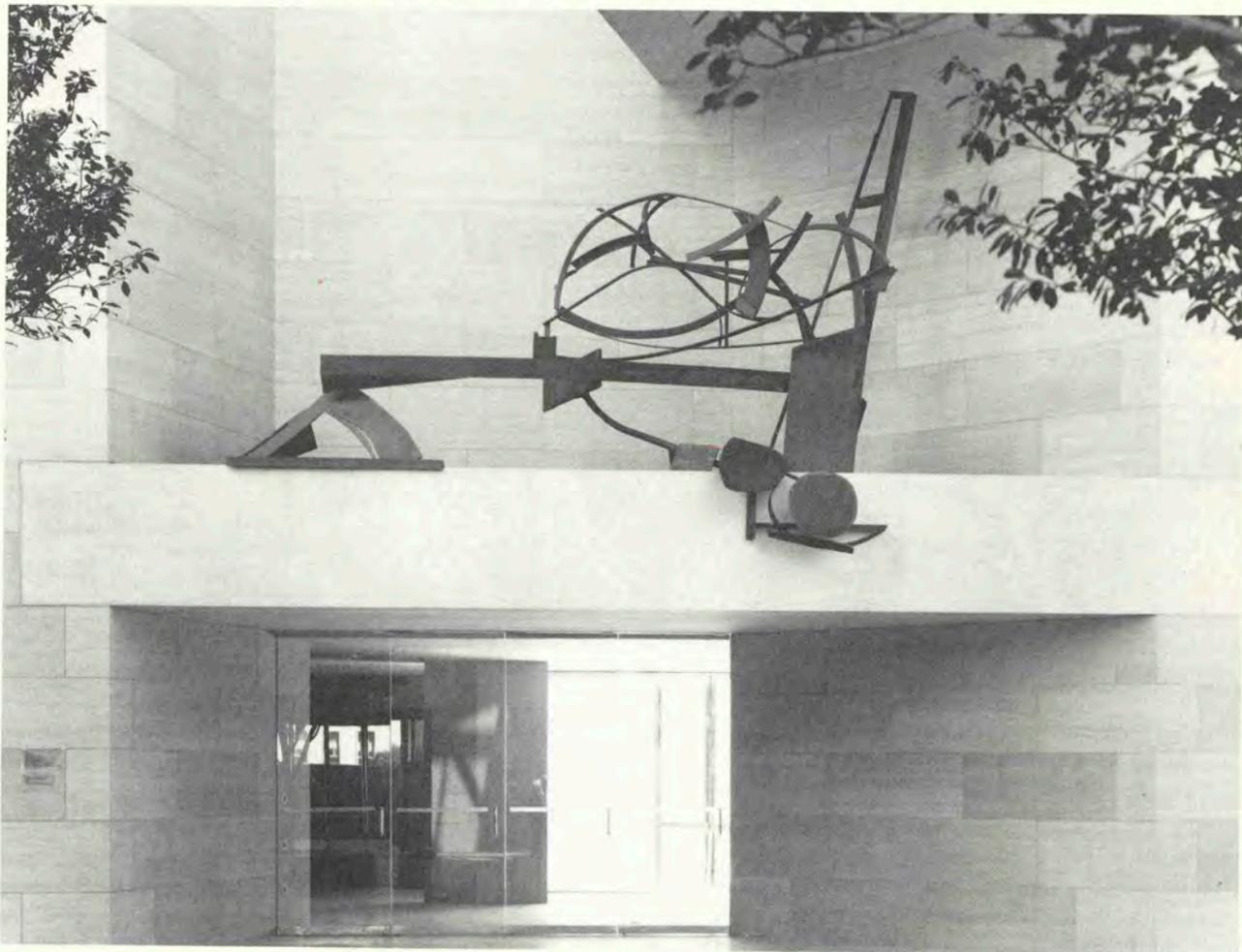
Over the fiscal year, a total of 857 permits authorized the reproduction of 1,827 works of art from the National Gallery of Art collections. Of this total of works authorized to be reproduced, 1,087 were from color transparencies lent by the Gallery, 417 were from black and white photographs sold by the Office of Photographic Services,

and 323 were from photographs already owned by the applicant.

The Photographic Laboratory provided regular copy and print work for the Office of Photographic Services, slides for the library and Education Department, and original photography documenting the construction progress, installation of works of art, and dedication of the new East Building. Work completed, totalling 52,273 pieces, is itemized as follows:

Black and white negatives	4,258
Black and white prints	38,249
Black and white slides	1,596
Infrared negatives	15
Infrared prints	90
Ultraviolet negatives	12
Ultraviolet prints	61
Color negatives	674
Color transparencies	1,019
Color slides	6,299

Anthony Caro, *National Gallery Ledge Piece*. Gift of the Collectors Committee



STAFF ACTIVITIES

J. CARTER BROWN, director, served ex-officio on the Federal Council on the Arts and Humanities, and the National Portrait Gallery Commission, the boards of trustees of the National Trust for Historic Preservation, 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 chairman of the Commission of Fine Arts, a presidentially appointed body which meets monthly to review architectural and design proposals and to advise the president, the Congress, and government agencies in areas related to design and art. 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 is a member of its executive committee, in addition to its fine arts accessions and interior design committees, and was appointed trustee of the Kennedy Center's new Terrace Theater. He served on the board of trustees of the National Geographic Society and as a trustee of the Federal City Council, the Museum Computer Network, Storm King Art Center, and the American Federation of Arts; he is the chairman of the national exhibitions committee of the latter organization. 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 and on the Committee to Visit the Fogg Art Museum, Harvard University. He was named "Washingtonian of the Year" by *Washingtonian* magazine and received an honorary doctor of letters degree from George Washington University and an honorary doctorate in fine arts from Roger Williams College.

CHARLES PARKHURST, assistant director, continued to serve on the board of trustees of the Amon Carter Museum, Fort Worth, on the advisory committee of the Hereward Lester Cooke Foundation in support of visual artists in mid-career, on the visiting committee for West-

ern Reserve College, Case Western Reserve University, and on the visiting committee of the Williams College Museum of Art. He also served as consultant to the Joan Whitney Payson Gallery, Westbrook College, Portland, Maine, and as a senior examiner of the accreditation commission of the American Association of Museums. In March he was banquet speaker for the Mid-West Art Historical Society meeting at the University of Illinois on "Museums and Art Historians." He also assisted the United States Department of State in the return of the crown of St. Stephen and other regalia to Hungary.

JOHN WILMERDING, curator of American art and senior curator, was appointed to the art advisory panel, Internal Revenue Service, and to the board of directors of the Dunlap Society. He continued to serve on the fine arts committee, Department of State, and as consultant to the curator of the White House as well as a member of the board of trustees of the Shelburne Museum. Mr. Wilmerding concluded his term on the board of managers of the Wyeth Endowment for American Art. In March 1978, Mr. Wilmerding spoke on "Eakins and Homer" and "Peto and Still Life Painting" at the University of Texas, Austin. Other lectures included "Meaning in American Still-Life Painting" at Georgetown University, Washington, D.C., and "The American Landscape: Its Discovery, Interpretation, and Preservation" at the Dunlap Society regional consortium on American art, Hanover, New Hampshire.

CAROLINE BACKLUND, reference librarian, was appointed chairman, nominating committee, Art Libraries Society/North America, 1978-1979 and chairman of the program on "Library Design and Planning" for the Art Libraries Society/North America, seventh annual conference, Toronto, March 1979. She was elected treasurer of the District of Columbia Library Association, 1978-1980 and appointed chairman of the Washington Art Library Resources Committee, 1978-1979. In January

1978 she gave a talk on "Indexes to Art Auction Catalogues," sponsored by the Metropolitan Museum, Art Libraries Society/North America, sixth annual conference, New York; she lectured to a Columbia University School of Library Service class on "Sources of Information on Auction Catalogs" and was visiting instructor at the Syracuse University School of Information Studies for a two-week seminar on "Advanced Topics in Art Librarianship."

ELEANOR BAKER, conservator of frames, was elected for a third term as secretary of the American Institute for Conservation.

RICHARD BALES, assistant to the director for music, continued to serve as a member of the board of the Alexandria Library Company and as honorary member of the board of directors of the Oratorio Society of Washington. He was also an advisor of the National Society of Arts and Letters, and served as trustee of the Kindler Foundation and as a member of the music committee of the Cosmos Club, Washington. During the year he gave ten lectures to the Alexandria, Virginia, Monday Music Class and was guest of honor at the Charlottesville/Albemarle Foundation for the Encouragement of the Arts dinner. His compositions and arrangements were performed by various musical organizations during the year, including the Cosmos Club of Washington, the University of Maryland, and the Peninsula Orchestra, Newport News, Virginia.

DIANE DEGRAZIA BOHLIN, curator of Italian drawings, lectured at Bryn Mawr College on "Parmigianino and Emilian Drawings in the Second Half of the Sixteenth Century."

MARGARET I. BOUTON, curator in charge of education, spoke about the Dutch paintings in the Corcoran Gallery at the Museum Workshop for Peer Assistance Teachers of the District of Columbia school system; the talk demonstrated how old master works can be used to illustrate seventeenth-century life for social studies and humanities courses.

ROBERT L. BOWEN, JR., staff lecturer, lectured on "The Adoration of the Magi: Changing Images of the Epiphany" to an annual meeting of a religious arts festival held in Birmingham, Alabama.

DAVID ALAN BROWN, curator of early Italian painting, gave a paper on the Allendale Nativity at the Giorgione symposium sponsored by the University of Maryland to celebrate the 500th anniversary of the artist's birth and gave a predeparture lecture on Italian cities to a Smithsonian tour group.

E. A. CARMEAN, JR., curator of twentieth-century art, taught graduate seminars for the George Washington University on "Cubism and its Heritage" and "Abstract Expressionism." He received a Guggenheim Fellowship to pursue "Studies in Late Cubist Painting: 1915-1928," in Europe and the United States, from September 1978 to June 1979.

JANE COLLINS, cataloguer, moderated the Art Libraries Society/North American-College Art Association bibliography session on illuminated manuscripts.

VICTOR C. B. COVEY, chief of conservation, continued as the vice president of the National Conservation Advisory Council and as a member of its subcommittee for education and training. He also continued to serve on the American Institute for Conservation's committee on regional centers.

J. M. EDELSTEIN, chief librarian, served on the board of trustees of the Jargon Society. He was also chairman of the joint session of the College Art Association and Art Libraries Society/North America and a member of the Art Libraries Society/North America selection committee for its Art Book Publishing Award. He served as "News and Comments" editor of *The Wallace Stevens Journal* and "News, Notes and Queries" editor of *The Papers of the American Bibliographical Society of America*; as a member of the grants committee of the National Endowment for the Humanities, Division of Research Grants; and as visiting professor at the Catholic University of America where he taught a course in rare book librarianship.

RUTH E. FINE, print curator at Alverthorpe, lectured on "The Lessing J. Rosenwald Collection" at Temple University, "Techniques of Printmaking" at the Philadelphia Print Club, and "Ornamenting with Prints before 1700" at Pennsbury Manor Forum, Morrisville, Pennsylvania; she also gave a seminar on "The Printmaker as Artist" at Beaver College. She served as guest critic at the Philadelphia College of Art, as a juror at the annual exhibition of the American Color Print Society, as vice president of the board of governors and chairman of the program committee of the Philadelphia Print Club, and as a member of the exhibition committee of the Grolier Club in New York. She was also a prepublication reader of Blake manuscripts for the presses of Princeton University and the University of Michigan.

SHELLEY FLETCHER, conservator of paper, was a consultant to the National Park Service on the problems of the treatment of nineteenth-century French wallpaper in the Martin van Buren House in Kinderhook, New York. She was also a consultant on an ad hoc committee of the

Association of Colleges and Research Libraries to help develop guidelines for safely marking rare archival material for identification and security.

MARGOT CRIER, serials librarian, continued to serve on the editorial board of the Washington Art Libraries Resource Committee for the committee's forthcoming *Union List of Periodicals and Serials in the Washington, D.C., Metropolitan Area*. By petitioning the executive board of the Art Libraries Society/North America she successfully initiated the establishment of a serials special interest group within that organization. She has also continued to coordinate the clearinghouse activities of the national Serials Exchange Service of art periodicals and has developed a regional serials exchange clearinghouse for art libraries in the ARLIS/Washington, Maryland, Virginia chapter.

JOHN HAND, curator of northern European painting to 1700, completed his dissertation, *Joos van Cleve: The Early and Mature Paintings*, and received his Ph.D. from Princeton University. He also lectured on "Dutch Art in the Seventeenth Century" at the Baltimore Museum of Art.

WILLIAM R. LEISHER, assistant conservator of paintings, was appointed to the American Association of Museum's permanent energy committee and to the National Conservation Advisory Council's energy committee. He gave lectures on environmental control and protection of collections during energy crises at the AAM energy workshop in old Sturbridge Village and in Monterey; at the AAM's trustee meeting in Washington, D.C.; at the New York State Museum's business and building managers meeting at the Museum of Modern Art; at a curatorial seminar at Oberlin College; and to the Virginia Historical Society in Alexandria. Further, he testified on energy legislation before the Ohio senate. He was a staff member for the Smithsonian's Office of Museum Program's conservation workshop, and appeared in a CBS television special on the National Gallery: "Festival of the Lively Arts: What's a Museum for Anyway?"

DOUGLAS LEWIS, curator of sculpture, participated in the Folger Institute's fall seminar on "Iconographic Genres in the Renaissance," presenting a session at the National Gallery devoted to iconographic motifs on medals from the Widener and Kress collections. In November and July he led museum studies seminars at the Gallery for students from New York University, George Washington University, and the Corcoran Gallery of Art, and served as a panel member for a Museum Collections Workshop in the Smithsonian's Office of Museum Programs. In November he gave a talk on Palladio to the graduate art

history students at Bryn Mawr College, and a critique of members' works at the Vienna [Virginia] Arts Society, whose Eighth Annual Juried Show he judged in October. While in Europe he lectured on Palladio in the annual course organized by the Palladian Center in Vicenza. He also spoke on "Classical Tendencies in the Sculpture of Jacopo Sansovino" in the inaugural lecture of a series honoring Phyllis W. Lehmann at Smith College.

IRVIN M. LIPPMAN, desk docent, spoke to students in the George Washington University Continuing Education Program about "Landscape Themes in Paintings." He also lectured to the Montgomery County Potters Guild on "The Art of Henri Matisse" and to the Baltimore Art Lovers League on "The Splendor of Dresden."

BARBARA MILLER, conservation scientist, was elected to the board of the Washington Conservation Guild.

CAROLYN WILSON NEWMARK, assistant curator of sculpture, gave a seminar on satyr iconography in the Folger Institute's fall series on "Iconographic Genres in the Renaissance" and presented a paper, "Bellini's *Pesaro Altarpiece* and Its Original Setting," at the College Art Association meeting in New York.

BARBARA PARKER, serials cataloguer, continued to review art monographs and current fiction for *Library Journal*.

MARGARET B. PARSONS, audiovisual program coordinator, served as arts juror at the Council on International Non-theatrical Events in February 1978 and as field research consultant for the Maryland Arts Council during July and August of 1978.

RUTH R. PERLIN, educational specialist, Extension Programs, was elected to the Executive Board of Museum Education Roundtable (MER), a Washington-based national organization of museum educators. She also served on a special committee appointed by the MER board to review the organization's activities and to establish objectives and priorities for the future. Mrs. Perlin was appointed contributing editor to *School Arts* magazine. She continued to serve as consultant to the George Washington University post-graduate program in museum education and arranged and took part in a seminar on extension programs, held at the Gallery in February 1978, for the students in that program.

RUTH R. PHILBRICK, curator of the photographic archives, participated in a panel on "How to Establish and Preserve a Workable Photographic Archive Collection" at the annual meeting of the College Art Association in New York.

JOSEPH J. REIS, head of Extension Programs, continued to serve on the arts committee of the Federal Interagency

Committee on Education. He served, at the invitation of the director, as a member of the arts in education working group organized by Ernest Boyer, United States commissioner of education. He also continued to serve on the *Art and Man* advisory board, Scholastic Magazine, Inc., and as museum education advisor on the editorial board of *School Arts* magazine. He was a member of the planning committee and chaired two sessions of a seminar on "Theory and Practice of Museum Interpretation" for the Office of Museum Programs, Smithsonian Institution.

ANDREW ROBISON, curator of prints and drawings, lectured on the aesthetics of paper in prints in San Francisco; on Piranesi drawings at the Los Angeles County Museum of Art and the Sterling and Francine Clark Art Institute; and on Piranesi prints, to the Washington Print Club. He continued to serve as president of the Print Council of America and as advisor to the Washington Print Club and was appointed a member of the national advisory board of the Tamarind Institute.

H. DIANE RUSSELL, curator of French prints, co-chaired a session, "Questioning the Litany: Feminist Views of Art History," at the College Art Association annual meeting and continued to serve on the Women's Caucus for Art of the CAA. She delivered a paper, "Paul Bril and Landscape in Rome," at a symposium on Antwerp prints and drawings at the University of Iowa and gave a course, "Four Masters of Landscape," at the American University.

LYNN P. RUSSELL, staff lecturer, spoke on "The Treasures of Tutankhamun" at the Chrysler Museum in Norfolk, Virginia and at St. John's Art Gallery in Wilmington, North Carolina.

LAURA T. SCHNEIDER, supervisor of extension service, Department of Extension Programs, presented two workshops on the philosophy and resources of the Gallery's Department of Extension Programs at the National Forum on the Arts and the Gifted meeting in Aspen, Colorado.

KAY SILBERFELD, conservator of paintings, finished a two-year term as associate editor for painting conservation for the *Journal* of the American Institute for Conserva-

tion and continued as an abstractor for the International Institute of Conservation's publication *Abstracts*.

FRANCES SMYTH, managing editor, served as a judge for the *Visual Design Recognition Program* of the Council for Advancement and Support of Education.

MARSHA SPIETH, cataloguer, as chairman of ARLIS/NA's "CISIC Working Group on LC Subject Headings," planned a program on subject headings for the annual conference in January. She also developed a questionnaire on the proposed list of Library of Congress artist subdivisions, which was distributed to the national membership. She tallied the results and issued a formal statement of the results to the ARLIS membership through an article in the newsletter and to officials in the subject cataloguing division at the Library of Congress.

ARTHUR K. WHELOCK, JR., curator of Dutch and Flemish painting, taught a graduate seminar and a lecture course at the University of Maryland where he is an assistant professor of art history. During the year he gave the following lectures: "Rembrandt's *The Mill*: Its History and Its Mystique" at Yale University and at the College Art Association meeting, New York; "Rembrandt and Dutch Landscape Tradition" for the Smithsonian Residents Program, Washington, D.C. and the Municipal Arts Society, Baltimore; and "Perspective and its Role in the Evolution of Dutch Realism," presented at a symposium entitled "What is a Painting?" held at the Philadelphia Museum of Art. During the summer he presented a series of lectures on Peter Paul Rubens for the Smithsonian Residents Program.

WILLIAM J. WILLIAMS, staff lecturer, gave a predeparture presentation on Russian art for the Smithsonian Travel Associates, and for the Smithsonian Associates gave two lectures on eighteenth-century French furniture. For *Adventures in Learning*, an experimental adult education program in Baltimore, he gave a two-part seminar, "The Search for Meaning in Modern Art" and two lectures on the new East Building. He also spoke on "The Treasures of Tutankhamun" for the Art Guild at Hilton Head Island, South Carolina, and lectured on "English Country Homes and Gardens" at the North Carolina Museum of Art, Raleigh.

ADVANCED STUDY AND RESEARCH AND SCHOLARLY PUBLICATIONS

THE KRESS PROFESSOR IN RESIDENCE 1977-1978

AGNES MONGAN

Professor Agnes Mongan, former director (and curator emeritus), of the Fogg Art Museum, Harvard University, and one of America's leading authorities in the field of French drawings, acted as Samuel H. Kress Professor in Residence during the academic year 1977-1978. Over the course of the year Miss Mongan continued work on her catalogue of French drawings of the first half of the nineteenth century in the collection of the Fogg Museum, concentrating on works by those artists represented by paintings in the National Gallery of Art. Miss Mongan also contributed an article on the painting and graphic work of Félix Bracquemond to a forthcoming volume of studies in honor of Harold Hugo and published a study on E. W. Forbes and Paul J. Sachs entitled "The Heavenly Twins" (*Apollo*, May 1978). She served as advisor to the Gallery's Department of Graphic Art in the selection and mounting of the exhibition of master drawings presented as part of the inauguration of the new East Building.

Miss Mongan lectured extensively during the year both in Washington and around the country. In March she spoke at the National Gallery on "Venice and Its Visitors." Her other talks in the area included a lecture at Dumbarton Oaks on the Dresden exhibition for the Harvard Club of Washington and "Portrait Drawings of Ladies across the Centuries" for the Bryn Mawr Club of Washington. Professor Mongan also served as a consultant to the Birmingham, Alabama and Springfield, Massachusetts museums on their joint exhibition, *The Tiepolos: Painters to Princes and Poets* (spring 1978), and spoke in both cities in conjunction with the exhibition's opening ceremonies. In addition, Miss Mongan participated in a symposium entitled "Future Directions of Museums of American Art" held to celebrate the open-

ing of a new wing at the Amon Carter Museum of Western Art in Fort Worth last October. She also delivered a lecture on the painter Maria Sibylla Merian (1647-1717) for the Swiss Society of Boston.

Miss Mongan's activities during the year included reviewing fellowship applications for the Villa I Tatti program as well as for the National Gallery fellowships. She continued to advise students from Harvard and other institutions and took a lively interest in the production of local artists. Miss Mongan acted as consultant for numerous public and private collections of drawings in Washington, Maryland, and Virginia.

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

Sir Francis Watson 1975-1976

Wolfgang Lotz 1976-1977

*Ludwig Heinrich Heydenreich 1977

NATIONAL GALLERY OF ART FELLOWS

Chester Dale Fellows

CLARK MAINES—1977-1978

M.A., Pennsylvania State University, 1972

Ph.D. candidate, Pennsylvania State University

Dissertation topic: *Saint-Loup-de-Naud, Problems in Early Gothic Portal Typology*

Worked in France

*deceased

DAVID LEVINE—1977–1978

M.F.A., Princeton University, 1975

Ph.D. candidate, Princeton University

Dissertation topic: *The Bamboccianti*

Worked at the American Academy in Rome on joint appointment as a Rome Prize Fellow

WILLIAM ROBINSON—1977–1978

A.B., Johns Hopkins University, 1972

Ph.D. candidate, Harvard University

Dissertation topic: *The Early Works of Nicolaes Maes*

Worked in London and The Hague

BARBARA BUHLER WALSH—1977–1978

M.A. degrees, University of California at Riverside, 1967, and Indiana University, 1975

Ph.D. candidate, Indiana University

Dissertation topic: *The Fresco Paintings of Bicci di Lorenzo*

Worked in Florence

David E. Finley Fellows

BETSY ROSASCO—1975–1978

M.A., New York University, 1971

Ph.D. candidate, New York University

Dissertation topic: *The Sculptures of the Château of Marly during the Reign of Louis XIV*

Worked in Paris and Rome

PETER SUTTON—1976–1979

M.A., Yale University, 1975

Ph.D., Yale University, 1978

Dissertation: Monograph on Pieter de Hooch with complete *catalogue raisonné*

Worked in The Hague and London and visited major European collections

GARY RADKE—1977–1980

M.A., Michigan State University, 1975

Ph.D. candidate, New York University

Dissertation topic: *The Papal Palace and Loggia in Viterbo*

Worked in Rome and Viterbo

Samuel H. Kress Fellows

SARAH GREENOUGH—1977–1978

M.A., University of New Mexico, 1976

Ph.D. candidate, University of New Mexico

Dissertation topic: *Alfred Stieglitz's Equivalence and later New York photographs*

Worked in New York, Washington, Boston, New Haven, and London

DEBORAH STROM—1977–1978

M.F.A., Princeton, 1975

Ph.D. candidate, Princeton University

Dissertation topic: *Quattrocento Tuscan Polychrome Sculpture*

Worked in Florence, Washington, and Princeton

Robert H. and Clarice Smith Fellow

LARRY SILVER—1977–1978

Ph.D., Harvard University, 1974

Book in progress: *Prayer and Laughter: The paintings of Quentin Massys*

Worked at The Institute For Advanced Study, Princeton

STAFF PUBLICATIONS

AYRES, LINDA L., contributor, *Facing the Light: Historic American Portrait Daguerreotypes* (exhibition catalogue), Washington: National Portrait Gallery, Smithsonian Institution, 1978.

BACKLUND, CAROLYN, Index for *Smithsonian Magazine*, 1976–1977 (Summer 1978).

—. "Art Sales—Sources of Information." *ARLIS/NA Newsletter*, Summer, 1978.

—. Bibliography of recent art reference books. In *Specialists' Choice*. Washington: D.C. Library Association, 1978.

BROWN, DAVID A. Review of *Italian Paintings in the Walters Art Gallery* by Federico Zeri. *The Art Bulletin*, 60, no. 2. (June 1978): 367–369.

—. Letter to the Editor. *Master Drawings*, 16, no. 1 (1978): 67–68.

—. "A New Book on Correggio" (review of *The Paintings of Correggio* by Cecil Gould). *The Burlington Magazine*, 119, no. 897 (December 1977): 860–861.

—. "Andrea Vanni in the Corcoran Gallery." In *The William A. Clark Collection* (exhibition catalogue), 32–37. Washington: Corcoran Gallery of Art, 1978.

—. "The London *Madonna of the Rocks* in Light of Two Milanese Adaptations." In *Collaboration in Italian Renaissance Art*, edited by Wendy Stedman Sheard and John T. Paoletti, 167–177. New Haven, London, 1978.

CARMEAN, E. A., JR. "On Five Paintings by Helen Frankenthaler." *Art International*, 22/4 (April-May 1978).

—. "Peter Reginato" (exhibition review). *Arts Magazine*, 52, no. 10 (June 1978).

EDELSTEIN, J. M. "Caught in the Web of Words" (review of *Caught in the Web of Words: James A. H. Murray and The "Oxford English Dictionary"* by K. M. Elisabeth Murray). *The New Republic*, 177, no. 20 (November 12, 1977): 33–34.

—. "The Oxford University Press (reviews of *The Oxford University Press and The Spread of Learning*

1478-1978: *An Illustrated History* by Nicholas Barker and of *Oxford University Press: An Informal History* by Peter Sutcliffe). *The New Republic*, 178, no. 13 (April 1, 1978): 28-30.

FINE, RUTH EILEEN. *Claire Van Vliet: Paperwork*. Newark: The Janus Press.

—. "The Blake Exhibition at Adelphi University" (exhibition review of *William Blake: The Painter as Poet*). *Blake, An Illustrated Quarterly* 42, 2, no. 2 (Fall 1977): 110-114.

LEWIS, DOUGLAS. Review of *The Convento della Carità (Corpus Palladianum, VI)*, by Elena Bassi. *Journal of the Society of Architectural Historians*, 36, no. 4 (December 1977): 258-259.

—. "John Safer." Introduction in *John Safer Sculptures* (exhibition catalogue). Atlanta and New York, 1978.

—. "The Clark copy of Antonio Canova's *Hope Venus*." In *The William A. Clark Collection* (exhibition catalogue) 105-115. Washington: Corcoran Gallery of Art, 1978.

LEWIS, DOUGLAS. "John Safer" (exhibition review). *Arts Magazine*, 52, no. 10 (June 1978): 22.

—. "The Washington Relief of *Peace* and Its Pendant: A Commission of Alfonso d'Este to Antonio Lombardo in 1512." In *Collaboration in Italian Renaissance Art (Essays in Memory of Charles Seymour, Jr.)*, 233-244. New Haven and London: Yale University Press, 1978.

PARKHURST, CHARLES. "Tribute to Herman Maril," introduction in *Herman Maril* (exhibition brochure). College Park: University of Maryland Art Gallery, 1977.

—. "The Paintings of Philip C. Curtis." Introduction

in *Philip C. Curtis* (exhibition catalogue). Scottsdale, Arizona: Center for the Arts, 1978.

POWELL, EARL A., III. *The James A. Michener Collection: Twentieth Century American Painting* (catalogue raisonné). Austin: University of Texas.

—. "Thomas Cole and the American Landscape Tradition: The Naturalist Controversy." *Arts Magazine*, 52, no. 6 (February 1978): 114-124.

—. "Thomas Cole and the American Landscape Tradition: The Picturesque." *Arts Magazine*, 52, no. 7 (March 1978): 110-118.

—. "Thomas Cole and the American Landscape Tradition: Associationism." *Arts Magazine*, 52, no. 8 (April 1978): 113-117.

ROBISON, ANDREW. "Preliminary Drawings for Piranesi's Early Architectural Fantasies." *Master Drawings*, 15, no. 4 (1977): 387-401.

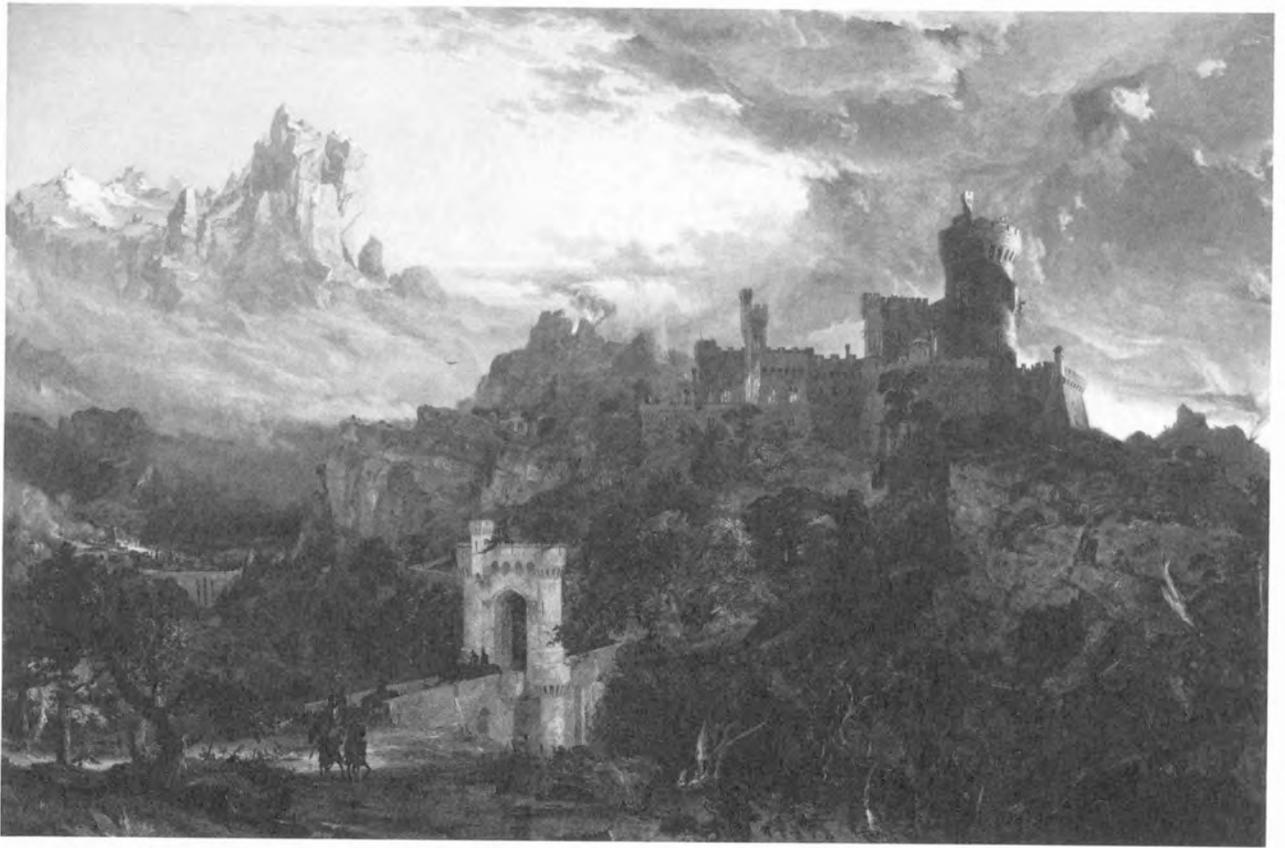
WHEELOCK, ARTHUR K., JR. "A Reappraisal of Gerard Dou's Reputation." In *The William A. Clark Collection* (exhibition catalogue), 60-66. Washington: Corcoran Gallery of Art, 1978.

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—. Reviews of *An Introduction to Rembrandt* by Kenneth Clark and *Rembrandt's House* by Anthony Bailie. *The Washington Post*, July 1978.

WILMERDING, JOHN. "Harvard and American Art." *Apollo*, 107, no. 196 (June 1978): 490-495.

—. *Painting in America*. Washington: United States Information Agency, 1977.



Jasper Francis Cropsey, *The Spirit of War*. Avalon Fund

MUSIC AT THE GALLERY

Thirty-eight Sunday evening concerts were given in the East Garden Court between October 1, 1977, and September 30, 1978. 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 American Federation of Musicians. The eight Sunday concerts during April and May comprised the Thirty-fifth American Music Festival held at the Gallery.

The National Gallery Orchestra conducted by Richard Bales played eleven of the Sunday concerts.

The orchestra and Mr. Bales were invited to play the traditional July 4 concert at Goucher College, Towson, Maryland. The National Gallery Strings conducted by Richard Bales played after the Charlottesville/Albemarle Foundation Encouragement for the Arts dinner in Charlottesville, Virginia, during the congressional preview of the East Building, and during the preview of the inaugural exhibition *The Splendors of Dresden*.

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. All Sunday evening concerts were broadcast in their entirety by radio station WGMS on both AM and FM, and music critics of *The Washington Post* and the *Washington Star-News* continued their occasional coverage. The American Music Festival was taped by the Voice of America for broadcast around the world. The National Gallery of Art broadcasts by WGMS were honored by an award from the American Association of University Women for outstanding contribution in culture and education.

Attendance at the concerts remained high throughout the season, exceeding capacity at the orchestral programs. A complete 1977-1978 schedule of the Sunday evening concerts follows (October 2, 1977, through

September 24, 1978):

- Oct. 2 Kenneth Huber, pianist
- Oct. 9 John Aler, tenor, and Michael Cordovana, pianist
- Oct. 16 Julie Holtzman, pianist
- Oct. 23 National Gallery Orchestra with Bryant Hayes, clarinetist
- Oct. 30 Fritz Magg, cellist
- Nov. 6 Dorothy Bales, violinist, and Allan Sly, pianist
- Nov. 13 John Young, pianist
- Nov. 20 National Gallery Orchestra with Alan Mandel, pianist
- Nov. 27 Jeanne Grealish, mezzo soprano, and Jane Snow, pianist
- Dec. 4 The Ron Freeman Chorale
- Dec. 11 Jack Glatzer, violinist
- Dec. 18 National Gallery Orchestra with Maria Stoesser, harpsichordist
- Jan. 8 National Gallery Orchestra with Orrin Olson, french horn
- Jan. 15 The Pablo Casals Trio
- Jan. 22 Ronald Farren-Price, pianist
- Jan. 29 Trudi and Nicholas Van Slyck, one piano—four hands
- Feb. 5 Ruth Hellman, violinist, and His Excellency Adrien Meisch, The Ambassador of Luxembourg, pianist
- Feb. 12 The Fresk String Quartet
- Feb. 19 Angela Hewitt, pianist
- Feb. 26 Judith Hauman, soprano, and Eugene Bossart, pianist
- Mar. 5 Klaus Hellwig, pianist
- Mar. 12 Bert Phillips, cellist, and Toby Blumenthal, pianist
- Mar. 19 National Gallery Orchestra with Joseph Gatwood, violinist
- Mar. 26 National Gallery Orchestra with Bonita Boyd, flutist

Apr. 2 Voya Toncitch, pianist

Thirty-fifth American Music Festival
(April 9–May 28)

Apr. 9 National Gallery Orchestra

Apr. 16 National Shrine Choir

Apr. 23 Madison String Quartet

Apr. 30 Wayne Smith, pianist

May 7 Huntingdon Trio

May 14 Richard Becker, pianist

May 21 Regina McConnell, soprano, and Ruth Ann

McDonald, pianist

May 28 National Gallery Orchestra

June 4 Loretta Goldberg, pianist

June 11 National Gallery Orchestra

June 18 National Gallery Orchestra

June 25 Vivien Harvey Slater, pianist

Sept. 24 National Gallery Orchestra with Evelyn Elsing,
cellist

WORLD PREMIERES

FRITTER, GENEVIEVE

Sinfonietta No. 1, Mar. 19, 1978

GOOSSEN, FREDERIC

Symphony No. 2, May 28, 1978

HUFFMAN, WALTER SPENCER

Symphony No. 9, Apr. 9, 1978

LOEB, DAVID

Four Nocturnes, May 7, 1978

SMITH, LANI

Reflections, May 7, 1978

FIRST UNITED STATES PERFORMANCES

COE, KENTON

Piano Sonata, Oct. 2, 1977

HOLLER, KARL

Chamber Concerto, Opus 19, Dec. 18, 1977

SWAYNE, GILES

Canto III, Mar. 5, 1978

FIRST WASHINGTON PERFORMANCES

ADOLPHE, BRUCE

Four Songs of Robert Herrick, Oct. 9, 1977

BECKER, RICHARD

Piano Sonata, May 14, 1978

BRISTOW, GEORGE FREDERICK

Symphony No. 3, Apr. 9, 1978

BROTT, ALEXANDER

Vignette en Caricature No. 5, Oct. 16, 1977

CHAMPAGNE, CLAUDE

Quadrille Brasileira, Oct. 16, 1977

DE LA GUERRE, ELIZABETH JACQUET

Sonate pour le violon et pour le clavecín, Opus 12

Nov. 6, 1977

DENNISON, SAM

Cirrus, May 7, 1978

GELLMAN, STEVEN

Poem, Feb. 19, 1978

GOULD, ELIZABETH

(F) raileries, Feb. 26, 1978

GRANCHER (pseudonym)

Composite Sonorities, Apr. 2, 1978

HAYS, DORIS

Past Present, June 4, 1978

MOREL, FRANCOIS

Étude de Sonorites No. 1, Oct. 16, 1977

MORRILL, DEXTER

Quartet No. 1, Apr. 23, 1978

MOZART, FRANZ XAVIER

3 Polonaises Melancoliques, from Opus 22

Oct. 16, 1977

MURRAY, BAIN

Five Songs from "Flame and Shadow"

May 21, 1978

NEIKRUG, MARC

Quartet No. 2, Apr. 23, 1978

NELSON, LARRY

Poem of Soft Music, May 7, 1978

NORGARD, PER

Grooving, Apr. 2, 1978

PHILLIPS, BURRILL

Huntingdon Twos and Threes, May 7, 1978

SHEN, HSUEH-YUNG

Four Characteristic Movements for String Quartet

Apr. 23, 1978

VAN SLYCK, NICHOLAS

Fantasie, Jan. 29, 1978

VAN SLYCK, NICHOLAS

Pantomime, Jan. 29, 1978

WIKMANSON, JOHAN

Quartet Opus I, No. 1 in D Minor, Feb. 12, 1978

PUBLICATIONS SERVICE

Most notable among the changes instituted this year was the conversion to automation of all sales transactions, providing the Gallery with a more accurate and efficient means of recording sales and maintaining inventory control procedures.

Visitor purchases amounted to 458,314 transactions in three sales areas, an increase of 18 percent over last year. Over one hundred thousand visitors were served at the sales facility in the East Building's new self-service, self-contained sales area. Visitors to the East Building were able to purchase catalogues, posters, and other reproductions related to the special exhibitions, as well as the popular East Building *Profile*, of which 62,444 copies were sold. Six posters offered for sale during the year included two from the Dresden exhibition, two of the East Building, and one for the Matisse cutouts exhibition. Over 17,000 posters were sold.

The Concourse book shop continued to increase the selection of books and currently stocks over one thousand titles related to the National Gallery's permanent collections. Sales transactions amounted to over 91,000.

This year the Gallery began to accept most major credit cards in all its publications sales areas. In addition the catalogue of reproductions and publications was revised and reissued with illustrations of the reproductions available. Over sixty-eight hundred were mailed out during the year, resulting in nearly ten thousand inquiries.

The department filled over 5,891 mail orders from all over the world for reproductions and educational materials. Christmas card orders accounted for an additional 2,846 requests. New subjects added to the Gallery's stock of art reproductions this year included forty-four postcards, of which nineteen are subjects relating to the East Building.

BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

The building superintendent's staff devoted the first half of the year almost entirely to preparing the East Building for the formal opening on June 1, 1978. All of the trades and crafts and both day and night labor staff worked overtime preparing the gallery spaces for the six inaugural exhibitions. An area of major concern as well was the need to correct mechanical and control problems in the air-conditioning systems prior to the opening. Following June 1, the staff was involved in the on-going construction of prototype furniture for the new offices in the Center for Advanced Study in the Visual Arts and in preparing for the move of staff into the center.

The horticulture staff spent much of the fall of 1977 preparing for the installation of new plants in the East Building. With the completion of two greenhouses in the southeast moat beside the West Building, some of the plants were received for acclimation before their installation. Actual placement in the East Building began in March, with the plants in the towers being installed first to allow the Ficus enough time to begin climbing the walls. The large Ficus trees located on the ground floor proved the most difficult to handle. Each was lifted into place with a motorized winch; at the same time their pots were removed.

The placement of the Bucida trees in the Study Center went smoothly. The three located on the ground floor were planted within four hours; however, the one located on the sixth level proved more difficult. It was lifted from the ground floor of the Study Center, up the well of the main reading room, to the sixth floor by means of a power chain winch. The crab apple trees, now on the seventh level terrace, were lifted from the sidewalk along the Mall to the terrace by a crane located on Madison Drive. All of the plants were placed on the terrace within one day, but final installation and location of the containers took several more days.

Responsibility for the care of the Plaza and the grounds of the East Building was assigned to the horti-

culture staff during the year. During that period the azaleas were largely removed from the Plaza and transplanted to other locations on the grounds, and the ground cover periwinkle was chosen to replace the azaleas. Other new responsibilities included the introduction of seasonal displays of plants and flowers in the area of the Concourse Café/Buffer.

From September 1977 through September 1978, the total permanent Gallery staff increased by ninety-eight employees. During the spring, the Gallery successfully completed negotiations with the American Federation of Government Employees. An agreement covering guards and trade and craft personnel was signed on May 26.

The number of visitors following the opening of the East Building exceeded all expectations, reaching a one million count in just fifty-one days. For the entire fiscal year, a total of 4,595,048 persons entered the East and West Buildings. An additional 1,254 individuals visited the Alverthorpe Gallery in Jenkintown, Pennsylvania.

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. For these purposes there are hereby authorized to be appropriated such sums as may be necessary."

The Congress of the United States for the fiscal year ended September 30, 1978, appropriated for salaries and expenses for the National Gallery of Art \$15,679,000.

The following summary shows the obligations incurred from appropriated Federal funds for the fiscal years ended June 30, 1976, September 30, 1977, and September 30, 1978.

	<i>September 30, 1978</i>	<i>September 30, 1977</i>	<i>June 30, 1976</i>
Personnel compensation and benefits	\$ 9,554,671	\$ 7,530,434	\$6,179,377
Temporary exhibitions	686,979	429,084	376,461
Utilities and communications	2,494,603	1,299,612	602,730
All other obligations	2,942,678	3,426,831	575,566
Unobligated balance	69	39	—
Total appropriation	\$15,679,000	\$12,686,000	\$7,734,134

PLANNING OFFICE

The eight months from October 1 until June 1 were taken up with increasingly intense preparations for the public opening of the gallery segment of the East Building. It was only in October that the main courtyard was sealed in by the space-frame skylights, and in November the exhibition spaces were released by the contractor. About the same time, the first contingent of Gallery staff moved into the Study Center segment, when the data processing equipment of the accounting office began its operation there.

Throughout the fall and winter, the planning office assisted in plans for all main space installations; prepared designs for the galleries of the *Aspects of Twentieth Century Art* exhibitions; coordinated work on graphics, public area furnishings, and information and sales desks; negotiated carpet orders for both segments of the East Building; and pursued library and prototype furnishing for the Administrative and Study Center areas. The architect, I. M. Pei & Partners, completed their last major interior design project in January, and the main library furniture elements were ordered that month. During February, the Gallery carpenters installed built-in prototype furniture in Study Center offices.

By early April, the central area of the Gallery segment presented a near-finished appearance with works by Arp, Maillol, David Smith, Rosati, and Motherwell in place, in addition the larger Calder, Miró, Liberman, and Caro. Color refinements in the daylight glass of the three towers delayed completion of their installation until April. Meanwhile, to screen ultraviolet rays an application of film was made to the vertical glass of the East Building and movable louvers were installed below the skylights to afford better light control above the Motherwell and in the south tower.

May was given over to last-minute deliveries and installations. Yann Weymouth, who had served as head of the architect's design team during the initial stages of planning, rejoined the project to work on last-minute projects, including the installation of Dubuffet's *Le Deputacion* in the sculpture pool and the landscaping of the pool. A careful review of provisions for the handicapped resulted in several revisions of facilities and the installation of an entry ramp in the auditorium lobby.

Following the June 1 opening, the department was kept occupied with follow-up projects concerned with circulation, facilities for the handicapped, and graphics. In the same month, two architects who had assisted the planning staff in the East Building preparations, Jay Holeran and Peter Kou, left the Gallery. Preparations for the major undertaking of the next two years, the completion of the interiors and the occupancy of the Administrative and Study Center, required an increasing amount of advance projection and planning during the last quarter of the fiscal year.

Throughout the year there was steady progress on the renovation projects of the West Building. The Photographic Laboratory completed its move to the remodeled old cafeteria area on October 8, to be followed shortly thereafter by the Conservation Laboratory. Remodeling of the registrar's area began in October and was completed somewhat in advance of the move of the office to its new quarters in June. Preliminary studies for the completion of the West Building remodeling, including the ground floor corridor axis or "spine" plan, were developed by architect David Condon, in consultation with the construction manager and the planning office.

ROSTER OF EMPLOYEES

Abney, Jerry
Abrams, Donald G., Jr.
Adams, Eileen L.
Adams, Joyce V.
Adams, Revell R.
Adams, William H.
Alexander, Harold
Alignay, Isayas L.
Allen, Carl
Allen, Harry
Allen, Perfect S.
Allen, Richard, Jr.
Allen, Wilbur, Jr.
Alley, Elizabeth F.
Allison, James C.
Alston, James M.
Amerson, Ralph
Amory, Robert, Jr.
Amt, Richard C.
Amussen, Theodore S.
Andersen, David R.
Anderson, James A.
Anderson, Nathaniel V.
Anderson, Wayne E.
Andrews, Joseph, Jr.
Artis, Lee N.
Austin, Pamela M.
Ayres, Linda L.

Backlund, Caroline H.
Bagley, Mance M.
Bailey, Daniel J.
Bales, Richard H.
Bardley, Sammy J.
Barker, Mary A.
Barnes, Willie C.
Barnett, Benjamin S.
Barrett, Jeremiah J.
Barry, Lester Leroy
Bartfield, Kathryn K.
Bartfield, Ira A.
Bastiste, Leonard Joseph
Bauer, Frank K.
Beard, Edith R.
Beard, Stephen F.
Beasom, Dean A.
Beaulieu, Julie E.
Becker, Robert G.
Bell, Reginald E.
Benneth, Cleveland

Bennett, Mike
Berkley, Frederick L.
Berman, Edward S.
Bernard, Kathryn A.
Bertman, Donald E.
Bigley, Ann Margaret
Blue, Clary M.
Boama, Yaw
Bohlin, Diane D.
Booker, Nelson
Boomer, George A.
Bordas, Julian B.
Boston, Diane Edith
Boswell, Ernest C.
Bouton, Margaret I.
Boutte, Joseph F.
Bowyer, Gregory P.
Bozeman, Ira
Braxton, Walter A.
Breakiron, Mark R.
Bridgewater, Robert L.
Britt, George W.
Brooks, George L.
Brown, Catherine F.
Brown, Cato E.
Brown, David A.
Brown, Dwight Lamont
Brown, Frank
Brown, J. Carter
Brown, Ronald
Brown, Ruth G.
Brown, Sylvester, Jr.
Brown, Theodore
Brown, Thomas W.
Brown, Victoria F.
Brown, Virginia D.
Brown, William H.
Buchanan, Ernest, Jr.
Burbank, Isabelle
Burch, Curtis L.
Burgess, Debra K.
Burton, George R.
Butler, Lawrence

Caddy, George K.
Campbell, Alvia R.
Cannon, Dexter P.
Cantey, John
Capano, Matthew M.
Carmean, E. A., Jr.
Carr, Albert, Jr.

Carr, Thomas R.
Carroll, Louis L.
Carroll, Stephanie
Carson, Robert J.
Carswell, Larry K.
Carter, Charles S.
Casey, Charles W.
Caughman, Raymond J.
Caviglia, Rita V.
Chandler, Sheila
Chaney, Harold H.
Chapman, Bernard L.
Chase, Howard S.
Chenoweth, Barbara M.
Cherry, Rossie
Claggett, Frederick E.
Clark, Barbara I.
Clark, Jane B.
Clark, Tyrone M.
Clay, Carlton B.
Clearwaters, Gladys A.
Coates, Margie L.
Cobert, John W.
Cohen, Ann J.
Cole, David R.
Coleman, Alfred
Coleman, Elsie
Coleman, James L.
Colletine, Samuel T.
Collins, Jane S. D.
Collins, Jervis H., Sr.
Collins, Phillip T.
Columbus, Joseph
Conway, Quentin R.
Conyers, Robert L.
Cook, Ronald
Cook, Susanne L.
Cooke, John F.
Cooke, Milton N.
Copeland, Joseph W.
Corley, Walter E., Sr.
Covey, Victor C. B.
Cowan, Ophelia G.
Coward, Terry
Cox, Bascom S.
Cox, Edwin W.
Cox, Milton E.
Crawford, Willie
Crawford, Wille Earl
Croog, Elizabeth A.

Cureton, Gladwell

Dale, Paul J.
Dancy, Calvin J.
Daniels, Barbara
Davidock, Peter, Jr.
Davis, Celia E.
Davis, Sarah A.
Davis, Zetta M.
Daye, Roland B.
DeBorous, Eddie T.
Decuir, Rick
Delano, Juan F.
Delaplaine, Joanne L.
De Freece, Franklin D.
Devolt, George
Dickerson, David E.
Dickerson, Harold Dexter
DiJanni, John J.
Dodson, Doris E.
Dodson, William E.
Donaldson, Dennis N.
Donohue, Joseph P.
Doty, Mary Louise B.
Driscoll, Pamela J.
Dudley, Graham G.
Duffie, Mary D.
Dunham, Georgiana P.
Dunning, Roger A.
Dyer, Mary Paul West
Dyson, Joseph J.

Ebb, Frank R., Jr.
Echrest, Joseph G.
Edelstein, J. M.
Edwards, Howard C.
Edwards, John H.
Ely, Linda G.
English, Joseph G.
Estes, Ronald L.
Evangelou, Richard D.
Evans, Gregory Leander
Evans, Steven
Evans, Virtus E.
Everly, Floyd F.
Exton, Philip C.

Fantasia, John J.
Faul, Dorothy W.
Feldman, Ande

Feldman, Frances L.
Fennell, Curtis L.
Ferber, Elise V. H.
Fichtner, Harry
Figgins, Frank I.
Fisher, Earl
Fisher, Sterling W.
Fletcher, Elizabeth A.
Fletcher, Shelley
Fontana, Sarah E.
Foulks, John S.
Fox, Eugene A.
Foy, Elizabeth J.
Frank, Margaret L.
Franks, Irvin
Freeman, Vivian C.
Freitag, Sally R.
French, David S.
Friedman, Wendy R.
Froe, Clarence, Jr.
Fuller, David L.
Fuller, Mark S.

Gadanyi, Ann Frances
Gadson, Jacob N., Sr.
Gadson, Martha L.
Gain, James E., Jr.
Gaina, Helen A.
Ganley, Carolyn B.
Garcia, Gabriel
Garren, Joseph E.
Gay, Deborah E.
Gebhard, Cathy L.
Genus, Charles C.
Genwright, Melvin
Gheesling, Anne L.
Gibbs, Andrea R.
Gibbs, Winston
Gill, Willie B., Sr.
Gillespie, Charles M.
Glade, Conrad H.
Goddard, Valerie A.
Goetz, Robert C.
Goffney, Andrew S., Jr.
Gomez, Deborah A.
Goodman, Janet T.
Gordon, Mamie L.
Gould, Lynn M.
Goulla, David G.
Grant, Donnell M.
Grant, James
Grantham, Jack
Gray, Joseph D.
Gray, Mary E.
Greatheart, Ulysses
Green, Tony P.
Green, Walter Allen
Greene, Norman M.
Gregory, James E., Sr.
Grice, Russell L.
Grier, Margot E.
Grier, Ophelia L.
Grossman, Sheldon
Grove, Robert A.
Gugliotti, Frances

Hall, David L.
Hall, Gary V.
Hall, Leroy
Halper, Audrey

Halper, Rose E.
Hamilton, George H.
Hamilton, William L.
Hand, Donald C.
Hand, John O.
Hansom, Gerald T., Jr.
Harchick, Joseph J.
Hardy, James
Harkins, William J.
Harlan, Roma C.
Harley, Stanley D.
Harmon, Knowles D.
Harper, Ardell
Harper, Junior
Harper, Ted
Harris, Anna N.
Harris, Eddie
Harris, Linwood
Harrison, John H.
Haskins, Glenda G. E.
Hatton, William H.
Hawkins, Judy Ann
Hawkins, Lester A.
Hawkins, Richard C.
Hawley, Rosa L.
Heath, Paul D.
Heath, Samuel K.
Heflin, Catherine P.
Helm, Marshall E.
Henderson, Paquita
Heriot, Susan C.
Hiett, Austin Neal
Hill, Sandra
Hill, Sheila D.
Hines, Gwendolyn
Hinton, Aaron
Hitchcock, Deborah L.
Hittle, Edward J.
Hoenigswald, S. Ann
Hollands, Blease E.
Hollins, Roland G.
Holt, Alphonso
Holton, Rosalind V. R.
Honeycutt, Raymond J.
Hood, Walter L.
Horton, Tyrone
Hughes, Richard J.
Hughes, William H.
Hunt, Alphonso L.
Hunter, Conway L.
Hunter, Ernestine
Hurber, Elizabeth I.
Hurley, John J.

Jackson, Edward G.
Jackson, Varel G.
Jefferson, Karl M.
Jefferson, Sylvester
John, Nancy R.
Johnson, Christopher J.
Johnson, Daryl L.
Johnson, John T.
Johnson, Lynwood K.
Johnson, Marvin
Johnson, Maurice E., Jr.
Johnson, Ollie
Johnson, Samuel L.
Johnson, William R.
Johnson, Yamashita S.
Jones, Eric L.

Jones, Garland W.
Jones, Jonny William
Jones, Joyce A.
Jones, Nathaniel
Jones, Vincent A.
Jones, Virgil S.
Jordan, Kelvin R.
Jordon, Mary B.
Joseph, Alfonso
Justice, James W.

Kacala, Irene V.
Karras, Chris
Keller, Sharon E.
Kellibrew, Reginald
Kelly, Carol Williams
Klugh, Melvin
Koplik, Doris C.
Kort, Susan N.
Koth, Theodore L.
Koznowsky, Steve A.
Kubicki, Joel E.

Labaree, Eleanor C.
Leason, Max A.
Lee, A. B.
Lee, George W.
Lee, John D.
Leeper, Charles W.
Lehere, Albert R.
Leisher, William R.
Leithauser, Mark A.
Lenard, Ralph P.
Lewis, C. Douglas, Jr.
Lewis, Claudine A.
Lewis, Joe M.
Lewis, Steven
Lewis, William P.
Lightner, Ysabel
Lim, Frank Ho
Lippitt, Carol F.
Holt, Alphonso
Long, Alan M.
Long, Ann L.
Long, William
Love, Tommy
Lowe, Ronald J.
Lucas, Allen E.
Lucas, Wayne A.
Lydecker, J. Kent
Lynch, Amos D.
Lynch, John P.

Mack, Miller
Mackie, George A.
Mallick, Jerry M.
Mallus, Maria M.
Mancini, Lynn A.
Manigault, Edmund, Jr.
Manly, Andre M.
Mann, Donna C.
Manuel, Ricky L.
Marshall, James B.
Marshall, Keith R.
Marshall, Rebecca I.
Martin, George S.
Martin, Kathleen
Martin, Lawrence H.
Martin, Roland M.
Mason, James E.

Matthews, Sylvia E.
Mauler, Carolyn
McBride, Jacqueline D.
McCauley, Carlton E.
McCraw, Peggy
McEvitt, Stephen R.
McGill, Thomas F. J., Jr.
McGowens, Carolyn Faye
McGrath, Michael P.
McKinnie, Benjamin
McLin, Nathaniel
McPatter, Wade F.
Menhennick, Allison E., Jr.
Messick, Woodard R.
Meyer, Frank Joseph, Jr.
Meyers, Nancy M.
Michael, Harold E., Jr.
Middleton, Larry C.
Miles, John A.
Miller, Bettye D.
Miller, Carrington W.
Miller, Esther I.
Miller, James L.
Miller, Larry D.
Miller, Walter J.
Milligan, John
Mills, D.
Milstead, Donald W.
Mitchell, Laurence S.
Moody, Charles S.
Moon, Edward C.
Moore, Clara A.
Moore, Henry L., Jr.
Moore, Patricia A.
Moore, Tettie I.
Morales, Glastone
Morehead, Jimmy
Morris, Jasper
Moses, Vanessa Y.
Moss, Robert
Munroe, Anne L.
Murek, Barbara A.
Murray, Evelyn K.
Mutts, Clifton R.
Myers, George H.

Naranjo, José A.
Nashwinter, Robert B.
Neal, Lionell J.
Neclos, Vincent T.
Ness, Melanie B.
Newark, Carolyn
Newhouse, Quentin
Noble, Woodrow
Norman, Albert J.
Norris, Arga A.
Norris, John
Norris, John C.
Northcutt, Walter T.
Northrop, Edward D.
Nowak, James S.

Offenbacher, Hurley F.
Owens, Carlotta J.
Owens, Gary

Padgett, Vincent Van
Pagan, Mary J.
Pagan, Oliver E.
Page, Theresa D.

Palmer, John W.
Palumbo, Nick
Parker, Barbara A.
Parker, Frederic G.
Parker, Willie J.
Parker, Willie J.
Parkhurst, Charles P.
Parkinson, Jennifer A.
Parks, Leslie, Jr.
Patten, Tracy
Payne, Reginald W.
Pell, Robert L.
Pena, Jesus J.
Pendleton, Thomas M.
Perlin, Ruth R.
Peters, Michael Owen
Pettiford, Linda I.
Philbrick, Ruth R.
Phillips, James E.
Pippin, Joann
Plush, James, Jr.
Polizuk, John F., Jr.
Pollock, Lucia E.
Pometto, Evelyn D.
Ponoski, John, Jr.
Posey, Joseph D.
Poston, Willie J.
Potter, Ann L.
Powell, Earl A. III
Powell, Nello
Prenzi, Michael
Proctor, Joshua
Purnell, JoAnn S.

Queen, Walter E.
Quenroe, Elroy E.
Quinn, Catherine F.

Radke, Gary M.
Ramsey, Eldridge B.
Randall, Thomas J.
Randolph, Gloria A.
Ransome, Melvin
Rathbone, Eliza E.
Ravenel, Gaillard F.
Raynor, Waverly
Reaves, Jerry L.
Rector, Louis B.
Redd, Clifton D.
Redman, Dion L.
Reed, Gary
Reeves, Mary Frances
Reeves, Sallie M.
Reichard, Muriel M.
Reis, Joseph J.
Reynolds, Ernest C.
Rhodes, Floyd M.
Rhyne, Robert A.
Rice, Robert L.
Richardson, Vernon
Richardson, William R.
Riggles, Allan L., Jr.
Riggs, George W.
Riley, Oscar
Roache, William H.
Roberts, Anne C.
Roberts, Daniel E.
Robinson, Andrew G.
Robinson, Lawrence K.
Robison, Andrew C., Jr.

Roche, William R.
Rogue, Jeannette V.
Romer, Judith F.
Rose, Joseph E.
Rose, Raymond F., Sr.
Roulhac, Polly A.
Roy, Kathleen A.
Royal, Alonza
Rozene, Janette B.
Rucker, Marvin K.
Ruggieri, Andrea F.
Russell, H. Diane
Russell, Lynn P.
Rust, David E.

Saito, Richard E.
Salvo, Stephen Keith
Sampson, Edgar J.
Sassani, Michael B.
Savoy, Thomas J.
Schneider, Laura T.
Scott, David W.
Scott, Eugene
Scott, James E. C.
Scott, John H. S.
Scott, Patricia A.
Shankman, Gary C.
Shapley, Fern R.
Sheehan, Jacquelyn L.
Sheeman, Robert D.
Shen, Sze-tzung
Shorak, Betty Jane
Short, James P.
Short, John T.
Shubert, Isaac L.
Silberfeld, Kay
Silos, Honorio M.
Simms, James E.
Simon, Denise F.
Simpkins, Alvin
Sims, Joseph
Skinner, John R.
Skinner, Richard E.
Slade, Patricia A.
Slaughter, Francis C.
Small, Michael C.
Smalls, Franklin
Smiley, Paula McDonough
Smith, Billy H.
Smith, Charles H.
Smith, Edward T.
Smith, Emma
Smith, George W.
Smith, James A.
Smith, Jeffrey
Smith, JoAnne
Smith, Leroy K.
Smith, Sarah P.
Smith, Terrie A.
Smyth, Frances P.
Snapp, Carolyn A.
Soler, Joseph E.
Sorrels, Sharon F.
Speight, Howard G.
Spicer, Buddie R.
Spicknall, James L.
Spieth, Marsha D.
Spinx, Jack C.
Spire, Paul B.
Springston, George G.

Stanley, Frank
Stansbury, Cynthia D.
Steele, Lina A.
Stevens, James T.
Stevens, Peer L.
Stewart, James A.
Stewart, Joyce Y.
Stratmann, Philip E.
Straughter, Enoch W.
Streets, Janet L.
Stricklin, Sharon
Stubbs, Billy
Sumits, William
Sumter, Jay Bee
Sumter, Wade
Suplee, Charles I.
Sutton, William L.
Sweeney, Walter A.
Swinson, Tommy G.

Tasker, James H.
Taylor, Darryl C.
Taylor, Larry
Terrell, Ronald
Thomas, Anthony G.
Thomas, Joseph W.
Thomas, William C.
Thompson, Anthony W.
Thompson, James H.
Thompson, Paul T., Jr.
Thornton, Brenda L.
Todd, Thomasene
Tomlin, Cedric G.
Tonic, Alexander T.
Triplett, John S.
Troiani, Anthony L.
Tucker, Deborah A.
Turner, Ruth R.
Turner, Sarah E.
Turner, William

Underwood, Richard D.

Vanzego, Raymond J.
Vick, Milton E.
Vickroy, Leroy M.
Vish, Stanley J.
von Rebhan, Elinor A.
Voris, Anna M.

Wagstaff, Lemuel E.
Walker, Janet M.
Walker, Robert F.
Wallace, Carla Y.
Walls, David M.
Walsh, Judith
Walters, Donald J.
Walters, Oliver S.
Ward, Alfred
Warren, Alvester W.
Warren, Larry B.
Warrick, Michael D.
Warwick, Katherine
Webb, Susan R.
Webber, Susan B.
Webster, Queen E.
Wells, Keith M.
Wert, John A.
West, Carlton

Wheeler, Tyrone P.
Wheelock, Arthur K., Jr.
Whitney, Paul
White, Jesse C.
Williams, Alfred, Jr.
Williams, Carlton T.
Williams, Isiah, Jr.
Williams, James A.
Williams, Judith E.
Williams, Leroy
Williams, Linda G.
Williams, William J.
Williamson, Donald G.
Wills, Kathleen
Wilson, Allen R.
Wilson, Charles B.
Wilson, George
Wilson, Mary E.
Wilson, Willie R.
Wilson, Yon
Wilson, Youel
Wodien, Russell
Wohl, F. Teresa
Woodard, James W.
Woodland, James L.
Woolridge, Deborah
Wright, James S., Jr.
Wright, Ralph L.
Wright, Scottie R.

Young, Donald P.
Young, Roland

Zientara, Donald P.
Zuckerbrod, Helene N.

