

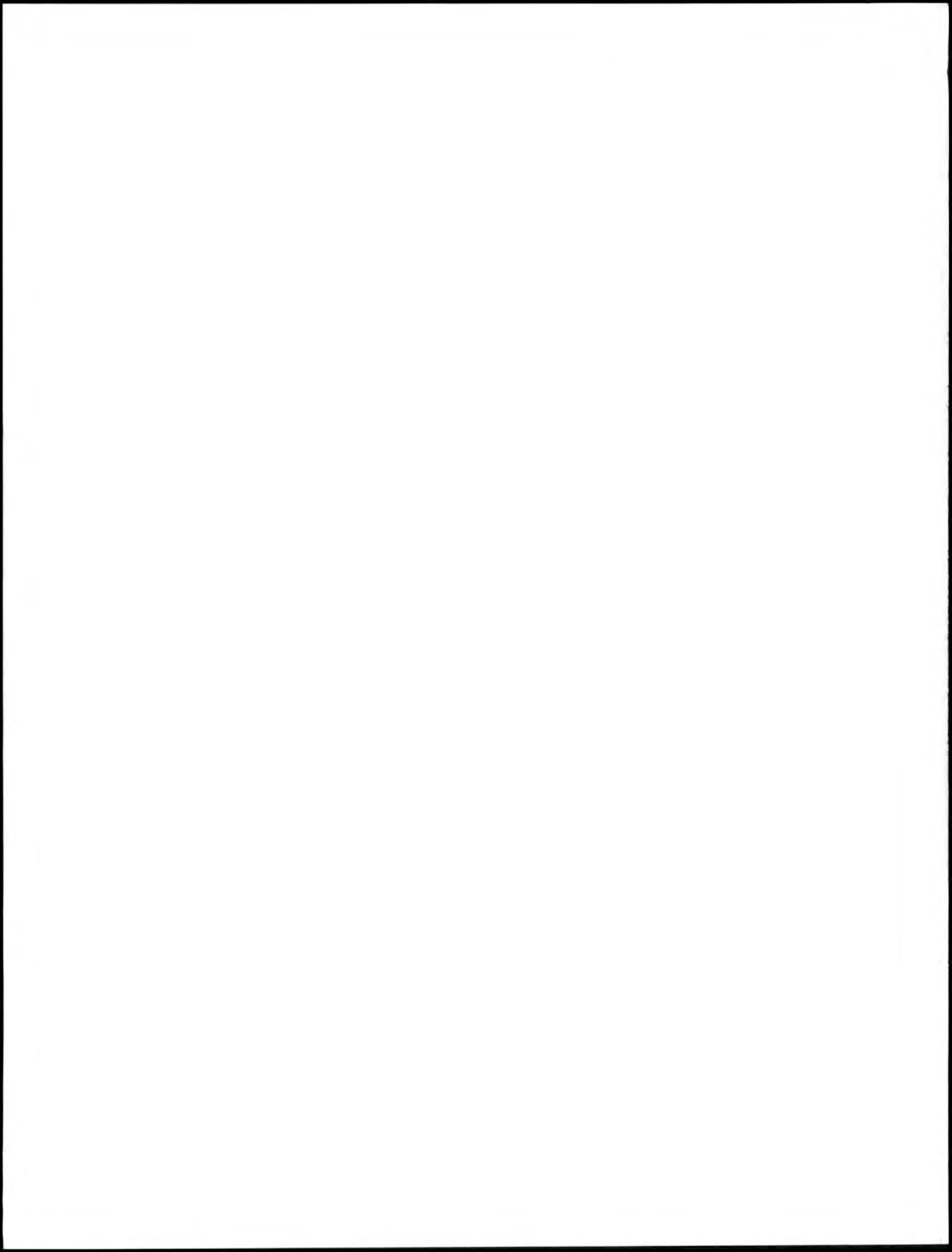


NATIONAL GALLERY OF ART

1995 Annual Report



1995 ANNUAL REPORT





NATIONAL GALLERY OF ART

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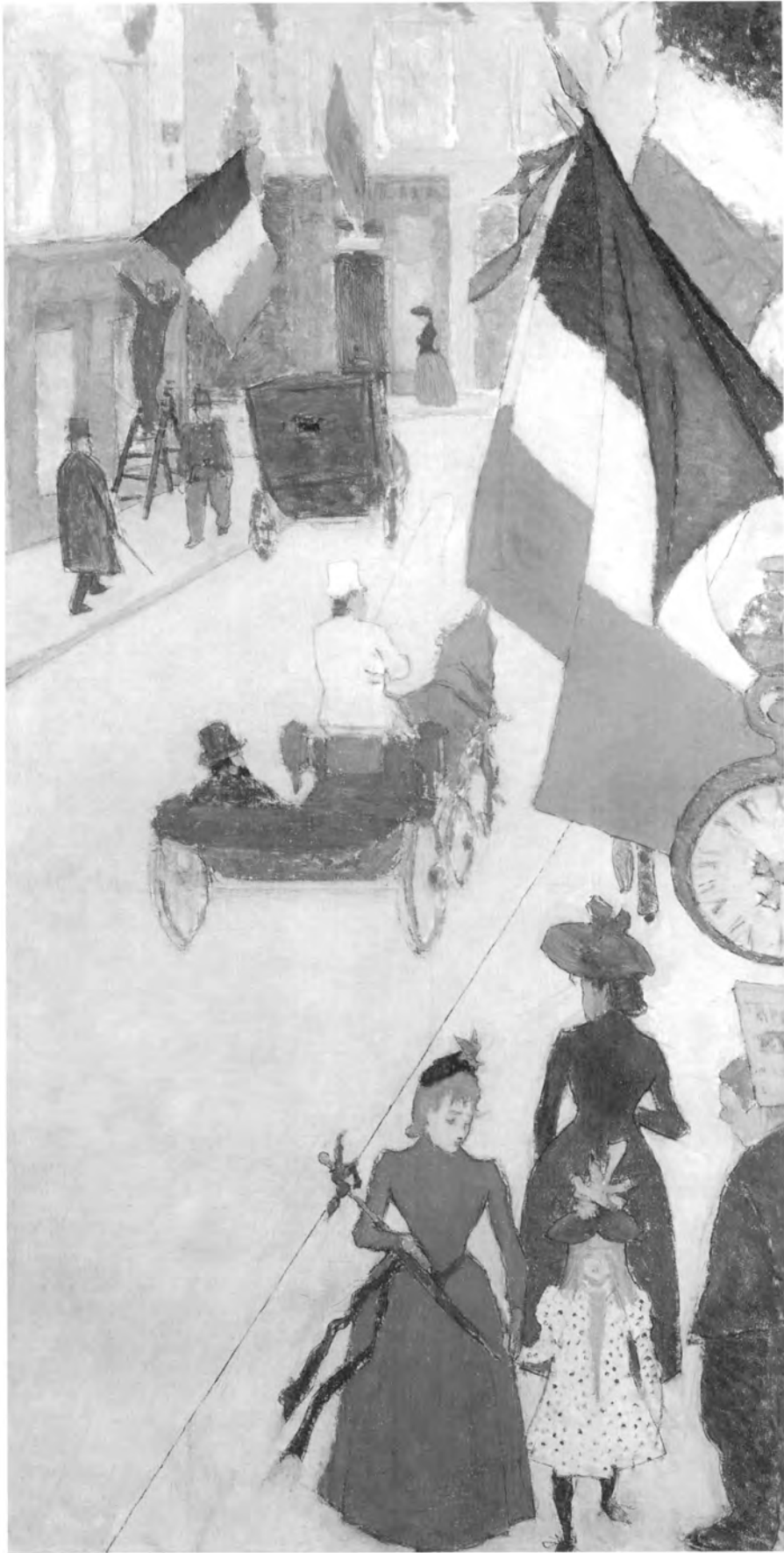
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PRESIDENT'S FOREWORD

Having worked on a day-to-day basis with the management of the National Gallery of Art, I am able to report with great confidence and pleasure that we have had a wonderful and busy fiscal year 1995.

Many important works of art were added to the permanent collection this year by gift and purchase. Particularly notable was the gift made by Paul Mellon, who gave the Gallery 85 remarkable works of 19th- and early 20th-century art from the Mellons' renowned collection. We are tremendously grateful to the Mellons for their continued generosity. We were also very fortunate to receive the gift (partial and promised) of a significant collection of works by Jean Dubuffet from the Stephen Hahn family. We thank them and indeed all of the Gallery's friends who have enhanced the permanent collection this year.

The trustees continued to govern the Gallery with no change in the board's composition. It has been my distinct honor to serve as president, with Ruth Carter Stevenson continuing as chairman, and Alexander M. Laughlin, Robert F. Erburu, and Louise W. Mellon as fellow board members, along with

ex-officio trustees, the chief justice of the Supreme Court, the secretary of state, the secretary of the treasury, and the secretary of the Smithsonian Institution.

Under the valued ongoing leadership of Edwin L. Cox as chairman and Lois de Ménéil as vice chairman, the Trustees' Council has been pleased to welcome a number of new members to its ranks this year. They include Nancy Lee Bass from Fort Worth, Aaron Fleischman from Washington, DC, Marina French, Joyce Menschel, and Harvey S. Shipley Miller from New York City, Morton Fungler from Potomac, Maryland, and B. F. Saul II from Chevy Chase, Maryland. We are also very glad that George F. Jewett Jr. from San Francisco, rejoined the Council.

We thank those members of the Trustees' Council whose terms ended in 1995 for their years of dedication and service to the National Gallery of Art. They are Robert M. Bass from Fort Worth, Carroll J. Cavanagh, John C. Fontaine, Lore Heinemann, Stephen M. Kellen, and Peter Kimmelman from New York City, and Evelyn Haas from San Francisco.

We note with sadness the passing of

two good friends of the National Gallery, retired Chief Justice Warren Burger in June and Gordon Hanes in August. Chief Justice Burger was an ex-officio trustee from 1969 until his retirement from the Supreme Court in 1986, serving as chairman of the board from 1969 to 1979. Gordon was an original member of the Trustees' Council, serving from 1982 to 1993, as well as a founding member of the Collectors Committee and a generous donor to the Gallery. Both will be greatly missed.

The National Gallery has flourished since its founding, thanks to a unique balance of public and private funding. The Gallery is extremely grateful to the federal government for its continued commitment of funds for daily operations. This support is critical to the Gallery's role as art museum to the nation, both to millions of visitors annually and, through its extensive outreach programs, to communities nationwide.

In order to sustain the historic obligation of meeting public funding with private support, last year the trustees launched the New Century Fund campaign to raise \$105 million to safeguard those programmatic areas that rely heavily, if not always exclusively, on private support. These include the acquisition of art, scholarship and research programs, and the building of the Gallery's general endowment.

Although we are still in the early stages of the campaign, I am delighted to report that through significant leadership contributions from many close Gallery friends and patriotic citizens, we are already halfway to our goal and look forward to reaching a successful conclusion of the campaign in the coming years. The trustees are especially touched and pleased by the generous gifts to the New Century Fund in honor of our late chairman, Franklin D. Murphy, who provided invaluable leadership and guidance over the course of his 30-year association with the Gallery.

The National Gallery continues to attract broad-based annual support for privately funded programs, most notably through two important groups

of enthusiastic friends. We are indebted to Juliet C. Folger and David O. Maxwell, both members of the Trustees' Council, for their continued leadership of The Circle of the National Gallery of Art, which is looking forward to celebrating its 10th anniversary in the next year. The Collectors Committee is also anticipating an exciting anniversary year, its 20th, and we thank Ruth Carter Stevenson and Edwin L. Cox for their chairmanship of this vital acquisition program for 20th-century art.

As in past years, many corporations and foundations have contributed significantly to the private funding needs of the National Gallery, particularly in supporting the many special exhibitions and publications that distinguish the Gallery the world over. This strong support has also helped enhance the Gallery's national presence through a wide array of outreach programs, notably our annual Teacher Institute, scholarly programs at the Center for Advanced Study in the Visual Arts, and advanced training programs for art conservators.

With the continued dedication of its leaders, the productive partnership with Congress, and the spirited support of private citizens, corporations, and foundations, the National Gallery of Art is confident of upholding the standard of excellence for which it is known.

Robert H. Smith
President



DIRECTOR'S STATEMENT

Great works of art, both new acquisitions and loans to special exhibitions, graced the halls of the National Gallery of Art in fiscal year 1995 in an almost unprecedented manner. As the nation's art museum, the National Gallery is committed to bringing its millions of annual visitors not only its renowned collections and an exciting array of temporary exhibitions but also a multitude of educational programs and publications to enhance the viewer's appreciation and understanding of art and art history. The following reports present the myriad contributions made by trustees, donors, lenders, and colleagues to the continuing strength of the Gallery's collections and programs.

Among the high points of a busy exhibition schedule was the awe-inspiring display of magnificent wooden architectural models surviving from the Italian Renaissance. Their installation in the Gallery's neoclassical West Building created a striking resonance between the monumental 15th-century models and John Russell Pope's design for the West Sculpture Hall and West Garden Court. As the only American venue for these remarkable works, the National Gallery supplemented the exhibition

with more than 70 related paintings, drawings, prints, and medals, giving visitors a rare view of the design process behind some of the most important buildings in the history of Western architecture—St. Peter's in Rome, the Duomo in Florence, and the Cathedral of Pavia.

The Glory of Venice, a major international loan exhibition, included more than 260 paintings, drawings, prints, and illustrated books created in Venice during the 18th century. The city was one of the most important centers of the visual arts, with artists like Giovanni Battista and Domenico Tiepolo, Sebastiano and Marco Ricci, Piazzetta, Canaletto, Francesco and Antonio Guardi, and Piranesi, producing the virtuoso works that formed the heart of this exhibition.

Two key figures in 20th-century art, Piet Mondrian and Claes Oldenburg, inspired historic exhibitions. The Gallery's Mondrian exhibition offered an unparalleled opportunity to assess the entire oeuvre of this great pioneer of abstraction and its enormous influence on modern art. By contrast, the exuberance of Oldenburg's creations presented a very different aesthetic and



relation to the world. Oldenburg's sculpture and drawings delighted Gallery visitors, transforming everyday objects into something extraordinary. His motorized *Knife Ship 1*, in the form of a gigantic Swiss Army Knife with moving blades, oars, and corkscrew, was installed on the mezzanine terrace beneath the Calder mobile.

Four exhibitions in the nation's capital this summer extolled the genius of James McNeill Whistler, one of the most influential 19th-century American expatriate artists. As the centerpiece for the city-wide celebration, the Gallery's exhibition followed acclaimed showings in London and Paris. It included the famous *Arrangement in Gray and Black*:

Portrait of the Painter's Mother, known the world over as "Whistler's Mother." To present Whistler's mastery as an etcher, often considered to be the greatest since Rembrandt, the Gallery organized an auxiliary exhibition of prints by Whistler and his contemporaries from its extensive holdings.

The permanent collection defines the depth and quality of the Gallery's character. Great works of art held in trust for the nation are at the heart of its mission. One of a continuing series of focus exhibitions based on works in the collection this year showcased Toulouse-Lautrec's *Marcelle Lender Dancing the Bolero in "Chilperic."* This grand, theatrical painting was a partial and

promised gift of Betsey Cushing Whitney in honor of John Hay Whitney, celebrating the 50th anniversary of the National Gallery of Art in 1990.

The Gallery also received several extraordinary gifts of works of art during the past fiscal year that should be singled out for special note. A partial and promised gift from the Stephen Hahn family consisting of 21 oils, 12 works on paper, and 2 sculptures by the modern French master Jean Dubuffet brought to the Gallery some of the artist's groundbreaking work from 1943–1962. A selection of these is displayed in the East Building. The superb collection of 165 vintage photographs assembled by Mary and David Robinson

impressionists as Cézanne, Gauguin, Degas, and Bonnard; about 50 outstanding French drawings and watercolors from this period and the decades preceding and following; 14 prints with rare or unique examples by Degas, Manet, and Villon; and 6 sculptures by Maillol and Picasso among others. Among the paintings, Gauguin's *Still Life With Peonies* is the first still life by the artist to enter the collection; Degas' *The Dance Lesson* is a wonderful complement to the artist's *Four Dancers*, also in the collection; Bonnard's *Paris, Rue de Parme on Bastille Day* epitomizes Paris in the 1890s; and Cézanne's *Boy in a Red Waistcoat* is one of the artist's great masterpieces of the late 1880s. Since his first gift of paintings in 1964, Paul Mellon has donated more than 1,000 works of art to the nation. This donation provided a splendid conclusion to an eventful fiscal year.

A high priority among the Gallery's many responsibilities is thoughtful stewardship of the grand buildings that house the collections. This year marked the creation of a suite of three Dutch "cabinet galleries" in the West Building. These intimate spaces, constructed adjacent to the expansive main floor Dutch and Flemish galleries, are similar in scale to the galleries found in homes of 17th-century Dutch collectors. Smaller Dutch paintings in the Gallery's collections, originally intended for private domestic interiors, seem totally at home in their new spaces. Unlike typical exhibition galleries, one room incorporates four cases for the display of books, drawings, and other smaller *objets d'art*. Juliet and Lee Folger and The Folger Fund made possible the construction of these new galleries, a marvelous gift that will be appreciated for years to come.

Another major construction project involved the renovation of the art information room in the West Building, anticipating the opening of the Micro Gallery, a comprehensive interactive multimedia computer system, in the 1996 fiscal year. Staff in nearly every department of the Gallery contributed to preparations for the launching of this

ambitious new program, which is being supported by the American Express Foundation.

The public/private partnership established by the National Gallery's founder, Andrew W. Mellon, and the 75th Congress in their Joint Resolution of 1937 continues successfully to this day. The ongoing support of the Congress in appropriating federal funds ensures the maintenance and operations of the Gallery and the protection and care of its art collections, enabling the Gallery to remain open to the public 363 days a year, free of charge. This fiscal year the Gallery welcomed nearly 4.5 million visitors from every state, U.S. territory, and more than 80 foreign countries. The patriotism, intelligence, and generosity expressed in Andrew Mellon's creation of the National Gallery of Art over half a century ago have inspired many individuals over the years to make financial donations and gifts of works of art. Andrew Mellon, his son Paul and daughter Ailsa, and a host of other donors have made the National Gallery one of the great art museums of the world. We continue to aspire to their standards of excellence.

Earl A. Powell III
Director

Henri de Toulouse-Lautrec, *Marcelle Lender Dancing the Bolero in "Chilperic."* 1895-1896. Gift (Partial and Promised) of Betsey Cushing Whitney in Honor of John Hay Whitney, for the 50th Anniversary of the National Gallery of Art, 1990.127.1

also came to the Gallery; 53 of these were presented in an exhibition that focused on the first century of photography. This major acquisition significantly expands the Gallery's collection of fine art photographs. As a gift for the 20th-century collection, the Collectors Committee this year purchased *Whitechapel Slate Circle* by Richard Long, a contemporary British artist, whose sculpture, composed of dozens of slate sections arranged within a circle on the floor, has intrigued visitors to the East Building.

At the end of the fiscal year Paul Mellon made a spectacular gift of 85 works of art, including 14 paintings by such French impressionists and post-





ART PROGRAMS

Renaissance Paintings

The organization of a major exhibition on Lorenzo Lotto, scheduled to open at the National Gallery of Art in 1997, occupied the primary attention of the department of Italian Renaissance paintings in fiscal year 1995. The staff also continued work on the systematic catalogue of the collection, making substantial progress on the volume of 15th-century paintings. As generous new loans from anonymous collectors, Giovanni Cariani's *Concert of c. 1518–1520*, Francesco Botticini's *Head of a Man*, and Jacopo Palma il Giovane's *Venus at the Forge of Vulcan* of c. 1600 went on view in the Italian Renaissance galleries. They joined Botticelli's *Portrait of a Young Man Holding a Medallion* from the early 1480s, on view here since 1990 by courtesy of another private collector.

Baroque Paintings

The department of northern baroque paintings completed the systematic catalogue of Dutch 17th-century paintings, published in October 1995. The department was also extremely busy planning

two major exhibitions—*Johannes Vermeer*, opening in November 1995, and *Jan Steen: Painter and Storyteller*, opening in April 1996—as well as an exhibition of about 35 Dutch and Flemish 16th- and 17th-century prints from the Gallery's collection to complement the *Steen* exhibition.

Three new Dutch Cabinet Galleries opened in September 1995, funded through the generosity of Lee and Juliet Folger. The inaugural installation of the galleries highlighted two new acquisitions: Adriaen Brouwer's *Youth Making a Face* (acquired in 1994 by anonymous purchase) and Osias Beert the Elder's *Still Life with Oysters, Fruit, and Wine* acquired through the Patrons' Permanent Fund. The Brouwer was the centerpiece for a focus exhibition that traced the facial expression of the youth back to medieval scenes of the mocking of Christ. Specially designed cases in the new galleries displayed a 15th-century wooden sculpture from the Rijksmuseum, Amsterdam, and a 16th-century Flemish manuscript illuminated by Simon Bening from the J. Paul Getty Museum. Three paintings by Brouwer from the Alte Pinakothek in Munich and loans from private collections were

Model for One-Half of the Drum and Dome of St. Peter's, Vatican, Fabbrica di San Pietro, c. 1558–1561, by Michelangelo Buonarroti, Giacomo della Porta, and Luigi Vanvitelli and workshops, installed in the West Garden Court, West Building, for the exhibition Italian Renaissance Architecture



also essential to the development of the theme. A brochure funded by The Circle of the National Gallery of Art accompanied the exhibition.

The Gallery received a gift from Dorothea V. Hammond of two paintings by Cornelis Verbeeck: *Dutch Ship Firing Cannons* and *Dutch Man of War Scuttling a Galleon*, both executed c. 1620–1625, which appear to have been originally part of a single composition depicting a naval engagement between Dutch and Spanish warships.

Still Life with Travel Pouch by Paulus Bor and the *Rape of Europa* by Caesar van Everdingen were generously offered for long-term loan by Mr. and Mrs. Michal Hornstein of Montreal.

Now hanging in the permanent collection galleries, they join other long-term loans: Gerbrandt van den Eeckhout's *The Levite at Gibeah* from Emile E. Wolf, and Bartholomeus van der Helst's *Portrait of Two Men* from a private collection.

The permanent collection galleries continued to be enriched by the loan of Giovanni Domenico Tiepolo's *Immaculate Conception*, from the Cooper-Hewitt Museum in New York, and Sebastiano Ricci's *Pygmalion and Galatea*, on loan from a private collection. Two National Gallery paintings were handsomely reframed this year: Murillo's *Two Women at a Window*, in a 17th-century Spanish frame, and the Caravaggesque *Still Life*

with Fruit and Carafe, now attributed to the Pensionante del Saraceni, in an Italian 18th-century frame.

Final text revisions were made to the systematic catalogue on 17th- and 18th-century Italian paintings, scheduled to be published in spring 1996.

Diane De Grazia resigned her position as curator of southern baroque paintings to become chief curator of the Cleveland Museum of Art.

American and British Paintings

Exhibitions dominated the department's activities. After critically acclaimed showings in London and Paris, *James*

Spirit of War from the Gallery with its borrowed pendant, *The Spirit of Peace*, from the Woodmere Art Museum in Philadelphia continued into the spring. Planning proceeded for the *Thomas Moran and Victorian Paintings* exhibitions.

Two fine gifts were received this year. William Merritt Chase's masterful study, *Seated Nude*, was presented by Paul Mellon, and Sir Joshua Reynolds' charming *Miss Beatrix Lister* was given by Margaret Mellon Hitchcock, wonderfully complementing other works by the artist in the Gallery's collection.

The highlight of this year's efforts on the systematic catalogue was the publication of the volume on 18th-century American paintings, authored by Ellen G. Miles with the cooperation of department curators. Progress continued on the 19th-century volumes, with the text for the first group of objects in press while research and writing continues on the second volume.

French Paintings

Fiscal year 1995 opened with a focus exhibition on Toulouse-Lautrec's *Marcelle Lender Dancing the Bolero in "Chilpéric."* a gift (partial and promised) of Betsey Cushing Whitney in honor of John Hay Whitney. This spectacular painting of a scene from the Parisian theater was displayed with the best of the Gallery's paintings and prints of Parisian nightlife by Toulouse-Lautrec, including a number of representations of the famous performer Marcelle Lender.

A magnificent gift from Paul Mellon included the masterpiece by Cézanne, *Boy in a Red Waistcoat*, previously pledged in honor of the Gallery's 50th anniversary in 1991. Among the many other works in this gift, 14 French impressionist and post-impressionist paintings include Gauguin's *Still Life with Peonies*, Degas' *Dance Lesson*, Bonnard's *Paris, Rue de Parme on Bastille Day*, and works by Braque, Manet, Toulouse-Lautrec, Vuillard. Some of these gifts were incorporated into the East Building reinstallation of small French paintings collected

by Mr. and Mrs. Paul Mellon and by Ailsa Mellon Bruce.

The National Gallery made two notable acquisitions by purchase from the Chester Dale Fund: a tender early landscape by Degas, *Two Horses in a Meadow*; and Constant Troyon's *The Approaching Storm*, an important example of realism in French landscape painting of the early 1840s, which demonstrates the artist's admiration for the English landscape painter John Constable. A superb mid-19th-century salon frame was acquired for this large picture as part of an ongoing program of presenting French pictures in appropriate period frames.

Several important French works have been placed on loan at the Gallery this year, including the rare *Still Life of Shells* of 1640 by Jacques Linard, lent by Mr. and Mrs. Michal Horstein.

Three exhibitions for 1996 are in advanced stages of organization: *The Art of Louis-Léopold Boilly; Modern Life in Napoleonic France; In the Light of Italy: Corot and Early Open-Air Painting*; and *Georges de La Tour and His World*. The department is also responsible for an exhibition on German painter Adolf Menzel. Work continued on the three volumes of the systematic catalogue of the Gallery's French paintings.

Kimberly Jones joined the department as assistant curator, after a year at the Musée d'Orsay on a fellowship from the University of Maryland.

20th-Century Art

Many works of 20th-century art were added to the collection. The Stephen Hahn family made a remarkable gift (partial and promised) of 35 works by Jean Dubuffet. The 21 paintings, 12 works on paper, and 2 sculptures embody the artist's concept of *l'art brut*, which emphasizes coarse materials and primitivizing forms inspired by the untrained art of children and the mentally disturbed. Many of these gifts were installed in an East Building gallery in September 1995. A generous gift of five paintings from Robert and Jane Meyerhoff included Frank Stella's *Flin Flon IV*,

Osias Beert the Elder, *Banquet Piece with Oysters, Fruit, and Wine*, c. 1610/1620. Patrons' Permanent Fund, 1995.32.1

McNeill Whistler opened at the National Gallery with about 200 works by this renowned expatriate artist. Among the accompanying events was a two-day symposium sponsored by the National Gallery of Art and the National Portrait Gallery. Preparations intensified for two exhibitions opening at the start of the next fiscal year: the all-encompassing *Winslow Homer* retrospective, and *John Singleton Copley in England*, organized with the Museum of Fine Arts, Houston. The Gallery's participation in these efforts and its loans to a show of Copley's American works necessitated considerable rehanging of the permanent collection. The focus exhibition that paired Jasper Francis Cropsey's *The*



Frank Stella, *Flin Flon IV*, 1969, Robert and Jane Meyerhoff Collection, 1994.82.1

Claes Oldenburg, *Clarinet Bridge*, 1992, Gift of Perry R. and Nancy Lee Bass, 1995.38.1

a major example from the artist's Saskatchewan series. It joins six other paintings by Stella in the Gallery's collection, one of which, *Chodorów II*, was an earlier gift from the Meyerhoffs. This donation also included Roy Lichtenstein's canvas *Entablature*, 1975, an image based on the artist's photographs of buildings in New York, and *Souvenirs* a major painting from 1980–1984 by British artist Howard Hodgkin. The paintings by Burgoyne Diller and David Salle given by the Meyerhoffs are the first works by these artists in the Gallery's collection. In addition to these paintings, the Meyerhoffs have given a large charcoal and chalk drawing by Joel Shapiro and two major prints by Jasper Johns.

The Collectors Committee voted to

acquire a 1981 sculpture, *Whitechapel Slate Circle*, by British artist Richard Long. This work consists of numerous sections of slate randomly arranged on the floor within a 14-foot-diameter circle. Perry R. and Nancy Lee Bass provided funds for the purchase of Susan Rothenberg's *Butterfly*, one of the artist's best-known horse paintings, as well as Claes Oldenburg's *Clarinet Bridge*, a large painted sculpture made of wood and canvas that has been stiffened with resin. Georgia O'Keeffe's *Winter Road I*, donated by the Georgia O'Keeffe Foundation, richly complements the group of O'Keeffe paintings bequeathed to the Gallery by the artist in 1987. Max Beckmann's *Head of a Man*, a small bronze, was given by Max Kahn, and *The Three Chandeliers*, a large acrylic by the Ameri-

can realist Arnold Mesches, was given by Lionel C. and Elizabeth P. S. Epstein. Among the significant gifts to the Gallery this year from Paul Mellon are Picasso's bronze *Dove*, Roger de La Fresnaye's oil on panel, *Village on the Water's Edge*, and Braque's oil on canvas, *Fruit, Glass, and Mandolin*.

This was an especially rewarding year for exhibitions. *Willem de Kooning: Paintings* traveled to the Metropolitan Museum of Art, New York, and to the Tate Gallery, London, after closing in Washington. The National Gallery of Art also inaugurated both *Claes Oldenburg: An Anthology*, organized with the Solomon R. Guggenheim Museum, New York, for a five-museum tour, and *Arshile Gorky: The Breakthrough Years*, organized by the Modern Art Museum



of Fort Worth. *Piet Mondrian: 1872–1944*, the most comprehensive showing ever of the work of this seminal modern painter, commemorated the 50th anniversary of the artist's death. Jointly organized by the Gallery, the Haags Gemeentemuseum, and the Museum of Modern Art, New York, this exhibition was assembled by a team of experts headed by Angelica Zander Rudenstine.

Planning for exhibitions in the next fiscal year focused principally on *The Robert and Jane Meyerhoff Collection: 1945 to 1995*, which will represent almost in its entirety one of the world's finest and most extensive private collections of post-World War II art. Containing 194 paintings, drawings, and sculptures by 40 artists, this exhibition will offer a panorama of art from the second half of

this century and will be seen only in Washington. *The Herbert and Nannette Rothschild Collection*, an exhibition of around 75 works of modern European art by such artists as Mondrian, Brancusi, and Juan Gris is being organized with the Philadelphia Museum of Art.

Plans for three major monographic exhibitions are also underway. *Picasso: The Early Years, 1892–1906*, organized with the Museum of Fine Arts, Boston, is due to open in Washington in 1997. In 1998 a retrospective of Alexander Calder's work will mark the centenary of the birth of this great American sculptor. Also in 1998 the department plans a retrospective of Mark Rothko's works, anticipating publication of the final volumes of the Gallery's catalogue raisonné of Rothko's paintings, which is

in the final stages, with the first volume scheduled for publication in 1996.

Sculpture and Decorative Arts

Augmenting the National Gallery's important holdings in this area, Leonard and Lisa Baskin made a gift of eight medals and plaquettes in bronze, lead, and silver dating from the Renaissance through the 19th century, while Lois and Anthony Blumka donated a bronze historicizing medal of Sigismondo Malatesta of Rimini and his consort Isotta. A further gift of 15 medals, plaquettes, and related objects, including a seal impression, a steel die matrix, and sculptors' lead proofs, came from Mark Wilchusky.



The collection of early modern sculpture was enriched by gifts from Paul Mellon. These included a bronze *Study for the Portrait of Mme Salle* by Degas, the first portrait sculpture by this artist to enter the collection; a rare marble statuette by Aristide Maillol, *The Mediterranean*; and Maillol's portrait bust of Auguste Renoir.

Work continued on the systematic catalogue volumes, particularly that on Renaissance plaquettes, for which more than 100 entries were written. The curators also researched and prepared changes of attribution for a number of old master sculptures and reinstalled a gallery that focuses on expressive treatments of the male nude in Italian and northern European sculpture from 1550 to 1675.

Old Master Drawings

A primary focus this year was *The Glory of Venice: Art in the Eighteenth Century*, the first major international exhibition in the United States to present a comprehensive selection of the finest works from this period. More than 260 paintings, gouaches, pastels, watercolors, drawings, prints, and illustrated books traced the development of 33 major artists, with special emphasis on the Riccis, Piazzetta, the Tiepolos, Canaletto, the Guardis, and Piranesi. As many Venetian artists excelled in more than one medium, the works were integrated in monographic sections to relate the variety of their productions and illuminate mutual influences between media and artists. In addition, the selection showed the wide range of Venetian artistic interests from religious, historical, and mythological scenes to landscapes and views, both real and imagi-

nary, architectural fantasies, depictions of ordinary life as well as sumptuous festivals, portraits of penetrating realism, and designs for the decoration of stage productions, interiors, and even gondolas. Besides the catalogue, written by an international team of scholars to provide an updated and comprehensive introduction to the variety of visual art in the period, many ancillary activities included special lectures, film series, and a public symposium.

Specific departmental activities centered on the exhibition *The Touch of the Artist: Master Drawings from the Woodner Collections*, which celebrated the collecting achievements of the late Ian Woodner and the decision of his daughters, Dian and Andrea Woodner, to preserve the core of the collection at the National Gallery of Art. The catalogue, with contributions from 55 authors from around the world, offers the latest word on the 114 drawings exhibited.



Canaletto, *A Regatta on the Grand Canal*, 1733–1734, Lent by Her Majesty The Queen (left); Giovanni Battista Piazzetta, *Young Woman Taking a Pink*, c. 1740, The Cleveland Museum of Art, Purchased from the J. H. Wade Fund (right); and Giovanni Battista Tiepolo, *The Finding of Moses*, c. 1740, National Galleries of Scotland, Edinburgh (below) were exhibited in *The Glory of Venice*



The National Gallery's Armand Hammer Collection provided material for two more exhibitions of drawings: *Figure Studies and Compositional Drawings from the Armand Hammer Collection* included works from Dürer to Van Gogh and featured the cartoon of *The Madonna and Child with Saint John the Baptist* by Raphael; the second selection focused on French drawings from the 18th and 19th centuries, with excellent works by Watteau, Fragonard, Degas, and Renoir. Among the most striking drawings in the exhibition of *Recent Acquisitions of Works of Art on Paper* were the haunting *Head of a Siren* by Hendrik Goltzius and the soaring ceiling designs by Andrea Pozzo and Ferdinando Galli Bibiena.

Bibiena's design for *A Grand Illusionistic Ceiling* was the most important purchase this year. The extraordinarily elaborate work is the largest and most impressive drawing known by this leading Italian architect and stage designer. Foremost among other purchases was the charming *Villagers Skating on a Frozen Pond* by Esaias van de Velde, acquired through the Ailsa Mellon Bruce Fund. Dated 1625, it is a prime example of that artist's simple, lyrical genre landscapes. In a very different vein is *The Happy Family with Children Playing* by German artist Johann Eleazar Schenau, purchased with help from the Herbert and Nannette Rothschild Memorial Fund.

Other artists newly represented in the collection are Alessandro Maganza, with a bold study in pen and chalk of *Saint Jerome*; Spanish painter Vicente Salvador Gómez, with a compositional study in his typically wiry pen style; and John White Abbott, a British landscapist working at the turn of the 19th century. Also new on the Gallery roster, thanks to the generosity of Neil and Ivan Phillips, was Aignan-Thomas Desfriches, an amateur draftsman who invented the technique of preparing paper with a thin layer of plaster, drawing on it with graphite, then scratching in bright white highlights. The Gallery purchased its first drawing by Giovanni Battista Foggini, who was previously represented in

the collection only by three sculptures. His sketch for a monstrance is an appealing example of his energetic draftsmanship and inventive design.

Among the many outstanding French drawings given by Paul Mellon, several from the early 19th century added particular strength to the Gallery's holdings. The gift included four handsome portraits by Ingres; a small but powerful *Head of a Man* by Géricault, of major importance to a collection that is rich in prints by Géricault but has lacked a strong drawing by him; a view of Tuscany made in 1844 by Corot, very different from the Gallery's only other Corot drawing, made more than twenty years earlier; a handsome watercolor study of flowers by Delacroix; and the Gallery's first portrait drawing by Théodore Chassériau.

One of the Gallery's most enthusiastic supporters and donors in recent years, Professor William B. O'Neal, gave more than 100 Continental and British drawings to the Gallery during his lifetime and bequeathed the rest of his collection, as well as his entire estate, upon his death in 1994. His bequest of 215 drawings consisted mainly of 18th- and 19th-century British works but included a major figure study by the Venetian painter Gian Antonio Guardi. A fund in Professor O'Neal's name was established from the proceeds of the estate, which will be used to purchase old master drawings and rare illustrated books of the type that he collected.

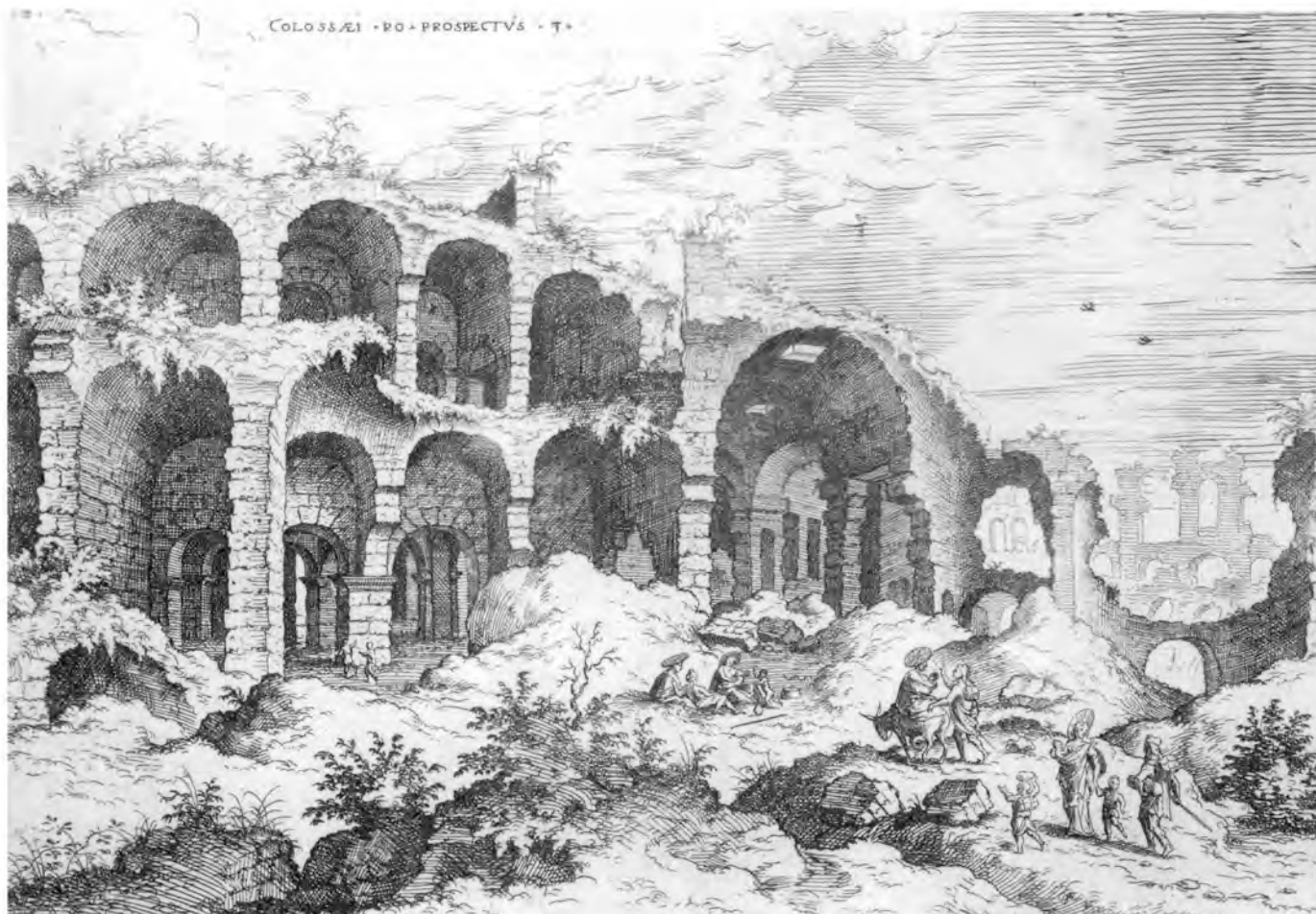
Old Master Prints

The print study room underwent renovation during three months in 1995, with the installation of floor-to-ceiling bookcases, enlarged and redesigned work stations, carpeting, reupholstering, and a new computer station that provides public access to the Gallery's computerized holdings, which are now complete. Owing to renovation, the number of visitors was lower than usual, totaling 713, although supervisors kept the collection open to visitors and staff by setting up a temporary study facility in the storage and matting area.

Hieronymus Cock, *Third View of the Colosseum*, probably 1550. Ailsa Mellon Bruce Fund, 1994.80.5

Two exhibitions featured prints this year. *Imitation and Invention: Old Master Prints and Their Sources* explored the ways in which early printmakers copied or emulated works by contemporary or older artists in order to learn from or exceed their sources. The show was drawn from the Gallery's rich holdings of 15th- to 17th-century prints, augmented by several loans. *Recent Acquisitions of Works of Art on Paper* displayed a number of extremely important prints, including the finest surviving impressions of Mantegna's engravings *The Entombment* and *The Senators*.

Generous donors made numerous gifts again this year. Neil and Ivan Phillips gave a fine crayon-manner engraving printed in red by Gilles



Demarteau. Mr. and Mrs. Alexander Vershbow presented Achille Bocchi's bound volume, *Symbolicarum quaestionum libri quinque* of 1555, containing 149 engraved illustrations and several woodcuts by Giulio Bonasone, for which the Gallery already owned two preparatory drawings. Dr. Richard A. Simms donated the Gallery's first etchings and drypoints by Sir David Wilkie, a volume of seven published in 1824. Three participants in the Forum program at the National Gallery have presented partial and promised gifts of 18th-century German landscape etchings: James A. Johnson III giving Johann Christian Reinhart's *Civita Castellana*, David M. Frost giving Jakob Wilhelm Mechau's *Ponte Cellio a Civita*

Castellana, and Virginia L. Dean giving *Castata, e Ponte di St. Rocco a Tivoli*.

The most important purchase was an early and brilliant complete set of 24 etchings by Hieronymus Cock, *Views of Roman Ruins*. Other purchases included an extremely early impression of Salvatore Rosa's *Apollo and the Cumaean Sibyl*, Stefano della Bella's complete set of 12 etchings, *Heads in the Persian Style*, and three important touched artist's proofs: Giovanni Domenico Tiepolo's *Saint Gaetano of Thiene*, Jean Huber's *Voltaire at Table*, and John Sell Cotman's *Tan y Boelch, North Wales*.

Curators continued to work on forthcoming exhibitions, including ones on 17th-century Dutch genre prints and 16th-century Italian and northern Euro-

pean portraits, both based on the Gallery's extensive holdings in those areas.

Modern Prints and Drawings

The Prints of Roy Lichtenstein, a major loan exhibition, opened in Washington this year and traveled to Los Angeles, Dallas, and Southampton, New York. The Gallery organized this show with great assistance from the artist, who also lent numerous important pieces from his own collection. It traced the origins of Lichtenstein's pop art style and his development as a master of appropriation, juxtaposing prints in a wide range of media with a selection of closely related sculpture. The show was



Henri de Toulouse-Lautrec, *Aux Ambassadeurs: Gens Chic (Fashionable People at Les Ambassadeurs)*, 1893, Collection of Mr. and Mrs. Paul Mellon, 1995.47.67

accompanied by the publication of a catalogue raisonné of prints from 1948–1993. A marvelous addition to the collection resulting from research for this volume is Lichtenstein's original woodblock for *Two Indians*, the gift of Algesa and Joseph O'Sickey.

The growth and enrichment of the Gallery's Chagall holdings were highlighted in the exhibition *Marc Chagall's Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National*

Gallery Collections. A concise selection of the artist's prints, drawings, and illustrated books from 1910 to 1930 focused attention on a period in which Chagall produced some of his most inventive and poignant works on paper. Three of his finest illustrated books, with extra drawings or suites of prints, were gifts of Mr. and Mrs. Pinkus.

Drawn from the Gallery's own collection, the showing of *Prints by James McNeill Whistler and His Contemporaries*

complemented the major *Whistler* loan exhibition of works in all media. Lithographs, etchings, and woodcuts by such artists as Bonnard, Degas, Odilon Redon, and Whistler's biographer, Joseph Pennell, revealed the extraordinary diversity of style and imagery of prints from this very fertile period.

Recent Acquisitions of Works of Art on Paper provided the opportunity to install Frank Stella's heroic *The Fountain*, a 23-foot-wide multimedia print, and two of

siderable progress was made on entries to the database of American decorative arts objects depicted in more than 18,000 watercolor renderings in the Index of American Design, a WPA project.

Paul Mellon's spectacular gift of paintings, sculpture, and works on paper added great strength especially to the Gallery's representation of French art. Among the modern drawings and prints in this gift are the first drawing by Monet in the collection, a black crayon on blue paper *Study for "The Luncheon on the Grass"*; three watercolors by Cézanne; a splendid, big gouache and watercolor on paper by Toulouse-Lautrec; six drawings by Degas in a variety of media as well as a monotype with pastel additions, the original copper plate for *Au Louvre, Musée des Antiques*, along with an early impression from the plate; a large and important monotype by Gauguin, *Two Tahitians Gathering Fruit*; two watercolors and a hand-touched color aquatint by Jacques Villon; a beautiful impression of Manet's exceedingly rare but major lithograph, *The Balloon*; an outstanding drawing by Matisse, *The Plumed Hat*; and one of Bonnard's most important Nabi drawings, *The Promenade*.

Helena Gunnarsson added a major collection of 42 more outstanding and rare prints plus two drawings by Felix Buhot to the prints by the artist she had previously donated to the Gallery. This gift includes prints in multiple states for many of the images, making the Gallery an important center for the study of Buhot's art.

Other additions to the drawings collection included the gifts (partial and promised) from the Stephen Hahn family of 12 sheets by Dubuffet, including *Jardin de Bibi Trompette*, composed primarily of butterfly wings. Robert and Chris Petteys gave one of Käthe Kollwitz' most masterful self-portraits, a pastel of c. 1900 that beautifully complements the artist's 1933 charcoal self-portrait already in the collection. Mr. and Mrs. Mark Borghi donated a marvelous group of 84 drawings and sten-cils by Charles Sprague Pearce for the

figures, flowers, architectural fragments, and other decorative details in his murals for the Library of Congress. Joel Shapiro's splendid untitled charcoal and black chalk drawing of 1987 came from Robert and Jane Meyerhoff, whose gifts of works on paper also included Jasper Johns' lithograph and monotype *Savarin* and his screenprint *Flags I*.

The Gallery's growing collection of artists' sketchbooks gained a volume of 23 graphite drawings of northern Michigan landscapes by Adolf Dehn, the gift of Mrs. Adolf Dehn. A handsome group of prints by Stanley William Hayter and one of his colorful sheets of sketches were among the gifts from Ruth and Jacob Kainen. Mr. and Mrs. Martin Atlas gave the Gallery another rare Pissarro lithograph, and Brenda and Robert Edelson gave another illustrated book, *The Way We Live Now*, with text by Susan Sontag and vivid aquatints by Howard Hodgkin, some of them with painted additions. Artist Alex Katz donated his *Light As Air* portfolio of subtle etchings, with text by Ron Padgett. Carolyn and Richard Susel donated Lucas Samaras' *Book*, one of the most inventive books of the 1960s, eccentric in format and incorporating a variety of printing processes and collage elements that lift up.

The Graphicstudio Archive at the National Gallery was enriched by 26 works by 11 artists, including John Chamberlain, Chuck Close, and James Rosenquist and the first pieces by William Burroughs, Leslie Dill, and Robert Stackhouse in the collection. Other gifts of prints by contemporary artists are two by Jim Dine, both with painted additions, from Richard A. Simms; two fine lithographs by Claes Oldenburg, from John and Kimiko Powers; two of Mary Frank's finest monotypes, from Raphael Bernstein; and a delightful new color aquatint with drypoint by Wayne Thiebaud, from David A. Blanton III.

The Collectors Committee discretionary fund has enabled the Gallery to develop several aspects of the collection: surrealist prints, with a uniquely colored etching of 1947 by Joan Miró;

Georgia O'Keeffe's sublime minimalist charcoal drawings from 1915 and c. 1920, and Jacob Lawrence's colorful *Street to M'bari* among other important works.

Work continued on two catalogues raisonnés: one documenting Georgia O'Keeffe's art in all media is a joint project of the National Gallery and the Georgia O'Keeffe Foundation; the other will record the Gallery's Gemini G.E.L. Archive and related publications. Con-

Eugène Atget, *Etang de Corot, Ville-d'Avray*, 1900–1910, Patrons' Permanent Fund, 1995.36.2



prints of the 1950s, with a color lithograph by Alfonso Ossorio and an engraving by Dorothy Dehner; contemporary British art, with two portrait etchings of 1994 and a related drawing by Frank Auerbach; and art from the West Coast, with William T. Wiley's 1988 intricate work in graphite and colored pencil, *The Green House Affect*. Other purchases included a beautiful charcoal drawing on blue paper by Paula Modersohn-Becker, acquired with funds given by Mr. and Mrs. James T. Dyke; the Gallery's first drawing by Otto Dix, a dazzling ink on paper acquired with funds given primarily by Richard A. Simms; a color lithograph by Manet, *Polichinelle*, complementing two rare proofs already in the collection; and a unique proof of a woodcut printed in deep blue and black by early 20th-century Swiss modernist Cuno Amiet.

The West Building study room for prints, drawings, and photographs assisted 466 visitors, including scholars

from across the country and as far away as Australia, Japan, and Austria.

Photographs

The National Gallery significantly expanded the scope of its holdings this year with the acquisition of 165 photographs from David and Mary Robinson, 27 of them partial and promised gifts from the Robinsons and the remaining 138 purchased with private funds. Until this acquisition, which is particularly rich in vintage prints from the 19th century, the Gallery's collection of photographs consisted only of 20th-century masters. An exhibition, *The First Century of Photography: New Acquisitions*, highlighted 53 works from the Robinsons, including William Henry Fox Talbot's photogenic drawing *Lace*, the earliest print in the show; Eugène Atget's *Corot's Pond, Ville-d'Avray*, the only known vintage print of this image; Nadar's superb portrait *Honoré Daumier*;

several mammoth-plate prints by Carleton E. Watkins; and *The Breast (The Source)*, a crucial early work by Edward Weston.

The Gallery added to its collection of photographs by Harry Callahan through the generosity of Susan and Peter MacGill, Joyce and Robert Menschel, Ann Solomon, The Herbert and Nannette Rothschild Memorial Fund, and the Collectors Committee. Ranging from his earliest studies made in Detroit in the 1940s to his elegant photographs of Cape Cod in the 1970s, these photographs will be the subject of a National Gallery exhibition in 1996.

Funds donated by the Mars Foundation, the Richard Florsheim Art Fund, Jane and Benjamin F. Stapleton III, and an anonymous donor enabled the Gallery to acquire 3 photographs by Robert Frank. This advances the Gallery's efforts to acquire all of the photographs represented in Frank's 1989 publication, *The Lines of My Hand*,

Robert Frank: Moving Out, its first exhibition devoted to a living photographer. The exhibition of 159 photographs, surveying Frank's career from his earliest years in Switzerland in the 1940s to his most recent work of the 1990s, later traveled to the Yokohama Museum of Art; the Kunsthaus Zürich; and the Stedelijk Museum, the Netherlands. Widely reviewed, the exhibition has been praised for its comprehensive examination of Frank's contribution to the art of photography and film. The accompanying catalogue, published by the National Gallery and Scalo, has been heralded as the definitive publication on Frank's work. The department continued to work on future exhibitions focusing on the photographs of Harry Callahan, August Sander, and Alfred Stieglitz.

Curatorial Records

Curatorial files that document the paintings, sculpture, and decorative arts in the Gallery's collections continue to expand in tandem with research for the systematic catalogue. This year materials on the 17th- and 18th-century Italian paintings and late 19th-century French paintings were incorporated. The department also acquires documentation for its files from such internal resources as the Gallery Archives, this year discovering in the Rosenwald papers valuable provenance and exhibition histories on the 50 Daumier sculptures in the collection.

This department maintains the scholarly information in the Gallery's database on the collections. Keeping pace with recently completed volumes of the systematic catalogue, the database now includes most of the references, exhibition histories, provenances, and artist biographies and bibliographies on the 18th-century American paintings, 17th-century Dutch paintings, and 17th- and 18th-century Italian paintings. Changes in title and execution date made since objects have been entered onto the database. And to conclude a project begun last year, staff and interns integrated registrarial and loan records into curato-

rial files and into the database of exhibition histories for sculpture and George Catlin's paintings. All of this information is accessible via terminals throughout the Gallery's offices.

A new association with the George Washington University museum studies internship program brought an intern to work part-time in the curatorial records office each semester. One project completed under the auspices of this program involved the reorganization of the oversized document files for better accessibility, and the creation of cross references to these documents in the main object files. Department staff regularly use the curatorial files to answer written and telephone inquiries about the collection, and 124 outside researchers consulted the files in person this year.

Registration and Loans

The registrar's office handled more than 1,800 works of art this year in support of such exhibitions as *Robert Frank*, *The Prints of Roy Lichtenstein*, *Italian Renaissance Architecture*, *Claes Oldenburg*, *The Glory of Venice*, *Piet Mondrian*, and *James McNeill Whistler*. This involved the care of objects ranging in size and complexity from the smallest wood elements from the model of the Cathedral of Pavia to the 42-foot-long, motorized *Knife Ship I* by Claes Oldenburg. The registration staff worked with 256 couriers in conjunction with these exhibitions, arranging for their hotels, transportation, and per diem. The Gallery oversaw national and international tours for six exhibitions, with *Frank* traveling to Japan, Zurich, and Amsterdam, *Lichtenstein* to Los Angeles, Dallas, and Southampton, *Venice* from London to Washington and on to Venice, *Oldenburg* to Los Angeles and New York, and *Mondrian* and *Willem de Kooning* completing their tours in New York.

In addition to this ambitious exhibition schedule, the office managed 1,086 outgoing loans from the Gallery's collections, brought in 9 new loans for display with the collection, and accessioned 1,007 objects, including 427

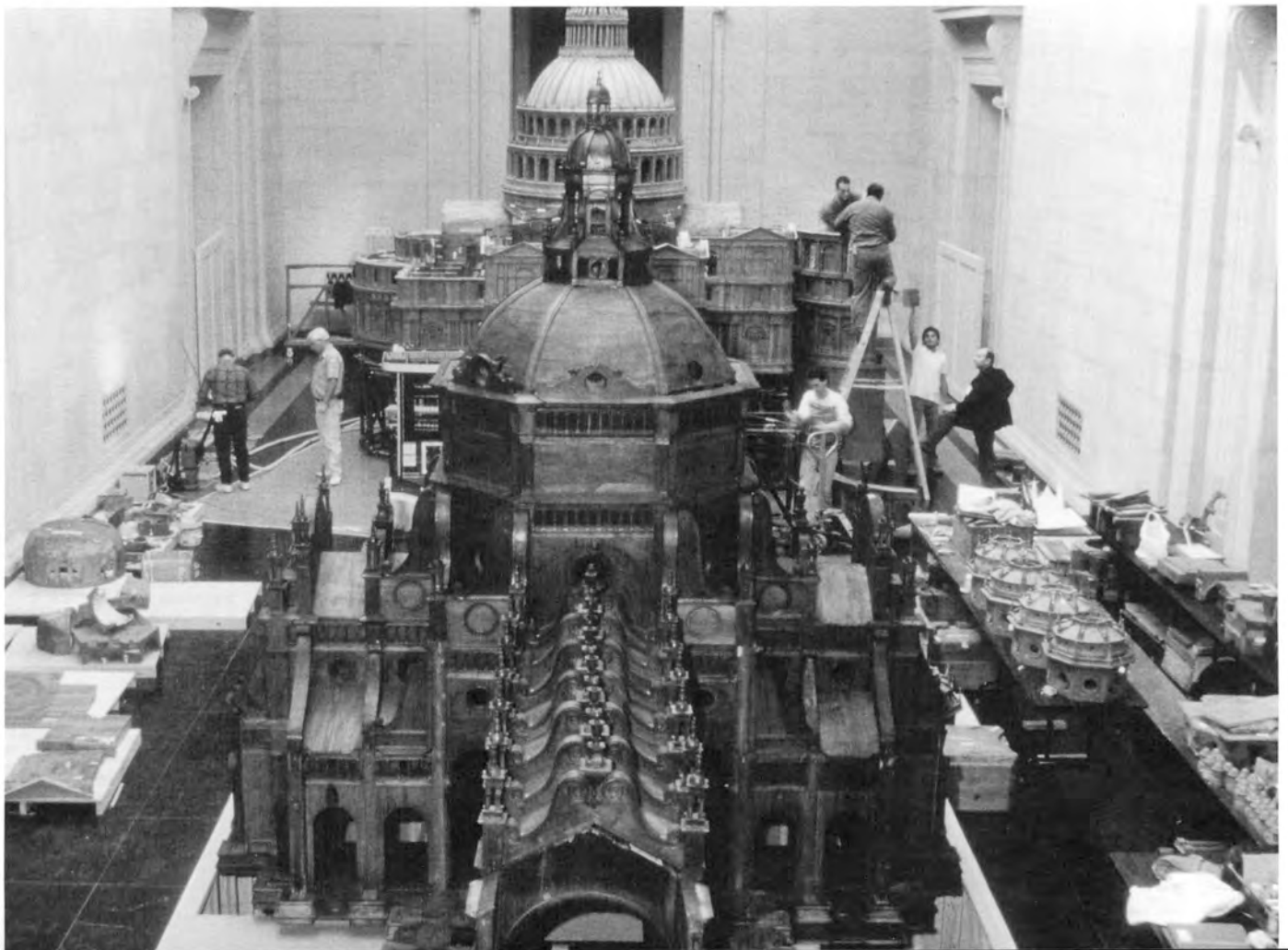
and augments the growing collection of work by this influential photographer.

The Gallery received a superb collection from photographer Frederick Sommer, including 33 works that trace his long career. His earliest images involved the careful observation of nature, whereas he later photographed collages, assemblages, and cut paper drawings and made photographs without a camera, using paint on cellophane and smoke on glass to create abstract designs. The collection also includes Sommer's rarely seen and little-known drawings, such as his series of black-ground drawings in pigmented glue. Through the Collectors Committee the Gallery acquired an extraordinary vintage photograph by Diane Arbus, *A Young Man in Curlers at Home on West 20th Street, N.Y.C.* This and a selection of works by Sommer were displayed in the exhibition *Recent Acquisitions of Works of Art on Paper*.

This year the National Gallery opened



Model for the Façade of the Cathedral of Florence (by Giovanni Antonio Dosio), *Model for the Cathedral of Pavia* (c. 1497–c. 1526, by Cristoforo Rocchi and Giovan Pietro Fugazza), and *Model for St. Peter's* (1539–1546, by Antonio da Sangallo the Younger and Antonio Labacco) installed in the West Building for the exhibition *Italian Renaissance Architecture*





drawings, 50 paintings, 45 sculptures, and 224 photographs, and 261 prints, portfolios, and technical material. For a complete listing of outgoing loans see pages 98–103 of this report, for acquisitions see pages 79–97, and for loans to the collection see pages 103–106. Other statistics include 919 incoming objects for miscellaneous reasons and the issuance of 90 copyist permits.

Working with ten Italian technicians and conservators to install the *Italian Renaissance Architecture* exhibition was a great pleasure. These colleagues masterfully assembled 70 crates of parts into monumental models of two magnificent cathedrals. Without their help, the Gallery staff would have spent countless hours trying to accomplish the task.

Transporting Claes Oldenburg's *Knife-ship* from Turin, Italy, required a cargo

ship that docked in Baltimore and considerable rigging to move the enormous sculpture into place in the East Building. Gallery staff oversaw the removal of the mezzanine level windows and raised this work—42 feet long, more than 9 feet high, and almost 12 feet wide—by crane and fork lifts into the East Building. The motorized knife blades and oars required continual maintenance so that enchanted visitors could watch the blades open and close in the atrium space.

Major portions of the permanent collection were also on the move during the year. The American paintings were moved from the main floor to the ground floor in the West Building to accommodate the *Glory of Venice* exhibition. Many of the British paintings were rearranged to accommodate the *Copley*

exhibition. Paintings newly given by Paul Mellon were incorporated into galleries in both East and West Buildings. The Robinson photography collection and the Stephen Hahn family's Dubuffet collection were also placed on view to celebrate new acquisitions.

The hectic pace of exhibitions left little time for special projects, but the staff was able to clean and rearrange some of the storerooms, making more space for collections and for the Vogel gift. Plans to inventory crates at the warehouse continue, including development of a barcode database for more efficient retrieval of the crates. The frame project also continues, with periodic deliveries of frames and sessions in which they are tried with various paintings.

Loans and the National Lending Service

This was a record year for the National Gallery's loan programs, as the department administered a total of 1,388 artworks for loan, the largest number ever lent in a single year. This number includes 1,174 works lent to 121 temporary exhibitions at 165 institutions and 212 objects on extended loan at 55 sites. Of these, works in the National Lending Service (NLS) constituted 702 loans to 40 temporary exhibitions at 48 venues and 210 extended loans. The Gallery also lent two works to other U.S. museum collections this year.

Among the most important loans were paintings and drawings sent to the Poussin exhibition at the Grand Palais in Paris and the Royal Academy of Arts in London, three major paintings by Monet sent to the retrospective at the Art Institute of Chicago, and six Kress Collection paintings sent to the Fine Arts Museums of San Francisco and the Seattle Art Museum for *A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection*.

The number of bookings for NLS shows increased this year. Seven NLS exhibitions traveled to 17 venues in 12 states. *American Naive Paintings from the National Gallery of Art* traveled most widely, going to six museums from Florida to Idaho. A new exhibition, *Milton Avery: Works on Paper*, has been organized to include 57 prints, two plates, and a woodblock from the Gallery collection augmented with eight of the artist's sketchbooks on loan from the Milton Avery Trust. Other exhibitions will be based on gifts to the Gallery and prior Gallery exhibitions, including *From Minimal to Conceptual Art: Works from the Dorothy and Herbert Vogel Collection*, *Gemini G.E.L.: Recent Prints and Sculpture*, and *Master Prints from Graphicstudio*.

Department staff again promoted NLS programs at the annual meeting of the American Association of Museums, distributing literature and information to museum officials from all over the United States. The booth was expanded this year to include information about

other Gallery outreach programs from the conservation and education divisions.

The loan subsystem of the collection management database was released this year and has proven very useful for tracking, documentation, and movement of Gallery loans. It also helps the office manage loans of works displayed with the permanent collection by generating the loan forms and lender history.

Conservation

The conservation division hosted three important professional gatherings this year: the bi-annual meeting of the Photographic Materials Group of the American Institute for Conservation, the annual meeting of the Washington Conservation Guild, and an international meeting to discuss the development of new coatings to protect outdoor sculpture and reduce the need for repeated maintenance. Using photographs, x-radiographs, and infrared reflectograms, the division concluded its examination of paintings by Thomas Moran in preparation for an upcoming exhibition and symposium. It researched state-of-the-art digital imaging technology, with the goal of obtaining a digital camera system to capture high quality visible-light images and complement images derived from the digital infrared camera.

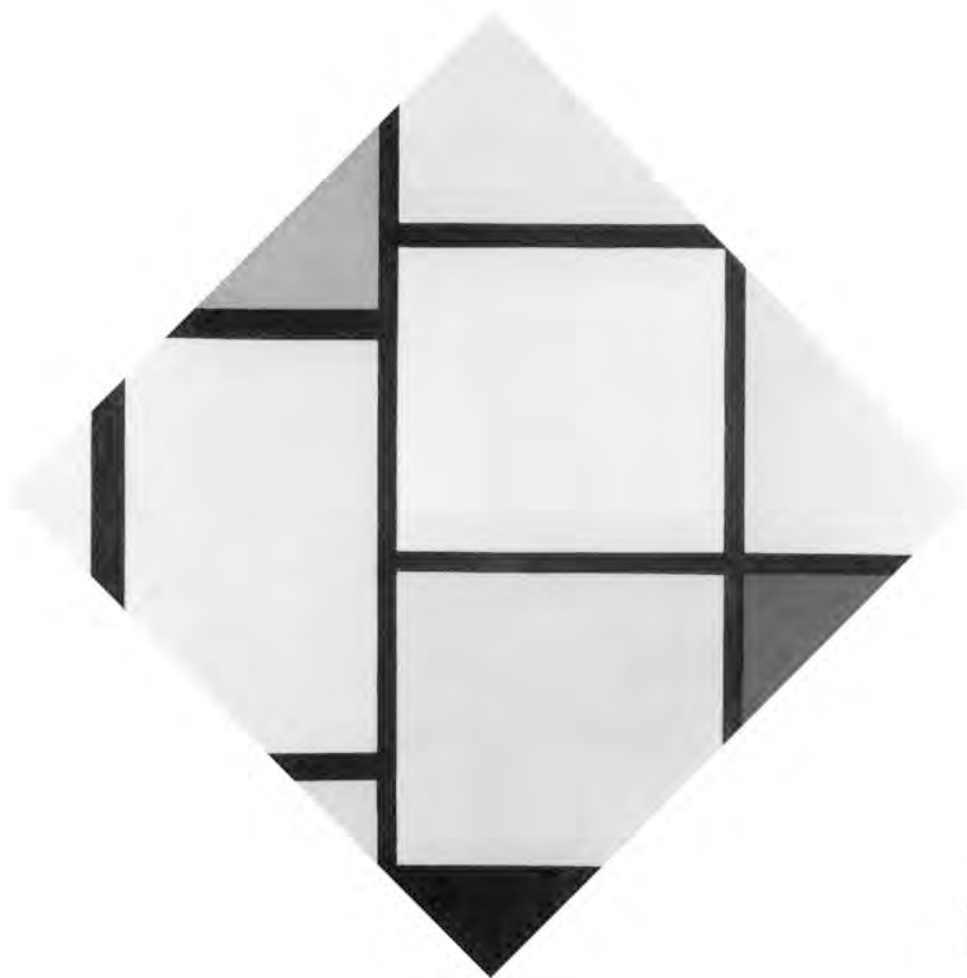
Progress toward networking computers within the division will renew efforts to create and maintain a digital archive of treatments and photographic documentation of works in the collection.

The second volume of *Conservation Research* appeared this year, containing research papers by both Andrew W. Mellon Fellows and Charles E. Culpeper Fellows as well as members of the staff. The division has a third volume in preparation for 1996 and intends to publish this series regularly to disseminate the results of current research. This was the first year the conservation division presented publications, research, and plans for future lectures and symposia at the American Association of Museums annual meeting, using a computer-driven multimedia program.

Members of the conservation division serve on various advisory panels, such as the technical committee on the protection of cultural resources for the National Fire Protection Association. They also support research on paper aging for the American Society for Testing and Materials as well as the work of the National Institute for Conservation and the American Institute for Conservation.

Painting Conservation

Upcoming exhibitions influenced the department's choices of which paintings to treat this year. Of the 20 works that underwent major conservation, two by Vermeer, *A Lady Writing* and *The Girl with the Red Hat*, and one attributed to Vermeer, *Young Girl with a Flute*, were



Piet Mondrian, *Diamond Painting in Red, Yellow, and Blue*, c. 1921/1925, Gift of Herbert and Nannette Rothschild, 1971.51.1

cleaned and studied in preparation for the November 1995 Vermeer exhibition. Treatment of Copley's large *Red Cross Knight* for the *Copley in England* exhibition revealed glowing colors once obscured. Conservators returned Mondrian's *Diamond Painting in Red, Yellow, and Blue* to its original dimensions, restoring its compositional balance, then cleaned and reframed it in a historically accurate frame to make an important comparison with other works in the Mondrian exhibition. During treatment and study of Homer's *Breezing Up*, infrared reflectography revealed the artist's many compositional changes, which gave insight into his working methods and complemented technical studies undertaken for the Homer exhibition. The recently acquired *Youth Mak-*

ing a Face by Brouwer was treated before being presented in a small focus exhibition that inaugurated the new Dutch cabinet galleries. Finally, Lotto's *Nativity* was treated and technical research into his materials and techniques was conducted in preparation for the Lotto exhibition in 1997.

Conservators completed two major long-term treatments: Tintoretto's *Christ at the Sea of Galilee* and Carpaccio's *Flight into Egypt*, both requiring extensive inpainting. X-radiography, infrared reflectography, and analysis revealed two other scenes beneath the visible painting of Christ at Galilee and shed light on the artist's technique. Treatment of two impressionist works, Pissarro's *Boulevard des Italiens* and Monet's *Rouen Cathedral, West Façade*, involved the

removal of heavy, yellowed varnish layers. The crisp impasto of the unlined Monet now appears as if it were fresh from the artist's brush. Other treatments included three Dutch paintings, *The Circumcision* by Rembrandt, *The Descent from the Cross* after Rembrandt, and *A View on a High Road* by Hobbema; two British portraits, Reynolds' *Lady Cornwall* and Joseph Wright of Derby's *Portrait of a Gentleman*; and an exquisite Lancret, *The Picnic after the Hunt*; and two 20th-century paintings, *Still Life* by Picasso and *Homage to a Square: Light Rising* by Albers.

General care of the paintings collection required 65 minor treatments, 2,206 minor examinations, and regular inspection of paintings on long-term loan to government offices. The system-

Members of the objects conservation department clean the 17th-century lead fountain *Cherubs Playing with a Swan* by Jean-Baptiste Tuby I



atic catalogue conservator oversaw 65 major examinations and the production of technical entries on paintings from the Italian 15th, 17th, and 18th centuries, Dutch 17th century, American 18th and 19th centuries, and French and European 19th century. Members of the department contributed to the Micro Gallery project, trained new guards and couriers to recognize painting conservation problems, and continued to participate in the reframing project. The Artists' Materials Collection was successfully launched with the inventory and cataloguing of the present holdings and the initiation of contact with artists and collectors to increase the scope and range of the collection.

Working with the department this year were William Leisher Fellow, Paula Volent; Getty Intern, Elizabeth Leto; summer interns Kirsten Younger and

Rocio Prieto; and second-year Culpeper Fellow, Ulrich Birkmaier, continuing his research on Lorenzo Lotto.

Paper Conservation

With primary responsibility for the care of prints and drawings in the Gallery's collections, paper conservators this year completed 76 major treatments, 260 minor treatments, and 2,260 condition reports for loans and traveling exhibitions. By far the most challenging task was the installation of Roy Lichtenstein's five-panel mural, *Wallpaper with Blue Floor Interior*, for the National Gallery's exhibition of the artist's prints, which then traveled to three other venues. Collaborating with in-house matter/framers and silkscreen staff, the department devised a system that respected both the artist's wishes and the practical requirements of exhibition, packing, shipping, and storage. This

method has been duplicated by other institutions that own versions of this monumental print. At the opposite extreme, conservators painstakingly set down tiny flakes of gouache pigment under a microscope to repair the *Adoration of the Magi* by the Circle of Simon Bening.

Contract conservators continue to care for the Gallery's fine arts photographs and rare books. Treatment of works in the newly acquired Robinson collection of photographs included removing accretions from the emulsion surface on Harold "Doc" Edgerton's famous *Densmore Shute Bends the Shaft* and surface cleaning and repairing damages to the mount of Julia Margaret Cameron's *Deathbed Study*.

The department this year hosted the Photographic Materials Group of the American Institute for Conservation, with 150 participants from nine coun-

used by the artist over the course of her long career and should be useful for students of her work.

David Shen, lead matter/framer in the graphics department, retired in October 1994 after 22 years at the Gallery. Former contractor Elaine Vamos was hired for the position. This year the matter/framer prepared 268 objects from the collection for exhibition. Ken Grant became the department's Mellon Fellow.

Object Conservation

The focus of the department was the treatment of major works in the collection and the study of sculpture for the systematic catalogue, particularly works by Rodin and Degas. Continuing research on sculpture by Degas resulted in three publications this year and a presentation at the Tate Gallery in London.

During treatment of the 17th-century lead fountain in the West Garden Court, *Cherubs Playing with a Swan* by Jean-Baptiste Tuby, formerly part of the *Théâtre d'Eau* at Versailles, conservators reduced the accumulation of surface deposits and corrosion, producing a more cohesive appearance while revealing remnants of gilding and polychrome. Treatment also involved repairing breaks in the fragile lead catchment shell, which eliminated the buildup of corrosive liquid inside the sculpture, and the removal of many coins, which had severely corroded the lead over the years. This sculpture and its companion in the East Garden Court, *Cherubs Playing with a Lyre* by Pierre Legros, have been fitted with a new plumbing system to ensure, for the first time since they were installed in Washington over 50 years ago, that filtered and recirculating water flows over the lead, minimizing any future damage.

Major treatment of Henry Moore's monumental *Knife Edge Mirror Two Piece* included thorough cleaning, removal of all previous coatings, rewelding of seams, and repatinating. Since the installation of the sculpture in 1978, the patina had developed a mottled appear-

ance that detracted from the original look of Moore's design and diminished the impact of its impressive form.

The *Claes Oldenburg* exhibition demanded the efforts of the entire department to manage major and minor treatments on contemporary works made of an eclectic array of materials. Conservators were able to discuss with the artist his intentions while formulating treatment options and selecting appropriate materials. Object conservators have had a continuing role in American sculpture installations for the First Ladies' Garden at the White House, with modern works borrowed from various regions of the country.

Gallery conservators shared their expertise on Saint-Porchaire ceramics with colleagues at the Louvre and joined an international group to examine Renaissance bronzes at the invitation of the Getty Museum. A comprehensive investigation of French and Italian marble in the sculpture collection is being done with the geology department of the University of Georgia using a variety of analytical techniques. This study has already yielded much new information about the quarries used for the production of sculpture, and preliminary results were presented at two international meetings.

Jack Flotte, from New York University, became the department's Getty intern and Katie Holbrow entered her second year as a Mellon Fellow.

Scientific Research

Scientists in this department addressed many questions from conservators and curators. Using microscopic, spectroscopic, and chromatographic methods, staff members examined works of art to aid in treatment and support art historical studies. Long-term research involves study of artists' materials and methods as well as the testing and development of materials used during treatments.

In preparation for an exhibition on Jan Steen, members of the department examined several paintings by Steen, including works at the Corcoran Gallery, the Philadelphia Museum of

tries presenting their latest research and treatment strategies. In another singular project, the senior paper conservator contributed to preparations for the *Winslow Homer* exhibition by making and describing demonstration pieces that would illustrate Homer's remarkable dexterity in watercolor techniques.

Research on artists' materials and practices expanded this year to include a project funded by the Kress Foundation in which the head of the department is using an in-house custom-designed portable photo-macrographic apparatus to document sites in Mantegna's corpus of prints, to compare engraving techniques, and to shed light on Mantegna's authorship of these 15th-century works. The senior conservator continues to participate in constructing a "paper profile" for the *Georgia O'Keeffe Catalogue Raisonné*, which will characterize the papers and graphic techniques

Art, the Rijksmuseum in Amsterdam, and the Gallery. Preliminary results of this research, carried out jointly with these museums and the Central Research Laboratory of Objects of Art and Science in Amsterdam, are published in the exhibition catalogue.

In preparation for an exhibition on Georges de La Tour, the department has been conducting a similar study of La Tour's materials and techniques in collaboration with the Kimbell Art Museum's conservation department. This project broadens research begun last year on the Gallery's *Repentant Magdalene* by La Tour, with technical studies of paintings from all periods of the artist's career in collections in Los Angeles, San Francisco, Cleveland, Norfolk, and New York, as well as at the National Gallery and the Kimbell. Results will be published in the exhibition catalogue.

Research on paintings by Vermeer continued, with technical study of the paintings in the Gallery's collections; results are being presented in the exhibition catalogue and at symposia held in conjunction with the exhibition. A full-length technical investigation of the painting *Christ at the Sea of Galilee* by Tintoretto was also completed this year.

One technical study in progress that focuses on materials used in etchings by Mantegna is designed to answer questions about whether the artist executed his own prints or employed a professional printmaker. Other technical studies included examination of the media in painted 15th-century Venetian frames, of white accretions on works by Oldenburg, and of the medium in paintings by Vermeer, Lotto, and Filippino Lippi.

Air-path energy dispersive x-ray fluorescence spectrometry (XRF) this year enabled department scientists to identify metalpoint, inks, and other pigments in the Gallery's Woodner collection of master drawings, information that was reported in the exhibition catalogue. XRF also allowed scientists to identify pigments in the Gallery's paintings by Lotto, to analyze pigments and techniques in paintings by Thomas Moran at

the National Gallery and at other institutions, and to make a quantitative elemental analysis of the Gallery's collection of Rodin bronzes for an ongoing study of his casting processes.

Investigations into nondestructive analysis of pigments, using visible and near infrared spectroscopy, continue in collaboration with conservators and consultants. A full range of blue pigments has been examined, and work is progressing to include mixtures of blue and white pigments. A library of near infrared spectra of pigments has been created and continues to grow. This research is supported in part by The Circle of the National Gallery of Art.

As part of the long-term investigation of new synthetic resins to replace traditional but unstable picture varnish materials, characterization of surface coating topographies using scanning electron microscopy (SEM) has begun. This work aims to identify parameters that contribute to the aesthetic effects of coatings, particularly picture varnishes. SEM helps represent microscopic surface features that determine gloss and color saturation achieved with coatings. Many more synthetic coatings, in comparison with traditional coatings, and different application methods will be studied in the coming year. This work is supported in part by a grant from the Mobil Corporation.

To assess the effects of neutron autoradiography on paintings, scientists exposed various paint samples at the reactor of the National Institute of Standards and Technology and analyzed them thoroughly using gas chromatography, Fourier-transform infrared spectroscopy, and other methods. Results so far indicate that no significant changes occur as a result of neutron activation. The analysis is expected to be completed in 1996.

At a meeting organized by the National Gallery and supported by Save Outdoor Sculpture! (SOS!) more than 50 conservators, scientists, and art historians considered the problem of protecting outdoor bronze sculpture from the deleterious effects of the environment. No satisfactory coatings exist, so

it was decided to initiate a study to develop new coatings systems based on improved understanding of coating failure mechanisms. Funding was awarded by the National Center for Preservation Technology and Training, a division of the National Park Service, and additional support from the Gallery will make possible the hiring of a full-time researcher in January 1996.

Research continued on the history, composition, and fading of flavonoid pigments used as yellow colorants in paintings and textiles. High performance liquid chromatography (HPLC) is the primary analytical method used for characterizing these dyes. Considerable progress was made by studying the degradation of quercetin, one of the components of the yellow dye buckthorn.

Purchase of a Leitz DMR research microscope has greatly enhanced the department's ability to study pigment samples and paint cross sections. Samples can now be examined on one



Knife Ship 1 is brought into the East Building through a mezzanine window for the exhibition *Claes Oldenburg: An Anthology*

microscope using both ultraviolet and visible light illumination. The increase in clarity and resolution over the earlier equipment has already allowed researchers to identify previously undetectable features.

The recently acquired mass spectrometer was upgraded to a triple quadrupole mass spectrometer. Several mass spectral methods, such as liquid chromatography / mass spectrometry, will be developed to aid in the analysis of complex samples from works of art. This technology allows a level of precision in the analysis of organic art materials not possible until now.

Loans and Exhibitions Conservation

With the opening and closing of 10 significant exhibitions this year, the sheer volume of work became a unique challenge for this department. Intricate models from *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence, Pavia, and St. Peter's, Rome* had to be dismantled,

packed, and transported to Paris for exhibition. Sculptures in *Claes Oldenburg* required complex handling because of their size, fragility, and construction. On a smaller scale, works in the Dutch Cabinet Galleries, and *Adriaen Brouwer* and *Vermeer* exhibitions demanded equally exacting care. The Mondrian exhibition involved a large number of framing changes after the paintings arrived at the Gallery. Other challenging exhibitions were *Glory of Venice, James McNeill Whistler*, and *Arshile Gorky*.

The matting/framing department kept pace with an enormous volume of works on paper that needed to be prepared for exhibition or storage, including prints for *James McNeill Whistler and His Contemporaries* and drawings for upcoming shows of the Chatsworth and Woodner collections. In addition, many prints, drawings, and photographs added to the collections required the attention of matter/framers. All of these preparations demand precise craftsmanship, but a few works presented

unusual challenges, most notably the 23-foot-long print by Frank Stella, *The Fountain*, which entailed considerable ingenuity in hinging and joining edges.

The frame conservation department focused on frames for the permanent collection, including treatments for many new acquisitions of antique frames and replicas of period frames that were made for Gallery paintings. Works by Vermeer and Van Kessel were among the more notable paintings reframed this year. The frame conservators also handled the treatment and reframing of paintings in such exhibitions as *Winslow Homer* and *Piet Mondrian*.

Exhibitions

The exhibitions office oversaw the opening of 17 exhibitions at the National Gallery in the past fiscal year, for which 276 lenders from 16 countries and 21 states loaned 1,609 works of art. The department also worked on another



39 projects scheduled to open in the next five years and administered the tours of five exhibitions. United States government indemnity was secured for three exhibitions, enabling a savings of over \$1,975,000 in insurance premiums.

Temporary Exhibitions at the National Gallery of Art

Gemini G.E.L.: Recent Prints and Sculpture

continued from the previous fiscal year to 2 October 1994
coordinated by Charles Ritchie

From Minimal to Conceptual Art: Works from The Dorothy and Herbert Vogel Collection

continued from the previous fiscal year to 27 November 1994
coordinated by Mark Rosenthal and Ruth E. Fine
supported by The Circle of the National Gallery of Art

Milton Avery: Works on Paper

continued from the previous fiscal year to 22 January 1995
coordinated by Carlotta G. Owens

Robert Frank: Moving Out

2 October–31 December 1994
coordinated by Sarah Greenough
supported by the Lannan Foundation, Polaroid Corporation, The Robert Mapplethorpe Foundation, Inc., Pro Helvetia, Arts Council of Switzerland, and The Circle of the National Gallery of Art

The Prints of Roy Lichtenstein

30 October 1994–8 January 1995
coordinated by Ruth E. Fine

Figure Studies and Compositional Drawings from the Armand Hammer Collection

13 November 1994–2 May 1995
coordinated by Margaret Morgan Grasselli

Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence, Pavia, and St. Peter's, Rome

18 December 1994–19 March 1995
coordinated by Henry A. Millon
organized by the Palazzo Grassi, Venice
supported by the Fund for the International Exchange for Art and Alitalia Cargo Systems

Toulouse-Lautrec: Marcelle Lender Dancing the Bolero in "Chilpéric"

18 December 1994–2 April 1995
coordinated by Florence Coman

The Glory of Venice: Art in the Eighteenth Century

29 January–23 April 1995

coordinated by Andrew C. Robison
coorganized with the Royal Academy of Arts, London

supported by Mobil Corporation; additional support was provided by an indemnity from the Federal Council on the Arts and the Humanities

Claes Oldenburg: An Anthology

12 February–7 May 1995
coordinated by Marla Prather
coorganized with the Solomon R. Guggenheim Museum, New York, and presented in association with The Museum of Contemporary Art, Los Angeles, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, and The Hayward Gallery, London

Imitation and Invention: Old Master Prints and Their Sources

19 February–6 August 1995
coordinated by Gregory Jecmen

Arshile Gorky: The Breakthrough Years

7 May–17 September 1995
coordinated by Mark Rosenthal
organized by the Modern Art Museum of Fort Worth, in cooperation with the Albright-Knox Art Gallery, Buffalo, New York, and the National Gallery of Art
the exhibition and catalogue were supported in part by The Henry Luce Foundation, with additional funding from the T. J. Brown and C. A. Lupton Foundation, Fort Worth

French Drawings from the Armand Hammer Collection

14 May 1995–13 November 1995
coordinated by Margaret Morgan Grasselli

James McNeill Whistler

28 May–20 August 1995
coordinated by Nicolai Cikovsky Jr.
coorganized with the Tate Gallery, London, the Réunion des Musées Nationaux and the Musée d'Orsay, Paris
supported by NYNEX Foundation; additional support was provided by an indemnity from the Federal Council on the Arts and the Humanities

Piet Mondrian: 1872–1944

11 June–4 September 1995
coordinated by Mark Rosenthal
coorganized with the Haags Gemeentemuseum, The Hague, and The Museum of Modern Art, New York
supported by Heineken USA Incorporated and Shell Oil Company Foundation; additional support was provided by an indemnity from the Federal Council on the Arts and the Humanities

Prints by James McNeill Whistler and His Contemporaries

18 June–31 December 1995
coordinated by Eric Denker

Marc Chagall's Early Prints and Drawings: From Gerhard and Marianne

Knife Ship I, 1985, a forty-foot kinetic sculpture in the form of a giant Swiss Army knife, was installed in the mezzanine of the East Building for the exhibition *Claes Oldenburg: An Anthology*

Pinkus and Other National Gallery Collections

2 July–31 December 1995
coordinated by Judith Brodie

Recent Acquisitions of Works of Art on Paper

2 July–31 December 1995
coordinated by Andrew C. Robison

The First Century of Photography: New Acquisitions

10 September–31 December 1995
coordinated by Sarah Greenough

Adriaen Brouwer: "Youth Making a Face"

24 September 1995–11 February 1996
coordinated by Arthur K. Wheelock Jr.

Exhibition Programs

This department provides interpretive materials to enhance Gallery visitors' understanding and appreciation of works of art presented in exhibitions. To reach a broad public, the staff produces a variety of materials such as brochures, audio tours, explanatory wall texts, and video presentations. In fiscal year 1995 interpretive materials were prepared for 15 exhibitions.

The National Gallery provided free illustrated brochures for the *Robert Frank*, *Prints of Roy Lichtenstein*, *Glory of Venice*, *Claes Oldenburg*, *Arshile Gorky*, *James McNeill Whistler*, and *Piet Mondrian* exhibitions, explaining the main themes and announcing related lectures, films, and other public programs. Large-print versions of these brochures were printed in-house for visitors with visual impairments. Members of the staff prepared more extensive booklets for *Italian Renaissance Architecture*, *Toulouse-Lautrec*, and *Adriaen Brouwer*. Explanatory wall texts accompanied all of these exhibitions as well as five others that highlighted works from the permanent collection: *Imitation and Invention*; *Prints by James McNeill Whistler and His Contemporaries*; *Marc Chagall's Early Prints and Drawings*; *Recent Acquisitions of Works of Art on Paper*; and *The First Century of Photography*. The Gallery's brochures and text panels are made available to American museums that host traveling exhibitions. The brochure and wall texts for the 1994 *Audubon* exhibition, for

instance, continue to be requested by other venues. Nearly one million brochures were distributed to the public in fiscal year 1995.

The department produced three documentary videos for 1995 exhibitions: *Large-Scale Projects*, a silent 10-minute program for *Oldenburg*, screened alongside the artist's drawings and models for several large sculptures to show the construction and installation of the actual works; *Happenings*, a 50-minute program for *Oldenburg*, presenting a selection of films made during rehearsals and performances of Oldenburg's "happenings" of the 1960s; and *James McNeill Whistler: The Lyrics of Art*, a 17-minute program running continuously in a theater next to the exhibition, which considers Whistler's relationship to Courbet, Baudelaire, Ruskin, and Oscar Wilde as well as his controversial reactions to artistic issues of the day. About 250,000 people attended screenings of these videos at the National Gallery, and the *Whistler* video is being distributed nationally on a free-loan basis while a captioned version is available for people with hearing impairments. Both Oldenburg videos traveled with the exhibition to Los Angeles, New York, Bonn, and London.

Three audio tours, all incorporating period music, accompanied exhibitions this year: *The Glory of Venice*, introduced by director Earl A. Powell III and narrated by senior curator Andrew Robison; *James McNeill Whistler*, narrated by the director, the deputy senior curator of paintings Nicolai Cikovsky Jr., and the curator of American and British paintings Franklin Kelly; and *Piet Mondrian*, narrated by senior curator of paintings Edgar Peters Bowron. The department responds regularly to requests for materials from museums, schools, and members of the public across the nation.

Design and Installation

In addition to installing many traditional exhibitions in fiscal year 1995, the department presented a number of remarkable architecture and sculpture exhibitions that challenged the staff in



The newly designed Dutch Cabinet Galleries, under construction (at left), opened to the public 24 September 1995



new ways. Members of the department also oversaw the planning and construction of two new spaces on the main floor of the West Building—the Dutch cabinet galleries, and an information room and Micro Gallery. Administratively, the department assumed responsibility for the Gallery architect's office, now under the direction of the chief of design.

From a spatial point of view, *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia and St. Peter's, Rome*, was in many ways the most exciting enterprise the Gallery has undertaken on the main floor of the West Building. The exhibition consisted of wooden models of Italian Renaissance architecture, astounding both in the quality of their execution and in their size, along with drawings, prints, illustrated books, related sculpture, and architectural fragments. The West Sculpture Hall, West Garden Court, and adjacent galleries—combining some of the Gallery's largest spaces with more intimate galleries where the natural light could be eliminated—allowed for a sequence of objects ranging from Sangallo's monumental model of St. Peter's to a bronze coin and the juxtaposition of models and fragile works on paper. Ultimately, the most wonderful aspect of this installation was the harmony between the models and the architecture of John Russell Pope, whose design and detailing descends directly from the Italian Renaissance. Special panels and plinths with texts and illustrations guided visitors through the show, while banners inscribed with quotes from the architects hanging on the walls in the vaulted halls provided color and further enlivened this space.

The Glory of Venice, one of the largest exhibitions ever installed in the West Building, included more than 200 paintings, drawings, prints, and illustrated books shown in 16 galleries surrounding the East Garden Court. The design and layout permitted paintings to be displayed near related drawings, prints, and books while providing proper light levels for the works on paper.

Claes Oldenburg began outdoors on the 4th Street Plaza and moved inside to the ground floor, mezzanine, and upper level galleries and terraces of the East Building. Oldenburg's monumental *Knife Ship I* was set in motion on the mezzanine terrace under the space frame and Calder's huge mobile, near fanciful oversize costumes created for the same 1985 performance in Venice. His *Giant Soft Three-Way Plug* was suspended from skylights in the staircase linking mezzanine and upper level galleries. While his *Bedroom Ensemble* was recreated in its entirety, many monumental sculptures were seen on a video next to original maquettes and models. Claes Oldenburg and Coosje van Bruggen worked closely with the curators and exhibition designers at the Gallery to create this delightful installation.

Of the construction projects realized by the department, the Dutch cabinet galleries on the main floor of the West Building added intimate gallery spaces for the display of small 17th-century Dutch paintings. By relocating a doorway, installing air conditioning ducts and electrical conduits, and raising the floor, designers created a long narrow space with two square rooms at either end and a rectangular gallery in between, and they used architectural detailing and materials derived from adjacent galleries. Four cases in the middle gallery, designed to exhibit very small works of art, incorporate state-of-the-art fiber-optic illumination, water-clear nonreflective safety glass, and a special micro environment control system that allows interior humidity to be maintained at precise conservation levels.

To accommodate the new Micro Gallery project while preserving the functions of the art information room, the design department created one grand space to house these services and programs. To recapture some of the earlier character of the room, the staff designed and constructed the art information desk and 13 Micro Gallery workstations to look as though they had always been there. Restoring two of

Edgar Degas, *The Dance Lesson*, c. 1879. Collection of Mr. and Mrs. Paul Mellon, 1995.47.6

three damaged bronze chandeliers found in the attic, they turned the third into an impressive wall clock depicted in one of John Russell Pope's earliest drawings.

The Gallery's ongoing frame project, supported by the Ailsa Mellon Bruce Fund and the New Century Fund, reframed 44 paintings in the collection this year—30 with antique and 14 with reproduction frames, 15 of which came from existing holdings. Seeking frames for more than 300 paintings, the frame committee purchased 26 antique and 3 reproduction frames and considered about 150 for acquisition. The committee selected a 19th-century Whistler frame for *Brown and Gold: Self-Portrait* by Whistler and an antique 17th-century Spanish frame for *Still Life with Fruit and Pottery* by Hamen y Leon, both based on reviews of frames seen in exhibitions to which they were loaned. The committee focused on reframing paintings included in upcoming exhibitions, such as Vermeer's *Woman Holding a Balance*, *Girl with a Red Hat*, and *A Lady Writing* and the *Girl with a Flute* attributed to



Vermeer, which were completed with a generous grant from The Circle of the National Gallery of Art.

The frame project continues to develop and implement the computer imaging database of Gallery frames. Photographic images taken by the design department are scanned into the system and combined with conservation reports detailing the condition and description of each frame. This project, with an estimated 3,500 frames targeted for inclusion, is expected to continue through fiscal year 1997.

Finally, in 1995 the design department was the recipient of a Federal Design Achievement Award for Exhibition Design at the National Gallery of Art, based on a selection from October 1991 through May 1994.

Education

The staff and volunteers of the education division are devoted to enhancing the public's aesthetic and intellectual experience of the National Gallery's collections and exhibitions through programs and publications that reach into every gallery and into classrooms throughout the country and abroad.

Adult Programs

Tours and Lectures: This section prepares and delivers free public tours and lectures, including tours of the collection and all exhibitions, short gallery talks on selected works of art, and introductory art appreciation programs such as "Reading Portraits," "Reading Mythology," and "Reading Altarpieces." Short courses included French impressionism, Italian Renaissance art, and the art of James McNeill Whistler. A seven-part summer lecture series addressed the topic of "Artists and Their American Connections." This year the section also initiated gallery talks designed to support university courses in the humani-

ties, covering old master and modern collections, classical mythology, Renaissance and Reformation art, 19th-century American painting, 19th-century French painting, and representations of women in Western art.

Volunteer docents led daily tours of the collection in both East and West Buildings—in English, French, Spanish, German, Italian, and, this year, in Japanese and Russian as well. The Circle of the National Gallery of Art makes it possible for docents to visit retirement homes with art reproductions to stimulate discussions and for senior citizens to visit the Gallery for a light breakfast and tour of the collections.

Staff lecturers and volunteers offer group tours to adult visitors by appointment. This section also coordinated the preparation of 33 radio talks and interviews to accompany Sunday broadcasts of National Gallery concerts.

Academic Programs: This office oversees programs for public and scholarly audiences, including the Sunday lecture series and the Andrew W. Mellon Lectures in the Fine Arts. Arthur C. Danto



gave this year's Mellon Lectures, *Contemporary Art and the Pale of History*. The office organized a number of programs in conjunction with exhibitions: a panel discussion, "Among Friends: Allen Ginsberg, Robert Delpire, Jonas Mekas, and Ed Grazda on Robert Frank"; a symposium on "Venetian Art and Culture in the 18th Century"; a two-day symposium on Whistler co-sponsored with the National Portrait Gallery; four lectures by David Friedman, professor of Renaissance architecture at the Massachusetts Institute of Technology, relating to Italian Renaissance models; and the tenth in a series of "Conversations with Artists," featuring Claes Oldenburg and Coosje van Bruggen. Two pilot programs

included *Perspectives on the Permanent Collection*, an afternoon of scholarly lectures on feminism and art history, and *Anatomy of Art*, focusing on techniques of old master oil painting through lectures, gallery talks, and demonstrations.

The two fellows in the graduate lecturing fellowship program delivered 48 gallery talks this year. Three participants in the program of Internships for Diversity in the Museum Profession were supported in part by a grant from the Nathan Cummings Foundation. Another 16 volunteer interns served throughout the Gallery for an academic year following a weekly orientation program that introduces participants to a wide range of Gallery departments and functions.

Pierre Bonnard, *La Promenade (Girls)*, 1891/1893, Collection of Mr. and Mrs. Paul Mellon, 1995.47.22

An unprecedented number of volunteer summer interns worked at the Gallery this year, with 35 students from all over the United States as well as Belgium, France, Germany, and the Netherlands assigned to various departments and participating in twice-weekly orientation sessions.

Film Programs: The film program has two components: documentary films shown in support of the permanent collection and temporary exhibitions; and weekend series often proposed and

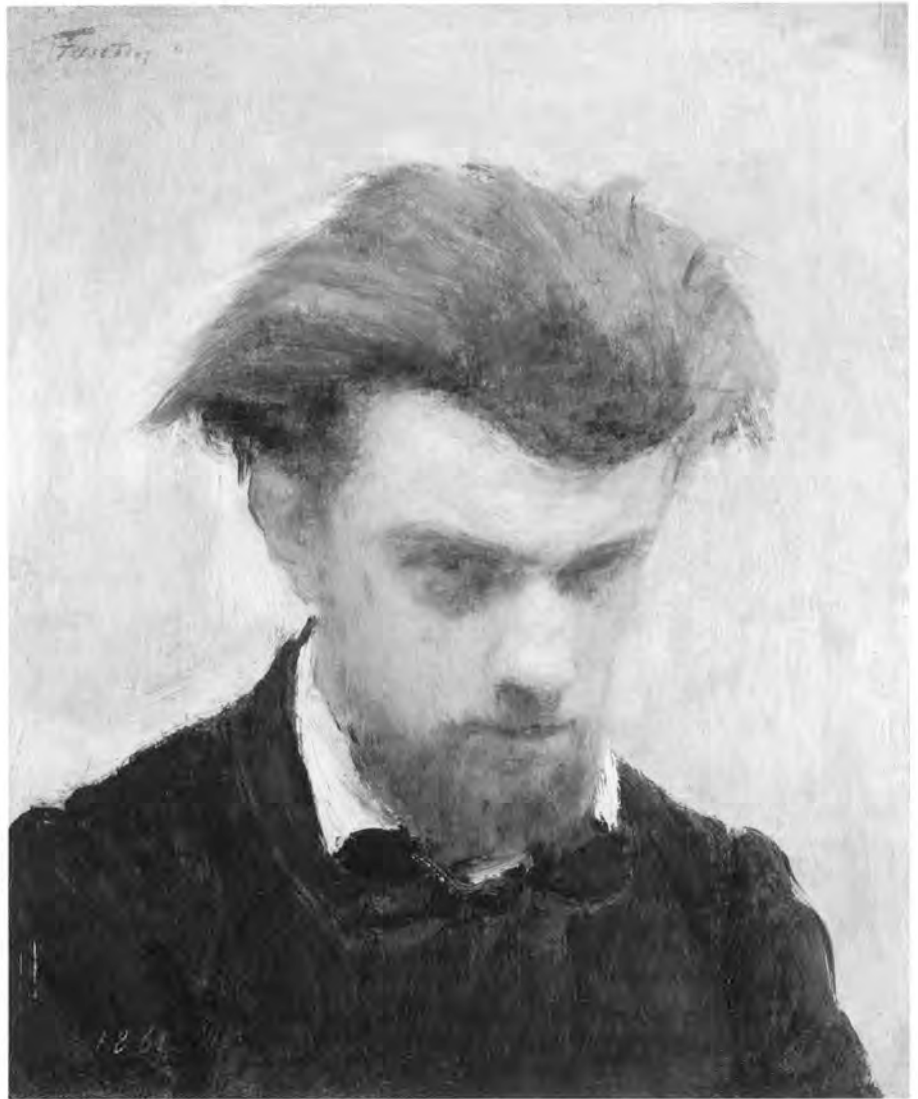


Claude Monet, *Study for "The Luncheon on the Grass,"*
c. 1865, Collection of Mr. and Mrs. Paul Mellon,
1995.47.60

organized by noted film scholars on topics that relate to special exhibitions or the history of film as an art form. Each series includes 10 to 30 films culled from archives, collectors, and producers around the world. In association with the *Robert Frank* exhibition, two series were presented simultaneously: a retrospective of films and videos made by Frank, and a series devoted to independent American filmmakers—many of them Frank's friends—including Andy Warhol, Joseph Cornell, Harry Smith,

and Emile de Antonio. A survey of video art by American artists showed early electronic works from the 1960s by Vito Acconci and Bill Viola and recent work by Hal Hartley, George Kuchar, Jerome Thomas, and others. "Italy's Golden Age of Silent Cinema," with 43 films from 1909 to 1929, was presented in cooperation with the major Italian film archives, the Library of Congress, the George Eastman House, and the Museum of Modern Art, New York. "The Filmmaker's Venice," shown in conjunction with *The Glory of Venice*, consisted of ten films, including a silent version of *Casanova* and Joseph Losey's acclaimed production of *Don Giovanni*. The Embassy of Italy, the Italian

Cultural Institute, and Società dell'Ente Cinema Spa assisted in the presentation of a comprehensive retrospective of the work of Michelangelo Antonioni, using prints recently restored by Cinecittà International. For the third consecutive summer the Gallery presented a series of silent films performed with their original scores by members of the National Gallery Orchestra. Library of Congress music historian Gillian Anderson reconstructed the scores for three films: *The Black Pirate* (1926), *Orphans of the Storm* (1921), and *Nosferatu* (1922). Two series introduced the work of Japanese *auteur* Suzuki Seijun and British filmmaker Jack Clayton to Washington audiences. Clayton, whose



Henri Fantin-Latour, *Self-Portrait*, 1861, Collection of Mr. and Mrs. Paul Mellon, 1995.47.9

most famous work was *Room at the Top* (1959), inaugurated the British “new wave” of filmmaking during the 1960s.

Education Publications

This department oversees the diverse publications produced by the education division and also writes and develops a wide range of interpretive materials about the collections. In fiscal year 1995 the department reviewed and supported production of over 80 publications.

A primary focus was on gallery guides—laminated references to individual works that will be available in every permanent collection gallery

when this long-term project is completed. Department staff wrote 15 new guides this year, covering 170 works of art. Impressionism, medieval arts, 15th-century Florentine painting, 18th- and 19th-century British and American paintings, and 18th-century decorative arts were among the subject areas treated. In addition, 21 existing guides were translated into French, German, Italian, and Spanish, adding 84 multilingual guides. The majority of translated guides, produced for old master galleries, was supported by a grant from Melvin Henderson-Rubio (Microsoft Corporation) in honor of Mrs. Caroline

Rubio Ruiz, Sra. Boni Moreno, and in memory of Mr. James W. Harris.

The department reviewed biographical and interpretive information for 2,500 texts that make up the Micro Gallery. The staff also co-wrote the Micro Gallery introductory brochure, produced announcements, flyers, and school materials, reviewed wall labels and brochures for special exhibitions, and developed docent research texts on 20th-century artists, including Miró, Richter, Lichtenstein, Warhol, and Kiefer.

With generous support from the Vira I. Heinz Foundation, the office com-

The division's adult and family collection guides, previously handed out in the information room, are now available in the sales shops. This move will permit the Gallery to keep the guides in print long-term and extend the public reach of education publications.

Education Resources

This department consists of two sections: extension programs and art information. In the latter, six staff members recruit, instruct, and supervise more than 140 volunteers who staff art information desks at the entrances to the East and West Buildings during public hours. This year marked the 10th anniversary of the program, in which 24 of the original volunteers continue to serve. Training was offered in 70 tours and lectures for volunteers, who, as a group, provide over 1,300 hours of service per month, for a total of 16,360 hours this year. Staff and volunteers responded to an average of 6,000 visitor questions and about 700 telephone inquiries per week about exhibitions and collections. The staff also replied to 2,216 telephone and written inquiries requiring specialized research this year. Surveys show that visitors came to the Gallery from every state in the nation and over 60 other countries, many from Russia, Japan, France, Germany, China, and the United Kingdom.

The extension programs section produces educational materials and oversees nationwide distribution of color slide programs, teaching packets, films, videocassettes, and videodiscs based on the Gallery's collections and exhibitions. Extension programs are used in schools, libraries, colleges and universities, civic organizations, and by public and educational television stations across the nation. All extension programs are loaned free of charge, with return postage representing the only cost to the borrower.

In fiscal year 1995 the total of all extension program presentations was 92,281, with the viewing audience reported at 33,465,554. About 84% of the programs were used by individual teachers and other borrowers through

the short-term loan system and by affiliate organizations (numbering over 500) such as schools, libraries, and universities that have programs on extended loan. Presentation of video programs by individual public and educational television stations remained stable, and the use of videocassettes surpassed film distribution by a 3:1 ratio.

The department continued to provide extension programs to U.S. facilities abroad, sending program transmissions via USIA's WORLDNET to television stations and U.S. embassies in Latin America, the Middle East, Near East, and Southeast Asia. USIS fostered use of extension programs by libraries and binational centers in Colombia and by the American Documentation Center in Denmark. Programs are used internationally in institutions such as American International Schools in Vienna and in Nice, France; Martin Luther King Jr. Library in Ghana; Simon A. Sanchez High School in Guam; University of the Philippines; and Grigorescu Art Academy in Romania. Selected extension programs—*The Landscapes of Frederic Edwin Church*, *William Merritt Chase at Shinnecock*, *John James Audubon: "The Birds of America,"* and *Winslow Homer: The Nature of the Artist*—were among the films screened at the Musée du Louvre, Paris, in honor of the National Gallery of Art; and the Musée d'Orsay used a Gallery video—*James McNeill Whistler: Etchings*—in connection with its showing of the Whistler exhibition. New offerings include two video programs produced in conjunction with Gallery exhibitions: *Roy Lichtenstein: The Art of the Graphic Image* and *James McNeill Whistler: The Lyrics of Art*.

Staff continued to develop texts for an extensive interactive software program to accompany the *American Art* videodisc produced by the department. Production also began on a videodisc of the Gallery's collections of European art, with selections of European sculpture and works on paper. Support for the European project has been provided in part by a grant from The Annenberg Foundation.

Scholastic Arts magazine, intended for

pleted preproduction work, including research of over 150 illustrations, on two books that will fulfill the foundation's grant to family publications. *Inside Out: Behind the Scenes at the National Gallery of Art* and *The Whole Truth Is Seldom Called For, and Other Myths* are expected to be published next year. The staff also wrote a teaching packet, *The Inquiring Eye: Mythology*, for K-12 classroom use; this educational resource is one of the materials offered nationwide through the Gallery's lending service. The packet includes a survey text with black-and-white and color illustrations and color slides.

use in secondary schools, is published by Scholastic, Inc., with the cooperation of the National Gallery. Audiences and subscription levels remained stable this year; more than 100,000 subscribers received the six yearly issues of the publication. Among the artists featured were Degas, Miró, Louise Nevelson, and Jacob Lawrence.

Teacher and School Programs

This department presents tours, programs, and publications for teachers, school-age children, and their families. This year 117 volunteer docents, trained by the professional staff, gave 3,100 tours to about 52,000 school children. The school tour program reaches students from across the country as well as from the District of Columbia, Virginia, and Maryland. For a second year all 12,000 sixth-grade students from Fairfax schools came to the Gallery for tours of both the East and West Buildings under a program developed with the Fairfax County Public Schools.

The high school seminar brought 40 students from 22 area schools to the Gallery for ten Saturday morning lectures, discussions, and journal activities on American art. Working with a sponsoring teacher, each student completed a final project and presented it at a concluding program for teachers and parents. Two high school days drew 418 students from 4 District schools and 11 Maryland and Virginia schools for a tour of the *Oldenburg* exhibition, a slide overview, and hands-on sculpture activities. And Mobil Corporation arranged for 836 Fairfax County students and teachers in advanced placement European history and art history classes to attend a slide introduction and tour of *The Glory of Venice*.

Active involvement in the District community continued through the multiple-visit program "Art Around the Corner," in which 288 fourth-, fifth-, and sixth-grade students from three local schools (Thomson, Seaton, and Savoy) came to the Gallery for eight visits that integrated looking, critical thinking, and writing skills. This program received support from the Ford

Motor Company. The Gallery also collaborated with public school administrators on ways to incorporate the vast resources of the national museums into their curricula and participated in the new "Museum as a Resource" Headstart project by inviting 1,034 three- to five-year-olds and their families to the Gallery together. Staff members visited six elementary schools to introduce looking skills, and parents and teachers from one school visited the Gallery.

The National Teacher Institute expanded its offerings from three to five sessions: three on American and two on Renaissance art. Funding from the Geraldine R. Dodge Foundation enabled the Gallery to offer the new sessions, with the aim of involving more principals, supervisors, and interdisciplinary teams. An advisory committee of local and national educators helped plan this expansion, and 272 teachers and school administrators from across the country participated in the six-day programs, potentially reaching more than 60,656 students per year. In addition, 7 teacher workshops and 15 teacher inservices offered instruction, enrichment, and resources to 857 area educators.

Family programs in conjunction with exhibitions were offered on an average of two Sundays a month, and more than 1,000 family members attended 25 weekend and summer sessions. The programs are always fully subscribed.

STATISTICAL SUMMARIES OF EDUCATION PROGRAMS

	Programs/ Showings	Estimated Audiences
Adult Programs		
Tours, lectures, symposia, films, radio programs, audio tours	3,737	493,797
Education Publications		
Gallery guides	15	400,000
Education Resources		
Extension programs	92,281	33,465,554
Art Information		
Public inquiries and materials distributed		1,319,063
Teacher and School Programs		
Tours, family & school programs, teacher institutes, workshops, inservices	3,253	119,686

Library

The National Gallery published a brochure on the library in fiscal year 1995, which was distributed internationally, stimulating an increase in interest around the world: readers came from Australia, Austria, Brazil, Canada, Denmark, France, Germany, Great Britain, Israel, Italy, Sweden, Switzerland, and Venezuela. Reader services staff continued to answer refer-



Esaias van de Velde, *Villagers Skating on a Frozen Pond*, 1625, Ailsa Mellon Bruce Fund, 1994.79.1

ence questions by telephone or mail as well as in person and to provide orientations to graduate students from local and several distant universities.

An increased number of international interlibrary loan requests came primarily from Canada and England. The library also lent important volumes to museum exhibitions: a rare auction catalogue, *Frank Lloyd Wright Collection of Japanese Antique Prints* by the Anderson

Galleries, to the Phoenix Museum of Art and the Los Angeles County Museum of Art; and an artist's book, *Moby Dick* with illustrations by Barry Moser, to the Hurlbutt Gallery in Greenwich, Connecticut. Three library books are part of the Homer exhibition: two copies of Winsor and Newton's *Manufacturing Artists' Colourman* of 1895, and Armand Cassagne's *Traite d'aquarelle* of 1875.

Significant additions to the reference collection include: *Grande dizionario enciclopedico UTET*, 21 vols. (Turin, 1984–1993); *Handbook of European History* (Leiden, 1994–); *Dansk kunstnerleksikon* (Copenhagen, 1994–); *Le dictionnaire des peintres belges au XIV^e siècle a nos jours* (Brussels, 1995); *Gli scultori italiani dal neoclassicismo al liberty* (Lodi, 1994); *Great Art Treasures of the Hermitage Museum, St. Petersburg* (New York, 1994);



Aristide Maillol, *La Méditerranée*, c. 1906, Collection of Mr. and Mrs. Paul Mellon, 1995.47.17

I marchi dell'argenteria italiana (Navarone, 1993); *Vie et histoire du 1er a XX^e Arrondissement*, 20 vols. (Paris, 1985–1988); and the British Library's *Catalogue of books printed in the German-speaking countries . . . from 1601 to 1700*, 5 vols. (London, 1994).

Gifts continue to play an important part in the acquisitions program. The Circle of the National Gallery of Art funded the acquisition of eight 17th- and 18th-century books on the "Grand Tour." Patricia G. England added to her previous gifts of modern *livre d'artistes*, Mark Samuels Lasner became the major donor of books on the 19th century, and Mrs. John A. Pope tirelessly sought new books on oriental porcelains to add to her previous gifts. Other particularly

generous donors included Per Bjurström, Carol Fastuca, Sydney J. Freedberg, Donald and Lorraine Leonard, Constance Pierce, David Root, Ruth Carter Stevenson, and Egon Verheyen.

Significant special acquisitions included: *Artistic Houses* . . . (New York, c. 1883–1884); Jost Amman's *Neuwe Biblische Figuren* . . . (Frankfurt, c. 1571); Ottavio Boldoni's *Theatrum temporanevm aeternitati Caesaris Montii S.R.E. Cardinalis et archiep. mediolaned. sacrvm Octavio Boldonio* . . . ; Jakob Bornitz' *Emblemata Sacra* (Mainz, c. 1678); Claas Bruin's *Uitbreiding, oner hondred leerzaame zinnebeelden* (Amsterdam, c. 1722); Jacob Cats' *Alle de wercken, soo oude als nieuwe* . . . (Amsterdam, c. 1700); Albrecht Dürer's

Clarissimi pictoris et geometrae Alberti Dureri, De varietate figurarum . . . (Nuremberg, 1534); Bernard Gerbrands Fermerius' *De rerum usu et abusu* (Antwerp, c. 1575); Giovanni Andrea Gilio's *Due dialogi de M. Giovanni Andrea, Gilio da Fabriano primo de'quali se regione de le parti morali* . . . (Camerino, c. 1564); Hendrik van Houten's *Verhandelinghe van de Grontregelen der Doorzichtkunde, of Tekenkonst (perspectief)* . . . (Amsterdam, 1705); Georg Christoph Killian's *Abbildungen der Gemaelde und Alterthuemer* . . . (Augsburg, c. 1777–); Carlo Labia's *Imprese pastorali estratte dalla divina scrittura de rappresentano l'immagine del vescovo* . . . (Venice, c. 1685); Giovanni Paolo Lomazzo's *Idea del tempio della pittura* . . . (Bologna, c. 1785); C. G. von

arts de la vie (Paris, 1904–1905); *Jahrbuch für Antike und Christentum*: (Munsten, 1958–1989); *Mercure de France* (Paris, 1721–1791); *Memoires de la Société des Sciences Morales, des Lettres, et des Arts de Seine-et-Oise* (Versailles, 1836–1997).

LIBRARY STATISTICS (fiscal year 1995)

Total volumes	188,549
(monographs, bound serials, including auction catalogues, pamphlets, microforms)	
Titles/volumes acquired with federal funds	2,705/2,855
Titles/volumes acquired with trust funds	464/730
Titles/volumes acquired by gift	1,716/1,745
Titles/volumes acquired by exchange	799/812
Added microform titles/volumes	98/104
Added vertical file material	5,710
Reference inquires	18,121
Computer-based bibliographic searches (RLIN, OCLC ARTQUEST, DIALOG, WILSONLINE)	2,776
Outside visitors	2,524
Titles/volumes catalogued	4,347/5,208
Circulation	25,014

Photographic Archives

The archives was greatly enhanced this year by the acquisition of more than 20,000 photographs, including 7,220 images of architectural drawings from the Foundation for Documents of Architecture, bringing holdings in this area to 22,000 photographs. Other highlights included such 19th-century albums as *La Russie* (Russian architecture), dated 1864; *L'Opera de Paris* (the building under construction), dated 1874; J. B. Philpot's, *Disegni Italiani*, c. 1865; and *Memorials of Queen Eleanor*, dated 1864. Often prepared as travelers' souvenirs, these albums are valuable records of a world that no longer exists, architecturally or culturally. Other acquisitions covered architecture and decorative arts in the Netherlands, France, Sweden, and Italy. The Courtauld Institute Photographic Survey provided extensive coverage of the architecture and paintings of Stourhead, a country house now owned by the National Trust. Professor Charles Morscheck presented 357 photos of

Milanese architecture and sculpture, Professor William Brumfield added 269 photographs to his already extensive coverage of Russian architecture, and Yasar Tabba donated 70 photographs of the architecture of Islamic hospitals. Such images would be very difficult to acquire without the expertise of the scholars involved.

Photograph subvention funds from the Kress Foundation enabled the Gallery to acquire three photographic collections: 19th-century windows for the Corpus Vitrearum/Hungary, cast iron sculpture from Central Europe, and more than 500 photographs of synagogues in Morocco (the latter primarily funded by the World Monument Fund and the Jewish Heritage Council). The Kress Foundation continued its generous support with a substantial gift for the purchase of photographs.

Archives staff reorganized the entire 20th-century section to facilitate access to post-1945 art and nontraditional works. Objects are now organized by the nationality of artists, and then alphabetically by an artist's last name. The staff also ordered and catalogued more than 335 photographs of Jacob Lawrence's work, including all of his major series; added 1,919 new artists and 1,027 new buildings to the database; and integrated more than 18,750 photographs into the collections. In addition to providing 2,714 photographs for Gallery staff, the archives assisted 410 outside scholars this year, responding to requests for photographs of objects in past National Gallery exhibitions and images of works of art that seem to have disappeared during World War II.

Slide Library

A unique collection of architectural slides, arranged by style and type of structure rather than by location, was given to the National Gallery as a partial and promised gift by architectural historian Professor Alan Gowans. Numbering over 24,000 slides, the collection spans the North American continent geographically as well as stylistically and demonstrates the social function and

Murr's *Versuch einer Beschreibung der Kaiserlich-K . . .* (Nuremberg, c. 1771); Jan Philipsz. Schabaelje's *Emblemata sacra, praecipuis utriusque testamenti historii* (c. 1653); Vincenzo Scamozzi's *Oeuvres d'architecture* (Paris, c. 1764); *Serie degli uomini i più illustri nella pittura, scultura, e architettura . . .* (Florence, c. 1769–1775); Antoine Sucquet's *Den wech des eevwich levens* (Antwerp, c. 1620); *Variarvm imaginum a celeverrimis artificibus pictarum . . .* (Amsterdam, c. 16??).

Major serials acquisitions include *Les amis de monuments rouennais* (Rouen, 1886–1958); *Annual of the British School at Athens*: (London, 1894/1895–1989); *Les artistes du livre* (Paris, 1928–1932); *Les arts plastiques* (Paris, 1925–1927); *Les*



James McNeill Whistler, *The Piazzetta*, 1880. Gift of Mr. and Mrs. J. Watson Webb in memory of Mr. and Mrs. H. O. Havemeyer, 1942.15.7

James McNeill Whistler, *Arrangement in Grey and Black: Portrait of the Painter's Mother*, 1871, Musée d'Orsay, Paris, was lent to the *Whistler* exhibition

cultural evolution of architecture, from pre-Columbian adobe dwellings to Federal-period civic structures, art deco train stations to postmodern skyscrapers. Because of the unusual arrangement of these slides and its value as a research tool, they will be preserved as a special collection. Other notable gifts of slides were also received from Ruth

Carter Stevenson, Lorraine Pierce, the American Federation of Arts, the State Russian Museum, the Virginia Museum of Fine Arts, the Isabella Stewart Gardner Museum, the Cleveland Museum of Art, and the Museum of Fine Arts, Houston.

Great strides have been made in the effort to offer representative images

from American and European museums. The Gallery acquired slides from the Philadelphia Museum of Art, Sterling and Francine Clark Art Institute, Toledo Museum of Art, Corcoran Gallery of Art, and J. B. Speed Art Museum, as well as the Prado, Louvre, Nationalmuseum in Stockholm, Musée des beaux-arts in Reims, Staatliche



Museen in Berlin, and Kunsthistorisches Museum and Gemäldegalerie der Akademie in Vienna.

The slide library now has almost 7,000 records in the database of its art and architecture holdings, representing 20,000 slides. The collection numbered almost 157,000 slides at the end of the fiscal year, an increase of 2.7% over last

year. Continued upgrading has led to deaccessioning duplicate or inferior slides, which explains the small increase in the size of the collection. The withdrawn duplicate slides were donated to area colleges.

Editors Office

The *Robert Frank* exhibition presented an exciting challenge to the editors office at the beginning of the fiscal year. The catalogue for the show was designed in Berlin, edited in Washington, printed in Minnesota, distributed by a Swiss publisher, and issued in Japanese, German,



and English editions. In addition, *Black, White, and Things*, a small volume of photographs by Robert Frank, was produced at the time of the exhibition.

American Paintings of the Eighteenth Century, the systematic catalogue volume issued this year, was generously supported by the Luce Foundation. Work continued on other volumes in the series, particularly *Dutch Paintings*; *American Paintings: Nineteenth Century, Part I*; *Italian Paintings: Seventeenth and Eighteenth Century*; *European Sculpture: Nineteenth Century*; and *Non-Western Decorative Arts*. Publication of these volumes is planned for the next fiscal year. Oxford University Press has taken on distribution of the systematic catalogue. Work continued as well on the catalogue of the Mark J. Millard Architectural Collection.

Volumes published to document symposia organized by the Center for Advanced Study in the Visual Arts were: *Piero della Francesca and His Legacy* (vol. 48) and *Federal Buildings in Context: The Role of Design Review* (vol. 50). Other publications for the Center included its annual report, *Center 15*, and a keepsake volume celebrating the Kress professorships, *A Generous Vision: Samuel H. Kress Professors, 1965–1995*. *Conservation Research 1995* (Studies vol. 51) was produced for the Conservation division.

The office continued its work for the Gallery's exhibition program, producing illustrated brochures for: *Italian Renaissance Architecture*; *Toulouse-Lautrec: Marcelle Lender Dancing the Bolero in "Chilpéric"*; *James McNeill Whistler*; *Piet Mondrian*; *Glory of Venice*; *Prints of Roy Lichtenstein*; *Robert Frank: Moving Out*;

Claes Oldenburg; and *Arshile Gorky*. The department also produced all press materials, labels, and wall texts required for exhibitions and the permanent collection.

The office edited the *Piet Mondrian* exhibition catalogue and assisted in producing the *Guide to Giving* and *New Century* booklets for the development office in addition to ongoing work on the *Circle Bulletin*, *Calendar of Events*, and numerous projects for the education department. The department also published a revised edition of the *Brief Guide* and edited texts, a brochure, and other materials for the launching of the Micro Gallery.

The editors office produced a catalogue of Gallery publications for the Frankfurt Bookfair, where catalogues for the Homer and Vermeer exhibitions were received with great enthusiasm.

exhibitions, coordinated the needs of various departments and museums participating in exhibition tours, and did picture research for such Gallery publications as the systematic catalogues.

The photographic laboratory this year produced 11,488 color transparencies, 37,234 35mm slides, 14,657 black-and-white negatives, and 58,024 black-and-white prints for Gallery staff and outside scholars, publishers, and other institutions. The department also processed 864 rolls of black-and-white and color film for staff members and took new photographs of 2,590 works of art.

Each of four studio areas is dedicated to photographing either paintings, works on paper, sculpture and other three-dimensional objects, or non-art materials and books. All film is processed in the laboratory, with an automatic color processor for transparency film. A computer improves quality control for color film. A separate laboratory area is designated for production of duplicate color transparencies in sizes from 35mm to 8 x 10 inches. Several thousand slides are produced by the department each month, about half being duplicates. Two darkrooms supply black-and-white prints for many Gallery programs. These facilities are equipped with printers and enlargers that use variable-contrast photographic papers, and automatic processors that provide high efficiency and consistency of output. The department operates a separate darkroom to make prints on archival fiber-based papers for the Gallery's photographic archives. New lighting systems, cameras, and other photographic equipment were added to improve the quality of the photographs. The computer system was upgraded so that staff members are now linked by an automated network. In addition, work spaces were re-configured to provide more efficient service.

Gallery Archives

Supported in part by a grant from The Circle of the National Gallery of Art, consulting oral historian A. C. Viebranz and archives staff conducted interviews

with participants and observers of the Gallery's past, including Kress Foundation president Marilyn Perry, conservator Joyce Hill Stoner, and former administrator Anne Evans. The oral history advisory committee consisted of Richard Bales, Elizabeth Croog, John Fleckner, John Hand, Philip C. Jessup Jr., Frances Smyth, and A. C. Viebranz.

Gallery Archives holdings gained several important acquisitions. Conductor emeritus Richard Bales augmented papers relating to his life and career with additional gifts of notes, clippings, and photographs. Pei Cobb Freed & Partners, Architects, transferred three marble color code charts that marble consultant Malcolm Rice prepared for the East Building. Rice had created similar drawings for the West Building more than 30 years before.

With the assistance of interns and volunteers, archives staff prepared significant groups of materials for research, identifying tape recordings of Gallery events, for instance, and organizing public information files concerning Gallery exhibitions as well as materials relating to the design and construction of the East Building. Additional large plan files enhanced archival storage by enabling the staff to organize architectural records into a logical configuration. More than 6,600 architectural drawings of the Gallery's East and West Buildings have been entered into the archives database.

Scholarly researchers examined files, photographs, architectural drawings, and other records to study National Gallery exhibitions; World War II and efforts to protect art, historic monuments, and archives in Europe; the Widener Collection and Lynnewood Hall; former directors David Finley and John Walker; the architecture of the Gallery's buildings; and many other subjects. Archival files also were used for research in support of systematic catalogues.

The opening of a new warehouse storage facility improved management of temporary National Gallery records.

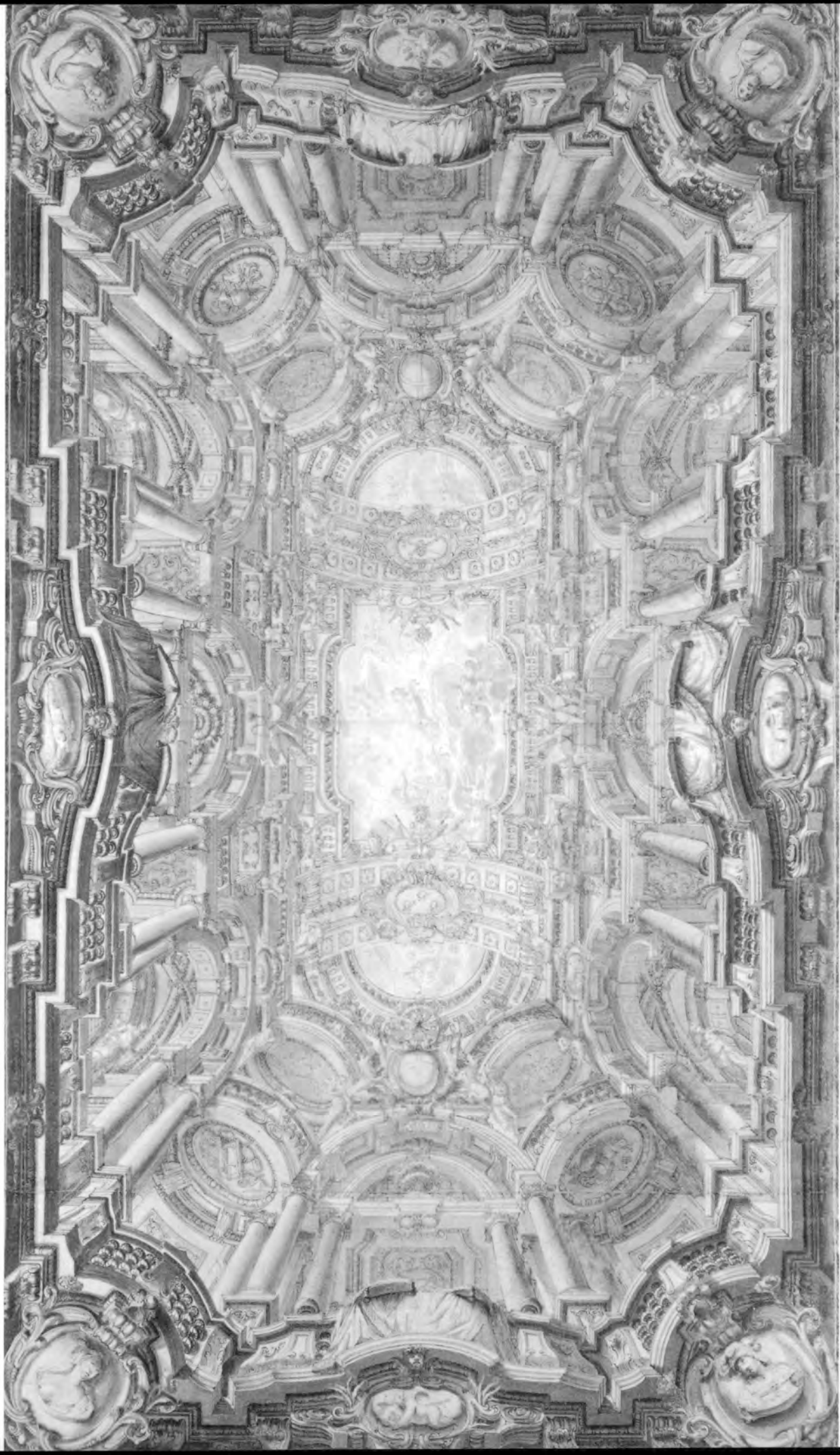
Félix-Hilaire Buhot, *Un grain à Trouville (Squall at Trouville)*, 1874/1875. Helena Gunnarsson Buhot Collection, 1995.54.30

Co-publishing arrangements were continued with Harry N. Abrams, Cambridge University Press, Oxford University Press, Scalo, University Press of New England, and Yale University Press.

The editors office received a Federal Design Achievement Award for publications produced between 1990 and 1995.

Imaging and Visual Services

The office of visual services this year issued 1,794 contracts to reproduce works of art in the collections, sold 1,193 black-and-white photographs and 791 duplicate slides, loaned 1,365 transparencies for reproduction, and sent 5,097 color transparencies and 4,812 black-and-white photographs to other Gallery departments for official use. The staff also obtained photographs and transparencies of works in temporary





ADMINISTRATION

Charles H. Schneider joined the administrator's staff as deputy administrator in 1995. With a strong background in the management of building facilities projects and construction as well as the administration and negotiating of contracts, Schneider has taken strides toward strengthening the management and operation of the National Gallery's facilities and procurement offices.

Protection Services

Basic training for security officers and supervisors was the cornerstone of the division's professional development plan this year. The division also adopted a new uniform policy for security officers working in exhibition areas. Going into effect in 1996, this will be the first such uniform change since the Gallery opened in 1941.

Seven security supervisors successfully completed four weeks of intense training at the Department of Veteran Affairs Federal Law Enforcement Training Center in Little Rock, Arkansas. This allows our officers to meet mandated law enforcement training requirements. More than 100 officers successfully completed the 40-hour course for Gallery protection officers.

Elements of a new state-of-the-art fire detection system are being installed within the Gallery buildings on the Mall. Architectural-engineering services will continue into 1996 to complete the fire detection aspects of the system and begin modifications of the West Building fire suppression system in accordance with current fire and life safety standards.

Two occupational health initiatives, including an OSHA Hearing Conservation Program and a Bloodborne Pathogen Program, were implemented for at-risk Gallery employees. As a result of increased emphasis being placed on employee safety, injury-related worker's compensation has decreased Gallery-wide for the fourth consecutive year.

During 1995 Officer Marlene Tucker became the first woman to attain the rank of lieutenant in the history of the security staff.

Facilities Management

With responsibility for the operation and maintenance of 1.2 million square feet of floor space in the Gallery, this division provides daily cleaning and care for the buildings as well as maintenance



and operation of climate control systems. The staff completed the construction of a new off-site carpentry shop this year and continued to collaborate with the architects office on renovation projects and with the external affairs office on special events.

Proposals have been solicited for the new energy management and building automation system. Construction is expected to start in fiscal year 1996. The system, scheduled to be fully operational by 1998, will help protect works of art in the Gallery by more precisely controlling the buildings' temperature, humidity, and lighting levels. Inspections of the East and West Buildings identified necessary repair and maintenance projects. Repairs were made to

the marble of the West Building south portico, and roof repairs were completed on the East Building. Special funding is being sought to complete future maintenance and repairs identified in the inspection report.

Audiovisual Services

In addition to providing technical support for the Gallery's music programs, slide lectures, films, special events, recorded tours, and press conferences in 1995, this office oversaw the replacement of electronic dimming and control systems for the East Building auditoriums, with minimal impact on Gallery programming; recorded and produced 36 radio programs for broadcast on

radio station WGTS; and provided recordings of selected concerts for broadcast on WETA and National Public Radio. The staff also designed, installed, and operated video systems for three exhibitions, *The Prints of Roy Lichtenstein*, *Claes Oldenburg: An Anthology*, and *James McNeill Whistler*; and handled the demanding needs of the silent film series, *Grand Music Cinema III* and *Italy's Golden Age of Silent Cinema*, for which live music was performed alongside the original films.

Administrative Services

The department obtained an inserter machine this year through the U.S. Information Agency excess property

ing from a Gallery-owned motor vehicle fleet to a lease maintenance arrangement with the General Services Administration and made recommendations to Gallery management.

Telecommunications

The installation of a Gallery-wide fiberoptic network, begun in 1993, was continued in 1995. The system is now being used in retail sales and various areas of administration, and when fully operational in 1998, it will serve internal communications needs and make possible the receipt of information by public and commercial communications networks and the distribution of Gallery programs to a wider audience. The Gallery's telephone system has also been enhanced to accommodate the new North American Dialing Plan, which includes certain changes in the nationwide area code scheme.

Resource Acquisition

The department this year handled a significantly greater number of contracts and purchase orders than last year, processing almost 8,000 purchase requests in-house as well as establishing outside sources to meet work demands and strengthen the Gallery's contracting base. The office also began to communicate directly with individual Gallery offices to clarify procurement and travel procedures. Streamlined operations within the office include revisions to the automated purchasing system that have enhanced reporting and management of department workload.

Personnel

The personnel office modified its system of evaluating job applicants, accepting résumés and electronic transmittals of job applicant information following the elimination of the long-standing federal job application form (SF-171). Through establishment of a joint partnership agreement, the office transformed its Labor-Management Committee into a Labor-Management Partnership Coun-

cil. The partnership council received training on interest-based problem solving and used this method to develop a new uniform policy, including dress standards for non-security staff, as well as an experimental alternative discipline system.

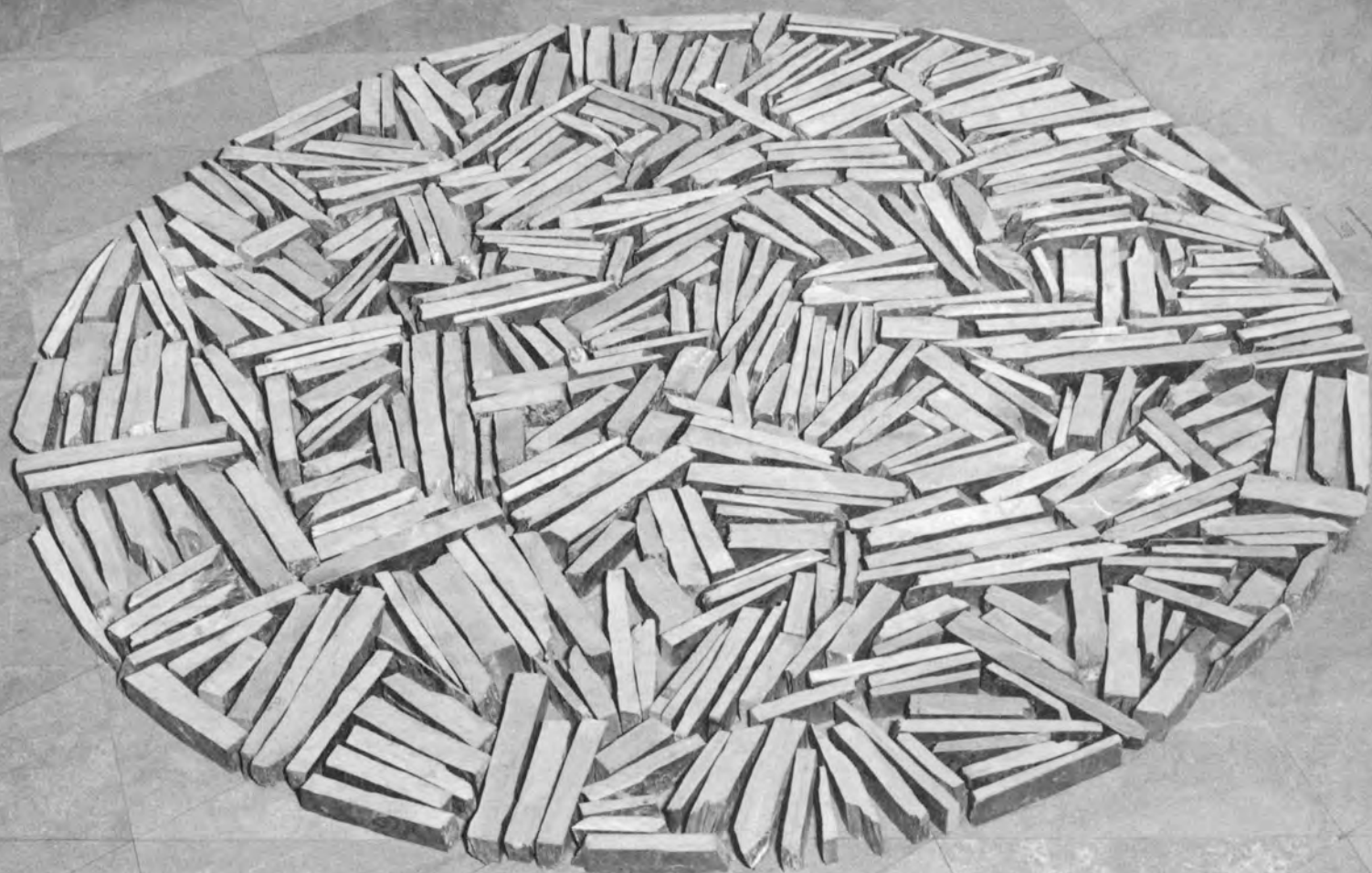
With the assistance of the press office, the personnel department produced a 30-minute video to describe the Gallery's responsibilities and programs to both new and current employees. The department also held a series of career development seminars as part of the Gallery's continuing support of equal employment opportunity. This program consisted of workshops, videotapes, a panel discussion, and individual career counseling. Gallery director Earl A. Powell III hosted an event to kick off the 1995-1997 EEO special emphasis programs, introducing committee members and articulating his commitment to the enhancement of diversity at the National Gallery. Serving as the Gallery's collateral duty EEO Officer, Cathy Yates recruited and trained four new EEO counselors.

The personnel office also sponsored a financial planning seminar and a stress management overview and 16-hour course for non-supervisory employees, which focused on conflict management, relaxation techniques, and methods of dealing with stress.

Andrea Mantegna, The Entombment, 1465/1470, Patrons' Permanent Fund, 1986.98.1

program, which saved the Gallery more than \$13,000 and provides faster insertion capability for press-related documents. In coordination with Industrial Concepts of Northern Virginia, the office also sponsored a pilot unpaid work program for disabled high school students.

Reorganization of the office resulted in streamlined operations and improved service. The department also made plans to consolidate facilities supply and inventory operations with the centralized supply function; helped Gallery Archives establish the Gallery's first temporary records storage center, located within a new off-site warehouse; and analyzed the operational and budgetary implications of convert-





EXTERNAL AFFAIRS

Development

This year much activity focused on the New Century Fund campaign in addition to annual and ongoing project fundraising. Volunteer leaders helped obtain gifts that pushed the Gallery beyond the halfway mark of its campaign goal of \$105 million. Along with gifts from trustees, Trustees' Council members, and other long-time supporters, the Gallery received significant campaign gifts from the Amon G. Carter Foundation and The William Stamps Farish Fund for endowment funds for art acquisition; the Prince Charitable Trusts for support of youth programs; and The Arthur Vining Davis Foundations for endowment funds for scholarly programs of the Center for Advanced Study in the Visual Arts.

Several other foundations made campaign gifts in memory of the late Franklin D. Murphy and his 30 years of dedicated service on the Gallery's board: the J. Paul Getty Trust for the creation of the Franklin D. Murphy Collection of rare books and antiquarian research materials for the study of Western European art; the Samuel H. Kress Foundation for endowment of the Kress/Mur-

phy Symposium on Illustrated European Manuscripts and Books; and The Ahmanson Foundation for a special fund for the Gallery's reframing project.

The Gallery launched a Washington-based initiative to involve local civic and cultural leaders more fully in the Gallery and to elicit their support for the New Century Fund campaign. This effort focuses on raising \$10 million for art acquisition. The Gallery will concentrate on securing the remaining campaign funds from individuals and foundations around the nation to meet its major private funding needs: art acquisition; reframing of the permanent collection; scholarly and scientific research; library endowment; and unrestricted endowment.

In addition to the long-term support garnered through the campaign, the Gallery raised \$4.5 million in critical private support for its annual and ongoing activities (excluding corporate exhibition support). The Gallery gratefully acknowledges these donors individually on pages 121–128.

The more than 360 annual members of The Circle of the National Gallery of Art contributed in excess of \$700,000 this year, bringing the total giving since

The Circle's inception in 1986 to more than \$5 million. Funds from The Circle this year supported a multi-year grant for Teacher Institute fellows from across the nation; a series of radio spots featuring the director; frame conservation and reframing; a postgraduate fellow who participated in the Gallery's program to increase cultural diversity among museum professionals; brochures for special exhibitions; computer scanning for conservation and scholarly research to compare images of underpaintings; research for upcoming exhibitions; and computer cataloging for the Index of American Design. Preparations began for celebrating The Circle's tenth anniversary in 1996.

Individuals also gave generously for specific projects at the Gallery. Juliet and Lee Folger and The Folger Fund sponsored the creation of the Dutch Cabinet Galleries, intimate new spaces for displaying small paintings found in 16th- and 17th-century Dutch and Flemish homes. The Folgers and The Folger Fund also supported the *Adriaen Brouwer* exhibition for the opening of the Dutch Cabinet Galleries.

Several foundations gave grants to support the Gallery's education program, which benefits citizens throughout the country. The Fannie Mae Foundation made a three-year commitment to providing funds for "Art Around the Corner," a multiple-visit program for inner city students in the area. Other foundations made grants for fellowships for educators attending the Teacher Institute: the Weingart Foundation provided multi-year funding for teachers from California; for the third year in a row, the Geraldine R. Dodge Foundation provided fellowships for educators from New Jersey; and as mentioned above, The Circle contributed toward fellowships for educators from any part of the country. In addition, the Nathan Cummings Foundation continued its valuable support for the Gallery's internships for diversity in the museum profession.

The Florence Gould Foundation pledged support for the upcoming 1996 exhibition, *In the Light of Italy: Corot and*

Early Plein-Air Painting, which will feature the works of European pioneers of outdoor painting from the late 18th and early 19th centuries.

This year the National Gallery of Art Forum brought together 120 art lovers from around the country for a special program designed to encourage the long-range involvement of younger people with the Gallery. Participants spent a day and a half in sessions on matting and framing, education initiatives, the making of an exhibition, watercolor techniques of Winslow Homer, and collecting 19th-century sculpture and modern prints and drawings. Exhibition tours with curators included *The Glory of Venice: Art in the Eighteenth Century* and *Claes Oldenburg: An Anthology*. Following this program a number of Forum participants demonstrated their desire to support the Gallery by purchasing small works on paper for the collections, while others joined The Circle. The Forum subcommittee, comprising one trustee and three Trustees' Council members, is dedicated to strengthening the commitment to the Gallery of future generations.

In another effort to introduce a broad mixture of people to the Gallery and its programs, Director Earl A. Powell III and his wife, Nancy, continued an exceptional series of behind-the-scenes presentations. Visitors toured the department of modern prints and drawings, frame conservation, highlights of the permanent collection, the conservation laboratories, the *Oldenburg* exhibition, and the design and installation of the new Dutch Cabinet Galleries.

Deferred gifts from farsighted individuals have traditionally provided vital support for the Gallery's central activities. This past year, in addition to important partial and promised gifts of works of art, the Gallery also received several generous deferred gifts of funds. Major distributions from the estate of Marie-Louise Garbáty were dispersed and are being used as Mrs. Garbáty wished: to establish an endowment for art acquisition and create a spendable fund for purchasing art. The Gallery also has been the beneficiary of a signif-

icant bequest of drawings and a cash gift from the late Professor William B. O'Neal.

Corporate Relations

This office secures corporate support for Gallery exhibitions and related projects, acting as a liaison between the Gallery and corporate representatives and working to ensure that relationships are mutually beneficial. In fiscal year 1995 the Gallery received in excess of \$2.7 million in funds or commitments to support exhibitions, publications, and educational programming as well as exhibition-related special events, press materials, advertising, and the Fund for International Exchange of Art.



Claes Oldenburg during the installation of *Houseball*, 1985, for the exhibition *Claes Oldenburg: An Anthology*

Polaroid Corporation co-sponsored, with the Lannan Foundation, *Robert Frank: Moving Out*, the Gallery's first exhibition devoted to a living photographer, one of the most important American artists of the 20th century.

Ford Motor Company, among the Gallery's long-time corporate sponsors, generously supported the new educational initiative, "Art Around the Corner," which invites elementary school children and teachers in the District of Columbia to the Gallery for multiple visits and a series of school classroom activities.

Mobil Corporation returned to support a third exhibition at the Gallery, *The Glory of Venice: Art in the Eighteenth Century*. Mobil also contributed to pro-

grams of the Gallery's conservation laboratory in 1995 as part of the company's efforts to aid in preserving cultural heritage.

NYNEX Corporation returned to the Gallery for its second project, supporting *James McNeill Whistler*, the most extensive survey this artist's work since 1905.

Heineken U.S.A. and Shell Oil Company joined in a consortium of Dutch-American companies to support *Piet Mondrian: 1872-1944*, a major collaboration observing the 50th anniversary of Mondrian's death. Support for the related educational brochure was provided by Philips Electronics North American Corporation.

Alitalia Cargo System provided sup-

port as the official carrier for *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia, and St. Peter's, Rome*, transporting 14 of the most important wooden architectural models to survive from the Italian Renaissance.

Press and Public Information

The Gallery received far-ranging and in-depth coverage from the print media, with several exhibitions garnering multiple articles in the *Washington Post* and the *New York Times*. A month before the opening of *Robert Frank*, the *New York Times Magazine* ran a cover story—a first for the Gallery. Critical acclaim was echoed in such magazines as *Time*,

Newsweek, *Esquire*, and *Vogue*. *Italian Renaissance Architecture* attracted the rapt attention and overwhelming praise of architectural critics at the *New York Times* and the *Washington Post*. *The Glory of Venice* received warm praise from both Italian and American media.

National Public Radio and network affiliate television stations in Washington took advantage of the opportunity to interview artists Roy Lichtenstein and Claes Oldenburg and his wife, the writer Coosje van Bruggen, during the opening weeks of their exhibitions at the Gallery.

CBS-TV's "Sunday Morning" led the way for major press coverage of *James McNeill Whistler*, which appeared in some 100 newspapers and 30 magazines throughout the country. The painting known as "Whistler's Mother" as well as *Whistler's Mother's Cookbook* received prominent attention in *USA Today*, the *International Herald Tribune*, and the nationally syndicated *Mimi Page* for children.

A press trip to Johannes Vermeer's birthplace, Delft, and to The Hague and Amsterdam inspired early coverage of the fall 1995 landmark exhibition of the artist's paintings in the *Smithsonian Magazine*, the *New York Times*, *Vogue*, *Harper's Bazaar*, *Art and Antiques*, *Art and Auction*, *Elle Decor*, and *New York Magazine*.

Eight exhibitions of works on paper received extensive reviews in national media. The office also coordinated press coverage of the appointments of two executive officers, administrator Darrell R. Willson and treasurer Ann R. Leven, as well as the 1994 Collectors Committee gift of Richard Long's *Whitechapel Slate Circle*, the education department's multiple-visit program for District school children, and various National Gallery publications. An Associated Press story about research for the catalogue raisonné of works by Georgia O'Keeffe was published in more than a dozen major newspapers, and the Gallery's silent-era film series was featured on CBS-TV's "Sunday Morning."

A videotape produced for the personnel office as an orientation to the Gallery for new staff features interviews

with executive officers and explores the important work of the Gallery's many diverse departments.

Special Projects

This office develops programs for national and international constituencies of the National Gallery, helping to facilitate the Gallery's role as a national resource. The office generates and oversees special projects and initiatives related to the Gallery's programming.

The office began work with members of the 104th Congress regarding the Gallery's continuing national service in their districts and states through a variety of programs. Each member of Congress was told about Gallery services in which their constituents participate, such as extension programs, teacher workshops, internships, National Lending Service, Sunday evening concerts, and Center for Advanced Study in the Visual Arts fellowships. This year, for instance, 26 senators and representatives had constituents involved in the 1995 Summer Intern Program, and 213 members had educators in their districts and states who attended the 1995 summer Teacher Institute. The office also promoted the National Gallery as a tourist attraction during a conference held at the Capitol by the D.C. Chamber of Commerce.

The special projects office helped organize a four-day salute to the Gallery hosted by the Louvre. Opening events were a concert by the Gallery's Vocal Arts Ensemble; a lecture series launched by director Earl A. Powell III, with contributions from CASVA dean Henry A. Millon and curator of French paintings Philip Conisbee; and a panel discussion with architect I. M. Pei, Louvre director Pierre Rosenberg, and Powell. A festival of Gallery films on aspects of the collection and exhibitions was shown throughout the weekend.

The Gallery was one of ten museums that participated in the Kyoto Conference of the World's Leading Museums, presenting an overview of the Gallery's history and collections, current projects, and future vision. The special projects

Jean Dubuffet, *Jardin de Bibi Trompette (Bibi Trompette's Garden)*, 1955, The Stephen Hahn Family Collection (Partial and Promised Gift), 1995.29.21

office also coordinated the director's speaking engagements, including those for the Norfolk Society of Arts in Virginia, New York City's Colony Club, the Prado, and the Georgetown University Library Associates.

Special Events

The primary responsibility of this office is the organization of exhibition previews, meetings of Gallery supporters, and numerous ceremonies. For its fourth trip, the trustees and Trustees' Council this year traveled to France and Switzerland. The annual meeting of the Collectors Committee coincided with the opening of the *Prints of Roy Lichtenstein*. A highlight was the inaugural Elson Lecture, given by Roy Lichtenstein. Ambassador and Mrs. Elson introduced the lecture they have endowed, which will be given annually



by a distinguished contemporary artist. The preview dinner following the lecture was attended by many contemporary artists and collectors.

Other major events were receptions for the *Toulouse-Lautrec* and *Italian Renaissance Architecture* exhibitions, the latter of which brought dignitaries and scholars from Italy; and a dinner for *The Glory of Venice: Art in the Eighteenth Century* held in the West Building Rotunda. Many international visitors were welcomed to these exhibitions, including Prime Minister and Mrs. Dehaene of Belgium and first ladies Hillary Rodham Clinton, Lyudmyla Kuchma of the Ukraine, and Leah Rabin of Israel. Artists and collectors gathered again to preview *Claes Oldenburg*, and the *James McNeill Whistler* preview dinner brought collectors and scholars from France, England, and the United States.

The final events this year were cele-

brations of three important gifts to the Gallery: a luncheon in honor of *Marc Chagall's Early Prints*, and dinners in honor of *Jean Dubuffet* and *The Touch of the Artist: Master Drawings from the Woodner Family Collections*.

Horticulture

The horticulture department spent much time this year working with landscape architects and consultants to finalize plans for the outdoor sculpture garden. The department was also kept busy responding to requests for plants for many special events and for exhibitions such as the *Glory of Venice*, *Oldenburg*, *Whistler*, *Arshile Gorky*, and the *Prints of Roy Lichtenstein*.

Music at the Gallery

The National Gallery presented 39 Sunday evening concerts in the East and West Garden Courts and the East Sculpture Hall in fiscal year 1995, the 53rd season of free concerts at the Gallery. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from the Ann and Gordon Getty Foundation and the Fund for the International Exchange of Art. The 9 October 1994 concert was the first occasion for the public to hear the Gallery's new Steinway concert grand piano, a gift from The Circle of the National Gallery of Art and the Esther Simon Charitable Trust.

The National Gallery Orchestra performed nine concerts under the direction of George Manos, one in honor of the *Whistler* exhibition. The National

Gallery Vocal Arts Ensemble, also under Manos' artistic direction, performed two concerts at the Gallery, the latter in honor of the *Glory of Venice* exhibition. Manos and the Ensemble traveled to Paris at the invitation of the Louvre to present a concert in honor of the Louvre's bicentennial. Dutch pianist Marcel Worms played a concert of early 20th-century piano music based on jazz to honor *Piet Mondrian*. The 52nd American Music Festival featured a jazz concert by the Uptown String Quartet and the first bluegrass concert at the National Gallery, provided by the Country Gentlemen.

Local broadcast of the concerts continued on Radio Station WGTS, and selections from several concerts were rebroadcast on the National Public Radio program "Performance Today." Portions of the Uptown String Quartet concert were subsequently broadcast on CBS-TV's "Sunday Morning." Local broadcast of the concerts continued weekly through the summer, as WGTS rebroadcast selected concerts. A color brochure again previewed the concerts. Gallery concerts were the subject of 7 reviews and 12 photo previews in area newspapers. In April and May 1995, the concerts received daily drive-time radio previews as part of a two-month-long promotion on radio station WGMS.

A complete listing of the 1994-1995 concert season follows:

OCTOBER

- 2 National Gallery Orchestra
- 9 Elisabeth Adkins, *violinist*, and Edward Newman, *pianist*
- 16 Opus 3 Trio
- 23 National Gallery Vocal Arts Ensemble
- 30 Misha Dichter, *pianist*

NOVEMBER

- 6 National Gallery Orchestra
- 13 The Mientka Duo
- 20 Tzimon Barto, *pianist*
- 27 National Gallery Orchestra

DECEMBER

- 4 Brian Ganz, *pianist*
- 11 National Gallery Orchestra
- 18 The Maryland Camerata—*Christmas concert*

JANUARY

- 8 National Gallery Orchestra—*Gala Viennese New Year Concert*
- 15 Ann Koscielny, *pianist*

- 22 Benjamin Shapira, *cellist*, and Sevgi Topyan, *pianist*
- 29 National Gallery Vocal Arts Ensemble

FEBRUARY

- 5 National Gallery Orchestra
- 12 Thomas Schumacher, *pianist*
- 19 The Ecco Trio
- 26 Paul Badura-Skoda, *pianist*

MARCH

- 5 National Gallery Orchestra
- 12 Henriette Schellenberg, *soprano*, Daniel Lichti, *baritone*, and Arlene Shrut, *pianist*
- 19 Sarah Johnson, *violinist*, and Jane Hawkins, *pianist*
- 26 Bruce Brubaker, *pianist*

APRIL

- 2 National Gallery Chamber Players
- 9 The Penderecki String Quartet

Fifty-second American Music Festival

- 23 April through 21 May 1995
- 23 The Country Gentlemen — *Bluegrass concert*
- 30 National Gallery Orchestra

MAY

- 7 National Gallery Vocal Arts Ensemble
- 14 The Uptown String Quartet
- 21 Ramon Salvatore, *pianist*

-
- 28 National Gallery Orchestra

JUNE

- 4 Marcel Worms, *pianist*
- 11 The Muir String Quartet
- 18 Sharon Mabry, *mezzo-soprano*, and Patsy Wade, *pianist*
- 25 Alexander Romanul, *violinist*

World Premiere Performances

- RICHARD BALES
Elegy for a Dear Friend, 30 April 1995
- AARON COPLAND
Sonata in G Major for Piano, 21 May 1995
- DARON HAGEN
Built Up Dark, 26 March 1995

First Washington Performances

- AARON COPLAND
Sonnet II, 21 May 1995
- EDWARD ELGAR
The Wand of Youth, 28 May 1995
- MORTEN LAURIDSEN
Les chansons des roses, 7 May 1995
- LOWELL LIEBERMANN
Trio, Opus 32, 19 February 1995
- RHIAN SAMUEL
Before Dawn, 18 June 1995
- SERGIU SHAPIRA
Largo Dolente for Cello and Piano, 22 January 1995
- ELIZABETH VERCOE
Irreveries from Sappho, 18 June 1995
- ZIKA WILLIAMS
American Indian Folk Suite, 13 November 1994



CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1994–1995

At the founding of the Center in 1979 a four-part program of fellowships, meetings, publications, and research was instituted. The resident community of scholars at the Center in 1994–1995 included the Samuel H. Kress Professor, the Andrew W. Mellon Professor, the Andrew W. Mellon Lecturer, 7 senior fellows, a curatorial fellow, 12 visiting senior fellows, a postdoctoral curatorial fellow, and 7 predoctoral fellows.

Among these fellows the Center was pleased to appoint the first Inter-American Development Bank and The Andrew W. Mellon Foundation Visiting Senior Research Fellow as well as the Association for Research Institutes in Art History Fellow, both reserved for scholars from Latin America. Nonresident scholars included 10 predoctoral fellows. Research by the scholars encompassed a diverse range of media, including film, architecture, manuscripts, and painting, and concerned a broad range of geographic areas and time periods, from the late Eastern Han Dynasty period in China to the contemporary greater Caribbean region. Scholars focused on such issues as megalographia in painted rooms of the Roman Republic, the medieval Islamic hospital

as a monumental type and a social institution, the humanist's view of nature in the era of Erasmus, and cultural contestation in parkway design and planning.

The board of advisors, composed of art historians from academic institutions and museums, meets annually to consider policies and programs of the Center. Members of the board serve overlapping appointments, usually for three-year terms. In August 1995 Kathleen Weil-Garris Brandt, Institute of Fine Arts, New York University; Elizabeth Broun, National Museum of American Art, Smithsonian Institution; and Larry Silver, Northwestern University, completed their terms. In September 1995 Keith Christiansen, The Metropolitan Museum of Art; William I. Homer, University of Delaware; and Charles W. Talbot, Trinity University, San Antonio, began their terms. Four others continued to serve: Rosalind Krauss, Columbia University; James Marrow, Princeton University; Marianna Shreve Simpson, The Walters Art Gallery; and Andrew Stewart, University of California, Berkeley.

A variety of private sources supports the programs of the Center. Senior, predoctoral, and curatorial fellowships are



Henry A. Millon gives a tour of the exhibition *Italian Renaissance Architecture* to members of the Center for Advanced Study in the Visual Arts, January 1995

funded by endowments from the Andrew W. Mellon Foundation and the Chester Dale bequest. Robert H. and Clarice Smith provided support for the Smith predoctoral fellowship in northern Renaissance paintings. The Samuel H. Kress Foundation provided funds for the Kress Professorship, Kress senior fellowships, the Kress postdoctoral fellowship, and the Kress and Mary Davis predoctoral fellowships. The Wyeth Endowment for American Art and the Ittleson Foundation also supported predoctoral fellowships. The Open Society Fund made possible the Soros visiting senior research travel fellowship for scholars from central Europe and the former Soviet Union. The Arnold D. Frese Foundation, Inc., provided funds for a fellowship for scholars from Germany. The Inter-American Development Bank and the Andrew W. Mellon

Foundation funded the new visiting senior research fellowship for scholars from Latin America. Grants from the J. Paul Getty Grant Program, the Lampa-dia Foundation, and The Andrew W. Mellon Foundation provided funds for the Association for Research Institutes in Art History fellowship for advanced scholars and museum professionals from Latin America. The Center received support for a symposium from Shelby White, Leon Levy, and the Samuel H. Kress Foundation. The Graham Foundation supported the acquisition of photographs of architectural drawings from the Vatican collections for the Gallery's photographic archives.

The Center continued meetings with ARIAH, a union of 18 North American and Mexican institutions that support advanced research through fellowships and related programs. Incorporated in

1988, ARIAH enables member institutions, as a group, to develop and seek funding for jointly sponsored programs and projects and to share visiting scholars. The Center also took part in meetings of the Washington Collegium for the Humanities, made up of 9 research institutions. The theme of the 1994–1995 lecture series sponsored by the Washington Collegium was "Caricature in History, Literature, and the Arts."

**SAMUEL H. KRESS PROFESSOR
1994–1995**

Jean Sutherland Boggs received her Ph.D. from Harvard University in 1953, taught at Skidmore College (1948–1949), Mount Holyoke College (1949–1952), and the University of California, Riverside (1954–1962). She was curator of the Art Gallery of Toronto (1962–1964), Steinberg Professor of the History of

lege (1980), Queen's University, Kingston, Ontario (1983), and Carleton University, Ottawa (1990). She was named honorary fellow of the Ontario College of Art (1991) and promoted to Companion of the Order of Canada (1992). She is the author of several books and organizer of exhibitions on Degas and Picasso, and has written many scholarly articles. At the Center she worked on a catalogue raisonné of the drawings of Degas.

**ANDREW W. MELLON
PROFESSOR, 1994-1996**

Elizabeth Cropper received her Ph.D. from Bryn Mawr College (1972), taught at Franklin and Marshall College (1973) and Tyler School of Art, Temple University (1973-1985), then was directeur d'études associé, École des Hautes Études en Sciences Sociales (1990) and Slade Professor, University of Cambridge (1992-1993). She has taught at Johns Hopkins University since 1985, serving as director of the Charles Singleton Center for Italian Studies, Villa Spelman. She was elected to the American Academy of Arts and Sciences in 1993 and has received fellowships and awards from the National Endowment for the Humanities (1976), Harvard Center for Renaissance Studies (1978-1979, 1981), Leopold Schepp Foundation (1978-1979), CASVA (1984-1985), and the Institute for Advanced Study, Princeton (1989). She received the Arthur Kingsley Porter Prize in 1978 and has served on the council of the Renaissance Society of America (1986-1987, 1991-1993), on advisory committees for the Philadelphia Museum of Art (1986-present), *Villa I Tatti Studies* (1986-present), *Art Bulletin* (1995-present), and on the Millard Meiss Committee of the College Art Association (1995-1998). She has published on Pietro Testa, Caravaggio, Bronzino, and Parmigianino, and is the author of numerous articles and reviews in scholarly journals. At the Center, she has worked on Poussin and Pontormo.

Art, Washington University, St. Louis (1964-1966), director, National Gallery of Canada (1966-1976), professor of fine arts, Harvard University (1976-1979), George D. Widener Director, Philadelphia Museum of Art (1979-1982), member, CASVA's board of advisors (1979-1982), chairman and chief executive officer, Canada Museums Construction Corporation (1982-1985), special advisor to the minister of communications (1985-1986), Mather Visiting Professor, Case Western University, Cleveland (1989), senior advisor, The Andrew W. Mellon Foundation (1991-1993), and Sam and Ayala Zacks Visiting Professor, Hebrew University, Jerusalem (1993). She has received honorary degrees from the University of Toronto (1967), Mount Holyoke College (1971), Smith College (1975), York University, Toronto (1976), Williams Col-

**ANDREW W. MELLON LECTURER
IN THE FINE ARTS, 1995**

Arthur C. Danto, Columbia University

SENIOR FELLOWS

Barbara Gachtgens, Technische Universität, Berlin, Frese Senior Research Fellow, 1994-1995

Richard L. Kagan, The Johns Hopkins University, Member of the Center, NEH Fellow, 1994-1995

Ann Kuttner, University of Pennsylvania, Paul Mellon Senior Fellow, 1994-1995

Fernando Marías, Universidad Autónoma de Madrid, Samuel H. Kress Senior Fellow, 1994-1995

James Naremore, Indiana University, Ailsa Mellon Bruce Senior Fellow, 1994-1995

Yasser Tabbaa, University of Michigan, Ann Arbor, Ailsa Mellon Bruce Senior Fellow, 1994-1995

Patricia Waddy, Syracuse University, Samuel H. Kress Senior Fellow, 1994-1995

**AILS A MELLON BRUCE NATIONAL
GALLERY OF ART SABBATICAL
CURATORIAL FELLOW 1994-1995**

John Hand, Department of Northern Renaissance Painting

VISITING SENIOR FELLOWS

Colin B. Bailey, Kimbell Art Museum, Paul Mellon Visiting Senior Fellow, fall 1994

María Castro Miranda, Universidad de La Habana, Ailsa Mellon Bruce Latin American Visiting Senior Research Fellow, summer 1995

Joseph Connors, Columbia University, Ailsa Mellon Bruce Visiting Senior Fellow, fall 1994

Giuseppe Dardanello, Università di Torino, Paul Mellon Visiting Senior Fellow, summer 1995

Smiljka Gabelič, University of Illinois at Urbana-Champaign, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1995

Maurizio Gargano, Terza Università di Roma, Paul Mellon Visiting Senior Fellow, fall 1994

Naomi Miller, Boston University, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1995

Stefan Morawski, Polish Academy of Sciences and Letters, Instytut Sztuki, Ailsa Mellon Bruce Visiting Senior Fellow, spring 1995

Gustavo L. Maré, Universidad Nacional Pedro Henríquez, Ureña, Santo Domingo, Association of Research Institutes in Art History Fellow, summer 1995

Daniel Schávelzon, Centro de Arqueología Urbana, Instituto de Arte Americano e Investigaciones Estéticas "Mario J. Buschiazco," Universidad de Buenos Aires, Inter-American Development Bank and Ailsa Mellon Bruce Visiting Senior Research Fellow, fall 1994, spring 1995

József Sisa, Hungarian Academy of Sciences, Institute of Art History, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1995, Soros

Visiting Senior Research Travel Fellow, summer 1995

Thea Vignau-Wilberg, Staatliche Graphische Sammlung München, Ailsa Mellon Bruce Visiting Senior Fellow, spring 1995

SAMUEL H. KRESS POSTDOCTORAL CURATORIAL FELLOW, 1994-1995

T. Barton Thurber, National Gallery of Art, Department of Prints, Drawings, Photographs, and Sculpture

PREDOCTORAL FELLOWS

Jenny Anger [Brown University], David E. Finley Fellow, 1994-1997

*Roann Barris** [University of Illinois at Urbana-Champaign], Samuel H. Kress Fellow, 1993-1995

Julien Chapuis [Indiana University], Samuel H. Kress Fellow, 1994-1996

Timothy Davis [University of Texas at Austin], Chester Dale Fellow, 1994-1995

Leah Dickerman [Columbia University], David E. Finley Fellow, 1993-1996

Jesús R. Escobar [Princeton University], Chester Dale Fellow, 1994-1995

*Maria Gough** [Harvard University], Paul Mellon Fellow, 1992-1995

*Jodi Hauptman** [Yale University], Wyeth Fellow, 1993-1995

Abby McGehee [University of California, Berkeley], Paul Mellon Fellow, 1993-1996

Nancy Norwood [University of California, Berkeley], Mary Davis Fellow, 1994-1996

Irina Oryshkevich [Columbia University], Paul Mellon Fellow, 1994-1997

*Cynthia Robinson** [University of Pennsylvania], Andrew W. Mellon Fellow, 1993-1995

David Roxburgh [University of Pennsylvania], Andrew W. Mellon Fellow, 1994-1996

*Kathryn A. Smith** [New York University, Institute of Fine Arts], Mary Davis Fellow, 1993-1995

*Lydia Thompson** [New York University, Institute of Fine Arts], Ittleson Fellow, 1993-1995

Eugene Yuejin Wang [Harvard University], Ittleson Fellow, 1994-1996

*Mariët Westermann** [New York University, Institute of Fine Arts], David E. Finley Fellow, 1992-1995

Meetings

Colloquia

13 October 1994

Jean Sutherland Boggs, "Dating the Works and Life of Degas"

8 December 1994

Ann Kutner, "On Looking into Republican Painted Rooms: The Villa of the Mysteries' Dionysiac Suite"

19 January 1995

Fernando Marias, Richard L. Kagan, "Urbs and Civitas: Making City Views in the Hispanic World"

2 February 1995

James Naremore, "Film Noir: The Origins of an Idea"

16 February 1995

Patricia Waddy, "Giustiniani and Del Bufalo Cousins and Their Residences in Rome"

16 March 1995

Yasser Tabbaa, "Rationality and Belief in the Medieval Islamic Hospital"

20 April 1995

Barbara Gaetgens, "The Transfer of Power: Widowed Queens as Regents"

Shoptalks

17 November 1994

Mariët Westermann, "How Was Jan Steen Funny? Fictions of Comic Truth"

15 December 1994

Maria Gough, "Taxonomizing Vagary and Aphorism: The INKhUK Debate and the Constructivist Debut of Karl Ioganson"

12 January 1995

Lydia Thompson, "Cosmology, Ritual, and the Creation of Sacred Space in the Yi'nan Tomb"

9 February 1995

Kathryn A. Smith, "The Neville of Hornby Hours (London, British Library Egerton MS. 2781) and the Construction of the Devout and Literate Layperson"

9 March 1995

Cynthia Robinson, "Palace Architecture and Ornament in the 'Courtly' Discourse of the Mul'k al-Tawā'if: Metaphor and Utopia"

13 April 1995

Jodi Hauptman, "Vision and Spectatorship in the Work of Joseph Cornell: Stargazing in the Cinema"

Symposia

ENGRAVED GEMS: SURVIVALS AND REVIVALS

18-19 November 1994

Participants: *John Boardman*, University of Oxford; *Clifford Brown*, Carleton University, Ottawa; *Martin Henig*, University of Oxford; *David Jaffé*, J. Paul Getty Museum; *Julia Kagan*, State Hermitage Museum; *Genevra Kornbluth*, Youngstown State University; *Douglas Lewis*, National Gallery of Art; *Marianne Maaskant-Kleibrink*, University of Groningen; *Martha McCrory*, Fashion Institute of Technology, New York City; *Cristina Piacenti*, Museo degli Argenti, Florence; *Gertrud Seidmann*, University of Oxford; *Jeffrey Spier*, University College, London; *Ingrid Szeiklies-Weber*, Staatliche Münzsammlung, Munich; *Hugh Tait*, British Museum; *Toby Yuen*, New York City; *Erika Zwierlein-Diehl*, Universität Bonn.

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART: 25TH ANNUAL SESSIONS

29 April 1995

Co-sponsored with the Department of Art History and Archaeology, University of Maryland at College Park

Participants: *Ann Nigorski* [University of

North Carolina at Chapel Hill], introduced by Mary C. Sturgeon; *Erik Thuno* [The Johns Hopkins University], introduced by Herbert Kessler; *Catherine Herbert* [University of Delaware], introduced by Lawrence Nees; *Charlotte Houghton* [Duke University], introduced by Hans J. Van Miegroet; *Lisa Morrisette* [University of Pittsburgh], introduced by Sandy Kita; *Kevin Richards* [Bryn Mawr College], introduced by Steven Z. Levine; *Constance McPhee* [University of Pennsylvania], introduced by John W. McCoubrey; *Katherine McCarthy* [University of Virginia], introduced by Roger Stein; *Elissa Auther* [University of Maryland at College Park], introduced by June Hargrove; *Randy Ploog* [Pennsylvania State University], introduced by Craig Zabel; *Stephanie A. Schwartz* [George Washington University], introduced by David Bjelajac; *Deborah Gross* [American University], introduced by Norma Broude.

Seminars

INSTITUTIONAL SELF-CENSORSHIP AND RELATED POLICIES OF COLLECTING, PRESERVING, AND EXHIBITING

21 October 1994

Participants: *Jean Sutherland Boggs*, Center for Advanced Study in the Visual Arts; *Charles Cunningham*, Museum of Fine Arts, Boston; *Gail Feigenbaum*, Center for Advanced Study in the Visual Arts; *James B. Frankel*, University of California, Berkeley and University of San Francisco; *Cooper Graham*, Library of Congress; *Marjorie Heins*, American Civil Liberties Union; *Walter Kendrick*, Fordham University; *Ted McIlvenna*, Exodus Trust; *Steven A. Mansbach*, Institute for Advanced Study, Princeton; *Henry A. Millon*, Center for Advanced Study in the Visual Arts; *Therese O'Malley*, Center for Advanced Study in the Visual Arts; *Nancy Pressly*, Washington, DC; *Harry Rand*, National Museum of American Art; *Andrew Robison*, National Gallery of Art; *Alan Shestack*, National Gallery of Art; *Abby Smith*, Library of Congress.

Due Giornate di Studi

ARCHITECTURAL MODELS AND DRAWINGS IN THE RENAISSANCE

16-17 February 1995

Participants: *Nicholas Adams*, Vassar College; *Richard J. Betts*, University of Illinois; *Jill Caskey*, Center for Advanced Study in the Visual Arts; *David R. Coffin*, Princeton University; *Joseph Connors*, Columbia University; *Francesca Consagra*, Center for Advanced Study in the Visual Arts; *Tracy E. Cooper*, Temple University; *Margaret D'Evelyn*, Providence; *Michael S. A. Dechert*, Washington, DC; *Gail Feigenbaum*, Center for Advanced Study in the Visual Arts; *Alice Friedman*, Wellesley College; *David Friedman*, Massachusetts Institute of Technology; *Helmut Hager*, Pennsylvania State University; *Isabelle Hyman*, New York University; *Philip Jaaks*, Yale University; *Alice Jarrard*, Smith College; *Mark Jarzombek*, Cornell University; *Lawrence Jenkins*, University of New Orleans; *Douglas Lewis*, National Gallery of Art; *William C. Loerke*, Dumbarton Oaks (emeritus); *William L. MacDonald*, Washington, DC; *Charles Mack*, University of South

* in residence 19 September 1994-31 August 1995

Jean-Auguste-Dominique Ingres, *Henri Labrouste*, 1852, Collection of Mr. and Mrs. Paul Mellon, 1995.47.52



Carolina; *Tod A. Marder*, Rutgers University; *Fernando Mariás*, Center for Advanced Study in the Visual Arts; *Naomi Miller*, Center for Advanced Study in the Visual Arts; *Henry A. Millon*, Center for Advanced Study in the Visual Arts; *Christopher Monkhouse*, Heinz Architectural Center, Pittsburgh; *John Moore*, Smith College; *Therese O'Malley*, Center for Advanced Study in the Visual Arts; *Alina Payne*, University of Toronto; *Maria A. Phillips*, Georgia State University; *John Pinto*, Princeton University; *Martha Pollak*, University of Illinois at Chicago; *Brenda Preyer*, University of Texas at Austin; *Myra Nan Rosenfeld*, Canadian Center for Architecture; *Joseph Rykwert*, University of Pennsylvania; *Gustina Scaglia*, Queens College; *Juergen Schulz*, Brown University; *Craig Hugh Smyth*, Cresskill, New Jersey; *T. Barton Thurber*, Center for Advanced Study in the Visual Arts; *Stephen Tobriner*, University of California, Berkeley; *Marvin Trachtenberg*, New York University, Institute of Fine Arts; *Richard Tuttle*, Tulane University; *John Varriano*, Mount Holyoke College; *Patricia Waddy*, Center for Advanced Study in the Visual Arts; *William Wallace*, Washington University; *Carroll W. Westfall, Jr.*, University of Virginia; *Catherine Wilkinson-Zerner*, Brown University.

Lecture

James B. Frankel, University of California, Berkeley and University of San Francisco, "Impermissible Art: Is There Such a Thing as Self-Censorship?" 20 October 1994

15th-Anniversary Lecture Series

Richard Shiff, University of Texas at Austin, "Imitation of Matisse," 11 January 1995

Carlo Bertelli, Université de Lausanne, "The Iron Crown of Lombardy," 8 March 1995

Marc Fumaroli, Collège de France, "A Paradoxical Friendship: Antoine Watteau and the Comte de Caylus (1714–1721)," 4 May 1995

Publications

The Center compiles an annual record of the scholarly events and research of the preceding year. *Center 15*, published in 1995, contains general information about fellowships, meetings, publications, and research, lists of the board of advisors, members of the Center, and activities for 1994–1995. *Center 15* also contains summary reports on research

conducted by resident members of the Center in 1994–1995 and by several fellows from the previous academic year.

Papers presented at symposia sponsored by the Center are often gathered and published in the National Gallery's series of Studies in the History of Art. To date 27 symposium volumes have appeared, with 2 published in fiscal year 1995: *Piero della Francesca and His Legacy* (vol. 48); and *Federal Buildings in Context: The Role of Design Review* (vol. 50). A complete list of titles in the series appears in each volume. Papers from other symposia are in various stages of preparation. This year also saw the publication of the Kress Professorship commemorative volume, *A Generous Vision: Samuel H. Kress Professors, 1965–1995*, for which Elizabeth Streicher served as project head.





REPORT OF THE TREASURER

The National Gallery of Art's outlays for fiscal year 1995 were significantly ahead of those for 1994, as the Gallery began long-delayed building repairs, mounted costly special exhibitions thanks to targeted corporate grants, and recognized the development costs (through 30 September) of the New Century Fund Capital Campaign. Gallery income totaled \$70,113,376 against expenditures of \$69,859,309, 11% more than in fiscal year 1994. For the second consecutive year the accounting of non-federal funds shows a small surplus attributable to income restricted to the Center for the Advanced Study in the Visual Arts.

The sources of funding for 1995 operations are summarized below:

	<i>(millions) (% of total)</i>	
Federal Funds	\$58.0	83%
Private Funds		
1. Income from endowments	5.6	8
2. Gifts, grants, and designated income	6.5	9
Total Operating Funds	\$70.1	100%

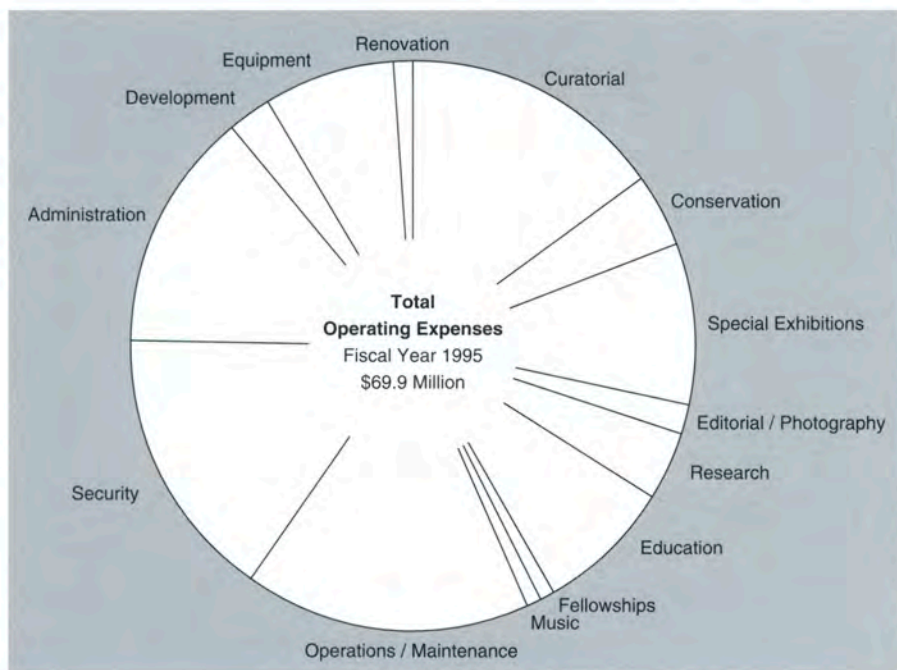
Federal Funds for Operations

Appropriated funds in the amount of \$52,722,443 supported major operations of the Gallery, including the curatorial and education departments, special exhibitions, security, maintenance, and day-to-day functions. An additional \$5,314,385 was made available for needed equipment, repairs, and renovations in the Gallery's buildings. The Gallery began its five-year project to replace the West Building skylights, which were installed in 1937–1941. It also enhanced existing fire protection systems and made important improvements to interior spaces serving support facilities.

Personnel costs represent the largest single expense category for museums—specifically salaries for curatorial, guardianship, and maintenance staffs so integral to the care of the collections and their presentation to the public. Sixty-seven percent of the federal funds appropriated to the Gallery go to salaries and related benefit costs.

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon's gift to the people

Sir Joshua Reynolds, *Miss Beatrix Lister*, 1765.
Gift of Margaret Mellon Hitchcock, 1995.3.1



of the United States. The resolution stipulates that the Gallery be open to the public free of charge.

Andrew Mellon's gift consisted of his art collection, funds to construct a building (now the West Building), and an endowment fund. The Congress in turn pledged the faith of the U.S. to provide funds for the upkeep, administration, and operations of the Gallery, including the protection and care of works of art subsequently acquired by the Board of Trustees through donation or through purchase from private funds. The East Building, opened in 1978, is also a gift to the nation from the Mellon family.

The federal government is a major factor in the international component of the Gallery's exhibitions through its indemnity program, managed by the Federal Council on the Arts and the Humanities. Under this program, the National Gallery of Art and other museums throughout the country have been relieved of much of the burden of insuring art treasures coming to the U.S. from abroad. *Piet Mondrian: 1872-1944*, an exhibition shared with

the Museum of Modern Art in New York, received such coverage in 1995.

Private Funds for Operations

The \$11.8 million of non-federal funds utilized in fiscal year 1995 was drawn from unrestricted income from the Mellon endowment, grants from corporations and foundations to complement federal support of special exhibitions, and designated monies for other Gallery programs, including the Center for the Advanced Study in the Visual Arts.

The income from unrestricted funds is used for the compensation of executive personnel, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds. Superior returns enabled the Gallery to operate without drawing on its contingency fund.

Seventeen special exhibitions were mounted in 1995, two more than 1994. Funds from private sources to support these exhibitions amounted to \$2,253,598, or 36% of the cost for the year, consistent with 1994 and reflecting the difficulty of raising full funding for special exhibitions.

The Gallery is especially grateful to the businesses that provided major grants for special exhibitions: Polaroid, Mobil, NYNEX, Phillips, Heineken, and Shell Oil. The International Exchange for Art, The Lannan Foundation, and the Kress Foundation also provided significant monetary support.

The Center for the Advanced Study in the Visual Arts supported on private funds 42 fellowships in its 1995 community of scholars in addition to its ongoing program of meetings, publications, and research. Private monies also financed 11 fellowships, staff research, and several seminars in conservation.

Supplementing federal funds, the Gallery used monies designated for the purpose to purchase books and photographs totaling \$192,163. Income from two endowments given by William Nelson Cromwell and by F. Lammot Belin matched federal monies available for the regular, free Sunday evening concerts. The federal investment in art education was enhanced by grants from American Express, the Geraldine R. Dodge Foundation, Mrs. Harry Lenart, the Fannie Mae Foundation, the Vira I.

Heinz Endowment, the Nathan Cummings Foundation, and the Weingart Foundation.

Investments

The National Gallery's portfolio benefited from the buoyant stock and bond markets during the first three quarters of calendar year 1995. The investment portfolio of the Gallery had a market value of \$295,771,933 on 30 September 1995. This value was 14.3% higher than that of the preceding year, based on performance and additions to principal generated by payments against pledges for the Patrons' Permanent Fund, the 50th Anniversary Campaign, and the New Century Fund.

The portfolio comprises the original Mellon endowment and others subsequently given to the Gallery by various donors; gifts and grants designated for specific purposes by individuals, foundations, and corporate sponsors; and the Patrons' Permanent Fund, dedicated to the purchase of works of art.

Fifty-six percent of the portfolio was invested in common and preferred stocks, compared with 53% at the end of fiscal year 1994. Bonds made up 7%; government obligations and cash equivalents, 37%. Investments are supervised by the finance committee of the Board of Trustees and managed by an investment advisory team of Scudder, Stevens & Clark, New York, New York; Sound Shore Management, Inc. of Greenwich, Connecticut; and Trust Company of the West, Los Angeles, California. The Gallery also has a small position in T. Rowe Price's Strategic Partners II, which invests in emerging growth companies. The Gallery's custodian is The Riggs National Bank of Washington, DC.

New Century Fund

As detailed elsewhere in this annual report, the Gallery has embarked on a capital campaign. Cash received in fiscal year 1995 was deposited, following donors' wishes, in the appropriate endowment or specified purpose account. At the halfway point campaign expenditures amount to \$752,909, less than 2% of the \$54 million raised.

Art Acquisitions

The Gallery made purchases of works of art totaling in the aggregate \$6,101,424. Significant purchases included Beert's *Oysters, Fruit, and Wine*; the Robinson Photograph Collection, Susan Rothenberg's *Butterfly*, and Edgar Degas' *Horses in a Meadow*.

Publications Fund

Publication revenue totaled \$9,441,349, of which \$8,499,570 represented sales in the Gallery shops. Although the Gallery's merchandising activities continue to be healthy, revenues did not cover all expenses charged to the Publications Fund. The net proceeds of sales activity along with income earned on existing fund balances are used to finance, through a revolving fund, the production of catalogues, research publications, and other scholarly efforts related to the Gallery's collections.

The publications completed in 1995 are listed on page 109 of this report. Other major publication efforts currently under way include 26 volumes of the systematic catalogue, the Mark Rothko, and the Georgia O'Keeffe catalogue raisonnés, and manuscripts for future exhibition catalogues.

Treasurer's Office

The treasurer's office is responsible for general financial management and policy, overseeing investment management, budgeting, accounting, payroll, and insurance. The office manages the systems and the controls for security and disposition of the funds described in the accompanying financial statements. It also has oversight of the Gallery's computer operations, both fiscal and curatorial, and telecommunications networks.

Coopers & Lybrand has once again given the Gallery's financial statements an unqualified opinion. The statements have been prepared by the Gallery's comptroller, Dale C. Rinker, the assistant treasurer, Michael W. Levine, and Kelly Liller, who served as coordinator. Delorace Bowman provided invaluable data-processing assistance.

Conclusion

Fiscal year 1995 may well be the last of the fiscally secure years for the National Gallery of Art. Year's end found the Gallery without a signed fiscal year 1996 federal appropriation. The sums agreed upon in conference for the Gallery by the House of Representatives and by the Senate are 2-3% less than the amounts provided in fiscal year 1995 and some 10% less than the Gallery requested. The Gallery is cognizant of the urgent pressures to balance the federal budget and has begun to reassess the efficacy of its operations, ever mindful of its commitment to quality and the availability of its collections to its American and foreign visitors and to educational institutions nationwide.

Ann R. Leven
Treasurer

Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art

We have audited the accompanying balance sheet of the National Gallery of Art (the Gallery) as of September 30, 1995, and the related statements of activity of the funds for operations, and changes in fund balances for the year then ended. We previously audited and reported on the financial statements of the National Gallery of Art for the year ended September 30, 1994, totals of which are included in the accompanying financial statements for comparative purposes only. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

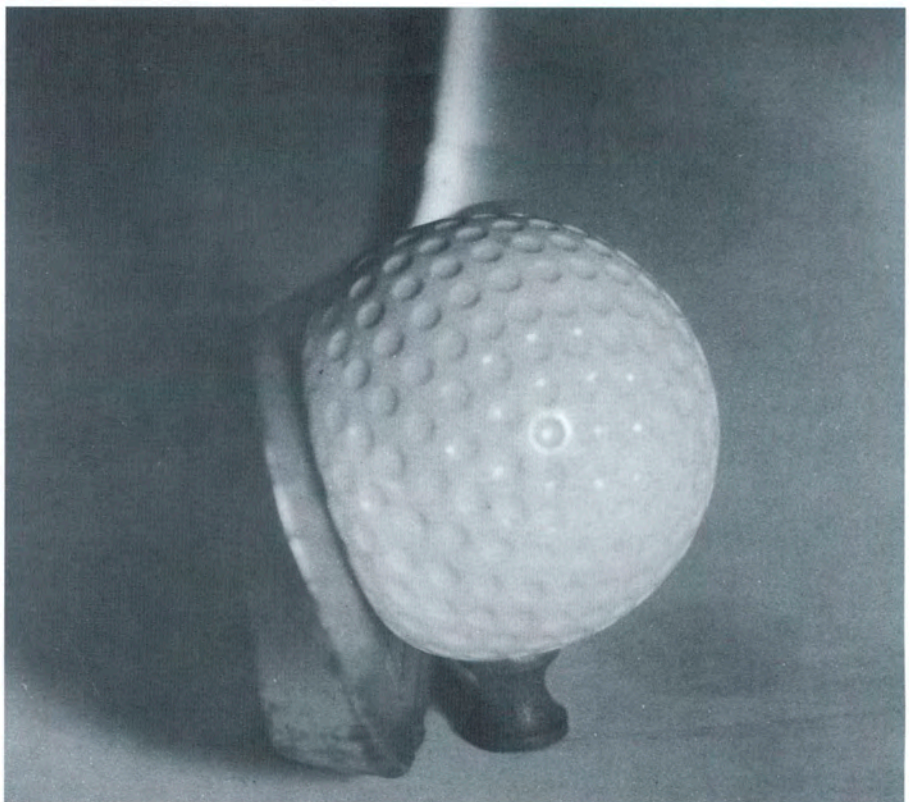
We conducted our audit in accordance with generally accepted auditing standards and Government Auditing Standards issued by the Comptroller General of the United States. Those Standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the National Gallery of Art as of September 30, 1995, and the results of its operations for the year then ended in conformity with generally accepted accounting principles.

In accordance with Government Auditing Standards, we have also issued a report dated December 15, 1995 on our consideration of the Gallery's internal control structure and a report dated December 15, 1995 on its compliance with laws and regulations.

Coopers & Lybrand LLP

Washington, D.C.
December 15, 1995



Harold Edgerton, *Teeing Off: Club Impacting Ball on Tee*, c. 1935, Gift (Partial and Promised) of Mary and David Robinson, 1995.35.10

**BALANCE SHEET
AS OF 30 SEPTEMBER 1995**

(with comparative totals as of 30 September 1994)

	1995			1994
	<i>Non-federal</i>	<i>Federal</i>	<i>Total</i>	<i>Totals</i>
ASSETS				
Cash, including interest-bearing demand deposits and amounts on deposit with U.S. Treasury (Note 2)	\$ 1,666,908	\$16,154,305	\$ 17,821,213	\$ 17,295,409
Receivables (Note 3)	21,822,708	1,120,585	22,943,293	23,478,626
Investments (Notes 1 and 4)	295,771,933	—	295,771,933	258,809,938
Publications inventory (Notes 1 and 5)	2,396,150	—	2,396,150	3,539,600
Deferred charges (Note 1)	1,678,028	618,379	2,296,407	2,334,343
Fixed assets, net (Notes 1 and 6)	69,625,116	25,863,144	95,488,260	95,021,043
TOTAL ASSETS	\$392,960,843	\$43,756,413	\$436,717,256	\$400,478,959
LIABILITIES AND FUND BALANCES				
<i>Liabilities:</i>				
Accounts payable, accrued expenses and undelivered orders (Note 1)	\$ 5,660,327	\$ 8,346,052	\$ 14,006,379	\$ 15,536,042
Deferred revenues and appropriations	17,805,623	618,379	18,424,002	21,020,784
<i>Total liabilities</i>	<i>23,465,950</i>	<i>8,964,431</i>	<i>32,430,381</i>	<i>36,556,826</i>
Commitments and contingencies (Note 10)				
<i>Fund balances (Note 7):</i>				
Funds for operations	235,909	—	235,909	124,503
Funds for special purposes	48,120,731	—	48,120,731	44,148,339
Endowment funds	251,513,137	—	251,513,137	216,524,287
Unobligated appropriations	—	8,928,838	8,928,838	8,103,961
	299,869,777	8,928,838	308,798,615	268,901,090
Capital invested in fixed assets	69,625,116	25,863,144	95,488,260	95,021,043
<i>Total fund balances</i>	<i>369,494,893</i>	<i>34,791,982</i>	<i>404,286,875</i>	<i>363,922,133</i>
TOTAL LIABILITIES AND FUND BALANCES	\$392,960,843	\$43,756,413	\$436,717,256	\$400,478,959

The accompanying notes are an integral part of these financial statements.

**STATEMENT OF ACTIVITY OF THE FUNDS FOR OPERATIONS
FOR THE YEAR ENDED 30 SEPTEMBER 1995**

(with comparative totals for the year ended 30 September 1994)

	1995			1994
	<i>Non-federal</i>	<i>Federal</i>	<i>Total</i>	<i>Totals</i>
SUPPORT AND REVENUE				
U.S. Government appropriation utilized (Note 1)	\$ —	\$58,036,828	\$58,036,828	\$53,632,377
Return from endowment funds	5,613,375	—	5,613,375	4,851,916
Grants for special exhibitions	2,253,598	—	2,253,598	1,722,657
Special purpose funds utilized	4,115,838	—	4,115,838	2,667,374
Income from food services, recorded tours, reimbursements, and other	93,737	—	93,737	30,813
TOTAL SUPPORT AND REVENUE	12,076,548	58,036,828	70,113,376	62,905,137
OPERATING EXPENSES				
<i>Programs:</i>				
Curatorial	2,284,121	8,352,828	10,636,949	9,445,986
Conservation	530,548	2,402,028	2,932,576	2,708,429
Special exhibitions	3,318,061	2,946,016	6,264,077	4,688,969
Editorial and photography	—	1,203,389	1,203,389	1,223,613
Research services	192,163	2,515,203	2,707,366	2,839,534
Educational services	1,892,232	3,515,012	5,407,244	5,203,175
Fellowships	726,317	—	726,317	604,539
Music	354,192	217,920	572,112	538,521
<i>Total program expenses</i>	<i>9,297,634</i>	<i>21,152,396</i>	<i>30,450,030</i>	<i>27,252,766</i>
<i>Operations, security and administration:</i>				
Operations and maintenance	256,216	11,124,702	11,380,918	11,278,184
Security	—	10,818,594	10,818,594	10,734,005
Administration, fiscal and legal	886,836	8,756,404	9,643,240	9,539,935
Development	1,381,795	230,949	1,612,744	838,366
<i>Total operations, security and administration</i>	<i>2,524,847</i>	<i>30,930,649</i>	<i>33,455,496</i>	<i>32,390,490</i>
Renovation expenditures	—	5,314,385	5,314,385	2,063,771
Equipment expenditures	—	639,398	639,398	1,086,956
TOTAL EXPENSES	11,822,481	58,036,828	69,859,309	62,793,983
Excess of support and revenue over expenses	\$ 254,067	\$ —	\$ 254,067	\$ 111,154

The accompanying notes are an integral part of these financial statements

**STATEMENT OF CHANGES IN FUND BALANCES
FOR THE YEAR ENDED 30 SEPTEMBER 1995**

(with comparative totals for the year ended 30 September 1994)

	1995						1994	
	Non-federal			Federal			Total	Totals
	Funds for operations	Funds for special purposes	Endowment funds	One-year funds	No-year renovation funds	No-year special exhibitions funds		
BALANCES, BEGINNING OF YEAR	\$ 124,503	\$44,148,339	\$216,524,287	\$ 1,048,086	\$4,602,777	\$2,453,098	\$268,901,090	\$257,396,574
Additions:								
U.S. Government appropriation received	—	—	—	49,784,544	4,015,536	3,020,214	56,820,294	54,739,000
U.S. Government funds provided for prior years	—	—	—	442,338	—	—	442,338	418,149
U.S. Department of Energy grant for the Building Automation System	—	—	—	—	2,000,000	—	2,000,000	—
Return from endowment funds restricted to special purposes	—	3,384,262	—	—	—	—	3,384,262	3,051,309
Endowment fund income returned to principal (Note 1)	175,140	—	—	—	—	—	175,140	—
Investment income	—	2,348,511	—	—	—	—	2,348,511	1,763,986
Change in investment appreciation/(depreciation) (Note 4) (2,171,171)	—	2,464,704	29,566,235	—	—	—	32,030,939	—
Gifts and bequests	—	6,122,876	5,793,120	—	—	—	11,915,996	14,069,377
Excess of support and revenue over expenses	254,067	—	—	—	—	—	254,067	111,154
Publications revenue	—	9,441,349	—	—	—	—	9,441,349	8,910,444
Total additions	429,207	23,761,702	35,359,355	50,226,882	6,015,536	3,020,214	118,812,896	80,892,248
Deductions:								
Art purchases	—	6,101,424	—	—	—	—	6,101,424	3,837,145
Publications expenses	—	9,906,511	—	—	—	—	9,906,511	9,523,590
Fixed asset expenditures	—	353,843	—	—	—	—	353,843	120,612
Fellowships, projects and other	—	4,115,838	—	—	—	—	4,115,838	2,667,374
Federal operating expenses obligated	—	—	—	49,776,427	5,314,385	3,346,943	58,437,755	53,239,011
Total deductions	—	20,477,616	—	49,776,427	5,314,385	3,346,943	78,915,371	69,387,732
Transfers In(out), net (Note 7)	(317,801)	688,306	(370,505)	—	—	—	—	—
BALANCES, END OF YEAR	\$ 235,909	\$48,120,731	\$251,513,137	\$ 1,498,541	\$5,303,928	\$2,126,369	\$308,798,615	\$268,901,090

The accompanying notes are an integral part of these financial statements.

Notes to Financial Statements

1. Summary of significant accounting policies

FUND ACCOUNTING—To ensure observance of limitations and restrictions placed on the use of resources available to the National Gallery of Art (the Gallery), the accounts of the Gallery are classified for accounting and reporting purposes into separate funds established according to their nature and purpose. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups:

- *Operating funds*, which include unrestricted and restricted resources, are those expendable funds that support the Gallery's operations.
- *Funds for special purposes* include the publications fund, which is used to finance, in a revolving fund manner, the production of catalogues and other scholarly activities directly related to the programs and collections of the Gallery. Publications revenue and expenses are recorded as additions and deductions, respectively, in the statement of changes in fund balances. Other funds for special purposes are primarily restricted to art acquisitions, capital construction, and fellowships.
- *Endowment funds* require in perpetuity that principal be invested and that only the income be used. Permanent endowment funds are subject to restriction by donor, grantor, or other outside party. Funds functioning as endowment are subject to restriction by the Gallery's Board of Trustees.
- *Federal funds* represent appropriations from the Congress of the United States for the operations of the Gallery. The Gallery receives "one-year" appropriations that, when not obligated or expended, are retained by the Gallery for a period of five years prior to being returned to the United States Treasury; and "no-year" appropriations, for the repair, renovation and restoration of its buildings and for special exhibitions. No-year appropriations are retained until expended.

UNDELIVERED ORDERS—In accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the *Policy and Procedures Manual for Guidance of Federal Agencies*, the obligation basis of accounting used for federal funds differs in some respects from generally accepted accounting principles. Obligations, such as purchase orders and contracts, are recognized as expenses and are carried as liabilities even though the related goods or

services may not have been received. Such amounts are included in undelivered orders and are available until expended. Non-federal funds do not account for undelivered orders.

ART COLLECTION—In conformity with accounting policies generally followed by art museums, the value of art has been excluded from the balance sheet. The Gallery acquires its art collections through purchase or by donation-in-kind. Only current year purchases, but not donations-in-kind, are reflected in the statement of changes in fund balances.

INVESTMENTS—Investments are carried at current market value based upon the last reported sales price at the end of the fiscal year or, in the absence of a reported sale, upon the average of the bid and ask prices. Purchases and sales of securities are reflected on a trade-date basis. Gain or loss on sales of securities is based on average historical value (cost of securities if purchased or the fair market value at the date of receipt if received by donation). Dividends and interest are recorded on the accrual basis. In accordance with the policy of stating investments at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of changes in fund balances (see Note 4).

PUBLICATIONS INVENTORY—Publications inventory is carried at the lower of cost or market. Cost is determined using the retail cost method.

DEFERRED CHARGES—Deferred charges represent expenses incurred in connection with future special exhibitions and other activities and are recognized in the period in which they occur.

FIXED ASSETS—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of fifty years. Equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 6).

REVENUE RECOGNITION—Grants, gifts, and bequests are recognized as support and revenue or additions to funds for operations, special purposes or endowment funds on the accrual basis. Support and revenue received for future periods is deferred.

Contributions received by the Gallery in

support of special exhibitions occurring at one or more participating museums are recorded as revenue to the Gallery to the extent that shared costs are incurred by the Gallery.

Pledges for the purchase of works of art are recorded when collected.

OPERATING INCOME FROM ENDOWMENT FUNDS—Income derived from investments of endowment funds is accounted for as revenue of the appropriate operating fund or, if applicable, as additions to funds for special purposes. It is the policy of the Board of Trustees to limit the amount of dividends and interest available for expenditure in operations in any year and to return unused income to the principal of the appropriate endowments. In keeping with this policy, the amount of interest and dividends available for expenditures is equal to 5.5% of the four-year average market value of the invested funds. Total income generated by endowments for operations was \$5,788,515 and \$4,851,916 for the years ended 30 September 1995 and 1994, respectively. Of these amounts, \$5,613,375 and \$4,851,916, respectively, were used for operating purposes and, pursuant to the trustees' policy noted above, \$175,140 was returned to principal for 1995. No endowment income was returned to principal for 1994.

ANNUAL LEAVE—The Gallery's employees earn annual leave in accordance with federal laws and regulations. The cost of leave is recorded as salary expense only as leave is taken for federal employees and accrued for non-federal employees as of year end.

CONTRIBUTED SERVICES—A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Gallery's programs. This contributed time is not reflected in these statements, since no objective basis is available for determining the value of these services.

AUTHORITATIVE PRONOUNCEMENTS—Effective for the year ending 30 September 1996, the Gallery will be required to implement Statement of Financial Accounting Standards (SFAS) No. 116 "Accounting for Contributions Received and Contributions Made" and SFAS No. 117 "Financial Statements of Not-For-Profit Organizations." A significant provision of SFAS No. 116 is the recognition of promises (pledges) in the financial statements. SFAS No. 117 requires a change in the display of financial statements from those based on fund accounting to a display based on the concept of "net assets." Management will be reviewing the impact of these required changes in the coming fiscal year.

2. Cash

The Gallery invests its excess non-federal cash in money market funds that are converted into cash as needed to meet the Gallery's obligations. As of 30 September 1995 and 1994, federal cash of \$16,154,305 and \$13,666,804, respectively, was on deposit with the U.S. Treasury and represents appropriated amounts yet to be disbursed.

3. Receivables

As of 30 September, receivables were composed of the following:

	1995	1994
New Century Fund pledges	\$10,920,000	\$12,500,000
Special exhibition and other program grants and pledges	4,141,441	4,329,199
Due from brokers on sales of securities and accrued investment income	4,700,351	3,263,168
Other	3,181,501	3,386,259
TOTAL	\$22,943,293	\$23,478,626

4. Investments

As of 30 September the Gallery's endowment and other special purpose funds were invested as follows:

	1995		1994	
	Cost	Market value	Cost	Market value
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Government obligations and cash equivalents	102,059,231	103,770,074	99,778,548	97,654,402
Bonds and notes	20,483,269	21,143,680	18,537,644	18,863,836
Common and preferred stocks	134,833,066	165,858,179	125,041,769	137,291,700
TOTAL	\$262,375,566	\$295,771,933	\$248,357,961	\$258,809,938

In 1942, the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the United States Treasury (ranging from 6.125% to 7.875% during fiscal year 1995). Interest income on this loan was \$362,118 and \$321,684 for the years ended 30 September 1995 and 1994, respectively.

In keeping with the Gallery's investment policies, in April 1995, one of the Gallery's investment managers entered into French franc and German deutschemark forward contracts to hedge against currency exposure related to foreign denominated debt issues held as investments. The contract value was approximately \$5,013,000 at 30 September 1995, with an unrealized appreciation of approximately \$124,000 recorded in the financial statements. These contracts expired in October 1995.

The net change in investment appreciation for the years ended 30 September is as follows:

	1995	1994
Increase/(decrease) in unrealized appreciation of investments	\$23,068,655	\$(15,221,454)
Realized gain on sale of investments	8,962,284	13,050,283
TOTAL	<u>\$32,030,939</u>	<u>\$ (2,171,171)</u>

5. Publications inventory

As of 30 September inventory consists of the following:

	1995	1994
Gallery shops inventory	\$ 1,379,165	\$ 1,538,413
Work-in-process	564,905	1,527,426
Other	452,080	473,761
TOTAL	<u>\$ 2,396,150</u>	<u>\$ 3,539,600</u>

6. Fixed assets

Depreciation is charged directly against "Capital invested in fixed assets" and is excluded from the statement of activity of the funds for operations and statement of changes in fund balances. Depreciation in the amount of \$3,960,557 in 1995 comprises \$2,337,438 of non-federal funds and \$1,623,119 of federal funds.

Buildings and equipment consist of the following as of 30 September:

	1995			1994
	Non-federal	Federal	Total funds	Total funds
Buildings	\$121,749,895	\$ 14,067,202	\$135,817,097	\$134,402,783
Equipment	4,138,087	31,352,039	35,490,126	34,290,422
Construction-in-progress	—	2,308,347	2,308,347	651,651
	<u>125,887,982</u>	<u>47,727,588</u>	<u>173,615,570</u>	<u>169,344,856</u>
Less accumulated depreciation	(56,262,866)	(21,864,444)	(78,127,310)	(74,323,813)
TOTAL	<u>\$ 69,625,116</u>	<u>\$ 25,863,144</u>	<u>\$ 95,488,260</u>	<u>\$ 95,021,043</u>

7. Non-federal fund balances

Non-federal funds include the following as of 30 September:

	1995	1994
Funds for operations	\$ 235,909	\$ 124,503
Funds for special purposes:		
Accumulated income, gifts, grants, and bequests that are available for		
Art purchases	17,124,782	15,079,783
Capital construction	11,491,400	9,855,339
Publications	16,014,746	14,949,693
Fellowships and other projects	3,489,803	4,263,524
Total funds for special purposes	<u>48,120,731</u>	<u>44,148,339</u>
Endowment funds:		
Endowment funds, the income from which is available for		
Restricted purposes	108,703,863	93,308,484
Gallery operations	108,562,127	90,853,556
Funds functioning as endowment funds, the principal and income from which are available for		
Special purposes	18,016,753	15,445,971
Unrestricted purposes	16,230,394	16,916,276
Total endowment funds	<u>251,513,137</u>	<u>216,524,287</u>
TOTAL NON-FEDERAL FUNDS	<u>\$299,869,777</u>	<u>\$260,797,129</u>

Interfund transfers in (out) for the year ended 30 September 1995 included:

	Funds for purposes	Funds for special funds	Endowment
operations			
Endowment fund income returned to principal	\$ (1,122,640)	\$ —	\$ 1,122,640
Art purchases	—	1,493,145	(1,493,145)
Other	804,839	(804,839)	—
Total transfers among funds	<u>\$ (317,801)</u>	<u>\$ 688,306</u>	<u>\$ (370,505)</u>

8. Retirement benefits

All permanent employees of the Gallery, both federal and non-federal, hired prior to 1 January 1984, participate in the Civil Service Retirement System (CSRS) and those hired subsequent to 1 January 1984 and selected others participate in both the Social Security Retirement System and the new Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Under FERS, employees have the option to make tax-deferred contributions to a Thrift Savings Plan and in some instances receive a matching portion from the Gallery.

The Gallery funds all retirement contributions on a current basis and accordingly there are no unfunded retirement costs. Total pension expense of the Gallery was approximately \$3,776,100 and \$3,732,300 for the years ended 30 September 1995 and 1994, respectively.

9. Income taxes

The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code and the applicable income tax regulations of the District of Columbia.

10. Rental commitments

The Gallery has entered into operating leases for warehouse space expiring in October 1998. Future minimum rental commitments under these leases at 30 September 1995, are approximately as follows:

For the years ending 30 September	Federal fund	Publications fund
1996	\$ 385,672	\$128,558
1997	397,242	132,415
1998	409,160	136,386
1999	34,180	11,393
Total	<u>\$1,226,254</u>	<u>\$408,752</u>

The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Rent expense on the above leases was approximately \$660,000 and \$597,000 for the years ended 30 September 1995 and 1994, respectively.



APPENDICES

Acquisitions

Paintings

Beert the Elder, Osias, Flemish, active 1596–1623

Banquet Piece with Oysters, Fruit, and Wine, c. 1610/1620, oil on panel, 1995.32.1, Patrons' Permanent Fund

Bonnard, Pierre, French, 1867–1947

Paris, Rue de Parme on Bastille Day, 1890, oil on canvas

Study for a Portrait of Vuillard, c. 1910, oil on wood

1995.47.2–3, Collection of Mr. and Mrs. Paul Mellon

Braque, Georges, French, 1882–1963

Fruit, Glass, and Mandolin, 1938, oil and sand on canvas, 1995.47.4, Collection of Mr. and Mrs. Paul Mellon

Cézanne, Paul, French, 1839–1906

Boy in a Red Waistcoat, 1888–1890, oil on canvas, 1995.47.5, Collection of Mr. and Mrs. Paul Mellon in Honor of the 50th Anniversary of the National Gallery of Art

Chase, William Merritt, American, 1849–1916

Nude, c. 1901, oil on canvas, 1995.47.1, Collection of Mr. and Mrs. Paul Mellon

Degas, Edgar, French, 1834–1917

Horses in a Meadow, 1871, oil on canvas, 1995.11.1, Chester Dale Fund

The Dance Lesson, c. 1879, oil on canvas

Self-Portrait with White Collar, c. 1857, oil on paper on canvas

René de Gas, 1855, oil on canvas

1995.47.6–8, Collection of Mr. and Mrs. Paul Mellon

Diller, Burgoyne, American, 1906–1965

First Theme, 1964, oil on canvas, 1994.82.2, Robert and Jane Meyerhoff Collection

Dubuffet, Jean, French, 1901–1985

Repriseuse de chaussette (Darnier of Socks), 1945, oil and pebbles on canvas

Terracota la grosse bouche (Big Mouth Terra Cotta), 1946, oil, plaster, sand, pebbles, coal, and mirrored glass on canvas

Limbour façon fiente de poulet (Limbour Fashioned from Chicken Droppings), 1946, oil, pebbles, sand, plaster, coal, straw, and resin on wood fiberboard panel

Petite musique pour Edith (A Little Musical Number for Edith), 1946, oil, sand, and crayon on canvas

Bertelé bouquet fleuri, Portrait de Parade (Bertelé as a Blossoming Bouquet, Sideshow Portrait), 1947, oil, plaster, and sand on canvas

Deux figures dans un paysage (Two Figures in a Landscape), 1949, oil and sand on hessian

Le temps presse (Time Is Running Out), 1950, oil on canvas

Corps de dame jaspé (Marbleized Body of a Lady), 1950, oil and sand on canvas

Confiture matière lumière (Texturologie LIII) (Preserves of Light and Matter [Texturology LIII]), 1958, oil on canvas

Vache aux cornes noires (Cow with Black Horns), 1954, oil on canvas

Vache la belle allègre (The Beautiful and Sprightly Cow), 1954, oil on canvas

Compagnonnage (Companionship), 1956, oil and collage elements on canvas

La Fiat aux pare-chocs (The Fiat with Bumpers), 1961, oil on canvas

Bouche en croissant ou Rieuse à bouche en croissant de lune (Crescent Mouth, or Laughing Woman with a Crescent-Moon Mouth), 1946, oil, pebbles, and sand on canvas

Pierres aux figures (Stones with Figures), 1952, oil, plaster, and sand on wood fiberboard panel

Grande traite solitaire (The Large Solitary Milking), 1943, oil on canvas

La maison aux deux chemins (The House with Two



Paths, 1951, oil, sand, and pebbles on canvas
La promeneuse au chapeau rouge (The Strolling Woman in a Red Hat), 1953, oil on canvas
Façades d'immeubles (Building Façades), 1946, oil on canvas
Gesticuleur (Gesturer), 1945, oil, enamel, sand, pebbles, and resin on canvas
Paysage vert (Green Landscape), 1944, oil on canvas
 1995.29.1–16, 1995.30.1–4, 1995.48.1, The Stephen Hahn Family Collection (Partial and Promised Gifts)

Fantin-Latour, Henri, French, 1836–1904
Self-Portrait, 1861, oil on canvas, 1995.47.9, Collection of Mr. and Mrs. Paul Mellon

Gauguin, Paul, French, 1848–1903
Still Life with Peonies, 1884, oil on canvas, 1995.47.10, Collection of Mr. and Mrs. Paul Mellon

Hodgkin, Howard, British, born 1932
Souvenirs, 1980–1984, oil on wood, 1994.82.3, Robert and Jane Meyerhoff Collection

La Fresnaye, Roger de, French, 1885–1925
Village at the Water's Edge, 1910, oil on wood, 1995.47.11, Collection of Mr. and Mrs. Paul Mellon

Lichtenstein, Roy, American, born 1923
Entablature, 1975, oil, sand and magna on canvas, 1994.82.4, Robert and Jane Meyerhoff Collection

Manet, Edouard, French, 1832–1883
Tama, the Japanese Dog, c. 1875, oil on canvas, 1995.47.12, Collection of Mr. and Mrs. Paul Mellon

Mesches, Arnold, American, born 1923
The Three Chandeliers, 1987, acrylic on canvas, 1994.83.1, Gift of Lionel C. and Elizabeth P.S. Epstein

O'Keeffe, Georgia, American, 1887–1986
Winter Road I, 1963, oil on canvas, 1995.4.1, Gift of The Georgia O'Keeffe Foundation

Reynolds, Joshua, Sir, British, 1723–1792
Miss Beatrix Lister, 1765, oil on canvas, 1995.3.1, Gift of Margaret Mellon Hitchcock

Rothenberg, Susan, American, born 1945
Butterfly, 1976, acrylic and matte medium on canvas, 1995.6.1, Gift of Perry R. and Nancy Lee Bass

Salle, David, American, born 1952
Coming and Going, 1987, acrylic, oil and photo-sensitized linen on canvas, 1994.82.5, Robert and Jane Meyerhoff Collection

Stella, Frank, American, born 1936
Flin Flon IV, 1969, polymer and fluorescent polymer paint on canvas, 1994.82.1, Robert and Jane Meyerhoff Collection

Sculpture

Barye, Antoine-Louis, French, 1796–1875
Walking Panther, 1831, bronze, 1995.27.8. Gift of Lisa and Leonard Baskin

Beckmann, Max, German, 1884–1950
Head of a Man, 1950, bronze, 1995.26.1. Gift of Max Kahn, New York

Bieberstein, Karl von, Bohemian, possibly, active 1580s
Christoph Putz von Kirchamegg, 1584, lead, 1995.49.6. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Bonzagni, Gian Federico, Italian, after 1507–1588
Cardinal Federico Cesi, Bishop of Palestrina (obverse), *Façade of Santa Caterina dei Funari, Rome* (reverse), 1561, bronze, 1995.27.4.a.b. Gift of Lisa and Leonard Baskin

Bradshaw, David, American, born 1944
Tread, 1993, aluminum plate pierced by bullet, 1995.61.2. Gift of Graphicstudio / University of South Florida and the Artist

Central Italian 16th Century, after the Antique

The Fall of Phaeton, mid-16th century, silver, 1995.27.1. Gift of Lisa and Leonard Baskin

Danfrie II, Philippe, French, c. 1572–1604
Henry IV, 1553–1610, King of France 1589 (obverse), *Victory Holding Palm and Laurel, on Globe with Rudder, Club, and Caduceus* (reverse), 1594, bronze, 1995.49.7.a.b. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Degas, Edgar, French, 1834–1917
Head, Study for the Portrait of Mme. Salle, 1919/1921, bronze, 1995.47.16. Collection of Mr. and Mrs. Paul Mellon

Dill, Lesley, American, born 1950
Poem Dress of Circulation, 1993–1994, photolithograph on sewn and glued Chiri Kozo paper stained with acrylic paint
Copper Poem Hands, 1993, laser-cut, hammered, and soldered copper, with black patination and including copper tubes, brass rods, copper foil, screws, and wire
Eye Drop, 1993–1995, hand-carved balsa wood, brass, copper foil, and wood-veneer papers with black cotton thread on Arches 280 gm. paper, Okawara paper, T.H. Saunders 630 gm. paper, and Japanese Sugi veneer paper
1995.61.18–20. Gifts of Graphicstudio / University of South Florida and the Artist

Dubuffet, Jean, French, 1901–1985
L'amphigourique (The Amphigoric One), 1954, slag
Chevalier d'ombre (Shadow Knight), 1954, slag and clinker
1995.30.5, 1995.48.3. The Stephen Hahn Family Collection (Partial and Promised Gifts)

Duvivier, Benjamin, French, 1730–1819
Louis XVI, 1754–1793, King of France 1774, 1783
Marie Antoinette, 1755–1793, Queen of France 1774, 1781
silver, 1995.49.15–16. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Ferrarese 18th or 19th Century
Bust of an Unknown Man, invented possibly c. 1470/1500, cast probably c. 18th or 19th century, bronze, 1995.27.2. Gift of Lisa and Leonard Baskin

Flötner, Peter, German, c. 1485–1546
Charity, 1540/1545, lead, 1995.49.4. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

French 14th Century

Great Seal of King Charles V, model 1364, cast probably 17th century, lead, 1995.49.1. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

French, German, or Netherlandish 16th Century

Decollation of the Baptist, c. 1585, bronze, 1995.27.5. Gift of Lisa and Leonard Baskin

Gauvain, Jacques, French, active before 1501–after 1547

Antoine, 1489–1544, Duke of Lorraine and Barrois 1508, 1521/1525, steel, 1995.49.5. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Hamerani, Ermenegildo, Italian, 1683–1756
Benedict XIII (Piero Francesco Orsini, 1649–1730), Pope 1724 (obverse), and **Giovanni Hamerani**, Italian, 1646–1705, *Opening of the Holy Door for the Jubilee* (reverse), 1724, bronze, 1995.49.14.a.b. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Hamerani, Giovanni, Italian, 1646–1705
Innocent XI (Benedetto Odescalchi, 1611–1689), Pope 1676 (obverse), *Saint Peter and Saint Paul* (reverse), 1678, bronze, 1995.49.11.a.b. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Hedlinger, Johann Karl, Swiss, 1691–1791
Frederick I (1676–1751), King of Sweden 1720 (obverse), *The Royal Palace, Stockholm* (reverse), 1731, silver, 1995.49.13.a.b. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Italian 17th Century

Tablet of the Superscription, from a Crucifix, c. 1600, bronze
Saint Thaddaeus, 17th century, lead
1995.49.8–9. Gifts of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Italian 19th or 20th Century

Sigismondo Malatesta and Isotta da Rimini (obverse), *Malatesta Arms within a Wreath* (reverse), probably 19th or 20th century, bronze, 1995.28.1.a.b. Gift of Lois and Anthony Blumka in honor of Mr. and Mrs. Robert O. Earl

Kiefer, Anselm, German, born 1945
Angel of History, 1989, lead, glass, and poppies, 1994.75.1. Eugene L. and Marie-Louise Garbáty Fund

Leoni, Leone, Italian, 1509–1590
Emperor Charles V and Prince Philip of Spain (obverse), *Pillars of Hercules* (reverse), 1553, bronze, 1995.27.3.a.b. Gift of Lisa and Leonard Baskin

Long, Richard, British, born 1945
Whitechapel Slate Circle, 1981, slate, 1994.76.1. Gift of the Collectors Committee

Lupicini, Vincenzo di Giovanni, probably, Italian, died 1610
Marchesa Faustina Sforza, born c. 1530, Wife 1546 of Muzio I, Marquis of Caravaggio, c. 1572, lead, 1994.81.1. Gift of Karl Lunde

Constant Troyon, *The Approaching Storm*, 1849, Chester Dale Fund, 1995.42.1

Troyon, Constant, French, 1810–1865
The Approaching Storm, 1849, oil on canvas mounted on board, 1995.42.1. Chester Dale Fund

Verbeeck, Cornelis, Dutch, c. 1590/1591–c. 1637
Dutch Man-of-War Scuttling a Galleon, c. 1620/1625
Dutch Ship Firing Cannons, c. 1620/1625
oil on panel, 1995.21.1–2. Gifts of Dorothea V. Hammond

Vuillard, Edouard, French, 1868–1940
Madame Bonnard, 1895/1900, oil on wood
Landscape of the Ile-de-France, c. 1894, oil on wood
Self-Portrait, Aged 21, 1889, oil on canvas
1995.47.13–15. Collection of Mr. and Mrs. Paul Mellon



Aristide Maillol, *Head of Renoir*, 1906 or 1907,
Collection of Mr. and Mrs. Paul Mellon, 1995.47.18

Maillol, Aristide, French, 1861–1944

La Méditerranée, c. 1906, marble

Head of Renoir, 1906 or 1907, bronze

Half Body, c. 1905, terra cotta

1995.47.17–19, Collection of Mr. and Mrs. Paul Mellon

Master IO.F.F., Italian, active 1468/1484

Mucius Scaevola, second half 15th century,

bronze, 1995.49.3, Gift of Mark Wilchusky in honor

of Douglas Lewis and Sir John Pope-Hennessy

Moderno, Italian, 1467–1528

Battle Scene, in a Rectangular Frame, 1505/1510,

bronze, 1995.50.1, Gift of Douglas Lewis

Netherlandish 16th Century

A Warrior, with a Garlanded Mask below, c. 1530s,

lead, 1995.27.6, Gift of Lisa and Leonard Baskin

Oldenburg, Claes, American, born 1929

Clarinet Bridge, 1992, canvas, wood, clothesline,

polyurethane foam, and resin, painted with

latex, 1995.38.1, Gift of Perry R. and Nancy Lee Bass

Picasso, Pablo, Spanish, 1881–1973

Dove, 1954, bronze, 1995.47.20, Collection of Mr.

and Mrs. Paul Mellon

Repiglier, Paolo, Italian, active 1690s

Anna Isabella Gonzaga, Duchess of Mantua, 1698,

lead, 1995.49.12, Gift of Mark Wilchusky in honor of

Douglas Lewis and Sir John Pope-Hennessy

Rodin, Auguste, French, 1840–1917

Head of Hanako, c. 1906/1908, bronze,

1995.47.21, Collection of Mr. and Mrs. Paul Mellon

Roman 15th Century, after the Antique

Garlanded Head of Bacchus, c. 1450, bronze,

1995.49.2, Gift of Mark Wilchusky in honor of Douglas

Lewis and Sir John Pope-Hennessy

Saint-Urbain, Ferdinand de, French,

1658–1738

Leopold Joseph I, 1679–1729, Duke of Lorraine 1697

(obverse), *Mounted Traveller* (reverse), 1727,

bronze, 1994.81.2.a,b, Gift of Karl Lunde

Simon, Thomas, English, c. 1623–1665

King Charles II in Coronation Robes (obverse),

King Charles II Enthroned, being Crowned by Peace

(reverse), 1661, silver washed with gold,

1995.27.7.a,b, Gift of Lisa and Leonard Baskin

Sonnier, Keith, American, born 1941
Anemometer, 1991–1993, screenprint on white balloon cloth installed in an aluminum mount with blowers, 1995.61.26, Gift of Graphistudio / University of South Florida and the Artist

Varin, Jean, French, c. 1604–1672
Anne-Geneviève de Bourbon-Condé, c. 1642, lead, 1995.49.10, Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Drawings

Abbott, John White, British, 1763–1851
Sheer Cliffs above a Coastal Road, 1810, pen and black ink with gray wash, 1995.1.1, Ailsa Mellon Bruce Fund

Allom, Thomas, British, 1804–1872
The Throne Room at Fontainebleau, c. 1845, watercolor and graphite on gray paper, 1995.52.1, Gift of William B. O'Neal

Alma-Tadema, Lawrence, Sir, British (born Holland), 1836–1912
A Dance in Spring, c. 1910, graphite, 1995.52.2, Gift of William B. O'Neal

Auerbach, Frank, British, born 1931
Ruth Bromberg Seated I, 1994, graphite, 1995.13.3, Gift of the Collectors Committee

Balfour, Maxwell, British, 1874–1914
Cape Town, 1900, watercolor and gouache on blue paper
The Fort, Srinagar, 1896, watercolor and gouache over graphite on brown paper
1995.52.3–4, Gift of William B. O'Neal

Beckmann, Max, German, 1884–1950
Head of a Wounded Soldier, 1914, graphite
Idea for a Painting, 1948, graphite on graph paper
Paris Scene, 1906, graphite
Self-Portrait, 1936, graphite on graph paper
1995.26.2–5, Gift of Max Kahn, New York

Bemelmans, Ludwig, American, 1898–1962
Flowers on a Windowsill, before 1959, graphite on tracing paper, 1995.52.5, Gift of William B. O'Neal

Bibiena, Ferdinando Galli, Italian, 1657–1743
A Grand Illusionistic Ceiling, c. 1720/1740, pen and brown ink with gray and brown washes over graphite, 1994.73.1, Pepita Milmore Memorial Fund and an Anonymous Donor

Bida, Alexandre, French, 1823–1895
Mother and Child, 1888, black chalk heightened with white on blue paper, 1994.86.2, Gift of Jill Newhouse in honor of Margaret Morgan Grasselli

Bonnard, Pierre, French, 1867–1947
La Promenade (Girls), 1891/1893, pen and brush and black ink with graphite
The Shady Lane, 1930, charcoal
1995.47.22–23, Collection of Mr. and Mrs. Paul Mellon

Boudin, Eugène, French, 1824–1898
Seated, Lady in Black Trouville, 1865, watercolor and graphite, 1995.47.24, Collection of Mr. and Mrs. Paul Mellon

Brabazon, Hercules Brabazon, British, 1821–1906
Constantine, c. 1867, graphite and red and white chalks with white gouache, 1995.52.6, Gift of William B. O'Neal

Brangwyn, Frank, Sir, British, 1867–1956
The Historic Landing, 1913/1915, brush and black

ink over black chalk, 1995.52.7, Gift of William B. O'Neal

British 18th Century

Upnor Castle, pen and brown ink over graphite, 1995.52.8, Gift of William B. O'Neal

British 19th Century

Figures Overlooking a Bay near the Mouth of the Paye, Lincolnshire, 1849, brown wash
A Monstrance, c. 1860, watercolor over graphite
1995.52.9–10, Gift of William B. O'Neal

Buhot, Félix-Hilaire, French, 1847–1898
Ebury Street, 1876 or 1879, graphite with pen and brown ink
Shipping in the Port of London (recto), *Gillingham Pier, London* (verso), c. 1884, graphite and black chalk
1995.54.63–64.a,b, Helena Gunnarsson Buhot Collection

Bunker, George, American, 1923–1991
Study for "Spruce Clearing," 1956, collage and pastel
Related to "Garden," c. 1961, pastel and collage on imitation vellum
Collage for "Garden #2," c. 1963, collage
Garden Motif, c. 1963, lithograph and collage
Study for "Garden Motif," c. 1963, pastel and collage
Red Quarry, c. 1963, pastel
Red Field, c. 1973, pastel
49 sketchbook drawings, 1959/1974, pastel, felt-tip pen, pen and ink, graphite, and conté crayon
1995.58.4, 8, 10–12, 14–64, Gift of The George R. Bunker Living Trust

Burchfield, Charles, American, 1893–1967
Winter Solstice in the Village, 1923, pen and brush and black ink with watercolor, charcoal, and graphite, 1995.52.11, Gift of William B. O'Neal

Burgess, John, British, 1814–1874
A View across the Park, Chatsworth, Derbyshire, graphite, 1995.52.12, Gift of William B. O'Neal

Burne-Jones, Edward Coley, Sir, British, 1833–1898
Head of a Woman, graphite
A Fragment from an Antique Frieze, black chalk heightened with white gouache on brown paper
1995.52.13–14, Gift of William B. O'Neal

Burton, Frederick William, Sir, British, 1816–1900
A Chandelier, pen and brown ink with watercolor over graphite heightened with white, 1995.52.15, Gift of William B. O'Neal

Caldecott, Randolph, British, 1846–1886
Trouville-sur-Mer, 1879, graphite
1995.52.16, Gift of William B. O'Neal

Cézanne, Paul, French, 1839–1906
Geraniums, 1888/1890, watercolor over graphite
Roses in a Bottle (recto), 1900/1904, *Waking Up* (verso), c. 1880, watercolor over graphite; watercolor and graphite
Self-Portrait (recto), 1897/1900, *Study of a Rock* (verso), c. 1895, graphite; watercolor
1995.47.25–27.a,b, Collection of Mr. and Mrs. Paul Mellon

Chadwick, Lynn, British, born 1914
Drawing for "Beast," 1961, pen and brown ink with wash on tracing paper
Drawing for "Watcher," 1961, black ink
1995.52.17–18, Gift of William B. O'Neal

Chagall, Marc, Russian, 1887–1985
On the Sleigh, 1958, pastel and pen and black ink on title page from the unbound volume *Les Ames Mortes*, 1994.90.4, Gift of Mr. and Mrs. Gerhard E. Pinkus

Chassériau, Théodore, French, 1819–1856
Victor-Auguste de Saint-Rémy, c. 1850, graphite heightened with white chalk, 1995.47.28, Collection of Mr. and Mrs. Paul Mellon

Chinnery, George, British, 1774–1852
Antiquities of Dacca, 1814/1827, pen and brown ink over graphite
A Village Hut in India (recto), *A Village Scene in India* (verso), 1814/1824, pen and black ink over graphite
Admiral Sir Edward Pellew, graphite
Two Chinese Figures, c. 1838, graphite
1995.52.19–22, Gift of William B. O'Neal

Cipriani, Giovanni Battista, Italian, 1727–1785
Angelica and Medora, graphite
Classical Figures, black chalk heightened with white on light brown prepared paper
Figure Studies (recto and verso), pen and black ink with gray wash; pen and black ink and graphite
Bearded Head after the Antique, gray wash heightened with white on brown paper
A Turk (recto), *Reclining Woman* (verso), graphite
1995.52.23–27.a,b, Gift of William B. O'Neal

Colman, Samuel, American, 1832–1920
Point Lobos, California, probably 1886, pen and black ink, watercolor, colored chalks, and graphite on light brown paper, 1994.86.1, Gift of Jill Newhouse in honor of Andrew Robison

Cope, Charles West, British, 1811–1890
Woman Reading to a Child, pen and brown ink with brown wash, 1995.52.28, Gift of William B. O'Neal

Copley, John Singleton, American, 1738–1815
The Prince Regent as a Hussar, 1804/1809, black chalk heightened with white and squared in red on blue paper, 1995.52.29, Gift of William B. O'Neal

Corot, Jean-Baptiste-Camille, French, 1796–1875
Souvenir of Tuscany, 1844, graphite, 1995.47.29, Collection of Mr. and Mrs. Paul Mellon

Cotman, John Sell, British, 1782–1842
Wooded Landscape, probably 1841, black chalk heightened with white on brown paper
The Devil's Tower, 1833/1834, black chalk heightened with white on blue paper
1995.52.30–31, Gift of William B. O'Neal

Cox, David, British, 1783–1859
Chatsworth (recto), *Trees* (verso), possibly 1831, graphite
Hillside and Trees, graphite with brown wash
Llanberis, black chalk with brown wash heightened with white
A Cart with Two Horses near a Windmill, black chalk heightened with white gouache
1995.52.32.a,b–35, Gift of William B. O'Neal

Crane, Walter, British, 1845–1915
Design for a Shakespeare Memorial, pen and black ink with gray wash heightened with white on brown paper
Kensington Gardens (recto), *Couple Seated* (verso),



Paul Cézanne, *Waking Up (verso)*, c. 1880, Collection of Mr. and Mrs. Paul Mellon, 1995.47.26.b

1863, graphite with blue wash; graphite and pen and brown ink
1995.52.36–37.a,b, Gift of William B. O'Neal

Dance II, George, British, 1741–1825
Figure Studies, graphite, 1995.52.38, Gift of William B. O'Neal

Daniell, William, British, 1769–1837
A View in India, brown wash over graphite, 1995.52.39, Gift of William B. O'Neal

David, Jacques-Louis, French, 1748–1825
An Antique Sculpture of a Horse, graphite, 1995.47.30, Collection of Mr. and Mrs. Paul Mellon

De Wint, Peter, British, 1784–1849
A View near Lowther, brush and black ink, black chalk, and graphite on two joined sheets of gray paper, 1995.52.40, Gift of William B. O'Neal

Degas, Edgar, French, 1834–1917
Young Woman, 1861/1865, oil on paper
René de Gas (recto), *Studies of Feet (verso)*, 1855, graphite
Woman Embroidering, 1855/1860, black chalk and graphite heightened with white
Hortense Valpinçon, 1883, pastel and graphite
Woman Reading a Book, c. 1879, black chalk with stumping, heightened with white, on blue paper
Study for "Mary Cassatt at the Louvre: The Etruscan Gallery" (recto and verso), c. 1879, graphite; carbon and softground wax transfer
1995.47.31–36.a,b, Collection of Mr. and Mrs. Paul Mellon

Dehn, Adolf Arthur, American, 1895–1968
Sketchbook of Northern Michigan, 1947, sketchbook with 23 drawings in graphite, 1995.25.1.a–w, Gift of Mrs. Adolf Dehn

Delacroix, Eugène, French, 1798–1863
Flowers, watercolor, gouache, and black chalk on light brown paper, 1995.47.37, Collection of Mr. and Mrs. Paul Mellon

Desfriches, Aignan-Thomas, French, 1715–1800
Riverscape with a Waterfall, 1768
Landscape with Peasants before an Inn, probably 1768
graphite and stumping with scratching-out on white prepared paper, 1994.84.1–2, Gift of Neil and Ivan Phillips in memory of Jacqueline Getty Phillips

Devis, Anthony, British, 1729–1817
Sunset over the Valley, gray and brown washes over graphite
Zahara, pen and black ink with watercolor



Théodore Géricault, *Head of a Man (recto)*, Collection of Mr. and Mrs. Paul Mellon, 1995.47.42.a

Wooded Landscape, pen and black ink with gray wash over graphite

1995.52.41–43, Gift of William B. O'Neal

Dix, Otto, German, 1891–1969

Homunculus, 1918, pen and brush and black ink on brown paper, 1995.34.1, Gift of Richard A. Simms and Ailsa Mellon Bruce Fund

Driggs, Elsie, American, 1898–1968

Christmas Card with an Angel, 1950s, watercolor and graphite

Woman Tree, 1960s, watercolor

1995.26.6–7, Gift of Max Kahn, New York

Du Maurier, George, British, 1834–1896

"—And mist or glim, I'd sail with him, if he would sail with me—," c. 1865, pen and black ink over graphite

Two Children in the Snow, pen and black ink with scratching-out

Distinguished Amateurs no. II: the art critic, 1880, pen and brown ink over graphite with scratching-out

The Thyssus, 1880, pen and brown ink over graphite with scratching-out

1995.52.44, 46, 215–216, Gift of William B. O'Neal

Dubuffet, Jean, French, 1901–1985

Jean Paulhan, 1945, gouache with brush and black ink

Fautrier, 1946, black chalk, wetted black chalk,

and white gouache on light brown paper

Colloque II (Colloquy II), 1946, gouache and

lacquered paint

Vache (Cow), 1954, gouache and oil

Jardin de Bibi Trompette (Bibi Trompette's Garden), 1955, butterfly wings, gouache, and watercolor

L'heureux de peu (Happy with Little), 1957, oil and collage elements

Rue Saint-Lazare (La Gratouille), 1962, gouache

Café au damier (train avant d'autobus et deux voitures) [Café au damier (The Front of the Bus and Two Cars)], 1961, gouache, watercolor, and collage over graphite

L'Arnaque (The Swindle), 1962, gouache

Rinçage, Graissage (Site Urbain avec 3 automobiles)

[Carwash, Oilchange (Urban Site with 3 Automobiles)], 1962, gouache

Chérubin Ouistiti, 1962, gouache

Cycliste Nue (Nude Cyclist), 1944, gouache,

1995.29.17–27, 1995.48.2, The Stephen Hahn Family Collection (Partial and Promised Gift)

- Dufy, Raoul**, French, 1877–1953
Changing of the Guard at St. James's Palace, 1937, gouache and watercolor with black felt-tip pen, 1995.47.38, Collection of Mr. and Mrs. Paul Mellon
- Etty, William**, British, 1787–1849
Seated Youth with a Staff, c. 1815, graphite with brown wash heightened with white on brown paper
The Horse of Seleus from the Elgin Marbles (recto), *Study of a Horse* (verso), after 1807, pen and brown ink; graphite
1995.52.47–48.a.b. Gift of William B. O'Neal
- Fielding, Thales**, British, 1793–1837
The Yew at Clifton, graphite, 1995.52.49, Gift of William B. O'Neal
- Flaxman, John**, British, 1755–1826
Four Seated Figures, pen and black ink and graphite, 1995.52.50, Gift of William B. O'Neal
- Foggini, Giovanni Battista**, Italian, 1652–1725
A Monstrance with Two Angels Supporting a Chalice, black chalk and pen and brown ink, partially squared in black chalk, 1995.15.1, Ailsa Mellon Bruce Fund
- Forain, Jean-Louis**, French, 1852–1931
Young Woman Seated at a Piano (recto and verso), c. 1890, black chalk, 1995.47.39.a.b. Collection of Mr. and Mrs. Paul Mellon
- Foster, Myles Birket**, British, 1825–1899
Lake in a Mountainous Landscape, graphite, 1995.52.51, Gift of William B. O'Neal
- French 20th Century**
Seated Woman, graphite, 1995.47.40, Collection of Mr. and Mrs. Paul Mellon
- Frost, William Edward**, British, 1810–1877
Girl with a Bow, watercolor with pen and brown ink, 1995.52.52, Gift of William B. O'Neal
- Gaci, Ludovico**, Italian, active 1489
Page from a Gradual (recto and verso), 1489, brush and colored inks on vellum, 1995.51.1.a.b., Anonymous Gift
- Gatch, Lee**, American, 1902–1968
Vegetable Stand, watercolor and graphite, 1995.26.8, Gift of Max Kahn, New York
- Gauguin, Paul**, French, 1848–1903
Two Tahitians Gathering Fruit (recto and verso), 1899/1900, transfer drawing in brown and ocher ink; graphite and blue crayon, 1995.47.41.a.b. Collection of Mr. and Mrs. Paul Mellon
- Gendall, John**, British, 1790–1865
Landscape with a Distant Mountain Range, watercolor over graphite, 1995.52.53, Gift of William B. O'Neal
- Gericault, Théodore**, French, 1791–1824
Head of a Man (recto), *Study of a Man* (verso), pen and brown ink over traces of graphite; black chalk with stumping, 1995.47.42.a.b. Collection of Mr. and Mrs. Paul Mellon
- Giacometti, Alberto**, Swiss, 1901–1966
Interior—Annette Sewing, 1954, graphite, 1995.47.43, Collection of Mr. and Mrs. Paul Mellon
- Gill, Eric**, British, 1882–1940
Mirror, 1927, graphite and orange crayon, 1995.52.54, Gift of William B. O'Neal
- Gilpin, Sawrey**, British, 1733–1807
Four Oval Compositions, c. 1775, pen and brown ink with gray and yellow washes over graphite, 1995.52.55, Gift of William B. O'Neal
- Gilpin, William**, British, 1724–1804
A Picturesque Landscape, brush and black ink with gray washes over graphite on light ocher prepared paper, 1995.52.56, Gift of William B. O'Neal
- Glover, John**, British, 1767–1849
A Mountain Valley with a Waterfall, c. 1795, gray wash
An Oak Tree, c. 1795, pen and black ink with gray wash over graphite
The River at Llangollen, c. 1795, graphite
1995.52.57–59, Gift of William B. O'Neal
- Gogh, Vincent van**, Dutch, 1853–1890
Postcard with Two Peasants Digging, 1885, pen and brown ink, 1995.47.44, Collection of Mr. and Mrs. Paul Mellon
- Grimm, Samuel Hieronymus**, Swiss, 1733–1794
High Street at the Manor House, Marylebone, 1772
A Peasant Woman, c. 1770
pen and black ink with gray wash over graphite, 1995.52.60–61, Gift of William B. O'Neal
- Gris, Juan**, Spanish, 1887–1927
Bottles and Bowl, 1911
Harlequin (after Paul Cézanne), 1916
graphite, 1995.47.45–46, Collection of Mr. and Mrs. Paul Mellon
- Guardi, Gian Antonio**, Italian, 1699–1761
Standing Male Nude (recto), *Male Nude* (verso), c. 1750s, red chalk heightened with white on brown paper, 1995.52.62.a.b., Gift of William B. O'Neal
- Guys, Constantin**, French, 1805–1892
The Queen, watercolor and graphite
Officers and Courtesans in an Interior, pen and brush and brown ink with watercolor over graphite
1995.47.47–48, Collection of Mr. and Mrs. Paul Mellon
- Hale, Lilian Wescott**, American, 1881–1963
Vase of Flowers, graphite
Nancy Hale Bowers Seated, c. 1936, graphite
William B. O'Neal, 1959, charcoal
Hale Sketchbook, 1932/1936, sketchbook with 58 drawings in graphite
Study of a Girl, charcoal
Studies of William B. O'Neal, 1959, graphite
1995.52.63–68, Gift of William B. O'Neal
- Harpignies, Henri-Joseph**, French, 1819–1916
View of the Dome of Saint Peter's, Rome, 1863, watercolor over graphite, 1995.47.49, Collection of Mr. and Mrs. Paul Mellon
- Haydon, Benjamin Robert**, British, 1786–1846
Study of a Hand (recto), *Study of a Foot* (verso), black chalk on brown paper
Study of a Right Hand (recto), *Study of the Statue of Diana in the Vatican* (verso), black chalk heightened with white
Xenophon and the Greeks Sighting the Sea (recto and verso), pen and brown ink
1995.52.69.a.b–71.a.b., Gift of William B. O'Neal
- Hayter, John**, British, 1800–1895
Avenue of Trees, graphite with blue and gray washes, 1995.52.72, Gift of William B. O'Neal
- Hayter, George, Sir**, British, 1792–1871
Bandits on the Lookout, 1839, pen and brown ink with brown wash, heightened with white
Freshwater Bay, Isle of Wight, 1839, watercolor, gouache, graphite, and white and brown chalks on blue paper
The Laying Out of Christ, pen and black ink with gray wash on blue paper
A Magician, c. 1826, pen and brush and brown ink over graphite on gray paper
A Maiden Embraced by a Knight in Armor, 1838, pen and brown ink with brown wash, heightened with white
Study for "Queen Victoria Opening Parliament," 1838, graphite
1995.52.73–78, Gift of William B. O'Neal
- Hayter, Stanley William**, British, 1901–1988
Sheet of Sketches, 1972, colored felt-tip pens and graphite with gray wash, 1994.87.8, Ruth and Jacob Rainen Collection
- Hoare, William**, British, c. 1707–1792
Lady Holding Her Cloak from Behind, 1760, black and red chalks, 1995.52.80, Gift of William B. O'Neal
- Howard, 9th Earl of Carlisle, George**, English, 1843–1911
The Grounds at Castle Howard, watercolor over graphite, 1995.52.81, Gift of William B. O'Neal
- Hunt, William Henry**, British, 1790–1864
A Tree in Full Leaf
Studies of a Male Figure
graphite, 1995.52.82–83, Gift of William B. O'Neal
- Hunt, William Holman**, British, 1827–1910
The Artist's Father, William Hunt, before 1856, pen and brown ink with brown wash, 1995.52.84, Gift of William B. O'Neal
- Ingres, Jean-Auguste-Dominique**, French, 1780–1867
Dr. Louis Martinet, 1826
Self-Portrait, 1822
Henri Labrousse, 1852
Mrs. Edward Dodwell, c. 1816/1817
graphite, 1995.47.50–53, Collection of Mr. and Mrs. Paul Mellon
- Jackson, John**, British, 1778–1831
Young Gentlemen Conversing, pen and brown ink and graphite, 1995.52.85, Gift of William B. O'Neal
- John, Augustus**, Welsh, 1878–1961
The Bathers, 1930s, pen and black ink with watercolor, 1995.52.86, Gift of William B. O'Neal
- Jones, George**, British, 1786–1869
Girl Reclining
Seated Man
pen and brown ink over graphite, 1995.52.87–88, Gift of William B. O'Neal
- Keene, Charles Samuel**, British, 1823–1891
"Oh, Tax 'em by all means!" 1888, pen and brown ink with brown wash over graphite, heightened with white
A Station Buffet, pen and brown ink over graphite heightened with white
Seated Man, graphite heightened with white
1995.52.89–91, Gift of William B. O'Neal
- Keene, Henry Eddowes**, British, 1824–1909
Figures in a Landscape, 1858, pen and brown ink
Hever Castle, pen and brown ink over graphite
1995.52.92–93, Gift of William B. O'Neal
- Knight, John Baverstock**, British, 1785–1859
Warwick Castle from the Avon, 1837, pen and brown ink with brown and gray washes over graphite, 1995.52.94, Gift of William B. O'Neal



Henri Matisse, *The Plumed Hat*, 1919, Collection of Mr. and Mrs. Paul Mellon, 1995.47.58

Kollwitz, Käthe, German, 1867–1945
Self-Portrait as a Young Woman, c. 1900, pastel, 1995.56.1, Gift of Robert and Chris Petteys

Landseer, Edwin, Sir, British, 1802–1873
The Barn, pen and brown ink and graphite on two joined sheets of paper, 1995.52.95, Gift of William B. O'Neal

Le Prince, Jean-Baptiste, French, 1734–1781
A Farmer and a Sheep Crossing a Rustic Bridge, red chalk, 1995.47.54, Collection of Mr. and Mrs. Paul Mellon

Lear, Edward, British, 1812–1888
Capo Sant'Angelo, Amalfi, c. 1887, pen and

brown ink with brown wash over graphite
Mountainous View from Antrudoco, 1845, graphite heightened with white on blue paper
Mount Kinchinjunga (All Things Fair), gray wash
Pine Tree, 1839/1845, graphite on gray paper
Sketches in Italy (recto), *Lake Scene* (verso), 1839/1845, black chalk with gray wash heightened with white

Ruined Temple on a Hill, 1866, pen and brown ink over graphite on blue paper
Villa Pamphili, Rome, 1840, graphite
Wady Mokatteb, 1849, pen and brown ink over graphite
1995.52.96–103, Gift of William B. O'Neal

Leighton, Frederic, Lord, British, 1830–1896
Figure Studies, black chalk heightened with white on brown paper
Study for "Greek Girl Dancing," c. 1867, black chalk heightened with white on blue paper
Studies of the Wise and Foolish Virgins, black chalk heightened with white on blue paper
1995.52.104–106, Gift of William B. O'Neal

Leitch, William Leighton, British, 1804–1883
A Ruined Castle on a Lake, 1881, watercolor over graphite, 1995.52.107, Gift of William B. O'Neal

Linnell, John, British, 1792–1882
Bayswater, Clearing Ground between Queen's Road

and *Porchester Terrace*, 1830, black chalk heightened with white

A Beech Wood, 1815, graphite heightened with white

Figure Studies, graphite on light brown paper
Hampstead Heath, graphite

The Harvest Field, black chalk heightened with white on brown paper

Hens and Chicks, pen and brown ink

Landscape in Hertfordshire, 1814, black chalk heightened with white on blue paper

Tan y Bwlch, graphite

Woman Asleep, graphite

1995.52.108–116, Gift of William B. O'Neal

Long, Richard, British, born 1945

Whitechapel Slate Circle, 1981, graphite with red pencil, 1994.76.2, Gift of the Collectors Committee

Lushington, Sarah Grace, British, died 1837

Swiss Mountain Village, graphite with watercolor, 1995.52.117, Gift of William B. O'Neal

Maganza, Alessandro, Italian, 1556–1640

Saint Jerome, pen and point of brush and brown ink over red chalk, 1995.8.1, Ailsa Mellon Bruce Fund

Magritte, René, Belgian, 1898–1967

Untitled, 1926, pen and brush and black ink with collage and traces of graphite, 1995.47.55, Collection of Mr. and Mrs. Paul Mellon

Maillol, Aristide, French, 1861–1944

Reclining Nude, red chalk heightened with white on brown paper, 1995.47.56, Collection of Mr. and Mrs. Paul Mellon

Malton, Thomas, British, 1748–1804

St. George's, Bloomsbury, 1799, pen and black ink with gray wash and graphite, 1995.52.118, Gift of William B. O'Neal

Masek, Karel Vitezslav, Czechoslovakian, 1865–1927

Girl with Fruit, 1900/1901, pen and brush and brown ink with pink wash and graphite on light brown paper, 1995.55.2, Gift of The Anne and Jacques Baruch Collection

Master of the Giants, British, active 1779

Head of a Man, pen and black ink, 1995.52.79, Gift of William B. O'Neal

Mathey, Paul, French, 1844–1929

Edgar Degas, 1882, graphite, 1995.47.57, Collection of Mr. and Mrs. Paul Mellon

Matisse, Henri, French, 1869–1954

The Plumed Hat, 1919, graphite

Postcard with a Sketch of "The Painter's Family," pen and brown ink

1995.47.58–59, Collection of Mr. and Mrs. Paul Mellon

Middleditch, Edward, British, born 1923

Landscape Study Number 1, 1968, charcoal, 1994.87.11, Ruth and Jacob Kainen Collection

Millais, John Everett, British, 1829–1896

Lovers under a Tree, c. 1844, graphite

Study of a Pottery Jug (recto), *Study of a Man with Top Hat* (verso), c. 1842, watercolor over graphite; graphite

1995.52.119–120.a,b, Gift of William B. O'Neal

Modersohn-Becker, Paula, German,

1876–1907

Fruit Tree in Bloom, 1900/1902, charcoal on blue paper, 1995.33.1, New Century Fund (Mr. and Mrs. James T. Dyke)

Monet, Claude, French, 1840–1926

Study for "The Luncheon on the Grass," c. 1865, black chalk on blue paper, 1995.47.60, Collection of Mr. and Mrs. Paul Mellon

Monro, Thomas, Dr., British, 1759–1833

Wooded Landscape, black chalk with gray wash, 1995.52.121, Gift of William B. O'Neal

Morisot, Berthe, French, 1841–1895

Peasant Girl, 1890, red chalk with stumping on light brown paper

Girl Picking Cherries, 1891, red chalk with stumping on light brown paper

1995.47.61–62, Collection of Mr. and Mrs. Paul Mellon

Moritz, Friedrich Wilhelm, German,

1783–1855

Portrait of the Artist's Father, watercolor with touches of varnish on light brown paper,

1994.74.2, Ailsa Mellon Bruce Fund

Morland, George, British, 1763–1804

The Mid-Day Meal, 1790s, graphite with colored chalks, 1995.52.122, Gift of William B. O'Neal

Mortimer, John Hamilton, British,

1740–1779

Designs for Decorative Vases, black chalk

A Musician, c. 1770/1774, pen and brown ink over graphite

Mucius Scaevola (recto), *Figure Studies* (verso), pen and black ink; pen and black and brown inks over black chalk

1995.52.123–125.a,b, Gift of William B. O'Neal

Mulready, William, British, 1786–1863

Figure Studies, 1832, pen and brown ink, 1995.52.126, Gift of William B. O'Neal

Nash, John Northcote, British, 1893–1977

Valley in Somerset

Cliff End, Weybourne (recto and verso)

watercolor and graphite, 1995.52.127–128.a,b, Gift of William B. O'Neal

Nash, Joseph, British, 1808–1878

Study of a Helmet, Breastplate, and Rapier, graphite, 1995.52.129, Gift of William B. O'Neal

Nash, Paul, British, 1889–1946

Lighthouse, c. 1933/1934, pen and brush and black ink with colored chalks over graphite;

1995.52.130, Gift of William B. O'Neal

Payne, Arthur Frederick, British, 1831–active 1880s

A Cathedral Nave, black chalk

An Ecclesiastic Building with Flames and Demons, watercolor over graphite

1995.52.131–132, Gift of William B. O'Neal

Payne, William, British, c. 1760–1830

A Castle with a Bridge, watercolor over graphite, 1995.52.133, Gift of William B. O'Neal

Pearce, Charles Sprague, American, 1851–1914

84 preparatory drawings for Library of Congress murals, including 15 studies for lunettes, 41 studies and 5 stencils for border designs, 9 studies for figures, 7 studies for panels, 5 studies for archways, and 2 studies for scrolls, 1890/1897, watercolor, gouache, colored pencils, oil, pen and ink, gold paint, conté crayon, and graphite, 1995.24.1–84, Gift of Mr. and Mrs. Mark Borghi

Pennell, Joseph, American, 1857–1926

Preparations for the Lying in State of Edward VII, 1910, charcoal heightened with white, 1994.88.1, Gift of Mr. and Mrs. Robert G. Cleveland

Johann Eleazar Schenau, *The Happy Family with Children Playing*, Ailsa Mellon Bruce Fund and The Herbert and Nannette Rothschild Memorial Fund, 1995.41.1

Picasso, Pablo, Spanish, 1881–1973

Self-Portrait, 1919, watercolor and graphite, 1995.47.63, Collection of Mr. and Mrs. Paul Mellon

Poynter, Edward John, Sir, British,

1836–1919

Minerva, 1886, black and white chalks on red-brown paper

Honeysuckle, 1878, green chalk

1995.52.134–135, Gift of William B. O'Neal

Prinsep, Valentine Cameron, British,

1838–1904

Girls with Linked Hands (recto), *Figure Studies*

(verso), graphite, 1995.52.136.a,b, Gift of William B. O'Neal

Prout, John Skinner, British, 1806–1876

Continental Street Scene, 1860/1870, graphite with pen and blue and brown inks

A Fountain in Austria, watercolor over graphite on blue paper

A Gothic Arch, pen and brown ink over graphite, 1995.52.137–139, Gift of William B. O'Neal



Prout, Samuel, British, 1783–1852

A Carriage, graphite with brown wash
Scene at Jumièges, pen and black ink with watercolor, heightened with white
Market Scene, graphite with watercolor
 1995.52.140–142, Gift of William B. O'Neal

Ramsay, Allan, Scottish, 1713–1784

Lord George Villiers, black chalk heightened with white on blue paper
Seated Man (recto), *Hand Studies* (verso), black chalk heightened with white on blue paper
 1995.52.143–144.a,b, Gift of William B. O'Neal

Redon, Odilon, French, 1840–1916

Young Woman in Profile, 1910, pastel and charcoal(?) on green prepared paper, 1995.47.64, Collection of Mr. and Mrs. Paul Mellon

Renoir, Auguste, French, 1841–1919

Dance in the Country, 1883, pen and brush and gray ink, 1995.47.65, Collection of Mr. and Mrs. Paul Mellon

Richmond, George, British, 1809–1896

Sheep, c. 1837/1839, pen and brown ink, 1995.52.145, Gift of William B. O'Neal

Richmond, William Blake, Sir, British, 1842–1921

Studies of the Wise and Foolish Virgins (recto and verso), red chalk
Trees at Box Hill, 1860, black chalk and graphite heightened with white on blue paper
 1995.52.146.a,b–147, Gift of William B. O'Neal

Roberts, David, Scottish, 1796–1864

Tivoli, 1854, graphite and watercolor, 1995.52.148, Gift of William B. O'Neal

Romney, George, British, 1734–1802

The Blindfolding of Cupid, pen and brown ink
An Elegant Lady (recto), *Figure Studies* (verso), pen and brown ink
Miranda, pen and black ink with gray wash over graphite
Shakespeare Nursed by Comedy and Tragedy, c. 1791, pen and brown ink

Study for "The Deluge," graphite

1995.52.149–153, Gift of William B. O'Neal

Rothenstein, William, Sir, British, 1872–1945

André Gide, 1918, red chalk heightened with white
Sir Rabindranath Tagore, 1912, black chalk
 1995.52.154–155, Gift of William B. O'Neal

Rousseau, Henri, French, 1844–1910

Self-Portrait, 1895, pen and brown ink, 1995.47.66, Collection of Mr. and Mrs. Paul Mellon

Rowlandson, Thomas, British, 1756–1827

The Foot Bath (Drying Out), pen and brown ink with watercolor
View from the Inn at Lynton, probably 1811, pen and gray ink with watercolor
 1995.52.156–157, Gift of William B. O'Neal

Ruskin, John, British, 1819–1900

Early Leaf Sculpture for "Stones of Venice," pen and brown ink with watercolor and graphite, 1995.52.158, Gift of William B. O'Neal

- Salvador Gómez, Vicente**, Spanish, 1637–c. 1680
The Madonna of the Rosary, 1674, pen and brown ink, 1995.8.2, Ailsa Mellon Bruce Fund
- Sandby, Paul**, British, 1731–1809
Laundry Girl Bending over a Basket (recto), *Laundry Girl Seated* (verso), pen and black ink with gray wash over graphite, 1995.52.159.a.b, Gift of William B. O'Neal
- Schenau, Johann Eleazar**, German, 1737–1806
The Happy Family with Children Playing, pen and brown ink with brown and gray washes and graphite on two joined sheets of paper, 1995.41.1, Ailsa Mellon Bruce Fund and The Herbert and Nannette Rothschild Memorial Fund
- Seymour, James**, British, 1702–1752
Jumping Hound
Huntsmen with Hounds and a Crouching Hare (recto), *Mounted Horsemen* (verso) graphite, 1995.52.160–161.a.b, Gift of William B. O'Neal
- Shannon, Charles Haslewood**, British, 1863–1937
Study of Atlas, graphite on tracing paper, 1995.52.162, Gift of William B. O'Neal
- Shapiro, Joel**, American, born 1941
Untitled, 1987, charcoal and black chalk, 1994.82.6, Robert and Jane Meyerhoff Collection
- Shaw, Byam**, British, 1872–1919
Figure Studies, graphite, 1995.52.163, Gift of William B. O'Neal
- Sickert, Walter Richard**, British, 1860–1942
The Post Card, pen and black ink squared in red on blue paper, 1995.52.164, Gift of William B. O'Neal
- Smirke, Robert**, British, 1752–1845
An Allegory of Britain's Mercantile Power, pen and black and brown inks with gray wash over graphite, squared in graphite
An Allegory of Britain's Naval Might, pen and black and brown inks with gray wash over graphite, squared in graphite
Hôtel de Ville, Place des Terreaux, Lyons, 1845, pen and brown ink over graphite
Patriotic Fund, pen and brown ink with gray wash heightened with white, 1995.52.165–168, Gift of William B. O'Neal
- Smith, Charles William**, American, 1893–1987
Standing Female Nude, 1936, black ink with brown oil stick, 1995.52.169, Gift of William B. O'Neal
- Solomon, Simeon**, British, 1840–1905
King Solomon, 1872 or 1874, egg tempera (?) with touches of varnish, 1995.52.170, Gift of William B. O'Neal
- Sommer, Frederick**, American, born 1905
The Queen of Sheba, 1992, collage of photomechanical reproductions of relief and intaglio prints
Dessin Decoupée, 1950–1993, collage of cutout white paper outlined with graphite on black paper
Untitled, 1993, collage of photomechanical reproductions of lithographic prints with watercolor
Untitled, 1990, collage of photomechanical reproductions of relief and intaglio prints
- Untitled*, 1991, collage of photomechanical reproductions of lithographic prints with watercolor
Pietà, 1992, collage of photomechanical reproductions of lithographic prints
Lacryma, 1992, collage of photomechanical reproductions of lithographic, relief and intaglio prints
Untitled, 1993, collage of photomechanical reproductions of lithographic prints
The Miser, 1991, collage of photomechanical reproductions of lithographic prints
Untitled, 1991, collage of photomechanical reproductions of lithographic prints
Untitled, 1993, collage of photomechanical reproductions of lithographic prints with watercolor
Drawing, c. 1948–1958, tempera on black paper
Drawing, c. 1948–1958, tempera on black paper
Drawing, c. 1948–1958, tempera on black paper
Drawing, 1954, tempera on black paper
Drawing, 1948, tempera on black paper
Drawing, 1954, tempera on black paper
Drawing, c. 1952, graphite on light brown paper
Drawing, 1950, tempera on black paper
Drawing, 1955, tempera on black paper
Drawing, c. 1952, tempera on blue paper
Drawing, 1954, tempera on black paper, 1995.5.34–55, Gift of Frederick Sommer
- Stella, Joseph**, American, 1877–1946
Manhattan Nocturne, c. 1908, pastel, 1995.43.1, Gift (Partial and Promised) of Mr. L. Graeme Bell III
- Stothard, Thomas**, British, 1755–1834
The Life and Adventures of Peter Wilkins, a Cornish Man, pen and gray ink with gray wash over graphite
Figure Studies (recto), *Studies for a Book Illustration* (verso), pen and brown ink; pen and black and brown ink with gray wash and graphite
Studies of Heads and a Figure in Ceremonial Robes, pen and brown ink and graphite
Vignette for a Title Page: "Winged Victory", pen and brown and black inks, 1995.52.171–174, Gift of William B. O'Neal
- Strutt, William**, British, 1826–1915
Study of a Pony, graphite, 1995.52.175, Gift of William B. O'Neal
- Sutherland, Graham**, British, 1903–1980
Study for "Mantis" (recto), *Study for "Thorn Head"* (verso), 1950, conté crayon heightened with white, 1995.52.176.a.b, Gift of William B. O'Neal
- Taylor, J. Frederick**, British, 1802–1889
A Horse Pulling a Load of Hay, graphite, 1995.52.177, Gift of William B. O'Neal
- Tonks, Henry**, British, 1862–1937
A Young Girl, 1896, graphite, 1995.52.178, Gift of William B. O'Neal
- Toulouse-Lautrec, Henri de**, French, 1864–1901
Aux Ambassadeurs: Gens Chic (Fashionable People at Les Ambassadeurs), 1893, gouache and black chalk, 1995.47.67, Collection of Mr. and Mrs. Paul Mellon
- Towne, Francis**, British, 1739/1740–1816
A View of Vevey with La Tour de Peitz in the Distance, 1781, pen and black ink over graphite, 1995.52.179, Gift of William B. O'Neal
- Turner of Oxford, William**, British, 1789–1862
Extensive Landscape with a Pond in the Foreground, black chalk with stumping, heightened with white, on two joined sheets of blue paper, 1995.52.180, Gift of William B. O'Neal
- Valton, Edmond Eugène**, French, 1836–1910
The Scholar, 1869, black chalk with stumping, heightened with white, on blue paper, 1995.47.68, Collection of Mr. and Mrs. Paul Mellon
- Varley, Cornelius**, British, 1781–1873
Henham Park, Suffolk, 1801/1803, graphite with watercolor, 1995.37.1, Ailsa Mellon Bruce Fund
- Varley, John**, British, 1778–1842
A Clearing in a Forest, late 1830s, brush and brown ink with brown wash
A Cottage on a Lane, probably 1800/1810, black chalk heightened with white on blue paper
Trees in a Landscape Composition, pen and brown ink with brown wash on brown prepared paper
A Clump of Trees (recto), *Head* (verso), gray wash and graphite
Landscape Composition (recto), *Two Figures* (verso), brown wash over graphite
Landscape with a Valley, gray wash
Two Figures on a Country Road, graphite, 1995.52.181–187, Gift of William B. O'Neal
- Vaughn, Keith**, British, 1912–1977
Methods of Destruction, 1941, pen and brown ink with brown wash, 1995.52.188, Gift of William B. O'Neal
- Velde, Esaias van de**, Netherlandish, 1587–1630
Villagers Skating on a Frozen Pond, 1625, black chalk with brown wash, 1994.79.1, Ailsa Mellon Bruce Fund
- Villeret, François Etienne**, French, c. 1800–1866
Rue de Rivoli and Pavillon Marsan, watercolor over graphite, 1995.47.69, Collection of Mr. and Mrs. Paul Mellon
- Villon, Jacques**, French, 1875–1963
Woman in Pink at the Beach, 1902/1904
Woman in Blue at the Beach, 1902/1904 watercolors over graphite, 1995.47.70–71, Collection of Mr. and Mrs. Paul Mellon
- Wang, Ming**, American, born 1921
Opposite without Opposition, 1977, handmade folding book with 12 double-page acrylics on board, 1994.87.13, Ruth and Jacob Kainen Collection
- Ward, James**, British, 1769–1859
The Earth Stopper, 1794 or shortly thereafter, black chalk heightened with white on brown paper
A Sheep Resting, c. 1800/1810, graphite with watercolor and green crayon
Two Laborers Resting, graphite, 1995.52.189–191, Gift of William B. O'Neal
- Watts, George Frederick**, British, 1817–1904
Three Female Figures, pen and brown ink on blue paper
Head of a Young Woman, 1860s, black chalk heightened with white on brown paper, 1995.52.192–193, Gift of William B. O'Neal
- West, Benjamin**, American, 1738–1820
An Alpine Landscape with a Couple Seated by Trees Overlooking a Valley, 1760/1763, pen and gray ink on light gray paper
Death of a General, pen and black ink with gray wash



Chuck Close, *John II*, 1986–1991, Gift of Graphic-studio/University of South Florida and the Artist, 1995.61.17

An Angel, pen and brown ink and black chalk
Study of a Right Arm and a Left Hand, black chalk
 heightened with white on light brown paper
 1995.52.194–197, Gift of William B. O'Neal

West, William, British, 1801–1861, or **Samuel Jackson**, British, 1794–1869

A Rocky Coast by Moonlight, late 1820s, brown wash with blotting and surface scraping,
 1995.52.198, Gift of William B. O'Neal

Westall, Richard, British, 1765–1836

The Reaper (The Harvest Moon), pen and gray ink with watercolor over graphite, 1995.52.199, Gift of William B. O'Neal

White, Stanford, American, 1853–1906

Blue Ridge Mountains, c. 1898, watercolor and gouache with pen and brown ink, 1995.52.200, Gift of William B. O'Neal

Wiegiers, Jan, Dutch, 1893–1959

In the Swiss Alps, colored pencils with gray wash on yellow-pink paper, 1994.85.2, Gift of Richard A. Simms

Wiley, William T., American, born 1937

The Green House Affect, 1988, graphite and red

pencil, 1995.14.1, Gift of the Collectors Committee

Wilkie, David, Sir, Scottish, 1785–1841

A Chair Leg, black chalk heightened with white

A Family Group, 1835, pen and brown ink

Landscape Study, black chalk on light brown paper

Battle Scene, 1840, pen and black ink

Ewer (recto), *Mother and Child (verso)*, pen and brown ink

An Upraised Arm, black and red chalks heightened with white

A Tassel, black, red, and yellow chalks heightened with white

A Lock, pen and black ink

A Padlock, pen and brown ink

1995.52.201–209, Gift of William B. O'Neal

Wood, Christopher, British, 1901–1930

Cornwall, graphite, 1995.52.210, Gift of William B. O'Neal

Woodforde, Samuel, British, 1763–1817

Nude Man Seen from the Rear, 1786/1791, black chalk heightened with white on blue paper

The "Farnese Flora" at Stourhead, black chalk

heightened with white on blue paper

A Seated Lady with a Parasol, pen and brown ink over graphite

1995.52.211–213, Gift of William B. O'Neal

Wyatt, Henry, British, 1794–1840

Man with His Legs Crossed, 1816, black chalk with stumping, heightened with white, on blue paper, 1995.52.214, Gift of William B. O'Neal

Zoffany, Johann, British, 1733–1810

Sandstorm in the Desert Overtaking a Caravan, c. 1783/1789, pen and brown ink, 1995.52.45, Gift of William B. O'Neal

Prints

Amiet, Cuno, Swiss, 1868–1961

Curt Blass, 1905, color woodcut printed from 2 blocks: black line block and blue tonal block on japan paper, 1994.74.1, Ailsa Mellon Bruce Fund

The Artist's Wife, 1900/1925, etching in light brown on japan paper [proof], 1994.87.2, Ruth and Jacob Kainen Collection

Anuszkiewicz, Richard, American, born 1930
Triangular Yellows, 1991–1992, color screenprint and lithograph, 1995.61.1, Gift of Graphicstudio / University of South Florida and the Artist

Auerbach, Frank, British, born 1931
Ruth, 1994, etching in black and gray printed from 3 plates
Ruth II, 1994, etching in black and aquatint in gray printed from 2 plates
1995.13.1–2, Gift of the Collectors Committee

Bocchi, Achille (author), Italian, 1488–1562, and **Giulio Bonasono**, Italian, c. 1498–c. 1580
Bonon. Symbolicarum Quaestionum De Universo Generis Quas Serio Ludebat Libre Quinque, published 1555, bound volume with 149 engravings and one woodcut, 1995.22.1, Gift of Mr. and Mrs. Alexander Vershbow

Boilly, Louis-Léopold, French, 1761–1845
Les amateurs de tableaux (The Picture Enthusiasts), 1823, crayon lithograph, 1994.72.13, Ailsa Mellon Bruce Fund

Bonnefoy, Jacques, French, active late 18th century
Le Déluge Universel (after Michel Honoré Bounieu), after 1783, color stipple engraving, 1995.53.1, Gift of Eda Levitine in memory of George Levitine

Bonnet, Louis Marin, French, 1736–1793
Première Estampe Aux Trois Crayons d'Après... M. Boucher (after François Boucher), 1767, crayon-manner engraving in black, red, and white, touched with white and red chalks, on blue paper [first state, proof], 1995.47.72, Collection of Mr. and Mrs. Paul Mellon

Bradshaw, David, American, born 1944, and **William S. Burroughs**, American, born 1914
Propagation Hazard, 1993, portfolio of 8 prints in various media, 1995.61.3–10, Gift of Graphicstudio / University of South Florida and the Artists

Buhot, Félix-Hilaire, French, 1847–1898
Liseuse à la lampe (Woman Reading by Lamplight), 1879, etching, aquatint, and stop-out on papier essencé
Title Page for "Lettres de mon moulin." c. 1885, etching, drypoint, aquatint, stop-out, roulette, and spirit-ground aquatint
La diligence de Beaucaire (The Diligence of Beaucaire), c. 1885, etching, drypoint, aquatint, stop-out, and roulette
Le secret du maître Cornille (The Secret of Master Cornille), c. 1885, etching, drypoint, aquatint, stop-out, roulette, and spirit-ground aquatint
Le curé de Cucugnan (The Vicar of Cucugnan), c. 1885, etching, drypoint, aquatint, stop-out, roulette, and spirit-ground aquatint
Les vieux (The Elders), c. 1885, etching, drypoint, aquatint, stop-out, roulette, and spirit-ground aquatint
La place des martyrs et la Taverne du Bagne (The Place des Martyrs and the Jailhouse Tavern), 1885, etching, aquatint, lift-ground aquatint, drypoint, roulette, and burnishing in brown-black, with selective wiping
Ma petite ville (My Small Town), 1873 or 1874–1877, etching, aquatint, and stop-out
Un grain à Trouville (Squall at Trouville), 1874/1875, etching and aquatint
Adresse de Labric, 1876, etching, engraving, and aquatint
Le retour des artistes (The Return of the Artists),

1877, etching, aquatint, and roulette on oriental paper

La fête nationale au Boulevard Clichy (National Holiday on the Boulevard de Clichy), 1878, etching, drypoint, aquatint, stop-out, fowl-bite, and soft-ground etching

Les noctambules (The Night Prowlers), 1876/1877, etching, drypoint, aquatint, and open-bite
La Place Pigalle en 1878 (The Place Pigalle in 1878), 1878, etching, aquatint, drypoint, salt-lift etching, spirit-ground aquatint, stop-out, and burnishing in brown-black and brown-red on artificial vellum

La ronde de nuit (Night Patrol), 1878, etching, aquatint, drypoint, roulette, and stop-out
Chaumières anglaises (English Cottages), c. 1879, drypoint, aquatint, and roulette
L'hiver à Paris (Winter in Paris), 1879, etching, aquatint, spit-bite etching, softground etching, drypoint, and scraping on artificial vellum
Jacques Cazotte's "Le Diable amoureux" (1st vignette), 1878, etching and drypoint on japan paper

Jacques Cazotte's "Le Diable amoureux" (2nd vignette), 1878, etching on japan paper
Jacques Cazotte's "Le Diable amoureux" (3rd vignette), 1878, etching and drypoint
Un thé de douairières (The Dowagers' Tea Party), 1879/1880, etching, drypoint, aquatint, stop-out, and softground etching (?) on japan paper
I promessi sposi (The Betrothed), 1879/1880, etching, drypoint, aquatint, and stop-out on japan paper

Les adieux (The Parting), 1879/1880, etching, drypoint, aquatint, stop-out, and spirit-ground aquatint on japan paper
Une variété dans l'amour (A Change of Heart), 1879/1880, etching, drypoint, roulette, and aquatint on japan paper

Caramba! Fit-elle ("Caramba! She Exclaimed), 1879/1880, etching, drypoint, aquatint, stop-out, sugar-lift etching, and spirit-ground aquatint on japan paper
Le criard (The Shrieker), 1879/1880, etching, drypoint, aquatint, stop-out, salt-lift etching, spirit-ground aquatint, and sulphur tint (?) on japan paper

La blanche Caroline (Pale Caroline), 1879/1880, etching, drypoint, roulette, aquatint, stop-out, spirit-ground aquatint, and sulphur tint (?) on japan paper
Ryno et Hermangarde, 1879/1880, etching, drypoint, roulette, aquatint, and salt-lift etching on japan paper

Le Bas-Hamet, 1879/1880, etching, drypoint, roulette, aquatint, stop-out, and sulphur tint (?) on japan paper
Le tombeau du diable (The Devil's Tomb),

1879/1880, etching, drypoint, spirit-ground aquatint, aquatint, stop-out, and sulphur tint (?) on japan paper
The Victoria Clock Tower London, 1892, lithograph on chine collé
La Place des Martyrs et La Taverne du Bagne (The Place des Martyrs and the Jailhouse Tavern), 1885, etching, aquatint, lift-ground aquatint, drypoint, roulette, and burnishing in brown-black, with selective wiping

Le Château des hiboux (Castle of the Owls), 1877–1887, etching, aquatint, drypoint, roulette, stop-out, sulphur tint, and crayon stop-out

Le Château des hiboux (Castle of the Owls),

1877–1887, etching, aquatint, drypoint, roulette, stop-out, sulphur tint, and crayon stop-out

La Jalaise: Baie de Saint-Malo (The Cliff: Saint-Malo Bay), 1886/1890, heliogravure, etching, drypoint, roulette, and spit-bite in gray-green (central plate) and black (margin plate)

Chaumière de pêcheur (Fisherman's Cottage), 1892, lithograph with central image on chine collé
Montmartre le 14 Juillet (Bastille Day in Montmartre), 1892, transfer lithograph with added crayon, ink, scraping, and stumping on the stone

La traversée (The Passage), 1879–1885, etching, drypoint, roulette, aquatint, and stop-out in brown-black

La traversée (The Passage), 1879–1885, etching, drypoint, roulette, and softground etching (?)
L'orage (The Storm), 1879, drypoint, etching, and roulette touched with pen and black ink and gray wash [first state, proof]

L'orage (The Storm), 1879, drypoint, etching, and roulette
1995.54.1–7, 29–62, Helena Gunnarsson Buhot Collection

Bunker, George, American, 1923–1991
Plateau at Le Figons, 1951, lithograph
Ste. Victoire, 1955, color lithograph
Ste. Victoire, 1955, color lithograph
Spruce Clearing, 1956, color woodcut on Japanese tissue paper
Spruce Clearing #2, 1957, color woodcut on Japanese tissue paper
Garden, 1961, color lithograph
Garden #2, 1963, color lithograph
Forest Path, 1963, color lithograph
1995.58.1–3, 5–7, 9, 13, Gift of The George R. Bunker Living Trust

Burroughs, William S., American, born 1914
Untitled, 1993
Untitled, 1993
Untitled, 1993
Untitled, 1993
color photoetchings with chine collé of Gampi, 1995.61.11–15, Gift of Graphicstudio / University of South Florida and the Artist

Byron, George Gordon, Lord, (author), British, 1788–1824, and **John Austen**, British, 1886–1948
Don Juan, published 1927, bound volume with 93 wood engravings, 1995.52.217, Gift of William B. O'Neal

Chagall, Marc, Russian, 1887–1985, and **Jean Giraudoux**, French, 1882–1944, **Paul Morand**, French, 1888–1976, **Pierre Mac Orlan**, French, 1882–1970, **André Salmon**, French, 1881–1969, **Max Jacob**, French, 1876–1944, **Jacques de Lacretelle**, French, 1888–1985, and **Joseph Kessel**, French, 1898–1979 (authors)
Les Sept Péchés Capitaux, published 1926, bound volume with 31 intaglio prints in black and red, 1994.90.1, Gift of Mr. and Mrs. Gerhard E. Pinkus

Chagall, Marc, Russian, 1887–1985, and **Marcel Arland** (author), French, 1899–1986
Maternité, published 1926, bound volume with 10 etchings, title page dedication, and crayon drawing added in 1965, 1994.90.2, Gift of Mr. and Mrs. Gerhard E. Pinkus

Stefano Della Bella, *Moor in a Turban Trimmed with Five Feathers*, 1649/1650, Ailsa Mellon Bruce Fund, 1994.72.9



Chagall, Marc, Russian, 1887–1985, and **Paul Morand** (author), French, 1888–1976
Ouvert la Nuit, published 1927, bound volume with frontispiece etching, 1994.90.3, Gift of Mr. and Mrs. Gerhard E. Pinkus

Chamberlain, John, American, born 1927
Untitled, 1993–1994, 2-color photoscreenprint on laquered aluminum sheet, 1995.61.16, Gift of Graphicstudio / University of South Florida and the Artist

Close, Chuck, American, born 1940
John II, 1986–1991, direct gravure, 1995.61.17, Gift of Graphicstudio / University of South Florida and the Artist

Cock, Hieronymus, Flemish, c. 1510–1570
Complete set of *Views of Rome* with title and dedication pages, published 1551, 25 etchings
Saint Jerome in a Landscape with Ruins (after Maerten van Heemskerck), 1552, etching, 1994.80.1–27, Ailsa Mellon Bruce Fund

Cocteau, Jean, French, 1889–1963
Deux Travestis (Two Travesties), published 1947, bound volume with 3 lithographs, 1995.52.219, Gift of William B. O'Neal

Corinth, Lovis, German, 1858–1925
Bismarckfeier, 1915, transfer lithograph hand-colored with watercolor [proof], 1994.89.1, Gift of Ruth and Joseph Bromberg in honor of Andrew Robison

Cotman, John Sell, British, 1782–1842
Tan y Bwlch, North Wales, c. 1810/1815, soft-ground etching touched with graphite on light brown paper [proof], 1995.7.1, Ailsa Mellon Bruce Fund

Degas, Edgar, French, 1834–1917
Mary Cassatt at the Louvre: The Etruscan Gallery, 1879/1880, etching [first state]
Mary Cassatt at the Louvre: The Etruscan Gallery, 1879/1880, cancelled copper plate
Virginie being Admired while the Marquis Cavalcanti Looks On, c. 1880/1883, monotype touched with pastel, 1995.47.73–75, Collection of Mr. and Mrs. Paul Mellon

Dehner, Dorothy, American, 1901–1994
Aerial to Infinity, 1954, engraving, 1995.12.1, Gift of the Collectors Committee

Della Bella, Stefano, Italian, 1610–1664
Plusieurs Testes Coiffées à la Persienne, 1650, Complete set of 12 etchings, 1994.72.1–12, Ailsa Mellon Bruce Fund

Delteil, Loys, French, 1869–1927
Félix-Hilaire Buhot, 1898, etching and drypoint, 1995.54.28, Helena Gunnarsson Buhot Collection

Demarteau, Gilles, French, 1722 or 1729–1776
Allegorical Portrait of Jean-Baptiste Huet (after Jean-Augustin Lévillé, after Jean-Baptiste

Huet), c. 1775, crayon-manner engraving in red, 1994.84.3, Gift of Neil and Ivan Phillips in memory of Jacqueline Getty Phillips

Dies, Albert Christoph, Austrian, 1755–1822
Lago di Nemi (Lake Nemi), 1792, etching, 1995.39.1, Rudolf Sobernheim Memorial Fund and Oscar Naumann Memorial Fund

Cascata, e Ponte di St. Rocco a Tivoli (Waterfall and Bridge of St. Rocco at Tivoli), 1795, etching, 1995.46.1, Gift (Partial and Promised) of Virginia L. Dean

Dine, Jim, American, born 1935
Self-Portrait Hand Painted in Paris, 1979, etching, drypoint, and electric tools, hand-colored with acrylics
Nancy Outside in July VII, 1980, etching, soft-ground etching, drypoint, engraving, and electric tools, hand-colored with watercolor and blue wax crayon, 1994.85.3–4, Gift of Richard A. Simms

Donovan, Bobby, American, born 1954
Catocin, 1989, color woodcut, 1994.87.12, Ruth and Jacob Kainen Collection

Escher, M.C., Dutch, 1898–1972
Matthäus Passion van Johann Sebastian Bach, 1685–1750, 1938, concert program with woodcut illustration on cover
4 Grafici, 1952, exhibition brochure with wood-

cut illustration on cover

1995.57.1-2, Gift of Michael S. Sachs, Inc.

Fantin-Latour, Henri, French, 1836-1904
Self-Portrait at Seventeen, 1853, lithograph,
1995.47.76, Collection of Mr. and Mrs. Paul Mellon

Frank, Mary, American, born 1933
The Chase, 1983, monoprint on double-page of
paper
The Time is Now, 1985/1986, monoprint on 6
double-pages of paper
1995.60.1-2, Gift of Jane and Raphael Bernstein

Hayter, Stanley William, British, 1901-1988
Bottles, 1926, softground etching and aquatint
Cronos, 1944, engraving and softground etching
with embossed open-bite areas
Unstable Woman, 1946-1947, color engraving
and softground etching with embossed open-
bite areas [proof]
Combat, 1953, color engraving, softground etch-
ing, and scorper
Onde Verte, 1965, color softground etching,
etching, and scorper
1994.87.3-7, Ruth and Jacob Kainen Collection

Hodgkin, Howard, British, born 1932, and
Susan Sontag (author), British, born 1933
The Way We Live Now, published 1991, bound
volume with 7 lift-ground color aquatints
(including front and back endpapers and
unbound plate), hand-colored with tempera,
1994.97.1, Gift of Robert and Brenda Edelson

John, Jiri, Czechoslovakian, 1923-1972
Layers II, 1965, drypoint, 1995.55.3, Gift of The
Anne and Jacques Baruch Collection

Johns, Jasper, American, born 1930
Savarin, 1982, monotype and lithograph
Flags I, 1973, screenprint
1994.82.7-8, Robert and Jane Meyerhoff Collection

Katz, Alex, American, born 1927, and **Ron
Pattent** (author), American, born 1942
Light As Air, 1987, portfolio of 12 softground etchings
with aquatint, 1994.96.1-12, Gift of the Artist

Lichtenstein, Roy, American, born 1923
Modern Art Poster, 1967, screenprint, 1995.64.1
Transfer from the National Gallery of Art Library
Two Indians, 1953, mahogany woodblock,
1994.94.1, Gift of Algea and Joseph O'Sickey

Manet, Edouard, French, 1832-1883
Polichinelle, 1874 and 1876, color lithograph,
1995.10.1, Ailsa Mellon Bruce Fund
The Balloon, 1862, lithograph [proof]
Child with Sword, Turned to the Left, 1862, etching
and aquatint on japan paper
Child Holding a Tray, 1862, etching
Berthe Morisot, 1872, lithograph on chine collé
1995.47.77-80, Collection of Mr. and Mrs. Paul Mellon

Masek, Karel Vitezslav, Czechoslovakian,
1865-1927
*Vystava Architektury a Inzenyrstvi (Exhibition of
Architecture and Engineering)*, 1898, color litho-
graph, 1995.55.1, Gift of The Anne and Jacques
Baruch Collection

Master L.D., probably French, active
1540/1556
*Landscape with a Woman Fleeing at the Sight of a
Soldier*, 1550s, etching, 1995.10.2, Ailsa Mellon
Bruce Fund

Mechau, Jacob Wilhelm, German, 1745-1808
*Ponte Cellio a Civita Castellana (Cellio Bridge at
Civita Castellana)*, 1794, etching, 1995.45.1, Gift
(Partial and Promised) of David M. Frost

Miró, Joan, Spanish, 1893-1983
Composition, 1947, color monotype etching,
1995.9.1, Gift of the Collectors Committee

Morandi, Giorgio, Italian, 1890-1964
Still Life with Pears and Grapes, 1927
Still Life, 1942
Still Life, 1946
etchings, 1995.47.81-83, Collection of Mr. and Mrs.
Paul Mellon

**Morel de Vindé, vicomte Charles-Gilbert
Terray** (author), French, 1759-1842, and
François Godefroy, French, 1743-1819
Primerose, published 1797, bound volume with
12 etchings and engravings, 1995.52.221, Gift of
William B. O'Neal

Neely, Anne, American, born 1946
Pods, 1993, color monotype, 1994.98.1, Gift of
Stephen and Betty Jane Andrus
Spine/Fern, 1993, color monotype, 1994.99.1,
Anonymous Gift

O'Donnell, Hugh, British, born 1950
Sign of the Tiger, 1991, woodcut with sugarlift,
spitbite, openbite etching, and drypoint
Waterline, 1992-1993, 6-color spitbite etching
and aquatint
Lacuna, 1992-1993, spitbite etching
1995.61.21-23, Gift of Graphicstudio / University of
South Florida and the Artist

Oldenburg, Claes, American, born 1929
Alphabet in Form of a Good Humor Bar, 1970
Typewriter Eraser, 1970 offset lithographs,
1994.95.1-2, Gift of Kimlko and John Powers

Ossorio, Alfonso, American, 1916-1990
Palimpsest, 1951, color lithograph, 1995.12.2,
Gift of the Collectors Committee

Pennell, Joseph, American, 1857-1926
Complete set of *Etchings in London (Easter Set)* in
original presentation box with frontispiece and
colophon, published 1894:
The Cab Stand, 1887
Cleopatra's Needle, 1894
Covent Garden, 1887,
Greenwich, 1893
Leadenhall Market, 1887
London Bridge, 1893
London Lights, 1894
Oxford Street, London, 1887
The Quadrant, 1893
Smithfield Market, 1887
St. Martin's, 1887
St. Paul's, 1894
Avenue Theatre, 1886
To Rosherville, 1893
Top of Haymarket, 1887
The Tower Bridge, 1893
The Turn of the Tide, 1893
The Underground Station, 1893
Vauxhall Bridge, 1893
Waterloo Bridge, 1893
etchings, 1995.54.8-27, Gift of Helena Gunnarsson

Picasso, Pablo, Spanish, 1881-1973
Head of a Young Girl, 1945, lithograph, 1995.31.1,
Gift (Partial and Promised) of Albert Lauber, Jr., and
Craig W. Hoffman

Piper, John, British, 1906-1984
English, Scottish & Welsh Landscape, published
1944, bound volume with 12 color lithographs,
1995.52.222, Gift of William B. O'Neal

Pissarro, Camille, French, 1830-1903
Paysanne bêchant (Peasant Laboring), 1890, etch-
ing and aquatint touched with graphite [proof],
1995.23.1, Gift of Martin and Liane W. Atlas

Rauschenberg, Robert, American, born 1925
Tribute 21, published 1994, portfolio of 22 offset
lithographs, 1995.62.1-22, Gift of Felissimo Universal
Corporation of America

Reinhart, Johann Christian, German,
1761-1847
A Subiaco (Near Subiaco), 1793, etching, 1995.39.2,
Ailsa Mellon Bruce Fund

A Civita Castellana (Near Civita Castellana), 1794,
etching, 1995.44.1, Gift (Partial and Promised) of
James A. Johnson, Jr., in memory of his cousin, Roger
E. Smith

Richardson, Dorothy (author), British,
1873-1957, and **John Austen**, British,
1886-1948
John Austen and the Inseparables, published 1930,
bound volume with 6 wood engravings,
1995.52.218, Gift of William B. O'Neal

Rosa, Salvator, Italian, 1615-1673
Apollo and the Cumaean Sibyl, c. 1661, etching
and drypoint, 1995.10.3, Ailsa Mellon Bruce Fund

Rosenquist, James, American, born 1933
My Mind Is an Empty Glass, 1994, 6-color photo-
lithograph on Japanese Chiri Kozo paper
Discover Graphics, 1994, 8-color photolithograph
1995.61.24-25, Gift of Graphicstudio / University of
South Florida and the Artist

Samaras, Lucas, American, born 1936
Book, 1968, bound volume with 11 screenprints
with offset lithography, thermography, die-cut,
and collage laminated to cardboard, 1995.59.1,
Gift of Carolyn and Richard Susel

Silvestre, Israël, French, 1621-1691
Vue de la cour des Fontaines de Fontaine Belean,
1666, engraving, 1995.16.1, Ailsa Mellon Bruce
Fund

Sonnier, Keith, American, born 1941
Meridian Codex: Print Two, 1992, screenprint on
balloon cloth stretched across aluminum frame
Meridian Codex: Print One, 1991-1992, screen-
print on balloon cloth stretched across alu-
minum frame
Zeitraum-Fenster, 1993, 6-color photoscreenprint
1995.61.27-29, Gift of Graphicstudio / University of
South Florida and the Artist

Soupault, Philippe (author), French,
1897-1990, and **Jean Lurçat**, French,
1892-1966
Corps Perdus, 1926, bound volume with 2 dry-
points, 1995.52.220, Gift of William B. O'Neal

Stackhouse, Robert, American, born 1942
Blue Encounters, 1991
Red Encounters, 1991-1992
Encountering, 1991-1992
color spitbite etching, aquatint, and drypoint,
1995.61.30-32, Gift of Graphicstudio / University of
South Florida and the Artist

Stuck, Franz von, German, 1863–1928
Meine Mutter, (My Mother), etching,
1994.87.1. Ruth and Jacob Kainen Collection

Thiebaud, Wayne, American, born 1920
Meringue, 1995, color aquatint with drypoint,
1995.40.1, Gift of David A. Blanton III

Tiepolo, Giovanni Domenico, Italian,
1727–1804
Saint Gaetano of Thiene, 1757 or after, etching
touched with pen and brown ink [proof],
1995.2.1, Katherine Shepard Fund

Villon, Jacques, French, 1875–1963
Spanish Dancer, 1899, color aquatint and dry-
point touched with graphite [proof], 1995.47.84.
Collection of Mr. and Mrs. Paul Mellon

Volkov, Sergei, Russian, born 1956
*To See It Once is Better than to Hear It One Hundred
Times*, 1990–1992, lithograph, 1995.61.33. Gift of
Graphicstudio / University of South Florida and the
Artist

Wells, James, American, 1902–1993
Looking Upward, 1928
Watusi Family, 1988
woodcuts, 1994.87.9–10, Ruth and Jacob Kainen Col-
lection

Wilkie, David, Sir, Scottish, 1785–1841
Etchings by D. Wilkie, R.A., published 1824, port-
folio of 7 etchings on chine collé, 1994.85.1.a-g.
Gift of Richard A. Simms

Zorn, Anders, Swedish, 1860–1920
Storm, 1891, etching, 1995.47.85, Collection of Mr.
and Mrs. Paul Mellon

Photographs

Adams, Robert, American, born 1937
Frame for a Tract House, Colorado Springs, 1974
[1984]
Summer Nights #2, 1983 [1985]
Sally, Weld County, Colorado, 1984 [1990]
silver gelatin developed-out prints, 1995.35.1–3.
Gift (Partial and Promised) of Mary and David Robin-
son

Alvarez Bravo, Manuel, Mexican, born 1902
Cemetery Wall, Texcoco, Mexico, 1967, silver gelatin
developed-out print [c. 1974], 1995.36.65.
Patrons' Permanent Fund

Annan, Thomas, Scottish, 1829–1887
Old Vennel, Off High Street, 1868–1877, carbon
print from collodion negative [1878], 1995.36.1,
Patrons' Permanent Fund

Arbus, Diane, American, 1923–1971
*A Young Man in Curlers at Home on West 20th
Street, N.Y.C.*, 1966, silver gelatin developed-out
print, 1994.78.1, Gift of the Collectors Committee

Atget, Eugène, French, 1857–1927
Etang de Corot, Ville-d'Avray, 1900–1910, arrow-
root print
Trianon, Pavillon Français, 1923–1924, albumen
print
Magasin, Avenue des Gobelins, 1925, silver gelatin
printed-out print
1995.36.2–4, Patrons' Permanent Fund

Baker, William Robert, British, 1810–1896
Nether Hall, 1850, waxed paper negative with
brown and black ink, 1995.36.5, Patrons' Perma-
nent Fund

Baldus, Édouard-Denis, French, 1813–1882
View of the Louvre, 1855–1857, albumen print
from collodion negative
Bibliothèque Imperiale du Louvre, 1856–1857,
salted paper print from collodion negative
Gare de Longueau, 1855, albumen print from
paper negative
Church of Saint-Pierre, Caen, 1855, albumen print
from collodion negative
Toulon, Gare, 1861 or later, albumen print from
collodion negative
1995.36.6–10, Patrons' Permanent Fund

Barker, George, American, 1844–1894
Niagara, 1860s–1870s, albumen print from col-
lodion negative, 1995.36.11, Patrons' Permanent
Fund

Barnard, George N., American, 1819–1902
Battlefield in Atlanta, 1864, albumen print from
collodion negative, 1995.36.12, Patrons' Permanent
Fund

Bellocq, E. J., American, 1873–1949
Storyville Portrait, c. 1912, 50 silver gelatin
printed-out prints [c. 1970], 1995.36.13–62,
Patrons' Permanent Fund

Boal, Alfred H., British, active 1870s, and
John Boal, British, active 1875
The Oxford Arms, Warwick Lane, 1875, carbon
print, 1995.36.64, Patrons' Permanent Fund

Caithness, Earl of, British, 1821–1881, and
William Bambridge, British, 1819–1879
Queen Adelaide's Beech, 1864, albumen print from
collodion negative, 1995.36.63, Patrons' Permanent
Fund

Callahan, Harry, American, born 1912
Eleanor, c. 1958, silver gelatin developed-out
print, 1994.77.1, Gift of the Collectors Committee

Chicago, 1948
Indiana, 1948
Eleanor, Chicago, 1949
Chicago, 1952
Eleanor, Aix-en-Provence, 1958
silver gelatin developed-out prints, 1994.91.1–5,
Gift of Susan and Peter MacGill

Detroit, c. 1942 (proof sheet)
Detroit, c. 1944
Chicago, 1948
Chicago, 1948
Chicago, 1948
silver gelatin developed-out prints, 1994.92.1–5,
Gift of Ann Solomon

Cape Cod, 1972
Cape Cod, 1972
Cape Cod, 1972
Cape Cod, 1972
Cape Cod, 1972
Cape Cod, 1974
silver gelatin developed-out prints, 1994.93.1–6,
Gift of Joyce and Robert Menschel

Eleanor, 1947, silver gelatin developed-out print,
1995.20.1, Gift of The Herbert and Nannette Rothschild
Memorial Fund in memory of Judith Rothschild

Cameron, Julia Margaret, British, 1815–1879
Mrs. Herbert Duckworth, 1867
Mary Hillier and Two Children, 1864
Deathbed Study, c. 1868
albumen prints from collodion negatives,
1995.36.66–68, Patrons' Permanent Fund

Caneva, Giacomo, Italian, 1812/1813–1865
Salerno, 1855
View of Rome, 1857
salted paper prints from paper negatives,
1995.36.69–70, Patrons' Permanent Fund

Carroll, Lewis, British, 1832–1898
Xie Kitchen, c. 1868, albumen print from collo-
dion negative, 1995.35.4, Gift (Partial and Promised)
of Mary and David Robinson

Cuvellier, Eugène, French, c. 1830–1900
A Rock in the Forest, c. 1865, albumen print from
paper negative, 1995.35.5, Gift (Partial and
Promised) of Mary and David Robinson

Forest Scene, c. 1850s, salted paper print from
paper negative
Parc de Courances, late 1850s, albumen print from
paper negative
Belle Croix, c. 1858, albumen print from paper
negative
Tree Study, Fontainebleau, 1860, albumen print
from collodion negative
Road and Trees with Hoarfrost, 1860, albumen
print from paper negative
1995.36.71–75, Patrons' Permanent Fund

Dane, Bill, American, born 1938
Los Angeles, 1982, silver gelatin developed-out
print, 1995.35.6, Gift (Partial and Promised) of Mary
and David Robinson

De Caranza, Ernest, French, active 1850s
Turkey: Scutari Cemetery, 1852, salted paper print
toned with platinum from paper negative,
1995.36.76, Patrons' Permanent Fund

De Clercq, Louis, French, 1836–1901
Grenade, Alhambra, Porte d'Entrée de la Forteresse,
1860, albumen print from paper negative,
1995.36.77, Patrons' Permanent Fund

Diamond, Hugh Welch, Dr., British,
1809–1886
*Elderly Woman Holding a Dead Bird, Surrey County
Asylum*, c. 1855, albumen print from collodion
negative, 1995.36.78, Patrons' Permanent Fund

Du Camp, Maxime, French, 1822–1894
Thebes: Karnak, Portique de Temple de Khons, 1850,
silver print (possibly developed-out) toned with
gold from paper negative, 1995.36.79, Patrons' Perma-
nent Fund

Durandelle, Louis-Émile, French, 1839–1917
*Ornamental Sculpture from the Paris Opera House
(Column Detail)*, 1865–1874
*Ornamental Sculpture from the Paris Opera House
(Arch Detail)*, 1865
*Ornamental Sculpture from the Paris Opera House
(Column Fragment)*, 1865–1874
albumen prints from collodion negatives,
1995.35.7–9, Gift (Partial and Promised) of Mary and
David Robinson

Edgerton, Harold, American, 1903–1990
Teeing Off: Club Impacting Ball on Tee, c. 1935
Densmore Shute Bending the Shaft, 1938
silver gelatin developed-out prints,
1995.35.10–11, Gift (Partial and Promised) of Mary and
David Robinson

Eggleston, William, American, born 1939
Almost at the Mississippi River, Dyersburg, Tennessee,
1984, Ektacolor print, 1995.35.12, Gift (Partial and
Promised) of Mary and David Robinson

Emerson, Peter Henry, British, 1856–1936,
and **T.F. Goodall**, British, 1857–1944



Man Ray, *Pablo Picasso*, 1932, Patrons' Permanent Fund, 1995.36.100

Life and Landscape on the Norfolk Broads, 1887, bound volume of 39 platinum prints
On the River Bure, 1887, platinum print
 1995.63.1-2, Gift (Partial and Promised) of Harvey S. Shipley Miller and J. Randall Plummer, in Honor of the 50th Anniversary of the National Gallery of Art

European 19th Century

Study of a Hand, 1865, albumen print from collodion negative, 1995.36.123, Patrons' Permanent Fund

Evans, Walker, American, 1903-1975

Lunch Wagon Detail, New York, 1931
Wooden Church, South Carolina, 1936
Bethlehem, Pennsylvania, 1936
Minstrel Showbill, 1936
Shoeshine Sign in a Southern Town, 1936
Photographer's Window Display, Birmingham, Alabama, 1936
 silver gelatin developed-out prints, 1995.35.18, Gift (Partial and Promised) of Mary and David Robinson

Fenton, Roger, British, 1819-1869

Windermere, 1850s, albumen print from collodion negative
Cemetery, Cathcart's Hill, 1855, salted paper print from collodion negative [1856]
 1995.36.80-81, Patrons' Permanent Fund

Frank, Robert, American, born 1924

Chicago Loop, c. 1960, silver gelatin developed-out print, 1995.17.1, Robert Frank Collection, Gift of an Anonymous Donor

Blind/Love/Faith, Mabou, 1981, silver gelatin developed-out print, 1995.18.1, Robert Frank Collection, Gift of the Mars Foundation, Jane and Benjamin F. Stapleton III, and an Anonymous Donor

July 4th 1958, Coney Island, 1958, silver gelatin developed-out print, 1995.19.1, Robert Frank Collection, Gift of the Richard Florsheim Art Fund and an Anonymous Donor

London, 1951, silver gelatin developed-out print, 1995.36.82, Patrons' Permanent Fund

French 19th Century

Landscape with Trees and Bridge, c. 1850, salted paper print from paper negative
Les Salles des Gardes, Palais des Papes, Avignon, France, 1860s, albumen print from collodion negative

Maison de la Belle Jardinière, 1866 or 1867, albumen print from collodion negative
 1995.36.121-122, 124, Patrons' Permanent Fund

Frith, Francis, British, 1822-1898

The Pyramids of Dahshoor From the East, 1857
The Statues of the Plain, Thebes, 1858
 albumen prints from collodion negatives, 1995.36.83-84, Patrons' Permanent Fund

Gérard, Léon, French, active 1857-1861

Landscape, Montebello, c. 1860, salted paper print from paper negative, 1995.36.85, Patrons' Permanent Fund

- Greene, John Beasley**, American, active in France, 1832–1856
Esfou-Sculptures and Inscriptions on Oriental Face, 1854, salted paper print from paper negative, 1995.36.86, Patrons' Permanent Fund
- Haynes, F. Jay**, American, 1853–1921
Hell's Half Acre, Firehole River, 1884, albumen print, 1995.36.87, Patrons' Permanent Fund
- Henri, Florence**, American, 1895–1982
Self-Portrait, 1928, silver gelatin developed-out print, 1995.36.88, Patrons' Permanent Fund
- Hill, David Octavius**, Scottish, 1802–1870, and **Robert Adamson**, Scottish, 1821–1848
A Newhaven Pilot's Cottage Door, 1845, salted paper print from paper negative, 1995.36.89, Patrons' Permanent Fund
- Hine, Lewis**, American, 1874–1940
Soldier Thrown in Air, 1917, silver gelatin developed-out print, 1995.36.90, Patrons' Permanent Fund
- Jones, Calvert Richard, Reverend**, British, 1802–1877
Study of the Spires of Lichfield Cathedral, 1845–1850, paper negative, 1995.36.91, Patrons' Permanent Fund
- Le Gray, Gustave**, French, 1820–1882
Bas-Bréau, Forest of Fontainebleau, 1849–1852, salted paper print from waxed-paper negative
Beech Tree, Forest of Fontainebleau, c. 1856, albumen print from collodion negative
The Pont du Carrousel, Paris: View to the West from the Pont des Arts, 1856–1858, albumen print from collodion negative, 1995.36.92–94, Patrons' Permanent Fund
- Le Secq, Henri**, French, 1818–1882
Ange Portant un Cadran Solaire, à l'Eglise de Chartres, 1852, salted paper print from waxed-paper negative, 1995.36.95, Patrons' Permanent Fund
- Levitt, Helen**, American, born 1918
New York, c. 1942, silver gelatin developed-out print, 1995.35.19, Gift (Partial and Promised) of Mary and David Robinson
New York, c. 1942, silver gelatin developed-out print
New York, 1942, silver gelatin developed-out print
New York, 1939, silver gelatin developed-out print
New York, 1972, dye transfer print, 1995.36.96–99, Patrons' Permanent Fund
- Marville, Charles**, French, 1816–c. 1879
Salle des Cariatides, au Musée du Louvre, c. 1851, salted paper print from paper negative
The Seine from the Right Bank Looking towards Notre Dame, 1853, salted paper print from paper negative
Bois de Boulogne, 1860, albumen print from collodion negative
Rue de L'Arequillorie de la Rue Ste. Opportune, 1865, albumen print from collodion negative, 1995.36.101–104, Patrons' Permanent Fund
- Miller, Lee**, American, 1907–1977
Work by Joseph Cornell, 1933, silver gelatin developed-out print, 1995.35.20, Gift (Partial and Promised) of Mary and David Robinson
- Muybridge, Eadweard**, American, 1830–1904
Walking and Carrying a 15-lb. Basket on Head, *Hands Raised*, c. 1887, collotype, 1995.36.105, Patrons' Permanent Fund
- Nadar, French**, 1820–1910
Honoré Daumier, 1856–1858, salted paper print from collodion negative, 1995.36.106, Patrons' Permanent Fund
- Nègre, Charles**, French, 1820–1880
Asile Impérial de Vincennes: le 15 Août, le Salut à l'Empereur, 1859, albumen print from collodion negative
Asile Impérial de Vincennes: la Lingerie, 1859, albumen print from collodion negative
Statue des Tuileries: G. Marsy et A. Flamen: Borée enlevant Orythie, 1859, albumen print from collodion negative, 1995.36.107–109, Patrons' Permanent Fund
- O'Sullivan, Timothy H.**, American, born Ireland, 1840–1882
Shoshone Falls, Snake River, Idaho, 1874, albumen print from collodion negative, 1995.36.110, Patrons' Permanent Fund
- Ray, Man**, American, 1890–1976
Pablo Picasso, 1932, silver gelatin developed-out print, 1995.36.100, Patrons' Permanent Fund
- Robert, Louis-Remy**, French, 1810–1882
Forest at Saint-Cloud, 1859–1860, albumen print from collodion negative, 1995.36.111, Patrons' Permanent Fund
- Salzmann, Auguste**, French, 1824–1872
Absalom's Tomb, Valley of Kidron, Jerusalem, 1854, salted paper print from waxed-paper negative, 1995.36.112, Patrons' Permanent Fund
- Sommer, Frederick**, American, born 1905
Venus, Jupiter and Mars, 1949
Fighting Centaur, 1952
Valise d'Adam, 1949
Champagne Rock, 1940
Dürer Variation, 1966
Moon Culminations, 1951
Lee Nevin, 1965
Cut Paper Drawing, 1982
Virgin and Child with St. Anne and the Infant St. John, 1966
Cut Paper, 1981
Cut Paper, 1980
The Anatomy of a Chicken, 1939
Untitled, 1941
Coyotes, 1945
Untitled, 1941
Ondine, 1950
Untitled, 1945
Coyotes, 1941
Taylor, Arizona, 1945
Untitled, 1947
The Mistress of this World has no Name, 1981
Untitled, 1945
Untitled, c. 1965
Untitled, 1961
Untitled, 1951–1973
Untitled, 1963
Cut Paper, 1963
Capitoline Museum, 1960
Untitled, 1962
Cut Paper, 1967
Untitled, 1947
Galleria Borghese, 1960
Paracelsus, 1957
silver gelatin developed-out prints, 1995.5.1–33, Gift of Frederick Sommer
- Strand, Paul**, American, 1890–1976
Photograph—New York, 1916, photogravure [1917], 1995.35.21, Gift (Partial and Promised) of Mary and David Robinson
Palace of Fine Arts, San Francisco, 1915, platinum print developed with mercury
Photograph, 1916, photogravure [1917]
Rebecca, c. 1922, silver gelatin developed-out print, 1995.36.113–115, Patrons' Permanent Fund
- Talbot, William Henry Fox**, British, 1800–1877
Leaf Study, 1839–1840, photogenic drawing, 1995.35.22, Gift (Partial and Promised) of Mary and David Robinson
Lace, 1839–1844, photogenic drawing
Oak Tree, mid 1840s, salted paper print from paper negative, 1995.36.116–117, Patrons' Permanent Fund
- Tenison, E. K.**, British, active 1850s
Espagne, Seville, Cour de la maison du duc de Medina celi dite maison de Pilate, 1853, salted paper print from paper negative, 1995.36.118, Patrons' Permanent Fund
- Tripe, Linnaeus, Captain**, British, 1822–1902
Mango Tree, Upper Burma, 1855
Temple, Madras, India, 1857–1858
salted paper prints from waxed-paper negatives, 1995.36.119–120, Patrons' Permanent Fund
- Vidal, Léon**, French, 1833–1906
Cussard et janiere du Roi Henri II, c. 1873, chromolithograph, 1995.36.125, Patrons' Permanent Fund
- Watkins, Carleton E.**, American, 1829–1916
Piwyac, Vernal Falls, 300 feet, Yosemite, 1861
Grizzly Giant, Mariposa Grove, 1861
Cape Horn, Columbia River, 1867
Mt. Hood and the Dalles, Columbia River, 1867
Twin Redwoods, Palo Alto, 1870
albumen prints from collodion negatives, 1995.35.23–27, Gift (Partial and Promised) of Mary and David Robinson
Cape Horn, Columbia River, Oregon, 1867
Sugar Loaf Island, Farallons, 1868–1869
Malakoff Diggins, North Bloomfield, Nevada County, 1871
albumen prints from collodion negatives, 1995.36.126–128, Patrons' Permanent Fund
- Weston, Edward**, American, 1886–1958
The Breast (The Source), 1921, platinum print
Rain over Modoc Lava Beds, 1937, silver gelatin developed-out print, 1995.36.129–130, Patrons' Permanent Fund
- Winogrand, Garry**, American, 1928–1984
Untitled (Fighter Series), 1955
Untitled (Fighter Series), 1955
Los Angeles Airport, 1964
New York City, 1963
Central Park Zoo, 1963
Girl in Elevator, 1968
Opening, Frank Stella Exhibition, 1970
silver gelatin developed-out prints, 1995.36.137, Patrons' Permanent Fund

Loans

Extended Loans from the Gallery's Collections

All works are part of the National Lending Service unless indicated by †

AUSTRIA

Vienna, United States Ambassador

American 19th Century, *Memorial to Nicholas M. S. Catlin*; Jonathan Budington, *Father and Son*; Gari Melchers, *The Sisters*; Thomas Sully, *The Vanderkemp Children*; after Susan C. Waters, *Henry L. Wells*

Vienna, United States Representative, Organization for Security and Cooperation in Europe

John Woodhouse Audubon, *Long-Tailed Red Fox*; attributed to John Woodhouse Audubon, *A Young Bull*; Alexander Liberman, *Omega IV* (returned); Mark Rothko, *Untitled*; Allen Tucker, *Bizarre*

BELGIUM

Brussels, United States Ambassador

Mark Rothko, *Number 7: 2 Untitled paintings*; *Untitled (seated girl with braids)*; *Untitled (woman and girl in interior)*

Brussels, United States Ambassador, North Atlantic Treaty Organization

Gilbert Stuart, *Catherine Yates Pollock* (Mrs. George Pollock); *George Pollock*; Thomas Sully, *Ann Biddle Hopkinson*; Francis Hopkinson, *The Leland Sisters*

CANADA

Ottawa, United States Ambassador

American 19th Century, *Leaving the Manor House*; Charles S. Humphreys, *The Trotter*; Frederick Kermelmeyer, *First Landing of Christopher Columbus* (returned)

CHINA

Beijing, United States Ambassador

American 19th Century, *New England Farm in Winter* (returned); Marguerite Zorach, *Christmas Mail* (returned)

CZECH REPUBLIC

Prague, United States Ambassador

American 18th Century, *Boy with a Basket of Fruit*; American 19th Century, *Horizon of the New World*; Jacob Eichholtz, *Jullanna Hazlehurst*; Mark Rothko, *Untitled (man and woman holding hands)* (returned); *Untitled (still-life with vase and two statues)* (returned); *Untitled (three figures)* (returned); Allen Tucker, *Madison Square, Snow*

ENGLAND

London, United States Ambassador

Sir William Beechey, *Lieutenant-General Sir Thomas Picton*; Frank Weston Benson, *Portrait in White*; Francis Cotes, *Mrs. Thomas Horne*; Jacob Eichholtz, *William Clark Frazer*; Thomas Gainsborough, *William Yelverton Davenport*; George Peter Alexander Healy, *Roxanna Atwater Wentworth*; Michiel van Miereveld, *Portrait of a Lady with a Ruff*; John Singer Sargent, *Miss Grace Woodhouse*; Gilbert Stuart, *Luke White*

FRANCE

Paris, United States Ambassador

Paul Cézanne, *At the Water's Edge*; *Man with Pipe*; *Mont Sainte-Victoire*; André Derain, *Still Life*; Walt Kuhn, *Green Apples and Scoop*; *The White Clown*; Berthe Morisot, *Young Woman with a Straw Hat*;

Henri Rousseau, *Rendezvous in the Forest*; John Singer Sargent, *Mrs. Joseph Chamberlain*

Paris, United States Ambassador, Organization for Economic Cooperation and Development

American 18th Century, *Hunting Scene with a Pond*; Mark Rothko, *Personage Two*; *Untitled*; *Untitled (two women at the window)*

Paris, Musée du Louvre

Severo da Ravenna, *The Christ Child* †

GERMANY

Bonn, United States Ambassador

George Catlin, *Nishnabotana Bluffs, Upper Missouri*; *Three Cheyenne Warriors*

HUNGARY

Budapest, United States Ambassador

John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*; Mark Rothko, *Untitled (figures around a piano)*

IRELAND

Dublin, United States Ambassador

Gilbert Stuart, *Counsellor John Dunn*; *John Bill Ricketts*

ITALY

Florence, Ente Casa Buonarroti

after Michelangelo Buonarroti, *Damned Soul* †

RUSSIA

Moscow, United States Ambassador

Ralston Crawford, *Lights in an Aircraft Plant*; Lyonel Feininger, *Zirchow VII*; Mark Rothko, *Untitled*, *Untitled (still life in front of window)*

SPAIN

Barcelona, Fundació Joan Miró

Mark Rothko, *Untitled* (returned)

SWITZERLAND

Geneva, United States Ambassador to the Arms Control and Disarmament Agency

American 19th Century, *Brother and Sister*; *Steamship "Erie"*; George Catlin, *American Pasturage—Prairies of the Platte*; *Buffalo Chase*; attributed to Reuben Rowley, *Dr. John Safford and Family*

UNITED STATES

Alabama

Birmingham Museum of Art

Mark Rothko, *Untitled (black and gray)*; Anders Zorn, *Hugo Reisinger*

California

Oakland Museum

Mark Rothko, 2 *Untitled* paintings

Connecticut

Hartford, Wadsworth Atheneum

Mark Rothko, *Untitled*

District of Columbia

The Architect of the Capitol

Franklin C. Courter, *Lincoln and His Son, Tad*

Blair House

John Singleton Copley, *Harrison Gray*; Georgia Timken Fry, *Flock of Sheep* (returned); style of Benjamin Marshall, *Race Horse and Trainer*; Fritz Müller, *Capture of the "Savannah" by the U.S.S. "Perry"* (returned); Gilbert Stuart, *Dr. William Hartigan (?)*; Thomas Wilcocks Sully and Thomas Sully, *Major Thomas Biddle* (returned)

Library of Congress

Carl Milles, *Head of Orpheus*

National Museum of American History

Charles Peale Polk, *General Washington at Princeton*

National Portrait Gallery

Gardner Cox, *Earl Warren*; Chester Harding, *Self-Portrait*; Daniel Huntington, *Dr. James Hall*; Henry Theodore Tuckerman; John Wesley Jarvis, *Thomas Paine*; Irving R. Wiles, *Miss Julia Marlowe*

National Trust for Historic Preservation

Bernard Hailstone, *David E. Finley*

The Octagon

Gilbert Stuart, *Anna Maria Brodeau Thornton* (Mrs. William Thornton); *William Thornton*

Secretary of Agriculture

American 19th Century, *Bucks County Farm Outside Doylestown, Pennsylvania* (returned); Thomas Hart Benton, *Trail Riders* (returned); attributed to Théodore Géricault, *Grey Stallion* (returned); Robert Henri, *Volendam Street Scene* (returned); Venetian 18th Century, *Procession of Gondolas in the Bacino di San Marco, Venice* (returned)

Secretary of Commerce

American 20th Century, *View of Aberdeen, Washington*; Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; Raoul Dufy, *Music and the Pink Violin*; Philip van Kouwenbergh, *Flowers in a Vase*; Auguste Rodin, *The Sirens*

Secretary of Education

American 19th Century, *The Sargent Family*; American 20th Century, *After the Wedding in Warren, Pennsylvania*; French 19th Century, *Race Course at Longchamps*; after Jean-Baptiste Greuze, *Benjamin Franklin*; Karl Knaths, *Marble Mantel*

Secretary of Housing and Urban Development

Walt Kuhn, *Zinnias*; Douglas Volk, *Abraham Lincoln*

Secretary of Labor

American 19th Century, *"We Go for the Union"*; Winslow Homer, *Sunset*; George Benjamin Luks, *The Bersaglieri*

Director, Office of Management and Budget

Raoul Dufy, *Regatta at Henley*

United States Trade Representative

Thomas Chambers, *Boston Harbor*; Jean-Baptiste-Camille Corot, *The Eel Gatherers*; André Derain, *Abandoned House in Provence*; George Inness, *Lake Albano, Sunset*

Secretary of Transportation

Circle of Jacob Adriaensz. Bellevois, *Dutch Ships in a Lively Breeze*; L.M. Cooke, *Salute to General Washington in New York Harbor*; follower of Claude Lorrain, *Harbor at Sunset*; Hugues Merle, *Children Playing in a Park*; René Pierre Charles Princeteau, *Horses*

Secretary of the Treasury

7 George Catlin paintings (2 returned); Mark Rothko, *Untitled (figures and mannequins)*; *Untitled (two seated women)*

United States Department of State, United States Ambassador to the United Nations

Ivan Le Lorraine Albright, *There Were No Flowers Tonight*; Mary Callery, *Amity*; Raoul Dufy, *July 14 in Le Havre*; A. A. Lamb, *Emancipation Proclamation*; Mark Rothko, *Untitled*; *Untitled (women in a hat shop)*; Maurice Utrillo, *The Pont Saint-Michel, Paris*

United States Department of State, Diplomatic Reception Rooms

6 George Catlin paintings (all returned)

Supreme Court of the United States

Mr. Chief Justice William H. Rehnquist

George Catlin, *Nayas Village at Sunset*; *Salmon River Mountains*; Chinese Qing Dynasty, *Archery Contest*; George Cuiti, the Younger, *Eashy Abbey, near Richmond*; André Derain, *Road in Provence*; Jean-Louis

Forain, *Behind the Scenes*; Captain Edward H. Molyneux, *Chapel in Provence*; Thomas Sully, *Thomas Alston*; Frits Thaulow, *River Scene*; Eugene Lawrence Vail, *The Flags, Saint Mark's, Venice—Fete Day*

Mme Justice Ruth Bader Ginsburg
Mark Rothko, *The Omen*; *Untitled*

Mr. Justice Anthony Kennedy
Jean Béraud, *Paris, rue du Havre*; Dutch 17th Century, *Flowers in a Classical Vase*; John Ferneley, *Heaton Park Races* (returned); Franz Marc, *Siberian Dogs in the Snow*; Henri Moret, *The Island of Raguenes, Brittany*; after Marco Ricci, *View of the Mall in Saint James's Park*

Mme Justice Sandra Day O'Connor
5 George Catlin paintings

Mr. Justice Antonin Scalia
James Bard, *Steamer "St. Lawrence"*; Gilbert Stuart, *George Washington*; Thomas Sully, *Henry Pratt*; Augustus Vincent Tack, *Charles Evans Hughes*; Alexander Helwig Wyant, *Peaceful Valley*

Mr. Justice David Souter
Rembrandt Peale, *George Washington*; Gilbert Stuart, *Captain Joseph Anthony*; after Gilbert Stuart, *William Constable*; James Lloyd, *Augustus Vincent Tack, Harlan F. Stone*

Mr. Justice John Paul Stevens
American 19th Century, *Portland Harbor, Maine*; George Catlin, *Scene from the Lower Mississippi*; Eduard Gaertner, *City Hall at Torun*; Alphonse Legros, *Hampstead Heath*; Franz Xaver Winterhalter, *Queen Victoria*

Residence of the Vice President of the United States
Frederick Carl Frieseke, *Memories*

The White House
9 George Catlin paintings; Thomas Sully, *Andrew Jackson*

White House Preservation Office
American 18th Century, *Attack on Bunker's Hill, with the Burning of Charles Town*; A. Hashagen, *Ship "Arkansas" Leaving Havana*; John Wesley Jarvis, *Commodore John Rodgers*; John Neagle, *Colonel Augustus James Pleasonton*; John Vanderlyn, *John Sudam*

Indiana
Indianapolis Museum of Art
Max Beckmann, *Christ in Limbo*; Larry Bell, *Chrome and Glass Construction*; Robert Irwin, *Untitled* (returned); Mark Rothko, *Sketch for Mural H*; Tony Smith, *Untitled* (returned)

Kansas
Lawrence, Spencer Museum of Art
Mark Rothko, *Untitled*

Pennsylvania
Doylestown, James A. Michener Art Museum
Edward Hicks, *The Landing of Columbus*

Texas
Austin, Archer M. Huntington Art Gallery
Mark Rothko, *Untitled*

Corpus Christi, Art Museum of South Texas
Marco Tintoretto, *Lamentation*

Virginia
Fairfax, George Mason University
Alfredo Halegua, *America: Lila Pell Katzen, Antecedent*

National Gallery Loans to Temporary Exhibitions

Works in National Lending Service *

A U S T R A L I A

Brisbane, Queensland Art Gallery
MATISSE, 29 March–14 May 1995
Henri Matisse, *Odalisque*; *Still Life*; *Woman Seated in an Armchair*; circulated to National Gallery of Australia, Canberra, 6 June–16 July 1995; and National Gallery of Victoria, Melbourne, 8 August–3 September 1995

Melbourne, National Gallery of Victoria
RENOIR: MASTER IMPRESSIONIST, 19 September–30 October 1994
Auguste Renoir, *Mlle. Charlotte Berthier: Young Spanish Woman with a Guitar*; *Young Woman Braiding Her Hair*; circulated to Art Gallery of New South Wales, Sydney, 6 November 1994–8 January 1995

A U S T R I A

Vienna, Kunsthistorisches Museum
JACOPO TINTORETTO—I TRATTI, 31 May–30 October 1994
Jacopo Tintoretto, *Doge Alvise Mocenigo and Family before the Madonna and Child*; *Portrait of a Man as Saint George*

B E L G I U M

Bruges, Brugge Groeningemuseum
HANS MEMLING, 12 August–15 November 1994
Hans Memling, *Portrait of a Man with an Arrow*

Brussels, Palais des Beaux Arts
FIAMMINGHI A ROMA, 1508–1608, 24 February–21 May 1995
Giovanni Sons, *The Judgment of Paris*; circulated to Palazzo delle Esposizioni, Rome, 7 June–4 September 1995

C A N A D A

The Montreal Museum of Fine Arts
LOST PARADISE: SYMBOLIST EUROPE, 8 June–15 October 1995
Paul Gauguin, *Parau na te Varua i no (Words of the Devil)* *

Toronto, Art Gallery of Ontario
GAINSBOROUGH'S "THE HARVEST WAGON," 29 July–8 October 1995
Gainsborough Dupont, *George IV as Prince of Wales*

D E N M A R K

Copenhagen, Ordbruggaardsamlingen
DEGAS MONOTYPES, 14 October 1994–15 January 1995
Edgar Degas, *Mlle Bécot: Woman by a Fireplace*; *Woman Reading (Liseuse)*

E N G L A N D

London, Barbican Art Gallery
A BITTER TRUTH — THE AVANT-GARDE AND THE GREAT WAR, 29 September–11 December 1994
Félix Vallotton, *The Church of Souain*

London, Hayward Gallery
THE ROMANTIC SPIRIT IN GERMAN ART 1790–1990, 29 September 1994–8 January 1995
Jean Arp, *The Forest*

LANDSCAPES OF FRANCE: IMPRESSIONISM AND ITS RIVALS, 17 May–28 August 1995
Berthe Morisot, *Hanging the Laundry out to Dry* *; *The Harbor at Lorient*; Camille Pissarro, *The Fence* *

London, The National Gallery
SPANISH STILL-LIFE: FROM VELÁZQUEZ TO GOYA,

22 February–21 May 1995

Juan van der Hamen y León, *Still Life with Sweets and Pottery*

London, Royal Academy of Arts
THE GLORY OF VENICE, 15 September–14 December 1994

7 paintings and 40 graphic works by 18th-century Venetian artists; 6 paintings (including 1 new work not lent to England) and 2 graphic works circulated to Museo del Settecento Veneziano—Ca'Rezzonico, Venice, 25 May–30 July 1995 (3 paintings remained until 30 September 1995); and 9 graphic works (including 6 new works not lent to England) circulated to Gallerie dell'Accademia, Venice, 25 May–30 July 1995

London, Tate Gallery
JAMES MCNEILL WHISTLER, 12 October 1994–8 January 1995
5 paintings and 12 graphic works by James McNeill Whistler; circulated to Musée d'Orsay, Paris, 6 February–30 April 1995

Newcastle, Laing Art Gallery
BONNARD AT THE VILLA LE BOSQUET, 9 September–30 October 1994
Pierre Bonnard, *Stairs in the Artist's Garden* *

F R A N C E

Paris, Galeries nationales d'Exposition du Grand Palais
NICOLAS POUSSIN, 27 September 1994–2 January 1995
Nicolas Poussin, *The Baptism of Christ*; *Road along a Winding River*; the *Baptism* circulated along with Poussin's *Assumption of the Virgin* to Royal Academy of Arts, London, 19 January–16 April 1995

CÉZANNE, 26 September 1995–1 January 1996
Paul Cézanne, *Le Château Noir*; *Harlequin*; *Houses in Provence*

Musée d'Art Moderne de la Ville de Paris
ANDRÉ DERAÏN, 18 November 1994–19 March 1995
André Derain, *Charing Cross Bridge, London* *; *Mountains at Collioure* *; *Still Life* *; *View of the Thames* *

Paris, Musée national d'art moderne, Centre Georges Pompidou
CONSTANTIN BRANCUSI, 11 April–21 August 1995
Constantin Brancusi, *Bird in Space*; *Bird in Space*

Paris, Musée National des Monuments Français
ITALIAN RENAISSANCE ARCHITECTURE, 25 April–31 July 1995
Master of the Barberini Panels, *The Annunciation*; Sperandio, *Francesco I Sforza, 1401–1466, 4th Duke of Milan 1450 (obverse)*

G E R M A N Y

Berlin, Neue Nationalgalerie
GEORGE GROSZ BERLIN — NEW YORK, 21 December 1994–17 April 1995
Walker Evans, 3 *Subway Portrait* photographs; George Grosz, *Sportsman*; Alfred Stieglitz, *From An American Place, Southwest*; *From My Window at an American Place, North*; circulated to Staatsgalerie Stuttgart, 7 September–3 December 1995

Museum Bochum
THE ART OF THE ARMENIANS, 14 January–17 April 1995
Arshile Gorky, *The Artist and His Mother*

Braunschweig, Herzog Anton Ulrich-Museum
for exhibition at Burg Dankwarderode
HENRY THE LION AND HIS TIME, 6 August–12 November 1995
German 12th Century, *Initials V and D: Saints*

Cyprian, Vitus, Stephan, and Cornelius; German 13th Century, *The Judge Judah* (?)

Cologne, Käthe Kollwitz Museum Köln
KÄTHE KOLLWITZ: MEISTERWERKE DER ZEICHNUNG, 20 April–2 July 1995
Käthe Kollwitz, *Four People Seated on a Bench: The Homeless; Mother and Child*

Schirn Kunsthalle Frankfurt
NICOLAS DE STAËL — RETROSPEKTIVE, 23 September–27 November 1994
Nicolas de Staël, *Ballet*

Leipzig, Museum der Bildenden Künste
LUCAS CRANACH: PAINTER-ENTREPRENEUR FROM FRANCONIA, 7 September–5 November 1994
Lucas Cranach the Elder, *Portrait of a Man; Portrait of a Woman*

Munich, Haus der Kunst
ROY LICHTENSTEIN, 14 October 1994–9 January 1995
Roy Lichtenstein, *Look Mickey*; circulated to Deichtorhallen Hamburg, 1 February–30 April 1995; Palais des Beaux Arts, Brussels, 1 June–30 August 1995; and Wexner Center for the Arts, Columbus, Ohio, 24 September 1995–7 January 1996

I FARNESE: ARTE E COLLEZIONISMO, 1 June–27 August 1995
Titian, *Ranuccio Farnese*; circulated to Museo e Gallerie Nazionali di Capodimonte, Naples, 30 September–17 December 1995

Munich, Neue Pinakothek
HANS MEMLING'S "SAINT JOHN THE BAPTIST" AND "SAINT VERONICA," 16 March–11 June 1995
Hans Memling, *Saint Veronica*

Munich, Städtische Galerie im Lenbachhaus
THE INNOCENT EYE: CHILDREN'S ART AND THE MODERN ARTIST, 25 May–13 August 1995
Joan Miró, *The Flight of the Dragonfly before the Sun*; circulated to Kunstmuseum Bern, 7 September–26 November 1995

Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte
REMBRANDT AND THE OLD TESTAMENT, 11 September–20 November 1994
Rembrandt Workshop, *Joseph Accused by Potiphar's Wife*

ISRAEL

Jerusalem, The Israel Museum
CAMILLE PISSARRO, 11 October 1994–9 January 1995
Camille Pissarro, *Hampton Court Green*; circulated along with Pissarro, *Two Women Chatting by the Sea, St. Thomas* * to the Jewish Museum, New York, 26 February–16 July 1995

ITALY

Rimini, Museo della Città
IL TRECENTO RIMINESE: MAESTRI E BOTTEGHE TRA ROMAGNA E MARCHE, 20 August 1995–6 January 1996
Master of the Life of Saint John the Baptist, *The Baptism of Christ; Madonna and Child with Angels; Scenes from the Life of Saint John the Baptist*

Rome, Palazzo delle Esposizioni
TIZIANO: AMOR SACRO E AMOR PROFANO, 15 March–22 May 1995
Antonio Lombardo, *Peace Establishing Her Reign; Benedetto Montagna, Birth of Adonis; The Rape of Europa*; follower of Titian, *Venus Blindfolding Cupid*

Venice, Palazzo Grassi spa
ARCHITETTURE DEL RINASCIMENTO, 1 April–11 November 1994

Matteo de' Pasti, Leone Battista Alberti, 1404–1472, *Architect and Writer on Art and Science* (obverse); Sperandio, Francesco I Sforza, 1401–1466, *4th Duke of Milan 1450* (obverse)

JAPAN

Chiba, Kawamura Memorial Museum of Art
DAVID SMITH RETROSPECTIVE, 5 October–20 November 1994
David Smith, *Voltri VII*

MARK ROTHKO RETROSPECTIVE, 23 September–5 November 1995
8 paintings * and 8 works on paper by Mark Rothko

Nagoya, Aichi Prefectural Museum of Art
ANDREW WYETH, 3 February–2 April 1995
Andrew Wyeth, *Snow Flurries*; circulated to The Bunkamura Museum of Art, Tokyo, 15 April–4 June 1995; Fukushima Prefectural Museum of Art, 10 June–16 July 1995; and the Nelson-Atkins Museum of Art, Kansas City, 24 September–26 November 1995

Machida City Museum of Graphic Arts
HELEN FRANKENTHALER: PRINTS, 2 October–23 November 1994
9 Helen Frankenthaler prints

Tokyo, National Museum of Western Art
1874: THE YEAR OF IMPRESSIONISM, 20 September–27 November 1994
Jean-Baptiste-Camille Corot, *Saint Sebastian Succored by the Holy Women* *; Edouard Manet, *Ball at the Opera* *; Gare Saint-Lazare; Berthe Morisot, *The Harbor at Lorient*; Camille Pissarro, *Orchard in Bloom, Louveciennes*; Auguste Renoir, *The Dancer; Madame Henriot*

Tokyo, Sezon Museum of Art
RICHARD TUTTLE, 7 September–10 October 1995
Richard Tuttle, *Red Spiral Drawing; Rendering of 12th Spiral Drawing; Stacked Color with Wavy and Straight Side*

Yokohama Museum of Art
ROBERT FRANK: MOVING OUT, 11 February–9 April 1995
71 photographs by Robert Frank; circulated to Kunsthau Zürich, Zurich, 11 May–30 July 1995; and Stedelijk Museum, Amsterdam, 9 September–29 October 1995

THE NETHERLANDS

Amsterdam, Rijksmuseum
THE ART OF DEVOTION IN THE LATE MIDDLE AGES 1300–1500, 26 November 1994–27 February 1995
Hans Memling, *Saint Veronica*

The Hague, Haags Gemeentemuseum
PIET MONDRIAN: 1872–1944, 18 December 1994–30 April 1995
Piet Mondrian, *Diamond Painting in Red, Yellow, and Blue*

The Hague, Mauritshuis
PAULUS POTTER: PAINTINGS, DRAWINGS, AND ETCHINGS, 8 November 1994–13 March 1995
Paulus Potter, *A Farrier's Shop*

SCOTLAND

Edinburgh, National Gallery of Scotland
THE CURRENCY OF FAME: PORTRAIT MEDALS OF THE RENAISSANCE, 22 September 1994–8 January 1995
28 Renaissance medals
FROM MONET TO MATISSE: LANDSCAPE PAINTING IN FRANCE 1874–1914, 11 August–23 October 1994
Paul Gauguin, *Haystacks in Brittany* *

SPAIN

Madrid, Fundación "la Caixa"
KANDINSKY / MONDRIAN: DOS CAMINOS HACIA LA ABSTRACCION, 16 September–13 November 1994
Wassily Kandinsky, *Improvisation 31 (Sea Battle)*

Madrid, Fundación Colección Thyssen-Bornemisza
EL SIGLO DE ORO DEL PAISAJE HOLANDÉS, 10 October 1994–12 February 1995
Meindert Hobbema, *A Farm in the Sunlight*

Madrid, Museo Nacional Centro de Arte Reina Sofía
FRANZ KLINE: ART AND THE STRUCTURE OF IDENTITY, 27 September–21 November 1994
Franz Kline, *Four Square* *; circulated to Saarland Museum, Saarbrücken, Germany, 11 December 1994–5 February 1995

SWEDEN

Stockholm, Nationalmuseum
GOYA, 7 October 1994–8 January 1995
Francisco de Goya, *Bartolomé Sareda y Miserol*

Stockholm, Prins Eugens Waldemarsudde
ANDERS ZORN, 15 September–11 December 1994
Anders Zorn, *Hugo Reisinger* *; circulated to Göteborgs Konstmuseum, Göteborg, 26 December 1994–26 March 1995

SWITZERLAND

Kunsthau Zürich
DEGAS—PORTRAITS, 4 December 1994–5 March 1995
Edgar Degas, *René-Hilaire De Gas, Grandfather of the Artist; Self-Portrait: Woman Viewed from Behind; the print René-Hilaire De Gas, Grandfather of the Artist* circulated to Kunsthalle Tübingen, Germany, 18 March–18 June 1995

UNITED STATES

Alabama

Montgomery Museum of Fine Arts
AMERICA AS ART, 11 August 1995–1 September 1996
Mark Rothko, *Untitled* *

Arizona

Scottsdale Center for the Arts
NEO-DADA: REDEFINING ART, 1958–62, 4 November 1994–1 January 1995
Andy Warhol, *A Boy for Meg* *; circulated to the Equitable Gallery, New York, 27 January–26 March 1995

Tucson, University of Arizona Museum of Art
MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 5 January–26 February 1995
26 Mark Rothko paintings *

California

Berkeley, University Art Museum
THE NEW CHILD: BRITISH ART AND THE ORIGINS OF MODERN CHILDHOOD, 23 August–19 November 1995
Sir Henry Raeburn, *John Tait and His Grandson*

Los Angeles County Museum of Art
THE PRINTS OF ROY LICHTENSTEIN, 16 February–30 April 1995
34 Roy Lichtenstein prints; circulated to Dallas Museum of Art, 28 May–6 August 1995; and The Parrish Art Museum, Southampton, New York, 10 September–26 November 1995

THE HUMAN FIGURE IN AMERICAN SCULPTURE, 23 February–14 May 1995
Paulanship, *Dancer and Gazelles*; circulated to Montgomery (Alabama) Museum of Fine Arts, 22 June–10 September 1995

Los Angeles, The Museum of Contemporary Art, The Temporary Contemporary

CLAES OLDENBURG: AN ANTHOLOGY, 2 July–3 September 1995

Claes Oldenburg, *Clarinet Bridge: Glass Case with Pies (Assorted Pies in a Case); Soft Drainpipe-Red (Hot) Version*

San Diego Museum of Art

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S,

18 March–28 May 1995
26 Mark Rothko paintings *

Connecticut

Hartford, Wadsworth Atheneum

THOMAS COLE: LANDSCAPE INTO HISTORY, 11 September–4 December 1994

Thomas Cole, *A View of the Mountain Pass Called the Notch of the White Mountains (Crawford Notch); The Voyage of Life: Childhood; The Voyage of Life: Youth; The Voyage of Life: Manhood; The Voyage of Life: Old Age*; circulated to the Brooklyn Museum, 13 January–2 April 1995

District of Columbia

The Library of Congress

TEMPLE OF LIBERTY: BUILDING THE CAPITOL FOR A NEW NATION, 22 February–4 July 1995
Jean-Antoine Houdon, *George Washington*

National Portrait Gallery

IN PURSUIT OF THE BUTTERFLY: PORTRAITS OF JAMES A. MCNEILL WHISTLER, 28 April–13 August 1995

Aubrey Beardsley, *Caricature of J. M. Whistler*; Catlo Pellegrini, *Whistler*; Harper Pennington, *Portrait of Whistler with a Paintbrush*; Sir Leslie Ward, *Whistler*; James McNeill Whistler, *The Title to the French Set*

The White House

TWENTIETH-CENTURY AMERICAN SCULPTURE AT THE WHITE HOUSE, 10 April–10 September 1995
David Smith, *Cubi XXVI* *

Florida

Coral Gables, The Lowe Art Museum

SOUTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 8 December 1994–6 February 1995
35 George Catlin paintings *

Miami, Center for the Fine Arts

PICTURING HISTORY: AMERICAN PAINTING 1770–1930, 6 August–9 November 1994
John Singleton Copley, *The Death of the Earl of Chatham* *

Pensacola Museum of Art

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 1 February–1 April 1995
35 early American paintings (34*)

Sarasota, The John and Mable Ringling Museum of Art

A GOLDEN HARVEST; PAINTINGS BY ADAM PYNACKER, 12 October–31 December 1994
Adam Pynacker, *Wooded Landscape with Travelers* *

Georgia

Atlanta, High Museum of Art

FINE ART AT THE COTTON STATES AND INTERNATIONAL EXPOSITION, 19 August–31 December 1995
Theodore Robinson, *Drawbridge—Long Branch Rail Road, Near Mianus*

Marietta/Cobb Museum of Art

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 15 September–22 November 1995
35 early American paintings (34*)

Idaho

Boise Art Museum

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 29 April–25 June 1995
35 early American paintings (34*)

Illinois

The Art Institute of Chicago

MONET RETROSPECTIVE, 14 July–12 November 1995
Claude Monet, *The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlias); The Bridge at Argenteuil; The Cradle—Camille with the Artist's Son Jean; Woman with a Parasol—Madame Monet and Her Son*

Chicago, Terra Museum of American Art

REVISITING AMMI PHILLIPS: FIFTY YEARS OF AMERICAN PORTRAITURE, 8 October–31 December 1994
Ammi Phillips, *Lady in White* *; *Alsa Slade* *; *Joseph Slade* *

Kansas

Wichita Art Museum

MASTER PRINTS FROM GEMINI G.E.L., 24 December 1994–12 March 1995
40 American prints *

FACES AND FIGURES: PRINTS FROM THE

TAMARIND LITHOGRAPHY WORKSHOP, 24 December 1994–12 March 1995
50 contemporary prints *

Louisiana

Baton Rouge, Louisiana Arts and Science Center Inc.

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 6 December 1994–15 January 1995
35 early American paintings (34*)

New Iberia, Live Oak Gardens Foundation Inc.

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 27 September–30 November 1994
35 early American paintings (34*)

The Historic New Orleans Collection

THE GRAND AMERICAN AVENUE: 1850–1920, 13 September–10 December 1994
John Singer Sargent, *Mathilde Townsend* *; circulated to Harold Washington Public Library, Chicago, 21 January–18 March 1995

Maryland

Baltimore, The Walters Art Gallery

GAUGUIN AND THE SCHOOL OF PONT-AVEN, 19 November 1994–19 January 1995
Paul Gauguin, *Breton Girls Dancing, Pont-Aven*

Bernardo Strozzi, 8 September–1 December 1995
Bernardo Strozzi, *Bishop Alvise Grimani*

Massachusetts

Boston, Isabella Stewart Gardner Museum

ART'S LAMENT: CREATIVITY IN THE FACE OF DEATH, 9 September–23 October 1994
Tanzio da Varallo, *Saint Sebastian*; circulated to Bowdoin College Museum of Art, Brunswick, Maine, 7 November–31 December 1994

Boston College Museum of Art

MEMORY AND THE MIDDLE AGES, 8 February–21 May 1995
Albrecht Dürer, *The Mass of Saint Gregory*

Museum of Fine Arts, Boston

SOL LEWITT DRAWINGS, 10 September–20 November 1994
10 Sol LeWitt drawings

EMIL NOLDE: THE PAINTER'S PRINTS, 8 February–7 May 1995
5 Emil Nolde prints; circulated to Los Angeles County Museum of Art, 8 June–10 September 1995

JOHN SINGLETON COPLEY'S AMERICA, 7 June–15 August 1995
John Singleton Copley, *Epes Sargent; Eleazer Tynng*; circulated to the Metropolitan Museum of Art, New York, 19 September 1995–7 January 1996

DIALOGUE: JOHN WILSON/JOSEPH NORMAN, 21 July–3 December 1995
Joseph Norman, *Notorious: Slum Gardens No. 3*

Heritage Plantation of Sandwich

AMERICAN FOLK ART PORTRAITS OF CHILDREN, 13 May–29 October 1995
American 19th Century, *Girl with Toy Rooster* *; William Mathew Prior, *Child with Straw Hat* *; Joseph Whiting Stock, *Mary and Francis Wilcox* *

Williamstown, Sterling and Francine Clark Art Institute

FRENCH EIGHTEENTH-CENTURY BOOKS AND THEIR ILLUSTRATORS, 26 September–31 December 1995
Hubert François Gravelot, *First Day, Frontispiece*

Michigan

The Detroit Institute of Arts

ALLEGORY OF THE DREAMS OF MEN, 19 November–31 December 1994
Jacopo Tintoretto, *Summer*

Minnesota

Minneapolis, Frederick R. Weisman Art Museum

"DICTATED BY LIFE": MARSDEN HARTLEY'S GERMAN PAINTINGS AND ROBERT INDIANA'S HARTLEY ELEGIES, 14 April–18 June 1995
Marsden Hartley, *The Aero*

New Mexico

Santa Fe, Museum of Fine Arts

THE POETRY OF FORM: RICHARD TUTTLE DRAWINGS, 10 March–18 June 1995
35 Richard Tuttle drawings

New York

The Brooklyn Museum

LEON POLK SMITH: AMERICAN PAINTER, 29 September 1995–7 January 1996
Leon Polk Smith, *Stretch of Black III* *

Buffalo, Albright-Knox Art Gallery

THE PAINTINGS OF SYLVIA PLIMACK MANGOLD, 24 September–31 December 1994
Sylvia Plimack Mangold, *Untitled*; circulated to Wadsworth Atheneum, Hartford, 5 February–2 April 1995; and Sarah Campbell Blaffer Gallery, University of Houston, 9 September–22 October 1995

Glens Falls, The Hyde Collection

MILTON AVERY: WORKS ON PAPER, 6 September–12 November 1995
57 Milton Avery prints *, 2 plates *, and 1 wood-block *

Hempstead, Hofstra Museum

NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN (and 5 supplementary works).

11 September–23 October 1994
55 George Catlin paintings *

Katonah Museum of Art

MEDIEVAL MONSTERS: DRAGONS AND FANTASTIC CREATURES, 14 January–16 April 1995
Master AG, *Saint George and the Dragon*; Master FVB and Israhel van Meckenem, *Saint George and the Dragon*

New York, Americas Society

PICTURING THE FRONTIER: THE URUGUAYAN SCENES OF JUAN MANUEL BLANES, 4 October–23 December 1994
George Catlin, *Ostrich Chase, Buenos Aires—Auca **; circulated to Center for the Fine Arts, Miami, 7 January–12 March 1995; and Tucson Museum of Art, 7 April–18 June 1995

New York, The Equitable Gallery

MODERN HIEROGLYPHS: GESTURAL DRAWING AND THE EUROPEAN VANGUARD 1900–1918, 28 March–6 May 1995
Erich Heckel, *Three Figures*; Ernst Ludwig Kirchner, *Bather Lying on the Beach among Rocks*

New York, The Metropolitan Museum of Art
ORIGINS OF IMPRESSIONISM, 19 September 1994–8 January 1995

Frédéric Bazille, *The Ramparts at Aigues-Mortes **; Paul Cézanne, *The Artist's Father*; Edouard Manet, *Still Life with Melon and Peaches*; Claude Monet, *Bazille and Camille (Study for "Déjeuner sur l'Herbe")*

PAINTING AND ILLUMINATION IN EARLY RENAISSANCE FLORENCE 1300–1450, 17 November 1994–26 February 1995

Italian 15th Century, *Christ Giving the Keys to Saint Peter*; follower of Lorenzo Monaco, *Praying Prophet*; Master of the Dominican Effigies, *Christ and the Virgin Enthroned with Forty Saints*; Master of the Dominican Effigies, *The Nativity with the Annunciation to the Shepherds*; workshop of Pacino di Bonaguida, *Christ in Majesty with Twelve Apostles*

New York, The Museum of Modern Art

MAPPING, 5 October–20 December 1994
6 Nancy Graves drawings

A CENTURY OF ARTISTS' BOOKS, 19 October 1994–24 January 1995

Max Beckmann, *The Apocalypse*

ALFRED STIEGLITZ AT LAKE GEORGE, 14 September 1995–2 January 1996

49 Alfred Stieglitz photographs

New York, The Pace Gallery

THE SUBLIME IS NOW: THE EARLY WORK OF BARNETT NEWMAN, 21 October–26 November 1994
Barnett Newman, *Pagan Void*

New York, Whitney Museum of American Art
BLACK MALE: REPRESENTATIONS OF MASCULINITY IN CONTEMPORARY AMERICAN ART, 10 November 1994–5 March 1995

Barkley Leonard Hendricks, *George Jules Taylor **

EDWARD HOPPER AND THE AMERICAN IMAGINATION, 21 June–15 October 1995
Edward Hopper, *Cape Cod Evening **

Ohio

Cincinnati Art Museum

I TELL OF MY HEART: THE ART OF HORACE PIPPIN, 28 July–9 October 1994
Horace Pippin, *Interior*; circulated to the Baltimore Museum of Art, 26 October 1994–1 January 1995; and the Metropolitan Museum of Art, New York, 1 February–30 April 1995

Pennsylvania

Bethlehem, Payne Gallery, Moravian College
NORTH AMERICAN INDIAN PAINTINGS BY GEORGE

CATLIN, 20 January–28 February 1995
50 George Catlin paintings *

Lancaster, Leonard, and Mildred Rothman

Gallery, Franklin and Marshall College
CHRISTIAN STRENGE, 6 September–15 December 1995
Christian Streng, *Fraktur Vorschritt*

Philadelphia Museum of Art

ROLYWHOLYOVER A CIRCUS, 2 June–31 July 1995
Jasper Johns, *Numbers*

Philadelphia, The Woodmere Art Museum

THE SPIRIT OF WAR AND THE SPIRIT OF PEACE, 2 May–30 July 1995
Jasper Francis Cropsey, *The Spirit of War*

Selinsgrove, Lore Degenstein Gallery

NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 8 March–30 April 1995
50 George Catlin paintings *

South Carolina

Columbia, McKissick Museum

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 9 July–27 August 1995
35 early American paintings (34*)

Texas

Fort Worth, Amon Carter Museum

AMERICAN IMPRESSIONISM AND REALISM: THE PAINTING OF MODERN LIFE, 1885–1915, 22 August–30 October 1994
George Bellows, *Club Night **; Childe Hassam, *Allies Day, May 1917 **; circulated to the Denver Art Museum, 3 December 1994–5 February 1995; and Los Angeles County Museum of Art, 6 March–14 May 1995

THOMAS COLE'S PAINTINGS OF EDEN,

18 February–28 May 1995

Thomas Cole, *The Bridge of Fear*; John Milton (author) and John Martin, *Paradise Lost* (volume 1)

Houston, Contemporary Arts Museum

2 X IMMORTAL: ELVIS AND MARILYN, 4 February–26 March 1995
Robert Rauschenberg, *Test Stone #1*; circulated to Mint Museum of Art, Charlotte, North Carolina, 15 April–30 June 1995; and Cleveland Museum of Art, 2 August–23 September 1995

San Antonio Museum of Art

500 YEARS OF FRENCH ART, 7 April–20 August 1995
Auguste Renoir, *Picking Flowers*

Virginia

Lynchburg, Maier Museum of Art, Randolph-Macon Women's College

MASTER PRINTS FROM GEMINI G.E.I., 22 August–16 October 1994
40 American prints *

Washington

Seattle Art Museum

A GIFT TO AMERICA: MASTERPIECES OF EUROPEAN PAINTING FROM THE SAMUEL H. KRESS COLLECTION, 15 September–20 November 1994
François-Hubert Drouais, *Group Portrait*; El Greco (Domenikos Theotokopoulos), *Laocoön*; Jean-Auguste-Dominique Ingres, *Monsieur Marotte*; Sir Peter Paul Rubens, *Marchesa Brigida Spinola Doria*; Sebastiano del Piombo, *Portrait of a Humanist*; Antoine Watteau, *Italian Comedians*; circulated to the Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, 17 December 1994–4 March 1995

Arshile Gorky, *The Liver Is the Cock's Comb*, 1944, Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox, was seen in the *Gorky* exhibition

West Virginia

Huntington Museum of Art
MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 25 September–5 December 1994
26 Mark Rothko paintings *



Temporary Loans to Museum Collections

UNITED STATES

New York

The Metropolitan Museum of Art

12 October 1994–12 October 1999

Francesco di Giorgio Martini, *God the Father Surrounded by Angels and Cherubim*

North Carolina

Raleigh, North Carolina Museum of Art

15 August 1995–22 September 1996

John Quidor, *The Return of Rip Van Winkle*

Lenders to Exhibitions

Private Collections

Maida and George Abrams
 Anonymous Lenders
 Acquavella Galleries, Inc.
 Mrs. Milton Avery
 Milton Avery Trust
 Curtis O. Baer Collection
 Stephens Inc., Little Rock, Arkansas
 Collection Beyeler, Basel
 Max Bill, Switzerland
 BlumHelman Gallery
 The Edward R. Broida Trust
 Mrs. Ruth Bromberg
 Mr. and Mrs. Donald L. Bryant, Jr.
 Mr. and Mrs. Gilbert Butler
 Leo Castelli Gallery
 Paul Channon, MP
 Christie's, New York

Roy and Cecily Langdale Davis
 Leon and Marian Despres
 Deutsche Bank AG, Frankfurt am Main
 The Duke of Devonshire and Chatsworth House Trust
 Hester Diamond
 Her Majesty Queen Elizabeth II
 Marg and Jim Fleck, Toronto
 Aaron Fleischman
 Mary Frank
 Robert Frank
 The Fukuoka City Bank, Ltd.
 Mrs. Andrew Fuller
 Robin Quist Gates
 Gemini G.E.L.
 Dr. and Mrs. Phillip T. George, Miami
 GFT (U.S.A.) Corp., New York
 Gilman Paper Company Collection
 Arne and Milly Glimcher
 Mr. and Mrs. Marco Grassi
 Mr. and Mrs. Stanley R. Gumberg, Pittsburgh
 Robert H. Halff
 Marc Ham

Mr. Stephen Hahn
 Mrs. Teresa Heinz (and the late Senator John Heinz)
 The Helman Collection
 Anne and William J. Hokin, Chicago
 Mondrian Estate/Holtzman Trust
 Frederick W. Hughes
 IVAM, Instituto Valenciano de Arte Moderno, Generalitat Valenciana, Valencia
 Carroll Janis
 Maria and Conrad Janis, Beverly Hills
 Mr. and Mrs. Morton L. Janklow, New York
 Mr. and Mrs. Donald Jonas
 Donald Judd Estate
 Ruth and Jacob Kainen
 Shirley Letter Kaufmann
 E.W. Kornfeld, Bern
 Emily Fisher Landau, New York
 Barbara and Richard S. Lane
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 James Leavin, Los Angeles
 Margo Lees-Milne Collection, Bath
 Alicia Legg, Cockeysville, Maryland
 Greta and Herb Levart
 Joseph K. Levene
 Roy Lichtenstein
 Mr. and Mrs. William Lobkowitz
 The John McEnroe Gallery
 Joshua Mack and Ron Warren
 Paul G. and Elaine S. Marks
 James Maroney, New York
 Stephen Mazoh
 Mr. Richard L. Menschel
 Robert and Jane Meyerhoff, Phoenix, Maryland
 Robert Miller Gallery, Inc.
 The Patsy R. and Raymond D. Nasher Collection, Dallas
 Hinton Ampner, The Ralph Dutton Collection (The National Trust)
 Mr. and Mrs. S. I. Newhouse, Jr.
 Professor William B. O'Neal
 Mr. and Mrs. Richard E. Oldenburg
 Claes Oldenburg and Coosje van Bruggen, New York
 Reinhard Onnasch, Berlin
 Michael and Judy Ovit
 Pace/MacGill Gallery, New York
 PaceWildenstein
 PaineWebber Group Inc., New York
 John and Mary Pappajohn
 Sally Engelhard Pingree
 Mr. and Mrs. Gerhard E. Pinkus
 Richard and Lois Plehn
 Kimiko and John Powers
 Rajen Foundation, Vaduz
 Ms. Michal Rovner
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 The Judith Rothschild Foundation
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 Eugene M. Schwartz Associates, Inc.
 Mitchell C. Shaheen, The Brett Mitchell Collection, Inc.
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 A.C.H.W. Smid-Verlee
 Joseph and Ruth Solman, USA
 Sonnabend Collection
 Stephen Mazoh & Co., Inc.
 Allan Stone Gallery
 Mr. and Mrs. Eugene V. Thaw
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 Thyssen-Bornemisza Collection
 Martin and Renée Tolcott
 Tyler Graphics Ltd
 Arthur and Charlotte Vershbow
 The Dorothy and Herbert Vogel Collection
 Donald Vogler

Mr. and Mrs. Richard Waitzer
 Paul F. Walter
 The Warner Collection of Gulf States Paper Corporation, Tuscaloosa, Alabama, USA
 Thilo von Watzdorf, New York
 Sheila and Wally Weisman
 Cheryl and Henry Welt
 David Whitney
 Mrs. John Hay Whitney
 Mr. and Mrs. Robert J. Woods, Jr.
 Anita and Julius L. Zelman Collection

Public Collections

Austria

Vienna: Graphische Sammlung Albertina; Kunsthistorisches Museum; Museum moderner Kunst
 Stiftung Ludwig Wien; Österreichische Nationalbibliothek

Canada

Montreal: Museum of Fine Arts
 Ottawa: Canadian Museum of Contemporary Photography; National Gallery of Canada
 Toronto: Art Gallery of Ontario
 Vancouver: Art Gallery

Denmark

Copenhagen: Statens Museum for Kunst
 Hillerød: Nationalhistoriske Museum på Frederiksborg

France

Musée d'Art Américain Giverny
 Paris: Centre national d'art et de culture Georges Pompidou; Musée d'Orsay; Musée du Louvre

Germany

Staatliche Museen zu Berlin, Preussischer Kulturbesitz
 Cologne: Museum Ludwig; Wallraf-Richartz-Museum
 Staatliche Kunstsammlungen Dresden
 Düsseldorf: Kunstsammlung Nordrhein-Westfalen
 Frankfurt am Main: Museum für Moderne Kunst
 Hamburg: Hamburger Kunsthalle
 Landesmuseum Mainz
 Munich: Bayerische Staatsgemäldesammlungen; Staatliche Graphische Sammlung
 Staatsgalerie Stuttgart
 Worms: Kunsthau Heylshof

Ireland

Dublin: National Gallery of Ireland

Israel

Jerusalem: Israel Museum

Italy

Aquileia: Museo Civico del Patriarcato
 Bassano del Grappa: Museo Biblioteca Archivio
 Florence: Archivio di Stato; Casa Buonarroti; Galleria degli Uffizi; Museo degli Argenti; Museo dell'Opera di Santa Maria del Fiore; Palazzo Marucelli-Fenzi
 Pavia: Museo Civico del Castello Visconteo
 Rome: Galleria Nazionale d'Arte Moderna
 Vatican City: Biblioteca Apostolica Vaticana; Fabbrica di San Pietro
 Venice: Chiesa della Santa Maria della Consolazione; Chiesa di San Stae; Chiesa di San Vitale; Civici Musei Veneziani d'Arte e di Storia; Galleria Querini-Stampalia; Gallerie dell'Accademia; Collezione Peggy Guggenheim; Museo Correr; Palazzo Grassi
 Vicenza: Museo Civico d'Arte e Storia

Netherlands

Amsterdam: Rijksmuseum; Stedelijk Museum
 Eindhoven: Stedelijk Van Abbemuseum
 Haarlem: Frans Halsmuseum; Teylers Museum
 Otterlo: Kröller-Müller Museum

Canaletto, *The Bacino di San Marco (Looking East)*, c. 1738, Courtesy, Museum of Fine Arts, Boston, was exhibited in *The Glory of Venice*

Rotterdam: Museum Boymans-van Beuningen Rotterdam

The Hague: Haags Gemeentemuseum; Koninklijk Kabinet van Schilderijen Mauritshuis

Poland

Warsaw: Royal Castle Museum

Portugal

Lisbon: Fundação Calouste Gulbenkian

Spain

Barcelona: Museu Nacional d'Art de Catalunya
 Madrid: Fundación Colección Thyssen-Bornemisza

Sweden

Stockholm: Moderna Museet; Nationalmuseum of Sweden; Stockholms Universitets Konstamling

Switzerland

Öffentliche Kunstsammlung Basel
 Winterthur: Fotomuseum Winterthur
 Zurich: Kunsthau Zürich; Kunstmuseum Winterthur

United Kingdom

St. Helier: Mauritshuis Kunst N.V.

United Kingdom - England

Birmingham: Barber Institute of Fine Arts
 Cambridge: Fitzwilliam Museum
 Canterbury: Royal Museum and Art Gallery
 London: British Architectural Library; British Library; British Museum; National Gallery; Tate Gallery; Victoria and Albert Museum
 Oxford: Ashmolean Museum



United Kingdom - Scotland

Edinburgh: National Galleries of Scotland; Scottish National Gallery of Modern Art
 Glasgow: Glasgow Museums; Hunterian Museum and Art Gallery

United States

California

Los Angeles: Los Angeles County Museum of Art; Museum of Contemporary Art
 Malibu: J. Paul Getty Museum
 Pasadena: Norton Simon Museum of Art
 San Francisco: Museum of Modern Art

Connecticut

Hartford: Wadsworth Atheneum
 Middletown: Davison Art Center
 New Haven: Yale Center for British Art; Yale University Art Gallery

District of Columbia

Corcoran Gallery of Art; Hirshhorn Museum and Sculpture Garden; Library of Congress; National Museum of American Art; Phillips Collection; White House

Florida

Saint Petersburg: Museum of Fine Arts

Hawaii

Honolulu: Honolulu Academy of Arts

Illinois

Art Institute of Chicago

Iowa

Des Moines Art Center

Maryland

Baltimore: Baltimore Museum of Art; Johns Hopkins University; Walters Art Gallery

Massachusetts

Amherst: Mead Art Museum
 Andover: Addison Gallery of American Art
 Boston: Isabella Stewart Gardner Museum; Museum of Fine Arts, Boston
 Cambridge: Fogg Art Museum; Harvard University Art Museums; Houghton Library Museum of Fine Arts, Springfield
 Wellesley: Margaret Clapp Library Wellesley College
 Williamstown: Sterling and Francine Clark Art Institute

Michigan

Detroit Institute of Arts

Minnesota

Minneapolis Institute of Arts; Walker Art Center

Missouri

Kansas City: Nelson-Atkins Museum of Art
 St. Louis: Saint Louis Art Museum; Washington University Gallery of Art

New Hampshire

Hanover: Hood Museum of Art

New Jersey

Montclair Art Museum
 Princeton: Art Museum, Princeton University

New York

Brooklyn Museum
 Buffalo: Albright-Knox Art Gallery

Ithaca: Herbert F. Johnson Museum of Art
 New York: Cooper-Hewitt National Design Museum; Pierpont Morgan Library; Solomon R. Guggenheim Museum; Metropolitan Museum of Art; Museum of Modern Art; New York Public Library; Whitney Museum of American Art
 Utica: Munson-Williams-Proctor Institute

Ohio

Cincinnati: Cincinnati Art Museum; Taft Museum
 Cleveland: Museum of Art
 Toledo: Museum of Art

Oklahoma

Tulsa: Thomas Gilcrease Institute of American History and Art

Pennsylvania

Greensburg: Westmoreland Museum of Art
 Philadelphia: Philadelphia Museum of Art; Woodmere Art Museum
 Pittsburgh: Carnegie Museum of Art

Rhode Island

Providence: Museum of Art, Rhode Island School of Design

Texas

Dallas: Museum of Art
 Fort Worth: Amon Carter Museum; Kimbell Art Museum
 Houston: Museum of Fine Arts, Houston; Menil Collection

Washington

Seattle Art Museum

Lenders of Works of Art Displayed with the Gallery's Collections

Roger Arvid Anderson Collection

Circle of Michelangelo Buonarroti, *Head of Christ*

Irving Blum, New York, NY

Andy Warhol, *32 Soup Cans*

Jean-Christophe Castelli

Jasper Johns, *Fool's House*

Cooper-Hewitt National Museum of Design, Smithsonian Institution, Bequest of Erskine Hewitt

Giovanni Domenico Tiepolo, *The Immaculate Conception*

Fine Arts Museums of San Francisco, Mildred

Anna Williams Collection

Antoine Watteau, *The Foursome*

Helen Frankenthaler

Helen Frankenthaler, *Mountains and Sea*

Hispanic Society of America, New York

John Singer Sargent, *The Spanish Dance*

Mr. and Mrs. Michal Hornstein, Montreal

Paulus Bor, *Still Life with Travel Pouch*; Caesar van Everdingen, *Rape of Europa*; Jacques Linard, *Still Life of Shells*

Collection of Mr. and Mrs. Raymond J. Horowitz

Robert Henri, *Cafe Terrace*

Peter A. Jay

Gilbert Stuart, *John Jay*

Collection of Jasper Johns

Jasper Johns, *Between the Clock and the Bed*; *Field Painting*; *No*; *Target*; *White Flag*

Collection of Boris Leavitt

Jean Arp, *Hurlou*; William Baziotes, *Tropical*; Adolph Gottlieb, *Coalescence*; Philip Guston, *Beggar's Joy*; Willem de Kooning, *Woman*; Kurt Schwitters, *Dark Semi-Circle*

Manoogian Collection

George Caleb Bingham, *The Jolly Flatboatmen*

The Manoogian Foundation

Richard Caton Woodville, *War News from Mexico*

Collection of Mr. and Mrs. Paul Mellon

Richard Diebenkorn, *Ocean Park No. 87*; *Ocean Park No. 61*

Metropolitan Museum of Art, New York

Francesco di Giorgio Martini, *The Nativity*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology, Washington, DC

Thomas Eakins, *Dr. John H. Brinton*

Morton G. Neumann Family Collection

Jean Arp, *Automatic Drawing*; *Calligraphy of Navels*; *Automatic Drawing*; *Constellation of White Forms on Gray*; André Breton, *Valentine Hugo*; Greta Knutson and Tristan Tzara, *Exquisite Corpse*; Alberto Burri, *Red Accent*; Joseph Cornell, *Carousel*; Robert Delaunay, *The Windows*; Theo van Doesburg, *Contra-Composition*; Jean Dubuffet, *Antonin Artaud aux Houppes*; *Leader in a Parade Uniform*; *The Ceremonious One*; *Dhotel Hairy with Yellow Teeth*; Max Ernst, *Trophy Hypertrophied*; *My Anxious Friend*; Lucio Fontana, *Concetto Spaziale Attese*; Alberto Giacometti, *Observing Head*; *Seated Woman*; Juan Gris, *Banjo with Glasses*; Hannah Höch, *Collage*; Marcel Jean, *Horoscope*; *Specter of the Gardenia*; Paul Klee, *Self-Portrait*; *Ringed for Fish*; *Harlequin on the Bridge*; *Australian Landscape*; *A Village as Relief-play*; *Still Life of Autumn Flowers*; *Town Castle*; *Old Lady*; *Barking Dog*; *Physiognomies of Cross-*

sections; *Revolutionary Figure*; *Scene of Comical Riders*; *Wild Birds*; *Cripple*; Yves Klein, *The Blue Night*; Fernand Léger, *Man with a Dog*; *Still Life*; Roy Lichtenstein, *Live Ammo*; René Magritte, *Underground Fire*; Joan Miró, *Spanish Dancer*; *Drawing-Collage*; Francis Picabia, *Amorous Parade*; *Rotation de Naïveté*; Pablo Picasso, *Compote Dish*; *Glass*; *Bottle and Pipe*; *Young Girl with Left Arm Raised*; *Nude*; *Man Ray*; *Indestructible Object*; *Gift*; *Repainted Mask*; *It's Springtime*; *Architexture*; *The Rope Dancer Accompanies Herself with Her Shadows*; *Revolving Doors*; *The Meeting*; *Rayograph*; *Object of Destruction*; *Mirror to Die of Laughter*; *Self-Portrait*; *Smoking Device*; Robert Ryman, *Register*; Kurt Schwitters, *Der Sturm*; *Collage*; *Nuin*; *Du Mauri*; Gino Severini, *The Argentine Tango*; Yves Tanguy, *On the Other Side of the Bridge*

North Carolina Museum of Art, Raleigh, Purchased with funds from the State of North Carolina

Jean-Marc Nattiet, *Portrait of a Lady as a Vestal Virgin*

Collection of Robert Rauschenberg

Robert Rauschenberg, *Barge*; *Black Painting*; *White Painting*

Musée du Louvre Réunion des Musées Nationaux, Paris

Venetian 16th Century, *Boy on a Dolphin*

Schroder Collection, London

Hans Mielich, *Portrait of a Woman*

Collection of Candida and Rebecca Smith

David Smith, *Aggressive Character*; *Lunar Arcs on One Leg*; *Ninety Father*; *Ninety Son*; *Untitled (December 12)*; *Voltri XVI*; *Black-White Forward*; *Tank Totem IX*; *Construction with Forged Neck*; *Portrait of a Painter*; *Gondola II*; *Sentinel V*; *Woman Bandit*; *Zig V*

Washington County Museum of Fine Arts, Hagerstown, Maryland

Frederic Edwin Church, *Catskill Creek, New York*; Thomas Moran, *Lower Manhattan from Communipaw, New Jersey*

Washington National Cathedral

Florentine 15th Century, *Dalmatic with woven panels and braid*

White House Collection

Paul Cézanne, *The Forest*; *House on the Marne*; *House on a Hill*; *Still Life with Skull*

Collection of David Whitney

Jasper Johns, *Harlem Light*

Erving and Joyce Wolf

Francis Augustus Silva, *Indian Rock, Narragansett Bay*

Mr. and Mrs. Sidney R. Yates

Joan Mitchell, *Piano mécanique*

Anonymous

Bernardo Bellotto, *Pirna, The Fortress of Sonnenstein*; Botticelli, *Portrait of a Young Man Holding a Medallion*; Francesco Botticini, *Head of a Man*; Giovanni Cariani, *A Concert*; Giuseppe Maria Crespi, *Personification of Painting*; Claude Lorrain, *Rest on the Flight*; Edgar Degas, *Alexander and Bucephalus*; Arshile Gorky, *Self-Portrait*; *Composition*; *Still Life on the Table*; *The Limit*; *Portrait of Master Bill*; Ellsworth Kelly, *Three Gray Panels (triptych)*; Willem de Kooning, *Untitled III*; Roy Lichtenstein, *Cosmology*; Edouard Manet, *Jeanne—Le Printemps*; Jacopo Palma il Giovane, *Venus and Cupid at the Forge of Vulcan*; Robert Rauschenberg, *Blue Eagle*; Sebastiano Ricci, *Pygmalion and Galatea*; Frank Stella, *Zeltweg*; Giovanni Battista Tiepolo, *Venus and Apollo*; Bartholomeus van der Helst, *Portrait of Two Men*

Taking down *Woman*, 1976, by Joan Miró: the tapestry, weighing more than one ton, is faced with cotton muslin, lowered by riggers, and rolled for storage by staff from the registration and conservation departments



Changes of Attribution

The following changes of attribution are the result of scholarly research using the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes were made and approved by the Gallery's board of trustees during the 1995 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

Changes of Attribution

Paintings

<i>Number, title, date</i>	<i>Attribution</i>	<i>Changes to</i>
1992.51.3 <i>Vase of Flowers in a Niche</i>	Attributed to Abraham Bosschaert	Imitator of Abraham Bosschaert mid-18th century, reworked in 20th century
1942.9.7 <i>Campo San Zanipolo, Venice</i>	Canaletto	Bernardo Bellotto <i>The Campo di SS. Giovanni e Paolo, Venice</i> 1743/1747
1939.1.159 <i>Still Life with Fruit and Carafe</i>	Follower of Caravaggio	Pensionante del Saraceni
1949.1.6 <i>Rialto Bridge, Venice</i>	Francesco Guardi	Follower of Francesco Guardi c. 1770/1800
1939.1.218 <i>The Annunciation</i>	Master of the Barberini Panels	Fra Carnevale c. 1448
1952.5.49 <i>Holy Family on the Steps</i>	Nicolas Poussin	Follower of Nicolas Poussin
1942.9.58 <i>Head of Saint Matthew</i>	Rembrandt Workshop	Follower of Rembrandt van Rijn date uncertain

Sculpture

1937.1.116 <i>Madonna and Child</i>	Agostino di Duccio	Style of Agostino di Duccio 1460s or later
1942.9.112 <i>"Marietta Strozzi"</i>	Desiderio da Settignano	Probably Florentine 15th Century <i>A Young Lady</i> 1450/1475, with later alterations
1952.5.104 <i>Emperor Charles V</i>	Leone Leoni	Probably Flemish 16th Century, after a model by Leone Leoni 1550/1568
1939.1.326 <i>A Lady of the Vespucci Family (?)</i>	Andrea del Verrocchio	Circle of Andrea del Verrocchio <i>A Lady</i> 1475/1485

Prints

1943.3.206 <i>La Cité Paris</i>	Clifford Isaac Addams	Charles K. Gleeson
1943.3.3350 <i>Jewelry Ornament</i>	Theodor de Bry	Johannes Haniás <i>Bow Embellished with Flowers</i>
1943.3.3351 <i>Jewelry Ornament</i>	Theodor de Bry	Johannes Haniás <i>Star Embellished with Flowers</i>
1943.3.3352 <i>Jewelry Ornament</i>	Theodor de Bry	Johannes Haniás <i>Pendant Embellished with Flowers</i>
1943.3.3353 <i>Jewelry Ornament</i>	Theodor de Bry	Johannes Haniás <i>Cross Embellished with Flowers</i>



Marc Chagall, *Les Sept Péchés Capitaux*, published 1926. Gift of Mr. and Mrs. Gerhard E. Pinkus, 1994.90.1

Staff Publications

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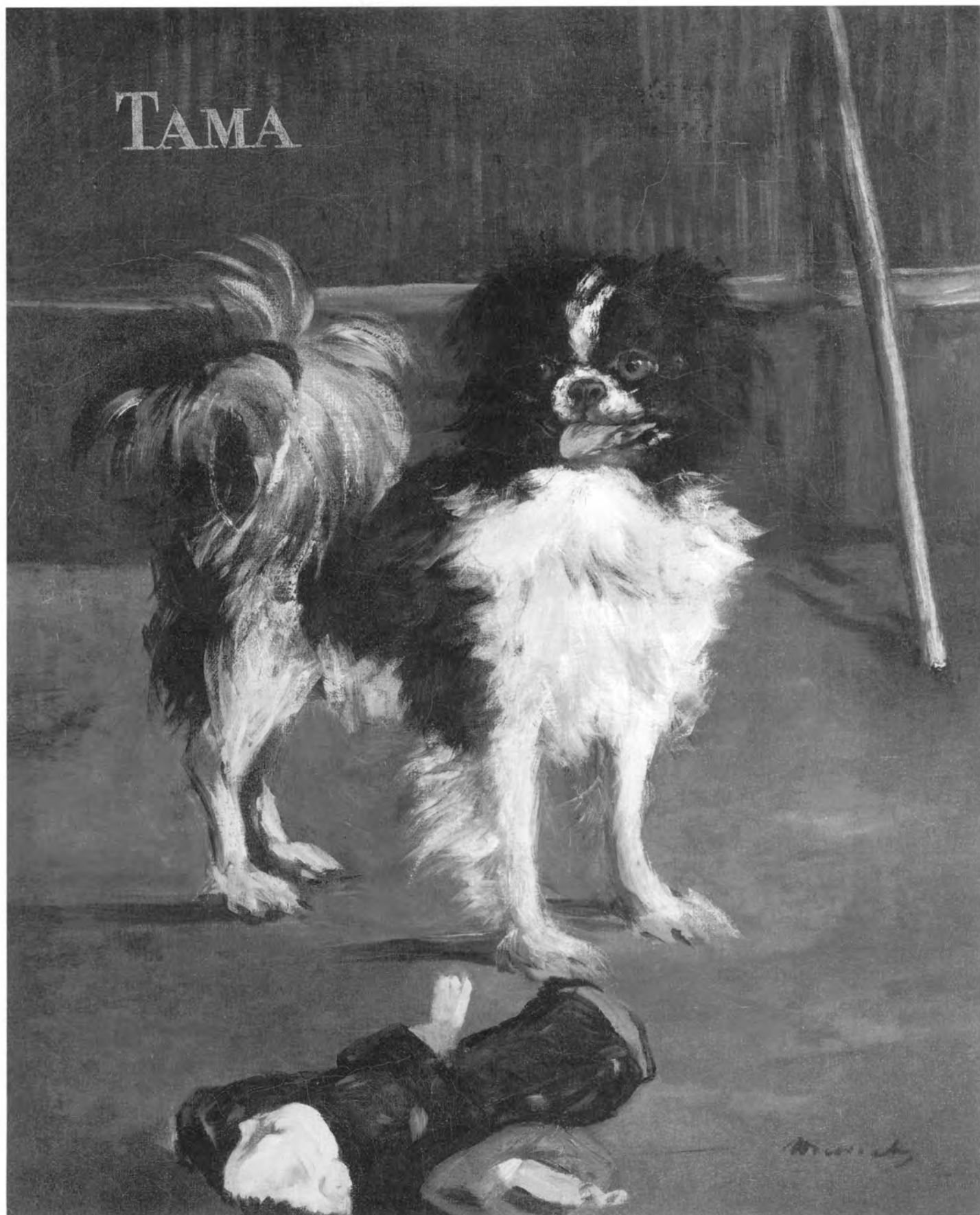
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TAMA





TRUSTEES, COMMITTEES, AND OFFICERS

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