

# NATIONAL GALLERY OF ART

## 1967 ANNUAL REPORT



Pages 337 through 356 from  
SMITHSONIAN YEAR 1967  
REPORT OF THE SMITHSONIAN INSTITUTION  
FOR THE YEAR ENDED JUNE 30, 1967  
WASHINGTON, D.C.

1968

## NATIONAL GALLERY OF ART

### *Trustees*

EARL WARREN, Chief Justice of the United States,  
Chairman

DEAN RUSK, Secretary of State

HENRY H. FOWLER, Secretary of the Treasury

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ERNEST R. FEIDLER

### *Chief Curator*

PERRY B. COTT

### *Assistant Director*

J. CARTER BROWN

# National Gallery of Art

JOHN WALKER, *Director*



SIR: Submitted herewith on behalf of the Board of Trustees is the report of the National Gallery of Art for the fiscal year ended June 30, 1967. This, the Gallery's 30th annual report, is made pursuant to the provisions of section 5(d) of Public Resolution No. 14, 75th Congress, 1st session, approved March 24, 1937 (50 Stat. 51), U.S. Code, title 20, sec. 75(d).

## Organization

The National Gallery of Art, although established as a bureau of the Smithsonian Institution, is an autonomous and separately administered organization and is governed by its own Board of Trustees. The statutory members of the Board are the Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution, *ex officio*. On April 5, 1967, Stoddard M. Stevens was elected a general trustee of the National Gallery of Art to serve in that capacity for the remainder of the term expiring July 1, 1971, thereby succeeding John N. Irwin II. On May 4, 1967, Lessing J. Rosenwald was reelected a general trustee of the Gallery to serve in that capacity for the term expiring July 1, 1977. The three other general trustees continuing in office during the fiscal year ended June 30, 1967, were Paul Mellon, John Hay Whitney, and Dr. Franklin D. Murphy. On May 4, 1967, Paul Mellon was reelected by the Board of Trustees to serve as President of the Gallery, and John Hay Whitney was reelected Vice President.

The executive officers of the Gallery as of June 30, 1967, were as follows:

Chief Justice of the United States, Earl Warren, Chairman.  
 Paul Mellon, President.  
 Ernest R. Feidler, Secretary-Treasurer.  
 John Walker, Director.  
 E. James Adams, Administrator.  
 Ernest R. Feidler, General Counsel.  
 Perry B. Cott, Chief Curator.  
 J. Carter Brown, Assistant Director.

The three standing committees of the Board, as constituted at the annual meeting on May 4, 1967, were as follows:

#### EXECUTIVE COMMITTEE

Chief Justice of the United States, Earl Warren, Chairman.  
 Paul Mellon, Vice Chairman.  
 Secretary of the Smithsonian Institution, S. Dillon Ripley.  
 John Hay Whitney.  
 Dr. Franklin D. Murphy.

#### FINANCE COMMITTEE

Secretary of the Treasury, Henry H. Fowler, Chairman.  
 Paul Mellon.  
 Secretary of the Smithsonian Institution, S. Dillon Ripley.  
 John Hay Whitney.  
 Stoddard M. Stevens.

#### ACQUISITIONS COMMITTEE

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

### Personnel

At the close of fiscal year 1967, full-time Government employees on the permanent staff of the National Gallery of Art numbered 320. The United States Civil Service regulations govern the appointment of employees paid from appropriated funds.

### Appropriations

For the fiscal year ended June 30, 1967, the Congress of the United States, in the regular annual appropriation, and in a supplemental appropriation required for pay increases, provided \$2,822,000 to be

used for salaries and expenses in the operation and upkeep of the National Gallery of Art, the protection and care of works of art acquired by the Board of Trustees, and all administrative expenses incident thereto, as authorized by the basic statute establishing the National Gallery of Art, that is, the Public Resolution No. 14, 75th Congress, 1st session, approved March 24, 1937 (50 Stat. 51), U.S. Code, title 20, secs. 71-75.

The following obligations were incurred:

Personnel Compensation and Benefits	\$2,377,535.14
All Other Items	394,580.39
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Total Obligations	2,772,115.53

### Attendance

The 1,510,967 visitors to the Gallery during fiscal year 1967 represents a decrease of 66,141 from the attendance in 1966, which marked the 25th anniversary of the Gallery when attendance was unusually high. From July 1, 1966, through Labor Day and from April 1 through June 30, 1967, the Gallery was open to the public from 10 a.m. to 10 p.m. on weekdays and from noon to 10 p.m. on Sundays. For the remainder of the year the Gallery was open to the public every day, except Christmas and New Year's Day, on a schedule of 10 a.m. to 5 p.m. on weekdays and 2 p.m. to 10 p.m. on Sundays. Visitors during the additional hours in summer 1966 and spring 1967 numbered 141,440. The average daily attendance for the year was 4,162.

### The Collections

There were 2,554 accessions to the collections by the National Gallery of Art as gifts, loans, or deposits during the year. The following gifts or bequests were accepted, and the following purchases were authorized, by the Board of Trustees:

PAINTINGS		
<i>Donor</i>	<i>Artist</i>	<i>Title</i>
The Belcher Collection, Stoughton, Mass.	Tarbell	Mother and Mary
Countess Bismarck Colonel and Mrs. Edgar William Garbisch	Sully Powell	The Vanderkemp Children Studebaker in his Wagon- Tire Shop, Hangtown, California
"	Prior	The Younger Generation
"	Chambers	Hudson River Valley, Sunset
"	Unknown	Fruit and Flowers

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Colonel and Mrs. Edgar William Garbisch	Feke	Alexander Graydon
"	Unknown	Christ on the Road to Emmaus
"	Kemmelmeyer	First Landing of Christopher Columbus
"	Williams	Miss Sarah Mershon
"	"	Daniel R. Schenck
National Gallery of Art, Ailsa Mellon Bruce Fund	Avercamp	A Scene on the Ice
National Gallery of Art, Ailsa Mellon Bruce Fund	Gossaert (Mabuse)	Portrait of a Banker
National Gallery of Art, The Chester Dale Fund	Delacroix	The Arab Tax
National Gallery of Art, Andrew Mellon Fund	Cole	The Notch of the White Mountains
National Gallery of Art, Purchase Funds	Leonardo da Vinci	Ginevra de'Benci
Morris Schapiro	Charles Willson Peale	Benjamin and Eleanor Ridgely Laming
SCULPTURE		
National Gallery of Art, Ailsa Mellon Bruce Fund	Maillol	Summer
GRAPHIC ARTS		
Mrs. Michael H. Egnal	Stuart Egnal	6 Etchings
Colonel and Mrs. Edgar William Garbisch	Unknown	Baptismal Wish for Catarina Titzlir
"	"	Reward of Merit for Anna Maria Gergard
"	"	Reward of Merit for Peter Schern
"	Emily Pelton	Jephthah Laments his Rash Vows
"	Pinney	Lolotte and Werther
"	Unknown	"George Washington is My Name"
"	Mary Ann Willson	The Prodigal Son Taking Leave of His Father
"	"	The Prodigal Son Wasted His Substance
"	"	The Prodigal Son in Misery
"	"	The Prodigal Son Reclaimed
"	Unknown	Fruit in Fluted Bowl
"	Crecelius	Miese Family Record
"	Attributed to John Landis	The Temptation
"	J. Evans	Family of Four
Miss Hilda Katz	Hilda Katz	3 Prints

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Miss Alice Hall Kerr	L. Frameng, after Rembrandt	The 100 Guilder Print
"	R. Earlon, after Claude	A Landscape
Mrs. Arthur William Heintzelman	Arthur William Heintzelman	7 Prints
National Gallery of Art, Print Purchase Fund	Master H. L.	Cupid on a Snail Shell
"	Pissarro	Marche aux Légumes à Pontoise

## WORKS OF ART ON LOAN TO THE GALLERY

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

<i>From</i>	<i>Artist</i>	<i>Title</i>
Nathan Cummings	Prendergast	Cove with Figures
Colonel and Mrs. Edgar William Garbisch	Hicks	Peaceable Kingdom
Jerome Hill	Delacroix	Lion Devouring a Goat
David Lloyd Kreeger	Bonnard	After Lunch
"	Cézanne	Road near Auvers
"	Degas	Woman Brushing Her Hair
"	Gauguin	Landscape
"	Monet	The Seine near Giverny
"	Maillol	Pomona
Mr. and Mrs. Paul Mellon	Stubbs	Lion Attacking a Deer
"	Stubbs	Lion Attacking a Horse
"	Various French Artists	68 Paintings
"	Various English Artists	137 Drawings and Water Colors
"	Prendergast	Salem Willows
"	Degas	14 Wax Sculptures
"	Degas	1 Bronze Sculpture
Rear Adm. and Mrs. Hubert W. Chanler	Various 18th Cen- tury Artists	24 Drawings and Water Colors

## WORKS OF ART ON LOAN RETURNED

<i>To</i>	<i>Artist</i>	<i>Title</i>
Mrs. Mellon Bruce	Goya	Condesa de Chinchon
Colonel and Mrs. Edgar William Garbisch	Bradley	Emma Homan
"	Field	The Death of the First Born
"	Field	Egyptian Scene
"	Hofmann	View of the Schuylkill City Almshouse Property
"	Unknown Artist	Joseph and Anna Raymond
Mr. and Mrs. Paul Mellon	Degas	1 Wax Sculpture

## WORKS OF ART LENT BY THE GALLERY

The following loans were made during the fiscal year:

<i>To</i>	<i>Artist</i>	<i>Title</i>
Abby Aldrich Rockefeller Folk Art Collection	Hudson Valley Artist	Johannes Van Vechten
"	"	Gentleman of the Willson Family
"	"	Miss Van Alen
"	"	Christ Talketh with a Woman of Samaria
Arkansas Arts Center	Catlin	18 Paintings of Indian Life
Blair House	Sargent	Miss Mathilde Townsend
Carnegie Institute Museum of Art, Pitts- burgh, and Corcoran Gallery of Art	Hicks	The Cornell Farm
Cincinnati Art Museum	Twachtman	Winter Harmony
Cleveland Museum of Art	French, circa 1140	Chalice of the Abbot Suger
Department of State	Catlin	5 Paintings of Indian Life and 2 Indian Portraits
Detroit Institute of Art and Munson-Williams Proctor Institute	Charles Willson Peale	Benjamin and Eleanor Ridgely Laming
"	Rembrandt Peale	Richardson Stuart
"	"	Timothy Matlack
Howard University	Johnston	The Westwood Children
State of Illinois Art Mobile	Stuart	Sir John Dick
"	Zeliff	The Barnyard
Joslyn Art Museum	Catlin	35 Paintings of Indian Life
Kalamazoo Institute of Arts	Trumbull	Alexander Hamilton
"	Kensett	Newport Harbor
"	Homer	Breezing Up
Montreal Museum of Art	West	Colonel Guy Johnson
Museum of Early American Folk Art, New York	Unknown Artist	Girl in Plumed Headdress
"	"	22 Houses and a Church
"	Phillips	Joseph Slade
"	"	Alice Slade
Museum of Fine Arts, St. Petersburg, Florida	Romney	Sir Archibald Campbell
"	Raeburn	Captain Patrick Miller
"	Unknown Artist	Girl with Doll
"	Boucher	Diana and Endymion
Norfolk Museum of Arts and Sciences	Guardi	Castel Sant'Angelo
"	Winterhalter	Queen Victoria
"	Greuze	Girl with Birds
"	Lely	Barbara Villiers, Duchess of Cleveland



<i>To</i>	<i>Artist</i>	<i>Title</i>
Norfolk Museum of Arts and Sciences	Pater	Fête Champêtre
"	"	The Gift of the Fishermen
"	Highmore	A scholar of Merton College
Philadelphia Museum of Art	Manet	Still Life: Melon and Peaches
"	"	The Dead Toreador
Post Office Department (Interpex), New York	Homer	Breezing Up
"	Audubon	Columbia Jay
Smithsonian Institution	Unknown	Martha
Society of Four Arts, Palm Beach, Florida	Bradley	Little Girl in Lavender
"	Bundy	Vermont Lawyer
"	Chandler	Captain Samuel Chandler
"	"	Mrs. Samuel Chandler
"	Field	"He Turned Their Waters into Blood"
"	Phillips	Joseph Slade
"	"	Alice Slade
"	Unknown	Catherine Hendrickson
"	"	The Sargent Family
"	"	Mahantango Valley Farm
"	"	The Start of the Hunt
"	"	The End of the Hunt
"	"	General Washington on a White Charger
"	"	The Hobby Horse
"	"	Jonathan Benham
"	Walters	Memorial to Nicholas Catlin
Whitney Museum of American Art	Chandler	Captain Samuel Chandler
"	"	Mrs. Samuel Chandler
"	Cropsey	Autumn on the Hudson River
National Portrait Gallery, Washington	Durand	Gouverneur Kemble
"	Harding	Self-Portrait
"	Herring	Junius Brutus Booth
"	Huntington	Henry Theodore Tuckerman
"	"	James Hall
"	"	John Edwards Holbrook
"	Johnson	Edwin Forrest
"	"	Joseph Wesley Harper
"	Lawson	William Morris Hunt
"	Mount	Charles Loring Elliott

<i>To</i>	<i>Artist</i>	<i>Title</i>
National Portrait Gallery, Washington	Stuart	Stephen van Rensselaer
"	"	James Lloyd
"	Wiles	Julia Marlowe Sothern

### Other Gifts and Bequests

Gifts and bequests of money and securities were made by Auchincloss, Parker and Redpath; Avalon Foundation; Mrs. Ailsa Mellon Bruce; Estate of Chester Dale; J. I. Foundation, Inc.; Institute of Appliance Manufacturers, Inc.; Samuel H. Kress Foundation; Estate of Miss Loula D. Lasker; Mr. Douglas B. Maitland; Mrs. Cordelia S. May; The A. W. Mellon Educational and Charitable Trust; Mr. Paul Mellon; Old Dominion Foundation; Mr. Allen E. Ripingill; Mrs. James T. Saari; and Mr. John Walker.

### Exhibitions

- The following exhibitions were held at the National Gallery of Art:
- The Chester Dale Bequest* (continued from previous year).
  - Art Treasures of Turkey* (continued from previous year through July 17, 1966).
  - Etchings by Rembrandt from the Collection of the National Gallery of Art* (continued from previous year through August 17, 1966).
  - An Exhibition of City Views from the 16th to the 20th Century from the Collection of the National Gallery of Art* (July 1 through October 27, 1966).
  - Piranesi Etchings* (August 13, 1966, through March 30, 1967).
  - 17th- and 18th-Century Prints from the Collection of the National Gallery of Art* (August 13 through October 2, 1966).
  - 17th- and 18th-Century European Drawings* (August 14 through September 11, 1966). Organized by the American Federation of Arts and sponsored by the Samuel H. Kress Foundation.
  - Engravings and Etchings by and after William Hogarth from the Rosenwald and Addie Burr Clark Memorial Collections* (August 18 through December 13, 1966).
  - Chinese Art from the Collection of H. M. King Gustaf VI Adolf of Sweden* (September 10 through October 9, 1966).
  - 101 American Primitive Water Colors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch* (October 9 through November 20, 1966).
  - Canaletto and Bellotto Etchings* (October 12, 1966, through April 24, 1967).

- An Exhibition of Christmas Card Prints* (October 28, 1966, through February 1, 1967).
- Master Prints from the Collection of the National Gallery of Art* (November 24, 1966, through March 5, 1967).
- American Prints from the Collection of the National Gallery of Art* (December 14, 1966, through April 20, 1967).
- Musical Prints from the 15th to the 20th Century from the Collection of the National Gallery of Art* (February 2 through May 30, 1967).
- Festival Designs by Inigo Jones from the Collection of the Duke of Devonshire at Chatsworth* (March 19 through April 23, 1967).
- Selection of Post-Impressionist and Expressionist Prints from the Rosenwald Collection* (April 21 through June 7, 1967).
- 100 European Paintings and Drawings from the Collection of Mr. and Mrs. Leigh B. Block* (May 5 through June 11, 1967).
- 15th- and 16th-Century German Prints* (May 31, 1967, to continue into the next fiscal year).
- 18th-Century Drawings from the Collection of Rear Admiral and Mrs. H. W. Chanler* (June 8, 1967, to continue into the next fiscal year).
- Gilbert Stuart, Portraitist of the Young Republic* (June 28, 1967, to continue into the next fiscal year).

EXHIBITIONS OF RECENT ACCESSIONS: *A Lady Writing* by Jan Vermeer (from previous year through October 26, 1966); *Benjamin and Eleanor Ridgely Laming* by Charles Willson Peale (December 16, 1966, through January 2, 1967); *A Scene on the Ice* by Avercamp and *Portrait of a Banker* by Jan Gossaert (Mabuse) (February 1, 1967, through February 14, 1967); and *Ginevra de' Benci* by Leonardo da Vinci (March 17, 1967, to continue into the next fiscal year).

## Graphic Arts

Graphic arts from the National Gallery of Art collections were included in four traveling exhibitions, and special loans were made to 33 museums, universities, schools, and art centers in the United States and abroad.

## Curatorial Activities

Under the direction of chief curator Perry B. Cott, the curatorial department accessioned 52 gifts to the Gallery. Advice was given with respect to 1,818 works of art brought to the Gallery for expert opinion, and 56 visits to collections were made by members of the staff in connection with offers of gifts.

The registrar's office issued 136 permits to copy and 134 permits to photograph works of art in the Gallery's collections. About 7,000

inquiries, many of them requiring research, were answered orally and by letter. There were 318 visitors to the graphic arts study room. Approximately 9,000 photographs were transferred from the library to the graphic arts department; permits for reproduction of 136 photographs were thereafter issued by that department.

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

Assistant curator of graphic arts Katharine Shepard conducted a graduate seminar in ancient sculpture, semesters I and II, at Catholic University Art Department, Washington, D.C.

Assistant registrar Diane Russell taught a graduate and undergraduate course at American University in northern Renaissance painting.

The Richter Archives received and cataloged 206 photographs on exchange from museums here and abroad; 1,096 photographs were purchased and about 2,000 reproductions have been added to the Richter Archives.

### Restoration

Francis Sullivan, resident restorer of the Gallery, made regular and systematic inspection of all works of art in the Gallery and on loan to Government buildings in Washington and periodically removed dust and bloom as required. He relined, cleaned, and restored 9 paintings; gave special treatment to 72; and X-rayed 16 as an aid in research. He continued experiments with synthetic materials as suggested by the National Gallery of Art research project at the Mellon Institute of Industrial Research, Pittsburgh, Pennsylvania. Technical advice was given in response to 214 telephone inquiries. Special treatment was given to works of art belonging to Government agencies including the United States Capitol and the Supreme Court.

### Publications

A booklet on the new acquisition *Ginevra de' Benci* by Leonardo da Vinci was written by Perry B. Cott. The introduction to the catalog *101 American Primitive Water Colors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch* was written by William P. Campbell and subsequently republished in the October issue of *Art News*. An article and exhibition catalog on Giovanni Batista Gaulli for the *Oberlin College Bulletin* was written by Mr. Cooke. An article entitled "The National Gallery" written by Miss Susan Bell was published in the *Catholic Traveler*, March 1967.

## Publications Service

The Publications Service placed on sale ten new publications: *Ginevra de' Benci* by *Leonardo da Vinci*, a booklet with text by Perry B. Cott; *The National Gallery of Art* (in Japanese) by John Walker; reprints of an article on the Gallery by John Walker from the *National Geographic Magazine* for March 1967; *A Gallery of Children* by Marian King (revised edition in color); *The National Gallery of Art, A Twenty-Five-Year Report*; *Rembrandt: Life and Work* by Jakob Rosenberg (revised edition); *Paintings from the Samuel H. Kress Collection, Italian Schools, XIII-XV Centuries* by Fern Rusk Shapley; *Great Draughtsmen from Pisanello to Picasso* by Jakob Rosenberg; *Art and Architecture in Holland* by Rosenberg and Slive; *The Portrait in the Renaissance*, the A. W. Mellon Lectures in the Fine Arts for 1963 by John Pope-Hennessy.

Seven new catalogs of special exhibitions were placed on sale: *17th- and 18th-Century European Drawings*; *Chinese Art from the Collection of H. M. King Gustaf VI Adolf of Sweden*; *101 American Primitive Water Colors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch*; a second edition of *French Paintings from the Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce*; *Festival Designs* by Inigo Jones; *100 European Paintings and Drawings from the Collection of Mr. and Mrs. Leigh B. Block*; *Gilbert Stuart, Portraitist of the Young Republic*.

A 52-page catalog listing items sold by the Publications Service was published; and 60,000 copies of a catalog with black-and-white illustrations of 49 Christmas cards, using reproductions of paintings, sculptures, prints, and drawings from the Gallery's collection was published and 60,000 distributed. Approximately 400,000 Christmas cards and note-folders were sold.

There were produced 11 new 11" x 14" color reproductions (to make a total of 295 subjects), 5 new color postcards (for a total of 244 subjects), and 13 2" x 2" color slides (for a total of 440 subjects). A slide set, *Painting in Georgian England*, from the collection of Mr. and Mrs. Paul Mellon, was made available with text and a recorded lecture.

New color reproductions stocked included 12 22" x 28" overall and 6 large ones published by private companies, also reproductions of 4 bronze heads from the set of 36 deputies by Daumier in the Rosenwald Collection.

Number of customers served:

Over-the-counter sales	310,390
Sales by mail	13,504
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Total	323,894



*Ginevra de' Benci*, by Leonardo da Vinci, ca. 1480. Below: Mrs. Lyndon B. Johnson and Mrs. J. Lee Johnson (back to camera), President of the Amon Carter Museum of Western Art in Fort Worth, Texas, with Ernest R. Feidler, the National Gallery's Secretary, Treasurer, and General Counsel (left), and Director John Walker viewing the Gallery's *Ginevra de' Benci* on Tuesday, April 4, 1967.



## Educational Program

The program of the department was carried out under the direction of Margaret Bouton, curator in charge of educational work.

The department continued its series of lectures, conducted tours, and special talks on the works of art in the Gallery's collections. Attendance at the 736 tours was 22,126, an increase of 1,982 over last year. Attendance for all regularly scheduled general tours, tours of the week, and Picture of the Week talks amounted to 44,688, an increase of 4,565 over last year.

Special tours, lectures, and conferences (a total of 637) were arranged to serve 22,733 persons, an increase of 1,845 over last year. These special appointments were made for Government agencies and bureaus such as the Department of State, Foreign Service Institute, Foreign Students Service Council, and the Armed Forces. Tours and lectures were arranged for club and study groups and school groups from all areas of the United States.

The program of training volunteer docents was continued, and the department gave special instruction to 137 women from the Junior League of Washington, D.C., and from the American Association of University Women. By arrangement with the public and private schools in the District of Columbia and surrounding counties of Maryland and Virginia, these two organizations conducted tours for 2,641 classes with a total of 74,327 children.

A new program for pre-school children was begun this year in connection with the Cooperative Nursery Schools supervised by the Parents Pre-School Council of the D.C. Department of Recreation. Training was given by the department to 16 volunteer docents, and this program served 41 classes with a total of 820 children.

In the auditorium on Sunday afternoons 51 lectures were given with slides or films. Attendance at these lectures was 15,095, an increase of 120 over last year, when 52 lectures were presented. There were 33 guest lecturers, including the A. W. Mellon lecturer in the fine arts Professor Mario Praz, University of Rome, who gave a series of six lectures entitled "On the Parallel of Literature and the Visual Arts." Nine of the lectures were given by staff members. Two were full-length film presentations.

The slide library of the educational department has a total of 49,674 slides in its permanent and lending collections. During the year 916 slides were added to the collection, 658 slides were recataloged, and 714 slides were bound. A total of 292 persons borrowed 8,922 slides; it is estimated these were seen by 27,063 viewers.

Members of the staff participated in outside activities which included lecturing to various club and school groups and Government agencies

(some of which involved travel outside the metropolitan area). Margaret Bouton gave a lecture at the Teachers' Development Institute, Georgetown University. Raymond S. Stites gave two lectures at American University. Carleen Keating taught a survey course at Montgomery Junior College.

John Brooks was responsible for LecTour recordings: 5 new LecTours were recorded, 7 revisions were made in existing tapes, and 64 copies of master tapes were made and installed. For the school programs, 6 new texts were prepared, and in connection with the Picture of the Week series 37 texts were written by members of the department.

Members of the staff prepared and recorded 37 radio talks, which were broadcast during intermissions of the Sunday night concerts. The staff also prepared printed résumés to accompany the folios of color reproductions for the Radio Picture of the Week series. One member of the staff prepared the text for the Acoustiguide, which went into operation about the middle of June, and wrote the texts for new leaflets for eight Gallery rooms.

The monthly calendar of events was prepared for printing; it was distributed to approximately 9,400 persons each month.

Total public response to the educational program, excluding slide viewers, was 179,789, an increase of 13,580 over last year.

### Extension Services

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

Traveling exhibitions are lent free of charge except for shipping expenses. The 136 exhibits circulated in 1,256 bookings represents an increase of 134 bookings over the previous year. It is estimated that 879,200 persons viewed these exhibitions. In addition 13 exhibits are on loan to other organizations for circulation; these were seen by approximately 88,056 persons in 244 bookings. Of three films on the National Gallery and its collections, 80 prints were circulated in 723 bookings and were seen by approximately 79,530 viewers. This represents an increase over last year of 306 bookings and 33,660 viewers, when 50 prints of the films were circulated. A total of 2,446 slide-lecture sets were circulated in 8,400 bookings, an increase of 1,528 bookings over last year. These were seen by an estimated 630,000 viewers.

As a pilot project, 77 slide lectures were placed on loan to six school systems in various areas of the United States. Of the six systems, five reported a total of 1,381 bookings, with an attendance of approximately 103,575 viewers.



Based on the improved method of estimating audience size mentioned in the 1966 report, the Extension Service reached 1,780,361 persons, an increase of 361,677 over last year.

In an effort to increase the effectiveness of the extension services and to keep abreast of new developments in the audio-visual field, the curator and the assistant curator attended meetings and conventions in various states, displaying examples of the educational materials available from the National Gallery of Art.

The National Gallery of Art cooperated with the United States Office of Education and the George Washington University in a research teacher-training program offered by the latter institution at the Gallery from July 5 to August 12, 1966. Forty teachers were given courses in art history, preparation of gallery tours, audio-visual teaching aids, and Old Masters' techniques. A similar project under the same sponsorship began on June 26, 1967.

### Library

Figures for processing of publications include: 2,143 accessioned by gift, exchange, and purchase; 1,319 publications processed; 4,665 cards filed in the main catalog and the shelf list; 3,180 periodicals received by gift, exchange, or purchase; 1,335 periodicals circulated to the staff; 4,224 books charged to staff members; and 6,971 books were shelved in regular routine.

The library distributed 1,333 National Gallery of Art publications to 195 domestic and 195 foreign institutions under its exchange program and 706 publications were received in exchange.

The library is the depository for black-and-white photographs of the works of art in the Gallery's collections. These are maintained for use in research by the staff, for exchange with other institutions, for reproduction in approved publications, and for sale to the public. Approximately 3,957 photographs were added to the stock in the library, and 1,409 orders for 9,274 photographs were filled, including 388 permits processed for reproduction of photographs covering 988 subjects.

This year a noticeable reduction in the figures for photographs added to stock and reproduction permits processed occurred because of the transfer, mentioned above under Curatorial Activities, of all graphic arts photographs (approximately 9,000) from the library to the graphic arts department.

### Index of American Design

Under the supervision of Grose Evans, the Index of American Design circulated 32 exhibitions in 60 bookings in 13 states. The Index also circulated 144 sets of color slides (7,344 slides) throughout the United

States, and 437 photographs of Index subjects were used for the purpose of study, publication, and exhibition. The photographic file was increased by 21 negatives and 153 prints. The Index received 338 visitors who studied the material for research purposes and for collecting material for design and publication. Sixteen permits were issued for 146 subjects to be reproduced for publication.

Three special exhibitions of Index materials were prepared for use in the Gallery, and two were exhibited at the Interlochen (Michigan) Music festival. Two exhibitions of Index material were circulated by the Smithsonian Institution, and one was lent for a year to the National Foundation on the Arts and Humanities.

### Operation and Maintenance

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

A portion of corridor 43 was remodeled by the installation of an acoustical ceiling, improved lighting, and fabric-covered plywood paneling.

A special installation was prepared for the exhibition of Leonardo da Vinci's painting *Ginevra de' Benci* in lobby B. Controllable spotlights were installed, and an electronic alarm system was provided for the protection of the painting.

The granite platforms in the approach to the Mall steps were raised and repointed.

The Gallery greenhouse continued to produce flowering and foliage plants in quantities sufficient for all decorative needs of special openings and day-to-day requirements of the garden courts. A total of 4,135 potted or tubbed plants, all produced in the Gallery's own greenhouse, and valued at \$50,470, were used in various stagings in the garden courts, in the rotunda, and in special exhibitions throughout the building. By the end of the year, the horticultural department will have completed 9,596 consecutive days of flowering plant arrangements in the garden courts.

A broadened growing program, which will be aided by new unit coolers currently being installed in the greenhouse, is beginning to produce a wider range of beautiful and exquisite flowering plants. Thus, the ever-changing panorama of the garden courts will provide even more enjoyable and restful interludes for the Gallery's many visitors.

### Pre-Recorded Tours

The Gallery's radio tour system, LecTour, was used by 61,570 visitors. An additional electronic tour system, Acoustiguide, was made available

in June. This system makes use of a small tape-playback device and offers visitors a 45-minute tour of highlights of the Gallery's collection. The recording for this tour was made by Director John Walker.

### Music

Under the supervision of Richard H. Bales, Assistant to the Director in Charge of Music, 38 concerts were given on Sunday evenings in the east garden court. The Gallery Orchestra, conducted by Mr. Bales, played ten of these concerts; two of them were made possible by grants from the Music Performance Trust Fund of the American Recording Industry. Thirty-two concerts were made possible by funds bequeathed to the Gallery by William Nelson Cromwell, and the 24th American Music Festival, consisting of six concerts on consecutive Sunday evenings, April 9–May 14, was sponsored by the J. I. Foundation, Inc. All concerts were broadcast locally by radio station WGMS-AM and FM. Music critics of the local papers continued their coverage of the concerts.

During intermissions at the concerts, talks on art subjects were given by members of the educational department, and program notes were given by Mr. Bales.

Two one-hour television programs by the National Gallery Orchestra, with Mr. Bales conducting, were telecast locally over WTOP-TV on November 29, 1966, and February 21, 1967. Paintings and sculpture in the Gallery's collections were reproduced.

Mr. Bales appeared as a guest on radio programs and at civic occasions, and served as chairman of the Instrumental Music Panel of the Arts Advisory Committee of the D.C. Board of Recreation during February and March 1967. He was awarded a certificate for the National Gallery Orchestra television concerts by the American Association of University Women. Mr. Bales' National Gallery Suite No. 3 and other compositions were performed by several orchestras and solo recitalists in other cities during the season.

### Research Project

For more than 15 years, the National Gallery of Art has supported and maintained at the Mellon Institute in Pittsburgh, Pennsylvania, an outstanding scientific research laboratory for the application of the physical sciences to problems of art and art history. The primary objectives of the Research Project have been to develop new methods and materials for the care of museum objects and to develop new artists' materials. The program has been concentrated on two areas of broad significance to artists and to museums: the properties of protective coatings and the damaging effects of light. From these

investigations have come more than 30 technical publications including one book, *On Picture Varnishes and Their Solvents*, and the definitive study entitled *Control of Deteriorating Effects of Light upon Museum Objects* by Dr. Robert Feller.

In the past two years, the research team turned its attention to an important new area of interest: the application of nuclear science to problems of the examination of works of art. The completion of a highly successful research collaboration between scientists at Mellon Institute and Pittsburgh's Nuclear Science & Engineering Corporation was marked in March 1967 by the publication of a method of analysis that promises to be useful in detecting 20th-century forgeries of paintings produced allegedly in the 18th century or before. The need for objective methods that would help experts to determine the age of paintings was discussed with Mellon scientists a few years ago by Director John Walker and Secretary Ernest Feidler. It was decided to explore the possibility that a meaningful disequilibrium could be detected between the radioactivity concentrations of lead-210 and radium-226 in white lead pigment made from recently refined lead. With the assistance and facilities of the Nuclear Science & Engineering Corporation, it was soon shown that this expected disequilibrium could be measured in modern white lead but no longer existed in pigment made from lead refined more than approximately 150 years ago. Subsequent work readied the method for practical application. The new method has already been applied successfully to a number of known forgeries, and has been used on certain questioned paintings. Publication of results of these applications is expected within the next year.

Principally responsible for the aforementioned nuclear science work have been Dr. Bernard Keisch and Dr. Robert L. Feller, senior fellow of the Research Project.

In one phase of its activities, the laboratory at Mellon Institute serves as the technical advisor to the National Gallery of Art concerning the care of its collections. In the past year, for example, the research project has made recommendations on the protection of objects from the heating effects of strong illumination in showcases and in television broadcasting. In January 1967 the Research Project was called upon to design a case for transporting the famous portrait *Ginevra de' Benci* by Leonardo da Vinci from Liechtenstein to Washington, D.C. Security conditions dictated that the painting be carried in a case small enough to be easily handled by one person traveling by automobile and airplane over a period of 20 hours. During the journey the package would occasionally be exposed for brief periods to cold and inclement weather, and, hence, the delicate painting on wood panel required protection from sharp changes in temperature and

humidity. The problem was solved by building a special inner container for the painting which was then fitted into the fiber glass shell of a commercially available suitcase and surrounded by layers of thermal insulation. The satisfactory functioning of the package, first tested in refrigeration rooms at Mellon Institute, was fully confirmed in the successful completion of the mission during a single day's journey at the height of bad weather in February 1967.

Toward the end of January, the Committee to Rescue Italian Art (CRIA) requested that Dr. Feller be given leave to go to Florence to assist on problems concerning the care and treatment of frescoes which had been damaged by the flood of the Arno on November 4, 1966. His investigations, made in collaboration with the analytical laboratory at Mellon Institute, soon showed that two kinds of salts were causing problems in the flood-soaked walls: a water-soluble type, such as sodium sulfate, and a water-insoluble type, calcium sulfate dihydrate (gypsum). Several ways were devised to treat walls contaminated with water-soluble salts. The authorities in Florence later requested that Dr. Feller's visit be extended for a total period of two months to permit him to devote attention to an additional problem. Advice and assistance were needed on the properties of synthetic resins that might be used as adhesives and protective coatings in the work of preservation and repair. The Research Project thus has continued in the past year, in both practical and theoretical studies, to serve museum experts and artists everywhere in providing new knowledge for the care and treatment of museum collections.

The Research Project was responsible for the following publications during the fiscal year:

- FELLER, R. L. Problems in retouching: Chalking of intermediate layers. *Bull. Amer. Group-IIC*, vol. 7, no. 1, pp. 32-34, 1966.
- . First description of Dammar picture varnish translated. *Bull. Amer. Group-IIC*, vol. 7, no. 1, pp. 8, 20, 1966.
- . Polymer emulsions II. *Bull. Amer. Group-IIC*, vol. 6, no. 2, pp. 18-19, 1966.
- . Rediscovery of the wheel. *Color engineering*, November-December 1966, pp. 20-23.
- . Standards of exposure to light II. *Bull. Amer. Group-IIC*, vol. 7, no. 2 pp. 8, 32, 1967.
- , and PAGE, JEAN B. A solvatochromic dye as a convenient indicator of the solubility parameter of petroleum solvents. *Bull. Amer. Group-IIC*, vol. 7, no. 2, pp. 29-30, 1967.
- KEISCH, B., and LEVINE, A. S. Sample preparation for low-level Alpha-particle spectrometry of radium-226. *Anal. Chem.*, vol. 38, p. 1,969, 1966.

—; FELLER, R. L.; LEVINE, A. S.; and EDWARDS, R. R. Dating and authenticating works of art by measurement of natural alpha emitters. *Science*, vol. 155, p. 1239. 1967.

### Other Activities

To commemorate the 25th anniversary of the National Gallery of Art, the Trustees directed that the Gallery publish an illustrated history of its growth and activities. Accordingly, a 102-page volume entitled *The National Gallery of Art, a Twenty-Five Year Report* has been issued. The Report is divided into two parts. A narrative section touches on the highlights of 25 years, and a tabular section summarizes statistical data through June 30, 1966. The *National Geographic* magazine in its March 1967 issue, published an article, fully illustrated in color, honoring the 25th anniversary of the Gallery. The text was prepared by Director John Walker.

The Gallery provided facilities for the ceremony held by the Post Office Department on November 17, 1966, in honor of the first day of issue of a stamp in the Fine Arts series. The stamp is based on the Mary Cassatt painting, *The Boating Party*, in the Chester Dale Collection of the National Gallery.

To assist in securing help to restore the works of art damaged by the November floods of the Arno, the National Gallery of Art, on the evening of December 12, 1966, was made available for a program organized by the Committee to Rescue Italian Art (CRIA), Washington Area, of which Director John Walker is chairman and Assistant Director J. Carter Brown is deputy chairman. The program consisted of an illustrated eye-witness report given by Fred Licht, associate professor of art history at Brown University; a concert of Italian music performed by the National Gallery Orchestra under Richard Bales; and the American premier of Franco Zeffirelli's film *Florence—Days of Destruction*, narrated by Richard Burton.

Henry Beville, head of the photographic laboratory, and his assistants processed 123,744 items which included negatives, prints, slides, color transparencies, and color slides. The great increase over the previous fiscal year (approximately double) resulted from the large number of color slides made for the Gallery's expanded Extension Services.

### Audit of Private Funds

An audit of the private funds of the Gallery will be made for the fiscal year ended June 30, 1967, by Price Waterhouse and Co., public accountants. A report of the audit will be forwarded to the Gallery.

China's economic system is a hybrid of market and state socialism. The government owns and controls all land, and the majority of the fixed capital stock. The government also owns and controls all banks and the majority of the industrial and service firms. The government sets the prices of land, capital, and labor. The government sets the exchange rate and controls the flow of foreign exchange. The government also sets the prices of most consumer goods. The government controls the flow of information and the flow of technology. The government controls the flow of capital and labor. The government controls the flow of goods and services. The government controls the flow of money. The government controls the flow of power. The government controls the flow of influence. The government controls the flow of everything.

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