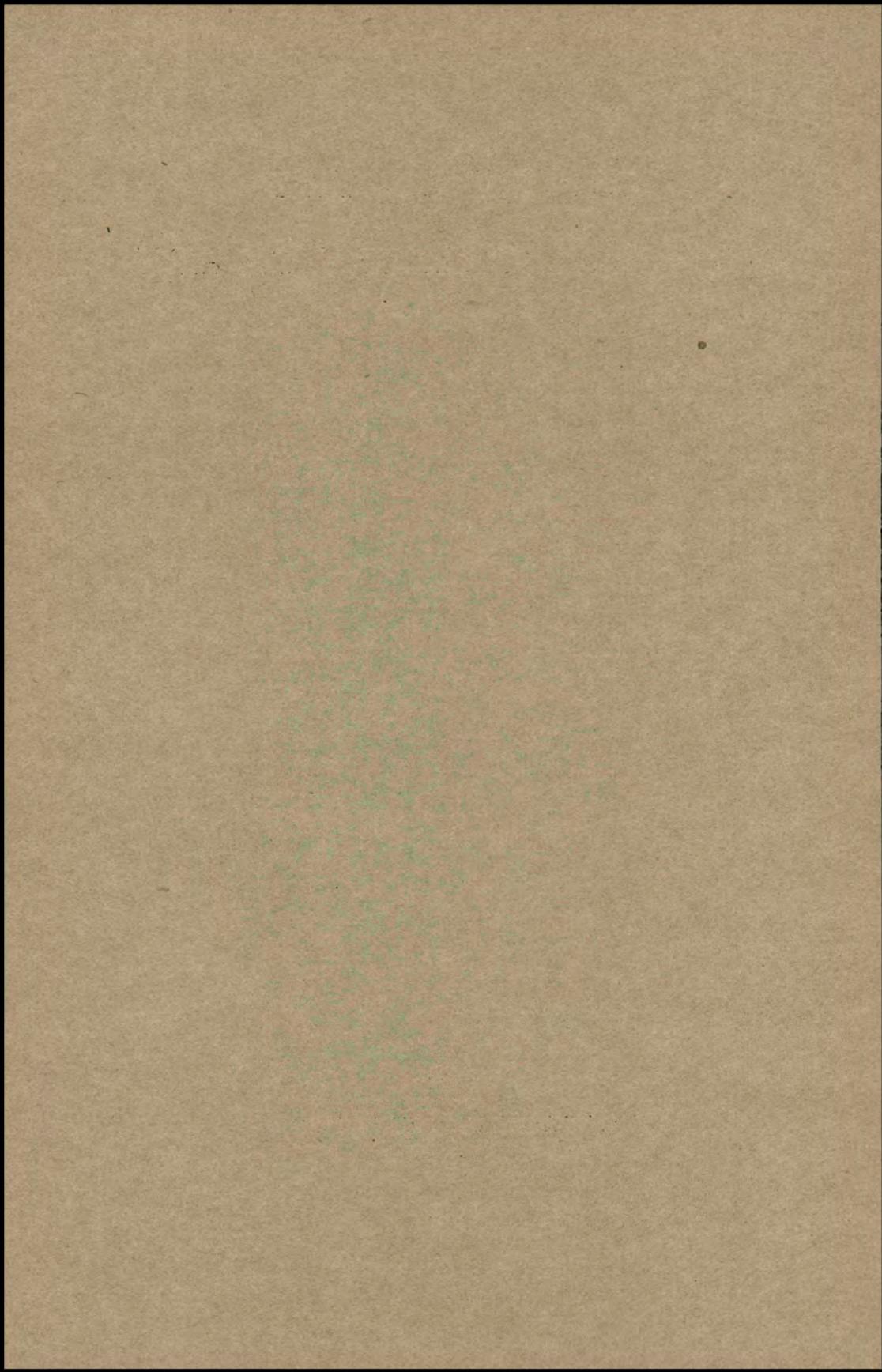


REPORT ON THE
NATIONAL GALLERY OF ART

1944

SMITHSONIAN INSTITUTION
WASHINGTON
D. C.



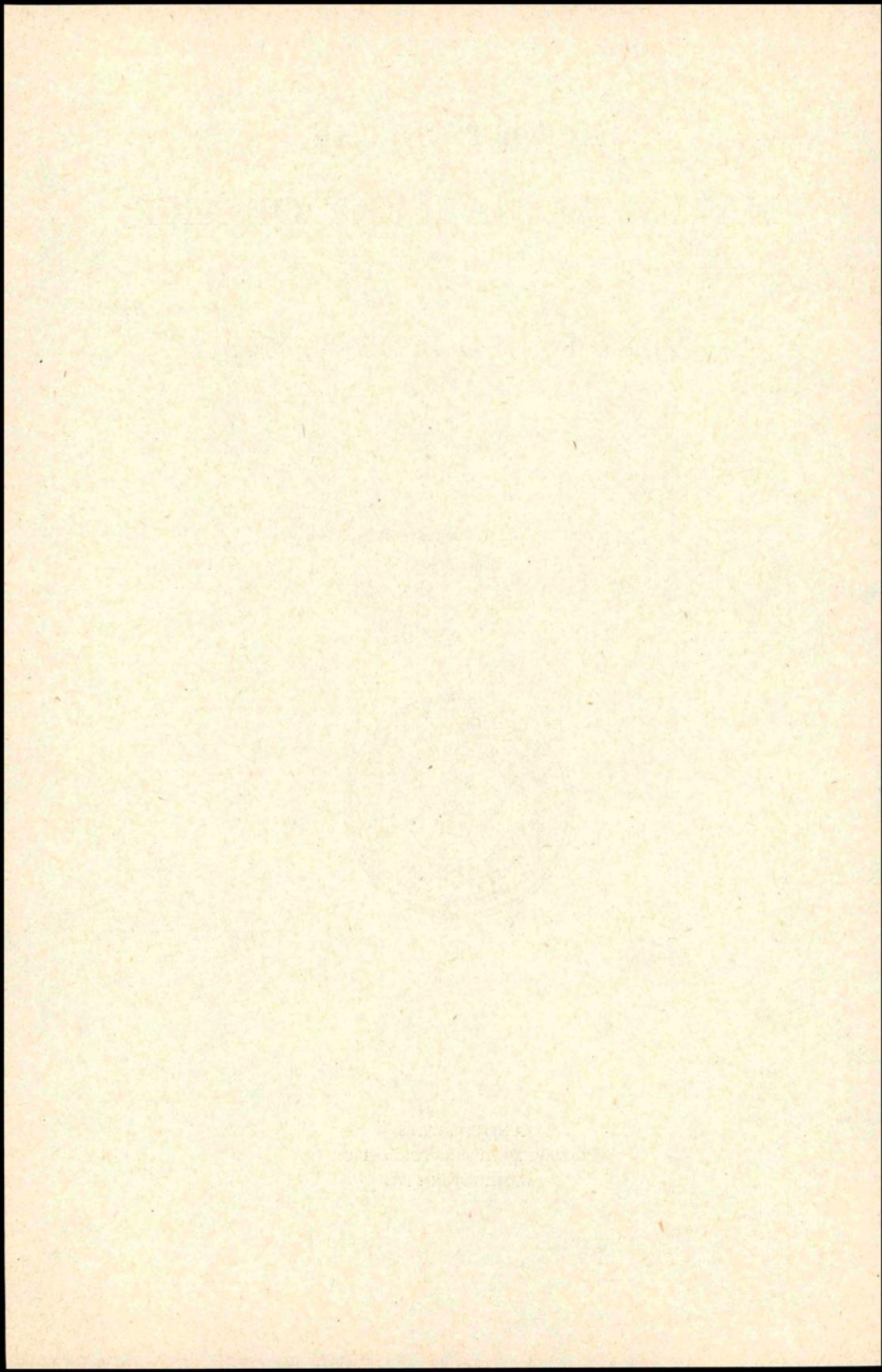
REPORT ON THE
NATIONAL GALLERY OF ART

FOR THE
YEAR ENDED JUNE 30, 1944

From the Smithsonian Report for 1944
Pages 29-38



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APPENDIX 2

REPORT ON THE NATIONAL GALLERY OF ART

SIR: I have the honor to submit, on behalf of the Board of Trustees of the National Gallery of Art, the seventh annual report of the Board covering its operations for the fiscal year ended June 30, 1944. This report is made pursuant to the provisions of the Act of March 24, 1937 (50 Stat. 51), as amended by the public resolution of April 13, 1939 (Pub. Res. No. 9, 76th Cong.).

ORGANIZATION AND STAFF

During the fiscal year ended June 30, 1944, the Board was comprised of the Chief Justice of the United States, Harlan F. Stone; the Secretary of State, Cordell Hull; the Secretary of the Treasury, Henry Morgenthau, Jr.; and the Secretary of the Smithsonian Institution, Dr. C. G. Abbot, ex officio; and five general trustees, David K. E. Bruce, Ferdinand Lamot Belin, Duncan Phillips, Samuel H. Kress, and Chester Dale. Mr. Dale was elected as general trustee on November 1, 1943, to succeed Joseph E. Widener, who died on October 26, 1943.

At its annual meeting, held on February 14, 1944, the Board re-elected David K. E. Bruce, President, and Ferdinand Lamot Belin, Vice President, to serve for the ensuing year. The executive officers continuing in office during the year were:

Huntington Cairns, Secretary-Treasurer.

David E. Finley, Director.

Harry A. McBride, Administrator.

Huntington Cairns, General Counsel.

John Walker, Chief Curator.

Macgill James, Assistant Director.

Donald D. Shepard continued to serve during the year as Adviser to the Board.

During the year E. Roy Bergholz was appointed as Assistant Treasurer to succeed Charles Zinsner, who resigned; John A. Gilmore was appointed as Assistant General Counsel; Hanns Swarzenski was appointed Curator of Sculpture; and Porter A. McCray was appointed Chief of the Inter-American Office.

The Board of Trustees during the year was authorized and directed by the Foreign Funds Control of the United States Treasury Department, and at the request of the State Department, to assume custodian-

ship of all works of art and exhibition material sent to the United States under the auspices of the former French Government for exhibition purposes at various places in the United States, including the World's Fairs at New York, N. Y., and San Francisco, Calif.

On August 20, 1943, The American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas was organized, and several executive officers of the Gallery were appointed to serve as officers of the Commission. The headquarters of the Commission are located in the Gallery building.

In March 1944 the Gallery, at the request of the State Department, established the Inter-American Office. This office was created to act as the official Government clearinghouse for the exchange of information concerning art activities in the American Republics.

The three standing committees of the Board, provided for in the bylaws, as constituted at the annual meeting of the Board, held February 14, 1944, were:

EXECUTIVE COMMITTEE

Chief Justice of the United States, Harlan F. Stone, chairman.
David K. E. Bruce, vice chairman.
Secretary of the Smithsonian Institution, Dr. C. G. Abbot.
Ferdinand Lamot Belin.
Duncan Phillips.

FINANCE COMMITTEE

Secretary of the Treasury, Henry Morgenthau, Jr., chairman.
David K. E. Bruce, vice chairman.
Secretary of State, Cordell Hull.
Ferdinand Lamot Belin.
Samuel H. Kress.

ACQUISITIONS COMMITTEE

David K. E. Bruce, chairman.
Ferdinand Lamot Belin, vice chairman.
Duncan Phillips.
Chester Dale.
David E. Finley, ex officio.

The permanent Government positions of the Gallery are filled from the registers of the United States Civil Service Commission or with its approval. On June 30, 1944, the permanent Government staff numbered 243 employees. Since the beginning of the war, 58 members of the staff, or approximately 25 percent, have entered the armed services.

The operation and maintenance of the Gallery building and grounds and the protection of the works of art have been continued through the fiscal year 1944 at as high a standard as possible with the reduced staffs now available. These staffs have been cut to a minimum owing to the fact that the Gallery has desired to reduce expenditures and

the use of manpower to the greatest possible extent during the war period. That it has been possible to maintain a fairly high standard is due solely to the intensive efforts, efficiency, and interest of the maintenance staff and the guard force. However, it will be necessary to increase both the maintenance staff and the guard force as soon as possible in order adequately to operate and maintain the Gallery building and grounds and to enable the Trustees to carry out their duties in the protection and care of the works of art in the Gallery's collections.

APPROPRIATIONS

For salaries and expenses for the upkeep and operation of the National Gallery of Art, the protection and care of works of art acquired by the Board, and all administrative expenses incident thereto as authorized by the Act of March 24, 1937 (50 Stat. 51), and amended by public resolution of April 13, 1939 (Pub. Res. No. 9, 76th Cong.), the Congress appropriated for the fiscal year ending June 30, 1944, the sum of \$623,365.00. This amount includes the present appropriation of \$541,365.00 and a supplementary deficiency appropriation amounting to \$82,000.00 for the payment of "overtime compensation" as authorized by Public Law 49, 78th Congress. From these appropriations the following expenditures and encumbrances were incurred:

EXPENDITURES AND ENCUMBRANCES

Personal services-----	\$510,665.00
Printing and binding-----	4,047.22
Supplies and equipment, etc-----	103,315.03
Unencumbered balance-----	5,337.75
	<hr/>
Total-----	623,365.00

In addition to the above-mentioned appropriations, the Gallery received \$15,932.16 from the Federal Works Agency, Public Buildings Administration, to cover expenses incurred in connection with the special protection of paintings and sculpture evacuated from the Gallery.

ATTENDANCE

During the fiscal year ended June 30, 1944, the visitors to the National Gallery of Art totaled 2,060,071, the largest annual attendance since the opening of the Gallery. This compares with 1,508,081 during the fiscal year ended June 30, 1943, or an increase of 551,990 or 36.6 percent. The increase in popularity of the Gallery is evidenced by the fact that the average daily attendance during the fiscal year 1944 was 5,659 visitors, as compared with 4,143 for the fiscal year 1943. On Sunday, December 21, 1943, there were 22,248 visitors, the greatest number in any one day.

Contributing to the public's increasing interest in the Gallery are the evening hours on Sunday, the special exhibitions, particularly those of wartime art, the Sunday evening concerts without charge, and the Servicemen's Room, which provides a place of relaxation for men and women in the armed services. Approximately 30 percent of the visitors to the Gallery are men and women in the armed services.

PUBLICATIONS

The Information Rooms in the Gallery continue to offer an increasing variety of fine, although moderately priced, colored reproductions of paintings in the Gallery's collections, as well as post cards, illustrated catalogs, and a general information booklet that is of great assistance to visitors and which may be obtained without charge. With the acquisition of the Lessing J. Rosenwald collection of prints and drawings, a large illustrated catalog of this collection and a set of 32 post-card reproductions of some of the prints and drawings in the collection have been added to the publications now available.

During the past year there has been a great increase in the number of orders for the Gallery's publications from servicemen overseas, who are purchasing color prints and catalogs for use in recreation rooms at military posts all over the world. There has also been an unusual demand from public schools throughout the United States for color reproductions and text material descriptive of the Gallery's collections. These publications also are in demand in the Latin-American republics.

WORKS OF ART STORED IN PLACE OF SAFEKEEPING

Early in January 1942 a limited number of fragile and irreplaceable works of art in the Gallery's collections were removed to a place of greater safety. These works, stored in a place adapted for the purpose, have since been under constant guard by members of the Gallery's guard force and under supervision and inspection by a member of the curatorial staff of the Gallery.

ACQUISITIONS

GIFTS OF PRINTS AND DRAWINGS

The Board of Trustees, on December 4, 1943, accepted six etchings from David Keppel, five by Piranesi and one by Ugo de Carpi. Also on December 4 the Board accepted a gift of two drawings, "Seated Figure," by Pascin, and "Head of a Girl," by Puvis de Chavannes, from Lessing J. Rosenwald. On May 20, 1944, the Board accepted an additional gift of approximately 196 prints and drawings from Mr.

Rosenwald. The Index of American Design, consisting of 22,000 or more drawings and water colors, which was accepted by the Board on June 7, 1943, from the Works Progress Administration, was received in the Gallery during the fiscal year 1944.

GIFTS OF PAINTINGS

On December 4, 1943, the Board of Trustees accepted eight paintings from Lessing J. Rosenwald, viz:

<i>Title</i>	<i>Artist</i>
The Stockade.....	Forain.
The Petitioner.....	Forain.
Artist and Model.....	Forain.
Behind the Scenes.....	Forain.
Feast of the Gods.....	Daumier.
In Church.....	Daumier.
Peach Blossom.....	Whistler.
Arnold Hannay.....	Whistler.

On the same date it also accepted the painting entitled "Breezing Up," by Winslow Homer, from the W. L. and May T. Mellon Foundation. On December 18, 1943, the Board accepted the portrait of "Commodore John Rodgers," by John Wesley Jarvis, from the Misses Christina and Nannie R. Macomb. On February 14, 1944, the Board accepted two paintings, "The Stream," by Courbet, and "The Eel Gatherers," by Corot, from Mr. and Mrs. P. H. B. Frelinghuysen. From the children of the late Rt. Rev. William Lawrence, the Board on the same date accepted the painting entitled "Amos Lawrence," by Chester Harding; and on May 20, 1944, the Board accepted the painting of "Horace Binney," by Gilbert Stuart, as a gift from Dr. Horace Binney.

SALE OR EXCHANGE OF WORKS OF ART

During the year no works of art belonging to the Gallery were sold or exchanged.

LOAN OF WORKS OF ART TO THE GALLERY

During the year the following works of art were received on loan:
From Mrs. John C. Clark of New York, N. Y.:

69 etchings by Pennell.

From Mrs. Cary Grant, Pacific Palisades, Calif.:

<i>Title</i>	<i>Artist</i>
A Fete Day, Venice.....	Canaletto.
The Courtyard, Doge's Palace, with the Procession of the Papal Legate.....	Canaletto.

LOAN OF WORKS OF ART BY THE GALLERY

In the fiscal year ended June 30, 1944, the Gallery loaned the following five paintings to the Lyman Allyn Museum, New London, Conn., for exhibition purposes:

From the collection of the National Gallery of Art:

<i>Title</i>	<i>Artist</i>
Self-portrait.....	Benjamin West.
Major Thomas Biddle.....	Thomas Sully and Thomas Wilcocks Sully.

From the loan collection of The A. W. Mellon Educational and Charitable Trust:

<i>Title</i>	<i>Artist</i>
Anna Cora Mowatt (?).....	attributed to John James Audubon.
Gilbert Stuart's Family (?).....	attributed to Washington Allston.
Peter R. Livingston (?).....	attributed to Abraham Delanoy.

LOANED WORKS OF ART RETURNED

During the year the following works of art lent to the Gallery by Chester Dale of New York, N. Y., were returned to him:

<i>Title</i>	<i>Artist</i>
Crouching Lion.....	Delacroix.
Nude Woman Seated on a Bed.....	Forain.
Woman Seated on a Chair.....	Forain.
Monsieur Louis Roy.....	Gauguin.
Cottage Interior with Woman and Little Girl.....	Millet.

EXHIBITIONS

The following exhibitions were held at the National Gallery of Art during the fiscal year ended June 30, 1944:

Group of political caricatures by French and British artists, from the Lessing J. Rosenwald collection, from July 31 to September 5, 1943.

Nineteenth- and twentieth-century drawings and water colors from French museums and private collections (2d showing) from August 8 to September 5, 1943.

"Art for Bonds," by American artists and sponsored by the Treasury Department's National Committee of Honorary Patrons, in connection with the Treasury's Third War Loan Campaign, from September 12 to October 10, 1943.

Marine water colors and drawings by officers and enlisted men of the U. S. Marine Corps, through cooperation of the Division of Public Relations, U. S. Marine Corps, from September 12 to October 10, 1943.

Navaho pollen and sand paintings. Selections from a group of paintings executed by Miss Maud Oakes, and accompanied by a group

collected by Miss Mary Wheelwright, from October 17 to November 14, 1943.

Paintings of naval aviation by American artists. From the Abbott Laboratories and in cooperation with the U. S. Navy, from November 21 to December 12, 1943.

Prints and drawings from the Rosenwald collection. The first general exhibition of prints and drawings from the Lessing J. Rosenwald collection, comprising a group of selections from the fifteenth century to the present time, from December 19, 1943, to February 13, 1944.

Etchings and lithographs by Goya from the Gallery's collection, from January 23 to February 13, 1944.

"The Army at War," paintings and drawings by American artists at Army bases throughout the world. Exhibition lent by the War Department to the Treasury Department, and shown at the National Gallery of Art from February 20 to March 19, 1944.

Index of American Design. First exhibition of a selection of drawings and water colors (from the Metal Work and Hooked Rug sections), from March 26 to April 23, 1944.

Nanteuil engraved portraits. A selection of 35 of Nanteuil's works, from the Lessing J. Rosenwald collection, from March 26 to June 21, 1944.

British war paintings. An exhibition of official British war paintings, recording military operations and civilian activities in wartime Britain. Lent by the British Ministry of Information, from April 23 to May 20, 1944.

Rembrandt prints and drawings. A survey of the work of the great Dutch master, selected from the Rosenwald, Widener, Rice, and Nowell-Usticke collections, from April 30 to June 21, 1944.

TRAVELING EXHIBITIONS

During the fiscal year ended June 30, 1944, the following drawings, water colors, and prints were placed on exhibition:

INDEX OF AMERICAN DESIGN

Exhibition made up from the documented drawings and water colors contained in the Index of American Design. Six drawings, together with data sheets, for use in an Exhibition of Maine Art, opening April 14, 1944, were shipped to Colby College, Waterville, Me., and were returned to the Gallery June 15, 1944.

Ninety-five duplicate data sheets of Texas material contained in the Index, from which to make a selection of photographs, were shipped to the University of Texas, Austin, Tex., on June 27, 1944.

ROSENWALD PRINTS

A traveling exhibition, consisting of 35 prints from the Lessing J. Rosenwald collection. Sent on May 6, 1944, to Brooks Memorial Art Gallery, Memphis,

Tenn.; then to the Virginia Museum of Fine Arts, Richmond, Va., on June 12, 1944, from where it will be returned to the National Gallery of Art about August 1, to be held for further bookings.

VARIOUS GALLERY ACTIVITIES

In the period from July 1, 1943, to June 30, 1944, a total of 53 concerts were given, of which 52 were in the East Garden Court on Sunday evenings and one on Saturday afternoon in the Auditorium. The concerts were free to the public, and were attended to capacity. The National Gallery Sinfonietta, under the direction of Richard Bales, played 13 concerts. An American Festival of works of native composers was held during March and April, 1944, when five performances were given.

The Sunday night suppers for servicemen have been continued during the year, approximately 35 being served each Sunday in the cafeteria at the Gallery. Funds to defray the cost of the suppers were contributed by members of the staff and by friends of the Gallery.

A total of 195 special permits to copy paintings in the National Gallery of Art were issued during the fiscal year 1944, and 72 special permits were issued during the same period to photograph paintings.

CURATORIAL DEPARTMENT

During the year the work of the curatorial department consisted mainly of installing a large number of gifts and additional works of art from the Widener collection; arranging 17 temporary exhibitions; cataloging paintings, sculpture, and prints; assisting The American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas by providing information on damaged and looted works of art in war areas; and the assumption of additional responsibility resulting from the appointment of the Trustees of the Gallery as custodian of works of art and exhibition material sent to this country under the auspices of the former French Government.

Two publications, "Great American Paintings from Smibert to Bellows," edited by John Walker and Macgill James, and "Masterpieces of Painting from the National Gallery of Art," edited by Huntington Cairns and John Walker, were prepared with the assistance of members of the curatorial department. One book, two catalogs, and three pamphlets were issued by the curatorial and educational departments in collaboration. Six members of the staff contributed eight articles to several periodicals and pamphlet series.

During the past year approximately 622 works of art were submitted to the acquisitions committee (the largest individual gift being 490 prints and drawings to be added to the Rosenwald collection) with recommendations regarding their acceptability for the collections of

the National Gallery of Art; 45 private collections were viewed in connection with offers to the Gallery of gifts or loans; 94 consultations were held concerning 139 works of art brought to the Gallery for expert opinion; and 58 written replies were made to inquiries involving research in the history of art.

RESTORATION AND REPAIR OF WORKS OF ART

With the authorization of the Board, and the approval of the Director and Chief Curator, the necessary restoration and repair of paintings and sculpture in the Gallery's collection were made by Stephen S. Pichetto, Consultant Restorer to the Gallery. All the work was completed in the Restorer's studio in the Gallery with the exception of several paintings that required restoration before shipment to Washington, and one where the work was of such a delicate and complicated nature that it was necessary for the work to be done in Mr. Pichetto's New York studio.

EDUCATIONAL PROGRAM

More than 72,000 people attended the various programs conducted by the educational department during the year. The Gallery tours of the collection attracted nearly 15,000 people, while 22,000 attended the "Picture of the Week," a 10-minute discussion of a single painting given twice daily on Mondays through Fridays. More than 9,000 attended the regular lectures on special topics delivered by the educational staff and guest speakers.

During the first 4 months of the fiscal year, a new project undertaken by the educational department was that of an automatic program (no speaker) employing 2 x 2 Kodachromes and titles on slides, entitled "What To See in the National Gallery of Art—A Suggestion for Your First Visit." This program was accompanied by recorded music, and more than 15,000 people attended.

LIBRARY

The most important contribution to the library during the year was the art library of the late Joseph E. Widener. This gift consisted of 1,373 books and 579 periodicals.

As a gift from Solomon R. Guggenheim, the library received the Richter Archives, consisting of over 60,000 photographs and reproductions. Mr. Guggenheim also gave 975 photographs of art objects in the Solomon R. Guggenheim collection. A number of books on works of art were also added to the library collection through funds donated by Capt. Paul Mellon.

PHOTOGRAPHIC DEPARTMENT

During the fiscal year 1944, the photographic laboratory of the Gallery made 6,037 black-and-white prints and 510 black-and-white and 1,117 color slides.

OTHER GIFTS

In the fiscal year ended June 30, 1944, gifts of books on works of art and related material were made to the Gallery library by the Honorable Solomon Bloom, Mrs. Juliana Force, Mrs. Victor Harris, Macgill James, Pvt. Lincoln Kirstein, Leander McCormick-Goodhart, Capt. Paul Mellon, Lamont Moore, John H. Morgan, W. Francklyn Paris, Duncan Phillips, and Maj. Ray L. Trautman. Gifts of money were made to the Gallery during the year by Mrs. Florence Becker, David E. Finley, Mrs. Deering Howe, Mr. and Mrs. Macgill James, Life Magazine, Mrs. H. A. McBride, Capt. Paul Mellon, Donald D. Shepard, Col. and Mrs. O. J. Troster, and the late Joseph E. Widener.

AUDIT OF PRIVATE FUNDS OF THE GALLERY

An audit is being made of the private funds of the Gallery for the year ended June 30, 1944, by Price, Waterhouse & Company, public accountants, and the certificate of that company on its examination of the accounting records maintained for such funds will be submitted to the Gallery.

Respectfully submitted.

F. L. BELIN, *Acting President.*

THE SECRETARY,
Smithsonian Institution.

