

# National Gallery of Art



1969 ANNUAL REPORT



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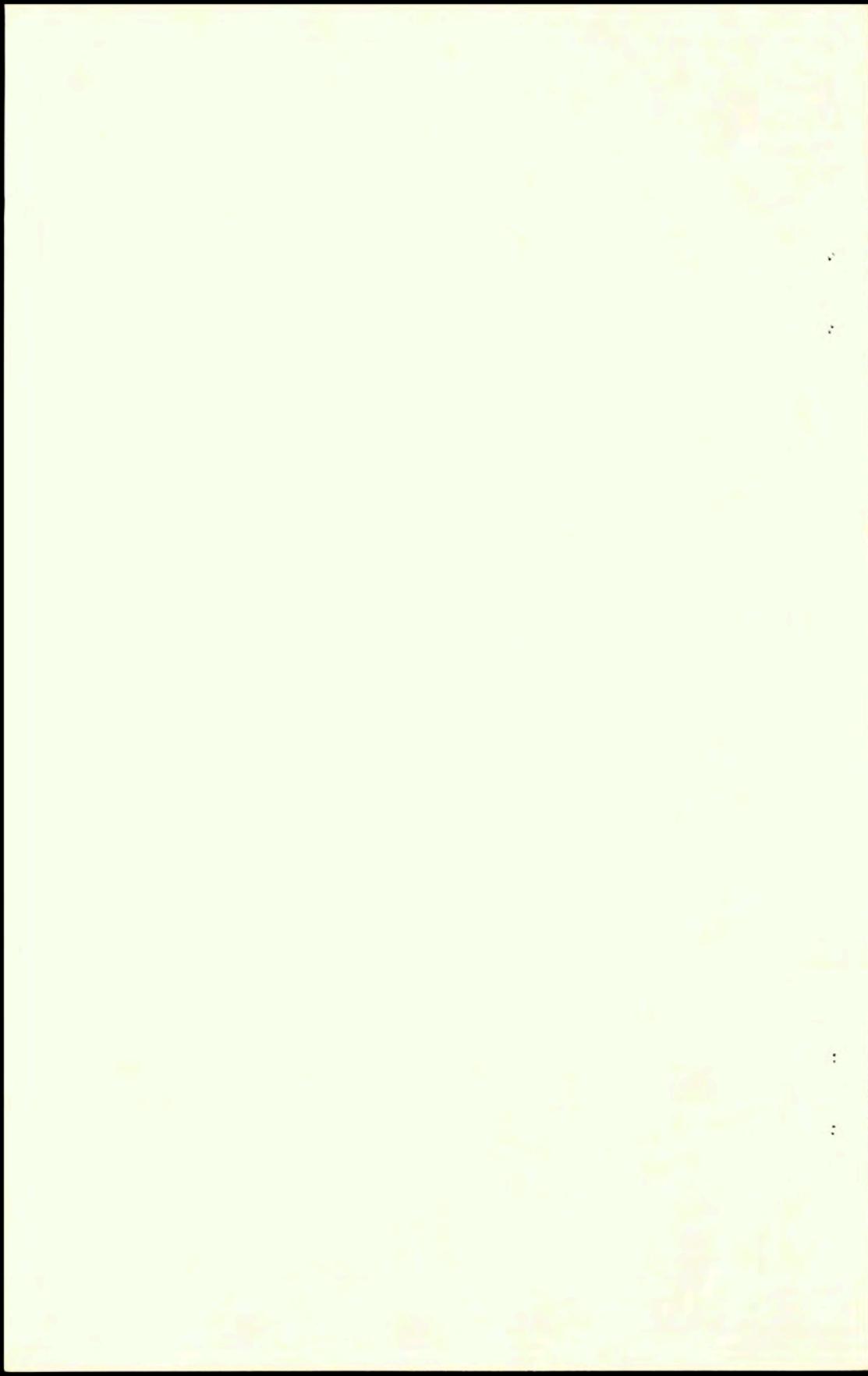
SMITHSONIAN YEAR 1969



NATIONAL GALLERY OF ART

JOHN WALKER

*Director*



# The National Gallery of Art

JOHN WALKER, *Director*<sup>1</sup>



**D**EAR MR. SECRETARY: Submitted herewith, on behalf of the Board of Trustees, is the report of the National Gallery of Art for the fiscal year ended 30 June 1969. This report, which is the Gallery's 32nd annual report, is made pursuant to the provisions of section 5(d) of Public Resolution No. 14, 75th Congress, 1st session, approved 24 March 1937 (50 Stat. 51; United States Code, title 20, section 75(d)).

## ORGANIZATION

The National Gallery of Art, although technically 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 such 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*. The five General Trustees continuing in office during the fiscal year ended 30 June 1969, are Paul Mellon, John Hay Whitney, Dr. Franklin D. Murphy, Lessing J. Rosenwald, and Stoddard M. Stevens. On 1 May 1969, Paul Mellon was re-elected by the Board of Trustees to serve as President of the Gallery, and John Hay Whitney was re-elected Vice President.

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<sup>1</sup> Retired 30 June 1969; replaced by J. Carter Brown.

The executive officers of the Gallery during the fiscal year ended 30 June 1969 are as follows:

Chief Justice of the United States, Earl Warren, Chairman <sup>2</sup>  
 Paul Mellon, President  
 John Hay Whitney, Vice President  
 Ernest R. Feidler, Secretary and Treasurer  
 John Walker, Director <sup>3</sup>  
 E. James Adams, Administrator  
 Ernest R. Feidler, General Counsel  
 Perry B. Cott, Chief Curator <sup>3</sup>  
 J. Carter Brown, Deputy Director

The three standing committees of the Board as constituted at the annual meeting on 1 May 1969 are 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, David M. Kennedy, 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

## APPROPRIATIONS

The Congress of the United States, in the regular annual appropriation, and in a supplemental appropriation required for pay increases, has provided \$3,230,000 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

<sup>2</sup> From 23 June 1969: Warren E. Burger, Chairman.

<sup>3</sup> Retired as of the end of fiscal year 1969.

the National Gallery of Art (Public Resolution No. 14, 75th Congress, 1st session, approved 24 March 1937 (50 Stat. 51; United States Code, title 20, sections 71-75)).

The following obligations have been incurred:

Personnel compensation and benefits	\$2, 576, 908. 26
All other items	\$ 652, 408. 24
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Total obligations	\$3, 229, 316. 50

## PERSONNEL

At the close of the fiscal year full-time government employees on the permanent staff of the National Gallery of Art numbered 309. The United States Civil Service regulations govern the appointment of employees paid from appropriated funds.

## ATTENDANCE

There have been 1,283,398 visitors to the Gallery during the year. The average daily attendance was 3,536.

*Sitting Bull (?)*. By J. W. Bradshaw (American, probably last quarter 19th century). Canvas, 20 x 16 inches. (Gift of Edgar William and Bernice Chrysler Garbisch.) National Gallery of Art.





*Felucca Off Gibraltar*. By Thomas Chambers (American, 1807/1808—living 1866). Canvas, 22 $\frac{1}{8}$  x 30 $\frac{1}{8}$  inches. (Gift of Edgar William and Bernice Chrysler Garbisch.) National Gallery of Art.

## ACCESSIONS

There have been 180 accessions by the National Gallery of Art as gifts or extended loans during the year.

## GIFTS

The following gifts have been accepted by the Board of Trustees:

PAINTINGS		
<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Colonel and Mrs. Edgar William Garbisch	Bradshaw	Plains Indian
	Chambers	<i>Felucca Off Gibraltar</i>
	Unknown	<i>Northwestern Town</i>
Frances Friecke Kilmer	Friecke	<i>Memories</i>
Brenda Kuhn	Kuhn	<i>Wisconsin</i>
National Gallery of Art,	Claude Lorrain	<i>The Judgment of Paris</i>
Ailsa Mellon Bruce Fund	Jordaens	<i>Portrait of a Man</i>

SCULPTURE		
<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Gustave Pimienta	Pimienta	<i>Orpheus</i>
	Pimienta	<i>Eagle</i>
Lauson H. and Marshall H. Stone	Sterne	<i>Seated Nude</i>
GRAPHIC ARTS		
Mrs. Ludwell Detzer Denny	Sherwin, after Gainsborough	Glass print: <i>William Pitt</i>
Colonel and Mrs. Edgar William Garbisch	Strengé Tester	<i>Fraktur Vorschrift</i> <i>Fraktur "Nicht Lotran"</i>
Mr. and Mrs. Harry Le Bovit	Szábó	6 wood engravings
National Gallery of Art, Ailsa Mellon Bruce Fund	Rubens	<i>A Lion</i>
National Gallery of Art, Andrew Mellon Fund	Callot	<i>The Tree of St. Francis</i>
Lessing J. Rosenwald	Bonasoné Bosch	<i>Portrait of Michelangelo</i> <i>St. Martin with His Horse in a Boat</i>
	Bunker	<i>Seasonal</i>
	Cranach	<i>The Stag Hunt</i>
	Della Bella	53 etchings
	Feininger	17 prints
	Kaplan, Jerome	<i>Diamond Shoals</i>
	Lipman-Wulf	Portfolio of engravings
	Maitin	<i>After a Time, Another Com- ment Concerning the Garden</i>
	Henry Moore	<i>Ideas for Sculpture</i> <i>Two Seated Figures</i>
	Parker and Neal	3 portfolios of rubbings
	Rossigliani	<i>Adoration of the Magi</i>
	Schrag	18 prints
	Spruance	43 prints and drawings
	Viesulas	<i>Since Then</i>
	Houdin	<i>Design for the Louvre</i>
	Dürer	9 woodcuts
	Hollar	<i>Great View of Prague</i>
DECORATIVE ARTS		
Colonel and Mrs. Edgar William Garbisch	Unknown	American embroidered picture

## GIFTS OF MONEY AND SECURITIES

Gifts of money and securities have been made by Avalon Foundation, Mrs. Ailsa Mellon Bruce, Mr. Thomas Gardiner Corcoran, J. I. Foundation, Inc., Samuel H. Kress Foundation, Mrs. Cordelia S. May, The A. W. Mellon Educational and Charitable Trust, Mr. Paul Mellon, Old Dominion Foundation, and others.

## WORKS OF ART ON LOAN

## RECEIVED

<i>Owner</i>	<i>Artist</i>	<i>Title</i>
Catholic University of America	Eakins	<i>Cardinal Martinelli</i>
Los Angeles County Museum of Art	Copley	<i>Portrait of Hugh Montgomery, 12th Earl of Eglington</i>

## RETURNED

Colonel and Mrs. Edgar William Garbisch	Various	29 American paintings
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## LENT

Ackland Art Center, Uni- versity of North Carolina	Doughty Quidor	<i>Fanciful Landscape The Return of Rip Van Winkle</i>
Albany Institute of History and Art	Stuart Phillips	<i>Lawrence Yates Lady in White</i>
American Federation of Arts	Kensett various	<i>Beacon Rock, Newport Harbor</i> 34 American naive paintings 26 American naive water- colors and pastels <i>Lady in White</i>
Museum of American Folk Art	Phillips	
American Museum in Britain	Catlin	4 paintings
American Embassy, London	various	9 paintings
Baltimore Museum of Art	Copley Whistler	<i>Baron Graham Self-Portrait</i> 6 paintings
Blair House	various	6 paintings
Cedar Rapids Art Center	Catlin	<i>Indian File</i> 7 mural sketches
Columbia Museum of Art	various	20 American naive paintings
Columbus Museum of Arts and Crafts	various	
Georgia Museum of Art, University of Georgia	various	14 paintings
High Museum of Art	various	4 paintings
Immaculate Heart Retreat House	Pratt	<i>Madonna of Saint Jerome</i>
International Exhibitions Foundation	Elliott	<i>William Sidney Mount</i>
Joslyn Art Museum	Catlin	35 paintings
Robert E. Lee Boyhood Home	various	4 paintings
National Collection of Fine Arts	Quidor	<i>The Return of Rip Van Winkle</i>

<i>Owner</i>	<i>Artist</i>	<i>Title</i>
National Portrait Gallery	various	18 paintings
National Society of Colonial Dames, Dunbarton House	Stuart	<i>Betsy Hartigan</i> <i>Unknown Man</i>
Norfolk Museum of Arts and Sciences	various	7 paintings
Phoenix Art Museum	Catlin	28 paintings
Memorial Art Gallery, University of Rochester and others	Eakins	<i>The Biglin Brothers Racing</i>
	Cole	<i>The Notch of the White Mountains (Crawford Notch)</i>
Abby Aldrich Rockefeller Folk Art Collection	Hofmann	<i>Berks County Almshouse, 1878</i> <i>View of Benjamin Reber's Farm</i>
	Mader	<i>Berks County Almshouse, 1895</i>
Royal Academy of Arts, London	Copley	<i>Watson and the Shark</i>
St. Paul Art Center	Catlin	26 paintings
Museum of Fine Arts, St. Petersburg	various	5 paintings
Smithsonian Institution	various	5 paintings
Tampa Bay Art Center	various	6 paintings
United States Capitol	Lambdin	<i>Daniel Webster</i>
	Courter	<i>Lincoln and His Son Tad</i>
United States Department of Justice	various	4 paintings
United States Department of State	Catlin	7 paintings
	Flemish	tapestry
United States Supreme Court	various	3 paintings
White House	various	8 paintings
Whitney Gallery of Western Art	Catlin	72 paintings

## EXHIBITIONS

*Paintings from the Albright-Knox Art Gallery.* Continued from previous year through 1 July 1968.

*Prints of the Danube School.* Continued from previous fiscal year through 10 October 1968.

*Photographs by Alfred Stieglitz from the Alfred Stieglitz Collection.* 16 August through 3 December 1968.

*Prints by Lucas van Leyden.* 11 October through 26 November 1968.

*Modern British Prints.* 3 August 1968 through 21 October 1968 (with a portion on view until 17 November 1968.)

*J. M. W. Turner, A Selection of Paintings from the Collection of Mr. and Mrs. Paul Mellon.* 31 October 1968 through 21 April 1969.

*Painter of Rural America: William Sidney Mount.* 23 November 1968 through 5 January 1969.

- An Exhibition of Christmas Prints from the Rosenwald Collection.* 26 November 1968 through 5 February 1969.
- 17th-Century Landscape Prints from the Collection of the National Gallery of Art.* 4 December 1968 through 8 April 1969.
- The Birds of America by John James Audubon.* 25 January through 16 February 1969.
- Prints and Drawings by Alphonse Legros.* 6 February through 17 April 1969.
- Rembrandt in the National Gallery of Art.* 9 March through 11 May 1969.
- Festivals and Fairs, Prints from the Collection of the National Gallery of Art.* 9 April 1969 to continue into next fiscal year.
- Lithographs by Henri de Toulouse-Lautrec from the National Gallery of Art Rosenwald Collection.* 18 April through 24 June 1969.
- John Constable, A Selection of Paintings from the Collection of Mr. and Mrs. Paul Mellon.* 30 April 1969 to continue into next fiscal year.
- 111 Masterpieces of American Naive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch.* 12 June 1969 to continue into next fiscal year.
- Bandboxes and Wallpaper from the Index of American Design.* 25 June 1969 to continue into next fiscal year.
- Exhibitions of recent accessions: *Mrs. Metcalf Bowler* by Copley (16 July through 9 August 1968); *Pumpkins* by Walt Kuhn (3 September through 12 December 1968); *An Architectural Fantasy* by Jan van der Heyden (13 December 1968 through 10 April 1969); *The Judgment of Paris* by Claude Lorrain (11 April through 5 June 1969); *Portrait of a Man* by Jordaens (20 June 1969 to continue into next fiscal year).

## CURATORIAL ACTIVITIES

Under the direction of chief curator Perry B. Cott, the curatorial department has accessioned 178 gifts to the Gallery during the year. Advice has been given with respect to 1,431 works of art brought to the Gallery for expert opinion, and forty visits to collections have been made by members of the staff in connection with offers of gifts.

The Registrar's Office has issued 112 permits to copy and 73 permits to photograph. About 4,000 inquiries, many of them requiring research, have been answered orally and by letter. There have been 250 visitors to the Graphic Arts Study Room, and permits for reproduction involving 95 photographs have been issued.

Assistant chief curator William P. Campbell has continued to serve as a member of the Special Fine Arts Committee of the Department of State. Curator of painting H. Lester Cooke has continued as contributing editor of *American Artist* magazine and NASA art consultant, visiting Cape Kennedy with artists. He has lectured at the Richmond library, has judged an art show in Reading, Pennsylvania, and has appeared on several television shows during the year. Registrar Peter Davidock has attended conferences in New York on the use of com-

puters in museum work. Assistant curator of graphic arts, Katherine Shepard, has continued as secretary of the Washington Society of the Archaeological Institute of America. She also has taught two courses for MA candidates at the Catholic University of America. David Rust, museum curator, has judged three art shows. Diane Russell, museum curator, has taught two courses at the American University.

The Richter Archives has received and cataloged 272 photographs on exchange from museums here and abroad; 1,326 photographs have been purchased and about 3,000 reproductions have been added to the Archives. Five hundred photographs have been added to the Iconographic Index.

*The Judgment of Paris.* By Claude Lorrain (French, 1600–1682). Canvas, 44 $\frac{1}{4}$  x 58 $\frac{7}{8}$  inches. (Ailsa Mellon Bruce Fund.) National Gallery of Art.





*Portrait of a Man.* By Jacob Jordaens (Flemish, 1593–1678). Wood, 41½ x 29 inches. (Ailsa Mellon Bruce Fund.) National Gallery of Art.

## GRAPHIC ARTS

Graphic arts from the National Gallery of Art collections have been included in two traveling exhibitions, and special loans have been made to twenty-two museums, universities, schools, and art centers in the United States and abroad.

## RESTORATION

Francis Sullivan, resident restorer of the Gallery, has made regular and systematic inspection of all works of art in the Gallery and on loan to government buildings in Washington and periodically has removed dust and bloom as required. He has relined, cleaned, and restored nine paintings and has given special treatment to sixty-six. Twenty-eight paintings have been x-rayed as an aid in research. He has continued experiments with synthetic materials as suggested by the National Gallery of Art Research Project at the Carnegie-Mellon University, Pittsburgh, Pennsylvania. Technical advice has been given in response to 214 telephone inquiries. Special treatment has been given to works of art belonging to government agencies including the United States Capitol, the Treasury Department, the White House, and the Department of State.

## PUBLICATIONS

*Report and Studies in the History of Art 1967*, the first of a new series, edited by Michael Mahoney, has combined scholarly articles with a report by the director and a report of the Gallery's activities. Contributions include a forty-three page study of the Leonardo da Vinci *Ginevra de'Benci* by director John Walker, articles by Kress professors-in-residence Jakob Rosenberg and René Huyghe, and by National Gallery fellows Charles Talbot, Catherine Blanton, and Mark Zucker. Raymond S. Stites has readied the manuscript of his book *The Sublimations of Leonardo da Vinci* for publication. H. Lester Cooke has written the introduction for a book entitled *Vietnam Combat Art*. David E. Rust has prepared for publication the catalog of illustrations of the European paintings and sculpture in the National Gallery of Art. Anna Voris has worked on publication of *Paintings from the Samuel H. Kress Collection: Italian Schools XV-XVI Century*, by Fern Rusk Shapley. Diane Russell has written two book reviews for *Museum News*. Thirty-three gallery leaflets have been revised, and fourteen new leaflet texts have been prepared by members of the staff.



*A Lion.* By Peter Paul Rubens (Flemish, 1577-1640). Black chalk heightened with white, 10 $\frac{1}{4}$  x 11 $\frac{1}{4}$  inches. (Ailsa Mellon Bruce Fund.) National Gallery of Art.

## PUBLICATIONS SERVICE

To meet growing public demand, the Publications Service has taken a major step by opening a new publications facility in April 1969. Reproductions and publications are made available on a self-service basis in a single centralized area comprising 3,800 square feet of floor space.

The Publications Service has made available nine new publications: *A Guide to Art Museums in the United States* by Erwin O. Christensen, former curator of the Index of American Design; *Art Treasures of the World* by Frank Getlein, with an introduction by John Walker, director emeritus of the National Gallery of Art; *French Painting in the Time of Jean de Berry, The Boucicaut Master* by Millard Meiss, the second offering in the Kress Foundation Studies in the History of European Art; *The National Gallery of Art* in the *Newsweek* "Great Museum

Series" (English and Italian editions); *Paintings from the Samuel H. Kress Collection*, Volume II, by Fern R. Shapley, former assistant chief curator; *Favorite Subjects in Western Art* by A. L. Todd and Dorothy Weisbord, with foreword by John Walker, director emeritus of the National Gallery of Art; *National Gallery of Art Report and Studies in the History of Art 1967*.

The 1962 A. W. Mellon Lectures, *Blake and Tradition*, volumes I and II, by Kathleen Raine, have been published this year; and *Art and Illusion* by E. H. Gombrich, an earlier Mellon Lecture, has been issued in a new paperback edition.

Four new catalogs of special exhibitions have been published and made available: *J. M. W. Turner Exhibition*, *William Sidney Mount Exhibition*, *Rembrandt Exhibition*, *John Constable Exhibition*. This year the Gallery also has published an illustrated companion to the *Summary Catalogue of European Paintings and Sculpture*.

An illustrated catalog of forty-eight Christmas cards using reproductions of paintings, sculpture, and prints from the Gallery's collection has been published and 40,000 copies have been distributed free of charge. A total of 222,689 Christmas cards have been sold.

This year, twenty-seven full-color 11 x 14-inch subjects from the collections and twenty-one new postcard subjects have been added to the selection of reproductions.

Estimated number of customers served:

Publications Rooms	377,332
By mail	10,843
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Total number of customers	388,175

The above figures compare favorably with the previous year after taking into account the fact that the regular sales area was substantially reduced for eight months during the remodeling period.

## OPERATION AND MAINTENANCE ACTIVITIES

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

Improvements in the utilization of space has made possible the temporary construction of nine new offices and an increase in library shelving of more than 500 lineal feet.

The building alterations for the new publications rooms have been completed, and specially designed fixtures and furnishings have been installed. At the end of the year, the modifications in the driveway,

sidewalk, and moat-wall openings at the west end of the building were about eighty percent completed.

The Gallery greenhouse has produced flowering and foliage plants in sufficient quantities to meet all of the decorative needs of special openings, holiday periods, and the daily requirements of the interior garden courts.

## PRE-RECORDED TOURS

LecTour, the Gallery's radio tour system, and Acoustiguide, a small tape playback device offering a 45-minute highlight tour, have been used by 38,916 visitors.

## EDUCATIONAL PROGRAM

The program of the Educational Department has been carried out under the direction of Dr. Margaret Bouton, curator in charge of educational work. Attendance figures for the series of lectures, tours, and special talks are as follows:

<i>Type of tour</i>	<i>1969</i>
Introduction to the collection	20,333
Tour of the week	9,492
Painting of the week	15,307
Sunday lectures	13,389
Special appointments	28,437
Scheduled visits for area school children	77,672
Pre-school children	281
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Total public response	164,911

Special tours, lectures, and conferences have been arranged for groups from government agencies and the armed forces. Many Congressional offices have arranged tours for groups of constituents. Tours and lectures have been given for wives of Cabinet officers and Congressmen, for American and foreign educators, foreign dignitaries, groups of men and women attending conventions in Washington, and student and scout groups from all parts of the United States.

The program of training volunteer docents has continued, and volunteers from the Junior League of Washington, D.C., and the American Association of University Women have conducted tours for children from public and private schools in the District of Columbia and surrounding counties of Maryland and Virginia.

The program for pre-school children, begun two years ago in connection with the Cooperative Nursery Schools supervised by the District of Columbia Department of Recreation Association, has continued; twelve volunteer docents have conducted tours of the Gallery for children from eleven schools.

On Sunday afternoons 51 lectures with slides or films have been given in the auditorium. There have been 34 guest lecturers. Among these, the Andrew W. Mellon Lecturer in the Fine Arts, Jacob Bronowski, has given six lectures entitled "Art as a Mode of Knowledge." Eleven lectures have been given by members of the Educational Department, and one full-length film has been presented.

The slide library now has a total of 55,936 slides in its permanent and lending collections. During the year 15,807 slides have been borrowed by 508 people (the majority have been professors at colleges and universities), and it is estimated that the slides have been seen by 25,770 viewers.

Educational Department staff members have prepared texts for forty-nine leaflets to accompany reproductions of the Painting of the Week sold in the Publications Rooms. Thirty-eight radio talks have been produced for broadcast during intermission periods at National Gallery Orchestra Sunday concerts, and members of the Educational Department have begun preparation of a series of Radio Pictures of the Week for national distribution. One new LecTour tape has been recorded, eight gallery leaflets have been written, three have been revised, and one text has been written for the Grade School Program.

Raymond S. Stites, assistant to the director for educational services, has delivered seven talks outside the Gallery. William J. Williams has taught a general art history course for the Smithsonian Institution's Employees' Welfare and Recreation Association.

## EXTENSION SERVICE

To serve the nation outside the District of Columbia, the Office of Extension Service is circulating a number of programs to a growing audience across the country. Traveling exhibitions, films, and slide and film strip lectures are lent free of charge to more than three thousand communities annually. During the year these programs have reached approximately 2,757,000 persons, an increase of 581,000 over last year.

This year 210 traveling exhibits covering sixteen different subjects have been viewed by an estimated 1,073,000 persons; 219 prints of three films on the National Gallery of Art have been circulated and seen by

approximately 230,000 viewers; 2,425 slide lectures have been circulated and seen by more than 779,075 viewers.

The Special Loan Project has been continued, and 385 slide lectures have been lent to schools in 61 school systems, reaching approximately 675,000 classroom viewers.

The Loan Project having been so successful, it has been decided to offer a basic set of five slide lectures to all school systems in cities of 500,000 population and above. As of 30 June 1969, fifteen school systems have responded, and slide lectures have been sent to these schools. School systems participating in this program have agreed to furnish the Extension Service reports of bookings at the end of each semester, and the school systems are responsible for any loss or damage of materials beyond normal wear and tear.

The recorded and printed text of the slide lecture *Paintings of the Great Spanish Masters* has been translated into Spanish this year, and several copies of the lecture containing the Spanish recording have been placed in New York City schools with large numbers of Spanish-speaking students. In addition, a copy of the lecture with a recording of the Spanish text was used in the summer institute *Educational Media for the Spanish Surnamed*, 9-20 June 1969, at Colorado State College, Greeley, Colorado.

Starting in February 1969, the Extension Service in cooperation with the Boardman School in Youngstown, Ohio, has conducted a series of four telephone lectures featuring members of the Gallery's curatorial staff. In February Dr. Grose Evans gave the first lecture on Renaissance Art; in March Dr. Margaret Bouton gave the second lecture on American Art; in April Dr. Evans spoke on 19th-Century French Painting; and in May George Kuebler presented Contemporary Art. The slides for each lecture had been forwarded in advance of the lecture date. On the day of the lecture, the staff member was connected by long-distance phone with the school. After a short presentation by the staff member, the students were able to talk with the lecturer and ask questions about the presentation. Reports from the Youngstown school indicate that the series has been very successful.

## LIBRARY

The library, under the direction of Miss Anna M. Link, has accessioned by gift, exchange, and purchase 2,381 books, pamphlets, and periodicals; has processed 2,217 publications; has filed 7,670 cards in the main catalog and shelf list; has received by gift, exchange, or purchase 3,578 periodicals; has charged to staff members 5,112 books; has

shelved 6,737 books; and has borrowed through interlibrary loan facilities 694 books, of which 662 have been lent by the Library of Congress.

Under the exchange program the library has distributed 2,044 copies of National Gallery of Art catalogs and leaflets to foreign and domestic institutions and has received 691 publications in exchange.

The library has continued to serve as 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 6,945 photographs have been added to the stock in the library during the fiscal year, and 1,363 orders for 6,352 photographs have been filled, including 425 permits for reproduction of 906 subjects.

## INDEX OF AMERICAN DESIGN

During the year thirty-eight exhibitions have been circulated in seventy-one bookings in twenty states, the District of Columbia, and Mexico. The Index also has circulated 183 sets of color slides (9,315 slides) throughout the country; 881 photographs of Index subjects have been used for exhibits, study, and for publication. The Index has received 232 visitors who studied the material for research purposes and for collecting material to be used in design and publication. Eighteen permits to reproduce 841 Index subjects have been issued for publication.

A special exhibition has been prepared for display in the Gallery, and a selection of Index of American Design watercolors has been on view in the Gallery the entire year.

Special loan exhibitions have been prepared for the Smithsonian Institution's *Summer Festival of the Arts*; for exhibition in Mexico City during the Olympic Games; for the Mariners Museum, Newport News, Virginia; for the Department of State to circulate between the border states and Mexico; for the Washington County (Maryland) Museum of Fine Arts; and for the 1969 Seminar on Shaker Arts and Crafts held in Pittsfield, Massachusetts.

## MUSIC

Under the supervision of Richard H. Bales, assistant to the director in charge of music, forty concerts have been given on Sundays in the East Garden Court. These concerts have been financed by funds be-

queathed to the Gallery by William Nelson Cromwell, by grants received from the J. I. Foundation, Inc., and by grants from the Music Performance Trust Fund of the Recording Industry. The National Gallery Orchestra, conducted by Mr. Bales, has played twelve of the concerts. Six of the Sunday concerts during April and May comprised the 26th Annual Music Festival held in the Gallery. All concerts have been broadcast in their entirety by radio station WGMS, AM-FM.

Two National Gallery Orchestra concerts conducted by Mr. Bales were taped for two one-hour color television programs, which were shown with appropriate paintings from the Gallery's collections on WTOP-TV in November 1968 and February 1969.

The full orchestra and the National Gallery Strings, conducted by Mr. Bales, have performed for several special openings at the Gallery and also have performed as part of the 20th Anniversary Celebration of Falls Church, Virginia, and for the Bowie May Festival in Bowie, Maryland. The National Gallery Strings recorded the sound track for the NBC-TV film, *Art and the Bible*, which was televised nationally on Palm Sunday 1969.

The Gallery orchestra and station WTOP-TV have received an award from the American Association of University Women for outstanding contribution in the category of locally produced culture and entertainment programs.

Mr. Bales' activities during the year have included several talks on music, an appearance on WRC-TV to discuss his compositions and his work at the National Gallery of Art, and chairmanship of the Music Sub-Committee for the Governors' and Distinguished Guests' Reception at the Sheraton Park Hotel, one of the pre-Inaugural events in January 1969. A number of Mr. Bales' compositions have been performed by the Gallery orchestra during the season and by orchestras in other cities. The orchestral score of Mr. Bales' *National Gallery Suite No. 3: "American Design"* has been published by Alexander Broude, Inc., of New York City.

## SCIENTIFIC RESEARCH

The Research Project at Mellon Institute, Pittsburgh, Pennsylvania, currently is concentrating on two principal areas of investigation: the damaging effects of light on museum objects and the characterization of artists' pigments. An interest in the development of stable protective coatings, extending over more than a decade, is continued through the current studies of the mechanism by which light causes thermoplastic coatings to become insoluble. Specifications for durable thermoplastics and means for their characterization in terms of three parameters have

been described in the past year: intrinsic viscosity, hardness, and solubility characteristics.

Accompanying the investigation of basic causes for the fading of typical artists' pigments such as alizarin and ultramarine, a program of lightfastness tests on dyes needed in the repair of book papers and bindings has led to the rejection of fugitive varieties and the selection of others having superior fastness. The neglected phenomenon of the light-induced darkening of the important artists' pigment vermilion (mercuric sulfide) has been the subject of a preliminary report earlier this year; latest results from the laboratory now indicate that the darkening may be only partially reversible, with the result that a significant portion of the change is likely to be permanent.

Research on the characterization of artists' vehicles and pigments has received major support through a three-year project designed to explore possible applications of nuclear science, sponsored jointly by the Atomic Energy Commission and the National Gallery of Art.

One goal is the application of neutron activation analysis to "fingerprinting" the pigments used by specific artists or groups of artists by establishing concentration profiles of trace impurities. Initial studies have shown that far greater caution must be exercised in analysis and interpretation of this data than had been implied by previous workers in the field. New methods for sample preparation prior to actual analysis are under development. While data on white lead and ultramarine are being tabulated, preliminary evidence suggests that natural and artificial varieties of ultramarine can be distinguished objectively by this method.

A second goal of the joint project, that of distinguishing between very recent forgeries and pre-World War II paintings, is close to being realized. Data thus far obtained show that large increases in concentrations of Carbon-14 in the atmosphere owing to nuclear weapon tests, are detectable in relatively small samples of linseed oil and other biogenic products that have been produced since the mid 1950s. The construction of a facility to make pertinent measurements in such materials is nearing completion.

A collection of the pigments of known manufacture or mineralogical source is being assembled to facilitate the research on pigment characterization. Samples of more than two thousand specimens of natural and synthetic ultramarine have been cataloged in the past year, and characterization of these and other pigments by activation analysis, emission spectrography, x-ray diffraction, and by adsorption and reflectance spectrography is in progress. Through the application of spectrophotometric methods of analyses, the Research Project recently has demonstrated the presence of Vandyke brown and indigo in Colonial American paintings. Spectral fluorescence characteristics also have been shown

to offer promising means of identifying pigments such as natural madder and Indian yellow, which fluoresce under ultraviolet light.

In a major effort to characterize the pigments employed by a specific painter, the National Gallery of Art has encouraged and sponsored Dr. Hermann Kühn of the Doerner Institut, Munich, in an extensive investigation of the pigments used by the seventeenth-century Dutch master Vermeer. This research, extending over a period of more than two years, provides detailed analytical data concerning twenty-nine paintings by Vermeer (out of a total number of thirty-five attributed to this artist by the Dutch authority A. B. de Vries).

Through many individual requests for information and through service on special committees of the International Council of Museums and the Illuminating Engineering Society, the Research Project continues to provide assistance to museums here and abroad regarding the control of the damaging effects of light. In June 1969 the Senior Fellow was invited by the Louvre Museum to assist in a special conference to consider the potential hazards of photographer's flash and flood lamps.

The Research Project has resulted in the following publications:

- R. L. FELLER. "Studies on the Darkening of Vermilion by Light." Pages 99-111 in *Report and Studies in the History of Art 1967*. Washington, D.C.: National Gallery of Art, 1968.
- . "Problems in Reflectance Spectrophotometry." Pages 257-269 in *1967 London Conference on Museum Climatology*. Revised edition. London, 1968.
- . "Research on Durable Thermoplastic Polymers for the Conservation of Works of Art." Pages 1099-1110 in *Atti della XLIX Riunione SPIS, Siena, 23-27 Sept. 1967* (Rome, 1968).
- . "Polymer Emulsions, III." *Bulletin of the American Group-IIC* (1969), volume 9, number 2, pages 15-17.
- . "Synthetic Resins in the Conservation of Museum Objects." In *1968 AAM Annual Meeting Section Papers*. Washington, D.C.: American Association of Museums, 1968.
- . "Transportation of a Panel Painting by Courier in Winter." Pages 13-14 in *Papers Given at the Annual Meeting of IIC-American Group*, Los Angeles, 1969.

## ADDITION TO THE NATIONAL GALLERY OF ART

In July 1968 the Gallery entered into a contract with I. M. Pei and Partners for their architectural services in connection with the design of a new building or buildings to be constructed on the Mall adjacent to and east of the present National Gallery of Art building for the purposes of housing a Center for Advanced Study in the Visual Arts as

well as exhibition facilities and offices. At the May 1969 meeting of the Trustees, Mr. Pei presented a general design and development concept for the proposed addition, which was subsequently approved in principle.

The firm of Mueser, Rutledge, Wentworth, and Johnston also has been retained to make studies of the subsoil conditions in the proposed site area. That firm completed numerous core drillings and has made its report on subsoil conditions.

Funds for the new building have been donated by Paul Mellon and Mrs. Ailsa Mellon Bruce. Construction was authorized by the Act approved 5 July 1968, Public Law 90-376, 82 Stat. 286.

## PRINTS LOST DURING WORLD WAR II RETURNED TO HEIDELBERG

Six woodcuts, dating from the fifteenth century, which have been in the custody of the National Gallery of Art since shortly after World War II, finally have been identified as the property of the University of Heidelberg in Germany. They were returned to the library of that institution on 23 December 1968. This identification has been the result of several years of study and investigation by Kennedy C. Watkins, deputy secretary, treasurer, and general counsel of the Gallery, and has required on his part extensive negotiations with the Embassy of the Federal Republic of Germany, the Department of State, and eventually the University of Heidelberg. These prints are important as a vital link in the historical development of prints.

## RETIREMENTS

On 30 June 1969 Mr. John Walker, director, and Mr. Perry B. Cott, chief curator, retired from the Gallery staff.

Mr. Walker has been associated with the Gallery since 1938; he helped in the design of the building and supervised the installation of the Andrew W. Mellon Collection and the Samuel H. Kress Collection prior to the opening of the Gallery in 1941. He was chief curator until 1956, when he was appointed director on the retirement of the Gallery's first director, Mr. David E. Finley. Mr. Walker and Mr. Finley, respectively, were given the title of director emeritus at the May 1969 meeting of the trustees.

Mr. Walker is succeeded by the deputy director, Mr. John Carter Brown, who has been on the Gallery staff since 1961.

Mr. Cott has been on the Gallery staff since 1949 and has been chief curator since 1956. During his tenure in that post, the Gallery acquired more than nine hundred paintings.

## AUDIT OF PRIVATE FUNDS OF THE GALLERY

An audit of the private funds of the Gallery will be made for the fiscal year ended 30 June 1969, by Price Waterhouse & Co., public accountants. A report of the audit will be forwarded to the Gallery.

Respectfully submitted.

ERNEST R. FEIDLER  
*Secretary*

Mr. S. Dillon Ripley  
*Secretary, Smithsonian Institution*

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