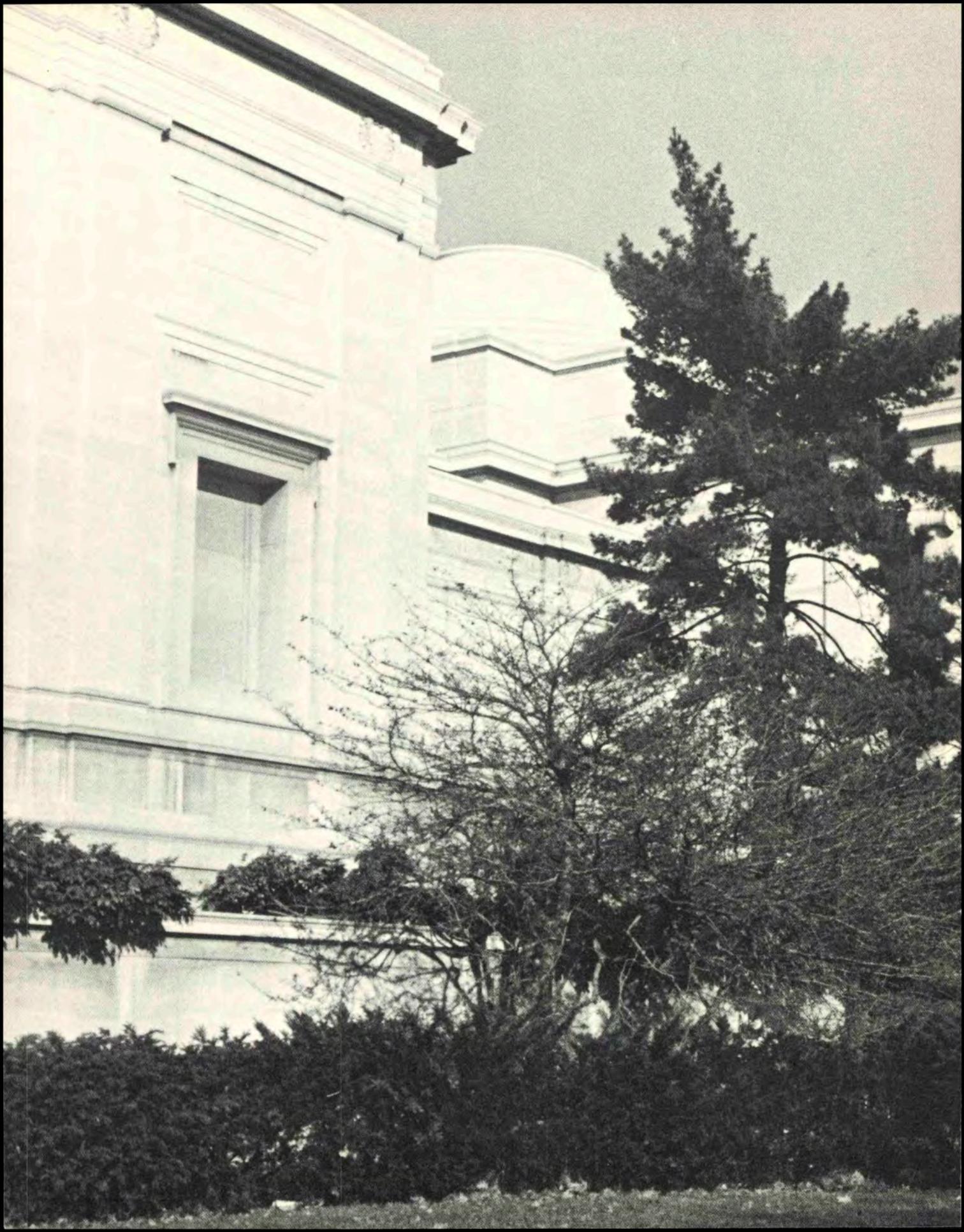
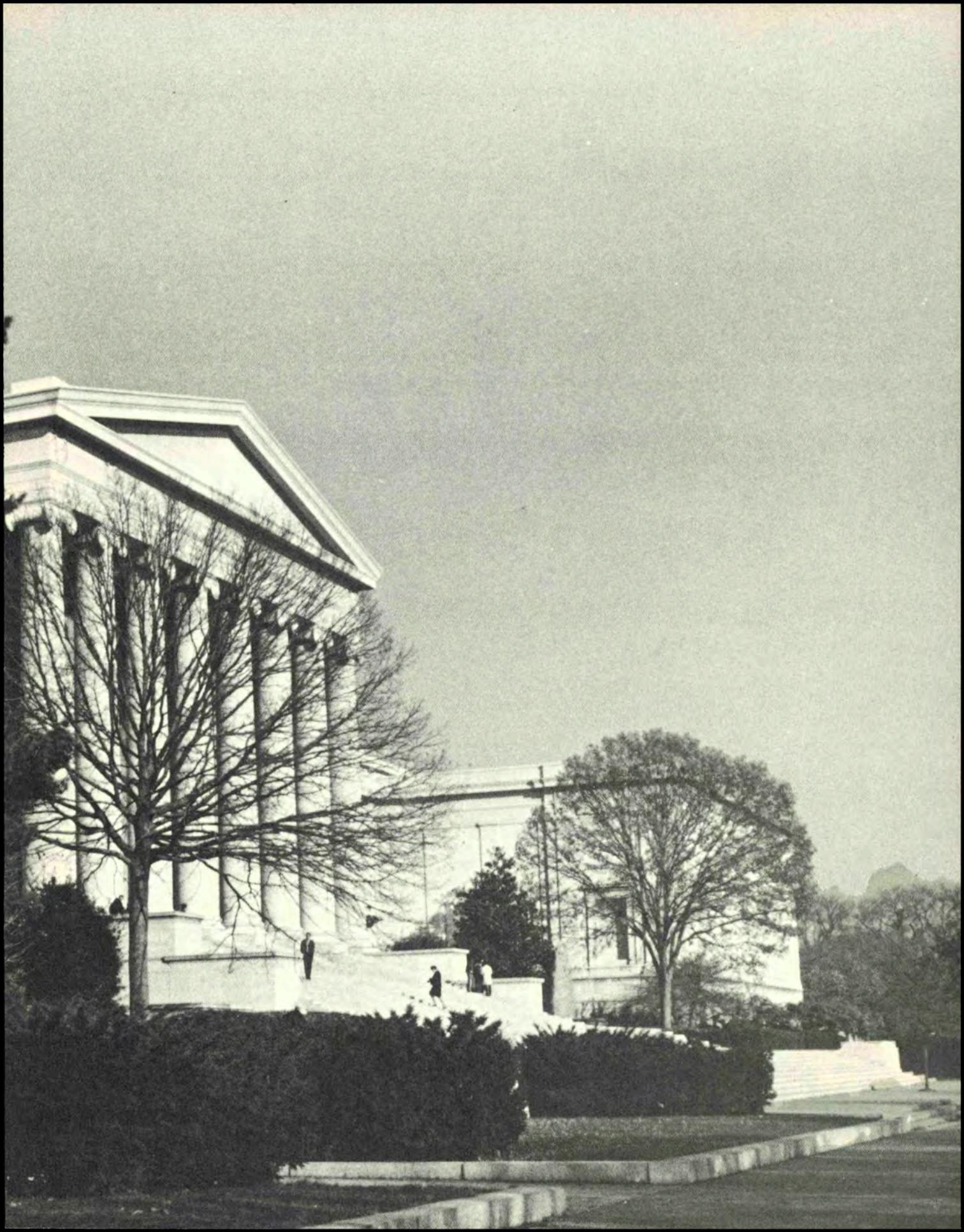


National Gallery of Art

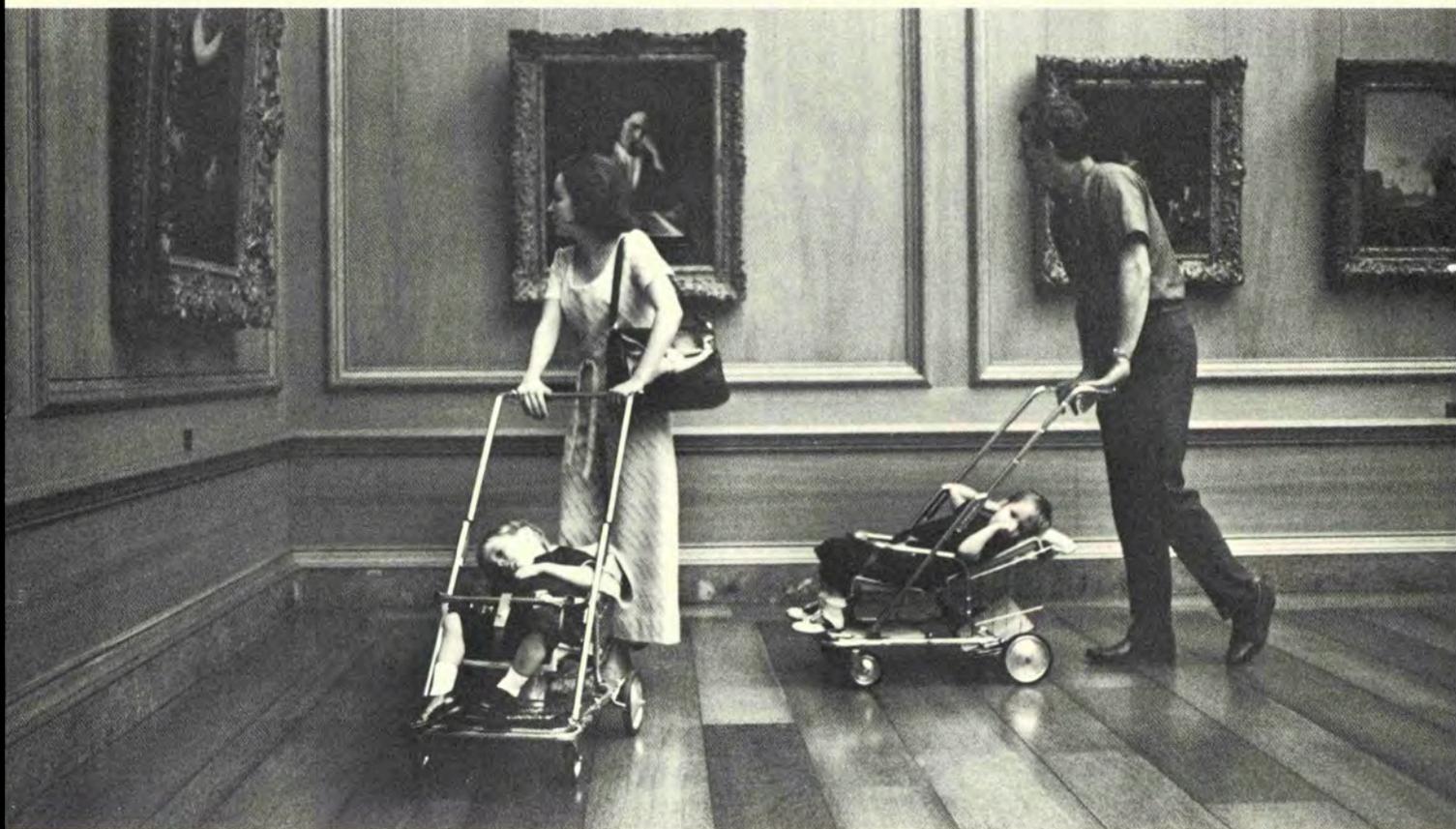
Annual Report 1970







National
Gallery
of
Art
Annual
Report
1970



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Foreword

The Annual Report of the National Gallery of Art for the Fiscal Year 1970, which follows, marks the first year in which the Trustees of the Gallery have published a report as an independent document. Since the 25th anniversary of the Gallery in 1966, the Director has included a summary of the year's activities in *Report and Studies in the History of Art*. Because of the varying demands of its audience and the timing appropriate to each part of that publication, it seemed more logical to divide it into two separate publications.

In fiscal 1970, which, following the United States Government fiscal calendar, began on July 1, 1969, the Board marked with sincere regret the retirement of its Chairman, Chief Justice Earl Warren. His constant attendance at Board meetings for sixteen years and his unflagging interest in the affairs of the Gallery were truly extraordinary. He will be sorely missed by us all. We are, however, delighted to welcome his successor, Mr. Justice Warren E. Burger who has long been a friend of the Gallery, visiting it frequently. He maintains a great personal interest in art.

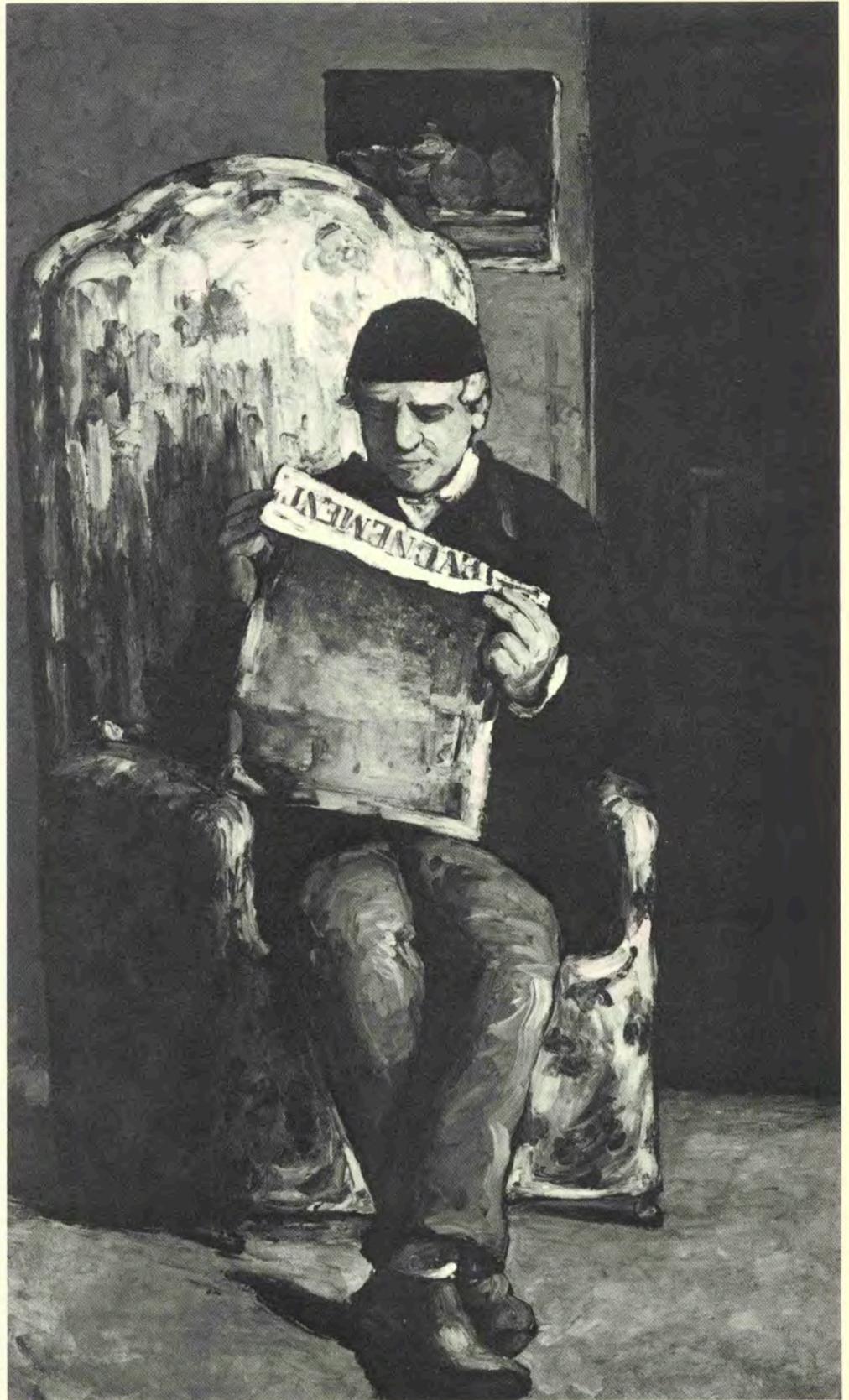
Among several retirements from the staff, I would like to mention particularly that of the Director, John Walker, who in his thirty years of devoted service to the Gallery has been so greatly responsible for its achievements. His contributions, first as Chief Curator, and later as Director, have been brilliant, and the National Gallery and all those who visit it are tremendously in his debt.

Ernest R. Feidler, Secretary, Treasurer, and General Counsel also retired during the year. His administrative ability and wise counsel have been highly valued by us all. Perry Cott also retired as Chief Curator. A man of great learning and taste, he too will be greatly missed.

Fiscal Year 1970 coincided exactly with the first year in office of John Walker's successor, J. Carter Brown. In the Director's Summary that follows, he indicates some of the major activities at the Gallery during the year.

All of us associated with the National Gallery of Art have been gratified by the degree of interest shown by the public in our programs of the past year, during which the attendance rose by over fifty percent. We are grateful for this enthusiasm, and look forward to its continuation and growth.

Paul Mellon, *President*



Cézanne THE ARTIST'S FATHER
gift of Paul Mellon

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van Dyck THE EDGE OF A WOOD gift of Syma Busiel Fund

Report of the Director

The Annual Report covering the activities of the National Gallery of Art for Fiscal Year 1970 is in two parts. On page 23 there begins a survey of the various departments, vertically, as it were, by function, summarizing in statistical form the major areas of accomplishment. Preceding that, however, I would like to review the year from the Director's point of view, more or less chronologically, as it unfolded.

JULY The first day of the Fiscal Year, July 1, 1969, marked the retirement of two of the Gallery's executive officers, including John Walker as Director. Having worked closely with John Walker for ten years, I owed him everything I had gathered about the business of being a museum director. His computer-fast mind, his depth of experience, his charm, and his perceptiveness about works of art made my years of apprenticeship not only an exceptional school, but, in human terms, a delight.

Simultaneously came the retirement of the Gallery's Chief Curator, Perry Cott, whose scholarship and eye set a standard in the profession. Throughout the year the Acting Chief Curator was William P. Campbell, our Curator of American Painting, who discharged his duties with such conscientiousness that one can only regret his preference now to devote the balance of his career to scholarly and curatorial, rather than administrative pursuits.

The first event of the fiscal year was the reorganization of the Staff. Actually, the step was not as drastic as it might first appear, for it simply formalized what had long been an informal *modus operandi*. However, on July 2, 1969, the President of the Gallery, Paul Mellon, issued an administrative order specifying that thenceforth the staff would report to the Director, instead of having several of the executive officers and their staffs reporting independently to the President.

A new table of organization was put into effect, under which Lloyd Hayes, for eighteen years a key figure in the Administrator's office, was appointed Treasurer, to assume a newly unified administration of both Federal and donated funds. Mr. Hayes was succeeded as Deputy Administrator by Joseph English, formerly of the Bureau of the Budget and the Polaroid Corporation. Also under this plan, W. Howard Adams, previously with the Associated Councils of the Arts, joined the staff as an Assistant to the Administrator in charge of the Gallery's growing Extension Service.

The curatorial staff was also restructured with the addition of a special department to supervise loans and temporary exhibitions. Grose Evans

was named Curator of this department. An Editorial Department was also set up, headed by Theodore Amussen. Details of these and other staff changes appear in the main report.

For the July Fourth weekend, during which the American Folklife Festival presented by the Smithsonian Institution draws so many visitors to the Mall, the Gallery could offer American naïve art in its then current exhibition of paintings from the collection of Colonel and Mrs. Edgar William Garbisch. The exhibition ran through Labor Day. Visitors also had a chance to compare the changing summer skies of Washington with those recorded by John Constable, in a one-man show of seventy paintings and oil sketches assembled entirely from the collection of Mr. and Mrs. Paul Mellon.

AUGUST Late in August, the death of Ailsa Mellon Bruce came as a great shock to us all. Her generosity to the Gallery during her lifetime had been extraordinary. In 1947 a purchase fund for American painting had been set up by the Avalon Foundation, which she established; several gifts of important works of art had been made over the years and, in 1962 she established a fund in the Gallery for purchases. *Ginevra de' Benci*, the only generally accepted painting by Leonardo da Vinci in this hemisphere, had been acquired through her generosity. She had also contributed magnificently to the proposed East Building of the National Gallery.

Gleizes FOOTBALL PLAYERS gift of Ailsa Mellon Bruce Fund



The Gallery staff responded in mounting a special exhibition in her memory. This was organized in a record four days.

In the tradition of her father Andrew Mellon, she had not wished any of the works of art whose acquisition she had made possible to be exhibited together, but rather to be shown wherever they might best illuminate the National Gallery's treasures as a whole. So for this special occasion these pictures were assembled together in the southeast galleries on the Main Floor.

Scaffolds were erected in the West Stair Hall to remove the large Guardi paintings. The Leonardo, anchored in its elaborate stand which allows it to be seen from both sides, was disconnected from its separate alarm system and carefully carried the length of the Gallery. The installation of the exhibition was one of the most challenging I can remember, in that these pictures had been bought on the basis of quality alone, and beyond that had no relationship each to the other; however, it gave fascinating opportunities for juxtapositions. Miraculously, by the weekend, the doors and pedestals had been painted, the lighting and planting installed, and every label was in place.

In her will, Mrs. Bruce bequeathed the Gallery her entire collection of paintings, which includes some of the most delightful examples of French impressionist pictures in the history of art. Many of them come from the Molyneux collection which she acquired in its entirety, and were seen at the Gallery a few years ago as part of its celebration of its twenty-fifth anniversary. During the year the executors of her estate, under their discretionary power of appointment, turned over to the Gallery certain furniture and furnishings to be used in the new East Building.

SEPTEMBER

At its meeting on September 18, the Board of Trustees authorized the architects, I. M. Pei & Partners, to proceed with schematic drawings for the Gallery's East Building, which will house a Center for Advanced Study in the Visual Arts, for which plans had been developed under John Walker's leadership. In addition, the East Building will also contain exhibition space for the growth of the collection into the 21st century, a major art library and photographic archive, and much-needed space to accommodate the Gallery's curatorial and administrative staffs. In addition, plans call for a concourse to connect the two buildings under Fourth Street, with an expanded cafeteria and shipping dock facility to serve both buildings, and space for various other Gallery functions and services which have outgrown their present quarters.

Activities in programming and designing the new building continued throughout the year, with David Scott, an architectural historian, and former art professor and museum director, assuming the duties in this area that had been my principal activity in the preceding year. At their January meeting, the Board appointed a Building Committee, consisting of Paul Mellon, Chairman, Stoddard M. Stevens, John Hay Whitney and the Director, which has met subsequently at almost monthly intervals to keep in close touch with building developments.

Coincidentally with the Board Meeting came the opening of the first temporary exhibition of the new season, "German Expressionist Watercolors." This superb collection from the Wallraf-Richartz Museum in Cologne, circulated by the International Exhibitions Foundation, was supplemented with loans requested by the Gallery from American private collections. Two of the new directions that the Gallery wishes to empha-

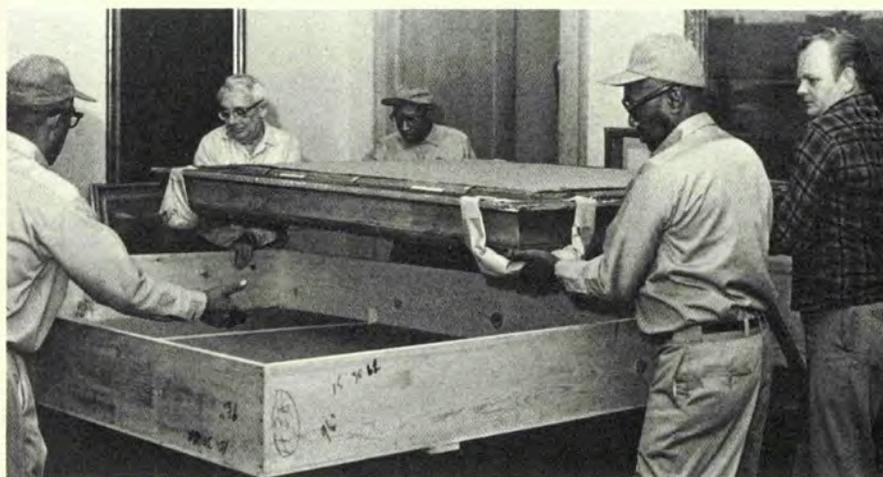
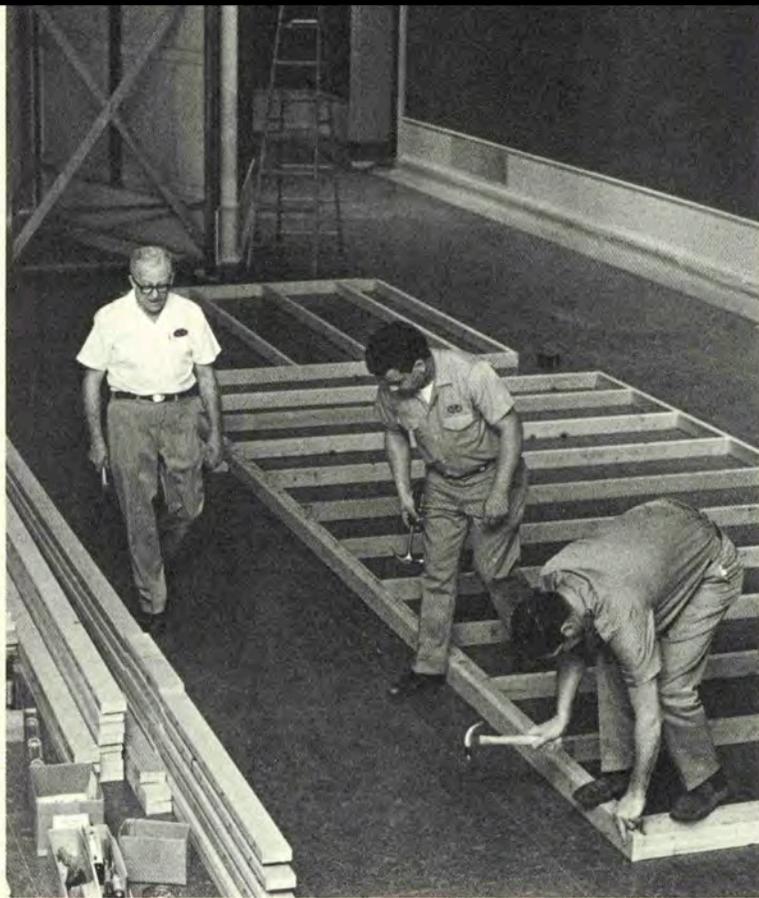


size are the old masters of 20th-century art and the graphics field; this show symbolically related simultaneously to both.

Until the construction of modern, flexible facilities in the East Building, the installation of temporary shows must suffer from many inadequacies. Some small innovations were inaugurated with the German Expressionist show. For the first time the Gallery published an exhibition poster for general sale; carpeting was used to guide the visitor into the Central Gallery, a new over-door sign with special lighting helped give a sense of entrance to the exhibition; cut flowers enlivened the Constitution Avenue lobby and checkroom, and fold-over, illustrated invitations gave an idea of the visual materials to be presented.

The year witnessed many other experiments in installation, which were particularly hampered by the partitions which were built in that gallery and cannot be removed. With the discovery that the gallery's cloth wall-covering could be painted, the succession of shows were able to benefit, for the first time, from color schemes adjusted specifically to the works of art shown.

With the beginning of the academic year, the Gallery welcomed its new Kress Professor-in-Residence, Rudolph Wittkower, formerly of the Warburg Institute in London and newly retired as Chairman of the Department of Art History at Columbia University. As one of the most highly respected scholars in the field of art history, he was an inspiration both to the Fellows attached to the Gallery, and to the curatorial staff, particularly in the area of sculpture, where our young curator, Douglas Lewis, was able to turn up several important acquisitions. The program of supporting scholarship at the Gallery with grants from the Samuel H. Kress Foundation has been a long-term interest of the Foundation's Presi-



dent, Dr. Franklin Murphy, who is also a Gallery Trustee. Important fellowships are also provided by The Andrew W. Mellon Foundation and by a bequest from Chester Dale. This program provides the nucleus around which the new Study Center will grow.

On September 28, the Gallery held the première of its newest film, *In Search of Rembrandt*. The film was produced by Richard Siemanowski in cooperation with National Educational Television, and narrated by James Mason, who had come to Washington for the filming of several sequences in the Gallery. Professor Seymour Slive, Rembrandt authority and Chairman of the Department of Fine Arts of Harvard University, played a key advisory role. The film won the C.I.N.E. Golden Eagle award and The

Silver Medal at the Venice International exhibition of films on art. It has entered the repertory of educational materials circulated by our Extension Service, and is in active demand throughout the country.

OCTOBER

The Gallery was soon to learn of the power of the film medium in awakening an interest in the visual arts. On Monday, October 27, it held the American première of *Civilisation*, the 13-part series written and narrated for the BBC by Kenneth Clark. The gala preview, preceded by dinners given by various Gallery friends, was followed on Sunday, November 2nd, by the first public showing at the Gallery of Program I. I shall never forget the near-panic that began to develop in the Gallery's corridors as the crowd poured in to find seats in our 300-seat auditorium. A daily public attendance for that time of year might run to six or eight thousand people. That day, nearly twenty thousand came through our doors.

The staff had laid out various contingency plans based on the degree of interest that would be shown in that first screening. What had been announced as a series of Sunday afternoon showings at once escalated to a maximum schedule, and we went immediately to exhibiting the films all day, every day, to as many people as could be accommodated in the auditorium.

That same Sunday marked the public opening of an exhibition of drawings from the collection of the Duke and Duchess of Devonshire at Chatsworth. Their young son and lovely daughter-in-law, the Marquess and Marchioness of Hartington, flew to Washington for the opening. Those who remembered the previous two exhibitions of drawings from this collection found it difficult to believe a sequel could appear with no diminution in quality.

November also marked the appearance of Volume II of the scholarly catalog of paintings donated by the Samuel H. Kress Foundation to the Gallery and to regional museums across the country. Fern Rusk Shapley, formerly of the Gallery staff, compiled and edited the catalog. She has been working on the documentation of the Gallery's Italian paintings over many years. The appearance of this book, with many changes of attribution, marks an important step toward the Gallery's goal of a full-scale publication concerning every aspect of the collections. Through the generosity of the Kress Foundation, Mrs. Shapley has been permitted to pursue her researches on non-Kress Gallery paintings at the same time.

The Gallery's sales area completed its move over the summer to new consolidated quarters on the ground floor. The introduction of a self-service system has proven a great success, both in terms of service to the visiting public, and in volume of sales. Revenues from the Publications Fund return to a revolving fund which allows the Gallery to expand the range of subjects offered in reproduction, and to subsidize sales prices so that educational materials will be available to as wide a public as possible.

NOVEMBER

Mid-November was the occasion of the Moratorium March on Washington. Hundreds of thousands descended on the capital city, carpeting the grounds of the Washington Monument. On that biting cold day, a horde of these young people took refuge in the Gallery. Many spent time looking at the pictures and could be seen discussing them with interest. A great number lay down on the marble floors of the Rotunda and caught up on their sleep. As the building closed, the visitors appointed a committee to make sure no litter had been left behind. A few excerpts



from the large amount of mail we received after that day gives some flavor of the event:

The respect you showed to all was very moving . . . We were there at closing time and there seemed not to be one tiny problem when they were asked to move and not one gum wrapper left in their tracks. The dignity that was so pervasive all that day was apparent in your treatment of these young people and they responded in kind.

The very nature of your museum . . . the peaceful quality, the atmosphere of learning and education, the respect for the individuality of each artist . . . was never more fully present or more obviously shared by all than that afternoon.

. . . And although the Gallery states that your museum belongs to 'all the people' I was both surprised and grateful that you really *mean* it. I'm sure I wasn't the only one who was touched.

On November 19, we opened another exhibition in the series from Mr. and Mrs. Mellon's English pictures, this one devoted to Joseph Wright of Derby. Kenneth Clark was in town for the lunch preceding the show, and made a surprise appearance at one of the showings of *Civilisation*.

DECEMBER

On December 5, under the supervision of H. Lester Cooke of our staff, we opened "The Artist and Space," a report on NASA's project of commissioning artists to document the space program. For the opening, we commissioned Professor Emerson Meyers, a leading composer of electronic music, to produce a tape specifically for the show. The effect of looking at the paintings and hearing the extraterrestrial sounds of Professor Meyers' tape was so extraordinary that it was decided to continue the music throughout the exhibition.

Christmastime brought many year-end gifts to the Gallery, listed in full



Sloan THE CITY FROM GREENWICH VILLAGE gift of Helen Farr Sloan

in the succeeding pages. Most important of these was a gift from Paul Mellon to purchase, from a private collection in Paris, the great Cézanne portrait, *The Artist's Father*. The day after Christmas I flew to Europe to examine the condition of the painting and, with the counsel of Sullivan and Cromwell, continued the negotiations started by Mr. Mellon for its purchase. Arrangements were made through the Director of the Museums of France, M. Chatelain, and the head of the laboratory of the Louvre, Mme. Hours, to supervise the necessary inspection and conservation of this great painting, which had been hanging in the stairwell of the same private house since the beginning of the century. A full report on both the art-historical and scientific aspects of the picture will appear in the next edition of the Gallery's *Studies in the History of Art*.

The end of January brought the opening of the Gallery's major exhibition of the year, "African Sculpture." The objects were selected and the catalog written by William Fagg, the deeply respected authority in the field and Keeper of Ethnology at the British Museum. The delicacy of the objects made it technically one of the most exacting exhibits to unpack and install. Douglas Newton, Curator of the Museum of Primitive Art in

New York, and his designer-wife, Kathleen Haven, were retained by the Gallery to design the installation. For the first time the walls and ceiling of the Central Gallery were painted out, and spotlights hung on specially installed bars. The entrance area was converted into an orientation display, with full-scale color transparencies illustrating the use of the objects in



Wyeth LOBSTERMAN'S LEDGE gift of Alisa Mellon Bruce Fund

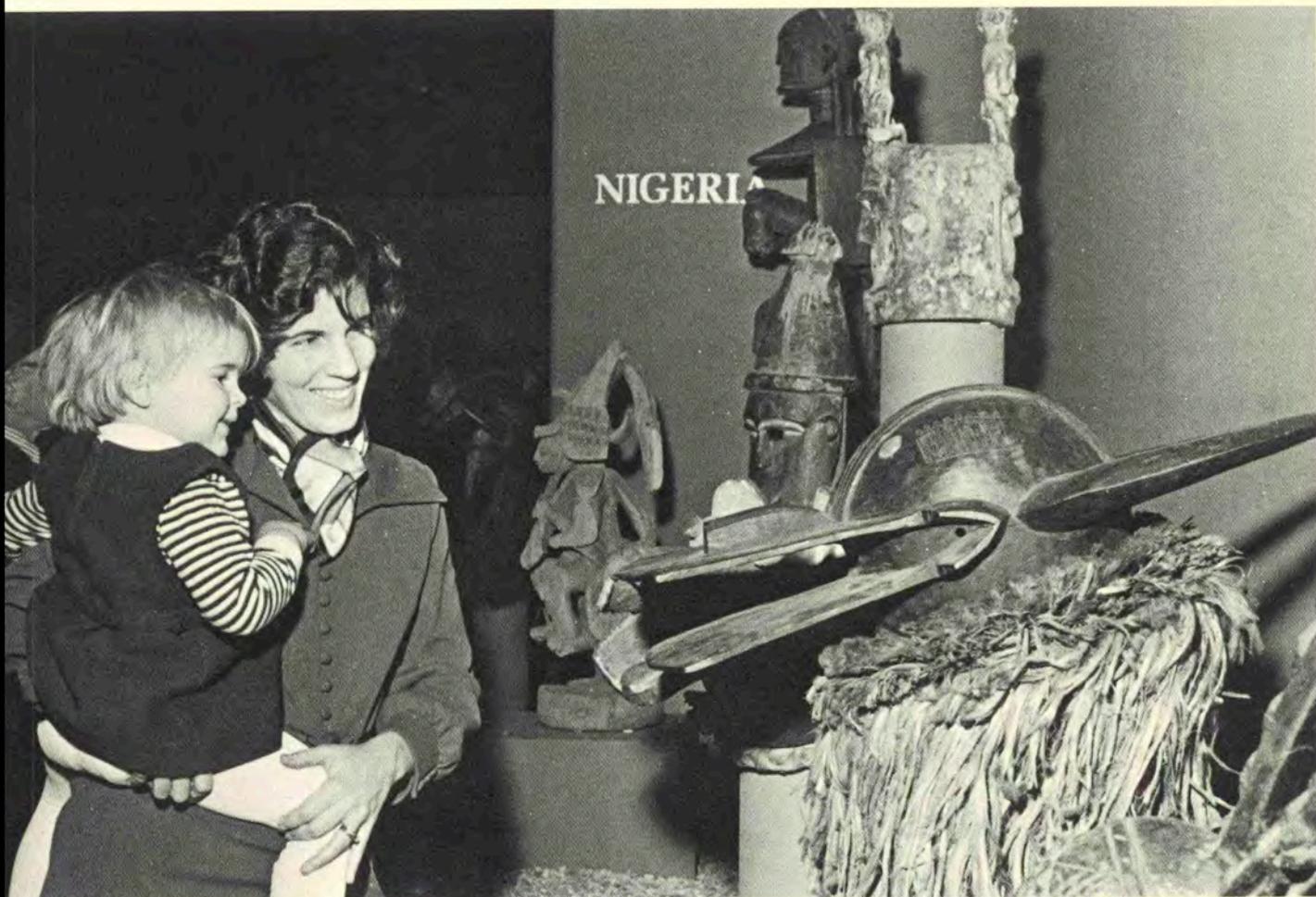
their native settings, and other explanatory material. Scholars from around the world in the field of African art were brought to Washington for a symposium sponsored by the Samuel H. Kress Foundation.

JANUARY

On Monday, January 25, a dinner was given in the galleries lying between the exhibition and the Seventh Street entrance. All art objects not under glass were removed, carpeting laid, and under the guidance of Mrs. Mellon, exotic tablecloths and floral centerpieces transformed the candlelit space. The dinner was in honor of the Ambassadors of the Black African nations, who sponsored the exhibition, and who were welcomed at the dinner by the Secretary of State, William P. Rogers, a Gallery Trustee. Many appeared in their native ceremonial robes, and after dinner, dancers and musicians performing native music from Ghana led the guests into the exhibition.

Special previews were subsequently arranged for the African scholars, the Association of Art Museum Directors, and for the members of the College Art Association, whose annual meetings were being held simultaneously in Washington.

The exhibition attracted a broadly representative audience in great



numbers. I remember one Sunday the dislocations caused by the number of people waiting to get into the exhibition. The line extended from the Central Gallery on the ground floor out into the Constitution Avenue lobby, up the main stairs, and into the Rotunda on the main floor.

Small posters were produced for circulation by interested community groups in Washington's Inner City, and the demand for special tours was the heaviest the Education Department has ever experienced. Orientation lectures were given on a continuing basis in the auditorium; an electronic guided tour that included examples of African music was produced. The Extension Service created a traveling exhibit from the material in the show which it subsequently circulated to schools around the country.

As the first showing of *Civilisation* came to a close, it was apparent that even playing to capacity audiences, the demand had not begun to be satisfied. As the print of the series shown by the Gallery had been made available without charge on a one-time basis, the Gallery had to raise the necessary funds if it were to buy a print for its own continued use. To this end it launched the first public fund drive in its history, to which over 3,800 people responded. In a few weeks a new print was secured, and showings began again. The Education Department distributed free leaflets on each film relating the period discussed to objects in the Gallery's collection. The White House requested the series for exhibition in its theater

for the benefit of the President and Mrs. Nixon and the White House staff. This request was followed by other Government agencies, including the CIA and the Department of State.

FEBRUARY In February, the Gallery's interest in 20th-century American painting was evidenced by three new acquisitions, which went on view February 18: an important city scene by John Sloan, a cubist Max Weber, and a lovely early drawing by Andrew Wyeth.

A fully illustrated summary catalog of all the Gallery's American holdings was published at the same time, a long-term project of our curator in this field, William P. Campbell.

MARCH A fascinating aspect of American art history received its own exhibition with the opening, on March 21, of "The Reality of Appearance: the *Trompe l'Oeil* Tradition in American Painting."

April 1 marked the extension of the Gallery's hours to nine o'clock

Left to right: Perry B. Cott, John Walker, Ernest R. Fiedler, Katharine Bonner, E. James Adams, J. Carter Brown



every evening for the duration of the spring and summer, and the following Sunday the annual series of A. W. Mellon Lectures in the Fine Arts was begun. Sir Nicholas Pevsner, the charming and prodigiously productive architectural historian from England, began his series on the architecture of the 19th century, a field much maligned until the recent revolution in taste in which Professor Pevsner has played an important scholarly role.

APRIL In mid-April, the Gallery opened an exhibition devoted to William Blake, drawn primarily from the very important holdings in this field amassed by Lessing J. Rosenwald. On April 19, the Gallery launched its American Music Festival, under the direction of our Kapellmeister-in-residence, Richard Bales. This year the festival presented sixteen Washington premières and seven world premières of new works.

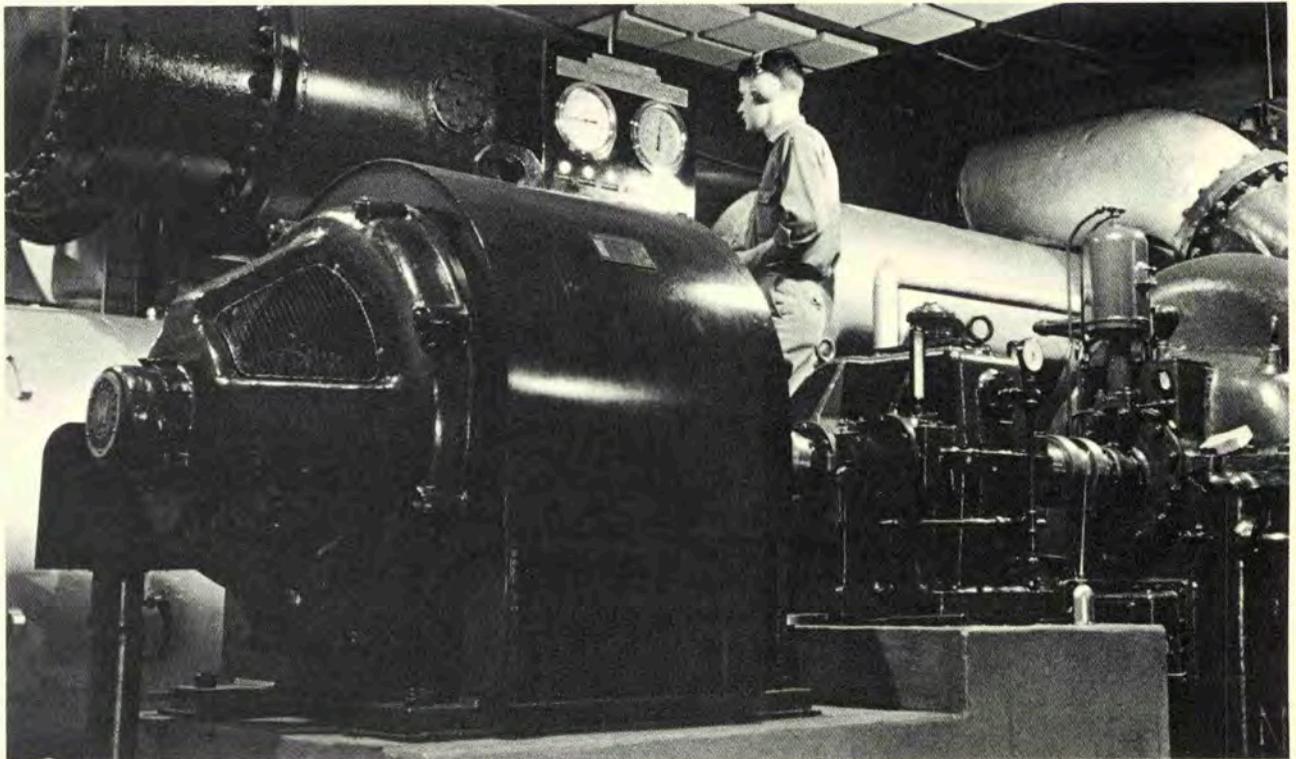
The annual meeting of the Board of Trustees, held each year at the beginning of May, marked the retirement of Ernest R. Feidler, Secretary and General Counsel, and formerly Administrator of the Gallery. Mr. Feidler, a Doctor of Jurisprudence with a brilliant and versatile mind, had served as an Executive Officer for sixteen years. Among his responsibilities was supervision of the Gallery's scientific research programs conducted, for reasons of access to equipment, at the Carnegie-Mellon University in Pittsburgh. Mr. Feidler's Deputy, Kennedy C. Watkins, was appointed to succeed him as Secretary.

At the same meeting, the Board approved a project, in cooperation with Scholastic Magazines, Inc., to produce a multi-media package "Art and Man" to be written and assembled under the Gallery's supervision for distribution, on a monthly basis, to classrooms across the country. The Board also authorized some important acquisitions, including the major cubist work by Albert Gleizes, *Football Players*, and a rare and very beautiful English landscape drawing by Anthony van Dyck, acquired through the generosity of Mrs. Syma Busiel.

MAY In mid-May, the Gallery opened an exhibition of works of art from the Smith College Museum, the first time it had shown a university collection. The exhibition was organized, and later circulated, by the American Federation of Arts, which provides services nationally to art institutions, and collaborates jointly with the National Gallery in the circulation of films on art under a grant from the Avalon Foundation.

JUNE At the end of June came the inauguration of the Gallery's summer show, "Selections from the Nathan Cummings Collection." For the first time, the Gallery exhibited monumental sculpture out-of-doors, one beautiful Henry Moore in front of the Constitution Avenue entrance, and a recent work by the French sculptor, Poncet, on the corner of its property adjoining the Mall. Many festivities surrounded the opening of the show, which proved a great success with the visiting public.

In the final days of the fiscal year, a new schedule was launched for the *Civilisation* films so that the entire series could be shown each week, allowing visitors to Washington to see as many segments as possible, and residents of Washington to catch up on episodes they had missed. To inaugurate the new series, and introduce it to the young people flooding into Washington for summer jobs in Congressional offices and Government departments, the Gallery gave a special preview evening for the summer





interns, accompanied by a reception which included a rock band. Dancing broke out spontaneously among the guests, but not to the detriment of Program I, which had to be repeated in the auditorium three times that evening to accommodate the standing-room-only audiences.

All in all, it was an exciting year, as any member of the hard-pressed staff of the Gallery can testify. Many activities in an art museum are continuing ones. The standards of security, maintenance, horticulture, photography or art handling, to name but a few, are widely considered to be very special at the National Gallery of Art. And so this summary reminiscence cannot hope to signalize adequately the devoted individual efforts that added up in the period covered to some hundreds of man-years of work, performed with a pride and a spirit of dedicated service that one would be hard put to find excelled in any organization.

To the extent that lives have been enriched by that magical arcing across from artist to observer, and that future lives can be so enriched by the preservation of these great objects for another year, and by the educational insights provided nationwide, the efforts of the Trustees and Staff of the National Gallery for fiscal year 1970 have been rewarded.

J. Carter Brown, *Director*

THE BOARD OF TRUSTEES OF
THE NATIONAL GALLERY OF ART



*The Chief Justice,
Warren E. Burger*



*The Secretary of State,
William P. Rogers*



*The Secretary of
the Treasury,
David M. Kennedy*



*The Secretary of the
Smithsonian Institution,
S. Dillon Ripley*



Paul Mellon, President



*John Hay Whitney,
Vice-president*



Dr. Franklin D. Murphy



Lessing J. Rosenwald



Stoddard M. Stevens

The Report

ORGANIZATION The 33rd annual report of the National Gallery of Art reflects a year of growth and change for the Gallery. Although technically established by Congress as a bureau of the Smithsonian Institution, the National Gallery is an autonomous and separately administered organization and is governed by its own Board of Trustees.

The statutory members of this Board are the Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution, *ex officio*. The five General Trustees continuing in office were Paul Mellon, John Hay Whitney, Dr. Franklin D. Murphy, Lessing J. Rosenwald, and Stoddard M. Stevens. 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.

The executive officers of the Gallery during the fiscal year were:

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

Paul Mellon, *President*

John Hay Whitney, *Vice President*

J. Carter Brown, *Director*

E. James Adams, *Administrator*

Lloyd D. Hayes, *Treasurer*

Kennedy C. Watkins, *Secretary*

The three standing committees of the Board were:

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

Paul Mellon

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

J. Carter Brown

APPROPRIATIONS The Congress of the United States, in its regular annual appropriation, and in a supplemental appropriation which was required in order to meet pay increases, has provided \$3,653,000. for salaries and administrative expenses in the operation and upkeep of the National Gallery of Art, and in the protection and care of works of art acquired by the Board of Trustees, as authorized by the basic statute establishing 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).

From these monies the following obligations have been incurred:

Personnel compensation and benefits	\$3,045,394
Travel	9,599
All other	598,007
	<hr/>
Total obligations	\$3,653,000

ATTENDANCE There were 1,935,533 visitors to the Gallery during the year. This amounts to an average daily attendance of over 5,300 people and marks an increase in Gallery visitors of 652,135 from the previous year.

NEW DIRECTOR On July 1, J. Carter Brown became the third director of the National Gallery of Art. Mr. Brown, who was born in 1934 in Providence, Rhode Island, was graduated *summa cum laude* from Harvard College in 1956. In preparation for a museum career, he took advanced degrees at Harvard Graduate School of Business Administration and the Institute of Fine Arts (New York University) with museum training at the Metropolitan Museum of Art. He also studied in Florence with Bernard Berenson; at the Hague, at the Netherlands Institute for Art History; and in Paris, with the Curator of the Louvre in the Cours de Muséologie. In 1961 he joined the National Gallery as an assistant to John Walker, then the Gallery's Director.

NEW STAFF APPOINTMENTS At the close of the fiscal year there were 334 full-time government employees on the permanent staff of the National Gallery. This figure includes several important appointments made during that year.

On February 1st, Joseph G. English, formerly with the U.S. Bureau of the Budget, joined the staff as Deputy Administrator. He assists the Administrator in the day-to-day myriad operating functions of the Gallery.

Mr. English entered government service in 1963. After having been staff assistant for special projects with the Polaroid Corporation in Cambridge, Massachusetts. He has also served with the United States Army.

Mr. English was graduated from Harvard in 1958 with a degree in economics. He is the son of Robert English, presently a New Hampshire state senator, and the grandson of the late Honorable Joseph C. Grew, Ambassador to Japan at the outbreak of World War II.

David W. Scott, the former Director of the National Collection of Fine Arts, came to the National Gallery of Art on July 1 as consultant for its new East Building, which is being designed by I. M. Pei & Partners. Dr. Scott supervises programming and coordination for this splendid and vital addition to the Gallery's present quarters. As Director of the National Collection of Fine Arts, he supervised the planning for the Collection's expansion into its new facility in the reconstructed Old Patent Office Building.

Dr. Scott was born in Fall River, Massachusetts in 1916. He received the *A.B.* degree from Harvard University, *M.A.* and *M.F.A.* degrees from the Claremont Graduate School and the *Ph.D.* from the University of California at Berkeley. From 1958 to 1963 Dr. Scott was Chairman of the Art Faculty of Scripps College in Claremont, California.

An editor of *The Art Quarterly*, Dr. Scott also serves as an advisor to the National Endowment for the Arts and Humanities, and on the Advisory Board for Environmental Planning of the Bureau of Reclamation.

Theodore S. Amussen came to the National Gallery in April of 1970 as Editor in charge of its expanding publishing programs. Mr. Amussen has been editor-in-chief of two major New York publishing houses, Henry Holt & Company, Inc. and Rinehart & Company, Inc., where he was also vice president and director of its General Book Division. These two firms later merged into Holt Rinehart & Winston, Inc. He was also senior editor of Harcourt Brace Jovanovich, Inc. In Washington he served as editor with the Special Publications Division of the National Geographic Society and as chief of the book programs of the National Park Service. He attended Harvard University and the Sorbonne.

Katherine Warwick came to the Gallery in January, 1970 as Assistant to the Director for Public Information. Miss Warwick was previously a member of the Department of Public Relations at the Metropolitan Museum of Art, serving as its acting head in preparation for the Museum's Centennial Year. Prior to that she was Administrative Assistant at the Butler Institute of American Art, Youngstown, Ohio, in charge of fundraising and public relations. Miss Warwick was born and raised in New York City.

RETIREMENTS

The year also marked the retirement of three people whose many contributions to the Gallery's quality and growth are difficult to measure.

John Walker, who succeeded the Gallery's first Director, David E. Finley, in 1956, became Director Emeritus on July 1st.

Mr. Walker's association with the National Gallery began in 1938 when, with the first Director, he helped in the design of the new building and supervised the installation and cataloging of the Andrew W. Mellon and the Samuel H. Kress Collections prior to the opening of the Gallery in 1941. As the first Chief Curator until 1956 when Mr. Finley retired, and since then as Director, he has guided an acquisition program consisting of many hundreds of works of art, culminating in 1967 with the purchase of *Ginevra de'Benci* by Leonardo da Vinci. The securing of the Chester Dale collection for the Nation was among his many achievements. He also initiated many of the Gallery's pioneering educational programs, and while Director published a variety of books and articles.

Perry B. Cott, Chief Curator and an Executive Officer of the Gallery, retired the same day as did John Walker.

Mr. Cott joined the Gallery as Curator of Sculpture and Assistant Chief Curator in 1949. In 1956 he was named Chief Curator and took charge of all scholarly and curatorial activities of the Gallery, including authentication of works of art offered for gift or purchase, installation, registration, conservation, and photography. He wrote a catalog of the Kress bronzes and medals.

Before coming to Washington, Mr. Cott was Associate Director of the Worcester Art Museum in Massachusetts. A Lieutenant Commander in



John Walker

the Navy during World War II, he served as Monuments and Fine Arts Officer in Italy, and after the war, in Austria, participating in the recovery and restitution of displaced works of art.

Mr. Cott received undergraduate and doctoral degrees from Princeton University. He has contributed to art periodicals in several languages and in many countries, and is the author of "Siculo-Arabic Ivories."

Raymond S. Stites, Curator of Education at the National Gallery from 1948 to 1965 and Assistant to the Director for Educational Services for the past four years, also retired on July 1.

An early leader in the development of new techniques for teaching, he was among the first to realize the potential of motion pictures in the instruction of art. He received *A.B.* and *M.A.* degrees from Brown University, and his *Pb.D.* from the University of Vienna. For 18 years he was Professor of Art and Aesthetics and Chairman of the Art Department at Antioch College. He is the author of the art history text *The Arts and Man* and has devoted a lifetime of study to the psychology of Leonardo da Vinci.

NEW ACQUISITIONS AND GIFTS

The major addition to the collections during the year was the extraordinary collection of 135 paintings, primarily French impressionist and postimpressionist, that came as a bequest of Ailsa Mellon Bruce.

Through the generosity of its President, Paul Mellon, the Gallery acquired Paul Cézanne's early masterpiece *The Artist's Father*. Mr. Mellon had been hoping to acquire the painting for many years, but not until 1969 did the French Government make it possible for the picture to leave France.

The complete, annotated list of donors of various works of art which have been accepted by the Gallery's Board of Trustees follows:

PAINTINGS

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Avalon Foundation	Weber	Rush Hour, New York
Bacon, Dr. Catherine L.	Attributed to Chinnery	Two Chinese Land-Scapes
Frink, Angelika W.	Renoir	Mme. Caillebotte
Garbisch, Edgar William and Bernice Chrysler	Chambers	Storm-Tossed Frigate
"	Unknown	Composite Harbor Scene with Train
Obermer, Mrs. Seymour	Calcagno	San Andreas III
"	"	Black Light
Sloan, Mrs. John	Sloan	The City from Greenwich Village
Tremaine, Mr. & Mrs. Burton, G.	Baj	Quando Ero Giovane
"	"	Meuble de Style
Paul Mellon	Cézanne	The Artist's Father
Ailsa Mellon Bruce Fund	Gleizes	Football Players
Jackson, Billy Morrow	Jackson	Eve
McLanahan, Mrs. Alexander H.	A. John	Mrs. Alexander H. McLanahan
Ailsa Mellon Bruce	Various	136 Paintings

SCULPTURE

Frink, Angelika W.	Despiau	Head of a Woman
Wescott, Mrs. L. B.	Hellenistic	Aphrodite



Weber RUSH HOUR, NEW YORK gift of the Avalon Foundation

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Ailsa Mellon Bruce Fund	Algardi	St. Mattias
GRAPHIC ARTS		
d'Albert, Mrs. Peter	Sloan	Man Monkey
Capt. of the <i>Ribout</i>	Delpech	Minerva
"	Lapicque	Marine Nationale
Ailsa Mellon Bruce Fund	Wyeth	Lobsterman's Ledge
National Gallery of Art		
Print Purchase Fund	Pissarro	Paysage en Long
"	Ribera	Pietà
"	"	St. Jerome Reading
"	Koninck	Man Mending a Pen
"	Merian	Large View of London
"	Oudry	Twelve Animals of Prey
"	Huys (after Bruegel)	Naval Battle in Straits of Messina (and Proof)
"	H. Cock (after Bruegel)	The Alchemist
Avalon Foundation	Marsh	Thirty Etchings and Engravings
Syma Busiel Fund	Van Dyck	The Edge of a Wood

<i>Donor</i>	<i>Artist</i>	<i>Title</i>
Pucker, Mr. & Mrs. B. H.	Roth	Scroll of Autumn
"	Rubin	Horsemen in the Negev
Ailsa Mellon Bruce	Various	Sixty-nine graphic works

LOANS TO THE GALLERY The following works of art were loaned to the Gallery for exhibition with the permanent collection:

<i>Owner</i>	<i>Artist</i>	<i>Title</i>
Catholic University	Eakins	Cardinal Martinelli
Los Angeles County Museum	Copley	Portrait of Hugh Montgomery
Norton Simon	Courbet	Nature Morte: Pommes, Poires, et Primulas sur une Table
"	El Greco	Portrait of an Old Gentleman with Fur
"	Goya	St. Jerome
"	Moroni	Portrait of an Old Gentleman

At the end of the year these works of art on loan were returned to their respective owners.

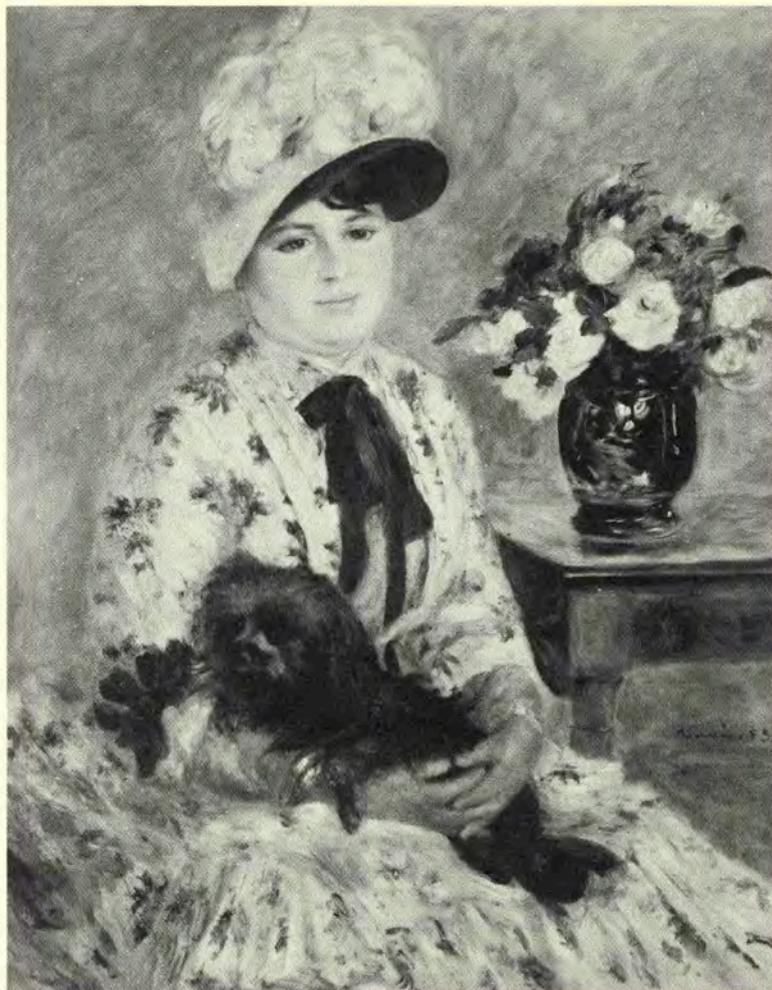
Chambers STORM-TOSSED FRIGATE
gift of Edgar William and Bernice Chrysler Garbisch



LOANS MADE BY THE GALLERY

The following works of art from the holdings of the National Gallery were lent:

<i>To</i>	<i>Artist</i>	<i>Title</i>
African Museum (at National Portrait Gallery)	Benin Kingdom	Cock
Akron Art Institute	Homer	Right and Left
American Embassy, Brussels	Various	Three Paintings
American Embassy, Canada	Various	Four Paintings
American Federation of Arts	Various	Thirty-five Paintings
Art Museum, Duke University	Various	Five Paintings
Art Institute of Chicago	Rembrandt	Six Drawings
Blair House	Sully	Andrew Jackson
Chrysler Art Museum	Various	Five Paintings
Detroit Institute of Art	Rembrandt	Six Drawings
Dumbarton House	Stuart	Mrs. William Hartigan; Dr. William Hartigan
Fine Arts Gallery of San Diego	Various	Four Paintings
German Art Society	Whistler	Chelsea Wharf: Grey and Silver
Gibbes Art Gallery	Mark	Marion Feasting the British Officer on Sweet Potatoes
Indiana University Art Museum	Inness	The Lackawanna Valley
Kentucky Arts Commission	Various	Eighteen Portraits
La Jolla Museum of Art	Johnston	Westwood Children
Lee Boyhood Home	Various	Four Paintings
Metropolitan Museum of Art	Inness	The Lackawanna Valley
"	Quidor	Return of Rip Van Winkle
Memorial Art Gallery University of Rochester	Cole	Notch of the White Mountains
Minneapolis Institute of Art	Rembrandt	Six Drawings
Munson-Williams-Proctor Institute	Spencer	Frances Ludlum Morris
National Gallery, Berlin	Whistler	Brown and Gold: Self Portrait
"	"	George W. Vanderbilt
New York Cultural Center	Henri	Catherine
"	"	Woman in White
Notre Dame University	Various	Eighteen Bronze Medals
Pennsylvania Academy	Eichholtz	Phoebe Cassidy Freeman
St. Charles Borromeo Seminary	Eakins	Monsignor Falconio
Smithsonian Institution	Various	Five Paintings



Renoir MME. CAILLEBOTTE gift of Angelika W. Frink

<i>To</i>	<i>Artist</i>	<i>Title</i>
U. S. Capitol	Various	Two Paintings
U. S. Department of Justice	Various	Four Paintings
U. S. Department of Health, Education, and Welfare	Various	Three Paintings
U. S. Department of State	Various	Seven Paintings
U. S. Supreme Court	Various	Three Paintings
The White House	Various	Nine Paintings
National Portrait Gallery	Various	Thirteen Paintings
Norfolk Museum of Arts and Sciences	Various	Seven Paintings
Museum of Fine Arts, St. Petersburg	Various	Three Paintings
High Museum of Art	Various	Three Paintings
Joslyn Art Museum	Catlin	Thirty-five Paintings
American Museum in Britain	Catlin	Four Paintings
Georgia Museum of Art, University of Georgia	Various	Fourteen Paintings
Whitney Gallery of Western Art	Catlin	Seventy-two Paintings

EXHIBITIONS Seventeen temporary exhibitions were held at the National Gallery during the year. They were:

John Constable, A Selection of Paintings from the Collection of Mr. and Mrs. Paul Mellon. Continued from the previous fiscal year through November 1, 1969.

111 Masterpieces of American Naïve Painting from the Collection of Edgar William and Bernice Chrysler Garbisch. Continued from the previous fiscal year through Labor Day.

Bandboxes and Wallpaper from the Index of American Design. Continued from the previous fiscal year through August 19, 1969.

A Selection of Recent Acquisitions. July 1, October 31, 1969.

Expressionist Prints and Drawings from the Rosenwald Collection. August 20, 1969 through November 19, 1969.

German Expressionist Watercolors. September 18 through October 19, 1969.

In Memoriam, Ailsa Mellon Bruce. August 29 through October 5, 1969.

Master Drawings from the Collection of the National Gallery of Art. October 31, 1969 through February 10, 1969.

Old Master Drawings from Chatsworth. November 2 through November 30, 1969.

Audubon Prints, The Birds of America. November 5 through November 19, 1969.

Joseph Wright of Derby, A Selection of Paintings from the Collection of Mr. and Mrs. Paul Mellon. November 22, 1969 through April 26, 1970.

Prints and Illuminations for the Christmas Season. November 20, 1969 through February 11, 1970.

The Artist and Space. December 6, 1969 through January 4, 1970.

Masterpieces of African Sculpture. January 28 through March 1, 1970.

William Blake's Graphic Art from the Rosenwald Collection. February 11, 1970 through end of the fiscal year.

The Reality of Appearance, the Trompe l'Oeil Tradition in American Painting. March 21 through May 3, 1970.

19th and 20th Century Paintings from the Collection of the Smithsonian College Museum of Art. May 16 through June 4, 1970.

Selections from the Nathan Cummings Collection. June 27, 1970 through end of fiscal year.

LENDERS TO THE GALLERY Lenders of works of art to the National Gallery in the fiscal year of 1970:

Mr. and Mrs. James W. Alsdorf, Winnetka, Illinois

The American Museum of Natural History, New York

Amon Carter Museum of Western Art, Fort Worth

Anonymous Lenders

The Art Institute of Chicago

Mrs. Celia Barclay, Waltham Abbey, Essex

Mrs. John Barnes, New York

Mrs. Mathilde Q. Beckmann, New York

Mr. and Mrs. Robert S. Benjamin, King's Point, New York

Amanda K. Berls, Amagansett, New York

Professor Daniel P. Biebuyck, Newark, Delaware

Mrs. Mimi David Bloch, New York

The British Museum, London

The Brooklyn Museum

Buffalo Museum of Science

The Butler Institute of American Art, Youngstown, Ohio

Dick Button, New York

California Palace of the Legion of Honor, San Francisco
Cincinnati Art Museum
City Art Museum of Saint Louis
The Cleveland Museum of Art
Mr. and Mrs. Sidney Elliott Cohn, New York
Collège philosophique et théologique S.J., Egenhoven-Heverlee, Belgium
Dallas Museum of Fine Arts
Danish National Museum, Copenhagen
Mr. and Mrs. Ferdinand H. Davis, New York
Department of Antiquities, Nigeria
The Detroit Institute of Fine Arts
Duke and Duchess of Devonshire, Chatsworth
Mrs. Daniel R. Dunning, New York
Eliot Elisofon, New York
Etnografisch Museum, Antwerp
Mr. and Mrs. Alfred Frankenstein, San Francisco
Mr. and Mrs. Harry A. Franklin, Beverly Hills
Mr. and Mrs. Morton Funger, Chevy Chase, Maryland
Gallery of Fine Arts, Columbus, Ohio
Edgar William and Bernice Chrysler Garbisch, New York
Mr. and Mrs. John L. Gardner, Hamilton, Massachusetts
Helmut Gernsheim, Castagnola, Switzerland
Werner and Sarah Gillon, New York
Göteborgs Etnografiska Museet
Mr. and Mrs. Robert C. Graham, New York
Graves Art Gallery, Sheffield, England
Mr. and Mrs. Chaim Gross, New York
Pierre Guerre, Marseilles
Hamburgisches Museum für Völkerkunde und Vorgeschichte
Mrs. Harold H. Hays, Philadelphia
H. John Heinz, Pittsburgh
Mr. and Mrs. Irwin Hersey, New York
Historical Society of Pennsylvania, Philadelphia
Horniman Museum, London
Howard University Gallery of Art, Washington
Francis Hutchens, San Francisco
Indiana University Art Museum, Bloomington
Ernest Jarvis, Fort Lauderdale
Marian Willard Johnson, New York
Mr. and Mrs. Ted D. Johnston, Berkeley
Mr. and Mrs. David Lloyd Kreeger, Washington
Barbara B. Lassiter, Winston-Salem, North Carolina
Mr. and Mrs. Joseph H. Lauder, New York
Dr. and Mrs. Irving Levitt, Southfield, Michigan
Linden-Museum, Stuttgart
Jacques Lipchitz, Hastings-on-Hudson
The Livingstone Museum, Livingstone, Zambia
M. H. de Young Memorial Museum, San Francisco
Morton D. May, St. Louis
Dr. and Mrs. John J. McDonough, Youngstown, Ohio
Gertrud A. Mellon, New York
Mr. and Mrs. Paul Mellon, Upperville, Virginia

Mr. and Mrs. J. William Middendorf II, New York
Mr. and Mrs. N. Richard Miller, New York
Milwaukee Art Center
William Moore, Los Angeles
Alfred Muller, Saint Gratien, France
Wilbur C. Munnecke, Leland, Michigan
Dr. Thomas Munro, Cleveland
Munson-Williams-Proctor Institute, Utica
Musée de l'Homme, Paris
Musée National de Haute-Volta, Ouagadougou
Musée du Petit Palais, Paris
Musée Royal de l'Afrique Centrale, Tervuren, Belgium
Musée Royaux d'Art et d'Histoire, Brussels
Museu do Dundo, Luanda, Angola
Museum of African Art, Washington
The Museum of Modern Art, New York
The Museum of the Philadelphia Civic Center
The Museum of Primitive Art, New York
Museum für Völkerkunde, Berlin
National Aeronautics and Space Administration Collection, Washington
The Newark Museum, Newark, New Jersey
New Britain Museum of American Art, New Britain, Connecticut
Mr. and Mrs. Robert H. Nooter, Washington
Onondaga Historical Association, Syracuse, New York
Mr. and Mrs. Jess Pavey, Birmingham, Michigan
Peabody Museum, Harvard University
Peabody Museum, Salem, Massachusetts
Philadelphia Museum of Art, Philadelphia
The Phillips Collection, Washington
Mr. and Mrs. Marvin Preston, Ferndale, Michigan
Mr. and Mrs. Vincent Price, Los Angeles
Mr. and Mrs. Cresson Pugh, Mamaroneck, New York
Charles Ratton, Paris
The Reading Public Museum and Art Gallery, Reading, Pennsylvania
Katharine White Reswick, Cleveland
Reynolda House, Winston-Salem, North Carolina
Mr. and Mrs. Harold Rome, New York
Royal Scottish Museum, Edinburgh
Santa Barbara Museum of Art
Frederick C. Schang, Sr. New York
Mr. and Mrs. John D. Schiff, New York
William Selnick, New York
Shelburne Museum, Shelburne, Vermont
Dr. and Mrs. Howard D. Sirak, Columbus, Ohio
Dr. Kenneth C. Slagle, West Chester, Pennsylvania
Smithsonian Institution, Washington
Mrs. Mollie D. Snyder, Philadelphia
Mr. and Mrs. Mortimer Spiller, Buffalo
Clark and Frances Stillman, New York
Mr. and Mrs. Donald S. Stralem, New York
Suffolk Museum and Carriage House, Stony Brook, New York
Paul and Ruth Tishman, New York

Fred Uhlman, London
The University Museum of the University of Pennsylvania, Philadelphia
University of Massachusetts Art Gallery, Amherst
Vassar College Art Gallery, Poughkeepsie
Pierre Vérité, Paris
Wadsworth Atheneum, Hartford, Connecticut
Wallraf-Richartz Museum, Cologne
Mr. and Mrs. Raymond Wielgus, Chicago
Yale University Art Gallery, New Haven
Paul Zuckerman, Franklin, Michigan

GRAPHIC ARTS Graphic arts from the Gallery's collections were included in two traveling exhibitions, and in addition, thirty-five traveling exhibitions of material from the *Index of American Design* were circulated to twenty-three states and three foreign countries for seventy-two bookings. Two hundred and twenty-eight sets of color slides were widely circulated and special loans were made to 18 museums, universities, schools and art centers in the United States and abroad.

Fred Cain, the Curator of the Rosenwald Collection of Prints and Drawings delivered a series of lectures on the prints of James McNeill Whistler at ten eastern colleges and museums. He also lectured on Thomas Eakins during a special exhibition of the artist's work in Roanoke, Virginia. Also during the year, prints and drawings from the Rosenwald Collection were loaned to twenty-one museums and galleries throughout the country.



CURATORIAL ACTIVITIES

Under the direction of Acting Chief Curator William P. Campbell, the curatorial department accessioned 294 gifts to the Gallery during the fiscal year 1970. Advice was given with respect to 1,562 works of art brought into the Gallery for expert opinion and twenty-five visits to various collections both in this country and abroad were made by members of the staff in connection with offers of gifts.

The Registrar's Office issued 91 permits to copy works of art in the Gallery. About 5,500 inquiries, a large number requiring extensive research, were answered by the curatorial staff. There were 275 visitors to the Graphic Arts Study Room, and 73 permits for reproduction were issued. The material in the *Index of American Design* was consulted during the year by 261 persons. Their interests included securing slides and exhibits, doing special research in design problems in the decorative arts and gathering illustrations for publications.

Acting Chief Curator William P. Campbell continued to serve as a member of the Special Fine Arts Committee of the Department of State. Curator of Painting H. Lester Cooke continued as Consultant to NASA on Art programs. He judged art exhibitions in Ocala, Florida; Montgomery County, Maryland; Hoosier Salon, Indianapolis, Indiana; and Easton, Maryland, and helped produce a film on the NASA art program. Mr. Cooke also lectured in museums in Mobile, Alabama; Reading, Pennsylvania, and at the National Gallery of Art. Museum Curator H. Diane Russell taught two courses at American University in Washington, D.C. Curator of Decorative Arts Grose Evans gave two series of lectures at the Corcoran Gallery of Art, and judged an art poster contest. Museum Curator E. John Bullard judged four art exhibitions. Assistant Curator of Graphic Arts Katharine Shepard continued as Secretary of the Washington Society of the Archaeological Institute of America.

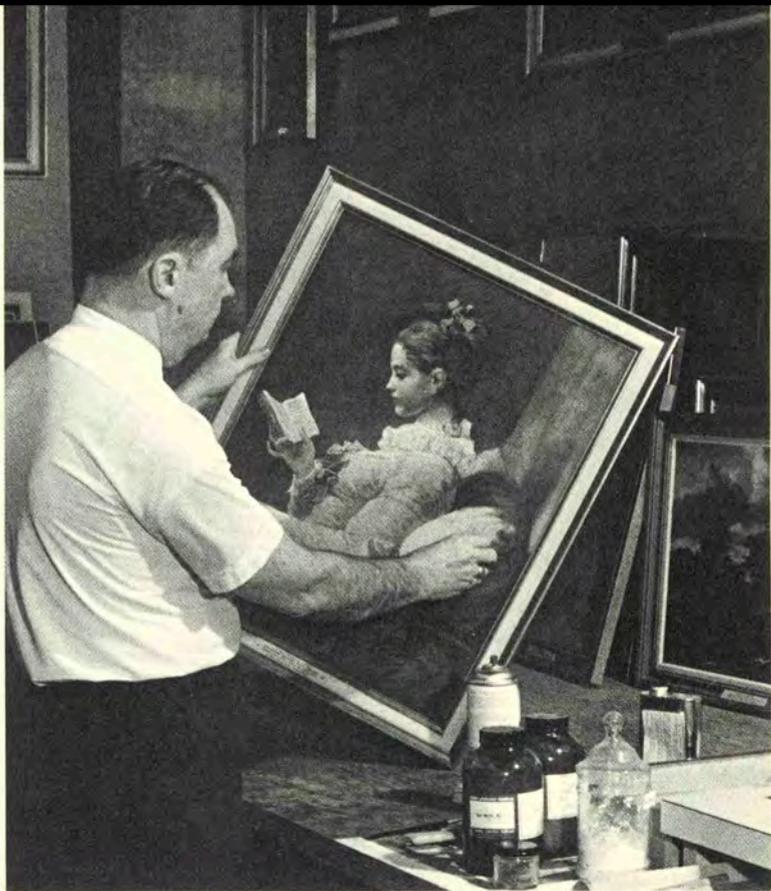
The Richter Archives received and cataloged 302 photographs on exchange from museums here and abroad; 4,918 photographs were purchased and about 3,000 reproductions were added to the Archives. Five hundred photographs were added to the Iconographic Index.

The Photographic Laboratory registered the following production activity for the fiscal year:

Black and white negatives	5,035
Black and white prints	45,862
Black and white slides	2,050
Color slides	80,865
Color transparencies	2,286
Ultra-violet photographs	41
Infra-red photographs	72
Line negatives	63
Enlargements (larger than 8 x 10)	68

Francis Sullivan, resident restorer of the Gallery, relined, cleaned and restored twelve paintings and gave special treatment to fifty-nine. Twenty-two paintings were X-rayed as an aid in research and in this connection Mr. Sullivan consulted with Dr. Bruyn and Dr. Levie of the Rijksmuseum in Amsterdam on the Gallery's collection of Rembrandts.

Mr. Sullivan continued experiments with synthetic materials as suggested by the National Gallery Research Project at the Carnegie-Mellon University in Pittsburgh. Technical advice was given in response to 226 inquiries. Special conservation treatment and advice was given on works



of art belonging to the Supreme Court and the White House, and also to a number of Government agencies including the Department of the Treasury, and the National Archives.

Writing and publishing activities of the curatorial staff of the Gallery were many and varied. The year saw the publication of the second in the series *Report and Studies in the History of Art*. H. Lester Cooke's new book *The National Gallery of Art* was published in English, German and Spanish editions by Knorr and Hirth, Hannover, Germany; two articles were published by E. John Bullard: "John La Farge at Tautira, Tahiti" in *Report and Studies in the History of Art* and "George Luks and William Glackens in Cuba" in *Art of the Americas Bulletin IV 1969*; four slide lectures, scripts and recordings, for the Society for Visual Education of Chicago were completed by Grose Evans; and an article "Antique Sculpture in Prints" by Katherine Shepard was published in *Hesperia, Journal of the American School of Classical Studies at Athens*. An article by David Rust "The Drawings of Vincenzo Tamagni da San Gimignano" was published in *Report and Studies in the History of Art*.

PUBLICATIONS FUND The Publications Fund of the Gallery placed on sale fourteen new publications. These were available either in the Gallery Publications Rooms or by mail.

Eight new catalogs of exhibitions shown in the Gallery were offered. They were: *American Naïve Paintings*; *German Expressionists*; *Old Master Drawings from Chatsworth*; *Joseph Wright of Derby*; *The Reality of Appearance*; *African Sculpture*; *Paintings from the Smith College Museum*; and *The Nathan Cummings Collection*.

Forty thousand copies of a color catalog of 42 Christmas cards of reproductions of paintings, sculpture, and prints from the Gallery's collection were distributed to the public without charge. A total of 311,392 Christmas cards were sold.

This year, 13 full-color 11" x 14" subjects from the collection and five new post card subjects were added to the Gallery's extensive selection of reproductions of the works of art in its collections. Eleven new book titles were also added.

The Publications Fund served 403,090 customers during the year—393,658 in the Gallery's newly designed, self-service Publications Rooms and 9,432 by mail.

EXTENSION SERVICE The Extension Service of the Gallery announced a multi-media education program on art and man for junior and senior high schools throughout the nation. It is based on a low-priced periodical called "Art and Man," published by Scholastic Magazines under the Gallery's direction. This multi-media program is packaged with filmstrips, slides, posters, color reproductions, and teaching guides, drawn not only from the resources of the National Gallery, but from other museums and collections throughout the world.

The goal of "Art and Man," is that it be closely linked to all the humanities and not simply the art class.

W. Howard Adams, Assistant Administrator of the Gallery, was in charge of this program; and Dr. Richard McLanathan, formerly of the Museum of Fine Arts in Boston, author of several books on art history, acted as consulting editor for it.

The Extension Service also inaugurated a new service of free traveling



photographic exhibits designed to appear simultaneously with major exhibitions at the Gallery. The program was first introduced by the West Virginia State Department of Education and the West Virginia Arts and Humanities Council last February.

The program's first exhibit "The Creative Past: Art of Africa," is composed of 50 photographic reproductions of sculptures in the Gallery's exhibition of African Sculpture.

Forty slide lectures covering the history of art from the Byzantine period to the 20th century, fifteen traveling exhibits of framed reproductions, and four 16 mm motion pictures suitable for use in classes dealing with art, humanities, history, social studies, and literature were made available for loan to individual schools at no cost. Sixty-one audio visual titles are presently available.

The Gallery's film lending program saw the addition to its inventory the film *In Search of Rembrandt*, which was made possible by a grant to the National Gallery by Mrs. Cordelia Scaife May, and produced by Richard Siemanowski for National Educational Television. This hour-long program, broadcast nationally by NET in October, 1969 was narrated by James Mason. NET cameras recorded more than 600 Rembrandt paintings and drawings from more than one hundred or so museums throughout the world. Some of these are part of the Gallery's collection of 24 of the master's works.

While the secondary school instructor is the prime borrower of Extension Service materials, the total audience is varied and we receive delighted responses, running from third graders to senior citizens of the "The Institutes of Life Time Learning" program. Borrowers included:

U.S. nuclear submarines on six-month, totally submerged cruises; veterans hospitals from Maine to Hawaii; U.S.O. programs in military installations all over the world; the YMCA and YWCA, and women's organizations, community clubs, art centers, and department stores. In addition, many prisons, reform schools and rehabilitation centers, both Federal and state, actively promote the Gallery's Extension Service.

The Extension Service reached an estimated 3,162,000 people in almost 4,000 communities throughout the land. This meant that nearly twice as many people were able to study the Gallery's collections through audio-visual exhibits and programs than were able to come to the Gallery in person.



EDUCATION DEPARTMENT

The Gallery's Education Department provided an average of 36 scheduled and 18 special tours per week. Total attendance at talks given by the Educational Staff and for the programs presented in the Auditorium (exclusive of *Civilisation* films) was 89,951 for 2,610 separate tours and events. This represents an increase in attendance of 2,993 over last year, when 2,518 programs were scheduled. Some of the events regularly presented at the Gallery are its Tours of the Week, Paintings of the Week, and the Sunday Auditorium Lectures and Films.

Tour Attendance and Slide Library Use	Type of Tour	No. given		Atten.	
		1969	1969	1970	1970
	Introduction to collection	738	20,333	744	19,201
	Tour of the week	252	9,492	248	10,182
	Painting of the week	606	15,307	614	15,709
	Sunday auditorium lectures	51	13,389	53	13,547
	Special scheduled tours and lectures	871	28,437	951	31,312
	Scheduled visits for area school children	2,739	77,953	2,722	77,235
	Scheduled film programs	321	13,805	166	7,937
	Total Public Response		178,716		175,123
	<i>Slide Library</i>		1969		1970
	Total number of slides		55,936		54,540
	Number of borrowers		508		395
	Number of slides borrowed		15,807		11,970
	Estimated number of viewers		25,770		19,750

**THE A. W. MELLON LECTURES
IN THE FINE ARTS
AND OTHER GUEST LECTURERS**

There were thirty-two guest lecturers who spoke at the Gallery during the last fiscal year. Among these was Sir Nikolaus Pevsner, the A. W. Mellon Lecturer in the Fine Arts, who gave eight talks on "Some Aspects of Nineteenth-Century Architecture."

Sir Nikolaus' lectures were warmly received and covered a broad spectrum of the architecture of the last century. His first lecture was devoted to "Government Buildings" (with emphasis on Washington) and was followed by others on "Theaters"; "Hospitals"; "Hotels"; "Exchanges, Banks, and Office Buildings"; "Market Halls"; "Exhibition Buildings and Factories"; and finally, "Shops and Stores." Sir Nikolaus came to this country to deliver these lectures from Birbeck College of the University of London where he held the post of Professor of the History of Art.

The A. W. Mellon Lectures in the Fine Arts began in 1952 through grants from the Avalon and Old Dominion Foundations. Their purpose is to bring to audiences in the National Gallery of Art the best in contemporary thought and scholarship in every realm of the fine arts. The Mellon Lectures are published in hard cover by the Princeton University Press as part of the Bollingen Series.

The remaining guest speakers of the year were:

Charles E. Gauss	James Byam Shaw	Robert F. Thompson
Francis V. O'Connor	Sydney J. Freedberg	Roy Sieber
Michael Straight	Robert Enggass	Daniel P. Biebuyck
Donald E. Gordon	Jacob Bean	Anna Spitzmüller
Horst Keller	Charles E. Buckley	Richard McLanathan
Barbara Miller Lane	Elizabeth P. Callis	Alfred V. Frankenstein
Julia S. Phelps	Marcel Röthlisberger	John White
Victor Lange	Franklin M. Ludden	Charles Chetham
Alfred Werner	Eliot Elisofon	Rudolf Wittkower
Philip Hofer	Warren M. Robbins	Alan M. Fern
Susan Booth		

The thirteen-part series *Civilisation* narrated by Kenneth Clark (Lord Clark of Saltwood), produced by the British Broadcasting Corporation, was given its American première at the National Gallery Auditorium.

**SAMUEL H. KRESS PROFESSOR &
NATIONAL GALLERY FELLOWS**

SAMUEL H. KRESS PROFESSOR IN RESIDENCE
Rudolf Wittkower

NATIONAL GALLERY FELLOWS

David E. Finley Fellows:

Edmund Pillsbury

David A. Brown

John Hallmark Neff

Chester Dale Fellows:

R. Steven Janke

Gloria J. Keach

Lynn Matteson

David W. Steadman

Joaneath Ann Spicer

Samuel H. Kress Fellows:

James D. Farquhar

Gaillard F. Ravenel II

MUSIC During the year forty Sunday evening concerts were given in the Gallery's East Garden Court. Concerts were supported by funds bequeathed to the Gallery by F. Lamot Belin and William Nelson Cromwell, as well as by



grants from the J.I. Foundation, and from the Music Performance Trust Fund of the Recording Industry. Six of the Sunday concerts during April and May comprised the Twenty-seventh American Music Festival held in the Gallery. The concert on October 19, 1969 was played in honor of United Nations Day.

The National Gallery Orchestra, conducted by Richard Bales, Assistant to the Director in charge of Music, played twelve of the Sunday concerts. The opening program of the season on September 28, 1969 was in memory of Ailsa Mellon Bruce. Two of these programs were made possible in part by grants from the Music Performance Trust Fund through Local 161-710 of the American Federation of Musicians.

The National Gallery Strings, conducted by Richard Bales, played during the opening ceremonies of five exhibitions at the Gallery. The Strings also gave a concert in January during the College Art Association evening.

Intermission talks during the Sunday evening broadcasts of the concerts featured members of the staff of the Education Department. Mr. Bales gave program notes during each of these intermissions, and on December 14th he interviewed Professor Emerson Meyers, composer of the electronic tape "Moon Flight Sound Pictures," prepared especially for the NASA exhibition which opened in December.

Mr. Bales also arranged musical performances for the American Patent Law and Bar Association evening in June, for recorded music during the American Film Institute showings in the Lecture Hall, as well as the traditional pre-lecture recorded music on Sunday afternoons. In November, Mr. Bales was made an honorary member of the Bruckner Society of America "in recognition of signal services to the music of Anton Bruckner."

All Sunday concerts were broadcast in their entirety by Radio Station WGMS on both AM and FM.

Attendance at the Gallery concerts continued high throughout the season, usually at capacity for the orchestral programs.

Sunday Concerts A complete schedule of the National Gallery Sunday evening concerts follows:

1969: (All concerts at 8:00 P. M.)

- Sept. 28 National Gallery Orchestra
Oct. 5 National Gallery Orchestra
Oct. 12 National Gallery Orchestra
Oct. 19 The Bowling Green String Quartet
Oct. 26 Oliver Colbentson, Violin; Cary McMurrin, Piano
Nov. 2 Kathleen Joyce, Contralto; Neil Tilkens, Piano
Nov. 9 National Gallery Orchestra; Evelyne Scheyer, Harpsichord
Nov. 16 Daniel Comegys, Lyric Baritone; Igor Chicagov, Piano
Nov. 23 Edmond Rosenfeld, Piano
Nov. 30 Vladimir Weisman, Violin; Mario Miranda, Piano
Dec. 7 Frank Sherr, Piano
Dec. 14 The Aeolian Trio of DePauw University
Dec. 21 National Gallery Orchestra; Norma Heyde, Soprano;
George Manos, Organ; Melvin Bernstein, Harpsichord
Dec. 28 Reginald Farrar, Heldentenor; Wendell Pritchett, Piano

1970:

- Jan. 4 National Gallery Orchestra
Jan. 11 Stewart Gordon, Piano
Jan. 18 Robert Trehy, Baritone; John Wustman, Piano
Jan. 25 Ervin Klinkon, Cello; Sarah Klinkon, Piano
Feb. 1 Christiane Edinger, Violin; Neil Stannard, Piano
Feb. 8 National Gallery Orchestra; Mark and Nancy Ellsworth, Violins
Feb. 15 George Harpham, Cello; Kyung Sook Lee, Piano
Feb. 22 Alan Mandel, Piano
Mar. 1 Ylida Novik, Piano
Mar. 8 Johannes Brüning, Violin; Wolfgang Kaiser, Piano
Mar. 15 The Catholic University Chorus and A Capella Choir;
Michael Cordovana, Director
Mar. 22 National Gallery Orchestra; Craig Sheppard, Piano
Mar. 29 National Gallery Orchestra; Allison Nelson, Piano
Apr. 5 Mimi Poirier, Piano
Apr. 12 National Gallery Orchestra; George Wargo, Viola

TWENTY-SEVENTH AMERICAN MUSIC FESTIVAL:

- Apr. 19 The University of Maryland Trio
Apr. 26 Thomas Beveridge, Bass-Baritone; Martin Katz, Piano
May 3 The Bowling Green String Quartet
May 10 National Gallery Orchestra; Rex Hinshaw, Clarinet
May 17 Evelyn Swarthout, Piano
May 24 National Gallery Orchestra (Closing concert of the Twenty-
Seventh American Music Festival)
May 31 Ernesto Farago, Violin; Lloyd Shupp, Piano
June 7 Richard McKee, Bass-Baritone; Jane Whang, Piano
June 14 Howard Bass, Guitar
June 21 Edith Kraft, Piano
June 28 Ernest Ragogini, Piano

World Premières WORLD PREMIERES AT NATIONAL GALLERY OF ART
DURING FISCAL YEAR 1969-70

<i>Composer</i>	<i>Composition</i>	<i>Performance Date</i>
Bales, Richard (arranger) Grueber, Franz	Silent Night, for Soprano, Audience, and Orchestra	December 21, 1969
Gastyne, Serge de	Fantasia, Opus 62, for Piano	March 1, 1970
Jones, George Thaddeus	"Iter Humanum", for Mixed Chorus, Percussion, and Piano	March 15, 1970
Lewis, Robert Hall	Inflections II, for Piano, Violin, and Cello	April 19, 1970
Smith, Russell	Nocturne for String Choir	April 12, 1970
Walker, George	Music for III, for Violin, Piano, and Cello	April 19, 1970
Wargo, George	Concerto for Viola and Strings	April 12, 1970

Washington Premières FIRST WASHINGTON PERFORMANCES AT NATIONAL GALLERY OF
ART DURING FISCAL YEAR 1969-70

<i>Composer</i>	<i>Composition</i>	<i>Performance Date</i>
Bergsma, William	Serenade to Await the Moon, for Orchestra	October 12, 1969
Binkerd, Gordon	Sonata for Piano	May 17, 1970
Bruckner, Anton	Symphony No. 3 in D Minor, for Orchestra (Wöss Ed.)	October 5, 1969
Diamond, David	Symphony No. 1, for Orchestra	May 10, 1970
Farago, Marcel	Prelude, Opus 9, for Violin and Piano	March 31, 1970
Hovhanness, Alan	The Holy City, for Orchestra	May 24, 1970
Hovhanness, Alan	Three Visions of Saint Mesrob, for Violin and Piano	May 31, 1970
Husa, Karel	String Quartet No. 3	May 3, 1970
Huston, Scott	Four Phantasms for Orchestra	May 10, 1970
Ives, Charles	Hymn, for Orchestra	September 28, 1969
Ives, Charles	Adagio sostenuto, for Orchestra	May 24, 1970
Ives, Charles	Fugue from Symphony No. 4, for Orchestra	May 24, 1970
Matesky, Ralph	A Wreath of Carols, for Orchestra	December 21, 1969
Nielsen, Carl	Symphony No. 1 in G Minor, Opus 7, for Orchestra	October 12, 1969
Shostakovitch, Dmitri	Chamber Symphony, Opus 110b, for Strings	February 8, 1970
Starer, Robert	On The Nature of Things, for Chorus	March 15, 1970

National Gallery Orchestra
Richard Bales, *Conductor*

Organ: Christiane Edinger

George Manos Mark Ellsworth

Nancy Ellsworth

Harpsichord:

Young Nam Kim

Melvin Bernstein

Paul Makara

Evelyne Scheyer

Vladimir Weisman

Piano:

Eugene Barban

Viola:

Bernard Linden

Igor Chicagov

George Wargo

Evelyn Garvey

Stewart Gordon

Cello:

Wolfgang Kaiser

Cassel Grubb

Martin Katz

George Harpham

Sarah Klinkon

Peter Howard

Edith Kraft

Ervin Klinkon

Kyung Sook Lee

William Skidmore

Alan Mandel

Clarinet:

Mario Miranda

Rex Hinshaw

Cary McMurrin

Trumpet:

Allison Nelson

Morton Guttoff

Ylda Novik

Richard Smith

Mimi Poirier

Singers:

Wendell Pritchett

Norma Heyde, Soprano

Ernest Ragogini

Kathleen Joyce, Contralto

Edmond Rosenfeld

Reginald Farrar, Tenor

Craig Sheppard

Daniel Comegys, Baritone

Frank Sherr

Robert Trehy, Baritone

Neil Stannard

Thomas Beveridge, Bass-Baritone

Evelyn Swarthroat

Richard McKee, Bass-Baritone

Neil Tilkens

Jane Whang

Choir:

John Wustman

The Catholic University of America Chorus and
A Cappella Choir, Michael Cordovana, Director

Guitar:

Howard Bass

Chamber Groups:

Violin:

Herman Berg

The Bowling Green String Quartet

Joel Berman

Duo Weisman/Miranda

Johannes Brüning

Aeolian Trio of DePauw University

Oliver Colbentson

LIBRARY The National Gallery of Art added 2,433 publications to its Library during the year. This number included 1,384 books, 860 pamphlets, and 189 bound volumes of periodicals. The new accessions were received either by gift or by exchange for National Gallery of Art publications, or by purchase as listed:

Acquisitions by gift (692 books, 362 pamphlets) 1,054

Acquisitions by exchange (257 books, 474 pamphlets) 731

Purchases from Government funds (255 books, 19 pamphlets) 274

Purchases from private funds (180 books, 5 pamphlets) 185

Subscriptions to periodicals from government funds 77 (Domestic subscriptions, 41; foreign subscriptions, 36)

The Library acknowledged gifts from 475 donors during the year. This number included 41 individuals and 434 galleries, publishing houses,



and others. John Walker, Director Emeritus of the Gallery, donated 46 publications (21 books and 25 pamphlets). Mr. Frederick E. Schang Sr. donated 60 publications on Paul Klee (37 books and 23 pamphlets). The Library of Congress has given generously to the Library by allowing it to select 425 publications from its surplus collection of art books.

During the fiscal year the Library processed 1,618 publications. It borrowed 372 books from various sources including the Library of Congress and the Smithsonian Institution.

The Library distributed 1,324 publications under its exchange program. These publications were sent in response to special requests and through shipments to the regular domestic and foreign exchange lists.

In the two special exchange projects completed this year, 1,234 copies of the following National Gallery exhibition catalogs, books and leaflets were distributed:

	<i>Domestic</i>	<i>Foreign</i>
NGA REPORT AND STUDIES IN THE HISTORY OF ART, 1968	202	213
JOSEPH WRIGHT OF DERBY	203	211
THE ARTIST AND SPACE	203	211

Eighty-one publications were sent to 17 domestic and 27 foreign art institutions in response to special requests or in exchange for special publications needed by the Library. Fifty-nine letters were written regarding exchange of publications.

The National Gallery now has on its regular exchange list 203 domestic and 213 foreign art institutions in 42 states and territories and 37 foreign countries.

The Library is the depository for black-and-white photographs of paintings, sculptures, and decorative arts objects 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, for educational extension services, and for sale to the public. Approximately 4,654 photographs were added to Library files during the year, and 1,132 orders for 4,853 photographs were filled.

SCIENTIFIC RESEARCH

The National Gallery of Art Research Project at Carnegie-Mellon University in Pittsburgh, supported by the Avalon and Old Dominion Foundations, continued to contribute to objectives of the Gallery in art conservation, examination, education, and research.

The project is headed by Dr. Robert L. Feller, assisted by Dr. Bernard Keisch and other staff members. Major aspects of study during the year were:

- To continue technical examinations of works of art, providing conservation data of critical importance to the curatorial staff;
- To initiate an intensive investigation of pigments to better understand the traditional materials of the artist and to develop new means to characterize them. Trace impurities ordinarily contaminate pigments and one method of "finger-printing" these is through neutron activation analysis. Early results suggest that natural and synthetic ultramarine may be distinguished and perhaps further characterized with respect to their geological or industrial sources;
- To develop new methods of detecting modern fabrication. A technique based upon measurement of the natural radioactivity of lead, has been extended to permit the discernment of post-nineteenth century lead-bearing brasses and bronzes. Another approach to this problem is based on the likelihood that paintings done in the 1950s may be detected through the large increases in carbon-14 that have occurred in natural organic materials owing to nuclear weapons testing. A low-level, small-sample, carbon-14 measuring facility has been completed and is undergoing calibration testing;
- To study the basic problem of damage to museum collections caused by exposure to light. Investigations on the oxidation of polymers and the fading of pigments and dyes has led to the selection of a number of highly stable colorants, thermoplastic coatings, and adhesives which are currently undergoing field evaluation.

During the year Drs. Feller and Keisch published these scientific papers:

B. Keisch, "Application of Nuclear Technology to Art Identification Problems—First Annual Report" U.S.A.E.C. Report No. NYO-3953-1, July 30, 1969

B. Keisch, "On the Use of Isotope Mass Spectroscopy in the *Studies in Conservation*, 15 (1970), 1-11.

R. L. Feller, "Polymer Emulsions IV: Preliminary List of Routine Tests" *Bulletin of the American Group—11C, 10*, No. 2 (1970), 11-12.

R. L. Feller, "Transportation of Panel Painting by Courier in Winter" *11C-American Group Technical Papers from 1968 through 1970*, New York, June 1970, pp. 101-102.

BUILDING MAINTENANCE AND SECURITY

The Administration of a great museum of art such as the National Gallery is a good deal more complex than is usually evident to most visitors. Whether their number on a given day and hour is large or small, the Gallery contains and welcomes them effortlessly and with unobtrusive skill. On the occasions of an especially popular exhibition, public event, or long holiday weekend in summer (when the number of visitors to Washington reaches its peak) the Gallery still remains a friendly and quiet haven for the study and enjoyment of one of the world's outstanding collections of the fine arts.

This smooth and unobtrusive operation is the result of the amalgam



of many skills: carpenters, electricians, mechanical engineers, horticulturalists, construction engineers, designers and painters and a security guard force which remains on constant duty every day and night of the year.

Save for the guard force these members of the operational staff are seldom seen by the Gallery's thousands of visitors. Indeed, one of the most interesting staff activities lies behind the Gallery's surrounding moat—the greenhouse complex. It is here where grow the profusion of flowers and plants which fill the Gallery's East and West Garden Courts the year round, reflecting the changing seasons of the year. The marble fountain in the rotunda topped by the statue of the winged Mercury is encircled at special seasons with plants and flowers carefully grown and nurtured under the supervision of the horticulturist and his staff.

Preventive maintenance of the imposing marble building is a constant activity, even though when it was built only the very best materials and construction techniques were used. In addition to the constant maintenance, many other projects were carried out in the Gallery—to name a few:

- a new and much needed elevator was installed in the northwest moat adjacent to the steps facing Seventh Street . . .
- a new sidewalk was laid on Seventh Street and Constitution Avenue, and
- innovative lighting systems were devised for illuminating the Gallery's exterior by night . . .

The ambient and graceful aspect which the Gallery presents to the thousands of art lovers who come to it to enjoy its treasures is due in full measure to its devoted custodians no matter what their duties might be.

THE GALLERY'S NEW EAST BUILDING

During the year, I. M. Pei & Partners virtually completed their architectural plans for the East Building of the National Gallery. The building will occupy the site east of Fourth Street between Pennsylvania Avenue and Madison Drive. Construction of the East Building is targeted for completion in 1975.

The new East Building will be a complex structure, and might best be described as a trapezoid divided diagonally into two complementary triangles. The larger of these faces the existing museum across Fourth Street. Visitors entering through the high portal will find themselves in a glass-enclosed, skylit sculpture area—the heart of the project. Besides providing a spacious setting for sculpture, the space, with its greenery, serves as an easy transition from the Mall park, and acts as a natural orientation space for each visitor. From there, visitors will move to one of three distinct "house museums," each containing about 12,000 square feet of gallery space on four levels and each connected to the others by exhibition bridges, or to a concourse level facility for temporary exhibitions.

The other triangular portion of the East Building is the new Center for Advanced Study in the Visual Arts. To be used by scholars and the museum staff, the Center consists of offices arranged around a six-story library, plus a small gallery for special exhibits. Near the top, it also contains a terrace café, with a commanding view of the Mall for Gallery visitors.

The underground structure joining the present Gallery and the new building will provide 152,000 gross square feet of space which will serve as a central circulation and service facility. It will provide a truck dock, shipping and receiving facilities, a cafeteria and kitchen, sales facilities, and ample storage and parking areas. A large exterior fountain will relate the cafeteria to the plaza above the passage connecting the two buildings.

The East Building will be constructed of Tennessee marble, the same material used for the existing National Gallery building. To emphasize the relationship with the older building the entrance façade of the new one and its easternmost tower follow precisely the same longitudinal axis that runs through the center of the existing building.

