Annual Report 1975
Inside cover photograph by Robert C. Lautman; photograph on page 91 by Helen Marcus; all other photographs by the photographic staff of the National Gallery of Art.

Frontispiece: Bronze Galloping Horse, Han Dynasty, courtesy the People's Republic of China
The 38th annual report of the National Gallery of Art reflects another year of continuing growth and change. Although formally 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, all ex officio. The General Trustees continuing in office were Paul Mellon, John Hay Whitney, Franklin D. Murphy, Stoddard M. Stevens and Carlisle H. Humelsine. Paul Mellon was reelected by the Board of Trustees to serve as President of the Gallery, and John Hay Whitney was reelected Vice President.

BOARD OF TRUSTEES (as of June 30, 1975)

Chief Justice of the United States, Warren E. Burger, Chairman
Secretary of State, Henry A. Kissinger
Secretary of the Treasury, William E. Simon
Secretary of the Smithsonian Institution, S. Dillon Ripley
Paul Mellon
John Hay Whitney
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Paul Mellon
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Secretary of the Treasury, William E. Simon, Chairman
Paul Mellon
Secretary of the Smithsonian Institution, S. Dillon Ripley
Stoddard M. Stevens
John Hay Whitney
The executive officers of the Gallery during the fiscal year were:
Warren E. Burger, Chief Justice of the United States, Chairman
Paul Mellon, President
John Hay Whitney, Vice President
J. Carter Brown, Director
Charles Parkhurst, Assistant Director
Lloyd D. Hayes, Treasurer
Joseph G. English, Administrator
Robert Amory, Jr., Secretary and General Counsel

Directors Emeritus of the Gallery
David E. Finley 1938 to 1956
John Walker 1956 to 1969
DIRECTOR'S REVIEW OF THE YEAR

SUMMER 1974

On July 10, the Gallery announced the acquisition of a key sculpture in the oeuvre of Alberto Giacometti. The artist called it "The Invisible Object" but its subtitle explains it: "Hands Holding the Void." The entire sculpture is a surrealist paradox: Space, and the absence of volume, are as much the subject of this haunting object as the bronze itself—as if to remind us that the artist can only go so far in making visible the deepest aspects of our lives. Made in 1934, at the climax of Giacometti's surrealist development, the sculpture marks a watershed in his work, a return to the human figure, and is a harbinger of his later attenuated figures that allow space to etch them almost into invisibility. The piece was one of many shown in an exhibition of drawings, prints and sculpture, all either recent acquisitions or promised gifts.

In mid-July the Gallery inaugurated a new program of guided tours in foreign languages to complement those given in English by our staff. A long-standing dream, it was made possible by the cooperation and energy of The Hospitality and Information Service in Washington, a division of Meridian House International, and by the leadership of Mrs. William Pierce. Volunteers were trained by the Gallery staff to conduct tours in Arabic, French, Dutch, German, Italian, Japanese, Spanish and Swedish.

September brought the closing of the African Art in Motion exhibition whose innovative approach, warmly received by visitors and critics, was detailed in last year's report.

In mid-September came the opening of the Gallery's weekly music programs in the garden court, marked this year by five weeks celebrating the centennial of the birth of the great American composer, Charles Ives. The Gallery had featured his work for many years, and it was gratifying to see, at the time of his centennial, the widespread acceptance and enthusiasm that was at last being accorded him in this country.

On September 26, a visitor came to us, permanently, from France. The event culminated many years of anticipation and an active final year of hard negotiation, involving the highest levels of the French and American governments. Georges de La Tour's moving Repentant Magdalen had arrived at last, complete with export permit, and was put on view immediately in Lobby C on the main floor, that spot which had been recently
vacated by the Leonardo Ginevra during a re-installation of the Italian
galleries which allowed her to join a group of contemporaneous Floren-
tine portraits in Gallery 6. In order to convey the contemplative, devo-
tional mood of the picture, the de La Tour was exhibited in a temporary
setting without distracting lights and only a simple bench, reminiscent of
a French provincial chapel. As it happened, the first non-Gallery people
to see the painting in its new home were the guests of our Trustee, Secreta-
tary Kissinger, who gave a dinner at the Gallery in honor of the French
Foreign Minister on the night before the painting went on public view.

Meanwhile, work was progressing on the Gallery’s building project.
The year started with concrete work just above the ground floor, at the
mezzanine level, the mechanical work 35 percent complete and the elec-
trical work 45 percent complete. In the Connecting Link, the subcontrac-
tor who was to do the concrete in the foundations defaulted, and the
work was taken over by the general contractor, the Charles H. Tompkins
Company.

In the east end of the existing building, demolition was completed,
preparatory to installing new escalators, which would allow access to the
below-grade connecting concourse. The architects, I.M. Pei & Partners,
completed a very thorough set of wind-tunnel tests to assure us that there
would be no surprises in the very complex shapes of the building and
large areas of glass in skylights and window walls.

During the week of September 23, the steel truss for the high galleries
on the Pennsylvania side was settled into place, inch by inch. One crane
was needed to assemble a larger crane, which in turn raised this bridge-
like structure, measuring 180 feet long and weighing 242 tons. The struc-
ture is designed with an initial hump, or camber, in the expectation of
its straightening out with the weight of the suite of galleries and their
exterior marble which will finally bear upon it.

The project was, however, plagued by strikes. From July 1, strikes of
the rodmen had delayed pouring the reinforced concrete, and of the stone-
masons, the placing of the exterior marble. In September, the structural
and ornamental ironworkers struck.
In October, the south truss, 188 tons, was erected in place. Its position is too far back to permit it to be lifted in one piece as in the west and north trusses.

Simultaneously, work was progressing in Chicago on the very complex space-frame design that will support the forty-five-foot long, glazed tetrahedrons of the skylight over the main central space. The nodes of these space-frames, castings five to ten feet across and each weighing up to seven tons, were being finished at the Chicago Heights Steel Company, looking like pieces of modern sculpture in their own right.

During this period the excavation was completed for the Connecting Link, virtually a third building, two stories deep, whose roof will be the ground level plaza connecting the East and West Buildings. Since this structure will not bear the weight of the East Building itself, precautions had to be taken to keep the hydrostatic pressure of the very wet conditions underground from forcing it upward. For this reason, mat anchors were put forty feet into the ground, to add tension to the weight of a concrete slab five feet thick in order to hold this giant bathtub down.

A double crew of marble setters was put on the job to do as much as possible before the cold weather set in. By November 29, because of the weather, work on the marble had come virtually to a halt.

The end of November saw the closing of our fall show, an exhibition of *Venetian Drawings in American Collections*, which had opened simultaneously with a festival of Venetian music at the Kennedy Center.

On December 10, a special meeting of the Board of Trustees accepted a group of year-end gifts, including a lovely still life by Wilhelm Kalf, donated by Mr. and Mrs. Robert Smith, who had also given the Gallery a fellowship for a student of Northern European art. This supplemented the fellowships provided by The Andrew Mellon Foundation and the Samuel H. Kress Foundation and the bequest of Chester Dale. The Kress
Professor in Residence was this year the noted British art historian Ellis Waterhouse, who was knighted shortly after his appointment.

The major event of the holiday season was the opening of *The Exhibition of Archaeological Finds of The People's Republic of China*. As early as the fall of 1971, we had enlisted the aid of the British organizers to see if there could be a way of joining with Paris and London in holding such an exhibition, even if it meant communicating with the Chinese through their embassies in Paris or Ottawa in the absence at that time of any normal diplomatic channels.

However, Dr. Kissinger had already started his secret visits to Peking, and when the communiqué was issued after the President's visit to China in January of 1972, we were informed by the White House that it was agreed that the exhibition should come to America. In a conversation with the President the writer learned that the President concurred that the nation's capital would be an appropriate place to have the exhibition open.

Our State Department worked out the negotiations in Peking, which reached their final signed form only weeks before the objects themselves arrived in two chartered jets under heavy guard. During the protracted discussions in Peking, we were grateful that the head of the United States Liaison Office was Ambassador David K. E. Bruce, who had served as President of the Gallery in its early days.
The installation proved to be the most complex task of its kind ever to confront our staff. It covered nearly 18,000 square feet, more than any temporary exhibition in the Gallery's history. As it turned out, the intricate chain of chronologically arranged sub-exhibits, most of which permitted observation of the objects from all sides, was well received.

In the East Garden Court, Mr. and Mrs. Paul Mellon gave an inaugural dinner, attended by Mrs. Ford and a special delegation from Peking. Considerable attention had been drawn to the exhibition that same day. The Gallery, in consultation with the Department of State, cancelled a preview for the press, rather than yield to a demand by the Chinese that we exclude representatives from certain countries, should they appear. Once the exhibition opened, however, it was available to all comers without restriction, press and non-press alike. And the comers came. Lines, on what are normally our slowest days of the year, stretched out into the Constitution Avenue lobby, up the West Staircase, into the Rotunda down the West Sculpture Hall, and on certain Sundays, returned up the Sculpture Hall and around the Rotunda, in a double spiral.

The same week as the opening festivities for the Chinese exhibition, there opened directly across from the Seventh Street door the first phase of a project that has been of great interest to the Gallery for a number of years. Designated the National Sculpture Garden, the site facing the Gallery's Seventh Street façade to the east and the National Archives to the north is being developed under a joint agreement between the Gallery and the Department of the Interior. Phase I is all that has been funded by the Congress so far. Plans for the site call for central pool, with full
facilities for operation in winter as a skating rink with artificial ice and in summer as a model sailboat pond. The Gallery's Assistant to the Director in charge of Music, composer and conductor Richard Bales, chose the music to be played over the rink's loudspeakers, and Government Services, Inc., provided rental skates, lessons and refreshments. The facility was an instant success.

WINTER 1975

January brought the opening of a group of small exhibitions, all of which were timed for the invasion of Washington at the end of the month by the College Art Association, that venerable national alliance of art historians and curators which convenes each mid-winter in a different city.

On the main floor, there was an exhibition of Medieval and Renaissance Miniatures from the National Gallery of Art, all here through the generosity of former Gallery Trustee Lessing J. Rosenwald. The catalogue, a major scholarly publication, was prepared under the supervision of our previous Kress Professor in Residence, Carl Nordenfalk. Nearby
there was also inaugurated a series of small exhibitions of contemporary painting and sculpture, exhibiting a combination of gifts (Morris Louis' *Beta Kappa*, a gift of Marcella Brenner; *Satan's Flag* by Gene Davis; Gorky's *The Plough and The Song*, Ailsa Mellon Bruce Fund), and important loans (Motherwell's collage, *Figure*, lent by Mr. and Mrs. Robert P. Kogod; and the seminally important *Mountains and Sea* of 1952, lent by the artist, Helen Frankenthaler).

On the ground floor, the loan of a version of the Edvard Munch painting, *The Sick Girl*, from the Munch Museum in Oslo, illuminated a group of prints on the same theme. Included was an exceptional color lithograph lent by Mr. and Mrs. Lionel C. Epstein. In our corridor gallery, an exhibition of graphics by Rubens, van Dyck, and Jordaens, including several new acquisitions, tied into the scholarly deliberations at the College Art meetings in the field of Rubens' studies. To round out the variety of this visual smorgasbord, the death of the American artist, Thomas Hart Benton, brought the Gallery the bequest of his major late landscape, *Trail Riders*, which was also put on view in his memory.

At about the same time, the marble and masonry contractors started their work in the Fourth Street lobby, a monumental entrance space that was provided in the original building and has been virtually unused since. Plans call for piercing an overlook through the east wall (formerly occupied by a sculpture niche) on axis with a view through the East Garden Court from the East Sculpture Hall and Rotunda. This will allow visitors on the main floor of the existing building to look down into the Fourth Street lobby area and orient themselves into the passage to the East Building, which will be visible through a large glass panel over the Gallery’s east, or Fourth Street door. The door itself will be modified and opened to the public. A choice of elevators and stairs, and, from the ground level down to the concourse, escalator in addition, will provide the visitor with easy access to the new cafeteria in the concourse between the West and East Buildings, as well as access to the plaza joining the two structures.

On March 7, the Building Committee designated Hurley Offenbacher, its on-site representative, full powers to coordinate the construction activity. The Committee also authorized the retention of Herman & Lees, of Cambridge, Massachusetts, as graphics consultants for an overall graphics program for the building complex. Future visitors, unfamiliar with the layout of the three components-West Building, East Building, and Connecting Link-will need all the help we can give them to find their way around.

On seven consecutive Sundays, starting in March and extending well into April, the Gallery’s annual Mellon Lectures constituted the first of a long series of Bicentennial activities. For the first time in its twenty-three-year history, the series ventured into musicology. The subject of the series was “Music in Europe in the Year 1776.” H. R. Robbins Landon, the celebrated specialist in eighteenth-century music in general, and Haydn in particular, had as his thesis the cardinal importance of the year 1776 on the European musical scene. His lectures combined tape recordings, slides, and live performance by the lecturer himself at the piano to illustrate, country by country, the musical scene in Europe at the time of the founding of this country.

Sunday night, March 30, marked the closing of the Chinese exhibition. More than two-thirds of a million visitors had seen it here, a Gallery
Negotiations for a Russian Exhibition

The first week in April found the Director in Moscow and Leningrad as the guest of Dr. Armand Hammer, to participate in the final selection of a group of paintings from The Hermitage and The State Russian Museums, Leningrad, to be shown at the National Gallery before circulation to New York, Detroit, Los Angeles, and Houston.

Ever since the writer first had the opportunity to raise the question, sitting next to the then-Soviet Minister of Culture, Ekaterina Furtseva, at a luncheon in Washington in 1972, he had been hopeful that the Soviets would allow some of their great old master paintings to come to the United States for the first time.

The following year, the exhibition of French impressionist and post-impressionist paintings from the USSR opened at the National Gallery, made possible by the intervention of Dr. Hammer. Our ultimate wish, however, to exhibit the Rembrandts and other major monuments in Russian collections at the Gallery continued to elude us until, in the late spring of 1974, Dr. Hammer suggested that the time was appropriate to present the Russians with a want-list of what we considered the major paintings that would comprise a dream cross-section of The Hermitage's strengths, and asked us to prepare it for him to take to Moscow.

Subsequently, Dr. Hammer worked out with General Secretary Brezhnev the concept of including in the show a group of paintings by Russian artists, a suggestion that we greeted with enthusiasm, as this was a school to which the American public has never had the opportunity to be exposed.

Special permission was obtained to allow the Occidental Petroleum jet to fly from Moscow to Leningrad, and two hectic but exhilarating days were spent, together with John Richardson of Knoedler's (Dr. Hammer himself joining us for a part of the time) in those vast palaces of old St. Petersburg, refining the lists of loans.

The final result was a group of thirty western European paintings, representing four centuries and seven countries, in addition to ten Russian pictures by nineteenth-century artists. The number of Russian pictures was expanded to a total of thirteen, as a result of our desire to illustrate some of the wonderful examples of Russian portraiture at the turn of the twentieth century.

A few weeks later, the Director of The Hermitage and the Deputy Minister of Culture of the Soviet Union were in Washington. Final discussions were then held on the list of six paintings from the National Gallery that would be lent in exchange, together with groups of old master paintings from the other participating cities, in addition to a group of American paintings of the West provided by the Buffalo Bill Museum in Cody, Wyoming.

The annual meeting of the Board of Trustees took place at the beginning of May. Mr. Paul Mellon was reelected for a ten-year term as Trustee. He was also reelected President of the Gallery, and The Hon. John H. Whitney Vice President.
At these meetings the Trustees also gratefully acknowledged the pledge of the Kresge Foundation of Bloomfield Hills, Michigan, to contribute $740,000 for the installation of a greatly expanded conservation laboratory in the space that will be vacated by the Gallery's cafeteria when it opens its much larger facility in the Connecting Link concourse.

On June 4, the Gallery published a revised and greatly expanded edition of its summary catalogue of European paintings, combining for the first time the formerly separate text and illustration volumes into one publication. The catalogue also brings up-to-date new acquisitions, new titles, ascriptions and datings. Work on the full-dress scholarly catalogue of the collection is proceeding under a recent subdivision of the curatorial staff into areas of specialization.

On June 20, a restoration project on the Kress Renaissance bronzes came to a close. The project had been necessitated by the surprise discovery, three years ago, of adverse conditions in cases designed, in the 1950s, to be the last word in preservation for display of the Gallery’s priceless collection of Renaissance medals and plaquettes. These conditions were leading to the deterioration of the reverse sides of the medals when a chemical reaction was set off by gases emitted by the plywood backing behind the silk mounts. A special laboratory was constructed in the Gallery’s conservation area for the treatment of the entire bronze collection, and in the process much new information was learned about the pieces, which had already been catalogued in depth by Sir John Pope-Hennessy. Arthur Beale, from the Fogg Art Museum, and a team of assistants completed the work under a contract with Harvard University.

Looking forward to the completion of the East Building, work was proceeding on the formation of a collectors committee of the National Gallery of Art. Mrs. Ruth Carter Johnson of Fort Worth, Texas, graciously accepted the national chairmanship, and under her aegis, leading patrons of the visual arts across America were invited to help support the commissioning and acquisition of certain large-scale works of twentieth-century art for the East Building.

In this connection, Paul Matisse went to Sachet, France, to consult with Alexander Calder. Mr. Matisse also assumed responsibility for translating a maquette of what is to be one of the largest Calder mobiles ever conceived into the reality of a moving sculpture for the East Building’s main space, where it will float in an area measuring forty feet in diameter.

The Director also visited Henry Moore at his studio in Much Hadham, Hertfordshire, in June to discuss progress on a major bronze for the Pennsylvania Avenue side of the building, to be undertaken with special help from the Morris and Gwendolyn Cafritz Foundation.

Work on the building continued with concrete work reaching almost the top of the projected structure in the east pod, nine stories above grade. Electrical work by the end of the year was 69 percent complete, and mechanical work 70 percent. Marble was still being quarried in Tennessee, with 22 percent of the exterior marble and 13 percent of the interior marble set.

Progress on the building was again greatly encumbered by strikes, which occurred when contracts of various trades expired. In April and May the roofers and waterproofers went on strike. The cement finishers, operating engineers and field surveyors were also out in May. On May 16 the painters, on June 16 the building laborers and on June 18 the con-
crete truck drivers went on strike. Even though the contracts for the stonemasons, bricklayers and marble setters expired, they did not strike, but they could not work because of the other strikes. Other trades, such as carpenters, pile drivers, structural and ornamental ironworkers, rodmen, electricians and plaster tenders, continued to work even though their contracts had expired. All of these strikes affecting the Gallery project were city-wide.

At the very end of the fiscal year the Gallery opened its final exhibition of the year covered by this report. Entitled *Jacques Callot: Prints and Related Drawings*, the show took its place in a series giving scholarly documentation to the Gallery's own holdings. The National Gallery serves as one of the most important places in the world for the study of Callot prints, as a result of a happy combination of gifts from Lessing J. Rosenwald and Rudolph M. Baumfeld. In addition, the show was supplemented by drawings from collections here and abroad, including three from The Hermitage; and the installation, enlivened with large-scale photo-murals of the tiny prints, was divided thematically rather than chronologically. Combining as it did service to scholarship with visually appealing surroundings, loans from outside and the Gallery's own holdings, the Callot show in a way epitomized the activities of a very eventful year.

J. Carter Brown, Director
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Anonymous Donors
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Mrs. Williams Beale
Ferdinand Lammot Belin Fund
Mr. and Mrs. William Benedict
Thomas Hart Benton
Fritz Blumenthal
Ailsa Mellon Bruce Fund
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Rosenwald Collection
Robert H. and Clarice Smith

Stephen Spector
William H. Speiller
Michael Straight
Mrs. Walter Tittle
Mr. and Mrs. Arthur E. Vershbow
Washington Printmakers Inc.
June Wayne
Angus Whyte
### ACQUISITIONS

#### PAINTINGS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Description</th>
<th>Acquisition Number</th>
<th>Source</th>
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<tbody>
<tr>
<td>Benton, Thomas Hart</td>
<td><em>Trail Riders</em>, 1964/65</td>
<td>Oil on canvas, 142.6 x 188 (56⅛ x 74)</td>
<td>2678</td>
<td>Gift of the artist</td>
</tr>
<tr>
<td>Bloch, Martin</td>
<td><em>The Cocoon Market at Mantua</em>, 1928</td>
<td>Oil on canvas, 66 x 101.6 (26 x 40)</td>
<td>2673</td>
<td>Anonymous donor</td>
</tr>
<tr>
<td>Giorgione, Circle of</td>
<td><em>Giovanni Borgherini and His Tutor</em></td>
<td>Oil on canvas, 47 x 60.7 (18⅓ x 23⅞)</td>
<td>2674</td>
<td>Gift of Michael Straight</td>
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<tr>
<td>Artist</td>
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<tr>
<td>Kalf, Willem</td>
<td>Still Life</td>
<td>Oil on canvas, 68.2 x 58 (26⅞ x 22⅞)</td>
<td>2676</td>
<td>Gift of Robert H. and Clarice Smith</td>
</tr>
<tr>
<td>La Tour, Georges de</td>
<td>The Repentant Magdalen</td>
<td>Oil on canvas, 113 x 92.7 (44⅓ x 36⅓)</td>
<td>2672</td>
<td>Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Lebrun, Rico (Federico), American (b. Italian)</td>
<td>The Ragged One, 1944</td>
<td>Oil on canvas, 117.2 x 91.8 (46⅞ x 36⅛)</td>
<td>2675</td>
<td>Gift of Michael Straight</td>
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<tr>
<td>Stuart, Gilbert, American</td>
<td>Mrs. Lawrence Lewis, 1804/05</td>
<td>Oil on canvas, 73.7 x 61.6 (29 x 24¾)</td>
<td>2677</td>
<td>Loan and partial gift of H. H. Walker Lewis in memory of his parents Mr. and Mrs. Edwin A. S. Lewis</td>
</tr>
<tr>
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<td>Still Life</td>
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**SCULPTURE**

<table>
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<th>Source</th>
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<tbody>
<tr>
<td>David D'Angers, Pierre-Jean, French</td>
<td>Thomas Jefferson, c. 1834</td>
<td>Bronze, 39 x 16.7 x 12.5 (15⅞ x 6⅜ x 4¾)</td>
<td>A-1764</td>
<td>Ferdinand Lammot Belin Fund</td>
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<tr>
<td>Epstein, Jacob, American/English</td>
<td>Meum Lindsell-Stewart</td>
<td>Plaster, 43.5 x 40 x 31 (17⅛ x 15⅛ x 12¼)</td>
<td>A-1768</td>
<td>Gift of The Epstein Estate</td>
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<td>Hagan, James, American</td>
<td>Column IV</td>
<td>Wood, 238.5 x 36.2 x 32.1 (93⅛ x 14⅛ x 12⅜)</td>
<td>A-1762</td>
<td>Anonymous donor</td>
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<tr>
<td>Nagare, Masayuki, Japanese/American</td>
<td>Breakers (The Waves)</td>
<td>Stone, 26 x 67.3 x 22.5 (10⅜ x 26⅛ x 8⅜)</td>
<td>A-1763</td>
<td>Gift of Mr. and Mrs. Ralph F. Colin</td>
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<td>Porta, Guglielmo della, Italian</td>
<td>Pope Paul III Farnese</td>
<td>Bronze, 29.9 x 21 x 15.7 (11¾ x 8¼ x 6½)</td>
<td>A-1765</td>
<td>Gift of Asbjorn R. Lunde</td>
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*Diama of the Tower, Augustus St. Gaudens, Pepita Milmore Memorial Fund*
Saint-Gaudens, Augustus, American, 1848–1907
*Diana of the Tower*, 1899
Bronze, 96.6 x 48.5 x 28.9 (38 x 19 1/8 x 11 3/8)
A-1766
Pepita Milmore Memorial Fund.

Truitt, Anne Dean, American, 1921–
*Mid-Day*, 1972
Wood, 305.3 x 65 x 34.4 (120 1/4 x 25 3/8 x 13 3/4)
A-1769
Gift of Harry and Margery Kahn

**Graphics**

*Unless otherwise indicated, all works of graphic art were acquired through the Ailsa Mellon Bruce Fund.*

Abraham, Tancrede, French, 1836–1895
*Etang de Fayelles* (Bretagne)
Etching
B-27,511

*La Jouane*
Etching
B-27,512

*Bords de L'Oudon*
Etching
B-27,513

Adams, Clinton, American, 1918–
*Shift*
Lithograph
B-27,635
Gift of June Wayne

Aken, Jan van, Dutch, 1614–1661
*Views of the River Rhine*
Set of four etchings
B-27,422–425

Albers, Josef, American, 1888–
Eight lithographs
B-27,797–804
Gift of Josef Albers

*Astatic*, 1942
Woodcut
B-27,986

Albert, Adolphe, French, 19th century
*Au Café—La jeune femme en vert*
Color etching
B-27,464
Gift of Mrs. Williams Beale

Allard-Cambray, Célestin, French, 19th century
*Louis XI à Peronne*
Etching
B-27,514
Ascension, Joseph Albers, Gift of the artist

Altdorfer, Albrecht, German, before 1480–1538
Abraham's Sacrifice
Woodcut
B-27,955
Anonymous donor

Andreani, Andrea (after Jacopo Ligozzi), Italian, c. 1540–1623/26
Allegory of Virtue
Chiaroscuro woodcut
B-27,987

Anonymous, Italian, c. 1600
Head of a Man
Red and black chalk
B-27,267

Anonymous, Italian, 17th century
The Magdalen
Etching
B-27,988

Anonymous, Italian, c. 1503–1513
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Gift of June Wayne

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Gift of Mr. and Mrs. William Benedict

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Gift of June Wayne

Wilbur, Lawrence Nelson, American, 20th century
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Tranquil Harbor
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Gift of June Wayne
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Gift of June Wayne

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Oedipus Curses his Son, Polynices, John Henry Fuseli, Collection of Mr. and Mrs. Paul Mellon
LENDERS TO SPECIAL EXHIBITIONS

Albright-Knox Art Gallery, Buffalo
Mr. and Mrs. Winslow Ames
Anonymous Lenders
Art Gallery, University of Notre Dame, South Bend, Indiana
The Art Institute of Chicago
The Art Museum, Princeton University
Yvette Baer
The British Museum
John Nicholas Brown
The Trustees of the Chatsworth Settlement, Chatsworth
The Cleveland Museum of Art
The Committee for the Organization of Exhibitions of Archaeological Finds of The People's Republic of China
Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York
E. B. Crocker Art Gallery, Sacramento
David Daniels
The Detroit Institute of Arts
Mr. and Mrs. Lionel Epstein
Fogg Art Museum, Harvard University
Professor and Mrs. Felton L. Gibbons
Goldyne Family Collection
The Armand Hammer Foundation
Harvard College Library, Harvard University
Dr. and Mrs. Rudolf J. Heinemann
Professor and Mrs. Julius S. Held
The Hermitage Museum, Leningrad
John D. Herring
Mr. and Mrs. Harry Kahn
Mr. and Mrs. Jacob M. Kaplan
Robert Lehman Collection
Library of Congress, Washington
Los Angeles County Museum of Art
Mr. and Mrs. Paul Mellon
The Munch Museum, Oslo
Musée Historique Lorrain, Nancy
Museum of Fine Arts, Boston
Nationalmuseum, Stockholm
The New York Public Library
Philadelphia Museum of Art
The Pierpont Morgan Library, New York
Leona E. Prasse
Janos Scholz
La Société d’Archéologie Lorraine, Nancy
Mr. and Mrs. Marcus Sopher
Stanford University Museum of Art, Palo Alto
Mr. and Mrs. Philip Straus
Suida-Manning Collection
Mr. and Mrs. Eugene Victor Thaw
The University of Michigan Museum of Art, Ann Arbor
Victoria & Albert Museum
Wadsworth Atheneum, Hartford
Mrs. Katherine Coryton White
Yale University Art Gallery

LENDERS OF WORKS DISPLAYED
WITH GALLERY COLLECTIONS

Thomas Hart Benton (artist, lender & donor)
*Trail Riders*

Helen Frankenthaler (artist & lender)
*Mountains and Sea*

Peter Jay
Gilbert Stuart, *John Jay*

Mr. and Mrs. Robert P. Kogod
Robert Motherwell, *Figure*

H. H. Walker Lewis
Gilbert Stuart, Mrs. Lawrence Lewis (loan and partial gift)

Mr. and Mrs. Paul Mellon
Frédéric Bazille, *Negro Girl with Peonies*
Mary Cassatt, *Girl in a Straw Hat, Little Girl in a Blue Armchair*
John Constable, *The Opening of Waterloo Bridge*
John Crome, *Moonlight on the Yare*
Eugène Delacroix, *Monsieur Desloges*
William F. Draper, *Portrait of Paul Mellon*
Henry Fuseli, *Oedipus Curses His Son, Polynices*
Paul Gauguin, *Breton Girls Dancing, Pont-Aven, Landscape at Le Pouldu* 
Vincent van Gogh, *Flower Beds in Holland*
William Hogarth, *The Beggar’s Opera, Act III, Scene XI, A Family Party*
Claude Monet, *The Bridge at Argenteuil, The Cradle (Camille with the Artist’s Son Jean), Woman with a Parasol—Madame Monet and Her Son*
Pablo Picasso, *Harlequin on Horseback*
Auguste Renoir, *Child with Toys—Gabrielle and the Artist’s Son Jean, Flowers in a Vase*
Mark Rothko, *Blue, Green and Brown*
Henri Rousseau, *Tropical Landscape—An American Indian Struggling with an Ape*
Georges Seurat, *The Lighthouse at Honfleur*
George Stubbs, *Lion Attacking a Deer, Lion Attacking a Horse*
Joseph Mallord William Turner, *Dort or Dordrecht: The Dort Packet-Boat from Rotterdam Becalmed*
James Wyeth, *Paul Mellon*
The Metropolitan Museum of Art
Jasques-Louis David, *General Etienne Maurice Gérard, Marshal of France*

The Minneapolis Institute of Arts
Edgar Degas, *Mlle. Hortense Valpinçon*

Mr. and Mrs. Claiborne Pell
George Caleb Bingham, *The Jolly Flatboatmen*

The Pennsylvania Academy of The Fine Arts
John Neagle, *Pat Lyon at the Forge*
John Vanderlyn, *Ariadne Asleep on the Isle of Naxos*

The Norton Simon Foundation
Constantin Brancusi, *Bird in Space, Head of a Woman*
Andrea Orcagna, *Angel Playing the Bagpipe, Angel Playing the Psaltery, Angel Playing the Timbrels*

William R. Talbot, Jr.
Emmanuel G. Leutze, *Columbus Returned in Chains to Cadiz*

*The Jolly Flatboatmen*, George Caleb Bingham, Collection of the Honorable Claiborne Pell
EXTENSION PROGRAM DEVELOPMENT AND SERVICES

The Department for Extension Program Development, established in December 1973, began activities in August 1974, with the appointment of Joseph J. Reis, former Director of Education at the Milwaukee Art Center, as Head of this department, and Ruth R. Perlin, former Chief of Education at the Baltimore Museum of Art, as Education Specialist.

Part of the Division of Education, Extension Program Development has primary responsibility for planning and producing free educational audio-visual programs to be circulated nationally by the Gallery. In addition, the Department is charged with reviewing and revising existing instructional materials. Thus, the first task undertaken by the Department was to examine and evaluate the fifty-five existing extension programs and to produce an assessment report in which all programs were rated, revisions recommended, and plans for future programs outlined. Following the recommendations of the report, texts were revised and new recordings made for three slide lectures, *Painting in Georgian England*, *Famous Men and Women in Portraits*, and *African Art*. Textual revisions were also made to three other programs, *American Folk Art*, *American Furniture*, and *Shaker Furniture, Costume, and Textiles*. An updated and redesigned catalogue, which lists all the programs currently available from the Extension Service, including the revised programs and one new program, was published in June.

New programs under development by the staff this year were *The Far North* and *Chinese Art*, both based upon exhibitions held at the Gallery. In conjunction with this work, the Department designed and developed a prototype package for slide lectures. The package will consist of tape cassettes, slides, printed text, and color reproductions encased in a specially designed plastic box. *The Far North* and *Chinese Art* will be the first Gallery programs to be packaged in this form. The Department also produced the second series of five short films based on works from the Gallery’s collections. These films—*Copley, El Greco, Rembrandt, Renoir*, and *Turner*—have just become available for distribution.

The Extension Service, now under the Administrator’s Office, distributed copies of seventy-nine different titles of art educational materials through 27,088 separate bookings that served an estimated total audience of 2,928,114. Extension Service programs reached 3,213 communities in the fifty states and several foreign countries.
Major borrowers of the films, slides, and filmstrips comprising the programs continue to be junior and senior high school art teachers. Government agencies borrowing materials included the National Portrait Gallery, Department of the Interior, Department of Transportation, U.S. Navy (Publications and Printing), U.S. Coast Guard, Defense Printing Service and Veterans Administration Hospitals. In addition, Armed Services education centers, clubs, and independent schools in the United States and around the world requested the audio-visual programs, as did libraries, penitentiaries, arts organizations and historical and antique organizations, as well as a baseball academy.

Staff from the Extension Service participated in the National Council for Teachers of English Convention in St. Louis and the National Association of Secondary School Principals Convention in Las Vegas, by displaying samples of Extension Service materials and encouraging teachers and principals to develop art appreciation courses. Over fifteen thousand catalogues were sent to various organizations across the country who have not yet taken advantage of Extension Service programs. Among these were parochial and private schools, media centers, high schools, libraries and civic groups.

An important addition to Extension Service operations is a high speed reel-to-cassette duplicator for copying programs onto cassettes, which will replace the inventory of records, now depleted. Projected uses of the duplicator also include making copies of the Sunday lectures and lecture tours of special exhibits and developing a new audio-guide system.

The Gallery’s multimedia education program, *Art and Man*, published in cooperation with Scholastic Magazines, Inc., reached over four thousand classrooms in every state of the country. More than 100,000 high school students received the six issues during the year.

**ART AND MAN**

**LOANS OF WORKS OF ART**

**Loans to Exhibitions**

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Applique Quilt, Index of American Design

To
Exhibition and Dates

The Baltimore Museum of Art
THE INSPIRED COPY
April 25–June 29, 1975
Nine prints

PRINTS AND DRAWINGS BY GABRIEL DE SAINT-AUBIN
April 25–June 8, 1975
Sixteen prints, one drawing

Centre Beaubourg, Paris
DESSINS DE MATISSE
May 29–September 14, 1975
One drawing

CIA Exhibit Hall, McLean, Virginia
COLOR
June 1974–September 1975
Sixty Index of American Design renderings

Colorado Springs Fine Arts Center, Colorado
NEW ACCESSIONS, USA
August 1–September 22, 1974
Julian Stanczak: Shimmer

Corcoran Gallery of Art, Washington, D.C.
PORTRAITS BY GARDNER COX
May 30–June 29, 1975
Gardner Cox: Earl Warren

Currier Gallery of Art, Manchester, New Hampshire
THREE NEW ENGLAND WATERCOLOR PAINTERS
June–August 1975
Four drawings

Detroit Institute of Arts
FRENCH PAINTING 1774–1830: THE AGE OF REVOLUTION
March 10–May 4, 1975
Jacques-Louis David: Napoleon in His Study

The Fine Arts Museums of San Francisco
THE FLOWERING OF AMERICAN FOLK ART, 1776–1876
June 24–September 15, 1974
American School: A View of Mount Vernon
Winthrop Chandler: Captain Samuel Chandler
Winthrop Chandler: Mrs. Samuel Chandler

Grand Palais, Paris
FROM DAVID TO DELACROIX: FRENCH PAINTING FROM 1774 TO 1830
November 15, 1974–February 3, 1975
Jacques-Louis David: Napoleon in His Study

Greenville County Museum of Art, Greenville, South Carolina
QUILTS AND COVERLETS
November 1974–March 1975
Thirty-two Index of American Design renderings

Haus der Kunst, Munich
ART OF THE NAIVES—THEMES AND RELATIONS
November 1, 1974–January 12, 1975
W. H. Brown: Bareback Riders
Linton Park: Flax Scutching Bee
Houston Museum of Fine Arts

Exhibition and Dates
THE PAINTER'S AMERICA: RURAL AND URBAN LIFE, 1810–1910
December 1, 1974–January 19, 1975

Lent
John Quidor: The Return of Rip Van Winkle

Indianapolis Museum of Art
SOCIAL CONCERN AND THE WORKER: FRENCH PRINTS FROM 1830–1910
June 11–July 28, 1974
Fifteen prints

The John F. Kennedy Center for the Performing Arts, Washington, D.C.
VENETIAN FESTIVAL
September 27–October 4, 1974
Thirteen prints, ten drawings

Kimbell Art Museum, Fort Worth
VENETIAN DRAWINGS FROM AMERICAN COLLECTIONS
December 7, 1974–February 9, 1975
Four drawings

Kunsthalle, Zurich
ART OF THE NAIVES—THEMES AND RELATIONS
January 25–March 31, 1975
W. H. Brown: Bareback Riders
Linton Park: Flax Scutching Bee

Library of Congress, Washington, D.C.
COLOR AND THE GRAPHIC ARTS
September 24, 1974–March 31, 1975
One print

Los Angeles County Museum of Art
AMERICAN NARRATIVE PAINTING
October 1–November 17, 1974
American School: Christ and the Woman of Samaria
Erastus Salisbury Field: "He Turned Their Waters into Blood"

The Metropolitan Museum of Art, New York
FRENCH PAINTING 1774–1830: THE AGE OF REVOLUTION
June 12–September 7, 1975
Jacques-Louis David: Napoleon in His Study

Municipal Museum, Kyoto, Japan
CEZANNE
June 1–July 14, 1974
Paul Cézanne: The Battle of Love
Paul Cézanne: Still Life

Museum of American Folk Art, New York
CALLIGRAPHY: WHY NOT LEARN TO WRITE?
January 22–March 31, 1975
One drawing

Museum of Art and Science, Columbia, South Carolina
FRIESEKE RETROSPECTIVE
April 6–May 4, 1975
Frederick Carl Frieseke: Memories

The Museum of Fine Arts, Boston
THE CHANGING IMAGE: PRINTS BY FRANCISCO GOYA
October 23–December 22, 1974
Two prints
To

Museum of Fine Arts, St. Petersburg, Florida

FRIESEKE RETROSPECTIVE
February 5–March 5, 1975

Frederick Carl Frieske: Memories

National Gallery of Canada, Ottawa

THE CHANGING IMAGE: PRINTS BY FRANCISCO GOYA
January 24–March 16, 1975

Two prints

National Museum of History and Technology, Washington, D.C.

WE THE PEOPLE
June 1975–December 1976
One Index of American Design rendering

National Portrait Gallery, Washington, D.C.

THE DYE IS NOW CAST, 1774–1776
April 19–November 16, 1975
John Wesley Jarvis: Thomas Paine

IN THE MINDS AND HEARTS OF THE PEOPLE, PROLOGUE TO THE AMERICAN REVOLUTION: 1760–1774
June 14–December 15, 1974
One print

North Carolina Museum of Art, Raleigh

FRIESEKE RETROSPECTIVE
May 11–June 8, 1975
Frederick Carl Frieske: Memories

The Oakland Museum

THE PAINTER’S AMERICA: RURAL AND URBAN LIFE, 1810–1910
February 10–March 30, 1975
John Quidor: The Return of Rip Van Winkle

Old Colony Church, Bishop Hill, Illinois

BISHOP HILL TOOLS AND ARTIFACTS
July 1974–July 1975
Twenty Index of American Design renderings

Palazzo Strozzi, Florence

THE TWILIGHT OF THE MEDICI
June 25–September 29, 1974
Giovanni Battista Foggini: Bacchus and Ariadne
Giovanni Battista Foggini: Venus and Cupid

The Phillips Collection, Washington, D.C.

FRENCH 18TH & 19TH CENTURY DRAWINGS
October 26–December 15, 1974
Five drawings

The Pierpont Morgan Library, New York

DRAWINGS BY BENJAMIN WEST AND HIS SON, RAPHAEL LAMAR WEST
May 1–July 31, 1975
Benjamin West: Self-Portrait

Prefectural Culture Center Museum, Fukuoka, Japan

CEZANNE
July 19–August 18, 1974
Paul Cézanne: The Battle of Love
Paul Cézanne: Still Life

PAUL REVERE'S BOSTON, 1735–1818
April 18–October 12, 1975
One copper plate

Detail, The Return of Rip Van Winkle,
John Quidor, Andrew W. Mellon Collection
To Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

Exhibition and Dates

**FIGURE AND FANTASY**
October 1974–October 1975

**Lent**
Twenty-four Index of American Design renderings

**HOLLOW WARE**
August 1974–August 1975
Thirty Index of American Design renderings

**MAN MADE MOBILE: THE WESTERN SADDLE**
October 1974–October 1975
Eight Index of American Design renderings

Royal Academy of Arts, London
**TURNER BICENTENARY EXHIBITION**
November 16, 1974–March 2, 1975
Joseph Mallord William Turner: *The Dogana and Santa Maria della Salute, Venice*
Joseph Mallord William Turner: *Keelmen Heaving in Coals by Moonlight*
Joseph Mallord William Turner: *Mortlake Terrace*

St. Louis Art Museum
**THREE NEW ENGLAND WATERCOLOR PAINTERS**
January–February 1975
Four drawings

Spokane World Exposition
**May 1–November 1, 1974**
American School: *Mahantango Valley Farm*
Thomas Cole: *The Notch of the White Mountains*
Edward Hicks: *The Cornell Farm*

Telfair Academy of Arts and Sciences, Savannah
**FRIESEKE RETROSPECTIVE**
November 5–December 5, 1974
Frederick Carl Frieske: *Memories*

Toledo Museum of Art
**CHARLES MERYON: PRINTS AND DRAWINGS**
September 29–October 27, 1974
Four prints, two drawings

**VENETIAN DRAWINGS FROM AMERICAN COLLECTIONS**
February 22–April 20, 1975
Four drawings

University of Miami, Lowe Art Museum
**19TH CENTURY AMERICAN TOPOGRAPHIC PAINTERS**
November 21, 1974–January 5, 1975
Alexander H. Wyant: *Peaceful Valley*

University of New Mexico, University Art Museum, Albuquerque
**PRINTS BY PABLO PICASSO**
November 11–December 13, 1974
Eleven prints

University of Pittsburgh, University Art Gallery
**DEATH, LOVE, AND THE MAIDEN**
March 14–April 20, 1975
Three prints
To The University of Tennessee at Chattanooga

**SELECTED AMERICAN PAINTINGS FROM THE NATIONAL GALLERY OF ART**

**October 7-18, 1974**

**Lent**
- Ralston Crawford: *Lights in an Aircraft Plant*
- Robert Henri: *Edith Reynolds*
- John Hultberg: *The Island*
- Walt Kuhn: *The White Clown*
- Walt Kuhn: *Wisconsin*
- Rembrandt Peale: *Thomas Sully*
- Gilbert Stuart: *Sir John Dick*
- Thomas Sully: *Abraham Kintzing*
- Thomas Sully: *Henry Pratt*
- Thomas Sully: *Robert Walsh*
- James McNeil Whistler: *Brown and Gold: Self-Portrait*

**Wesleyan University, Davison Art Center, Middletown**

**PRINTS AND DRAWINGS BY GABRIEL DE SAINT-AUBIN**

**March 7-April 13, 1975**

Sixteen prints, one drawing

**Whitney Museum of American Art, New York**

**THE PAINTER'S AMERICA: RURAL AND URBAN LIFE, 1810-1910**

**September 18-November 10, 1974**

John Quidor: *The Return of Rip Van Winkle*

**SEASCAPE AND THE AMERICAN IMAGINATION**

**June 9-September 7, 1975**

George Catlin: *La Salle Claiming Louisiana for France*

Thomas Chambers: *Storm-Tossed Frigate*

**William Penn Memorial Museum, Harrisburg**

**SAMUEL MAITIN**

**June 21-July 21, 1975**

One print

**Xerox Corporation, Rochester**

**PUZZLES IN ART IN PUZZLES**

**January 17-April 17, 1975**

Thirteen prints

**Yale University Art Gallery, New Haven**

**CHARLES MERYON: PRINTS AND DRAWINGS**

**November 20, 1974-January 19, 1975**

Four prints, two drawings

**Other Gallery Loans**

**To** Alexandria, Virginia: Boyhood Home of General Lee

**Artist and Title**
- American School: *Portrait of a Man*
- British School: *Honorable Sir Francis N. P. Burton (?)*
- James Frothingham: *Ebenezer Newhall*
- After Gilbert Stuart: *William Constable*

**Austin, Texas: The Lyndon Baines Johnson Library**

**Thomas Sully:** *Andrew Jackson*

**Bath, England: The American Museum in Britain**

**George Catlin:** Two paintings of Indian life

**Cody, Wyoming: Whitney Gallery of Western Art**

**George Catlin:** Fifty-one paintings of Indian life
To Artist and Title

Corpus Christi, Texas: Art Museum of South Texas
Camille Corot: Saint Sebastian Succored by Holy Women
Auguste Renoir: Nude
Paul Cézanne: The Battle of Love
J. B. S. Chardin: Still Life with White Mug
Gustave Courbet: Landscape near the Banks of the Indre

Detroit, Michigan: The Detroit Institute of Arts
Andy Warhol: A Boy for Meg
Franz Kline: C & O

Hartford, Connecticut: Wadsworth Atheneum
Pierre Soulages: Composition
Graham Sutherland: Palm Palisades

Mobile, Alabama: Mobile Art Gallery
John Singer Sargent: Mathilde Townsend
American School: Imaginary Regatta of America's Cup Winners
Charles C. Hoffmann: View of Benjamin Reber's Farm
A. Hashagen: Ship "Arkansas" Leaving Havana
Thomas Chambers: The Hudson Valley, Sunset

Paris, France: Musée du Louvre
Attributed to Bartolommeo Bellano: Christ Child

Pittsfield, Massachusetts: The Berkshire Athenaeum
Ezra Ames: Maria Gansevoort Melville

St. Petersburg, Florida: Museum of Fine Arts
Claude Lorrain: The Herdsman
Attributed to Martino di Bartolommeo: Madonna with Child
Francesco Salviati: Portrait of a Lady
François Boucher: Diana and Endymion
Jean-Marc Nattier: Portrait of a Lady

Vermillion, South Dakota: W. H. Over Museum
George Catlin: Ten paintings of Indian life

Washington: The Architect of the Capitol
Franklin C. Courter: Lincoln and His Son, Tad
James R. Lambdin: Daniel Webster

Washington: The Honorable Carl Albert, The Speaker of the House
Lamar Dodd: Winter Valley
American School: Flowers and Fruit

Washington: Mr. Justice Harry A. Blackmun
American School: Washington at Valley Forge

Unknown painter: Portrait of a Man
Lily Cushing: Chapala Beach
Lily Cushing: Posada Garden with a Monkey
Jacob Eichholtz: Julianna Hazlehurst
Ammi Phillips: Mrs. Day
Ammi Phillips: Jane Storm Teller
Charles Peale Polk: Anna Maria Cumpston
Susane Walters: Memorial to Nicholas M. S. Catlin
John Toole: Skating Scene
American School: Little Girl with Pet Rabbit
American School: Pink Roses
American School: Boy and Girl

Detail, Attack on Bunker's Hill, the Burning of Charles Town, American School, Gift of Edgar William and Bernice Chrysler Garbisch
To Washington: The Honorable Rogers C. B. Morton, Secretary of the Interior

*Artist and Title*

- American School: *Coon Hunt*
- Thomas Chambers: *Mount Auburn Cemetery*
- George Catlin: Five paintings of Indian life

Washington: Mr. Justice Lewis F. Powell, Jr.

School of Francesco Guardi: *Piazza San Marco*

American School: *Leaving the Manor House*

Eugene Vail: *The Flags, Saint Mark's, Venice—Fête Day*

Washington: Mr. Justice William H. Rehnquist

Frits Thaulow: *River Scene*

Aaron Bohrod: *Old State Capitol*

Circle of Hendrick van Anthonissen: *Ships in the Scheldt Estuary*

American School: *Abraham Lincoln*

Léonid (Léonid Berman): *Faraduro*

George Catlin: Two paintings of Indian life

Frederick Kemmelmeier: *First Landing of Christopher Columbus*

Washington: Vice President Nelson A. Rockefeller

Edward Savage: *George Washington*

Thomas Chambers: *Threatening Sky, Bay of New York*

Thomas Chambers: *Bay of New York, Sunset*

Washington: The Honorable Earl Warren, Chief Justice, Retired

George Cuit, the Younger: *Easy Abbey, near Richmond*

Washington: The Honorable Caspar W. Weinberger, Secretary of Health, Education and Welfare

American School: *Attack on Bunker's Hill, with the Burning of Charles Town*

Attributed to John Hoppner: *Portrait of a Man*

Sir William Beechey: *General Sir Thomas Picton*

George Catlin: Two paintings of Indian life

American School: *Blacksmith Shop*

Washington: Blair House, the President's Guest House

Henri-Joseph Harpignies: *Landscape*

Gilbert Stuart: *Ann Barry*

Gilbert Stuart: *Mary Barry*

Gilbert Stuart: *Mr. Ashe*

Gilbert Stuart: *Mrs. William Thornton*

Gilbert Stuart: *George Washington*

Gari Melchers: *The Sisters*

American School: *Farmhouse in Mahantango Valley*

American School: *Portrait of a Young Lady*

Chinese School: *Archery Contest*

Chinese School: *Procession by a Lake*

Washington: Dumbarton House (The National Society of the Colonial Dames of America)

Benjamin West: *Mrs. William Beckford*

John Trumbull: *William Rogers*

Washington: National Collection of Fine Arts, Smithsonian Institution

Jacob Eichholtz: *James P. Smith*

Jean Periott, the Elder: *Louis de Bourbon, Prince de Condé*

Jean Periott, the Elder: *Henri Jules, Duc d'Albret*

Edward Greene Malbone: *Maria Miles Heyward*

Edward Greene Malbone: "Eye Portrait"

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To Washington: The National Museum of History and Technology, Smithsonian Institution

Artist and Title

Thomas Sully: Major Thomas Biddle
Jacob Eichholtz: Robert Coleman
Robert Edge Pine: General William Smallwood
John Wesley Jarvis: Commodore John Rodgers
Charles Peale Polk: General Washington at Princeton
American School: The President's Fan

Washington: National Portrait Gallery, Smithsonian Institution
Gilbert Stuart: Stephen van Rensselaer
Asher B. Durand: Gouverneur Kemble
William S. Mount: Charles Loring Elliott
Chester Harding: Self-Portrait
American School: Junius Brutus Booth
Daniel Huntington: Henry Theodore Tuckerman
Daniel Huntington: Dr. James Hall
Daniel Huntington: Dr. John Edwards Holbrook
David Johnson: Edwin Forrest
Eastman Johnson: Joseph Wesley Harper, Jr.
Thomas B. Lawson: William Morris Hunt
After Gilbert Stuart: James Lloyd
Irving R. Wiles: Miss Julia Marlowe
French School: Benjamin Franklin

Washington: The Octagon (The American Institute of Architects Foundation, Inc.)
Gilbert Stuart: William Thornton
American School: A View of Mount Vernon

Washington: The Department of State
Flemish (Brussels) School: America (tapestry, C-512)
George Catlin: Seven paintings of Indian life

Brussels, Belgium: American Embassy
Ammi Phillips: Henry Teller
American School: Lady Wearing Pearls
American School: Civil War Battle
George Catlin: Four paintings of Indian life

Dublin, Eire: American Embassy
George Catlin: Five paintings of Indian life

East Berlin, Germany: American Embassy
Gilbert Stuart: Luke White
Thomas Sully: Henry Pratt
George Washington Mark: Marion Feasting the British Officer on Sweet Potatoes
American School: The Hobby Horse
American School: Brothers
American School: Fruit and Flowers

Leningrad, U.S.S.R.: American Consulate General
George Catlin: Four paintings of Indian life
James Bard: Steamer St. Lawrence
Joseph Goodhue Chandler: Charles H. Sisson
William Jennys: Asa Benjamin
William Jennys: Mrs. Asa Benjamin
William Jennys: Everard Benjamin
Charles S. Humphreys: Trotter at Belmont Driving Park
Paul Jenkins: Phenomena: Sound of Sundials
To Ottawa, Canada: American Embassy
George Catlin: Two paintings of Indian life

Rome, Italy: American Embassy
Canaletto: Landscape Capriccio with Column
Canaletto: Landscape Capriccio with Palace

Vienna, Austria: American Embassy
Attributed to Charles S. Humphreys: The Trotter
American School: Village by the River
George Catlin: Two paintings of Indian life

Washington: The White House
Joseph B. Kidd: Sharp-Tailed Sparrow
Joseph B. Kidd: Black-Backed Three-Toed Woodpecker
Joseph B. Kidd: Orchard Oriole
Joseph B. Kidd: Yellow Warbler
Childe Hassam: Oyster Sloop
A. A. Lamb: Emancipation Proclamation
John F. Kensett: Landing at Sabbath Day Point, Lake George

The Honorable Peter M. Flanigan, Assistant to the President for International Economic Affairs
John Steuart Curry: The Land Rush
George Ropes: Mount Vernon

General Alexander M. Haig, Jr., Assistant to the President
American School: Soldier in Civil War Uniform
Winslow Homer: Sunset

Thomas Jefferson, Pierre-Jean-David D’Angers,
Ferdinand Lammot Belin Fund.
LECTURES, TOURS, TEXTS, FILMS

This year, more than in the past, many of the Education Department's projects were related to special exhibitions. For *The Exhibition of Archaeological Finds of The People's Republic of China*, staff members wrote fifty-nine wall labels to explain the various sections of the exhibition. A recorded tour guide was also prepared and rented, serving nearly 50,000 people. Films and a taped slide lecture, supplied by the Chinese, were presented at 162 showings, providing 23,307 people with background on the exhibition. In addition, the Department scheduled and supervised visits for 456 groups, totaling about 28,000 people, during special hours when the Gallery was not open to the public.

For *Medieval and Renaissance Miniatures from the National Gallery of Art*, the Department undertook a new project—the preparation of an orientation room, in which wall labels and large photographs explained the making and purposes of manuscripts and the artistic styles seen in the illuminations. In addition, special tours reached 358 visitors, and 435 persons heard Sunday lectures on the exhibition.

*African Art and Motion* continued during the summer of this fiscal year when 5,431 people were introduced to the exhibition through Department activities. This total attendance included 3,969 visitors on 128 special tours (107 conducted by the staff and 21 given by volunteers). During this same period 232 people rented the taped guide to the exhibition.

The total attendance at educational events, including film showings that drew 38,923 people, was 163,728. Of this grand total 80,383 visitors attended Gallery talks and tours conducted by the staff. For 748 *Introduction to the Collection* tours the total number of visitors was 24,680; for 250 *Tour of the Week* lectures, 9,416; for 616 *Painting of the Week* talks, 18,353 and for 903 special appointment tours, 27,934.

The attendance at fifty-two Sunday auditorium programs totaled 10,543. Given every Sunday afternoon through the year, each program usually consisted of a one-hour formal lecture with slides, although on four occasions a full-length film on art was presented. There were thirty-three Sunday guest speakers, including the Andrew W. Mellon Lecturer in the Fine Arts, H. C. Robbins Landon, an eighteenth-century music specialist and eminent authority on Joseph Haydn. Mr. Landon gave
seven lectures on "Music in Europe in 1776." The other guest speakers were:

ERNA AUERBACH, Author and lecturer, London
The Visual Arts in the Age of Shakespeare

ROSAMOND BERNIER, Founding editor of L'Oeil magazine, Author and lecturer, New York
Fernand Léger and the French Classical Tradition

WILLIAM A. CAMFIELD, Professor of Art History, Rice University, Houston
Dada: Art and Anti-Art in Paris

ERIC COCHRANE, Professor of History, University of Chicago
Florence in the Age of Jacques Callot

CHARLES DEMPSEY, Professor of Art History, Bryn Mawr College, Pennsylvania
Annibale Carracci's Color and the Beginnings of Baroque Style

MARVIN EISENBERG, Professor of the History of Art, University of Michigan, Ann Arbor
Manuscript and Panel: An Interplay in Florentine Painting around 1400

COLIN EISLER, Professor of Fine Arts, Institute of Fine Arts, New York University, New York
A Sienese Artist in Gothic France—Simone Martini in Avignon

EVERETT FAHY, Director, The Frick Collection, New York
Georges de La Tour: Painter of Nocturnes

JOHN RUPERT MARTIN, Chairman of the Department of Art and Archaeology, Princeton University
The Other Rubens: The Artist as Scholar and Diplomat

KENWORTH MOFFETT, Curator of Contemporary Art, The Museum of Fine Arts, Boston
Pop Art and the New Decadence

CARL NORDENFALK, Andrew W. Mellon Professor of Fine Arts, University of Pittsburgh
The Fine Senses in Medieval Art

TERISIO PIGNATTI, Director, City Museums of Venice, Italy
Venice Rediscovered through Old Master Drawings

SIR JOHN POC HENNESSY, Director, The British Museum, London
Lucas della Robbia, Renaissance Sculptor

DAVID M. ROBB, JR., Curator, Kimbell Art Museum, Fort Worth
The Still Life Paintings of Claude Monet

CHARLES SEYMOUR, JR., Professor of the History of Art, Yale University, New Haven
Medici Sculpture in the National Gallery of Art

WENDY STEDMAN SHEARD, Lecturer in Art History, Smith College, Northampton
The National Gallery's "Orpheus and Circe"—a Neoplatonic Mystery of the Renaissance

CHARLES E. STUCKEY, Professor of Art History, The Johns Hopkins University, Baltimore
The Sublime and the Ridiculous in the Art of Turner

DOUGLAS FARQUHAR, Professor of Art History, University of Maryland, College Park
Models and Copies in French and Flemish Manuscripts
Nine Sunday lectures were given by members of the staff:

Julie A. Beaulieu
J. Kent Lydecker
Barbara S. Moore
Steven W. Naifeh
Konrad Oberhuber
Anne-Imelda M. Radice
Richard E. Saito
William J. Williams

Attendance at 317 special film showings, excluding those shown on
Sundays at four o'clock, was 38,923 people. These included the films, already mentioned, presented as background for the Chinese archaeological exhibition, the two film series "Civilization" and "The New Masters," and a program of short films on old masters represented in Gallery collections.

ART INFORMATION SERVICE

The staff of desk docents (six full-time and two part-time summer docents) continued to provide information and assistance to visitors and to give general and special tours of the collections and exhibitions. Replies to inquiries requiring research totaled 987—820 in writing and 167 by telephone. Letters were received from forty-seven states and from nineteen foreign countries. A survey of visitors who stopped at the information desks during one week in April showed that 1,621 persons questioned, 1,442 came from forty-seven states and 179 from twenty-eight foreign countries.

New or revised texts were written for sixteen Gallery leaflets, which were also redesigned to include illustrations. Leaflets for twenty galleries were reprinted. For the benefit of visitors from Japan two thousand copies of the general information sheet were printed in Japanese. Three thousand copies of the combined French, German, Italian and Spanish information sheet were reprinted.

Slide Library

Slides added to the slide library totaled 3,147, bringing the holdings to 68,061. Some 983 slides were recatalogued. Slides borrowed by 603 people outside the Gallery totaled 20,797.

School Docents

Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 33,200 area school children on 1,329 tours. Participants in foreign language tours, begun last year in cooperation with The Hospitality and Information Service (THIS), guided 679 people on thirty-five tours in Spanish, French, German, Italian, Swedish, Danish, Hungarian, and Japanese.

Summer Interns

Staff Lecturer William J. Williams continued as chairman of the intern committee, organizing an orientation program on the various functions of the Gallery for seven graduate students of art history serving as interns during July and August. The group visited one or more curatorial or administrative offices on two mornings a week and attended several sessions on connoisseurship and documentation. Six hours per week were devoted to interviews or discussions, and thirty-four hours per week to practical, on-the-job experience in specific departments. The students and the departments in which they worked were as follows:

Elizabeth Benforado, Editor's Office
Maria Caudill, Photographic Archives
Betty Engle, Conservation
Kathy Kelsey, Graphic Arts
Mark Leithauser, Exhibitions and Installation
Steven Naifeh, Education
Helen Smith, Library
The event that overshadowed the year's activities was The Exhibition of Archaeological Finds of The People's Republic of China, the most demanding exhibition ever held at the Gallery. The burdens, although they fell in some degree on the entire staff, fell most heavily on those directly concerned with the objects themselves—their condition, their transportation, their installation and their elucidation: Conservation—Victor Covey and staff; Packing, Transportation and Security—Peter Davidock, John Fantasia, John Poliszuk and staffs and Captain Jacob Brickman and the protective staff; Design and Installation—Gaillard Ravenel, George Sexton, Floyd Everly and staff and Charles Suplee and the building staff; Elucidation—Margaret Bouton and the educational staff, Theodore Amussen and the editorial staff, and Katherine Warwick and the public information staff; Coordination—John Hand. Thomas Lawton, Assistant Director of the Freer Gallery of Art, and his colleagues provided much valuable scholarly assistance.

The exhibition drew 685,455 visitors during its sixteen-week showing at the Gallery.

Of the first ten permanent exhibition galleries, nine containing early Italian paintings from the permanent collections were rehung according to schools. In charge of coordinating the project was David Brown, Curator of Early Italian and Tuscan Painting, whose purpose was to integrate an art historical sequence with the aesthetics of each of the rooms. Included among the paintings was Leonardo da Vinci's Ginevra de' Benci, which now hangs in Gallery 6 along with five other Florentine portraits of the period, each representing a specific type of fifteenth-century portraiture.

For the first time, more recent twentieth-century art was displayed on the main floor as part of the historical survey. The small installation in Gallery 71 included works by Mark Rothko, Gene Davis, Morris Louis, Robert Motherwell, and Helen Frankenthaler among others.

Toward the end of the fiscal year, a study was begun by the Conservation Department of the effects of direct and indirect lighting on the works on paper hanging in the main galleries.
Also involved in several research projects, John Hand, with members of the Conservation Department and Finley Fellow Arthur Wheelock, completed the examination of, and report on, the Gallery's collection of Vermeers. The team then began a research project on the Gallery's collection of Rembrandts, with special emphasis upon those art historical and scientific problems related to the attribution and dating of Rembrandt's paintings. In another research project, David Brown re-attributed the sixteenth-century painting of Apollo and Marsyas to the Sienese-trained Michelangelo Anselmi. Previously attributed to the Florentine school, the painting had been believed to be Sienese, although critics were unable to attribute it to a specific artist.

The first of several curatorial publications projects was brought to completion with the publication of the newly revised and updated *European Paintings: an Illustrated Summary Catalogue*, which appeared shortly before the end of the year. It is fully illustrated and in one volume. The catalogue was largely compiled by Anna M. Voris, Museum Curator, who also prepared the five subject indexes. Forty-five changes of attribution are listed.

**SCULPTURE**

During the fiscal year a three-year project to study and clean the Kress Collection of Renaissance Medals and Bronzes was completed, as detailed in the report of the Conservation Laboratory. Planning was begun to install rotating selections of the newly cleaned objects on the main floor, pending the future availability of small sculpture galleries on the ground floor.

The most significant special event of the year for sculpture at the Gallery was the exhibition, *Recent Acquisitions and Promised Gifts*, in which twenty-one new sculptures, mostly of the twentieth century, were displayed and chronicled in the exhibition catalogue.

**GRAPHIC ARTS**

The Department of Graphic Arts presented three major and four smaller exhibitions during the year. In connection with two of the exhibitions, catalogues were produced—*Medieval and Renaissance Miniatures from the National Gallery of Art*, compiled by Carra Ferguson, David Schaff and Gary Vikan (also Editor) under the direction of Carl Nordenfalk, Kress Professor in Residence in 1973-1974, and *Jacques Callot: Prints and Related Drawings*, written by H. Diane Russell, Assistant Curator of Graphic Arts, with contributions from Jeffrey Blanchard, a graduate student in art history at Yale.

Other exhibitions included *Prints by M. C. Escher*, drawn from the extensive gift of Escher works from Cornelius Van S. Roosevelt, and a small exhibition on the theme of Edvard Munch's painting, *The Sick Girl*, lent by the Munch Museum in Oslo. To this show Mr. and Mrs. Lionel Epstein and Mr. and Mrs. Phillip Straus lent prints illustrating the same theme as the Oslo painting.

During the past year the Department has acquired, through gifts and purchases, many notable prints and drawings. Outstanding gifts were Picasso's linocut, *Femme au Chapeau* from Mrs. Gilbert Chapman; Kirchner's large and moving lithograph, *Liebespaar am Morgan*, bought with assistance from Mr. and Mrs. Jacob Kainen; the complete set of Josef Albers 1942 *Graphic Tectonic*, gift of the artist; and June Wayne's
gift of 162 lithographs recently produced by various artists at the Tamarind Lithography Workshop, Inc., in Los Angeles. The most important purchases include Guercino’s powerful drawing Fisherman, perhaps his finest genre drawing; Jacob Jordens’s watercolor study of alternate wall decorations proposed for his own house in the late 1630s; and two Ludovico Carracci sheets, including one for a print which is unknown to present scholars. Among the more unusual single prints acquired were the only complete impression known of the first state of Dirk Vellert’s engraved Temptation of Christ; four rare proofs before letters of Piranesi etchings, including two of the Paestum temples; a state proof with added drawing for Vuillard’s color lithograph Au Jardin des Tuileries; and Nolde’s finest print, the magnificent Candle-Dancer. Several large groups of prints were also purchased, including a number of engravings after Rubens’ compositions; a broad representation of portraits by French, Dutch, and English artists of the seventeenth century; and over two hundred mid-nineteenth-century French etchings and wood engravings from the circle of the Aquafortistes. Many of these recently acquired prints and drawings are on rotating exhibition in the Print Study Room, where visitors are welcome by appointment.

On June 27 Katharine Shepard retired after thirty-four years at the Gallery. She joined the staff three months after the Gallery opened in 1941, and served with distinction in the Registrar’s Office and the Department of Graphic Arts. Donald Zientara joined the Department in July as technician for matting and framing.

Index of American Design

During the year seven new exhibits comprising 175 Index renderings were organized and lent, while in the Gallery the exhibition “American Textiles” continued from the previous fiscal year.

Two hundred and thirty-three photographs were supplied to the public for research purposes and in connection with Index exhibits before the Photographic Services assumed responsibility for stocking and selling photographs of Index renderings. A total of 393 persons visited the Index for research and other purposes.

LIBRARY

Four major gifts and purchases topped the list of Library acquisitions this year. Among these were the Reti Library of materials on Leonardo da Vinci—about 1,600 volumes and uncounted pamphlets, files, photographs, slides, and ephemera—a purchase made possible by the generosity of Ambassador David K. E. Bruce, and twenty-two volumes and five pamphlets on classical archaeology were given by Virginia Callahan of Washington, D.C. In addition 171 volumes on American architectural history were acquired as the gift of C. Craig Coleman, of Kinston, North Carolina, in memory of W. A. Coleman. The important catalogue raisonné of the lithographs of Marc Chagall was given by Mr. and Mrs. William Wood-Prince of Chicago.

During the year a total of 4,460 books and pamphlets were added to the Library through purchase, gift and exchange. (This does not include the books in the Reti Library, which have yet to be unpacked and accessioned.) Of these, 1,091 books and pamphlets were purchased with Federal funds, and 800 with funds furnished by Ambassador David K. E. Bruce and The Andrew W. Mellon Foundation. In addition, the Library received 1,321 books and pamphlets as gifts and 855 as exchanges. The
The Library distributed 561 National Gallery of Art publications as exchanges, mostly to 125 domestic institutions and 115 foreign institutions.

The Library received 356 periodical titles during the fiscal year—191 from continued subscriptions, 40 from new subscriptions, 104 as gifts or exchanges, and 21 from society memberships. The number of actual pieces received is in excess of 3,500, a total which does not include the thousands of non-recorded calendars, newsletters and ephemeral material. Approximately 1,500 auction sales catalogues were received from 30 auction houses and galleries.

In the catalogued collections there are, as of this report, 24,274 titles in 33,075 volumes and 325 periodical titles in 3,618 volumes.

During the year, the Library implemented a new system whereby books about and by an artist will be shelved together. The cataloguing division of the Library processed 1,290 volumes during the past year, although, at year's end, the cataloguing backlog totaled 16,184 volumes. Approximately 5,000 titles were checked and searched bibliographically.

The National Gallery Library borrowed 496 books from the Library of Congress and 10 from other libraries, and lent 55 books from its collections to other institutions.

Three hundred and thirty monographic volumes and 669 periodical volumes were bound in this fiscal year for a total of 999 volumes.

Six hundred and sixty-seven readers, other than members of the staff, used the library during the year. Over 2,578 queries were answered by telephone and in person.

PHOTOGRAPHIC ARCHIVES

The Samuel H. Kress Foundation gave another generous grant to the Photographic Archives in the fall of 1974 for the purchase of photographs, making possible the acquisition of 54,631 positives. In addition the Archives received 645 gifts, and 1,984 items from exchanges, from prints made from Photographic Archives negatives, and from transfers from other gallery departments. Acquisitions for the year totaled 57,260 items.

Notable acquisitions of photographs include the following groups: the mosaics of San Marco; fifteenth- and sixteenth-century misericords photographed by Henry and Dorothy Kraus of Paris; Antonio Rossellino's "Tomb of the Cardinal of Portugal" in San Miniato, Florence; Palladio drawings from the collection of the Royal Institute, London; Italian architecture from the Archives of the Kunsthistorisches Institut, Florence; and Swiss architecture from the archives of the Centre de Documentation du Monde Oriental, Geneva.

In 1974 the National Gallery Photographic Archives began the acquisition of the entire collection of the photographs of Alinari-Anderson of Florence. Some 54,000 photographs from their collection of architecture and sculpture and about 30,000 photographs from their painting collection were ordered this year. Substantial exchange programs were also initiated with the Ashmolean Museum, Oxford, and with the National Portrait Gallery in Washington.

In an effort to make as much of the Archives collection as usable as possible, the Richter Archive was dismantled, accessioned and refilled. The Richter Archive is now catalogued by medium and subdivided by artist/known (filed alphabetically) and artist/unknown (filed alphabetically by school and subdivided further by period). Thus far, some 60,000
photographs and an equal number of cuts have been refiled according to
the new system. In addition 15,961 Parke-Bernet negatives were identi-
ified, filed and indexed, which completes the processing of about a fifth
of this collection. The Gernsheim Corpus of prints and drawings for
1971 to 1974 was catalogued, and a project begun to arrange numerically
in filing cabinets the 58,000 pre-1971 Gernsheim Corpus photographs
transferred from the Library of Congress.

A total of 183 people used the Photographic Archives during the year.

CONSERVATION, TREATMENT AND
RESEARCH  Conservation Laboratory

The Department completed its work on the historical and technical re-
search project of the Gallery’s paintings by Vermeer and is now involved
in the new research project on the Gallery’s Rembrandts.

The Department was strenuously involved with The Exhibition of
Archaeological Finds of The People’s Republic of China. The staff acted
as handlers of the art objects during their installation and de-installation.
They also installed desiccants in fifty-two of the exhibition cases to main-
tain specific conditions of relative humidity and monitored the cases dur-
during the exhibition. Victor Covey, Chief Conservator, traveled to Toronto
twice to observe the unpacking of the show and to record the condition
of each object prior to its shipment to the National Gallery. He reex-
amined each object when it arrived at the Gallery and before its departure
after the exhibition closed. At the request of the Department of State the
National Gallery assigned Mr. Covey to act as conservator for the exhibi-
tion until it reached Peking. In this capacity, he gave minor treatment to
two of the objects at the request of the Chinese curators of the exhibition.

In preparation for the exhibition, Master Paintings from The Hermit-
tage and The State Russian Museum, Leningrad, Kay Silberfeld, Conserv-
ator of Paintings, traveled to Russia with Dr. Armand Hammer and the
Director to examine the paintings.

In October, William R. Leisher joined the staff as Assistant Conserv-
or of Paintings. Mr. Leisher received his training at the Intermuseum
Conservation Association in Oberlin, Ohio, and was a summer intern in
the Conservation Department of the National Gallery of Art in 1973.

A new x-ray machine, which moves on a track suspended from the
ceiling, was purchased and installed for the examination of paintings and
wood sculpture.

TREATMENT OF PAINTINGS

The restoration work on The Satyr and The Peasant by Jan Lys was com-
pleted. Treatment included the removal of an old linen lining and an
aged glue adhesive, attachment of a new linen lining using a wax-resin
adhesive, removal of several layers of darkened and discolored varnish
and many disfiguring overpaints, remounting on a new stretcher, compen-
sating for ground and paint losses, and applying non-yellowing
polymer varnishes.

Another project completed was the treatment of a painted terra-cotta
relief, The Virgin and Child with Saint John, attributed to a follower of
Verrocchio. The extensive treatment included the removal of surface
grime and the filling in of numerous old losses in both the terra cotta and
the paint surface.
Major restoration is now in process on the following works of art: Hobbema, *Village near a Pool*; Gauguin, *Mme. Alexandre Kohler*; Picasso, *Two Youths*; two paintings on loan to the Gallery; and a terracotta bust of a young boy after Houdon.

Leonardo's *Ginevra de Benci* received minor treatment during a periodic laboratory examination, and the new display case for the painting was monitored for temperature and humidity.

The cyclic inspection and recording of the condition of National Gallery paintings on exhibition continued. In addition seventy-five paintings were examined to see if they were in suitable condition for lending, and seventy-three paintings on loan in the Washington area received their annual examination in situ.

**TREATMENT OF SCULPTURE**

During the year, Arthur Beale, Acting Chief Conservator at the Fogg Art Museum in Cambridge, completed a three-year contract with the Gallery to examine the Samuel H. Kress Collection of Renaissance Medals and Bronzes and to treat those objects needing immediate attention. Some six hundred medals and bronze sculptures were treated, and plans to treat the remaining objects in the collection are under discussion. Mr. Beale was assisted in his work by Fogg Art Museum conservation apprentices Evi Holmberg and Barbara Kroll, and to a lesser extent by Elizabeth Lunning, Katrina Vanderlip and David Kolch.

Samples collected during examination are being analyzed by Robert Feller, Senior Research Fellow, National Gallery of Art Research Project at Carnegie-Mellon Institute, Pittsburgh, and by Leon Stodulski at the Fogg Analytical Laboratory, Cambridge.

**TREATMENT OF WORKS ON PAPER**

In September, John Krill, Conservator of Works of Art on Paper, moved into his new laboratory. His major projects for the year were the preparation of works of art in two exhibitions: *Jacques Callot: Prints and Related Drawings* and *Medieval and Renaissance Miniatures from the National Gallery of Art*. For the Callot exhibition, Mr. Krill examined 376 works by Callot, of which he treated 150. He wrote a section of the appendix to the catalogue on the condition of the prints and drawings and on their watermarks. Another paper conservator, Mrs. Katharine Stewart, was retained for one month to assist with the Callot work.

For the *Medieval and Renaissance Miniatures* exhibition, Mr. Krill spent several months on the problem of maintaining a safe environment for the miniatures while they were on exhibition. Normal gallery atmospheric conditions varied too widely for the safe exhibition of miniatures on vellum, a material ultra-sensitive to changes in humidity and temperature; without proper controls there might have been flaking of the paint surface. A partial solution was found in special matting and framing of the miniatures. The matting was done by Christopher Clarkson, vellum specialist at the Library of Congress conservation laboratory. He supported the miniatures in the mats by threads affixed in such a way that they would become detached under too much stress. Mr. Clarkson also did some conservation work on the miniatures. After much experimentation Mr. Krill developed a special method of framing that hindered the flow of outside atmosphere into the frame environment. In addition, the air-conditioning system used for the exhibition galleries was put on a
special schedule, and atmospheric conditions within those galleries were closely monitored throughout the exhibition.

In addition to his work on the Callot graphics, Mr. Krill treated fourteen prints and two drawings by various artists in the Gallery’s collection. Other activities included the examination of 285 prints and drawings requested for loan and supervising the technical research on three disputed drawings.

**TREATMENT OF TEXTILES**

Restoration of the early sixteenth-century Brussels tapestry *The Garden of Gethsemane* by Joseph Columbus, Textile Conservator under contract, involved washing the tapestry, replacing its machine-made borders and reweaving damaged areas. Work has now begun on the pendant tapestry, *Christ and the Woman Taken in Adultery*.

Sarah Greenway, assistant to Mr. Columbus, began a special project of dyeing yarns for use in tapestry restoration. She continued her work on the Brussels seventeenth-century tapestry, *Time Drives Away the Joys of Life*, by Jan Raes the Younger.

Considerable time was spent by both textile conservators on the installation of the exhibitions, *African Art and Motion* and *The Exhibition of Archaeological Finds of The People’s Republic of China*.

**FRAMES**

During the year, Eleanor Labaree, Conservator of Frames, did major restoration work on twenty-five frames, in addition to maintenance treatment of numerous other frames. Unused frames from our collection were examined and eleven Italian Renaissance frames were altered in size for use on paintings which presently are inappropriately framed. In addition, thirteen antique and reproduction frames were purchased for other paintings.

Miss Labaree refinished three frames for the *Venetian Drawings* exhibition, prepared test sample frames for the *Master Paintings from The Hermitage and The State Russian Museum, Leningrad* exhibition, and helped with the mounting and installation of the Chinese show.

**Research**

Materials research conducted by the National Gallery of Art Research Project at Carnegie-Mellon Institute of Research, Pittsburgh, continued to focus on the causes of deterioration in materials used in art and its conservation, concentrating particularly on the harmful effects of light.

The laboratory advised the Gallery on matters of the control of relative humidity within individual show cases and within the frames of glass-covered prints and drawings. Aid has been rendered in the selection of pigments to be used for the restoration of paintings and of lightfast dyes for the care of tapestries.

The Research Project continues to provide technical advice on polymers, pigments, and illumination to museums both in this country and abroad, in the past year assisting the Library of Congress, the Corning Museum of Glass, Museum of Modern Art, Art Institute of Chicago, Walters Art Gallery, Carnegie Museum and the Society for the Preservation of New England Antiquities.

The development of advanced analytical methods currently involves the following projects: the collection of lead white samples from many
countries and periods of history for characterization by lead-isotope ratios; the modification of isotope-mass spectrometric techniques for sulfur, carbon, oxygen, and nitrogen to facilitate characterization of Prussian blue, ultramarine and vermilion; and the exploitation of gas-liquid chromatography to assist in the identification of painting media and in the study of the deterioration of materials such as casein, animal glue and egg tempera and other leadbearing pigments.

EDITOR'S OFFICE

In conjunction with exhibitions during the past fiscal year, the Editor's Office produced an illustrated catalogue of *The Exhibition of Archaelogical Finds of The People's Republic of China* and a companion brochure of the same title with text provided by the Organization Committee of the Exhibition of Archaelogical Finds of The People's Republic of China. The Editor's Office also designed and produced two catalogues: *Medieval and Renaissance Miniatures from the National Gallery of Art* and *Jacques Callot: Prints and Related Drawings*.

A major accomplishment was the publishing of the Gallery's revised and updated *European Paintings: an Illustrated Summary Catalogue*, previously published in two volumes in 1965 and 1968. The catalogue contains in one 417-page volume a brief entry and a small illustration of each of the Gallery's European paintings. The Office also published a revised *Extension Service Catalogue* and reprinted *An Invitation to the National Gallery of Art* in a new format. In the continuing Christmas card program, a 1974 catalogue was issued, offering several new cards based on selected subjects in the Gallery's collections.

For the *Exhibition of Archaelogical Finds of The People's Republic of China*, the Office edited and produced an illustrated floor plan and four sales posters. The Office continued to supervise the preparation of all display graphics for shows, films, lectures and special events, as well as the labels and invitations for exhibitions.

Work in progress included *Studies in the History of Art, 1975*; *A Brief Guide to the Gallery*; the National Lending Service brochure; our National Gallery of Art *Style Manual*; and the redesign of painting labels and of gallery leaflets.

Sheldon Grossman, Curator of Northern Italian and Venetian Painting was appointed Chairman of a new Editorial Board established to assist the Editor's Office. Its purpose is to recommend authors and solicit articles for the Gallery's annual publication, *Studies in the History of Art*; to recommend authors for books to be published in the Kress Foundation *Studies in the History of European Art*; and in the Ailsa Mellon Bruce *Studies in the History of American Art*; and to read submitted manuscripts and recommend outside readers. Other members of the committee are: the Kress Professor in Residence, ex officio; Parker Losely, Curator of Decorative Arts; H. Diane Russell, Assistant Curator of Graphic Arts; and Anne-Imelda M. Radice, Staff Lecturer, Department of Education.

EXHIBITIONS AND LOANS

Eleven special exhibitions were shown at the Gallery this year. Six were loan shows, for which a total of 812 works of art were lent by fifty-three owners and 652 items were taken from the Gallery's collections. The other five exhibitions were in-house and used 233 objects from the Gallery's collections. These exhibitions and their dates were:
AMERICAN TEXTILES: WATERCOLORS FROM THE INDEX OF AMERICAN DESIGN
Continued from the previous fiscal year through July 15, 1974.

RECENT ACQUISITIONS AND PROMISED GIFTS: SCULPTURE, DRAWINGS, PRINTS
Continued from the previous fiscal year through August 4, 1974.

AFRICAN ART AND MOTION
Continued from the previous fiscal year through September 22, 1974.

M. C. ESCHER PRINTS
July 26 through December 30, 1974.

VENETIAN DRAWINGS FROM AMERICAN COLLECTIONS
September 29 through November 24, 1974.

THE EXHIBITION OF ARCHAEOLOGICAL FINDS OF THE PEOPLE’S REPUBLIC OF CHINA
December 13, 1974, through March 30, 1975.

RUBENS, VAN DYCK & JORDAENS: PRINTS & DRAWINGS
January 8 through February 19, 1975.

"THE SICK GIRL," BY EDWARD MUNCH
January 23 through March 26, 1975.

MEDIEVAL AND RENAISSANCE MINIATURES FROM THE NATIONAL GALLERY OF ART
LITHOGRAPHS PRINTED AT THE TAMARIND WORKSHOP, INC.,
LOS ANGELES
February 21 through the end of the fiscal year.

JACQUES CALLOT: PRINTS AND RELATED DRAWINGS
June 29, 1975, through the end of the fiscal year.

From its collections the Gallery lent 391 works of art to fifty-nine exhibitions at fifty-three institutions; 197 works of art were lent to thirty borrowers for use in United States embassies, government buildings, historic houses and museums.

REGISTRAR'S OFFICE
In the past year the Registrar's Office recorded the accession of 7 paintings, 7 sculptures and 990 works of graphic art—a total of 1,004 objects.

The Gallery received 341 shipments containing 2,476 works of art, and sent out 233 shipments of 2,270 works of art.

In connection with the exhibition from The People's Republic of China, Registrar Peter Davidock made two trips to Toronto to witness the unpacking procedure there and to record the packing for the trip to Washington. He arranged for the air and ground transportation of the exhibition from Toronto to the Gallery.

INSTALLATION AND DESIGN
During fiscal year 1975, Installation and Design was established as a separate department reporting to the Assistant Director. It expanded its staff to include Mark A. Leithauser, Exhibits Specialist, and Georganne Fletcher, Museum Technician.

The principal undertaking of the department was the design and installation of The Exhibition of Archaeological Finds of The People's Republic of China, by far the largest exhibition ever held at the National Gallery, encompassing nearly eighteen thousand square feet. Planning for the installation of the exhibition began in fiscal year 1974 with Galliard F. Ravenel, Head of the department, and George Sexton, Installationist, traveling abroad to study the installations of the exhibition as it was shown in Paris and London. At the National Gallery the ground floor exhibition spaces were totally modified to provide the effect of an apparently separate museum within the building.

The Medieval and Renaissance Miniatures from the National Gallery of Art exhibition provided a small but exquisite collection of miniatures with a rich and intimate atmosphere. A few objects of medieval decorative art from the Gallery's collection were added to give a feeling for the period.

The Jacques Callot exhibition was unusual in showing most of the works through proportioned openings cut in large horizontal panels. As many of the Callots are small, this manner of presentation provided the greatest possible security and eliminated the distraction of frames and large mats. A technical survey illustrating early etching techniques concluded the exhibition.

For the M. C. Escher exhibition, the Corridor Gallery was refurbished with a charcoal-colored carpet and black display panels. The exhibition of Venetian Drawings from American Collections was installed in Galleries 68-71.
During the year the Photographic Laboratory, under Henry B. Beville, Chief Photographer and Head of the Division, produced the following work:

- Black and white negatives: 4,145
- Black and white prints, 8 x 10: 49,918
- Black and white prints larger than 8 x 10: 152
- Black and white slides, 2 x 2: 1,001
- Color slides, 2 x 2: 216,578
- Ultra-violet photographs: 25
- Infra-red photographs: 22
- Color transparencies: 1,184

Within the office of the Coordinator of Photography Kathleen M. H. Ewing, the staff completed the reorganization of the photographic files for works of art belonging to the National Gallery of Art. The office also completed its absorption of the photographic stock of the Index of American Design and now handles all requests for Index photographs.

On January 1, 1975, the price of photographs was raised to reflect costs more accurately, and a rental fee was applied to the loan of color transparencies.

During the year, over 10,000 black and white photographs were added to stock, 3,166 were sold, 2,606 were distributed to the National Gallery staff for official use, and 514 were turned over to the Photographic Archives for its use. Some 881 color transparencies were lent, and 834 permits were issued, authorizing the publication of 1,969 works of art in the National Gallery's collections.

*The Trotter*, Attr. to Charles S. Humphreys, Gift of Edgar William and Bernice Chrysler Garbisch
J. CARTER BROWN, Director, served ex-officio on the Federal Council on the Arts and Humanities, the National Portrait Gallery Commission, the Board of Trustees of the National Trust, the Pennsylvania Avenue Development Corporation, the Committee for the Preservation of the White House, and the White House Historical Association, of which he is treasurer. He continued as a member of the Board of Trustees of the Institute of Fine Arts of New York University and of the American Academy in Rome. He also continued on the committee to visit the Fine Arts Department at Harvard University. He continued, as well, as chairman of the membership committee of the Association of Art Museum Directors. He remains a trustee of the Museum Computer Network and the American Federation of Arts, for which he is also chairman of the National Exhibitions Committee. He also continued to serve as chairman of the presidentially appointed Commission of Fine Arts, which meets monthly to review architectural and design proposals and to advise the President, the Congress, and governmental agencies in areas related to design and art. Ex-officio in that capacity, he served as a member of the Board of Trustees of the John F. Kennedy Center for the Performing Arts and of its Executive Committee, in addition to its Fine Arts Accessions and Interior Design Committees. He also continued as a member of the Advisory Board of the Morris and Gwendolyn Cafritz Foundation and of the International Committee for the History of Art, which met in Washington in January in connection with the annual meetings of the College Art Association. He was awarded an honorary degree of Doctor of Humane Letters by Georgetown University and was made an honorary member of the American Institute of Architects.

CHARLES PARKHURST, Assistant Director of the Gallery, continued to serve as a member of the Accreditation Commission of the American Association of Museums and of its legal seminar Screening Committee. Mr. Parkhurst also continued on the Visiting Committee of the Board of Overseers for the Division of Humanities and the Arts, Case-Western Reserve University. In October he delivered a lecture at the University of Pittsburgh on "The Art and Science of Color in the 17th Century," and in April he lectured at the Sterling and Francine Clark Institute, Williamstown, Mass., on "The Art and Science of Color from 1500 to
1700." At the Clark Institute he also conducted a Williams College graduate program seminar on museum ethics. He delivered a lecture "A Deliberate Walk through the National Gallery" to the Boston Museum Class in November, at the Art Museum of South Texas in Corpus Christi in March, and to the faculty wives of the University of Virginia in May. In December Mr. Parkhurst lectured to Oberlin College alumni in Washington on "Art and Artifacts from The Peoples' Republic of China" and at the end of October participated in the Forty-Sixth American Assembly (Columbia University) at Arden House, Harriman, New York, on "Art Museums in America."

WILLIAM P. CAMPBELL, Curator of American Painting, continued to serve as a member of the Special Fine Arts Committee of the Department of State and as a consultant to the Curator of The White House. He was also consultant to the Northern Virginia Community College/wnvt series of twenty half-hour programs on the history of the fine arts in America. This series is projected as a credit course to be used by community colleges. He also judged an art exhibition at the Pentagon.

J. M. EDELSTEIN, Chief Librarian, acted as News, Notes and Queries Editor of The Papers of the Bibliographical Society of America; continued as a member of the Fellowship Committee of the Folger-British Academy Fellowship Program; and was appointed a member of the grants committee of the National Endowment for the Humanities, Division of Research Grants. He also gave a lecture on the National Gallery library and study center at a meeting of the Friends of the Library of The Johns Hopkins University and participated in a conference on the poet Wallace Stevens at The Huntington Library, San Marino, California.

CAROLINE H. BACKLUND, Reference Librarian, continued as chairperson 1974 of the Washington-Baltimore chapter of the Art Libraries Society of North America (ARLIS/NA). She served as a member of a panel discussion on the East Building at the 1975 conference of ARLIS/NA and participated in a panel discussion of "Uses of the Exhibition Catalog" at the Exhibition Catalog Seminar of the Metropolitan Research Libraries, New York. She also participated in a District of Columbia Library Association Reference Roundtable on Washington's Art Resources and conducted two evening classes, as guest lecturer, in a publishing course at George Washington University.

IRA BARTFIELD, Desk-Docent, lectured on "Symbolism in Renaissance Art" at the Open University Program at the University of Maryland.

JULIE A. BEAULIEU, Staff Lecturer, gave two lectures on aspects of Christian Iconography, one on "The Influences of Church Doctrines on the Visual Arts" at an adult education class at Chevy Chase Presbyterian Church, Washington, the other on "Christmas Myths and Legends in Medieval Art" at the Adult Forum at St. Albans Church, Washington.

DAVID A. BROWN, Curator of Early Italian and Tuscan Painting, gave two graduate seminars for George Washington University on "Leonardo da Vinci" and "Mannerism." He gave two lectures in connection with the Smithsonian Resident Associate Program, one called "Leonardo da Vinci: The Artist and his Time," the other "Michelangelo."

J. ERD CAIN, Museum Curator, taught the following courses for the Smithsonian Institution's Resident Associate Program: "Collecting Con-
temporary Prints," "History of Western Printmaking," and "Survey of Spanish Art." He lectured to the Washington Print Club on the "C.V.S. Roosevelt Collection of Prints by M. C. Escher"; to the Belle Haven Women's Club on "American Prints of the 1960s"; and at The Phillips Art Gallery on "Kandinsky Graphics." He was also a juror for the Sunshine Art Festival sponsored by the Sertoma Club of Winter Haven, Florida.

E. A. CARMEAN, JR., Curator of Twentieth-Century Art, gave seven lectures on "Contemporary Sculpture" at the Hirshhorn Museum and Sculpture Garden as part of the Smithsonian Associates program, and one on "The Collages of Robert Motherwell" at the University of Iowa. He also chaired a course of ten lectures entitled "Art in the 70s" at the Hirshhorn Museum and Sculpture Garden, of which he gave two lectures.

JANE COLLINS, Cataloguer, spoke on "Cataloging and Classifying the Exhibition Catalog" in an all-day seminar on exhibition catalogues held in New York in October. She also served as co-chairperson of the Cataloging and Indexing Systems Special Interest Group of the Art Libraries Society of North America (ARLIS/NA) until January, was elected co-chairperson of the Committee on Cataloging of ARLIS/NA, and helped lead a workshop on cataloguing monographs at the ARLIS/NA conference in January.

JOSEPH V. COLUMBUS, Textile Conservator under contract, conducted a day-long seminar on textile and tapestry conservation to students at The Henry Francis du Pont Winterthur Museum and presented a brief paper on the treatment of metal yarns in the Gallery’s tapestry Christ and the Woman Taken in Adultery at the R. J. Gettens Memorial Seminar on "The Electro-Chemical Corrosion of Metals."

VICTOR COVEY, Chief Conservator, continued to serve as president of the Washington Conservation Guild and as a member of the Board of Directors of the American Institute for Conservation. He was also a member of the Sub-Committee on Education and Training for the National Conservation Advisory Council. Mr. Covey gave the welcoming address at the R. J. Gettens Memorial Seminar sponsored by the Washington Conservation Guild.

FRANCES FELDMAN, Desk Docent, spoke about "Flowers in Art" to the Potomac Village Garden Club at the Potomac (Maryland) United Presbyterian Church. She also presented a family-oriented Christmas slide lecture to the congregation of the same church.

ROBERT L. FELLER, Senior Fellow at the National Gallery of Art Project at Carnegie-Mellon University, was recently elected a Fellow in the Illuminating Engineering Society in recognition of his research on the damaging effects of light and his service on the Society’s Committee on Museums and Art Galleries. He is also a member of the executive committee of the National Conservation Advisory Council and chairman of the ICOM Committee for Conservation and its working party on varnishes, as well as an editor of Art and Archaeology Technical Abstracts.

SARAH GREENWAY, Assistant to the Textile Conservator, spent a month at the Ciba-Geigy Laboratories in Basel, Switzerland, studying the dyeing of wool and silk yarns, and presented a report on her findings there at a meeting of the Washington Conservation Guild.
SHELDON GROSSMAN, Curator of Later Italian and Venetian Painting, taught "Sources of the High Renaissance" at George Washington University during the fall semester.

JOHN HAND, Curator of Northern European Painting, lectured to the Montgomery County docents from the American Association of University Women on the new East Building and to a group from The Rhode Island School of Design on the Chinese exhibition.

NANCY R. JOHN, Cataloguer, was appointed Chairperson of the Resources and Technical Services Division, Catalog Code Revision Committee, Rule Revision Proposal Team, dealing with Works with Authorship of Mixed Character, at the 1974 Annual Conference of the American Library Association. For the ARLIS/NA, she was also co-chairperson and co-ordinator of the Cataloging and Indexing Systems Special Interest Group; Chairperson Pro-Tem, Committee on Cataloging, October 1974-February 1975; member, Committee on Cataloging; co-author of a column in the bi-monthly ARLIS/NA newsletter; co-organizer of a workshop on the cataloguing of book materials at the ARLIS/NA Annual Conference and ARLIS/NA representative to the American Library Association, Catalog Code Revisions Committee. She also served as chairperson of Nominating Committee of the Washington-Baltimore Chapter of ARLIS/NA and gave a presentation on the cataloguing of exhibition catalogues at a chapter meeting.

BERNARD KEISCH, along with Robert Feller, both of the National Gallery of Art Research Project at Carnegie-Mellon Institute of Research, participated in the training of conservators through lectures given at Oberlin College, the Winterthur (Delaware) Graduate Program, and the Canadian Conservation Institute. Dr. Keisch also lectured on "Mössbauer Effect Studies of Fine Arts" at the International Conference on the Applications of the Mössbauer Effect, held in Bendor, France; and on "Mössbauer Effect Spectroscopy in Art and Archaeology" at the Conferences on the Application of the Physical Sciences to Medieval Ceramics held at the University of California, Los Angeles, and at the University of California, Berkeley.

JOHN KRILL, Conservator of Works of Art on Paper, continued his research project on the Harrison Elliott Collection of Paperiana in the Rare Book Room of The Library of Congress. He presented a paper to a class of Smithsonian Associates on the history of western paper and was the sole American representative at the biannual meeting of the International Association of Paper Historians in Munich.

ELEANOR LABAREE, Conservator of Frames, was elected a Council Member of the Washington Conservation Guild.

DOUGLAS LEWIS, Curator of Sculpture, was elected a member of the Scholars Advisory Board (Comitato Scientifico) of the International Center for Architectural Studies in Vicenza, succeeding the late Rudolf Wittkower. During the year he taught a graduate seminar as Adjunct Professor in the Department of the History of Art at The Johns Hopkins University and in May he was made program chairman of the Washington Renaissance Colloquium (organized through the Folger Institute of Renaissance and Eighteenth-Century Studies), in which he also presented a lecture on "An Old Testament Cycle of Early Eighteenth-Century Venetian Frescoes: Problems of Interpretation."
RUTH LEHRER, Museum Curator, lectured on "Techniques in Printmaking," at The Print Club, Philadelphia; "The Graphic Work of Kandinsky," at the William Rockhill Nelson Gallery and Atkins Museum of Fine Arts, Kansas City, Missouri; and "Rembrandt: An Innovator in the Art of Etching and Drypoint," at Rutgers University Art Gallery, New Brunswick, New Jersey. She served as moderator of a series of panel discussions on the subject "Professionalism and the Contemporary Artist," at The Print Club, Philadelphia. She was re-elected to the Board of Governors of The Print Club, Philadelphia.

KENT LYDECKER, Staff Lecturer, delivered a slide lecture on the "Easter Story in Late Medieval and Renaissance Art" to the Adult Forum of Saint Albans Church, Washington.

MELANIE B. NESS, Editorial Assistant to the Editor, participated in the six week Radcliffe Publishing Procedures Course at Harvard Summer School.

RUTH R. PERLIN, Educational Specialist in Extension Program Development, participated in discussions on the role of art history in the humanities curriculum at the College Art Association of America meeting in Washington, D.C. At the annual meeting of the American Association of Museums in Los Angeles, she spoke on the Gallery’s Extension Service programs and the means by which they are made available to a national audience.

ANNE-IMELDA M. RADICE, Staff Lecturer, was awarded a Kress Foundation Grant for photographic work in Italy to facilitate completion of her dissertation "Simone del Pollaiuolo, Fifteenth-Century Architect." She donated the photographs to our Photographic Archives. In the spring, Miss Radice gave three lectures: "Abstract Expressionism" for the Virginia Commonwealth University, "Romaine Brooks," taped for the Feminist Radio Network and broadcast on WGTB, and "Landscape in Art" for the Continuing Education Program for Women, George Washington University.

JOSEPH J. REIS, Head of the Department of Extension Program Development, attended the National Art Education Association convention in Miami Beach in April, where he organized and chaired a panel on "Visual Sources for Interdisciplinary Programs." He was appointed a member of the Subcommittee on the Arts and Humanities of the Federal Interagency Committee on Education.

ANDREW C. ROBISON, Curator of Graphic Arts, was elected president of the Print Council of America at the annual meeting in April. He lectured on "The Prints of Albrecht Dürer" at Wake Forest University, Winston-Salem, North Carolina; on "Goya’s Disasters of War" to the Washington Print Club; and on "Piranesi’s Graphic Art" at Stockton State College, Pomona, New Jersey.

H. DIANE RUSSELL, Assistant Curator of Graphic Arts, was elected secretary of the American Institute for Conservation. She continued her work as an abstractor for the International Institute for Conservation’s publication, Abstracts.

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FRANCES SMYTH, Associate Editor, was elected president of the Washington Print Club.

MARSHA D. SPIETH, Cataloguer, helped plan a conference of the ARLIS/NA Annual Conference for 1975.

WILLIAM J. WILLIAMS, Staff Lecturer, continued his affiliation with Adventures in Learning, Inc., an experimental adult education program in Baltimore. For that group he taught courses on "Learning from the Past" and "Understanding 20th Century Art," led a day-long symposium on the topic "Woman in History: Harlots and Amazons?" and conducted tours of the Hirshhorn Museum. He lectured on "The Periphery of Art: A Survey of Picture Frames" to the Washington Region Conservation Guild; "European Gardens, Medieval to Modern" was his topic for a talk to the Brookside Botanical Gardens Organization. In the spring of 1975 Mr. Williams participated in two Smithsonian Workshops, one on "Knowing Your Museum Audience," the other on "Improving the Teaching Effectiveness of Exhibits."

ANNE VON REBHAN, Slide Librarian, served as hostess and explained the National Gallery slide library system to a workshop on slide libraries held at the National Gallery under the auspices of the Washington-Baltimore chapter of the Art Libraries Society.

Untitled Drawing, David Smith, Ailsa Mellon Bruce Fund
SIR ELLIS WATERHOUSE
Sir Ellis was in residence at the National Gallery from October 1974 through May 1975, receiving his knighthood during his tenure as Kress Professor.

Among his many duties, Sir Ellis led Gallery seminars for the Fellows in Residence on works in the collections by Poussin, Vermeer, van Dyck, Clodion and Manet; gave lectures on "Antonio Moro as a Court Painter" at the National Gallery, and on "Reevaluating Raguzzini" at the annual meeting of the College Art Association; completed the enlarging and revising of his 1937 monograph on Roman Baroque Painting for a new publication. He also continued work toward a new book on the Lombard renaissance and, with the Curator of American Painting, discussed paintings whose attributions have been questioned, mostly from the Clarke Collection.

NATIONAL GALLERY OF ART FELLOWS
Chester Dale Fellows

ROBERT NICHOLAS ADAMS — 1974–1975
M.A., New York University, 1973
Ph.D. candidate, New York University
Dissertation topic: The military architecture of Baldassare Peruzzi
Worked in Siena, Florence and Rome.

BETH COHEN — 1974–1975
M.A., New York University, 1970
Ph.D. candidate, New York University
Dissertation topic: Attic Bilingual Vase-painters
Worked in Athens and Rome.

ALISON LUCHS — 1974–1975
M.A., The Johns Hopkins University, 1972
Ph.D. candidate, The Johns Hopkins University
Dissertation topic: The patronage of the monastery at Cestello
Worked in Florence.

ELEANOR ANN SAUNDERS — 1974–1975
M.A., University of North Carolina, 1971
Ph.D. candidate, Yale University
Dissertation topic: *The Old Testament prints of Maerten van Heemskerck*
Worked in Utrecht, Amsterdam and Copenhagen.

David E. Finley Fellows

**Peter R. Fusco** — 1972-1975
M.A., New York University, 1972
Ph.D. candidate, New York University
Dissertation topic: *The Roman Activity of the French 18th-century sculptor Lambert-Sigisbert Adam (1700-1759)*
Worked in Rome, Paris and Washington.

**Jay Alan Levenson** — 1973-1976
M.A., New York University, 1975
Ph.D. candidate, New York University
Dissertation topic: *Jacopo de' Barbari*
Worked in Venice, Florence and New York.

**Thomas DaCosta Kaufmann** — 1974-1975
M.A., Yale University, 1970
M.Phil., Warburg Institute, University of London, 1972
Ph.D. candidate, Harvard University
Dissertation topic: *Studies in Imperial Festivals, Imagery and Collecting in the Late Sixteenth Century*
Worked in Austria, Czechoslovakia, and Germany.

Samuel H. Kress Fellows

**Ford Peatross** — 1974-1975
M.A., University of North Carolina, 1971
Ph.D. candidate, University of North Carolina
Dissertation topic: *The Life and Works of William Nicols*
Worked in Georgia, Alabama, Mississippi and Washington.

**Alexander Seltzer** — 1974-1975
M.A., University of Cincinnati, 1972
Ph.D. candidate, State University of New York at Binghamton
Dissertation topic: *Alphonse Legros*

Robert H. and Clarice Smith Fellow

**Susan Donahue Kuretsky** — 1974-1975
M.A., Harvard University, 1964
Ph.D., Harvard University, 1971
Dissertation topic: *Ochtervelt—a critical catalogue*
Worked in the Low Countries and in Cambridge.

**RESEARCH**
The joint research project begun last year on the art historical and technical aspects of the Vermeers in the National Gallery was completed. The final report, written by Arthur Wheelock, Research Curator, contains photomicrographs of the paintings taken by Kay Silberfeld, Conservator of Paintings, who examined the pictures with Mr. Wheelock, and analytical information supplied by Robert L. Feller of the National Gallery Research Project at the Carnegie-Mellon Institute in Pittsburgh. The Kress Professor in Residence for 1973-1974, A. B. de Vries, acted as advisor to the project.
A new research project began in January on the National Gallery's paintings by Rembrandt. The conservation department is working in conjunction with Arthur Wheelock; John Hand, Curator of Northern European Painting; Robert L. Feller, Seymour Slive, from Harvard University; and Egbert Haverkamp-Begemann, from Yale University.

During the year, attributions of works of art were changed as follows:

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<tr>
<th>From</th>
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<tr>
<td>A-125 Florentine School</td>
<td>Michelangelo Anselmi</td>
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<tr>
<td>Architectural Plaque:Putti</td>
<td>(c. 1492–1554/56)</td>
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<tr>
<td>Bearing Inscribed Tablet</td>
<td>School of Parma</td>
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<td>Wittener Collection</td>
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<tr>
<td>443 Florentine School</td>
<td>Michel-François</td>
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<tr>
<td>Apollo and Marsyas</td>
<td>Dandré-Bardon (1700–</td>
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<tr>
<td>Samuel H. Kress Collection</td>
<td>1783), French School</td>
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<tr>
<td>1446 French School, 18th century</td>
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<td>The Adoration of the Skulls</td>
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<td>Gift of Lewis Einstein</td>
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<td>1450 Italian School, 18th century</td>
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<td>The Adoration of the Skulls</td>
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<td>Gift of Lewis Einstein</td>
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STAFF PUBLICATIONS


———, Friedel Dzubas (Houston: The Museum of Fine Arts, 1974).


———, "Mössbauer Effect Studies of Fine Arts," Colloque No. 6, Supplement to Journal de Physique, 35, no. 12, c6–151 (1974).

DOUGLAS LEWIS, "Baldassare Longhena" [review], *Arte Veneta*, 27 (1973), 528–530.


------, Ten short reviews in *Nouvelles de l'estampe* and *Library Journal*.


*Double Portrait, Circle of Giorgione, Gift of Michael Straight*
Forty Sunday evening concerts were given in the East Garden Court during the year at 7 o'clock. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamont Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-710 of the Musicians Union. Eight of the Sunday concerts during April and May comprised the Thirty-second American Music Festival held at the Gallery.

The National Gallery Orchestra conducted by Richard Bales played eleven of the Sunday concerts.

The National Gallery Strings conducted by Richard Bales played on the following occasions:

- **November 19, 1974** — At the Episcopal High School in Alexandria, Virginia.
- **November 21, 1974** — During the reception of the International Federation of Library Associations.
- **December 11, 1974** — During the opening of The Exhibition of Archaeological Finds of The People’s Republic of China.
- **January 23, 1975** — During the reception for the College Art Association.

Intermission talks during the broadcasts of the Sunday evening concerts were delivered by members of the Education Department. Mr. Bales gave music notes during each of these intermissions, and on April 13 and April 20, 1975 interviewed H. C. Robbins Landon, the 1975 A. W. Mellon Lecturer in the Fine Arts.

The traditional pre-lecture recorded music on Sunday afternoons in the Auditorium was continued. With the exception of June 8, 1975, all of the Sunday evening concerts were broadcast in their entirety by Radio Station WGMS on both AM and FM. The programs of June 15 and 22 were taped and each broadcast a week later at the usual hour because of fire damage at the station’s studios. Music critics of The Washington Post and Star News continued their coverage. Forecast FM of 1974 devoted a feature article to the National Gallery and Mr. Bales.

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**SUNDAY CONCERTS**

<table>
<thead>
<tr>
<th>Date</th>
<th>Orchestra/Ensemble</th>
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<tbody>
<tr>
<td>Sept. 22</td>
<td>National Gallery Orchestra</td>
</tr>
<tr>
<td>Sept. 29</td>
<td>The Portland (Maine) Symphony String Quartet and</td>
</tr>
</tbody>
</table>
Anthony Piccolo, Pianist
Oct. 6 The American Chamber Trio
Oct. 13 Neva Pilgrim, Soprano, and Ursula Oppens, Pianist
Oct. 20 National Gallery Orchestra
Oct. 27 Stafford Wing, Tenor, and Thomas Warburton, Pianist
Nov. 3 Richard Fredrickson, String Bass, and Robin McCabe, Pianist
Nov. 10 Ylda Novik, Pianist
Nov. 17 National Gallery Orchestra
Nov. 24 Elwyn Adams, Violinist, and Hilda Freund, Pianist
Dec. 1 Nicole Wickiwalder, Pianist
Dec. 8 Edward Mattos, Pianist
Dec. 15 Paul Tobias, Cellist, and Elizabeth Moschetti, Pianist
Dec. 22 National Gallery Orchestra with Mark and Nancy Ellsworth, Violins; Robert Newkirk, Cello; Orrin Olson and Samuel Ramsay, Horns; and Richard Roeckelein, Harpsichord
Dec. 29 Doyle White, Pianist
Jan. 5 The Lucktenberg Duo
Jan. 12 National Gallery Orchestra with Sidney Forrest, Clarinet
Jan. 19 National Gallery Orchestra with Judith Norell, Harpsichord
Jan. 26 Amado String Quartet and George Walker, Pianist
Feb. 2 Potomac String Trio
Feb. 9 Thomas Mastroianni, Pianist
Feb. 16 Howard Hensel, Tenor, and Dana Krueger, Contralto, with Martin Isepp, Pianist. Assisting artists: Lois Darling, Soprano; Ellen Lang, Mezzo Soprano; and Llyanna Lynch-Huls, Contralto
Feb. 23 Trio Elvetico
Mar. 2 Etsuko Tazaki, Pianist
Mar. 9 National Gallery Orchestra
Mar. 16 Marjorie Huffman, Pianist
Mar. 23 National Gallery Orchestra
Mar. 30 Michael Boriskin, Pianist

Thirty-second American Music Festival
Apr. 6 The Temple University Trio
Apr. 13 National Gallery Orchestra
Apr. 20 National Gallery Orchestra
Apr. 27 Frances Walker, Pianist
May 4 Raymond Herbert, Pianist
May 11 Madison Madrigal Singers, Robert Shafer, Conductor
May 18 Donna Lerew, Violinist, and Neil Tilkens, Pianist
May 25 Thomas Beveridge, Bass-Baritone, and Dale Anthony, Pianist
June 1 Haskell B. Small, Pianist
June 8 James Pettis, Pianist
June 15 Susan Godine, Soprano, and Kenneth Newbern, Pianist
June 22 National Gallery Orchestra

WORLD PREMIERE
Composer Beveridge, Thomas
Composition and Performance Date Leaves of Grass (1971): A Song Cycle on Poetry by Walt Whitman
May 25, 1975
Composer
Composition and Performance Date
Burton, Stephen
Requiescat (1975) May 11, 1975
Evert, Robert
Solo Sonata (1975) May 18, 1975
Lemeland, Aubert
Smith, Russell
Trio (1974) April 6, 1975

FIRST WASHINGTON PERFORMANCES
Aschaffenburg, Walter
Conversations (1973) May 4, 1975
Barber, Samuel
Benshoof, Kenneth
Sonata for String Bass and Piano (1973) November 3, 1974
Bornn, Hugo
Day Dream (1940) April 27, 1975
Childs, John
Poem-Waltz (1966) April 27, 1975
Da Costa, Noel
Extempore Blue (1969) April 27, 1975
Fletcher, Grant
Opened Triptych (1962) May 4, 1975
Hovhaness, Alan
Symphony No. 1 "Exile" (1936 with new Second Movement in 1972) April 13, 1975
Hutcheson, Jere
Wonder Music for Violin and Harpsichord (1971) January 5, 1975
Ives, Charles
"From The Steeples and the Mountains" (1901) September 22, 1974
Janacek, Leos
The Diary of One Who Vanished (1916–1919) February 16, 1975
Mattos, Edward
An Autobiography December 8, 1974
Pousseur, Henri
Mnemosyne March 16, 1975

Telemann, Georg Philipp
Suite for Two Horns and Orchestra in F Major (edited by Horst Büttner) December 22, 1974
Vlahopoulos, Sotireos
Prelude and Fugue (1966) May 4, 1975
Vlahopoulos, Sotireos
Three French Dances (1962) May 4, 1975
Vlahopoulos, Sotireos
Toccata (1951) May 4, 1975
Four special exhibition catalogues were distributed in connection with major exhibitions. These included *Venetian Drawings from American Collections*, *Medieval and Renaissance Miniatures from the National Gallery of Art* and *Jacques Callot: Prints and Related Drawings*. A two-volume catalogue of *The Exhibition of the Archaeological Finds of The People's Republic of China* sold over eighty thousand illustrated and fifty-seven thousand text editions, representing the largest catalogue sales in the Gallery's history.

Three commercial publications were added to the sales stock, *A Standard of Excellence* by Director Emeritus David Finley; *A Self Portrait with Donors* by Director Emeritus John Walker, and *Looking at Italian Pictures with Bernard Berenson*, with a personal reminiscence by J. Carter Brown. Customers of the Gallery's Publications Room now may choose from over one hundred books, four hundred large and three hundred small colored reproductions, and six hundred colored slides.

The Publications Room served 498,325 visitors last year. Over 196,000 transactions were the direct result of the Chinese exhibition. The mail order service filled 6,891 orders.
The engineering staff completed the conversion of filters in the air-handling systems to a new, more efficient operation. The new system will greatly reduce the level of particulate matter in the air circulated throughout the building and will substantially reduce the level of airborne abrasive matter.

Modification of the Fourth Street doorway was begun in June to accommodate the circulation of visitors to the Connecting Link and the East Building. Various pieces of equipment that will service the new construction as well as the present building were accepted and placed in operation.

As part of the Gallery's energy conservation program, thirty-one storm windows were installed in ground floor windows on the northwest portion of the main building. In addition, the night maintenance and cleaning crew's summer schedule was changed to eliminate the need for most interior lighting after 1:30 a.m.

The horticultural staff enhanced various exhibitions with special planting. Of particular note was the medieval garden constructed as the entrance to the exhibition Medieval Miniatures from the National Gallery of Art. The garden included topiaries, hedges and bluegrass sod.

The seasonal Christmas poinsettia display was enlarged when plants were placed in the sculpture niches of the Rotunda. This year the staff erected thirty exterior Christmas trees and maintained them until the end of February to complement the lighted trees surrounding the new ice-skating rink on the Mall between Seventh and Ninth Streets.

The exterior landscaping along Constitution Avenue that had been removed to permit installation of the chilled water line to the East building was replanted with a new Taxus hedge and bluegrass sod in the lawn areas. The tall holly hedge behind the flagpoles was also replaced. In addition the horticultural staff removed and resodded over one thousand square feet of lawn along the Gallery's south façade.

The Gallery Protective Staff was strenuously challenged by the crowds attracted to the Chinese exhibition. Because the show opened in mid-winter, viewers had to queue inside the building. Frequently there were two thousand persons in line, while the maximum flow through the exhibit was approximately eight hundred per hour.
A new position, Assistant for Security and Planning, was established on the Administrator's staff. In this new position, former Captain of the Guard Jacob Brickman will be responsible for the development of security programs for the new East Building and for updating guard regulations and procedures. Lieutenant Nathaniel McLin was promoted to Captain of the Guard to succeed Mr. Brickman.

In November seven guards received monetary incentive awards for sustained superior performance. They were Richard Allen, Mike Bennett, Frank Brown, Graham Dudley, Enoch W. Straughter, William L. Sutton, and George T. Wheeler.

Attendance at the Gallery during this year was 1,827,305. The Alverthorpe Gallery had 1,365 visitors.
Section 4(a) of Public Resolution No. 14, 75th Congress, 1st Session, approved March 24, 1937 (50 Stat. 51; United States Code, title 20, sections 71–75), provides that the faith of the United States is pledged that "the United States will provide such funds as may be necessary for the upkeep of the National Gallery of Art and the administrative expenses and costs of operation thereof, including the protection and care of works of art acquired by the Board, so that the National Gallery of Art shall be at all times properly maintained and the works of art contained therein shall be exhibited regularly to the general public free of charge."

The Congress of the United States for the fiscal year ended June 30, 1975, appropriated for salaries and expenses of the National Gallery of Art, $7,015,000.

The following summary shows the obligations incurred from appropriated Federal funds for the fiscal years ended June 30, 1975 and 1974:

<table>
<thead>
<tr>
<th></th>
<th>June 30, 1975</th>
<th>June 30, 1974</th>
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<tbody>
<tr>
<td>Personnel compensation and benefits</td>
<td>$5,566,926</td>
<td>$4,864,791</td>
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<td>Temporary exhibitions</td>
<td>272,724</td>
<td>287,689</td>
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<td>Utilities and communications</td>
<td>535,257</td>
<td>375,852</td>
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<td>All other obligations</td>
<td>640,001</td>
<td>708,433</td>
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<tr>
<td>Unobligated balance</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>Total appropriation</td>
<td>$7,014,954</td>
<td>$6,236,765</td>
</tr>
</tbody>
</table>
The first milestone reached during the year was the reopening of Fourth Street on its original alignment in July. The detour over the former east lawn of the Gallery was removed, and the excavation of the last section of the Connecting Link begun. The foundation mat was substantially completed by January 1975, and by June the Connecting Link was almost entirely covered over at plaza level by form-work or completed pours of concrete.

During the year the main outlines of the East Building took form above Pennsylvania Avenue and the Mall. The eastern tower rose to roof level, and the construction for the study center reached the seventh of its eight floors above grade. The huge trusses that connect the towers along the Pennsylvania Avenue and Fourth Street façades were put in place in the fall. The exterior marble covered much of the building to the third level and part of the south wall to the fifth.

Related alterations in the main building included a largely new East Lobby to provide outdoor access from the main building to the plaza and from the main building underground to the Connecting Link.

With occupancy of the Connecting Link less than a year away, interior planning efforts intensified. The graphics firm of Herman & Lees was retained to develop a total graphics program, and the architect, together with consultants, completed a detailed study of the cafeteria and its furnishings.

In June 1974, Mr. Hurley Offenbacher replaced Mr. Robert Engle as Construction Manager. In April 1975, Mr. James Malin joined Mr. Engle at the National Zoological Park, and in May, Mr. George Burton filled the new position of Mechanical Engineer in the Construction Manager’s office. The staff of the office of the Planning Consultant was enlarged in April by the appointment of Mrs. Carolyn B. Ganley as Space and Design Planner.
ROSTER OF EMPLOYEES

Abrams, Donald D.
Adams, Joyce V.
Adams, Revel R.
Adams, William H.
Alexander, Cynthia C.
Alexander, Harold
Allen, Carl
Allen, Perce S.
Allen, Richard, Jr.
Allen, Wilbur, Jr.
Anmer, Robert, Jr.
Arm, Richard
Annessen, Theodore S.
Anderson, Emma I.
Anderson, James A.
Anderson, Nathaniel V.
Angelucci, Marjorie A.
Andrews, Joseph, Jr.
Avent, Eunice J.
Backlund, Caroline H.
Bagley, Mance M.
Baker, Oliver J.
Baker, Susan H.
Bales, Richard H.
Barker, Sammy J.
Barnes, Willie C.
Barrett, Benjamin S.
Barrett, Jeremiah J.
Bartfield, Ira A.
Bautista, Julie E.
Becker, Robert G.
Bell, Reinald E.
Bellet, Joan R.
Bello, Susan E.
Benfotato, Elizabeth A.
Bennett, Mike
Berkeley, Frederick L.
Bernat, Miriam
Berry, Faith D.
Bertman, Donald E.
Beville, Henry B.
Bigley, Ann Margaret
Billoon, Helen B.
Blanchard, Jeffrey N.
Blechman, Margaret J.
Bolhlin, Diane M.
Boomer, Nelson
Boomer, George A.
Bouton, Margaret I.
Brauer, June M.
Brickman, Jacob
Brickman, Mark
Brinkmoeller, Helen A.
Brodie, John T.
Brooks, George L.
Brooks, Lloyd E.
Brown, Catherine F.
Brown, David A.
Brown, Frank
Brown, J. Carter
Brown, Linda S.
Brown, Ruth G.
Brown, Sylvester
Brown, Thomas W.
Brown, Virginia D.
Brown, William H.
Buchanan, Ernest, Jr.
Burgess, Debra K.
Burgess, Edward L.
Burk, Charlotte K.
Burros, Barbara J.
Bushell, Hugh J.
Butler, Lawrence
Caddy, George K.
Gail, J. Fred, Jr.
Callbone, Connie M.
Callbone, Buel
Campbell, Alvia R.
Campbell, William P.
Cantey, John
Carnean, E. A.
Carney, Iry L.
Carroll, Louis L.
Carrozza, Floyd H.
Carson, Robert J.
Carter, George E.
Casey, Charles W.
Caudill, Maria L.
Caughman, Raymond J.
Chamberlain, Tabitha L.
Chandler, Gerald
Chapman, Bernard L.
Check, Helen L.
Chenoweth, Barbara M.
Claggett, Frederick E.
Claiborne, Anthony W.
Coates, Margaret L.
Cofield, Jessie H.
Cobert, John W.
Cole, David R.
Coleman, Elsie
Coleman, George N.
Coleman, Moncure, III
Collins, Jane S. O.
Collins, Jervis H.
Columbus, Joseph
Contini-Bonassoli, Alessandro
Converse, Julia M.
Conway, Quentin A.
Conyers, Robert L.
Cooke, Milton N.
Copleand, Joseph W.
Corley, Walter E.
Cornell, Benjamin N.
Covey, Victor C. B.
Cowan, Ophelia C.
Cox, Edwin W.
Cox, Milton E.
Crawfro, Wilie
Croog, Elizabeth A.
Darden, Brona M.
Davidock, Peter, Jr.
Davis, Carole E.
Davis, Zetta M.
Daye, Roland B.
Delano, Juan F.
Demart, Ann Elizabeth
Devolt, George
DiJanni, John J.
Dockey, Rebecca L.
Dodson, William E.
Donnelley, Bennie
Donohue, Joseph P.
Dusiley, Graham G.
Duke, Leon
Duffie, Mary O.
Dunham, Georgiana
Duritz, Michael
Dyer, Mary P. W.
Ebb, Frank R.
Edelstein, J. M.
Edwards, Howard C.
Edwards, Simon J. A.
Engel, Betty L.
English, Joseph G.
Everly, Floyd E.
Ewing, Kathleen M. H.
Fantasia, John J.
Faul, Dorothy W.
Feiner, Jacqulyn
Feldman, Frances L.
Ferber, Elise V. H.
Fichtner, Harry J.
Fields, Cleo A.
Figgins, Frank I.
Fisher, Earl
Fleming, Thomas K.
Fletcher, Elizabeth A.
Fletcher, Jeanne G.
Flint, Richard C.
Fontana, Sarah E.
Foster, Clare E.
Fox, Eugene A.
Fox, Carol M.
Foy, Elizabeth J.
Frank, Margaret L.
Freeman, Vivian C.
Freytag, Sally R.
Fuller, David L.
Gadsdon, Jacob N.
Gadsdon, Martha L.
Garcia, Gabriel
Garcilano, Armando
Garren, Joseph E.
Genus, Charles C.
Gibbs, Andrea R.
Gibbs, Winston
Gieske, Kathryn K.
Gill, William B., Sr.
Gillespie, Charles M.
Gilliam, John
Glade, Conrad H.
Goldsmith, Kathleen B.
Goodman, Janet T.
Goudy, Jan E.
Grant, James
Grant, Nancy
Grantham, Jack
Greatheart, Ulysses
Green, Lorenzo M.
Green, Madeline W. S.
Greenlee, Velma
Greenway, Sarah
Gregory, James E.
Grier, Margot E.
Grossman, Sheldon
Grnwe, Robert A.
Hall, David L.
Hall, Gary V.
Hall, Leroy
Harper, Audrey B.
Hamilton, George H.
Hand, Donald C.
Hand, John O.
Hans, Robert J.
Hanson, Gerald T.
Hanson, Sylvester G.
Haran, Roma C.
Harper, Junior
Harper, Ted
Harris, Anna N.
Harris, Aurelius D.
Harris, Donald R.
Harrison, John H.
Hawkins, Richard C.
Hayes, Lloyd D.
Hearn, Paul D.
Heffington, JoAnna J.
Hellin, Catherine P.
Heriot, Susan G.
Heydenryck, Henry
Hill, John E.
Hobbs, Leroy E.
Hogan, Beatrice M.
Hollins, Ronald G.
Holt, Alphonso
Holt, Rosalind V. R.
Honeycutt, Raymond J.
Hopkins, Tempi E.
Huff, Paul L.
Hullick, Peter
Hunter, Ernestine
Inge, Benjamin D.
Ivey, Joe T.
James, Robert L.
Janis, Janice C.
Jenkins, Pamela A.
John, Nancy R.
Johnson, Alvin E.
Johnson, Christopher J.
Johnson, Linwood K.
Johnson, Maurice E.
Johnson, Melvin
Johnson, William R.
Johnson, Yamashita S.
Jones, Mildred G.
Jones, Nathaniel
Jones, Virgil S.
Jordan, Mary B.
Joseph, Alphonso
Justice, James W.
Kacala, Irene V.
Kellum, Ruth
Kerr, Neil J.
Kelly, Quinton A.
Kelsey, Kathy Mc.
Kenneth, James
Kern, Earl V.
Koth, Theodore L.
Kroll, John W.
Kubicki, Joel E.
Labarre, Eleanor C.
Lattisaw, Edward J.
Leason, Max A.
Lee, A. B.
Lee, George W.
Lec, Louise K.
Lee, Quinton J.
Leeper, Charles H.
Lehere, Albert R.
Lehrer, Ruth F.
Leisner, William R.
Leithauer, Mark A.
Lenard, Ralph P.
Leonard, Florence E.
Lesho, Joseph
Lesley, Parker
Lewis, C. Douglas
Lewis, William P.
Lightner, Yasbel L.
Lippel, Carol
Littlejohn, Theodore W.
Livingston, Albert E.
Livingston, Gregory L.
Lombard, James W.
Long, Ann L.
Long, William
Lowe, Ronald J.
Lutker, Susan J.