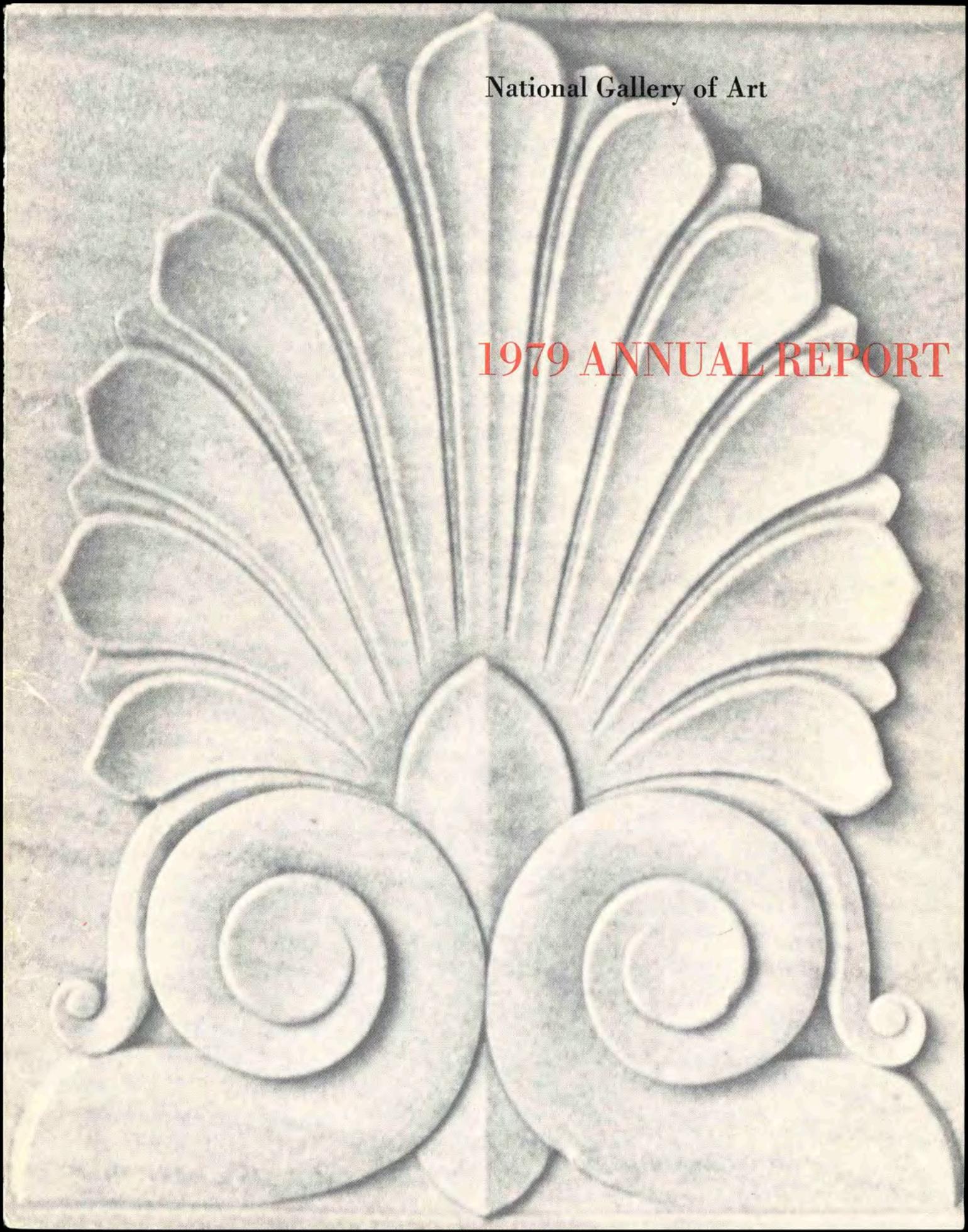
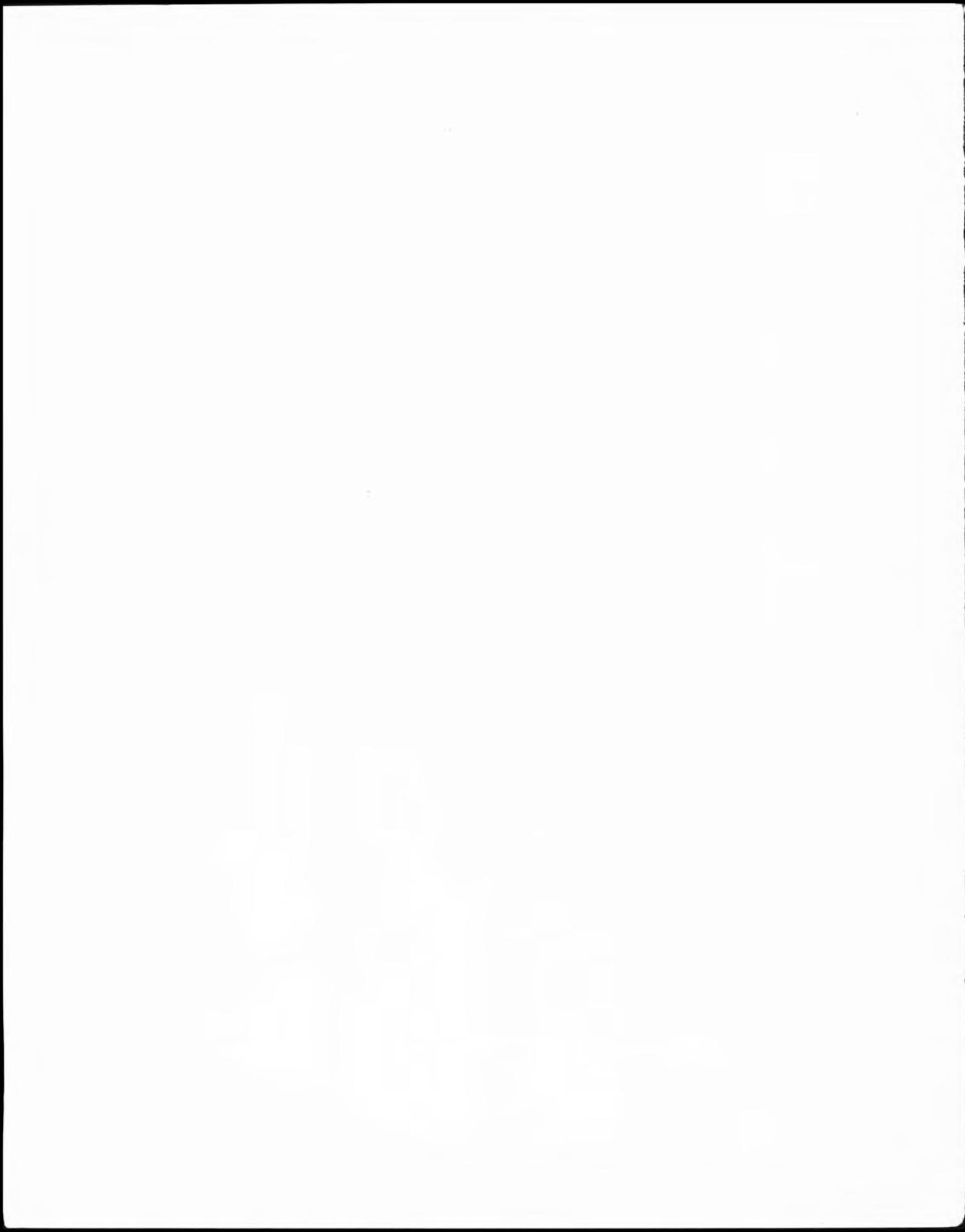
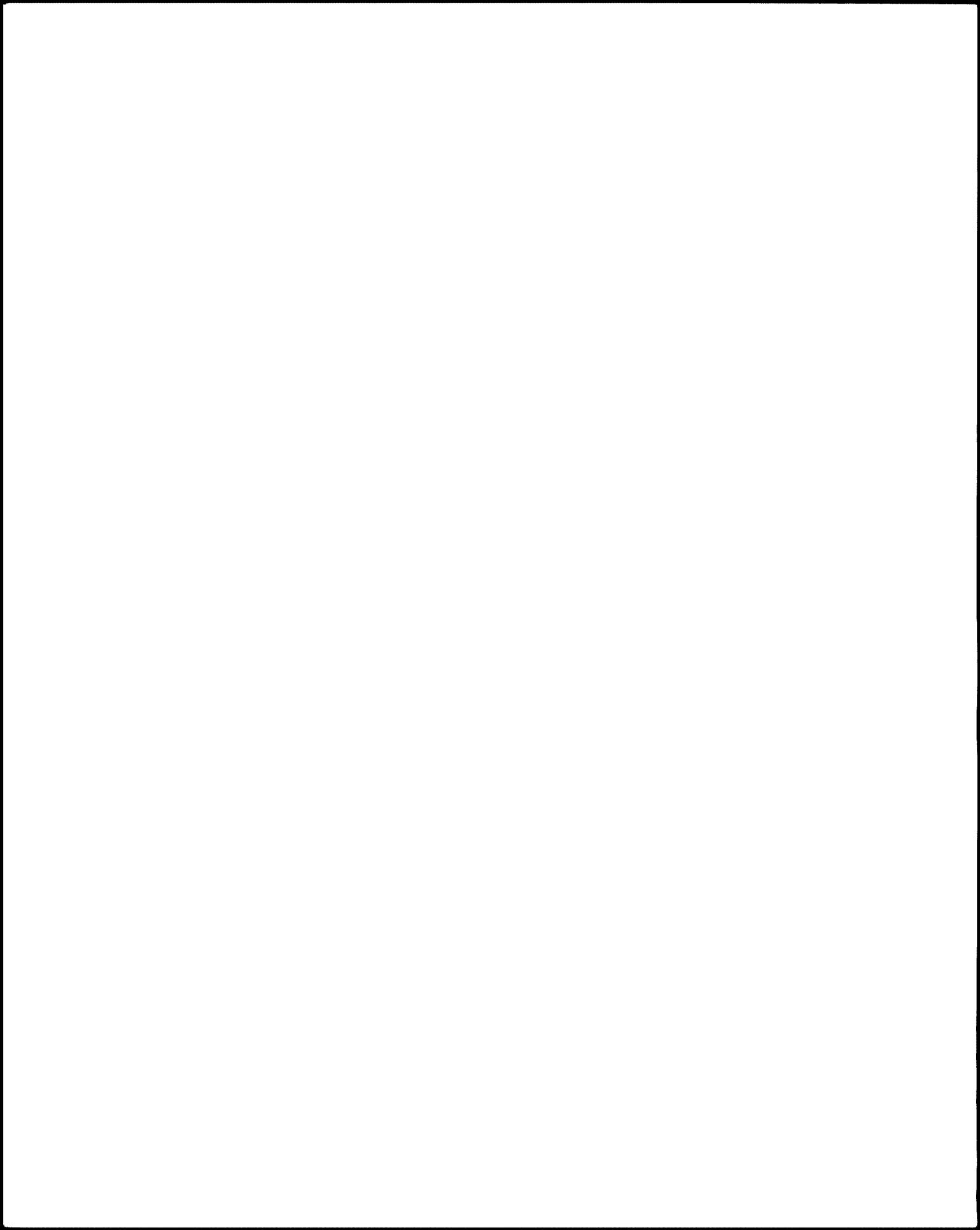


National Gallery of Art

1979 ANNUAL REPORT











1979 ANNUAL REPORT

National Gallery of Art

All rights reserved. No part of this publication may be reproduced without the written permission of the National Gallery of Art, Washington, D.C. 20565

Copyright © 1980, Board of Trustees, National Gallery of Art

This publication was produced by the Editors Office
National Gallery of Art, Washington

Printed by Schneidereith & Sons, Baltimore, Maryland.

The type is Bodoni Book, set by Hodges Typographers, Inc., Silver Spring,
Maryland

Designed by Susan Lehmann, Washington

CONTENTS

6	PREFACE
8	ORGANIZATION
11	DIRECTOR'S REVIEW OF THE YEAR
24	DONORS AND ACQUISITIONS
45	LENDERS
49	NATIONAL PROGRAMS
49	Department of Extension Programs
50	National Gallery Loans to Temporary Exhibitions
52	Loans from the Gallery's Collections
55	EDUCATIONAL SERVICES
59	OTHER DEPARTMENTAL REPORTS
59	Curatorial Departments
61	Library
62	Photographic Archives
63	Conservation Department
65	Editors Office
65	Exhibitions and Loans
66	Registrar's Office
66	Department of Installation and Design
68	Photographic Laboratory Services
69	STAFF ACTIVITIES
74	ADVANCED STUDY AND RESEARCH AND SCHOLARLY PUBLICATIONS
77	MUSIC AT THE GALLERY
79	PUBLICATIONS SERVICE
80	BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE
81	PLANNING OFFICE
83	FINANCIAL STATEMENTS
93	ROSTER OF EMPLOYEES

PREFACE

The forty-second report of the National Gallery of Art reflects major changes involving the board of trustees and contains the trustees' first public report on the Gallery's finances.

Early this year, the chief justice of the United States, citing the press of judicial business and other official activity, asked the board of trustees to accept his resignation as its chairman, in which capacity he had served since 1969. The trustees, at the annual meeting in May, reluctantly acquiesced and elected Paul Mellon, who had been president of the Gallery since 1963, his successor. The chief justice continues as a trustee *ex officio*, together with the secretaries of state and the treasury and the secretary of the Smithsonian Institution.

The new chairman, Mr. Mellon, has been active as a trustee since 1945, serving on all three standing committees of the board. He also served as chairman of the building committee, overseeing the construction of the East Building, which opened in June of last year, a gift to the nation by The Andrew W. Mellon Foundation, the late Ailsa Mellon Bruce, and Mr. Mellon.

John Hay Whitney, vice president since 1963, retired from the board this year. He also was a member of the three standing committees of the trustees from the outset of his service in 1961 and served on the building committee of the East Building. Ruth Carter Johnson was elected a trustee in his stead.

Mrs. Johnson, the first national chairman of the Gallery's collectors committee, formed in 1975, is one of the founders and president of the board of trustees of the Amon Carter Museum of Western Art, Fort Worth, and serves on the visiting committee of the Fogg Museum at Harvard.

At the May meeting, the board also elected a new vice president, Carlisle H. Humelsine, and myself as president. Mr. Humelsine, chairman of the boards of the Colonial Williamsburg Foundation and of the National Trust for Historic Preservation, was first elected to the board in 1974.

"Operation Breakthrough" was launched during the year to create a ground-level concourse through the West Building and galleries devoted to graphic arts and small-scale sculpture.

The trustees deeply regret that Lessing J. Rosenwald, a founding benefactor and former trustee of the Gallery, who died this summer,

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
9,075	International Flavors & Fragrances	198,516	64,920
6,100	International Paper	269,925	271,049
1,200	International Telephone & Telegraph	33,750	34,584
3,000	Kaiser Steel	106,125	87,533
4,500	Merck & Co., Inc.	309,375	235,313
5,900	Minnesota Mining & Manufacturing Co.	305,325	285,260
9,700	Ralston Purina	111,550	134,545
4,200	Revlon	215,775	174,196
6,100	Scovill Inc.	113,613	123,698
10,714	Southwestern Public Service	137,943	143,617
9,000	St. Joe Minerals Corp.	292,500	317,822
6,300	St. Regis Paper	210,263	226,680
6,000	Tenneco	227,250	216,600
4,000	Texas Commerce Bank Shares	179,000	167,875
2,500	Texas Instruments	241,250	220,343
5,500	Texas Pacific Land Trust	382,250	136,813
5,725	Union Carbide	247,606	410,396
4,000	Union Oil of California	190,000	151,400
5,400	Wachovia Corp.	105,300	132,015
3,200	Walt Disney Productions	128,800	142,032
1,560	Washington Gas Light	39,585	46,780
600	Weyerhaeuser Co.	20,325	15,417
	Totals	<u>\$38,091,936</u>	<u>\$37,530,995</u>
	SUMMARY BY TYPE OF INVESTMENT:		
	Permanent Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000
	Bonds & Notes	19,870,628	20,703,943
	Preferred Stocks	1,193,363	1,410,075
	Common Stocks	<u>12,027,945</u>	<u>10,416,977</u>
	Totals	<u>\$38,091,936</u>	<u>\$37,530,995</u>



Frank Stella, *Chyrow II*. Gift of the Collectors Committee

will not be with them to participate in the opening of these new galleries where so many of the distinguished works of art in the collection he assembled and so generously donated to the Gallery will be on exhibition from time to time.

A challenging new program at the Gallery, which will add significantly to the cultural resources of the Washington community, is the establishment of the Center for Advanced Study in the Visual Arts, headed by Henry Armand Millon as professor in charge. Professor Millon, a distinguished architectural historian, has served on the faculty of Massachusetts Institute of Technology, was a member of Princeton's Institute for Advanced Study, and was for three years director of the American Academy in Rome. The center, which expects to welcome its first resident visiting scholars in the fall of 1980, has received grants from the Andrew W. Mellon Foundation and the Samuel H. Kress Foundation.

This annual report contains the first public statement of the financial condition and operations of the Gallery. The audit committee of the trustees has extended the annual audit by the Gallery's independent public accountants to cover the Gallery's federal as well as nonfederal funds. The audit committee, formed last year under the chairmanship of Dr. Franklin D. Murphy, chairman of the Times Mirror Company and formerly chairman of the Los Angeles County Museum, has worked closely with the Gallery's treasurer and auditors to make the presentation of these financial statements informative and meaningful. The opinion of Price Waterhouse & Co., the Gallery's certified public accounting firm, which appears later in this report, covers the Gallery's consolidated federal and nonfederal financial statements.

Of particular interest to readers of these financial statements is the information contained in Note 3 to those statements indicating that in the years from the founding of the Gallery in 1937 through September 30, 1979, its total funding has amounted to \$342,918,000 of which \$211,407,000 has been from private sources and \$131,511,000 from the federal government. These figures do not include the value of works of art which have been donated to the Gallery from private sources.

It is a great honor and privilege to succeed Paul Mellon as president of the National Gallery of Art. I also welcome the opportunity to work even more closely with the Gallery's outstandingly creative and resourceful director, J. Carter Brown, whose detailed report of a very exciting year for the Gallery follows.

JOHN R. STEVENSON, President

ORGANIZATION

BOARD OF TRUSTEES (as of September 30, 1979)

Paul Mellon, *Chairman*

Chief Justice of the United States, Warren E. Burger

Secretary of State, Cyrus R. Vance

Secretary of the Treasury, G. William Miller

Secretary of the Smithsonian Institution, S. Dillon Ripley

John R. Stevenson

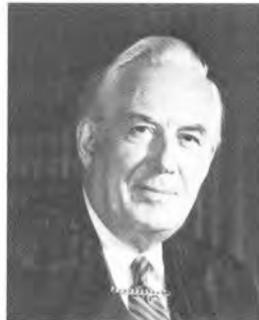
Carlisle H. Humelsine

Franklin D. Murphy

Ruth Carter Johnson



Paul Mellon



Chief Justice of the United States, Warren E. Burger



Secretary of State, Cyrus R. Vance



Secretary of the Treasury, G. William Miller



Secretary of the Smithsonian Institution, S. Dillon Ripley



John R. Stevenson



Carlisle H. Humelsine



Franklin D. Murphy



Ruth Carter Johnson

EXECUTIVE COMMITTEE

Paul Mellon, *Chairman*
Secretary of the Smithsonian
Institution, S. Dillon Ripley
John R. Stevenson
Carlisle H. Humelsine
Franklin D. Murphy

AUDIT COMMITTEE

Franklin D. Murphy, *Chairman*
Secretary of the Treasury,
G. William Miller
John R. Stevenson
Carlisle H. Humelsine
Ruth Carter Johnson

BUILDING COMMITTEE

Paul Mellon
John R. Stevenson
J. Carter Brown

FINANCE COMMITTEE

Secretary of the Treasury,
G. William Miller, *Chairman*
Secretary of the Smithsonian
Institution, S. Dillon Ripley
Paul Mellon
John R. Stevenson
Carlisle H. Humelsine
Franklin D. Murphy
Ruth Carter Johnson

ACQUISITIONS COMMITTEE

John R. Stevenson, *Chairman*
Paul Mellon
Carlisle H. Humelsine
Franklin D. Murphy
Ruth Carter Johnson
J. Carter Brown

The executive officers of the Gallery at the end of the fiscal year were:

Paul Mellon, *Chairman*
John R. Stevenson, *President*
Carlisle H. Humelsine, *Vice President*
J. Carter Brown, *Director*
Charles Parkhurst, *Assistant Director*
Robert C. Goetz, *Treasurer*
Joseph G. English, *Administrator*
Robert Amory, Jr., *Secretary and General Counsel*
Carroll J. Cavanagh, *Associate Secretary and Associate General Counsel*
Henry A. Millon, *Professor in Charge, Center for Advanced Study in the Visual Arts*
Hurley F. Offenbacher, *Construction Manager*

DIRECTOR EMERITUS OF THE GALLERY

John Walker



Henri Matisse, *Palm Leaf, Tangier*. Chester Dale Fund

DIRECTOR'S REVIEW OF THE YEAR

The fiscal year covered in this review, which ended September 30, 1979, witnessed the first full year of operation of the National Gallery with its new East Building. Thus it was our first fall, winter, and spring with that building open to the public (it having been dedicated only the previous June). Over the course of the year a large part of the staff moved to new East Building offices. We were learning as we went, but the response of the public to the combined facilities was very encouraging, with total attendance reaching the record level of 5,529,302 visitors. Compare this with the year of the launching of the East Building, when the attendance was 4.5 million, with 3.1 million, 2.2 million, and 1.8 million respectively in the immediately preceding years. The writer remembers well his earlier years at the Gallery, in some of which attendance was measured in the hundreds of thousands rather than the millions.

Modifications to East Building

There continued to be agonies of delay, as for example with the "up/pup," a custom-made telescoping platform that allows us to reach the light fixtures in the East Building's spaceframe. It had arrived just days before the opening, only to be found minutely too large to be stored. It had to be returned to its manufacturer in Canada for almost a year for redesign and rebuilding.

Other delays in the delivery of furniture held up the moves into the offices of the East Building. Minor modifications, such as additional handrails on stairs, were found necessary in the building, but in general, it seemed to function extremely well and continued to draw comments of delight from its visitors. One of these, aged maybe ten years, was contemplating the moving walkway near the concourse waterfall as the writer overheard him ask his mother, "Is this the future?"

Inaugural exhibitions continue

The offerings in the East Building at the beginning of October were largely twentieth century. The lenders to the inaugural exhibition dedicated to the masters of abstract expressionism, *American Art at Mid-Century: The Subjects of the Artist*, generously allowed the exhibition to be extended through January 14 of the next year. The small French paintings from the bequest of Ailsa Mellon Bruce continued to be tremendously popular, showing the building's ability to grant the visitor the kind of intimacy that small-scale objects such as these demand. A recently opened exhibition of American naïve art

from the collection of Colonel Edgar and Bernice Chrysler Garbisch occupied the first suite of galleries on the entrance level.

Acquisition of Matisse's Palm Leaf, Tangier

At the October board of trustees meeting, several important acquisitions were approved. The Matisse *Palm Leaf, Tangier* of 1912, one of the rare paintings from the artist's Moroccan period now to be found outside the Soviet Union, is one of his most nearly abstract compositions until those done at the end of his career. It was painted, in his own words, in a "burst of spontaneous creation—like a flame."

Gilbert Stuart's presidential portraits, Eastman Johnson's The Brown Family, and American drawings collection acquired

The Gallery's American holdings were greatly strengthened by a generous offer, supplemented by purchases from the Ailsa Mellon Bruce fund, securing for the Gallery the only surviving complete series of portraits by Gilbert Stuart of the first five presidents. The acquisition was made possible by the initiative and generosity of Thomas Jefferson Coolidge of Boston, in whose family the pictures had descended. At the same meeting, the trustees authorized the purchase with funds left to the Gallery by its first director, David Edward Finley, and his wife Margaret Eustis Finley (who had both died the previous year), of the important American painting by Eastman Johnson, *The Brown Family*, with its penetrating psychological insights and Victorian atmosphere. The Gallery's American holdings in the field of drawings were greatly augmented by the advent of the John Davis Hatch collection, which, through partial gift by Mr. Hatch and partial purchase, will come to the nation over a period of years.

Kress Professor in Residence

The Kress Professor in Residence for the academic year was George Heard Hamilton, director emeritus of the Sterling and Francine Clark Art Institute at Williamstown, and for twenty years a professor at Yale. As chairman of a committee of distinguished scholars, he led the search for the person to head up the Gallery's new Center for Advanced Study in the Visual Arts, scheduled to open in the 1980-1981 academic year.

Madonna and Child by Della Robbia selected as Christmas stamp

At the end of October it was time to mark the first day of issue of another Christmas stamp, once again drawing on a work of art in the Gallery's collections. In a ceremony in the new auditorium, the postmaster general unveiled the stamp reproducing the glazed terracotta tondo *Madonna and Child* recently discovered by the Gallery's curatorial staff to be securely attributable to Andrea della Robbia himself.

Plans for Hermitage exhibition

Shortly thereafter the director was in Leningrad with the directors of the Minneapolis Institute of Arts and the Fine Arts Museums of San Francisco to work on the final selection of objects for a major exhibition surveying the variety of holdings of the Hermitage museum.

Edvard Munch exhibition opens

November saw the opening of the Gallery's major exhibition of the winter, *Edvard Munch: Symbols & Images*. Culminating many years of dedicated work on the part of Gallery staff members Gaillard Ravenel, Andrew Robison, and later Earl Powell III, as well as a team of museum directors and Munch specialists in Norway and the United States, the exhibition was the most comprehensive ever mounted on the subject of this passionate and influential artist, whose place in the history of twentieth-century art has only recently been given the kind of centrality it deserves. Crown Princess Sonia of



Jacopo Sansovino, *Doorknocker with Nereid, Triton and Putti*. Pepita Milmore Fund

Two drawing exhibitions; Sunday evening concerts commemorate Schubert's death

Norway came to Washington for the opening dinner, which was held in the East Building overlooking the floodlit Capitol.

In the West Building two major exhibitions of eighteenth-century French drawings devoted to the great masters Jean-Honoré Fragonard and Hubert Robert opened in November, a double-barrelled sequel to the Boucher drawings exhibition mounted by the Gallery four years before. Also in the West Building the Sunday evening concerts were underway, with Richard Bales devoting a series to commemorate the 150th anniversary of Schubert's death.

West Building attendance increases

With all the attention given to the East Building, we felt it important that people not forget the West, and in fact the statistics showed that the number of visitors was roughly equal in each, with the West Building outdrawing the East slightly after the original curiosity of the opening summer had abated.

Garbisch gift of twenty-one naive American paintings

At year end a variety of gifts came to the Gallery, including the important group of twenty-one American naive paintings from the collection of Colonel Edgar and Bernice Chrysler Garbisch.

College Art Association meets in Washington; German prints and Berenson exhibitions open

In January, the College Art Association of America, representing thousands of art historians from universities and museums around the country, met in Washington. Many members of the Gallery's staff participated in the scholarly sessions, the writer cochairing an inter-



Arshile Gorky, *The Artist and His Mother*. Ailsa Mellon Bruce Fund

disciplinary set of papers on the subject of festivals. With an eye to this professional audience, the Gallery's curator of graphic arts, Andrew Robison, mounted an exhibition of German prints and drawings around two very important recent acquisitions, a Burgkmair drawing, *The Fight in the Forest*, formerly in the von Hirsch collection, and a key Altdorfer landscape etching. In addition, the Gallery's curator of early Italian art, David Brown, who had worked at Villa I Tatti in the Berenson archive, conceived an exhibition which also opened in January, called *Berenson and the Connoisseurship of Italian Painting*. Using some twenty of our own Italian pictures, all of which had been acquired with Berenson's curatorial advice, and with the explanatory texts worked out by Mr. Brown and our education staff, the exhibition combined paintings with documents and other loans. Although originating primarily as a scholarly inquiry into the history of connoisseurship, it proved so popular that it was extended through the summer and was even treated in some detail on a network morning news program. The exhibition was subsequently requested by the Fogg Art Museum at Harvard for display there in the fall.

Board of trustees votes on acquisitions of sculpture, painting, prints, and drawings

Among the acquisitions at the January meeting of the board were works of sculpture (a fascinating doorknocker by Sansovino), a

beautiful oil sketch by Barocci, drawings by Guercino and Boucher, prints by Villon and Nolde, and a highly important group of works of art by the seminal American artist Arshile Gorky, consisting of two drawings and three paintings representing his work in varying periods, and including a haunting first version of his self-portrait as a boy with his mother.

Programs related to Munch exhibition; some Munch works displayed at the Museum of Modern Art

In February a group of Norwegian actors and actresses put on a play, *Painted Words*, based on the writings of Edvard Munch. The Gallery had also offered the ballet *Summer Night*, based on Munch's work, at the time of the opening of the Munch show. The vivid feature film on Munch by the English filmmaker Peter Watkins was shown frequently in the large auditorium, and the Gallery's own audio-visual department produced an evocative program about his work which was an integral part of the exhibition. Combining paintings and graphics, the exhibition had a visibly moving effect on its audiences. The Museum of Modern Art in New York asked that the show not be dispersed without at least certain important paintings from the exhibition going on view in New York after the close of the full exhibition in Washington. The Gallery was pleased to be able to help make this possible.

Grandma Moses exhibition

In a lighter vein, in the same ground floor galleries which had housed the paintings from an earlier phase of the tradition of American naïve art, an exhibition of the work of Grandma Moses opened in February. Her activity-laden snow scenes (including the charming landscape, *White Christmas*, lent by Mr. and Mrs. Irving Berlin) gave Washington visitors a more idyllic view of winter than that experienced by a city nearly paralyzed by one of the heaviest snowfalls in its history.

Exhibition, catalogue raisonné, and symposium on the Carracci family

In March the Gallery unveiled the fruits of a long scholarly quest, the exhibition *Prints and Related Drawings by the Carracci Family*. It was accompanied by a catalogue raisonné of all the graphic works of the Carracci by a curator in our graphics department, Diane DeGrazia Bohlin. While this material was on view at the Gallery, a symposium was held on the subject of the Carracci and Italian art in 1600, drawing leading scholars in the field to Washington from around the world.

John Rewald delivers Andrew W. Mellon Lectures

April also brought the traditional rites of spring at the Gallery in the form of the Andrew W. Mellon Lectures in the Fine Arts, given this year by the renowned authority in the field of French impressionist and post-impressionist art, John Rewald, who lectured on "Cézanne and America" on six consecutive Sundays. It also saw the beginning of the Gallery's thirty-sixth annual festival of contemporary American music.

Stuart presidential portraits installed

The five recently acquired Gilbert Stuarts, reframed in their original frames and lightly cleaned, were put on view in a gallery devoted to them in the heart of the American collection on the main floor of the West Building, and formed a part of a major reinstallation of that section carried out under the aegis of the Gallery's curator of American art, John Wilmerding. A luncheon in honor of the Coolidge family of Boston was attended by Senator Edward Kennedy, who was warm in his praise of the Gallery's acquisition of these important American paintings.

Library moves to East Building

In the course of the year, various departments had been moving into their new quarters around the great library reading-room space in the East Building, and finally the moment had come for the complex move of the entire library and the photo archives. For the first time books could be retrieved from storage outside the building, necessitated by lack of space for them in the West Building, and the library finally took its place at the heart of the Administrative and Study Center segment of the East Building.

Henry A. Millon appointed professor in charge of Center for Advanced Study in the Visual Arts

The Center for Advanced Study in the Visual Arts approached realization to a further extent when at their May board meeting the trustees appointed Professor Henry A. Millon as professor in charge of the center. Professor Millon, an eminent architectural historian specializing primarily in the Italian Renaissance, has had experience in a similar undertaking as director of the American Academy in Rome, where he was on leave of absence as a professor of art history at the Massachusetts Institute of Technology.

Changes in board of trustees

It was at that May board meeting that the changes in the board announced by John R. Stevenson in the preface to this report took place. Paul Mellon was elected chairman, with John R. Stevenson succeeding him as president, and Ruth Carter Johnson was made a new trustee, filling the vacancy created by the retirement from the board of the Gallery's loyal and generous friend, John Hay Whitney.

Paintings from the Hermitage on exhibit in West Building

May also saw the launching in quick succession of a battery of exhibitions. On May 10, a gala dinner in the rotunda of the West Building gave guests a preview look at the Leonardo da Vinci painting, *Madonna with a Flower*, lent for the first time anywhere by the Hermitage museum, together with ten other early Italian paintings from the Hermitage selected for their relevance to the Leonardo by the Gallery's curator of early Italian painting, David Brown. The exhibition was accompanied by a brilliant catalogue written by Everett Fahy, director of the Frick Collection. Arrangements for the show were made by the Gallery's devoted supporter, Dr. Armand Hammer. The paintings were hung contiguous to the permanent galleries of Italian paintings in the west end of the West Building.

Louvre lends paintings from the romantic epoch

Also in that building, at the beginning of a suite of galleries devoted to French art of the nineteenth century, the Gallery was privileged to augment its offerings in the field of French romanticism with the help of loans from the Louvre and the Phillips Collection. The show was part of a city-wide celebration of the romantic epoch in Paris, which included a dazzling series of concerts at the Kennedy Center given by the orchestra and chorus of the Paris Conservatory. The Louvre generously lent one of Delacroix's most important canvases, the *Dante and Virgil in Hell*, together with portraits of Chopin and Berlioz. After an opening dinner in honor of the French minister of culture, Byron Janis, in the Paris salon tradition, played Chopin among the paintings of the period.

Cycladic art exhibition

The next week, the Gallery inaugurated an exhibition in the East Building devoted to Cycladic art from the collection of Mr. and Mrs. Nicholas P. Goulandris of Athens. The show represented the first time that works of ancient Greek art had been allowed out of Greece as the result of the passing of a new law which revoked a previous moratorium on any such loans. These haunting forms, already rife



Frederico Barocci, *Head of Saint John the Evangelist*. Ailsa Mellon Bruce Fund

with the sense of intellectual order and harmony that characterized so much of the work of ancient Greece, also felt very much at home among the twentieth-century forms of Brancusi, Arp, and Picasso on view elsewhere in the East Building.

Collectors Committee secures works by Noland, Stella, and Ernst

Film about East Building premieres

June 1 was the anniversary of the opening of the East Building, and the collectors committee, which had made possible the commissioning of so many of the monumental works of art in the building, reconvened to discuss further acquisitions in the twentieth-century field which their ongoing generosity would make possible. At the meeting their vote secured an important diamond composition by Kenneth Noland, a colorful construction by Frank Stella, and the haunting large surrealist sculpture by Max Ernst, *Capricorn*. The committee members were among the guests for the premiere of the hour-long film, *A Place To Be*, documenting the construction of the East Building and the creation of its commissioned works. The film was aired nationally over public television a few days later and shown at the annual meeting of the American Institute of Architects

in Dallas, where the building's architect, I. M. Pei, received the profession's highest award, the A.I.A. gold medal.

Funding for Study Center operation

In early June as well, the Study Center took another step toward reality with the vote of the trustees of the Andrew W. Mellon Foundation of a pilot grant for three years to provide the basic funding for the operation of the Center. The grant was based on the expectation of support from other private sources to fund fully the work of scholars of the Center. A welcome pledge from the Samuel H. Kress Foundation indicated some of that support would be forthcoming from that quarter.

Director represents the Gallery in Greece

On June 12, the writer represented the Gallery at the Benaki museum in Athens, where the Goulandris collection had been shown the previous summer, at the opening of a small exhibition devoted to works of art by El Greco, built around the loan by the Gallery of its El Greco *Laocoön*, a rare example of the Cretan master's treatment of a classical theme. While in Greece he had an opportunity to pursue with the relevant authorities the forthcoming exhibition *The Search for Alexander*, enlisting the personal interest and support of Prime Minister Caramanlis.

Most staff settled in East Building

Returning to Washington, the director was delighted to find that in his absence he had been moved to his new office—after years of planning the top floor of the office segment of the new East Building was finally occupied. By the end of June, virtually all staff members destined to occupy the East Building had moved over from the West, the primary exception being the graphic arts department, which was awaiting delivery of certain key facilities before occupying the entire third floor.

*Carroll Cavanagh arrives as associate secretary
and associate general counsel*

Carroll J. Cavanagh, elected associate secretary and general counsel by the board in its January meeting, took up his duties in June in preparation to succeed Robert Amory, Jr., in the spring of 1980. A graduate of Yale and the University of Pennsylvania Law School, he had practiced law for eight years with the firm of Sullivan & Cromwell in New York.

Lessing J. Rosenwald

On June 24 Lessing J. Rosenwald died. One of the Gallery's most generous benefactors, he had assembled in his lifetime the most important collection of books, prints, and drawings brought together by a single American. As the graphic arts department moves to the East Building, it will house, in addition to a roughly equal number of holdings from other sources, all 27,000 of the prints and drawings from the Rosenwald collection, the great bulk of which had, in Mr. Rosenwald's lifetime, been housed in the Alverthorpe Gallery at Jenkintown, near Philadelphia.

The Art of the Pacific Islands exhibition

In July, two more exhibitions completed the summer offerings. *The Art of the Pacific Islands* opened in time for the July 4 weekend, with a preview luau in which pigs were roasted in an *imu* (pit) on the Mall after the appropriate incantations were provided by Hawaiian-American practitioners of these ancient arts. The exhibition is the most comprehensive survey ever brought together of the arts of Polynesia, Micronesia, and Melanesia. The pioneering exhibition put together by René d'Harnoncourt at the Museum of Modern Art shortly after World War II drew only on objects in American collections. Since then modern scholarship has greatly enlarged our



Lessing J. Rosenwald's Alverthorpe Gallery, Jenkintown, Pennsylvania

Exhibition about Mondrian's diamond compositions

knowledge of this field, as is witnessed in the exhibition catalogue, written by Douglas Newton, guest curator of the show, together with Peter Gathercole and Adrienne Kaeppler.

Shortly thereafter, a small exhibition devoted to the diamond compositions of Mondrian and based on the scholarship of the Gallery's curator of twentieth-century art, E. A. Carmean, put the Gallery's own diamond-format Mondrian painting into context with paintings and drawings from elsewhere. Another in a series of highly focused small exhibitions relating to the Gallery's collections, the show and its catalogue provided many new insights into the work of one of the twentieth-century's most influential artists.

North European galleries in West Building reinstalled

In the West Building, a reinstallation of the north European galleries, supervised by John Hand, our curator of northern European painting, rationalizes the way in which some of the Gallery's rich holdings in this field are exhibited and follows the extensive reinstallation on the main floor of the Italian, Spanish, and American paintings.

Construction on West Building ground floor begins

In July a contract was awarded to begin work on the Gallery's long-range plan to open up a central circulation axis on the ground floor of the original building, mirroring the similar amenity afforded the visitor upstairs on its main floor.

Three graphic exhibitions presented

In August design work for the second phase of the remodeling got underway, and a summer bouquet of three graphic shows, which had opened in June in the West Building—*Pablo Picasso: The Volard Suite*; *Self-portraits: Prints from the Collection of the National Gallery of Art*; and *Eighteenth- and Nineteenth-Century American Costumes*—continued to draw visitors to that end of the Gallery's complex.



Roasting pigs for the opening of *The Art of the Pacific Islands* exhibition

Hawaiian dancers performing at the opening dinner for *The Art of the Pacific Islands*





The Art of the Pacific Islands installation



Honoré Daumier exhibition

It was in those galleries that, at the end of our year, in September, honoring the 100th anniversary of the death of Honoré Daumier, an exhibition was devoted to his watercolors, drawings, sculptures, and prints, including many unique examples of artist's corrected proofs from the Rosenwald collection. It was dedicated to Lessing Rosenwald's memory.

East Building discussed in Paris

The writer ended the year attending an international symposium on museum architecture held at the Beaubourg museum in Paris, in which he and the I. M. Pei firm were called upon to present their experiences with the East Building. The degree of interest shown in the Gallery's project by our colleagues from around the world was indeed encouraging.

Gallery receives much press coverage

In fact, during the year, news about the Gallery appeared in papers published in every state of the union as well as many foreign countries, and in thirty-five major magazines in the United States and abroad. Television coverage included stories on network and local news programs and feature segments on the *Today* show, *Good Morning America*, and the *Sunday Morning* program, in addition to regional talk shows and programs devoted to the arts.

Record attendance figures

The total audience of the Gallery is never easy to define. During the year our education department staff gave tours to some 94,000 people; in addition another 100,000 visitors were taken through by volunteer docents trained by the Gallery. The extension programs department, under Joseph Reis, registered a 30 percent increase in its estimated audience, extending throughout the United States, and to 12 foreign nations and 4 territories. More than 38,000 bookings of slide sets, films, and video tapes reached over 3 million visitors, and Gallery programs aired through public television and state educational networks reached more than 5 million other viewers, resulting in an estimated total of some 8.3 million people. Added to the 5.5 million visitors to the buildings in Washington, the efforts of a dedicated and very hard-working staff during fiscal 1979 were most certainly not made in vain.

To them all, and to the lenders, donors, and representatives of the federal government who have made these programs possible during the year, go our heartfelt thanks.



Eastman Johnson, *The Brown Family*. Gift of David Edward Finley and Margaret Eustis Finley

DONORS AND ACQUISITIONS

DONORS TO THE NATIONAL GALLERY OF ART

Keith Achepohl
Mr. and Mrs. James Alsdorf
Robert O. Anderson
Anonymous
Mrs. Anna Bing Arnold
Art Center, Inc., South Bend, Indiana
David Baron in memory of his wife Mary F. Baron
Mr. and Mrs. Jacques Z. Baruch
Jere Bayard
The Bechtel Foundation
Mr. and Mrs. Henry C. Beck, Jr.
Mrs. John A. Beck
Mr. and Mrs. Edwin Bergman
Ferdinand Lammot Belin Fund
Ruth B. Benedict in memory of her parents, Sophie and Carl Boschwitz
Ruth B. Benedict and Bertha B. Leubsdorf in memory of Sophie and Carl Boschwitz
William and Ruth Benedict
John and Louise Booth
Mr. and Mrs. Sam R. Broadbent
Mr. and Mrs. George Brown
J. Carter Brown
Ailsa Mellon Bruce Fund
Mr. and Mrs. Ashley Carrithers
Mrs. Gilbert W. Chapman
Continental Airlines
Peggy S. Coolidge
Thomas Jefferson Coolidge, IV, in memory of his great grandfather, Thomas Jefferson Coolidge, his grandfather, Thomas Jefferson Coolidge II, and his father, Thomas Jefferson Coolidge III
Mr. and Mrs. Lammot DuPont Copeland
William Nelson Cromwell Fund
Chester Dale Fund
Mr. and Mrs. Kenneth Dayton
David B., James R. and Richard A. Epstein
Mr. George Erion
Paul B. Fay, Jr.
The Friends of the New Jersey State Museum
David Edward Finley and Margaret Eustis Finley
The Fuller Foundation
Edgar William and Bernice Chrysler Garbisch
Mrs. George Garrett
Ernest Gellhorn
Mr. and Mrs. Gordon Getty
Mr. and Mrs. Nicholas Goulandris
Mrs. Katherine Graham
Mrs. Bernard Green
Dr. and Mrs. George Benjamin Green
Mr. and Mrs. Charles Griswold
George Gund
Leo S. Guthman
Brian Halsey
The Armand Hammer Foundation
John Davis Hatch Collection
Mrs. Enid Haupt
George D. Havas
Hawaii State Society for Culture and the Arts
Mr. and Mrs. Joseph Hazen
The Hecht Co.
Matilda B. Heyser
Ellen H. Hildreth
Susan Morse Hilles
Mr. and Mrs. George Hixon
Mrs. Oveta Culp Hobby
Philip Hofer in memory of his mother, Mrs. Jane Arms Hofer
Mrs. James Stewart Hooker
The Hon. and Mrs. John Irwin II
Istituto Nazionale per la Grafica-Calcofrafia, Rome

Mr. and Mrs. George F. Jewett, Jr.
Mrs. Carter Johnson
Gerald Johnson
Peter W. Josten
Mr. and Mrs. Andrew W. Keck
Mr. and Mrs. Robert Kogod
The Samuel H. Kress Foundation
David Landau
Mr. and Mrs. Theodore N. Law
Sylvia Benson Lawson
Mr. and Mrs. Judd Leighton
Mark and Bryan Leithauser
Bertha B. Leubsdorf in memory of her parents, Sophie and
Carl Boschwitz
H. H. Walker Lewis
Dr. and Mrs. Ronald R. Lubritz Fund
Mr. and Mrs. John McCone
Mr. and Mrs. William McDonald
The Andrew W. Mellon Educational and Charitable Trust
The Andrew W. Mellon Foundation
The Andrew W. Mellon Fund
Mr. and Mrs. Paul Mellon
Richard King Mellon Foundation
David J. Meltzer
Dieter Erich Meyer
Adolph Caspar Miller Fund
Mr. and Mrs. J. Irwin Miller
Pepita Milmore Memorial Fund
Matthew J. Mitchell in memory of Robert M. Mitchell
Mobil Oil Corporation
Mr. and Mrs. Richard Monerief
Henry A. and Caroline C. Murray
Mr. and Mrs. Roy Neuberger
John T. Overbeck
William Paley

Ambrose and Viola Patterson
Mr. and Mrs. Leon B. Polsky
Mr. and Mrs. William Wood Prince
Print Purchase Fund
General and Mrs. Dillman A. Rash
Mr. and Mrs. David Rockefeller
Mr. and Mrs. John B. Rogers
Lessing J. Rosenwald
Charles Ryskamp in honor of Mr. and Mrs. Paul Mellon
Leonard and Mary Schlosser
Mr. and Mrs. Seymour Schwartz
Mrs. Evelyn Sharp
Joseph L. Shulman
Regina Slatkin in memory of Charles E. Slatkin
Robert H. and Clarice R. Smith
William M. Speiller
Mme. Andrée Stassart
Mr. H. Peter Stern
The Ruth and Vernon Taylor Foundation
Mr. and Mrs. E. W. R. Templeton
Dr. and Mrs. Walter Timme
Mr. and Mrs. Maurice Tobin
Mr. and Mrs. Arthur E. Vershbow
Dr. and Mrs. Maclyn E. Wade
John Walker
Mr. and Mrs. Robert M. Walker
Mrs. DeWitt Wallace
Mr. and Mrs. John Hay Whitney
Ian Woodner
Mr. and Mrs. William Kelly Young
The Emma P. and Fred Ziprik Memorial Fund



Thomas Dewing, *Lady with a Lute*. Gift of Dr. and Mrs. Walter Timme

ACQUISITIONS

Each acquisition is listed by artist, title, description, acquisition number, and source. Dimensions are in meters (inches); height precedes width precedes depth.

PAINTINGS

American School

Birds, c. 1840

oil on canvas, 0.432 x 0.356 (17 x 14)

2746

Gift of Edgar William and Bernice Chrysler Garbisch

The Congdon Brothers, c. 1830

oil on canvas, 0.383 x 0.641 (15 x 25¼)

2747

Gift of Edgar William and Bernice Chrysler Garbisch

Fireboard: Girl in Red with Flowers and a Distelfink, c. 1830

oil on wood, 0.932 x 1.079 (36¾ x 42½)

2748

Gift of Edgar William and Bernice Chrysler Garbisch

Lady Wearing Spectacles, c. 1840

oil on canvas, 0.771 x 0.639 (30¾ x 25¼)

2749

Gift of Edgar William and Bernice Chrysler Garbisch

Catherine A. May, c. 1835

oil on canvas, 0.787 x 0.635 (31 x 25)

2750

Gift of Edgar William and Bernice Chrysler Garbisch

Eliza R. Read, 1833

oil on canvas, 0.795 x 0.645 (31¼ x 25¾)

2751

Gift of Edgar William and Bernice Chrysler Garbisch

John G. Read, 1833

oil on canvas, 0.796 x 0.644 (31¾ x 25¾)

2752

Gift of Edgar William and Bernice Chrysler Garbisch

Sisters in Blue, c. 1840

oil on canvas, 0.684 x 0.561 (26⅞ x 22⅞)

2753

Gift of Edgar William and Bernice Chrysler Garbisch

Susanna Truax, c. 1740

oil on canvas, 0.921 x 0.702 (36¼ x 27⅞)

2754

Gift of Edgar William and Bernice Chrysler Garbisch

View of Concord, c. 1830

oil on canvas, 0.661 x 0.994 (26 x 39⅞)

2755

Gift of Edgar William and Bernice Chrysler Garbisch

Benson, Frank Weston, American, 1862–1951

Portrait in White, 1889

oil on canvas, 1.222 x 0.970 (48⅞ x 38¼)

2734

Gift of Sylvia Benson Lawson

Chambers, Thomas, American, 1815–after 1866

New York Harbor with Pilot Boat "George Washington"

oil on canvas, 0.559 x 0.762 (22 x 30)

2735

Gift of Edgar William and Bernice Chrysler Garbisch

Copley, John Singleton, American, 1737–1815

Adam Babcock, c. 1774

oil on canvas, 1.171 x 0.917 (46⅞ x 36⅞)

2756

Gift of Henry A. and Caroline C. Murray

Dewing, Thomas W., American, 1851–1938

Lady with a Lute, 1886

oil on panel, 0.506 x 0.397 (20 x 15⅞)

2733

Gift of Dr. and Mrs. Walter Timme

Field, Erastus Salisbury, American, 1805–1900

Man Named Hubbard Reading "Boston Atlas"

oil on canvas, 0.746 x 0.660 (29¾ x 26)

2736

Gift of Edgar William and Bernice Chrysler Garbisch

Taj Mahal, c. 1840

oil on canvas, 0.887 x 1.167 (35 x 46)

2737

Gift of Edgar William and Bernice Chrysler Garbisch

Pharaoh's Army Marching, c. 1865/80
oil on canvas, 0.892 x 1.169 (35 $\frac{1}{8}$ x 46)
2738

Gift of Edgar William and Bernice Chrysler Garbisch

Leverett Pond, c. 1840
oil on canvas, 0.558 x 0.691 (22 x 27 $\frac{1}{4}$)
2739

Gift of Edgar William and Bernice Chrysler Garbisch

Portrait of a Man with a Hymnal, c. 1838
oil on canvas, 0.891 x 0.740 (35 x 29 $\frac{1}{8}$)
2740

Gift of Edgar William and Bernice Chrysler Garbisch

Goode, M. A., American

Still Life, 1771
oil on canvas, 0.660 x 0.555 (26 x 21 $\frac{7}{8}$)
2741

Gift of Edgar William and Bernice Chrysler Garbisch

Gorky, Arshile, American, 1904–1948

The Artist and His Mother, c. 1926–1936
oil on canvas, 1.523 x 1.270 (60 x 50)
2762

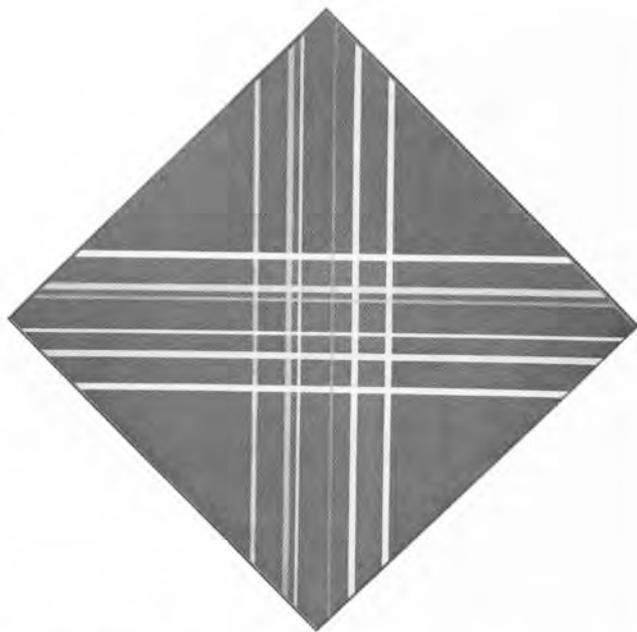
Ailsa Mellon Bruce Fund

One Year the Milkweed, 1944
oil on canvas, 0.942 x 1.193 (37 x 47)
2763

Ailsa Mellon Bruce Fund



William Matthew Prior, *Child with Book and Straw Hat*. Gift of Edgar William and Bernice Chrysler Garbisch



Kenneth Noland, *Another Time*. Gift of the Collectors Committee

Organization, c. 1936

oil on canvas, 1.264 x 1.524 (49 $\frac{3}{4}$ x 60)
2764

Ailsa Mellon Bruce Fund

Johnson, Eastman, American, 1824–1906

The Brown Family, 1869
oil on paper mounted on canvas,
0.593 x 0.724 (23 $\frac{5}{8}$ x 28 $\frac{1}{2}$)
2731

Gift of David Edward Finley and Margaret Eustis Finley

Johnston, Joshua, American, active 1796–1824

Mr. Baylor, c. 1805
oil on canvas, 0.603 x 0.501 (23 $\frac{3}{4}$ x 19 $\frac{3}{4}$)
2742

Gift of Edgar William and Bernice Chrysler Garbisch

Matisse, Henri, French, 1869–1954

Palm Leaf, Tangier, 1912
oil on canvas, 1.175 x 0.819 (46 $\frac{1}{4}$ x 32 $\frac{1}{4}$)
2732

Chester Dale Fund

Noland, Kenneth, American, 1924–

Another Time, 1973
acrylic on canvas, 2.602 x 2.602 (102 $\frac{1}{2}$ x 102 $\frac{1}{2}$)
2766

Gift of the Collectors Committee

Prior, William Matthew, American, 1806–1873

Child with Book and Straw Hat, c. 1840
oil on canvas, 0.765 x 0.607 (30 $\frac{1}{8}$ x 23 $\frac{7}{8}$)
2743

Gift of Edgar William and Bernice Chrysler Garbisch



Gilbert Stuart, *George Washington* (Athenaeum type). Gift of Thomas Jefferson Coolidge IV in memory of his great grandfather, Thomas Jefferson Coolidge, his grandfather, Thomas Jefferson Coolidge II, and his father, Thomas Jefferson Coolidge III

Little Girl Holding Apple, c. 1840
oil on canvas, 0.572 x 0.467 (22½ x 18¾)
2744

Gift of Edgar William and Bernice Chrysler Garbisch

Pynacker, Adam, Dutch, 1622–1673
Wooded Landscape with Travelers
oil on canvas, 0.570 x 0.480 (22½ x 18¾)
2765

Gift of Ruth Benedict and Bertha Leubsdorf in memory of Sophie and Carl Boschwitz

Stella, Frank, American, 1936–
Chyrow II, 1972
mixed media, 2.803 x 2.495 (110¾ x 98¼)
2767

Gift of the Collectors Committee

Stuart, Gilbert, American, 1755–1828
George Washington
oil on wood, 0.670 x 0.546 (26¾ x 21½)
2757

Gift of Thomas Jefferson Coolidge IV in memory of his great grandfather, Thomas Jefferson Coolidge, his grandfather, Thomas Jefferson Coolidge II, and his father, Thomas Jefferson Coolidge III

John Adams
oil on wood, 0.660 x 0.542 (26 x 21¾)
2758

Ailsa Mellon Bruce Fund

James Madison
oil on wood, 0.652 x 0.539 (25½ x 21¼)
2760

Ailsa Mellon Bruce Fund

James Monroe
oil on wood, 0.647 x 0.546 (25½ x 21½)
2761

Ailsa Mellon Bruce Fund

Vanderlyn, Pieter, attributed to, American, c. 1687–1778

Boy of the Beekman Family, c. 1720

oil on canvass, 1.308 x 1.037 (51½ x 40¾)

2745

Gift of Edgar William and Bernice Chrysler Garbisch

Walker, John, British, 1940–

Untitled (Oxford), 1978

mixed media, 3.050 x 2.438 (120⅛ x 96)

2730

Gift of Mr. and Mrs. E. W. R. Templeton

DECORATIVE ARTS

After **Lurcat, Jean**

Coquarlequin

wool (Aubusson tapestry), 1.700 x 0.900 (67 x 35½)

C-553

Gift of Robert M. Mitchell

After **Saint-Saens, Marc**

Nocturne

wool (Aubusson tapestry), 1.793 x 1.212 (70⅝ x 47¾)

C-554

Gift of Robert M. Mitchell

SCULPTURE

Rodin, Auguste, French, 1840–1917

The Sirens, c. 1888

bronze, 0.432 x 0.458 x 0.318 (17 x 18 x 12½)

A-1819

Gift of David Baron in memory of his wife Mary B. Baron

Sansovino, Jacopo, Florentine-Venetian, 1486–1570

Doorknocker with Nereid, Triton and Putti, c. 1550

bronze, 0.356 x 0.288 x 0.085 (14 x 11¾ x 3¾)

A-1820

Pepita Milmore Fund

DRAWINGS

Unless otherwise indicated, all drawings were acquired from the John Davis Hatch Collection.

Abbey, Edwin Austin, American, 1852–1911

Solitude: Miss Vesta Rollinstall, 1878

pencil

B-30, 702

Alexander, Esther Frances, American, 1837–1917

Young Woman's Head

pencil and brown ink

B-30, 703

Wanaus, Tuscarora Indian, 1868

pen and brown ink on ivory cardstock

B-30, 704

Allston, Washington, attributed to, American, 1779–1843

Composition with Four Figures, c. 1805

pencil, pen and sepia ink, gray wash

B-30, 705

Amman, Jost, Swiss, 1539–1591

The Sacrifice of Marcus Curtius

pen and gray ink

B-30, 645

Ailsa Mellon Bruce Fund

Anonymous Florentine, XVI Century

Studies of a Male Torso

pen and brown ink on gray-blue paper

B-30, 546

Andrew W. Mellon Purchase Fund

Audubon, John Woodhouse, American, 1812–1862

Kentucky Fly-Catching Warbler, 1830s

pen and black and gray ink, with colored washes

B-30, 706

Barbieri, Giovanni Francesco (called Il Guercino), Italian, 1591–1666

Rest on the Flight into Egypt, c. 1626

pen and brown ink and wash, squared in black chalk

B-30, 696

Ailsa Mellon Bruce Fund

After **Barbieri, Giovanni Francesco** (called Il Guercino)

Landscape with Fortress and River, late 18th century

pen and brown ink

B-30, 620

Gift of Ian Woodner

Barocci, Federico, Italian, 1535–1612

Head of Saint John the Evangelist, c. 1580

oil on paper

B-30, 639

Ailsa Mellon Bruce Fund

Bartlett, William Henry, British, 1809–1854

Gowanus Heights, Brooklyn, c. 1836–1837

brush, brown ink and brown wash with touches of white

B-30, 707

Bellini, Filippo, Italian, 1550/55–1604

The Crucifixion with Saints Roch and Augustine

pen and brown ink and wash over black chalk heightened with white

B-30, 646

Ailsa Mellon Bruce Fund and Andrew W. Mellon Purchase Fund

Bingham, George Caleb, American, 1811–1879

Two Men Figures

pen over pencil

B-30, 708

Bloemaert, Abraham, Dutch, 1564–1651

A Man and His Dog Resting by a Great Tree

black chalk, pen and brown ink and brown wash on light brown paper

B-30, 618

Gift of Robert H. and Clarice R. Smith

Ritual Washing of the Israelites, 1616

black chalk and pale blue-green wash

B-30, 547

Andrew W. Mellon Purchase Fund

The Virgin in Glory

pen and brown ink and wash over black chalk, heightened with white, on blue paper

B-30, 647

Andrew W. Mellon Purchase Fund

Blunner, Oscar F., German, 1876–1938

Study for a Painting, 1928?

graphite

B-30, 908

Riverhead, Long Island, July, 1903

pencil and black crayon

B-30, 709

Boucher, François, French, 1703–1770

Allegory of Music, 1764

pen and sanguine wash

B-30, 644

Ailsa Mellon Bruce Fund

Bridgman, Charles J., American, 1841–?

François, 1872

soft pencil

B-30, 710

Rosetta, Egypt, c. 1871–1872

pencil and black crayon, touched with cream chalk highlights

B-30, 711

Brown, Mather, American, 1761–1831

Bible Lesson, 1780s

pencil, pen and brown ink

B-30, 712

Allegory: Four Putti, 1780s

pencil, pen and brown ink

B-30, 713

Burgkmair, Hans, German, 1473–1531

The Fight in the Forest, c. 1500–1503

pen and black ink

B-30, 554

Ailsa Mellon Bruce Fund



Abraham Bloemaert, *A Man and His Dog Resting by a Great Tree*. Gift of Robert H. and Clarice R. Smith

Carracci, Agostino, Italian, 1557–1602
Woodland Landscape with a Boat, c. 1585–1590

pen and brown ink

B-30, 556

Gift of Robert H. and Clarice Smith

Casilear, John William, American, 1811–1893

Banknote Studies, 1840

pencil

B-30, 714

Chalfant, Jefferson David, American, 1856–1931

H. Wood Sullivan—"The Shaver"

pencil

B-30, 715

Cole, Thomas, American, 1801–1848

On the Road from Conway, 1827/1828

pen and black ink over pencil

B-30, 716

Temples of Juno, Lucina, and Concordia—Agrigentum, Sicily, 1842

pencil with white gouache

B-30, 717

The Bridge of Fear

pencil and charcoal

B-30, 718

The Good Shepherd, 1847

pencil, pen, tan and gray washes, white highlights

B-30, 719

Cowles, Maude Alice, American, 1871–1905

Lullaby, c. 1890

pencil, brush and black ink with gray and light brown washes

B-30, 720

Cox, Kenyon, American, 1856–1919

A Corner Window, Will Low, 1884

pen and black ink

B-30, 721

Seated Male Nude: Study for "Science"—Iowa State Capitol, 1905

pencil

B-30, 722

Reclining Female Nude Study for "Painting"

pencil

B-30, 723

Study of a Plaster Torso

pencil

B-30, 724

Drapery Study for Reclining Female Study for "Painting"

pencil

B-30, 725

Cox, Palmer, Canadian, 1840–1924

Brownies at Home—Twelve Vignettes, c. 1893

india ink

B-30, 726

Cropsey, Jasper Francis, American, 1823–1900

Hudson River Brick Piers, 1886

pencil and watercolor

B-30, 727

Pine Tree, 1847

pencil

B-30, 728

The Hudson River at Hastings, 1855

pencil

B-30, 729

Daingerfield, Elliott, American, 1859–1932

Portrait of his wife, 1898

pencil

B-30, 730

Darley, Felix Octavius Carr, American, 1822–1888

Men Flailing, 1850s

pencil

B-30, 731

The Squatter's Death

pen and brown wash

B-30, 732

Davies, Arthur B., American, 1862–1928

Aldrich's Dog, late 1880s

pen and india ink touched with white

B-30, 733

Foxgloves

pencil

B-30, 734

Seated Nude and a Foot, 1920?

black and white chalks fixed with water bath

B-30, 735

Davis, Alexander Jackson, American, 1803–1896

Jewish Synagog, N.C.

pen and wash

B-30, 736

Diziani, Gaspare, Venetian, 1689–1767

Fall of Phaeton, c. 1745–1750

pen and brown ink over red chalk with brown and gray washes

B-30, 548

Andrew W. Mellon Purchase Fund

Du Bois, Guy Pène, American, 1884–1958

Greenwich Village Doorway, c. 1938

india ink

B-30, 909

Durand, Asher Brown, American, 1796–1886

Rip Van Winkle, c. 1840

pencil

B-30, 738

Durand, Asher Brown, attributed to, American, 1796–1886

White Mountains (?), possibly late 1820s

brush and brown ink touched with white

B-30, 737

Elliot, Charles Loring, American, 1812–1868

Portrait of the Artist Asa W. Twitchell, 1864

pencil

B-30, 739

Elshemius, Louis Michel, American, 1864–1941

Study from a Cast, c. 1884–1886

pencil

B-30, 740

Epstein, Sir Jacob, American, 1880–1959

New York Garment Worker, 1900–1902

black crayon

B-30, 741

Escher, Maurits Cornelis, Dutch, 1898–1972

Sphere Surface with Longitudinals and Latitudinals, 1958

pencil on tracing paper

B-30, 603

Gift of Mr. and Mrs. Seymour Schwartz

Farrer, Thomas C., English/American, 1840–1891

Sketching from Nature, 1861

pen and black and brown ink

B-30, 742

Forbes, Edwin, American, 1839–1875

Oxen and Dump Cart

pencil touched with black crayon and white chalk

B-30, 743

Ganso, Emil, German/American, 1895–1941

Yasho Kunyoshi, 1830–1832?

pencil and pen

B-30, 910

Gaugengigl, Ignaz Marcel, German/American, 1855–1932

T. O. Langerfeldtz, 1904
pencil touched with black chalk
B-30, 744

Gibson, Charles Dana, American, 1867–1944

Near Stanhope Gate, c. 1897
pencil, pen, brush and india ink
B-30, 745

Gignoux, Régis François, French/American, 1816–1882

Niagara Falls
pencil and white gouache
B-30, 746

The Three Trees, Bedford, New York, 1849
brush with gray ink, touched with black ink, and sgraffito
B-30, 747

Gorky, Arshile, American, 1904–1948

Portrait of the Artist and His Mother, 1926–1936
pencil on squared paper
B-30, 635
Ailsa Mellon Bruce Fund

Study for "The Plough and the Song"
pencil and crayon on squared paper
B-30, 636
Ailsa Mellon Bruce Fund

Nighttime, Enigma, and Nostalgia, c. 1929–1934
india ink and sepia ink
B-30, 637
Ailsa Mellon Bruce Fund and Andrew W. Mellon Purchase Fund

Goyen, Jan Van, Dutch, 1596–1656

Cottage by a River
black chalk
B-30, 648
Ailsa Mellon Bruce Fund

Horseman Among the Dunes
black chalk
B-30, 649
Ailsa Mellon Bruce Fund

Sailboat on an Estuary
black chalk
B-30, 650
Ailsa Mellon Bruce Fund

Sketch of Houses by a Road
black chalk
B-30, 651
Ailsa Mellon Bruce Fund

Greenough, Horatio, American, 1805–1852

Study of a Hand
pencil
B-30, 748

Right Hand Holding Short Rod
pencil
B-30, 749

Right Hand Holding Short Rod, 1847

pen and ink
B-30, 750

The Artist's Brother—Richard Greenough (?), c. 1850
pencil, pen and sepia ink
B-30, 751

Classical Head in Profile
pencil
B-30, 752

Greenwood, John, American, 1727–1792

Harbour Scene, c. 1760
brush and gray ink and wash
B-30, 753

Griswold, Casimir Clayton, American, 1834–1918

Rocks and Waterfall, 1878
pen, wash, sgraffito, white highlights
B-30, 754

Gropper, William, American, 1897–1977

Strike
charcoal, splatter, and white gouache
B-30, 911

Wheat Cart, Russia
black ink and brush over pencil
B-30, 912

Hart, George O. ("Pop"), American, 1868–1933

Levishon Stadium, NYC
pen, charcoal, and gray wash
B-30, 913

Hart, William M., Scottish/American, 1823–1894

Mountain Landscape, Stream and Waterfall, 1860
graphite with white gouache
B-30, 755

Hill, John Henry, American, 1839–1922

The Hudson at Nyack, 1858
pen over pencil with washes
B-30, 756

Landscape, Early Spring, 1857
pencil touched with white
B-30, 757

Homer, Winslow, American, 1836–1910

Four Boys on a Beach, c. 1873
pencil, brush and watercolors
B-30, 701
Andrew W. Mellon Purchase Fund

Signature in Palette
pen
B-30, 758

Sketchbook Page
pencil
B-30, 759

Hovenden, Thomas, American, 1840–1895

Studies for Elaine
pencil on blue paper
B-30, 760



Winslow Homer, *Four Boys on a Beach*. Andrew W. Mellon Purchase Fund

Howland, Alfred Cornelius, American, 1838–1909

The Old Soldier—Berncastel, 1861–1862

pencil

B-30, 761

Hubbard, Richard William, American, 1816–1888

Lake George, c.1850–1869

pencil touched with white

B-30, 762

Hunt, William Morris, American, 1824–1879

Evening, Farm Landscape, 1870s

charcoal with white highlights

B-30, 763

Seated Girl, c. 1875

charcoal

B-30, 764

Huntington, Daniel, American, 1816–1906

Recruit (with Two Studies of Heads), c. 1862

pencil touched with white chalk

B-30, 765

Saco, Looking Northwest

pencil

B-30, 766

Jarvis, Charles Wesley, American, 1812–1868

Character Study

pencil and charcoal

B-30, 767

The Drinker

pencil, black chalk, and gray wash

B-30, 768

Irish Fisherman

charcoal and pencil

B-30, 769

Man Leaning on a Counter, 1820s

pencil, black chalk, and black crayon

B-30, 770

Unknown Yale Student

watercolor and pencil

B-30, 771

Johnson, Eastman, American, 1824–1906

Head of a Young Woman, 1850

pencil

B-30, 772

Seated Study of an M.D.

pencil

B-30, 773

Self-Portrait, c. 1850

pencil

B-30, 774

The Young Doctor

charcoal, black and white chalk

B-30, 775

Katz, Leo, Austrian/American, 1887–

Anatomy Studies, 1911

red chalk and pencil

B-30, 776

Keith, William, American, 1839–1911

In the Sierras, A Pack Train

brown ink and gray wash

B-30, 777

Keller, Harrison, American

Standing Nude

graphite, pastel and stump

B-30, 914

Kensett, John Frederick, American, 1816–1872
West Point from Storm King
pencil
B-30, 778

La Farge, John, American, 1835–1910
Angel—Trinity Church Mural, 1876
charcoal and pencil
B-30, 779

Study for Moses, Trinity Church, Boston, 1876
charcoal
B-30, 780

Trinity Church, Boston (nave)—Mural Study, 1876
pencil, pen, brush and black ink
B-30, 781

Lagneau (Lanneau), French, 1st half of the 17th century

Bust of an Old Woman
colored chalks
B-30, 549
Andrew W. Mellon Purchase Fund

Leissner-Blomberg, Elena, Russian, 1897–
Peasant Head, 1921
pencil
B-30, 652
Ailsa Mellon Bruce Fund

Moment, 1921
pencil
B-30, 653
Ailsa Mellon Bruce Fund

Leutze, Emmanuel Gottlieb, American, 1816–1868
Eastman Johnson Sketching, c. 1849–1851
pencil and touches of black chalk
B-30, 782

Loggie, Helen, American, c. 1900–
Northwest Front, 1958
pen and pencil
B-30, 915

Luks, George Benjamin, American, 1867–1935
Ten Heads
black crayon
B-30, 783

Martin, Homer Dodge, American, 1836–1897
Old Crossing, Otter Tail River, 1871
black chalk touched with white chalk
B-30, 784

Raven Hill, 1868
pencil
B-30, 785

Upper Saranac Lake, 1861
pencil
B-30, 786

Meilatz, Charles F. W., American, 1864–1919
Meadow Pond, New York
soft pencil
B-30, 787

Menzel, Adolf, German, 1815–1905
Heads of a Man and a Woman, 1899
graphite with stump
B-30, 611

Gift of Ruth B. Benedict in memory of her parents,
Sophie and Carl Boschwitz

Study of a Woman, c. 1875–1890
graphite with stump
B-30, 697

Gift of Bertha Leubsdorf in memory of her parents,
Sophie and Carl Boschwitz

Molyn, Pieter, Dutch, 1595–1661
Travellers along the Crest of a Hill, 1652
black chalk with gray wash
B-30, 619

Gift of Robert H. and Clarice R. Smith

Moran, John Leon, American, 1831–after 1893
American Observing Station, Kerquelen Islands, 1874–1875
pen, brush, and black ink with gray wash and sgraffito
B-30, 789

Mount, William Sydney, American, 1807–1868
On Board of the Stony Brook Packet, 1848
pencil
B-30, 790

Nelson Mathewson, 1839
pencil
B-30, 791

Murillo, Bartolomé Esteban, Spanish, 1617–1682
Adoration of the Magi, c. 1850–1856
pen and brown ink with brown wash over red and black
chalk
B-30, 654
Ailsa Mellon Bruce Fund

Myers, Jerome, American, 1867–1940
Self-Portrait, 1906
charcoal touched with white
B-30, 792

Self-Portrait, 1922
red, black and white chalks
B-30, 916

Nast, Thomas, American, 1840–1902
Archer, Nude Study, c. 1858
charcoal, white gouache, black ink
B-30, 793

Signature, "TH. Nast, Oct. 17, 1901" (on verso of a Union
League Club card)
pen
B-30, 794



Giovanni Battista Piazzetta, *Boy with a Lute*. Gift of The Ruth and Vernon Taylor Foundation



Giovanni Battista Piranesi, *Grottesco with the Tomb of Nero*. Gift of Philip Hofer in memory of his mother, Mrs. Jane Arms Hofer

Newsam, Albert, American, 1809–1864
Edwin Forrest, 1827
 charcoal, pen and brown ink with touches of white gouache
 B-30, 795

Oudry, Jean-Baptiste, French, 1686–1755
The Partridge and the Cocks
 pen and brush with black ink, gray wash, and white gouache on blue paper
 B-30, 550
 Andrew W. Mellon Purchase Fund

Peale, Rembrandt, attributed to, American, 1778–1860
R. Strong, 1810
 pencil and black crayon
 B-30, 796

Pennell, Joseph, American, 1860–1926
Interior, Fitzwilliam Museum
 brush and black inks
 B-30, 797

Main Stairway, Corcoran Art Gallery
 pencil and gouache
 B-30, 798

Narrow Walkway, London
 watercolor
 B-30, 799

Piazzetta, Giovanni Battista, Italian, 1682–1754
Boy with a Lute
 black chalk with white highlights
 B-30, 875
 Gift of the Taylor Foundation

Piranesi, Giovanni Battista, Italian, 1720–1778
Grottesco with the Tomb of Nero
 pen and gray-brown ink over red chalk, with gray washes
 B-30, 698
 Gift of Philip Hofer in memory of his mother,
 Mrs. Jane Arms Hofer

Powers, Hiram, American, 1805–1873
Study of a Hand, 1856
 charcoal
 B-30, 800

Richards, William Trost, American, 1833–1905
Landscape, 1862
 pencil
 B-30, 801

Paradise, Newport, 1877
 watercolor, gouache on paper
 B-30, 638
 Adolph Caspar Miller Fund and Pepita Milmore
 Memorial Fund

Rivera, Diego, Mexican, 1886–1957

Boy with Melon, 1936

black gouache

B-30, 197

Robertson, Alexander, American, 1765–1835

Hudson River Landing, 1796

pen with gray and black ink

B-30, 802

Robinson, Boardman, American, 1876–1952

Charles W. Eliot, 1904

graphite

B-30, 803

Enter Miss Hazard, c. 1908

pencil, black crayon, pen and black ink touched with white

B-30, 804

Saint-Aubin, Gabriel de, French, 1724–1780

Cartouche with a Bat, for a Portrait of Edward Young

pen and brown ink over sanguine and black chalks, touched with white chalk

B-30, 614

Gift of Regina Slatkin in memory of Charles E. Slatkin

Cartouche with the Muse of Poetry, for a Portrait of Edward Young

black chalk

B-30, 615

Gift of Regina Slatkin in memory of Charles E. Slatkin

Sargent, John Singer, American, 1856–1925

Sketchbook Containing Two Costume Studies, 1900

pencil and ink

B-30, 700

Gift of Peter Josten

Capilla Real Entablature, Granada, 1912

pencil

B-30, 805

Shaw, Joshua, American, c. 1776–1860

The Horse Shoe on the Shanandoa [sic], *Virginia*, 1820s

pen and sepia ink

B-30, 806

Sheeler, Charles, American, 1883–1965

Chartres Cathedral, 1929

charcoal

B-30, 567

Gift of Dorothy Edinburg

Shirlaw, Walter, Scottish/American, 1835–1909

Munich Factory

pencil

B-30, 807

Sloan, John, American, 1871–1951

Self-Portrait

india ink over pencil

B-30, 809

Smith, John Rubens, American, 1775–1849

Man Seated at a Table, 1819

pencil

B-30, 808

Soutman, Pieter, Dutch, 1580–1657

The Defeat of Sennacherib

black chalk, pen and black ink with gray wash

B-30, 551

Andrew W. Mellon Purchase Fund

Soyer, Raphael, Russian/American, 1899–

Mending the Hem

crayon

B-30, 918

Stella, Joseph, American, 1877–1946

Seeking the Reference, c. 1910

pencil

B-30, 810

Sully, Thomas, American, 1783–1872

Lafayette (Two Views), c. 1825

brush, black ink, gray and brown wash

B-30, 811

Studies: Portrait of Major Thomas Biddle; Portrait of Thomas Wilcocks Sully

pen with brown ink over pencil

B-30, 569

Adolph Caspar Miller Fund

Tobey, Mark, American, 1890–1976

Interior of the Studio, 1937

gouache on paper on cardboard

B-30, 568

Gift of Viola Patterson

Vanderlyn, John, American, 1775–1852

Figure Costume Study for Columbus Mural, Washington, D. C.

pencil, brown ink, brown wash, and white highlights

B-30, 812

Portrait of a Seated Man, c. 1800

black and white chalk

B-30, 813

Self-Portrait

charcoal

B-30, 814

Vedder, Elihu, American, 1836–1923

Tmui of Ptolemy, 1890

black crayon on light green paper

B-30, 815

Velde, Esaias van de, Dutch, 1591–1630

The Village Street

black chalk with gray and brown washes

B-30, 893

Ailsa Mellon Bruce Fund

Venetian School, probably 18th century

Landscape with Ruins

pen and ink and wash

B-30, 655

Andrew W. Mellon Purchase Fund

Ward, John Quincy Adams, American, 1830–1910

George Reynolds, Brooklyn, 1859

pen

B-30, 816

Johnson M. Mundy, Sculptor, Brooklyn, 1857

pen

B-30, 817

Sketching—George Fuller, 1858

pencil, pen and brown ink

B-30, 818

Sketching—Emanuel Leutze, 1858

pencil, pen and brown ink

B-30, 819

Sketch Class Series—E. W. Perry, 1860

pen

B-30, 820

Brown, H. K., Washington, D.C., 1859

pen

B-30, 821

Washington, William de Hartburn, American,
1832–1868

J. Q. A. Ward, c. 1858

pencil

B-30, 822

Waud, Alfred R., American, 1828–1891

Dalles of the St. Louis

pencil with white highlights

B-30, 823

Railroad on the Dalles of the St. Louis, 1882

hard and soft pencil touched with white

B-30, 825

Weir, Robert Walter, American, 1803–1889

Praying Figures in a Church, Florence, c. 1824–1827

pencil, pen and black ink, gray and black wash

B-30, 826

"*Tis but Fancy's Sketch*," c. 1850s

pencil

B-30, 827

West, Benjamin, American, 1738–1820

Countess of Huntindon

pen and brown ink

B-30, 828

West, Benjamin, attributed to, American, 1738–1820

Death of Iphigenia (?), possibly c. 1758–1759

pen and ink, touched with white, gray and brown washes

B-30, 829

Whistler, James Abbott McNeill, American, 1834–1903

Portrait of Charles E. Freer (?), 1890s

charcoal with gray-green chalk highlights

B-30, 830

White, Stanford, American, 1853–1906

The Battery, New York, c. 1900

soft pencil

B-30, 831

Manhattan Bridge

pencil

B-30, 832

North on Broadway from Trinity Church, c. 1900

soft pencil

B-30, 833

Wyant, Alexander Helwig, American, 1836–1912

Miami and Ohio Rivers, 1865

pencil

B-30, 834

PRINTS

Achepohl, Keith, American, 1934–

Mura V, 1978

mezzotint

B-30, 876

Ailsa Mellon Bruce Fund

Mura V, proof state, i/vii

mezzotint and drypoint

B-30, 900

Gift of the artist, Keith Achepohl

Mura V, proof state, ii/vii

mezzotint and drypoint

B-30, 901

Gift of the artist, Keith Achepohl

Mura V, proof state, iii/vii

mezzotint and drypoint

B-30, 902

Gift of the artist, Keith Achepohl

Mura V, proof state, iv/vii

mezzotint and drypoint

B-30, 903

Gift of the artist, Keith Achepohl

Mura V, proof state, v/vii

mezzotint and drypoint

B-30, 904

Gift of the artist, Keith Achepohl

Mura V, proof state, vi/vii

mezzotint and drypoint

B-30, 905

Gift of the artist, Keith Achepohl

Albin, Eleazor, German, active in London, 1720–1740

Stork (Ciconia Alba)

hand colored etching and engraving

B-30, 616

Gift of Dr. and Mrs. George Benjamin Green



Albrecht Altdorfer, *The Great Landscape with the Water Mill*. Ailsa Mellon Bruce Fund

Altdorfer, Albrecht, German, 1480–1538
The Great Landscape with the Water Mill, c. 1520
 etching with traces of gray and yellow watercolor
 B-30, 552
 Ailsa Mellon Bruce Fund

Anderle, Juri, Czechoslovakian, 1936–
The Pleasant Hazards of the Swing, 1978
 drypoint and mezzotint
 B-30, 895
 Gift of Mr. and Mrs. Jacques Z. Baruch

Basedow, Johann Bernhard, German, 1723–1790
Elementarwerk, Berlin and Dessau: 1774
 volume of etchings by D. Chodowiecki and others
 B-30, 557
 Gift of Dr. Dieter E. Meyer

Baumeister, Willi, German, 1889–1955
Running Figure
 lithograph
 B-30, 604
 Gift of Mr. and Mrs. William Benedict

Bella, Stefano della, Italian, 1610–1654
Castel Sant'Angelo, Rome
 etching
 B-30, 674
 Andrew W. Mellon Purchase Fund

The Five Deaths
 etching with engraving
 B-30, 675 through B-30, 679
 Andrew W. Mellon Purchase Fund

Betti, Giovanni Battista, Italian, active 1754–1777
A'Dilettanti delle Bell'Arti, Florence: 1785
 engraved title and 24 engraved plates, bound in decorative
 boards
 B-30, 553
 Dr. and Mrs. Ronald R. Lubritz Fund

- Bewick, Thomas**, British, 1753–1828
Figures of British Land Birds. To which are added, a few Foreign Birds, with their Vulgar and Scientific Names.
volume 1, Newcastle upon Tyne: 1800
bound volume of wood engravings
B-30, 656
Andrew W. Mellon Purchase Fund
- Bloemaert, Frederick**, Dutch, c. 1610–c. 1669
A Man and his Dog Resting by a Great Tree
etching
B-30, 612
Gift of Mr. and Mrs. Robert M. Walker
- Bourdon, Sebastian**, French, 1616–1671
The Works of Mercy
series of 7 engravings
B-30, 657 through B-30, 663
Andrew W. Mellon Purchase Fund
- Callot, Jacques**, French, 1592–1635
Book of bound prints from the *Large Miseries of War*,
Paris, 1633
9 etchings with title page bound in red leather
B-30, 664
Andrew W. Mellon Purchase Fund and Ailsa Mellon Bruce Fund
- Carmona, Manuel-Salvador**, Spanish, 1730–1807
François Boucher, 1761
etching and engraving
B-30, 881
Ailsa Mellon Bruce Fund
- Carracci, Francesco**, attributed to, Bologna, c. 1595–
Rome, 1622
Saint Francis Consoled by the Musical Angel
engraving
B-30, 555
Gift of Dr. David Landau
- Charlet, Nicolas Toussaint**, French, 1792–1845
Turc Assis, 1825
lithograph
B-30, 665
Andrew W. Mellon Purchase Fund
- Chauvel, Theophile**, French, 1831–1909
Stratford Church
etching on imitation vellum
B-30, 605
Gift of Mr. and Mrs. William Benedict
- Claude Lorraine**, French, 1600–1682
Apollo and the Seasons
etching
B-30, 521
Andrew W. Mellon Purchase Fund
- Cock, Hieronymous**, Dutch, c. 1510–1570
Mercury with the Head of Argus in his Hand, 1558
etching
B-30, 666
Ailsa Mellon Bruce Fund
- Ruinarum Palatii Maioris 2*
etching
B-30, 667
Ailsa Mellon Bruce Fund
- Daubigny, Charles-François**, French, 1817–1878
L'Anc au Pré, 1862
cliche-verre
B-30, 522
Andrew W. Mellon Purchase Fund
- Daumier, Honoré**, French, 1808–1879
Le Depart pour le Bal
lithograph
B-30, 668
Andrew W. Mellon Purchase Fund
- Proverbes de Famille*
lithograph
B-30, 669
Ailsa Mellon Bruce Fund
- L'Unité Allemande*, 1870
lithograph
B-30, 670
Ailsa Mellon Bruce Fund
- Moeurs Conjugales*
lithograph
B-30, 671
Ailsa Mellon Bruce Fund
- Tout ce qu'on voudra*
lithograph
B-30, 672
Ailsa Mellon Bruce Fund
- Pastorales*
lithograph
B-30, 673
Ailsa Mellon Bruce Fund
- H. Daumier, tirage unique de trente-six bois*, 1920
36 wood engravings on Japan paper
B-30, 838 through B-30, 873
Gift of Mr. and Mrs. Arthur E. Vershbow
- Demarteau, Gilles**, French, 1717–1769
Head of a Young Woman
crayon manner engraving
B-30, 680
Andrew W. Mellon Purchase Fund
- Desmarteau, Jean de Saint Sorlin**, French
Clovis ou la France chrestienne. Poëm héroïque, Paris: 1657
book with illustrated frontispiece and 26 text engravings
B-30, 570
Print Purchase Fund—Rosenwald
- Dietrich, Christian Wilhelm**, German, 1712–1774
Temple of the Sibyls, Tivoli, 1745
etching
B-30, 523
Andrew W. Mellon Purchase Fund

Dupuis, Charles, French, 1685–1742

Nicholas Coustou, 1730

engraving

B-30, 882

Ailsa Mellon Bruce Fund

Dürer, Albrecht, German, 1471–1528

Maximilian and Maria of Burgundy

woodcut

B-30, 681

Ailsa Mellon Bruce Fund

Apocalypse: The Four Horsemen, 1498

woodcut

B-30, 874

Ferdinand Lamot Belin Fund and William Nelson

Cromwell Fund

Escher, Maurits Cornelis, Dutch, 1898–1972

Calabra Series: Catolica de Stilo, 1930

lithograph

B-30, 571

Gift of Mr. and Mrs. Seymour Schwartz

Calabra Series: Fiumara de Stilo, 1930

lithograph

B-30, 572

Gift of Mr. and Mrs. Seymour Schwartz

Calabra Series: Morano, 1930

woodcut on very thin japan

B-30, 573

Gift of Mr. and Mrs. Seymour Schwartz

Calabra Series: Pente Dattilo, 1930

lithograph

B-30, 574

Gift of Mr. and Mrs. Seymour Schwartz

Calabra Series: Scilla, 1931

lithograph

B-30, 575

Gift of Mr. and Mrs. Seymour Schwartz

Calabra Series: San Severnia, 1931

lithograph

B-30, 576

Gift of Mr. and Mrs. Seymour Schwartz

Calabra Series: Rossano, 1931

woodcut

B-30, 577

Gift of Mr. and Mrs. Seymour Schwartz

Nocturnal Rome Series: San Francisco Romano, 1934

woodcut

B-30, 578

Gift of Mr. and Mrs. Seymour Schwartz

Nocturnal Rome Series: Cupolas seen from Pincio, 1934

woodcut

B-30, 579

Gift of Mr. and Mrs. Seymour Schwartz

Nocturnal Rome Series: Capitoline Hill, Square of

Dioscuro Pollux

woodcut

B-30, 580

Gift of Mr. and Mrs. Seymour Schwartz

Nocturnal Rome Series: Basilica di Massenzio, 1934

woodcut

B-30, 581

Gift of Mr. and Mrs. Seymour Schwartz

Nocturnal Rome: S. Giorgio in Vallabro, 1934

woodcut

B-30, 582

Gift of Mr. and Mrs. Seymour Schwartz

Nocturnal Rome Series: Castel San Angelo, 1934

woodcut

B-30, 583

Gift of Mr. and Mrs. Seymour Schwartz

Abruzzi: Genazzano, 1929

lithograph

B-30, 584

Gift of Mr. and Mrs. Seymour Schwartz

Barbarano nel Cimino, 1929

lithograph

B-30, 585

Gift of Mr. and Mrs. Seymour Schwartz

View on St. Peter's Square (San Michel dei Frisone), 1932

lithograph

B-30, 586

Gift of Mr. and Mrs. Seymour Schwartz

Temple of Segeste, Sicily, 1932

wood engraving

B-30, 587

Gift of Mr. and Mrs. Seymour Schwartz

Macedonie: Caltavuturo, 1933

lithograph

B-30, 588

Gift of Mr. and Mrs. Seymour Schwartz

New Lava near Nuziata, 1933

lithograph

B-30, 589

Gift of Mr. and Mrs. Seymour Schwartz

Corsica: Old Olive Tree, 1934

wood engraving

B-30, 590

Gift of Mr. and Mrs. Seymour Schwartz

House in the Lava near Nuziata, Sicily, 1936

lithograph

B-30, 591

Gift of Mr. and Mrs. Seymour Schwartz

Catania and Mt. Etna, 1936

wood engraving

B-30, 592

Gift of Mr. and Mrs. Seymour Schwartz

preliminary cut for *Snakes*, 1969

woodcut

B-30, 593

Gift of Mr. and Mrs. Seymour Schwartz

Map of The Netherlands: Deus Mare Fecit Batavis Litora

woodcut

B-30, 594

Gift of Mr. and Mrs. Seymour Schwartz

- Wild West Show*, c. 1920
woodcut
B-30, 595
Gift of Mr. and Mrs. Seymour Schwartz
- Knots*
wood engraving
B-30, 596
Gift of Mr. and Mrs. Seymour Schwartz
- Portrait of Mrs. Fiet van Stolk, Doorn*, 1918
woodcut
B-30, 597
Gift of Mr. and Mrs. Seymour Schwartz
- Scholastica: Discovery*, 1932
woodcut on japan paper
B-30, 598
Gift of Mr. and Mrs. Seymour Schwartz
- Birth Announcement: Jan Christoffel Escher*, 1938
woodcut
B-30, 599
Gift of Mr. and Mrs. Seymour Schwartz
- Synthesis*
lithograph
B-30, 600
Gift of Mr. and Mrs. Seymour Schwartz
- Whirlpools*, 1957
color woodcut
B-30, 601
Gift of Mr. and Mrs. Seymour Schwartz
- Sphere Surface with Fish*
woodcut
B-30, 602
Gift of Mr. and Mrs. Seymour Schwartz
- Falcone, Aniello**, Italian, 1600–1656
Venus, Cupid, and Satyr
etching
B-30, 682
Andrew W. Mellon Purchase Fund
- Flipart, Jean-Jacques**, French, 1719–1782
Jean-Baptiste Greuze
etching and engraving
B-30, 883
Ailsa Mellon Bruce Fund
- FOA, Mme. Eugenie**, French
Les Petits Français, Paris: 1842
bound volume with 25 plates and 90 vignettes by various artists
B-30, 836
Gift of Mr. and Mrs. Arthur Vershbow
- Gauguin, Paul**, French, 1848–1903
Joies de Bretagne
zincograph
B-30, 524
Andrew W. Mellon Purchase Fund
- Genoels, Abraham**, Dutch, 1640–1723
Large View of a Garden
etching
B-30, 877
Ailsa Mellon Bruce Fund
- Giampiccoli, Giuliano**, Italian, 1699–1739
Classical Ruins in a Landscape: Frontispiece
etching
B-30, 693
Andrew W. Mellon Purchase Fund
- Goltzius, Hendrik**, Dutch, 1558–1617
A Polish Nobleman Standing, 1583
etching
B-30, 525
Andrew W. Mellon Purchase Fund
- The Great Standard-Bearer*
engraving
B-30, 683
Ailsa Mellon Bruce Fund
- Halsey, Brian**, American, 1942–
Microcosms, 1978
suite of 6 serigraphs
B-30, 558 through B-30, 563
Gift of the Artist
- Hamilton, Richard**, British, 1922–
My Marilyn, 1965
screenprint
B-30, 621
Gift of William M. Speiller
- Swinging London 67*, 1968
etching, aquatint, diestamping, collage, and embossing
B-30, 622
Gift of William M. Speiller
- I'm Dreaming of a White Christmas*, 1967
screenprint
B-30, 623
Gift of William M. Speiller
- Heckel, Erich**, German, 1883–1970
Hockende (Kneeling), 1913
woodcut
B-30, 684
Ailsa Mellon Bruce Fund
- Hopson, William Fowler**, American, 1849–1935
Moonlit Landscape—with Tree at the Right, c. 1903
monotype
B-30, 878
Ailsa Mellon Bruce Fund
- Moonlit Landscape—with Tree at the Left*, c. 1903
monotype
B-30, 879
Ailsa Mellon Bruce Fund

Hunt, William Holman, British, 1827–1910
Mother and Child, 1879
etching
B-30, 526
Andrew W. Mellon Purchase Fund

Huot, François, French, active 1780–1803
Nicholas de Launay, 1780
etching and engraving
B-30, 884
Ailsa Mellon Bruce Fund

Ibels, Henri-Gabriel, French, 1876–1936
Pierrefort
color lithograph
B-30, 606
Gift of Mr. and Mrs. William Benedict

Indiana, Robert, American, 1928–
South Bend, 1978
lithograph
B-30, 564
Gift of Art Center, Inc., South Bend, Indiana
Polygons, 1975
suite of 7 sirocco screen prints
B-30, 624 through B-30, 630
Gift of Dr. and Mrs. Maclyn E. Wade

Johns, Jasper, American, 1930–
Alphabet, 1969
2 color lithograph
B-30, 631
Gift of Dr. and Mrs. Maclyn E. Wade
No., 1969
4 color lithograph with lead collage, embossed
B-30, 632
Gift of Dr. and Mrs. Maclyn E. Wade

Johnson, Gerald, American, 1945–
Caruther's Countdown, 1976
collograph
B-30, 896
Gift of the Artist

Kent, Rockwell, American, 1882–1971
Starry Night
wood engraving
B-30, 897
Gift of Mr. and Mrs. Sam R. Broadbent

Klauber, Ignace-Sebastien, German, 1754–1820
Christophe Gabriel Allegrain, 1787
engraving
B-30, 885
Ailsa Mellon Bruce Fund

Legrand, Louis Auguste Mathieu, French, 1863–1951
Self-Portrait
etching and aquatint
B-30, 607
Gift of Mr. and Mrs. William Benedict

Leithauser, Mark Alan, American, 1950–
Migration, 1976
etching and engraving
B-30, 565
Gift of Mark and Bryan Leithauser

Le Tellier, Charles-François, French, 1743–1800
Anne Vallayer-Coster, 1770
etching and engraving
B-30, 886
Ailsa Mellon Bruce Fund

Loutherbourg, Philipp Jakob de, the Younger,
French, 1740–1812
La Bonne Petite Soeur
etching
B-30, 685
Andrew W. Mellon Purchase Fund

Marcoussis, Louis, Polish, 1883–1941
Portrait of Joan Miró
drypoint
B-30, 906
Gift of Lessing J. Rosenwald

Martin, John, British, 1789–1854
Belshazzar's Feast, 1826
mixed media intaglio with hand-coloring
B-30, 608
Gift of Mr. and Mrs. William Benedict

Massard, Jean, French, 1740–1822
Hubert Gravelot
etching
B-30, 887
Ailsa Mellon Bruce Fund

Master of the Die (Daddi), Italian, 16th century
Apollo and Marsyas, after Raphael
engraving
B-30, 686
Ailsa Mellon Bruce Fund
Saint Rich
engraving
B-30, 687
Ailsa Mellon Bruce Fund

Master, F. P., Italian, mid-16th century
Endymion
etching on blue paper
B-30, 880
Ailsa Mellon Bruce Fund

Meyer, Henry Hoppner, British, c. 1783–1847
Selina, Countess of Huntindon, 1815
etching and aquatint
B-30, 788
John Davis Hatch Collection

Moitte, Pierre-Etienne, French, 1722–1790
Jean Restout, 1771
engraving
B-30, 888
Ailsa Mellon Bruce Fund

Mortimer, John Hamilton, British, 1741–1779
set of 14 etchings plus title page entitled "To Sir Josua Reynolds President of the Royal Academy these Etchings are Dedicated by his humble Servant, 1778"
B-30, 527 through B-30, 541
Andrew W. Mellon Purchase Fund

Motherwell, Robert, American, 1915–
Bastos, 1975
lithograph
B-30, 633
Gift of Dr. and Mrs. Maclyn E. Wade

Munn, Paul Sandby, British, 1773–1845
Country Footbridge (The Traveller), c. 1810
pen and tusche lithograph
B-30, 641
Gift of Leonard and Mary Schlosser
Brinkburn Priory, 1812
pen and tusche lithograph
B-30, 640
Gift of Leonard and Mary Schlosser

Nolde, Emil, German, 1867–1956
Fischdampfer, 1910
woodcut
B-30, 642
Gift of David B., James R., and Richard A. Epstein

Parmigianino (Francesco Mazzola), Italian, 1503–1540
Saint James the Greater
etching
B-30, 688
Andrew W. Mellon Purchase Fund

Partridge, Roi, American, 1888–
Snow Fields, 1927
etching and drypoint
B-30, 907
Gift of John Davis Hatch

Pechstein, Max, German, 1881–1955
Seated Figure
woodcut
B-30, 609
Gift of Mr. and Mrs. William Benedict

Pennell, Joseph, American, 1860–1926
San Gimignano, 1883
etching and drypoint
B-30, 898
Gift of Mr. and Mrs. Sam R. Broadbent

Pesne, Jean, French, 1623–1700
Nicolas Poussin, 1650
etching
B-30, 889
Ailsa Mellon Bruce Fund

Piranesi, Giovanni Battista, Italian, 1720–1778
Grotteschi: The Skeletons
etching
B-30, 542
Andrew W. Mellon Purchase Fund
Grotteschi: The Triumphal Arch
etching
B-30, 543
Andrew W. Mellon Purchase Fund
Grotteschi: The Tomb of Nero
etching
B-30, 544
Andrew W. Mellon Purchase Fund
The Grotteschi: The Monumental Tablet
etching
B-30, 545
Andrew W. Mellon Purchase Fund
Prima Parte, plate 3
etching
B-30, 689
Andrew W. Mellon Purchase Fund
Fantastic Port Monument, modern impression
etching and engraving
B-30, 894
Gift of the Istituto Nazionale per la Grafica-CalcoGRAFIA,
Rome

Rauschenberg, Robert, American, 1925–
Booster, 1967
4 color lithograph/silkscreen
B-30, 634
Gift of Dr. and Mrs. Maclyn E. Wade

Redon, Odilon, French, 1840–1916
Head of Christ, 1887
lithograph
B-30, 613
Gift of John T. Overbeck

Renoir, Pierre-Auguste, French, 1841–1919
Le Chapeau Epingle, 1894
drypoint
B-30, 899
Gift of Mr. and Mrs. Sam R. Broadbent

Rouget, Georges, French, 1784–1869
Le Juif Errant
wood engraving
B-30, 690
Ailsa Mellon Bruce Fund

Rousseau, Jean-François, French, 1740–?
Jean Baptiste Simeon Chardin, 1776
etching
B-30, 890
Ailsa Mellon Bruce Fund
Jean-Baptiste Descamps, 1761
etching
B-30, 891
Ailsa Mellon Bruce Fund

Sadeler, Aegidius (Gilles), Flemish, 1570–1629
Landscape with Men Fishing by Moonlight
engraving and etching
B-30, 691
Andrew W. Mellon Purchase Fund

Schapiro, Miriam, American, 1923–
Anonymous was a Woman, 1977
set of 8 etchings
B-30, 699
Anonymous Gift

Sepp, Jan Christian, Dutch, 1739–c. 1811
The White Stork, from *Nederlandische Vogelen*
hand-colored etching and engraving
B-30, 617
Gift of Dr. and Mrs. George Benjamin Green

Shahn, Ben, American, 1898–1969
Wheat Field, c. 1958
photo-offset in black
B-30, 566
Gift of Charles Ryskamp in honor of Mr. and Mrs. Paul Mellon

Steinlen, Theophile-Alexandre, Swiss, 1854–1923
Peace in the Streets
lithograph
B-30, 610
Gift of Mr. and Mrs. William Benedict

Stewechi, Godescali, Dutch
Commentarius, ad Flavi Vegeti Renati Libros, De re militari, Antwerp: 1585
bound volume
B-30, 837
Gift of Mr. and Mrs. Arthur E. Vershbow

Tiepolo, Giovanni Battista, Italian, 1696–1770
The Wife of Darius before Alexander
etching
B-30, 692
Andrew W. Mellon Purchase Fund

Trouvain, Antoine, French, 1656–1708
Jean Jouvenet, 1707
engraving
B-30, 892
Ailsa Mellon Bruce Fund

Vegetus, Flavius, Dutch
De Re Militari, Amsterdam: 1585
bound with Stewechi, *Commentarius*
B-30, 835
Gift of Mr. and Mrs. Arthur E. Vershbow

Villamena, Francesco, Italian, active 1576–after 1622
The Annunciation, 1598
engraving
B-30, 694
Ailsa Mellon Bruce Fund

Villon, Jacques, French, 1875–1963
La Parisienne tournée à gauche, 1904
etching and color aquatint
B-30, 643
Ailsa Mellon Bruce Fund
La Parisienne tournée à droit, 1902
color aquatint with additions in pencil and watercolor
B-30, 695
Ailsa Mellon Bruce Fund

Waud, Alfred R., American, 1828–1891
Dalles of the St. Louis
wood engraving
B-30, 824
John Davis Hatch Collection

LENDERS

LENDERS TO SPECIAL EXHIBITIONS

PRIVATE COLLECTIONS

Anonymous lenders	Klaus-Bernt Hegewisch	M. Mathias Polakovits
Dr. and Mrs. David Abrahamsen	Mr. and Mrs. Ben Heller Collection	Mr. and Mrs. Alan Press
Alvin Abrams	Harry Holtzman	Tim Rice
H. H. Arnason	James Hooper Collection	Collection Nelson A. Rockefeller
Mrs. Heddy Astrup	Sidney Janis	Mr. and Mrs. Tony Rosenthal
Herbert Baker	Josefowitz Collection	The Estate of Mark Rothko
Mr. and Mrs. Irving Berlin	Mrs. F. Kallir	John M. Schiff
John Nicholas Brown	The Estate of Otto Kallir	Mr. and Mrs. Robert Schwarz
Captain Nicholas Brown	Mr. and Mrs. Andrew S. Keck	Bruce Seaman
Dr. Robert M. Browne	Mr. and Mrs. Gilbert H. Kinney	Sidney Singer
Rhys Carpenter	Samuel H. Kress Foundation	Stephen Singer
George M. Cheston	Catherine Hamilton Lancaster	The Estate of David Smith
Gaston T. de Havenon	Mrs. Albert D. Lasker	The Estate of Benjamin Sonnenberg
Ms. C. de Ménil	Ronald S. Lauder	Mr. and Mrs. Harold P. Starr
Lois and Georges de Ménil	Dr. Ruth Lax	Alice and John H. Steiner
Mr. and Mrs. Robert B. Eichholz	Jay C. Leff	Mrs. Donald S. Stralem
Her Majesty Queen Elizabeth II	Margaret Mallory	John W. Straus
Mr. and Mrs. Lionel C. Epstein	Collection of Jean Montague	Mr. and Mrs. Philip Straus
Dr. Leon A. Falik	Massengale	Mr. and Mrs. Eugene Victor Thaw
Mr. and Mrs. Leo Fortess	Reyna McGowen	Mr. and Mrs. Burton Tremaine
Mrs. Andrew P. Fuller	Mr. and Mrs. Paul Mellon	Charmion von Wiegand
Dr. D. Carleton Gajdusek	Mrs. Paul Mellon	Mr. and Mrs. Allen Wardwell
Edgar William and Bernice Chrysler Garbisch	Karlen Mooradian	Katherine Coryton White Collection
Mary Todd Glaser and William A. Glaser	Robert Motherwell	Collection of Mrs. Paul Wick
Arnold and Milly Glimcher	Annalee Newman	Raymond and Laura Wielgus Collection
Milton A. Gordon	Douglas Newton	John Winter
Mr. and Mrs. Nicholas P. Goulandris	Mr. and Mrs. Patrick J. Nugent	Faith and Martin Wright
Rita Hamilton Hager	Collection S. and J. Onzen	Mrs. Claire Zeisler
Barbara Strachey Halpern	George Ortiz Collection	
The Armand Hammer Collection	Mr. and Mrs. Stephen D. Paine	
Ms. Kathleen Haven	Francesco Pellizzi Collection	
Wayne Heathcote	The Phillips Family Collection	

PUBLIC COLLECTIONS

AUSTRALIA

Australian National Gallery, Canberra
The Australian Museum Trust, Sydney

AUSTRIA

Graphische Sammlung Albertina, Vienna
Kunsthistorisches Museum, Gemäldegalerie, Vienna
Museum für Völkerkunde, Vienna

CANADA

National Gallery of Canada, Ottawa

ENGLAND

University Museum of Archaeology & Anthropology,
Cambridge
The Trustees of the Chatsworth Settlement, Devonshire
Collection, Chatsworth
Exeter City Museums
Norfolk Museums Service, Great Yarmouth Museums
Ipswich Borough Council Museums
The Trustees of the British Museum, London
University of East Anglia, Norfolk
The Visitors of the Ashmolean Museum, Oxford
Pitt Rivers Museum, University of Oxford

FEDERAL REPUBLIC OF GERMANY

Uebersee-Museum, Bremen
Museum für Völkerkunde, Frankfurt-am-Main
Hamburger Kunsthalle, Kupferstichkabinett
Hamburgisches Museum für Völkerkunde
Staatliches Museum für Völkerkunde, Munich
Linden-Museum, Stuttgart
Staatsgalerie Stuttgart, Graphische Sammlung

FINLAND

The Art Museum of the Ateneumin, Helsinki

FRANCE

Musée des Beaux-Arts et Archéologie, Besançon
Musée d'Histoire Naturelle et d'Ethnographie de la Rochelle
Musée Fabre, Montpellier
Musée des Beaux-Arts, Orléans
Fondation Custodia, Institut Néerlandais, Paris
Musée de l'Homme, Paris
Cabinet des Dessins du Musée du Louvre, Paris
Musée du Louvre, Paris
Musée National d'Art Moderne, Centre Georges Pompidou,
Paris
Musée des Beaux-Arts, Valence
Musée des Antiquités Nationales, Yvelines

GERMAN DEMOCRATIC REPUBLIC

Staatliches Museum für Völkerkunde, Dresden

HUNGARY

Ethnographical Museum, Budapest

IRAN

Tehran Museum of Contemporary Art

ITALY

Accademia Carrara di Belle Arte, Bergamo
Gabinetto Disegni e Stampe degli Uffizi, Florence
Villa I Tatti, Harvard University Center for Italian
Renaissance Studies, Florence
Museo e Gallerie Nazionali di Capodimonte, Naples

Istituto Nazionale per la Grafica—Calcografica, Rome

NETHERLANDS

Tropenmuseum, Amsterdam
Museum voor het Onderwijs, The Hague
Municipality of Hilversum
Rijksmuseum voor Volkenkunde, Leiden
Rijksmuseum Kröller-Müller, Otterlo
Museum voor Land- en Volkenkunde, Rotterdam

NEW ZEALAND

Auckland Museum
Canterbury Museum, Christchurch
Otago Museum, Dunedin

NORWAY

Rasmus Meyers Samlinger, Bergen
City Museum of Oslo
The Gift of Rolf Stenerson to the City of Oslo
Munch-Museet, Oslo
Nasjonalgalleriet, Oslo

SCOTLAND

Hunterian Museum, Glasgow

SWEDEN

Göteborgs Konstmuseum
Nationalmuseum, Stockholm

SWITZERLAND

Museum für Völkerkunde, Basel
Bernisches Historisches Museum
Barbier-Müller Collection, Geneva
Kunsthaus, Zürich
Museum Rietberg, Zürich

UNION OF SOVIET SOCIALIST REPUBLICS

The State Hermitage Museum, Leningrad

UNITED STATES

California

Grunwald Center for the Graphic Arts, University of
California at Los Angeles
Los Angeles County Museum of Natural History
The Museum of Cultural History, University of California
at Los Angeles
The Norton Simon Foundation, Los Angeles
E. B. Crocker Art Gallery, Sacramento
The Fine Arts Museums of San Francisco

Connecticut

Yale Center for British Art, New Haven
Yale University Art Gallery, New Haven

District of Columbia

Corcoran Gallery of Art
Hirshhorn Museum and Sculpture Garden, Smithsonian
Institution
Library of Congress
National Museum of Natural History
National Trust for Historic Preservation, Bequest of
Nelson A. Rockefeller
The Phillips Collection
The White House

Hawaii

Hawaii Volcanoes National Park Museum
Kauai Museum, Lihue
Bernice Pauahi Bishop Museum, Honolulu

Illinois

The Art Institute of Chicago
Field Museum of Natural History, Chicago
The Joseph Regenstein Library, The University of Chicago

Indiana

Indiana University Art Museum, Bloomington
Art Gallery, University of Notre Dame, Notre Dame

Iowa

The Brower Collection of Central College, Pella

Louisiana

New Orleans Museum of Art

Maryland

The Baltimore Museum of Art
The Maryland Institute College of Art, Courtesy of
The Baltimore Museum of Art
The Walters Art Gallery, Baltimore
National Library of Medicine, Bethesda

Massachusetts

Isabella Stewart Gardner Museum, Boston
Museum of Fine Arts, Boston
Fine Arts Library, Harvard University, Cambridge
Houghton Library, Harvard University, Cambridge
Fogg Art Museum, Harvard University, Cambridge
Fogg Art Museum and Reginald and Charlotte Isaacs and
family and friends
Peabody Museum of Archaeology and Ethnology, Harvard
University, Cambridge
Peabody Museum of Salem
Sterling and Francine Clark Art Institute, Williamstown

Minnesota

The Minneapolis Institute of Arts

Missouri

Nelson Gallery—Atkins Museum, Kansas City
The Saint Louis Art Museum

New Jersey

The Newark Museum
The Art Museum, Princeton University
Marquand Library, Princeton University
Princeton University Library

New York

IBM Corporation, Armonk
The Brooklyn Museum
Albright-Knox Art Gallery, Buffalo
Buffalo Museum of Science
New York State Historical Association, Cooperstown
American Museum of Natural History, New York
Culver Pictures, Inc., New York
The Solomon R. Guggenheim Museum, New York
The Metropolitan Museum of Art, New York
The Museum of Modern Art, New York
The New York Public Library, New York
The Pierpont Morgan Library, New York
The Michael C. Rockefeller Memorial Collection of
Primitive Art, New York
Whitney Museum of American Art, New York
Vassar College Art Gallery, Poughkeepsie
International Museum of Photography at George Eastman
House, Rochester
Memorial Art Gallery, University of Rochester, Rochester

Ohio

The Cleveland Museum of Art, Cleveland
Allen Memorial Art Museum, Oberlin College, Oberlin

Pennsylvania

Pennsylvania Academy of the Fine Arts, Philadelphia
Philadelphia Museum of Art
The University Museum, Philadelphia
Museum of Art, Carnegie Institute, Pittsburgh

Rhode Island

Museum of Art, Rhode Island School of Design, Providence

Texas

The Museum of Fine Arts, Houston

Utah

The Church of Jesus Christ of Latter Day Saints, Salt Lake
City

Vermont

The Shelburne Museum, Shelburne

Virginia

Abby Aldrich Rockefeller Folk Art Center, Williamsburg

LENDERS OF WORKS DISPLAYED WITH
GALLERY COLLECTIONS

THE BARRA FOUNDATION, INC.

Charles Willson Peale, *John Beale Bordley*

BERNARD BERMAN

Harry Bertoina, *Tonal Sculpture*

MR. AND MRS. ROBERT B. EICHHOLZ

Georges Braque, *Still Life with Dice and Pipe*

COLLECTION OF HELEN FRANKENTHALER

Helen Frankenthaler, *Mountains and Sea*

GUIDO GOLDMAN SPRINKLING TRUST

Anthony Caro, *Scheherezade*

THE ARMAND HAMMER FOUNDATION

Rembrandt van Ryn, *Man with a Black Hat*

PETER JAY

Gilbert Stuart, *John Jay*

WILLIAM H. JEFFREYS

William Hogarth, *The Jeffreys Family*

MEDICAL MUSEUM OF THE ARMED FORCES INSTITUTE OF
PATHOLOGY

Thomas Eakins, *Dr. John H. Brinton*

MR. AND MRS. PAUL MELLON

Frédéric Bazille, *Negro Girl with Peonies*

Mary Cassatt, *Child in a Straw Hat; Little Girl in a Blue
Armchair*

John Crome, *Moonlight on the Yare*

Eugène Delacroix, *Monsieur Desloges*

William F. Draper, *Portrait of Paul Mellon*

Henri Fuseli, *Oedipus Curses His Son, Polynices*

Paul Gauguin, *Breton Girls Dancing, Pont-Aven; Landscape
at Le Pouldu*

Vincent van Gogh, *Flower Beds in Holland*

Claude Monet, *The Bridge at Argenteuil; The Cradle*

(*Camille with the Artist's Son Jean*); *Interior, After Dinner;*
Woman with a Parasol (Madame Monet and Her Son)

Auguste Renoir, *Flowers in a Vase*

Mark Rothko, *Red, Black, White, Yellow; Yellow and Blue; Blue, Green and Brown; Number 20; White and Greens in Blue*

Henri Rousseau, *Tropical Landscape—An American Indian Struggling with an Ape*

Georges Seurat, *The Lighthouse at Honfleur*
Edouard Vuillard, *Woman in a Striped Dress*

MR. AND MRS. J. V. MLADK

Frantisek Kupka, *Organization of Graphic Motifs II*

ROBERT MOTHERWELL

Robert Motherwell, *Elegy to the Spanish Republic #124*

MR. AND MRS. NORTON G. NEUMANN

Juan Gris, *Harlequin*

Paul Klee, *Capriccio in February*

Pablo Picasso, *Still Life with a Bottle*

THE PELL FAMILY TRUST

George Caleb Bingham, *The Jolly Flatboatmen*

THE PUTNAM FOUNDATION—THE TIMKEN ART GALLERY

Claude-Joseph Vernet, *A Southern Seaport at Sunset*

STAATLICHE KUNSTSAMMLUNGEN, DRESDEN

Peter Paul Rubens, *Quos Ego*

ALFRED STIEGLITZ COLLECTION

Charles Demuth, *Chimneys and Water Tower*

THE HONORABLE AND MRS. ROBERT H. THAYER

John Singleton Copley, *Elizabeth Gray Otis*

Gilbert Stuart, *Samuel Alleyne Otis*

JOHN HAY WHITNEY

Henri Rousseau, *Tropical Forest*

Henri de Toulouse-Lautrec, *Chilperic*

Edouard Vuillard, *Bordeuses Près d'une Fenêtre*

ANONYMOUS LOANS

Direk Bouts, *Madonna and Child*

Georges Braque, *Studio*

Friedl Dzubas, *Passages*

Jan Fyt, *Flowers and a Vase*

Paul Gauguin, *Brittany Landscape with Swincherd*

Arshile Gorky, *Self-Portrait*

Hans Hofmann, *To Miz-Pax Vobiscum*

Ernst Ludwig Kirchner, *Two Nudes Combing Themselves*

Frantisek Kupka, *The Fair*

Edouard Manet, *Le Bal de l'Opera*

Master of the Tiburtine Sibyl, *Saint Anne with the Virgin and Child*

Joss de Momper, *An Extensive Mountainous Landscape with Travellers and Gypsies on a Wooded Path Above a River Valley*

Robert Motherwell, *Je t'Aime No. 2*

Edvard Munch, *Starry Night; A Summer Night in Aagaardstrand; Vampire*

Rembrandt Van Ryn, *Hendricjke Stoffels*

Marco Ricci, *Woodsmen in a Landscape*

David Smith, *Zig I*

Frank Stella, *Valparaiso Red*

NATIONAL PROGRAMS

DEPARTMENT OF EXTENSION PROGRAMS

This year the total audience served by the National Gallery extension programs increased by over 30 percent and included over eight million viewers throughout the United States, in twelve foreign countries, and four territories. Bookings for the color slide programs, films, and videotapes circulated through the extension service totaled 38,196, representing an audience of approximately 3,090,358 persons. As in the previous year, numerous extension programs were made available for broadcast by public television networks and state educational television systems; during the current year this method of program dissemination provided access to Gallery resources to over five million viewers in schools and households throughout the country. The fiscal 1979 television audience of 5,211,348 persons represents more than a 50 percent increase over last year and indicates the growing importance of educational television as a major audience area for extension programs. The total estimated audience for all methods of program distribution in the year was 8,302,206.

A variety of new programs were produced by the department. These include *Venetian Painting from the National Gallery of Art*, a color slide program with text, study prints, slides, and recorded commentary by Sheldon Grossman, curator of northern and later Italian painting at the Gallery; two films on works of art commissioned for the East Building: *Femme/Woman: A Tapestry by Joan Miro*, and a film on the Calder mobile; and a videotape on Edvard Munch. The video program, based upon the Munch exhibition, incorporates segments from "Summernight," a ballet derived from Munch's imagery and performed at the Gallery by the North Carolina Dance Theatre. Development, production, and distribution of extension programs in a video format represents a new programmatic effort. Other new titles

added to the extension service inventory are *The National Gallery Builds* and *A Place To Be*, films about the East Building and the works of art commissioned for it; *Ancient Moderns: Greek Island Art and Culture, 3000-2000 B.C.*, a film produced in connection with the Gallery's exhibition of Cycladic art; and the ABC videotape, *What's A Museum for Anyway?*, with Gabe Kaplan and Mrs. Walter Mondale.

In keeping with departmental efforts to expand and strengthen the nationwide system for regional distribution of extension programs, a pilot project was initiated in cooperation with the New York State Department of Education. Programs have been placed on long-term deposit with ten selected centers of the Board of Cooperative Education Services (BOCES) for direct circulation to schools within their regional jurisdictions. The BOCES chosen serve rural, suburban, and urban populations throughout the state of New York.

Within the Gallery, department staff has been engaged in the production of multimedia programs presented in connection with special exhibitions, such as those produced for *Edvard Munch: Symbols and Images* and *Berenson and the Connoisseurship of Italian Painting*. In addition, a special multimedia presentation on the National Gallery was developed and presented at the annual meeting of National Public Radio held at the Gallery.

The daily films shown in the East Building Auditorium attracted 58,003 visitors. The film program is designed to complement both permanent collections and special exhibitions. For example, the feature film *Edvard Munch*, directed by Peter Watkins, was shown in conjunction with the Munch exhibition; films on the Italian Renaissance and artists of that period complemented the Berenson exhibition and the Gallery's col-

lections as well; anthropological films were scheduled in relation to the exhibition *The Art of the Pacific Islands*. Brochures describing the film program and schedule were produced quarterly by the department and are available free to the public.

The department has continued to build its film library; recent acquisitions include: *Piet Mondrian; Mondrian's New York Studio, 1944; Matisse Cut-Outs; Claude Monet; Gauguin in Tahiti; Picasso: Artist of the Century; Henry Moore: Man of Form; and Noguchi—A Sculptor's World*. The film series *Tutankhamun's Egypt*, owned jointly by the Gallery and the New Orleans Museum of Art, was circulated by the department to other museums throughout the country. Among the institutions which used the series are the Rochester Museum and Science Center, Rochester, New York; The Fine Arts Museums of San Francisco (M. H. de Young Museum of Art), San Francisco, California; and The University Museum, University of Pennsylvania, Philadelphia, Pennsylvania.

During fiscal 1979, the department added four new staff members: Leo J. Kasun, program production assistant; Susan E. Walrabenstein, audio-visual production assistant; Morris Robinson, audio-visual shipping coordinator; and Howard Chase, film shipping clerk. After fifteen years of service at the Gallery, Joseph P. Donohue, supervisory distribution clerk, retired in December, 1978.

ART AND MAN

Scholastic Magazines, Inc. and the Gallery continued to cooperate in the publication of *Art and Man*, a magazine designed for use by secondary school students. Six issues were published during the year and highlighted such diverse topics as "Rembrandt and the Art of Printmaking," "Folk Art and Crafts," "Picasso and the Art of Collage," and "The Art of Photography." Circulation continued to climb; subscriptions numbered 127,103, a 21 percent increase over the past year.

NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

FRANCE

Paris, Réunion des Musées Nationaux, Palais du Louvre

CHARDIN: 1699–1779

Jean-Baptiste-Simeon Chardin, *The House of Cards*

Jean-Baptiste-Simeon Chardin, *Soap Bubbles*

Circulated to: Grand Palais, Paris, January 26–April 30, 1979

Cleveland Museum of Art, Cleveland, Ohio, May 30–August 12, 1979

Museum of Fine Arts, Boston, Massachusetts, September 18–November 19, 1979

EUROPEAN ART AT THE SPANISH COURT IN THE EIGHTEENTH CENTURY

Francisco de Goya, *The Marquesa de Pontejos*

Circulated to: Bordeaux, France, May 5–August 25, 1979

Grand Palais, Paris, September 28–December 31, 1979

LES FRERES LE NAIN

October 3, 1978–January 8, 1979

Louis Le Nain, *A French Interior*

Louis Le Nain, *Landscape with Peasants*

THE SECOND EMPIRE: ART IN FRANCE UNDER NAPOLEON III

Edouard Manet, *Still Life with Melon and Peaches*

GREECE

Athens, Benaki Museum

EL GRECO

June 13–September 30, 1979

El Greco, *Laocoön*

JAPAN

Tokyo, Isetan Museum of Art

AUGUSTE RENOIR

September 22–November 1979

Auguste Renoir, *Coco* (bronze sculpture)

THE NETHERLANDS

The Hague, Haags Gementemuseum

RODOLPHE BRESLIN

October 20, 1978–January 14, 1979

Rodolphe Breslin, *Seascape*

Rodolphe Breslin, *The Camel*

SCOTLAND

Edinburgh, National Gallery of Scotland

DEGAS EXHIBITION

August 13–September 30, 1979

Edgar Degas, *Aux Ambassadeurs*

Edgar Degas, *Loges d'Actrices*

Edgar Degas, *Ellen André debout*

Edgar Degas, *Le Foyer*

SWITZERLAND

Bern, Kunstmuseum Bern

NIKLAUS MANUEL DEUTSCH

September 22–December 9, 1979

Niklaus Manuel Deutsch, *Foolish Virgin*

UNION OF SOVIET SOCIALIST REPUBLICS

Leningrad, The State Hermitage

PAINTINGS OF ITALIAN MASTERS FROM THE COLLECTIONS OF USA MUSEUMS

June 12–July 24, 1979

Giovanni Bellini, *Orpheus*

Orazio Gentileschi, *The Lute Player*

Andrea Mantegna, *Portrait of a Man*

Titian, *Portrait of a Young Lady as a Venus Binding the Eyes of Cupid*

Circulated to: Moscow, June 12–July 24, 1979

Kiev, September 19–October 19, 1979

UNITED STATES

ALABAMA

Huntsville, Huntsville Museum of Art

BLACK ARTISTS/SOUTH

March 31–July 29, 1979

Joshua Johnston, *Mr. Baylor*

CONNECTICUT

New Haven, Yale Center for British Art

THE GRAPHIC ART OF WALTER SICKERT

February 20–April 15, 1979

James Whistler, *Wood's Fruit Shop*

DISTRICT OF COLUMBIA

Washington, Corcoran Gallery of Art

GENE DAVIS: RECENT PAINTING (1970–1978)

December 16, 1978–February 4, 1979

Gene Davis, *Satan's Flag*

Washington, Dumbarton Oaks

BYZANTINE LITURGY

May 1–May 13, 1979

French School, *Chalice of the Abbot Suger of Saint-Denis*

Washington, National Museum of History and Technology

WE THE PEOPLE

January 1–June 1, 1979

2 watercolor renderings

Washington, National Portrait Gallery

BLACKHAWK AND KEOKUK

December 15, 1978–June 3, 1979

George Catlin, *Black Hawk and Five Other Sauk and Fox Prisoners*

George Catlin, *Black Hawk and the Prophet—Sauk and Fox*

FLORIDA

Sarasota, John and Mable Ringling Museum of Art

RAOUL DUFY: A RETROSPECTIVE

December 5, 1978–February 25, 1979

Raoul Dufy, *Regatta at Henley*

Raoul Dufy, *Le Golfe Juan*

Raoul Dufy, *La Méditerranée*

INDIANA

Indianapolis, Indianapolis Museum of Art

ENRICO BAJ RETROSPECTIVE

October 18–November 26, 1978

Enrico Baj, *Furniture Style*

IOWA

Cedar Falls, University of Northern Iowa

WILLEM DE KOONING

October 21–November 26, 1978

Willem de Kooning, *Untitled: After Breugel (Spoleto)*

Circulated to: St. Louis, January 11–February 25, 1979

Cincinnati, March 9–April 22, 1979

MARYLAND

Baltimore, The Baltimore Museum of Art

WINSLOW HOMER: WORKS ON PAPER

September 19–November 5, 1978

Winslow Homer, *Eight Bells*

Winslow Homer, *Mending the Nets*

BARNETT NEWMANN: THE COMPLETE DRAWINGS

April 22–June 17, 1979

Barnett Newmann, *The Name*

College Park, University of Maryland Art Department Gallery

WOMEN ARTISTS IN WASHINGTON COLLECTIONS

January 18–February 25, 1979

Mme. Labille-Guiard, *Portrait of a Lady*

Rebecca Landon, *Mother's Banner of Love and Comfort*

Eunice Pinney, *The Cotter's Saturday Night*

Bridget Riley, *Balm*

MASSACHUSETTS

Cambridge, Fogg Art Museum

DRAWINGS BY FRAGONARD IN NORTH AMERICAN COLLECTIONS

February 16–April 1, 1979

Jean-Honoré Fragonard, *The Gardens of the Villa Medici with Figures*

Jean-Honoré Fragonard, *Le Coucher*

Jean-Honoré Fragonard, *Terrace and Garden of an Italian Villa*

Jean-Honoré Fragonard, *Orlando Furioso: Isabella abandons her home to follow Ordico and his men*

Jean-Honoré Fragonard, *Orlando Furioso: Orlando and Angelica arrive at Charlemagne's Camp*

Circulated to: New York, The Frick Collection, April 20–June 3, 1979

Wellesley, Wellesley College

SALVATOR ROSA IN AMERICA

April 17–June 5, 1979

Salvator Rosa, *Landscape*

Salvator Rosa, *A Youth Sitting on a Wall in Conversation with Two Men*

John Mortimer, *Salvator Rosa*

MICHIGAN

Ann Arbor, The University of Michigan Museum of Art

WHISTLER: THE LATER YEARS

August 27–October 8, 1978

James McNeill Whistler, *Head of a Girl*

James McNeill Whistler, *Brown and Gold: Self-Portrait*

Detroit, Detroit Institute of Arts

BARNETT NEWMANN: THE COMPLETE DRAWINGS

August 7–September 30, 1979

Barnett Newmann, *The Name*

NEW JERSEY

Newark, The Newark Museum

MURALS WITHOUT WALLS: ARSHILE GORKY'S AVIATION

MURALS REDISCOVERED

November 15, 1978–March 11, 1979

Arshile Gorky, *Organization*

Princeton, The Art Museum, Princeton University

VAN DYCK AS RELIGIOUS ARTIST

April 7–May 20, 1979
Sir Anthony van Dyck, *The Assumption of the Virgin*

NEW YORK

New York, Cooper-Hewitt Museum

VIENNA MODERNE: 1898–1918

November 21, 1978–February 4, 1979

Josef Hoffmann, *Geometric Design*

Josef Hoffmann, *Teapot*

Josef Hoffmann, *Standing Female Nude, with Floral Design*

Josef Hoffmann, *Design for a Stemmed Object*

New York, The Frick Collection

SEVERO DA RAVENNA

June 21–October 8, 1978

Severo da Ravenna, *Neptune on a Sea Monster*

Riccio, *Andromeda*

New York, The Grolier Club

PRIZED PRINTS

February 20–April 7, 1979

Anonymous Basel, *Christ on the Cross*

D. Y. Cameron, *Royal Scottish Academy*

Mary Cassatt, *The Letter*

Master of the Beheading of St. John the Baptist,

Allegorical Theme—Combat of Animals

Van Meckenem, *The Lute Player and the Singer*

New York, Guggenheim Museum

THE PLANAR DIMENSION: EUROPE

1912–1932

March 9–May 6, 1979

Jean Arp, *The Forest*

OHIO

Cleveland, Cleveland Museum of Art

SIXTEENTH CENTURY ITALIAN DRAWINGS

March 6–April 22, 1979

Parmigianino, *Lucretia*

Luca Cambiaso, *Martyrdom of St. Lawrence*

Giulio Romano, *The Sacrifice of a Goat to Jupiter*

Federico Zuccaro, *Angels and Putti in the Clouds*

Etienne Duperac, *View of Castel Sant'Angelo*

OREGON

Portland, Portland Art Museum

VIENNA MODERNE: 1898–1918

Josef Hoffmann, *Two designs for Ornamental Screens and a Window Design*

Josef Hoffmann, *Folded Sheet with Designs for Furniture*

Josef Hoffmann, *Teapot, Cup, and Saucer*

Josef Hoffmann, *Abstract Design*

PENNSYLVANIA

Philadelphia, Philadelphia Museum of Art

THE GRAPHIC SIDE OF THE SECOND EMPIRE

September 16–November 19, 1978

Edouard Manet, *Dead Christ with Angels*

RHODE ISLAND

Providence, Bell Gallery, Brown University

CELEBRATIONS IN EUROPE BETWEEN 1450 AND 1815

March 2–March 25, 1979

Master MZ, *The Grand Ball of the Duke of Bavaria*

William Hogarth, *Southwark Fair*

Jacques Callot, *Theater Erected in Florence for the Equestrian Festival*

Jacques Callot, *First Intermezzo of the Veglia*

Jacques Callot, *Combat à la Barriere*

Jacques Callot, *The Fan*

TENNESSEE

Memphis, The Dixon Gallery and Gardens

JULES DUPRE: 1818–1889

September 9–October 21, 1979

Jules Dupré, *The Old Oak*

TEXAS

Fort Worth, Amon Carter Museum of Western Art

WALT KUHN, A CLASSIC REVIVAL

August 3–September 10, 1978

Walt Kuhn, *Wisconsin*

Walt Kuhn, *Green Apples and Scoop*

Walt Kuhn, *The White Clown*

Walt Kuhn, *Zinnias*

Circulated to: Omaha, September 30–October 29, 1978

Wichita, November 18, 1978–January 6, 1979

Colorado Springs, March 1–April 15, 1979

Houston, Sarah Campbell Blaffer Gallery, University of Houston

VIENNA MODERNE: 1898–1918

March 2–April 29, 1979

Josef Hoffmann, *Jar with Floral Design*

Josef Hoffmann, *Designs for Plates and other Ornamental Sketches*

Josef Hoffmann, *Design for a Desk*

Josef Hoffmann, *Teapot*

LOANS FROM THE GALLERY'S COLLECTIONS

ENGLAND

Bath, The American Museum in Britain

George Catlin, Two paintings of Indian life

London, American Embassy

Sir William Beechey, *General Sir Thomas Picton*

George Catlin, Three paintings of Indian life

Francis Cotes, *Miss Elizabeth Crewe*

Thomas Gainsborough, *William Yelverton Davenport*

Michiel van Miereveld, *Portrait of a Lady with a Ruff*

FEDERAL REPUBLIC OF GERMANY (WEST GERMANY)

Bonn, American Embassy

American School, *Twenty-two Houses and a Church*

Lawrence Calcagno, *Black Light*

Billy Morrow Jackson, *Eve*

Franz Kline, *Four Square*

George Washington Mark, *Marion Feasting the British Officer on Sweet Potatoes*

FRANCE

Paris, American Embassy

American School, *Civil War Battle*

American School, *Blacksmith Shop*

American School, *Indians Cooking Maize*

George Catlin, Two paintings of Indian life

Paris, Musée du Louvre

Attributed to Bartolommeo Bellano, *Christ Child* (sculpture/bronze)

IRELAND**Dublin, American Embassy**

American School, *Composite Harbor Scene with Castle*
 James Bard, *Towboat John Birkbeck*
 Thomas Chambers, *Threatening Sky, Bay of New York*
 Dana Smith, *Southern Resort Town*
 Jeremiah Theus, *Mr. Motte*

JAPAN**Tokyo, American Embassy**

American School, *Sophia Mead*
 American School, *A View of Mount Vernon*
 American School, *The Start of the Hunt*
 American School, *The End of the Hunt*

KUWAIT**Kuwait, American Embassy**

George Catlin, Three paintings of Indian life
 Thomas Chambers, *The Hudson Valley, Sunset*
 Thomas Chambers, *Bay of New York, Sunset*

PORTUGAL**Lisbon, American Embassy**

American School, *"We Go For The Union"*
 Horace Bundy, *Vermont Lawyer*
 Ralph Earl, *Dr. David Rogers*
 Jeremiah Theus, *Mr. Cuthbert*
 Jeremiah Theus, *Mrs. Cuthbert*

UNION OF SOVIET SOCIALIST REPUBLICS**Leningrad, American Consulate General**

American School, *A City of Fantasy*
 James Bard, *Steamer St. Lawrence*
 George Catlin, *Three Delaware Indians*
 Joseph G. Chandler, *Charles H. Sisson*
 Charles S. Humphreys, *Trotter at Belmont Driving Park*

UNITED STATES**CALIFORNIA****San Francisco, M. H. de Young Memorial Museum**

American School, *Mr. Willson*
 George Catlin, Two paintings of Indian life
 John Wollaston, *Lewis Morris (?)*
 John Wollaston, *Mary Walton Morris*

DISTRICT OF COLUMBIA**Washington, The Architect of the Capitol**

James Reid Lambdin (?), *Daniel Webster*

Washington, Blair House, The President's Guest House

American School, *Portrait of a Young Lady*
 American School, *Farmhouse in Mahantango Valley*
 Chinese School, *Archery Contest*
 Chinese School, *Procession by a Lake*
 Henri-Joseph Harpignies, *Landscape*
 Gari Melchers, *The Sisters*
 Gilbert Stuart, *Mr. Ashe*
 Gilbert Stuart, *Ann Barry*
 Gilbert Stuart, *Mary Barry*
 Gilbert Stuart, *George Washington*

Washington, The Department of State, Diplomatic Reception Rooms

George Catlin, Seven paintings of Indian life

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

John Trumbull, *William Rogers*

Washington, National Collection of Fine Arts, Smithsonian Institution

Jacob Eichholtz, *James P. Smith*
 Edward Greene Malbone, *Locket: Maria Miles Heyward*
 Edward Greene Malbone, *Ivory Breast Pin ("Eye Portrait")*
 Jean the Elder Petitot, *Louis de Bourbon, Prince de Conde*

Washington, National Museum of History and Technology, Smithsonian Institution

American School, *The President's Fan*
 American School, *Catharine Hendrickson*
 Jacob Eichholtz, *Robert Coleman*
 Robert Edge Pine, *General William Smallwood*
 Charles Peale Polk, *George Washington at Princeton*
 Thomas Sully, *Major Thomas Biddle*

Washington, National Portrait Gallery, Smithsonian Institution

American School, *Junius Brutus Booth*
 Gardner Cox, *Earl Warren*
 Asher B. Durand, *Gouverneur Kemble*
 French School, after Greuze, *Benjamin Franklin*
 Chester Harding, *Self-Portrait*
 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*
 William Sidney Mount, *Charles Loring Elliot*
 Gilbert Stuart, *Stephen Van Rensselaer*
 after Gilbert Stuart, *James Lloyd*
 Irving R. Wiles, *Miss Julia Marlowe*

Washington, The Octagon (The American Institute of Architects Foundation)

Gilbert Stuart, *William Thornton*
 Gilbert Stuart, *Mrs. William Thornton*

Washington, The Secretary of Housing and Urban Development

Lamar Dodd, *Winter Valley*
 Robert Henri, *Volendam Street Scene*
 Francesco Guardi, *Castel Sant'Angelo*
 Marguerite Zorach, *Christmas Mail*

Washington, The Secretary of State

American School, *Imaginary Regatta of America's Cup Winners*
 L. M. Cooke, *Salute to General Washington in New York Harbor*
 George Ropes, *Mount Vernon*
 Edward Savage, *George Washington*
 Amzi Emmons Zeliff, *The Barnyard*

Washington, The Secretary of the Treasury

Childe Hassam, *Oyster Sloop*
 Allen Tucker, *Madison Square, Snow*
 Willem Kalf, *Still Life with Nautilus Cup*

Washington, Supreme Court of the United States The Chief Justice, The Honorable Warren Earl Burger

American School, *Portrait of a Man*

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

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

Mr. Justice Thurgood Marshall
American School, *Leaving the Manor House*

Mr. Justice Lewis F. Powell, Jr.
School of Guardi, *Piazza San Marco*
Eugene Vail, *The Flags (Saint Mark's), Venice*

Mr. Justice William H. Rehnquist
American School, *Abraham Lincoln*
Circle of Hendrik van Anthonissen, *Ships in the Scheldt Estuary*

Aaron Bohrod, *Old State Capitol*
George Catlin, Two paintings of Indian life
Leonid (Berman), *Faraduro*
Frits Thaulow, *River Scene*

Mr. Justice John Paul Stevens
American School, *Fruit and Flowers*
American School, *Portland Harbor, Maine*
American School, *Stylized Landscape*
Alphonse Legros, *Hampstead Heath*

Washington, The White House
George Catlin, Fourteen paintings of Indian life
John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*
Joseph Bartholomew Kidd, *Black-Backed Three-Toed Woodpecker*

A. A. Lamb, *Emancipation Proclamation*
Thomas Sully, *Andrew Jackson*
Thomas Sully, *The Vanderkemp Children*

FLORIDA

St. Petersburg, Museum of Fine Arts
François Boucher, *Diana and Endymion*

MASSACHUSETTS

Pittsfield, The Berkshire Athenaeum
Ezra Ames, *Maria Gansevoort Melville*

TEXAS

Corpus Christi, Art Museum of South Texas
Camille Corot, *Saint Sebastian Succored by the Holy Women*
Gustave Courbet, *Landscape Near the Banks of the Indre*
André Derain, *Still Life*
Auguste Renoir, *Nude*

UTAH

Salt Lake City, Utah Museum of Fine Arts
American School, *Lexington Battle Monument*
A. Hushagen, *Ship "Arkansas" Leaving Havana*
Charles C. Hofman, *View of Benjamin Reber's Farm*
Gilbert Stuart, *Sir John Dick*

VIRGINIA

Alexandria, General Lee's Boyhood Home
American School, *Portrait of a Man (Wood)*
British School, *Hon. Sir Francis N. P. Burton (?)*
James Frothingham, *Ebenezer Newhall*
after Stuart, *William Constable*

WYOMING

Cody, Buffalo Bill Historical Center
George Catlin, Five paintings of Indian life

YUGOSLAVIA

Belgrade, American Embassy
George Catlin, Five scenes of Indian life
Edward Corbett, *Washington, DC, November 1963 III*
Alexander H. Wyant, *Peaceful Valley*

EDUCATIONAL SERVICES

During the year, education department staff prepared interpretative materials for several temporary exhibitions. Both a ten-minute audio-visual presentation and eighteen wall texts elucidated *Edvard Munch: Symbols and Images*. A two-and-a-half minute audio-visual program was an integral part of *Berenson and the Connoisseurship of Italian Painting*. Seventeen wall texts for *Cycladic Art: Ancient Sculpture and Ceramics of the Aegean from the N. P. Goulandris Collection* and twenty for the *Art of the Pacific Islands* were written. The latter was also introduced to the public through a recorded tour. *French Romanticism* was explained to visitors with a large wall label and a room leaflet. The department also aided curators in preparing wall texts for *Berenson and the Connoisseurship of Italian Painting*; *Mondrian: The Diamond Compositions*; and *Honoré Daumier (1808-1879)*.

The total attendance at 5,652 educational events was 193,941. Of this grand total, 93,764 visitors attended talks conducted by the staff: for 752 introduction to the collection tours the total number of visitors was 27,472; for 233 tour of the week lectures 10,030, for 615 painting of the week talks, 16,727; and for 1,264 special tours or auditorium appointments 39,535.

Visitors to the Gallery, both individuals and small groups, participated in events announced in the Calendar, while large groups arranged special appointments. These services were requested by colleges, schools, and scout troops from many parts of the country. Also served were the Smithsonian Associates, museum officials, foreign students and dignitaries, professional men and women attending conventions in Washington, members of women's organizations, and senior citizen groups. In addition, numerous Congressional offices requested tours for groups of their constituents.

Another 100,177 visitors attended tours conducted by volunteer docents, film showings, and auditorium lec-

tures. Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 26,607 area school children on 1,609 tours during the academic year. In addition to school tours, members of The Hospitality and Information Service (THIS) guided 587 people on 46 tours in Chinese, Dutch, French, German, Italian, Polish, Russian, and Spanish.

Attendance at 1,079 film showings, excluding one scheduled on Sunday at four o'clock, totaled 57,384 people. During the year seventy different titles, selected to complement temporary exhibitions as well as the National Gallery's permanent collection, were presented on a daily basis (except Mondays). Of special interest for visitors to the exhibition of *Edvard Munch: Symbols and Images* was a feature-length film on the artist's life. As an interpretive adjunct to the Cycladic art exhibition, *Ancient Moderns: Greek Island Art and Culture, 3000-2000 B. C.* was shown at frequent intervals each day.

John Rewald, eminent authority on French impressionism and post-impressionism, was the 1979 Andrew W. Mellon Lecturer in the Fine Arts, giving six talks on "*Cézanne and America*."

The attendance at 49 Sunday auditorium programs totaled 15,599. Although presentations are usually given every Sunday afternoon, this year fewer events were scheduled because of the Christmas and New Year's holidays and closing the auditorium for modifications during the summer. With the exception of one feature-length film, each program consisted of a one-hour formal lecture with slides.

To be noted also are two weekday auditorium lectures which guest speakers presented for special occasions. In conjunction with a symposium on Byzantine liturgy, Philippe Verdier, professor of art history, University of Montreal, spoke on "The Liturgical Vessels of Saint

Denis under Suger's Abbey 1122-1151." At the time of the opening of the Cycladic art exhibition, Lila Marangou, professor of classical archaeology, University of Ioannina, lectured about "Greek Art of the Goulandris Collection."

The other guest speakers were:

JAN ASKELAND, director, Bergen Painting Gallery/
Rasmus Meyers Collection, Bergen, Norway

"The Edvard Munch Exhibition"

ROBERT N. BEETEM, professor of art history, University
of Wisconsin, Madison

"Delacroix's Color: From Dante's Inferno to Signac's
Rainbow"

HUGH BRIGSTOCKE, curator of painting, National Gallery
of Scotland, Edinburgh

"Nineteenth-Century British Importers of Old Master
Paintings: William Buchanan and His Friends"

VICTOR CARLSON, curator of prints and drawings, The
Baltimore Museum of Art, Baltimore

"Hubert Robert and Jean-Honoré Fragonard in Rome:
Their Landscape Drawings"

WANDA M. CORN, professor of art history, Mills College,
Oakland

"Birth of a National Icon: Grant Wood's *American
Gothic*"

W. R. DALZELL, author, lecturer, and radio commen-
tator, Bedford, England

"The Town Houses, Country Houses, and Churches of
Eighteenth-Century England"

WILLIAM DAVENPORT, professor of anthropology, Univer-
sity of Pennsylvania, Philadelphia

"The Art of the Solomon Islands"

COLIN EISLER, professor of fine arts, Institute of Fine
Arts, New York University, New York

"The Goldsmith, a King's Essential Luxury"

EVERETT FAHY, director, The Frick Collection, New
York

"The Search for Identity: Domenico Ghirlandaio's
Portraiture"

"Italian Paintings from the Hermitage: The Legacy
of Leonardo"

SYDNEY J. FREEDBERG, professor of fine arts, Harvard
University, Cambridge

"Lodovico Carracci: Observations on a Faulted Genius"

KLARA GARAS, director, Museum of Fine Arts, Budapest,
Hungary

"Painting and Life in Eighteenth-Century Venice"

GEORGE HEARD HAMILTON, Kress Professor in Residence,
National Gallery of Art

"Impressionist Painting: Perceptual Process in Land-
scapes (1863-1880)"

"Impressionist Painting: The Figure as the Experience
of Modern Life (1870-1890)"

"Impressionist Painting: Landscape Continuous in
Time (1890-1920)"

CHRISTINE MITCHELL HAVELOCK, professor of art his-
tory, Vassar College, Poughkeepsie, New York

"Cycladic Sculpture: Prelude to Greek Art"

REINHOLD HELLER, professor of art history and Ger-
manic languages, The University of Chicago, Chicago

"Edvard Munch and the Art of His Times"

HOWARD HIBBARD, professor of art history, Columbia
University, New York

"Caravaggio: Renaissance and Baroque"

SANDRA HINDMAN, professor of the history of art, The
Johns Hopkins University, Baltimore

"Pieter Bruegel's *Children's Games* and the Folly of
Man"

CARLA LATHE, lecturer, Norwich, England

"Edvard Munch and His Literary Associates"

RICHARD B. K. MCLANATHAN, art historian and author,
Washington

"The Christmas Story in Art"

JOHN RUPERT MARTIN, chairman, department of art and
archaeology, Princeton University, Princeton

"Who Were the Carracci?"

KARLEN MOORADIAN, author and journalism professor,
University of Oklahoma, Norman

"The Cosmos of the Twentieth-Century Artist Arshile
Gorky"

DOUGLAS NEWTON, curator of primitive art, The Metro-
politan Museum of Art, New York

"The Art of the Pacific Islands"

KONRAD OBERHUBER, curator of drawings, Fogg Art
Museum, Harvard University, Cambridge

"Verrocchio and Problems of Connoisseurship"

HOMAN POTTERTON, assistant keeper, The National
Gallery, London, England

"Masterpieces by Reynolds and Gainsborough in the
National Gallery, London"

TERISIO PIGNATTI, director emeritus, City Museums of
Venice, Venice, Italy

"Titian's *Pesaro Altar*: A Masterpiece Restored"

ROBERT ROSENBLUM, professor of fine arts, New York
University, New York

"Munch as a Nineteenth-Century Artist"

PAUL SPENCER-LONGHURST, official lecturer, The National Gallery, London, England

"David's Career as First Painter to Napoleon"

JOHN STEER, professor of fine arts, University of St. Andrews, Scotland

"John Constable and the Language of Art"

GEORGE SZABO, curator of the Robert Lehman Collection, The Metropolitan Museum of Art, New York

"Petrus Christus: New Aspects of His Art and Spirituality"

J. KIRK T. VARNEDOE, professor of art history, Columbia University, New York

"Claude Monet's Gardens at Giverny"

EUNICE WILLIAMS, assistant curator of drawings, Fogg Art Museum, Harvard University, Cambridge

"The Role of Drawings in Fragonard's Work"

THE ANDREW W. MELLON LECTURERS IN THE FINE ARTS

1952 Jacques Maritain, "Creative Intuition in Art and Poetry"

1953 Sir Kenneth Clark, "The Nude: A Study of Ideal Form"

1954 Sir Herbert Read, "The Art of Sculpture"

1955 Etienne Gilson, "Art and Reality"

1956 E. H. J. Gombrich, "The Visible World and the Language of Art"

1957 Sigfried Giedion, "Constancy and Change in Art and Architecture"

1958 Sir Anthony Blunt, "Nicolas Poussin and French Classicism"

1959 Naum Gabo, "A Sculptor's View of the Fine Arts"

1960 Wilmarth Sheldon Lewis, "Horace Walpole"

1961 André Grabar, "Christian Iconography and the Christian Religion in Antiquity"

1962 Kathleen Raine, "William Blake and Traditional Mythology"

1963 Sir John Pope-Hennessy, "Artist and Individual: Some Aspects of the Renaissance Portrait"

1964 Jakob Rosenberg, "On Quality in Art: Criteria of Excellence in the Past and Present"

1965 Sir Isaiah Berlin, "Sources of Romantic Thought"

1966 Lord David Cecil, "Dreamer or Visionary: A Study of English Romantic Painting"

1967 Mario Praz, "On the Parallel of Literature and the Visual Arts"

1968 Stephen Spender, "Imaginative Literature and Painting"

1969 Jacob Bronowski, "Art as a Mode of Knowledge"

1970 Sir Nikolaus Pevsner, "Some Aspects of Nineteenth-Century Architecture"

1971 T. S. R. Boase, "Vasari, the Man and the Book"

1972 Ludwig H. Heydenreich, "Leonardo da Vinci"

1973 Jacques Barzun, "The Use and Abuse of Art"

1974 H. W. Janson, "Nineteenth-Century Sculpture Reconsidered"

1975 H. C. Robbins Landon, "Music in Europe in the Year 1776"

1976 Peter von Blanckenhagen, "Aspects of Classical Art"

1977 André Chastel, "The Sack of Rome, May 1527"

1978 Joseph Alsop, "The History of Art Collecting"

1979 John Rewald, "Cézanne and America"

In addition, nine Sunday lectures were given by education and curatorial staff: Diane DeGrazia Bohlin; Margaret I. Bouton; David A. Brown; E. A. Carmean, Jr.; Irvin M. Lippman; Pamela A. Mauk; Beth B. Schneider; Gail E. Solberg; and Christopher B. With.

SLIDE COLLECTION

A total of 83,356 slides are now in the education department slide library. Of these, 4,895 were added during the year. With the receipt of new information and the acquisition of replacements, 1,314 were recatalogued as well. In addition to staff members, 494 people outside the Gallery borrowed a total of 17,864 slides.

RADIO TALKS, PAINTING OF THE WEEK TEXTS

Radio talks, produced in the National Gallery's recording studio and broadcast over station WGMS during the intermission of the Sunday concerts, numbered thirty-nine. In most cases, each of the fifteen-minute programs consisted of two parts, Mr. Bales' short concert notes and a twelve-minute talk or an interview on art.

Fifty-two painting of the week texts, summarizing the gallery talks, were prepared and distributed free of charge to visitors buying a reproduction of the week's painting.

ART INFORMATION SERVICE

The staff of ten desk docents provided information and assistance to visitors stopping at the three information desks; they also gave general tours of the collections as well as special talks on particular themes or exhibitions. Four additional part-time docents helped to cover the extended summer hours. Under the supervision of the curator in charge, 954 inquiries requiring special research were answered, 758 in writing and 196 by telephone. The letters came from 48 states and 18 foreign countries. A survey of visitors who stopped at the infor-

mation desks during the week of August 20–26 showed that of 5,774 persons questioned, 4,144 came from all 50 states and 1,630 from 76 foreign countries. Six new or revised texts were provided for the series of gallery leaflets.

SUMMER INTERN PROGRAM

The education department continued to organize an orientation program on the curatorial and administrative departments of the Gallery for art history students awarded summer internships. During a ten-week period, the group attended sessions on connoisseurship, docu-

mentation, conservation, and fiscal and legal matters, by visiting offices two mornings a week. The remaining time was given to practical, on-the-job experience in specific departments. The students and the offices or departments in which they served were: Natasha Bartalini, exhibitions and loans; Deborah DePorter, northern Italian painting; Carol Eliel, French painting; Larry Feinberg, graphic arts; Caren Hammerman, twentieth-century art; Lynn Jacobs, northern Renaissance painting; Dorothy Limouze, decorative arts; Pamela Mauk, education; Steven Ostrow, sculpture; George Shackelford, American painting, and Gail Solberg, education.



Hans Burgkmair, *The Fight in the Forest*. Ailsa Mellon Bruce Fund

OTHER DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

Activities this year in the curatorial area centered largely around the move of most personnel to new offices in the East Building, the rehangings of several galleries in both the West and East Buildings, the acquisition and installation of new works of art, the mounting of loan exhibitions, and the continuing of research and publications on the Gallery's collections.

The settling of the library into the East Building facilitated research activities, while the appointment of Henry Millon as the Study Center's first head raised expectations of a new intellectual enterprise in close proximity to the ongoing professional work of the curatorial staff. During the early spring John Rewald delivered the Andrew W. Mellon Lectures on Cézanne and modern French painting, and in April the Gallery sponsored a symposium on "The Carracci and Italian Art c. 1600," in conjunction with an exhibition.

Members of the curatorial staff brought to completion the catalogue raisonné of the Carracci family's graphic oeuvre and oversaw the final stages leading to publication of a catalogue on the work of Piranesi. Research and writing also continued on the full cataloguing of the Gallery's collections, while the task of preparing for publication a new illustrated summary catalogue of paintings in the American school was finished.

At the end of January the College Art Association held its annual meeting in Washington, and the Gallery gave a reception for more than a thousand members in the East Building. Several staff members either chaired sessions or delivered papers during the four-day conference.

PAINTING

Various areas of the permanent collection were rearranged during the year. Galleries 35, 35A, 39, 40, 41, and 41A were refurbished, and the northern Renaissance

paintings rehung to provide a more coherent geographical and chronological grouping. Similarly, the reinstallation of the American galleries continued with the repainting of rooms 60A, 60B, 62, 64, and 65. The colonial and early federal paintings were then regrouped around the Gallery's strong concentrations of works by Benjamin West, John Singleton Copley, and Gilbert Stuart.

Contiguous with the rooms of early Italian paintings, galleries 27 and 28 were temporarily rearranged to permit installation of eleven works on loan from the Hermitage. Likewise, gallery 93 saw a temporary transformation with the loan of several important paintings from the Louvre and Phillips Collection for the exhibition *French Romanticism*. These were hung with a number of related works from the Gallery's own French collection. In the East Building the spaces on the upper level were redesigned to accommodate the focal groupings of works by modern masters in the Gallery's collection, most notably those by Matisse, Braque, Picasso, and Arshile Gorky.

Almost all of the major acquisitions of paintings by the Gallery during the year happened to be in the American and modern fields. Edgar William and Bernice Chrysler Garbisch continued their longstanding generosity with the gift of twenty-one American naive paintings, including five by Erastus Salisbury Field, bringing their total donation to the Gallery over the years to more than two hundred and fifty paintings. Fine examples by Frank Benson and John Singleton Copley were added to the early American collections, while typical works by Frank Stella and Kenneth Noland, gifts of the Collectors Committee, helped to strengthen our growing holdings of modern art.

Particularly notable individual acquisitions included an elegiac figure painting by Thomas Dewing, *Lady with a Lute*, the gift of Dr. and Mrs. Walter Timme;

Eastman Johnson's second version of *The Brown Family*, purchased through funds given by the Gallery's first director and his wife, the late David Edward Finley and the late Margaret Eustis Finley; and Henry Matisse's *Palm Leaf, Tangier*, acquired through the Chester Dale Fund. Where Dewing's piece is a jewellike tonal study, complementing other portraits in the Gallery by John Singer Sargent and James McNeill Whistler, Johnson's family group is an incisive record of individuals at home in a comfortable Victorian parlor. Matisse's work in turn embodies the lush yet delicate colors stimulated by his north African journeys in the early years of the twentieth century and brings to the Gallery one of his most unusual landscapes combining cubist and expressionist elements within his own decorative style.

Perhaps the most important acquisitions were two unusual groups of works, each by a major American painter, one nineteenth and the other twentieth century. Coming as part purchase and part gift from Thomas Jefferson Coolidge of Boston was the only surviving set of portraits of the first five presidents, by Gilbert Stuart. Aside from their outstanding historical importance, together they forcefully convey the artist's unmatched abilities at combining realistic likenesses with a sense of heroic, idealized presences. This group was installed together at the center of our eighteenth-century American galleries, greatly enhancing the large existing collection of works by Stuart in nearby galleries. Three crucial oil paintings by Arshile Gorky from different periods of his career, including a little-known version of the famous double portrait of *The Artist and His Mother*, illustrate his influential place in the transition of modern American painting from surrealism to abstract expressionism.

During the year Trinkett Clark became research assistant to the curator of twentieth-century art, and Martha A. Wolff joined the staff as assistant curator of northern European painting. A specialist in northern Renaissance art, Miss Wolff holds a Ph.D. degree from Yale University, and comes to the Gallery from the European paintings department of the Metropolitan Museum of Art.

SCULPTURE AND DECORATIVE ARTS

A major research project was related to the U. S. Postal Service's selection of the glazed terracotta tondo *Madonna and Child* from the Andrew W. Mellon collection as the subject of a 1978 Christmas stamp. Formerly attributed to the studio of Andrea della Robbia, the tondo was discovered to be the earliest and finest of some dozen examples of this relief and is now attributed to Della Robbia and dated in the 1480s.

The Chalice of Abbot Suger of St. Denis in the Widener collection was the subject of two lectures in conjunction with a symposium on medieval liturgy held at Dumbarton Oaks in May. Prof. Phillipe Verdier of the University of Montreal spoke at the National Gallery on the chalice as a part of the St. Denis royal treasury, and Prof. Neils Rasmussen of the University of Aarhus in Denmark gave a talk at Dumbarton Oaks on the design and history of the chalice. The object was displayed in Denmark and later in a special installation at the National Gallery.

GRAPHIC ARTS

Among graphic arts acquisitions this year, by far the most important group was the major collection of 166 American drawings, formed over the course of five decades by John Davis Hatch. Mr. and Mrs. Hatch gave 142 of the drawings, and 24 are being purchased over the next five years through the Ailsa Mellon Bruce Fund. This outstanding collection gives the National Gallery for the first time a real survey of American draftsmanship, including many fine and rare works from the early periods, and it provides a solid framework for the strong group of watercolors by Winslow Homer and John Marin already in the Gallery's collection.

Numerous other friends gave many drawings and prints during this year. Among the most important is the Gallery's first Piranesi drawing, *Grottesco with the Tomb of Nero*, given by Philip Hofer. Robert and Clarice Smith continued to help the collection of old masters with three fine landscape drawings, by Agostino Carracci, Abraham Bloemaert, and Pieter Molyn. Mrs. Regina Slatkin gave two drawings by Gabriel de Saint-Aubin, and two studies by Adolf Menzel were given by Ruth Benedict and Bertha Leubsdorf. A powerful example of Emil Nolde's Hamburg harbor scenes, the woodcut *Fischdampfer*, was purchased with funds donated by the Epstein family. Mr. and Mrs. Seymour Schwartz strengthened the Escher collection even further by donating all the works in their collection which the Gallery did not already possess, a total of thirty-two prints and one drawing. Dr. and Mrs. Maclyn Wade continued to help the collection of contemporary American prints with ten gifts, including Rauschenberg's major work *Booster*.

Purchases of drawings this year were highlighted by Hans Burgkmair's *The Fight in the Forest*, 1500-1505, a remarkably early masterpiece of Renaissance draftsmanship in the North. Federico Barocci's head of *Saint John* is perhaps his finest oil sketch on paper, and the first drawing to enter the collections by this master of color in sixteenth-century Italy. Among other Italian

drawings the Gallery also purchased its first pen and wash drawing by Guercino, its first of Piazzetta's famous genre drawings, *Boy with a Lute*, and one of Gaspare Diziani's finest drawings, *The Fall of Phaeton*. The Gallery also acquired two large sheets by Bloemaert and François Boucher's preparatory study for his painting *Music* in the Gallery's collection. Added to the small group of Spanish drawings was the Gallery's first Murillo drawing, *Adoration of the Magi*.

Purchases of prints were highlighted by a crucial work of early German graphic art. Albrecht Altdorfer created the genre of pure landscape in public works of art with his series of nine landscape etchings between 1517 and 1520. The Gallery was fortunate to acquire the largest and finest of these landscape etchings, *The Landscape with a Watermill*; of the four known impressions, this was the last one in private hands and the first to come to an American museum. Among other prints purchased this year, special notice also should be given to a fine proof impression of perhaps the most famous woodcut in the world, Dürer's *Four Horsemen of the Apocalypse*, an early set of Piranesi's *Grotteschi* etchings, and an artist's proof of Jacques Villon's *La Parisienne tournée à droit*, with numerous of the artist's alterations and watercolor tests for the finished version.

In 1979 the Index of American Design continued the program to photograph the collection of approximately 20,000 renderings, a project implemented by a British publishing house. This program, scheduled to be completed in 1980, will result in the publishing of color microfiches, with accompanying catalogue, to be made available for sale to institutions, as well as for study at the National Gallery.

We were happy to welcome to the staff Bonnie Yochelson, to help with the organization and maintenance of the collection. During the year, 2,569 visitors worked in the graphic arts study rooms in Washington and Alverthorpe; 398 works of art were accessioned; and 56 works were lent to 23 exhibitions in this country and abroad.

LIBRARY

Between April 23 and July 9 this year, the library's usual activities were curtailed while the staff prepared and carried out its move to the East Building and re-established the library in its new location. It reopened in a limited way on July 9, and by Labor Day all services and operations had been fully restored.

Additions to the collections accessioned during the year consisted of 2,897 titles in 3,374 volumes, as well as 2,059 pieces of vertical file material. Of these,

949 were purchased with federal funds, 888 with trust funds, and 1,060 acquired by gift or exchange.

Additions to the library from all sources brought the Gallery's holdings to 51,875 titles in 71,140 volumes and, estimating conservatively, about 36,000 vertical file materials.

Despite the shutdown period, 3,160 titles were circulated during the year. From the Library of Congress, 176 titles were borrowed on interlibrary loan, and 66 titles were borrowed from other libraries on interlibrary loan. These figures are considerably less than the figures for last year and represent as much credit to the growth of our own collection as they reflect the period when the library was not in operation. However, during the year we lent only seven titles on interlibrary loan to other libraries. This low figure is attributable to the slow down of operations due to the move. There were 559 registered readers who were not members of the Gallery staff during the year; of this number 172 were new registrants.

The number of single volumes—books, exhibition catalogues, pamphlets—which were bound during the year totaled 807. Many of the volumes bound were artist's monographs which have been reclassified, pamphlets which were removed from the vertical files, new unbound books, exhibition catalogues, and older books in need of repair. The binding report also includes serials, and during this period there were 6,540 periodicals which were bound into 1,635 volumes, bringing the total number of bound serials to 9,285 volumes.

The library received 1,529 books and pamphlets as gifts from 61 individual donors and 315 other sources. The exchange program resulted in the acquisition of 731 publications from our exchange partners. In return, we distributed 1,279 publications of which 1,160 were sent out to our exchange partners and 119 were special requests.

The serials section increased the number of continuing titles to 668, with the addition of 34 new serials titles. The total number of serial titles is now 1,266. Retrospective serials purchased this year include a number of important Spanish language periodicals such as *Dyn*, *Museum: revista mensual de arte Español antiguo y moderno*, *La Flaca*, *Dau al Set*, and *Gacete de Arte*. We continued to subscribe to all categories of sales catalogues from eighteen American and European auction houses, as well as to selected categories from an additional eleven houses, bringing the number of current catalogues received annually to more than 1,400.

The library answered approximately 1,700 reference questions in person, by telephone, and by letter. As in previous years, the library provided reference service to a large number of graduate students, particularly

those from nearby universities. There were 49 separate tours of the library and its resources. Formal bibliographic instruction was provided to graduate students from American University, Catholic University, Syracuse University, and to the Gallery summer interns for a total of six sessions.

Service at the new circulation desk began in mid-June. From that date to now, approximately 1,300 books were retrieved by the staff for visitors to whom the stacks are closed. The number also includes the retrieval of material for the Gallery staff from the rare book and restricted access areas.

Staff members completed annotating the *Bibliografia Vinciana* by Ettore Verga and are currently performing bibliographic checking and processing of the Wolfgang Stechow collection consisting mostly of German art books.

The following are important new acquisitions in the reference collection:

Archives of American Art. *Collection of Exhibition Catalogs*. Boston, 1979.

Commanducci, Agostino Mario. *Dizionario illustrato dei pittori, disegnatori e incisori italiani moderni e contemporanei*. Milan, 1970-74. 5v.

International Bibliographie der Kunstwissenschaft. Nendeln, Liechtenstein, 1978, reprint. 10v.

New York Public Library. Research Libraries. *Guide to Festschriften*. N.Y., 1977. 2v.

Stierlin, Henri. *Comprendre l'Architecture Universelle*. Fribourg, 1977. 2v.

Studi di Bibliografia e di Storia in Onore di Tammaro di Marinis. Verona, 1964. 4v.

The Times Atlas of World History, edited by Geoffrey Barraclough. London, 1979.

This year the cataloguing section has concentrated on cataloguing new acquisitions. In a special effort to reduce the backlog as much as possible before moving to the East Building, the artist reclassification project was temporarily suspended starting in February.

As a direct result of the introduction of an on-line cataloguing system, OCLC (Ohio College Library Center), there has been a marked increase in cataloguing statistics and the size of the backlog of new books has finally stabilized. A schedule has been developed revolving around the revision of cataloguing and the production of cards once a week, and this has created a much more orderly workflow. The system has been streamlined with the result that our library technicians have been able to do more card production and label printing, thereby freeing the cataloguers from some of these more routine tasks. A number of our policies (e.g. treatment of other editions, use of series holding cards, etc.) have been

revised to conform with the demands of automated cataloguing. A second terminal was acquired during the year.

The following statistics indicate the rate of processing of the cataloguing section for the year. The section processed 2,777 titles in 3,507 volumes; of these 2,560 titles in 3,222 volumes were newly catalogued, 63 titles were artist reclass and 154 titles were nonartist revisions. The cataloguers processed originally 103 titles in 362 volumes and semi-originally 1,121 titles in 1,342 volumes and revised 154 titles in 217 volumes, in addition to cataloguing 1,331 titles in 1,518 volumes. They also processed added volumes and copies for titles catalogued in the collection.

In August 1979, the cataloguing section filled two vacancies. Regina Duck, who formerly worked at the National Agricultural Library, became the section's new library technician. Roger Lawson, who is currently working on his library degree at Catholic University, was hired as the Library of Congress copy cataloguer. Before coming to the library, Mr. Lawson worked at the Central Rappahannock Regional Library.

PHOTOGRAPHIC ARCHIVES

In April, the photographic archives was moved into its new quarters in the East Building. The move enabled the collection to expand into a more coherent arrangement. Planning the move, packing the photos, organizing their placement, and unpacking them required a great deal of the time of the staff. Normal tasks were put aside to expedite the move which, having been carefully planned, allowed the archives to reopen for normal use in less than a week.

The Samuel H. Kress Foundation made another generous grant for the purchase of photographs, as did the Andrew W. Mellon Fund. The archives' holdings rose to 346,135 photographs and negatives by the end of the fiscal year. The photo archive of the recently closed gallery of Jacques Seligmann, New York, was the most notable addition to the collection during the past year. Of the other photos acquired, 286 were gifts, 1,630 were transferred from within the Gallery, and 971 were received by exchange from other museums and collections.

For the first time statistics were kept concerning circulation, and during this fiscal year 2,939 photos were charged out to National Gallery staff members.

A tour of the photographic archives was held for the Visual Resources group during the College Art Association annual meeting.

Three staff members were added: Judy Hawkins, Karen Horn, and Doris Kettler.



The painting conservation laboratory

CONSERVATION DEPARTMENT

PAINTING

During the fiscal year major treatment was completed on the following paintings: Braque, *Still Life, The Table*; Casilear, *View on Lake George*; Edmunds, *Bashful Cousin*; Klimt, *Baby (cradle)*; Pynacker, *Wooded Landscape with Figures*; Rembrandt, *The Mill*; and Street, *Elizabeth Price Thomas*. Major treatment was begun on the following: Bordone, *Baptism of Christ*; Durand, *Pastoral Scene*; Hobbema, *The Travellers*; Master of Frankfurt, *Virgin and Child with St. Anne*; Murillo, *A Girl and Her Duenna*; and Rembrandt, *Joseph Accused by Potiphar's Wife*.

Minor treatment was given to about fifty paintings, and twenty-four paintings were examined to assist in decisions about acquisition and for purposes of curatorial research. Approximately eighty-seven paintings requested for loan were examined to advise on their condition as were about seventy-five paintings already out on loan in the Washington area.

The painting conservation laboratory had nearly 100 visitors including conservators and art historians, conservation interns from local museums, conservation students from the Winterthur and Cooperstown graduate

programs and students attending a Smithsonian conservation workshop. Together with the paper conservators and the conservation scientist, the staff gave advice to about twenty-five FBI agents on how to care for stolen works of art when they recover them, and conservation procedures were explained and demonstrated to the Gallery's curators and members of the education department.

In conjunction with the Bureau of Standards and the Smithsonian Institution, the painting conservators and the conservation scientist began looking into the possibility of using neutron auto-radiography to examine paintings. They visited the nuclear reactor which would be used and also went to the Metropolitan Museum of Art to study the information they have gained from this method of examination.

In connection with the exhibition *Mondrian: The Diamond Compositions* the Gallery's Mondrian—*Lozenge in Red, Yellow and Blue*—was examined, as was a Mondrian in the Philadelphia Museum of Art. The results of this technical examination were published in the catalogue of the exhibition. Also examined

were several Chardin paintings on loan to the Museum of Fine Arts, Boston, in connection with the work on the Gallery's Chardin, *Soap Bubbles*.

The entire staff of the painting conservation laboratory examined objects for condition, performed minor treatment, advised and assisted on installation problems for the following exhibitions: *Berenson and the Connoisseurship of Italian Painting*, *Italian Renaissance Paintings from the Hermitage Museum*, *French Romanticism*, *Cycladic Art*, and *The Art of the Pacific Islands*.

TREATMENT OF WORKS OF ART ON PAPER

During the past year major treatment was given to forty-five drawings and sixteen prints. In addition, several drawings and prints on loan to the Gallery were treated for inclusion in the exhibitions *Honoré Daumier*, *Self-Portraits*, and *Prints and Related Drawings by the Carracci Family*. Work included removing old backings, bathing, removing stains, and structurally strengthening the works of art by lining with Japanese tissue, mending tears, and filling losses.

Research on methods for securing flaking water-soluble paints resulted in the successful treatment of several problematic works, including paintings in watercolor, gouache, casein and pastel by Heckel, Gorky, Moreau, and Daumier. This research will continue to be valuable in the treatment of a new acquisition, *Interior of the Artist's Studio* by Mark Tobey and a pastel-enhanced monotype by Degas, *Ballet Dancers*.

Acid backings were removed from several drawings, most notably charcoal drawings by Mark Tobey and John Marin.

All works in the recently acquired Hatch Collection of American drawings were examined and many treated prior to being matted and integrated into the collection. Major treatments were performed on drawings by Thomas Sully, Benjamin West, Thomas Cole, Winslow Homer, Asher B. Durand, and Charles Dana Gibson.

Beta-radiographic documentation of watermarks in the NGA collection was continued and a catalogue begun.

Visitors to the National Gallery laboratory included colleagues from French, Mexican, English, and American conservation laboratories.

In May Nancy E. Ash joined the staff as assistant paper conservator. She is a graduate of the Conservation Center at New York University and was formerly employed by the Library of Congress.

SCULPTURE AND DECORATIVE ARTS

Major treatment was performed on six pieces of sculpture and various others were given minor treatment. De-

tailed examinations and proposals for treatment were prepared on thirty-one pieces of sculpture. Samples for dating were taken from three pieces.

A major part of the work performed this year was related to works of art in exhibitions. Condition reports and examinations were prepared on all the pieces in the *Cycladic Art* exhibition, and seventeen pieces from *The Art of the Pacific Islands* exhibition were treated.

FRAMES

The conservator of frames performed restoration on eleven frames. This work included structural repairs to the wood, modelling, casting or carving missing decorations, cleaning, and regilding.

Working with the curators, the conservator of frames assisted in the selection of antique or reproduction frames for fourteen paintings, one of which was Rembrandt's *The Mill*, and the original frame was returned to Carlsen's *Still Life with Fish*.

A special project was the framing of five Stuart presidential portraits. The original frames were fitted with inserts to accommodate irregularities in the painted panels. Restoration of a few missing pieces and minor touch-ups were performed.

Six paintings included in the Edvard Munch exhibition were reframed, and four were given repairs and modifications.

TEXTILES

The textile conservators worked on several tapestry projects during the year, including the fifteenth-century Tournai tapestry, *Return from the Hunt*, which will soon be completed, and *Time Drives Away the Joys of Life*, which was finished and placed temporarily on exhibition. Other projects included vacuum cleaning two modern works, the Miró tapestry *Woman* and the Arp *Variations sur Aubette*, while thoroughly checking their condition. The backs of the frames of the eighteenth-century tapestries *Dream of Rinaldo* and the four of the *Four Seasons* series were covered with polyethylene and a sealer was applied to the walls on which they were mounted before their installation in the Widener Galleries.

The textile conservators also assisted with the mounting and installation of the feather capes and barkcloth hangings in *The Art of the Pacific Islands* exhibition.

CONSERVATION SCIENCE

During the fiscal year the conservation scientist installed several new instruments in the analytical laboratory. One of these was a scanning ultraviolet-visible spectrophotometer used for the analysis and identification of materials as well as for measurement of the color of paints

and dyes. With the addition of a mini-computer with "floppy disks" for storage and manipulation of spectra the analytical capabilities of the Gallery's energy-dispersive x-ray (EDX) fluorescence analyzer were considerably enhanced.

At the request of the conservators, the conservation scientist performed microscope studies on pigment samples from ten paintings and the materials of three pieces of sculpture, including the completion of two major projects on pigments: Rembrandt, *The Mill* and Mondrian, *Lozange in Red, Yellow and Blue*. Other requests resulted in the examination of eleven paintings, twenty works of art on paper, and three pieces of sculpture using EDX analysis. At the request of the Smithsonian Institution, EDX analysis was carried out on thirteen objects, including graphic art, textiles, coins, and medals, belonging to them.

Special projects were done for several Gallery departments. Contaminated photographic negative envelopes were analyzed for the photo archives, formulation and testing of wax mixtures for use as lining adhesives was conducted for the paintings laboratory, and a determination of the feasibility of water purification using chelating ion exchange resins was carried out for the paper laboratory.

MATTING AND FRAMING

About 1,445 prints and drawings were matted and framed, 774 watercolor renderings were matted and 550 framed. Work was done for the following exhibitions: *Edvard Munch: Symbols and Images, Circus and Carousel Figures and Animals, Early German Drawings and Prints, Costumes and Accessories, Berenson and the Connoisseurship of Italian Painting, Pablo Picasso: The Vollard Suite, Self-Portraits, Hubert Robert: Drawings and Watercolors, Drawings by Fragonard in North American Collections, Prints and Related Drawings by the Carracci Family, and Honoré Daumier, 1808-1879*.

EDITORS OFFICE

Ten exhibition catalogues were the major projects of the editors office. In addition, exhibition brochures, posters, and informational fliers were edited, designed, and produced. Labels and graphics for all the exhibitions were produced through the office, with most of the typesetting for labels being done in-house.

Catalogues for international loan exhibitions included *Edvard Munch: Symbols & Images; Cycladic Art: Ancient Sculpture and Ceramics of the Aegean from the N. P. Goulandris Collection; and The Art of the Pacific Islands*. Also issued during the year were *Berenson and the Connoisseurship of Italian Painting; Mondrian:*

The Diamond Compositions; and Grandma Moses, Anna Mary Robertson Moses (1860-1961).

Graphics exhibitions accounted for a number of publications during the year. *Prints and Related Drawings by the Carracci Family*, a catalogue raisonné of over 500 pages was published in conjunction with an exhibit of selected Carracci works. A brochure was also issued for this exhibit. Other catalogues were *Hubert Robert: Drawings and Watercolors; Drawings by Fragonard in North American Collections; and Honoré Daumier, 1808-1897*. Brochures were published to accompany the Fragonard exhibit and for *Self-Portraits: Prints from the Collections of the National Gallery of Art*.

Sales posters were designed and produced for the Robert, Fragonard, Grandma Moses, Carracci, Pacific Islands, and Daumier exhibits. The office also produced fliers for the summer intern program, the Gallery fellows program, and the Center for Advanced Study in the Visual Arts. Vast numbers of gallery leaflets, guides to the East and West Buildings, and maps were reprinted. *The National Gallery of Art, East Building: A Profile*, originally issued for the opening of the building, went back to press for a second edition, which brought the total number of copies in print to 100,000—the Gallery's first spectacular bestseller.

Volume 3 of *Studies in the History of Art* was published during the year. In addition to a wall calendar, with a theme of landscape and seascape paintings, the office produced a week-by-week desk calendar with photographs of the East Building. Another project was the production of a portfolio of reproductions of six Winslow Homer watercolors from the Gallery's collections; it includes an essay about the artist.

Four Gallery publications designed by this office received graphic awards during the year. *Bernard Berenson and the Connoisseurship of Italian Painting* was accepted into two design shows: The Society of Typographic Arts 100 Show in Chicago and The Art Directors Club of Metropolitan Washington 30th Annual Exhibition, in which it won an award. The Monadnock Paper Company conferred an award to *Drawings by Fragonard in North American Collections. The National Gallery of Art, East Building: A Profile* was accepted into the Art Directors Club of Metropolitan Washington show and was a winner in the Printing Industries of America Graphic Arts Award Competition.

Cathy Gebhard joined the staff as an assistant editor.

EXHIBITIONS AND LOANS

Loans to 22 exhibitions at the National Gallery of Art during the year were made by 138 public collections

from 21 states and 18 foreign countries and by more than 90 private collections. The exhibitions and their dates were:

AMERICAN ART AT MID-CENTURY: THE SUBJECTS OF THE ARTIST

From the previous fiscal year to January 14, 1979

THE AMERICAN FOLK ART TRADITION: PAINTINGS FROM THE GARBISCH COLLECTION

From the previous fiscal year to February 4, 1979

SMALL FRENCH PAINTINGS FROM THE BEQUEST OF AILSA MELLON BRUCE

Through the entire fiscal year

EDVARD MUNCH: SYMBOLS AND IMAGES

November 11, 1978 to March 4, 1979

FRENCH PRINTMAKING IN THE TIME OF FRAGONARD AND ROBERT

November 19, 1978 to January 21, 1979

DRAWINGS BY FRAGONARD IN NORTH AMERICAN COLLECTIONS

November 19, 1978 to January 21, 1979

HUBERT ROBERT: DRAWINGS AND WATERCOLORS

November 19, 1978 to February 4, 1979

BERENSON AND THE CONNOISSEURSHIP OF ITALIAN PAINTING

January 21 to September 3, 1979

EARLY GERMAN DRAWINGS AND PRINTS: TWO RECENT ACQUISITIONS AND RELATED WORKS

January 24 to February 25, 1979

CIRCUS & CAROUSEL: WATERCOLOR RENDERINGS FROM THE INDEX OF AMERICAN DESIGN

January 31 to February 25, 1979

GRANDMA MOSES: ANNA MARY ROBERTSON MOSES (1860-1961)

February 11 to April 1, 1979

PRINTS AND RELATED DRAWINGS BY THE CARRACCI FAMILY

March 18 to May 20, 1979

FROM LEONARDO TO TITIAN: ITALIAN RENAISSANCE PAINTINGS FROM THE HERMITAGE, LENINGRAD

May 13 to June 24, 1979

FRENCH ROMANTICISM

May 15 to September 3, 1979

CYCLADIC ART: ANCIENT SCULPTURE AND CERAMICS OF THE AEGEAN FROM THE N. P. GOULANDRIS COLLECTION

May 20 to the end of the fiscal year

SELF-PORTRAITS: PRINTS FROM THE COLLECTIONS OF THE NATIONAL GALLERY OF ART

June 3 to September 3, 1979

EIGHTEENTH- & NINETEENTH-CENTURY AMERICAN COSTUMES: WATERCOLOR RENDERINGS FROM THE INDEX OF AMERICAN DESIGN

June 3 to September 3, 1979

SPANISH SCULPTURE OF THE TWENTIETH CENTURY

July 23 to the end of the fiscal year

PABLO PICASSO: THE VOLLARD SUITE

June 3 to September 3, 1979

THE ART OF THE PACIFIC ISLANDS

July 1 to the end of the fiscal year

MONDRIAN: THE DIAMOND COMPOSITIONS

July 15 to September 16, 1979

HONORE DAUMIER (1808-1879)

September 23 to the end of the fiscal year

REGISTRAR'S OFFICE

During the past year the registrar's office recorded the accession of 37 paintings, 2 sculptures, 2 decorative art objects, and 398 works of graphic art—a total of 439 objects.

The Gallery received 495 shipments, containing 3,156 works of art, and sent out 372 shipments of 2,228 works of art.

Some 153 permits to copy works of art in the Gallery's collections were issued.

DEPARTMENT OF INSTALLATION AND DESIGN

During the last year the department was involved in the design and installation of thirteen exhibitions, the reinstallation of the north and west bridge galleries in the East Building, and the eighteenth-century American, northern Renaissance, and German galleries in the West Building.

Following the close of *The Splendors of Dresden*, the temporary exhibition space on the concourse level of the East Building was converted into a series of 15 rooms for the installation of 245 works by the major Norwegian artist Edvard Munch. Twelve thousand of the eighteen thousand square feet of the concourse space were redesigned for the Munch exhibition, reutilizing 50 percent of the partitioning originally built for the Dresden show. Unlike all previous Munch exhibitions, *Edvard Munch: Symbols and Images* was conceived and installed to focus attention on Munch's painting and graphic cycles and his multimedia approach to the essential themes of his oeuvre. The exhibition began with a re-creation of an 1895 cycle of 17 paintings installed in the order in which they appeared in Berlin, hung close together on dark, richly colored walls. This room plunged the visitor into an intense experience of viewing many of

Munch's greatest paintings presented together as an epochal cycle of love and death. This first cycle was followed by *The Mirror*, a parallel series of 26 prints mounted as they had been in Oslo in 1897. Following were a series of rooms presenting a chronological development of Munch's art in paintings, drawings, and watercolors, which set the context for eight major themes, which were installed in a way to allow the visitor to compare Munch's expression of each theme in various media. The exhibition ended with a densely hung gallery of Munch's graphics in which his serial variations on his major print subjects were illustrated by multiple variant impressions.

Installed together in the graphics exhibition galleries on the ground floor of the West Building, *Drawings by Fragonard in North American Collections* and *Hubert Robert: Drawings and Watercolors* were arranged to complement each other. The opening of these exhibitions was coordinated with the reinstallation of the French period rooms with a new arrangement of the Gallery's French furniture.

Paintings, drawings, photographs, letters, books, and prints documenting the contribution of Bernard Berenson to the connoisseurship of Italian painting were installed in galleries on the mezzanine level of the East Building. Organized as a didactic exhibition, the show integrated twenty paintings from the National Gallery's collection, attributed by Berenson, with text, newspaper clippings, and other manuscript material documenting their socio-historic relationship to the history of connoisseurship. Raphael's *Alba Madonna* was installed with engravings, nineteenth- and twentieth-century photographs, x-rays, color photographs, and ultra-violet photos to illustrate the varied and often deceptive relationship between the reproduction and the original. The exhibition ended with an audio-visual program illustrating Berenson's method of attribution.

The *Grandma Moses* exhibition was installed in a series of six galleries on the ground floor of the East Building. The paintings were integrated with photographs and quotations to amplify an appreciation of the artist's work with a glimpse of her life and image.

A small but select exhibition, *From Leonardo to Titian*, consisting of eleven paintings from the collection of the Hermitage museum in Leningrad, was placed within the permanent galleries of later Italian painting. The *Leonardo Benois Madonna* was given a room to itself. All of the pictures were encased in custom-made plexiglass vitrines to afford maximum protection during the tour.

One hundred sixty-six objects of Cycladic art from the N.P. Goulandris Collection were installed in a series of

six galleries on the ground floor of the East Building. The marble figures and ceramics dating from the early bronze age through the third millennium B.C. were installed in wall and free-standing cases, each with its own lighting to assure proper illumination of each object. Inserts, covered in suede and velvet, were made to set off the pieces to their fullest. Texts, diagrams, photomurals, and maps were integrated with the installation to provide an archaeological context for the works.

Installed in twenty-one newly designed interlocking spaces within the temporary exhibition area on the concourse level of the East Building, *The Art of the Pacific Islands* was the most comprehensive exhibition of its kind. More than 400 works of art made from wood, ivory, barkcloth, feathers, bone, and other materials were included. The exhibition was unique in that the objects, from Polynesia, Melanesia, Micronesia, and New Guinea, were chosen for their artistic merit rather than for ethnographic reasons. The installation, organized both geographically and aesthetically, offered the viewer a new approach to the objects as works of art. Open platforms and broad vistas gave the installation a sense of spaciousness and adventure. The design was a cooperative venture between Douglas Newton, the curator of the exhibition, and the department of design and installation.

A scholarly and didactic exhibition comprising two large rooms on the upper level of the East Building, *Mondrian: The Diamond Compositions*, provided a thorough examination of one aspect of Piet Mondrian's working method. The larger room, containing the paintings, was preceded by a room in which drawings, diagrams, photographs, and documents outlined Mondrian's process and achievement. Especially highlighted was the painting, *Victory Boogie-Woogie*, along with extensive documentation of its evolution from a sketch to a completed painting.

Honoré Daumier marked the centenary of the death of the nineteenth-century French artist. Over one hundred prints, drawings, and portrait busts from American collections and the Rosenwald collection of the National Gallery were installed in the graphics exhibition spaces on the ground floor of the West Building.

Prints and Related Drawings by the Carracci Family, installed in the graphics galleries in the West Building, presented 162 prints, drawings, and book illustrations, as well as original copper and silver plates, many of which had never been previously displayed. Complementing the Carracci exhibition and mounted in an adjacent gallery was a selection of 35 prints by artists who both influenced and were influenced by the Carracci.

Barbara Keyes joined the staff as an assistant in the silkscreen department.

PHOTOGRAPHIC LABORATORY SERVICES

Photographic services continued to provide color transparencies and black and white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; to authorize reproductions of works belonging to the National Gallery of Art where appropriate; and to coordinate all requests for work to be performed by the photographic laboratory.

During the year over 5,000 black and white photographs were added to the files of prints available. Of this number, 2,267 photographs were sold and 2,163 distributed to Gallery staff for official use. During this same time, several large groups of photographs were exchanged, through the photographic archives, with such diverse institutions as the Hermitage Museum in Leningrad, the Camphill Museum in Glasgow, and the Witt Library in London.

Over the fiscal year, a total of 962 permits authorized the reproduction of 2,210 works of art from the National Gallery of Art collections. Of this total of works authorized to be reproduced, 1,263 were from color transparencies lent by the Gallery, 561 were from black and white photographs sold by the office of photographic services, and 386 were from photographs already owned by the applicant.

The production output of the photographic laboratory was as follows:

Black and white negatives	2,618
Black and white prints	25,646
Black and white slides	333
Black and white large prints	53
Color slides	4,968
Color transparencies	1,361
Color negatives	102

This represents copying, printing, and photography for photographic services, information office, photographic archives, conservation department, slide library, editors office, publications department, and the department of installation and design. The department was responsible for much of the photography for the *Cycladic Art* catalogue and assisted with the photography for *The Art of the Pacific Islands* catalogue.

During the year Melissa Walker joined the staff as clerk-typist and later became museum technician, and Kathleen Buckalew joined the staff of the photographic laboratory as archives technician.

STAFF ACTIVITIES

J. CARTER BROWN, director, served ex officio on the Federal Council on the Arts and Humanities, the National Trust for Historic Preservation, 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 chairman of the Commission of Fine Arts, a presidentially appointed panel which meets monthly to review architectural and design proposals and to advise the president, the Congress, and government 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 was a member of its executive and fine arts accessions committees. He served on the board of trustees of the National Geographic Society and as a trustee of the Federal City Council, the Museum Computer Network, Storm King Art Center, and the American Federation of Arts, and as chairman of its national exhibitions committee. He continued as a member of the advisory board of the Morris and Gwendolyn Cafritz Foundation, and the Committee to Visit the Fine Arts Museums of Harvard University, and as a trustee of the American Academy in Rome and the Institute of Fine Arts of New York University. In January he was made a trustee of the Corning Museum of Glass. He continued as a member of the U.S. Committee for the History of Art and served as cochairman of one of the scholarly sessions of the annual meeting of the College Art Association of America in January. In June, he received the degree of Doctor of Public Service, *honoris causa*, and gave the commencement address at Bowling Green University in Ohio.

CHARLES PARKHURST, assistant director, continued service as a member of the board of trustees of the Amon Carter Museum, Fort Worth, on the advisory committee

of the Hereward Lester Cooke Foundation in support of visual artists in mid-career, on the visiting committee for Western Reserve College, Case Western Reserve University, and on the visiting committee of the Williams College Museum of Art. He was appointed to the honorary advisory board of *Apelles* magazine, a new art historical periodical from Athens, Georgia. In November he spoke at a career colloquium for senior students at Princeton University; in January he organized and presided over a panel session at the sixty-seventh annual meeting of the College Art Association of America on "Museums and Present-Day Art"; in March he gave a two-week-long advanced seminar for graduate students and faculty at the University of Wisconsin, "Between Theory and Practice: Doctrines of Color in Art from Aristotle to Goethe," and a public lecture on the National Gallery collections; in May, at the request of the regents of the University of Wisconsin, he reviewed the undergraduate and graduate programs of the Department of Art History.

JOHN WILMERDING, curator of American art and senior curator, was visiting professor of art history at the University of Maryland from January to May 1979. He taught an undergraduate/graduate seminar on nineteenth-century American painting. He continued to serve on the Art Advisory Panel, Internal Revenue Service, the board of directors of the Dunlap Society, and the Fine Arts Committee of the State Department. He also served as consultant to the curator of the White House, member of the board of trustees of Groton School, and the Foundation for Art Education. During the year, he was elected a vice president of the Shelburne Museum and was appointed to the American Art Advisory Committee of the Fine Arts Museums of San Francisco. Mr. Wilmerding gave lectures throughout the year on various artists and aspects of nineteenth-century American art

at the Baltimore Museum of Art, Wadsworth Atheneum, Grolier Club in New York, Amon Carter Museum, Southern Methodist University, and the Yale University American Workshop.

CAROLINE BACKLUND, head of reader services, served as program chairman for "Library Design and Planning" at the seventh annual conference of Art Libraries Society/North America in Toronto, was chairman of the nominating committee of that organization, was treasurer of the D. C. Library Association, lectured on "Art Bibliographies" at the Syracuse University School of Information Studies seminar on art and museum librarianship, and visited art and museum libraries in Iran in November 1978.

ELEANOR BAKER, conservator of frames, completed her term as secretary for the American Institute for Conservation.

RICHARD BALES, assistant to the director for music, continued to serve as a member of the board of the Alexandria Library Company, and as an honorary member of the board of directors of the Oratorio Society of Washington. He was also an advisor to the National Society of Arts and Letters, was reelected a trustee of the Kinder Foundation, and was appointed chairman of the Music Committee of the Cosmos Club. During the autumn of 1978 he gave ten lectures before the Alexandria, Virginia Monday Music Class and on October 27 was guest of honor and speaker at the Friday Morning Music Club luncheon. His compositions and arrangements were performed by various musical organizations, including the Cosmos Club, Washington, D.C., Second Presbyterian Church, Richmond, Virginia, the Peninsula Orchestra, Newport News, Virginia, and St. Mary's College, St. Mary's, Maryland.

DIANE DEGRAZIA BOHLIN, curator of Italian drawings, lectured on "The History of Annibale Carracci's *Tazza Farnese*" at the College Art Association meeting in Washington in January; on "The Graphic Art of the Carracci" at the National Gallery of Art in March; and on "The Influence of Parmigianino on the Drawings of Agostino and Annibale Carracci" at the International Congress of Art History in Bologna, Italy, in September.

MARGARET I. BOUTON, curator in charge of education, participated in a panel discussing "Programs in Art Education in the Nation's Capital" at the annual conference, held in Washington, of the United States Society for Education through the Arts. At another Washington meeting, the Education Writers Association, she joined a discussion on "Will the Arts Be Victim of the Back-to-Basics Movement?"

ROBERT L. BOWEN, JR., staff lecturer, spoke on "A History of the National Gallery" to the Roland Park Women's Club in Baltimore.

DAVID BROWN, curator of early Italian painting, lectured in October on Berenson and connoisseurship at Princeton University, Columbia University, the Institute of Fine Arts of New York University, Smith College, and Harvard University. In March 1979 Mr. Brown spoke about the nature and challenge of museum work to a group of graduate students in the museum training course at the University of Illinois at Urbana-Champaign. Also in March he gave a course on connoisseurship for the Smithsonian Resident Associates, as well as a lecture on that subject for Georgetown University. In June 1979 he again lectured to the Smithsonian Associates on the Italian paintings in the Hermitage exhibition at the Gallery. In the spring of 1979 he gave a seminar for George Washington University on the Renaissance in Milan. At the meeting of the College Art Association in Washington late in January 1979, Mr. Brown chaired an exploratory session on the uses of photography in the history of art. His own paper was entitled "Berenson and Mrs. Gardner: The Connoisseur, the Collector, and the Photograph."

E. A. CARMEN, JR., curator of twentieth-century art, received a Guggenheim Fellowship to pursue "Studies in Late Cubism: 1915-1928" in Paris, from September 1978 to June 1979. He also lectured on "The Importance of David Smith" at the Witte Museum in San Antonio.

JOSEPH V. COLUMBUS, textile consultant, together with his assistant, Julia B. Woodward, advised the William and Mary College in Colonial Williamsburg on the restoration of a canvas settee and chair and also advised the Anderson House Museum on a tapestry conservation problem.

VICTOR C. B. COVEY, chief of conservation, continued as vice president of the National Conservation Advisory Council.

J. M. EDELSTEIN, chief librarian, served on the board of directors of the Jargon Society. He was also "News and Comments" editor of *The Wallace Stevens Journal* and "News, Notes and Queries" editor of *The Papers of The Bibliographical Society of America*. He served as a member of the grants committee of the National Endowment for the Humanities, Division of Research Grants, and at the Catholic University of America taught a course in rare book librarianship. The Grolier Club exhibited his collection of books and memorabilia of the Black Sun Press from January through March of 1979.

During the course of the year he was elected to the American Antiquarian Society.

RUTH E. FINE, print curator at Alverthorpe, lectured on "Whistler and Turn of the Century American Etching" at the Library of Congress for the Smithsonian Associates and the Washington Print Club and gave three series of three lectures related to the exhibition *Two by Fifteen: Contemporary American Prints*, which she organized at Keystone Junior College, La Plume, Pa. She also helped organize an exhibition *Printers' Choice: A Selection of Contemporary American Press Books, 1968-1978* at the Grolier Club in New York. Ms. Fine served as vice president, board of governors, and chair of the program committee of the Print Club of Philadelphia and was on the exhibition committee of the Grolier Club. She was on the advisory panel of *Arts Exchange* magazine.

MARGOT GRIER, serials librarian, served on the editorial board of the Washington Art Library Resources Committee for the committee's forthcoming *Union List of Periodicals and Serials in Art Research Libraries in the Washington, D.C., Metropolitan Area*, and was the moderator of the Serials Special Interest Group Session at the seventh annual conference of the Art Libraries Society/North America in Toronto. She also served as coordinator of that ARLIS/NA group, and has been editor of the Serials SIG and the Magazine Reviews columns in the ARLIS/NA *Newsletter*. She has continued to coordinate the clearinghouse activities of the national and local Serials Exchange Service of art periodicals, and was voted secretary/treasurer of the ARLIS/DC-MD-VA chapter. She also participated in a conference of the National Periodical Center in Arlington, Va., to determine the scope of the center.

SHELDON CROSSMAN, curator of northern and later Italian painting, delivered a lecture "Leonardo da Vinci's Beginnings as a Painter" at Indiana University, Bloomington, and the University of Louisville, Louisville, Kentucky.

LEO J. KASUN, program production assistant, department of extension programs, gave a lecture in January on nineteenth-century American painting at the Corcoran Gallery of Art.

WILLIAM R. LEISHER, assistant conservator of paintings, lectured on "The Care of Painting Collections" and "Protecting Collections in Emergencies" to the Southern Arts Federation in Birmingham, Alabama. He also lectured to the Southern Arts Federation on "The Care of Painting Collections" for a seminar on museum registration methods in Knoxville, Tennessee. Mr. Leisher

continued work on his book, a photographic manual for conservators, visiting conservation and photography laboratories in Europe. He serves on both the Energy Committee for the American Association of Museums and the National Conservation Advisory Council.

DOUGLAS LEWIS, curator of sculpture, gave a series of five lectures on "The Architecture of Andrea Palladio" at Iowa State University at Ames in October, and gave a talk on "Palladio's Architectural Environments: Natural, Social, and Decorative" for a special lecture series at Washington University in St. Louis during March. In November he participated in a panel on "Developing a Collections Policy" for a museum collections workshop organized by the Smithsonian's Office of Museum Programs, and in December he led a museum studies seminar for the Roebling Society of the Brooklyn Museum. In October he was appointed to the Art Advisory Committee of the Mount Holyoke College Art Museum, and was also designated to represent the University of Cambridge at President Elizabeth Kennan's inauguration in South Hadley. In May he was named to the Visiting Committee of the Smith College Art Museum, and in August appointed to teach two courses on early and high Renaissance architecture as a visiting lecturer at the University of California at Berkeley, where he took up residence in September on a leave from the Gallery for the fall quarter.

IRVIN M. LIPPMAN, staff lecturer, spoke on "Contemporary Art" at the Washington Art League, Potomac, Maryland. To the Baltimore Art Seminar Group, he gave a lecture on "Modern Art in the National Gallery" and also a series of four talks on "Eight American Artist-Heroes" in Baltimore. He delivered eight lectures on "Living American Masters" and four lectures on "Primitive Influences in Modern Art" for the Smithsonian Resident Associate Program, Washington, D.C.

J. KENT LYDECKER, staff lecturer, spoke on "Italian Art" for the Multiethnic Convention of the Montgomery County Public Schools.

MELANIE NESS, editors office, entered and was accepted in two design exhibitions this summer for her design of the *Bernard Berenson and the Connoisseurship of Italian Painting* catalogue. The shows were the Society of Typographic Arts 100 Show in Chicago and the 30th Annual Exhibition of the Art Director's Club of Metropolitan Washington, for which she won an award.

CAROLYN WILSON NEWMARK, assistant curator of sculpture, led museum studies seminars on Renaissance sculpture problems during the spring for advanced students from Rutgers and the University of Delaware and in

May lectured to the annual meeting of the Washington Wellesley Club on nineteenth- and twentieth-century paintings in alumnae collections.

MARGARET PARSONS, coordinator of auditorium programs, department of extension programs, participated in a conference, "Nature and Needs of Film and Video Education in the United States," sponsored by the American Film Institute.

RUTH R. PERLIN, curator, department of extension programs, continued to serve on the Board of Museum Education Roundtable and was elected secretary of that organization, which serves a national constituency of museum educators. As in the past years, she has been contributing editor for *School Arts* magazine. Mrs. Perlin organized and chaired a special session of the national meetings of the Association for Supervision and Curriculum Development, held in Detroit, Michigan, in March 1979. The topic of her presentation at this session was "The Use of Museum Resources in the School Curriculum." Throughout the year she participated, as one of the Gallery's representatives, in the meetings of the Working Group on the Arts in Education, an interagency committee created under the aegis of the Federal Council on the Arts and Humanities to examine the role of federal agencies in fostering arts education throughout the country.

EARL A. POWELL, III, executive curator, lectured on American painting in the twentieth century at the Amarillo Art Center, Amarillo, Texas, as part of a lecture series entitled "The Arts: Made in America." He was also awarded the St. Olav Medal by King Olav V of Norway for his work on the Gallery exhibition *Edvard Munch: Symbols and Images*.

JOSEPH J. REIS, head of extension programs, continued to serve on the *Art and Man* advisory board, and as museum education advisor on the editorial board of *School Arts* magazine. He presented a case study of audio-visual program development for the Office of Museum Programs, Smithsonian Institution.

ANDREW ROBISON, curator of prints and drawings, gave the keynote lecture at the International Piranesi Symposium in Venice, honoring the bicentennial of the artist's death. He was reelected president of the Print Council of America, and continued to serve as a member of the national advisory board of the Tamarind Institute, and as an advisor to the Washington Print Club.

H. DIANE RUSSELL, curator of French prints, taught a course on sixteenth- and seventeenth-century landscape painting at the American University in the fall of 1978. She served as a member of the advisory board of the

Women's Caucus for Art, a member of the College Art Association of America's Committee on the Status of Women, and as a consultant on acquisition to the Vassar College Art Gallery. She participated in a discussion on feminist views of art history at the Women's Caucus for Art annual meeting in February.

LYNN P. RUSSELL, staff lecturer, spoke on "Duccio's Maestà and Nativity Symbolism" to the Women's Committee of the Birmingham Museum of Art, Birmingham, Alabama.

DAVID RUST, curator of French painting, was appointed to the selection committee of the Attingham Summer School, interviewed applicants, and joined the school's July study tour of Yorkshire.

LAURA T. SCHNEIDER, supervisor of extension services, department of extension programs, was moderator for one of a series of lectures on Chinese art and archaeology, entitled "The Chinese Coastal Neolithic and Sea-Faring Cultures in the South and West Pacific." This lecture was part of an art festival sponsored by the Chinese Community Church of Washington, in October 1978. In April 1979, Ms. Schneider gave a presentation of extension programs at the Madeira School, Greenway, Virginia. She participated in the 1979 Presidential Scholars Program, held in June in Washington. The program included a symposium held at the National Gallery's auditorium on June 19, and a luncheon-seminar which followed. Beginning in June 1979, Ms. Schneider became a volunteer for *The Washington Ear*, a local radio station for the blind and handicapped, narrating a biweekly program based on *Opera News*, the magazine of the Metropolitan Opera. In July 1979, at the U.S. Office of Education, Ms. Schneider participated in a discussion-critique of a slide/tape documentation of the Emergency School Aid Act (ESAA) Special Arts Project for Pasadena, California. Ms. Schneider served as a juror for the arts panel of the Council for International Non-theatrical Events (CINE) from September 26-28, 1979.

KAY SILBERFELD, conservator of paintings, gave a lecture and participated in a round table discussion on the "Interaction Between the Conservator and the Curator" to conservation students from the United States and Canada meeting at the Fogg Museum in April. Ms. Silberfeld also lectured on the cleaning and inpainting of paintings to conservation students at Winterthur in August and continued as abstractor for the *International Institute for Conservation Abstracts*.

FRANCES P. SMYTH, managing editor, served as a judge for the *Visual Design Recognition Program* of the Council for Advancement and Support of Education.

ANNE VON REBHAN, slide librarian, chaired a program on "Major Problems for Slide Curators" at the annual meeting of the College Art Association in Washington.

ARTHUR K. WHELOCK, JR., curator of Dutch and Flemish painting, taught a graduate seminar on Dutch history painting and a lecture course at the University of Maryland where he is an assistant professor of art history. During the past year he gave the following lectures: "The Hundred Guilder Print and Rembrandt's Concept of the Narrative," at the Baltimore Museum of Art and Columbia University; "Interaction between Curator and Conservator," at the Annual Conference of the Conservation Trainee Program, Center for Conservation and Technical Studies, Harvard University; "The Restoration of Rembrandt's *The Mill*," at Georgetown University. He was also chairman of a session on "Rationalizing the Order of Things" at a symposium on "Science and

the Arts in the Renaissance" sponsored by the Folger Institute of Renaissance and Eighteenth-Century Studies and the Smithsonian Institution.

WILLIAM J. WILLIAMS, staff lecturer, spoke on "Edvard Munch" to Adventures in Learning, Baltimore, and gave a predeparture program on "Russian Art" to a state legislators' tour group organized by Academic Travel Abroad in New York. To The Hospitality and Information Service, District of Columbia, he lectured about "National Gallery History." He led two tour groups of Smithsonian Associates on four-day New York City weekends, featuring lectures on Tutankhamun.

CHRISTOPHER B. WITH, staff lecturer, delivered a slide talk in New York on "The Wittelsbachs and the Arts" for a predeparture program of Academic Travel Abroad in New York.

Richard Bales conducting the National Gallery Orchestra



ADVANCED STUDY AND RESEARCH AND SCHOLARLY PUBLICATIONS

THE KRESS PROFESSOR IN RESIDENCE 1978-1979

GEORGE HEARD HAMILTON

After a decade as the director of the Williams College/Sterling and Francine Clark Art Institute graduate program in art history, which he established after a distinguished thirty-year career at Yale University, George Heard Hamilton served as Kress Professor in Residence during the academic year 1978-1979. During the course of the year, Professor Hamilton prepared the third edition of his notable Pelican volume on European art, *Painting and Sculpture in Europe (1880-1940)*, and, at the Library of Congress, revised the bibliography for a new Pelican edition of his *Russian Art and Architecture, 989-1917*. He also contributed an article, "The Dying of the Light," on the late work of Cézanne and Monet, for a forthcoming volume under preparation by the St. Louis Museum of Art.

Professor Hamilton lectured at the National Gallery on impressionist painting: "Perceptual Process in Landscapes (1860-1880)," "The Figure as the Experience of Modern Life (1870-1890)," and "Landscape Continuous in Time (1890-1920)," were delivered on three consecutive Sundays in February and March. At the Virginia Museum of Fine Arts he talked on "Why We Like to Look at French Painting."

Professor Hamilton continued in his capacity as a trustee of the Museum of Modern Art and the Hill-Stead Museum, Farmington, Connecticut. In addition, he acted as chairman of the search committee for the professor in charge of the National Gallery's Center for Advanced Study in the Visual Arts, and as chairman of the fellowships selection committee. He advised the Kress and Finley Fellows at the National Gallery, leading a series of informal luncheon seminars, drawing on curators and professors from local institutions.

During the year he continued to advise Williams Col-

lege on academic matters, where he returned in the fall of 1979 to reassume the head of the art history graduate program.

Previous Kress Professors in Residence have been:

- Jakob Rosenberg 1965-1967
- René Huyghe 1967-1968
- Egbert Haverkamp-Begemann 1968-1969
- *Rudolph Wittkower 1969-1970
- *Wolfgang Stechow 1970-1971
- *William C. Seitz 1971-1972
- Carl Nordenfalk 1972-1973
- A. B. de Vries 1973-1974
- Sir Ellis Waterhouse 1974-1975
- Sir Francis Watson 1975-1976
- Wolfgang Lotz 1976-1977
- *Ludwig Heinrich Heydenreich 1977
- Agnes Mongan 1977-1978

NATIONAL GALLERY OF ART FELLOWS

Chester Dale Fellows

PERRY BROOKS, 1978-1979

M.A., Columbia University, 1977

Ph.D. candidate, Columbia University

Dissertation topic: *Studies in the Art and Science of Piero della Francesca*

Worked in Italy, London

CRAIG ADCOCK, 1978-1979

M.A., University of Colorado, 1974

Ph.D. candidate, Cornell University

Dissertation topic: *Marcel Duchamp's Notes for La Mariée mise à nu par ses célibataires, même: An n-dimensional Prospectus for a Life's Work.*

Worked in France

* deceased

VIRGINIA A. BONITO, 1978-1979

M.A., Queens College of C.U.N.Y., 1972

Ph.D. candidate, Institute of Fine Arts, NYU

Dissertation topic: *Altar of St. Anne in the Church of St. Agostino, Rome*

Worked at the American Academy in Rome

IAN LOCHHEAD, 1978-1979

M.A., University of Auckland, New Zealand, 1975

Ph.D. candidate, University of Auckland, New Zealand

Dissertation topic: *Claude-Joseph Vernet (1714-1789)*

Worked in England, France, Vienna, and Russia

David E. Finley Fellows

PETER SUTTON, 1976-1979

M.A., Yale University, 1975

Ph.D., Yale University, 1978

Dissertation: Monograph on *Pieter de Hooch*

In residence at the National Gallery. Completed his forthcoming book on Pieter de Hooch.

GARY RADKE, 1977-1980

M.A., Michigan State University, 1975

Ph.D. candidate, New York University

Dissertation topic: *The Papal Palace and Loggia in Viterbo*

Worked in Italy

EDWARD KAUFMAN, 1978-1981

M.A., Columbia University, 1976

Ph.D. candidate, Yale University

Dissertation topic: *The Architecture of E. B. Lamb*

Worked in London

Samuel H. Kress Fellows

LAURA ROSE, 1979-1980

M.A., Hunter College, 1972

Ph.D. candidate, Institute of Fine Arts, NYU

Dissertation topic: *The Portraits of Baron Gros: 1785-1835*

Worked in France and Washington

MARY SMITH, 1978-1979

M.A. Columbia University, 1975

Ph.D. candidate, Columbia University

Dissertation topic: *The Graphic Work of Cornelis Visscher*

Worked in Holland and Washington

Robert H. and Clarice Smith Fellow

JEAN WILSON, 1978-1979

M.A., Johns Hopkins University, 1975

Ph.D. candidate, Johns Hopkins University

Dissertation topic: *Gerard David and his Contemporaries: Making and Marketing Art in Bruges, 1490-1520*

Worked in Belgium

STAFF PUBLICATIONS

BACKLUND, CAROLINE. Index for *Smithsonian* magazine, 1977-1978 (1979).

BOHLIN, DIANE DE GRAZIA. *Prints and Related Drawings by the Carracci Family, a Catalogue Raisonné*. National Gallery of Art and Indiana University Press, 1979.

BROWN, DAVID, coauthor. "Monna Vanna and Fornarina: Leonardo and Raphael in Rome." In *Essays Presented to Myron P. Gilmore*. 2 vols., edited by Sergio Bertelli and Gloria Ramakus, Florence, 1978. 2, 25-86.

BROWN, DAVID. *Berenson and the Connoisseurship of Italian Painting*. Washington: National Gallery of Art, 1979.

—. "Berenson and Mrs. Gardner: The Connoisseur, the Collector, and the Photograph." In *Fenway Court*. Boston: Isabella Stewart Gardner Museum, 1979, 24-29.

EDELSTEIN, J. M. *A Jargon Society Checklist, 1951-1979* (exhibition catalogue). New York: Books & Co., 1979.

—. "About Jonathan Williams." *Truck*, no. 21 (1979).

FINE, RUTH E. "Blake at the Tate" (review of exhibition and accompanying catalogue). *Blake, An Illustrated Quarterly*, 45, 12 no. 1 (Summer 1978): 42-53.

—. "John Taylor Arms (exhibition review). *Arts Exchange*, 2, no. 6 (November-December 1978): 36-40.

—. "The Duality of Hitoshi Nakazato." *Arts Exchange*, 3, no. 2 (March-April 1979): 20-22.

—. *Two by Fifteen: Contemporary American Prints* (exhibition catalogue). La Plume, Pa.: Keystone Junior College, 1979.

GROSSMAN, SHELDON. "Ghirlandaio's *Madonna and Child* in Frankfurt and Leonardo's Beginnings as a Painter." *Stüdel-Jahrbuch*, 7 (1979): 100-125.

HUTTON, RICHARD W. "The History of the Shakespeare Gallery and Its Role in the London Art World at the End of the Eighteenth Century." Introduction in Aldermen Boydell's *Shakespeare Gallery* (exhibition catalogue). Chicago: University of Chicago, David and Alfred Smart Gallery, 1978.

LEWIS, DOUGLAS. "The Literature of Art: Sansovino and Venetian Architecture" (review of *Jacopo Sansovino: Architecture and Patronage in Renaissance Venice* by Deborah Howard). *The Burlington Magazine*, 121, no. 910 (January 1979): 38-41.

—. "Palladio, Andrea." In *The Encyclopedia Americana*, 21, 207-208. New York, 1979.

LIPPMAN, IRVIN M. "William Michael Harnett's *My Gems*." *The Journal of the American Medical Association*, 241, no. 14 (April 6, 1979): 1438, 1482.

—. "James Jacques Tissot's *Hide and Seek*." *The*

- Journal of the American Medical Association*, 241, no. 15 (April 13, 1979): 1550, 1598.
- PARKER, BARBARA. Reviews of ten books for *Library Journal*.
- . Review of *Aesop in England: The Transmission of Motifs in 17th-Century Illustrations of Aesop's Fables* by Edward Hodnett. *Book Collector's Market*, 4, no. 5 (Sept./Oct. 1979): 41.
- . "Marriage on the Boards." *Book Collector's Market*, 4, no. 5 (Sept./Oct. 1979): 17-19.
- PARSONS, MARGARET, coauthor. "Orientation Needs and the Library Setting." In *Sign Systems for Libraries*, compiled and edited by Dorothy Pollet and Peter Haskell. New York: R. R. Bowker, 1979.
- RATHBONE, ELIZA. "Mark Rothko." *Center Stage*. Toronto (October 1978).
- . *Robert Stark* (exhibition catalogue). Washington: The Phillips Collection, 1979.
- ROBISON, ANDREW. "An Aesthetic History of Paper in Prints." In *Paper—Art and Technology*, edited by Paulette Long. San Francisco: World Print Council, 1979.
- SHEEHAN, JACQUELYN L. "A Pair of Unrecorded Audubon Portraits." *The American Art Journal*, 11, no. 1 (January 1979): 87-88.
- WHEELLOCK, ARTHUR K., JR. "Perspective and its Role in the Evolution of Dutch Realism." In *Views of Pictorial Representation: Making, Perceiving and Interpreting*, edited by C. F. Nodine and D. F. Fischer. Praeger, 1979.
- . "Jacob Harrewijn's *Maison de Ville de Cambrai*: A Preliminary Study for *Delices des Pais-Bas*." In *Fogg Art Museum Annual Report 1974-1976*, 84-96. Cambridge: Fogg Art Museum, 1979.
- WILLIAMS, WILLIAM J., coauthor. *The Treasures of Tutankhamun* (exhibition brochure). New York: The Metropolitan Museum of Art, 1978.
- WILMERDING, JOHN. Portrait of John N. Fort by Thomas Eakins (Studies in the History of Art series, 1). Williamstown, Mass.: Williams College Museum of Art, 1978.
- . "Thomas Eakins' Late Portraits." *Arts Magazine*, 53, no. 9 (May 1979): 108-112.
- . "Luminism: The Poetry of Light." *Portfolio*, 1, no. 2 (June/July 1979): 20-30.
- . Reviews of *American Art at the Century* by A. Hyatt Mayor and Mark Davis, and *Art America* by Mary Ann Tighe and Elizabeth Ewing Lang. *The Magazine Antiques*, 114, no. 6 (December 1978): 1296-1299.
- . "The American Painting Collection of the White House." *The Magazine Antiques*, 116, no. 1 (July 1979): 135-145.
- . "Nineteenth-Century American Landscape Painting: Luminism: The Poetry of Light." *Review*, 4, no. 9 (September 1979): 78-88.
- WITH, CHRISTOPHER B. "French Romantic Paintings at the National Gallery of Art." In *Paris: The Romantic Epoch* (souvenir program), 25-32. Washington: The Kennedy Center for the Performing Arts, 1979.

MUSIC AT THE GALLERY

Thirty-nine Sunday evening concerts were given in the East Garden Court this year. 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 American Federation of Musicians. The eight Sunday concerts during April and May constituted the Thirty-sixth 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 during the National Conference of Legislators reception, December 14, 1978 and during the reception for the exhibition *From Leonardo to Titian*, May 10, 1979.

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.

The traditional prelecture recorded music on Sunday afternoons was continued. All Sunday evening concerts were broadcast in their entirety by radio station WGMS on both AM and FM. The November 19 concert by the orchestra in honor of the 150th anniversary of the death of Franz Schubert was taped by the Voice of America for broadcast overseas.

Attendance at the concerts remained high throughout the season, exceeding capacity at the orchestral programs. A complete schedule of the Sunday evening concerts from October 1, 1978 to September 30, 1979, follows.

- Oct. 1 Ralph Hill, harpsichordist
- Oct. 8 Ruth Morrow, violinist, Michael Eliassen, pianist with Sewanee Wind Quintet
- Oct. 15 Barbara Ferrell Hill, pianist
- Oct. 22 National Gallery Orchestra

- Oct. 29 Georgina Dobrée, clarinetist, and Gary Kirkpatrick, pianist
- Nov. 5 National Gallery Orchestra with Cynthia Montooth, violinist
- Nov. 12 Greyson Hirst, tenor, and Zaidee Parkinson, pianist
- Nov. 19 National Gallery Orchestra
- Nov. 26 Martin Berkofsky and David Hagan, pianists
- Dec. 3 Marjorie Lee, pianist
- Dec. 10 Michael Hume, tenor, and Fred Scott, pianist
- Dec. 17 National Gallery Orchestra with Martha Steiger, soprano
- Jan. 7 National Gallery Orchestra
- Jan. 14 The Alexandria String Quartet
- Jan. 21 Mary MacDonald, pianist
- Jan. 28 Christine Hagan, pianist
- Feb. 4 The Walden Trio
- Feb. 11 Caio Pagano, pianist
- Feb. 18 Turan-Mirza Kamal, classic guitarist
- Feb. 25 Lucia Diaz, soprano, and Robert Grogan, pianist
- Mar. 4 Maria Rosa Calvo-Manzano, harpist
- Mar. 11 Martha Steiger, soprano, with Wendy Glaubitz, pianist
- Mar. 18 National Gallery Orchestra with Eiji Hashimoto, harpsichordist
- Mar. 25 National Gallery Orchestra with Adrien Meisch, pianist
- Apr. 1 Howard University Choir, J. Weldon Norris, conductor

Thirty-Sixth American Music Festival: (April 8-May 27)

- Apr. 8 National Gallery Orchestra with Paul Hume, speaker
- Apr. 15 The American Chamber Trio
- Apr. 22 Claudia Stevens, pianist

Apr. 29 Bruce Berg, violinist, and Anthony Newman,
pianist
May 6 Electronic Concert: Barton and Priscilla McLean
May 13 The Audubon String Quartet
May 20 Harry Clark, cellist, and Sandra Schuldmann,
pianist
May 27 National Gallery Orchestra

June 3 *Short Piano Series*: Natalie Hinderas
June 10 Margaret Mills
June 17 Christodoulos Georgiades
June 24 Charles Timbrell
Sept. 23 National Gallery Orchestra with Evelyn
Swarthout, pianist
Sept. 30 National Gallery Orchestra with Joseph Gat-
wood, violinist

WORLD PREMIERES

BECKER, RICHARD
Mavromata, Apr. 22, 1979
BRUCE, NEELY
Grand Duo on the opera "Don Carlo" by Verdi,
May 20, 1979
MOSS, LAWRENCE
Hands Across The C, June 24, 1979
OTT, JOSEPH
Palo Duro, May 27, 1979

FIRST UNITED STATES PERFORMANCES

LUTYENS, ELIZABETH
The Green Tide, Oct. 29, 1978

FIRST WASHINGTON PERFORMANCES

DE OLIVEIRA, WILLY
3 Instantes, Feb. 11, 1979
EVERSOLE, JAMES
Configurations, Feb. 4, 1979
GOOSSEN, FREDERIC
Trio, Apr. 15, 1979
KAMAL, TURAN-MIRZA
Kok Tepe VII and IX, Feb. 18, 1979
LADERMAN, EZRA
String Quartet No. 3, May 13, 1979
LARSON, ANNA
Dance for Orchestra, May 27, 1979
LEES, BENJAMIN
Dialogue, May 20, 1979
MC LEAN, BARTON
Mysteries of the Nahuatl, May 6, 1979

MC LEAN, BARTON
Song of the Nahuatl, May 6, 1979
MC LEAN, PRISCILLA
Ah-Syn!, May 6, 1979
MC LEAN, PRISCILLA
Invisible Chariots, May 6, 1979
NEWMAN, ANTHONY
Piano Cycle No. 1, Apr. 29, 1979
NEWMAN, ANTHONY
Sonata for Violin and Piano, Apr. 29, 1979
POUSSEUR, HENRI
Icare Apprenti, Dec. 3, 1978
POUSSEUR, HENRI
Icare Obstiné, Dec. 3, 1978
READ, GARDNER
Symphony No. 3, May 27, 1979
ROGERS, BERNARD
Once Upon A Time, Apr. 8, 1979
TURRIN, JOSEPH
Aeolus, Feb. 4, 1979
WILDER, ALEC
Trio, Feb. 4, 1979
ZIFFREN, MARILYN
Concerto for Violin and Woodwind Quintet, Oct. 8, 1979
CARLTON GAMER
ANDREW IMBRIE
VIVIAN FINE
DAVID DIAMOND
DONALD MARTINO
MILTON BABBITT
PAUL LARSKY
CLAUDIO SPIES
HUGO WEISGALL
DAVID LEWIN
Ten Short Pieces Dedicated to Roger Sessions,
Apr. 22, 1979

PUBLICATIONS SERVICE

The conversion to automation of all sales transactions is proving to be an invaluable tool. The delays in coding and processing experienced during the conversion period have been eliminated, and accurate printed reports are now produced, identifying rates of sale on specific inventory, such as special exhibition catalogues, without laborious hand counting procedures.

Visitor purchases have increased 15 percent over the previous year, with a total of 540,464 transactions. Of the special exhibition items issued this year, 10,000 copies of the Edvard Munch, 2,782 copies of the Grandma Moses, and 2,104 copies of the Hermitage exhibition catalogues were sold. Posters issued in connection with special exhibitions during the year included the Edvard Munch *Three Girls on a Bridge*, of which 7,637 copies were sold and two subjects, *Old Oaken Bucket* and the *Checkered House*, from the Grandma Moses exhibition, of which 8,487 copies were sold.

The 1979 wall calendar had a sales record of 8,519, and 4,177 copies of the popular desk calendar, which featured photographs of the East Building, were sold.

Over 2,000 mail order catalogues were distributed without charge through the mail. Requests for information about reproductions of art and the publications sales program of the National Gallery came from around the world and in excess of 13,163 inquiries: 7,992 by mail and 5,171 by telephone. Continued growth in the mail order department resulted in the fulfillment of 6,981 orders for reproductions and educational materials, which produced a 15 percent increase in the mail order sales volume.

Prepackaged sets sold well this year. Christmas and note cards sets resulted in sales of 43,395; postcard sets 3,972; and slides sets 2,277. Poster sales were 43,316.

In addition to the continued expansion of new book titles in the Concourse shop, other additions to the inventory included seven postcard subjects, sixteen slides of the East Building, twenty-two note folder subjects, and two wrapping paper designs from the Index of American Design. The continued popularity of the East Building *Profile* has resulted in 97,207 copies being sold since its publication in June 1978.

BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

Work continues on the East Building. This involves a number of changes found necessary after the building was turned over to the Gallery. Glass and drywall partitions were added in the Study Center. Handrails were added or revised as use indicated. The exterior glass doors were temporarily removed and reglazed with insulating glass.

"Operation Breakthrough," which will result in the remodeling of the West Building's "spine" between Fourth Street and Seventh Street, started in July with the award of a contract for demolition, structural, mechanical, and electrical work in the east wing of the West Building. A contract for the air conditioning control system was also awarded in July.

During the year major support was given by the building superintendent's staff in readying the Study Center for occupancy by the library and offices. As offices were made ready, support was given the staff to carry out their moves to new quarters. Extensive work was also required by the various shops for the installation of *The Art of the Pacific Islands* exhibition and the changing of numerous galleries on the upper levels. Also during this period, the engineering staff provided support to the construction manager to balance the air conditioning systems in both buildings.

The major changes in the horticultural aspects of the Gallery occurred in the landscaping of the East Building and Plaza. The boxwood on the Plaza were still troubled

by *volutella* disease despite efforts at sanitation and spraying. More than 100 plants were replaced, and a more intense sanitation program will be implemented in the spring of 1980 in an effort to rid ourselves of this pest.

The Yoshino cherries planted at the East Building were remulched to form several groupings. The trees were also pruned to raise the lower branches to increase the visibility of the building from the Mall sidewalk.

We, unfortunately, lost one of the tea crabapple trees on the terrace of the East Building to fireblight disease. The plant was replaced in April. The remaining trees were sprayed several times with Agriomycin in an attempt to prevent spread of the disease.

The only major change of the interior planting was the removal of the three *Bucida* trees from the Study Center in September. They suffered severely from the low light condition and were constantly harboring insects. They will be replanted once they have recovered.

Our floral design talents were tested by several dinners, receptions, and openings throughout the year. These were in addition to the traditional Christmas and Easter floral displays which have been expanded to include the Concourse level and the East Building.

During the year the attendance figure at the Gallery was 5,529,802, and there were 1,783 visitors to Alverthorpe.

PLANNING OFFICE

This year the planning office was as busy, if not under such pressure from inexorable deadlines, as during the preceding fiscal year, when the gallery area of the East Building opened. Setting up nearly three hundred work stations and offices together with scheduling moves of most of the Gallery's departments, required innumerable decisions, purchase orders, work orders, and contracts. The work involved in finishing the spaces and solving problems of delivery and installation of furnishings kept the six-member staff constantly occupied. An additional designer, William O. Karjala, supplemented the staff's efforts.

The first quarter of the fiscal year saw special efforts directed toward preparing the library and photo archives spaces, and refining the designs for the built-in furnishings for the curatorial and education offices. Designs were developed for the bench seating in the small auditorium, as well as for the furnishings for the board of trustees room and president's office. In January, after months of study of the screening treatment for the glass walls of the north range offices, match-stick blinds were installed and proved satisfactory. In the same month the main library and photo archive desks were received, and the public areas of the study center began to take shape.

During February and March shelving was installed in

the photo archives, and the last major flooring jobs were completed on the concourse and third levels. Library stack shelving on the underground levels was finished by late April. Over 300 floor outlets were prepared. In April the slide library, photo archives and editors office became early occupants of the East Building, and in May the biggest departmental move, the library's, was accomplished.

Much of the long-delayed office furniture arrived in June and July, and the moves to the fourth, fifth, sixth, and seventh level offices were completed. By the end of June, with most of the staff and executive officers in residence, the center of Gallery activities had shifted to the East Building. In July, demolition work began for the first phase of the West Building's "Operation Breakthrough."

By the end of the summer, plans had been completed for furnishing the Refectory or staff dining room, which was ready for the first trial runs in September, and for the last storage units and the staff work room of the graphic arts department. Meanwhile, the office worked with the architect and Prof. Henry Millon on designs for the fourth level area assigned to the Center for Advanced Study in the Visual Arts.



1801 K STREET, N.W.
WASHINGTON, D. C. 20006
202-296-0800

December 7, 1979

To the Board of Trustees
National Gallery of Art

In our opinion, the accompanying balance sheet and the related statement of activity present fairly the financial position of the National Gallery of Art at September 30, 1979, and the results of its operations and changes in its fund balances and capital invested in buildings and equipment for the year, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year, after giving retroactive effect to the changes, with which we concur, in the methods of accounting for investments and fixed assets as described in Note 2. Our examination of these statements was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

Price Waterhouse & Co.

FINANCIAL STATEMENTS

BALANCE SHEET SEPTEMBER 30, 1979

	<i>Nonfederal Funds</i>			<i>Federal Funds</i>	<i>Total Funds</i>
	<i>Trust Funds</i>	<i>Publications Fund</i>	<i>Total Nonfederal</i>		
ASSETS					
Cash on hand, in banks, or on deposit with U.S. Treasury	\$ 104,396	\$ 70,151	\$ 174,547	\$2,906,480	\$ 3,081,027
Investments (Notes 2 and 4)	34,933,638	2,597,357	37,530,995	—	37,530,995
Publications inventory, at the lower of cost or market	—	1,401,434	1,401,434	—	1,401,434
Receivables (Note 5)	6,513,786	125,220	6,639,006	—	6,639,006
Buildings and equipment (Notes 2 and 6)	113,722,976	195,703	113,918,679	5,678,789	119,597,468
Collections (Note 1)	—	—	—	—	—
Other assets	—	4,580	4,580	—	4,580
Total Assets	<u>\$155,274,796</u>	<u>\$4,394,445</u>	<u>\$159,669,241</u>	<u>\$8,585,269</u>	<u>\$168,254,510</u>
LIABILITIES AND DEFERRED REVENUES, AND FUND BALANCES AND CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT					
<i>Liabilities and Deferred Revenues:</i>					
Accounts payable and accrued expenses	\$ 350,498	\$ 119,836	\$ 470,334	\$1,364,346	\$ 1,834,680
Undelivered orders	—	—	—	1,542,134	1,542,134
Deferred grants and pledges	5,844,137	—	5,844,137	—	5,844,137
Total Liabilities and Deferred Revenues	<u>6,194,635</u>	<u>119,836</u>	<u>6,314,471</u>	<u>2,906,480</u>	<u>9,220,951</u>
<i>Fund Balances and Capital Invested in Buildings and Equipment</i>					
FUND BALANCES:					
Unrestricted Purpose Funds	2,280,547	—	2,280,547	—	2,280,547
Restricted Purpose Funds (Note 7)	33,076,638	4,078,906	37,155,544	—	37,155,544
Subtotal Fund Balances	<u>35,357,185</u>	<u>4,078,906</u>	<u>39,436,091</u>	<u>—</u>	<u>39,436,091</u>
CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT					
	<u>113,722,976</u>	<u>195,703</u>	<u>113,918,679</u>	<u>5,678,789</u>	<u>119,597,468</u>
TOTAL FUND BALANCES AND CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT	<u>149,080,161</u>	<u>4,274,609</u>	<u>153,354,770</u>	<u>5,678,789</u>	<u>159,033,559</u>
Total Liabilities and Deferred Revenues and Fund Balances and Capital Invested in Buildings and Equipment	<u>\$155,274,796</u>	<u>\$4,394,445</u>	<u>\$159,669,241</u>	<u>\$8,585,269</u>	<u>\$168,254,510</u>

STATEMENT OF ACTIVITY FOR THE YEAR ENDED SEPTEMBER 30, 1979

	<i>Nonfederal Funds</i>			<i>Federal Funds</i>	<i>Total Funds</i>
	<i>Trust Funds</i>	<i>Publications Fund</i>	<i>Total Nonfederal</i>		
SUPPORT AND REVENUES:					
U.S. Government Appropriation (Note 1)	\$ —	\$ —	\$ —	\$18,167,358	\$18,167,358
Net Return on Investments (Note 4)	2,184,184	230,009	2,414,193	—	2,414,193
Gifts and Bequests	5,519,591	—	5,519,591	—	5,519,591
Publication Sales	—	2,309,899	2,309,899	—	2,309,899
Other	152,968	14,430	167,398	—	167,398
Total Support and Revenues	<u>7,856,743</u>	<u>2,554,338</u>	<u>10,411,081</u>	<u>18,167,358</u>	<u>28,578,439</u>
CURRENT OPERATING EXPENSES:					
Programs:					
Art Purchases	3,777,696	—	3,777,696	—	3,777,696
Curatorial	161,202	—	161,202	1,324,488	1,485,690
Special Exhibitions	518,862	—	518,862	1,423,027	1,941,889
Editorial and Photography	—	—	—	500,336	500,336
Research Services	173,472	—	173,472	615,226	788,698
Educational Services	101,010	—	101,010	903,511	1,004,521
Fellowships	112,729	—	112,729	6,421	119,150
Music	83,209	—	83,209	55,347	138,556
Publications	—	1,901,064	1,901,064	—	1,901,064
Total Program Expenses	<u>4,928,180</u>	<u>1,901,064</u>	<u>6,829,244</u>	<u>4,828,356</u>	<u>11,657,600</u>
ADMINISTRATION, OPERATIONS AND SECURITY:					
Operations and Maintenance	—	—	—	6,033,437	6,033,437
Security	—	—	—	3,535,560	3,535,560
Administration, Fiscal and Legal	584,595	—	584,595	1,888,882	2,473,477
Total Administration, Operations and Security	<u>584,595</u>	<u>—</u>	<u>584,595</u>	<u>11,457,879</u>	<u>12,042,474</u>
Total Expenses	<u>5,512,775</u>	<u>1,901,064</u>	<u>7,413,839</u>	<u>16,286,235</u>	<u>23,700,074</u>
SUPPORT AND REVENUES NET OF CURRENT OPERATING EXPENSES:					
Restricted	2,267,653	653,274	2,920,927	1,881,123	4,802,050
Unrestricted	76,315	—	76,315	—	76,315
	<u>2,343,968</u>	<u>653,274</u>	<u>2,997,242</u>	<u>1,881,123</u>	<u>4,878,365</u>
FIXED ASSET EXPENDITURES (NOTE 6):					
Furniture and Equipment	—	17,651	17,651	1,367,320	1,384,971
Building Construction and Alterations	1,981,707	—	1,981,707	513,803	2,495,510
Total Fixed Asset Expenditures	<u>1,981,707</u>	<u>17,651</u>	<u>1,999,358</u>	<u>1,881,123</u>	<u>3,880,481</u>
Net Increase for the Year	\$ 362,261	\$ 635,623	\$ 997,884	\$ —	\$ 997,884
Fund Balances, Beginning of Year	\$34,994,924	\$3,443,283	\$38,438,207	\$ —	\$38,438,207
Net Increases for the Year	362,261	635,623	997,884	—	997,884
Fund Balances, End of Year	<u>\$35,357,185</u>	<u>\$4,078,906</u>	<u>\$39,436,091</u>	<u>\$ —</u>	<u>\$39,436,091</u>

Note 1 — Summary of Significant Accounting Policies

The accompanying financial statements reflect the non-federal funds and the federal funds of the National Gallery of Art (the Gallery) for the year ended September 30, 1979. Although the nonfederal funds have been examined in the past by the Gallery's independent accountants, the federal funds have not been examined. During 1979 the board of trustees directed that the combined financial statements, representing the complete financial activities of the Gallery, be examined by its independent accountants whose report accompanies these financial statements.

Basis of Accounting

Nonfederal funds — The accounts of the nonfederal funds are prepared on the accrual basis of accounting, which basis is in accordance with generally accepted accounting principles. Under this method, revenues are recorded when earned and expenses are recorded when incurred without regard to receipts or disbursements of cash.

Federal funds — In accordance with accounting practices prescribed by the Comptroller General of the United States as set forth in the Policy and Procedures Manual for Guidance of Federal Agencies, the accounts of the federal funds are prepared on the obligation basis of accounting, which basis differs in some respects from generally accepted accounting principles. Under this method, commitments, such as purchase orders and contracts, are recognized as expenditures and the related obligations are carried as liabilities even though goods and services have not been received. Such commitments, aggregating approximately \$1,430,000 and \$1,540,000 at September 30, 1978 and 1979, are not considered material with respect to the financial statements taken as a whole, and such statements, for all practical purposes, are stated on the accrual basis of accounting.

The federal appropriation for a given fiscal year is reduced by that amount which is not obligated by year-end. For 1979, the gross federal appropriation was \$19,041,000, of which \$873,642 was not obligated by September 30, 1979 and, accordingly, was returned to the U.S. Treasury.

Fund Accounting — In order to ensure observance of limitations and restrictions placed on the use of the resources available to the Gallery, the accounts of the Gallery are maintained in accordance with the principles of "fund accounting." Under this procedure, resources designated or available for various purposes are classified for accounting purposes into separate funds.

Restricted gifts, contributions and other resources received from private individuals or organizations are accounted for as restricted purpose funds. The endowment funds include gifts and bequests accepted by the Gallery with the understanding that the principal be retained intact and income be utilized in accordance with the terms of the gifts or bequests. Gains or losses arising from the disposition of investments included in the endowment funds are accounted for as changes in the balance of the endowment funds.

Support and Revenue

The Gallery's policy is to recognize as revenue, in the year of receipt, gifts and bequests which do not require refund.

Contributions received by the Gallery in support of special exhibitions occurring at one or more participating museums are recorded as revenue to the extent that shared costs are incurred. Funds which have been received but not expended for such special exhibitions are reflected as deferred grants and pledges in the Gallery's balance sheet.

Collections

In accordance with policies generally followed by art museums, no value has been assigned in the financial statements to the Gallery's collections, which include works of art, library books and photographic archives.

Fixed Assets

The land occupied by the Gallery's buildings was appropriated and reserved by the Congress for that purpose, and is not reflected on the accompanying financial statements. Buildings and equipment are recorded at cost. Depreciation on the equipment is provided on the straight-line basis over estimated useful lives which range from five to ten years. The buildings are considered national landmarks and, accordingly, no depreciation has been provided.

Note 2 — Changes in Accounting

To allow for a better measurement of portfolio performance, effective October 1, 1978, the Gallery retroactively changed its method of accounting for investments from the cost basis to the lower of cost or market basis. In addition, to allow for a more comprehensive statement of financial position the Gallery retroactively adopted the

accounting principle of capitalization of fixed assets; previously only Publications Fund fixed assets were capitalized.

The fund balances and capital invested in buildings and equipment at October 1, 1978 have been restated to give effect to these changes as follows:

	Nonfederal Funds			Federal Funds	Total Funds
	Trust Funds	Publications Fund	Total Nonfederal		
Fund balances at October 1, 1978, as previously reported	\$ 35,215,221	\$3,663,771*	\$ 38,878,992	—	\$ 38,878,992
Capitalization of fixed assets	111,753,020	—	111,753,020	\$4,106,079	115,859,099
Decrease resulting from change to lower of cost or market value for investments	(220,297)	—	(220,297)	—	(220,297)
Fund balances and capital invested in buildings and equipment at October 1, 1978, as restated	<u>\$146,747,944</u>	<u>\$3,663,771</u>	<u>\$150,411,715</u>	<u>\$4,106,079</u>	<u>\$154,517,794</u>

* Includes \$220,488 of capitalized furniture and equipment.

Note 3 — Historical Summary of Funding

The founding resolution adopted by the Congress in 1937 provides, among other things, that upon completion of the National Gallery of Art by the donor and acceptance from the donor of the collection of works of art, the United States will provide such funds as may be necessary 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.

A summary of the private and federal support of the Gallery for the forty-three years from 1937 through 1979 follows:

	Amount	Percent
Private Sources	\$211,407,000	62%
Federal Funding	131,511,000	38%
Total	<u>\$342,918,000*</u>	<u>100%</u>

*Excludes gifts of works of art, the land occupied by the Gallery's buildings, and revenues from the operations of the Publications Fund.

Note 4 — Investments

Investments are carried on the balance sheet in the aggregate at the lower of cost or market value. A summary of the investment portfolio as of September 30, 1979 follows:

Summary by Type of Investment	Market	Cost
Permanent Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000
Bonds and Notes	19,870,628	20,703,943
Preferred Stocks	1,193,363	1,410,075
Common Stocks	12,027,945	10,416,977
Totals	<u>\$38,091,936</u>	<u>\$37,530,995</u>

The following tabulation summarizes the relationship between carrying values and market values of investment assets:

	<i>Trust Funds</i>			<i>Publications Fund</i>		
	<i>Market Value</i>	<i>Cost</i>	<i>Excess of Cost over Market</i>	<i>Market Value</i>	<i>Cost</i>	<i>Excess of Cost over Market</i>
Balance, End of Year	\$35,472,263	\$34,933,638	\$ —	\$2,619,673	\$2,597,357	\$ —
Balance, Beginning of Year	\$34,692,310	\$34,912,607	\$ 220,297	\$2,140,325	\$2,112,411	\$ —
Decrease in Unrealized Loss			220,297			—
Realized Gain (Loss) for the Year			(721,707)			3,233
Interest and Dividends			2,685,594			226,776
Net Return on Investments			\$2,184,184			\$230,009

A detailed listing of all securities held by the Gallery as of September 30, 1979 has been included at the end of this report.

In 1943 the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan from the endowment fund, National Gallery of Art to the United States Treasury. This loan bears interest at the average

monthly rate paid by the United States Treasury for long term funds less 1/4 percent. This loan is reflected on the balance sheet under investments.

Included in investment income is approximately \$70,000 received under the terms of trusts whose assets are not under the control of the Gallery. These assets are not included in the accompanying financial statements.

Note 5 — Receivables

The following items have been included in receivables at September 30, 1979:

Accrued Investment Income	\$ 792,331
Accounts Receivable	50,675
Construction Grants	5,000,000
Pledges for other purposes	796,000
Total Receivables	\$6,639,006

Note 6 — Buildings and Equipment

Changes in the capital invested in buildings and equipment during the year were as follows:

	<i>Nonfederal Funds</i>			<i>Federal Funds</i>	<i>Total Funds</i>
	<i>Trust Funds</i>	<i>Publications Fund</i>	<i>Total Nonfederal</i>		
Fixed asset expenditures	\$ 1,981,707	\$ 17,651	\$ 1,999,358	\$1,881,123	\$ 3,880,481
Depreciation charges	(11,751)	(42,436)	(54,187)	(308,413)	(362,600)
Net increase (decrease)	1,969,956	(24,785)	1,945,171	1,572,710	3,517,881
Balance, October 1, 1978	111,753,020	220,488	111,973,508	4,106,079	116,079,587
Balance, September 30, 1979	\$113,722,976	\$195,703	\$113,918,679	\$5,678,789	\$119,597,468

The Gallery buildings were constructed through the use of trust funds donated for that purpose. As of September 30, 1979, \$113,632,485 has been expended

for construction of the buildings. At September 30, 1979, accumulated depreciation on furniture and equipment amounted to \$1,539,193.

Note 7 — Restricted Purpose Funds

The composition of restricted purpose fund balances at September 30, 1979 was as follows:

Endowment Funds	\$18,999,239
Capital Construction Funds	5,342,953
Publications Fund	4,078,906
Other Specific Purpose Funds	8,734,446
Total Restricted Purpose Funds	<u>\$37,155,544</u>

Included in the \$18,999,239 of endowment funds at September 30, 1979 is the endowment fund, National Gallery of Art which at that date approximated \$16,000,000. Only the current income derived from this endowment fund is available for transfer to the operating fund for general purposes and then only for purposes for which federal funds are not available. Three additional funds, totaling approximately \$3,000,000, make up the balance of the endowment funds. The income from these funds is available for the purchase of works of art or support of fellowships.

Included in the other specific purpose funds is a fund having a balance of approximately \$4,000,000 which at September 30, 1979 was restricted to purchases of works of art or educational purposes related to works of art. In October, 1979, the Gallery's board of trustees directed that, until further action by it, income of this fund is to be used for such purposes, while the principal is to remain intact.

Note 8 — Pension Plan

All permanent employees of the Gallery participate in the Civil Service Retirement System. All such employees contribute 7 percent of gross pay to the system and their contributions are matched by equal contributions from the Gallery. The 7 percent contribution to the system for nonfederal employees is paid from trust funds. Total pension expense of the Gallery for the year ended September 30, 1979 was approximately \$650,000.

Construction operations in progress to link the Gallery's East and West Buildings at the ground level



NONFEDERAL FUNDS SUMMARY OF INVESTMENTS AS OF SEPTEMBER 30, 1979

<i>Interest Rate</i>	<i>Face Value</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
SHORT-TERM BONDS AND NOTES:				
11.00%	\$ 250,000	Northwest Bank Corp.	\$ 242,500	\$ 247,265
10.11	325,000	U.S. Steel Credit	325,000	325,000
9.97	5,315,000	U.S. Treasury Bills	5,116,363	5,063,386
11.11	1,070,000	Sears Roebuck ACC	1,070,000	1,070,000
10.15	500,000	1st National Bank of Dallas	500,000	500,000
10.25	1,500,000	1st National Bank of St. Paul	1,500,000	1,500,000
10.15	500,000	Republic National Bank of Dallas	500,000	500,000
10.20	1,000,000	Continental Illinois Bank	1,000,000	1,000,000
10.15	500,000	Morgan Guaranty	500,000	500,000
10.20	500,000	Northern Trust	500,000	500,000
12.00	600,000	Ford Motor Credit	600,000	600,000
9.88	200,000	Ford Motor Credit	200,000	200,000
10.00	601,000	Ford Motor Credit	601,000	601,000
7.75	250,000	United States Treasury Notes	245,000	249,141
7.75	315,000	American Tel & Tel Notes	299,250	315,320
7.88	200,000	United States Treasury Notes	191,000	200,625
8.00	835,000	United States Treasury Notes	793,250	878,530
7.25	225,000	United States Treasury Notes	205,875	225,070
MEDIUM-TERM BONDS AND NOTES:				
8.00	545,000	United States Treasury Notes	506,850	569,355
LONG-TERM BONDS:				
4.50	235,000	Bethlehem Steel Corp.	166,850	230,638
5.13	179,000	Pacific Tel & Tel	104,800	126,320
4.25	43,000	United States Bonds	33,970	43,281
8.60	36,000	Goodyear Tire and Rubber Co.	32,220	36,090
5.88	300,000	Cincinnati Gas and Electric Co.	199,500	222,000
8.70	525,000	Ford Motor Credit Co.	472,500	523,032
7.38	200,000	Mobil Oil Corp.	165,000	200,000
9.20	250,000	Standard Oil Co. of Indiana	240,000	260,000
4.88	165,000	New York Telephone Co.	91,575	165,000
7.63	1,395,000	United States Treasury Bonds	1,185,750	1,383,335
8.13	100,000	So. New England Telephone Co.	85,000	98,250
9.63	125,000	Public Service of Oklahoma	118,750	125,470
8.63	250,000	Pacific Northwest Bell Tel. Co.	223,750	247,500
7.75	125,000	Michigan Bell Telephone Co.	101,875	121,562
7.75	50,000	Mountain States Telephone Co.	41,000	49,312
8.25	250,000	South Central Bell Telephone Co.	215,000	239,867
7.88	525,000	Ohio Bell Telephone Co.	435,750	519,593
CONVERTIBLE BONDS & STOCK EQUIVALENT:				
4.50	600,000	RCA Corp.	414,000	463,500
4.75	300,000	McDonnell Douglas Corp.	273,000	258,000
6.50	125,000	American General Insurance Co.	136,250	125,000
4.50	200,000	Digital Equipment	238,000	221,501
variable (See Note 4)	5,000,000	PERMANENT LOAN TO THE U.S. TREASURY:	5,000,000	5,000,000
Shares:				
	6,800	Empire District Electric Co., 5%	34,000	70,608
	300	General Motors Corp., \$5.00	17,213	37,140
	4,400	AMAX Inc., \$3.00 Conv.	253,000	184,115
	12,900	ARMCO Inc., \$2.10 Conv.	419,250	357,172
	8,400	Household Finance Corp., \$2.50	277,200	509,981
	4,100	Weyerhaeuser Co., \$2.80	192,700	251,059

NONFEDERAL FUNDS SUMMARY OF INVESTMENTS AS OF SEPTEMBER 30, 1979

<i>Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
	COMMON STOCKS:		
8,250	Allegheny Power System	130,969	136,577
3,000	AMAX Inc.	132,375	91,140
12,000	American Home Products	334,500	246,160
3,000	American Natural Resources	131,625	119,550
3,033	American Security Corp.	96,298	29,031
4,000	Avon Products	198,500	186,733
5,300	Bearings, Inc.	166,950	140,059
4,100	Big Three Industries, Inc.	171,175	129,672
2,800	Betz Laboratories	93,800	84,000
9,500	Black & Decker Mfg.	213,750	188,222
3,000	Briggs & Stratton	84,750	85,750
7,400	Bristol Myers	268,250	274,024
2,700	Burroughs	198,113	167,599
7,400	Capital Holding Corp.	160,025	150,560
7,940	Carnation Co.	209,418	362,382
6,450	Caterpillar Tractor	359,588	215,088
18,400	Central & Southwest	257,600	331,774
18,400	Clorox Co.	223,100	501,150
9,300	Coca-Cola	340,613	505,342
7,718	Dresser Industries	410,019	252,464
6,000	Eckero Jack Corp.	165,750	145,964
4,800	Eli Lilly	281,400	192,768
9,200	Emerson Electric	324,300	347,602
14,182	Exxon Corp.	836,738	566,577
4,400	General Motors	275,000	302,840
20,730	Gulf Oil	699,638	136,386
3,675	Halliburton	305,025	195,504
5,000	Hanna Mining	200,000	243,274
6,100	Harris Bankcorp Inc.	184,525	165,249
7,500	International Business Machines Corp.	508,125	184,648

ROSTER OF EMPLOYEES

Abney, Jerry
Acampora, Ralph A.
Adams, Alvin L.
Adams, Eileen L.
Adams, Joyce A.
Adams, Revell R.
Alarcon, Antonia C.
Alexander, Harold
Allen, Carl
Allen, Clinton M., Jr.
Allen, Harry B.
Allen, Richard, Jr.
Allen, Wilbur, Jr.
Allison, James C., Jr.
Alston, James M.
Alvin, Artis P.
Amory, Robert, Jr.
Amt, Richard C.
Amussen, Theodore S.
Anderson, James A.
Anderson, Nathaniel V.
Anson, Gordon
Appenfelder, Allan L.
Ash, Nancy
Ayres, Linda L.

Backlund, Caroline H.
Bagley, Mance M.
Bailey, Daniel J.
Baker, Eleanor C.
Baldwin, Daniel L.
Bales, Richard H.
Bardley, Sammy J.
Barnes, Willie C.
Barnett, Robert E.
Barry, Lester Leroy
Bart, Kenneth E.
Bartfield, Ira A.
Bartfield, Kathryn K.
Battle, Mary J.
Bauer, Frank K.
Beard, Edith R.
Beard, Robert K.
Beason, Dean A.
Becker, Robert G.
Bell, Gracie E.
Bell, Reginald E.
Bennett, Mike
Bernard, Kathryn A.

Bethune, Nathaniel
Bigley, Ann Margaret
Bland, Avon L.
Boama, Yaw
Bohlin, Diane M.
Booker, Nelson
Boomer, George A.
Boone, Calvin L.
Boswell, Ernest C.
Bouton, Margaret I.
Bowen, Robert L.
Boyd, Charles T.
Bozeman, Ira
Braxton, Walter A.
Britt, George W.
Brooks, George L.
Brooks, Robert C.
Brown, Catherine F.
Brown, David A.
Brown, Dwight Lamont
Brown, Frank
Brown, J. Carter
Brown, Kenneth A.
Brown, Sylvester, Jr.
Brown, Thomas W.
Brown, Virginia D.
Bryant, Wayne
Buchanan, Ernest, Jr.
Buckalew, Kathleen M.
Buckingham, Kenneth
Buckley, Carolyn A.
Bullock, Anne L.
Burch, Curtis L.
Burt, Leotha, Jr.
Burton, George R.
Butler, James
Butler, Lawrence
Bynum, Rosa A.

Caddy, George K.
Cain, Shirley D.
Campbell, Alvia R.
Cantey, John
Carcas, Rita M.
Carmean, E. A., Jr.
Carr, Albert, Jr.
Carr, Harold W.
Carroll, Louis L.
Carroll, Stephanie

Carson, Robert J.
Carter, Charles E.
Casey, Charles W.
Catravas, Nancy A.
Catucci, Angleo J.
Cavanagh, Carroll J.
Chance, F. Teresa
Chaney, Harold H.
Chapman, Bernard L.
Charvis, John Q.
Chase, Howard S.
Chase, Leroy, Jr.
Christiansen, Anne F.
Churchill, James O.
Claggett, Frederick E.
Clark, George E.
Clark, Jane B.
Clay, Carlton B.
Clearwaters, Gladys A.
Coates, Margie L.
Cobert, John W.
Cole, David R.
Coleman, Alfred C., Jr.
Coleman, Elsie
Coleman, John L.
Collier, John
Collins, Jane S. D.
Collins, Jervis H., Sr.
Collins, Phillip T.
Columbus, Joseph V.
Coman, Florence E.
Conyers, Robert L.
Cook, Susanne L.
Cooke, Milton N.
Copeland, Joseph W.
Corbitt, Robert J.
Corcoran, Harry B.
Corley, Walter E., Sr.
Couzzens, Frederick L.
Covey, Victor C. B.
Cowan, Ophelia C.
Cox, Bascom S.
Cox, Milton E.
Crawford, Wille Earl
Creckenberger, Fred W.
Croog, Elizabeth A.
Crump, Thomas S.
Cureton, Gladwell

Dale, Paul J.
Daugherty, Welden
Davenport, Joseph E.
Davidock, Peter, Jr.
Davis, Zetta M.
Decuir, Rick
De Freece, Franklin D.
Delano, Juan F.
Denker, Eric
Devolt, George
Dewald, Margita E.
Dodson, William E.
Donaldson, Dennis N.
Doty, Mary Louise B.
Driscoll, Pamela J.
Duck, Regina E.
Dudley, Graham G.
Duffie, Mary D.
Duggin, David H.
Dunham, Georgiana P.
Dunning, Roger A.
Dupree, Sabrina A.
Dyer, Mary Paul West

Ebb, Frank R., Jr.
Edelstein, J. M.
Edwards, Howard C.
English, Joseph G.
Estes, Ronald L.
Etienne, Loubreta M.
Evans, Gregory Leander
Evans, Steven M.
Evans, Virtus E.
Everly, Floyd F.
Fantasia, John J.
Faul, Dorothy W.
Feeley, Eleanor H.
Feldman, Ande G.

Feldman, Frances L.
Fennell, Curtis L.
Ferber, Elise V. H.
Fichtner, Harry
Figgins, Frank I.
Finamore, Deborah A.
Fine, Ruth E.
Fisher, Earl
Fisher, Sterling W.
Fitzgerald, Dania E.
Flanagan, Verlyn J.

Fletcher, Elizabeth A.
 Fletcher, Shelley
 Fontana, Sarah E.
 Fox, Carol M.
 Foy, Elizabeth J.
 Frank, Margaret L.
 Franks, Irvin
 Freitag, Sally R.
 French, David S.
 Fuller, David L.
 Gadson, Jacob N., Sr.
 Gadson, Martha L.
 Gaina, Helen A.
 Gaines, Carlton R.
 Gallagher, Cecelia A.
 Gamble, Jimmy
 Ganley, Carolyn B.
 Garcia, Gabriel
 Gardella, Joseph J.
 Garren, Joseph E.
 Gebhard, Cathy L.
 Genwright, Melvin
 Gibbs, Andrea R.
 Gillespie, Charles M.
 Givens, Eugene P.
 Glade, Conrad H.
 Goddard, Valerie A.
 Goetz, Robert C.
 Gomez, Deborah A.
 Goodman, Janet T.
 Goodman, Valinda A.
 Gordon, Mamie L.
 Gould, Lynn M.
 Gracia, Andrea A.
 Graham, Isaac
 Grant, Donnell M.
 Grant, James
 Grantham, Jack
 Graves, Johnny L.
 Greatheart, Ulysses
 Gregory, James E., Sr.
 Greene, Lewis J.
 Grice, Russell L.
 Grier, Marguerite E.
 Grossman, Sheldon
 Grove, Robert A.
 Hall, David L.
 Hall, Gary V.
 Hall, Leroy
 Haller, Edward A.
 Halper, Audrey
 Hamilton, George H.
 Hand, Donald C.
 Hand, John O.
 Handley, Carl
 Hansom, Gerald T., Jr.
 Harchick, Joseph J.
 Hardy, James, Jr.
 Harkins, William J.
 Harlan, Roma C.
 Harley, Stanley D.
 Harmon, Knowles D.
 Harper, Junior
 Harper, Ted
 Harris, Anna N.
 Harris, Eddie
 Harris, James R.
 Harris, Linwood
 Harris, Leon F., Jr.
 Harris, Robert L.
 Harrison, John H.
 Harston, Herman I.
 Hartswick, Thomas
 Hatton, William H.
 Hawkins, James
 Hawkins, Judy Ann
 Hawkins, Lester A.
 Hawley, Rosa L.
 Head, Warren G.
 Headley, Robert L.
 Heath, Paul D.
 Heflin, Catherine P.
 Helm, Marshall E.
 Higginbotham, Wallace J.
 Hill, Doris J.
 Hill, Wilbert J.
 Hines, Gwendolyn
 Hirschauer, Gretchen A.
 Hoenigswald, S. Ann
 Hollands, Blease E.
 Holmes, John W., Jr.
 Holt, Ardella
 Holt, Alphonso
 Holton, Avery L.
 Holton, Rosalind V. R.
 Honeycutt, Raymond J.
 Horn, Karen G.
 Howard, Michael H.
 Hurley, John J.
 Hutton, Richard W.
 Jackson, Edward G.
 Jackson, Harold R.
 Jackson, Leslie E.
 Jackson, Robert H.
 Jacobs, Larry D.
 Jeffers, William J.
 Jefferson, Karl M.
 Johnson, Dorothy J.
 Johnson, Edward, Jr.
 Johnson, John T.
 Johnson, Lynwood K.
 Johnson, Marvin G.
 Johnson, Maurice E., Jr.
 Johnson, Ronald E.
 Johnson, Samuel L.
 Johnson, William R.
 Johnson, Yamashita S.
 Jones, Joyce A.
 Jones, Larry J.
 Jones, Nathaniel
 Jones, Robin C.
 Jones, Ronald R.
 Jones, Virgil S.
 Jordan, Kelvin R.
 Jordan, Mary B.
 Joseph, Alfonso
 Joyner, Willie J.
 Justice, James W.
 Kamara, Momodu PL
 Karras, Chris
 Kasun, Leo J.
 Keder, Michael
 Kelley, Carol Williams
 Kelley, Kathleen V.
 Kellibrew, Reginald
 Kettler, Doris H.
 Keys, Barbara A.
 Klugh, Melvin
 Kolombatovic, Mimi C.
 Koznowsky, Steve A.
 Kubicki, Joel E.
 Lacey, Thomas G.
 Langley, Harvey
 Lawrence, Joseph, Jr.
 Lawson, Bruce A.
 Lawson, Roger C.
 Lawson, Russell
 Lazich, Sue
 Leason, Max A.
 Lee, A. B.
 Lee, George W.
 Leeper, Charles W.
 Leisher, William R.
 Leithauser, Mark A.
 Lenard, Ralph P.
 Leonard, Florence E.
 Leonard, Lawrence P.
 Leslie, Deborah C.
 Lewis, C. Douglas, Jr.
 Lewis, Claudine A.
 Lewis, Joe M.
 Lewis, Sonny
 Lewis, Steven
 Lightner, Ysabel
 Lim, Frank Ho
 Lippitt, Carol F.
 Lippman, Irvin M.
 Little, Michael
 Livingston, Wendy L.
 Lloyd, Humberto L.
 Long, Leroy R.
 Long, William
 Losusso, Jeanine K.
 Lowe, Ronald J.
 Lucas, Wayne A.
 Luik, Karen E.
 Lydecker, J. Kent
 Lyle, Virginia A.
 Lynch, Amos D.
 Mack, Miller
 Mackie, George A.
 Mallick, Jerry M.
 Mallus, Maria M.
 Manigault, Edmund, Jr.
 Mann, Donna C.
 Manuel, Ricky L.
 Marshall, Irvin R.
 Marshall, Keith R.
 Marshall, Lawrence A.
 Marshall, Rebecca L.
 Marshall, Ruth R.
 Martin, George S.
 Martin, Kathleen
 Martin, Lawrence H.
 Martin, Roland M.
 Mason, James E.
 Massey, Debra K.
 Matthews, Sylvia E.
 Mauler, Carolyn
 McCoy, Robin M.
 McEachin, Elaine M.
 McEvert, Stephen R.
 McGill, Thomas F. J., Jr.
 McGrath, Michael P.
 McKinnie, Benjamin
 McLin, Nathaniel
 McNair, Charles B.
 McPhatter, Wade F.
 Meadows, Johnny L.
 Menson, Willara
 Meyer, Frank Joseph Jr.
 Meyers, Douglas A.
 Michael, Harold E., Jr.
 Middleton, Larry C.
 Miles, John A.
 Miller, Barbara A.
 Miller, Bettye D.
 Miller, Carrington W.
 Miller, Larry D.
 Millon, Henry A.
 Mills, Donald
 Minnifield, Grant K.
 Mitchell, Albert J.
 Mitchell, Laurence S.
 Moody, Charles S.
 Moon, Edward C.
 Moon, Willie B.
 Moore, Clara A.
 Moore, Harvey R.
 Moore, Henry L., Jr.
 Moore, James K.
 Moore, Jay A.
 Moore, Patricia A.
 Moore, Tettie L.
 Morales, Gladstone E.
 Morehead, Jimmy
 Morning, Bobby G.
 Morris, Jasper
 Moss, Anthony B.
 Moss, Robert
 Murek, Barbara A.
 Murray, Bonnie T.
 Murray, Evelyn K.
 Mutts, Clifton R.
 Naranjo, José A.
 Nashwinter, Robert B.
 Navat, Laury R.
 Nelson, Margaret G.
 Ness, Melanie B.
 Newhouse, Quentin
 Newmark, Carolyn W.
 Noble, Woodrow
 Norman, Albert J.
 Norris, John
 Norris, John C.
 Northcutt, Walter T.
 Northrop, Edward D.
 Odom, William W.
 O'Donnell, James D.
 Offenbacher, Hurley F.
 Ortman, Alma C.
 Owens, Carlotta J.
 Pagan, Mary J.
 Palmer, John W.
 Palumbo, Nick
 Panciarelli, Dominic
 Parker, Barbara A.
 Parker, Frederic C.
 Parker, Willie J.
 Parker, Willie J.
 Parkhurst, Charles P.
 Parks, Leslie, Jr.
 Parsons, Gwendolyn H.

Parsons, Margaret B.
Patten, Tracy
Patton, George R.
Payne, Anthony S.
Payne, Gregory L.
Payne, Reginald W.
Pelzer, Arthur W.
Pena, Jesus J.
Pendleton, Thomas M.
Perlin, Ruth R.
Perry, Bennie A., Jr.
Peters, Michael Owen
Peterson, Joe W.
Peterson, Robert B.
Pettiford, Linda I.
Phillbrick, Ruth R.
Phillips, James E.
Phillips, McKinley R.
Pitt, Jasper L.
Pittman, Fletcher
Pittman, Jesse T.
Plush, James, Jr.
Poliszuk, John F., Jr.
Pollock, Donna R.
Pollock, Lucia E.
Pope, Tommy, Jr.
Poston, Willie J.
Powell, Earl A., III
Pratt, Henry, III
Presson, Taldrage A.
Price, Boysie
Price, Leonard W.
Proctor, Joshua
Proctor, Juan R.
Purnell, JoAnn S.

Queen, Walter E.
Quenroc, Elroy E.
Quinn, Catherine F.

Ramsey, Eldridge B.
Randall, Thomas J.
Randolph, Gloria A.
Rathbone, Eliza E.
Ravenel, Gaillard F.
Ray, Earl P.
Reaves, Jerry L.
Rector, Louis B.
Redd, Clifton D.
Redman, Dion L.
Reed, Gary
Reeves, Sallie M.
Reichard, Muriel M.
Reis, Joseph J.
Reynolds, Ernest C.
Reynolds, Michael J.
Rhodes, Floyd M.
Rice, Robert L.
Richardson, James W.
Richardson, Vernon
Richardson, William R.
Riggles, Allan L., Jr.
Riggs, George W.
Riley, Oscar
Ritterpusch, Susan A.
Roache, William H.
Robinson, Andrew G.
Robinson, Morris B.
Robison, Andrew C., Jr.
Roche, William R.

Rogue, Jeannette V.
Roland, Charles
Rosales, Gerald J.
Roulhac, Polly A.
Ruffin, James O.
Russ, Michael E.
Russell, H. Diane
Russell, Lynn P.
Rust, David E.

Saito, Richard E.
Sanders, Roderick A.
Sassani, Michael B.
Saville, Jennifer
Savoy, Thomas J.
Shackelford, George T.
Schaeffer, William L.
Schneider, Laura T.
Scott, David W.
Scott, Eugene C.
Scott, James E. C.
Scott, Patricia A.
Sedlock, Michael S.
Sheehan, Jacquelyn L.
Sheehan, Robert D.
Shen, Sze-Tsung
Short, James P.
Short, John T.
Short, Robert B.
Silberfeld, Kay
Simms, James E.
Simpkins, Alvin
Sledd, Nathaniel E.
Smalls, Franklin
Smiley, Paula McDonough
Smith, Billy H.
Smith, Edward T.
Smith, James J.
Smith, Larry
Smith, Leroy K.
Smith, Mary A.
Smith, Sarah P.
Smith, Vernon L.
Smyth, Frances P.
Snowden-Jamison, Rubina M.
Snyder, Terrence W.
Somers, Andre P.
Sorrels, Sharon F.
Speight, Howard G.
Spiecer, Buddie R.
Spicknall, James L.
Spieth, Marsha D.
Splinx, Jack C.
Spire, Paul B.
Stanley, Frank
Steele, Lina A.
Stephenson, Denise A.
Stevens, Adele
Stevens, James T.
Stevens, John E., III
Stewart, Frank C.
Stewart, James A.
Stewart, Joyce Y.
Stewart, William P.
Stokes, Mabel E.
Stratmann, Philip E.
Straughter, Enoch W.
Stubbs, Billy
Sullivan, Samuel E.
Sumits, William

Sumter, Jay Bee
Sumter, Wade
Suplee, Charles I.
Sutton, William L.
Sweeney, Walter A.

Tasker, James H.
Taylor, Eleanor M.
Taylor, Larry
Terrell, Ronald
Thomas, Anthony G.
Thomas, Joseph W.
Thomas, William C.
Thompson, Anthony W.
Thompson, James H.
Thompson, Maurice D.
Thompson, Paul T., Jr.
Thorne, William L.
Tonic, Alexander T.
Troiani, Anthony L.
Turner, Leonetta M.
Turner, Sarah E.
Turner, William

Underwood, Richard D.

Valentine, Thomas W.
Vanzego, Raymond J.
Vick, Milton E.
Vish, Stanley J.
von Rebhan, Elinor A.
Voris, Anna M.

Wagstaff, Lemuel E.
Walden, Walter B.
Walden, William, Jr.
Walker, John M.
Walker, Melissa
Walker, Robert F.
Walls, David M.
Walrahenstein, Susan E.
Walsh, Judith C.
Warren, Alvester W.
Warrick, Michael D.
Warwick, Katherine
Washington, George
Watona, Pauline M.
Webster, Queen E.
Wert, John A.
West, Carlton
Wheeler, Tyrone P.
Wheelock, Arthur K., Jr.
White, Jesse C.
Whitney, Paul
Whittington, William F.
Wiggins, William D.
Williams, Alfred, Jr.
Williams, Carlton T.
Williams, Herbert R.
Williams, Isiah, Jr.
Williams, James A.
Williams, James L.
Williams, Theodore H.
Williams, William J.
Wilmerding, John
Wilson, Charles B.
Wilson, George
Wilson, Mary E.
Wilson, Nathaniel
Wilson, Willie R.

Winslow, Laurie
Wisniewski, Julia L.
With, Christopher B.
Wolf, Martha A.
Wong, Alice M.
Woodard, James E.
Woodard, James W.
Woodland, Ronald S.
Wright, Ralph L.

Yochelson, Bonnie E.
Young, Donald P.
Young, Roland

Zientara, Donald P.
Zwicz, Irene E.

