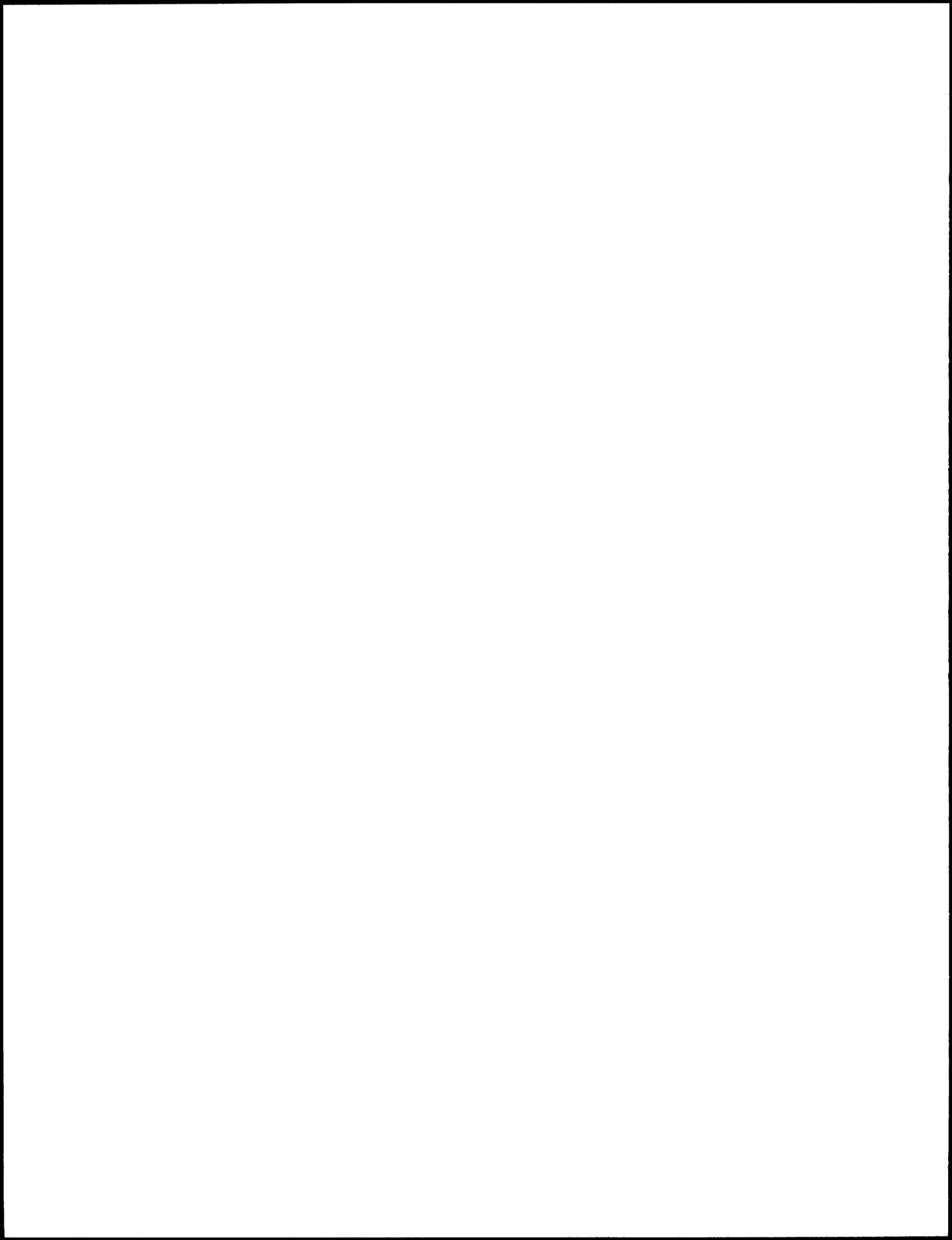
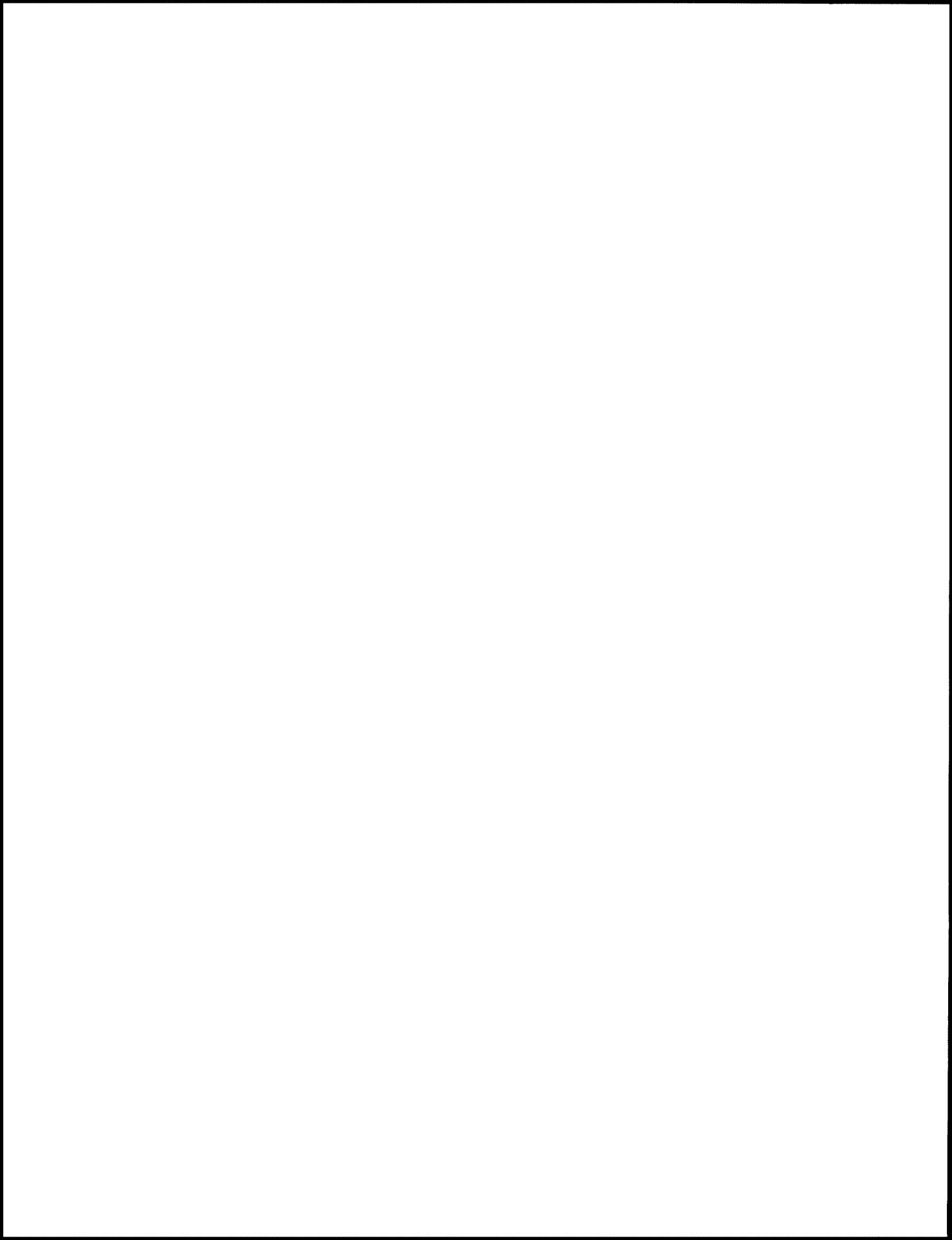
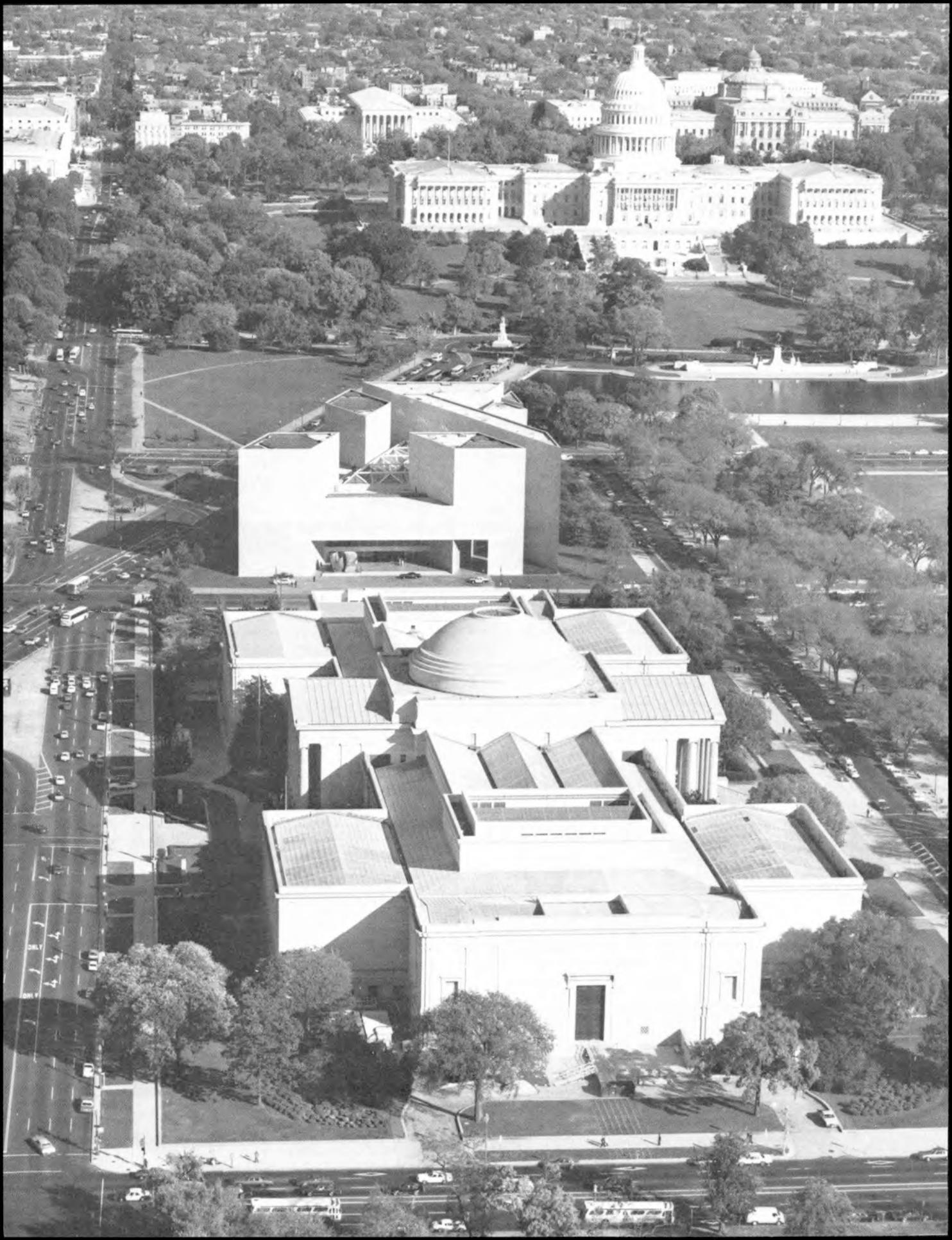


1980 ANNUAL REPORT

National Gallery of Art







1980 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 © 1981, 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

Photographs on the cover and page 57 by James Pipkin. Photographs on pages 54 and 67 by Chuck Slade. All other photographs by National Gallery of Art Photographic Laboratory.

CONTENTS

7	PREFACE
9	ORGANIZATION
11	DIRECTOR'S REVIEW OF THE YEAR
27	DONORS AND ACQUISITIONS
33	LENDERS
43	NATIONAL PROGRAMS
43	Department of Extension Programs
44	National Gallery Loans to Temporary Exhibitions
47	Loans from the Gallery's Collections
51	EDUCATIONAL SERVICES
55	CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS
58	OTHER DEPARTMENTAL REPORTS
58	Curatorial Departments
61	Library
63	Photographic Archives
63	Conservation Department
65	Editors Office
66	Exhibitions and Loans
66	Registrar's Office
66	Department of Installation and Design
68	Photographic Laboratory Services
70	STAFF ACTIVITIES AND PUBLICATIONS
76	SECRETARY-GENERAL COUNSEL
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

During the National Gallery's fiscal year ending September 30, 1980, Secretary of State Muskie succeeded former Secretary Vance as an ex officio trustee of the Gallery.

This year marked the termination of The A. W. Mellon Educational and Charitable Trust in Pittsburgh, the vehicle through which Andrew W. Mellon fulfilled his promise to create and present to the United States the National Gallery of Art and the nucleus of its collections. The trust provided a final grant totaling five million dollars, which, together with a further gift by Paul Mellon, has made it possible for the Gallery to undertake "Operation Breakthrough," a remodeling program on the ground floor of the original West Building.

Attendance at the Gallery, which in accordance with the United States government's pledge of support is always "free of charge," reached 5,997,210 in the fiscal year, a new record and an increase over the previous year's record level of 5,529,802.

This forty-third report of the National Gallery of Art contains the second consecutive public report of the Gallery's finances. Both Federal and non-Federal funds have been audited, and the opinion of Price Waterhouse & Co., which appears later in this report, covers a consolidated statement.

These financial statements demonstrate the very important role which funding by the Federal government, implementing its pledge to provide for the upkeep and operation of the Gallery, plays in the Gallery's financial position. However, private sources have financed the Gallery's magnificent buildings and continue to provide the means whereby the Gallery's standard of excellence as an art museum is maintained. All the works of art in the Gallery's collections are memorials to private generosity and patriotism. Note 2 to the financial statements shows that, in the years since the founding of the Gallery in 1937 through September 30, 1980, private sources have provided all

the invaluable works of art in the Gallery's collections as well as the West and East Buildings and, in addition, \$220,000,000 in funding, while the Federal government has provided the Gallery's land and \$153,000,000 in funding.

During the past year, the trustees considered various alternative ways in which the future growth of the Gallery's collections might be assured and the vitality and forward-moving impetus given to the National Gallery by its founding benefactors maintained. The trustees concluded that, to complete the financial underpinning of this unique national institution, there should be established an endowment, the income of which would be used exclusively to purchase works of art to complement the Gallery's collection. One of the principal objectives and activities of the Gallery's general trustees will be to seek support for this endowment among the many private citizens who we hope and confidently expect will share the responsibility for fulfilling the great vision of the Gallery's founder—that of an "art gallery of the Nation and the people of the United States" maintained by a mutually reinforcing blend of enlightened public support and private giving, with the ultimate beneficiaries being the American people.

The activities of the Gallery over the year are summarized by the director in his review of the year, which follows.

JOHN R. STEVENSON, President

ORGANIZATION



Paul Mellon



Chief Justice of the United States, Warren E. Burger



Secretary of State, Edmund S. Muskie



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

BOARD OF TRUSTEES (as of September 30, 1980)

Paul Mellon, *Chairman*

Chief Justice of the United States, Warren E. Burger

Secretary of State, Edmund S. Muskie

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

ART & EDUCATION 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*
Henry A. Millon, *Dean, Center for Advanced Study in the Visual Arts*
Robert C. Goetz, *Treasurer*
Joseph G. English, *Administrator*
Carroll J. Cavanagh, *Secretary—General Counsel*
Hurley F. Offenbacher, *Construction Manager*

DIRECTOR EMERITUS OF THE GALLERY

John Walker

DIRECTOR'S REVIEW OF THE YEAR

During the fiscal year covered by this report, from October 1979 through September 1980, the Gallery progressed on several diverse fronts: the special exhibitions offered a varied panorama; the Center for Advanced Study in the Visual Arts inaugurated its program and welcomed its first group of scholars; generous donors furthered the permanent collections; and the first phase of the reconstruction of the West Building's ground floor neared completion.

The Art of the Pacific Islands
continues

The Art of the Pacific Islands, the most comprehensive exhibition ever devoted to the visual arts of Polynesia, Melanesia, Micronesia, and New Guinea, had been scheduled to close October 14, but public interest remained so high that, with the permission of the many magnanimous lenders, the Gallery extended the closing date. The exhibition, with its objects of great visual power and intricacy, was seen by close to 400,000 visitors.

*Mies van der Rohe and
European terra cotta exhibitions*

To mark the fiftieth anniversary of a significant achievement in another of the visual arts, a small exhibition entitled *Mies van der Rohe: The Barcelona Pavilion* went on view October 14 on the upper level of the East Building. The pavilion, perhaps the most influential single building in the international style, had been designed a half-century earlier by Mies for the 1929 International Exposition in Barcelona, Spain, and was taken down shortly thereafter. A delightful selection of sculpture in clay from the fifteenth to the twentieth century opened October 28 on the East Building's mezzanine level. The exhibition, *European Terra Cottas from the Arthur M. Sackler Collections*, illustrated the various uses of clay as a medium, from highly finished works of art to *bozzetti*, the sculptor's "first thoughts" for a new work.

CASVA advisory board

Also in October, progress continued toward full operation of the Center for Advanced Study in the Visual Arts to take place at the beginning of the following academic year. Seven dis-



The Art of the Pacific Islands exhibition

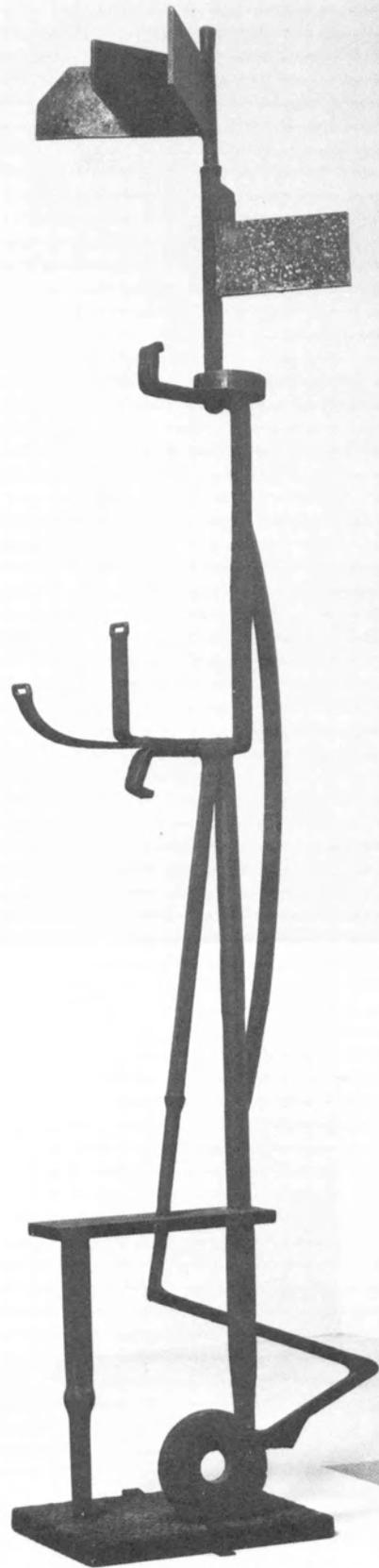
tinguished scholars and art historians—Jean Sutherland Boggs, Marvin Eisenberg, Oleg Grabar, George Heard Hamilton, Francis J.H. Haskell, Irving Lavin, and William C. Loerke—agreed to serve as the first advisory board to the Study Center. A committee of the board was formed to advise the Center on the choice of resident and visiting scholars for the coming year.

CASVA grants

The Center received grants from The Andrew W. Mellon Foundation and the Samuel H. Kress Foundation to provide funds for three years. The Mellon grant will support the initial staff, activities, and stipends for five scholars. The Kress contributions will enable further development of the photographic archives and supply stipends for five more scholars.

Kress Professors in Residence

The Gallery also welcomed the first of two Samuel H. Kress Professors in Residence for the academic year 1979-1980. For the fall term William Heckscher served, and in the spring, Otto



David Smith, *Sentinel I*. Gift of the
Collectors Committee

von Simson. Best known for his work in Netherlandish art and emblematics, Mr. Heckscher continued his research on Geoffroy Tory, the first man to be titled "imprimeur du Roi," printer to François I^{er} in the 1530s. Mr. von Simson, leaving his post as professor of art history at the Free University of Berlin, pursued his new study of German nineteenth-century painting.

*Collectors Committee gives Smith's
Sentinel I*

In its October meeting the board of trustees accepted *Sentinel I*, a painted steel sculpture created by David Smith in 1956. A gift of the Gallery's Collectors Committee, this is the first of Smith's figural works to enter the collections.

*Thyssen-Bornemisza Collection and
Italian drawing exhibitions*

November brought the opening of *Old Master Paintings from the Collection of Baron Thyssen-Bornemisza*, an exhibition of paintings from one of the world's greatest private collections. The fifty-seven works by van Eyck, Carpaccio, El Greco, Rubens, Rembrandt, and other western European old masters were selected by John Walker, director emeritus of the Gallery, for the International Exhibitions Foundation, which organized the exhibition for its nine-city tour of the nation. *Italian Drawings in the Art Institute of Chicago* opened December 9 with 151 examples from the fifteenth through the eighteenth century, chosen by Harold Joachim, the Art Institute's eminent curator of prints and drawings.

Persian miniature exhibition

In mid-December, a splendid exhibition of sixteenth-century Persian miniature paintings from collections in Europe and the United States went on view in the East Building. Organized by Stuart Cary Welch, curator of Muslim and Hindu painting at the Fogg Art Museum and special consultant to the Department of Islamic Art at The Metropolitan Museum of Art, *Wonders of the Age: Masterpieces of Early Safavid Painting, 1501-1576* offered what may well be the greatest gathering of these works in the last 400 years.

The exhibition was announced and in preparation when the sudden incarceration of Americans in Iran gave us pause in putting on public view works of art with an Iranian connection. We felt strongly that at such a time the American people deserved to know as much as possible about the cultural tradition of the Persian past. Since none of the objects was on loan from Iran, we felt current political tensions to be irrelevant to our mission as an art institution, and so, with special security precautions in effect, we opened the exhibition as scheduled. However, we must admit that we were relieved when these precious objects, representing an enormous insurance valuation, left the building intact with no untoward experience having



Two female figurines from *Cycladic Art: Ancient Sculpture and Ceramics of the Aegean (3500-1500 B.C.)* from the N.P. Goulandris Collection

Cycladic show extended

marred the pleasantness of their stay with us.

Another very special exhibition, *Cycladic Art: Ancient Sculpture and Ceramics of the Aegean (3500-1500 B.C.)* from the N. P. Goulandris Collection, came to a close on New Year's Eve. This was the first exhibition of ancient Greek art to come to the United States since the recent repeal of a law prohibiting such loans to leave Greek soil. The marble figurines and ceramics which composed this exhibition were permitted to stay beyond the originally scheduled closing date through the generosity of Mr. and Mrs. Goulandris, much to the gratitude of all of us at the Gallery and the many additional visitors.

Garbisch bequest

At the deaths of Edgar William and Bernice Chrysler Garbisch, the Gallery, with the entire arts community, lost two friends whose discernment and enthusiasm had contributed greatly to the recognition of many American art forms, espe-



Jacques de Gheyn II, *Landscape with Resting Figures*. Gift of Robert H. and Clarice Smith

cially naive paintings. Their long-time interest in the Gallery and their generous desire to have its collections represent the full spectrum of American art were realized even more fully through their bequest of American naive paintings and graphics. The Garbisches, in their wills, gave the Gallery first choice among their prodigiously complete holdings in this field.

Trustees approve acquisitions

Among acquisitions approved by the Gallery's trustees in their December meeting were *Two Nudes*, the first painting by German expressionist Ernst Ludwig Kirchner to enter the collections, and four drawings given by Robert H. and Clarice Smith: *Woodland Pond with a Fisherman* by Willem Buytewech, *The Prison Visit* and *Punchinello's Farewell to Venice* by Giovanni Domenico Tiepolo, and *Landscape with Resting Figures* by Jacques de Gheyn II.

*Sign-language interpretation of
Gallery tours*

A new service for visitors began in the middle of January when, with the cooperation of Gallaudet College, the Gallery instituted sign-language interpretation of regularly scheduled



Ernst Ludwig Kirchner, *Two Nudes*. Anonymous Gift



Hans Baldung Grien, *Head of Saint John the Baptist*. Pepita Milmore Memorial Fund

*Work on post-impressionism
exhibition begins*

tours and painting of the week talks each Thursday and Saturday. The program involves advanced students in Gallaudet's department of sign communication who work with and accompany the Gallery's staff lecturers, to the benefit of all.

January also marked the beginning of a period of whirlwind activity for the Gallery staff. At the start of the month, we were well into the final preparations for a major exhibition from Leningrad's Hermitage Museum. The exhibition, coordinated by the Minneapolis Institute of Arts, was scheduled to open at the National Gallery on May 18 and remain through the summer, then tour other cities in the United States. Before the end of the month, however, the exhibition had been cancelled; so the writer flew to London to negotiate arrangements for a replacement, a refocused version of the post-impressionism exhibition on view at the Royal Academy of Arts. The next 100 days were, for many, as intense and exhilarating as those preceding the opening of the East Building. *Post-Impression-*

ism: Cross-Currents in European and American Painting, 1880-1906 became a reality in America through the generosity of the more than 170 lenders and of the General Telephone & Electronics Corporation, and with the welcome assistance of Alan Bowness and the team of scholars who, having organized the Royal Academy's exhibition, worked with us on the new version.

Robert Amory, Jr., retires

January brought the retirement of Robert Amory, Jr., as secretary-general counsel of the Gallery. Mr. Amory joined the Gallery's staff in 1972. A former professor in the Harvard Law School and holder of several high ranking jobs in government and the private sector, Mr. Amory possessed a breadth and trenchancy which made a significant contribution to the Gallery. Carroll J. Cavanagh, who came to the secretary-general counsel's staff from the New York law firm of Sullivan & Cromwell last year, was elected by the board of trustees to succeed him.

Baldung's Head of Saint John the Baptist acquired

The board also authorized the acquisition of a very fine drawing by Hans Baldung Grien, entitled *Head of Saint John the Baptist*. A rare example by this major German Renaissance artist, the drawing bears a close relationship to a head in a painting by Baldung also in the Gallery's collections.

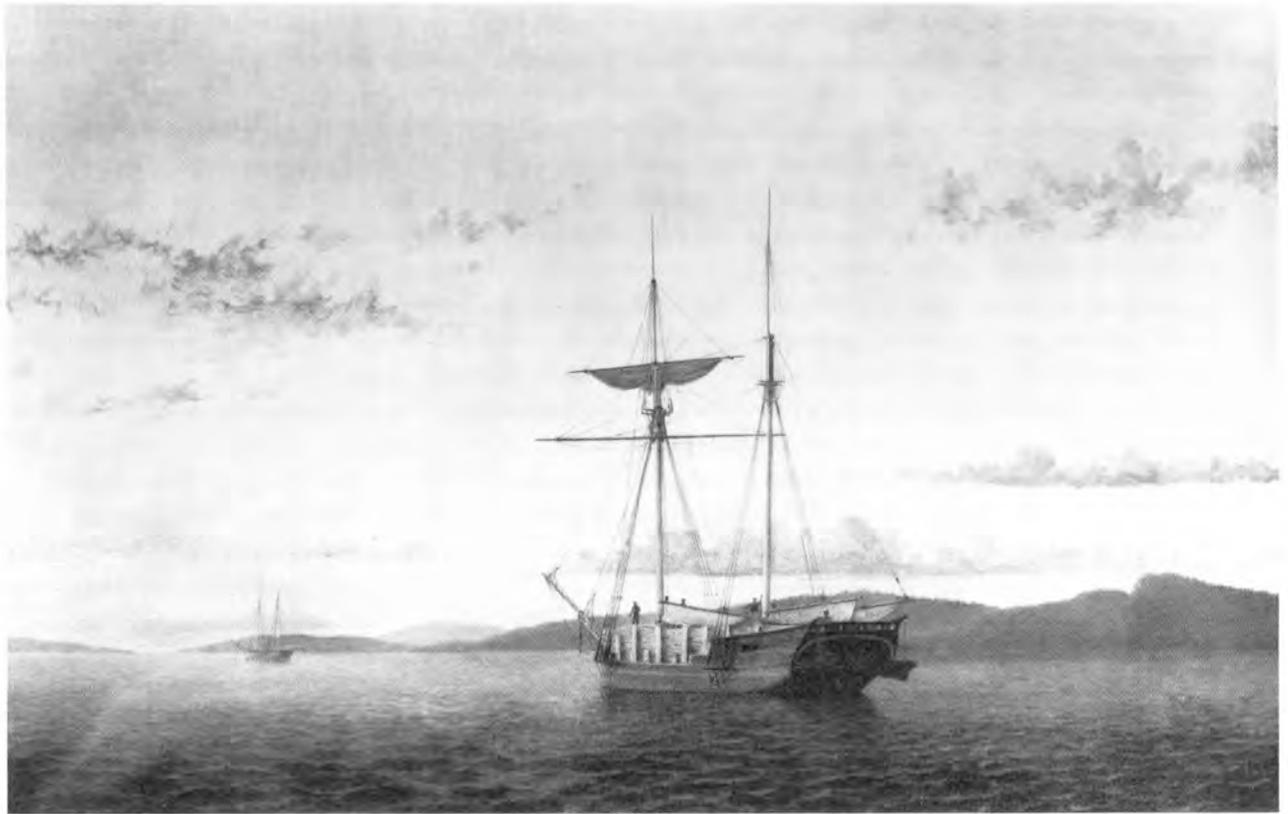
Paul Cézanne, *Mont Sainte-Victoire*, Collection Walter H. Annenberg, from the *Post-Impressionism* exhibition





Exhibition banners in front of the East Building

- Richard Bales's sixty-fifth birthday celebrated* February began with a joyous celebration of music director Richard Bales's sixty-fifth birthday, a concert on February 3 in which he conducted the orchestra in the four National Gallery suites that he has composed over his years here.
- American Light and In Praise of America* Later in the month, the Gallery opened two exhibitions devoted to American art. *American Light: The Luminist Movement, 1850-1875* and *In Praise of America: Masterworks of American Decorative Arts, 1650-1830*. *American Light*, organized by the Gallery's curator of American art and senior curator, John Wilmerding, opened February 10, offering the first comprehensive view of nineteenth-century American landscape from the viewpoint of the luminists, their precursors, and successors. The canvases, drawings, and photographs that filled the West Building's ground-floor galleries drew flocks of viewers to see a kind of art that had until recently been all but ignored.
- On February 17, *In Praise of America* went on view on the upper level of the East Building. The seventy-seven samples of American antique furniture and decorative arts from the mid-seventeenth to the early nineteenth century were selected by guest curator Wendy A. Cooper, assistant curator of American decorative arts at the Boston Museum of Fine Arts, to represent the best of this country's design and craftsmanship during its first 200 years.
- Italian drawing exhibition; monasticism symposium* The following month, *Italian Drawings, 1780-1890* opened in the West Building, selected and assembled by Roberta J. M. Olson and circulated by The American Federation of Arts. It highlighted an area in art history new to Washington and rarely explored elsewhere. Scholars participating in "Monasticism and the Arts," a symposium sponsored by St. Anselm's Abbey in Washington and by Yale University to commemorate the five-hundredth anniversary of the birth of Saint Benedict, met at the Gallery on March 22. In addition to facilities, the Gallery provided an ambulatory exhibition in the form of a guide to paintings at various locations in the museum having relevant subject matter, which proved unexpectedly popular with the public and has been continued as a regular feature.
- Final installment of A. W. Mellon Trust grant* In April, the Gallery received the final installment of a grant of five million dollars from The A. W. Mellon Educational and Charitable Trust in Pittsburgh, which was terminated in 1980 after fifty years of funding a variety of endeavors in the arts, humanities, and sciences. It was through this trust that Andrew W. Mellon established the Gallery in 1937, with Mr. Mellon's collection of paintings and sculpture, funds for erecting the West Building, and an initial endowment. Throughout the years,



Fitz Hugh Lane, *Lumber Schooners at Evening on Penobscot Bay*.
Andrew W. Mellon Purchase Fund and Gift of Mr. and Mrs. Francis W. Hatch, Sr.

Adventures in Art

the trust has generously continued its support of many Gallery programs. This important grant will allow the Gallery to continue renovation of the West Building's ground-floor spaces.

Adventures in Art, a film introducing the Gallery's collections, was carried by the Public Broadcasting Service on April 30. Based on Marian King's latest book for young people, the film was produced by WETA, Washington's PBS affiliate, and narrated by Julie Harris. Paul Mellon officiated at the reception launching the program on the evening of April 10.

Bassano's The Mocking of Christ
acquired; Post-Impressionism
opens

The board of trustees authorized at its May meeting the acquisition of Jacopo Bassano's *The Mocking of Christ*, one of the most important drawings anywhere by the Venetian Renaissance master. On May 25 *Post-Impressionism* opened, and all the efforts involved were rewarded by the tremendous public response, among the greatest for any single exhibition in the East Building's history. Many people returned for second, third, and even fifth visits.

Major work by Fitz Hugh Lane
acquired

Adding to the delights of the year was the acquisition in June of *Lumber Schooners at Evening on Penobscot Bay*, a

major example of American luminist Fitz Hugh Lane's late work and the first of his paintings to enter the collections. Acquired through the Gallery's Andrew W. Mellon Fund and a gift of Mrs. Francis W. Hatch, the painting had been part of the *American Light* exhibition.

Busch-Reisinger Museum exhibition

June also saw the opening of *The Busch-Reisinger Museum: The Twentieth-Century Collection*, presenting for the first time to a wide audience a major part of one of this country's great collections. The offerings from Harvard University included distinguished examples by such key German expressionists as Max Beckmann, Erich Heckel, Emil Nolde, and Karl Schmidt-Rottluff, as well as Bauhaus artists Joseph Albers, Wassily Kandinsky, and Lazlo Moholy-Nagy—all of whose works were deemed degenerate by the Third Reich in the 1930s and purged from German museums. Many of the directions explored and realized by these artists demonstrated the extension of ideas suggested in *Post-Impressionism* and thus provided another rich experience for summer visitors.

Catlin's work shown

With August came an exhibition of fifty-three oil sketches by George Catlin, masterly depictions of American Indians, their activities, and environment, which are invaluable records of almost-vanished ways of life in this land. Selected from the Gallery's collection of 351 Catlins given by Paul Mellon in 1965, the works on view included a series of 26 paintings commissioned by the French king Louis Philippe in the 1840s to commemorate the explorer LaSalle's journey from Ontario to New Orleans. The small scale of the works, many of which were painted on cardboard for ease in transportation, benefited from the intimacy that can be offered in the ground-floor galleries of the East Building.

The Morton G. Neumann Family
Collection opens

As the month ended, an exhibition of 137 contemporary works of art from the Morton G. Neumann Family Collection of Chicago opened on the East Building's upper level. Drawn from one of the most comprehensive private collections of modern art in the United States, the exhibition presented the first public survey of its holdings, with significant examples of nearly every major movement in the twentieth century, from cubist paintings by Picasso through pattern paintings completed only last year. E. A. Carmean, Jr., the Gallery's curator of twentieth-century art, organized the show with the informed cooperation of Mr. Neumann, whose generosity touched the project with a special enthusiasm.

CASVA scholars arrive

In September, the Gallery's Center for Advanced Study in the Visual Arts, after a decade of planning and building, finally

became a working reality. Its dean, Henry Millon, welcomed the Center's first group of resident scholars when Keith P. F. Moxey of the University of Virginia, Dora P. Crouch of Rennselaer Polytechnic Institute, Sandra L. Hindman of Johns Hopkins University, and Rosalind E. Krauss of Hunter College arrived to spend the academic year 1980-1981 pursuing their studies in art and architectural history. They joined Marcel Roethlisberger of Johns Hopkins and the University of Geneva and L. D. Ettlinger of the University of California, Berkeley, Kress Professor for 1980-1981. Earlier in the summer Peter Guenther of the University of Houston and Caroline Karpinski, Washington, D.C., studied at the Center as short-term visiting scholars. The Center also began final arrangements for an active schedule of seminars and symposia in which the Center's fellows and other scholars could share and test their findings in a collegial atmosphere.



Peter Paul Rubens, *The Meeting of Abraham and Melchizedek*.
Gift of Syma Busiel 1958

Catalogues of the American and Italian collections published

By the end of September, in addition to several critically acclaimed exhibition catalogues and other regularly scheduled publications, the Gallery made available fully illustrated catalogues of the Italian and American paintings in its collections. The two-volume Italian catalogue—the result of career-long study-work by Fern Rusk Shapley, curator of paintings emeritus—presents a brief biography of each artist and detailed entries on each painting. The American catalogue, offering a current reference resource, replaces a similar publication of 1970 and documents the growth of the collection in the last decade, particularly in nineteenth- and twentieth-century examples.

Major Rubens catalogue raisonné published

September also marked the publication of *The Oil Sketches of Peter Paul Rubens: A Critical Catalogue* by Julius S. Held, professor emeritus of art history at Barnard College, Columbia University. This long-awaited magnum opus is the seventh work to be issued in the National Gallery of Art/Kress Foundation Studies in the History of European Art. This landmark study is the first catalogue raisonné of Rubens's many oil sketches executed in preparation for his future commissioned paintings.

"Operation Breakthrough" continues

Throughout the year, renovation of the West Building's ground-floor spaces had progressed quietly and steadily. This lengthy job began in 1971 with alterations in the Fourth Street lobby that opened it to the public in 1976. Since then, the renovation has yielded a much more efficient regrouping of work areas for offices whose functions often dovetail. The registrar's office, for instance, is now adjacent to the photographic, conservation, and analytical laboratories, the staffs of which work closely together.

The mid-part of the plan, nearing completion as of this writing, will open much of the eastern half of the ground floor to the public. For the first time, visitors who use the Constitution Avenue entrance will be able to reach the lobby at Fourth Street without going up and down stairs. They will find in this new area a lounge, a tea room, and a much-enlarged sales shop that will include a shelf-lined bookstore as well as a room devoted to slides and, for the first time, audiovisual materials produced by the Gallery's extension service.

This project, funded by The A. W. Mellon Educational and Charitable Trust, Chairman of the Board Paul Mellon, and Federal appropriations, has required dismantling heavy equipment in the West Building's fan room and circumventing or, after constructing new supports, literally breaking through

structural barriers, hence the name “Operation Breakthrough.” Breaking through another ceiling, the number of visitors for the year totalled over 5.9 million. The Gallery experienced an invigorating year. The activities that made it so are documented in detail in the reports which follow.

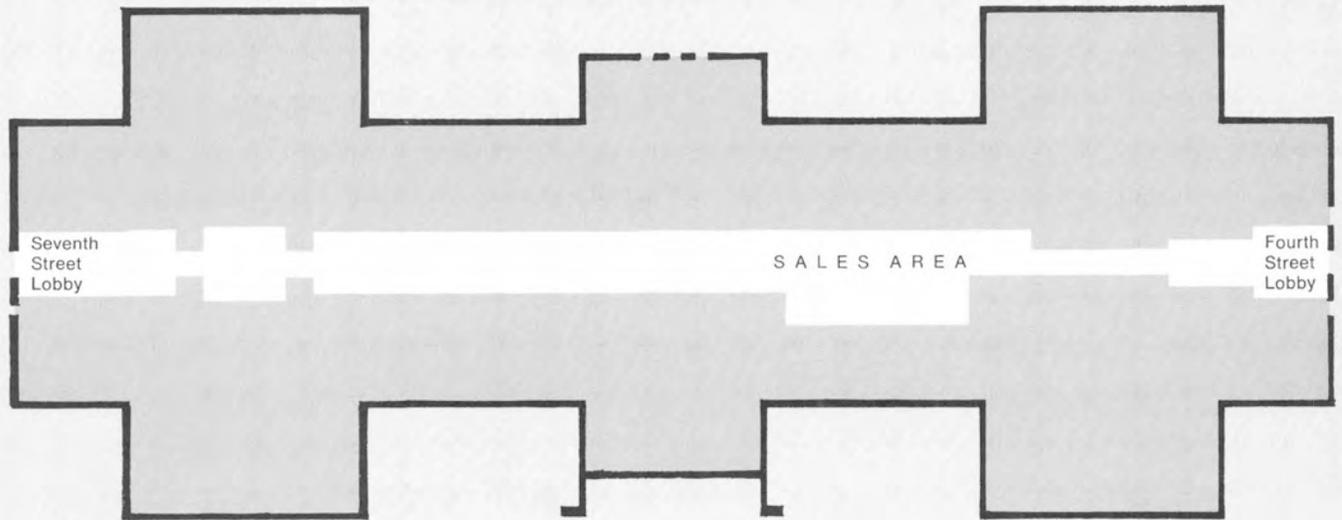


Diagram of the ground floor of the West Building showing in white “Operation Breakthrough”

DONORS AND ACQUISITIONS

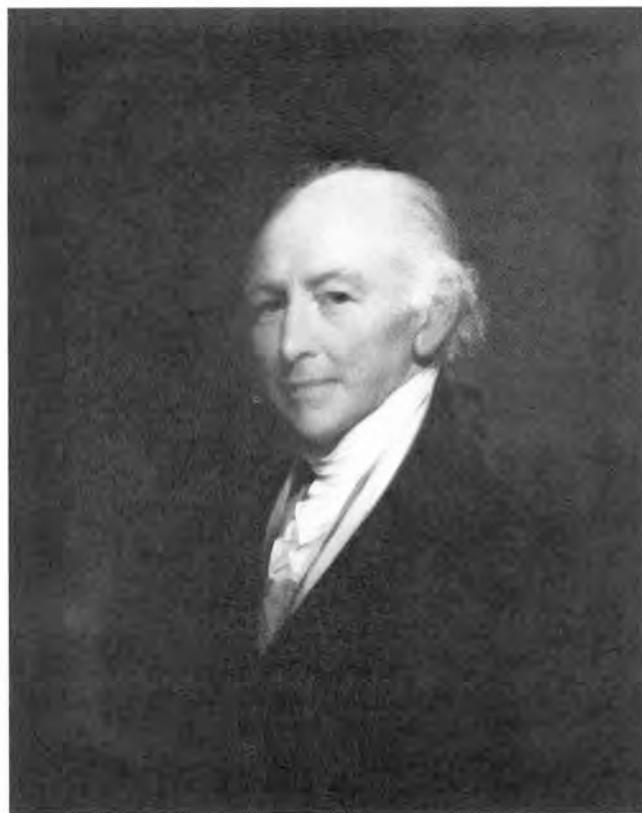
DONORS TO THE NATIONAL GALLERY OF ART

Anonymous	Mr. and Mrs. John N. Irwin II	Robert Rauschenberg
Avalon Fund	Harriot H. Jardine	Mark Reinsberg
Ruth B. Benedict	Mrs. Carter Johnson	Elinor Roberts
Ruth B. Benedict in memory of Sophie and Carl Boschwitz	Edward C. Johnson III	Andrew Robison in memory of Lessing J. Rosenwald
Ruth and William Benedict in memory of Lessing J. Rosenwald	Mrs. J. Seward Johnson	Felix Rozen
Mr. and Mrs. Edwin Bergman	Mr. and Mrs. Jacob Kainen in memory of Lessing J. Rosenwald	David E. Rust
John and Louise Booth in memory of their daughter Winkie	Mr. and Mrs. Andrew S. Keck	Mr. and Mrs. Richard Salomon
J. Carter Brown	Henrietta C. Kershaw	Albert Scaglione
Ailsa Mellon Bruce Fund	J. R. Kist	Emy Shapiro
Mr. and Mrs. William N. Cafritz	Mr. and Mrs. Robert P. Kogod	Mrs. Evelyn Sharp
Nathan Chaikin in memory of Dorothy Daubel-Chaikin	The Kresge Foundation	Robert H. and Clarice Smith
The Dayton Hudson Corporation and J. E. Caldwell Jewelers	The Samuel H. Kress Foundation	Ellie Spind
L. H. Dishman	Mr. and Mrs. Theodore N. Law	Mrs. Raymond Tartiere
Dr. and Mrs. Arthur E. Dreskin	Halleck Lefferts	Mrs. Robert H. Thayer
Mr. and Mrs. Charles E. Ducommun	Karl Leubsdorf	Mrs. Paul Tillich
James, David, and Richard Epstein Fund	H. H. Walker Lewis in memory of his parents, Mr. and Mrs. Edwin A. S. Lewis	Mr. and Mrs. Maurice Tobin
Barbara Fiedler	Mr. and Mrs. Earl H. Look	Josephine Tompkins
Mr. and Mrs. Harold L. Frank	Edward E. MacCrone Charitable Trust	David Tunick
Gemini G.E.L.	Florence S. McCormick	Mr. and Mrs. James M. Vaughn, Jr.
General Telephone & Electronics Service Corporation	The A. W. Mellon Educational and Charitable Trust	Arthur and Charlotte Vershbow
Mr. and Mrs. Nicholas P. Goulandris	The Andrew W. Mellon Foundation	Dr. and Mrs. Maclyn E. Wade
Dr. and Mrs. George Benjamin Green	The Andrew W. Mellon Purchase Fund	Robert M. Walker
Mr. Leo S. Guthman	Mr. and Mrs. Paul Mellon	Robert M. Walker in memory of Lessing J. Rosenwald
Mr. and Mrs. James Gordon Hanes III	D. S. Meltzer	Washington Art League
Mrs. Francis W. Hatch	Dr. and Mrs. Georges de Menil	John Wilmerding
Mrs. Enid A. Haupt	Dr. Dieter Erich Meyer	Emily M. Wilson in memory of Anthony T. Wilson
Mrs. Joseph H. Hazen	Pepita Milmore Memorial Fund	Mr. and Mrs. William Wood Prince
Mr. and Mrs. Henry J. Heinz II	Dr. and Mrs. Harold P. Morris	Mr. and Mrs. Jacob Zeitlin in memory of Lessing J. Rosenwald
Dahlov Ipcar	Morton G. Neumann	Tessim Zorach
	William B. O'Neal	
	Robert S. Pirie	
	General and Mrs. Dillman A. Rash	



John Singleton Copley, *Mrs. Samuel Alleyne Otis (Elizabeth Gray)*.
Gift of the Honorable and Mrs. Robert H. Thayer

Gilbert Stuart, *Samuel Alleyne Otis*. Gift of the Honorable and
Mrs. Robert H. Thayer



ACQUISITIONS

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

PAINTINGS

Bellows, George, American, 1882-1925

Florence Davey, 1914
oil on wood, 0.965 x 0.760 (38 x 30)
2769
Gift of Florence S. McCormick

Copley, John Singleton, American, 1738-1815
Mrs. Samuel Alleyne Otis (Elizabeth Gray), c. 1764
oil on canvas, 0.787 x 0.695 (31 x 27 $\frac{3}{8}$)
2774
Gift of the Honorable and Mrs. Robert H. Thayer

Davis, Gene, American, born 1920
Narcissus III, 1975
acrylic on canvas, 2.441 x 2.899
(96 $\frac{1}{8}$ x 144 $\frac{1}{8}$)
2776
Anonymous Gift

Degas, Edgar, French, 1834-1917
The Loge, c. 1883
oil on wood, 0.127 x 0.219 (5 x 8 $\frac{5}{8}$)
2773
Gift of Emily M. Wilson in memory of
Anthony T. Wilson

Grimmer, Abel, attributed to, Flemish, active 1592-1619
The Marketplace in Bergen op Zoom, 1597
oil on wood, 0.638 x 0.822 (25 $\frac{1}{8}$ x 32 $\frac{3}{8}$)
2768
Gift of Mr. and Mrs. Earl H. Look

Hoppner, John, British, 1758-1810
Lady Harriet Cunliffe
oil on canvas, 0.767 x 0.640 (30 $\frac{1}{4}$ x 25 $\frac{1}{4}$)
2770
Gift of Josephine Tompkins

Kirchner, Ernst Ludwig, German, 1880-1938
Two Nudes, 1907
oil on canvas, 1.961 x 0.654 (77 $\frac{1}{4}$ x 25 $\frac{3}{4}$)
2771
Anonymous Gift

Lane, Fitz Hugh, American, 1804-1865
Lumber Schooners at Evening on Penobscot Bay, 1860
oil on canvas, 0.625 x 0.968 (24 $\frac{5}{8}$ x 38 $\frac{1}{8}$)
2777
Andrew W. Mellon Purchase Fund and
Gift of Mr. and Mrs. Francis W. Hatch, Sr.

Soulages, Pierre, French, born 1919
Painting (3 Octobre 1957), 1957
oil on canvas, 1.948 x 1.298 (76 $\frac{3}{4}$ x 51 $\frac{1}{8}$)
2772
Gift of Morton G. Neumann



Max Ernst, *Capricorn*. Gift of the Collectors Committee

Stuart, Gilbert, American, 1755-1828
Samuel Alleyne Otis, 1809
 oil on wood, 0.718 x 0.576 (28¼ x 22¾)
 2775
 Gift of the Honorable and Mrs. Robert H.
 Thayer

SCULPTURE

Ernst, Max, French, born in Germany,
 1891-1976
Capricorn
 bronze, 2.425 x 2.069 x 1.510
 (95½ x 81½ x 59½)
 A-1823
 Gift of the Collectors Committee

Rauschenberg, Robert, American, born
 1925
Publicon: Station I
 metal, glass, and mixed media,
 1.498 x 0.762 x 0.305 (59 x 30 x 12, closed)
 A-1824
 Gift of Robert Rauschenberg and Gemini
 G.E.L.



Willem Buytewech, *Woodland Pond with a Fisherman*. Gift of Robert H. and Clarice Smith

Publicon: Station II

metal and mixed media,
0.914 x 0.914 x 0.356 (36 x 36 x 14, closed)
A-1825
Gift of Robert Rauschenberg and Gemini
G.E.L.

Publicon: Station III

metal and mixed media,
0.927 x 0.787 x 0.381 (36½ x 31 x 15,
closed)
A-1826
Gift of Robert Rauschenberg and Gemini
G.E.L.

Publicon: Station IV

metal, glass, and mixed media,
0.711 x 0.914 x 0.330 (28 x 36 x 13, closed)
A-1827
Gift of Robert Rauschenberg and Gemini
G.E.L.

Publicon: Station V

metal, glass, and mixed media,
0.457 x 0.914 x 0.203 (18 x 36 x 8, closed)
A-1828
Gift of Robert Rauschenberg and Gemini
G.E.L.

Publicon: Station VI

metal and mixed media,
0.609 x 0.914 x 0.305 (24 x 36 x 12)
A-1829
Gift of Robert Rauschenberg and Gemini
G.E.L.

Smith, David, American, 1906-1965

Sentinel I, 1956
steel, 2.276 x 0.429 x 0.575
(89⅝ x 167⅝ x 22⅝)
A-1822
Gift of the Collectors Committee

Zorach, William, American, 1887-1966

Man of Judah, 1950
stone, 0.426 x 0.194 x 0.345
(16¼ x 7⅝ x 13⅝)
A-1821
Gift of Tessim Zorach and Dahlov Ipcar

DRAWINGS

Baldung, Hans (called Grien), German,

c. 1480-1545
Head of Saint John the Baptist, 1516
black chalk
B-31, 351
Pepita Milmore Memorial Fund

Bassano, Jacopo, Italian, c. 1512-1592

The Mocking of Christ, 1568
colored chalks on green-gray paper
B-31, 405
Andrew W. Mellon Purchase Fund

Boudin, Eugène, French, 1824-1898

Coastal Landscape with Figure and Cart,
c. 1858
pencil
B-31, 388
Gift of Mr. and Mrs. Paul Mellon
Coastal Landscape with Shipping, c. 1858
pencil
B-31, 389
Gift of Mr. and Mrs. Paul Mellon

Coastal Landscape with Shipping, Windmill in Distance, c. 1858

pencil
B-31, 390
Gift of Mr. and Mrs. Paul Mellon

Coastal Landscape with Workers in a Field, c. 1858

pencil
B-31, 391
Gift of Mr. and Mrs. Paul Mellon

Landscape with Trees, Cottage, and Farm Wagon, c. 1858

pencil
B-31, 392
Gift of Mr. and Mrs. Paul Mellon

River Landscape with Buildings, Boats, and Figures, c. 1858

pencil
B-31, 393
Gift of Mr. and Mrs. Paul Mellon

Breu, Jörg, German, c. 1480-1537
The Hay Harvest (June), before 1521
pen and black ink with gray wash
B-30, 998
Ailsa Mellon Bruce Fund

The Wine Harvest (September), before 1521
pen and black ink with gray wash
B-30, 999
Ailsa Mellon Bruce Fund

Bristol, John Bunyan, American, 1826-1907
Lake George
pencil and white gouache
B-31, 306
Gift of Robert S. Pirie

Buytewech, Willem, Dutch, 1591-1624
Woodland Pond with a Fisherman, c. 1617
black chalk with pen and brown ink
B-31, 302
Gift of Robert H. and Clarice Smith

Casanova, Francesco Giuseppe, attributed to, Italian, 1727-1802
Herdsmen Crossing a River
brown and black inks, brown and gray washes over pencil
B-31, 312
Gift of Mr. and Mrs. Jacob Zeitlin in memory of Lessing J. Rosenwald

Chase, William Merritt, American, 1829-1916
Venetian Lace Making
pencil
B-31, 307
Gift of Robert S. Pirie

Copley, John Singleton, American, 1737-1815
Drapery Study for "Portrait of Mary and Elizabeth Royall," c. 1758
pencil and white chalk
B-31, 332
Andrew W. Mellon Purchase Fund and Avalon Fund



Erich Heckel, *Ruhende*. Ailsa Mellon Bruce Fund

Study for "The Death of the Earl of Chatham," 1779
pencil and white chalk
B-31, 333
Andrew W. Mellon Purchase Fund and Avalon Fund

A Gentleman, 1776-1780
pencil and white chalk
B-31, 334
Andrew W. Mellon Purchase Fund and Avalon Fund

David, Louis, French, 1748-1825
Roman Statue of a Muse (Anchyrhoe)
pen and black ink with gray wash
B-31, 384
Ailsa Mellon Bruce Fund
Roman Statue of a Standing Woman
sanguine with bistre washes
B-31, 385
Ailsa Mellon Bruce Fund

Farrer, Henry, American, 1843-1903
Fifth Avenue Building from Grace Church
pencil
B-31, 308
Gift of Robert S. Pirie
Fishing Boats and Shack
pencil
B-31, 309
Gift of Robert S. Pirie

de Gheyn, Jacques II, Dutch, 1565-1629
Landscape with Resting Figures, c. 1603
pen and brown ink
B-31, 303
Gift of Robert H. and Clarice Smith

Heckel, Erich, German, 1883-1970
Ruhende, 1912 (verso: *Landscape*, 1913)
lithographic crayon and wash
B-31, 386
Ailsa Mellon Bruce Fund

Ossorio, Alfonso, American, born 1916
Perpetual Sacrifice, 1949
ink, wax, and watercolor on watercolor board
B-31, 287
Gift of Mrs. Paul Tillich

Peale, Rembrandt, American, 1778-1860
Dr. John Warren, c. 1806
black, white, and light brown chalks, and stump and graphite on dark brown prepared paper
B-31, 335
Andrew W. Mellon Purchase Fund and Avalon Fund

Perino del Vaga, Italian, 1501-1547
Figure Studies (recto and verso)
pen and brown ink
B-31, 409
Pepita Milmore Memorial Fund

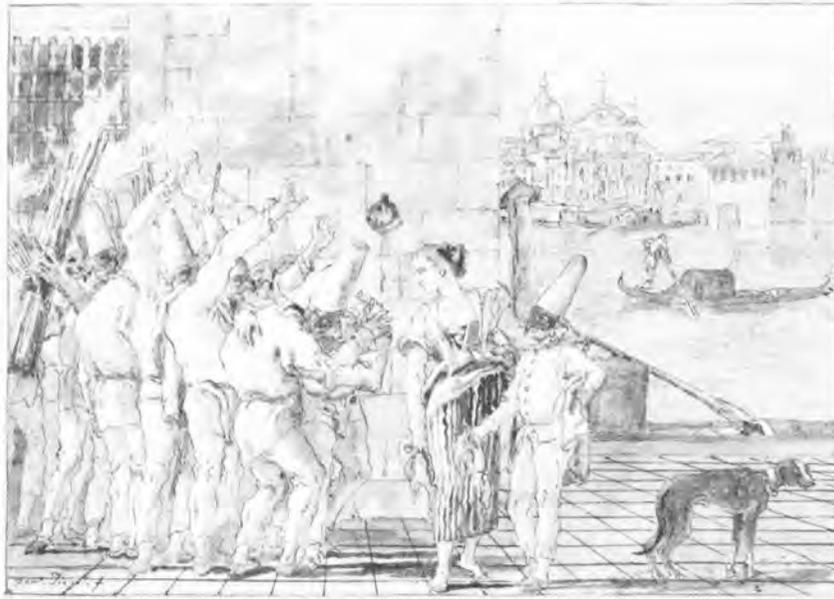
Ricci, Marco, Italian, 1676-1729
Stormy Landscape, c. 1725
gouache on kidskin
B-31, 352
Ailsa Mellon Bruce Fund and Gift of David Tunick

Richardson, Margaret, American, 19th Century
Head of a Young Girl
pencil on brown paper
B-31, 310
Gift of Robert S. Pirie

Roberts, Elinor, American, born 1918
Dunham Hill House (A)
pen and black ink
B-31, 353
Gift of Barbara Fiedler
Untitled (East House IV)
pen and black and colored inks
B-31, 354
Gift of the Artist
Dunham Hill (5), 1977
pen and ink
B-31, 355
Gift of the Artist

Shattuck, Aaron Draper, American, 1832-1928
Maine Coast, 1861
pencil and white gouache on brown paper
B-31, 311
Gift of Robert S. Pirie

Tiepolo, Giovanni Domenico, Italian, 1726-1804
The Prison Visit
pen and brown ink with brown washes over black chalk
B-31, 304
Gift of Robert H. and Clarice Smith
Punchinello's Farewell to Venice
brown ink and brown washes over black chalk
B-31, 305
Gift of Robert H. and Clarice Smith



Giovanni Domenico Tiepolo, *Punchinello's Farewell to Venice*. Gift of Robert H. and Clarice Smith

Toeput, Loedwick, called Pozzoserrato, Netherlandish, 1550-1603
Summer Harvest in an Extensive Landscape
pen and black ink with blue and gray washes over black chalk
B-31, 331
Ailsa Mellon Bruce Fund

Van der Lyn, John, American, 1775-1852
Study of a Cape, c. 1838
brown and black chalk, heightened with white chalk and pastel on blue board
B-31, 336
Andrew W. Mellon Purchase Fund and Avalon Fund

West, Benjamin, American, 1738-1820
George III Resuming Royal Power in 1789, c. 1789
brush and sepia ink
B-31, 337
Andrew W. Mellon Purchase Fund and Avalon Fund

Wyeth, Andrew, American, born 1917
Hawk Mountain, 1961
watercolor over pencil
B-31, 000
Gift of Halleck Lefferts

PRINTS

Andreani, Andrea, Italian, c. 1540-1623
Rape of the Sabines, 1584
chiaroscuro woodcut in light brown-green
B-31, 341
Rosenwald Collection

Anonymous German, 15th Century
Salvator Mundi, c. 1475
colored woodcut
B-31, 338
Rosenwald Collection

Anonymous German, 15th Century
Christ on the Cross, c. 1485
colored woodcut
B-31, 339
Rosenwald Collection

Anonymous German, 15th Century
Saint Agnes, c. 1490
colored woodcut
B-31, 340
Rosenwald Collection

Anonymous Italian, 15th Century
Saint Nicolas of Myra, c. 1480
woodcut printed in black ink on blue paper and hand colored
B-31, 263
Gift of Mr. and Mrs. J. Watson Webb

Anonymous South German, 15th Century
Ecce Homo, c. 1440-1450
colored woodcut
B-31, 257
Gift of Andrew Robison in memory of Lessing J. Rosenwald

Avril, Jean-Jacques, the Elder, French, 1744-1831
Cahier de Cartels Chinois (after Jean Pillement)
set of six etchings with engraving
B-30, 976 through B-30, 981
Ailsa Mellon Bruce Fund

Barrocci, Federico, Italian, c. 1535-1612
Madonna in the Clouds
etching and engraving
B-30, 982
Ailsa Mellon Bruce Fund

Beatrizet, Nicolas, Italian, active c. 1515-1565
Striding Man (incomplete artist's proof)
engraving with stipple
B-31, 342
Rosenwald Collection

Bill, Max, Swiss, born 1908
Radiation from White, 1979
silkscreen
B-31, 396
Gift of J. Carter Brown

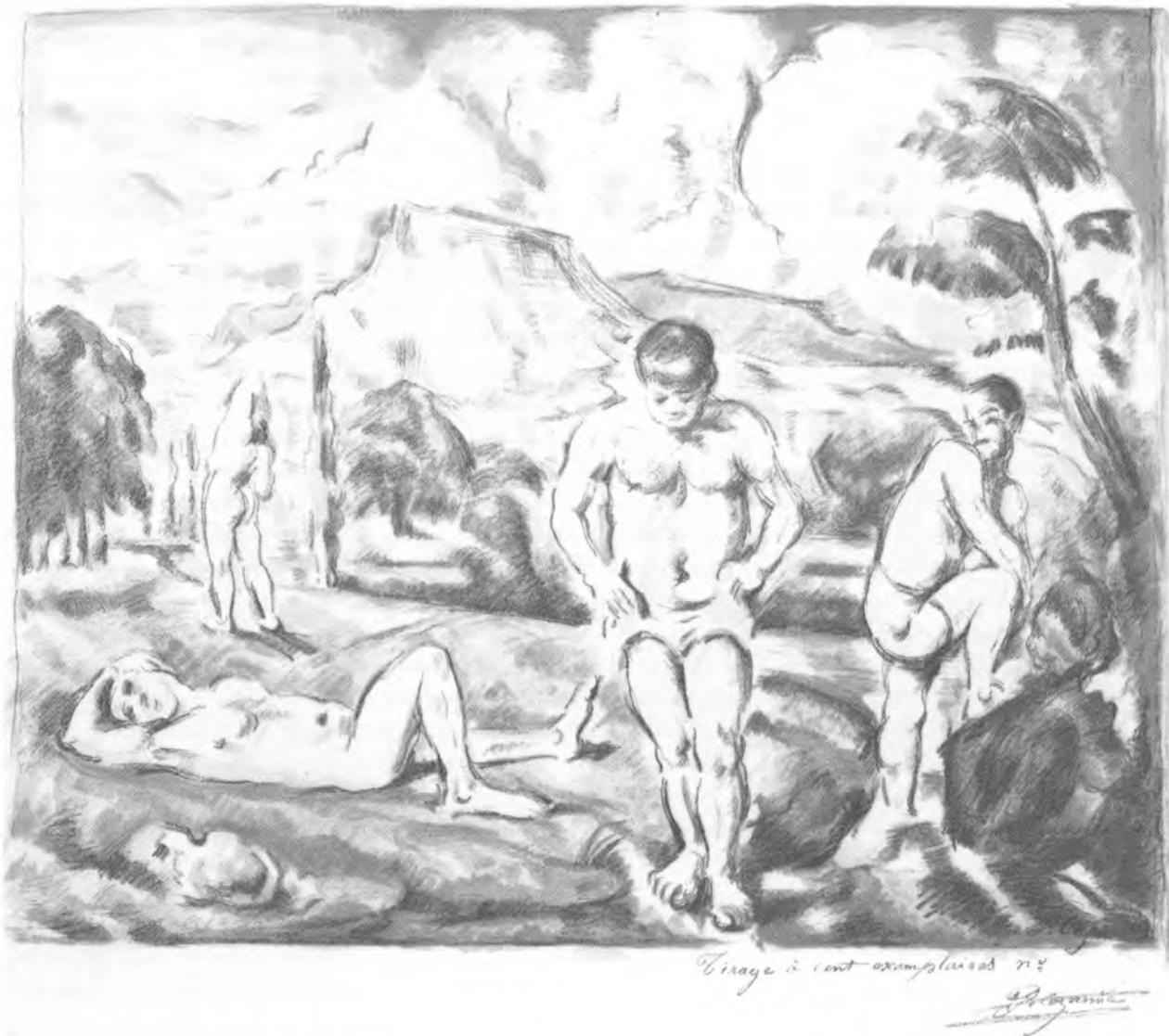
Bockstorffer, Christoffel, German, active c. 1513-1553
A Gentleman and a Lady on Horseback with a Beggar in a Landscape
etching
B-30, 983
Ailsa Mellon Bruce Fund
Emperors Charles V and Ferdinand I
etching
B-30, 984
Ailsa Mellon Bruce Fund

Bonasone, Giulio, Italian, active 1531-1574
Young Man Warning a Sorrowful Woman
engraving on blue paper
B-31, 316
Ailsa Mellon Bruce Fund

Bourdon, Sebastien, French, 1616-1671
The Christ Child Trampling on Sin
etching and engraving
B-31, 317
Ailsa Mellon Bruce Fund

Anonymous Italian, *Saint Nicholas of Myra*.
Gift of Mr. and Mrs. J. Watson Webb





Paul Cézanne, *Bathers*. Gift of Karl Leubsdorf

Castiglione, Giovanni Benedetto,
Italian, c. 1600-1665
God the Father Adoring the Christ Child
etching
B-31, 343
Rosenwald Collection

Catesby, Mark, British, 1683-1749
Bobby
etching
B-31, 289
Gift of Dr. and Mrs. George Benjamin
Green
Cutwater
colored etching
B-31, 290
Gift of Dr. and Mrs. George Benjamin
Green

Cézanne, Paul, French, 1839-1906
Bathers, 1875-1876
color lithograph
B-31, 258
Gift of Karl Leubsdorf

Chodowiecki, Daniel, German, 1726-1801
Adewold and Emma, 1798
etching
B-31, 270
Gift of Dr. Dieter Erich Meyer
Ancient Teutons, 1782
etching
B-31, 271
Gift of Dr. Dieter Erich Meyer
*The Foundation of the French Church in
Berlin*, 1794
etching
B-31, 272
Gift of Dr. Dieter Erich Meyer

The Fortunate Rescue, 1798
etching
B-31, 273
Gift of Dr. Dieter Erich Meyer
Imaginations 1800
etching
B-31, 274
Gift of Dr. Dieter Erich Meyer
Party with Six Ladies and the Artist, 1758
etching with aquatint
B-31, 275
Gift of Dr. Dieter Erich Meyer
Russians and Turks, 1764
etching
B-31, 276
Gift of Dr. Dieter Erich Meyer

Illustrations for La Fontaine, 1799

two etchings

B-31, 277 and B-31, 278

Gift of Dr. Dieter Erich Meyer

The Voyage to Paris, 1798

set of six etchings

B-31, 279 through B-31, 284

Gift of Dr. Dieter Erich Meyer

Courbet, Gustave, French, 1819-1877

The Apostle Jean Journet Setting Out for the Conquest of Universal Harmony, 1850

lithograph surrounded by text

B-31, 377

Ailsa Mellon Bruce Fund

Daubigny, Charles-François, French,

1817-1877

Cows at the Watering-Place, 1862

cliché-verre

B-31, 318

Ailsa Mellon Bruce Fund

Daumier, Honoré, French, 1808-1879

group of 255 lithographs

B-31, 001 through B-31, 255

Ailsa Mellon Bruce Fund

The Philanthropists of the Day, 1845

lithograph

B-31, 291

Gift of an Anonymous Donor

Intérieur d'un omnibus, engraved by

Charles Maurand

wood engraving

B-31, 313

Gift of J. R. Kist

Train de plaisir, engraved by

Charles Maurand

wood engraving

B-31, 314

Gift of J. R. Kist

Croquis pris au théâtre: Un discussion

littéraire à la deuxième galerie

lithograph

B-31, 319

Ailsa Mellon Bruce Fund

Croquis pris au théâtre: On dit que les

Parisiens . . ., 1864

lithograph

B-30, 985

Ailsa Mellon Bruce Fund

Degas, Edgar, French, 1834-1917

Woman after the Bath, c. 1890

lithograph

B-31, 259

Gift of Karl Leubsdorf

Dreskin-Haig, Jeanet Elizabeth,

American, born 1952

Rite of Spring

litho-etching

B-31, 293

Gift of Dr. and Mrs. Arthur E. Dreskin



Anthony van Dyck, *Pieter Bruegel the Younger*. Gift of Robert M. Walker in memory of Lessing J. Rosenwald

Dürer, Albrecht, German, 1471-1528

The Triumphal Chariot of Emperor Maximilian I

set of eight woodcuts

B-31, 397 through B-31, 404

Gift of Dr. and Mrs. Harold P. Morris

Dus, Laszlo, American, born 1941

Szobar II, 1978

monoprint in three parts

B-31, 285

Gift of Dr. Albert Scaglione

van Dyck, Anthony, Flemish, 1599-1641

Pieter Bruegel the Younger

etching

B31, 356

Gift of Robert M. Walker in memory of

Lessing J. Rosenwald

Ensor, James, Belgian, 1860-1949

Skaters, 1889

colored etching

B-31, 260

Gift of Karl Leubsdorf

Focus, Georges, French, 1641-1708

Landscape with Travellers, plate 2 from
Six Views of Italy

etching

B-31, 320

Ailsa Mellon Bruce Fund

Folkema, Anna, Dutch, 1695-1768

Dichtmaatige Gedachten over Honderdduif-
enustig Bybelsche Printverbeeldingen, by
Claas Bruins, Amsterdam, 1727

bound volume with 155 etchings

B-31, 265

Gift of Mark Reinsberg

Gavarni (Paul-Hippolyte-Guillaume-
Sulpice Chevalier), French, 1804-1866

Oeuvres Nouvelles de Gavarni; Par-ci, Par-
là et Physionomies Parisiennes; 100 sub-

jects, n.d. (1857-1858), publisher: MM.

Aug. Mare et Cie, Paris

bound volume of 100 lithographs

B-31, 268

Gift of William B. O'Neal

Girtin, Thomas, British, 1775-1802

View of Pont de la Tournelle and Notre
Dame Taken from the Arsenel

soft ground etching with brown and ochre
washes

B-31, 378

Ailsa Mellon Bruce Fund

View of the Village of Chaillot from the
Pont de la Concorde

soft ground etching with brown and ochre
washes and pencil

B-31, 379

Ailsa Mellon Bruce Fund

A View of the Pont Neuf, the Mint, etc.,
1802

soft ground etching with watercolor

B-31, 406

Rosenwald Collection

Heckel, Erich, German, 1883-1970

Mädchenkopf, 1919

drypoint

B-31, 407

James, David, and Richard Epstein Fund

Hopfer, Daniel, German, 1470-1536

An Interior of a Church with the Parable
of the Offering of the Widow

etching

B-30, 986

Ailsa Mellon Bruce Fund

Jesus Christ Giving the Mission to His
Apostles

etching

B-30, 987

Ailsa Mellon Bruce Fund

An Ornamental Panel and Two Designs
for Sleeves

etching and open biting

B-30, 988

Ailsa Mellon Bruce Fund

Two Candelabra

etching

B-30, 989

Ailsa Mellon Bruce Fund

A Reliquary Depicting the Deposition

etching

B-30, 990

Ailsa Mellon Bruce Fund

A Man Embracing a Woman

etching

B-30, 991

Ailsa Mellon Bruce Fund

Three German Soldiers Armed with

Halberds

etching

B-30, 992

Ailsa Mellon Bruce Fund

Ornamental Design for Coffered Ceiling

etching with aquatint

B-30, 993

Ailsa Mellon Bruce Fund

Two Ornamental Panels (one with sirens,
one with Cupid)

etching

B-30, 994

Ailsa Mellon Bruce Fund

Bolikana and Markolfus

etching

B-30, 995

Ailsa Mellon Bruce Fund

Hopfer, Jerome, German, active

1528-1550

Combat between Horsemen and Foot
Soldiers (copy of a print after Raphael)

etching

B-30, 996

Ailsa Mellon Bruce Fund

Hopper, Edward, American, 1868-1933

An American Landscape, 1920

etching

B-31, 264

Ailsa Mellon Bruce Fund

Kainen, Jacob, American, born 1909

Sesqui II, 1979

monotype

B-31, 380

Ailsa Mellon Bruce Fund

Kelly, Ellsworth, American, born 1923

Blue, Yellow, and Red Squares, 1971

color silkscreen

B-31, 295

Gift of Dr. and Mrs. Maelyn E. Wade

Lehmbruck, Wilhelm von, German,

1881-1919

Mother and Child

drypoint

B-31, 261

Gift of Karl Leubsdorf

Leoni, Ottavio, Italian, c. 1576 - after 1628

Portrait of Giacomo Antonio Mannini

etching

B-31, 321

Ailsa Mellon Bruce Fund

Liebermann, Max, German, 1847-1935

Max Liebermann zu Hause, 1918; text by
Julius Elias

bound volume with two drypoints

B-31, 266

Gift of Ruth and William Benedict in

memory of Lessing J. Rosenwald

Louys, Jacob, Dutch, active 1635

Portrait of Louis XIII (after Rubens)

etching

B-31, 387

Gift of Ruth B. Benedict

MacArdell, James, British, c. 1729-1765

George Duke of Buckingham with his
Brother Francis, 1752

mezzotint

B-31, 322

Ailsa Mellon Bruce Fund

Martin, John, English, 1771-1849

Paradise Lost, by John Milton, publisher:
Septimus Prowett, London, 1827

two bound volumes containing twenty-four
mezzotint illustrations

B-31, 288

Gift of Arthur and Charlotte Vershbow

Master of the Dutuit Mount of Olives,

Lower Rhine, active c. 1450-1470

Christ before Caiaphas

colored engraving

B-31, 344

Rosenwald Collection

Matisse, Henri, French, 1869-1954

Jazz,

set of twenty stencils

B-31, 357 through B-31, 376

Gift of Mr. and Mrs. Andrew S. Keck

Maurand, Charles, French, active c.

1863-1881

Entry of the Antro-Prussian Troops into
Hamburg (after Godefroy Durand)

wood engraving

B-31, 315

Gift of J. R. Kist

Mongin, Pierre-Antoine, French,

1761-1827

Chêne, 1816

lithograph

B-31, 323

Ailsa Mellon Bruce Fund

Nolde, Emil, German, 1867-1956

Hamburg: Freihafen, 1910

etching

B-31, 256

Gift of Mr. and Mrs. Jacob Kainen in
memory of Lessing J. Rosenwald

Tischgesellschaft, 1907

etching and open bite in green

B-31, 408

James, David, and Richard Epstein Fund



Henri Matisse, Stencil from *Jazz*. Gift of Mr. and Mrs. Andrew S. Keck

Orlowski, Alexander, Russian, 1777-1832

A Persian on Horseback, 1819

lithograph

B-31, 324

Ailsa Mellon Bruce Fund

Man and Veiled Woman on Horseback

lithograph

B-31, 325

Ailsa Mellon Bruce Fund

Hired Coachman in Winter, 1819

lithograph

B-31, 326

Ailsa Mellon Bruce Fund

Russian Porter Carrying Wood on a Cart

lithograph

B-31, 327

Ailsa Mellon Bruce Fund

Sled Loaded with Flour Led by an

Isvoschik

lithograph

B-31, 328

Ailsa Mellon Bruce Fund

de Palézieux, Gérard, Swiss, born 1919

Still Life, 1961

etching

B-31, 292

Gift of Nathan Chaikin in memory of
Dorothy Daubel-Chaikin

Parmigianino (Francesco Mazzola),

Italian, 1503-1540

Annunciation

etching

B-31,345

Rosenwald Collection

Entombment

etching

B-31, 346

Rosenwald Collection

Judith

etching

B-31, 347

Rosenwald Collection

Saint Thaïs

etching

B-31, 348

Rosenwald Collection

Virgin and Child

etching

B-31, 349

Rosenwald Collection

Pfister, Kurt

Deutsche Graphiker der Gegenwart

(Leipzig, 1920)

bound volume with fifteen lithographs,
eight woodcuts, and one drypoint

B-31, 395

Gift of Robert M. Walker

Picasso, Pablo, Spanish, 1881-1973

Woman's Head, 1905

etching

B-31, 262

Gift of Karl Leubsdorf

Piranesi, Giovanni Battista, Italian,

1720-1778

Diverse maniere d'adornare i cammini

(Rome, 1769)

bound volume containing sixty-five etchings

B-30, 997

Ailsa Mellon Bruce Fund

Le antichità romane (Rome, 1756)

four bound volumes of etchings

B-31, 267

Gift of Mr. and Mrs. Earl H. Look

Robetta, Cristofano, Italian, 1462-1522

The Adoration of the Magi

engraving

B-31, 381

Ailsa Mellon Bruce Fund

Rozen, Felix, French, born 1938

Trois bandes noires, 1979

lithograph

B-31, 294

Gift of the Artist



Emil Nolde, *Hamburg: Freihafen*. Gift of Mr. and Mrs. Jacob Kainen in memory of Lessing J. Rosenwald

Sadeler, Aegidius (Gilles), Dutch,
1570-1629

*Nocturnal Landscape with River
Fishermen outside City Walls*
engraving and etching
B-31, 329
Ailsa Mellon Bruce Fund

Sandby, Paul, British, 1725-1809

Pont Y Pair over the River Conway, 1776
aquatint in sanguine
B-31, 382
Ailsa Mellon Bruce Fund

Scolari, Giuseppe, Italian, late 16th
Century

Rape of Proserpina
woodcut
B-31, 350
Rosenwald Collection

Scott, John

The Poetical Works of John Scott, Esq.
(publisher: J. Buckland, London, 1782)
bound volume containing fourteen
engravings by Blake and others
B-31, 269
Gift of William B. O'Neal

Sloan, John, American, 1871-1951

Bath, c. 1915
monotype in burnt sienna
B-31, 330
Ailsa Mellon Bruce Fund

Stella, Frank, American, born 1936

Star of Persia I, 1967
seven-color lithograph
B-31, 296
Gift of Dr. and Mrs. Maclyn E. Wade

Star of Persia II, 1967
seven-color lithograph
B-31, 297
Gift of Dr. and Mrs. Maclyn E. Wade

Borgia VI, 1975
hand-cast paper relief
B-31, 298
Gift of Dr. and Mrs. Maclyn E. Wade

Port aux Basques, 1971
fourteen-color lithograph/silkscreen
B-31, 299
Gift of Dr. and Mrs. Maclyn E. Wade

River of Ponds I, 1971

eleven-color lithograph
B-31, 300
Gift of Dr. and Mrs. Maclyn E. Wade

Pastel Stack, 1970

forty-one color silkscreen
B-31, 301
Gift of Dr. and Mrs. Maclyn E. Wade

Toulouse-Lautrec, Henri, Comte de,
French, 1864-1901

Au Pied du Sinai, cover illustration for
Georges Clemenceau's
book of the same title, Paris, 1898
color lithograph with gold paint
B-31, 394
Gift of Robert M. Walker

Valtat, Louis, French, 1869-1952

Girl Combing Her Hair, 1898
woodcut and monotype
B-31, 383
Ailsa Mellon Bruce Fund

LENDERS

LENDERS TO SPECIAL EXHIBITIONS

PRIVATE COLLECTIONS

- Anonymous lenders
Julian J. Aberbach
Alvin Abrams
Arthur G. Altschul
Walter H. Annenberg
Herbert Baker
Mrs. Anthony Bamford
Mr. and Mrs. Harold Bell
Jean Claude Bellier
Edwin Binney, 3rd
Dr. Robert M. Browne
Mrs. Charles L. Bybee
Mr. and Mrs. Charles H. Carpenter, Jr.
Rhys Carpenter
Samuel Chew
The Estate of Sir Charles Clore
Martin Crane
Mrs. Joan Crowell
Gaston T. de Havenon
Ms. Christophe de Menil
Mrs. James H. Dempsey, Jr.
J. F. Denis
H. Ray Dennis
Maitland C. DeSormo
Mrs. Pamela Diamand
H. Richard Dietrich, Jr.
Collection Durand-Ruel
Peter W. Eliot
Dr. Leon A. Falik
M. Feilchenfeldt
Mr. and Mrs. Stuart P. Feld
Jerald Dillon Fessenden
Mr. and Mrs. Robert Fitzmaurice
Mr. and Mrs. Leo Fortess
Louis Franck
Dr. D. Carleton Gajdusek
Mr. and Mrs. Jacques Gelman
Gimpel Family Collection
Mrs. Samuel Godfrey
Basil Goulandris
Mr. and Mrs. Nicholas P. Goulandris
Mrs. Florence Gould
Mr. and Mrs. Henry D. Green
W. Averell Harriman Collection
John Davis Hatch
Ms. Kathleen Haven
Wayne Heathcote
Mr. and Mrs. Ben Heller Collection
Mr. and Mrs. Joseph H. Hennage
Mr. and Mrs. Stephen G. Henry, Jr.
The Hollander Family
James Hooper Collection
Arthur A. Houghton, Jr.
Philip Johnson
Edward V. Jones
Mrs. Maria Martin Jones
Josefowitz Collection
Mr. and Mrs. George M. Kaufman
Bernhard Kaufmann
The Lano Collection
Dr. Ruth Lax
Jay C. Leff
Mr. and Mrs. Alexander Lewyt
Margaret Farrell Lynch
Sir Jack Lyons, CBE
Marcel Mabille
Richard Manoogian
Morton D. May
Henry P. McIlhenny
Evelyn Grace Mehurin
Mr. and Mrs. Paul Mellon
Dr. and Mrs. M. S. Mickiewicz
The Morton G. Neumann Family
Collection
Douglas Newton
Collection S. and J. Onzea
George Ortiz Collection
Mr. and Mrs. Joseph K. Ott
Charlotte Otto
William S. Paley
Henry and Rose Pearlman Foundation, Inc.
The Pell Family Trust, Hon. Claiborne
Pell, Trustee
Francesco Pellizzi Collection
Michel Perinet
Mr. and Mrs. Andrew S. Peters
Mr. and Mrs. Gifford Phillips
Mrs. H. Brown Reinhardt
Governor and Mrs. John D. Rockefeller IV
Mr. and Mrs. Wilbur L. Ross, Jr.
Guy Roussel
The Arthur M. Sackler Collections
Bruce Seaman
Mrs. Bertram Smith
Sam Spiegel
Eugene B. Sydnor, Jr.
Mr. and Mrs. George Szpiro
Baron Hans Heinrich Thyssen-
Bornemisza
Mr. and Mrs. Robert Walker



Petrus Christus, *Our Lady of the Barren Tree*, from *Old Master Paintings from the Collection of Baron Thyssen-Bornemisza*

Mr. and Mrs. Allen Wardwell
 Katherine Coryton White Collection
 Mr. and Mrs. John Hay Whitney
 Raymond and Laura Wielgus Collection
 Daniel Wolf
 Mr. and Mrs. Erving Wolf
 Mrs. Norman B. Woolworth
 Faith and Martin Wright
 Mr. and Mrs. Eric M. Wunsch
 Mrs. Claire Zeisler

PUBLIC COLLECTIONS

Aberdeen Art Gallery, Scotland
 Albright-Knox Art Gallery, Buffalo
 Allentown Art Museum, Pennsylvania
 American Museum of Natural History, New York
 Amon Carter Museum, Fort Worth
 Art Gallery of Ontario, Toronto
 The Art Institute of Chicago
 The Visitors of the Ashmolean Museum, Oxford
 Auckland Museum, New Zealand
 The Australian Museum Trust, Sydney
 Australian National Gallery, Canberra
 The Baltimore Museum of Art
 Barber Institute of Fine Arts, University of Birmingham, England
 Barbier-Müller Collection, Geneva
 Bayerische Staatsgemäldesammlungen, Munich
 Bernisches Historisches Museum, Switzerland
 Bernice Pauahi Bishop Museum, Honolulu
 Boston Public Library
 The Bostonian Society, Old State House, Boston
 Bowdoin College Museum of Art, Brunswick, Maine
 The City of Bristol Museum and Art Gallery, England
 British Library, London
 Trustees of the British Museum, London
 The Brooklyn Museum
 Brücke-Museum, Berlin
 Buffalo Museum of Science
 Busch-Reisinger Museum, Harvard University, Cambridge
 Butler Institute of American Art, Youngstown, Ohio
 Canajoharie Library and Art Gallery, New York
 Canterbury Museum, Christchurch, New Zealand
 Cape Ann Historical Association, Gloucester, Massachusetts
 Castle Museum of Art, Archaeology and Natural History, Norwich, England
 The Century Association, New York
 Charleston Museum, South Carolina
 The Church of Jesus Christ of Latter Day Saints, Salt Lake City
 Cincinnati Art Museum
 Civica Galleria d'Arte Moderna, Milan
 Civica Galleria d'Arte Moderna, Turin
 Civico Museo Antonio Borgogna, Vercelli, Italy
 Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
 The Cleveland Museum of Art
 The Colonial Williamsburg Foundation

Cooper-Hewitt Museum, The Smithsonian Institution's National Museum of Design, New York

Corcoran Gallery of Art, Washington, D.C.

Courtauld Institute Galleries, London

The Currier Gallery of Art, Manchester, New Hampshire

Dallas Museum of Fine Arts

Dartmouth College Library, Hanover

Dartmouth College Museum and Gallery, Hanover

The Denver Art Museum

Denver Public Library

The Detroit Institute of Arts

Ethnographical Museum, Budapest

Exeter City Museums, England

The Board of Governors of the Federal Reserve System, Washington, D.C.

Field Museum of Natural History, Chicago

The Fine Arts Museums of San Francisco

The Henry Morrison Flagler Museum, Palm Beach

Flint Institute of Arts, Michigan

Fogg Art Museum, Harvard University, Cambridge

Fort Belvoir Officers Club, Virginia

Galleria d'Arte Moderna, Venice

Galleria Nazionale d'Arte Moderna, Rome

Gesellschaft Kruppsche Gemäldesammlung, Essen, Federal Republic of Germany

Glasgow Art Gallery and Museum

Graves Art Gallery, Sheffield, England

Greenfield Village and Henry Ford Museum, Dearborn, Michigan

Guildhall Art Gallery, London

Calouste Gulbenkian Foundation, Lisbon

Hamburgisches Museum für Völkerkunde

The President and Fellows of Harvard College, Cambridge

Hawaii Volcanoes National Park Museum

The High Museum of Art, Atlanta

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Historic Deerfield, Massachusetts

Hunterian Art Gallery, University of Glasgow

Indiana University Art Museum, Bloomington

Indianapolis Museum of Art

Ipswich Borough Council (Museums), England

John G. Johnson Collection, Philadelphia

Joslyn Art Museum, Omaha

Kauai Museum, Lihue, Hawaii

Kimbell Art Museum, Fort Worth

Knoll International, Inc.

Koninklijk Museum voor Schone Kunsten, Antwerp

Kunsthalle, Bremen

Kunsthalle, Hamburg

Kunsthhaus, Zurich

Kunstmuseum, Basel

Kunstmuseum, Bern

Laing Art Gallery, Newcastle-upon-Tyne, England

Leeds City Art Galleries, England

The Library of Congress, Washington, D.C.

Linden-Museum, Stuttgart

Los Angeles County Museum of Art

Los Angeles County Museum of Natural History

Ludwig Museum, Cologne

Lyman Allyn Museum, New London, Connecticut

The Mariner's Museum, Newport News, Virginia

Maryland Historical Society, Baltimore

The Maryland Institute College of Art, Courtesy of The Baltimore Museum of Art

Massachusetts Institute of Technology Libraries, Cambridge

Memorial Art Gallery of the University of Rochester, New York

Memorial Hall Museum, Deerfield, Massachusetts

The Metropolitan Museum of Art, New York

The Minneapolis Institute of Arts

Mint Museum of Art, Charlotte, North Carolina

Montclair Art Museum, New Jersey

Munson-Williams-Proctor Institute, Utica

Musée de l'Annonciade, Saint-Tropez, France

Musée des Antiquités Nationales, Yvelines, France

Musée des Beaux-Arts Jules Chéret, Nice

Musée des Beaux-Arts, Liège, Belgium

Musée des Beaux-Arts, Orléans, France

Musée des Beaux-Arts, Rennes, France

Musée Guimet, Paris

Musée Gustave Moreau, Paris

Musée du Haubergier, Senlis, France

Musée d'Histoire Naturelle et d'Ethnographie de la Rochelle, France

Musée de l'Homme, Paris

Musée du Louvre, Paris

Musée Matisse, Cimiez, Nice

Musée Municipal des Beaux-Arts, Quimper, France

Musée Nationale d'Art Moderne-Centre Georges Pompidou, Paris

Musée d'Orsay, Paris

Musée du Petit Palais, Paris

Musée du Prieuré, St. Germain-en-Laye, France

Musées Royaux des Beaux-Arts de Belgique, Brussels

Musée Saint-Denis, Reims, France

Museo Nazionale della Scienza e Technica, Milan

Museum of Art, Carnegie Institute, Pittsburgh

- Museum of Art, Rhode Island School of Design, Providence
- Museum Boymans-van Beuningen, Rotterdam
- The Museum of Cultural History, University of California, Los Angeles
- Museum of Early Southern Decorative Arts, Winston-Salem
- Museum of Fine Arts, Boston
- The Museum of Fine Arts, Houston
- Museum of Fine Arts, Springfield, Massachusetts
- Museum Folkwang, Essen, Federal Republic of Germany
- Museum voor Land- en Volkenkunde, Rotterdam
- The Museum of Modern Art, New York
- Museum voor het Onderwijs, The Hague
- Museum Rietberg, Zurich
- Museum für Völkerkunde, Basel
- Museum für Völkerkunde, Frankfurt-am-Main
- Museum für Völkerkunde, Vienna
- The Museums at Stony Brook, New York
- Nasjonalgalleriet, Oslo
- The National Archives, Washington, D.C.
- National Museum of American Art, Smithsonian Institution, Washington, D.C.
- Trustees of the National Gallery, London
- National Gallery of Canada, Ottawa
- National Gallery of Ireland, Dublin
- National Gallery of Scotland, Edinburgh
- The National Museum of American History, Smithsonian Institution, Washington, D.C.
- National Museum of Natural History, Smithsonian Institution, Washington, D.C.
- National Museum of Wales, Cardiff
- National Portrait Gallery, London
- The National Society of Colonial Dames in the State of New York, New York
- National Trust for Historic Preservation, Washington, D.C.
- Nelson Gallery-Atkins Museum, Kansas City, Missouri
- The Newark Museum, New Jersey
- New Bedford Whaling Museum, Massachusetts
- New Britain Museum of American Art, Connecticut
- New Orleans Museum of Art
- The New-York Historical Society, New York
- New York State Historical Association, Cooperstown
- Niedersächsisches Landesmuseum, Hanover
- Norfolk Museums Service, Great Yarmouth Museums, England
- Northampton Art Gallery, England
- Oakland Museum, California
- Old Salem, Inc., Winston-Salem
- Otago Museum, Dunedin, New Zealand
- The Parrish Art Museum, Southampton, New York
- Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge
- Peabody Museum of Salem, Massachusetts
- Pennsylvania Academy of the Fine Arts, Philadelphia
- Petit Palais, Musée d'Art Moderne, Geneva
- Philadelphia Museum of Art
- The Phillips Collection, Washington, D.C.
- Pitt Rivers Museum, University of Oxford
- The Art Museum, Princeton University
- The Putnam Foundation—The Timken Art Gallery, San Diego
- Reading Public Museum and Art Gallery, Pennsylvania
- Reynolda House, Inc., Winston-Salem
- The Rhode Island Historical Society, John Brown House Museum, Providence
- Rijksmuseum Kröller-Müller, Otterlo, The Netherlands
- Rijksmuseum Vincent Van Gogh, Amsterdam
- Rijksmuseum voor Volkenkunde, Leiden
- Rochdale Art Gallery, England
- The Michael C. Rockefeller Memorial Collection of Primitive Art, New York
- Franklin D. Roosevelt Library, Hyde Park, New York
- Ludwig Roselius Sammlung, Bremen, Federal Republic of Germany
- Royal Scottish Museum, Edinburgh
- Santa Barbara Museum of Art
- The George Walter Vincent Smith Art Museum, Springfield, Massachusetts
- Southampton Art Gallery, England
- Southwest Harbor Public Library, Maine
- J. B. Speed Art Museum, Louisville
- Rodolphe Staechelin Foundation, Basel
- St. Johnsbury Athenaeum, Inc., Vermont
- The St. Louis Art Museum
- Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie, Berlin
- Staatliches Museum für Völkerkunde, Dresden
- Staatliches Museum für Völkerkunde, Munich
- Stedelijk Museum, Amsterdam
- The Trustees of the Tate Gallery, London
- The Toledo Museum of Art, Ohio
- Tropenmuseum, Amsterdam
- Uebersee-Museum, Bremen, Federal Republic of Germany
- The Union League of Philadelphia
- United States Naval Academy Museum, Annapolis
- University of East Anglia, Norfolk, England
- University Library of Uppsala, Sweden
- The University Museum, Philadelphia
- University Museum of Archaeology and Anthropology, Cambridge, England

University Research Library, University of California,
Los Angeles
Vassar College Art Gallery, Poughkeepsie
The Victoria and Albert Museum, London
Virginia Museum of Fine Arts, Richmond
Wadsworth Atheneum, Hartford
Walker Art Center, Minneapolis
Wallraf-Richartz Museum, Cologne
Walters Art Gallery, Baltimore
The White House, Washington, D.C.
The Whitney Museum of American Art, New York
The Henry Francis du Pont Winterthur Museum, Delaware
Yale University Art Gallery, New Haven

LENDERS OF WORKS DISPLAYED WITH GALLERY COLLECTIONS

THE BARRA FOUNDATION, INC.
Charles Willson Peale, *John Beale Bordley*

BERNARD BERMAN
Harry Bertoia, *Tonal Sculpture*

COLLECTION OF HELEN FRANKENTHALER
Helen Frankenthaler, *Mountains and Sea*

GUIDO GOLDMAN SPRINKLING TRUST
Anthony Caro, *Scheherazade*

GALLAUDET COLLEGE
Jules Olitski, *Contrapposto*

PETER JAY
Gilbert Stuart, *John Jay*

WILLIAM H. JEFFREYS
William Hogarth, *The Jeffreys Family*

HENRY P. MCGILHENNY
Edgar Degas, *Interior*
Jean-Auguste-Dominique Ingres, *Comtesse de Tournon*
Auguste Renoir, *Mademoiselle Legrand*

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*
Richard Diebenkorn, *Ocean Park No. 50, 1972; Ocean Park
No. 61, 1973; Ocean Park No. 87, 1975; Ocean Park No.
89, 1975*
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*
William Hogarth, *A Scene from "The Beggars Opera IV"*
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*

COLLECTION OF DR. AND MRS. GEORGES DE MENIL
Helen Frankenthaler, *Seacall*

MR. AND MRS. J. V. MLADEK
Frantisek Kupka, *Organization of Graphic Motifs II*

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

THE PELL FAMILY TRUST
George Caleb Bingham, *The Jolly Flatboatmen*

TRUSTEES OF THE SEYMOUR BETTEK RETIREMENT PLAN TRUST
Milton Avery, *Tangerine Moon and Wine Dark Sea*

ALFRED STIEGLITZ COLLECTION
Charles Demuth, *Chimneys and Water Tower*
Georgia O'Keeffe, *Cow's Skull with Red*

ANONYMOUS LOANS
Dirck Bouts, *Madonna and Child*
Georges Braque, *Studio*
Jan Fyt, *Flowers and a Vase*
Paul Gauguin, *Brittany Landscape with Swineherd*
Julio Gonzalez, *Woman with Mirror*
Arshile Gorky, *Self-Portrait*
Franz Kline, *Caboose*
Frantisek Kupka, *The Fair*
Adelaide Labille-Guiard, *Portrait of Comtesse de Selva*
Edouard Manet, *Le Bal de l'Opera*
Master of the Tiburtine Sibyl, *Saint Anne with the Virgin
and Child*
Henri Matisse, *Sleeping Nude*
Edvard Munch, *Starry Night; A Summer Night in
Aagaardstrand; Vampire*
Rembrandt van Ryn, *Hendricjke Stoffels*
David Smith, *Zig I*

NATIONAL PROGRAMS

DEPARTMENT OF EXTENSION PROGRAMS

In fiscal year 1980, the department served an audience estimated at 8,041,771 people throughout the United States, in 9 foreign countries, 3 territories, and 28 military installations abroad. The year's audience can be divided broadly into two large groups: those people or organizations receiving program material through short- or long-term direct loans and those who have access to Gallery resources via public and educational television broadcasts. An increase of over 1,600 bookings beyond last year's level was reflected in an audience expansion of approximately 150,000 people within the group ordering extension programs—particularly films—by mail directly from the Gallery.

Out of the total bookings of 39,845 in fiscal year 1980, 154 were for use of extension programs on educational and public television: an estimated 4,748,085 people were reached through this method of program distribution. The department recognizes public and educational television as a major audience area and is making concerted efforts to produce and provide Gallery materials to state and local educational television stations, to PBS and affiliate stations, and to the Public Television Library system. Further, in response to the increasing use of television as an instructional resource in the classroom, numerous extension programs are being made available on videotape. *Leonardo: To Know How To See*, *Femme/Woman: A Tapestry* by Joan Miró, and *The National Gallery Builds* are just a few of the programs being offered in both film and videocassette formats.

Programs developed and produced by the department during fiscal year 1980 include multi-media presentations based on the exhibitions *Wonders of the Age: Masterpieces of Early Safavid Painting, 1501-1576* and *In Praise of America: Masterworks of American Decorative Arts, 1650-1830*. Also newly produced are *Rubens*, another in the "Awareness Series" of short



Classroom presentation of the program "Matisse: Paper Cut-outs"

films based on the Gallery's collections, and a twenty-four minute film, *Mobile*, by Alexander Calder, which provides insight into the artist's work in general and, specifically, traces the history of the large-scale mobile that hangs in the East Building's central court. This film, dramatic in its presentation of the aesthetic and technical challenges inherent in the design, production, and installation of the mobile, has been awarded a CINE (Council on International Nontheatrical Events) Golden Eagle. Still another Gallery-produced film, *Femme/Woman: A Tapestry* by Joan Miró, placed in circulation during the current year, has received a 1980 CINE Golden Eagle Award.

The department assisted WETA-TV (26) in the development and production of the new film, *Adventures in Art*, a half-hour program in which the actress Julie Harris provides an introduction to art through a tour of the Gallery's collections. This film, another recipient of a GINE Golden Eagle Award, has been added to the free-loan offerings of extension programs and is distributed along with a brief teacher's guide.

ART AND MAN

Intended specifically for secondary school students, the magazine *Art and Man* is published cooperatively by the Gallery and Scholastic Magazines. The six issues published during fiscal year 1980 dealt with art of the twentieth century; individual issues featured the work of such diverse artists as Henri Matisse, Georgia O'Keeffe, and Henry Moore. Circulation increased to 130,000 subscriptions, a rise of 3,000 subscriptions over the previous year's circulation level.

SUMMARY

	<i>Total Showings</i>	<i>Total Estimated Audience</i>
Color Slide Programs	15,548	1,166,100
Automated Programs	339	101,700
Films	15,468	1,701,480
Videotapes	15	1,125
Regional Loans	8,311	323,281
Educational Television	154	4,748,085
GRAND TOTAL	39,845	8,041,771

NATIONAL GALLERY LOANS TO TEMPORARY EXHIBITIONS

BELGIUM

City of Brussels, Musée Communal

MILLENIUM OF THE CITY OF BRUSSELS: MASTER ROGIER VAN DER WEYDEN, OFFICIAL PAINTER OF THE CITY OF BRUSSELS, COURT PAINTER TO THE DUKES OF BURGUNDY, October 6–November 18, 1979

Rogier van der Weyden, *Saint George and the Dragon*

ENGLAND

London, National Portrait Gallery

SIR THOMAS LAWRENCE, November 9, 1979–March 16, 1980
Sir Thomas Lawrence, *Lady Templetown and Her Son*

London, Royal Academy of Arts

POST-IMPRESSIONISM, CROSS-CURRENTS IN EUROPEAN PAINTING, November 17, 1979–March 30, 1980

Paul Cézanne, *The Sailor*

London, The Tate Gallery

ABSTRACTION: TOWARDS A NEW ART, February 5–April 13, 1980

Pablo Picasso, *Nude Woman*

FEDERAL REPUBLIC OF GERMANY

Berlin, Nationalgalerie

PICTURES OF MAN IN WESTERN ART, July 5–September 28, 1980

Francisco de Goya, *Senora Sabasa Garcia*

Sir Anthony van Dyck, *Queen Henrietta Maria with Her Dwarf*

Munster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte

RELIEFS, June 1–August 3, 1980

Jacques Lipchitz, *Bas-Relief I*

Staatsgalerie Stuttgart

ZEICHNUNG IN DEUTSCHLAND, November 11, 1979–February 17, 1980

Georg Pencz, *The Flood*

FRANCE

Paris, Reunion des Musées Nationaux/Grand Palais

EUROPEAN ART AT THE SPANISH COURT IN THE EIGHTEENTH CENTURY, September 18–November 19, 1979

Francisco de Goya, *The Marquesa de Pontejos*

Circulated to: Museo del Prado, Madrid, January 25–April 25, 1980

HOMAGE TO MONET, February 5–May 8, 1980

Claude Monet, *Bazille and Camille*

Claude Monet, *The Artist's Garden at Vetheuil*

GREECE

Athens, National Pinakothek

EL GRECO, September 24, 1979–January 3, 1980

El Greco, *Laocoön*

Salonika, Archaeological Museum of Thessaloniki

ALEXANDER THE GREAT: HISTORY AND LEGEND IN ART, July 20–September 30, 1980

after Verrocchio, *Alexander the Great*

Florentine XV Century, *Bronze Medal of Aristotle*

Donato Creti, *The Quarrel*

ITALY**Florence, Palazzo Vecchio**

FIRENZE E LA TOSCANA DEI MEDICI NELL'EUROPA DEL '500, March 15–September 28, 1980
Medici Porcelain Factory, Florence, *Small Ewer*

JAPAN**Tokyo, Isetan Museum of Art**

AUGUSTE RENOIR, September 22–November 6, 1979
Auguste Renoir, *Coco*
Circulated to: Kyoto Municipal Museum of Art, November 11–December 9, 1979

Tokyo, National Museum of Western Art

JEAN-HONORE FRAGONARD, March 18–May 11, 1980
Jean-Honoré Fragonard, *A Young Girl Reading*
Circulated to: Kyoto Municipal Museum of Art, May 20–June 29, 1980

SWITZERLAND**Kunstmuseum Bern**

NIKLAUS MANUEL DEUTSCH, September 22–December 9, 1979
Niklaus Manuel Deutsch, *Foolish Virgin*

UNION OF SOVIET SOCIALIST REPUBLICS**Leningrad, The Kiev Museum of Western and Eastern Art**

PAINTINGS OF ITALIAN MASTERS FROM THE COLLECTIONS OF USA MUSEUMS, September 19–October 19, 1979
Giovanni Bellini, *Orpheus*
Orazio Gentileschi, *The Lute Player*

UNITED STATES**ALABAMA****Birmingham Museum of Art**

FIFTY YEARS OF FRENCH PAINTING: THE EMERGENCE OF MODERN ART, February 1–March 30, 1980
Berthe Morisot, *The Sisters*
Auguste Renoir, *The Vintagers*
Camille Pissarro, *Peasant Girl with Straw Hat*

ARIZONA**The Phoenix Art Museum**

THE NEW DEAL IN THE SOUTHWEST: ARIZONA AND NEW MEXICO, January–April 1980
8 renderings

Tucson, University of Arizona Museum of Art

THE NEW DEAL IN THE SOUTHWEST: ARIZONA AND NEW MEXICO, January–March 1980
8 renderings

CALIFORNIA**Los Angeles County Museum of Art**

THE ROMANCES TO RODIN, FRENCH NINETEENTH-CENTURY SCULPTURE FROM AMERICAN COLLECTIONS, February 28–May 25, 1980
Honoré Daumier, *Ratapoil*
Honoré Daumier, *Pataille*
Honoré Daumier, *Prunelle*
Pierre-Jean David d'Angers, *Jefferson*
Albert-Ernst Carrier-Belleuse, *Enlèvement*

VENETIAN PAINTING: GIOVANNI BELLINI TO EARLY EL GRECO, October 23, 1979–January 27, 1980
Titian, *Venus with a Mirror*
Jacopo Tintoretto, *Christ at the Sea of Galilee*

CONNECTICUT**Hartford, Wadsworth Atheneum**

THREE CENTURIES OF CONNECTICUT FOLK ART, September 25–November 18, 1979
American School, *Lady with Plumed Headdress*

DELAWARE**Wilmington, Delaware Art Museum**

ARTISTS IN WILMINGTON, January–April 1980
I rendering

DISTRICT OF COLUMBIA**Washington, The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution**

MURALS WITHOUT WALLS: ARSHILE GORKY'S AVIATION MURALS REDISCOVERED, October 4–November 25, 1979
Arshile Gorky, *Sketch for a Marine Building*
Arshile Gorky, *Organization*

Washington, National Museum of American Art, Smithsonian Institution

AMERICAN PORTRAIT DRAWINGS, May 1–July 31, 1980
Albert Newsam, *Edwin Forrest*
Rembrandt Peale, *Dr. John Warren*

MAX WEBER: PRINTS AND COLOR VARIATIONS, July 11–October 5, 1980

Max Weber, *Standing Nude*
Max Weber, *Standing Nude*
Max Weber, *Two Cubist Heads*
Max Weber, *Woman's Head and Hands*

Washington, National Museum of Natural History, Smithsonian Institution

WE THE PEOPLE, March–September 1980
I rendering

Washington, National Portrait Gallery, Smithsonian Institution

THE PORTRAITS OF ROBERT EDGE PINE, November 1, 1979–January 6, 1980
Robert Edge Pine, *General William Smallwood*

FLORIDA**Tallahassee, Fine Arts Gallery, Florida State University**

VINCENT VAN GOGH: INFLUENCES OF NINETEENTH-CENTURY ILLUSTRATION, April 7–May 16, 1980
Vincent van Gogh, *Orphan Man Standing*

ILLINOIS**David and Alfred Smart Gallery, University of Chicago**

VIENNA MODERNE: 1889–1918, January 11–February 24, 1980
Josef Hoffman, *Three Designs for Ornamental Screens*
Josef Hoffman, *Container with Floral Patterns*
Josef Hoffman, *Floral Forms*
Josef Hoffman, *Geometric Design*

MARYLAND**The Baltimore Museum of Art**

THEODORE CHASSERIAU: ILLUSTRATIONS FOR OTHELLO, November 11, 1979–January 6, 1980
Théodore Chassériau, *Venus Anadyomene*
Théodore Chassériau, *Alexis, Charles de Tocqueville*

Baltimore, The Walters Art Gallery

AFRICAN IMAGE, February 17–March 30, 1980

Claes Jansz Visscher, *Heads of Two Blacks*

Claes Jansz Visscher, *Two Blacks*

Stefano della Bella, *Morrish Cavalier*

Stefano della Bella, *African Light Calvaryman*

MASSACHUSETTS

Boston, Museum of Fine Arts

CHARDIN: 1699–1779, September 18–November 19, 1979

Jean-Baptiste-Siméon Chardin, *Soap Bubbles*

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

Jean-Baptiste-Siméon Chardin, *Still Life with Game*

Jean-Baptiste-Siméon Chardin, *The Attentive Nurse*

MICHIGAN

The Detroit Institute of Arts

PRINTS IN THE CLICHE-VERRE: 1839 TO THE THE PRESENT,

April 24–June 1, 1980

Paul Huet, *Bords de rivière*

Charles-François Daubigny, *Les Cerfs*

Camille Corot, *Le Songeur*

Camille Corot, *Le Grand Cavalier sous bois*

Camille Corot, *Souvenir d'Ostie*

Camille Corot, *Les Jardins d'Horace*

Camille Corot, *L'Embusecade*

Camille Corot, *Dante et Virgil*

Camille Corot, *Souvenir de Salerne*

Circulated to: The Museum of Fine Arts, Houston,

September 11–October 23, 1980

NEW YORK

New York, The Frick Collection

PUNCHINELLO DRAWINGS BY DOMENICO TIEPOLO, January 22–
March 30, 1980

Domenico Tiepolo, *The Prison Visit*

Domenico Tiepolo, *Punchinello's Farewell to Venice*

New York, The Metropolitan Museum of Art

BARNETT NEWMAN; THE COMPLETE DRAWINGS, February 12–
April 9, 1980

Barnett Newman, *The Name*

New York, The Museum of Modern Art

PICASSO RETROSPECTIVE, May 1–September 30, 1980

Pablo Picasso, *Nude Woman*

Pablo Picasso, *Lady with a Fan*

New York, Whitney Museum of American Art

AMERICAN FOLK PAINTERS OF THREE CENTURIES, February 25–
May 18, 1980

Winthrop Chandler, *Captain Samuel Chandler*

Winthrop Chandler, *Mrs. Samuel Chandler*

Edward Hicks, *The Cornell Farm*

Asahel L. Powers, *Mr. J. B. Sheldon*

Eunice Pinney, *The Cotters Saturday Night*

Mary Ann Willson, *The Prodigal Son Reclaimed*

MARSDEN HARTLEY, March 4–May 25, 1980

Marsden Hartley, *The Acro*

Marsden Hartley, *Mount Katahdin*

Syracuse, Everson Museum of Art

THE SNOW SHOW, January 18–March 16, 1980

Henry Twachtman, *Winter Harmony*

Utica, Munson-Williams-Proctor Institute

A REMNANT IN THE WILDERNESS: NEW YORK DUTCH SCRIPTURE
PAINTINGS, February 2–March 2, 1980

American School, *Christ and the Woman of Samaria*

American School, *Christ on the Road to Emmaus*

Circulated to: The New-York Historical Society, New York,
May 1–June 30, 1980

Yonkers, Hudson River Museum

AN UNPREJUDICED EYE: THE DRAWINGS OF JASPER F. CROPSEY,
December 22, 1979–February 24, 1980

Jasper Cropsey, *Villa d'Este, Tivoli*

OHIO

The Cleveland Museum of Art

THE SPIRIT OF SURREALISM, October 3–November 25, 1979

Jean Arp, *The Forest*

The Mansfield Art Center

GEORGE CATLIN, March 29–April 27, 1980

George Catlin, *The Voyages of Discovery of La Salle*
(26 paintings)

PENNSYLVANIA

Allentown Art Museum

BEYOND NOBILITY: ART FOR THE PRIVATE CITIZEN IN THE
EARLY RENAISSANCE, September 28–December 28, 1980

Seventeen medals and small bronzes

RHODE ISLAND

Providence, Bell Gallery, Brown University

ORNAMENT AND ARCHITECTURE: THE GRAPHIC TRADITION IN
THE RENAISSANCE, March 8–April 6, 1980

Zoan Andrea, *A Street with Various Buildings, Colonnades,
and an Arch*

TENNESSEE

Memphis, The Dixon Gallery and Gardens

JULES DUPRE, 1818–1889, September 9–October 21, 1979

Jules Dupré, *The Old Oak*

HOMAGE TO CAMILLE PISSARRO: THE LAST YEARS, 1890–1903,
May 18–June 22, 1980

Camille Pissarro, *The Artist's Garden at Eragny*

LOANS FROM THE GALLERY'S COLLECTIONS

ENGLAND

Bath, The American Museum in Britain

George Catlin, Two paintings of Indian life

London, American Embassy

George Catlin, Three paintings of Indian life

Sir William Beechey, *General Sir Thomas Picton*

Francis Cotes, *Miss Elizabeth Crewe*

Thomas Gainsborough, *William Yelverton Davenport*

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

FEDERAL REPUBLIC OF 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

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

Al 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, *Farmhouse in Mahantango Valley*

American School, *The Trotter*

American School, *Sisters with Black Pinafores*

William Dunlap, *Samuel Griffin*

Ralph Earl, *Martha Tennant Rogers and Daughter*

UNITED STATES

CALIFORNIA

San Francisco, M. H. de Young Memorial Museum

John Wollaston, *Mary Walton Morris*

John Wollaston, *Lewis Morris (?)*

American School, *Mr. Willson*

George Catlin, *A Crow Village on the Salmon River*

George Catlin, *Three Mandan Warriors Armed for War*



Pablo Picasso, *Lady with a Fan*, Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman 1972, lent to The Museum of Modern Art's *Picasso Retrospective*

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*

Chinese School, *Archery Contest*

Chinese School, *Procession by a Lake*

Henri-Joseph Harpignies, *Landscape*

Gari Melchers, *The Sisters*

Gilbert Stuart, *Mr. Ashe*

Gilbert Stuart, *George Washington*

Gilbert Stuart, *Ann Barry*

Gilbert Stuart, *Mary Barry*

Washington, The Department of State, Diplomatic Reception Rooms

George Catlin, Seven paintings of Indian life

Washington, Dumbarton House

John Trumbull, *William Rogers*

Washington, National Museum of American Art, Smithsonian Institution

Jacob Eichholtz, *James P. Smith*

Edward Greene Malbone, *Locket: Maria Miles Heyward*

Edward Greene Malbone, *Ivory Breast Pin ("Eye Portrait")*

Jean Petitot, the Elder, *Miniature: Louis de Bourbon,*

Prince de Conde

Jean Petitot, the Elder, *Miniature: Henri Jules,*

Duc d'Albret

**Washington, National Museum of American History,
Smithsonian Institution**

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*
after Jean-Baptiste Greuze, *Benjamin Franklin*
Chester Harding, *Self-Portrait*
David Huntington, *Dr. James Hall*
David Huntington, *Dr. John Edwards Holbrook*
David Huntington, *Henry Theodore Tuckerman*
John Wesley Jarvis, *Thomas Paine*
David Johnson, *Edwin Forrest*
Eastman Johnson, *Joseph Wesley Harper, Jr.*
Thomas B. Lawson, *William Morris Hunt*
William Sidney Mount, *Charles Loring Elliot*
after Gilbert Stuart, *James Lloyd*
Gilbert Stuart, *Stephen Van Rensselaer*
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 Health and Human Services

Francesco Guardi, *Castel Sant'Angelo*
Lamar Dodd, *Winter Valley*
Robert Henri, *Volendam Street Scene*
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*
Ammi Emmons Zeliff, *The Barnyard*

Washington, The Secretary of the Treasury

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

**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, *Posada Garden with a Monkey*
Jacob Eichholtz, *Julianna Hazlehurst*
Ammi Phillips, *Mrs. Day*
Ammi Phillips, *Jane Storm Teller*



Winslow Homer, *Breezing Up*, Gift of the W.L. and May T. Mellon Foundation 1943, lent to the Cleveland Museum of Art

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*
Enrique Castro-Cid, *Untitled*
Erastus Salisbury Field, *Taj Mahal*
Unknown artist, *Landscape (A Small Garden with a 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, *Stylized Landscape*
American School, *Portland Harbor, Maine*
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-tailed 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*
after John-Baptiste-Joseph Pater, *Fête Champêtre*
School of Gerard Ter Borch, *The Concert*

MASSACHUSETTS

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

OHIO

The Cleveland Museum of Art
Winslow Homer, *Breezing Up*

PENNSYLVANIA

Philadelphia, Franklin Institute Science Museum and Planetarium
after Jean-Baptiste Greuze, *Benjamin Franklin*

TEXAS

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

Fort Worth, Kimbell Art Museum
Juan Gris, *Fantômas*



Francisco de Goya, *The Marquesa de Pontejos*, Andrew W. Mellon Collection 1937, lent to the Grand Palais, Paris

UTAH

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

VIRGINIA

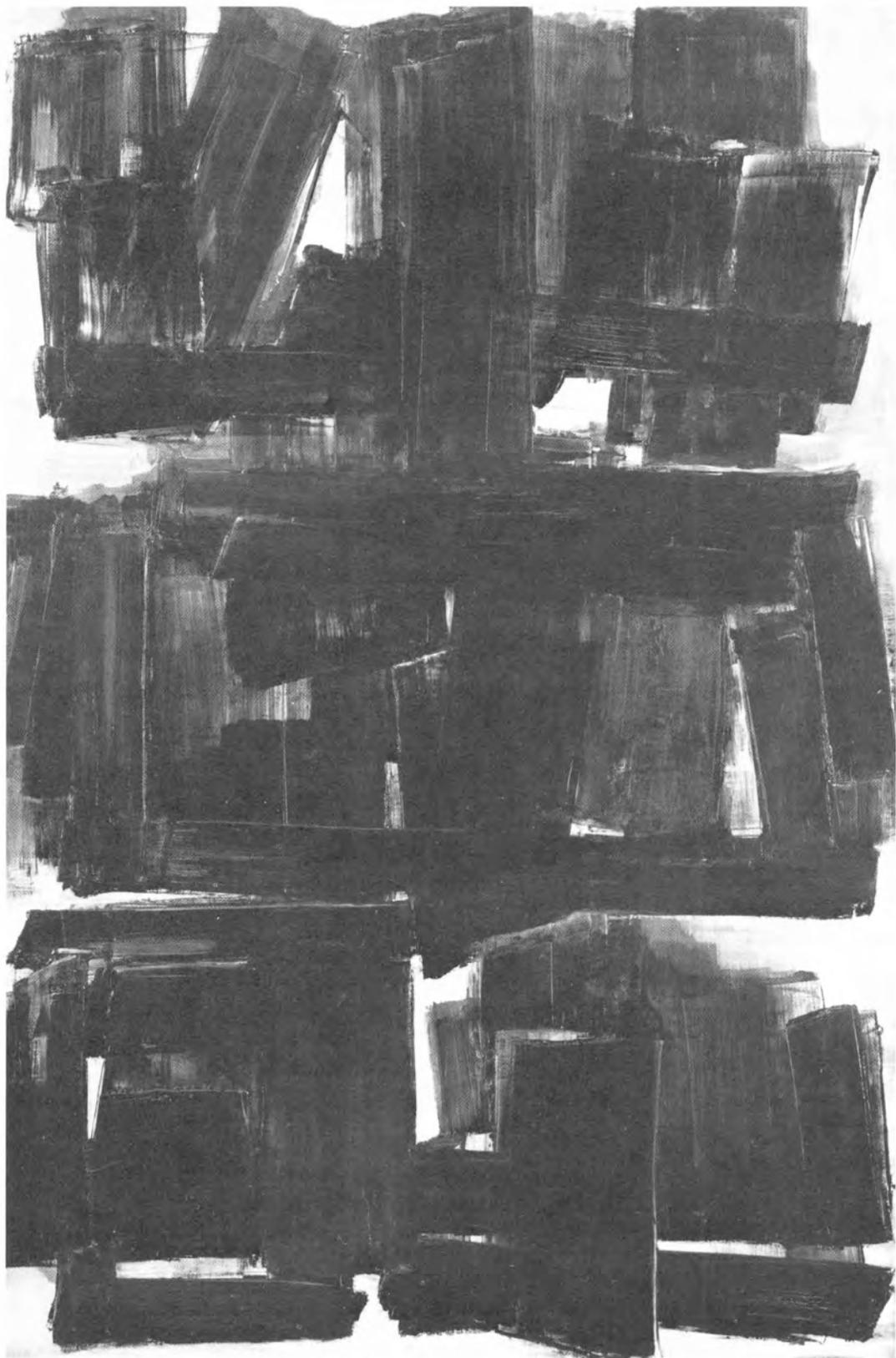
Alexandria, General Lee's Boyhood Home
American School, *Portrait of a Man*
British School, *Hon. Sir Francis N. P. Burton*
James Frothingham, *Ebenezer Newhall*
after Gilbert Stuart, *William Constable*

WYOMING

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

YUGOSLAVIA

Belgrade, American Embassy
Edward Corbett, *Washington, D.C. Nov. 1963 III*
Alexander H. Wyant, *Peaceful Valley*



Pierre Soulages, *Painting*. Gift of Morton G. Neumann

EDUCATIONAL SERVICES

DEPARTMENT OF TOURS AND LECTURES

During the year, members of the department prepared interpretive materials for six special exhibitions. For *Old Master Paintings from the Collection of Baron Thyssen-Bornemisza*, a brochure was written and an electronic tour composed and recorded. The staff supplied eighty-seven object labels and eleven wall texts to explain *Wonders of the Age: Masterpieces of Early Safavid Painting, 1501-1576*. Collaborating with the curator of *American Light: The Luminist Movement, 1850-1875*, a department member prepared an electronic tour. The staff, working with the visiting curator of *In Praise of America: Masterworks of American Decorative Arts, 1650-1830*, provided eighty-three object labels and eighteen wall texts. For a companion show from the Index of American Design, eighty labels on watercolor renderings of decorative arts were written. The public was introduced to *Post-Impressionism: Cross-Currents in European and American Painting, 1880-1906* through a brochure, an electronic tour, and forty-two wall labels.

The recorded tours introduced 55,545 visitors to these special exhibitions. There were 3,289 users for *Old Master Paintings*, 3,064 for *American Light*, 42,105 for *Post-Impressionism*, and 2,087 for *The Art of the Pacific Islands*, a tape prepared in fiscal year 1979. The number of people taking the *Post-Impressionism* tour constituted eight percent of the total exhibition attendance, a percentage not attained for any exhibition since *The Treasures of Tutankhamun* in 1976 and 1977. The increased usage of recorded tours as an educational device reflects improved distribution of machines.

The total attendance at 4,963 educational events was 171,581. Of this grand total, 84,828 visitors attended talks conducted by the staff: for 782 introduction to the collection tours the total number of visitors was 24,415; for 250 tour of the week lectures, 9,989; for 618 paint-

ing of the week talks, 14,382; and for 1,145 special tours or auditorium appointments, 36,042. In cooperation with Gallaudet College's Interpreter Training Program, the department was able to offer explanations in sign language. From January to May, Gallaudet students accompanied staff lecturers on all gallery talks announced in the calendars of events, interpreting the speakers' comments to hearing-impaired visitors.

Tourists and Washingtonians, visiting the Gallery individually or in small numbers, 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 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 86,753 visitors attended tours conducted by volunteer docents, film showings, and auditorium lectures. Volunteer docents from the Junior League of Washington and from the American Association of University Women conducted 22,201 area school children on 1,323 tours during the academic year. In addition to school tours, members of The Hospitality and Information Service (THIS) guided 777 people on 65 tours in Dutch, French, German, Italian, Japanese, Polish, and Spanish.

Attendance at 729 film showings during the year, excluding 2 scheduled on Sunday at four o'clock, totaled 50,050. Ninety-five different titles were selected to complement temporary exhibitions as well as the National Gallery's permanent collection. The films were shown in the main auditorium every day except Monday throughout the year. Of special interest to visitors attending *The Art of the Pacific Islands* was a series of anthropo-

logical films on Pacific Island cultures shown in the small theater adjacent to the exhibition. As an adjunct to *The Busch-Reisinger Museum: The Twentieth-Century Collection*, a program of German expressionist films from the 1920s was presented during August. Included in the series were *The Cabinet of Dr. Caligari*, *Metropolis*, and *M*.

The attendance at 51 Sunday auditorium programs totaled 13,725. With the exception of two feature-length films, each presentation consisted of a one-hour formal lecture with slides. Seven Sunday lectures were given by educational and curatorial staff: Henry Nichols Clark, Judi H. Freeman, Irvin M. Lippman, Anne M. Matthews, Susan W. Rather, Virginia G. Tuttle, and John Wilmerding.

There were thirty-seven guest speakers. PETER KIDSON, noted British architectural historian, was the 1980 Andrew W. Mellon Lecturer in the Fine Arts, giving six talks on "Principles of Design in Ancient and Medieval Architecture." The other guest speakers were:

CHARLES H. F. AVERY, formerly deputy keeper, Department of Sculpture, Victoria and Albert Museum, London
"European Terra Cottas: The Fingerprints of the Sculptor"

SANDRA BERRESFORD, art historian, Florence
"Divisionism and Italian Post-Impressionist Painting"

ALAN BOWNESS, director, The Tate Gallery, London
"Post-Impressionism: Cross-Currents in European Painting"

CLIFFORD M. BROWN, professor of art history, Carleton University, Ottawa
"Hans Memling's 'Saint Veronica'—Flemish Paintings and Italian Renaissance Art"

FRANCES BUCKLAND, lecturer, London
"Furniture by Jean-Henri Riesener, Cabinetmaker to the King of France 1774-1784"

COLIN CAMPBELL, faculty of arts, University of Exeter, England
"Rembrandt's Portraits: The Question of Likeness"

WENDY A. COOPER, assistant curator of American decorative arts, Museum of Fine Arts, Boston
"New Discoveries in American Decorative Arts, 1650-1825"

ARTHUR DE COSTA, instructor of painting and drawing, Pennsylvania Academy of the Fine Arts, Philadelphia
"The Painters' Secret Methods: Glazes, Scumbles, and Velaturas"

MARCEL FRANCISCONO, professor of art history, University of Illinois, Urbana
"The Art of Paul Klee"

WENDELL D. GARRETT, editor and publisher, *Antiques*, New York

"The Austere Arts in a Republic of Virtue: American Aesthetics, 1780-1820"

WILLIAM H. GERDTS, professor of art history, City University of New York

"American Light II: From Luminism to Impressionism"

FRANK GETLEIN, author and critic, Washington, D.C.

"Daumier and the Permanent Crisis in Nineteenth-Century France"

ANNA GRUETZNER, lecturer in the history of art, Reading University, England

"British Post-Impressionist Paintings"

ROBERT HALSBAND, professor of English, University of Illinois, Urbana; visiting professor, Folger Institute, Washington, D.C.

"English Art and Drama in the Eighteenth Century"

WILLIAM S. HECKSCHER, Kress Professor in Residence, National Gallery of Art

"Egogenesis: Fundamental Change as an Essential Ingredient in the Formation of Genius"

REINHOLD HELLER, professor of art history and Germanic languages, University of Chicago

"Vincent van Gogh: Realist, Symbolist, and/or Expressionist?"

EDWARD B. HENNING, chief curator of modern art, The Cleveland Museum of Art

"Surrealism and Abstract Expressionism"

DONELSON F. HOOPES, author and art historian, Los Angeles

"American Watercolor Painting from 1800 to the Present"

JOHN HOUSE, lecturer in the history of art, Courtauld Institute of Art, London

"Visions of Nature in French Post-Impressionist Painting"

DAVID HOWARTH, lecturer, Department of Fine Art, University of Edinburgh

"Collectors at the Court of Charles I"

IVAN C. KARP, director, O. K. Harris Works of Art, New York

"Aspects of Imagery in the Neumann Collection"

KENNETH C. LINDSAY, professor of art history, State University of New York, Binghamton

"Composition versus Decoration in Nonobjective Art"

SUZANNE FOLDS MCCULLAGH, assistant curator of prints and drawings, Art Institute of Chicago

"Italian Drawings from the Art Institute of Chicago"

KEITH P. F. MONEY, professor of art history, University of Virginia, Charlottesville

"The Court Fool in the Art of the Late Middle Ages"

ROBERTA J. M. OLSON, professor of art history, Wheaton College, Norton

"The Renaissance of Nineteenth-Century Italian Art"

GILLIAN PERRY, lecturer in the history of art, Open University, Great Britain

"German Post-Impressionism"

LILIE F. ROBINSON, chairman, Department of Art, George Washington University, Washington, D.C.

"Charles Gleyre: Academician and Teacher of Impressionists"

ALLEN ROSENBAUM, acting director, Art Museum, Princeton University

"Old Master Paintings from the Thyssen-Bornemisza Collection"

MARIANNA SHREVE SIMPSON, research associate in Islamic art, Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

"Tradition and Change in 'Shahnama' Painting"

OTTO VON SIMSON, Kress Professor in Residence, National Gallery of Art

"German Romanticism: Caspar David Friedrich's Symbolic Landscapes"

BARBARA STAFFORD, professor of art history, University of Delaware, Newark

"Eighteenth-Century Voyages to the Pacific and the Formation of a Romantic Attitude toward Nature"

MARYANNE STEVENS, lecturer and chairman of the history and theory of art, University of Kent at Canterbury, England

"The Idea and the Ideal in French Painting from 1830-1906"

GREGORY VERDON, O.S.B., monk of St. Anselm's Abbey, Washington, D.C.

"Monasticism and the Arts"

GUY WALTON, professor of fine arts, New York University, New York

"The First Wonder of Versailles: The 'Grand Apartment' of the King"

STUART CARY WELCH, curator of Muslim and Hindu painting, Fogg Art Museum, Harvard University, Cambridge

"Some Wonders: Masterpieces of Early Safavid Painting"

JOSEPHINE WITHERS, professor of art history, University of Maryland, College Park

"The Contemporary Artist and His Audience: Changing Expectations"

Also to be noted is a special weekday auditorium lecture on "The Dutch Royal Family and Their Collection" presented by Frits Duparc, chief curator, Mauritshuis, The Hague.

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"

SUMMER INTERN PROGRAM

The department of tours and lectures continued to organize an orientation program on the curatorial and administrative departments of the Gallery for art history



Recording studio

students awarded summer internships. During a ten-week period, the group attended sessions on connoisseurship, documentation, 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: Rhonda Baer, twentieth-century art; Elizabeth Childs, French painting; Paul DeChristofaro, conservation; Karl Johns, photo archives; Franklin Kelly, American painting; Alison Kurke, decorative arts; Patricia Marx, sculpture; Anne Matthews, education; Elizabeth Morse, graphic arts; Valerie Nebhay, design and installation; Ann Priester, Italian painting; Carol Pulin, sculpture; Susan Rather, education; William Real, conservation; Sheryl Romeo, library.

SLIDE LIBRARY

A total of 90,326 slides are now in the slide library. Of these, 7,167 were added during the year. With the receipt of new information and the acquisition of replacements, 3,021 were recatalogued as well. In addition to staff members, 523 people from outside the Gallery borrowed a total of 19,135 slides.

RADIO TALKS, PAINTING OF THE WEEK TEXTS
Radio talks, produced in the National Gallery's record-

ing 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's 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 in the West and East Buildings; they also gave general tours of the collections as well as special talks on particular subjects or exhibitions. Four additional part-time docents helped to cover the extended summer hours. Under the supervision of the curator in charge, 983 inquiries requiring special research were answered, 707 in writing and 276 by telephone. The letters came from forty-eight states and seventeen foreign countries. A survey of visitors who stopped at the information desks during the week of August 12-13 showed that of 6,290 persons questioned, 5,237 came from the 50 states and territories and 1,053 from 79 foreign countries. Six new texts were provided for the series of gallery leaflets, and sixteen others reprinted.

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1979–1980

ADVISORY BOARD AND SELECTION COMMITTEE

The Center began its operations in 1979 with the appointment of the board of advisors of the Center by the board of trustees of the Gallery. The seven members are Jean S. Boggs (Philadelphia Museum of Art), Marvin Eisenberg (University of Michigan), Oleg Grabar (Harvard University), George H. Hamilton (Sterling and Francine Clark Art Institute), Francis Haskell (Oxford University), Irving Lavin (Institute for Advanced Study), and William Loeke (Dumbarton Oaks). Professors Hamilton, Lavin, and Loeke served on the first selection committee that met in January 1980 to review applications and nominate visiting senior fellows for the summer term 1980 and senior fellows for the academic year 1980–1981.

THE KRESS PROFESSORS IN RESIDENCE

WILLIAM SEBASTIAN HECKSCHER, fall 1979
Professor Heckscher came to the National Gallery from Princeton University, where (although retired) he is engaged as a consultant to the Department of Rare Books at the University Library. Prior to his work at Princeton, Heckscher was chairman and director of the Iconological Institute at Utrecht, then chairman of the Department of Art at Duke University as well as director of the Duke Art Museum. For several years he was also a member of the Institute for Advanced Study at Princeton.

While in Washington he continued his studies of Geoffroy Tory's *Epitaphia Septem* (Paris, 1531). The manuscript is now finished and will be used in a series of lectures Heckscher will give at the Collège de France in Paris in 1980–1981. He lectured at the National Gallery on "Egogenesis: Fundamental Change as an Essential Ingredient in the Formation of Genius," a topic which grew out of his festschrift contribution for Ian

Bialostocki. Professor Heckscher advised the Kress and Finley Fellows at the National Gallery, instituting a series of informal seminars with reports on work in progress, which were open to Gallery staff.

He returned to Princeton in February, where he is finishing an indexed edition with an English translation and commentary of Andrea Alciati's important *Emblemata*, in its *editio optima* (Padua, 1621).

OTTO VON SIMSON, spring 1980

Professor von Simson began his term as Kress Professor after retiring as director and professor of the Institute of Fine Arts at the Free University in Berlin, a post he had held since 1964. Previously he taught at the University of Chicago and served in several diplomatic positions for the German Democratic Republic, among them the current chairmanship of the German National Committee to UNESCO.

Professor von Simson lectured at the National Gallery on Caspar David Friedrich and in connection with this topic finished a book on three major figures of German nineteenth-century painting—Friedrich, Carl Spitzweg, and Wilhelm Leibl. He also delivered talks on "The Sainte Chapelle in Paris" at Dumbarton Oaks in Washington and at the University of Chicago. In Rome, at the Hertziana Library, von Simson discussed Correggio's frescoes in the Duomo at Parma.

He also participated in a seminar sponsored by Yale University and St. Anselm's Abbey, Washington, D.C., of which a session was held at the National Gallery in March. Von Simson's paper for this symposium on monasticism and the arts was devoted to "The Cistercian Contribution." He continued in his capacity as chairman of the German UNESCO committee, attending meetings in Bonn. In addition he served on the National Gallery fellowships selection committee and advised resident fellows. In June he returned to his studies in Europe, residing in London and Berlin.

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
George Heard Hamilton, 1978–1979

VISITING SENIOR FELLOWS

- PETER GUENTHER, summer 1980
University of Texas, Houston
Research topic: *The Second Wave of German Expressionism*
- CAROLINE KARPINSKI, summer 1980
Washington, D.C.
Research topic: *Italian Chiaroscuro Woodcuts, 1515–1730*
- MARCEL ROETHLISBERGER, summer 1980
University of Geneva
Research topic: *The Heritage of Claude Lorraine in Nineteenth-Century Landscape Painting in the United States*

FELLOWS

Chester Dale Fellows

- JOSEPH ALCHERMES, 1979–1980
M.A., Institute of Fine Arts, New York University, 1978
Ph. D. candidate, Institute of Fine Arts, New York University
Dissertation topic: *The Architectural Setting for the Roman Cult of Martyrs from the Fourth to the Sixth Century*
Worked in Italy
- ROGER B. WARD, 1979–1980
M.A., Courtauld Institute of Art, University of London, 1978
Ph. D. candidate, Courtauld Institute of Art, University of London
Dissertation topic: *The Drawings of Baccio Bandinelli*
Worked in ten European countries

- NELDA K. LEWIS, 1979–1980
M.A., University of California, Berkeley, 1976
Ph. D. candidate, University of California, Berkeley
Dissertation topic: *The Churches of Les Andelys*
Worked in France
- SUZANNE LINDSAY, 1979–1980
Ph. D. candidate, Bryn Mawr College
Dissertation topic: *Romantic Sculpture in France*
Worked in Paris

David E. Finley Fellows

- GARY RADKE, 1977–1980
M.A., Michigan State University, 1975
Ph. D., Institute of Fine Arts, New York University, 1980
Dissertation title: *The Papal Palace and Loggia in Viterbo*
Worked in Italy and Washington
- 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
- JEFFERSON HARRISON, 1979–1982
Ph. D. candidate, University of Virginia
Dissertation topic: *The Paintings of Maarten van Heemskerck*
Worked in Washington

Samuel H. Kress Fellows

- MARGARET P. MORGAN, 1979–1980
M.A., Harvard University, 1977
Ph. D. candidate, Harvard University
Dissertation title: *Chronology and Stylistic Development in the Drawings of Antoine Watteau*
Worked in London and Washington
- MICHAEL SHAPIRO, 1979–1980
M.A., Williams College, 1976;
Harvard University, 1978
Ph. D., Harvard University, 1980
Dissertation topic: *The Development of American Bronze Foundries: 1850–1900*
Worked in Washington

Robert H. and Clarice Smith Fellow

- DOUGLAS FARQUHAR, 1979–1980
M.A., University of Chicago, 1966
Ph. D., University of Chicago, 1972

* deceased

Associate Professor, University of Maryland, 1976
to present

Book topic: *Concealed Signatures of Manuscript Illumi-
nators: A Means of Identification*

Worked in Belgium and London

STAFF

On 18 August Marianna Shreve Simpson was appointed as assistant dean. Professor Simpson comes to the Center from the Freer Gallery of Art where she had been a research associate in Islamic art and assisted in the organization of a major international exhibition of Mamluk art. Professor Simpson has taught at Harvard University, where she received her Ph.D. in 1978, at the University of California at Los Angeles, and at Georgetown University where she is currently a member of the adjunct faculty.

Alison Luchs, formerly assistant professor of art history at Syracuse University, has joined the staff of the Center as a half-time research assistant. Professor Luchs, who received her Ph.D. from The Johns Hopkins University and is a specialist in the art of the Italian Renaissance, will assist the dean in research projects.



Library in the East Building

OTHER DEPARTMENTAL REPORTS

CURATORIAL DEPARTMENTS

The year was one of settling into the East Building. The curatorial staff maintained many of its ongoing activities, including the rehangings of several galleries of the permanent collections, the processing and displaying of new works of art coming to the Gallery by purchase or gift, the organization and hanging of special loan exhibitions, and the continuation of research and production of publications related to the Gallery's collection.

The appointment and arrival of the first fellows in the Center for Advanced Study in the Visual Arts brought new activity to the scholarly discourse and exchanges among curators. Informal and special symposia on research in progress and on subjects related to temporary exhibitions brought interested individuals together from various departments within the Gallery as well as from other local institutions.

Several curators gave lectures around the country, taught art-history seminars based on the Gallery's collections, and participated in professional meetings, including the Rosenwald Symposium on the Illustrated Book at the Library of Congress.

Research on works in the permanent collections continued, as fuller plans were drawn up for a publication schedule of systematic catalogues on all schools and media represented in the Gallery. Guidelines on format and content were discussed; preliminary recommendations were sought for any necessary outside authors, advisors, and readers; and the first volumes were targeted for production in the mid-1980s, with the series to continue over a decade.

Members of the curatorial staff wrote a number of books, catalogues, and articles during the year, and a new edition of the Gallery's *American Paintings: An Illustrated Catalogue* was published.

PAINTING

Some rearranging took place in the galleries of the West Building. During the spring there was a good deal of juggling in the French nineteenth-century rooms and one or two shifts in the American area, because of transfers to the post-impressionism show opening in May. During the summer months the Gallery's permanent collection of French paintings was enhanced by the generous loan of three important canvases by Ingres, Degas, and Renoir from Henry P. McIlhenny.

In the early fall extensive changes were made in the galleries devoted to the American school, in anticipation of several loans to an exhibition to be held at the end of the year in Mexico City. Likewise, most of the Dutch galleries were dismantled, with a selection of the collection set aside for temporary view in the East Building, while the rooms in the West Building were prepared for the installation of a show on Dutch history painting scheduled to open in November.

The eastern tower gallery on the upper level of the East Building was temporarily hung between scheduled loan shows with a selection of large abstract-expressionist canvases from the Gallery's and private collections. The ever-popular exhibition, *Small French Paintings*, was reinstalled on the ground floor, and to the Ailsa Mellon Bruce Collection were added appropriate small paintings from the Widener, Harriman, and Dale collections belonging to the Gallery.

Curators were involved with both large and small exhibitions during the year, such as the organization of *American Light: The Luminist Movement*; *American Indian Life: Paintings by George Catlin*; and *The Morton G. Neumann Family Collection*. Members of the staff also worked with the guest curators, respectively, of the American decorative arts show *In Praise of America* and the major summer exhibition *Post-Impressionism*. In conjunction with the luminism exhibition 100 works were selected for a set of slides pro-

duced and distributed by the Dunlap Society. Also a 16mm half-hour film on the show is currently in production, generously supported by the Barra Foundation, Inc. The script was written by John Russell, and the narration is by Rosamond Bernier, including extensive interviews with the organizing staff, both in the galleries and at various sites along the East Coast where the luminist artists created their finest works. The film is being produced by Camera Three Productions of New York and will be available through our extension services next year.

The acquisitions of paintings during the year, mostly as gifts, as listed elsewhere in this report, represented an unusual and pleasing diversity of national schools and periods. The earliest was a lively Flemish genre scene, *The Marketplace in Bergen op Zoom*, 1597, attributed to Abel Grimmer; the most recently dated work was a colorful abstract stripe painting by the Washington color-school artist Gene Davis. In between chronologically, were two colonial American portraits, paired works depicting Mr. and Mrs. Samuel Alleyne Otis, painted respectively by Gilbert Stuart and John Singleton Copley, bringing additional strength to the Gallery's already large holdings of works by these early American masters. In handsome contrast is a gift of the British artist John Hoppner's portrait of *Lady Harriet Cunliffe*, itself a welcome complement to two figure paintings by Hoppner previously given to the Gallery.

Among the notable nineteenth-century acquisitions were a characteristic theater image by Edgar Degas, *The Loge*, and the poetic luminist masterpiece, *Lumber Schooners at Evening on Penobscot Bay*, 1860, by Fitz Hugh Lane. This last was one of the highlights of the *American Light* exhibition during the spring and is the first work by this key mid-century landscapist to enter the collections. From the early twentieth century were the gift of Ernst Kirchner's *Two Nudes*, a strong example of German expressionism, and the compelling portrait of *Florence Davey* by the leading practitioner of the American ash can school, George Bellows. This joins a half-dozen outstanding canvases by Bellows already owned by the Gallery. The gift has special interest as a bequest of the sitter herself, whose husband was a fellow painter and friend of Bellows. The last modern acquisition was an abstract-expressionist work by Pierre Soulages.

Final note should be taken of another and culminating gift of American naive paintings from Colonel Edgar William and Bernice Chrysler Garbisch. The Garbisches, noted collectors in this and other areas, had given over 250 paintings to the Gallery by the time of their deaths in December 1979. They bequeathed an-



George Bellows, *Florence Davey*. Gift of Florence S. McCormick

other sixty-five paintings and eighteen graphics to the Gallery, making our collection of American naive art the strongest in the nation. This last donation of exceptional and continuing generosity was made known to the Gallery during the year, although the works will not come into our possession for formal accession until the coming year. Therefore, highlights of this group must properly await detailing until next year's annual report.

Within the past year Anne Christiansen, formerly in the offices of the construction manager and the chief of security, joined the Department of Italian Paintings as a staff assistant. Florence Elisabeth Coman became research assistant to the curator of French painting; she is a graduate of Vassar College and holds a master's degree from Ohio State University. Deborah Chotner, whose field of interest is late nineteenth-century American painting, joined the Department of American Art as a research assistant. She holds a master's degree from the University of Michigan and worked at the Smith College Museum of Art as curatorial assistant and at the National Museum of American Art as research assistant in the Department of Prints and Drawings before coming to the National Gallery. Ms. Chotner is the author of

S. S. Carr, an exhibition catalogue published in 1976 by the Smith College Museum.

SCULPTURE AND DECORATIVE ARTS

Activity in the sculpture department this year focused on two major projects. The first was the preparation of the exhibition of selected European terra-cotta sculpture from Dr. Arthur M. Sackler's collections. This entailed writing a brochure to accompany the exhibition and compiling didactic materials for the introductory room, as well as extensive consultation with the Sackler Foundation and with the Gallery's conservation and design departments. A second and on-going project was the planning of the small sculpture galleries to be installed on the ground floor of the West Building. The project involves the selection and organization of some 1700 objects—including notably the Renaissance small bronzes, medals, and plaquettes from the Widener and Kress collections—as well as much new research on individual pieces.

Another project accomplished this year was the evacuation of all the sculpture formerly stored in the West Building and its removal to new storerooms, where each piece was newly inventoried and labeled. Work also continued on the catalogue of the permanent sculpture collection.

Two major acquisitions were made in the area of twentieth-century sculpture, both donations of the Gallery's Collectors Committee. Max Ernst's *Capricorn*, his largest sculpture, brought a key surrealist composition to our holdings, while David Smith's *Sentinel I* provided a major sculpture from his linear style of the 1950s. This latter acquisition permitted a reinstatement of the arena used for Smith's Voltri sculpture at the opening of the East Building, with a selection of Smith works owned by the museum or placed here on long-term loan.

GRAPHIC ARTS

This was the year of two great moves for the print room. Because we were transferring not only our offices but also our entire collection of 50,000 prints and drawings from the West Building to the East Building, we had not moved at the same time as the rest of the Gallery staff but waited to complete the additional construction and complex installations necessary for the storage and the security of the works of art. The first half of our year was spent making final designs, helping with final installation, meeting with movers, and arranging the collection for the transfer. Then, on Monday, March 31, began the largest movement of works of art in the Gallery's history since the Second World War.

For one week every member of the staff pitched in to help the movers with the physical labor but especially to form a human chain along the route to monitor the movement of our precious charges. Conscientious planning and supervision paid off. Shelf by shelf the core of the collection was carefully transferred to its pre-designated area of the spacious new storage room.

Meanwhile, the staff at Alverthorpe Gallery was making and checking detailed lists for the move to the National Gallery of the late Lessing Rosenwald's collection of approximately 20,000 prints and drawings. Three weeks after we were settled in the East Building, under the strictest secrecy and security, trucks began to arrive with the irreplaceable Rosenwald Collection. Within two weeks we were finished. Again, attention to safety and detail resulted in a completely successful transfer. Finally, the two great components of the National Gallery collections of graphic art are joined in the home prepared for them in the East Building. Now our work centers on the integration of these two collections, the excitement of new discoveries as they are conjoined, and the presentation of this strengthened resource to visitors in the new print study room.

By far the most important gifts of drawings this year were from Robert H. and Clarice Smith: two rare and impressive landscapes by Jacques de Gheyn and Willem Buytewech, from the beginnings of the distinctively Dutch seventeenth-century view of nature, as well as two fine examples from Giovanni Domenico Tiepolo's series of large Punchinello drawings, especially interesting because of their strong compositions and their views of typical Venetian scenes. Among further important gifts of drawings, the Gallery received Andrew Wyeth's beautiful watercolor *Hawk Mountain* from Halleck Lefferts, a partial gift of Marco Ricci's fresh gouache *Stormy Landscape* from David Tunick, and six very interesting early pencil landscapes by Eugène Boudin from Mr. and Mrs. Paul Mellon.

The most important gifts of prints came in the bequest of Karl Leubsdorf, including Paul Cézanne's large color lithograph *Bathers* and a rare impression of one of Pablo Picasso's earliest etchings *Woman's Head*. A number of fine prints were offered by various donors in memory of Lessing Rosenwald, among them Robert M. Walker's early proof of Anthony van Dyck's portrait *Pieter Bruegel the Younger* and Mr. and Mrs. Jacob Kainen's etching of a Hamburg harbor scene by Emil Nolde. Other important gifts included complete sets of Giovanni Battista Piranesi's *Le antichità romane* from Mr. and Mrs. Earl H. Look and of Henri Matisse's *Jazz* from Mr. and Mrs. Andrew Keck.

Purchases of drawings this year were highlighted by

five important additions to the Gallery's collection of Renaissance draftsmen. Hans Baldung Grien's *Head of Saint John the Baptist* is one of his most impressive chalk drawings and is closely related to the same figure in the Gallery's painting by the artist. A pair of fresh roundels by Jörg Breu the Elder show a remarkable sympathy for personality and for landscape in their scenes of peasants at harvest. Of Italian drawings, the Gallery was extremely fortunate to acquire what appears to be the finest surviving drawing by Jacopo Bassano. His *Mocking of Christ*, dated 1568, is a large and impressive study in colored chalks, a true exemplar of the typically Venetian use of color to create form. Perino del Vaga's sheet of *Figure Studies* is the Gallery's first work demonstrating this artist's virtuosity as a draftsman, in a particularly complete example. Of a number of more modern drawings purchased, special mention should be made of Erich Heckel's 1913 *Ruhende*, an extremely strong work from the artist at the height of his powers, with the notable addition of a complete expressionist landscape on the verso.

Purchases of prints also included a number of early works. Among a half-dozen single-sheet woodcuts and engravings from the fifteenth century, the most important was the anonymous *Saint Nicolas of Myra*, a woodcut made in North Italy about 1480, still pasted in its original book cover. The monumental figure of the saint is not only one of the very few examples of such woodcuts surviving from Italy but also the earliest known work of art on the characteristic blue paper manufactured in the region of Bologna and Venice. The Gallery added a dozen prints by Daniel Hopfer and his circle, which are among the earliest etchings in the history of the art. Further south, Parmigianino was the first important painter in Italy to practice etching, and the Gallery acquired a group of five rare examples of his work, including his masterpiece *Entombment*. Strong additions were also made to our collections of Piranesi (a proof copy, with pencil corrections, of his *Cammini* volume), of English printmaking (3 proofs of etchings with added watercolor by Thomas Girtin), and of Honoré Daumier (a group of 255 regular lithographs plus several special proofs).

In conjunction with Wendy Cooper, curator of *In Praise of America*, the department organized a complementary display of renderings from the Index of American Design. In addition forty-six works of art were lent to twenty-one exhibitions at other museums in this country and abroad.

We were happy to welcome to the staff Carlotta Owens, who will help with the study room and other public services. During this year of many interruptions,

416 visitors worked in the study room, and 404 works of art were accessioned.

LIBRARY

Fiscal year 1980 for the library can be described as one characterized by significantly increased demands. The presence of the new Center for Advanced Study in the Visual Arts, the various projects and publications in which the Gallery's curatorial staff is engaged, the larger number of interns, and the greater visibility of the library and its resources have all contributed to an explosion in the use of the collection. Every aspect of the library's service, from requests for the purchase of books to circulation of materials from the stacks to interlibrary loan requests to reference inquiries to visits and tours, has felt this impact and has reacted to it with varying degrees of success.

Additions to the collections accessioned during the year consisted of 3,646 titles in 4,076 volumes, 641 titles in microreproduced form (either microfilm or microfiche), 1,139 pieces of vertical file material, and 1,555 pieces of unprocessed ephemera. Of these, 1,855 were purchased with Federal funds and 2,542 with trust funds; 1,497 were acquired by gift and 871 by exchange.

The total number of National Gallery publications distributed by the exchange program was 1,557. Those members of our program receiving all exchange publications include seventy-three domestic and eighty-one foreign countries, including eleven Iron Curtain institutions. *Studies in the History of Art* is sent to 107 domestic and 141 foreign members, including 16 Iron Curtain institutions.

Reader services is the area which has felt the first impact of the increased demands on the library. During the year there were 53 letters for bibliographical art information requiring replies; 600 telephone calls requiring research; 2,400 reference inquiries in the library (including those made at the circulation desk); and 252 tours of the library. These figures show an increase of thirty percent over those for the same services in fiscal year 1979.

A total of 1,310 people registered at the circulation desk this past year, representing outside visitors to the library; of these 280 were new registrants. As in the past, the library was heavily used by graduate students from local universities, especially George Washington and American. Other frequent users included staff members from the Internal Revenue Service, interns and staff from the Phillips Collection, the staff of the Hirshhorn Museum and Sculpture Garden and of the National Museum of American Art/National Portrait Gallery. There were also a large number of individuals from local

commercial galleries and auction houses, collectors, authors, and visiting scholars from Washington and abroad. Visitors came from Melbourne, Cape Town, Paris, Vienna, London, Göteborg, Munich, Mexico City, and Buenos Aires. Approximately 5,050 volumes were retrieved from the stacks for visiting readers, and over 20,000 volumes were reshelved by the library staff.

From the Library of Congress 564 titles were borrowed on interlibrary loan in contrast to 176 in fiscal year 1979. The National Gallery library lent eighty-six titles to other libraries. The introduction of on-line interlibrary loan information via the OCLC terminal has assisted the library in securing loans that would not easily have otherwise been made. The increase in loans is largely caused by greater activity on the part of Gallery staff and by members of CASVA.

Significant changes have also occurred in other sections of reader services. The library this year purchased a 3-M reader-printer for microfilm and microfiche. It receives almost daily use. Unfortunately the vertical files remain closed and generally inaccessible to readers because of the unavailability of lateral file cabinets.

On a brighter note, for the first time in many years, there was no backlog of bindery work. In the ten-month period from December 1979 to September 1980, a total of 2,341 volumes were processed for the bindery.

Because of the renovation of the Folger Shakespeare Library, the National Gallery library was host to one of the Folger's 1979 fall seminars. Called "Literature and the Visual Arts in the Eighteenth Century," it was conducted by Robert Halsband, professor of English at the University of Illinois. Rare books from the Folger were kept for the seminar's use in our rare books room, and the seminar was held in a library conference room. The seminar also made heavy use of the reference reading room and general collection.

The library was host to approximately 200 members of the District of Columbia Library Association in November for their annual new members meeting. Tours of the library were provided, and a reception was held in the seventh-floor refectory. The library was also host to the members of the local chapter of the Art Libraries Society at a meeting and tour held in February.

Special tours were given to library science students in an art librarianship class at Syracuse University in November and to members of the Special Library Association who were attending the annual conference in Washington in June. A class in art bibliography was conducted in the library in November for graduate art students at American University.

During the year the National Gallery library contributed to two major exhibitions. The library lent its

copy of Max Weber's *Primitives: Poems and Woodcuts* (New York, 1926) to the exhibition of *Max Weber: Prints and Color Variations* at the National Museum of American Art. To the exhibition of *The Avant-Garde in Russia* at the Los Angeles County Museum of Art, the library lent its copies of seven rare Russian publications.

Twenty-seven new titles, seven noncurrent and twenty continuing, were added to the serials collection, bringing the total number of serial titles in the library to 1,293. Cancellation of 24 subscriptions, however, brought the number of continuing titles down from 668 to 664.

Retrospective serials purchased this year included a number of architectural titles: *Boletim da Direccao-Geral dos Edificios e Monumentos Nacionais*, *Monumenta Cataloniae*, *Congrès Archéologique de France*, *Bulletin Monumental*, and *Architektur des XX. Jahrhunderts*. Also purchased this year were selected back issues of continuing architectural journals such as *Architecture d'aujourd'hui* and *Oppositions*.

This year over 2,500 issues were bound in 561 volumes. These, with an additional 328 prebound volumes acquired during the year, brought the total number of bound serial volumes to 10,174.

The library continued to subscribe to all categories of sales catalogues from eighteen international auction houses and to selected categories from an additional eleven auction houses. A notable addition to the collection of noncurrent auction catalogues included the purchase of 107 nineteenth-century Weigel and Förster (Leipzig) sales. The estimated count of the individual auction catalogue collection, which grows at a rate of approximately 1,500 catalogues per year, is 26,109.

The cataloguing section maintained progress on a number of special projects. The cataloguing of new artist monographs in the special N44 classification, begun in 1977, is near completion, with four letters of the alphabet remaining. The section also studied the new cataloguing code (AACR2) to be implemented in January 1981 and its effect upon the library.

The addition of a third OCLC terminal and a second printer for the use of the acquisitions sections in bibliographic searching permitted full cataloguing use of the other two terminals and printer acquired by the library last year. Two new features of the OCLC system are worth noting. In January 1980, OCLC made its on-line name authority file available to subscribers; this service, based on the Library of Congress's authority files, assisted in the determination of the form of name to be used in bibliographic searching and in cataloguing. The library also received in January its first OCLC-generated accessions list, a monthly compilation by

subject, of items catalogued by the section. Since March 1980, the list has been reproduced and routed each month to the Gallery staff as a guide to the growth of the collection.

During fiscal year 1980, the cataloguing section processed 3,984 monographic titles in 4,585 volumes. Of this total number of catalogued monographs, 3,799 titles in 4,243 volumes were newly catalogued; 185 titles in 212 volumes were processed as added volumes. In addition, the section has filed 32,110 catalogue cards. The 3,794 new titles processed by the section were catalogued using the following types of records: 2,163 titles in 2,440 volumes were LC catalogued; 1,522 titles in 1,688 volumes were catalogued semioriginally; and 109 titles in 115 volumes were catalogued originally.

Several individuals joined the library staff. Julia Wisniewski became a member of the order section, Ellen McCafferty joined the gift and exchange section, and Beatrice Poindexter joined the serials section. William O'Toole became library technician for circulation, and Jane Higgins took over bindery operations.

PHOTOGRAPHIC ARCHIVES

The additional space available to the photographic archives since it moved into its new quarters a year and a half ago has allowed the staff members to begin integrating into the stacks several collections acquired in years past but placed in storage for lack of space. Included are the photo collections from the Library of Congress, from René Huyghe, and the gift from the Federal Republic of Germany.

Acquisitions for the year were 22,921 photos purchased, 14,305 received as gifts, and 7,218 received as transfers from other departments in the Gallery and as exchanges with other museums. The collection now contains 890,579 photos and 723,000 images on 8 sets of fiche. The Samuel H. Kress Foundation in an expression of its continued interest and support again gave the photographic archives a very generous grant for the purchase of photographs.

In January an open house was held for Gallery staff members to acquaint them with the work and holdings of the archive. Over 120 staff members visited the display in the photo study room. A tour of the photo archives was given for the Picture Division of the Special Libraries Association meeting in June, and about fifty members attended.

CONSERVATION DIVISION

PAINTING

During the fiscal year major treatment was completed on the following paintings: Béraud, *Paris Street Scene*;

Bordone, *The Baptism of Christ*; Catlin, *Indian Woman with a Bead Necklace*; Degas, *The Races*; Durand, *A Pastoral Scene*; Redon, *Saint Sebastian*; Rembrandt, *Joseph Accused by Potiphar's Wife*; and Ribot, *Portrait of a Man*. Major treatment was begun on Guardi's *View of the Rialto* and continues on Hobbema's *The Travelers*, the Master of Frankfurt's *Saint Anne with the Virgin and Christ Child*, and Murillo's *A Girl and Her Duenna*.

Minor treatment was given to about twenty-three paintings, and twenty-five paintings were examined to assist in decisions about acquisition or for purposes of curatorial research. Approximately 106 paintings requested for loan were examined to assess their condition for travel. The routine work of dusting paintings on exhibition and monitoring any changes in their condition continued.

The feasibility of using neutron autoradiography as a means of examining paintings is still under consideration by the staff. Numerous meetings were held during the year between the painting conservators, the conservation scientist, and various staff members of the Bureau of Standards, the Armed Forces Radiobiology Research Institute, The Metropolitan Museum, and the Smithsonian Institution. Another visit to the nuclear reactor was made, and the gathering of information for study continues.

A Kodak RP X-Omat Processor was installed during the year to accommodate the increasing requests from curators and outside scholars for x-rays of paintings. It has proven invaluable in increasing the efficiency of the staff's x-ray processing for conservation examination and study purposes.

The painting laboratory had approximately seventy-five visitors. Of particular interest was John Fletcher, dendrochronologist from Oxford University in England, who spent some time examining and dating European paintings from the National Gallery's collections. Kay Silberfeld and Ann Hoenigswald provided the National Gallery's summer interns with a tour of the laboratory and its facilities and explained conservation concerns, methods, and problems in relationship to the operation of a museum. Ms. Silberfeld and Ms. Hoenigswald also presented a talk to the volunteer docents on the subject of painting conservation.

A major part of the staff's time was spent on exhibition work. Ms. Hoenigswald traveled to London to prepare preliminary condition reports and oversee the packing of those paintings exhibited in the *Post-Impressionism* show and later traveled to Chicago to perform the same tasks for paintings in *The Morton G. Neumann Family Collection*. Other exhibitions requiring examination by the conservation staff included *The*

Busch-Reisinger Museum: The Twentieth-Century Collection, American Light: The Luminist Movement, and Old Master Paintings from the Collection of Baron Thyssen-Bornemisza.

William R. Leisher, conservator of paintings, left the staff in July to become head conservator at the Los Angeles County Museum of Art. Serving a year's internship at the present is Carol Christensen, a student from the Art Conservation Program at the University of Delaware.

PAPER

During the year major treatment was given to sixty-five drawings and twenty-eight prints. In addition, 105 miniature prints removed from 3 volumes from the Rosenwald Collection and 37 prints from the National Gallery's water-damaged volume, *Galerie Aquado*, were treated. Major treatment included consolidation of a Gauguin monotype-gouache, removal of a backing from a chalk drawing on blue paper by Guido Reni, and the use of the laboratory's vacuum suction table to remove water stains from *Galerie Aquado*. Minor treatment (such as hinge removal and tear repair) was completed on 232 prints and drawings during this period.

The on-going project of documenting watermarks in the collection by means of B-radiography has continued and is now concentrating on the work of several artists: Claude Gellée (Lorrain), James McNeil Whistler, and Rembrandt van Ryn. Forty-five radiographs were taken during the year, and in the future it is hoped that the watermarked papers of these and other artists can be put into a publishable format.

The new paper conservation laboratory, designed by the architectural staff of Keyes, Condon & Florance in close collaboration with the paper conservation staff, is due to be completed in October 1980. The new and larger laboratory will provide a more efficient workspace for the projected staff of four full-time paper conservators. Its proximity to the photographic laboratory and the other conservation labs will also be advantageous.

During the year Mariela Paullada, a graduate of the Conservation Center at Churrubusco in Mexico City, completed a three-month internship in the paper conservation laboratory. Ms. Paullada will return to Mexico City as head paper conservator at the National Archives. Judith C. Walsh resigned from the staff to become paper conservator at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts.

SCULPTURE AND DECORATIVE ARTS

Major treatment was performed on four pieces of sculpture in the collection of the National Gallery, and thirty-

five other works were given minor treatment. Numerous other decorative art and sculpture objects considered for possible acquisition were given condition examinations.

Exhibitions played a large part in the chief conservator's work. Preliminary condition examinations were done for objects from *In Praise of America* with five objects receiving minor treatment. Condition examinations were also made of 9 objects in *The Busch-Reisinger Museum* and 120 objects in *European Terra Cottas from the Arthur M. Sackler Collections*. For the latter exhibition sampling was done on three objects for age analysis at the request of Lois Katz, curator of the Sackler Collections. For *The Morton G. Neumann Family Collection* the chief conservator traveled to Chicago to make preliminary condition examinations of thirty-one objects.

FRAMES

The conservator of frames gave restoration treatment to thirty-five frames. This work included structural repairs to the wood, modeling, casting, or carving of new pieces, cleaning, and regilding. Of particular interest was work done on the original frame for Frederic Church's *Icebergs*, included in the exhibition *American Light*.

In cooperation with other Gallery staff the conservator of frames selected antique or reproduction frames for twenty-one paintings included in two Gallery exhibitions, *American Light* and *Post-Impressionism*. Four paintings in the permanent collection were also re-framed. The Gallery was pleased to acquire a nineteenth-century American antique frame for use on our Church, *Morning in the Tropics*.

The conservator of frames' time was substantially occupied moving the frame conservation workshop to new quarters in the West Building adjacent to the other conservation laboratories. She also supervised the move of many antique and modern frames in storage to new quarters.

TEXTILES

During the fiscal year the final repairs, strapping, and lining were done for the fifteenth-century Tournai tapestry *Return from the Hunt*. Strapping and lining were also completed for the Flemish tapestry *Garden of Gethsemane*.

A major project was started, the removal of tarnish from silver threads woven into the Flemish tapestry *Christ and the Woman Taken in Adultery*. Three methods of tarnish removal, tested by the conservation scientist, were tried with some difference in appearance being achieved. No method has yet proven entirely satisfactory, and the project continues.

The textile conservator supervised the move of the

tapestries from the Widener rooms into temporary gallery storage spaces and also supervised the conversion of these rooms into suitable storage areas. Exhibition work included the weekly vacuuming of each upholstered piece in the exhibition *In Praise of America*.

Tours of the textile workshop and its facilities were provided for numerous visitors during the year. Among them were the National Gallery's summer interns, who were given explanations of various projects, and a textile conservator from Peru with whom conservation techniques were discussed.

SCIENCE

At the request of the conservators the conservation scientist performed microscopic studies on eight paintings. In addition, samples from two paintings were studied by scanning electron microscopy at the Smithsonian Institution's Museum of Natural History. Energy dispersive x-ray fluorescence analysis was performed on four paintings and four drawings from the Gallery's collections. This method of analysis was also used on nineteen objects belonging to the Smithsonian Institution and employed to identify pigments from an eleventh-century illuminated manuscript belonging to Dumbarton Oaks.

Part of the conservation scientist's time was spent moving the analytical laboratory to its temporary quarters in the West Building. The new laboratory, conveniently located among the other conservation laboratories, is scheduled for occupancy early in 1981.

MATting AND FRAMING

A total of about 2,275 works of art on paper were matted and framed during the year. Among these were 1,303 works from the Gallery's permanent collection, 60 objects requested for loan, and numerous others for the exhibitions *The Busch-Reisinger Museum*, *The Morton G. Neumann Family Collection*, and the supplementary show for *In Praise of America* of renderings from the Index of American Design. Exhibition work involved the use of not only regular museum mats but painted-face mats and silk mats as well.

During the year the matting and framing workshop moved to new quarters within the graphic arts department in the East Building. The operation has since expanded from a one-person effort to a two-person team with the hope of soon acquiring a third person to fulfill the projected staff of three matter/framers.

EDITORS OFFICE

Exhibition catalogues, guides, and brochures, as well as several important catalogues of the Gallery's collections

were edited, designed, and produced by the office during the year. Publications about American art included the catalogue *American Light: The Luminist Movement, 1850-1875* (distributed in hard cover by Harper & Row) and a guide to the exhibition *In Praise of America: Masterworks of American Decorative Arts, 1650-1830*. The Gallery's American paintings collection was the subject of *American Paintings: An Illustrated Catalogue*, an updated and expanded edition of an earlier, out-of-print book.

Other exhibition catalogues issued during the year were *Post-Impressionism: Cross-Currents of European and American Painting, 1880-1906* and *The Morton G. Neumann Family Collection*, volume I. Brochures were produced for the exhibitions *Post-Impressionism, European Terra Cottas from the Arthur M. Sackler Collections*, and *The Busch-Reisinger Museum: The Twentieth-Century Collection* as well as for a symposium on monasticism and the arts.

Two other major publications appeared during the year. *Catalogue of Italian Paintings* by Fern Rusk Shapley is a scholarly work giving detailed information about all the National Gallery's Italian paintings. In addition, the seventh in the series of Kress Foundation Studies in the History of European Art was published for the National Gallery by Princeton University Press. It is Julius S. Held's *The Oil Sketches of Peter Paul Rubens: A Critical Catalogue*. Both these works are in two volumes, one volume of text and the other of plates.

Volume nine of *Studies in the History of Art* came out during the year. The office also produced application forms and fliers for the summer internship program, the Gallery fellowship program, and the Center for Advanced Study in the Visual Arts. The 1980 wall calendar designed and produced by the office reproduced color plates from John James Audubon's *The Birds of America*. Work continued on two manuscripts, one on abstract expressionism and one on Thomas Eakins, in preparation for their publication by Harvard University Press as part of the Ailsa Mellon Bruce Studies in the History of American Art.

Wall texts and labels for all temporary exhibitions were edited and produced in-house, using the photocomposition machine. In addition the office was responsible for the design and production of sales posters and postcards for *American Light*, *Italian Drawings in the Art Institute of Chicago*, *In Praise of America*, *Post-Impressionism*, and *The Morton G. Neumann Family Collection*. Also produced for sale were reproductions of paintings in the *American Light* and *Post-Impressionism* exhibitions.

Chris Vogel joined the staff as typesetter.

EXHIBITIONS AND LOANS

Loans to 16 exhibitions at the National Gallery of Art during the year were made by 237 public collections from 28 states and 20 foreign countries and by more than 107 private collections. The exhibitions and their dates were:

HONORE DAUMIER (1808-1879)

From the previous fiscal year to November 25, 1979

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

From the previous fiscal year to January 6, 1980

SPANISH SCULPTURE OF THE TWENTIETH CENTURY

From the previous fiscal year to October 31, 1979

THE ART OF THE PACIFIC ISLANDS

From the previous fiscal year to February 17, 1980

MIES VAN DER ROHE: THE BARCELONA PAVILION

October 14 to December 2, 1979

EUROPEAN TERRA COTTAS FROM THE ARTHUR M. SACKLER COLLECTIONS

October 28, 1979 to the end of the fiscal year

OLD MASTER PAINTINGS FROM THE COLLECTION OF BARON THYSSEN-BORNEMISZA

November 18, 1979 to February 17, 1980

ITALIAN DRAWINGS IN THE ART INSTITUTE OF CHICAGO

December 9, 1979 to March 2, 1980

WONDERS OF THE AGE: MASTERPIECES OF EARLY SAFAVID PAINTING, 1501-1576

December 16, 1979 to March 2, 1980

AMERICAN LIGHT: THE LUMINIST MOVEMENT, 1850-1875

February 10 to June 15, 1980

IN PRAISE OF AMERICA: MASTERWORKS OF AMERICAN DECORATIVE ARTS, 1650-1830

February 17 to July 6, 1980

ITALIAN DRAWINGS, 1780-1890

March 16 to May 11, 1980

AMERICAN DECORATIVE ARTS: RENDERINGS FROM THE INDEX OF AMERICAN DESIGN

February 24 to July 27, 1980

POST-IMPRESSIONISM: CROSS-CURRENTS IN EUROPEAN AND AMERICAN PAINTING, 1880-1906

May 25 to September 1, 1980

THE BUSCH-REISINGER MUSEUM: THE TWENTIETH-CENTURY COLLECTION

June 15 to September 1, 1980

AMERICAN INDIAN LIFE: PAINTINGS BY GEORGE CATLIN

August 3, 1980 to the end of the fiscal year

THE MORTON G. NEUMANN FAMILY COLLECTION

August 31, 1980 to the end of the fiscal year

REGISTRAR'S OFFICE

During the past year the registrar's office recorded the accession of 11 paintings, 9 pieces of sculpture, and 433 works of graphic art—a total of 453 objects.

The Gallery received 507 shipments, containing 17,854 works of art, and sent out 511 shipments of 2,343 works of art.

Some 117 permits to copy works of art in the Gallery's collections were issued.

DEPARTMENT OF INSTALLATION AND DESIGN

During the last year this department was involved in the design and installation of fourteen exhibitions. *Mies van der Rohe: The Barcelona Pavilion* installed in the upper level galleries of the East Building, included over forty drawings, photographs, and other documents related to this influential pavilion for the 1929 International Exhibition. The show was primarily didactic and was the Gallery's first architectural design exhibition. It included a specially built scale model of the pavilion which provided a unique three-dimensional view of this influential but short-lived structure. Examples of furniture used in the building were also displayed, including the famous stool and chair which still carry the Barcelona name.

A selection of terra cottas spanning the history of the medium were exhibited in *European Terra Cottas from the Arthur M. Sackler Collections* installed in the west mezzanine galleries of the East Building. The first room contained maquettes, grouped in a multi-tiered case and juxtaposed with large photo-mural close-ups of pieces in the exhibition. This device gave a sense of the great variety of surfaces and modeling to be found in terracotta sculpture. Five other rooms of the exhibition were arranged chronologically with didactic texts to provide an overview of the historical development of terra cotta as both a medium and an art form.

Old Master Paintings from the Collection of Baron Thyssen-Bornemisza was installed in the mezzanine and upper level galleries. The first exhibition to be installed on two levels of the East Building, *Old Master Paintings* demonstrated the flexibility of I. M. Pei's design. The paintings were hung in small rooms painted with rich colors and sealed down by means of crown, dado, and base moldings evoking the concept of the "house museum." A lowered wide-scrim ceiling equipped with suspended light track and louvers also produced more intimate spaces while allowing a balance between incandescent and natural light.

Installed in the West Building graphics galleries and arranged chronologically, *Italian Drawings in the Art Institute of Chicago* included 151 works representing



Offices of the Department of Installation and Design

most of the major schools of Italian art from the fifteenth to the eighteenth centuries.

Another exhibition, *Wonders of the Age: Masterpieces of Early Safavid Painting, 1501–1576* was designed in consultation with its curator Stuart Cary Welch while the show was on view in the British Library. The hanging panels used were thus fabricated and in place in the ground floor east galleries when the miniatures arrived from London. The panels' construction also permitted their subsequent installation at the Fogg Art Museum, Harvard University. The miniatures were installed to afford maximum protection and visibility, minimizing the distraction of frames and shadows. The colors of the walls as well as the architectural elements used in the doorways were derived from colors and details within the miniatures themselves.

The entrance to the exhibition was devoted to a graphic and didactic introduction to the iconography and history of Safavid painting and incorporated large color photographs of details from specific miniatures. This introduction permitted the visitor to learn more about Safavid art's styles, motifs, and conventions. An audio-visual program offered in conjunction with this exhibition provided further information.

American Light: The Luminist Movement, 1850–1875

was installed in the ground floor galleries of the West Building. In order to evoke a late nineteenth-century setting, crown moldings, door architraves, and wainscoting were used; the walls were painted with rich browns, blues, and reds, and panels were covered with deep green velvet.

During the same month, *In Praise of America: Masterworks of American Decorative Arts, 1650–1830*, the first decorative arts exhibition to be held at the Gallery, was installed in the upper level of the East Building. Designed in collaboration with the show's curator Wendy Cooper, *In Praise of America* reassessed the traditional installation of decorative arts in period room ensembles and instead, by means of open architectural spaces, presented each piece as a work of art. The objects were arranged on multi-tiered platforms and in cases. The furniture was placed to allow maximum accessibility; barriers were kept to a minimum. This arrangement provided the visitor with numerous opportunities for enjoyment and comparison of the pieces.

The exhibition began with a room recreating a small portion of the 1929 Girl Scout decorative arts exhibition from whose catalogue the National Gallery show was chosen. The room of seventeenth- and early eighteenth-century furniture was painted a warm gray and sized to

suggest the small scale of contemporaneous domestic buildings. The other rooms were painted in a series of light neutral colors which allowed the variety of wood tones to be shown to greatest advantage. As conceived by Ms. Cooper, the didactic text labels, illustrated with drawings and photographs, presented the visitor with a history of the decorative arts and related each piece to others in the exhibition. In addition a complementary show selected by Ms. Cooper from Gallery holdings, *American Decorative Arts: Renderings from the Index of American Design*, was installed in the ground floor east gallery.

In preparation for *In Praise of America*, the designers studied other installations of decorative arts and discussed the problems inherent in such shows with other designers. They discussed each exhibited object with its owner or curator in order to understand every aspect of its design and art-historical importance.

Post-Impressionism: Cross-Currents in European and American Paintings, 1880-1906, a modified and reconstructed version of a Royal Academy exhibition, was designed in a ten-day period in London, together with John House and Mary Anne Stevens, curators of the Royal Academy show. Installed in a figure-eight configuration in the concourse galleries, the exhibition focused on a large salon featuring the work of the five central figures in post-impersonism—Cézanne, Gauguin, Monet, Seurat, and van Gogh—together with three works by Toulouse-Lautrec. The use of moldings and dark colors helped give the spaces an intimate quality which complemented the scale of the paintings. The huge painting, *The Fourth Estate* by the Italian artist Pellizza da Volpedo, was hung at the end of a long visual axis where it could be seen from the large salon, four rooms away. This not only emphasized its overpowering qualities but allowed comparison with the work of other pointillist painters which was situated in the intervening rooms. Similarly, when possible, works depicting like themes by different artists were aligned on long views to permit comparison.

Seventy-two northern and central European twentieth-century paintings, drawings, watercolors, and sculpture were in *The Busch-Reisinger Museum: The Twentieth-Century Collection*. Following the close of *Old Master Paintings*, the moldings were removed from the mezzanine east galleries, and the spaces were returned to a simple architectural configuration. The use of a panel system helped diminish their large scale.

Installed in the upper level west and south galleries, *The Morton G. Neumann Family Collection* included approximately 140 paintings, drawings, watercolors, and sculpture from the Chicago collection considered to be

one of the finest and most representative private collections of twentieth-century art in the United States. The installation suggested the ambiance of the Neumann home by incorporating photo-murals of the collection in situ. One of the most successful uses of this graphic convention was that in the room devoted to Miró where both the hanging and the photos recalled the "Miró dining room" in the Neumann home. With the installation of sculpture and paintings on the balcony outside the exhibition space proper, the show expanded into the public spaces of the gallery where it could be seen from the bridges and balconies of the East Building.

During the year members of the design office worked closely with the architectural firm of Keyes, Condon & Florance as well as with the construction manager's office in the redesign of the West Building ground floor. Using their knowledge of the forms in John Russell Pope's original beaux-arts structure, members of the department advised on the lighting and architectural detailing of the spaces, including a new storage area, the Seventh Street entrance, and a new exhibition space for the Luini frescoes.

Other exhibitions more routinely installed during the period of this report were *Italian Drawings, 1780-1880* (West Building), twentieth-century works from the Gallery's collection, and *American Indian Life: Paintings by George Catlin*.

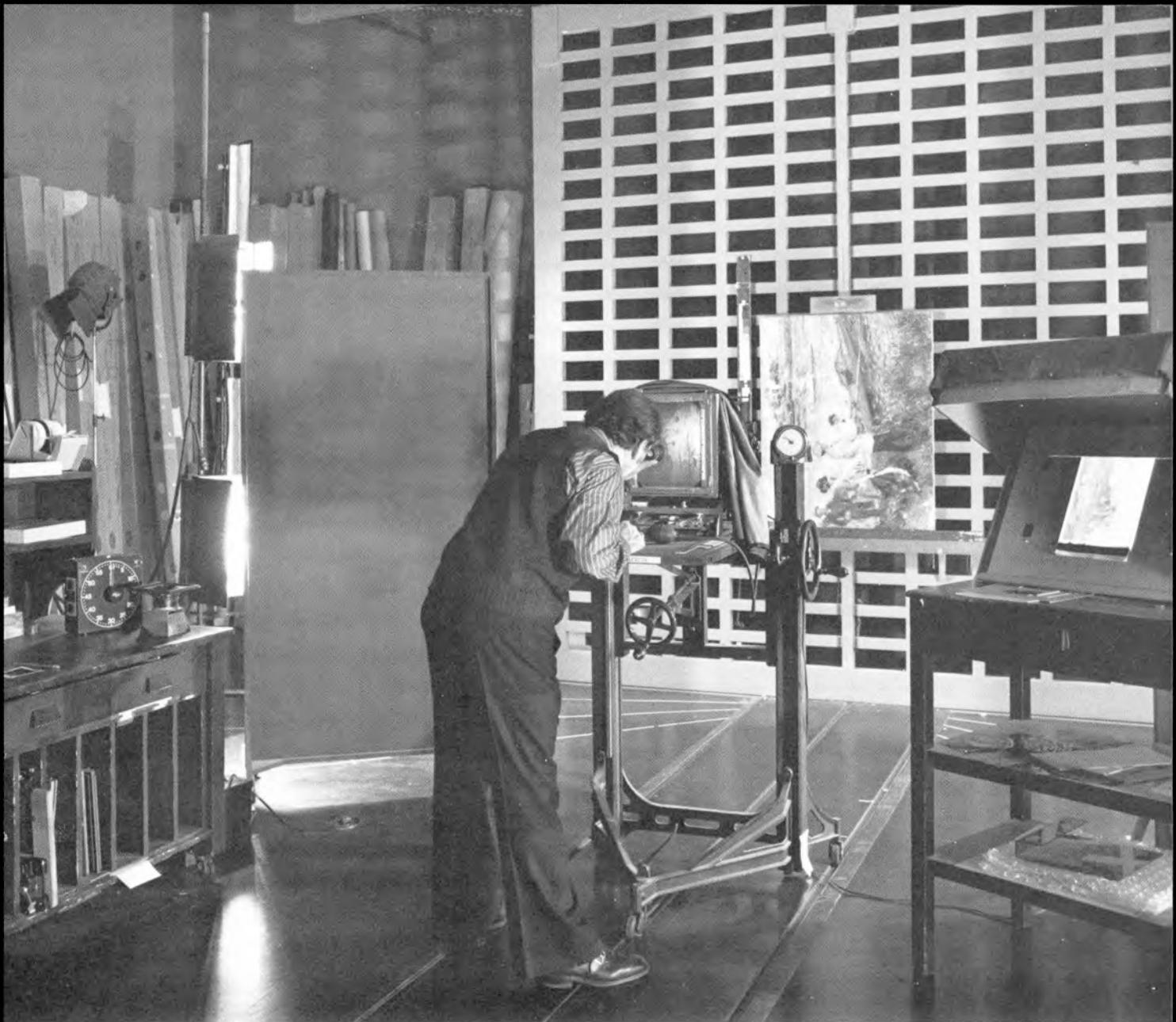
During the year John Zelenik joined the staff as an exhibits specialist.

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 when appropriate; and to coordinate all requests for work to be performed by the photographic laboratory.

In one year over 13,000 black and white photographs were added to the files of prints available. Of this number, 2,538 photographs were sold and 2,145 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 Duke University and the Getty Museum in this country, and the Musée Rodin and the Victoria and Albert Museum abroad.

Over the fiscal year, a total of 966 permits authorized the reproduction of 2,468 works of art from the National Gallery of Art collections. Of this total, 1,112 reproductions were from color transparencies lent by the Gallery,



Photographic laboratory

768 were from black and white photographs sold by the office of photographic services, and 588 were from photographs already owned by the applicant.

The production output of the photographic laboratory was as follows:

Black and white negatives	4,592
Black and white prints	37,107
Black and white large prints	260
Slides, black and white and color	7,670
Color transparencies	986
Color negatives	276

The above represents copying, printing, and original photography for the photographic services, information

office, photographic archives, conservation division, slide library, planning office, editors office, publications department, and installation and design department.

The photo department was responsible for a generous amount of copying for the *Post-Impressionism* catalogue. The department also provided the Dunlap Society with transparencies of 100 paintings for slide sets of the *American Light* exhibition; some of these transparencies were used too in the catalogue.

During the year Phyllis Hecht joined the staff of photographic services as a clerk-typist and later became a museum technician, and Sara Morris joined the staff of the photographic laboratory as secretary.

STAFF ACTIVITIES AND PUBLICATIONS

J. CARTER BROWN, director, served *ex officio* on the Federal Council on the Arts and Humanities, the National Trust for Historic Preservation, and the Pennsylvania Avenue Development Corporation. 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 continued to serve on the Committee for the Preservation of the White House and the White House Historical Association, of which he is treasurer. He served on the board of trustees of the National Geographic Society, the Corning Museum of Glass, 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 is a member of the board of directors of the newly formed Arts International. He continued as a member of the advisory board of the Morris and Gwendolyn Cafritz Foundation, of 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.

CHARLES PARKHURST, assistant director, continued service as a member of the board of trustees of the Amon Carter Museum, Fort Worth; as honorary advisor to *Apelles* magazine; 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 Robert Sterling Clark Visiting Professor of Art and conducted

a seminar at Williams College in January on "Color Theories and Art from Aristotle to Goethe." One subject covered in this seminar was developed further as a special paper, "Alberti's Color Scheme and Some Possible Roots," at "A Conference on Color and Technique in Renaissance Painting," Temple University, September 23, 1980. He was appointed a member of the board of overseers of Case Western Reserve University for a three-year term.

JOHN WILMERDING, curator of American art and senior curator, continued to serve as a vice president of the Shelburne Museum, Vermont, and to serve on the board of trustees of the Groton School, St. Gaudens National Historic Site, and the Foundation for Art Education. He also served on advisory boards for the Dunlap Society, Internal Revenue Service, American Galleries of the Fine Arts Museums of San Francisco, the Fine Arts Committee of the Department of State, and the Washington Committee of the Archives of American Art. In addition, he was a consultant to the curator of the White House and honorary curator of paintings for the Peabody Museum, Salem, Massachusetts. Mr. Wilmerding is a member of the editorial boards of *The Art Bulletin* and the *American Art Journal*.

Mr. Wilmerding gave lectures throughout the year on various artists and aspects of nineteenth-century American art. He lectured at the Mount Vernon Club, University of Iowa, National Museum of American Arts, Madeira School, Vassar Club of Washington, Harvard Club of Washington, Corcoran Gallery Women's Committee, Cooper-Hewitt Museum, Washington Conservation Guild, Whitney Museum of American Art, Chrysler Museum, Northern Virginia Community College, Northwestern University, Aspen Center for the Visual Arts, Los Angeles County Museum of Art, and The Alexandria Forum.

ROBERT AMORY, JR., secretary-general counsel, played a substantial role in arranging and planning the annual three-day conference on the "Legal Problems of Museum Administration," held in March at the Gallery under the joint sponsorship of the American Law Institute, the American Bar Association, and the Smithsonian Institution, with the cooperation of the American Association of Museums. He spoke on the problems surrounding corporate sponsorship of a museum exhibition.

RICHARD C. AMT, supervisory photographer, participated in a panel presentation on the subject of photographic documentation, at the eighth annual meeting of the American Institute for Conservation, in San Francisco. He also served as a judge of the international slide competition of the Photographic Society of America.

LINDA AYRES, assistant curator of American art, presented a lecture on "American Light" in September in Salt Lake City, Utah.

CAROLINE H. BACKLUND, head of reader services, served as treasurer, D.C. Library Association; member, Education Committee, ARLIS/NA; and visiting lecturer, seminar on "Art and Museum Librarianship," Syracuse University School of Information Studies in May 1980.

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 re-elected a trustee of the Kindler Foundation, and was chairman of the music committee of the Cosmos Club. During the autumn of 1979 he gave ten lectures before the Alexandria, Virginia, Monday Music Class. He conducted the National Gallery Strings at the Episcopal High School, Alexandria, Virginia, on April 30. Mr. Bales's compositions and arrangements were performed by various musical organizations during the period covered by this report including: The Cosmos Club, Washington, D.C.; Performing Arts Society of Alexandria, Virginia; and U.S. Marine Band Orchestra. He was the subject of a feature article in *The Washington Star* on February 2, 1980, describing his thirty-seven seasons in charge of music at the Gallery and as organizer of the Gallery's American Music Festivals.

DIANE DEGRAZIA BOHLIN, curator of Italian drawings, accepted the award by the Art Library Society of North America to the National Gallery of Art and Indiana University Press for her catalogue *Prints and Related Drawings by the Carracci Family, a Catalogue Raisonné*,

ROBERT L. BOWEN, JR., staff lecturer, participated in two Kaleidoscope shows on WAMU radio, speaking about *In Praise of America: Masterworks of American Decorative Arts, 1650-1830* and *Post-Impressionism: Cross-Currents in European and American Painting, 1880-1906*. For First Light, a religious program on WRC-TV, he discussed "Images of the Madonna and Child." He also lectured on *American Light: The Luminist Movement, 1850-1875* at Bloomingdale's, Tyson's Corner, Virginia.

DAVID BROWN, curator of early Italian painting, lectured in October 1979 for the Hermitage Foundation Auxiliary at the Chrysler Museum at Norfolk, Virginia. His lecture was entitled "Berenson and the Art of Connoisseurship." In November, Mr. Brown lectured, again on Berenson, at the Museum of Fine Arts, Boston. Mr. Brown also gave graduate courses in the history of art at the George Washington University. The course for the 1979 fall term was on "Leonardo and His Legacy," while that for the 1980 spring term dealt with "Early Renaissance Painting in Venice." For the 1980 fall term he is teaching a course on Raphael.

E. A. CARMEAN, JR., curator of twentieth-century art, spoke on "The National Gallery and Modern Art" at CRITICA I at Montecatini, Italy.

CARROLL J. CAVANAGH, secretary-general counsel, contributed to the arrangement and planning of the annual conference on the "Legal Problems of Museum Administration," held in March at the National Gallery. He participated in a panel discussion of the problems involved in the international movement of art, both in the marketplace and in loan exhibitions. In addition Mr. Cavanagh continued as director of the Irish Georgian Society and a member of the executive committee of the Friends of American Arts at Yale University.

H. NICHOLS B. CLARK, staff lecturer, spoke twice in the Netherlands on "The Impact of Seventeenth-Century Dutch Genre Painting on American Genre Painting 1800 to 1865"; the talk was delivered at the University of Utrecht and at the University of Leiden.

JANE COLLINS, cataloguer, in December 1979 became the chairman of the FEDLINK Quality Control Committee Authority File Task Force which has investigated the OCLC on-line name authority file and made recommendations for its improvement. In January 1980, Ms. Collins attended the ARLIS/NA annual conference in New Orleans where she participated in the Cataloguing Advisory Committee meetings.

JOSEPH V. COLUMBUS, textile conservator, visited Peking during personal summer travel and met with the textile conservators at the Palace Museum to discuss textile conservation.

VICTOR C. B. COVEY, chief conservator, presented a new humidity-controlled storage case concept to The Federal Task Force for the Preservation of the Cultural Heritage.

ELIZABETH A. CROOG, associate secretary-general counsel, played a substantial role in the arrangements and planning for the annual three-day conference on the "Legal Problems of Museum Administration" which was held in March at the Gallery under the joint sponsorship of the American Law Institute, the American Bar Association, and the Smithsonian Institution, with the cooperation of the American Association of Museums.

ERIC DENKER, desk docent, lectured at Merion, Pennsylvania, on "Treasures of the Barnes Foundation" to the Smithsonian Associates.

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 he served as lecturer at the Catholic University of America, where he taught the course in "Rare Book Librarianship."

RUTH FINE, curator, Department of Prints and Drawings, delivered a talk on "An Overview of Contemporary Pressbook Printing in the United States," at the West Chester State College Conference on Fine Printing. She also spoke on "The Gemini G.E.L. Graphics Workshop" at the Philadelphia College of Art. Ms. Fine served as guest lecturer for two days at the Nova Scotia College of Art and Design with talks on "The Rosenwald Collection" and "Trends in Contemporary Prints in the United States," as well as a session as guest critic of student work.

SHELLEY FLETCHER, head of paper conservation, presented a talk to the Washington Conservation Guild on the "Treatment of Three Whistler Prints." Together with Judith Walsh she wrote a paper entitled "The Treatment of Three Prints by Whistler on Fine Japanese Tissue" which was published in the *Journal of the American Institute for Conservation*.

MARGOT GRIER, serials librarian, served on the editorial board of the Washington Art Library Resources Com-

mittee for the forthcoming *Art Serials: A Union List of Periodicals and Serials in Art Research Libraries in the Washington, D.C., Metropolitan Area*, a project which is nearing completion. She served as coordinator of the Art Libraries Society/North America Serials Special Interest Group, served as moderator of its sessions at the eighth annual ARLIS/NA conference in New Orleans, and was editor of the "Serials SIG" and "Magazine Reviews" columns in the *ARLIS/NA Newsletter*. She served as secretary/treasurer of the Washington-Maryland-Virginia chapter of ARLIS/NA and also served as acting chairman of the chapter.

JOHN HAND, curator of northern European painting, gave a short talk on Gerard David's *The Rest on the Flight into Egypt* at the first day of issue ceremony for the Christmas stamp, which took place in the East Building auditorium. He taught a course entitled "The Other Renaissance: Northern Masters," for the Resident Associate Program, Smithsonian Institution, and lectured on "Flemish Painting in the Sixteenth Century" at the J. B. Speed Art Museum, Louisville, Kentucky.

ANN HOENIGSWALD, conservator of paintings, presented a talk to the Byzantine Studies Conference, Dumbarton Oaks, on "The Examination of Materials and Techniques of Two Byzantine Paintings."

RICHARD W. HUTTON, chief cataloguer, Photographic Archives, presented a paper entitled "Illustrated Editions of Histories of England" to the Folger Institute's "Seminar on Literature and the Visual Arts in Eighteenth-Century England."

WILLIAM R. LEISHER, conservator of paintings, participated in a workshop on the subject of photography for conservators at the annual meeting of the American Institute for Conservation, San Francisco.

DOUGLAS LEWIS, curator of sculpture, continued in residence at Berkeley (on leave from the Gallery for the fall quarter) as a visiting lecturer in the history of art at the University of California, where he taught a course on Italian Renaissance architecture and a seminar on sixteenth-century architecture in the Veneto. He returned in January to take up an appointment as a member of the Postmaster General's Citizens' Stamp Advisory Committee (filling a position vacated by the Gallery's director) and in February gave a lecture at Princeton University on the Villa Maser. In March he delivered a keynote address on "The Renaissance Palace and the Transatlantic Trunk," at a Hofstra University exhibition/symposium on *Italian Design Now!*, and introduced a Washington symposium on "Monasticism and the

Arts," organized by St. Anselm's Abbey and held jointly at the Gallery and at Yale University. In April he lectured at the University of Hartford on "The Palladian Villa as the Mirror of a Moral World" and judged the annual arts and crafts show at Tarpon Springs, Florida. Over the course of the spring semester he taught an advanced seminar for Georgetown University on "Renaissance and Baroque Sculpture at the National Gallery" and over the summer supervised a reading course for the same institution on classical art. He attended an international conference—in Venice, Padua, Verona, and Vicenza—commemorating the four-hundredth anniversary of Palladio's death and delivered a paper on the decorative programs of Palladio's humanist patrons.

IRVIN M. LIPPMAN, staff lecturer, judged an art competition which the Montgomery County Art Association sponsored at the Maryland College of Art and Design in Silver Spring. He lectured on "Picasso—The Early Work" to the Baltimore Lecture Group in that city and on "The National Gallery's Collections" to the American Bakers Association at the Capital Hilton, Washington, D.C. He also gave a special tour of *American Light: The Luminist Movement, 1850-1875* in conjunction with The American Light Program sponsored by the Fairfax County Park Authority.

JOHN KENT LYDECKER, curator in charge of tours, participated in a symposium at Georgetown University, speaking on "The Liberal Arts in the Marketplace."

PHYLLIS MELTZER, regional distribution coordinator, Department of Extension Programs, served as a member of the editorial board of *Roundtable Reports*, the publication of Museum Education Roundtable. She is also a member of the program committee of MER, assisting with the formulation of programs for the Washington, D.C., membership.

CAROLYN WILSON NEWMARK, assistant curator of sculpture, conducted several study tours through the *European Terra Cotta* exhibition, including one for the Washington Wellesley Club Friends of Art. She also judged the art show at the annual Bluemont Fair in Virginia.

RUTH R. PERLIN, head, Department of Extension Programs, continued to serve as contributing editor for *School Arts*, a national magazine of art education. She continued to serve on the executive board of the Museum Education Roundtable, an organization composed of museum educators across the nation. Ms. Perlin has been the Gallery's representative on the Working Group on the Arts in Education, a committee sponsored by

the Federal Council on the Arts for the purpose of elucidating the role of Federal agencies in providing programmatic support and assistance for education in the arts to constituencies throughout the United States.

RUTH PHILBRICK, curator, Photographic Archives, gave a lecture in October on "The National Gallery of Art Photographic Archives—Its Current Holdings and Future Plans" at the Decorative Arts Archives Conference sponsored by the Decorative Arts Society of the Society of Architectural Historians at The Metropolitan Museum of Art, New York. She continues to be a member of the CAA/ARLIS ad-hoc committee on professional standards for slide and photograph curators.

ANDREW ROBISON, curator of prints and drawings, lectured on the graphic art of Goya at Wake Forest University and on the development of landscape prints at Reynolda House. He continued to serve as president of the Print Council of America, 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, served as a member of a panel discussing "Why are there no great women artists?" at the Women's Caucus for Art Alternate Conference, Washington, D.C., in January 1980.

LYNN P. RUSSELL, staff lecturer, spoke at the Corcoran Gallery of Art to a gathering of docents from the entire Washington area on "Aspects of National Gallery Docent Training." At the Capitol Hill Club, she gave a slide lecture on "Art in the East Building" to a group of international engineers. She also judged a painting exhibition for the Fairfax County Council of the Arts in Alexandria.

DAVID E. RUST, curator of French and British painting, reviewed and edited sections of the *Encyclopedia of Art* being published by Random House.

BETH B. SCHNEIDER, staff lecturer, delivered a talk on "Matisse's Paper Cut-Outs" at the University of Tulsa, Oklahoma.

LAURA T. SCHNEIDER, supervisor of extension services, Department of Extension Programs, served as a juror for films reviewed by the arts panel of the Council on International Nontheatrical Events (CINE) in September 1980. She continued as a narrator for the Washington Ear, a radio station for the visually handicapped. During the year, Ms. Schneider became a member of the exhibitors' advisory committee of the Association for Educational Communication and Technology.

KAY SILBERFELD, head of painting conservation, presented a talk at the annual meeting of the American Institute for Conservation on "Painting Conservation at the National Gallery of Art."

FRANCES P. SMYTH, managing editor, served as a judge for the publications competition of the Cooperating Associations of the National Park Service, Department of the Interior.

MARSHA SPIETH, cataloguer, served on an ad-hoc committee on affiliation to prepare a recommendation for the executive board of ARLIS. She served on a FEDLINK quality control committee working group on the 049 user holding field.

VIRGINIA C. TUTTLE, staff lecturer, presented a paper on "The Structure of the *Liber Floridus*" at the Midwest Art History Society's annual meeting in Columbus, Ohio.

JUDITH C. WALSH, conservator of paper, presented a talk to the Washington Conservation Guild on the "Treatment of Three Whistler Prints" in addition to writing a paper with Shelley Fletcher entitled "The Treatment of Three Prints by Whistler on Fine Japanese Tissue" published in the *Journal of the American Institute for Conservation*.

ARTHUR K. WHELOCK, JR., curator of Dutch and Flemish painting, received a grant from the National Endowment for the Arts to continue his research on Vermeer's painting techniques. He spent the year in the Netherlands doing research and writing on Vermeer, as well as helping prepare the exhibition and catalogue, *Gods, Saints and Heroes: Dutch Painting in the Age of Rembrandt*. During the year he gave lectures on Vermeer's painting techniques and on conservation practices at the National Gallery to students at the Centraal Laboratorium voor Onderzoek van Kunst en Wetenschap in Amsterdam. He also gave a lecture on "Perspective and Realism in Dutch Art" at the University of Groningen.

WILLIAM J. WILLIAMS, staff lecturer, gave predeparture tour lectures in Washington, D.C., on "London's Legends" for Academic Travel Abroad, Inc., and on "The Arts of Britain's Island Empire" for the Smithsonian Associates.

CHRISTOPHER B. WITH, staff lecturer, spoke on radio WAMU about "Honoré Daumier" in conjunction with the Gallery's exhibition marking the centenary of the artist's death.

JULIA B. WOODWARD, assistant textile conservator, advised the Cathedral of St. Paul in Detroit and the Peabody Conservatory of Music in Baltimore. She also dyed silk for the Anderson House Museum and personally assisted the conservator at Dumbarton Oaks with the repairs to a Paracas mantle.

SCHOLARLY PUBLICATIONS

BACKLUND, CAROLINE H. [Review] *Edvard Munch. The Man and His Art*, by Ragna Stang. *ARLIS/NA Newsletter* (May 1980).

—. Index, 1973-1979, to *Smithsonian*, 9.

BOHLIN, DIANE DEGRAZIA, editor, *Illustrated Bartsch, Italian Masters of the Sixteenth Century (the Carracci, Passarotti, Procaccini, and Tibaldi)*, 39 (New York, 1980).

—. [Review] *The Roman Sketchbook of Girolamo da Carpi*, by Norman W. Conedy. *Renaissance Quarterly*, 32 (Autumn 1979), 391-393.

BOWEN, ROBERT L., JR. [Review] *The Post-Impressionists*, by Richard Shore. Gannett News Service.

BROWN, DAVID ALAN. "Comments," *Florence and Venice: Comparisons and Relations* (acts of two conferences at Villa I Tatti in 1976-1977), 2 (Florence, 1980), 359-360.

—. "A Drawing by Zanetti after a Fresco on the Fondaco dei Tedeschi," *Tiziano e Venezia* (Venice: Convegno Internazionale di Studi, 1980), 513-522.

CLARK, H. NICHOLS B. "Charles Lang Freer: An American Aesthete in the Gilded Era," *The American Art Journal*, 11 (October 1979), 54-68.

EDELSTEIN, J. M. Foreword to *Modern Book Collecting*, by Robert A. Wilson (New York, 1980).

—. "The Bibliographical Society of America, 1904-1979," *The Papers of the BSA*, 73 (1979), 389-422.

—. [Reviews] *Form and Content and Assault on the Book*, by Abe Lerner. *Fine Print*, 6 (July 1980), 98.

FLETCHER, SHELLEY and WALSH, JUDITH. "The Treatment of Three Prints by Whistler on Fine Japanese Tissue," *Journal of the American Institute for Conservation*, 19 (1979), 119-126.

HAND, JOHN. "The Portrait of Sir Brian Tuke by Hans Holbein the Younger," *Studies in the History of Art, National Gallery of Art*, 9 (1980), 33-49.

LEWIS, DOUGLAS. *The Late Baroque Churches of Venice* (New York and London, 1979).

- NEWMARK, CAROLYN WILSON. *European Terra Cottas from the Arthur M. Sackler Collections* (Washington, D.C.: National Gallery of Art, 1979).
- PARKHURST, CHARLES. "The College's Treasure House," *Williams Alumni Review*, 72 (1980), 16-19.
- . "Remarks on Future Directions for Museums of American Art," *Future Directions* (Fort Worth: Amon Carter Museum, 1980).
- RUSSELL, H. DIANE. "Review Essay: Art History," *Signs, Journal of Women in Culture and Society* (Spring 1980).
- WHEELLOCK, ARTHUR K., JR. "De restauratie van 'De Molen,'" *De Kroniek van het Rembrandthuis*, 31 (1979), 9-13.
- . [Review] *All the Paintings of the Rijksmuseum*, by Pieter van Thiel et al. *The Art Bulletin*, 62 (1980), 492-493.
- WILLIAMS, WILLIAM J. *Old Master Paintings from the Collection of Baron Thyssen-Bornemisza* (Hartford, Connecticut, 1979).
- WILMERDING, JOHN. Introduction to *American Paintings: An Illustrated Catalogue* (Washington, D.C., 1980).
- . contributor. *American Light: The Luminist Movement, 1850-1875* (Washington, D.C., and New York: National Gallery of Art, 1980).
- . "American Light: The Luminist Movement, 1850-1875, an Exhibition at the National Gallery of Art," *The Magazine Antiques*, 117 (April 1980), 847-854.
- . "Winslow Homer's *Right and Left*," *Studies in the History of Art, National Gallery of Art*, 9 (1980), 59-85.
- . [Reviews] *The Life and Work of Winslow Homer*, by Gordon Hendricks, and *Winslow Homer's Magazine Engravings*, by Philip C. Beam. *Smithsonian*, 10 (January 1980), 126-128.
- . [Review] *Mr. Peale's Museum: Charles Willson Peale and the First Popular Museum of Natural Science and Art*, by Charles Coleman Sellers. *The Magazine Antiques*, 118 (August 1980), 296-298.
- . [Review] *The Thomas Eakins Collection*, by Theodor Siegl. *Pennsylvania Magazine of History and Biography*, 104 (July 1980), 402-403.
- WILMERDING, JOHN and CORN, WANDA. "The United States," *Post-Impressionism, Cross-Currents in European and American Painting, 1880-1906* (Washington, D.C.: National Gallery of Art, 1980), 219-240.
- WITH, CHRISTOPHER B. "Adolph von Menzel and the German Revolution of 1848," *Zeitschrift für Kunstgeschichte*, 42 (1979), 195-214.

SECRETARY-GENERAL COUNSEL

During the year, the office was fully engaged in the board of trustees' first comprehensive revision of the bylaws under which the Gallery operates. While retaining the substance and character of the original bylaws, the revision takes into account the Gallery's expanded operations.

In January, the board of trustees accepted the resignation of Robert Amory, Jr., as secretary-general counsel and appointed Carroll J. Cavanagh to the position. Mr. Amory, who had served the Gallery and

the trustees for over seven years, stayed on until May as counselor. Mr. Cavanagh came to the Gallery in June of 1979 from the law firm of Sullivan & Cromwell as associate secretary-general counsel. When he succeeded Mr. Amory, Elizabeth A. Croog was appointed to succeed him as associate. She has been an attorney in the office since 1974. The staff was further strengthened by the appointment of a legal assistant, Sarah E. Fontana, who had completed a course in paralegal studies while serving as secretary to Mr. Amory.



Andrew Wyeth, *Hawk Mountain*, Gift of Halleck Lefferts

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. Lamot Belin, as well as by a grant from the Music Performance Trust Fund of the Recording Industry through Local 161-170 of the American Federation of Musicians. The eight Sunday concerts from April 13 through June 1 composed the 37th American Music Festival held at the Gallery. The National Gallery Orchestra conducted by Richard Bales played eleven of the Sunday concerts.

All Sunday evening concerts were broadcast in their entirety by radio station WGMS on both AM and FM. Intermission talks and interviews during the broadcast of the concerts were delivered by members of the Department of Tours and Lectures. Mr. Bales gave music notes during each of these talks. Music critics of *The Washington Post* and *The Washington Star* provided occasional coverage. The traditional prelecture recorded music on Sunday afternoons was continued.

Attendance at the concerts remained high throughout the season, exceeding capacity at the orchestral programs. A complete 1979-1980 schedule of the Sunday evening concerts follows.

- Oct. 14—Barbara Ford, soprano, and Russell Woollen, pianist
- Oct. 21—National Gallery Orchestra
- Oct. 28—Alla von Buch, pianist
- Nov. 4—The Western Arts Trio
- Nov. 11—Leopold LaFosse, violinist, and John Simms, pianist
- Nov. 18—National Gallery Orchestra with Orrin Olson, French horn
- Nov. 25—The Ron Freeman Chorale, Ron Freeman, director
- Dec. 2—Margaret Hee-Leng Tan, pianist
- Dec. 9—The Wareham Chorale, Robert Zboray, director

- Dec. 16—National Gallery Orchestra with George Manos, pianist
- Dec. 23—National Gallery Orchestra with Nina Sapiejewska, pianist
- Dec. 30—Michael Laucke, classical guitar
- Jan. 6—National Gallery Orchestra
- Jan. 13—Risë Horowitz, pianist
- Jan. 20—Wilma Shakesnider, soprano, and Neil Tilkens, pianist
- Jan. 27—William Black, pianist
- Feb. 3—National Gallery Orchestra
- Feb. 10—The Winter Night Quintet
- Feb. 17—Raymond Jackson, pianist
- Feb. 24—David Hagan, pianist
- Mar. 2—William Parker, baritone, and William Huckaby, pianist
- Mar. 9—Giorgio Ciompi, violinist, Arturo Ciompi, clarinetist, and Boaz Sharon, pianist
- Mar. 16—The Geneseo Chamber Singers, Robert M. Isgro, director
- Mar. 23—Pamela Barr, cellist, and Stephen Swedish, pianist
- Mar. 30—Ada Saunders, oboist, Lawrence Wallace, violist, Wayne Parrish, bassoonist, and Frank Conlon, pianist and harpsichordist
- Apr. 6—National Gallery Orchestra

37th American Music Festival: April 13-June 1

- Apr. 13—National Gallery Orchestra
- Apr. 20—The Blair String Quartet with Johana Harris, pianist
- Apr. 27—Penelope Jensen, soprano, and Michael Zenge, pianist
- May 4—Charles Fierro, pianist
- May 11—A program of compositions by Ernst Bacon
- May 18—Virginia Eskin, pianist



Richard Bales conducting the National Gallery Orchestra

May 25—National Gallery Orchestra with Elizabeth Stevens, pianist

June 1—National Gallery Orchestra with William Black, pianist

Short Piano Series II:

June 8—Barbro Dahlman

June 15—Ronald Jacobowitz

June 22—Gayle Martin

June 29—Haskell Small

1980–1981 Sunday Evening Concerts:

Sept. 28—National Gallery Orchestra

WORLD PREMIERES

BACON, ERNST
Trio, May 11, 1980

BACON, ERNST
"Tumbleweeds," May 11, 1980

BACON, ERNST
The Unquiet Grave, May 11, 1980

BACON, ERNST
Christ's Sunday Morn, May 11, 1980

DIAMOND, DAVID
Concertino for Piano and Small Orchestra, June 1, 1980

GOOSSEN, FREDERIC
Music for Orchestra, Apr. 13, 1980

GRAHN, ULF
Sonata for Piano, June 8, 1980

OTT, JOSEPH
Africotta II, Apr. 13, 1980

FIRST UNITED STATES PERFORMANCE

BREAGENT, MICHEL-GEORGES
Version de Sappho, Dec. 30, 1979

FIRST WASHINGTON PERFORMANCES

ADLER, SAMUEL
Trio No. 2, Nov. 4, 1979

VAN APPELDORN, MARY JEANNE
A Set of Five, May 18, 1980

BASSETT, LESLIE
The Jade Garden, Apr. 27, 1980

CLARK, ROBERT KEYS
Lamentation, May 25, 1980

DIAMOND, DAVID
The Tomb of Melville, Jan. 27, 1980

EFFINGER, CECIL
String Quartet No. 5, Apr. 20, 1980

HARRIS, ROY
Elegy, Oct. 21, 1979

HERVIC, RICHARD
Sonata for Violin and Piano, Nov. 11, 1979

HILL, JACKSON
Sangraal, Apr. 6, 1980

KOECHLEIN, CHARLES
Monodies, Mar. 9, 1980

MAYS, WALTER
Repetitions, Oct. 23, 1979

PROTO, FRANK
String Quartet No. 1, Apr. 20, 1980

ROY, KLAUS GEORGE
The Clean Dispatch of Dying, Apr. 27, 1980

SMALL, HASKELL
A Small Suite, June 29, 1980

VINCENT, JOHN
Symphony No. 2 (Consort), May 25, 1980

WALKER, JAMES
Child of the Pure Unclouded Brow, Mar. 16, 1980

ZAIMONT, JUDITH
Nocturne fin de siècle, May 18, 1980

PUBLICATIONS SERVICE

This year in response to a growing interest in exhibition-related sales items, such as posters, general art books, and postcards, sales have increased dramatically. The additional quantity and wider range of merchandise coupled with the installation of special exhibition sales desks has produced sales of \$689,000 during this year, as opposed to \$34,500 during the previous year. The exhibitions where this program was most successful were: *The Art of the Pacific Islands*, *American Light*, and *Post-Impressionism*. The *Post-Impressionism* exhibition was accompanied by the most diversified inventory of additional items, with a wide selection of books and reproductions. A total of 30,000 posters and over 63,500 postcards were sold.

Total over-the-counter sales made by 540,500 visitors grossed \$2,542,000. More than 7,000 mail-order sales were made to individuals, other museums, commercial businesses, and educational institutions, totaling \$168,000. Net sales were \$2,710,000.

To meet a growing demand, the service increased its line of general art books to 1,300 titles resulting in sales this year of \$345,500. Other related sales continued to show substantial strength with the popular 11 x 14" color reproductions grossing \$252,000; postcards, \$192,500; large color reproductions, \$329,000; note-cards and greeting cards, \$227,500; posters, \$207,500;

and miscellaneous merchandise, \$579,500.

Additional services offered included the distribution of over 21,500 mail-order catalogues sent in response to roughly 6,000 requests. One deluge, produced by an unsolicited magazine feature story on museum shops, generated roughly 13,000 requests. The service received over 7,000 calls from all areas of the United States for information regarding reproductions. In addition, more than 6,000 letters were written in response to specific questions from people seeking advice about the purchase of sales items.

During this year many of the publications service's sales operations have been computerized, with notably positive results. Daily reports provide a breakdown by sales area and item, while monthly reviews indicate overall trends, thus enabling us to more rapidly reorder depleted stock, add new merchandise in particularly popular areas, and analyze problem areas. In addition the sales shops now can provide all the services offered by most retail businesses, including coded merchandise, credit card capability, and check referencing ability. Thus, cashiers are now better able to handle with increased accuracy a large volume of sales, such as those often experienced on Sunday afternoons, when as many as 3,000 visitors may make purchases.

BUILDING MAINTENANCE, SECURITY, AND ATTENDANCE

Office modification for the Study Center continued under the supervision of the building superintendent and his staff.

Fiscal year 1980 became the year of the drought to the horticulture staff as the summer months progressed. While able to provide adequate water by automatic sprinklers to most turf areas, we were concerned for our trees and shrubs which needed constant and special care. The drought especially affected the boxwood planted on the plaza. Many plants were lost due to its effects combined with those of the ever persistent *volutella* disease.

A great deal of the East Building turf areas had to be resodded in the fall because of insects, drought, and heavy pedestrian traffic. At the same time the remaining areas were seeded with bluegrass. One bright note was our successful use of iron grates to prevent turf damage from heavy pedestrian traffic, as grass was able to thrive

between the iron grids camouflaging them from view.

Interior plantings remained fairly static for the year. There was only one exhibition in the West Building which required large plants. Of course, each new exhibition with its attendant dinner and reception needed both foliage plants and floral displays. One major exhibition required thirty-three large flower arrangements, all of which were created by the horticultural staff. As in the past, the West Building garden courts and rotunda were embellished with poinsettias, lilies, chrysanthemums, and coleus appropriate to each season.

During the year the attendance figure at the Gallery was 6,000,210, an increase of 407,403 over last year's figure.

Francis E. Verrier, former head of protective services at the Library of Congress, joined the Gallery staff as chief of security.

PLANNING OFFICE

During 1980 the planning office divided its attention between East Building and West Building projects. In the East Building, the last major interior spaces were readied for occupancy, and dozens of follow-up jobs of finishing and furnishing were undertaken. In the West Building, the east phase of "Operation Breakthrough," which will result in the remodeling of the "spine" between Fourth Street and Seventh Street, was brought near completion, and the west phase was carried through the architectural planning process to the point of awarding the construction contract.

The principal East Building projects included the furnishing and opening of the refectory in November; the substantial completion of the graphic arts department study, work, and storage areas, leading to the department's move in early April; and the construction of the CASVA complex of studies and offices on the fourth level, which readied the area for its first staff moves in August. (The planning office had helped locate temporary quarters for CASVA's summer scholars and guests from the Woodrow Wilson International Center for Scholars in June and July.)

Numerous final steps were undertaken in other parts of the Study Center, including the photographic archives (where the reading room tables arrived in October and the staff work area was completed in the following months), the library, the personnel office, and the sixth-level curatorial offices. A government-wide freeze on furniture orders increased the pressure on the planning department staff to use all its ingenuity in providing suitable furnishings for new spaces.

In the West Building, substantial progress was made toward the completion of the lounge, corridor, and sales shop along the central axis (the east phase of "Operation Breakthrough"). Simultaneously, the sculpture and paper conservation laboratories were constructed in the area formerly occupied by the administrative offices, so that, by the end of the year, work was nearly completed



The seventh-floor terrace of the East Building

in the extensive complex of conservation and photographic laboratories remodeled under the initial Kresge Foundation grant. Meanwhile, a second grant from the same foundation enabled the Gallery to begin work on the new analytical laboratory.

Program planning for the west phase of "Operation Breakthrough" was a high priority throughout the year. The architect of the remodeling prepared his general plans for bidding by August 13, after which studies were continued on two special projects. One of these involved the design of the center of the ground floor below the rotunda as a light refreshment or "tea room" area. Mark Hampton was consulted as interior designer in developing the concept. Further to the west, a series of sculpture galleries was projected for the wing that formerly held the offices of the secretary-general counsel and treasurer. The installation of the Kress Collection of Renaissance medals and small sculpture, together with other small works of sculpture in the Gallery's collection, was studied by the staff and assigned as a project to the New York designer, Charles B. Froom.

A happy diversion from the routine of placing orders and checking plans came with the opportunity to work with the extension service and filmmaker Robert Pierce in the preparation of two films documenting major works commissioned for the East Building from Joan Miró and Alexander Calder. The Miró film was finished in October and the Calder in January. Interest in the architecture of the East Building was reflected in numerous requests for information from the public, visiting specialists, and students, and as a result the planning office was involved in responding to letters, conducting tours, giving talks, and putting building records into accessible archival form.

Fiscal year 1980 saw several personnel changes in the planning office. Carolyn Ganley retired in February, after thirty years of government service. Irene Zweig, on part-time loan until CASVA was fully operational, contributed greatly during the period from September to April. Bettye Miller joined the staff at the beginning of June, carrying the burden of the office work during Betsy Fletcher's extended summer tour of the far West.

Abel Grimmer, attributed to, *The Marketplace in Bergen op Zoom*. Gift of Mr. and Mrs. Earl H. Look



FINANCIAL STATEMENTS

Price
Waterhouse & Co.

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

December 11, 1980

To the Board of Trustees
National Gallery of Art

In our opinion, the accompanying balance sheets and the related statements of activity present fairly the financial position of the National Gallery of Art at September 30, 1980 and 1979, and the results of its operations and changes in its fund balances and capital invested in buildings and equipment for the years then ended, in conformity with generally accepted accounting principles consistently applied. Our examinations of these statements were 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.

BALANCE SHEETS SEPTEMBER 30, 1980 AND 1979

	<i>Non-Federal Funds</i>			<i>Federal Funds</i>	<i>Total Funds</i>	
	<i>Trust Funds</i>	<i>Publications Fund</i>	<i>Total Non-Federal</i>		<i>1980</i>	<i>1979</i>
ASSETS						
Cash on hand, in banks, or on deposit with U.S. Treasury	\$ 85,817	\$ 43,859	\$ 129,676	\$3,212,959	\$ 3,342,635	\$ 3,081,027
Investments (Note 3)	37,863,242	3,375,000	41,238,242	—	41,238,242	37,530,995
Publications inventory, at the lower of cost or market	—	1,191,594	1,191,594	—	1,191,594	1,401,434
Receivables (Note 4)	2,793,732	169,836	2,963,568	—	2,963,568	6,639,006
Buildings and equipment (Note 5)	117,180,314	278,651	117,458,965	6,383,402	123,842,367	119,597,468
Collections (Note 1)	—	—	—	—	—	—
Other assets	—	3,104	3,104	—	3,104	4,580
Total Assets	<u>\$157,923,105</u>	<u>\$5,062,044</u>	<u>\$162,985,149</u>	<u>\$9,596,361</u>	<u>\$172,581,510</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	\$ 554,357	\$ 244,718	\$ 799,075	\$1,228,513	\$ 2,027,588	\$ 1,834,680
Undelivered orders	—	—	—	1,984,446	1,984,446	1,542,134
Deferred grants and pledges	2,270,920	—	2,270,920	—	2,270,920	5,844,137
Total Liabilities and Deferred Revenues	<u>2,825,277</u>	<u>244,718</u>	<u>3,069,995</u>	<u>3,212,959</u>	<u>6,282,954</u>	<u>9,220,951</u>
<i>Fund Balances and Capital Invested in Buildings and Equipment</i>						
FUND BALANCES:						
Unrestricted	2,402,285	—	2,402,285	—	2,402,285	2,280,547
Restricted Purpose Funds (Note 6)	35,515,229	4,538,675	40,053,904	—	40,053,904	37,155,544
Subtotal Fund Balances	<u>37,917,514</u>	<u>4,538,675</u>	<u>42,456,189</u>	<u>—</u>	<u>42,456,189</u>	<u>39,436,091</u>
CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT	<u>117,180,314</u>	<u>278,651</u>	<u>117,458,965</u>	<u>6,383,402</u>	<u>123,842,367</u>	<u>119,597,468</u>
TOTAL FUND BALANCES AND CAPITAL INVESTED IN BUILDINGS AND EQUIPMENT	<u>155,097,828</u>	<u>4,817,326</u>	<u>159,915,154</u>	<u>6,383,402</u>	<u>166,298,556</u>	<u>159,033,559</u>
Total Liabilities and Deferred Revenues and Fund Balances and Capital Invested in Building and Equipment	<u>\$157,923,105</u>	<u>\$5,062,044</u>	<u>\$162,985,149</u>	<u>\$9,596,361</u>	<u>\$172,581,510</u>	<u>\$168,254,510</u>

STATEMENTS OF ACTIVITY FOR THE YEARS ENDED SEPTEMBER 30, 1980 AND 1979

	Non-Federal Funds			Federal Funds	Total Funds	
	Trust Funds	Publications Fund	Total Non-Federal		1980	1979
SUPPORT AND REVENUES:						
U.S. Government Appropriation (Note 1)	\$ —	\$ —	\$ —	\$21,591,489	\$21,591,489	\$18,167,358
Net Return on Investments (Note 3)	3,472,043	359,452	3,831,495	—	3,831,495	2,414,193
Gifts and Bequests	5,307,747	—	5,307,747	—	5,307,747	5,519,591
Publication Sales	—	2,710,272	2,710,272	—	2,710,272	2,309,899
Other	138,023	21,399	159,422	—	159,422	167,398
Total Support and Revenues	8,917,813	3,091,123	12,008,936	21,591,489	33,600,425	28,578,439
CURRENT OPERATING EXPENSES:						
Programs:						
Art Purchases	888,268	—	888,268	—	888,268	3,777,696
Curatorial	223,377	—	223,377	1,564,888	1,788,265	1,485,690
Special Exhibitions	725,000	—	725,000	2,196,254	2,921,254	1,941,889
Editorial and Photography	1,837	—	1,837	501,216	503,053	500,336
Research Services	169,159	—	169,159	726,905	896,064	788,698
Educational Services	119,212	—	119,212	1,149,862	1,269,074	1,004,521
Fellowships	126,764	—	126,764	32,478	159,242	119,150
Music	101,378	—	101,378	64,483	165,861	138,556
Publications	—	2,504,920	2,504,920	—	2,504,920	1,901,064
Total Program Expenses	2,354,995	2,504,920	4,859,915	6,236,086	11,096,001	11,657,600
ADMINISTRATION, OPERATIONS, AND SECURITY:						
Operations and Maintenance	—	—	—	7,746,841	7,746,841	6,033,437
Security	—	—	—	4,132,447	4,132,447	3,535,560
Administration, Fiscal and Legal	530,109	—	530,109	2,359,302	2,889,411	2,473,477
Total Administration, Operations and Security	530,109	—	530,109	14,238,590	14,768,699	12,042,474
Total Expenses	2,885,104	2,504,920	5,390,024	20,474,676	25,864,700	23,700,074
SUPPORT AND REVENUES NET OF CURRENT OPERATING EXPENSES:						
Restricted	5,910,971	586,203	6,497,174	1,116,813	7,613,987	4,802,050
Unrestricted	121,738	—	121,738	—	121,738	76,315
	6,032,709	586,203	6,618,912	1,116,813	7,735,725	4,878,365
FIXED ASSET EXPENDITURES (NOTE 5):						
Furniture and Equipment	65,791	126,434	192,225	603,828	796,053	1,384,971
Building Construction and Alterations	3,406,589	—	3,406,589	512,985	3,919,574	2,495,510
Total Fixed Asset Expenditures	3,472,380	126,434	3,598,814	1,116,813	4,715,627	3,880,481
Net Increase for the Year	\$ 2,560,329	\$ 459,769	\$ 3,020,098	\$ —	\$ 3,020,098	\$ 997,884
Fund Balances, Beginning of Year	\$35,357,185	\$4,078,906	\$39,436,091	\$ —	\$39,436,091	\$38,438,207
Net Increase for the Year	2,560,329	459,769	3,020,098	—	3,020,098	997,884
Fund Balances, End of Year	\$37,917,514	\$4,538,675	\$42,456,189	\$ —	\$42,456,189	\$39,436,091

Note 1—Summary of Significant Accounting Policies

Basis of Accounting

Non-Federal Funds—The accounts of the Non-Federal 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—The accounts of the Federal Funds are prepared on the obligation basis of accounting, which basis is in accordance with accounting principles prescribed by the Comptroller General of the United States as set forth in the Policy and Procedures Manual for Guidance of Federal Agencies. The obligation basis of accounting differs in some respects from generally accepted accounting principles. Under this basis of accounting, 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 \$1,984,446 and \$1,542,134 at September 30, 1980 and 1979, respectively, 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 1980, the gross Federal appropriation was \$22,091,000, of which \$499,511 was not obligated by September 30, 1980, and, accordingly, was returned to the U.S. Treasury. The gross 1979 appropriation was \$19,041,000, of which \$873,642 was not obligated and was returned.

Fund Accounting—In order to ensure observance of limitations and restrictions placed on the Non-Federal Funds, 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 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. 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 gifts and bequests as revenue in the year received.

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. The Gallery's portion of the funds which have been received but not expended for such special exhibitions are reflected as deferred grants and pledges on the Balance Sheet.

Collections

The Gallery acquires its collections, which include works of art, library books, and photographic archives, through purchase or by donation in-kind of the items themselves. In accordance with policies generally followed by art museums, no value has been assigned on the Balance Sheet to the Gallery's collections, and only current year purchases for the collections, and not donations in-kind, are reflected in the Statement of Activity.

Fixed Assets

The land occupied by the Gallery's buildings was appropriated and reserved by the Congress for that purpose and is not reflected in the accompanying financial statements. Buildings are recorded at cost and not depreciated since they are considered national landmarks. Equipment is also recorded at cost and depreciated on a straight-line basis over estimated useful lives which range from five to ten years.

Note 2—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-four years from 1937 through 1980 follows:

	<i>Amount</i>	<i>Percent</i>
Private Sources	\$220,707,000	59%
Federal Funding	153,102,000	41
Total	\$373,809,000*	100%

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

Note 3—Investments

Investments are carried on the balance sheet in the aggregate at the lower of cost or market value. A summary of the carrying values and aggregate market value of the investment portfolio follows:

<i>Carrying Value by Type of Investment</i>	<i>September 30</i>	
	<i>1980</i>	<i>1979</i>
Permanent Loan to the U.S.		
Treasury	\$ 5,000,000	\$ 5,000,000
Bonds and Notes	23,563,522	20,703,943
Preferred Stocks	1,649,012	1,410,075
Common Stocks	11,025,708	10,416,977
Total Carrying Value	\$41,238,242	\$37,530,995
Total Market Value	\$42,193,963	\$38,091,936



Computer room

The following tabulation summarizes the components of the net return on investment assets:

	<i>1980</i>			<i>1979</i>
	<i>Trust Funds</i>	<i>Publications Fund</i>	<i>Total All Funds</i>	<i>Total All Funds</i>
Interest and Dividends	\$3,333,538	\$359,452	\$3,692,990	\$2,912,370
Realized Gain (Loss) for Year	138,505	—	138,505	(718,474)
Decrease in Unrealized Loss	—	—	—	220,297
Net Return	\$3,472,043	\$359,452	\$3,831,495	\$2,414,193

The decrease in unrealized loss in 1979 resulted from a recovery of the aggregate market value of the investment portfolio during 1979, from a market value which was \$220,297 below cost to a market value in excess of cost. Under the lower of cost or market principle of investment valuation, the carrying value of the portfolio was written back up to cost during 1979, as the October 1, 1978 unrealized loss was recovered.

A detailed listing of all securities held by the Gallery as of September 30, 1980, 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 ¼%. This loan is reflected on the Balance Sheet under investments.

Included in investment income is approximately \$60,000 and \$70,000 received during 1980 and 1979, respectively, 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 4—Receivables

The following items were included in receivables:

	<i>September 30</i>	
	<i>1980</i>	<i>1979</i>
Accrued Investment Income	\$ 698,307	\$ 792,331
Accounts Receivable	116,461	50,675
Construction Grants	1,000,000	5,000,000
Pledges for other purposes	1,148,300	796,000
Total Receivables	\$2,963,568	\$6,639,006

Note 5—Buildings and Equipment

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

	<i>Non-Federal Funds</i>				<i>Total Funds</i>	
	<i>Trust Funds</i>	<i>Publications Fund</i>	<i>Total Non-Federal</i>	<i>Federal Funds</i>	<i>1980</i>	<i>1979</i>
					\$	\$
Fixed asset expenditures	\$ 3,472,380	\$126,434	\$ 3,598,814	\$1,116,813	\$ 4,715,627	\$ 3,880,481
Depreciation charges	(15,042)	(43,486)	(58,528)	(412,200)	(470,728)	(362,600)
Net increase	3,457,338	82,948	3,540,286	704,613	4,244,899	3,517,881
Balance, beginning of year	113,722,976	195,703	113,918,679	5,678,789	119,597,468	116,079,587
Balance, end of year	<u>\$117,180,314</u>	<u>\$278,651</u>	<u>\$117,458,965</u>	<u>\$6,383,402</u>	<u>\$123,842,367</u>	<u>\$119,597,468</u>

The Gallery buildings were constructed through the use of Trust Funds donated for that purpose. As of September 30, 1980, \$117,552,059 had been expended for construction of the buildings. At September 30, 1980, accumulated depreciation on furniture and equipment amounted to \$2,009,921.

Note 6—Restricted Purpose Funds

The composition of restricted purpose fund balances was as follows:

	<i>September 30</i>	
	<i>1980</i>	<i>1979</i>
Endowment Funds	\$18,832,690	\$18,999,239
Capital Construction Funds	6,533,879	5,342,953
Publications Fund	4,538,675	4,078,906
Other Specific Purpose Funds	10,148,660	8,734,446
Total Restricted Purpose Funds	\$40,053,904	\$37,155,544

Included in the Endowment Funds balance is the Endowment Fund, National Gallery of Art which approximated \$16,000,000 at September 30, 1980 and 1979. 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 at September 30, 1980 and 1979, 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 which is restricted to purchases of works of art or educational purposes related to works of art. The Gallery's board of trustees has 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. This fund had a balance of approximately \$4,000,000 at September 30, 1980 and 1979.

Note 7—Pension Plan

All permanent employees of the Gallery participate in the Civil Service Retirement System. All such employees contribute 7% of gross pay to the system and their contributions are matched by equal contributions from the Gallery. The 7% contribution to the system for non-Federal employees is paid from Trust Funds. Total pension expense of the Gallery was approximately \$810,000 and \$650,000 for the years ended September 30, 1980 and 1979, respectively.

NON-FEDERAL FUNDS SUMMARY OF INVESTMENTS AS OF SEPTEMBER 30, 1980

<i>Maturity Date</i>	<i>Interest Rate</i>	<i>Face Value</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
SHORT-TERM CERTIFICATES OF DEPOSIT AND COMMERCIAL PAPER:					
12/12/80	7.79%	\$ 500,000	American Express Credit	\$ 500,000	\$ 500,000
3/04/81	10.75	1,000,000	Continental Illinois Bank	1,000,000	1,000,000
2/23/81	10.63	100,000	Continental Illinois Bank	100,000	100,000
12/09/80	10.70	500,000	1st National Bank Minneapolis	500,000	500,000
10/20/80	10.74	185,000	G.E. Credit	185,000	185,000
10/24/80	10.04	500,000	G.E. Credit	500,000	500,000
10/29/80	10.99	738,000	G.E. Credit	738,000	738,000
10/29/80	11.62	380,000	G.E. Credit	380,000	380,000
10/03/80	9.01	822,000	Household Finance	822,000	822,000
10/20/80	10.59	302,000	Household Finance	302,000	302,000
11/13/80	10.91	755,000	Household Finance	755,000	755,000
12/03/80	10.37	200,000	National Bank of Detroit	200,000	200,000
12/08/80	10.37	500,000	Northern Trust	500,000	500,000
12/15/80	7.87	500,000	Northwestern N/B Minn.	500,000	500,000
11/17/80	11.13	500,000	Philadelphia Savings Fund Society	500,000	500,000
12/31/80	8.60	500,000	Philadelphia Savings Fund Society	500,000	500,000
3/05/81	10.85	1,000,000	Republic National Bank Dallas	1,000,000	1,000,000
—	—	658,000	Scudder Cash Investment Trust	658,000	658,000
10/24/80	10.85	700,000	Sears Roebuck Acc.	700,000	700,000
10/03/80	8.16	500,000	Sears Roebuck Acc.	500,000	500,000
11/18/80	10.87	1,000,000	Seattle 1st National Bank	1,000,000	1,000,000
10/20/80	10.65	600,000	U.S. Steel Credit	600,000	600,000
11/03/80	11.14	250,000	U.S. Steel Credit	250,000	250,000
11/03/80	9.97	500,000	U.S. Steel Credit	500,000	500,000
11/13/80	12.83	250,000	U.S. Steel Credit	250,000	250,000
12/15/80	7.79	500,000	U.S. Steel Credit	500,000	500,000
10/03/80	9.65	500,000	Wisconsin Electric Power Co.	500,000	500,000
Subtotal Certificates of Deposit and Commercial Paper				14,440,000	14,440,000
SHORT-TERM NOTES AND BONDS:					
2/01/82	7.75	315,000	American Telephone & Telegraph	297,675	315,319
7/15/85	7.30	150,000	General Motors Acc.	120,750	125,263
6/15/85	8.00	150,000	Monsanto Co.	126,000	119,994
5/01/89	16.05	250,000	Northwest Banc	227,500	247,266
2/01/83	8.63	200,000	Sohio BP Trans Alaska	184,000	180,236
2/01/83	11.87	200,000	Tenneco Corp.	195,000	196,000
3/31/82	7.87	200,000	United States Treasury Notes	189,000	200,625
9/30/81	6.75	500,000	United States Treasury Notes	475,000	500,000
8/15/82	8.12	500,000	United States Treasury Notes	467,500	500,000
2/15/83	8.00	835,000	United States Treasury Notes	768,200	878,530
8/15/84	7.25	225,000	United States Treasury Notes	192,375	225,070
5/15/85	10.37	100,000	United States Treasury Notes	95,000	91,094
Subtotal Short-Term Bonds and Notes				3,338,000	3,579,397
MEDIUM-TERM BONDS AND NOTES:					
1/01/90	4.50	235,000	Bethlehem Steel	143,350	230,637
6/01/86	9.55	150,000	Philip Morris Inc.	132,000	137,478
8/15/86	8.00	545,000	United States Treasury Notes	457,800	569,355
2/15/87	9.00	150,000	United States Treasury Notes	132,000	129,844
Subtotal Medium-Term Bonds and Notes				865,150	1,067,314
LONG-TERM BONDS:					
7/01/97	5.87	300,000	Cincinnati G&E 1st	156,000	222,000
4/01/99	8.70	525,000	Ford Motor Credit	346,500	523,031
9/30/95	8.60	36,000	Goodyear Tire & Rubber	24,480	36,090
6/01/11	7.75	125,000	Michigan Bell Telephone	78,125	121,563
10/01/01	7.37	200,000	Mobil Oil Co.	130,000	200,000

<i>Maturity Date</i>	<i>Interest Rate</i>	<i>Face Value</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
6/01/13	7.75	50,000	MT States Telephone	31,250	49,312
1/01/06	4.87	165,000	N.Y. Telephone Ref	70,125	165,000
10/01/13	7.87	525,000	Ohio Bell Telephone	336,000	519,592
10/01/10	8.62	250,000	Pacific Northwest Bell Telephone	175,000	247,500
2/01/93	5.12	179,000	Pacific Telephone & Telegraph	96,660	126,320
6/01/09	9.62	125,000	Public Service of Oklahoma	90,625	125,469
8/01/13	8.25	250,000	South Central Bell Telephone	167,500	239,867
5/01/08	8.12	100,000	Southern New England Telephone	64,500	98,250
7/15/04	9.20	250,000	Std. Oil Indiana	191,250	260,000
8/15/92	4.25	43,000	United States Treasury Bonds	36,120	43,280
2/15/07	7.62	1,395,000	United States Treasury Bonds	941,625	1,383,335
			Subtotal Long-Term Bonds	<u>2,935,760</u>	<u>4,360,609</u>
CONVERTIBLE BONDS AND STOCK EQUIVALENT:					
6/15/05	8.87	45,000	Digital Equipment	59,172	58,725
—	—	8,400	Household Finance	229,950	509,980
7/01/91	4.75	300,000	McDonnell Douglas	360,000	258,000
8/01/92	4.50	600,000	RCA Corp.	372,000	463,500
—	—	4,100	Weyerhaeuser	180,400	251,059
			Subtotal Convertible Bonds and Stock Equivalent	<u>1,201,522</u>	<u>1,541,264</u>

NON-FEDERAL FUNDS SUMMARY OF INVESTMENTS AS OF SEPTEMBER 30, 1980

<i>Number of Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
—	Permanent Loan to U.S. Treasury	\$ 5,000,000	\$ 5,000,000
	PREFERRED STOCKS:		
6,800	Empire Dist. Elect. 5% Cum PFD	30,600	70,608
300	General Motors \$5.00 Cum PFD	13,425	37,140
	Subtotal Preferred Stocks	44,025	107,748
	COMMON STOCKS:		
8,250	Allegheny Power System	119,625	136,576
8,264	AMAX Inc.	420,431	258,916
12,000	American Home Products	351,000	246,160
3,000	American Natural Resources	127,875	119,550
2,500	American Tel & Tel	129,687	132,437
3,500	Atlantic Richfield	183,312	169,538
4,000	Ayon Products	147,500	186,732
5,300	Bearings	146,412	140,059
1,100	Beckman Instruments	36,025	34,210
3,400	Bendix	181,900	170,635
2,800	Betz Laboratories	134,400	84,000
4,305	Big Three Industries	261,529	129,672
10,400	Black & Decker Mfg	208,000	206,284
3,000	Briggs & Stratton	80,250	85,750
3,000	Burroughs	192,375	188,882
7,940	Carnation	223,313	362,382
6,450	Caterpillar Tractor	360,394	215,088
18,400	Central and Southwest	243,800	331,773
2,400	Clark Equipment	83,400	85,377
18,400	Clorox Co.	193,200	501,150
2,600	Corning Glass Works	177,775	151,972
3,683	Digital Equipment	329,168	232,874
7,718	Dresser Industries	569,202	252,464
3,800	Eaton Corp.	123,025	119,008
6,000	Eckerd Jack Corp.	192,000	145,964
3,900	Eli Lilly	200,363	156,565
8,000	Emerson Electric	296,000	300,136
900	Excello	36,337	36,765
11,382	Exxon Corp.	793,895	467,615
4,000	General Motors	211,000	269,162
16,230	Gulf Oil	683,689	99,106
3,675	Halliburton	482,344	195,504
5,000	Hanna Mining	170,000	243,274
6,100	Harris Bankcorp. Inc.	163,175	165,249
1,500	Honeywell	133,312	137,705
2,500	Ingersoll Rand	155,938	152,344
5,600	Inland Steel	158,900	179,060
6,100	International Paper	246,288	271,050
5,900	International Tel & Tel	185,850	153,475
7,500	International Business Machines	480,938	184,648
6,075	International Flavor & Fragrances	132,131	44,305
3,050	Kerr McGee	261,537	230,104
4,500	Merck	358,875	235,313
4,800	Minnesota Mining & Manufacturing	286,200	234,605
900	Motorola	57,150	54,915
2,000	Norton	91,500	87,300
5,800	Schering - Plough Corp.	233,450	234,418
6,100	Scovill Inc.	107,512	123,698
9,500	Sears Roebuck	159,125	174,303
10,714	Southwestern Public Service	116,515	143,616
9,000	St. Joe Minerals Corp.	541,125	317,821
800	Tektronix	51,500	54,180
8,350	Tenneco	347,569	302,720
4,000	Texas Commerce Bancshares	236,500	167,875

<i>Number of Shares</i>	<i>Description</i>	<i>Total Market</i>	<i>Total Cost</i>
2,500	Texas Instruments	327,188	220,342
13,300	Texas Pacific Land Trust Sub Shar	571,900	110,279
8,000	Union Oil of California	300,000	151,400
5,400	Wachovia	103,950	132,015
3,200	Walt Disney Productions	151,200	142,031
3,400	Warner Communications, Inc.	184,875	149,940
600	Weyerhaeuser Co.	19,875	15,417
	Subtotal Common Stocks	<u>14,253,304</u>	<u>11,025,708</u>
SUMMARY BY TYPE OF INVESTMENT			
	Permanent Loan to the U.S. Treasury	5,000,000	5,000,000
	Bonds and Notes	21,695,112	23,563,522
	Preferred Stocks	1,245,547	1,649,012
	Common Stocks	14,253,304	11,025,708
	Total Values	<u>\$42,193,963</u>	<u>\$41,238,242</u>

ROSTER OF EMPLOYEES

Abney, Jerry T.
 Acampora, Ralph A.
 Adams, Alvin L.
 Adams, Eileen L.
 Adams, Joyce A.
 Adams, Revell R.
 Alarcon, Antonio C.
 Alexander, Harold
 Allen, Alfonso
 Allen, Carl
 Allen, Dedra F.
 Allen, Harry B.
 Allen, Richard, Jr.
 Allen, Wilbur, Jr.
 Allison, James C., Jr.
 Alvey, Celine
 Amt, Richard C.
 Amussen, Theodore S.
 Anderson, James A.
 Anderson, Maurice
 Anderson, Nathaniel V.
 Anson, Gordon O.
 Antone, John D.
 Appenfelder, Allan L.
 Applebaum, Vasiliki G.
 Ash, Nancy E.
 Aukard, Steven P.
 Ayres, Linda L.

 Backlund, Caroline H.
 Bah, Barbara J.
 Bailey, Daniel J.
 Bailey, William
 Baker, Eleanor C.
 Bales, Richard H.
 Bardley, Sammy J.
 Barnes, Joseph J.
 Barnes, Willie C.
 Barnett, Robert E.
 Barry, Lester Leroy
 Bartfield, Ira A.
 Bartfield, Kathryn K.
 Battle, Mary J.
 Bauer, Frank K.
 Baytop, William D.
 Beard, Edith R.
 Beard, Robert K.
 Beason, Dean A.
 Becker, Robert G.
 Belkind, Stacy
 Bell, Gracie E.

 Bell, Reginald E.
 Benjamin, James R.
 Bennett, Mike
 Benton, Robert O., Jr.
 Bernard, Barbara A.
 Bernard, Kathryn A.
 Bethune, Nathaniel, Jr.
 Bigelow, Judith
 Bigley, Ann Margaret
 Bishop, Lawrence
 Bloom, Michael B.
 Bohlin, Diane M.
 Booker, Nelson
 Boomer, George A.
 Boone, Calvin L.
 Boswell, Ernest C., Jr.
 Bouton, Margaret I.
 Bowen, Robert L., Jr.
 Boyd, Charles T.
 Boyes, Carol A.
 Boykin, James S.
 Boykin, Robert F.
 Bozeman, Ira S.
 Bradford, Jerome D.
 Brandon, Darnell
 Britt, George W.
 Brooks, Carolyn M. C.
 Brooks, George L.
 Brooks, Robert C.
 Broom, Keith
 Brown, Catherine F.
 Brown, David A.
 Brown, Dwight L.
 Brown, Frank
 Brown, J. Carter
 Brown, Luther B.
 Brown, Stephen A.
 Brown, Sylvester, Jr.
 Brown, Theodore T.
 Brown, Thomas W.
 Brown, Tyrone
 Bryan, Donald W.
 Bryant, Larry
 Bryd, Judson A.
 Buchanan, Ernest, Jr.
 Buckalew, Kathleen M.
 Buckingham, Kenneth
 Bullock, Anne L.
 Burch, Curtis L.
 Burnett, David

 Burt, Leatha, Jr.
 Burton, Adlade O.
 Burton, George R.
 Butler, Alvin E.
 Butler, Edwin T.
 Butler, James
 Butler, Lawrence
 Bynum, Jacqueline
 Bynum, Rosa A.
 Byrd, Kenneth A.
 Byrd, Murriel W.

 Cacas, Rita M.
 Cacciatore, Nancy M.
 Caddy, George K.
 Cain, Shirley D.
 Callaway, Carol H.
 Campbell, Alvia R.
 Campbell, Jacqueline E.
 Cantey, John
 Carafelli, Richard A.
 Cardwell, Alan S.
 Carlson, Susan
 Carmean, E. A., Jr.
 Carr, Albert, Jr.
 Carroll, Louis L.
 Carson, Robert J.
 Casey, Charles W.
 Cash, Joni L.
 Catravas, Nancy A.
 Catucci, Angelo J.
 Cavanagh, Carroll J.
 Chafin, Pamela L.
 Chance, William R.
 Chapman, Bernard L.
 Chase, Howard S.
 Cheverie, Joan F.
 Chotner, Deborah R.
 Christensen, Carol A.
 Christiansen, Anne F.
 Churchill, James O.
 Cina, Dianne K.
 Claggett, Frederick
 Clark, Clifton L.
 Clark, George E.
 Clark, H. Nichols B.
 Clark, James W.
 Clark, Trinkett
 Clary, Sharon A.
 Clay, Carlton B.
 Claypoole, Cynthia L.

 Clearwaters, Gladys A.
 Clemons, Bernard
 Coates, Margie L.
 Cockrell, James E., Sr.
 Coghlan, James J.
 Cogswell, John S.
 Cole, David R.
 Cole, Larry O.
 Coleman, Elsie
 Coleman, Tawanda K.
 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.
 Cooper, Johnnie M.
 Copeland, Joseph W.
 Corbitt, Robert J.
 Corcoran, Harry B.
 Cotten, Earl F.
 Couzzens, Frederick L.
 Covey, Victor C. B.
 Cowan, Ophelia C.
 Cox, Bascom S.
 Cox, Clayton
 Cox, Milton E.
 Crawford, Willie E.
 Criekenberger, Fred W.
 Crider, Marvin D.
 Croog, Elizabeth A.

 Dale, Paul J.
 Daugherty, Welden
 Davenport, Joseph E.
 Davidock, Peter, Jr.
 Davis, Jack, Jr.
 Davis, Zetta Mae
 Dawkins, Oswald
 Decuir, Rick B.
 Defreese, Franklin
 Delano, Juan F.
 Denker, Eric
 Devolt, George
 Dewald, Marquita E.
 Dippold, Julia
 Dixon, Jimmy R.
 Dodson, William E.
 Donaldson, Dennis N.

 Doty, Mary Louise B.
 Doumato, Lamia
 Driscoll, Pamela J.
 Drummond, Frank
 Duck, Regina E.
 Dudley, Graham G.
 Duggin, David H.
 Dunham, Georgiana P.
 Dunn, Robert T.
 Dunning, Roger Anthony
 Dyer, Mary Paul West

 Ebb, Frank R., Jr.
 Edelstein, J. M.
 Edmiston, Betty L.
 Edwards, Howard C.
 Edwards, Jerome R.
 Enfield, Joan M.
 English, Joseph G.
 Estes, Ronald L.
 Etienne, Louberta M.
 Evans, Gregory L.
 Evans, Steven M.
 Evans, Virtus E.
 Everett, Lavon
 Everly, Floyd F.

 Falck, Martin W.
 Fantasia, John J.
 Farb, Debra
 Farmer, James E.
 Faul, Dorothy W.
 Feldman, Ande G.
 Feldman, Frances L.
 Fennell, Curtis L.
 Ferber, Elise V. H.
 Ferguson, Eugene A.
 Fichtner, Harry J.
 Figgins, Frank I.
 Finamore, Deborah A.
 Fine, Ruth E.
 Fisher, Earl
 Fisher, Sterling W.
 Fletcher, Elizabeth A.
 Fletcher, Shelley
 Fontana, Sarah E.
 Forrest, Alex M.
 Fox, Carol M.
 Foy, Elizabeth J.
 Frank, Margaret L.
 Franks, Irwin A.

Freitag, Sally R.
 Friello, Kathleen M.
 Fritz, Mark L.
 Fukui, Lisa J.
 Fuller, David L.
 Gadson, Jacob N., Sr.
 Gadson, Martha
 Gaina, Helen Anne
 Gaines, Carlton R.
 Gallagher, Cecelia A.
 Gamble, Jimmy
 Gant, Clyde T.
 Garcia, Gabriel
 Garren, Joseph E.
 Gatling, Carnell
 Gay, Harold G.
 Gebhard, Cathy
 Gee, Tawana A.
 Gentile, Monica
 Genwright, Melvin E.
 Gibbs, Andrea R.
 Gibbs, Marlowe G.
 Gill, Terrence R.
 Gillespie, Charles M.
 Givens, Eugene P.
 Glade, Conrad H.
 Goddard, Valerie A.
 Goetz, Robert C.
 Gomez, Deborah A.
 Gordon, Mamie L.
 Gould, Lynn M.
 Gracia, Andrea A.
 Grady, George R., Jr.
 Graham, Isaac
 Grant, Donnell M.
 Grant, James
 Grant, Rebecca L.
 Grantham, Jack
 Graves, Johnny L.
 Greatheart, Ulysses
 Gregory, James E., Sr.
 Gresham, Sharman J.
 Grice, Michael
 Grice, Russell L.
 Grier, Marguerite E.
 Griffin, Sidney R.
 Grossman, Sheldon
 Grove, Robert A.
 Guinn, Rebecca J.
 Gunner, Thomas R.
 Hall, David L.
 Hall, Gary V.
 Hall, Leroy
 Haller, Edward A.
 Halper, Audrey
 Hamilton, Leonard J.
 Hand, Donald C.
 Hand, John O.
 Hanson, Gerald T., Jr.
 Hantsoo, Paavo L.
 Harchick, Joseph J.
 Hardy, James Jr.
 Harkins, William J.
 Harley, Stanley D.
 Harmon, Knowles D.
 Harper, Junior
 Harper, Ted
 Harris, Anna N.
 Harris, Chuckie L.
 Harris, Eddie
 Harris, James R.
 Harris, Joanne L.
 Harris, Linwood
 Harris, Robert L.
 Harrison, Boyd L.
 Harrison, Linda P.
 Hartley, Armando H.
 Hartswick, Thomas
 Hassani, Linda Y.
 Hatton, William H.
 Hawkins, Joyce A.
 Hawkins, Judy A.
 Hawkins, Lester A.
 Hawley, Rosa L.
 Head, Johnny B.
 Head, Warren G.
 Headley, Robert L.
 Heath, Paul D.
 Hebblethwaite, Bruce
 Hecht, Phyllis S.
 Heflin, Catherine P.
 Helm, Marshall E.
 Hemby, Simon, Jr.
 Hester, Laura T.
 Higginbotham, Wallace
 Higgins, Jane E.
 Hill, Doris J.
 Hilton, Paul C.
 Hines, Gwendolyn
 Hines, Paul G.
 Hinnant, Cherrell Y.
 Hirschauer, Gretchen A.
 Hoenigswald, S. Ann
 Hollands, Blease E., Jr.
 Holt, Alphonso
 Holt, Calvin E., Jr.
 Honeycutt, Raymond J.
 Hood, Richard E.
 Horn, Karen G.
 Howard, Michael H.
 Hughes, Andrew, Jr.
 Hunter, Richard W.
 Hutton, Richard W.
 Jackson, Agnes C.
 Jackson, Edward G.
 Jackson, Calvin W.
 Jackson, Leslie E.
 Jackson, Robert H.
 Jackson, Sylvester D.
 Jacobs, Larry D.
 Jeffers, William J.
 Jefferson, Sylvester
 Johnson, Alvin
 Johnson, Dorothy J.
 Johnson, Frank O.
 Johnson, Frankie L.
 Johnson, James L.
 Johnson, John T.
 Johnson, Larry M.
 Johnson, Marvin G.
 Johnson, Maurice E., Jr.
 Johnson, Raymond
 Johnson, Ronald E.
 Johnson, Thomas E.
 Johnson, William R.
 Johnson, Yamashita S.
 Jones, James F.
 Jones, Nathaniel
 Jones, Robin C.
 Jones, Ronald R.
 Jones, Ronald S.
 Jones, Virgil S.
 Jordan, Kelvin R.
 Jordan, Mary B.
 Joyner, Willie J.
 Karras, Chris
 Kasun, Leo J.
 Keder, Michael
 Keevan, Anthony D.
 Kelley, Carol Williams
 Kelley, Kathleen V.
 Kellibrew, Reginald
 Kenary, Mary L.
 Kennedy, Alonzo
 Kettler, Doris H.
 Keyes, Barbara A.
 Kiss, Barbara E.
 Klugh, Melvin
 Koch, Susan L.
 Kolombatovic, Mimi C.
 Koznowsky, Steve A.
 Kraft, Roger W.
 Kreit, Alice
 Kreysa, Charles G.
 Krieger, Andrew H.
 Kubicki, Joel E.
 Land, Herbert E.
 Langley, Harvey
 LaRocque, Carolyn
 Lawrence, Howard P.
 Lawrence, Joseph, Jr.
 Laws, Lawrence U.
 Lawson, Bruce A.
 Lawson, Roger C.
 Lawson, Russell
 Lazich, Spomenka Sue
 Leason, Max A.
 Lee, A. B.
 Lee, Douglas E.
 Lee, George W.
 Leeper, Charles W.
 Leggett, Charles P.
 Lehman, Jamie A.
 Leisher, William R.
 Leithauser, Mark A.
 Lemmon, William A.
 Lenard, Ralph P.
 Leonard, Florence E.
 Leonard, Lawrence P.
 Lewis, C. Douglas, Jr.
 Lewis, Claudine A.
 Lewis, Joe M.
 Lewis, Sonny
 Lightner, Ysabel L.
 Lim, Frank H.
 Lippitt, Carol F.
 Lippman, Irvin M.
 Little, Michael
 Lloyd, Humberto L.
 Loch, Bonnie
 Long, Leroy R.
 Long, William
 Lopez, Juan E.
 Losh, Marc W.
 Love, Joseph
 Lowe, Ronald J.
 Luchs, Alison
 Luik, Karen E.
 Lydecker, J. Kent
 Lyle, Virginia A.
 Lynch, Amos D.
 Mack, Miller
 Mackie, George A.
 Mallick, Jerry M.
 Mallus, Maria M.
 Mammarella, James J.
 Mancini, Denise L.
 Manigault, Edmund, Jr.
 Mann, Donna C.
 Manuel, Ricky L.
 Marshall, Keith R.
 Marshall, Lawrence A.
 Martin, George S.
 Martin, Roland M.
 Mason, Paul F.
 Mason, Rusty
 Massey, Debra K.
 Mathis, Karen E.
 Matthews, Marjorie N.
 Matthews, Sylvia E.
 Mauler, Carolyn J. C.
 McBride, Isiah
 McCafferty, Ellen J.
 McCoy, Robin M.
 McCoy, Rudolph V.
 McEachin, Elaine
 McEvitt, Stephen R.
 McFarland, Curtis
 McGill, Thomas F. J., Jr.
 McGrath, Michael
 McKinnie, Benjamin
 McLin, Nathaniel
 McPhatter, Wade F.
 Meade, Jennifer S.
 Meltzer, Phyllis J.
 Menson, Willard
 Mewborn, Michael
 Meyer, Frank Joseph
 Meyers, Douglas A.
 Michael, Harold E., Jr.
 Midgette, Joseph T.
 Miles, John A.
 Miller, Barbara A.
 Miller, Bettye D.
 Miller, Carrington W.
 Miller, Leroy
 Millon, Henry A.
 Mills, Donald
 Mingo, Zery C.
 Minnifield, Grant K.
 Mitchell, Albert J.
 Mitchell, Laurence S.
 Mitchell, Melvin G.
 Monroe, Walter T.
 Montour, Carol A.
 Moody, Charles S.
 Moon, Edward C.
 Moon, Willie B.
 Moore, Clara A.
 Moore, Dianne
 Moore, Harvey R.
 Moore Henry L., Jr.
 Moore, Patricia A.
 Moore, Tettie I.
 Morehead, Jimmy
 Moreno, Leroy R.
 Morgan, Julius
 Morgan, Margaret P.
 Morris, James L.
 Morris, Jasper
 Morris, Sara E.
 Morris, Sylvester G.
 Mosley, Roxanne
 Moss, Anthony B.
 Moss, Robert
 Munsing, Juliana D.
 Murek, Barbara
 Mutts, Clifton R.
 Nance, Matthew
 Nanez, Peter G.
 Naranjo, Jose A.
 Nashwinter, Robert B.
 Navat, Laury R.
 Nelson, Clarence E., Jr.
 Nelson, Elliott B.
 Nelson, Grace R.
 Nelson, Margaret G.
 Ness, Melanie B.
 Newhouse, Quentin
 Newman, Georgia H.
 Newmark, Carolyn W.
 Nicholson, Catherine B.
 Norman, Albert J.
 Norris, John C.
 Northeutt, Walter T.
 Offenbacher, Hurley
 O'Neil, Peggy M.
 Ortmann, Alma C.
 Osborne, Dwight M.
 O'Toole, William R.
 Overby, Lawrence
 Owens, Carlotta J.
 Owens, Patricia B.
 Pagan, Mary Jane
 Paire, Richard M.
 Palmer, John W.
 Palumbo, Nick
 Parker, Frederic G.
 Parker, Willie J.
 Parkhurst, Charles
 Parks, Leslie, Jr.
 Parr, Barbara J.
 Parsons, Gwendolyn H.
 Parsons, Margaret B.
 Payne, Reginald W.
 Pena, Jesus J.
 Perlin, Ruth R.
 Perry, Bennie A., Jr.
 Peters, Michael O.
 Peterson, Joe W.
 Pettiford, Linda Iris
 Phibbs, Hugh C.
 Philbrick, Ruth Rowe
 Phillips, James E.
 Pitt, Jasper L.
 Pittman, Fletcher
 Plush, James, Jr.

Poindexter, Beatrice L.
 Poliszuk, John F., Jr.
 Pollock, Donna R.
 Pollock, Lucia Ellen
 Pope, Tommy, Jr.
 Poston, Willie J.
 Potter, Carol R.
 Powell, Earl A. III
 Powell, Roy
 Pratt, Henry III
 Price, James W.
 Proctor, Joshua
 Purnell, Joann S.

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

 Ramsey, Eldridge B.
 Randall, Ronald L.
 Randolph, Gloria S.
 Raspberry Cassandra A.
 Rathbone, Eliza E.
 Raveln, Gaillard F.
 Ray, Earl P.
 Reaves, Jerry L.
 Redd, Clifton D.
 Redman, Dion L.
 Reed, Gary
 Reeves, Sallie M.
 Reichard, Muriel Moody
 Ress, Beverly B.
 Reynolds, Ernest C.
 Reynolds, R. Wayne
 Rhoades, Floyd M.
 Rhoton, Thomas S.
 Rice, Robert L., Jr.
 Richardson, James W.
 Richardson, Linda G.
 Richardson, Vernon W.
 Richardson, William R.
 Riggles, Allan L., Jr.
 Riggs, George W.
 Riley, Oscar
 Riley, William B., Jr.
 Ritchie, Charles M.
 Ritterpusch, Susan A.
 Roache, William H.
 Robertson, Christopher
 Robie, Carol E.
 Robinson, Andrew G.
 Robinson, Bruce T.
 Robinson, Morris B.
 Robison, Andrew C., Jr.
 Roche, William R.
 Rogers, Anna M.
 Rogerson, Wynfred W.
 Rogue, Jeannette V.
 Rose, Joseph E.
 Roulhac, Polly
 Rouse, Henry L.
 Russ, Michael E.
 Russell, H. Diane
 Russell, Lynn P.
 Rust, David E.

 Saito, Richard E.
 Sale, John R.
 Sanders, Roderick A.
 Sassani, Michael B.

 Saville, Jennifer
 Savoy, Thomas J.
 Schaeffer, William L.
 Schneider, Beth B.
 Schneider, Laura T.
 Schrepel, Patricia A.
 Scott, David W.
 Scott, Eugene C.
 Scott, James E. C.
 Scott, Patricia A.
 Sedlock, Michael S.
 Shaw, Steven E.
 Sheehan, Jacquelyn L.
 Shelley, Margaret A.
 Shen, Sze-Tsung
 Sheppard, Leon A.
 Short, James P.
 Short, John T.
 Short, Robert B.
 Siegele, Starr
 Silberfeld, Kay
 Simms, Gary W.
 Simms, Zewdie M.
 Simpkins, Alvin
 Simpson, David N.
 Simpson, Marianna S.
 Sledd, Nathaniel E.
 Smalls, Franklin
 Smiley, Paula McDonough
 Smith, Billy H.
 Smith, Edward T.
 Smith, Gregory W.
 Smith, Irvin, Jr.
 Smith, Larry L.
 Smith, Leroy K.
 Smith, Mary A.
 Smith, Vernon L.
 Smyth, Frances P.
 Snowden, Rubina M.
 Snyder, Terrence W.
 Spears, Nathaniel
 Speight, Howard G.
 Spicer, Buddie R.
 Spicknall, James L.
 Spieth, Marsha D.
 Spinx, Jack C.
 Stanley, Frank J.
 Steele, Lina A.
 Stensland, Jean B.
 Stevanus, Thomas E.
 Stevens, Adele H.
 Stevens, James T.
 Stewart, James A.
 Stewart, Joyce Y.
 Stewart, Violet B.
 Stokes, Mable E.
 Straughter, Enoch W.
 Stubbs, Billy
 Sullivan, Samuel E.
 Sumits, William J.
 Sumter, Jaybee
 Sumter, Wade
 Sunday, Deta Sue
 Suplee, Charles I.
 Sweeney, Walter A.

 Tanner, Claude E.
 Tasker, James H.
 Taylor, Cheryl J.

 Taylor, Eleanor M.
 Taylor, Larry
 Taylor, Richard R.
 Terrell, Ronald
 Thomas, Anthony G.
 Thomas, Harold W.
 Thomas, Joseph W.
 Thompson, Anthony W.
 Thompson, David Dodge
 Thompson, James E.
 Thompson, James H.
 Thompson, Maurice D.
 Thompson, Patrick H.
 Thompson, Quinten S.
 Thorne, William L.
 Thornton, Leroy
 Tonic, Alexander
 Travis, Carl A.
 Troiani, Anthony L.
 Trosky, Cheryl L.
 Tucker, Anthony E.
 Turner, Jackie L.
 Turner, Sarah E.
 Turner, William
 Tuttle, Virginia G.
 Tyndle, Raymond H.

 Underwood, Richard D.
 Valentine, Thomas W.
 Van Akin, Linda E.
 Van Meter, Larry L.
 Verrier, Francis E.
 Vick, Milton E.
 Vines, Harold S.
 Vogel, James C.
 Von Rebhan, Elinor A.

 Wagstaff, Lemuel E.
 Walden, William, Jr.
 Walker, John M.
 Walker, Robert F.
 Walls, David M.
 Walrabenstein, Susan E.
 Walsh, Judith
 Walton, Ronald G.
 Warner, Mark E.
 Warren, Alvester Winford
 Warrick, Michael D.
 Warwick, Katherine
 Washington, Darrell L.
 Washington, Tyrone
 Watona, Pauline M.
 Watson, Edward L.
 Webb, Howard D.
 Webster, Queen E.
 Weedon, George A., Jr.
 Weiser, Meredith A.
 Welch, Larry M.
 Welch, Donna J.
 Wert, John A.
 Wheeler, Tyrone P.
 Wheelock, Arthur K., Jr.
 White, Arnold K.
 White, Jesse C.
 Whitney, Paul
 Whittington, William F.
 Wiggins, William D.
 Wildhack, Elizabeth H.
 Wilkinson, Kim A.

 Williams, Alfred, Jr.
 Williams, Carlton T.
 Williams, Herbert R.
 Williams, Isiah, Jr.
 Williams, James L.
 Williams, Otto H.
 Williams, Susan M.
 Williams, Theodore H.
 Williams, William J.
 Wilmerding, John
 Wilson, George
 Wilson, Mary E.
 Wilson, Patrick A.
 Wilson, Willie R.
 Winston, Frances W.
 Wisniewski, Julia L.
 With, Christopher B.
 Wolff, Martha A.
 Wong, Alice M.
 Woodall, George O.
 Woolridge, Dennis J.
 Wright, Bianca
 Wright, Carolyn D.
 Wright, James S.
 Wright, Ralph L.
 Wright, Richard B.

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

 Zelenik, John R.
 Zientara, Donald
 Zweig, E. Irene

