1987 ANNUAL REPORT

National Gallery of Art
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The National Gallery's fiscal year ending 30 September 1987 continued the busy but rewarding pace that has characterized the past few years. Carlisle H. Humelsine, who served as a general trustee of the Gallery since 1974, and as vice president of the Gallery since 1979, did not stand for reelection when his term expired last year. Alexander M. Laughlin succeeded Mr. Humelsine as a general trustee, and continues in his role as chairman of the Trustees' Council, in which capacity he has served since 1985.

James S. Smith, a member of the Gallery's Resources Planning Committee, joined the Trustees' Council this year. The Council meets twice a year to discuss and advise the Board of Trustees on important Gallery policy questions. Regrettably, 1987 was a year of loss as well. We were greatly saddened by the death of Arthur M. Sackler in May. Dr. Sackler, a distinguished collector, Gallery benefactor, and friend, served loyally on the Trustees' Council from its inception until 1986, when he was succeeded as a member of the Council by his spouse, Jill Sackler. He will be greatly missed.

The Resources Planning Committee continued its important work in assessing and planning for the Gallery's ongoing and long-range needs. Meeting those needs is a task that has become an increasing challenge in our current economic climate. The Committee was further strengthened by the addition of James T. Dyke, from Little Rock, Arkansas, in May.

Mirroring the growth of the Gallery's service to the nation and its ever-increasing audience, its base of private sector support has continued to expand in a gratifying manner. By the close of the fiscal year, the Gallery's new support group, The Circle of the National Gallery of Art, had members from more than twenty states and from two foreign countries, France and Canada. Thanks to the leadership of the co-chairpersons, Katharine Graham and Robert H. Smith, The Circle provides an important source of funding for numerous Gallery projects, $350,000 in its first year.
The Gallery’s collections continued to grow in strength and depth thanks to many gifts of works of art and funds for their purchase. We are especially grateful for the important gifts made by Armand Hammer and by Robert and Jane Meyerhoff, which are discussed more fully in the Director’s Review. I have reported in previous years about the Patrons’ Permanent Fund, the Gallery’s endowment for art acquisition. I am pleased to report that four purchases were made with income from the Fund during the 1987 fiscal year.

We are beginning to take stock of where we are and where we have been in recent years in preparation for celebrating the Gallery’s fiftieth anniversary in 1991. The history of generous support from so many citizens that has helped to make the Gallery’s growth possible stands out clearly in our review, and we are deeply grateful. Although 1991 may seem far off, planning for it is well underway, and we look forward to keeping this institution’s many friends informed as the plans crystallize.

JOHN R. STEVENSON, President

Leone Leoni, Ippolita Gonzaga with Ippolita as Diana with Hunting Dogs in a Landscape, Gift of The Circle of the National Gallery of Art, 1987.34.1
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DIRECTOR EMERITUS

John Walker
The fiscal year covered in this report presented a great variety of art to some seven million visitors. Looking back at the year chronologically, we have chosen to review only certain signal events in a year whose many accomplishments are detailed more fully in the reports that follow this.

The beginning of the year brought *American Furniture from the Kaufman Collection*, an exhibition of more than one hundred examples of American furniture from the colonial period to the early nineteenth century. One of the finest such collections in private hands, the Kaufman holdings include outstanding examples of Queen Anne, Chippendale, Federal, and Empire furniture. Focusing on the collection’s wide range and high quality, the exhibition was able to introduce both the novice and the connoisseur to the regional styles of Boston, New York, Philadelphia, Newport, and Charleston. At the same time, visitors could follow the stylistic evolution of chairs, tables, desks, and high chests. The Kaufman show marked the first time that American furniture from a single collection had been on view at the Gallery, and the exhibition had a particularly valuable resonance in Washington, where, excepting the furniture assembled for the State Department’s Diplomatic Reception Rooms, there are no permanent collections or surveys of American furniture. Linda and George M. Kaufman have been especially kind to numerous institutions. Their generosity extends not only to lending their magnificent objects but also to funding catalogue publications and scholarly research in the field of American decorative arts. Here at the Gallery we gratefully acknowledge, in addition to their roles as lenders, their donation to the Patrons’ Permanent Fund and their Collectors Committee membership.

To provide a broader context for the Kaufman decorative arts exhibition, a selection of American paintings from the Gallery’s permanent collection was given an adjacent installation on the West Building’s ground floor. Spanning a parallel time period, the group
included the Gibbs-Coolidge set of Gilbert Stuart’s portraits of the first five American presidents and Rembrandt Peale’s *Rubens Peale with a Geranium*.

Two other special installations were also arranged in this context. Furniture renderings were chosen from the approximately 17,000 watercolors which constitute the Index of American Design, a collection of watercolors depicting American decorative arts from colonial times through the nineteenth century. Established during the Depression as a federal work project, the Index was active from 1935 to 1942 and found a permanent home at the Gallery in 1943. From the permanent collection of prints and drawings a chronological arrangement of graphics illustrated more than two centuries of American art on paper.

**Creation of John Marin archive**

In two major gifts, Mr. and Mrs. John Marin, Jr., through the auspices of Lawrence A. Fleischman, president of the Kennedy Galleries, Inc., have created a John Marin archive at the Gallery. The gifts consist of thirteen paintings, a group of etchings, sixteen sketchbooks containing over four hundred watercolors and drawings, and more than one hundred watercolor sheets. The sketchbooks span six decades and document both Marin’s early interest in architecture and his ultimate devotion to landscape. This extraordinary donation establishes the Gallery as a major resource for the study and exhibition of the artist’s work. A significant portion of the works will be included in our 1990 exhibition, *Selections and Transformations: The Art of John Marin*.

**Traditional autumn events**

The Gallery was pleased to welcome Sir Lawrence Gowing as he assumed the Kress Professorship for the academic year 1986–1987. This position has been supported by the Samuel H. Kress Foundation since 1965, and the Kress Professor has served as the senior member of the National Gallery’s Center for Advanced Study in the Visual Arts since the establishment of the Center in 1980. Sir Lawrence was a very distinguished guest under the Gallery’s roof, not only because of his accomplished career as an artist and an art historian but also because of his eminent position in the world of British museums, having served both as keeper of the British collection and deputy director of the Tate Gallery.

The 45th season of National Gallery of Art Sunday evening concerts began in early October. Featuring regular performances by the National Gallery Orchestra, under the leadership of conductor George Manos, the program represents one of the oldest continuous series of free concerts in the world. It includes the annual American Music Festival held in the spring. Among the highlights of the 1986–1987 season was a concert by pianist George Shearing, the first such Gallery program devoted entirely to jazz. Shearing’s concert became a special broadcast on National Public Radio thanks to funding provided by the Gallery’s membership program, The Circle of the National Gallery of Art.
Collectors Committee Gift  

At their annual October meeting the Collectors Committee acquired Richard Diebenkorn’s 1955 canvas *Berkeley No. 52* for the Gallery. One of the latest and strongest paintings in Diebenkorn’s Berkeley series, it is characterized by remarkably varied brushwork, and, taken with the Committee’s gift from last year, Sam Francis’ 1958–1959 *White Line*, it indicates the broad national character of the abstract expressionist style. With its division into horizontal zones, it anticipates the compositional structure of Diebenkorn’s renowned *Ocean Park* series begun twelve years later, of which four paintings are on loan to the Gallery from Mr. and Mrs. Paul Mellon. Under the continuing and inspired chairmanship of Ruth Carter Stevenson, the Collectors Committee has made eighteen significant donations to our twentieth-century collection.

Early Netherlandish panel acquired  

Rarely does an institution have the chance to acquire a fifteenth-century Netherlandish panel of considerable quality. The Gallery was fortunate, thanks to the Patrons’ Permanent Fund, to purchase
Dirck Bouts' *Madonna and Child* from a private European collection. Intended for private devotion, the panel was probably painted in the mid-1460s. The intentional contrast between the moods of the Virgin and Child would have intimated a wordless theological dialogue for the fifteenth-century viewer, and it alludes to Mary's miraculous anticipation of the suffering that Christ would endure. Along with Petrus Christus, Bouts is the outstanding representative of the second generation of Netherlandish painting. An artist whose work is extremely rare, he was previously not represented in our collection, and the acquisition of one of his works is consistent with Andrew Mellon's original gift to the Gallery, which included Van Eyck's *Annunciation*. Although entirely fortuitous, the purchase of the Bouts panel coincided with the publication of *Early Netherlandish Painting*, the first volume of the scholarly systematic catalogue of the Gallery's collection. This volume was coauthored by our curator of northern Renaissance painting, John Hand, and by Martha Wolff, now a curator at The Art Institute of Chicago.

**A fresh look at Matisse**

November saw the opening of *Henri Matisse: The Early Years in Nice 1916–1930*. This sizable exhibition of 171 paintings constituted a significant chapter in the ongoing evolution of Matisse studies. Realized by our curator of twentieth-century art, Jack Cowart, and guest co-curator Dominique Fourcade, the show focused on a coherent group of images created when Matisse shifted his primary artistic residence from Paris to Nice. There, relying on the traditional format of easel painting, he responded to the Mediterranean, its special light, and the alluring and neighboring exoticism of North Africa. Richly patterned and intimately conceived interiors made fascinating contrasts with sun-saturated landscapes from the same period, and emerging from the exhibition, the visitor had a strong sense of how hard Matisse had labored amid the resort trappings of the Côte d'Azur. In preparing for the show, many canvases were discovered that had disappeared into all-too-frequently anonymous private collections. Corporate funding came from the GTE Corporation, which the Gallery was privileged to work with for the fourth time, and an indemnity was granted by the Federal Council on the Arts and the Humanities.

**Expansion of educational events**

Augmenting the existing schedule of Gallery talks, a new special topic tour was added to the roster of educational events. The increase in daily lectures permitted greater flexibility for the audience in terms of both scheduling and content. By doubling the number of lectures, the Gallery could address the many topics raised by temporary exhibitions without sacrificing a series of focused looks at the permanent collection. The education department also announced a two-part, sixteen-week art history survey course, "The History of Western Art from Egypt to the Present." Special courses were planned to coincide with three exhibitions: "Matisse: Master of Color," "The Arts in Europe and the Near East at the
Time of Süleyman the Magnificent,” and “Learning to Look,” a discussion group organized in conjunction with The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries. The Gallery continued its Saturday morning programs for families with children ages 6–12. Among the events were demonstrations by a calligrapher and an illuminator in traditional Turkish styles, which enhanced the family program for the Süleyman exhibition. In a program devoted to twentieth-century art, a ballet based on Miró’s art, entitled After Miró, was danced by the Amherst Ballet Theatre Company. This performance was supported by funds from The Circle of the National Gallery of Art.

Sixteenth-century drawings assembled

For the first time in the United States an exhibition was devoted solely to sixteenth-century Dutch and Flemish drawings. More than 120 of the finest sheets from major museums and private collections in America and Europe were brought together to trace the development of the Netherlandish school, from the early influence of the late Gothic style to the awakening interest in antique art and the eventual assimilation of Italian Renaissance and mannerist styles. The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century offered eight drawings by Pieter Bruegel the Elder, who

played a seminal role in the northern European conception of the landscape. One of the drawings in the show, David Vinckboons’ *Venetian Party in a Château Garden*, is firmly within Bruegel’s tradition of panoramic landscape. This important large drawing, published for the first time in the exhibition catalogue, was given to the Gallery by Robert H. and Clarice Smith during the course of the show. The corporate underwriters were Shell Companies Foundation, Incorporated, and Unilever United States, Inc. The Federal Council on the Arts and the Humanities granted an indemnity, and the exhibition was shared with the Pierpont Morgan Library in New York.

*Archipenko collaboration* Working with The Tel Aviv Museum on *Alexander Archipenko: A Centennial Tribute*, we were able to bring together the artist’s important early work with his significant later sculpture. A contemporary of Picasso, Braque, and Gris, Archipenko took up many of their cubist concerns. He gave a new shape to sculpture by exploring concave and convex forms, experimenting with negative space, and ultimately inventing the void. He worked, expectedly, with plaster and bronze, but he also explored the use of glass, mirror, sheet metal, and found objects. Also, in a series of polychromed constructions that he called “sculpto-paintings,” he fused painting and sculpture in a way that has determined the course of twentieth-century sculpture. The exhibition was enhanced by the generous cooperation of the artist’s widow, Frances Archipenko Gray, and the international loans were facilitated by an indemnity from the Federal Council on the Arts and the Humanities.

*Goya* To coincide with the world premiere of the Washington Opera’s *Goya*, composed by Gian Carlo Menotti and featuring Placido Domingo, the Gallery mounted a small exhibition of works by Goya on canvas and on paper. The centerpiece of the grouping was the extraordinary portrait of the Condesa de Chinchón, which was loaned by the Ducal House of Sueca. This gripping and bemused image of a young, slightly pregnant woman, who had just sustained misfortune in both her public and private lives, is in sharp contrast to the Gallery’s carefree portrait, also by Goya, of the same sitter at the age of three. A room of the Gallery’s Goya prints installed with drawings on loan from private collectors, together with a selection of key Goya paintings from Spanish private collections, supplemented our own outstanding collection of Goya paintings. The exhibition was opened by Her Majesty Queen Sophia of Spain. It was made possible by a grant from the Pacific Telesis Foundation and supported by an indemnity from the Federal Council on the Arts and the Humanities. The realization of the project was greatly facilitated by Trustees’ Council member Baron Thyssen-Bornemisza, who had held an exhibition of Goya paintings from private Spanish collections the previous summer at his Villa Favorita in Lugano.
Two centuries of Italian painting

The most comprehensive exhibition ever made of Emilian paintings of the sixteenth and seventeenth centuries featured nearly two hundred works by fifty artists from the principal artistic centers of Parma, Ferrara, and Bologna. *The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries* not only presented a focused review of the stylistic changes brought about by the Carracci family around 1600, it clarified the context of their achievement by illustrating both what preceded and what followed it. The monumental scale of this exhibition reflected its dual and independent origins. John Pope-Hennessy, then consultative chairman for European painting at The Metropolitan Museum of Art, had begun work on an exhibition of sixteenth-century Emilian painting. The Gallery’s chief curator, Sydney Freedberg, had conceived an exhibition devoted to the same region in the seventeenth century. When the two curators conferred and discovered their parallel projects, their plans were fused to make an exhibition that, by virtue of its grand scale, did justice to this watershed pe-
period in Italian painting. Additional and essential assistance was secured with the participation of Bologna's Pinacoteca Nazionale and its able director and regional superintendent, Andrea Emiliani. The exhibition was seen in Bologna and New York as well as in Washington, and it was supported by an indemnity from the Federal Council on the Arts and the Humanities and by Alitalia and the Montedison Group. Joining with the Samuel H. Kress Foundation, the Montedison Group also funded a two-day international conference at the Gallery's Center for Advanced Study in the Visual Arts, which was devoted to a number of the scholarly questions raised by the exhibition.

**Acquisitions of twentieth-century art**

Two particular acquisitions in twentieth-century painting merit special notice. From the estate of Mrs. Mary Hemingway, the Gallery received Joan Miró's *The Farm*, a canvas begun by the artist after returning to his native Montroig from Paris in 1921. Ernest Hemingway was its first owner, and he said of the painting, "It has in it all that you feel about Spain when you are there and all that you feel when you are away and cannot go there. . . . No one else has been able to paint these two very opposing things. . . ."

Because of the splendid generosity of Robert E. and Jane B. Meyerhoff, the Gallery acquired Barnett Newman's fourteen paintings of *The Stations of the Cross—Lema Sabachthani* (1958–1966) from the artist's widow. Annalee Newman had lent the canvases to the Gallery the previous year for a special installation of postwar American painting. The series marks Newman's return to painting in February 1958 after a heart attack. He began with two paintings of identical dimensions, decided to make a series of four, and ultimately adopted the serial structure of the fourteen-part traditional theme of Christian iconography, restricting his palette to black and white throughout the series. Moving beyond the liturgical number of stations, Newman created a fifteenth painting, *Be II* (1961–1964), which introduces a cadmium red edge on one side in opposition to a hard black stripe. In the realm of abstract expressionist painting, *Be II* conveys a sense of affirmation and hope through its sudden introduction of color. Again, the Meyerhoffs made it possible for the Gallery to acquire this painting from the Barnett Newman Foundation. Long one of the Gallery's acquisition priorities, the securing of Newman's paintings represents one of the most important achievements since the opening of the East Building in 1978.

**Mellon gifts**

As has so often been the case, the Gallery is grateful to Paul Mellon for his enhancement of our year. Twenty-one British works on paper, including watercolors by Rowlandson, Sandby, and Turner, entered the nation's collection from his own. In addition, Mr. Mellon made a major donation to the endowment established by his father. He also donated George Bellows' *New York, February, 1911*. 
Sixteenth-century Ottoman art The Age of Sultan Süleyman the Magnificent focused on the great civilization that flourished at the eastern end of the Mediterranean in the 1500s. A recently enacted Turkish law made it possible to borrow from Istanbul the splendid treasures necessary for centering an exhibition on one of the greatest rulers of the sixteenth century, Süleyman the Magnificent. Known as a brilliant jurist and able military leader, Süleyman was also a discerning collector and a significant patron. More than two hundred works of art were chosen to illustrate the sophistication of the imperial Ottoman studios. Manuscripts, armor, silks, painted ceramics, and a splendid array of jeweled vessels and other sumptuous objects gave the visitor a sense of the luxury and magnificence of Süleyman’s court. The project was shared with The Art Institute of Chicago and The Metropolitan Museum of Art, and its guest curator was Esin Atil of the
Films
The Gallery continued to receive recognition for the films and videotapes it has produced in conjunction with special exhibitions. *Reflections: The Story of the Exhibition, The Treasure Houses of Britain* won an award at the United States Industrial Film Festival. *Winslow Homer: The Nature of the Artist* was awarded a CINE Golden Eagle, as was *Suleyman the Magnificent*. The latter also garnered the American Film and Video Festival Red Ribbon. Together with *Matisse in Nice*, it has been made available for international distribution in videocassette format. Both have been broadcast nationally by the Public Broadcasting System.

Didactic photographs highlight Donatello restoration
One of the major restoration projects currently taking place in Italy involves the Old Sacristy of Florence’s church of San Lorenzo. There, a remarkable group of stucco reliefs by Donatello has reemerged thanks to a meticulous cleaning. Work in the sacristy stopped temporarily in 1986, the 600th anniversary of Donatello’s birth, so that attention might be paid to the great Renaissance sculptor. An exhibition, with full-scale photographs and comparative views of work in progress, was made possible by a grant from the Samuel H. Kress Foundation to the World Monuments Fund. *Donatello at Close Range* was sponsored in Washington by the Kress Foundation as well and was installed in the West Building lecture hall.

Circle donations
Three major acquisitions were made possible because of funds provided by members of The Circle. Two were highly important Renaissance medals. One of the last contemporary likenesses of Lorenzo de’ Medici (the Magnificent) was the medal struck about 1490 by Niccolò di Forzore Spinelli. The reverse bears an allegorical female figure personifying Florence. The second medal was Leone Leoni’s 1551 *Ippolita Gonzaga*. The obverse depicts her as the beautiful sixteen-year-old widow of Fabrizio Colonna, caught up in swirls of drapery, jewels, and hair. The reverse is flattering in a different way, showing her as Diana, the virgin goddess of the moon and hunt.

The Circle also funded the acquisition of Thomas Girtin’s superb watercolor *Village along a River Estuary in Devon*. Although the Gallery has numbered masterpieces of English painting in its collection since its founding by Andrew Mellon, many of our finest British works on paper have been acquired in the 1980s. Girtin’s contributions were recognized by no less a master than J.M.W. Turner, who announced: “If Tom Girtin had lived, I would be out of work!” *Village along a River Estuary in Devon* shows Girtin at
Thomas Girtin, *Village along a River Estuary in Devon*, Gift of The Circle of the National Gallery of Art, 1987.27.1
his best, and as with the splendid Renaissance medals, we are grateful to The Circle members for their enhancement of the Gallery's collection.

**Hammer donation and exhibition**

Drawings from the Armand Hammer Collection were placed on permanent loan and promised as a bequest to the Gallery at the time that an exhibition of forty-seven sheets went on view in the West Building. Dr. Hammer's generous conveyance includes drawings by artists such as Leonardo, Raphael, Dürer, Michelangelo, Veronese, Rembrandt, Watteau, Robert, Tiepolo, Boucher, Fragonard, Pissarro, Manet, Degas, Gauguin, and Cézanne. The Gallery, and in particular our senior curator Andrew Robison, has worked closely with Dr. Hammer over the years in his efforts to build his collection. Four drawings came as immediate gifts: Dürer's *The Centaur Family*, Veronese's sheet of studies, Sacchi's *A Sacrifice to Pan*, and Creti's *Apollo*. A fifth work, Raphael's full-scale preparatory drawing for his painting *La Belle Jardinière*, now in the Louvre, was purchased with funds provided by Dr. Hammer. In the collection of the Earls of Leicester since the early eighteenth century, the drawing was the object of a long-standing gentlemen's agreement between the trustees of Holkham and the Gallery: if they were ever to sell it, we were to have the first chance to acquire it. After some delay in obtaining its export license, it arrived in Washington to keep company with five paintings by Raphael, illustrating every aspect of his career and constituting one of the great collections of his work in any museum. The Raphael cartoon is permanently installed in a specially built and carefully illuminated “chapel” on the West Building's ground floor. The gallery in front of this space will house selections from the Armand Hammer Collection on a rotating basis, and the two rooms bear the permanent designation “The Armand Hammer Collection.”

**Drawings from Windsor**

One of the richest drawings collections in either public or private hands is the British Royal Collection. Among the 30,000 old master and modern drawings housed in the Royal Library at Windsor Castle, the Italian works are especially renowned. While selections from the six hundred works by Leonardo have been seen at the Gallery in recent years, the thrust of this survey exhibition was to make accessible the strongest and most comprehensive component of Her Majesty's drawings. From a collection that includes not only the unparalleled Leonardo holdings but also major drawings by Raphael, Michelangelo, Bellini, Ghirlandaio, Fra Angelico, Annibale and Ludovico Carracci, Guercino, Piazzetta, Reni, and Canaletto, it became an exercise in delight to arrange an exhibition that illustrated the sustained brilliance of Italian draftsmanship. Derived from a larger, multi-schooled survey held at the Queen's Gallery in London, *Italian Master Drawings from the British Royal Collection* was organized by Jane Roberts, curator of the Print Room at Windsor Castle, together with the Gallery's senior curator, Andrew
Veronese, studies for Judith and Holofernes, David and Goliath, and other compositions,
The Armand Hammer Collection, 1967.24.4a
Robison, and supported by Oliver Everett, the librarian at Windsor. We at the Gallery were particularly grateful for the inclusion of three drawings. Never before had Windsor loaned Leonardo’s *Five Grotesque Heads*, and it was a great privilege to exhibit this famous work. Two other drawings were welcome because of their connections with paintings in the Gallery’s permanent collection: Giorgione’s *The Adoration of the Shepherds* for its much-discussed relationship to our Allendale Nativity, and Leonardo’s *Studies of arms and hands* for its possible preparatory relationship to our *Ginevra de’ Benci*. The exhibition, supported by an indemnity from the Federal Council on the Arts and the Humanities, was shared
with The Fine Arts Museums of San Francisco and The Art Institute of Chicago. It opened in Washington in the presence of H.R.H. Princess Alexandra.

Data processing

Our data processing department is charged with the development and maintenance of information systems in three areas: the care and utilization of art collections, general administration, and the implementation of office automation systems that support multiple functions within the Gallery. The joint efforts of the curatorial and data processing staffs have yielded significant results. By the third quarter of this fiscal year, the system housed information on some 48,000 objects in the Gallery’s collection. Records have been created for the entire painting, sculpture, print, drawing, and decorative arts collections. In addition to the valuable day-to-day uses of an on-line data base, the art object data base can be used to produce reports on a regularly scheduled basis or by special request. Such reports assist the curatorial staff in taking the annual inventory of the collections, organizing and planning special exhibitions, keeping track of those objects which are out on loan, and providing historical and statistical information on the collections. The data base is also aiding visitors to the Gallery. Terminals have been placed at the information desks to assist in providing answers to questions about the collections and their exact locations.

Twentieth-century American works on paper

Two exhibitions of twentieth-century American graphic art went on view in late May, Selections from the Whitney Museum of American Art and Andrew Wyeth: The Helga Pictures. Both exhibitions were supported by the Du Pont Company. The Whitney show, a group of nearly eighty drawings, traced American draftsmanship from the early twentieth century to the present. Highlighting a wide range of subject matter and medium, the exhibition examined major schools of American art such as early abstraction and figurative modes from the traditional to the surreal. From Prendergast to Borofsky, the range of images in the show testified to the diversity and innovation of American twentieth-century drawings. The Wyeth exhibition presented for the first time to public view a group of some 140 images depicting Helga Testorf, the artist’s neighbor. Concentrating on the artistic treatment of a single subject, the exhibition included pencil drawings, watercolors, and a few finished temperas, permitting a thorough examination of Wyeth’s process of revision and focus over a decade and a half. The exhibition is being shared with Boston, Houston, Los Angeles, San Francisco, Detroit, and Brooklyn. At the Gallery it was coordinated by deputy director John Wilmersding, who wrote a splendid essay for the catalogue. At the same time these works were on view on the West Building’s ground floor, five Wyeth paintings, either in the collection or promised gifts, were installed on the main floor in the galleries devoted to American painting.
East Building installed with twentieth-century sculpture

A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection opened in late June. This remarkable and comprehensive private collection was installed on three levels in the East Building in landscaped settings reminiscent of the Nashers’ sculpture garden in Dallas. Beginning with Rodin, Medardo Rosso, and Matisse, the Nasher holdings move boldly into the present day with works by Burton, Segal, and Kelly. One of the most exciting aspects of working with active private collectors is that they continue to acquire major pieces. During the course of the Nasher exhibition four major works by Kelly, Gaudier-Brzeska, and Smith were added to the installation. Shared with Dallas, the Washington venue was coordinated by curator of twentieth-century art Nan Rosenthal and supported by Northern Telecom Inc. The Nashers’ personal interest in and knowledge of the field of modern sculpture, their enthusiasm and support, and the exciting installation that transformed the main space of the East Building into a sculpture garden all added up to a wonderfully rewarding experience for the over one million visitors who saw it, and for those of us who work here.

Ongoing renovation program

The fine-tuning of the Gallery’s physical plant continues, dictated by technological advances and routine deterioration. Numerous offices within the Gallery received special attention. After years of being housed in the West Building, the development office was relocated to the East Building in close proximity to the executive offices. Space was vacated for these new offices when the Gallery’s rare books were moved to a secure, environmentally controlled room. To accommodate the ever-increasing amount of archival material, including the welcome recent gift of East Building drawings and records by I. M. Pei and Partners, a larger archival processing and storage room was completed in the West Building. Remodeling has begun for the conservation laboratory to provide additional office space, and progress was made on designs for a new photographic laboratory, which will house the equipment necessary for our expanding photographic services. Necessary environmental work was also carried out, including the removal of PCBs and the encapsulation of some 1940s insulation containing asbestos, and sections of the massive West Building roof were replaced.

Impressionist exhibition

The first major American retrospective devoted to Berthe Morisot opened Labor Day weekend and included many works not seen by the public since the painter’s memorial exhibition in 1895. A number of Morisot’s significant canvases are in the hands of her descendents, the Rouart family, and their generous cooperation made it possible for us to assemble a meaningful selection of her paintings, pastels, watercolors, and colored pencil drawings. We were especially pleased to have this exhibition at the Gallery, since many of our greatest patrons were pioneering Morisot collectors: John Hay Whitney, Chester Dale, Ailsa Mellon Bruce, and Paul
and Bunny Mellon. Organized by Mount Holyoke College Art Museum in association with the Gallery, and shared with the Kimbell Art Museum, the exhibition was supported by a generous contribution from Republic National Bank of New York and Banco Safra, S.A., Brazil, and by an indemnity from the Federal Council on the Arts and the Humanities. In conjunction with the exhibition, we borrowed *Repose*, Manet’s portrait of his sister-in-law Morisot, from the Museum of Art, Rhode Island School of Design.

**American Impressionism**

Reluctant to let go of summer, we opened, as the final exhibition of the fiscal year, *William Merritt Chase: Summers at Shinnecock 1891–1902*. Organized by Nicolai Cikovsky, Jr., the Gallery’s curator of American painting, and D. Scott Atkinson, curator of the Terra Museum of American Art, the show consisted of a selection of what are widely considered to be Chase’s finest works, the paintings and pastels he executed during his summers at Shinnecock on Long Island. Because of his reputation as both artist and teacher, Chase went to Long Island to direct the Shinnecock Summer School of Art, America’s first important school of open-air painting. There Chase produced a remarkable series of landscapes and interiors, revealing how much he had observed and learned during his Continental sojourn. The first in a series of three exhibitions of masters and masterpieces of American impressionism, which will also include Childe Hassam and John Twachtman, the full project has been funded by Bell Atlantic.
**Circle event**

The Gallery’s donor group, The Circle, continued to grow and hold events. In conjunction with the Morisot exhibition, Rosamond Bernier lectured to sustaining members of The Circle. With her encyclopedic knowledge of France, and especially Paris, in the late nineteenth and early twentieth centuries, Mme Bernier characteristically dazzled her audience with tales of soirées and salons involving Monet, Manet, Degas, Mallarmé, and Renoir. Having met and interviewed Morisot’s daughter, Julie Manet, Mme Bernier has a rare familiarity with the Morisot household and its ceaseless stream of illustrious visitors.

**Staff changes**

After fifteen years of devoted service as administrator to the Gallery from 1971 to 1986, Joseph G. English retired from our staff. Joe’s tenure coincided with a period of unprecedented growth at the Gallery, and he played an important role in staff expansion and the construction of the East Building. At their January meeting the Trustees adopted a resolution expressing their appreciation for his many good efforts. Anne Borden Evans, who succeeded as administrator, came to us from serving as vice president of the MAC Group, which specializes in management consulting for organizations undergoing major change. Her previous associations included WNET 13 and the Smithsonian Institution. Ms. Evans graduated from Wellesley College with a degree in music and received a master’s degree in public and private management at the Yale School of Management. During the course of the year she also found time to have her first child.

Ruth Kaplan joined us as information officer in the spring, overseeing the Gallery’s press and media relations and public information activities. She had previously filled a similar role at Washington’s public broadcasting station, WETA. She also spent ten years in England where she worked in the House of Commons and as press officer for the Royal Shakespeare Company.

Neal Turtell was appointed executive librarian and oversees the many aspects of this valuable scholarly resource. The Gallery library encompasses not only more than 130,000 volumes, it also includes a photographic archive of major significance.

Elise V. H. Ferber, after more than twenty-eight cumulative years at the Gallery, retired from her position as head of the art information service in the education department. With her departure a goodly piece of our institutional memory.

This review has focused primarily on what visitors might have encountered while walking through our galleries. For a greater understanding of the organization that makes such public programs possible and for an appreciation of the dedicated staff that implements them, the reader is referred to the detailed departmental reports that follow.
Raphael, *The Virgin and Child with the Infant Baptist*, Purchased with funds from The Armand Hammer Foundation, 1986.33.1
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Mr. and Mrs. Meyer P. Potamkin
Philadelphia, Pennsylvania
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New Canaan, Connecticut
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Mrs. Eugene Henry Rietzke
McLean, Virginia
Mr. and Mrs. Rodman C. Rockefeller
New York, New York
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New York, New York
Mrs. Victor Sadd
Danville, Virginia
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Mr. Melvin R. Weaver
Berkeley, California
The Secretary of Defense and Mrs. Caspar
Weinberger
McLean, Virginia
Mr. Perry H. Wheeler
Middleburg, Virginia
Mrs. John Campbell White
Chester, Maryland

Pierre-Eugène-Emile Hébert, *Queen Semiramis Called to Arms*, Pepita Milmore Memorial Fund, 1987.25.1

The Honorable and Mrs. Charles S.
Whitehouse
Marshall, Virginia

Mr. and Mrs. John R. Whitmore
Greenwich, Connecticut
ACQUISITIONS

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

PAINTINGS

Albani, Francesco, Italian, 1578–1660
God the Father, c. 1650
oil on canvas, oval: .465 x .603
(18% x 23%)
1986.62.1
Pepita Milmore Memorial Fund

Bellops, George, American, 1882–1925
New York, February, 1911, 1911
oil on canvas, 1.067 x 1.524 (42 x 60)
1986.72.1
Collection of Mr. and Mrs. Paul Mellon

Bouts, Dirck, Netherlandish, c. 1451/2–1475
Madonna and Child, c. 1465
oil on wood, .225 x .155 (8% x 6'/4)
1986.67.1
Patrons' Permanent Fund

Close, Chuck, American, 1940–Fanny/Fingerpainting, 1985
Fanny/Fingerpainting, 1985
oil on canvas, 2.591 x 2.134 x .063
(102 x 84 x 2'/4)
1987.2.1
Gift of Lila Acheson Wallace

Cuyp, Aelbert, Dutch, 1620–1691
River Landscape with Cows, c. 1650
oil on wood, .680 x .902 (26% x 35'/2)
1986.70.1
Gift of Family Petschek (Aussig)

Diebenkorn, Richard, American, 1922–Berkeley No. 52, 1955
Berkeley No. 52, 1955
oil on canvas board, .228 x .295 (9 x 11%)
1986.54.1
Gift of Mr. and Mrs. John Marin, Jr.

Henri, Robert, American, 1865–1929
Mr. George Cotton Smith, 1908
oil on canvas, .813 x .660 (32 x 26)
1986.93.1
Gift of Mrs. George Cotton Smith Adams in memory of George Cotton Smith Adams
Mrs. George Cotton Smith, 1908
oil on canvas, .813 x .660 (32 x 26)
1986.93.2
Gift of Mrs. George Cotton Smith Adams in memory of George Cotton Smith Adams

Lindner, Richard, American, 1901–1978
Contact, 1977
oil on canvas, 2.032 x 1.375 (80 x 54%)
1986.73.1
Gift of Denise Lindner

Marin, John, American, 1870–1953
Grey Sea, 1938
oil on canvas, .559 x .711 x .019
(22 x 28 x 3'/2)
1987.19.1
Gift of Mr. and Mrs. John Marin, Jr.

Winter Landscape, c. 1900
oil on canvas, .228 x .295 (9 x 11%)
1986.54.1
Gift of John Marin, Jr.

Buildings with Snowbank, Cliffside, New Jersey, 1928
oil on canvas, .225 x .283 (8% x 11%)
1986.54.2
Gift of John Marin, Jr.

House with Dutch Roof, c. 1928
oil on canvas, .203 x .250 (8 x 9%)
1986.54.3
Gift of John Marin, Jr.

Landscape with Houses and Trees, 1931
oil on canvas pasted to cardboard, .360 x .452
(14% x 17'/2)
1986.54.4
Gift of John Marin, Jr.

Houses and Trees, 1931
oil on canvas pasted to cardboard, .350 x .450
(14 x 17%)
1986.54.5
Gift of John Marin, Jr.

Old Swedish Church, New Castle, Delaware:
Distant View, 1931
oil on canvas pasted to cardboard, .451 x .355
(17' x 14)
1986.54.7
Gift of John Marin, Jr.

Mrs. John Marin, c. 1944
oil on canvas, .711 x .559 x .019
(28 x 22 x 3'/4)
1986.54.8
Gift of John Marin, Jr.

Tunk Mountains, Maine, 1948
oil on canvas, .554 x .457 (13'/2 x 18)
1986.54.9
Gift of John Marin, Jr.

Sketch of Two Bison, c. 1950
oil on canvas, .454 x .359 (17'/2 x 14'/2)
1986.54.10
Gift of John Marin, Jr.

Bather Seated on Rocks, 1951
oil on canvas, .550 x .711 x .019
(21' x 28 x 3'/4)
1986.54.11
Gift of John Marin, Jr.

Untitled: Circus, c. 1953
oil on canvas, .559 x .711 x .019
(22 x 28 x 3'/4)
1986.54.12
Gift of John Marin, Jr.

Old Swedish Church, New Castle, Delaware:
Close View, 1931
oil on canvas pasted to cardboard, .454 x .359
(17% x 14%)
1986.54.6
Gift of John Marin, Jr.

John Marin, Grey Sea, Gift of Mr. and Mrs. John Marin, Jr., 1987.19.1
Joan Miró, *The Farm*, Gift of Mary Hemingway, 1987.18.1

**Michelangelo Buonarroti,** After
_Damned Soul,* mid-16th century
oil on wood, .727 x .581 (28% x 22%)
1986.69.1
Gift of the United States Department of Justice

**Miro, Joan,** Spanish, 1893-1983
_The Farm,* 1921/1922
oil on canvas, 1.238 x 1.413 x .033
(48% x 55% x 1½)
1987.18.1
Gift of Mary Hemingway

**Newman, Barnett,** American, 1905-1970
_First Station,* 1958
magna on canvas, 1.978 x 1.537 (77% x 60%)
1986.65.1
Robert and Jane Meyerhoff Collection

**Kirsten, John,** American, 1905-1970
_Second Station,* 1958
magna on canvas, 1.984 x 1.532 (78% x 60%)
1986.65.2
Robert and Jane Meyerhoff Collection

**Hebert, Pierre-Eugène-Emile,** French, 1828-1893
_Third Station,* 1960
oil on canvas, 1.984 x 1.521 (78% x 59%)
1986.65.3
Robert and Jane Meyerhoff Collection

**Bell,** 1961/1964
_Acrylic and Oil,* 2.045 x 1.835 (80% x 72%)
1986.65.15
Robert and Jane Meyerhoff Collection

**Fifteenth Station,* 1965
acrylic on canvas, 1.981 x 1.524 (78 x 60)
1986.65.12
Robert and Jane Meyerhoff Collection

**Sixteenth Station,* 1965
acrylic on canvas, 1.982 x 1.525 (78½ x 60¼)
1986.65.13
Robert and Jane Meyerhoff Collection

**Seventeenth Station,* 1965
acrylic and duco on canvas, 1.981 x 1.522 (78 x 59½)
1986.65.14
Robert and Jane Meyerhoff Collection

**Stuart, Gilbert,** American, 1755-1828
_Thomas Jefferson,* c. 1810/1815
oil on wood, .659 x .540 (26 x 21¼)
1986.71.1
Gift of Thomas Jefferson Coolidge IV in memory of his great-grandfather, Thomas Jefferson Coolidge, his grandfather, Thomas Jefferson Coolidge II, and his father, Thomas Jefferson Coolidge III

**Fifteenth Station,* 1965
acrylic on canvas, 1.981 x 1.524 (78 x 60)
1986.65.12
Robert and Jane Meyerhoff Collection

**Sixteenth Station,* 1965
acrylic on canvas, 1.982 x 1.525 (78½ x 60¼)
1986.65.13
Robert and Jane Meyerhoff Collection

**Seventeenth Station,* 1965
acrylic and duco on canvas, 1.981 x 1.522 (78 x 59½)
1986.65.14
Robert and Jane Meyerhoff Collection

**Eighth Station,* 1964
oil on canvas, 1.984 x 1.524 (78% x 60)
1986.65.7
Robert and Jane Meyerhoff Collection

**Ninth Station,* 1964
acrylic on canvas, 1.981 x 1.527 (78% x 60%)
1986.65.8
Robert and Jane Meyerhoff Collection

**Tenth Station,* 1965
magna on canvas, 1.981 x 1.525 (78% x 60%)
1986.65.9
Robert and Jane Meyerhoff Collection

**Eleventh Station,* 1965
acrylic on canvas, 1.981 x 1.524 (78% x 60%)
1986.65.11
Robert and Jane Meyerhoff Collection

**Twelfth Station,* 1965
acrylic on canvas, 1.981 x 1.524 (78 x 60)
1986.65.12
Robert and Jane Meyerhoff Collection

**Thirteenth Station,* 1965
acrylic and duco on canvas, 1.981 x 1.522 (78% x 59½)
1986.65.14
Robert and Jane Meyerhoff Collection

**Fourteenth Station,* 1965
acrylic and oil on canvas, 2.045 x 1.835 (80% x 72%)
1986.65.15
Robert and Jane Meyerhoff Collection

**Rothko, Mark,** American, 1903-1970
_five paintings,* various media on canvas
1986.56.649-663
Gift of The Mark Rothko Foundation

**Stuart, Gilbert,** American, 1755-1828
_Thomas Jefferson,* c. 1810/1815
oil on wood, .659 x .540 (26 x 21¼)
1986.71.1
Gift of Thomas Jefferson Coolidge IV in memory of his great-grandfather, Thomas Jefferson Coolidge, his grandfather, Thomas Jefferson Coolidge II, and his father, Thomas Jefferson Coolidge III

**SCULPTURE**

**Barye, Antoine-Louis,** French, 1796-1875
_Juto with Her Peacock,* c. 1840
bronze, .276 (10%) high
1986.61.1
Gift of The Brown Foundation, Inc.

**Girardon, François,** French, 1628-1715
_Plato and Persephone (Allegory of Fire),* c. 1693/1716 (reduction of original marble group of c. 1677-1699)
bronze, .350 (21%) high
1986.74.1
Gift of Asbjorn R. Lunde

**Hebert, Pierre-Eugène-Emile,** French, 1828-1893
_Queen Semiramis Called to Arms,* c. 1853
bronze, .660 (26) high
1987.25.1
Pepita Milmore Memorial Fund

**Leoni, Leone,** Italian, 1509-1590
_Ippolita Gonzaga, 1535-1563, daughter of Ferrante Gonzaga (obverse); Ippolita as Diana with Hunting Dogs in a Landscape; Behind Her Pluto and Cerberus (reverse),* 1551
bronze medal, .067 (2%) diameter
1987.34.1
Gift of The Circle of The National Gallery of Art
Anonymous, German, 16th century.
Attributed to
"Head of Christ"
bloodpoint heightened with white on blue paper
1987.20.1
Gift of Mrs. Lessing J. Rosenwald

Anonymous, Italian, 15th century
"Saint John at the Foot of the Cross," c. 1460/1470
pen and brown ink and brown wash on laid paper
1986.96.1
Gift of Dr. and Mrs. George Baer

Barnet, Will, American, 1911–
First Sketch for "Waiting," 1974
charcoal and chalk over graphite on wove paper
1986.55.43
Gift of Mr. and Mrs. Will Barnet
No. 1 Idea for "Waiting," 1974
charcoal on wove paper
1986.55.44
Gift of Mr. and Mrs. Will Barnet

Beham, Hans Sebald, Attributed to, German, 1500–1550
"Susanna and the Elders"
pen and ink heightened with white on blue prepared paper
1986.79.1
Gift of Ian Woodner

Bellow, George, American, 1882–1925
Study for Nude with Hexagonal Quilt, 1924
charcoal and crayon on wove paper
1986.82.1
Gift of Mr. and Mrs. Raymond J. Horowitz

Bloch, Julius Thiengen, American, 1888–1966
Woman Sewing, 1919
charcoal on wove paper
1987.20.2
Gift of Mrs. Lessing J. Rosenwald

Bouchardon, Edme, French, 1698–1762
"Head of a Boy"
red chalk on laid paper
1987.37.1
The Arm und Hammer Collection

Callow, William, British, 1812–1908
"The Harbor of St. Malo at Low Tide," c. 1850
watercolor with gouache over graphite on wove paper
1986.72.2
Paul Mellon Collection
Cochin, Charles-Nicolas, II, French, 1715–1790
L’Allegresse, le Chagrin, 1774/1781
red chalk over black chalk on laid paper
1987.29.2
Ailsa Mellon Bruce Fund
L’Amiie, l’Amiie inutile, la Haine, 1774/1781
red chalk over black chalk on laid paper
1987.29.3
Ailsa Mellon Bruce Fund

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Cox, David, British, 1783–1859
The School Walk
watercolor and graphite on wove paper
1986.72.3
Paul Mellon Collection

Creti, Donato, Italian, 1671–1749
Apollo Standing in a River Landscape, 1720/1730
pen and brown and black ink on laid paper
1987.24.1
The Armand Hammer Collection

Coccii, Hendrik, German, 1650–1700
Head of a Siren
Gift of John R. Gaines, 1986.92.1

De Wint, Peter, British, 1784–1849
Evening on the Foss Dyke near Lincoln
watercolor over graphite on wove paper
1986.72.5
Paul Mellon Collection

El-Hanani, Jacob, Israeli, 1947–
Avoda, 1980/1982
pen and ink on heavy wove paper
1987.13.1
Gift of George and Janet Jaffin
Arod, 1985
pen and ink on heavy wove paper
1987.13.2
Gift of George and Janet Jaffin

El-Hanani, Jacob, Israeli, 1947–
Avoda, 1980/1982
pen and ink on heavy wove paper
1987.13.1
Gift of George and Janet Jaffin

Everdingen, Allart van, Dutch, 1621–1675
Landscape with Large Rock
pen and brown ink with brown wash on laid paper
1987.20.4
Gift of Mrs. Lessing J. Rosenwald

Flaxman, John, British, 1755–1826
Comfort the Afflicted, c. 1790
pen and gray ink with gray and brown wash over graphite on laid paper
1986.72.7
Paul Mellon Collection

Flaxman, John, British, 1755–1826
Comfort the Afflicted, c. 1790
pen and gray ink with gray and brown wash over graphite on laid paper
1986.72.7
Paul Mellon Collection

Gaskell, Gaetano, Italian, 1734–1802
A Young Man Warming Himself at a Brazier
red chalk heightened with white on laid paper
1987.36.1
Ailsa Mellon Bruce Fund

Girtin, Thomas, British, 1775–1802
St. James’ Park with a View of Westminster Abbey
watercolor over graphite on wove paper
1986.72.8
Paul Mellon Collection

Girtin, Thomas, British, 1775–1802
St. James’ Park with a View of Westminster Abbey
watercolor over graphite on wove paper
1986.72.8
Paul Mellon Collection

Glover, John, British, 1767–1849
A View of Dove Dale, c. 1825
watercolor over graphite on wove paper
1987.38.1
Ailsa Mellon Bruce Fund

Hendrik Goltzius, Head of a Siren, Gift of John R. Gaines, 1986.92.1
Goltzius, Hendrik, Dutch, 1558–1617
Head of a Siren, 1609
black chalk with white heightening on brown laid paper
1986.92.1
Gift of John R. Gaines

Guardana, Jacopo, Italian, 1720–1808
Three Studies of Hands Clasped in Prayer
black chalk heightened with white on reddish brown laid paper
1986.63.2
Ailsa Mellon Bruce Fund

Guardi, Francesco, Italian, 1712–1793
A Capriccio of Ruins by the Lagoon
pen and brown ink with brown and gray wash on laid paper
1986.64.1
Ailsa Mellon Bruce Fund

Guercino, Italian, 1591–1666
Shepherds Peering into a Chasm, 1620s
pen and brown ink with brown wash on laid paper
1986.59.1
Gift of Nicholas Brown, J. Carter Brown and Angela B. Fischer: Tenants in Common

Hoefnagel, Joris, Flemish, 1542–1600
Animalia Rationalia et Inseeta (Ignis); Animalia Quadrupedia et Reptilia (Terra); Animalia Aquatilia et Cochilata (Aqua); Animalia Volatilia et Amphibia (Aier), c. 1575/1582
four volumes with two hundred seventy-eight illustrations in watercolor and gouache, with gold oval borders, on vellum
1987.20.5–8
Gift of Mrs. Lessing J. Rosenwald

John, Gwen, British, 1876–1939
Little Girl with a Large Hat, probably 1915/1920
gouache over graphite on wove paper
1987.5.1
Ailsa Mellon Bruce Fund

Linnell, John, British, 1792–1882
Travelers Resting by a Fallen Tree, 1852
watercolor and gouache with pen and brown ink over graphite on wove paper
1986.72.9
Paul Mellon Collection

Sailboats on Southampton River, 1819
watercolor on wove paper
1986.72.10
Paul Mellon Collection

Lipton, Seymour, American, 1903–1986
thirty-nine untitled drawings, 1952–1984
crayon on wove paper
1986.75.4–42
Gift of Seymour Lipton

Marin, John, American, 1870–1953
Woolworth Building under Construction (recto);
View of New York (verso), c. 1913
watercolor on wove paper
1987.19.2.a,b
Gift of Mr. and Mrs. John Marin, Jr.

Moreau, Jean Michel, French, 1741–1814
Lady and Gentlemen Riding in a Park
brush and brown ink with touches of pen and brown ink over graphite on laid paper
1983.7.1
Ailsa Mellon Bruce Fund

Moucheron, Isaac de, Dutch, 1667–1744
An Italianate Garden with a Parrot, a Poodle, and a Man, 1730s
watercolor with pen and brown ink on ivory
1986.72.11
Ailsa Mellon Bruce Fund

Novelli, Pietro Antonio, Italian, 1729–1804
The Marriage of Europe and China
pen and brown ink on ivory
1987.16.1
Ailsa Mellon Bruce Fund

Palmer, Samuel, British, 1805–1881
Harvesters by Firelight, c. 1830
brush and black ink with watercolor and gouache on wove paper
1986.72.12
Paul Mellon Collection

Peale, Charles Willson, American, 1741–1827
John Beale Bordley, c. 1770
watercolor on ivory
1986.78.1
Gift of The Barra Foundation, Inc.

Pellegrini, Giovanni Antonio, Italian, 1675–1741
An Angel Appearing to Hagar and Ishmael
pen and brown ink and brown wash over black and red chalk on laid paper
1987.8.1
Ailsa Mellon Bruce Fund

Peronneau, Jean-Baptiste, French, 1715–1783
A Young Lady in a Yellow Gown with Blue Ribbons
pastel on paper mounted to canvas
1986.79.2
Gift of Ian Woodner

Piranesi, Francesco, Italian, c. 1758–1810
The Temple of Antoninus and Faustina
black chalk on paper
1986.91.1
Gift of John B. Davidson
Rembrandt van Rijn, *Head of an Old Man*, Gift of Mrs. Lessing J. Rosenwald, 1987.20.11

Robert, Hubert, French, 1733–1808
*Architectural Fantasy with a Triumphant Bridge*, 1759/1761
red chalk on laid paper
1987.29.1
The Armand Hammer Collection

Robert, David, Scottish, 1796–1864
*The Naval College from the River at Greenwich*, 1861
watercolor and gouache over graphite on wove paper
1986.72.14
Paul Mellon Collection

Rothko, Mark, American, 1903–1970
six hundred and forty-six drawings and two sketchbooks
various media on paper
1986.56.1–463
Gift of The Mark Rothko Foundation

Rowlandson, Thomas, British, 1756–1827
*A Funeral Procession*, 1759/1761
red chalk on laid paper
1987.29.1
The Armand Hammer Collection

Sacchi, Andrea, Italian, 1599–1661
*A Sacrifice to Pan*, early 1630s
pen and brown ink and wash over red chalk on laid paper
1987.24.3
The Armand Hammer Collection

Sandby, Paul, British, 1725–1809
*The Bridge at Bridgnorth in Shropshire*, c. 1818
pen and brown and gray ink with watercolor over graphite on wove paper
1986.72.17
Paul Mellon Collection

Shapinsky, Harold, American, 1925–
*Untitled*, 1946
oil on wove paper
1987.22.1
Gift of Murry and Selma Robinson

Steinberg, Saul, American, 1914–
*La Scala di Ferro (The Iron Ladder)*, 1967
graphite, pen and ink, colored pencil, pastel, rubber stamp, and collage on Ingres Canson paper
1986.83.1
Gift of Evelyn and Leonard Lauder
Anonymous, German. 15th century
The Madonna and Child Enthroned, with Saints Corbinian and Sigismund, 1492
woodcut, hand-colored in red lake, red-orange, green, blue, and yellow on laid paper
1987.3.1
Ailsa Mellon Bruce Fund

Baldung, Hans, German, 1484/1485–1545
Salome, c. 1511/1512
woodcut on laid paper
1987.33.1
Print Purchase Fund (Rosenwald Collection)

Barnet, Will, American, 1911–
forty-two prints, 1933–1985
1986.55.1–42
Gift of Mr. and Mrs. Will Barnett

Bartolozzi, Francesco, Italian, 1727–1815
The Celebrated Vincent Lazzards Esq
Accompanied by Two Friends in His Third Aerial Excursion, Taken from 87 George's Fields in London, after John Francis Rigaud, 1784
etching, engraving, stipple engraving, and aquatint in brown on heavy laid paper
1987.30.1
Ailsa Mellon Bruce Fund

Benois, Antoine, French, 1721–1770
Louis XV, King of France, after Jakob Christof Le Blon, after Nicholas Blakey, 1741
texting and etching on laid paper
1986.88.1
Gift of John O'Brien

Borofsky, Jonathan, American, 1942–
I dreamed I was having my photograph taken with a group of people. Suddenly, I began to rise up and fly around the room. Half way around, I tried to get out the door. When I couldn't get out, I continued to fly around the room until I landed and sat down next to my mother who said I had done a good job!, 1983
one-color screenprint over a unique multicolor open screen image on Exeter paper
1986.90.1
Gift of Mr. and Mrs. Roger P. Sonnabend

Bosman, Richard, American, 1944–
Polar Bear, 1983
five-color woodcut with some hand coloring on japon paper
1986.34.1
Gift of Joshua P. Smith

Both, Jan, Dutch, probably 1618–1682
De Smaek (Taste), after Andries Both
texting on laid paper
1986.90.1
Gift of Mr. and Mrs. Ruth Benedict in memory of William S. Benedict.
Heizer, Michael, American, 1944–
Swiss Survey #1, 1980/1983
fifteen-color offset lithograph/screenprint on
Somerset Satin paper
1986.90.11
Gift of Mr. and Mrs. Roger P. Sonnabend

Hockney, David, British, 1937–
Jerry Sohn, 1979
lithograph (aluminum) printed in black on
Toyosh 80 paper
1986.90.12
Gift of Mr. and Mrs. Roger P. Sonnabend

Hoefnagel, Jacob, Flemish, 1575—1630
Archetypa studiaope patris Georgii Hoefnagelii, published 1592
one volume with fifty-two engravings after Joris
Hoefnagel, on laid paper
1987.20.9
Gift of Mrs. Lessing J. Rosenwald

Johns, Jasper, American, 1930–
Cicada, 1979/1981
seven-color lithograph (aluminum) on Georges
Duchêne Calcaire paper
1986.90.14
Gift of Mr. and Mrs. Roger P. Sonnabend

Kauffmann, Angelica, Swiss, 1741–1807
Juno, published 1780
etching and aquatint in brown on laid paper
1987.1.2
Ailsa Mellon Bruce Fund

Kelly, Ellsworth, American, 1923–
"18 Colors (Cincinnati)," 1981
eighteen-color lithograph (aluminum) on Arches
Cover paper
1986.90.15
Gift of Mr. and Mrs. Roger P. Sonnabend
Concorde I (State), 1982
aquatint printed in black on Arches Cover paper
1986.90.16
Gift of Mr. and Mrs. Roger P. Sonnabend
Light Green Panel, 1981/1982
painted aluminum
1986.90.17
Gift of Mr. and Mrs. Roger P. Sonnabend
Dark Red-Violet Panel, 1981/1982
painted aluminum
1986.90.18
Gift of Mr. and Mrs. Roger P. Sonnabend

Kirchner, Ernst Ludwig, German, 1880–1938
Reclining Nude (Liegender akt), c. 1905
lithograph on wove paper
1986.95.1
Ruth and Jacob Kainen Collection

Dancing Couple (Tanzpaar), 1909
lithograph on yellow wove paper
1986.95.2
Ruth and Jacob Kainen Collection

Naked Girls in the Studio (Nackte Madchen im atelier), 1911
lithograph on wove paper
1986.95.3
Ruth and Jacob Kainen Collection

Three Bathers by Stones (Drei badende an steinen), 1913
lithograph in red, blue, yellow, and black on
wove paper
1986.95.4
Ruth and Jacob Kainen Collection

Langlois, Pierre Gabriel, French, 1754–
c. 1810
Fontenelle, after Guillaume Voirirot, after Jean-Jacques Forty, 1796/1797
engraving on laid paper (final state)
1986.88.10
Gift of John O’Brien

Fontenelle, after Guillaume Voirirot, after Jean-Jacques Forty, 1796/1797
engraving on laid paper (trial state)
1986.88.11
Gift of John O’Brien

Lasansky, Leonardo, American, 1946–
Evenfall (four proofs and final print), 1982
dition print and four progressive proofs
1986.87.1–5
Gift of Dr. and Mrs. Webster Gelman

Le Bas, Jacques-Philippe, French, 1707–
1783
Robert le Lorrain, after Hubert Dronais, 1741
engraving on laid paper
1986.88.12
Gift of John O’Brien

Lempereur, Louis-Simon, French, 1728–
1807
Philippe Cayeux, after Charles-Nicolas
Cochin II
etching and engraving on laid paper
1986.88.13
Gift of John O’Brien

Levine, Jack, American, 1915–
The Prisoner, 1963
burnished aquatint (zinc) on B.F.K. Rives paper
1986.89.1
Gift of Dr. Thomas A. Mathews

Ernst Ludwig Kirchner, Russian Dancers, Ruth and Jacob Kainen Collection, 1986.95.4
<table>
<thead>
<tr>
<th>Artist/Maker</th>
<th>Nationality</th>
<th>Years</th>
<th>Description</th>
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<tr>
<td>Lichtenstein, Roy</td>
<td>American</td>
<td>1923–</td>
<td>Modern Head Relief, 1969/1970</td>
<td>1986.90.19</td>
<td>Gift of Mr. and Mrs. Roger P. Sonnabend</td>
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<td></td>
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<td>solid brass</td>
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<td>Naguchi, Isamu</td>
<td>American</td>
<td>1904–</td>
<td>Cloud Mountain, 1983</td>
<td>1986.90.22</td>
<td>Gift of Mr. and Mrs. Roger P. Sonnabend</td>
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<td>Radiance, 1983</td>
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<td>six-color lithograph on Transpagra vellum paper</td>
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<tr>
<td>Rauschenberg, Robert</td>
<td>American</td>
<td>1925–</td>
<td>American Pewter with Burroughs I, 1981/1982</td>
<td>1986.90.26</td>
<td>Gift of Mr. and Mrs. Roger P. Sonnabend</td>
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<td></td>
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<td>three-color lithograph (stone and aluminum) with embossing on J. Barcham Green Crisbrook paper</td>
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<tr>
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<td>Louis XVI, King of France, after Joseph Siffred Duplessis, 1783</td>
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<td>Rosenquist, James</td>
<td>American</td>
<td>1933–</td>
<td>1-2-3 Outside, 1972</td>
<td>1986.84.5</td>
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**Lithographs**:

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**Paintings**:

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<tr>
<td>Pouilly, Jean-Baptiste de</td>
<td>French</td>
<td>1666–</td>
<td>Priape, 1778</td>
<td>1986.88.22</td>
<td>Gift of John O'Brien</td>
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<td>Pouilly, Jean-Baptiste de</td>
<td>French</td>
<td>1666–</td>
<td>Statuette of Mars, 1778</td>
<td>1986.88.23</td>
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**Sculptures**:

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**Prints**:

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**Lithographs on Vellum**:

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**Lithographs on Paper**:

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**Lithographs on China Paper**:

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**Lithographs on Somerset Paper**:

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**Lithographs on Arches Paper**:

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**Lithographs on Handmade Paper**:

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</tbody>
</table>
Pierre Corneille, 1799
engraving and etching on laid paper
1986.88.24
Gift of John O'Brien
Jean-Baptiste Rousseau, 1802
engraving and etching on laid paper
1986.88.25
Gift of John O'Brien
Prosper Jolyot de Crevillon
engraving and etching on laid paper
1986.88.26
Gift of John O'Brien
Charles Henri de la Heineken, 1770
engraving and etching on laid paper
1986.88.27
Gift of John O'Brien
Savinio, Alberto (author), Italian, 1891–1952
Departure of the Argonaut, published 1986
portfolio with text and forty-nine lithographs by Francesco Clemente
1986.57.1-49
Gift of Mr. and Mrs. Robert A. Hauslohner
Scheuchzer, Johann Jacob (author), Swiss, 1672–1733
Kupfer-Bibel (first edition), published 1731/1735
four volumes with seven hundred and sixty engraved plates after J. M. Füssli; borders engraved by J. D. Preissler
1987.26.1–4
Epstein Family Fund
Serra, Richard, American, 1939–
To Bobby Sands, 1981
lithograph (aluminum) printed in black on Arches Cover paper
1986.90.32
Gift of Mr. and Mrs. Roger P. Sonnabend
Sonnier, Keith, American, 1941–
Abaca Code-Circles, 1975/1976
hand-cast paper and stamping
1986.90.34
Gift of Mr. and Mrs. Roger P. Sonnabend
Vallotton, Felix Edouard, Swiss, 1865–1925
La paresse (Laziness), 1896
woodcut on cream wove paper
1986.81.1
Gift of Frank and Jeannette Eyerly
Wyeth, James Browning, American, 1946–
The Farm, 1980
four etchings on wove paper
1986.86.1–4
Gift of The Very Reverend and Mrs. Charles Harris
Yunkers, Adja, American, 1900–1983
A Miro, 1973
color screenprint on J. Green paper
1987.23.1
Gift of Fern Letnes

Vangelisti, Vincenzo, Italian, 1738 or 1744–1798
Jacques Dréllie, after André Pujois, 1777
engraving with etching on laid paper
1986.88.29
Gift of John O'Brien
Warhol, Andy, American, 1928–1987
Flowers, 1974
ten screenprints in black on J. Green paper
1986.99.1–10
Gift of Peter M. Brant

Mao Tse-Tung, 1972
ten color screenprints on calendered paper
1986.99.21–30
Gift of Peter M. Brant
Wyeth, James Browning, American, 1946–
The Farm, 1980
four etchings on wove paper
1986.86.1–4
Gift of The Very Reverend and Mrs. Charles Harris
Yunkers, Adja, American, 1900–1983
A Miro, 1973
color screenprint on J. Green paper
1987.23.1
Gift of Fern Letnes
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The Reader’s Digest Association, Inc.
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Fredrik Roos

*These include staff members. It is the Gallery’s policy to keep such loans anonymous.
†deceased
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Vienna, Österreichisches Museum für angewandte Kunst

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Copenhagen, The Ordrupgaard Collection

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Oxford, The Governing Body, Christ Church
York City Art Gallery

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Le Cateau-Cambrésis, Musée Matisse
Chambéry, Musées d’art et d’histoire
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Ecouch, Musée de la Renaissance
Nice-Cimiez, Musée Matisse
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Paris, Musée de l’Orangerie
Paris, Musée du Louvre
Paris, Musée du Louvre, Cabinet des Dessins
Paris, Musée Marmottan
Paris, Musée National d’Art Moderne, Centre Georges Pompidou
Paris, Musée d’Orsay
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Toulouse, Musée des Augustins

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Kunsthalle Bremen
Darmstadt, Hessisches Landesmuseum
Kunstmuseum Düsseldorf
Hamburg, Hamburger Kunsthalle, Kupferstichkabinett
Munich, Alte Pinakothek, Bayerische Staatsgemäldesammlungen
Munich, Staatliche Graphische Sammlung

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Dublin, The National Gallery of Ireland

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The Tel Aviv Museum

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Bologna, Cassa de Risparmio
Bologna, Pinacoteca Nazionale
Bologna, Chiesa di San Giacomo Maggiore
Bologna, Chiesa di San Giovanni in Monte
Bologna, Chiesa di San Martino
Bologna, Chiesa di San Nicolò degli Albari
Bologna, Chiesa di San Paolo Maggiore
Bologna, Chiesa di San Petronio
Bologna, Chiesa di San Salvatore
Bologna, Chiesa di Santa Maria della Carità
Bologna, Società Majestue Baglioni, S.P.A.
Centro, Pinacoteca e Galleria d’Arte Moderna
Ferrara, Pinacoteca Nazionale di Palazzo dei Diamanti
Florence, Fondazione Horne
Florence, Galleria degli Uffizi
Florence, Galleria Palatina, Palazzo Pitti
Genoa, Galleria Nazionale di Palazzo Spinola
Guido Reni, Portrait of Cardinal Roberto Ubaldino, Papal Legate to Bologna, 1625/1627, Los Angeles County Museum of Art, Gift of The Ahmanson Foundation

Milan, Pinacoteca di Brera
Modena, Galleria e Museo Estense
Monghidoro, Chiesa Parrocchiale
Naples, Museo e Gallerie Nazionali di Capodimonte
Parma, Galleria Nazionale
Rome, Galleria Borghese
Rome, Galleria Nazionale d'Arte Antica, Palazzo Corsini
Rome, Pinacoteca Capitolina
Rome, Chiesa di Santa Caterina dei Funari
Venice, Galleria dell'Accademia

JAPAN
Kurashiki, Ohara Museum of Art
Tokyo, Bridgestone Museum of Art

KUWAIT
Safat, Dar Al-Athar Al-Islamiya, Kuwait National Museum

THE NETHERLANDS
Amsterdam, Rijksmuseum
Amsterdam, Rijksprentenkabinet, Rijksmuseum
Haarlem, Teylers Museum
Prentenkabinet der Rijksuniversiteit te Leiden
Leiden, Stedelijk Museum "De Lakenhal"
Rotterdam, Museum Boymans-van Beuningen

NORWAY
Oslo, Nasjonalgalleriet

SCOTLAND
Edinburgh, Scottish National Gallery of Modern Art
Edinburgh, National Galleries of Scotland
Glasgow Art Gallery and Museum

SPAIN
Madrid, Museo del Prado
Madrid, Patrimonio Nacional
Madrid, San Fernando Royal Academy of Fine Arts

SWEDEN
Stockholm, Moderna Museet
Stockholm, Nationalmuseum

SWITZERLAND
Kunstmuseum Basel
Kunstmuseum Bern
Musée des Beaux-Arts de La Chaux-de-Fonds
Kunstmuseum Solothurn

TURKEY
Istanbul, Archeological Museum
Istanbul University Library
Istanbul, Topkapi Palace Museum
Istanbul, Turkish and Islamic Arts Museum

YUGOSLAVIA
Belgrade, National Museum

UNITED STATES
California
Los Angeles County Museum of Art
Los Angeles, Wight Art Gallery, University of California
Malibu, The J. Paul Getty Museum
San Diego Museum of Art
The Fine Arts Museums of San Francisco
The Santa Barbara Museum of Art

Colorado
The Denver Art Museum

Connecticut
Hartford, Wadsworth Atheneum
New Haven, Yale University Art Gallery

District of Columbia
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution
National Museum of American Art, Smithsonian Institution
The National Museum of Women in the Arts
The Phillips Collection
The Textile Museum

Florida
Sarasota, John and Mable Ringling Museum of Art
St. Petersburg, Museum of Fine Arts
West Palm Beach, Norton Gallery and School of Art

Georgia
Athens, Georgia Museum of Art, The University of Georgia

Illinois
The Art Institute of Chicago
Chicago, Terra Museum of American Art
Indiana
Indianapolis Museum of Art

Maryland
The Baltimore Museum of Art
Baltimore, The Walters Art Gallery

Massachusetts
Boston, Museum of Fine Arts
Cambridge, Harvard University Art Museums (Fogg Art Museum)
Cambridge, Harvard University Art Museums (Arthur M. Sackler Museum)
Williamstown, Sterling and Francine Clark Art Institute
Worcester Art Museum

Michigan
The Detroit Institute of Arts

Minnesota
The Minneapolis Institute of Arts

Missouri
Kansas City, The Nelson-Atkins Museum of Art

New Jersey
The Newark Museum

New York
New York, Solomon R. Guggenheim Museum
New York, The Metropolitan Museum of Art
New York, The Pierpont Morgan Library
New York, The Museum of Modern Art
New York, Whitney Museum of American Art
Rochester, Memorial Art Gallery of the University of Rochester
Southampton, The Harrish Art Museum

North Carolina
Raleigh, The North Carolina Museum of Art

Ohio
The Cleveland Museum of Art
Columbus Museum of Art
The Toledo Museum of Art
Youngstown, The Butler Institute of American Art

Pennsylvania
Philadelphia Museum of Art
Scranton, Everhart Museum

Rhode Island
Providence, Museum of Art, Rhode Island School of Design

South Carolina
Greenville, Bob Jones University

Texas
Dallas Museum of Art
Fort Worth, Amon Carter Museum
Fort Worth, Kimbell Art Museum
Houston, The Museum of Fine Arts

Virginia
Richmond, Virginia Museum of Fine Arts

Washington
Seattle, Henry Art Gallery, University of Washington
Seattle Art Museum

Lenders of Works of Art Displayed with the Gallery Collections

George and Virginia Ablah
Henry Moore, Reclining Connected Forms
Henry Moore, Three Way Piece No. 1: Points
Henry Moore, Large Torsos Arch

Irving Blum
Andy Warhol, 32 Soup Cans

Collection of Helen Frankenthaler
Helen Frankenthaler, Mountains and Sea

John R. Gaines
Gian Lorenzo Bernini, Saint Bibiana

Guido Goldman Sprinkling Trust
Anthony Caro, Scheherazade

The Armand Hammer Foundation
Pierre Bonnard, Girl Putting on Her Stocking
François Boucher, Venus Reclining Against a Dolphin
François Boucher, Landscape with a Rustic Bridge
Mary Cassatt, Margot Leaning Against Rene’s Knee
Mary Cassatt, Smiling Margot Seated in a Ruffled Bonnet
Paul Cézanne, Study of the “Ecorthé” (recto)
Paul Cézanne, Mont Sainte-Victoire (recto)
Antonio Allegri da Correggio, study for the Madonna della Sozodela (recto); study for a fresco of Saint Matthew and Saint Jerome (verso)
Edgar Degas, Laundresses Carrying Linen
Albrecht Dürer, Tuft of Cowslips
Jean-Honoré Fragonard, The Little Preacher
Jean-Honoré Fragonard, Grandfather’s Reprimand
Jean-Honoré Fragonard, The Reading
Jean-Honoré Fragonard, Visit to the Nurse
Paul Gauguin, 10 pages from Breton Sketchbook, No. 16
Paul Gauguin, Tahitian Heads
Paul Gauguin, Paau No Te Varau Ino
Paul Gauguin, Tahitian Legend
Paul Gauguin, Landscape at Pont-Aven
Vincent van Gogh, The Zandemennik House
Vincent van Gogh, Man Polishing a Boot
Vincent van Gogh, The Magrot House, Cueesmes
Vincent van Gogh, Old Man Carrying a Bucket
Jean-Baptiste Greuze, A Tired Woman with Two Children
Jean-Auguste-Dominique Ingres, Mrs. Charles Badham
Leonardo da Vinci, Sheet of Studies (recto)
Edouard Manet, Man Wearing a Cloak (recto)
Michelangelo Buonarroti, Male Nude (recto/verso)
Pablo Picasso, Female Nude (recto)
Camille Pissarro, Montmorency Road
Camille Pissarro, Pea Harrest (recto)
Raphael Sanzio, study for a fresco of the Prophets Hosen and Jonah
Rembrandt van Rijn, Study of a Beggar Man and Woman
Rembrandt van Rijn, A Biblical Subject
Rembrandt van Rijn, A Landscape with Farm Buildings among Trees
Pierre Auguste Renoir, Girllhood
Andrea del Sarto, Female Head
Georges Seurat, study after The Models

53
Giovanni Battista Tiepolo, *Saint Jerome in the Desert Listening to the Angels*

Giovanni Battista Tiepolo, *The Virgin and Child Adored by Bishops, Monks, and Women*

Jean-Antoine Watteau, *Young Girl*

Jean-Antoine Watteau, *Couple Seated on a Bank*

Andrew Wyeth, *Brandywine Valley*

PETER JAY

Gilbert Stuart, *John Jay*

COLLECTION OF JASPER JOHNS

Jasper Johns, *Target*

Jasper Johns, *No*

Jasper Johns, *Untitled*

COLLECTION OF BORIS AND BATHSHEBA LEAVITT

Jean Arp, *Hurlou*

Jean Arp, *Torse Chevalier*

William Baziotes, *Tropical Ad
clescence*

Philip Guston, *Beggars’s Joy*

Willem de Kooning, *Woman*

Robert Motherwell, *Two Figures with Cerulean Blue Stripe*

Robert Motherwell, *Beside the Sea, No. 1*

Robert Motherwell, *Beside the Sea, No. 18*

Robert Motherwell, *Beside the Sea, No. 36*

Kurt Schwitters, *Dark Semi-Circle*

MUSEE DU LOUVRE, REUNION DES MUSEES NATIONAUX

Venetian school, *Cupid on a Dolphin*

Mead Art Museum, Amherst College, Gift of Charles and Janet Morgan

Andrew Wyeth, *Wind from the Sea*

The Medical Museum of the Armed Forces Institute of Pathology

Thomas Eakins, Dr. John H. Brinton

COLLECTION OF MR. AND MRS. PAUL MELLON

Balthasar van der Ast, *Basket of Flowers*

Balthasar van der Ast, *Basket of Fruit*

Abraham Bisschaert, *Vase of Flowers in a Niche*

Jan Brueghel the Elder, *A Basket of Mixed Flowers and a Vase of Flowers*

Richard Diebenkorn, *Ocean Park No. 50*

Richard Diebenkorn, *Ocean Park No. 61*

Richard Diebenkorn, *Ocean Park No. 87*

Mark Rothko, *Red, Black, White on Yellow*

Mark Rothko, *No. 20*

Mark Rothko, *White and Greens in Blue*

Mark Rothko, *Blue, Green and Brown*

COLLECTION OF ROBERT MOTHERWELL

Robert Motherwell, *Mural Sketch*

Robert Motherwell, *Mural Sketch (dated 22 October 1975)*

Robert Motherwell, *Sketch for Reconciliation Elegy*

National Museum of American Art

Hiram Powers, *Clotide*

Hiram Powers, *Eve Disconsolate*

Hiram Powers, *Louisa Greenough Powers Hibaton*

Augustus Saint-Gaudens, *Judge Edward S. Pierrpoint*

THE MORTON G. NEUMANN FAMILY COLLECTION

Paul Klee, *Capriccio in February*
Edouard Vuillard, *Four Ladies with Fancy Hats*, Gift of Mr. and Mrs. Frank Eyerly, Mr. and Mrs. Arthur G. Altschul, Malcolm Wiener, and the Samuel H. Kress Foundation, 1987.12.1

Arshile Gorky, *Self-Portrait*
Al Held, *Robert's Trip II*
Al Held, *Ivan the Terrible*
Al Held, *Mao*
Al Held, *Promised Land*
Al Held, *Black Nile VII*
Al Held, *Untitled*
Al Held, *Untitled*
Al Held, *Mercury Zone VIII*
Italian, 16th century, *Hercules*
Ellsworth Kelly, *Yellow White*
Ellsworth Kelly, *Blue Yellow Red III*
Ellsworth Kelly, *Chatham V: Red Blue*
Ellsworth Kelly, *White Relief*
Ellsworth Kelly, *Tiger*
Ellsworth Kelly, *Relief with Blue*
Franz Kline, *Caboose*
Roy Lichtenstein, *Forest Scene with Temple*
Roy Lichtenstein, *Rouen Cathedral, Set III*
Roy Lichtenstein, *Yellow Brushstroke II*
Roy Lichtenstein, *Look Mickey*
Roy Lichtenstein, *Girl with Hair Ribbon*
Roy Lichtenstein, *Still Life with Goldfish Bowl*

Roy Lichtenstein, *Cosmology*
Edouard Manet, *Jeanne—Le Printemps*
Thomas Moran, *Green River Cliffs, Wyoming*
Netherlandish, second half 16th century, *Amorous Couple*
Isamu Noguchi, *Untitled*
Georgia O'Keeffe, *Black Place III*
Georgia O'Keeffe, *From a New Jersey Weekend I*
Georgia O'Keeffe, *From the Lake No. III*
Georgia O'Keeffe, *In the Patio IX*
Georgia O'Keeffe, *Dark Tree Trunks*
Georgia O'Keeffe, *Jack-in-the Pulpit II*
Georgia O'Keeffe, *Jack-in-the Pulpit III*
Georgia O'Keeffe, *Jack-in-the Pulpit IV*
Georgia O'Keeffe, *Jack-in-the Pulpit V*
Georgia O'Keeffe, *Jack-in-the Pulpit VI*
Robert Rauschenberg, *Female Figures (Blueprint)*
Robert Rauschenberg, *White Painting*
Robert Rauschenberg, *Untitled (Venetian)*
Robert Rauschenberg, *Blue Eagle*
Robert Rauschenberg, *Miniatue*
Robert Rauschenberg, *Black Painting*
Robert Rauschenberg, *Automobile Tire Print*
Thomas Sully, *Queen Victoria*
LOANS TO EXHIBITIONS

NATIONAL GALLERY
LOANS TO TEMPORARY EXHIBITIONS

AUSTRALIA
Perth, The Art Gallery of Western Australia
George Catlin, The White Cloud, Head Chief of the Iowas
Circulated to Art Gallery of New South Wales, Sydney, 6 February–5 April 1987

BELGIUM
Brussels, Musées Royaux des Beaux-Arts de Belgique
GUSTAVE KLIMT, 16 September–21 December 1987
Gustave Klimt, Baby (Cradle)

ENGLAND
London, Barbican Art Centre
THE IMAGE OF LONDON: VIEWS BY TRAVELLERS AND EMIGRES
1550–1929, 6 August–18 October 1987
André Derain, View of the Thames
James McNeill Whistler, Wapping on Thames
London, Hayward Gallery
Auguste Rodin, Seated Nude Leaning to the Left
London, Tate Gallery
MARK ROTHKO, 1903–1970, 17 June–1 September 1987
Twenty paintings and five drawings by Mark Rothko
Twelve paintings circulated to Fundación Juan March, Madrid, 23 September 1987–3 January 1988
London, Whitechapel Art Gallery
DAVID SMITH, 7 November 1986–4 January 1987
David Smith, Cabi XXVI
David Smith, Sentinel I
David Smith, Voltri VII
Manchester, The Whitworth Gallery, University of Manchester
THE PRIVATE DEGAS, 17 January–28 February 1987
Edgar Degas, Dancers Backstage
Circulated to Fitzwilliam Museum, Cambridge, 17 March–31 May 1987

FRANCE
Paris, Réunion des musées nationaux, Galeries nationales du Grand Palais
FRANÇOIS BOUCHER, 1703–1770, 19 September 1986–5 January 1987
François Boucher, Madame Bergeret

Paris, Réunion des musées nationaux, Galeries nationales du Grand Palais
FRAGONARD, 22 September 1987–4 January 1988
Jean-Honoré Fragonard, Blindman’s Buff
Jean-Honoré Fragonard, A Game of Horse and Rider
Jean-Honoré Fragonard, A Game of Hot Cockles
Jean-Honoré Fragonard, The Swing
Jean-Honoré Fragonard, A Young Girl Reading
Jean-Honoré Fragonard, Angelica Exposed to the Ore
Jean-Honoré Fragonard, The Bedroom

Strasbourg, Musée d'Art Moderne
ARP, 1886–1966, 16 September–16 November 1986
Jean Arp, Shirt Front and Fork
Circulated to Musée d'Art Moderne de la Ville de Paris, 12 December 1986–3 February 1987
Jean Arp, The Forest
Circulated to The Minneapolis Institute of Arts, 15 March–24 May 1987; and Museum of Fine Arts, Boston, 1 July–13 September 1987

FEDERAL REPUBLIC OF GERMANY
Aldersbach (near Regensburg), Kloster Aldersbach
COSMAS DAMIAN ASAM, AUSSTELLUNG ZUM 300. GEBURTSTAG, 15 August–19 October 1986
Egid Quirin Asam, Design for the Dome of the Jesuit Church in Mannheim

Cologne, Museum Ludwig
EUROPE/AMERICA: THE HISTORY OF AN ARTISTIC FASCINATION
SINCE 1940, 6 September–30 November 1986
Winslow Homer, Right and Left
Mark Rothko, Untitled

Frankfurt am Main, Städtische Galerie im Städelischen Kunstinstitut
Eugène Delacroix, Wild Horse Coming out of the Water
Eugène Delacroix, Battle of the Giaour and the Pasha
Eugène Delacroix, Tiger
Johann Wolfgang von Goethe, Faust (Paris, 1827), bound volume with eighteen lithographs by Eugène Delacroix

Stuttgart, Württembergischer Kunstverein Stuttgart
EXOTIC WORLDS: EUROPEAN PHANTASIES, 1 September–29 November 1987
Paul Gauguin, Père Paillard

ITALY
Bologna, Pinacoteca Nazionale and Museo Civico
THE AGE OF CORREGGIO AND THE CARRACCI: EMILIAN PAINTING OF THE SIXTEENTH AND SEVENTEENTH CENTURIES, 10 September–10 November 1986
Annibale Carracci, Landscape
Annibale Carracci, Venus Adorned by the Graces
Lodovico Carracci, The Dream of Saint Catherine of Alexandria
Correggio, The Mystic Marriage of Saint Catherine
Giovanni Andrea Donducci, called Mastrozetto, Allegorical Landscape
Guercino, Cardinal Francesco Cennini
Circulated to The Metropolitan Museum of Art, New York, 26 March–24 May 1987

Ferrara, Castello Estense
LE CARTE DEL CORTE: GIOCO E MAGIA ALLA CORTE DEGLI ESTENSI, 12 September 1987–10 January 1988
Anonymous Italian 15th century, Playing Cards (three sets)

Naples, Museo e Gallerie Nazionali di Capodimonte
CAPOLAVORI IMPRESSIONISTI DEI MUSEI AMERICANI, 6 December 1986–8 February 1987
Twenty-two impressionist and post-impressionist paintings Circulated to Pinacoteca di Brera, Milan, 4 March–10 May 1987

Venice, Museo Correr
HENRI MATISSE: MATISSE ET L’ITALIE, 30 May–18 October 1987
Henri Matisse, Pianist and Checker Players

Venice, Palazzo Grassi
FUTURISMO & FUTURISMI, 4 May–12 October 1986
Max Weber, Rush Hour, New York

JAPAN
Fukuoka Art Museum
REMBRANDT AND THE BIBLE, 6 January–1 February 1987
Rembrandt van Rijn, The Circumcision
Circulated to National Museum of Modern Art, Tokyo, 7 February–22 March 1987

Tokyo, The National Museum of Modern Art
PAUL GAUGUIN: IN SEARCH OF PARADISE, 6 March–17 May 1987
Paul Gauguin, The Bathers
Circulated to Aichi Prefectural Art Gallery, Nagoya, 12 June–28 June 1987

Tokyo, The National Museum of Western Art
EL GRECO EXHIBITION, 18 October–14 December 1986
El Greco, Madonna and Child with Saint Martina and Saint Agnes
Circulated to Nara Prefectural Museum of Art, 6 January–1 March 1987; and Aichi Prefectural Art Gallery, Nagoya, 11 March–24 March 1987

Tokyo, The National Museum of Western Art
SPACE IN EUROPEAN ART: COUNCIL OF EUROPE EXHIBITION IN JAPAN, 28 March–14 June 1987
Jan Vermeer, A Lady Writing

Tokyo, The National Museum of Western Art
TURNER EXHIBITION, 16 August–5 October 1986
Joseph Mallord William Turner, Keelmen Heaving in Coals by Moonlight
Joseph Mallord William Turner, The Dogana and Santa Maria della Salute, Venice

MEXICO
Mexico City, Centro Cultural Arte Contemporáneo
FAMILIA GIACOMETTI, 9 April–15 August 1987
Alberto Giacometti, The Chariot

THE NETHERLANDS
Amsterdam, Rijksmuseum
ART BEFORE THE ICONOCLASM: NORTH NETHERLANDISH ART 1525–1580, 13 September–23 November 1986
Maerten van Heemskerck, The Rest on the Flight into Egypt

Amsterdam, Rijksmuseum Vincent van Gogh
MONET IN HOLLAND, 21 October 1986–4 January 1987
Vincent van Gogh, Flower Beds in Holland

SWITZERLAND
Lausanne, Fondation de l’Hermitage
RETROSPECTIVE RENE MAGRITTE, 19 June–18 October 1987
René Magritte, The Blank Signature

Kunsthaus Zürich
EUGÈNE DELACROIX, 4 June–23 August 1987
Eugène Delacroix, Arabs Skirmishing in the Mountains
Circulated to Städtische Galerie im Städelischen Kunstinstitut, Frankfurt am Main, Federal Republic of Germany, 23 September 1987–10 January 1988

UNITED STATES
ALASKA
Anchorage Museum of History and Art
Jacques Lipchitz, Death Mask of Amedeo Modigliani
Giacomo Manzu, Turtle Seizing a Snake
Auguste Rodin, The Sirens

CALIFORNIA
Berkeley, University Art Museum, University of California
MADE IN U.S.A.: AN AMERICANIZATION IN MODERN ART, THE ‘50s & ‘60s, 4 April–21 June 1987
Andy Warhol, A Boy for Meg
Circulated to The Nelson-Atkins Museum of Art, Kansas City, Missouri, 25 July–6 September 1987
Los Angeles County Museum of Art
Mark Rothko, Number 11

The Oakland Museum
JACOB LAWRENCE: AMERICAN PAINTER, 26 September–30 November 1986
Jacob Lawrence, Daybreak—A Time to Rest
Circulated to The High Museum of Art, Atlanta, Georgia, 16 December 1986–1 March 1987; The Phillips Collection, Washington, D.C., 3 April–1 June 1987; and Dallas Museum of Art, 19 July–16 September 1987

COLORADO
Denver, The Denver Art Museum
THE ART OF NEW MEXICO, 1900–1945: THEMES AND PERSPECTIVES, 18 February–19 April 1987
John Marin, Storm over Taos

CONNECTICUT
New Haven, Yale University Art Gallery
WINSLOW HOMER WATERCOLORS, 11 September–2 November 1986
Winslow Homer, A Good Shot, Adirondacks
Winslow Homer, Sketch for “Hound and Hunter”
Winslow Homer, Key West, Hauling Anchor
Winslow Homer, On the Trail
Winslow Homer, Salt Kettle, Bermuda
New Haven, Yale University Art Gallery
CHARLES SHEELER: AMERICAN INTERIORS, 1 April–31 May 1987
Alfred H. Smith, Small Table
Alfred H. Smith, Large Refectory Table with Two Drawers
Howard R. Weld, Cupboard with Drawers

DISTRICT OF COLUMBIA
Washington, Daughters of the American Revolution Museum
GEOGRAPHICAL VIEWS, 1 June–18 October 1987
A. Zimet, The Apotheosis of Franklin

Washington, The Library of Congress
Gilbert Stuart, George Washington
John Trumbull, Alexander Hamilton

Washington, The National Archives
THE AMERICAN EXPERIMENT: LIVING WITH THE CONSTITUTION, 10 April 1987–30 September 1988
Rose Campbell-Gerke, Ballot Box (1 April–31 July 1987)

Washington, National Museum of American Art, Smithsonian Institution
JOHN LA FARGE RETROSPECTIVE, 10 July–12 October 1987
John La Farge, Afterglow, Tautira River, Tahiti
John La Farge, Angel—Trinity Church Mural

Washington, National Museum of American History, Smithsonian Institution
NEW AND DIFFERENT: DOMESTIC INTERIORS IN EIGHTEENTH-CENTURY AMERICA, 17 August 1986–30 September 1987
Anonymous American 19th century, The Sargent Family

Washington, National Museum of Women in the Arts
AMERICAN WOMEN ARTISTS, 1830–1930, 10 April–14 June 1987
Mary Cassatt, Little Girl in a Blue Armchair
Leila T. Bauman, Geese in Flight

Lydia Field Emmet, Oliva
Bauman and Emmet circulated to The Minneapolis Institute of Arts, 5 July–30 August 1987; and the Wadsworth Atheneum, Hartford, Connecticut (with Cassatt) 19 September–15 November 1987

Washington, The National Portrait Gallery, Smithsonian Institution
THE ART OF HENRY INMAN, 3 April–2 August 1987
Henry Inman, George Pope Morris

Washington, The Phillips Collection
AFTER MATISSE, 19 June–14 August 1987
Mark Rothko, Untitled (1956)
Circulated to Dayton Art Institute, 12 September–8 November 1987

FLORIDA
Fort Myers, Edison Community College Gallery of Fine Art
MARC CHAGALL: WORKS ON PAPER, 12 December 1986–16 January 1987
Marc Chagall, The Acrobat Rider
Marc Chagall, Window in the Studio, St. Paul
Marc Chagall, Self-Portrait
Marc Chagall, Fire in the City
Marc Chagall, Lovers on a Bench

St. Petersburg, Museum of Fine Arts
ZORN: PAINTINGS, GRAPHICS, AND SCULPTURE, 14 September–26 October 1986
Anders Zorn, Hugo Reisinger

ILLINOIS
Chicago, Terra Museum of American Art
A PROUD HERITAGE: TWO CENTURIES OF AMERICAN ART, 27 June–31 August 1987
Thomas Eakins, Baby at Play

INDIANA
Indianapolis Museum of Art
AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 18 October–14 December 1986
Sixty American naive paintings
Circulated to Terra Museum of American Art, Evanston, Illinois, 3 January–8 March 1987; Museum of Art, Carnegie Institute, Pittsburgh, 21 March–17 May 1987; and Des Moines Art Center, 6 June–2 August 1987

KANSAS
Wichita Art Museum
QUILTS ON PAPER: A 1930s TRIBUTE TO AMERICA'S DESIGN HERITAGE, 4 April–31 May 1987
Thirty-one watercolors from the Index of American Design

MARYLAND
JOSHUA JOHNSON: FREEMAN AND EARLY AMERICAN PORTRAIT PAINTER, 26 September 1987–3 January 1988
Joshua Johnson, The Westwood Children
Joshua Johnson, Sarah Ogden Gustin
Joshua Johnson, Mr. Baylor

58
Baltimore, The Walters Art Gallery
Anonymous Mosan 13th century, *Aquaminate in the Form of a Lion*

**MICHIGAN**
Museum of Art
**ARTISTS OF MICHIGAN IN THE NINETEENTH CENTURY**, 17 September–1 November 1987
George Catlin, *La Salle Crossing Lake Michigan on the Ice*, December 1681

**NEW YORK**
Buffalo, Albright-Knox Art Gallery
**ABSTRACT EXPRESSIONISM: THE CRITICAL DEVELOPMENTS**, 19 September–29 November 1987
Arshile Gorky, *One Year the Milkweed*
Franz Kline, *C & O*

**Hempstead, Emily Lowe Gallery, Hofstra University**
Mark Rothko, *Archaic Phantasy*
Mark Rothko, *Personage Two*
Mark Rothko, *Memory*
Mark Rothko, five drawings

**Hempstead, Emily Lowe Gallery, Hofstra University**
**HENRY MOORE: MOTHER AND CHILD**, 10 September–21 November 1987
Henry Moore, *Figures: Sculptures*

**New York, The Frick Collection**
**MOUNTED ORIENTAL PORCELAIN**, 2 December 1986–1 March 1987
Anonymous Chinese Ch’ing Dynasty, *Celadon Vase with XVIII Celadon Form of Carp (two)*
Anonymous Chinese Ch’ing Dynasty, *Blue-Green Celadon Form of Carp (two)*
Circulated to The Nelson-Atkins Museum of Art, Kansas City, Missouri, 28 March–24 May 1987; and the Center for the Fine Arts, Miami, 13 June–23 August 1987

**New York, The Metropolitan Museum of Art**
Jasper Francis Cropsey, *Autumn—On the Hudson River*
John Frederick Kensett, *Beach at Newport*

**New York, The Metropolitan Museum of Art**
**ZURBARAN**, 14 September–14 December 1987
Francisco de Zurbaran, *Saint Jerome with Saint Paula and Saint Eustochium*

**New York, The Museum of Modern Art**
**MORRIS LOUIS**, 6 October 1986–4 January 1987
Morris Louis, *Beta Kappa*

**New York, The Pierpont Morgan Library**
Pieter Bruegel the Elder, *Landscape with the Penitence of Saint Jerome*
Matthys Cock, *Landscape with Castle above a Harbor*

Master of the Liechtenstein Adoration, *The Judgment of Solomon*
Gerrit Sweelinck, *Odysseus and Teiresias*

**New York, National Academy of Design**
**IN SUPPORT OF LIBERTY: EUROPEAN PAINTINGS AT THE 1883 PEDESTAL FUND ART LOAN EXHIBITION**, 18 September–7 December 1986
Jean-Jacques Henner, *Reclining Nude*

**New York, Solomon R. Guggenheim Museum**
**PEGGY GUGGENHEIM’S OTHER LEGACY**, 6 March–3 May 1987
Mark Rothko, *Hierarchical Birds*

**New York, Whitney Museum of American Art**
**JOHN SINGER SARGENT**, 7 October–4 January 1987
John Singer Sargent, *Mrs. Adrian Iselin*
John Singer Sargent, *The Library in Venice*
Circulated to The Art Institute of Chicago, 7 February–19 April 1987

**Purchase, Neuberger Museum, State University of New York at Purchase**
Mark Rothko, *Untitled (Two Women at the Window)*
Circulated to Contemporary Arts Museum, Houston, 24 April–29 June 1987

**North Carolina**
Raleigh, North Carolina Museum of Art
Rembrandt van Rijn, *The Raising of Lazarus: Small Plate*
Rembrandt van Rijn, *The Presentation in the Temple: Oblong Print*
Rembrandt van Rijn, *Jews in the Synagogue*
Rembrandt van Rijn, *Abraham Caressing Isaac*
Rembrandt van Rijn, *The Artist’s Mother with Her Hand on Her Chest*
Rembrandt van Rijn, *Beggar with a Wooden Leg*
Rembrandt van Rijn, *Self-Portrait in a Cap and Scarf with the Face Dark*
Rembrandt van Rijn, *Clement de Jonghe*
Rembrandt van Rijn, *The Virgin and Child with the Cat and Snake*
Rembrandt van Rijn, *David in Prayer*

**Ohio**
Akron Art Museum
**RALSTON CRAWFORD**, 18 September–2 November 1986
Ralston Crawford, *Lights in an Aircraft Plant*
Circulated to Grand Rapids Art Museum, 22 November 1986–11 January 1987

**Cincinnati, The Taft Museum**
Anonymous American 19th century, *Baby in Blue Cradle*
Lambert Sachs, *The Herbert Children*
Cincinnati, The Taft Museum
SKATING IN THE ARTS OF SEVENTEENTH-CENTURY HOLLAND,
5 March–19 April 1987
Pieter van der Heyden, Winter
Jan van de Velde II, January

The Mansfield Art Center
THE AMERICAN PRIMITIVE, 8 March–5 April 1987
Attributed to Sturtevant J. Hamblin, Little Girl Holding an Apple
William Jennys, Everard Benjamin
Attributed to Pieter Vanderlyn, Boy of the Beekman Family

Oberlin, Allen Memorial Art Museum
ROBERT NANTEUIL: PORTRAIT ENGRAVER TO THE SUN KING,
29 September–15 November 1987
Robert Nanteuil, one drawing and forty-eight engravings
Jean Morin, Cardinal Guido Bentivoglio
Jacques Callot, Claude Deruet and His Son, Jean Claude Mellan, Louis XIV as a Boy
Abraham Bosse, The King Giving the Accolade and Creating Knights of St. Michel Who Receive the Order
Antoine Masson, Marin Cureau de la Chambre
William Faithorne, James Drummond, Earl of Perth

Pennsylvania
Bethlehem, Payne Gallery
A MATHEMATICIAN VIEWS ESCHER, 10 March–11 April 1987
M. C. Escher, Stars
M. C. Escher, Sun and Moon
M. C. Escher, Reptiles
M. C. Escher, Encounter
M. C. Escher, Day and Night
M. C. Escher, Castoroise
M. C. Escher, Heaven and Hell

Chadds Ford, Brandywine River Museum
IN PURSUIT OF SPORT, 12 September–22 November 1987
John Toole, Skating Scene

Philadelphia Museum of Art
Thomas Sully, Captain Charles Stewart

Philadelphia, The Rosenbach Museum and Library
JEAN-BAPTISTE LE PRINCE, 16 October 1986–4 January 1987
Jean-Baptiste Le Prince, Les filets
Circulated to The Frick Art Museum, Pittsburgh, 29 January–29 March 1987; and The Frick Collection, New York, 21 April–14 June 1987

South Carolina
Columbia, The University of South Carolina McKissick Museum
HELEN FRANKENTHALER, 25 September–29 October 1987
Helen Frankenthaler, First Stone
Helen Frankenthaler, White Portal
Helen Frankenthaler, Connected by Joy
Helen Frankenthaler, Green Liked Mauve

Tennessee
Memphis, The Dixon Gallery and Gardens
DEGAS AND HIS FRIENDS, 16 September–31 October 1986
Jean-Louis Forain, Behind the Scenes
Edouard Manet, Oysters

Texas
Fort Worth, Kimbell Art Museum
GIUSEPPE MARIA CRESPi AND THE EMERGENCE OF GENRE PAINTING IN ITALY, 20 September–7 December 1986
Giuseppe Maria Crespi, Lucretia Threatened by Tarquin

Houston, The Museum of Fine Arts
Jean-Baptiste Greuze, Ange-Laurent de Lalivre de Jullly Edouard Manet, The Tragic Actor (Rouvière as Hamlet)

Temporary Exchange Loans
District of Columbia
Washington, National Museum of American Art, Smithsonian Institution
1 January 1986–8 April 1987
George Bellows, Club Night

Florida
Sarasota, The John and Mable Ringling Museum of Art
5 June 1985–31 December 1986
Sir Anthony Van Dyck, Doña Polyeznea Spinola Guzman de Leganes

Georgia
Atlanta, The High Museum of Art
24 March–17 May 1987
Georges Seurat, The Lighthouse at Honfleur

Louisiana
New Orleans Museum of Art
16 November 1986–11 January 1987
Henri Edmond Cross, Coast near Antibes

Maryland
The Baltimore Museum of Art
2 November 1986–29 March 1987
Henri Matisse, Large Composition with Masks

Rhode Island
Providence, Museum of Art, Rhode Island School of Design
6 September–29 November 1987
Auguste Renoir, The Dancer

Wisconsin
Milwaukee Art Museum
20 February–9 March 1987
Henri Rousseau, Tropical Forest with Monkeys

Extended Loans from the Gallery’s Collections
Australia
Canberra, United States Ambassador
Anonymous American 19th century, Stylized Landscape
George Catlin, three paintings of Indian life

Austria
Vienna, United States Ambassador
Gilbert Stuart, Mr. Ashe
Gilbert Stuart, Sir John Dick
GILBERT STUART, George Washington
Thomas Sully, Joseph Dugan
Thomas Sully, Henry Pratt
Thomas Sully, Robert Walsh

BELGIUM
Brussels, United States Ambassador to NATO
Gilbert Stuart, George Pollock
Gilbert Stuart, Mrs. George Pollock
Thomas Sully, Ann Biddle Hopkinson
Thomas Sully, Francis Hopkinson
Thomas Sully, The Leland Sisters

CANADA
Ottawa, United States Ambassador
John James Audubon, Farmyard Fowls
Studio of John James Audubon, Long-Tailed Weasel
John Woodhouse Audubon, Black-Footed Ferret
John Woodhouse Audubon, Long-Tailed Red Fox
Attributed to John Woodhouse Audubon, A Young Bull

COLOMBIA
Bogota, United States Ambassador
Anonymous American 19th century, Five Children of the Budd Family (returned)
Anonymous American 19th century, Miss Ryan
George Catlin, eight paintings of Indian life

CZECHOSLOVAKIA
Prague, United States Ambassador
Anonymous American 19th century, Child With Rocking Horse
George Catlin, two paintings of Indian life
Dana Smith, Southern Resort Town

EGYPT
Cairo, United States Ambassador
Anonymous American 19th century, Horizon of the New World
George Catlin, four paintings of Indian life

ENGLAND
London, United States Ambassador
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
John Singer Sargent, Miss Grace Woodhouse
Benjamin West, Self-Portrait

FRANCE
Paris, Musée du Louvre
Severo da Ravenna, The Christ Child
Paris, United States Ambassador
George Catlin, three paintings of Indian life
John Singer Sargent, Mrs. Joseph Chamberlain

FEDERAL REPUBLIC OF GERMANY
Bonn, United States Ambassador
Anonymous American 19th century, Bucks County Farm Outside Doylestown, Pennsylvania
Anonymous American 19th century, Composite Harbor Scene with Castle
George Catlin, three paintings of Indian life

HUNGARY
Budapest, United States Ambassador
Thomas Chambers, Storm-Tossed Frigate
Asher Brown Durand, Gouverneur Kemble
George Inness, Lake Albano, Sunset
Thomas Sully, Abraham Kintzing

ITALY
Rome, United States Ambassador
Anonymous American 19th century, Boston and North Changahoechie Express
Anonymous American 19th century, Fruit and Flowers
Anonymous American 19th century, View of Concord
Leila T. Bauman, U.S. Mail Boat
Walt Kuhn, Green Apples and Scoop

JORDAN
Amman, United States Ambassador
George Catlin, five paintings of Indian life

LUXEMBOURG
Luxembourg, United States Ambassador
George Catlin, four paintings of Indian life
J. G. Tanner, Engagement Between the Monitor and the Merrimac, Hampton Road

THE NETHERLANDS
The Hague, United States Ambassador
Anonymous American 18th century, Hunting Scene with a Pond
Anonymous American 18th century, Civil War Battle (returned)
Frederick Carl Frieseke, Memories
Robert Henri, Volendam Street Scene
Billy Morrow Jackson, Eve (returned)
Walt Kuhn, Dryad (returned)
Walt Kuhn, Pumpkins
Thomas Sully, John Quincy Adams
Allen Tucker, Madison Square, Snow (returned)

NEW ZEALAND
Wellington, United States Ambassador
Anonymous American 19th century, Twenty-two Houses and a Church
George Catlin, three paintings of Indian life

NORWAY
Oslo, United States Ambassador
Anonymous American 19th century, Farmhouse in Mohantango Valley
Winslow Homer, Sunset
Walt Kuhn, Zinnias
Gilbert Stuart, Captain Joseph Anthony
Alexander H. Wyant, Peaceful Valley

SAUDI ARABIA
Riyadh, United States Ambassador
Anonymous American 19th century, Spring on the Range (returned)
Attributed to Charles S. Humphreys, The Trotter (returned)
Walt Kuhn, Hare and Hunting Boots

SWITZERLAND
Bern, United States Ambassador
Anonymous American 19th century, Matilda Caroline Cruger(?)
Anonymous American 19th century, "We Go For the Union"
George Washington Mark, Marion Feasting the British Officer on Sweet Potatoes
Thomas Sully, The Vanderkemp Children
Marguerite Zorach, Christmas Mail

Geneva, United States Ambassador to the United Nations Mission
Anonymous American 19th century, Abraham Lincoln
T. Davies, Ship in Full Sail
George Catlin, Falls of the Snake River
Gilbert Stuart, Ann Barry
Gilbert Stuart, Mary Barry

UNION OF SOVIET SOCIALIST REPUBLICS
Moscow, United States Ambassador
James Reid Lambdin, Daniel Webster (returned)
James McNeill Whistler, Head of a Girl (returned)

URUGUAY
Montevideo, United States Ambassador
Thomas Hart Benton, Trail Riders
George Catlin, four paintings of Indian life
Thomas Chambers, The Hudson Valley, Sunset

VENEZUELA
Caracas, United States Ambassador
George Catlin, two paintings of Indian life
Rembrandt Peale, George Washington
Matthew Pratt, Madonna of Saint Jerome

YUGOSLAVIA
Belgrade, United States Ambassador
Charles S. Humphreys, Trotter at Belmont Driving Park, Philadelphia

UNITED STATES
ALABAMA
Birmingham Museum of Art
Anders Zorn, Hugo Reisinger

DISTRICT OF COLUMBIA
Washington, The Architect of the Capitol
Franklin C. Courter, Lincoln and His Son, Tad
Washington, Department of State, Diplomatic Reception Rooms
George Catlin, six paintings of Indian life
Washington, The Director of the Central Intelligence Agency
Anonymous American 19th century, Imaginary Regatta of America's Cup Winners
Joseph Bartholomew Kidd, Sharp-Tailed Sparrow
Joseph Bartholomew Kidd, Yellow Warbler
Washington, Dumbarton House, The National Society of the Colonial Dames of America
John Trumbull, William Rogers
Washington, The Library of Congress
Carl Milles, Orpheus (returned)
Washington, National Museum of American Art, Smithsonian Institution
Jacob Eichholtz, James P. Smith
Edward Greene Malbone, Maria Miles Heyward (locket) (returned)
Washington, National Museum of American History, Smithsonian Institution
Anonymous American 19th century, The Presidents Fan
Jacob Eichholtz, Robert Coleman
Attributed to Daniel Hendrickson, Catharine Hendrickson
Robert Edge Pine, General William Smallwood
Charles Peale Polk, General Washington at Princeton
Thomas Sully, Major Thomas Biddle

Washington, National Portrait Gallery, Smithsonian Institution
Gardner Cox, Earl Warren
Chester Harding, Self-Portrait
Daniel Huntington, Dr. James Hall
Daniel Huntington, Henry Theodore Tuckerman
John Wesley Jarvis, Thomas Paine
Gilbert Stuart, Stephen Van Rensselaer

Washington, National Trust for Historic Preservation
Bernard Hailstone, David E. Finley

Washington, The Octagon, The American Institute of Architects Foundation
Gilbert Stuart, William Thornton
Gilbert Stuart, Mrs. William Thornton

Washington, The Secretary of Agriculture
Anonymous American 19th century, The Start of the Hunt (returned)
Anonymous American 19th century, The End of the Hunt (returned)
Anonymous American 19th century, Washington at Valley Forge
Style of Hendrick van Anthonissen, Ships in the Scheldt Estuary
Amzi Emmons Zeliff, The Barnyard

Washington, The Secretary of Defense
After Jean-Baptiste Greuze, Benjamin Franklin
Edward Savage, George Washington
Titian and workshop, Girolamo and Cardinal Marco Corner
Investing Marco, Abbot of Carrara, with His Benefice
Douglas Volk, Abraham Lincoln

Washington, The Secretary of Education
Maurice Utrillo, Street at Corte, Corsica

Washington, The Secretary of Housing and Urban Development
Anonymous French 19th century, Race Course at Longchamps
Dutch 17th century, Flowers in a Classical Vase
Attributed to Marco Ricci, A View of the Mall from Saint James' Park (returned)

Washington, The Secretary of State
Jean Béraud, Paris, Rue du Havre
Thomas Chambers, Boston Harbor
Thomas Chambers, New York Harbor with Pilot Boat "George Washington"
George Peter Alexander Healy, Roxanna Atwater Wentworth
Henry Moret, The Island of Raguenes, Brittany
After Gilbert Stuart, James Lloyd

Washington, The Secretary of Transportation
Anonymous American 19th century, A City of Fantasy
Anonymous American 19th century, Northwestern Town
George Catlin, two paintings of Indian life

Washington, Supreme Court of the United States
Mr. Chief Justice William H. Rehnquist
Anonymous American 19th century, Boy and Girl
Anonymous American 19th century, Boy in Blue
Anonymous American 19th century, Memorial to Nicholas M. S. Catlin
Anonymous American 19th century, Pink Roses

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Anonymous Chinese, Ch’ing Dynasty, Archery Contest
Anonymous unknown nationality 18th century, Portrait of a Man
George Catlin, three paintings of Indian life
George Catlin the Younger, Easby Abbey, Near Richmond
Lily Cushing, Chapala Beach (returned)
Lily Cushing, Posada Garden with a Monkey (returned)
André Derain, Road in Provence
Jacob Eichholtz, Julianna Hazlehurst
Jean-Louis Forain, Behind the Scenes
Attributed to Sturtevant Hamblin, Little Girl with Pet Rabbit
Edward Molyneux, Chapel in Provence
Armni Phillips, Jane Storm Teller
Thomas Sully, Thomas Alston
Augustus Vincent Tack, Charles Evans Hughes
Frits Thaulow, River Scene
John Toole, Skating Scene
Eugene Laurent Vail, The Flags, Saint Mark’s Venice—Fete Day

Mr. Justice Thurgood Marshall
Anonymous American 19th century, Leaving the Manor House
Enrique Castro, Untitled
Imitator of Vincent van Gogh, Landscape

Mme Justice Sandra Day O’Connor
George Catlin, five paintings of Indian life

Mr. Justice John Paul Stevens
Anonymous American 19th century, Portland Harbor, Maine
George Catlin, Scene from the Lower Mississippi
Edward Gaertner, City Hall at Torun
Alphonse Legros, Hampstead Heath
Franz Winterhalter, Queen Victoria

Washington, The United States Trade Representative
Anonymous American 19th century, Indians Cooking Maize
Anonymous American 19th century, Master Day for Charles Granger
Anonymous American 19th century, New England Farm in Winter
George Catlin, two paintings of Indian life

Washington, The Vice President’s House
Anonymous American 19th century, Girl with Toy Rooster
Anonymous American 19th century, Flowers and Fruit
John Bradley, Little Girl in Lavender
Frederick Carl Frieseke, Memories (returned)
Childe Hassam, Oyster Sloop (returned)
Gari Melchers, The Sisters
Grant Wood, Haying
Grant Wood, New Road

Washington, Preservation Office, The White House
Anonymous American 18th century, Attack on Bunker’s Hill with the Burning of Charlestown
A. Hashagen, Ship “Arkansas” Leaving Havana
John Wesley Jarvis, Commodore John Rogers
John Neagle, Colonel Augustus James Pleasonton
John Vanderlyn, John Sutter

Washington, The White House
George Catlin, thirty-three paintings of Indian life
John Frederick Kensett, Landing at Sabbath Day Point, Lake George
A. A. Lamb, Emancipation Proclamation
Thomas Sully, Andrew Jackson

FLORIDA
St. Petersburg, Museum of Fine Arts
Studio of Gerard Terborch II, The Concert

NEW YORK
Hamilton, The Picker Art Gallery, Colgate University
Andy Warhol, A Boy for Meg (returned)

OKLAHOMA
Oklahoma City, Oklahoma Museum of Art
Pierre Bonnard, Bouquet of Flowers
Jean-Louis Forain, The Stockade
Auguste Renoir, Nude
Gilbert Stuart, John Bill Ricketts

VIRGINIA
Fairfax, George Mason University
Alfredo Halegua, Untitled (Going-Up)
Lila Katzen, Antecedent
EDUCATIONAL SERVICES

EDUCATION DIVISION

The education division provides programs and information to the Gallery's visitors and, through its extension programs, produces and distributes films, slides, and videotapes about art to millions of people in this country and abroad. In 1987 the division produced a great variety and number of programs to accompany both the special exhibitions and the permanent collections. The year also witnessed a number of personnel shifts when Elise Ferber, head of Art Information, and Ann Von Rebhan Olsen, slide librarian, both retired. Neither position has been filled permanently; each has been assigned a temporary acting head from the present department staff.

DEPARTMENT OF PUBLIC PROGRAMS

The department consists of two sections: an information unit and an interpretation unit.

ART INFORMATION

Questions from the public on art-related subjects, the collections of the Gallery, or special exhibitions come by telephone or letter or directly from visitors in the building. Many of these inquiries are answered immediately, and only those requiring special time and research are recorded. The annual summaries also indicate the wide audience reached by the Gallery's art information services.

Inquiries requiring special research

Letters from 45 states, the District of Columbia, and 15 foreign countries 554
Telephone inquiries 224
Total 778

The annual survey of visitors making inquiries at the information desks was conducted during one week in August.

Visitors stopping at information desks

| From 48 states | 2,253 |
| From 54 foreign countries | 838 |
| Total | 3,091 |

The information unit maintains a gallery leaflet program that provides free texts on specific rooms in the West Building. During the year, five leaflets were reprinted, five new subjects processed, and five subjects reordered. The combined floor plan and information brochure on the West and East Buildings was revised and reprinted, and the text layout for a new Brief Guide was prepared.

Volunteer information specialists have been serving the needs of National Gallery visitors since 1984. In that time, the program has grown to over ninety members, and the information resources available to the volunteers have expanded as well. Computer terminals have been installed at each of the Gallery's three information desks to augment written reference sources. The computer system catalogues the Gallery's collections and helps the volunteers locate objects and provide information to the public promptly. Volunteer training is designed and conducted by members of the education department and has evolved to include quarterly meetings for more in-depth instruction and for discussion of common goals and problems. Monthly mailings provide useful specific information, while day-trips offer the opportunity to broaden volunteers' knowledge of art and foster the spirit of collegiality.

During the year, the responsibility for special exhibition crowd management was transferred from art information to a new office instituted under External Affairs, called visitor services. A close liaison between the two departments eased the transfer and planning process.
The interpretation unit of the department consists of a professional staff who concentrate on educational programs and materials for the Gallery's diverse audience. Traditionally, this section has stressed individual interpretive events, including general tours, special theme tours, collection highlight talks on single objects, and lectures. Continuing these in 1987, the department also put emphasis on lengthier, serial programs, which have been quite well received in the last several years. Staff lecturers offered three art history courses intended to give the public a broader view of a topic than is possible in short gallery talks. The courses, which ranged from four to eight slide lectures, included a two-part survey of “The History of Western Art from Egypt to the Present.” The other two courses were related to special exhibitions. Attendance for these lectures averaged more than 250 persons per lecture, with close to 12,000 participants for the series.

An exceptionally popular educational program continued this year in the form of discussion groups. In an informal seminar environment, lecturers conversed with visitors in the galleries, focusing on significant problems of style and history. Discussion groups met on “Italian Painting,” on “American Art,” and through the summer months, on the more basic topic of “The Language of Art.” Each session consisted of at least four classes. “Language of Art” proved particularly successful, with nearly 1,000 people attending the evening sessions.

The department also continued another program, begun in the summer of 1985, to introduce adolescents to the museum. Slightly restructured and newly named “Art Odyssey,” two week-long sessions were conducted during July.

During the year the department produced thirty-eight recorded interviews and talks to accompany the broadcasts of the National Gallery concerts aired Sunday evenings over Washington, D.C., radio station WGMS. In a continuing effort to expand and vary its format, the program introduced such features as four-way interviews, discussions with performers from that Sunday’s musical program, talks with conservators and exhibition designers about preparations for special exhibitions, and conversations with National Gallery department heads to provide insights into the broad range of services performed by the Gallery.

The department has been actively involved in preparing interpretive materials for special exhibitions. Introductory brochures have become an increasingly important educational tool and were produced for Henri Matisse: The Early Years in Nice 1916–1930, The Age of Sultan Süleyman the Magnificent, American Drawings and Watercolors of the Twentieth Century: Selections from the Whitney Museum Collection and Andrew Wyeth, the Helga Pictures, and A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection. A more comprehensive booklet was written for the exhibition of Goya paintings, drawings, and prints from Spanish and American private collections and the National Gallery of Art. In addition, members of the staff wrote two brochures for exhibitions opening in 1988, Georgia O’Keeffe and An American Sampler: Folk Art from the Shelburne Museum.

Special courses given by staff lecturers in conjunction with temporary exhibitions were “Matisse: Master of Color” and “The Arts in Europe and the Near East at the Time of Süleyman the Magnificent.” In addition, a series of discussion groups on Italian painting and sculpture was held on the occasion of The Age of Correggio and the Carracci: Emilian Painting in the Sixteenth and Seventeenth Centuries. These courses were attended by more than 3,700 people.

In collaboration with an outside firm, an audiovisual program was produced for The Age of Süleyman and was viewed by more than 260,000 visitors to the exhibition. An in-house audiovisual program, narrated by Jessica Tandy, is in production for An American Sampler.

Saturday morning family program with calligrapher and illuminator demonstrating traditional Turkish styles.
Working with the curatorial staff, the department continues to provide wall texts for special exhibitions as well as recorded tours. In addition to the five recorded tours of special exhibitions offered this year, the director's tour of the West Building, introduced in 1986, was updated and revised. These tours reached an audience of 134,095.

The department also supervised the summer intern program, which matched twenty-one graduate students with different departments in the Gallery. This represents an increase of nine positions over the twelve internships of 1986 and exceeds by one the twenty graduate internships of the several years prior to 1986. As a group, the students attended sessions on all phases of museum operations; individually, they participated in the activities of the departments to which they were assigned. The education department intern prepared and delivered an auditorium lecture and a collection highlight talk and text, led a series of four “Language of Art” sessions, and lectured regularly. Most interns did curatorial research for entries in the systematic catalogues of the Gallery's collections. The students and the offices in which they served were: Olivia Alison, photographic archives; Cynthia Bendroth, archives; Phillip Bergen, twentieth-century art; Elisa Buono, education; Karen Chittenden, library; Mia Chung, music; Jenine Culligan, curatorial records; Diane Dillon, American painting; John Farmer, prints and drawings; Kathleen Heins, Italian Renaissance painting; Ksenya Kiebuzinski, archives; Cynthia Kuniej, conservation; Amy Lyford, twentieth-century art; Leslie Mohr, sculpture; Karen Oakley, modern painting; Jordana Pomeroy, sculpture; Lisa Pruitt, archives; Stacey Sell, Italian Renaissance painting; Tatjana Swihart, northern Renaissance painting; Wendy Thompson, baroque painting; and Elizabeth Wright, southern baroque painting.

YOUNG PEOPLE'S PROGRAMS AND VOLUNTEER DOCENT TRAINING

Several special exhibitions and a full calendar of regular programs and tours brought the busiest season in thirteen years to the section of young people’s programs and volunteer docent training.

Docents were trained to give tours to students, family groups, and foreign visitors for The Age of Süleyman, Matisse, and American Furniture from the Kaufman Collection. To inform teachers about Süleyman, the department collaborated with the education division of the Kennedy Center for the Performing Arts in sponsoring an evening teachers' workshop, which included a slide lecture by the guest curator of the exhibition, Esin Atil, a visit to the exhibition, and a small reception. The participants' written evaluations were very rewarding, and the department is planning other such events.

The department also produced a fifteen-slide teachers' preparation packet on Süleyman to be used in the classroom. It consisted of a slide script, glossary, and suggested projects. An especially successful Süleyman program was “study days” for local high school students. With a day devoted to each of three local school systems, ninth graders came to the Gallery for time in the exhibition with self-guides, discussions, demonstrations by a calligrapher and illuminator in traditional Turkish styles, and a slide talk on the design and installation of the exhibition. In preparation for An American Sampler, the department prepared a children's self-guide. A revised edition of “The Great Picture Hunt,” the children's self-guide for the West Building’s permanent collections was also produced.
Family programs, a recent and popular addition to our offerings, took place during the school year on Saturday mornings. The fall 1986 programs included a professional storyteller, who told the tales of Laocoon and Venus and Adonis, followed by tours of the Gallery’s mythological paintings. Christmas events included tours, an animated children’s film about the Magi, and concerts by local school choirs. Other popular Saturdays were devoted to life in medieval times, with a showing of the animated portion of David Macauley’s film “Castle”; animals and monsters in Gallery paintings, discussed in conjunction with Maurice Sendak’s film “Where The Wild Things Are”; and a slide show of early American toys combined with tours of painting and American Furniture from the Kaufman Collection. A special family event, highlighted in the Washington Post, was After Miró, a short ballet based on the art of Joan Miró and danced by the Amherst Ballet Theatre Company, a youthful troupe from Amherst, Massachusetts. The twenty-minute ballet was characterized by brilliant costumes, a simple, direct storyline, and unbounded, sparkling energy. The dancers were like Miró characters come to life. Funds from the newly developed Circle of the National Gallery of Art supported this program with two performances in March.

The usual docent training and tours progressed through the academic year at a brisk pace. School docents conducted the standard schedule of tours, plus several new offerings, including a tour of French art in the permanent collection called “Vive La France.” Foreign language docents continued to offer weekly tours of the collection to walk-in visitors. Available every Tuesday at noon from October through May, the tours were given on a rotating basis in French, Spanish, Italian, and German.

School attendance was up 3,400 youngsters from last year, and foreign language docents served nearly 1,000 more persons than the previous season, a 60 percent increase. A total of thirty-six newly certified docents were honored at the annual spring awards luncheon, where the Gallery director gave pins, certificates, and books to volunteers who had served varying lengths of time. By fall 1987 the number of active docents reached an all-time high of 233.

### Statistical Summary

<table>
<thead>
<tr>
<th>Tours, programs, and lectures</th>
<th>Number given</th>
<th>Attendance</th>
</tr>
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<tbody>
<tr>
<td>Introductions to the collection</td>
<td>719</td>
<td>14,923</td>
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<td>Foreign language tours</td>
<td>174</td>
<td>2,817</td>
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<td>Special subject tours</td>
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<td>Collection highlights</td>
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<td>Special appointment tours</td>
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<td>Sunday auditorium programs</td>
<td>52</td>
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<td><strong>Subtotal</strong></td>
<td>5,609</td>
<td>134,385</td>
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<tr>
<td>Audio and audiovisual programs</td>
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<td>Film programs</td>
<td>376</td>
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<td>Recorded tours</td>
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<td>141,656</td>
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<td>Audiovisual programs</td>
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<td>Radio programs</td>
<td>38</td>
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<td><strong>Subtotal</strong></td>
<td>423</td>
<td>2,272,809</td>
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<td><strong>TOTAL</strong></td>
<td>6,032</td>
<td>2,407,194</td>
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</tbody>
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### Sunday Lectures

The Sunday 4:00 p.m. auditorium programs consist of hour-long formal lectures with slides. In 1987 the thirty-five guest speakers and their topics included:

**ESIN ATIL**, guest curator for The Age of Sultan Suleyman the Magnificent, National Gallery of Art
“The Age of Sultan Suleyman the Magnificent”

**NINA M. ATHANASSOGLU-KALLMYER**, associate professor of art history, University of Delaware
“Delacroix and Greece: From Chios to Missolonghi”

**BRUCE BOUCHER**, lecturer in art history, University College, London
“The Venetian Way of Death: Tombs and Memorials in Renaissance Venice”

**H. NICHOLS B. CLARK**, director, Lamont Gallery, Phillips Exeter Academy
“Nineteenth-Century American Painting and the Art of Music”

**WENDY A. COOPER**, director, The DeWitt Wallace Decorative Arts Gallery, Colonial Williamsburg Foundation

**ELIZABETH CROPPER**, professor of Italian Renaissance and baroque art, The Johns Hopkins University
“Painting the Portrait of Beauty: Renaissance Portrayals of Women”
PAUL CUMMINGS, adjunct curator of drawings, Whitney Museum of American Art
“Twentieth-Century Drawings from the Whitney Museum of American Art”

W. R. DALZELL, author and lecturer, Bedford, England
“Gothick and Chinoiserie: The Eighteenth-Century Deviation from the Classical Norm”

WALTER B. DENNY, professor of art history, University of Massachusetts
“Architecture and Its Decoration in the Age of Süleyman: Iznik Tiles”

DAVID EKSERDJIAN, lecturer, The Courtauld Institute of Art, London
“Imitation in Renaissance Art”

RICHARD S. FIELD, curator of prints, drawings, and photographs, Yale University Art Gallery
“Prints by Contemporary American Women Artists”

WALTER S. GIBSON, professor of art history, Case Western Reserve University
“Pieter Bruegel and the Flemish World Landscape of the Sixteenth Century”

SIR LAWRENCE GOWING, Samuel H. Kress Professor, National Gallery of Art
“The Method of Henri Matisse”

TALAT HALMAN, adjunct professor, department of Near Eastern languages and literatures, New York University
“Poetry, Music, Shadow Theater, and Intellectual Life in the Age of Süleyman”

WILLIAM HOOD, associate professor of art, Oberlin College
“On the Tyranny of an Icon: Fra Angelico and the Theme of the Annunciation”

ELIZABETH JOHNS, professor of American studies, University of Maryland
“Yankee Farmers, Western Mountain Men, and the Little Woman: American Genre Painting 1835–1860”

TRUDY S. KAWAMI, adjunct associate professor, division of arts, Fordham University of Lincoln Center, New York

ROBERT P. KOLKER, professor of communication, arts, and theater, University of Maryland
“The Composition of Narrative: How Movie Images Tell Stories”

IRVING LAVIN, professor of art history, The Institute for Advanced Study, Princeton, New Jersey
“On the ‘Pre-History’ of the Modern Portrait Bust”

ELIZABETH BLAIR MACDOUGALL, director of studies in landscape architecture, Dumbarton Oaks, Washington

LOUISE W. MACKIE, curator in charge, textile department, Royal Ontario Museum, Toronto
“Colorful Splendor: Ottoman Silks, Caftans, and Carpets”

KATHERINE JANZKY MICHAELSEN, guest curator for Alexander Archipenko: A Centennial Tribute, National Gallery of Art
“Archipenko: Materials and Color”

BERT W. MEIJER, director, Dutch Institute for the History of Art, Florence, Italy
“Netherlandish Artists in Sixteenth-Century Venice”

JENNIFER MONTAGU, curator of the photograph collection, The Warburg Institute, University of London
“From the Quarry to the Church: Marble Carving in Baroque Rome”

LINDA NOCHLIN, distinguished professor in art history, The Graduate School and University Center of the City University of New York
“Berthe Morisot’s Women: Myths of Work and Leisure in Nineteenth-Century Representation”

CHARLES PARKHURST, director, graduate program in art history, Williams College
“How to Tell the Rainbow from the Palette: Aristotle Proposed, History Disposed”

JANE ROBERTS, curator of the print room, Royal Library, Windsor Castle
“Italian Drawings in the British Royal Collection: An Introduction to the Exhibition of Italian Master Drawings from Windsor Castle”

“Rubens as Impresario”

WENDY STEDMAN SHEARD, Stoney Creek, Connecticut
“The Romantic Portrait as a Venetian Renaissance Invention”

LARRY SILVER, professor of art history, Northwestern University
“Vernacular Art: Pieter Bruegel”

JAMES E. SNYDER, department of art history, Bryn Mawr College
“Johannes Vermeer’s Woman Holding a Balance”

DAVID H. STEEL, JR., curator of Italian and Spanish art, North Carolina Museum of Art
“From the Carracci to Crespi: Seventeenth-Century Painting in Emilia”

PAUL F. WATSON, associate professor of the history of art, University of Pennsylvania
“The Artist Grows Old: Titian’s Self-Portraits”

GREGORY WEIDMAN, curator of furniture, The Maryland Historical Society, Baltimore
“Neo-Classical Elegance: Baltimore Furniture 1790 to 1850”
FRANCES WEITZENHOFFER, New York
“Impressionism Comes to America: The Havemeyers”

Seventeen Sunday talks were given by the following education and curatorial personnel from the National Gallery of Art:

MARILYN R. RROCKWAY, lecturer
“Artists in Residence: Van Gogh in Provence”

ELISA RUONO, summer intern
“Artists in Residence: Helen Frankenthaler in Provincetown”

JACK COWART, curator of twentieth-century art
“Toward a New Image of Matisse”

ERIC DENKER, lecturer
“Artists in Residence: J. M. Whistler in Venice”

ELIZABETH EDER, lecturer
“Artists in Residence: Gauguin in Tahiti”

GWENDOLYN EVERETT, lecturer
“Artists in Residence: Henry O. Tanner in the Holy Land”

SARAH FISHER, conservator of paintings
“Conservation and Analysis of Dosso Dossi’s Circe and Her Lovers in a Landscape”

SYDNEY J. FREEDBERG, chief curator
“Painting in Emilia: Thoughts Around an Exhibition”

FRANK KELLY, assistant curator of American art,
“Frederic Edwin Church and the Epic Landscape”

PHILIP LEONARD, lecturer
“Artists in Residence: The Impressionists in London”

MARGARET O’NEIL, lecturer
“Artists in Residence: J.M.W. Turner at Petworth”

NAN ROSENTHAL, curator of twentieth-century art
“A Century of Modern Sculpture: Masterpieces of Constructivism and Surrealism in the Patsy and Raymond Nasher Collection”

WILFORD SCOTT, lecturer
“Artists in Residence: Robert Henri and Alfred Stieglitz in New York”

JEREMY STRICK, assistant curator, twentieth-century art
“Before Impressionism: Landscape Painting in France 1800 to 1863”

ARTHUR WHEELOCK, curator of northern baroque painting
“How Do We Know It’s Really by Rembrandt?”

WILLIAM J. WILLLIAMS, lecturer
“Artists in Residence: John Russell Pope, Architect to Washington, D.C.”

JOHN WILMERDING, deputy director
“Andrew Wyeth: The Helga Pictures”

The education department’s summer Sunday lecture series traditionally is presented by staff lecturers and often is based on a common theme. The 1987 lecture theme, “Artists in Residence,” examined the significance of a particular geographical location on the evolution of an artist’s career. The nine-week course was very popular, and audiences often filled the East Building auditorium.

THE ANDREW W. MELLON LECTURES 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”
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”
1965 Sir Isaiah Berlin, “Sources of Romantic Thought”
1968 Stephen Spender, “Imaginative Literature and Painting”
1969 Jacob Bronowski, “Art as a Mode of Knowledge”
1971 T.S.R. Boase, “Vasari, the Man and the Book”
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”
1979 John Rewald, “Cézanne and America”
1980 Peter Kidson, “Principles of Design in Ancient and Medieval Architecture”
1982 Leo Steinberg, “The Burden of Michelangelo’s Painting”
1983 Vincent Scully, “The Shape of France”
1984 Richard Wollheim, “Painting as an Art”
1985 James S. Ackerman, “The Villa in History”
1986 Lukas Foss, “Confessions of a Twentieth-Century Composer”

SLIDE LIBRARY

In 1987 the education division’s slide library made significant progress in automating its information and filing systems. Since June a data base management program and word processing equipment have enabled the slide librarians to enter data that will generate slide labels and that can be catalogued by artist, title, medium, or provenance. This means that in the future, images in the slide library can be retrieved by any of the different fields; the artist’s name need not be the only access point.

A total of 32,844 slides were borrowed from the library this year. Gallery staff used 14,532 slides, and 16,388 were borrowed by 728 outside institutions or individuals. The slide library gave permission to 122 patrons to have 692 slides copied in order to provide slides of National Gallery objects no longer being sold by the publications service. In addition, 378 slides were made for CASVA scholars, and 295 slides of temporary exhibitions were sold to participating museums.

FILM

Through the past year the film program arranged more than two hundred film events and hosted thirty-five presentations by visiting film historians, filmmakers, and critics. The program, which included series, retrospectives, documentaries, and area premiers, demonstrated a wide range of personal and cultural forms in the moving image media.

Documentary films on art were shown on a daily schedule, in conjunction with special exhibitions and as an educational adjunct to the Gallery’s permanent collection. Five of these documentaries were Washington-area premiers: Virgil Thomson: Composer (shown on the composer’s ninetieth birthday); Jack Levine: Feast of Pure Reason; Saint-Gaudens: Masque of the Golden Bowl; Islands (on Christo, completed by documentary filmmaker David Maysles before his death in January 1987); and The Man in the Silk Hat (about French theater in the early twentieth century). Süleyman the Magnificent, a 58-minute film coproduced with The Metropolitan Museum of Art, was presented forty-six times at the Gallery during the course of the Süleyman exhibition.

Five feature film series, each consisting of seven to fourteen interrelated programs, were organized around special topics. Several of these complemented the Gallery exhibition program. During the fall of 1986, at the time of the Goya exhibition, “Luis Buñuel: The Late Films” included the last eight works completed by the great Spanish filmmaker. Highlighting this series were newly minted 35mm subtitled prints of The Discreet Charm of the Bourgeoisie (1972) and The Phantom of Liberty (1974). A silent film series, “French Narrative Avant-Garde Film of the 1920s,” was organized for December 1986 to coincide with the Matisse exhibition. The Museum of Modern Art loaned its archival 35mm print of Jean Epstein’s Coeur Fidèle (1923), a landmark in the development of the avant-garde. With the cooperation of the embassy of France, the Gallery was also able to obtain for this series, from the Cinémathèque Français, a rare print of L’Inhumaine made in 1923 by Marcel L’Herbier.

During January and February 1987 Annette Michelson, a senior fellow at the Gallery’s Center for Advanced Study in the Visual Arts, organized “Kino Eye: Dziga Vertov and Soviet Film of the 1920s.” The seven-part series, related to Michelson’s research topic, also complemented the exhibition Alexander Archipenko: A Centennial Tribute. All of Dziga Vertov’s principal works, as well as six films made by his contemporaries, comprised this program. Seven of the prints in the series were loaned to the Gallery by the Anthology Film Archives in New York.
In the spring of 1987 “The Films of Luchino Visconti,” a fourteen-film retrospective of the work of this Italian master, attracted a total audience of 15,884 in twenty-one presentations. Lectures by Peter Brunette, former associate fellow at CASVA, and Masolino d’Amico, Italian film historian and critic, preceded most of the screenings. All of Visconti’s principal films were shown. His first feature, *Ossessione* (1942), long unavailable to American audiences, was loaned by the British Film Institute. *Ludwig* (1973), Visconti’s four-hour production of the mad Bavarian king Ludwig II, was shown by special permission of the film’s producer. Also in spring of 1987 the Gallery hosted the opening night screening of the first Washington D.C. International Film Festival. The film selected for this event was *Farewell* (*Proshchanie*, 1982) by Russian director Elem Klimov.

“Figures in a Landscape,” a twelve-part film and lecture series, was organized to coincide with the special exhibitions of American twentieth-century watercolors and drawings during the summer of 1987. Focusing on the interrelationship of character and setting in contemporary narrative film, the series included Michelangelo Antonioni’s *Red Desert* (1964), Jacques Tati’s *Playtime* (1967), Miklós Jancsó’s *Elektria* (1975), Alfred Hitchcock’s *North by Northwest* (1958), and Bernardo Bertolucci’s *Novecento* (1976). Robert Phillip Kolker, professor of communication arts and theater at the University of Maryland, introduced five of the films in the series.

The final program of the year was a tribute to French master filmmaker Robert Bresson on the occasion of his eightieth birthday. Annette Michelson introduced two works by Bresson, an early film *Les Dames du Bois de Boulogne* (1945) and his most recent film *L’Argent* (1983).

**AUDIOVISUAL SERVICES**

The scope and volume of media activities performed by audiovisual services increased substantially this past year. The department assisted in the production of a motion picture, *James McNeill Whistler: His Etchings*, produced by the department of extension programs. It installed a slide program produced by Caribiner Productions for the *Süleyman* exhibition and operated it for the duration of the show; the slide program subsequently traveled with the exhibition to The Art Institute of Chicago. The department also produced a video news release on *Süleyman* for distribution to television stations, documented the installation and opening reception of the exhibition on videotape, and facilitated outside production crews covering the show.

In 1987 the department videotaped a performance of storytelling for children; the short ballet *After Miró*, performed by the Amherst Ballet Theatre Company; the Robert Rauschenberg World Tour in Japan; and a performance by George Shearing as part of the American Music Festival. The *Kaufman Collection* and the *Nasher Collection* exhibitions were extensively documented on videotape for potential public program release. In addition, three other exhibitions were videotaped for archival purposes, including *Süleyman, Andrew Wyeth, The Helga Pictures*, and *Italian Master Drawings from The British Royal Collection*.

The audiovisual department reprogrammed and reinstalled the orientation slide program in the West Building information room to give the museum visitor an overview of Gallery events and locations. The department also continued to serve as a resource for other institutions throughout the country, ranging from the Arkansas Museum of Science to the Supreme Court of the United States.

**DEPARTMENT OF EXTENSION PROGRAMS**

Extension program use remained high in fiscal year 1987, with programs presented a total of 205,652 times to an audience reported at 80,722,148 persons. This reflects not only the addition of many new program titles to extension programs’ inventory, but also continuing promotional efforts, especially the development of wider distribution options for educational and cultural organizations and for community television systems. Extension programs shown on public and educational television alone were viewed by over seventy-six million viewers in every state in the nation and in many foreign lands.

Within the large overall audience, the number of borrowers across the country using extension programs on the regular short-term basis through direct loans, or on a long-term basis through the Affiliate Loan System, continued to grow, reaching a total of 4,252,669—exclusive of television audiences—in the fiscal year. These borrowers report that they show each program many times during a booking period; multiple showings on a single order seem to be characteristic of borrowers in schools, school systems, and other specifically educational settings. The total of program presentations, including television broadcasts, rose to 205,652, a department record. Again this year, there were significant increases in program utilization and in audiences for videocassettes. The dramatic upsurge in showings and audiences noted last year for programs offered on videocassette was repeated in the current fiscal year, with videocassette use doubling.
The department continues to provide extension programs—mainly films and videocassettes—to United States embassies abroad through the United States Information Agency (USIA). In the course of the year, programs were used in more than sixty foreign countries, among them Thailand, Australia, Ghana, Turkey, Brazil, Egypt, Pakistan, Malaysia, Jamaica, Paraguay, Iceland, Algeria, New Zealand, and Zimbabwe. The entire range of program offerings is used consistently by United States Department of Defense schools and by military installations within the United States, in Europe, and in Asia. Gallery films such as *Important Information Inside: John F. Peto and the Idea of Still-Life Painting* and *John James Audubon: The Birds of America* were selected to represent this country and received awards of honor in international film festivals in such diverse locations as Italy, Belgium, Greece, Poland, and Czechoslovakia. *Winslow Homer: The Nature of the Artist*, a film produced by the department in 1986, was awarded a CINE Golden Eagle and was among the Gallery films selected for satellite transmission throughout Europe via USIA’s WORLDNET. Gallery films, videocassettes, and color slide programs were also shown as part of the public programs and educational activities of other museums, such as the University Art Museum, Santa Barbara, California; the Montreal Museum of Fine Arts; The Fort Wayne Museum of Art, Indiana; and the St. Louis Art Museum, Missouri.

During fiscal year 1987 program development and production activities of department staff revolved around research, writing, development, and production of a number of slide programs and film projects. Selections from the National Gallery’s collections of etchings by James McNeill Whistler were the subject of two programs: a color slide program, and a film/ videotape presentation. In both programs, produced in different media to permit still another programmatic option for our borrowers, commentary is provided by Whistler specialist Ruth E. Fine, curator in the department of prints and drawings. The Gallery’s exhibition of paintings by the nineteenth-century American landscape artist George Inness was the stimulus for another slide program. Currently in production, the program is narrated by the Gallery’s curator of American art, Nicolai Cikovsky, Jr., and encompasses the whole of Inness’ life as a painter. In conjunction with the Gallery’s exhibition *William Merritt Chase: Summers at Shinnecock, 1891–1902*, the department produced a film for auditorium and television presentation and for the greater extension program audiences. The film highlights Chase’s years at Shinnecock, on Long Island, New York, where in 1891 the artist established the first important summer school of art in America. Also included are images from Chase’s student days and from his early career in New York City, and footage of the Shinnecock landscape and of Chase’s house and studio as they are today. This program will be made available both as a film and in videocassette form, as with other extension program film projects.

Two additional programs produced for the Gallery have expanded the list of videocassettes offered as extension programs. *Reflections* tells the behind-the-scenes story of creating The Treasure Houses of Britain exhibition; commentary is provided by the Gallery’s director, J. Carter Brown, and by the curators and designers of the exhibition as well. *Matisse in Nice*, a film produced for the Gallery in connection with the *Matisse* exhibition, reveals the artist’s profound response to the light and color of the Mediterranean, seen in his sun-drenched landscapes and his exotic, richly patterned interior scenes. Videocassettes of this program are also available to borrowers through the department’s free-loan distribution system.

**ART & MAN**

As in past years, the extension programs staff reviewed copy and content of each issue of *ART & MAN*, the secondary level magazine published by Scholastic Magazines, Inc., with the cooperation of the National Gallery. The range of subjects of the year’s issues was broad, including such artists as Matisse, Audubon, and Mondrian. Another increase in readers brought the subscription level to 170,000, the highest in the history of the publication.

**STATISTICAL SUMMARY**

<table>
<thead>
<tr>
<th>Showings</th>
<th>Total estimated audiences</th>
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<tr>
<td>Color slide programs</td>
<td>16,758</td>
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<td>Automated programs</td>
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<td>Films</td>
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<td>Videocassettes</td>
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<td>National educational</td>
<td>119,784</td>
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<tr>
<td>Television network</td>
<td>20</td>
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<tr>
<td>Total</td>
<td>205,652</td>
</tr>
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</table>
At the founding of the Center in 1980, a four-part program of fellowships, meetings, publications, and research was instituted. During the seventh year, in addition to the ongoing activities in those four areas, the Center continued to develop relations with other scholarly institutions.

The Center works to strengthen relations among kindred organizations, both locally and nationally, by periodically convening representatives of those institutions. Delegates from art departments in local universities belonging to the Consortium of Washington Area Universities met several times during 1986–1987 to discuss such cooperative ventures as: the creation of a Consortium course in conservation for art historians; shared standards for internships in museum studies curricula; and listings of all Consortium art history faculty members and their areas of research, with a view to requests for thesis direction or independent studies. Students enrolled at Consortium universities may register in courses for credit at other member schools. To facilitate their selection of courses, this spring the Center compiled for distribution to graduate students a list of the graduate courses offered in the coming year by all these universities and a comprehensive faculty roster.

During the year the Center also convened meetings of the Association of Research Institutes in Art History (ARIAH), an informal organization comprising twelve institutions in North America that support advanced research through fellowship and related programs. The primary topic of discussion at the meetings, held in Washington, was the possibility of incorporating as an official association. Incorporation would enable member institutions, as a group: to develop programs and projects that any one institution would not or could not undertake on its own; to seek funding for jointly sponsored programs and projects that might not be available to single institutions; to share visiting scholars among institutions; and to facilitate the exchange of information among member institutions.

The Center also continued to participate in and host meetings of the newly established Washington Collegium for the Humanities, a consortium of nine research institutions. The Collegium’s primary activity in 1986–1987 was the continuation of the lecture series begun in February 1986 on “Centers of Empire.”

The resident community of scholars at the Center during its seventh year included the Samuel H. Kress Professor, seven senior and ten visiting senior fellows, three associates, and four predoctoral fellows, as well as research assistants and associates. As in several previous years, one of the senior fellows held a concurrent half-time appointment as Distinguished Visiting Professor in Art History at The George Washington University.

In the program of scholarly meetings, the Center continued a limited series of seminars on the state of research in various areas of art history. These meetings are intended to assist the work of the authors commissioned to write articles for the *Art Bulletin*. Flexible formats for colloquia were continued, allowing senior fellows to present their research in the manner most appropriate to the stage they have reached in their work. Seminars, colloquia, and shoptalks are by design limited to a relatively small number of participants. Among the larger meetings organized by the Center were two symposia, one conference, and five lectures.

The Architectural Drawings Advisory Group (ADAG), a long-term research project of the Center, continued to plan for implementation of an automated catalogue of architectural drawings and records.

The programs of the Center are supported by a variety of private sources. Fellowships are funded by endow-
ments from The Andrew W. Mellon Foundation, the Chester Dale bequest, and Robert and Clarice Smith, and by a grant from the Samuel H. Kress Foundation. The conference on Emilian painting of the sixteenth and seventeenth centuries was sponsored by the Samuel H. Kress Foundation and the Montedison Group. The symposium Cultural Differentiation and Cultural Identity in the Visual Arts was cosponsored by the Center and The Johns Hopkins University. Funds from an endowment grant awarded by the Arthur Vining Davis Foundations assisted in the support of this gathering. The Center also received a grant from the Graham Foundation for Advanced Studies in the Fine Arts.

BOARD OF ADVISORS AND SELECTION COMMITTEE MEMBERS

The members of the board of advisors of the Center have overlapping appointments, usually for three-year terms. In December 1986 Dore Ashton (The Cooper Union) and Alan Shestack (The Minneapolis Institute of Arts) completed their terms. In January 1987 Anne d'Harnoncourt (Philadelphia Museum of Art) and Egbert Haverkamp-Begemann (New York University, Institute of Fine Arts) began their terms. Five others continued to serve: Wanda Corn (Stanford University), Charles Dempsey (The Johns Hopkins University), Jan Fontein (Museum of Fine Arts, Boston), Ilene Forsyth (University of Michigan), and Cecil L. Striker (University of Pennsylvania).

Twice during the year, on 10 October 1986 and on 10 April 1987, the board convened in Washington to discuss the policies and programs of the Center. Members of the board also comprised the five selection committees that reviewed fellowship applications for the coming year. From a total of 122 applications—twenty-seven for senior fellowships, twenty-four for visiting senior fellowships, three for associate appointments, one for the National Gallery of Art curatorial fellowship, and sixty-seven for predoctoral fellowships—the board nominated six senior fellows, one associate, and five alternates; eleven visiting senior fellows, two associates, and four alternates; seven predoctoral fellows and one alternate, one curatorial fellow, and one Dean’s sabbatical fellowship.

MEMBERS

The research of the scholars in residence involved diverse media, including architecture, painting, sculpture, textiles, cameos/gems, film, prints, urbanism, and earthworks, originating in cultures ranging from ancient Greece to twentieth-century North America. A selection
from the topics bespeaks the variety of approaches and concerns of the fellows: some focused on matters of historiography, criticism, style, or iconography; others questioned the relation between art and the history of ideas, or examined art as evidence either for patterns of social organization or for the continuity of beliefs and practices between successive cultural entities.

Two events at the beginning of the year brought the new members of the Center together with their colleagues from the National Gallery and from local universities, museums, and other institutions. The first, organized by the senior curator of the Gallery and the dean of the Center and held on 19 September 1986, was the annual meeting at which curators from the Gallery and senior members of the Center acquaint one another with their current research in brief presentations and discussions. On 25 September the annual reception was held in the West Building to introduce the Samuel H. Kress Professor and other new fellows to their associates in the Gallery and the Washington area.

Members assembled for weekly lunch meetings during the academic year, from mid-September to mid-May, either to discuss a paper presented at the Center during the previous week or to share ideas and information on a variety of scholarly issues. Visiting scholars and curators as well as curators from the National Gallery were periodically invited to join these gatherings. Members also met more informally with one another and with people from the staff of the Gallery at Thursday tea throughout the year.

Past and present members gathered at their sixth annual reunion in February, held in Boston at the 1987 meeting of the College Art Association.

SAMUEL H. KRESS PROFESSOR

LAWRENCE BURNETT GOWING, previously Slade Professor of Fine Art, University College, London, has also held the positions of keeper of the British collection and deputy director of the Tate Gallery, London (1965–1967), and professor of fine arts, Leeds University (1967–1975). Among Professor Gowing’s publications are books on Renoir, Vermeer, Constable, Goya, Turner, and Matisse. He has written numerous exhibition catalogues, including Cézanne (1954), Matisse: 64 Paintings (1966), Hogarth (1971), and Watercolours by Cézanne (1973). His paintings are in the permanent collections of such museums as the Tate Gallery, the National Gallery of Canada, the National Gallery of South Australia, the Ashmolean Museum, and the Fitzwilliam Museum.

Professor Gowing was made a Commander of the British Empire in 1952 and received knighthood in 1982. He serves as honorary curator of collections at the Royal Academy, where he is an associate; as deputy chairman and chairman of the art panel and art films committee of the Arts Council of Great Britain, where he served two terms as a full council member; and as a trustee of the Tate Gallery, the National Portrait Gallery, and the British Museum.

During his appointment at the Gallery, Professor Gowing worked on a number of projects, including a book on masterpieces at the Musée du Louvre, Paris; a lecture on Rembrandt’s Lucretia at The Minneapolis Institute of Arts; continuing research on the earliest works by Cézanne; and scripts for video productions on Giotto, Rembrandt, and Turner.

SENIOR FELLOWS

JEAN-LOUIS COHEN
Ecole d’Architecture, Paris-Villemin; Ecole Nationale des Ponts et Chaussées, Paris
Ailsa Mellon Bruce Senior Fellow, spring 1987


CECELIA F. KLEIN
University of California, Los Angeles
Ailsa Mellon Bruce Senior Fellow, fall 1986

Dressed to Kill: The Politics of Costume in Aztec Sacrificial Rituals

ANNETTE MICHELSON
New York University
Ailsa Mellon Bruce Senior Fellow, 1986–1987

Dziga Vertov: Theory and Practice of the Documentary Film

HELEN SEARING
Smith College
Ailsa Mellon Bruce Senior Fellow, spring 1987

Architecture and Politics in Amsterdam, 1899–1940: The Art of the Possible

MARTHA A. MCCRARY
The Johns Hopkins University; The Fashion Institute of Technology, State University of New York
Samuel H. Kress Senior Fellow, 1986–1987

Antique Coins and Cameos in the Florentine Cabinet: An Edition of Sixteenth-Century Grand-Ducal Letters Concerning Coins

BRUNILDE SIMONDO RIDGWAY
Bryn Mawr College
Samuel H. Kress Senior Fellow, fall 1986

(joint appointment as Distinguished Visiting Professor in Art History, The George Washington University)

Hellenistic Sculpture I: The Styles of c. 331–200 B.C.

LARRY SILVER
Northwestern University
Samuel H. Kress Senior Fellow, 1986–1987

Artistic Patronage and the Ideology of Emperor Maximilian I
VISITING SENIOR FELLOWS

STEPHEN C. BEHRENDT
University of Nebraska
Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986
William Blake and the Tradition of History Painting

JULIUSZ A. CHRÓSCIELI
Warsaw University
Paul Mellon Visiting Senior Fellow, summer 1987
Oriental Motifs in the Works of Rubens, Rembrandt, and Their Pupils

IAN PIET FILEDT KOK
Rijksprentenkabinet, Rijksmuseum, Amsterdam
Paul Mellon Visiting Senior Fellow, summer 1987
Dutch Mannerist Printmaking, 1585-1610

DRAGOS GHEORGHIU
Bucharest
Paul Mellon Visiting Senior Fellow, summer 1987
The Development of European Architectural Designs That Are Parallel to Natural Design

HEINZ HORIZ
Department of Preservation of Monuments and Sites, Lucerne
Paul Mellon Visiting Senior Fellow, summer 1987
Cavalier Architects

PETER HUMFREY
University of St. Andrews
Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986
The "Scuole Piccole" as Donors of Altarpieces in Renaissance Venice

ELIZABETH LANGHORNE
Piedmont Virginia Community College
Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986
The Content of Jackson Pollock's Art: His Images and His Abstractions

DENIS LAVALLE
Ministère de la Culture, Paris
Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986
The Art Works and Interiors of Jesuit Establishments in France in the Seventeenth and Eighteenth Centuries

VICENTE LLEÓ CANAL
University of Seville
Paul Mellon Visiting Senior Fellow, summer 1987
The Art Collections of the Dukes of Medinaceli: Taste and Patronage Through the Centuries

GIOVANNI PREVITALI
Università degli studi di Napoli
Ailsa Mellon Bruce Visiting Senior Fellow, fall 1986
Problems in the Workshop of Simone Martini

ASSOCIATES

CRAIG ADCOCK
Florida State University
Associate, spring 1987
The Light and Space Sculpture of James Turrell

VINCENT J. BRUNO
University of Texas at Arlington
Associate, spring 1987
Delos and Pompeii: A Comparative Study of Greek and Roman Painting Techniques

PETER W. PARSHALL
Reed College
Associate, winter 1986
Print Production in Early Modern Europe, 1480-1550

NATIONAL GALLERY OF ART CURATORIAL FELLOW

GAIL FEIGENBAUM
Coordinator of Special Projects, Education Department
Ailsa Mellon Bruce National Gallery of Art Curatorial Fellow, summer 1987
Catalogue of Lodovico Carracci's Paintings; and Essay on Bolognese Painting 1605-1625

FELLOWS

FREDERICK NATHANIEL BOHRER*
[The University of Chicago]
Samuel H. Kress Fellow, 1985-1987

ELIZABETH BROWN
[Columbia University]
Mary Davis Fellow, 1986-1988
Brancusi's Photographs: A Sculptor's Mind

TRACY E. COOPER*
[Princeton University]
David E. Finley Fellow, 1984-1987
The Decoration in the Church of S. Giorgio Maggiore in Venice

MARY ALICE LEE*
[The Johns Hopkins University]
Mary Davis Fellow, 1985-1987
Problems of Rhetoric and Style in Baroque Ceiling Painting

ANNETTE LEDUC
[The Johns Hopkins University]
David E. Finley Fellow, 1986-1989
Gavarni's Human Comedy

STEVEN MOYANO
[Northwestern University]
Chester Dale Fellow, 1986-1987
Karl Friedrich Schinkel and the "Oberbaudeputation" 1810—

*in residence 1986-1987
1840: Prussian Architectural Administration and Design During the Era of Reform

SASHA NEWMAN*
[New York University, Institute of Fine Arts]
Pierre Bonnard and the Reinvention of the French Tradition, 1895–1920

ELIZABETH STREICHER
[Columbia University]
David E. Finley Fellow, 1985–1988
The Graphic Work of Max Klinger

SUZANNE TISE
[University of Pittsburgh]
Chester Dale Fellow, 1986–1987

THOMAS WILLETTE
[The Johns Hopkins University]

MEETINGS

COLLOQUIA

The Center provides the Samuel H. Kress Professor and senior fellows with the opportunity to present their work to their colleagues. As in previous years, the formats of the eleven colloquia (LVII–LXVII) were varied in 1986–1987. Some fellows elected to speak informally to the other members of the Center, while others gave more formal talks to larger audiences, followed by dinner in the Gallery refectory. Those invited to attend the latter included faculty members in art history, senior curators and museum directors, fellows from local research institutes (such as Dumbarton Oaks and the Smithsonian Institution), and other independent or affiliated scholars in the Washington area engaged in advanced research in art history or related disciplines.

2 October 1986
Brunilde Sismondo Ridgway, “Investigating Hellenistic Sculpture”
30 October 1986*
Stephen C. Behrendt, “The Evolution of Blake’s Pestilence”

4 November 1986
Lawrence Gowing, “Cézanne: The Beginnings”

11 December 1986
Annette Michelson, “The Kinetic Icon in the Work of Mourning”

2 January 1987
Cecelia F. Klein, “Dressed to Kill: The Politics of Costume in Aztec Sacrificial Rites”

20 January 1987*
Elizabeth Langhorne, “Pollock, Primitivism, and Picasso”

5 February 1987
Larry Silver, “Family Ties: Genealogy as Ideology for Emperor Maximilian I”

5 March 1987

10 April 1987
Helen Searing, “Architecture and Politics in Amsterdam, 1890–1940: The Art of the Possible”

21 April 1987*
Craig Adcock, “The Contemporary Sublime: Art and Science in the Work of James Turrell”

30 April 1987

SHOPTALKS

Four predoctoral fellows presented shoptalks on their dissertation research to colleagues at the Center and other art historians at the Gallery. These gatherings allow fellows to present their findings and to receive critical evaluation of their methods and ideas on work in progress.

18 January 1987
Mary Alice Lee, “Prospectus of a Temple for Heroes: The Aedes Barberinae ad Quirinalem by Girolamo Teti and Pietro da Cortona’s Fresco in the Grand Salon of the Palazzo Barberini in Rome”

22 January 1987
Tracy E. Cooper, “The Memorial Facade of S. Giorgio Maggiore, Venice”

17 February 1987
Frederick Nathaniel Bohrer, “The Reception of Mesopotamia and the Nature of Orientalism”

26 March 1987
Sasha Newman, “Pierre Bonnard and the French Tradition: Au Louvre”

*presentations to members of Center only

SYMPOSIA

In 1986–1987 two symposia were organized under the auspices of the Center, both of which were cosponsored by sister institutions here. Those invited to participate included graduate students, art historians, and other scholars specializing in the fields under discussion.

Cultural differentiation and cultural identity in the visual arts was the topic of the annual spring symposium jointly sponsored by the Center and the Department of the History of Art at The Johns Hopkins University. Eight papers were delivered during two days in Washington in mid-March. In early April, the Center hosted the Seventeenth Annual Middle Atlantic Symposium, cosponsored by the Department of Art History at the University of Maryland. One graduate student in art history was selected by each of nine universities in the Middle Atlantic region to present a research paper at the symposium. Each speaker was introduced by a faculty member representing the sponsoring department.

13–14 March 1987
Cultural Differentiation and Cultural Identity in the Visual Arts

Esther Pasztory, Columbia University
“Identity and Difference: The Uses and Meanings of Ethnic Styles”

Evelyn B. Harrison, New York University, Institute of Fine Arts
“Hellenic Identity and Athenian Identity in the Fifth Century B.C.”

Martin J. Powers, University of California, Los Angeles
“Rival Politics and Rival Tastes in Late Han China”

David H. Friedman, Massachusetts Institute of Technology
“Painting in the Provinces: Art and the Formation of the Florentine State”

Alice T. Friedman, Wellesley College
“Did England Have a Renaissance? Classical and Anticlassical Themes in Elizabethan Culture”

Hilary Ballon, Columbia University
“Constructions of the Bourbon State: Classical Architecture in Seventeenth-Century France”

Susan J. Barnes, North Carolina Museum of Art
“Portrait Tradition and Cultural Identity in Italy in the 1620s”

Walter S. Melion, The Johns Hopkins University
“Karel van Mander’s Life of Goltzius: Defining the Paradigm of Protean Virtuosity in Haarlem around 1600”

4 April 1987
Middle Atlantic Symposium in the History of Art:
Seventeenth Annual Sessions

Introduction: Katheryn M. Linduff
Ann Shafer [University of Pittsburgh]
"A Reconsideration of the Irish La Tene: The Navan-Type Brooches"

Introduction: John Dobbins
Larry Ball [University of Virginia]
"What Could Be Better than Nero's Baths?"

Introduction: Barbara von Baraghan
Martha Lukowsky [The George Washington University]
"Stories from the Popol Vuh Illustrated on Classic Maya Vase Painting"

Introduction: Roger Rearick
Lynne Johnson [University of Maryland]
"Piero Di Cosimo's Visitation in the National Gallery"

Introduction: Mary Pardo
Carolyn Wood [University of North Carolina, Chapel Hill]
"Visual Panegyrics in Guercino's Casino Ludovisi Frescoes"

Introduction: Michael Fried
Dianne Pitman [The Johns Hopkins University]
"Frederic Bazille's Vue de Village: The Death of Landscape, the Gardener's Daughter, and the Twenty-Nine-Cent Village"

Introduction: Raymond Dobard
George W. Benoit [Howard University]
"The Idea of Death as Presented in the Art of James Ensor and the Carnival of Trinidad and Tobago"

Introduction: Wayne Craven
Thomas P. Somma [University of Delaware]
"Paul Wyland Bartlett's Bear Tamer, c. 1885–1887: American Sculpture in the French Style"

Introduction: George Mauner
Michael Losch (The Pennsylvania State University]
"The Iconography of Sleep and the Life-Cycle: Theosophical Influences in Georges Lacombe's Le Lit"

CONFERENCE

In late January the Center organized an international conference on Emilian painting of the sixteenth and seventeenth centuries. The two-day meeting was made possible by the Samuel H. Kress Foundation and the Montedison Group/Progetto Cultura. The papers were collected and published through the Nuova Alfa Editorale in Bologna.

29–30 January 1987
Emilian Painting of the Sixteenth and Seventeenth Centuries

Moderator: Donald Posner, New York University, Institute of Fine Arts

Andrea Emiliani, Soprintendenza per i Beni Storici e Artistici, Parma
"Dopo Correggio: Note sulla pittura a Parma da Correggio ad Annibale Carracci"

Sydney J. Freedberg, National Gallery of Art
"Parmigianino and Parmigianino Problems in the Exhibition"

Elizabeth C. Cropper, The Johns Hopkins University
"Tuscan History and Emilian Style"

Giuseppe Olmi, Università degli studi di Trento
"Ulisse Aldrovandi and the Bolognese Painters in the Second Half of the Sixteenth Century"

Charles Dempsey, The Johns Hopkins University
"The Carracci and the Devout Style in Emilia"

Anna Ottani Cavina, Università degli studi di Bologna
"Studies from Life: Annibale Carracci's Paintings of the Blind"

Beverly Louise Brown, National Gallery of Art
"Summary"

CURATORIAL COLLOQUY

In the summer of 1987 the Center for Advanced Study initiated a new program within its series of special meetings. This gathering, known as a curatorial colloquy, will be held annually to consider some aspect of the collections of the National Gallery of Art. One of its purposes is to encourage faithful exchange between art historians teaching in universities and those in curatorial posts at museums.

The first curatorial colloquy, held 8–12 June, focused on the Gallery's Mellon Venus, a life-sized Renaissance bronze formerly ascribed to Jacopo Sansovino and more recently to an artist working in Italy, France, or Flanders in the late sixteenth century. The central issue of the meeting was to identify a more precise location and attribution for the sculpture and related works of art, including the Mellon Bacchus, a pendant sculpture also in the Gallery's collection. In addition to these two monumental bronzes, the colloquy discussions involved a group of smaller works from the period 1570–1640, borrowed for the occasion from private and public collections in the United States and Great Britain. The colloquy was made possible through funds from The Circle of The National Gallery of Art.

The sessions, designed as round-table discussions, were led by Douglas Lewis, curator of sculpture, with the assistance of Alison Luchs, assistant curator of sculpture, and Shelly Sturman, head of object conservation. The other participants, all specialists in Renaissance sculpture selected earlier in the year from a pool of applicants, were: Sergey Androssov (The State Hermitage Museum), Eugenio Riccomini, Soprintendenza per i Beni Storici e Artistici, Parma
"Natura e storia: Due appuntamenti nella storia dell'arte bolognese fra '500 e '600"
Bruce Boucher (University College, London), Charles Davis (Florence), Giancarlo Gentilini (Museo Nazionale del Bargello, Florence), Herbert Keutner (Kunsthistorisches Institut, Florence), Anthony Radcliffe (Victoria and Albert Museum, London), and Patricia Wengraf (London).

RESEARCH PROGRAMS
The Architectural Drawings Advisory Group, now in its fifth year, with a staff supported by the J. Paul Getty Trust, continued to prepare international standards for the cataloguing and sharing of information about architectural drawings in repositories in North America, Europe, and England. Project staff developed conceptual designs, dictionaries, and other documentation necessary for automation. The cataloguing system is intended to be a flexible standard for research and cataloguing of architectural drawings, albums, sketchbooks, and archives.

PUBLICATIONS
The Center annually compiles a record of the scholarly events and research of the preceding year. Center 6, published in October 1986, contains general information about the fellowship program, the program of meetings, and the publication and research programs, along with the roster of the board of advisors, the professional and support staff, and the members of the Center, as well as the list of activities for 1985–1986. Center 6 also contains summary reports on research conducted by the resident members of the Center in 1985–1986, and by several predoctoral fellows from the previous academic year.

Publication of the proceedings of Center symposia in Studies in the History of Art continued in 1986–1987 with the appearance of one volume. James McNeill Whistler was edited by Ruth E. Fine and issued as volume 19. Other symposia volumes being edited for publication are: Italian Medals; Italian Plaquettes; Antoine Watteau; Retaining the Original: Multiple Originals, Copies, and Reproductions; The Fashioning and Furnishing of the British Country House; and Winslow Homer.

Another regular publication project of the Center is a directory of art history research projects supported by granting institutions in the United States and aboard. This year saw the publication of Sponsored Research in the History of Art 6, listing awards for 1985–1986 and 1986–1987.
OTHER DEPARTMENTAL REPORTS

CURATORIAL DIVISION

PAINTING AND TWENTIETH-CENTURY ART

The principal aims of the curatorial departments remain on the one hand the care and presentation of the permanent collections and their publication in the systematic catalogue, and on the other the presentation of temporary exhibitions. A program of reordering the permanent collections devised last year has been fulfilled in part, with the result of a greater historical rationality of relationships and sequence. Incorporated within the collection of British paintings for the first time are a number of works donated to the Gallery by Paul Mellon in the past few years. The progress of this program has been delayed somewhat by the need for refurbishing and relighting some galleries. While there is occasional overlap between the demands of the exhibition program and the needs of the permanent collections, efforts are now underway to see if these cannot be resolved. In respect to the publication of the permanent collections in the systematic catalogue, there has been some acceleration in our progress, most welcome in that it applies to in-house authors as well as to those employed outside.

Exhibitions

The intensive exhibition program is always a prime source of pressure on the curatorial staff, but it has again this year achieved its expected number of successes. A major exhibition devoted to the paintings done by Henri Matisse during his time of residence in Nice, 1916–1930, co-curated by Jack Cowart of the National Gallery and Dominique Fourcade, was at once popular in appeal and scholarly in substance. It ran in part concurrently during the winter with Alexander Archipenko: A Centennial Tribute, jointly organized and shared with The Tel Aviv Museum. Special emphasis was given the artist's important early mixed-media constructions, and the exhibition also included a group of late, hand-built sculptures lent by the artist's widow. The show was curated by Katherine Jányszky Michaelson of New York and Nehama Guralnik of The Tel Aviv Museum. It was coordinated at the Gallery by Jack Cowart.

The Age of Bruegel exhibition, which opened in early November, contained sixteenth-century Netherlandish drawings of altogether exceptional merit. Organized and coordinated by the Gallery's curator of northern Renaissance painting John Hand, along with J. Richard Judson, William W. Robinson, and former Gallery curator Martha Wolff, this was the first major exhibition in the United States to feature drawings from this period. After closing at the Gallery on 18 January, the exhibition traveled to the Pierpont Morgan Library in New York, where it was on view from 30 January to 5 April.

A single masterpiece, Francesco Goya's Condesa de Chinchón, highlighted a small loan show of paintings by the artist in Spanish private collections. These were installed with the Gallery's own extensive collection of paintings by Goya and a selection of graphic works from American private collections. The exhibition was organized by curators Andrew Robison and Beverly Louise Brown.

A major event in the exhibition schedule was The Age of Correggio and the Carracci: Emilian Paintings of the Sixteenth and Seventeenth Centuries, which was organized in conjunction with the Pinacoteca Nazionale of Bologna and The Metropolitan Museum of Art in New York, by the National Gallery's chief curator, Sydney J. Freedberg, and curator of southern baroque painting, Beverly Louise Brown. Of exceptional size, with approximately two hundred paintings on view, the exhibition explored an area little known to American museum audiences and was
acclaimed not only for its aesthetic value but for its art historical interest.

A summer exhibition of the “Helga” series by the American painter Andrew Wyeth was accompanied by a small group of tempera and watercolor works by the artist from the Gallery collections, complemented by an exhibition of twentieth-century drawings from the Whitney Museum of American Art. June saw the opening of A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, co-curated by Nan Rosenthal of the National Gallery and Steven A. Nash of the Dallas Museum of Art, with the assistance of Jeremy Strick of the National Gallery. Seventy-four sculptures selected from this dramatic and wide-ranging Dallas private collection comprised the Washington installation, arranged throughout the public spaces in the East Building.

This was followed in the early autumn by the exhibition Berthe Morisot—Impressionist, organized by Charles F. Stuckey and William P. Scott under the auspices of the Mount Holyoke College Art Museum in association with the National Gallery. It was the first major American retrospective for this artist, a participant in the original impressionist exhibitions, and it included nearly one hundred of her works in various media. The exhibition was accompanied by another in the Gallery’s series of single great masterpieces, Edouard Manet’s portrait of Berthe Morisot, Le Repos, borrowed for the occasion from the Rhode Island School of Design.

The most important American exhibition of the year was William Merritt Chase: Summers at Shinnecock 1891–1902, co-organized by Nicola Gikovskiy of the National Gallery and D. Scott Atkinson of the Terra Museum of American Art. The exhibition, which featured twenty-seven of Chase’s most beautiful paintings and pastels, opened here on 6 September and will travel to the Terra Museum in Chicago.

Loans
A number of loans were welcomed for show among the American collection. Erving and Joyce Wolf lent a selection of nineteenth-century American sculpture, in addition to the continued loan of paintings from their collection. An anonymous lender provided Thomas Moran’s Green River Cliffs, Wyoming, a handsome Western landscape. The Newark Museum generously lent works by Fitz Hugh Lane and Thomas Cole, as well as Joseph Stella’s impressive series, The Voice of the City of New York Interpreted. Irving Blum lent Andy Warhol’s best known and most important work, 32 Soup Cans.

From the Newington-Cropsey Foundation came the loan of Catskills after a Storm, a landscape that helped to fill the temporary gap left by the departure of both Jasper Cropsey’s Autumn—On the Hudson River and John Frederick Kensett’s Beach at Newport to The Metropolitan Museum’s important exhibition American Paradise: The World of the Hudson River School.

Gerbrandt van den Eeckhout’s The Levite at Gibeah came on exhibition as a long-term loan from Emile E. Wolf. Van den Eeckhout was an important pupil of Rembrandt’s, and this is the first painting by this artist to be shown with the Gallery’s collection.

A Bashibazouk by Jean-Léon Gérôme, seen here in 1984 in The Orientalists: Delacroix to Matisse, came to the Gallery in autumn 1986 as an anonymous loan to hang with the permanent collection. Another anonymous collector has allowed us to exhibit Jeune—Le Printemps by Edouard Manet with our nineteenth-century French collection.

Acquisitions
Acquisitions by purchase were limited in this year, the most important being the purchase out of the Patrons’ Permanent Fund of a Madonna and Child by Dirck Bouts, small in size but exceptional in quality and condition, which had been on loan to the Gallery for some years. From southern Europe, the sole purchase of the year in painting was a work by Francesco Albani, also of small dimensions, showing God the Father seated in the heavens among angels. A mid-sixteenth-century painting after Michelangelo’s celebrated drawing of the Damned Soul was acquired as a gift from the United States Department of Justice.

This year we were fortunate to receive several gifts that will greatly enhance our holdings in early twentieth-century American art. Mrs. George Cotton Smith Adams presented the Gallery with a pair of handsome portraits of Mr. and Mrs. George Cotton Smith by Robert Henri. Just a few years after the Henri portraits were created (1908), the artist’s student and friend, George Bellows, painted New York, February, 1911. This view of a bustling city square came to the Gallery as a gift from Paul Mellon. Together with earlier Mellon, Whitney, and Dale gifts, the National Gallery now may claim the most important collection of Bellows’ work. Recently installed not far from the Bellows painting is John Marin’s energetic Grey Sea, the first oil painting—and one of thirteen—by that artist to enter the collection as the generous gift of Mr. and Mrs. John Marin, Jr.

The Gallery was also the recipient of a major painting by Aelbert Cuyp, River Landscape with Cows, given by the Family Petschek (Aussig). This work adds a new di-
dimension to our already distinguished collection of paintings by this important Dutch landscape artist.

This year was marked by a number of extraordinary gifts to the twentieth-century art collections. Most notable was Barnett Newman’s *Stations of the Cross*, a monumental series of fourteen canvases plus a fifteenth, *Be II*, acquired through the generosity of Robert and Jane Meyerhoff. Dating from 1958 to 1966, the *Stations* are now installed in a specially designed East Building gallery. Other significant gifts of twentieth-century art include Joan Miró’s *The Farm*, from the estate of Mary Hemingway. Acquired first by Ernest Hemingway, the painting is one of the most crucial of Miró’s Catalan subjects, demonstrating the historical evolution in his work from cubism toward a style that became surrealist.

The Collectors Committee purchased Richard Diebenkorn’s abstract expressionist *Berkeley No. 52*, the first painting by this artist in the Gallery’s collection. Income from the fund established by Lila Acheson Wallace enabled the Gallery to acquire Chuck Close’s *Fanny/Finger-painting*, a large-scale grisaille portrait in which the artist applied the oil paint to the canvas with his fingers. The Gallery selected the Richard Lindner painting *Contact* as a bequest from the estate of Denise Lindner.

The American sculptor Seymour Lipton worked with the Gallery’s curators of twentieth-century art shortly before his death on 5 December 1986 to select three welded metal maquettes, one large work entitled *Gateway*, and thirty-nine drawings made between 1952 and 1984. Departmental discretionary funds were used to acquire Lipton’s 1960 sculpture, *Sower*.

From The Mark Rothko Foundation came a final group of fifteen panels and canvases by Mark Rothko, completing the program of donations begun in 1986 that has established the National Gallery as the primary repository of the works of the artist. The department of twentieth-century art, in consultation with other departments in the Gallery, continued the planning of research and use programs to share the work of this great American artist with institutions worldwide and to support Rothko loan exhibitions. Particular emphasis was given to the definition of the Gallery’s role in the encouragement of the Mark
Rothko catalogue raisonné project and the artist’s European touring retrospective exhibition organized by the Tate Gallery, London.

Conservation

Among conservation treatments, two projects of major importance involved American paintings. Jasper Cropsey’s imposing *Autumn—On the Hudson* was cleaned and re-varnished to reveal a greatly increased clarity of color and composition. Curatorial research on George Bellows’ *Blue Morning* led to the discovery that a dark band of canvas folded over the top of the stretcher had been intended by the artist to be seen as part of his original image. This margin, now being flattened and repaired, will strongly affect the composition, bringing it closer to others that Bellows executed at that time.

A number of paintings from the baroque department underwent restoration this past year. Among them were the newly acquired Cuyp *River Landscape with Cows*, van den Eeckhout’s *Levite at Gibeah*, Rembrandt’s *The Turk*, Pieter Saenredam’s *Cathedral of Saint John at ’s-Hertogenbosch*, and Anthony van Dyck’s *Italian Noblewoman and Her Son*. In addition, the two recently acquired paintings by Guercino, *Joseph and Potiphar’s Wife* and *Amnon and Tamar*, were cleaned and new frames were designed for the pair. A number of small eighteenth-century Venetian works also received treatment this year.

Research

In March the first volume of the series of systematic catalogues, *Early Netherlandish Painting*, appeared in print, coauthored by John Hand and former National Gallery curator Martha Wolff. It was the culmination of more than five years of research and writing.

New contributions to the Garbisch naive painting collection catalogue were made by research assistant Sarah Cash, assistant curator of American art Deborah Chotner, and volunteer Andrea Henderson. Summer intern Diane Dillon contributed entries for the American paintings catalogue. The summer interns in baroque paintings were Wendy Thompson, who did research on Peter Paul Rubens for the systematic catalogue, and Elizabeth Wright, who researched our Carracci paintings. Amy Mizrahi and Marla Prather joined the department of modern art to work on the systematic catalogue project. Working on the German paintings were Sally Mansfield, who came as a research assistant in October 1986, and summer intern Tatjana Swihart. CASVA fellows Mary Alice Lee and Tracy Cooper, summer interns Kathleen Heins and Stacey Sell, and volunteers Rosamond Mack and Pamela Jones all contributed to the Italian Renaissance volumes now in progress.

The department of American art helped with research for the exhibition *American Furniture from the Kaufman Collection* and continued research and planning for the upcoming *Paintings by Fitz Hugh Lane, Raphaelle Peale: Still Lifes, Frederic Edwin Church*, and *John Twachtman in Connecticut*. The department also helped to organize *An American Sampler: Folk Art from the Shelburne Museum* and made preparations to show *The Flag Paintings of Childe Hassam*, organized by the Los Angeles County Museum of Art.

Research and preparation also continued for the upcoming exhibitions *Masterworks from Munich: Sixteenth-to Eighteenth-Century Paintings from the Alte Pinakothek*, under the supervision of the curators of baroque painting, Arthur Wheelock and Beverly Louise Brown; and for *The Pastoral Landscape, The Art of Paolo Veronese*, and Treas-
atures from the Fitzwilliam, also under the guidance of Beverly Brown. A major retrospective of the works of Anthony van Dyck, planned for the fall of 1990, is being organized by Arthur Wheelock of the National Gallery and Susan Barnes, chief curator of the North Carolina Museum of Art.

One of the Gallery’s masterpieces of Italian painting, Perugino’s Madonna and Child, was chosen as the subject for the 1986 official Christmas stamp. It was discussed by Gallery curator David Alan Brown at the stamp presentation ceremony on 24 October.

Research for our forthcoming exhibition on The Art of Paul Gauguin was nearly finished in this fiscal year. Charles Stuckey and collaborators at The Art Institute of Chicago and the Musée d’Orsay, Paris, traveled extensively in France, South America, and Tahiti to consolidate the organization.

Final research and preparations for Georgia O’Keeffe 1887–1986 were almost completed in fiscal year 1987. This select centennial exhibition of paintings and works on paper, curated by Jack Cowart of the Gallery and Juan Hamilton, personal representative of the Estate of Georgia O’Keeffe, will open in the fall of 1987 and then travel to The Art Institute of Chicago, the Dallas Museum of Art, and The Metropolitan Museum of Art.

Staff Changes

Franklin Kelly of the American art department was promoted from assistant curator to curator this year. Sally Ann Metzler joined the baroque department as a research assistant for the Munich exhibition, and Gregory Rubinstein, who has been the departmental research assistant for two years, returned to Cambridge, England, to study for his Ph.D. Elizabeth Yancey left the department of Renaissance art as secretary in January, and Marion C. Diffenderfer rejoined the department as a museum technician before leaving the Gallery in September 1987.

Almost the entire staff of the department of modern art changed during the past year. In autumn 1986 Darcy Gallucio became secretary for exhibitions. Kevin V. Buchanan left in spring 1987. Most notably, Charles F. Stuckey, curator of modern painting, left to become curator of twentieth-century art at The Art Institute of Chicago. Charles S. Moffett came to the Gallery from the Fine Arts Museums of San Francisco to become curator of modern painting and senior curator of painting.

In the department of twentieth-century art, Laura Coyle’s position was expanded from assistant for the Georgia O’Keeffe exhibition to assistant for additional special exhibitions. Research assistant Annette Schlagenhauff completed her contract on the department’s systematic catalogue project and moved to London to begin doctoral studies at the Courtauld Institute. The department interns this year were Pamela Ivinsky, Catherine Dunkel, Philip Bergen, and Amy Lyford. Margaret Reason became the new curatorial secretary, replacing Debra Easterly, who left the Gallery to enter the masters program in art history at the University of Maryland.

SCULPTURE

A special didactic exhibition sponsored by the Kress Foundation and the World Monuments Fund, Donatello at Close Range, went on view in the West Building lecture hall from 3 April to 24 August. This exhibition of photographs and color transparencies documented the dramatic results of cleaning and conservation of Donatello’s stucco and terracotta reliefs on the walls and vaulting of the Old Sacristy at San Lorenzo in Florence. Transparencies equal in size to the reliefs themselves (about six feet in diameter) offered the American public a unique close-up view of these early Renaissance masterpieces. This exhibition, separate from the Gallery’s regular exhibition program, was coordinated by chief curator Sydney J. Freedberg in cooperation with CASVA and the sculpture department, with particular contributions from assistant curator Alison Luchs and from intern Donald Myers.

Together with CASVA, the sculpture department initiated the Gallery’s first curatorial colloquy, held 8–12 June. A group of scholars from the United States, Great Britain, Germany, Italy, and the Soviet Union gathered in the new sculpture study/seminar room in the West Building to consider the attribution of the life-size bronze Venus. X-rays and alloy analysis arranged by the conservation department, with the cooperation of the United States Naval Ordnance Laboratory, showed the Venus and its companion Bacchus in the Gallery to be probably contemporaneous, a point that had been questioned in recent years because of their stylistic differences. Wilhelm von Bode’s old attribution of both figures to Jacopo Sansovino was ruled out. Giancarlo Gentilini of the Museo Nazionale del Bargello in Florence contributed documentation indicating that the two bronzes had been together at least since the early nineteenth century (and perhaps since the sixteenth) at the Villa Visconti-Borromeo-Arese-Litta near Milan. Research along lines stimulated by the colloquy is continuing, with a particular focus on sculptors working in Lombardy and Rome in the years around 1600.

Also in June, after completing a year-long internship as part of his degree program at University of Southern California, Donald Myers joined the department as a curatorial assistant to work on the systematic catalogue vol-
umes on medals, plaquettes, and small bronzes. He concentrated initially on technical examination of metal objects, in close collaboration with the object conservation department.

A research project of significant importance for Renaissance bronze studies was begun in the summer, in collaboration with the conservation laboratory and with cooperation from six American museums and private collectors. Seven small bronze busts of Pope Paul III and two of members of his family, all attributed to Guglielmo della Porta, were assembled for comparative study with reference to date and technical data. These represent 70 percent of such papal busts known to exist, the other three being in European collections. The opportunity to compare these busts should permit much to be learned about their origin.

Summer interns Leslie Mohr and Jordana Pomeroy worked on a number of attribution changes, with the aim of preparing a new summary catalogue of the entire sculpture collection. Claire van Cleave of the Courtauld Institute of Art also aided with this project. Willow Johnson remained in capable charge of the administrative functioning of the department.

PRINTS AND DRAWINGS

Department members organized and helped with a large number of exhibitions this year. By far the happiest event was Master Drawings from the Armand Hammer Collection, which was a threefold celebration: the first showing in the Gallery of all the marvelous Renaissance, eighteenth-century, and other drawings in the Hammer Collection that have been given or committed to the National Gallery of Art; the opening of the new Armand Hammer Collection Galleries in which selections of the drawings, all now on permanent deposit here, will be exhibited on a rotating basis; and the first showing in its new chapel-like home of the very important cartoon by Raphael for his painting in the Louvre La Belle Jardinière.

In conjunction with an exhibition of Goya paintings, focusing on the Condesa de Chinchón and other portraits, we expanded the portrayal of Goya’s subjects and his remarkably intense and powerful art by gathering eleven superb drawings by Goya from American private collections, as well as two dozen rare proofs and other exceptional impressions of his prints. Celebrating the completion of the Mark J. Millard Architectural Collection, a selection from his best fifteenth- to seventeenth-century illustrated books and prints was exhibited, surveying theoretical and practical treatises, suites of ornament, building surveys, views, and topography. A special installation of John Marin watercolors from a recent gift by Mr. and Mrs. John Marin, Jr., was shown to commemorate this gift and to preview the large Marin exhibition scheduled for summer 1990.

Two exhibitions were organized from sister institutions. Work for work, one of the most consistently distinguished exhibitions ever held at the Gallery was the small but exquisite Italian Master Drawings from the British Royal Collection. Through the extraordinary generosity of Her Majesty Queen Elizabeth II and our Windsor colleagues, we were able to display masterpieces ranging from a haunting portrait by Domenico Ghirlandaio and some of the finest drawings in the world by Leonardo, Raphael, and Michelangelo, to central works of the baroque and the eighteenth century and an unrivaled series by Canaletto. American Drawings and Watercolors of the Twentieth Century: Selections from the Whitney Museum of
American Art surveyed one of the most comprehensive public collections in this field, and signaled many of the Whitney's recent successes in building its collection.

The rotating series of exhibitions from the Gallery's permanent collection, providing historical surveys of artists' prints and drawings, continued with a selection of American works from the mid-eighteenth century through the 1980s. In addition, The Index of American Design: Watercolors of American Furniture was organized to coincide with the exhibition American Furniture from the Kaufman Collection, and works from the Index, together with a number of Garbisch paintings, were seen in American Naive Paintings and Watercolors from the Index of American Design.

This was an extraordinary year for gifts of works of art, including both groups and individual items of the highest quality. To celebrate the creation and opening of the Armand Hammer Collection Galleries, Dr. Hammer made present gifts of four drawings from his collection, and has since given several more. They include a spirited Dürer pen sketch of The Centaur Family and an excellent double-sided sheet of studies by Veronese, as well as the first fine examples by Andrea Sacchi and Edmé Bouchardon to enter the Gallery collections. Even more important, Dr. Hammer donated funds for the Gallery to acquire Raphael's Madonna and Child with Saint John the Baptist, the only large full-scale cartoon in America by any Renaissance artist (for La Belle Jardinière). This beautifully composed and sensitively drawn work, from the end of the artist's Florentine period, shows Raphael just at the point of his mature style, having transformed the work of Leonardo and Michelangelo into his own refined poetry.

Mrs. Lessing J. Rosenwald gave a number of old master and modern works, highlighted by Rembrandt's sensitive early red chalk drawing of a Head of an Old Man and by Joris Hoefnagel's The Four Elements. The four Hoefnagel volumes, which originally belonged to the Emperor Rudolph II, are among the masterpieces of late sixteenth-century European art. They consist of 278 watercolors on vellum, which portray a complete range of animals, insects, reptiles, fish, and birds with the most astonishing realism, in extraordinary detail and vibrant color.

Our attempt to build up our small collection of English drawings and watercolors received major assistance from Paul Mellon, who generously donated twenty-one works from the late eighteenth and early nineteenth centuries. These include our first Turner watercolors, two delicate studies of atmosphere and light; our first Palmer, a powerful firelit harvest; two beautiful large De Wints; and three Rowlandsons, showing a variety of his styles and subjects.

Six large groups of modern drawings and prints were given this year, greatly enhancing our twentieth-century American art holdings. John Marin, Jr., most generously created a comprehensive collection and archive of his father's work by donating 127 watercolors, drawings, and pastels, plus sixteen sketchbooks and twenty etchings. Dating from the early 1890s through the 1950s, these demonstrate Marin's full range of ideas, styles, and techniques, as well as his great artistry, especially in watercolor. To the Mark Rothko Archive, founded in 1984, the Rothko Foundation added a further 646 drawings, watercolors, and pastels, plus two sketchbooks, by this central figure of abstract expressionism. With great generosity Mr. and Mrs. Will Barnet donated forty-two Barnet prints and four drawings, selected to cover the best of his art from 1933 to 1985. Mrs. John Farr Simmons gave her family collection of George Elbert Burr's etchings and drypoints, including rare proofs and color impressions of desert scenes. Roger and Joan Sonnabend very generously gave thirty-four contemporary prints and multiples published by Gemini G.E.L., including major works by Johns, Rauschenberg, Oldenburg, Kelly, Lichtenstein, and Borofsky. Finally, Joshua Smith continued his support of younger artists by adding a number of works, including the Gallery's first prints by Susan Rothenberg and Richard Bosman.

Gifts of individual drawings were highlighted by two magnificent Netherlandish works, both from the first decade of the seventeenth century. Robert and Clarice Smith gave David Vinckboons' Venetian Party in a Château Garden, his largest and finest drawing of an elegant garden party, showing his virtuoso ability to combine deftly delineated details into a vast but coherent design. John Gaines added Goltzius' life-sized, mysterious Head of a Siren, a mythologized portrait of a beautiful young woman with flowing hair. Among other donations, Dr. and Mrs. George Baer gave a beautiful small fifteenth-century Florentine study of St. John, and an excellent example of Poussin's late landscape style, drawn on the back of a letter to one of his patrons. Mrs. John Steiner donated the Gallery's first landscape by Lodewijk de Vadder; William O'Neal gave Remi's delicate study of the Torso of Christ; Ian Woodner added a Perronneau pastel as well as an album of Ridinger horse drawings; and Mr. and Mrs. Neil Phillips gave funds for a charming Amman watercolor of A Boy on a Sled. Among modern drawings, George Bellows' sure and vigorous Nude with Hexagonal Quilt was donated by Mr. and Mrs. Raymond Horowitz; a witty Steinberg collage was added by Leonard and Evelyn Lau-
Donations of individual prints and illustrated books this year were led by five Kirchner lithographs given by Ruth and Jacob Kainen. They range from one of the artist’s first prints, a Reclining Nude of 1905, through the Dionysian Dancing Couple on canary yellow paper, to two of his greatest color lithographs, the 1909 Russian Dancers and the 1913 Three Bathers by Stones. Dr. Ruth Benedict gave a superb impression of Canaletto’s Landscape with Ruined Monuments, and John O’Brien continued to build our collection of portrait prints with twenty-nine eighteenth-century works, mainly French. Among other modern prints, Vallotton’s La paresse was given by Frank and Jeannette Eyerly; three Matisse lithographs of the 1920s were donated by Mr. and Mrs. John Nef; and Mr. and Mrs. Robert Hauslohner gave one of the best illustrated books published in the past few years, Savinio’s Departure of the Argonaut, with lithographs by Francesco Clemente.

Purchases of drawings this year were especially fortunate in eighteenth-century English and Italian works. Thomas Girtin’s superb Village along a River Estuary in Devon clearly shows his new sense of natural, horizontally extended landscape, with free compositions responding to random and circumstantial patterns; it also shows his new freedom in using pure watercolor to create forms, texture, and light. Among Venetian drawings purchased were our
first Pellegrini and our first Zuccarelli, as well as a Piranesi Fantastic Vase, a tiny Guardi Capriccio of Ruins by the Lagoon, and a major Novelli, The Marriage of Europe and China. Foremost among later drawings was Vuillard’s enchanting watercolor Four Ladies with Fancy Hats. This epitome of his Nabi style, with semi-abstract stenographic notations creating lightness, delicacy, and shimmering feminine charm, was purchased with the generous help of Frank and Jeannette Eyerly, Mr. and Mrs. Arthur Altschul, and Malcolm Wiener.

Among purchases of prints this year were two of John Constable’s three extremely rare and experimental etchings, Milford Bridge and The Ruins of Netley Abbey, both in first states. We added two important woodcuts to the Gallery’s collection: a fourteenth-century Augsburg Madonna and Child Enthroned, with extremely fresh coloring, and Baldung’s Salome. Of illustrated books purchased, the most important was an extremely fine copy of Scheuchzer and Füssli’s four-volume Kupfer-Bibel, a summation of Augsburg rococo printmaking, the plates decorated with fantastic and extraordinary inventive borders by Johann Daniel Preissler.

Work proceeded on the computerization of the graphic collections. Basic records have now been completed for all of the prints and drawings. The computerization of the Index of American Design continued, with over 1,100 renderings catalogued and entered.

The two graphics study rooms received 1,209 visitors this year: 1,182 works of art were accessioned; and 154 works were lent to twenty-seven exhibitions in this country and abroad.

**DIVISION OF RECORDS AND LOANS**

The division of records and loans saw several major projects come to fruition in 1987. The first volume of the systematic catalogue of the collections, *Early Netherlandish Paintings*, was published in the winter. It followed close on the heels of the *Summary Catalogue of European Paintings*. Both are exemplary in their separate ways: the former because the superlative scholarship of its authors, John Hand and Martha Wolff, sets a new standard for museum catalogues of this type; the latter because it was typeset directly from the Gallery’s computerized art information data base. This method of production, for which the *Summary Catalogue* was a test case, should make the publication of future revised editions simple, straightforward, and low in cost.

The art information data base also reached a plateau of completion. Basic records now exist on computer for every object and artist in the Gallery’s collection, with the exception of part of the Index of American Design. In all, the data base contains more than 52,000 object records and 8,000 artist records. Robin Dowden, who had been part of the project since its inception in 1982 and who now serves as data base manager, has insured that the system serves the needs of both those who manage the collection and those doing research. She has functioned as a liaison—and at times as a translator—between the curators and the data processing staff, helping each to understand the requirements and the constraints of the other’s discipline.

Any such collection of data is never “complete,” however. Now that the basic information has been assembled, we plan to begin compiling the more complex scholarly information such as bibliography and the exhibition and provenance history. At the same time, we are eager to develop further the use of the computer for compiling data on our holdings gathered by the conservation department and for managing loans both to and from the Gallery. We have begun to explore the possibility of acquiring more advanced relational data base management software to perform these more complicated tasks.

Computerizing the loan process is important because the volume of loans continues to be considerable. The office of the registrar handled 368 shipments of objects from the Gallery during the year, representing 1,994 works of art. Incoming loans numbered 2,925, making the total number of works entering or leaving the Gallery during the year 4,919, or more than one every half-hour of the workweek throughout the year. Accessioned into the collection were fifty-five paintings, fourteen sculptures, and 1,184 graphic arts objects, or a total of 1,253 works of art. Ninety-six copyist permits were issued.

The department of loans and the National Lending Service, which is responsible for processing loans of Gallery objects elsewhere, administered 195 outgoing loans to sixty-one temporary exhibitions at ninety-three institutions and 269 extended loans to fifty-four museums and United States government officials. In addition, seven paintings were on temporary exchange loan at seven different domestic institutions. Within this total are included 121 objects from the National Lending Service, lent to thirty-two exhibitions at forty-five institutions. The majority of objects on extended loan, 265 works, are from the lending service. Three NLS paintings were on temporary exchange loan. The department also administered the loans of 197 objects to the Gallery for display as needed with the permanent collection.

Clearly, temporary exhibitions continue to be popular at American museums. In addition, museums have in-
creasingly agreed to lend a prize object only on the condition that the borrowing institution lend one of its masterworks in return. Such exchange loans account for a growing portion of the work load of the registrars and the department of loans, in those instances doubling the work involved in borrowing. Furthermore, the National Lending Service continues its preparations for the establishment of a special exhibition program, under which flexible groups of up to fifty NLS paintings and graphic works will be available for loan to museums. We anticipate that the first of these exhibitions will begin to circulate during the coming year, adding once again to the volume of loan activity.

In the department of curatorial records, major efforts were devoted during the year to improving the information on the provenance of our holdings. The British paintings received particular attention, in support of the research of John Hayes, director of the National Portrait Gallery, London, who is preparing the systematic catalogue volume on that portion of the collection. The Gallery continued as well to collaborate with the Provenance Index Project sponsored by the Getty Art History Information Program. The Museum Prototype Project of the Getty, in which the Gallery had taken part, drew to a close in December, but the Gallery’s representative, Patricia Harpring, was retained to write the project’s final report.

Members of the division participated in an emergency procedures working group, whose final report was submitted in March, and in a task force to review the Gallery’s storage requirements. Both are areas of concern, as the safe handling and safekeeping of the collections are principal responsibilities of this department.

Anne Halpern was promoted to associate registrar during the year, and Judith Cline to assistant registrar. Deanna Jones Anderson in the department of curatorial records and Kim Rich in the department of loans and the National Lending Service both resigned to return to graduate school, at the Courtauld and Winterthur, respectively. Lauren Mellon succeeded Rachel Danzing as secretary, and Leslie Reinhardt, Aline Zeno, and Joan Michaelson all assisted in the division on a temporary basis.

CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research using the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish such changes regularly. The following changes in attribution were made and approved by the Gallery’s board of trustees during the 1987 fiscal year.

PAINTING

This list is arranged in alphabetical order according to former attribution, where more than one work by an artist was reattributed, the objects appear alphabetically by title.

<table>
<thead>
<tr>
<th>Number and former attribution</th>
<th>Changed to</th>
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<tbody>
<tr>
<td>1980.61.10</td>
<td>Anonymous American, 19th century</td>
</tr>
<tr>
<td>Anonymous American, 19th century</td>
<td>Anonymous American, 20th century</td>
</tr>
<tr>
<td>After the Wedding in Warren, Pennsylvania, c. 1862</td>
<td>after 1920</td>
</tr>
<tr>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
<td></td>
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<tr>
<td>1980.62.1</td>
<td>T. Davies Bangor, active 1827</td>
</tr>
<tr>
<td>T. Davies Bangor, active 1827</td>
<td>T. Davies</td>
</tr>
<tr>
<td>Ship in Full Sail, 1827</td>
<td>Ship in Full Sail, 1827</td>
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<tr>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
<td></td>
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<tr>
<td>1953.5.45</td>
<td>Anonymous American, Attributed to Daniel Hendrickson</td>
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<td>Anonymous American, Attributed to Daniel Hendrickson</td>
<td>Anonymous American, Attributed to Daniel Hendrickson</td>
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<tr>
<td>Catharine Hendrickson, c. 1770</td>
<td>Catharine Hendrickson, c. 1770</td>
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<tr>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
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<td>1959.11.11</td>
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<tr>
<td>Little Girl and the Cat, c. 1835</td>
<td>after 1916/1919</td>
</tr>
<tr>
<td>Gift of Edgar William and Bernice Chrysler Garbisch</td>
<td></td>
</tr>
</tbody>
</table>

SCULPTURE

1953.2.1                       | Anonymous Spanish, 14th century |
| Anonymous Spanish, 14th century | Anonymous Spanish, 14th century |
| The Holy Trinity | The Holy Trinity |
| Samuel H. Kress Collection | Samuel H. Kress Collection |

GRAPHICS

1981.4.6                       | John William Casilear |
| John Frederick Kensett | John William Casilear |
| North from Storm King, 1860s | North from Storm King, 1860s |
| John Davis Hatch Collection, Avalon Fund | John Davis Hatch Collection, Avalon Fund |

1979.20.77                     | Attributed to John William Casilear |
| John Frederick Kensett | John Frederick Kensett |
| West Point from Storm King | West Point from Storm King |
| John Davis Hatch Collection | John Davis Hatch Collection |
This past year was notable for the progress made in finalizing plans for the automation of the library. After an extensive search of the available systems, VTLS, Inc., was chosen to provide the software that will run on a Hewlett-Packard 3000 computer. This system will provide increased service to users of the library with an on-line catalogue of the library’s extensive holdings of monographs, serials, and auction sales catalogues. The system will also aid the internal operations of the library with on-line serials check-in, book ordering, financial accounting, catalogue maintenance, and a tracking system for gifts.

Support for the continuing development of the library’s holdings on the art and architecture of Italy was aided by a major grant from the J. Paul Getty Trust. We have now received two of the four installments of that grant. Its effect is easily seen by a glance at the notable book purchases in this report.

Reader services completed a busy year, marked by an increase in assistance to patrons, with emphasis on greater use of on-line data bases. The circulation section concentrated its efforts on streamlining and updating procedures and records in three important areas: the search procedure for books not on the shelves or charged out, the lost and missing book records, and the inventory of offices for books charged out to staff and CASVA members.

Circulation projects also included the revision of procedures for staff library clearance and the monitoring of study spaces. To alleviate overcrowding, books were shifted on four of the library’s stack levels, and a schematic plan was prepared for a future rearrangement of books. Office inventories were completed for 166 persons with outstanding book charges, accounting for approximately 5,600 books. These undertakings combined to enable the circulation section to increase the retrieval rate of requested material as well as to provide prompt and accurate information on the location of individual items in the collection.

In addition to the many visitors from local museums, colleges and universities, galleries, and private collections, the library continued to serve visiting scholars from across the United States and abroad, including Belgium, Spain, Israel, England, France, and Italy.

The most significant development in reference services was in the area of on-line searching. The total use of all data bases (RLIN, OCLC, ARTQUEST, DIALOG, and WILSON-LINE) nearly doubled over the previous year, reflecting the richness of these resources and the greater reliance of the Gallery staff and CASVA members on them as important bibliographic tools. Benefits of on-line searching are also reflected in the accuracy and retrieval rate in the library’s interlibrary loan borrowing program (up 18% from last year). In addition, a terminal for the National Gallery’s Art Information System was installed at the reference desk, allowing librarians to provide direct access to information about the Gallery’s art holdings.

Special library service was extended again this year to students enrolled in eight art history classes offered at The American University, The Georgetown University, George Washington University, and George Mason University. Students received special instruction in art methodology and on-going reference assistance.

Ninety-three tours of the library were given this past year to outside groups, including architectural students from the University of Virginia and Laval University in Quebec City, the Washington Retired Librarians Group, Friends of the Library at the Chrysler Museum, and attendees at the 1987 conference of the Art Libraries Society of North America (ARLIS/NA). The library, assisted by the photographic archives, also played host to members of a workshop on “Research Methodology Using Art Sales Information Sources and Published Photographic Collections in the National Gallery of Art” at the ARLIS/NA conference. Specialized orientations were provided to the graduate class of library science at the University of Maryland and the art students of Liberty College in Lynchburg, Virginia.

New acquisitions in the reference section include:

- Folk Artists Biographical Index (Detroit, 1987).

Additions to the Touring Club Italiano guides include the following: Tuscany, Venezia, Liguria, Marche, Basilicata Calabria, Abruzzo Molise.

The library held two exhibitions this fiscal year. In April a special exhibition of selections from the Mark J. Millard Architectural Collection went on view, featuring rare architectural prints and illustrated books on western European architecture, design, and topography. A second
exhibition, held from July to October 1987, was "The Art of Embellishment: Decorative Frontispieces and Title Pages," which focused on seventeenth-century books from the library's rare book collection.

Gifts to the library increased significantly this year. Among the eighty-seven individual donors, William B. O'Neal donated fifteen books illustrated by Salvador Dali, along with a large group of pamphlet material related to the artist; Mrs. John A. Pope gave the library a large and valuable collection of books, periodicals, sales catalogues, and vertical file material dealing with oriental art; Charles Rahn Fry donated books on Hungarian art and architecture; and Rex Moser gave the library a large collection of books, exhibition catalogues, and pamphlet material on the art of Hungary, Bulgaria, the Soviet Union, and Yugoslavia. Other important gifts were made by Boris and Bathsheba Leavitt and Dominique Fourcade, who donated an important collection of early twentieth-century French exhibition catalogues.

The vertical file section continues to be an important resource for the Gallery. It was overseen by a professional librarian whose position was funded by a generous grant from The Andrew W. Mellon Foundation. More than 12,000 items were processed and filed during the course of the year; the authority files were revised and expanded; and many more headings were added to the subject authority file. A systematic revision and weeding of the files was started, and when necessary, files were moved into additional drawer space. Pamphlet items were placed in acid-free folders and materials in bulky, overstuffed folders were organized in several separate files. Artists for whom there is a large amount of material were given individual folders. In the course of this reorganization, rare, fragile, and brittle items were removed and put in the rare books vertical file collection.

The bindery section continued its major effort to have all auction sales catalogues bound. The binding of the European catalogues was completed, and this year almost eight hundred American auction sales catalogues were bound. This effort will continue into the next fiscal year.

The library is also seeking to preserve some of its unique holdings that are deteriorating rapidly. Several
important items are scheduled to be deacidified and encapsulated in mylar sleeves.

The cataloguing section continued to make steady progress toward the creation of an automated catalogue. Activities in our third year of membership in the RLIN (Research Libraries Information Network) system concentrated on creating machine-readable records for new titles as well as pre-1978 manual cataloguing. The retrospective conversion project, continued from 1985 and supported in part by funds from the J. Paul Getty Trust, created approximately 9,000 records. In October and November the artist reclassification project added five hundred titles. In September approximately 8,700 records created as part of a contract cataloguing project between January 1985 and March 1987 on the OCLC (On-line Computer Library Center) system were transferred via magnetic tape to the RLIN system. With nearly 65,000 titles on RLIN, we have a substantial base on which to build our in-house system.

The Schlenoff collection of books on eighteenth- and nineteenth-century French cultural history was catalogued. Work continued on the Reti and Sallemi collections on Leonardo, with special emphasis given to the many editions of the artist’s Trattato della pittura and facsimile editions of his notebooks.

Notable book acquisitions include:

Archibald Allison, Essays on the nature and principles of taste (London and Edinburgh, 1790).
Alessandro Baldeschi, Stato della SS. Chiesa Papale Lateranense nell’ anno MDCCCLIII (Rome, 1723).
Filippo Baldinucci, Raccolta di alcuni opuscoli sopra varie materie di pittura ... Donatello, bound with Baldinucci’s Continuazione et progresso ... (Florence, 1765).
Max Bernhart, Die Bildnismedailen Karls des Fünften (Munich, 1919).
Albert Boeckler, Die Bronzestatuen von Verona (Marburg, 1931).
Heinrich Bolzenthal, Skizzen zur Kunstgeschichte der modernen Medail-len-Arbeit 1429–1840 (Berlin, 1840).
Marco Boschini, La carta del mapeggi piovenese; dialogo tra un senatore veneto del tante, e un professore ... (Venetia, 1660).
Jules Frédéric Bouchez, La villa Pia dei giardini da Vatican, architecture de Pirro Ligorio; publiée dans tous ses détails ... (Paris, 1837).
Filippo Buonarroti, Osservazioni storiche sopra alcuni medaglioni antichi all’altezza serenissima di Costantino III (Rome, 1696).
Alessandro Capra, Geometria famigliare e instruzione pratica ... per g’edifici nuove e vecchie (Ciremona, 1671).
G. B. Carboni, Le pitture e sculture di Brescia, che sono esposte al pubblico, con un’appendice di alcune private ... (Brescia, 1760).
Giovanni Giustino Ciampani, Joannis Ciampini romanici: Opera, in tres tomos distributa ... (Rome, 1747).
Giovanni Giustino Ciampani, De sacris aedificis a Constantino Magni constructis synopsis historicae ... (Rome, 1693).
Andrea Palladio, I cinque ordini di architettura (Venetia, 1784).
Frédéric de Clarac, Compte, Musée de sculpture antique et moderne ou description historique et graphique du Louvre ... (Paris, 1836–1853).
Gaetano Coretini, Brevi notizie della città di Viterbo (Rome, 1774).
Paul Durrieu, ... Les trois riches heures de Jean de France, duc de Berry (Paris, 1904).
Fritz Eichler, Die Kameen in Kunstgeschichtlichen Museum (Vienna, 1827).
Christian Elling, Monumenta architecturae Danicae; Danish architectural drawings, 1660–1920 ... (Copenhagen, 1911).
Expressionismus; die Kunstendeheuauengegeben von Herwarth Walden (Berlin, 1918).
Brian Fairfax, A catalog of the curious collection of pictures of George Villiers, Duke of Buckingham, in which is included ... Sir Peter Paul Rubens with the life ... (London, 1758).
André Félibien, Sieur des Avaux et de Javercy, Des principes de l’architecture, de la sculpture, de la peinture, et des autres arts qui en dépendent, avec un dictionnaire des termes ... (Paris, 1676).
Th. Gauthier, Salon de 1847 (Paris, 1847).
Giotto: note storiche e testi critici di Giorgio Bassani; presentazione di Enzo Calci ... (Padova, 1985).
Aurelio Gotti, Storia del Palazzo Vecchio in Firenze (Florence, 1869).
Josef Hoffmann zum sechzigsten Geburstag, 15. Dezember 1930 (Vienna, 1930).
Theobald Höfmann, Raffael in seiner Bedeutung als Architekt (Zittau, 1911–1914).
Jésus-Christ restaurateur; Francis Picabia; dessins par Ribemont-Dessaignes (Paris, 1920).
Athanasius Kircher, Athanasii Kircheri Soc. Jesi Lattian. Id est, nova & parallela Latini et Veteris tam nosi descripte. Quo-cunque vel natura, vel veterum romanorum ingenium ... (Amsterdam, [1671]).
Luigi Antonio Lanzi, La storia pittorica della Italia inferiore, o sia delle scuole fiorentina, senese, romana ... (Florence, 1792).
Giuseppe Longhi, La colografia propriamente detta ossia l’arte d’inci-dere in rame col’Acquaforte (Milan, 1830).
Fredrik Macody Lund, Ad quadratum; a study of the geometrical bases of classic & medieval religious architecture ... (London, 1921).
Francesco Sperone Maffei, Marchese, La Verona illustrata; brissata in compendio, principalmente per uso de’ forestieri ... (Verona, 1771).


Musée des Arts Décoratifs (France), Le Metal, Part 2: Le Bronze, le cuivre, le plomb (Paris, 1905).

Thomas Patch, The life of Era Bartolommeo della Porta, a Tuscan painter, with his works engraved from the original pictures, dedicated to the Honorable Horace Walpole . . . (Florence, 1772).

Luigi Pungileoni, Memorie istoriche di Antonio Allegri detto il Correggio (Parma, 1817—1821).


Adriaen Van de Venne, Taferelen van de belachelijke werelt, en desselvs gelukkige en waerchtige eene, goet roult, met by-gevoegde . . . (The Hague, 1635).

Adolfo Venturi, La Galleria Crespi in Milano: note e raffronti (Milan, 1900).

Vitruvius Pollio, De architectura libri decem, ad Augustum Caesarum . . . (Strassburg, 1543).


Notable serial acquisitions include:


La Jeune Revue Belge, vols. 1—14 (1883—1895).

L'Art Moderne, vols. 1—32 (1883—1912).

Arte y Hogar, nos. 1—165 (1943—1963).


L'Art et les Artistes, vols. 1—23 (1905—1918).

Annales du Musée et de l'Ecole Moderne de Beaux-Art (1803—1898).


Variétés, vols. 1—2 (1928—1930).


Museum für Kunstler und für Kunstliebhaber, nos. 1—15 (1787—1792).


Der Ciccone, vols. 1—22 (1909—1930).

Die Kunst und das Schöne Heim, vols. 1—98 (1885—1986).


There were significant staffing changes in the library this year. Neal Turtell was named executive librarian in June, after serving three years as assistant librarian. Two library technicians joined the staff: Angela Ferrari, filled a new position in the serials section, and Paula Zech, assisted with the retrospective conversion project in the cataloguing section. Karen Crittenden was the library intern this summer. Claudette Smith, circulation library technician, resigned in August, and Lynne Woodruff, vertical files librarian, resigned in June.

In February the serials section hosted the semiannual meeting for SCIPIO (an auction catalogue data base), which included representatives from The Metropolitan Museum of Art, The Cleveland Museum of Art, The Art Institute of Chicago, the J. Paul Getty Museum, The Nelson-Atkins Museum of Art, and the University of California/Santa Barbara. The National Gallery has continued to contribute to SCIPIO, having entered 2,390 auction catalogues into the data base this year.
### PHOTOGRAPHIC ARCHIVES

The photographic archives’ most noteworthy acquisition during the last year was the archives of Victor Spark, a New York dealer for many years. American painting and European drawings were his areas of specialization. His papers as well as photographs and negatives of the works of art that passed through his gallery are especially important in documenting the history of art and collecting taste from the 1940s through the 1970s. This acquisition was made possible by the continued generous funding of the Samuel H. Kress Foundation.

The Kress Foundation grant also allowed for the purchase of the photographic archive of the International Exhibitions Foundation. Approximately five thousand photographs record each exhibition mounted by the foundation since 1966. We are particularly grateful to Mrs. John A. Pope for considering the National Gallery as the repository for this visual record of the foundation’s splendid work.

The photographic archives collection continues to grow and now contains over 1,260,000 photos and 3,100,000 microform images. Approximately five hundred photographs were added to our collection of the architecture of Russia, and again we are most grateful to Professor William Brumfield for allowing us to print from his negatives.

The archives has further expanded its visual record of the holdings of major museums throughout the world. This past year we purchased photographs of all the Dutch and Flemish paintings in the Louvre, and five thousand photographs from Bildarchiv Foto Marburg of ancient and medieval art in Syria and Turkey, some in museums, some in situ.

The photographic archives was the setting for a workshop at the annual meeting in Washington of the Art Libraries Society of North America.

William Harkins, the cataloguer for American and twentieth-century art, resigned in July. Thomas O’Callaghan joined the staff in June as clerk-typist.

### CONSERVATION DIVISION

#### CHIEF OF CONSERVATION

The conservation division has experienced a record period of growth during the past several years, largely as a result of congressional support. Focused on recruiting conservation treatment staff, the expansion program has made possible a dramatic increase in the number of conservation treatments and the scientific support services.

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**COMPARATIVE LIBRARY STATISTICS**

**FISCAL YEARS 1986 AND 1987**

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<thead>
<tr>
<th></th>
<th>1986</th>
<th>1987</th>
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<tr>
<td><strong>Total volumes</strong></td>
<td>127,882</td>
<td>134,539</td>
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<td>1,100/1,125</td>
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<tr>
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95
necessary to meet the growing needs of the collection. Staff expansion has also mandated judicious use of existing space as long-term facility requirements are investigated. An office and corridor renovation is underway that will accommodate additional desk space, archival files for treatment records, reference material storage, and a visitors' reception area.

Condition assessment becomes a major task as the collections grow, which makes a long-term overview of the Gallery's needs more difficult. The division is working toward computerizing the conservation survey process so that accurate totals of the number of works requiring conservation treatment may be easily updated and deterioration trends may be recognized. Equipment, supply, and staff requirements may also be projected on the basis of the computerized survey. The conservation division is now using computers for a full range of applications, from data storage and processing to budget analysis and projection. As we anticipate more extensive use this coming year, many of the staff have had computer training.

The French furniture collection was surveyed this year, and a long-term conservation treatment program was initiated through outside contractors. The recently acquired Rothko painting collection was also surveyed in anticipation of establishing a maintenance and treatment program. The Andrew W. Mellon Foundation generously awarded continued funding for many of our conservation activities. A primary Mellon program supports advanced training for young conservators who may compete for the opportunity to work in the painting, object, paper, or scientific departments. Additional programs allow visiting colleagues to work with the Gallery's staff on special projects and support research related to the Gallery's collections.

A new department was established to oversee the conservation needs of the exhibition program, with a second exhibition conservator added to the staff. The matting and framing services were reorganized to assure smoother coordination. Recognizing the critical need for the safe transport of art objects for international exhibitions, the science department initiated a study of works of art in transit, with the support of the Getty Conservation Institute.

The division hosted a series of meetings for conservation department heads from other institutions with demanding exhibition schedules to discuss problems encountered in mounting temporary exhibitions. Topics included the standardization of examination reports and the criteria for packing standards. The growing concern for international exhibitions has prompted numerous institutions worldwide to consider or initiate related research. The National Gallery is working with the conservation committee of the International Council of Museums and other organizations to coordinate future research.

The administrative department appointed Sarah Rockwell and Jennifer Alexander as new or replacement secretarial staff this year. Conservators Catherine Metzger and Paula DeCristofaro became systematic cataloguers for the painting conservation department. Louis Pierelli was selected as a Mellon Fellow in the object conservation laboratory, and Sarah Bertalan and Susanna Pauli were reappointed as Mellon Fellows for an additional year.

A large number of contractors were hired to undertake short-term conservation projects. In the painting laboratory Marina Moscovici completed treatments on works in the Gallery's collection, and Arthur Page has treated a large number of Cattins from the loan collection. In object conservation Marc Williams treated the Riesener Rolltop Desk, with assistance from Michele Austin, while Tom Gentle surveyed the furniture collection. Steven Tatti and Steven Johnson worked on Knife Edge Mirror Two Piece by Henry Moore, and Maureen Neil restored several porcelain objects from the collection. Perry Huston and Elizabeth Steele prepared a large tile for The Age of Sultan Suleyman the Magnificent exhibition, while Kate Singley assisted in condition reporting for the show, and textile conservators Mary Ballard and Julia Dippold worked on exhibition objects. Mark Mitchell repaired a clock from the Gallery collection. In the paper conservation lab Elaine Varros and Shan Linde provided matting services for works of art on paper.

Lisha Glinsman, conservation scientist, joined the science department this year. Hoanh Tran served briefly as conservation science technician before returning to graduate school. Rachel Danzing transferred from the registrars office to become a technician in paper conservation, and Evelyn Twitchell works in the same capacity for object conservation.

Kay Silberfeld, who was hired when the conservation division was created in 1971 and was employed as head of painting conservation, resigned in April 1987. Sadly, Victor Covey, who served as the division's first chief of conservation, died in November 1986.

LOANS AND EXHIBITIONS CONSERVATION

This department was created in fiscal year 1987 to assist other conservators in the preparation of loans from the collection and to coordinate the division's involvement in special exhibitions. The department was formed by reorganizing the division and adding one new position. The
six staff members include a head of loans and exhibitions conservation, an assistant exhibitions conservator, a coordinator of matting and framing services, a matter/framer, a frame conservator (position vacant this past year), and an assistant frame conservator. The staff was actively involved in seventeen exhibitions that opened or closed during the year and have been preparing for nine of the exhibitions on next year's schedule.

The Age of Süleyman exhibition was particularly demanding for the entire conservation division. Many of the objects were inherently fragile, needed minor conservation treatments, and required complex mounts for installation. The matting and framing section of the department spent countless hours developing and constructing supports for the manuscripts and provided considerable assistance to the textile conservation department and the four private conservators contracted for the exhibition. Their involvement in the exhibition has continued at other venues, supervising the handling of the manuscripts and assisting with the installation and packing operations.

This year the matting and framing section prepared a total of 1,740 works of art for loans, an in-house exhibition of prints and drawings, and special exhibitions. In addition, they matted 210 prints and drawings from the permanent collection as part of the routine maintenance of works in storage. The section also assisted in the preparation of condition reports for three exhibitions and constructed or prepared 190 frames for works of art in seven exhibitions. This year the staff has been particularly involved in preparing frames for works in exhibitions because the frame conservator position has been vacant.

Working alone this year, the assistant frame conservator examined ninety-seven frames on paintings requested for loan and completed a total of 33 major treatments and 256 minor treatments.

PAINTING CONSERVATION

The painting conservators have undertaken many major treatments of paintings from the permanent collection this year. Treatment of eighteen paintings was completed, while work continues on several projects that will take two to three years to complete. Monitoring the appearance and condition of the permanent collection continues as a regular and very necessary part of the department's responsibility.

Two new acquisitions, Guercino's Amnon and Tamar and Joseph and Potiphar's Wife, were cleaned in time for them to be hung in The Age of Correggio and the Carracci exhibition. Two treatments that began in 1985 continue to occupy much time. Dosso Dossi's Circe and Her Lovers has been improved greatly by the removal of the heavily discolored varnish and overpaint. During this treatment a technical examination is being undertaken in collaboration with the scientific department. The painting and its conservation was the subject of a public lecture at the National Gallery in March given by senior conservator Sarah Fisher. The cleaning of the Feast of the Gods by Bellini and Titian progresses well. Analysis of the painting is beginning to shed some light on the complex question of the authorship of various passages. The history, conservation, and analytical work on this painting were subjects of a lecture at a symposium at the National Museum, Stockholm, delivered as well to The Circle of Friends of the National Gallery of Art in Washington.

This year the huge task of cleaning Perino del Vaga's Nativity has begun. The removal of the much-discolored varnish is revealing the splendid mannerist colors that have remained hidden for so long.

The 195 examinations for the systematic catalogue have concentrated mostly on the English school and a smaller number of Italian paintings. During the year conservators also made examinations of incoming paintings for the exhibitions Matisse: The Early Years in Nice; Goya: The Age of Correggio and the Carracci; William Merritt Chase: Summers at Shinnecock; and Berthe Morisot—Impressionist. All outgoing loans are examined...
before transportation, and the staff often act as couriers to these exhibitions.

Most of the staff are involved in various aspects of research, which range from Gauguin, van Gogh, French nineteenth-century varnishes, and Toulouse Lautrec, to Tiepolo, El Greco, and underdrawings of the early Flemish school.

**PAPER CONSERVATION**

The paper conservation department completed 61 major and 122 minor treatments on works of graphic art. Among the art works that received major treatment were Goya’s *Le Garrotte*; the *Illuminated Tugra of Sultan Suleyman*; a volume of Piranesi’s prints, *Topografia di Roma*; Matisse’s *Self-Portrait*; Cézanne’s *Mont Sainte-Victoire Seen Beyond the Wall of the Jas de Bouffan*; a large group of Boudin watercolors from the Mellon collection; and works from the Garbisch collection. A backing was removed from Jongkind’s *Grenoble*, revealing another drawing on the verso. Also treated was the newly acquired cartoon by Raphael for his painting *La Belle Jardinière*. Armand Hammer and several paper conservators from around the United States visited the paper lab to discuss possible treatments for the cartoon. Among the groups of works that received minor treatment were sixteenth-century Italian prints; sketches by Mark Rothko; and Andrew Wyeth’s *Helga* series.

Paper conservators completed a survey of media and conditions of approximately 550 Mark Rothko works on paper given to the Gallery by the Mark Rothko Foundation and developed prototype treatments for the gouache and tempera paintings on construction paper. Work continued on the survey of major and minor treatment of the graphics collection.

Conservators helped develop a text for a videotape presentation to night guard supervisors recommending actions to take in emergency situations. Exhibition-related activities included monitoring light levels in exhibitions containing graphic art and examining art for incoming and outgoing condition. Major shows examined were the Goya prints and drawings; *Italian Master Drawings from the British Royal Collection*; Andrew Wyeth: *The Helga Pictures*; and *The Age of Suleyman*. The head of the department went to Turkey’s Topkapi Palace Library to condition and treat *Suleyman* objects for travel, while the staff designed special book cradles and mounts for installation of fragile books and graphics and helped prepare objects for packing.

Examinations began for the systematic catalogue of twentieth-century art, including works on paper by Robert Delauney and Matisse. All of the Matisse cutouts are being examined for this project.

The study of watermarks in artist’s papers continued, and examination of watermarks in Rembrandt prints at the J. Pierpont Morgan Library was completed. A preliminary catalogue of watermarks in Rembrandt prints in major American collections was compiled and submitted to outside scholars for critical evaluation. Beta radiographs were made of watermarks in a volume of seventeenth-century Dutch landscape prints.

Research continued on media techniques of Degas pastels. In cooperation with the analytical laboratory, the Western Blot/Immunofluorescence technique is being modified to analyze the pastel samples for the presence of binding media. In addition, the Mellon Fellow began research on fifteenth-century German paste prints in the collection and traveled to Boston and Europe to discuss and examine other examples.

The East Building matting and framing workshop prepared approximately 1,174 objects for special exhibitions, in-house surveys, and loans. Work continued on mainte-
nance of the graphics collection, including fifteenth- through seventeenth-century Italian prints and Index of American Design watercolors, and on new acquisitions and gifts from Paul Mellon.

OBJECT CONSERVATION

During the opening months of the fiscal year, the object conservation department was very involved in preparations for the Sibleyman exhibition. Over two hundred examples of the sixteenth-century Turkish art were examined for condition and treated when necessary, on location in Istanbul and again in Washington. With the assistance of conservators hired on contract, the large tile panel from the Harem of the Topkapi Palace was completely disassembled, conserved, and remounted to ensure its safety during travel and exhibition.

In preparation for the first CASVA curatorial colloquy, the department undertook technical studies of the Mellon Venus and its companion, the Mellon Bacchus. Results of these studies—which included radiography at the Naval Explosive Ordnance Disposal Technology Center, corrosion and patina sampling, x-ray fluorescence spectroscopy to determine elemental composition of the metallic surface, and microscopic examination—were presented during the opening lecture of the colloquy. Research to assign a maker and date to the life-size sculpture continues.

The Riesener Rolltop Desk from the Widener Collection of eighteenth-century French furniture appears much improved following major treatment. In addition to setting down lifting veneer, replacing losses, rejuvenating the finish, repairing the cylinder channel, and cleaning and coating the gilded mounts, important elements of construction and changes in the design were revealed in the course of examination and treatment by contract and staff conservators. Henry Moore’s monumental sculpture Knife Edge Mirror Two Piece required treatment in addition to yearly maintenance. The former coating was removed and a new wax coating was applied, which should provide easier maintenance and better protection of the sculpture’s patina. Two brass sculptures by Roy Lichtenstein from the Gemini collection were treated on their return to Los Angeles. Pére Paillard, a wooden sculpture by Gauguin, was prepared for loan to Stuttgart for inclusion in the exhibition Exotic Worlds: European Phantasies.

Examination of the Gallery’s collection of maiolica for the systematic catalogue was completed. Medals and plaquettes continued to be examined, weighed, measured, and analyzed in the ongoing research necessary for systematic catalogue entries. All the pieces of furniture in the Renaissance and French collections were surveyed for condition, and priorities were determined for conservation needs.

The exhibition A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection presented many challenges to the object conservation department. Examination, disassembly, packing, reassembly, and treatment were required for these unique and often towering twentieth-century works of art.

The current Mellon Fellow research on Renaissance metal casting techniques is focusing on a comparison of the Mercury statue signed by Lastrieci in The Walters Art Gallery with an identical sculpture in the Gallery’s collection. The Lastrieci piece is one of the few examples of a signed life-size Renaissance bronze available for study on the American continent. The new Mellon Fellow began advanced training in object conservation following four years of study at the Opificio delle Pietre Dure in Florence and the Instituto Centrale del Restauro in Rome.

The department completed ten major treatments and fifty-one minor treatments on pieces of sculpture and decorative art. One hundred thirty-three objects were examined for American Furniture from the Kaufman Collection, some of them requiring treatment. Seven objects on loan to the exhibition Alexander Archipenko: A Centennial Tribute were treated in preparation for shows in Washington and Tel Aviv. At the close of Renaissance Master Bronzes from the Kunsthistorisches Museum, Vienna, seventy-five sculptures were examined. Numerous examinations were conducted for the Sibleyman exhibition. In total, over one thousand objects were examined for exhibitions. Seventy-one other major examinations and 246 minor examinations were also performed.

SCIENCE DEPARTMENT

Members of the science department provided technical reports on over eighty objects in the Gallery’s collections and assisted in studying many objects on loan. The work included noninvasive x-ray fluorescence analysis to determine pigments present in paintings and drawings. Several paintings were examined more thoroughly. During cleaning of the St. Anne Altarpiece by Gerard David, an extremely old surface coating was encountered, cross sections obtained, and the layer structure and pigments identified. The department’s examination of Dosso Dossi’s Circe and Her Lovers in collaboration with paintings conservation shows that Dosso was using traditional techniques to execute that painting.
The science department has also developed an application of the Western Blot method to identify proteinaceous media in art work, which involves using antigen-antibody reactions. The method has made it possible to determine that there is egg yolk in overpaint on the Feast of the Gods by Bellini and Titian and that The Small Crucifixion by Mathis Grünewald was not painted in casein. Staining methods showed that The Small Crucifixion contained no detectable proteinaceous material. Application of the Western Blot method is being extended to the study of fixatives on pastels in collaboration with the paper conservation department.

An infrared spectrometer was acquired and has been used for the examination of surface coatings on paintings. The department examined twenty-eight paintings with varnish defects and evaluated the possibility of removing the varnish on another thirty-six paintings.

Chromatographic techniques are being applied to protein identification by amino acid analysis and to the identification of waxes. Protocols for each method have been developed and applied to standards. The medium of the overpaint in the sky of Canaletto's View in Venice was identified by amino acid analysis and fatty acid analysis using HPLC.

The Mellon Fellow completed a study on the effects of visible light bleaching of paper. Research has continued on the aging of sheets marked with iron gall ink. The aim of this is to aid conservators in their choice of treatment for works of art damaged by the very material of their creation.

The panel supports of over seventy American paintings have been identified. Application of dendrochronological methods to the dating of panels painted on American woods has been investigated, and a preliminary investigation is being performed on a white pine panel painting.

The department examined more than 120 medals and plaquettes using x-ray fluorescence spectroscopy to quantitatively determine their surface compositions for the systematic catalogue. The same procedure was applied to twenty other small bronzes and to the Venus Anadyomene by Sansovino. Other work completed on the Sansovino Venus was identification of the core material and of the green corrosion. The colorant of several enamels and components of the slip in a number of pieces of maiolica was also found using x-ray fluorescence spectroscopy.

Work on ensuring safe packing practices has continued, with a bibliography containing references to modern materials and practices in progress. A Tenney variable
temperature/humidity chamber was acquired to simulate conditions of travel. Progress has also been seen on several other fronts, including application of digital image processing to x-radiographs of paintings, which will allow better interpretation of x-ray images.

The science department was pleased to have Peter Klein of the University of Hamburg and Joyce Plesters of the National Gallery, London, as visiting scholars. Dr. Klein pursued his study of some of our Netherlandish and German panel paintings. Miss Plesters continued the technical examination of the Feast of the Gods by Bellini and Titian.

TEXTILE CONSERVATION

The semiannual vacuum cleaning of all the tapestries on exhibit in the West and East Buildings was carried out, as well as the monthly cleaning of the velvets and furniture on exhibit. Fourteen treatments of major textiles and fifty-four treatments of minor textiles were performed. Visitors included the Swedish inspection group for the planned exhibition, Sweden: A Royal Treasury.

EDITORS OFFICE

In fiscal year 1987 the editors office published eight catalogues, six brochures, seventeen posters, and seven sets of notecards for Gallery exhibitions and programs. Exhibition-related projects included catalogues for American Furniture from the Kaufman Collection, Henri Matisse: The Early Years in Nice, and Master Drawings from the Armand Hammer Collection as well as a full complement of catalogues, brochures, posters, and notecards for The Age of Sultan Suleyman the Magnificent and William Merrit Chase: Summers at Shinnecock 1891–1902. The department also edited and produced catalogues and designed accompanying posters for The Age of Correggio and the Carracci: Emilian Paintings from the Sixteenth and Seventeenth Centuries, Alexander Archipenko: A Centennial Tribute, and The Age of Bruegel. In addition, the office edited, designed, and produced brochures and posters for Goya, A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection, Andrew Wyeth: The Helga Pictures, and Selections from the Whitney Museum of American Art; posters for Italian Drawings from the British Royal Collection and Berthe Morisot—Impressionist; and notecards for An American Sampler: Folk Art from the Shelburne Museum and Morisot.

The editors office arranged to have Matisse, Suleyman, and Kaufman Collection catalogues distributed by Harry N. Abrams, Publishers. Catalogues for the Chase and Archipenko exhibitions were distributed by Universe Books, and those for Emilian Paintings and Bruegel were distributed by Cambridge University Press.

The American Association of Museums recognized the National Gallery editors office this year with awards of distinction for the design and production of catalogues for Kaufman Collection, Suleyman, and Piranesi: Early Architectural Fantasies. In addition, Winslow Homer Watercolors, copublished in 1986 with Yale University Press, New Haven and London, was reprinted in 1987 by the Book of the Month Club.

Among the major projects not related to exhibitions, this fiscal year saw the publication of the first volume of the National Gallery's systematic catalogues, Early Netherlandish Painting. Cambridge University Press will distribute this volume and future volumes in the series.

The office edited and designed three volumes of Studies in the History of Art: Stained Glass before 1700 in American Collections (Checklist II), James McNeill Whistler: A Reexamination, and Italian Medals, the last two being volumes of symposium papers. Another symposium volume, Emilian Painting of the Sixteenth and Seventeenth Centuries, was coedited by this office and Nuova Alfa Editoriale in Bologna, Italy, which oversaw the design and production. Other CASVA publications include Center 6, Sponsored Research in the History of Art 6, a brochure for the Feast of the Gods colloquy, and announcements and invitations to lectures, receptions, and fellowships.

The editors office handled a wide range of other publication projects in the course of this year. British Paintings, a booklet from the Ten Schools of Painting series, and Artists' Pigments, a handbook of technical papers, were published. Design and production projects included press kit covers for Kaufman, Matisse, Helga and Selections from the Whitney, Chase, Georgia O'Keeffe, and An American Sampler; eighteen sets of Christmas cards, with wrapping papers and shopping bags to match; and six new sets of notecards from the permanent collection, among them a package illustrating details of blueprints from the West Building. Additional projects included ten posters copublished with Graphique de France, video covers for Matisse and Reflections: The Story of the Exhibition, The Treasure Houses of Britain, library bookplates, broadsides for the conservation internship programs, and a shopping bag for Morisot. The editors office produced all labels and wall texts for temporary exhibitions and the permanent collection.

Tam Curry joined the staff as an editor in September, replacing Jill Steinberg, who transferred to the education department.
EXHIBITIONS OFFICE

During the year the exhibitions office administered loans for sixteen exhibitions, for which more than 1,430 works were borrowed from 340 lenders representing twenty-seven countries and twenty-three states. The staff also worked on another twenty-nine exhibitions scheduled to open within the next two years, and ten exhibitions planned for the 1990-1991 season. In addition, preliminary work was done on the exhibitions planned for the Gallery’s celebration of its fiftieth anniversary in 1991.

Reorganization of the department during the winter established a project orientation for operations to accommodate the increased number of exhibitions planned through the end of the decade. Four exhibition officers were appointed from among the existing staff, and each was assigned planning and administrative responsibility for specific exhibitions. At the same time, the position of office manager was created to coordinate communication between the exhibitions office and other departments and to maintain the master schedule.

In late fall exhibition secretary Susan H. Currie left the department to pursue a career as a registrar. She was succeeded by Alison Armstrong, who left the Gallery in July to return to graduate school in graphic design. Cynthia Williams then assumed this position. Ellen Marks joined the department as secretary for special projects and receptionist for the office of the deputy director. Heather Reed assumed the role of office manager and secretary to the chief of exhibition programs. During the summer Sarah B. Tanguy joined the department as an exhibition officer to assume the duties of Cameran G. Castiel, who was away on maternity leave.

The staff continued its work of developing and implementing automated systems for tracking loan status, budget reports, and insurance, and they trained curatorial staff in the creation and maintenance of automated exhibition files. Preliminary research was done on the feasibility of converting the existing automated exhibition tracking system into one utilizing personal computers.

Temporary exhibitions and their dates were:

GIFTS TO THE NATION: SELECTED ACQUISITIONS FROM THE COLLECTION OF MR. AND MRS. PAUL MELLON
continued from the previous fiscal year to 19 October 1986
coordinated by John Wilmerding and Charles F. Stuckey

RENAISSANCE MASTER BRONZES FROM THE KUNSTHISTORISCHES MUSEUM, VIENNA
continued from the previous fiscal year to 30 November 1986
coordinated by Douglas Lewis
supported by Republic National Bank of New York and Banco Safra, S.A., Brazil, and the Federal Council on the Arts and the Humanities

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supported by Republic National Bank of New York and Banco Safra, S.A., Brazil, and the Federal Council on the Arts and the Humanities
ALEXANDER ARCHIPENKO: A CENTENNIAL TRIBUTE
16 November 1986–16 February 1987
coordinated by Jack Cowart
supported by the Federal Council on the Arts and the Humanities
THE AGE OF CORREGGIO AND THE CARRACCI: EMILIAN PAINTING OF THE SIXTEENTH AND SEVENTEENTH CENTURIES
19 December 1986–16 February 1987
coordinated by Sydney J. Freedberg and Beverly Louise Brown
supported by Montedison Group, Alitalia, and the Federal Council on the Arts and the Humanities
THE AGE OF SULTAN SELIM I: THE MAGNIFICENT
25 January–17 May 1987
coordinated by D. Dodge Thompson
supported by Philip Morris Companies Inc. and the Federal Council on the Arts and the Humanities
ITALIAN MASTER DRAWINGS FROM THE BRITISH ROYAL COLLECTION
10 May–26 July 1987
coordinated by Andrew Robison
Pan American World Airways was designated the official carrier of the exhibition
AMERICAN DRAWINGS AND DRAWINGS OF THE TWENTIETH CENTURY: SELECTIONS FROM THE WHITNEY MUSEUM OF AMERICAN ART
24 May–7 September 1987
coordinated by Ruth Fine
supported by the Du Pont Company
AMERICAN DRAWINGS AND WATERCOLORS OF THE TWENTIETH CENTURY: ANDREW WYETH: THE HELGA PICTURES
24 May–27 September 1987
coordinated by John Wilmerding
supported by the Du Pont Company
A CENTURY OF MODERN SCULPTURE: THE PATSY AND RAYMOND NASHER COLLECTION
20 June 1987–3 January 1988
coordinated by Nan Rosenthal
supported by Northern Telecom
WILLIAM MERRITT CHASE: SUMMERS AT SHINNECOCK 1891–1902
23 August–29 November 1987
coordinated by Nicolai Cikovsky, Jr.
supported by Bell Atlantic
BERTHE MORISOT: IMPRESSIONIST
6 September–29 November 1987
coordinated by Charles F. Stuckey
supported by Republic National Bank of New York and Banco Safra, S.A., Brazil, and the Federal Council on the Arts and the Humanities
LE REPOS (Portrait of Berthe Morisot)
6 September–29 November 1987
coordinated by Charles F. Stuckey

DEPARTMENT OF DESIGN AND INSTALLATION

Over the last year the department of design and installation designed and constructed installations for seventeen major exhibitions as well as numerous small exhibits and gallery reinstallations. In addition, members of the department worked closely with organizing curators on the selection, structure, and editing of three major exhibitions scheduled to open in the coming year, An American Sampler: Folk Art from the Shelburne Museum, The Human Figure in Early Greek Art, and Sweden: A Royal Treasury 1550–1700.

The fiscal year began with the installation of American Furniture from the Kaufman Collection. Its design reflected the dialogue going on in American decorative art circles in the past several years concerning the relative merits of abstract and period room installations. Our only precedent was the Gallery’s 1980 exhibition In Praise of America: American Decorative Arts 1650–1830, a highly successful and influential abstract, didactic presentation of furniture and objects. For the Kaufman Collection the first challenge was to define a new way of showing high style American furniture in an art museum context. The curators, designers, and collectors agreed to seek a balance between abstract and period room settings in order to achieve the advantages of both. Historically accurate architectural elements were used in most of the rooms to give scale and provide a compatible and comfortable context for the pieces, without attempting in any way to create an authentic period room setting. A more abstract approach was adopted in other rooms, but still with subtle references to domestic scale and color so that groups of related furniture could be juxtaposed to stress their sculptural and aesthetic features. The lowest possible platforms were deemed preferable, since raising the furniture to more dramatic heights would have distorted the perspective intended by the makers. This resulted in a varied series of spaces, each permitting a new experience and challenge to the viewer. A close study of paintings of period rooms and documented rooms in major style centers, inventories, and studies on American design identified a stock of essentially American details, conventions, and colors. As a related attraction, the galleries surrounding the Kaufman exhibition were installed with an unusual concentration of the Gallery’s best American paintings, prompted by the installation of the Emilian paintings exhibition in the American galleries on the main floor. Organized thematically rather than chronologically, this experiment gave the public and scholars alike a wonderful opportunity to take a fresh look at these holdings.

Henri Matisse: The Early Years in Nice 1916–1930 was installed in the East Building on the mezzanine and upper levels in a series of galleries designed to reflect the curatorial structure of the exhibition. Capitalizing on the flexibility of these galleries, new rooms were constructed to hold each chronological and/or thematic group so that the visitor’s movement through the exhibition spaces co-
drawings were arranged in roughly chronological order, with groupings designed to show significant stylistic trends and relationships. Double hanging was used to accommodate the great number of drawings in the space and to give the show a sense of intimacy. Italian Master Drawings was a much smaller exhibition, with only half as many drawings, but extraordinary in the importance and quality of each work. Special hanging panels were designed, each with period moldings at the top and bottom, to isolate each drawing and to feature it prominently. As with Bruegel, each space contained an art historically coherent group of works arranged chronologically, with special concentrations of masterworks. The panel convention combined with special hanging devices provided extremely effective security while giving scale and focus to the experience of the works of art. Though not intended to travel, the panels were subsequently requested by the participating museums.

The Goya exhibition of paintings, prints, and drawings from Spanish and American private collections and the National Gallery of Art was installed on the main floor of the West Building. The exhibition set up a comparison between the 1800 portrait of the Condesa de Chinchón and the Gallery's 1783 portrait of the countess as a child. A select group of loan pictures provided a small and fascinating context in which to view the two portraits. In addition, an extraordinary group of superb impressions of Goya's prints and related drawings, representative of his entire graphic output, was installed in an adjacent gallery on panels that provided texts explaining Goya's singular achievement as a graphic artist.

The Age of Sultan Süleyman the Magnificent was installed in the East Building in the west bridge gallery on the upper level. Consisting of over two hundred exquisite objects in a great range of media—from fragile, light-sensitive miniatures and manuscripts, to jeweled weapons
and ceramics, and delicate, elaborately woven textiles—the installation posed many challenges in terms of both design and conservation. Works of art were arranged not by media or chronology but by themes defined as: Suleyman the Lawgiver, Suleyman the Magnificent, Patron of the Arts, and Splendor of the Court. This structure provided an opportunity to explore aspects of social and political history and established a context for the objects. The conceptual divisions were architecturally reinforced through the physical definition of the spaces. Architectural elements—a rusticated entrance, arches, and door surrounds, covered in a material simulating stone—were derived from indigenous Turkish architecture and from manuscript illustrations. Special attention was given to lighting the exhibition, since so many objects were highly sensitive to light. In addition, special cases were detailed to control temperature and humidity levels, and custom mounts were designed to protect and present the fragile manuscripts and their pages as well as the equally delicate caftans and other textiles. The cases and mounts were designed to travel with the show to minimize handling.

Donatello at Close Range: An Initial View of the Restoration in the Old Sacristy was installed in the West Building auditorium off the central gallery. Previously shown in Florence, and supported by the Samuel H. Kress Foundation and the World Monuments Fund, this exhibition of photographs and extremely large color transparencies dealt with the restoration of Donatello’s stucco and terracotta reliefs in the Old Sacristy at San Lorenzo in Florence. The design department coordinated the refurbishing of the exhibition’s components so that they could continue to travel in America.

In spring 1987 the department designed and built a permanent double-purpose gallery on the ground floor of the West Building for the exhibition of a newly acquired Raphael cartoon, purchased with funds provided by Armand Hammer, as well as for small rotating exhibitions selected from drawings given or promised to the Gallery by Dr. Hammer. This two-part space provides a chapel-like room for Raphael’s The Madonna and Child with Saint John the Baptist, which maximizes the viewing potential in an environment with precisely controlled light levels. This space is programmed to be closed off at least half of the year to protect the work from extended exposure, leaving the larger gallery for rotations of drawings from the Hammer Collection. The galleries are detailed with classical moldings and door surrounds in harmony with the architectural vocabulary of the West Building.

New York Interpreted: Joseph Stella, Alfred Stieglitz was occasioned by the loan from the Newark Museum of Joseph Stella’s great five-paneled painting The Voice of the City of New York Interpreted. Stella conceived the painting as a modern icon or altarpiece, so it was installed axially, alone on a baffle in a large, darkened room. A smaller introductory room displayed photographs of New York City from our collection by Alfred Stieglitz, installed with minimal frames on horizontal wall panels that brought down the scale of the room and focused attention on the works of art.

Selections from the Whitney Museum of American Art and Andrew Wyeth: The Helga Pictures were installed in adjoining suites of galleries on the ground floor of the West Building as a celebration and exploration of American Drawings and Watercolors of the Twentieth Century. The Whitney drawings were located in the central gallery against light neutral gray walls, arranged chronologically. The Andrew Wyeth “Helga” pictures were installed in thematic groups in a rearrangement of eight galleries in the outer tier of the ground floor, with preparatory drawings and watercolors arranged around the final version of given subjects in dry brush, tempera, or watercolor. Special attention was given to the matting and framing of works in all media. The galleries were painted in a variety of earth tones to complement the colors in Wyeth’s works. The traditional nature of his art and the scale of the works in the exhibition suggested the door surrounds, cornices, and chair rails that were installed in the galleries. These renovations were found to greatly enhance the galleries and therefore have remained for subsequent exhibitions.

The installation of A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection gave the design department a chance to rethink completely its approach to installing sculpture in the atrium space of the East Building. Twice before, for Rodin Rediscovered (1981–1982) and David Smith (1982–1983), sculptures had been installed in the open public spaces, and from these experiences it was determined that works installed among the trees on the ground level had the greatest impact and were less affected by the monumental scale of the East Building’s architecture. The interior of the East Building was therefore transformed into a landscaped sculpture garden, with plants, trees, and vines in a variety of islands and hanging borders. To enhance this sense of the outdoors brought indoors, the exhibition began with the installation of Tony Smith’s vast The Snake Is Out (1962) and George Segal’s Rush Hour (1983) outside the building. Inside, the exhibition began on the mezzanine level with works by such artists as Matisse, Rodin, and Moore, illustrating the figurative tradition and surrealism in modern sculpture. From there the exhibition moved to the
galleries of works on paper. The paintings galleries were lit with both natural and artificial light, while the drawings galleries were kept at low levels of artificial illumination to protect the fragile works on paper. The galleries were painted in richly saturated period colors, which enhanced the impact of Morisot’s palette. *Le Repos (Portrait of Berthe Morisot)* by Edouard Manet, on loan from the Rhode Island School of Design, was installed in the adjacent lobby so as to be visible at both the entrance and exit to the exhibition.

The small size and sharp focus of *William Merritt Chase: Summers at Shinnecock 1891–1902* afforded the design department the rare opportunity to do a one-room installation on the ground floor. The two dozen pictures were hung against dark red walls in a space interrupted only by a diamond-shaped pylon in the middle, making it possible for the viewer to experience the works in a succession of panoramas.

William Bowser, formerly in the registrars office, joined the staff as an exhibits aide, responsible in particular for object mounts and armatures. Kathleen Buckalew transferred from photo archives to become the department photographer, documenting all phases of installations and maintaining the slides and photographs from past exhibitions.

**GALLERY ARCHIVES**

During fiscal year 1987 the National Gallery continued its commitment to ensuring that a full historical record of its first fifty years and of its monumental architecture is preserved and available for research use in the Gallery archives.

During the year the Gallery’s new archival storage and processing facility, located on the West Building ground floor, was opened. The facility provides a secure environment for the Gallery’s permanently valuable historical and architectural records as well as space for archivists to organize and preserve the documents. Historical files are stored in archival containers on metal shelving in the facility. Architectural records are organized in specially made oversize folders of acid-free cardboard and stored in large plan files there.

Over the course of the year the Gallery’s archival staff consolidated historical records from storage areas in many parts of the building and made considerable progress preserving them and making them available for reference use. The personal papers of David Finley, the Gallery’s first director, the papers of stone consultant Willy Arnheim, and the records of the public information of-
PHOTOGRAPHIC SERVICES

Photographic services continued to provide color transparencies and black-and-white photographs to museums, scholars, institutions, publishers, visitors, and Gallery staff; to authorize reproductions of works belonging to the National Gallery of Art where appropriate; and to coordinate all requests for work to be performed by the photographic laboratory. In addition, several large groups of photographs were exchanged through the photographic archives with diverse institutions such as The Metropolitan Museum of Art and the Nelson-Atkins Museum of Art in this country and the Wallraf Richartz Museum, Cologne, and the Ashmolean Museum, Oxford, abroad.

The committee for media projects continued to review and oversee all audiovisual projects involving the Gallery, both by outside producers and by Gallery staff. The coordinator of photography serves as executive secretary to the committee.

The photographic laboratory continued to provide support for most of the Gallery’s departments. This year saw a larger number of requests for photographic services than in recent years, due to increased activity in the various departments and programs. In an effort to meet the demand for images, a second black-and-white print processor was installed. The department also purchased a new 8” x 10” view camera and additional studio electronic flash equipment.

Work on the systematic catalogues moved forward, with all of the photographs for the textile catalogue delivered to the author. This was made possible, in part, by the appointment of a temporary staff member to print all photographs for the systematic catalogues.

A notable achievement was the completion of a full photographic record of the Gallery’s Marin sketchbooks for the prints and drawings department. This photography of hundreds of pages took place over a period of several months, in addition to the normal load of graphics photography.

Support for the conservation department in its ongoing treatment of Gallery works of art is one of the department’s chief activities. We provide photographic documentation before, during, and after treatment of works of art in all media. In addition, x-radiographs are copied and printed, and infrared reflectography is documented for a permanent photographic record.

The escalation in Gallery activities has prompted a significant number of staff members from other departments to take photographs in support of their own work. The photographic laboratory has been called on to process an increasing amount of film, both black-and-white and color.

Kathleen Buckalew, archives photographer, transferred to the department of design and installation this year, and Jane Fisher resigned her temporary appointment to accept a position with another institution. David Applegate joined the staff as the archives photographer.

STATISTICAL SUMMARY

Black-and-white photographs added to files of prints available, 20,611
Color transparencies added to files, 2,147
Black-and-white photographs sold, 2,242
Black-and-white photographs distributed for study only outside the Gallery, 728
Black-and-white photographs distributed for official use within the Gallery, 10,492
Permits authorizing reproduction of works of art from the Gallery’s collections, 1,959
Color transparencies lent for reproduction, 2,019
Works authorized for reproduction, 4,649
Black-and-white negatives produced, 7,444
Black-and-white prints produced, 45,459
35mm slides produced, 20,113
Color transparencies produced, 2,263
Color negatives produced, 996
Rolls of film processed for other departments, 211

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I. CARTER BROWN, director, served ex officio on the Federal Council on the Arts and the Humanities, the National Trust for Historic Preservation, and the Pennsylvania Avenue Development Corporation. Reappointed by President Reagan in 1985, he continued to serve as chairman of the Commission of Fine Arts, a panel that meets monthly to review architectural and design proposals and to advise the President, 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, as well, as a member of the President’s Committee on the Arts and Humanities, and as treasurer of the White House Historical Association. He served on the board of trustees of the National Geographic Society and on the boards of the Winterthur Museum, the Corning Museum of Glass, Storm King Art Center, and the American Federation of Arts, of whose national exhibitions committee he is chairman. In addition, he served on the Harvard College Visiting Committee for the Arts, as vice president of the United States National Committee for the History of Art, and continued as a member of the advisory boards of the Morris and Gwendolyn Cafritz Foundation, the Brown University department of art, and the Federal Reserve System. He also continued as a member of the National Portrait Gallery Commission, serving on its acquisition committee. In September he was awarded an honorary doctorate of humane letters from Mount Vernon College.

JOHN WILMERDING, deputy director, continued to serve as vice president of the Shelburne Museum in Vermont and of the Dunlap Society and to sit on the boards of trustees of the Saint-Gaudens National Historic Site, Monticello, The Thomas Jefferson Memorial Foundation, the Lewis Walpole Library in Farmington, Connecticut, the Northeast Harbor Library in Maine, the Wendell Gilley Museum in Southwest Harbor, Maine, and the Wyeth Endowment for American Art in Wilmington. He continued as honorary curator of paintings at the Peabody Museum in Salem, Massachusetts, and as consultant to the curator of the White House. He also continued to serve on the advisory boards of The New Zealand-United States Foundation, the Fine Arts Committee of the State Department, the Archives of American Art (Washington Committee), and on the editorial boards of The American Art Journal and Smithsonian Institution Press. During the year he was appointed to the Secretary of the Navy’s Advisory Committee on Naval History.

He presented lectures during the year on a number of American artists and aspects of American art at the Museum of Fine Arts, Boston, Groton School, Sidwell Friends in Washington, D.C., St. George’s School in Newport, Rhode Island, and the Celebrate Holyoke Festival. He also participated in the Moss Distinguished Lecturer Series at Rhodes College in Memphis, Tennessee.
HENRY A. MILLON, dean of the Center for Advanced Study in the Visual Arts, continued to serve as vice chairman of the board of trustees of the American Academy in Rome, as chairman of the senior fellows of the Program of Studies in Landscape Architecture at Dumbarton Oaks, and on the advisory committee of the Getty Art History Information Program. He also continued as scientific secretary of the working group for art history information of the International Committee of the History of Art, on the United States committee overseeing the merger of the American-based International Repertory of the Literature of Art (RILA) and the French Répertoire d'Art et d'Archéologie (RAA), as vice chairman of the Council of American Overseas Research Centers, as a delegate to the International Committee of the History of Art, on the architecture advisory group for the Art and Architecture Thesaurus, on the visiting committee of the School of Architecture of the University of Maryland, and on the advisory committee of the Leventritt Lecture Series at the Fogg Museum. In addition, he was appointed to the visiting committee for the Sackler Gallery, The Octagon Committee, and the boards of the Canadian Centre for Architecture and the Foundation for Documents of Architecture. He also served on the review panel for the Gladys Krieble Delmas Foundation. He presented a paper on “Michelangelo and Architectural Models” at Catholic University in October 1986 and at the Graham Foundation in January 1987 and delivered a commencement address to the College of Arts and Architecture at The Pennsylvania State University in May. He conducted a seminar on the architectural drawings of Michelangelo at the Massachusetts Institute of Technology in fall 1986.

ANNE B. EVANS, administrator, participated in the joint International Conference on Museum Security and Exhibits and the National Conference on Museum Security. She serves as a member of the Small Agency Council, a group of administrators and management officers of smaller federally funded organizations that meets to work on issues of common interest.

DANIEL HERRICK, treasurer, continues to serve as chairman of the board of trustees and chairman of the executive committee of the Foundation Center and as a member of the Financial Officers Group of the Museum Presidents Conference. He prepared a position paper addressed to the Financial Accounting Standards Board arguing that museums not be required to include the dollar value of their art collections on balance sheets and financial statements. He also serves on the editorial board of the International Journal of Museum Management and Curatorship in England. This year he was elected to the board of directors of the American Council on the Arts. He is also a member of the board of directors of the New York Life Fund and two similar investment funds that are subsidiaries of the New York Life Insurance Company.

PHILIP C. JESSUP, JR., secretary-general counsel, participated in a panel on the export of cultural property at the fifteenth annual American Law Institute-American Bar Association course on “Legal Problems of Museum Administration” held in Boston. In addition, he continued as a member of the National Advisory Committee of the Hubert H. Humphrey Fellowship Program (funded by the United States Information Agency), the Law Advisory Council of The International Foundation for Art Research, Inc., and the advisory committee of the Asia Society/Washington Center, and as president of Friends of the Hospital for Sick Children (Toronto), Inc.

SYDNEY J. FREEDBERG, chief curator, continued to serve on the advisory committees and boards of the Lehman Collection catalogue in The Metropolitan Museum of Art, the Harvard University Center for Renaissance Studies at Villa I Tatti, the International Foundation for Art Research, Save Venice, Inc., and the International Fund for Monuments, and on the visiting committees of the department of paintings at The Metropolitan Museum and the Museum of Fine Arts, Boston. He also served as moderator for a symposium on Titian’s and Rubens’ Baccanals, which took place at the Nationalmuseum, Stockholm. He was named co-president of the exhibition of the art of Guido Reni to be held in Bologna, Los Angeles, Philadelphia, and Frankfurt in 1988–1989.

JOSEPH J. KRAKORA, external affairs officer, served on the boards of trustees of Bennington College, The Alliance of Independent Colleges for Art, The Association of Professional Schools in the Performing Arts Management, and The Cultural Policy Institute, for which he also served as vice president. He continued to serve as advisor for the American Center in London, as executive editor for Design for Arts in Education, and as founding director of the Friends of New American Plays. He also served as consultant to the President’s Committee on the Arts and Humanities. He participated in the planning and design of the 1987 Government of Canada Symposium on Audience and Donor Development and made a presentation at this meeting in May. He was a participant in the National Council of International Visitors symposium.
RICHARD AMT, chief of photographic services, gave illustrated talks to the Silver Spring Camera Club and the North Bethesda Camera Club on the photographic department at the National Gallery of Art. He served as a judge for the annual slide competition for the Silver Spring Camera Club.

NANCY ASH, senior paper conservator, served on an American Institute for Conservation book and paper group committee to develop a catalogue of paper conservation treatments.

CAROLINE BACKLUND, head of reader services for the library, was chairman of the fifteenth annual Art Libraries Society of North America conference in Washington, D.C.

DIANE RAE BAYER, program assistant for the photographic laboratory, was a research volunteer at the Columbia Historical Society in Washington, D.C., where she organized and catalogued the historical photograph collections. She also served as assistant to the treasurer for the American Society of Picture Professionals.

BARBARA BERRIE, acting head of science conservation, delivered a lecture on “Application of Science to the Understanding of Art” at the Woodrow Wilson Regional Conference for High School Chemistry Teachers, a poster presentation on “Immunological Detection of Proteinaceous Media” at the American Institute of Conservation annual meeting in Vancouver, Canada, and a lecture on “A Chemist Understanding Art: The Technical Examination of Paintings” at the American Chemical Society in Cleveland.

DAVID ALAN BROWN, curator of Italian Renaissance paintings, judged the Kreeger Prize competition in art history for Georgetown University. He gave a lecture on Giovanni Morelli and Bernard Berenson at the international conference on Morelli and Modern Connoisseurship, held in Bergamo, Italy, and lectured on the Kress Collection at Columbia, South Carolina. He continued as a member of the advisory board to the Center for Renaissance and Baroque Studies at the University of Maryland.

BEVERLY LOUISE BROWN, curator of southern baroque painting, presented “A Summary: Emilian Painting in the Sixteenth and Seventeenth Centuries” at a conference organized by CASVA in connection with the exhibition The Age of Correggio and the Carracci. She presented a paper “On the Camerino” at a symposium on the Bacchanals by Titian and Rubens, arranged by the Nationalmuseum of Stockholm. She was a member of the international advisory committee for the forthcoming Guido Reni exhibitions in Bologna, Los Angeles, Philadelphia, and Frankfurt.

NICOLAI CIKOVSKY, JR., curator of American art, delivered lectures on Winslow Homer to the Sotheby’s Works of Art Program, the University of Texas at El Paso, and the University of Texas at Austin, the latter as the inaugural lecture in the Kenneth and Emma-Stina Prescott Lectures in American Art. He also delivered lectures on “American Romantic Landscape” at the University of Tennessee at Chattanooga, on George Inness at an Inness symposium in Tarpon Springs, Florida, and on “Impressionism or Postimpressionism?” for Impressionism in America, the inaugural symposium at the Terra Museum of American Art in Chicago. He helped produce a slide-tape set for the Gallery on George Inness and a film for the Gallery’s department of extension programs on William Merritt Chase: Summers at Shinnecock. He serves as chairman of the editorial board for Studies in the History of Art.

JACK COWART, curator of twentieth-century art, delivered the keynote address to the Virginia Association of Museums annual meeting, speaking on “The Critical Role of Research in the Museum.” He gave the lecture “Toward a New Image of Matisse” for the National Gallery, the Smithsonian Associates, the North Carolina Museum of Art, and the Albright-Knox Art Gallery. He served as humanities advisor to Public Art Films, Inc., for a projected PBS series The Comics and America, as script and location advisor to Malone-Gill Films for Matisse in Nice (a film for the National Gallery and PBS), on the advisory committee for the Hereward Lester Cooke Foundation in Washington, D.C., on the exhibition advisory committee for the American Federation of Art in New York, on the fine arts committee for the Morris Arboretum at the University of Pennsylvania, and on the sculpture selection panel for Charlotte-Mecklenburg Art Commission in Charlotte, North Carolina.

MAYGENE DANIELS, chief of the Gallery archives, was elected to the Council of the Society of American Archivists and appointed to the society’s Committee on Goals and Priorities. She continued to serve as chair of the society’s International Archival Affairs Committee, as United States representative to the International Council on Archives Working Group on Architectural Records, and as chair of the Mid-Atlantic Regional Archives Conference Finding Aid Awards Committee. She gave a
workshop on “Archival Fundamentals: Appraisal” for the Society of American Archivists and prepared workshop materials for distribution and use by teachers of archives administration. She also spoke at a program session on archival education and gave a talk on archival finding aids at the society’s annual meeting. She presented papers on the archivist as educator and on problems and opportunities associated with starting new archives programs to the fall and spring meetings of the Mid-Atlantic Regional Archives Conference. She also participated in meetings and discussions of the Architectural Drawings Advisory Group and its Committee on Personnel and Administration and in National Archives technical conferences concerning archival preservation and automation.

GEORGE T. DALZIEL, JR., reference assistant and interlibrary loan technician, assisted with a research methodology workshop for the Art Libraries Society of North America conference in Washington, demonstrating use of art sales information databases.

ERIC DENKER, lecturer, served as visiting professor at George Mason University, teaching “Printing in the Nineteenth Century.” He also served as a visiting lecturer for a Georgetown University alumni college, conducting a seminar “The Craft of Old Master Drawing.” He lectured at the St. Louis Art Museum on “Fleeting Impressions: Printmaking in Paris, 1870–1880,” and to Wellesley College alumni at the Canadian Embassy on “Tissot and Printmaking in the Nineteenth Century.” He continues as vice president of the Washington Print Club through 1988.

DIANE DEGRAZIA, curator of Italian drawings, taught a seminar on Emilian painting of the sixteenth and seventeenth centuries at the Folger Shakespeare Library during the 1987 spring semester. She served as session chair for “Regional Styles in Sixteenth- and Seventeenth-Century Italian Art” at the College Art Association meeting in Boston and is Visiting Mellon Professor at the University of Pittsburgh for the fall semester 1987–1988. She lectured at the French Academy in Rome on “L’Altro Carracci della Galleria Farnese: Agostino come inventore” and at The Metropolitan Museum of Art and the Folger Shakespeare Library on “Power, Prestige, and Pleasure: Farnese Patronage in Rome and Parma in the Sixteenth Century.”

SUZANNAH FARING, managing curator of records and loans, chaired the visiting committee of the Fitchburg Art Museum in Massachusetts. She continued to serve on the Museum Computer Network’s board of trustees. She is preparing the Etruscan section of an exhibition of classical bronzes being organized by the Cleveland Museum of Art, which will open in November 1988.

GAIL FEIGENBAUM, lecturer, was on leave of absence until 31 May 1987 as J. Paul Getty fellow in the history of art and humanities, and from 1 June until 1 September as Atisla Mellon Bruce curatorial fellow, CASVA. During this period she was in Europe to research her book on Ludovico Carracci. As visiting scholar to the department of history of art at The Johns Hopkins University, she spent eight months in residence at the Charles S. Singleton Center for Italian Studies at the Villa Spelma in Florence, where she presented a lecture on “The Reform of Painting and Its Critics: The ‘Decline’ of Ludovico Carracci.”

FRANCES FELDMAN, lecturer, delivered two lectures on “Henri Matisse: The Early Years in Nice” for the department of fine arts, University of South Carolina at Beaufort, and the Hilton Head Art League, Hilton Head Island, South Carolina.

RUTH E. FINE, curator of prints and drawings, lectured at the University of South Florida on the Gemini G.E.L., Graphicstudio, Mark Rothko, and John Marin Archive collections in the National Gallery. She moderated a panel on “Printmaking: Extensions of the Discipline” at the College Art Association meetings in Boston. She juried the 62nd Annual International Competition at the Philadelphia Print Club and wrote a statement for the exhibition catalogue. She also juried awards in art at Brigham Young University and gave a keynote address at the awards dinner. At the Minnesota Center for Book Arts, she was a critic for the Jerome Foundation award winners. She was consultant to Film America, Inc., on James McNeill Whistler. She joined the advisory board of Pyramid Atlantic and continued to serve on the board of directors of the Print Council of America and on the advisory boards of the Philadelphia Print Club and the Washington Print Club.

SHELLEY FLETCHER, head of paper conservation, served as vice president of the American Institute for Conservation.

MARGARET MORGAN GRASSELLI, assistant curator of prints and drawings, completed her dissertation on “The
Drawings of Antoine Watteau: Stylistic Development and Problems of Chronology and received her doctorate in fine arts from Harvard University. In the fall she lectured on “Evolving Functions of French Drawings, 1500–1800” at the Frick Art Museum in Pittsburgh and gave a presentation on fifteenth-century prints to the northern Virginia docents. She also participated in a seminar sponsored by CASVA on the present state of eighteenth-century art historical studies. She contributed a summary of Watteau-related news from American museums, galleries, and auction houses to the third issue of The Watteau Society Bulletin.

JOHN HAND, curator of northern Renaissance paintings, attended the colloquium held in Amsterdam on Art before the Iconoclasm: Northern Netherlandish Art 1525–1580, in conjunction with exhibitions at the Rijksmuseum and elsewhere. He participated in workshops on the Leiden school and Scorel and his workshop and in the colloquium on the state of Netherlandish art held at CASVA in February.

GRETCHE HIRSCHAUER, assistant curator of Italian Renaissance paintings, accompanied a Smithsonian Associates study group to Tuscany.

ANN HOENIGSWALD, conservator of paintings, spoke on the “Conservator and the Curator” to graduate students in Chapel Hill, North Carolina, from Duke University and the University of North Carolina.
LEO J. KASUN, extension programs production specialist, curated an exhibition on “Finials and Grotesques” for the Columbia Historical Society and lectured at the National Museum of Women in the Arts on “Waddy Wood: From the Masonic Temple to a National Museum.”

CAROL KELLEY, assistant to the deputy director, continued this year as education council director on the board of the Junior League of Washington.


ANDREW KRIEGER, head art services technician, conducted two children’s slide-lecture workshops at the Highland School in Warrenton, Virginia. He was invited to exhibit his three-dimensional paper constructions at the Georgia Museum of Art in the exhibition “Small Works—Recent Works” and was an award winner in the National Small Works Exhibition, Cobleskill, New York.

ROGER LAWSOn, head of the cataloguing section for the library, served as publications coordinator and editor of a guide to Washington published for the annual Art Libraries Society of North America conference in Washington, D.C. He represented the library at Federal Library and Information Network meetings at the Library of Congress throughout the year.

DOUGLAS LEWIS, curator of sculpture, continued as lecturer with the rank of professor at Georgetown University, and as chairman of the Quality Assurance Subcommittee and vice chairman of the Citizens’ Stamp Advisory Committee of the United States Postal Service. He was delegate to the consiglio scientifico of the International Center for the Study of Architecture in Vicenza, Italy, and a member of the art advisory committee of the Mount Holyoke College Art Museum, the visiting committee and counselors’ committee of the Smith College Museum of Art, the American Fellowship committee of the Belgian-American Educational Foundation, the panel of the Washington Collegium for the Humanities, the Bauman Family Foundation, and the Collectors’ Club of the Folger Shakespeare Library. He lectured on “Venetian Imperial Architecture” in an Aston Magna Academy program on Venice Between Renaissance and Baroque, 1575–1650 at the Museum of Fine Arts, Boston, and participated in a Smithsonian Institution seminar on Continental furniture led by Sir Francis Watson. He took part in a conference on “Natchez Before 1830” in Natchez, Mississippi, and lectured on the development of architectural sculpture at the University of Southern Mississippi and on Palladio’s villas at the Turner House Foundation. He taught a Georgetown University museum seminar course during the spring semester on “The Portrait in the Renaissance.” He represented the National Gallery at the installation of the director of the Duke University Art Museum, then spoke on “The Artistic Interests of Baron Baden-Powell” at the Eagle Scout induction ceremony of the National Capital Area Council in Manassas, and participated in the First Day of Issue ceremonies for the Mary Lyon postage stamp at Mount Holyoke College. He made a research trip to the principal sculpture collections in Japan, living as a guest of the Faculty of Amherst House at Doshisha University in Kyoto. He led two study-visits for advanced students of the Baltimore County public schools, then participated as co-leader of a two-week alumni study tour for Georgetown University at Villa Le Balze in Fiesole, Italy, devoted to Renaissance art and architecture in Florence, Siena, Orvieto, and Rome. He also spoke on “The Parcel-Gilt Mantuan Deposition Relief from Vienna,” in Renaissance Bronzes: A Symposium, at The Art Institute of Chicago, and led the first CASVA curatorial colloquy, a gathering of eight international authorities to discuss the attributions of the life-size bronzes of the Gallery’s Mellon Venus and Mellon Bacchus. For a Georgetown University alumni college he gave a series of lectures and on-site seminars in Washington and Annapolis devoted to “Beaux-Arts Architecture and Sculpture,” and he spoke in Lexington, Virginia, on “The World of the Ancien Régime” for a Washington and Lee University alumni college on France in the Eighteenth Century. He lectured to Georgetown University’s Summer Conference of Secondary School Instructors on “Techniques of Teaching the Fine Arts” and participated in the First Day of Issue ceremonies for the William Faulkner postage stamp at the University of Mississippi. He gave two lectures, “European Bronzes from the Sackler Collection,” and “A New Group of Bronzes by Andrea Bresciano,” at the celebrations for the opening of the Arthur M. Sackler Gallery of the Smithsonian Institution. He spoke as well on “Supervision of Design Development” for the International Postage Stamp Printers’ Conference at the United States Treasury’s Bureau of Engraving and Printing and participated in a conference on The Medal in America at the American Numismatic Society in New York.

YSABEL LIGHtNER, assistant chief/merchandise manager for publications services, was elected vice president of the Museum Store Association.
SUZANNE Q. LOMAX, organic chemist in the conservation department, delivered a lecture on “The Gas Chromatographic Identification of Binding Media” at the American Chemical Society’s Southeast Regional Meeting in Louisville, Kentucky.

ALISON LUCHS, assistant curator of sculpture, served as a reader-consultant for the American Fellowships program of the American Association of University Women Educational Foundation. She was elected vice president of the Dupont Circle Conservancy, a Washington, D.C., historic preservation and design review group.

PETER LUKEHART, research assistant, Center for Advanced Study in the Visual Arts, delivered a talk “About the Nobility of Painting, Paggi and Artistic Practices in Genoa” at the College Art Association’s annual meeting.

DONNA MANN, lecturer, delivered a talk on contemporary art at the Renwick Gallery. She served as marketing volunteer for the Washington Opera and continued as an art consultant for The Washington Opera Magazine. She taught an American studies seminar for Kent State University in the spring, and during the summer she served as a teaching assistant for a Smithsonian Resident Associates course on the art of Leonardo, Raphael, and Michelangelo, conducted in Italian. She was the Smithsonian staff representative for a two-week study tour in Tuscany.

GEORGE MANOS, assistant to the director for music, continued as a member of the board of the Kindler Foundation, the music committee of the Cosmos Club, the Philadelphia New Music Group, Alea III Boston University, and as honorary member of the Levine School of Music and member of the National Press Club. He was elected to the National Alumni Council for the Peabody Conservatory of Music at The Johns Hopkins University. In addition to compositions by Manos performed at the National Gallery (see “Music at the Gallery”), a new work, Three Greek Songs for Contralto and Piano Trio, commissioned by the Hans Kindler Foundation, received its world premiere performance in May at the Library of Congress. During the month of September Mr. Manos guest-conducted the National Theatre Chamber Orchestra of Brasilia and two concerts of the Municipal Symphony Orchestra of São Paulo, Brazil.

STEVEN MANSBACH, acting associate dean, Center for Advanced Study in the Visual Arts, delivered lectures in Switzerland and Hungary on the reception of and response to futurism in eastern Europe.

MINA MARAFEK, research associate, Center for Advanced Study in the Visual Arts, gave two talks to the National Committee on Education of the American Association of University Women and at the annual meeting of the Delaware chapter of the AAUW on “The Education of an Architect” and “Architecture of Iran.”

NICHOLAS A. MARTIN, assistant slide librarian, gave a course in the 1987 fall semester at Georgetown University’s School for Continuing Education on “Art of the Ancient Near East.” He translated into French and narrated the National Gallery director’s recorded tour of Matisse: The Early Years in Nice.

AMY MEYERS, research associate, Center for Advanced Study in the Visual Arts, gave a talk at Knox College in Illinois entitled “West of Eden: Landscape Photographs from the Wheeler Survey.”

THERESE O’MALLEY, assistant dean, Center for Advanced Study in the Visual Arts, delivered a lecture on “Mid-Nineteenth-Century Picturesque Plans in the National Mall” in a symposium on urban design jointly sponsored by Catholic University School of Architecture and the Smithsonian Resident Associates Program.

MARGARET O’NEIL, lecturer, delivered a lecture on “The Impressionists Painting the Familiar” for the Ginter Park Women’s Club in Richmond, Virginia, and spoke on “The Patronage of the Medici in Florence” for the Georgetown University Continuing Education Program.

JUDY OZONE, Mellon Fellow in object conservation, gave a lecture on being an art courier and related exhibition conservation problems at the tenth anniversary symposium of the Winterthur/University of Delaware Art Conservation Program.

MICHAEL PALMER, conservation scientist, gave a poster presentation on “Wood Identification and Dendrochronology of American Panel Paintings” at the American Institute of Conservation annual meeting in Vancouver, Canada.

MARGARET PARSONS, coordinator of auditorium programs, served as chairperson of the fine arts review panel for the 29th American Film and Video Festival in New York and was a member of an evaluation panel for the
Program for Art on Film sponsored by the Getty Trust. She joined the advisory board of Interact, a performance company that integrates theater, poetry, and dance.

HUGH PHIBBS, coordinator of matting/framing services, conducted classes for the Smithsonian Resident Associates in archival matting and framing. He also lectured on this topic to students in the Winterthur Museum/University of Delaware program in the conservation of artistic and historic objects.

MERVIN RICHARD, head of loans and exhibitions conservation, presented a joint paper with Ross Merrill, chief of conservation, to the American Institute for Conservation on the division’s involvement in the Treasure Houses of Britain exhibition. He lectured at a two-day seminar on the care and handling of museum collections held at the Intermuseum Laboratory in Oberlin, Ohio, and at a six-day seminar on preventive conservation as it relates to the environment, organized by the Getty Conservation Institute and held at the Winterthur Museum.

ANDREW ROBISON, curator of prints and drawings and senior curator, lectured on “Connoisseurship and the Collecting of Master Drawings” at the University of William and Mary; on “Italian Renaissance and Baroque Drawings in the British Royal Collection” to the Oxford Society, the Drawing Society, and the Washington Print Club; and on “Acquisition and Exhibition Policies at the National Gallery of Art” to a University of Michigan seminar. He was a symposium participant on “The State of Eighteenth-Century Studies” at CASVA. He continued to serve as president of the international advisory committee of Keepers of Public Collections of Graphic Art, and on the international editorial advisory board of Master Drawings, the board of directors of the Drawing Society, and the advisory board of the Washington Print Club.

NAN ROSENTHAL, curator of twentieth-century art, gave lectures on “Giacometti’s No More Play, 1931–1932” at a symposium on modern sculpture at Southern Methodist University in Dallas, on the Patsy and Raymond Nasher Collection for the National Gallery of Art and the Smithsonian Associates, and on Rauschenberg and Klein at the Philadelphia Museum of Art. She was respondent for the panel on “Touch and the Hand in Modernist Painting” at the College Art Association’s annual meeting in Boston. She was also a judge of the Whirlpool Foundation Sculpture competition in Benton Harbor, Michigan.

H. DIANE RUSSELL, assistant head of the department of prints and drawings, served as adjunct professor in the department of art at American University and taught a course in the history of prints during the 1987 fall term. She is the coordinator of the Folger Institute’s colloquium “Women in the Renaissance” for the 1987-1988 academic year.

LYNN RUSSELL, curator of public programs, education department, was a panel member in the Smithsonian’s Kellogg project, “Museums and the Theatre Collaborate,” and spoke at the Fairfax County Council on the Arts Conference on Education in the Arts.

J. RUSSELL SALE, curator in charge of education, gave a talk on “The NGA-NCR Interactive Video Project” at the Art Libraries Society of North America annual conference in Washington, D.C.

MICHAEL B. SASSANI, head of education’s audiovisual unit, served on the media advisory panel of the District of Columbia Commission on the Arts and as judge for the Monitor Awards competition for the International Teleproduction Association. He is presently acting as a consultant for a project for the office of the chairman, the Joint Chiefs of Staff, and is producing an audiovisual program for the Hirshhorn Museum and Sculpture Garden. He was also a host for the Smithsonian Institution workshop for museum professionals, “Current Trends: Audiovisuals in Museums.”

WILFORD W. SCOTT, lecturer, served as an assistant professorial lecturer at the George Washington University, teaching “An Introduction to the Arts in America.” He lectured on “Rembrandt Peale’s Portrait of His Brother, Rubens,” for the Lord and Taylor Art Series, on “The ‘Art’ of Dada and Surrealism” for the Art League of Montgomery College, on “What’s Modern Art—My Grandchildren Could Do That?” for the Jewish Community Center of Greater Washington, and on “Andrew Wyeth: A Passion for the Familiar” for the Academy of Fine Arts in Easton, Maryland. He continued as a member of the Annapolis Planning and Zoning Commission.

CLAIRe RICHTER SHERMAN, senior research associate, Center for Advanced Study in the Visual Arts, gave lectures on “Images of Virtues, Vices, and Queenship in Late Medieval Art” at the Folger Institute Colloquium on Women in the Renaissance, “Women Artists as Interpreters of the Visual Arts” at the Art Libraries Society of North America conference in Washington, D.C., and

MARIANNA SHREVE SIMPSON, associate dean, Center for Advanced Study in the Visual Arts, taught an introductory course in Islamic art during the 1987 spring semester at Georgetown University on “The Golden Age: Turkey, Iran and India in the Sixteenth Century,” focusing on works in the Age of Süleyman exhibition. She also gave a talk on “Shah Tahmasp and the Art of Safavid Iran” at the Gallery in conjunction with the exhibition. In fall 1986 she gave two presentations at the University of California, Los Angeles: “The Art of the Book under the Il-Khans” and “Persian Poetry and Painting: Illustrations to Texts by 'Abd al-Rahman Jami.” She served as chair of the 1987 nomination committee for the board of directors of the College Art Association and began a three-year term on the board of trustees of the Holton-Arms School in Bethesda, Maryland.

JEREMY STRICK, assistant curator of twentieth-century art, gave a three-part lecture course on “A Survey of Modern Sculpture” for a Georgetown University alumnac college.


SHELLEY STURMAN, recently appointed head of object conservation, participated in the first CASVA curatorial colloquy on the Mellon Venus and presented a paper on the technical examination of the sculpture. She served as co-chair of the poster sessions for the fifteenth annual meeting of the American Institute for Conservation. She also co-chaired the tenth anniversary colloquy on the Winterrthur/University of Delaware art conservation program, where she spoke on “Integrating Artists’ Wishes and Conservation Treatments.” She was elected to a second term as director on the board of the Washington Conservation Guild.

WILLIAM TAYLOR, assistant slide librarian, presented both a lecture and a concert at the Historical Harp Conference held at Amherst College, which involved performance possibilities for harp and lute duet.

NEAL TURTELL, executive librarian, served on the steering committee of the Research Libraries Information Network (RLIN) Art and Architecture Program and as chairman of the Conspexit Taskforce of the same body. In addition, he participated in the Rare Book Conference sponsored by the Association of Research Libraries held in Stanford, California, and in conference orientation at the Art Libraries Society of North America conference in Washington, D.C. He is a member of the Washington Art Libraries Resources Committee.

FRANK VERRIER, security coordinator, participated in a panel on exhibition installation security as part of the joint international and national conferences on museum security.

LAURIE WEITZENKORN, assistant curator for the Index of American Design, delivered a lecture on “American Folk Art: Its Roots and Influences” at the Indianapolis Museum of Art in conjunction with the exhibition “American Naive Paintings from the National Gallery of Art.” In addition, she lectured on Spanish painting for the Foreign Service Institute. She served again on the review panel for the Congressional Art Competition for High School Students.

ARTHUR K. WHEELOCK, JR., curator of northern baroque painting, taught a graduate seminar on Van Dyck in Italy and a course on “Problems in Dutch Realism” at the University of Maryland, where he is an associate professor. He was the Gallery liaison for CASVA and served on the selection committee for predoctoral fellowships, also helping guide projects for fellows in residence at the Gallery. During the year he gave talks to the Art Seminar Group of Baltimore, the Foreign Service Institute, and the University of North Carolina. He also gave public lectures on “Connoisseurship in the Museum” as part of a course on Connoisseurship in the Visual and Decorative Arts: The Educated Eye for the Smithsonian Resident Associates Program; “The Art Historian in the Laboratory: Examinations of the History, Preservation, and Techniques of 17th-Century Dutch Paintings” at a symposium on Dutch art at the North Carolina Museum of Art in Raleigh and at Trinity University in San Antonio; “How Do We Know It’s Really by Rembrandt?” at the National Gallery and at the University of Delaware; and “Vermeer and His Vision of Reality,” at the J. Paul Getty Museum. He was also a commentator at the session on “Dutch Culture in Its Social Setting” at the symposium on Decline, Enlightenment, and Revolution: The Dutch Republic in the Eighteenth Century at the Folger Shakespeare Library.

CHRISTOPHER B. WITH, lecturer, delivered lectures on “Matisse, the Years in Nice” and “Matisse, the Paper Cut-Outs” in the Smithsonian Resident Associate course Matisse: the Master of Color, on “Vincent van Gogh in Arles and Saint Remy” and “Anselm Kiefer, the Master German Neo-Expressionist” for the Art Seminar Group in Baltimore, and on “The Fischer Collection and German Expressionism” and “Some Themes in the Art of Marc Chagall” for groups in Richmond. He also discussed “The Muses Intertwined: Painting and Music in American Visual Arts” as part of the Bedford Springs Music Festival in Pennsylvania.

PUBLICATIONS


DEGRAZIA, DIANE. “Correggio and His Legacy: Further Observations.” Master Drawings 23–24, no. 2 (summer 1986), 199–204.


———. Review of Silver from Early Byzantium by Marlia Mango. Choice (December 1986), 75.


———. “Il supplizio di Marsia.” FMR, no. 41 (1986),


MANN, DONNA. “Frederic E. Church’s Morning in the Tropics.” Journal of the American Medical Association (September 1987).


ROBISON, ANDREW. German Expressionist Prints, tape, publication, and slide program for National Gallery of Art extension programs. Washington, 1986.


WEITZENKORN, LAURIE. Review of Edward Hicks, His Life and Art by Alice Ford. The Magazine Antiques 130, no. 5 (November 1986), 926 and 930.


Thirty-eight Sunday evening concerts were presented in the Garden Courts of the National Gallery of Art between October 1986 and September 1987. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with added subvention from the Music Performance Trust Fund of the Recording Industry through Local 161-170 of the American Federation of Musicians.

The National Gallery Orchestra performed eleven times under the direction of George Manos and once under Richard Bales, conductor emeritus. Mr. Manos also appeared as pianist. Concerts were highly praised by the press, and attendance exceeded that of the previous season, setting a new record. The National Gallery concerts in general and the American Music Festival in particular received regular and favorable reviews from WGMS music critic Paul Hume and from various contributors to the "Style" section of the Washington Post. The music department’s regular communication with the media resulted in a total of eighteen photo-previews, twenty-three reviews, and two feature articles on the Gallery concerts during the season.

The Forty-fourth Annual American Music Festival was held from 5 April through 31 May. Neglected American works as well as new ones were featured throughout the festival. As the intermission feature for the live broadcast of each concert on radio station WGMS, Mr. Manos arranged a panel discussion on current issues in American music with Richard Bales, musicologist Richard Freed, and himself. Program notes pertaining to each of the rest of the season’s concerts were also presented on the air by Mr. Manos. The 1987 American Music Festival was the first to include jazz, with the appearance of pianist George Shearing, with bassist Don Thompson. In addition to the live broadcast and an in-house closed circuit broadcast to accommodate the overflow audience, this concert was selected for recording and subsequent rebroadcast by National Public Radio.

Special concerts were given to enhance the Gallery’s major exhibitions: a gala concert honored the opening of the Goya exhibition by featuring the first Washington performance of Gian Carlo Menotti’s Violin Concerto. This event coincided, as did the exhibition, with the world premiere of Menotti’s opera Goya at the John F. Kennedy Center for the Performing Arts. Gala concerts also enhanced the openings of the Archipenko exhibition (Ukrainian pianist Juliana Osinchuk) and the Süleyman exhibition (Turkish cellist Selma Gokcen). The international scope of the concerts was reflected not only by these artists but also by guest performers from Europe and South America. All regions of the United States were represented by the American musicians who performed.

Three compositions by George Manos were included in the season’s programming: the Christmas concert included the carol “The Birds”; the Easter concert began with Manos’ Missa Brevis for chorus, organ, and instruments; and soprano Rosa Lamoreaux included his Eight Greek Songs in her solo recital.

A third person was added to the music office staff in December, when Dr. Stephen Ackert became music program assistant.

The Christmas and Easter concerts were presented again this year by the University of Maryland, Baltimore County (UMBC), Camerata in consortium with the National Gallery Orchestra; and the National Gallery Vocal Arts Ensemble presented two programs of vocal chamber music, all of which were very well received. A complete schedule of the 1986–1987 concert season follows:

5 October—National Gallery Orchestra
12 October—National Gallery Orchestra
George Manos conducting the National Gallery Orchestra

**Forty-fourth American Music Festival**

5 April—National Gallery Orchestra
12 April—Jeffrey Chappell, pianist
19 April—UMBC Camerata, Easter Concert
26 April—Peter Vinograde, pianist
3 May—The George Shearing Duo, with Don Thompson, bassist
10 May—The Philadelphia Trio
17 May—The Jefferson Quartet
24 May—The Annapolis Brass Quintet
31 May—National Gallery Orchestra

**Short Piano Series IX**

7 June—Darrin Blumfield
14 June—Thomas Hecht
21 June—Alan Di Cenzo
28 June—The Bowdoin Trio

**WORLD PREMIERES**

**SAMUEL GORDON**

This Babe of Bethlehem, 21 December 1986
An American Carol, 21 December 1986

**MARK TAGGART**

Round Dance, 8 February 1987

**RICHARD BALES**

Come Away, Death, 8 March 1987

**FIRST WASHINGTON PERFORMANCES**

**FRANCISCO COURCELLE**

Piano Sonata in A Major, 4 January 1987

**GABRIEL FAURE**

Dolly Suite, 1 February 1987

**ENRIQUE GRANADOS**

Escenas romanticas, 4 January 1987

**JAMES STUART GRANT**

Suite for Piano, 12 April 1987

**CHARLES MARTIN LOEFFLER**

Poem (La Bonne Chanson), 31 May 1987

**ANATOLI LYADOV**

Kikimora, Opus 63, 11 January 1987

**BORIS LYATUSHINSKY**

Piano Sonata No. 2, 16 November 1986

**GUSTAV MAHLER**

Rueckertlieder, 9 November 1986

**GEORGE MANOS**

Missa Brevis, 19 April 1987
The Birds, 21 December 1986

**GIAN CARLO MENOTTI**

Concerto for Violin and Orchestra, 2 November 1986

**DMITRY SHOSTAKOVICH**

Songs from Hebrew Folk Poetry, 8 March 1987

**JAN SIBELIUS**

Karelia Overture, 5 October 1986

**ERIK SZEKELY**

Rhodaraios, 9 November 1986

**WERNER TORKANOWSKY**

Piano Trio, 15 March 1987
In October 1986 Joseph G. English retired as administrator of the National Gallery, and on 9 December Anne B. Evans was elected to the position. Following Ms. Evans' appointment, other important management changes were made in the administrative area. R. Keith Webb joined the Gallery in April as chief of publications sales. Ms. Webb's professional background includes management positions in both commercial and museum retailing. In July Gregg Reynolds was appointed facilities manager. Mr. Reynolds brings to the Gallery extensive engineering and facilities management experience, having served in the facilities management organizations of both The Catholic University of America and Gallaudet University.

PUBLICATIONS SERVICE

The publications service experienced a very strong year, with the second highest revenue in the history of the department. In addition to running the two permanent sales shops on the concourse and in the West Building, the publications service operated special sales areas for the Matisse, Süleyman, Kaufman, Helga, and Morisot special exhibitions.

The best selling exhibition catalogues were Henri Matisse: The Early Years in Nice, The Age of Sultan Süleyman the Magnificent, and Andrew Wyeth: The Helga Pictures. Sales of Italian Master Drawings from the British Royal Collection and A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection were also strong. In total, over 100,000 special exhibition catalogues were sold during fiscal year 1987.

The public purchased more than 2.2 million printed reproductions during the year, an 8% increase over 1986 reproduction sales. These reproductions include postcards, framed and unframed small and large reproductions, note and greeting cards, and posters. Special exhibitions contributed heavily to poster sales, but the strength of the overall reproductions program continues to be the breadth of selection representing the Gallery's permanent collection.

Book sales were substantial, with the Gallery's bookstore recognized for its excellent selection of books on all aspects of the history of art and architecture. Sales of other categories of merchandise were also strong. Purchases of calendars, address books, and packages of wrapping paper in fiscal 1987 exceeded 200,000. The publications service is also selling videocassettes produced both commercially and in-house. This program, still in its infancy, should do well in the future.

Through the year, publications sales served over 700,000 customers in person and another 10,000 through the mail. As in the past, revenues generated from these activities support the sales program and provide funds for special exhibition catalogues and the continued publication of scholarly works in art history.

FACILITIES, SECURITY, AND ATTENDANCE

The horticulture staff transformed the East Building into a sculpture garden for the exhibition of modern sculpture from the Patsy and Raymond Nasher Collection by creating islands and borders of greenery on the concourse, main, and mezzanine levels. Exterior landscaping was required when storm damage resulted in the loss of three large trees.

Special exhibition security methods involving use of remote video monitoring stations and electronic sensors were in place for the exhibitions of American Furniture from the Kaufman Collection and The Age of Sultan Süleyman the Magnificent. These methods, designed by the
Gallery's security coordinator, Francis Verrier, have provided a model for security measures being installed in the twentieth-century galleries.

Special security measures were in effect when Mrs. Wilfried Martens and Mrs. Mario Soares, wives of the prime minister of Belgium and the president of Portugal, respectively, visited the Suleyman exhibition, and when Mrs. Eduard Shevardnadze and Mrs. George P. Shultz, wives of the Soviet foreign minister and the American secretary of state, came to see the Nasher sculpture and the William Merritt Chase exhibitions.

In August the Gallery hosted a dinner for the members of the Joint International Conference on Museum Security and Exhibits and The National Conference on Museum Security sponsored by the Smithsonian Institution.

During fiscal year 1987 visits to the Gallery totaled 6,986,465. In the summer months the exhibition of Selections from the Whitney Museum of American Art and Andrew Wyeth: The Helga Pictures jointly had over one million visitors. Earlier in the year the exhibitions of Matisse: The Early Years in Nice, Suleyman, and the Kaufman Collection brought between 250,000 and 400,000 visitors each.

OFFICE OF PLANNING AND CONSTRUCTION

Over the course of fiscal year 1987 the architectural staff of the office of planning and construction increased to four and worked with the interior design specialist and support staff on a large number of diversified projects. The office continues to design and coordinate the fabrication and construction/installation of projects funded by the renovation budget as well as to select paint colors, carpeting, furnishings, graphics, and finishes for perman-
nent facilities in both private and public spaces of the Gallery.

Several major office redesign or construction projects were completed during the year. A large new archival processing and storage room was completed on the ground floor of the West Building. In addition to extensive shelving and map case storage, the facility has large well-lit work surfaces, print and copy equipment, and individual work stations. Assistant treasurer and auditor offices were completed in the East Building. The development office moved from the ground floor of the West Building to their new offices in the East Building, which include a private office, conference room/library, four secretarial/support work stations, and a storage room. New offices were also completed for the Foundation for Documents of Architecture on the ground floor of the West Building. These offices will accommodate a central support staff for the foundation. Architectural historians from member institutions will catalogue drawings using the computer system located in this facility.

Construction for the first phase of expanded conservation laboratory office space is nearing completion. New work stations will relieve overcrowding in the laboratories and provide staff with private work areas and adequate shelving, file space, and lighting. Plans were completed for the remodeling of the security office to provide better storage and distribution of equipment issued to guards; storage and finish improvements in the green room, designed to enhance the children's workshop for the education office; acoustical improvements to the speaker system and wall treatment in the West Building lecture hall and the East Building small auditorium; and modifications in the East Building to accommodate a new library automation system, including a central computer room and forty-two remote computer terminal stations.

Progress on the stone inscription program occurred in three separate projects. Additional benefactors' inscriptions were completed in the West Building entrance lobby on Constitution Avenue. In conjunction with the opening of the new Armand Hammer Collection Galleries, two new Botticino marble plaques were carved with names of the founding benefactors for prints and drawings and installed in the West Building 7th Street lobby near the galleries. Final carving of the trustees' inscriptions was begun on the walls of the West Building mall entrance lobby.

Some of the miscellaneous projects completed include the installation of an automatic teller machine for public and private use on the concourse level of the connecting link; installation of a new auditorium curtain; replacement of planters at the seventh level terrace of the study center; and design and fabrication of an orchestra platform extension for the Sunday music program in the West Building garden courts.

Design work is underway to accommodate some major departmental program needs. The education office is extremely overcrowded and will be reconstructed to give staff properly proportioned space and additional privacy. The two existing silkscreen shops will be combined in one space with more natural light and improved fume extraction. The Index of American Design will expand into the vacated silkscreen shop to allow additional art storage space for the expanding graphic arts collection. Office facilities will also be improved as part of this project.

Advances were made by the National Park Service and the Gallery in their joint effort to design and construct the National Sculpture Garden. Formal presentations were made to various reviewing agencies, and design work is scheduled to continue in the next fiscal year.

Mark Rothko, Untitled, Gift of The Mark Rothko Foundation, 1986.56.49
REPORT OF THE TREASURER

INTRODUCTION

These comments supplement the accompanying balance sheets, statements of operations, statements of changes in fund balances, and notes to the financial statements for the year ended 30 September 1987.

For the 1987 fiscal year, operating funds of the National Gallery amounted to $42.8 million. $35.9 million, or 84%, of these were federal funds appropriated to the National Gallery of Art by Congress. The remaining 16%, or $6.9 million, represented private funds in the form of income from endowment and special purpose funds, as well as grants from corporations to support special exhibitions and income from food service operations. Sources of funding for the 1987 operations are summarized below:

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<th>($ millions)</th>
<th>% of total</th>
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<tr>
<td>FEDERAL FUNDS</td>
<td></td>
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<tr>
<td>PRIVATE FUNDS:</td>
<td></td>
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<tr>
<td>Unrestricted</td>
<td>1.7</td>
</tr>
<tr>
<td>Restricted to special exhibitions, the Center for Advanced Study in the Visual Arts, conservation, and others</td>
<td>5.2</td>
</tr>
<tr>
<td>Total private funds</td>
<td>6.9</td>
</tr>
<tr>
<td>Total operating funds</td>
<td>$42.8</td>
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</tbody>
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The accompanying pie chart provides a breakdown of 1987 expenses by category.

FEDERAL FUNDS

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted an unprecedented gift that Andrew W. Mellon made to the people of the United States. The gift consisted of his art collection, funds to construct a building (now the West Building), and a $5 million endowment fund. The Congress pledged the faith of the United States to provide funds for the upkeep, administration, and operations (including the protection and care of works of art acquired by the board of trustees) so that the Gallery would be properly maintained and the works of art exhibited regularly to the public free of charge.

Hence, federal funds support all major operations of the Gallery including curatorial and education departments, security, maintenance, and day-to-day operations. At the end of fiscal year 1987, 85% of the permanent
staff (667 people) were federally employed. Salaries and fringe benefits account for $21.5 million, or 60% of the government appropriation of $35.9 million, which includes a supplemental appropriation of $820,000 received toward the close of the fiscal year to cover urgently needed renovations and repairs. Major functions supported by federal funds in 1987 are shown below:

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<th>(8 millions)</th>
<th>% of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and benefits</td>
<td>$21.5</td>
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<tr>
<td>Utilities</td>
<td>5.0</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>2.1</td>
</tr>
<tr>
<td>Renovation and equipment</td>
<td>2.8</td>
</tr>
<tr>
<td>Supplies, material, and contracted services</td>
<td>3.9</td>
</tr>
<tr>
<td>Other</td>
<td>.6</td>
</tr>
<tr>
<td>Total</td>
<td>$35.9</td>
</tr>
</tbody>
</table>

PRIVATE FUNDS

UNRESTRICTED FUNDS

Unrestricted funds consist primarily of the income from the Andrew W. Mellon Endowment Fund established in the early years of the Gallery. The income from these funds is used for the compensation of executive officers, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds.

RESTRICTED FUNDS

Special Exhibition Program

Special exhibition expenditures of $5.6 million in 1987 were lower than in the preceding year, reflecting the absence of the large Treasure Houses of Britain exhibition. Nonetheless, eighteen exhibitions described in earlier sections of this Annual Report were mounted in both the West Building and the East Building. The Helga and Matisse exhibitions each received more than 500,000 visitors. In total, almost seven million visitors came to the Gallery in 1987, a substantial increase over the attendance of recent years, with the exception of 1986 when Treasure Houses of Britain was a featured exhibition.

Almost 40% of exhibition costs were covered by federal funds; the remainder were compensated by corporations such as Philip Morris, GTE, Du Pont, and Republic National Bank, without whose cooperation and support the Gallery’s 1987 exhibition program simply would not have been possible. Opening events, films, brochures, symposia, and other special exhibition-related events were also funded by the private sector.

CASVA

Funding for the Center for Advanced Study in the Visual Arts is derived primarily from the income of an Andrew W. Mellon Foundation endowment and grants from the Samuel H. Kress Foundation, individuals, and other supporting foundations. Expenses are shown in the operating statement under the captions “Research services” ($349,367) and “Fellowships” ($292,404). The fellowship program was made up of thirty scholars in 1987. In addition, the Center sponsored lectures, symposia, and various seminars.

CONSERVATION

Although conservation was primarily funded (84%) by federal appropriations, the conservation fellowships, interns, staff research, and seminars were supported by private funds amounting to $215,000. There were four advanced training fellowships, and each of the conservation departments, i.e., painting, paper, objects, and science, retained part-time fellowships for research.

RESEARCH SERVICES AND MUSIC

Purchases of books for the library and photographs for the Gallery’s photographic archives are made with private funds ($532,000) designated for these purposes. The Gallery’s music department, which produces the regular Sunday evening concerts, was similarly funded at a level of $175,000.

INVESTMENTS

The investment portfolio of the Gallery had a market value of approximately $168 million at the end of the fiscal year. It represents primarily endowment funds and, to
a lesser extent, funds for special purposes. It is supervised by the Finance Committee of the board of trustees and managed by an investment advisory team made up of Scudder, Stevens & Clark and First Manhattan Capital Management, both of New York. The custodian of these securities is the Riggs National Bank of Washington, D.C.

The early endowment fund established by Andrew W. Mellon has been supplemented over the years by endowments given by the Andrew W. Mellon Foundation and Mr. Paul Mellon to operate the Center for Advanced Study in the Visual Arts and to provide for art conservation and building funds. During the year Mr. Mellon made a substantial gift to endowment funds needed to operate the Gallery. In addition, gifts toward the purchase of works of art were given by Mr. and Mrs. Robert Meyerhoff, Armand Hammer, Mr. and Mrs. Robert Bass, and the Cafritz Foundation. Other individuals have also given gifts for the purchase of works of art, fellowships, and other scholarly endeavors.

The largest single portion of endowment funds is the Patrons' Permanent Fund, dedicated to the purchase of works of art. Payments on pledges continue to flow in. The market value of funds already received amounted to $66 million at the end of the fiscal year.

PUBLICATIONS FUND ACTIVITIES
Sales of art books, exhibition catalogues, scholarly publications, posters, and prints amounted to $8.8 million in 1987, approximately 14% lower than sales in the prior year when the Treasure Houses of Britain exhibition created an unusually large demand for Gallery publications and products. Although lower than 1986, sales levels were more than double those of the preceding ten years, when volume ranged between $2 million and $4 million per annum.

The net proceeds of publications sales are used to finance, in a revolving fund manner, the production of catalogues of the Gallery’s permanent collections, Studies in the History of Art, and other scholarly publications directly related to the programs of the Gallery.

CONCLUSION
It has been another good year for the National Gallery, demonstrating once again how a partnership between the government and private sector can work together for the public good. Yet many challenges remain ahead. As we face them, we are grateful beyond words for the Gallery’s loyal friends and supporters.

Daniel Herrick
Treasurer

Price Waterhouse

November 20, 1987
To the Board of Trustees
National Gallery of Art

In our opinion, the accompanying balance sheets and the related statements of operations and of changes in fund balances present fairly the financial position of the National Gallery of Art at September 30, 1987 and 1986, and the results of its operations and the changes in its fund balances 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
### BALANCE SHEETS 30 SEPTEMBER 1987 AND 1986

<table>
<thead>
<tr>
<th></th>
<th>1987 Non-federal</th>
<th>1987 Federal</th>
<th>1987 Total funds</th>
<th>1986 Total funds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash, including amounts on deposit with U.S. Treasury and interest-bearing demand deposits (Note 1)</td>
<td>$1,665,865</td>
<td>$12,998,803</td>
<td>$14,664,668</td>
<td>$10,336,843</td>
</tr>
<tr>
<td>Investments, at market (Notes 2 and 7)</td>
<td>168,335,368</td>
<td>168,335,368</td>
<td>131,813,206</td>
<td></td>
</tr>
<tr>
<td>Publications inventory, at the lower of cost or market</td>
<td>2,765,321</td>
<td>2,765,321</td>
<td>2,192,064</td>
<td></td>
</tr>
<tr>
<td>Receivables (Note 4)</td>
<td>2,885,583</td>
<td>2,885,583</td>
<td>1,972,939</td>
<td></td>
</tr>
<tr>
<td>Deferred charges</td>
<td>804,597</td>
<td>328,569</td>
<td>1,133,166</td>
<td></td>
</tr>
<tr>
<td>Buildings and equipment (Note 3)</td>
<td>122,553,591</td>
<td>23,028,769</td>
<td>145,582,360</td>
<td>145,607,809</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$299,010,325</td>
<td>$36,356,141</td>
<td>$335,366,466</td>
<td>$293,249,002</td>
</tr>
</tbody>
</table>

|                |                  |              |                  |                  |
| **LIABILITIES AND FUND BALANCES** |                  |              |                  |                  |
| **Liabilities:** |                  |              |                  |                  |
| Accounts payable, accrued expenses, and undelivered orders (Note 1) | $2,424,292 | $5,608,341 | $8,032,633 | $4,536,234 |
| Deferred grants and appropriations | 1,860,112 | 328,569 | 2,188,681 | 1,560,028 |
| **Total liabilities** | 4,284,404 | 5,936,910 | 10,221,314 | 6,096,262 |

| Fund balances (Note 5): |                  |              |                  |                  |
| Funds for operations | 1,766,209 | 1,766,209 | 2,005,656 |
| Funds for special purposes | 26,870,498 | 26,870,498 | 20,625,038 |
| Endowment funds | 143,535,623 | 143,535,623 | 113,495,548 |
| Unobligated appropriations | 7,390,462 | 7,390,462 | 5,418,689 |
| Capital invested in buildings and equipment | 172,172,330 | 7,390,462 | 179,562,792 | 141,544,931 |
| **Total fund balances** | 294,725,921 | 30,419,231 | 325,145,152 | 287,152,740 |
| **Total liabilities and fund balances** | $299,010,325 | $36,356,141 | $335,366,466 | $293,249,002 |
STATEMENTS OF OPERATIONS FOR THE YEARS ENDED 30 SEPTEMBER 1987 AND 1986

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Return from endowment funds, less $965,900 and $1,218,650 returned to principal (Note 1)</td>
<td>$2,597,935</td>
<td>2,597,935</td>
<td>1,726,069</td>
<td></td>
</tr>
<tr>
<td>Grants for special exhibitions</td>
<td>3,115,164</td>
<td>3,115,164</td>
<td>4,649,562</td>
<td></td>
</tr>
<tr>
<td>Income from special purpose funds utilized</td>
<td>806,117</td>
<td>806,117</td>
<td>460,904</td>
<td></td>
</tr>
<tr>
<td>Interest income</td>
<td>100,531</td>
<td>100,531</td>
<td>109,131</td>
<td></td>
</tr>
<tr>
<td>Income from cafeteria</td>
<td>94,175</td>
<td>94,175</td>
<td>270,254</td>
<td></td>
</tr>
<tr>
<td>Income from recorded tours and reimbursements</td>
<td>162,089</td>
<td>162,089</td>
<td>351,005</td>
<td></td>
</tr>
<tr>
<td><strong>Total support and revenues</strong></td>
<td><strong>6,876,011</strong></td>
<td><strong>35,926,649</strong></td>
<td><strong>42,802,660</strong></td>
<td><strong>42,623,291</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OPERATING EXPENSES</th>
<th>1987 Non-federal</th>
<th>1987 Federal</th>
<th>1987 Total funds</th>
<th>1986 Total funds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Programs:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial</td>
<td>1,192,379</td>
<td>3,647,454</td>
<td>4,839,833</td>
<td>4,180,969</td>
</tr>
<tr>
<td>Conservation</td>
<td>215,052</td>
<td>1,154,071</td>
<td>1,369,123</td>
<td>1,131,233</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>3,516,992</td>
<td>2,108,049</td>
<td>5,625,041</td>
<td>8,190,197</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>849,776</td>
<td>849,776</td>
<td>751,862</td>
<td></td>
</tr>
<tr>
<td>Research services</td>
<td>532,006</td>
<td>1,490,709</td>
<td>2,022,715</td>
<td>1,694,956</td>
</tr>
<tr>
<td>Educational services</td>
<td>349,367</td>
<td>2,257,408</td>
<td>2,606,775</td>
<td>2,468,655</td>
</tr>
<tr>
<td>Fellowships</td>
<td>292,404</td>
<td>292,404</td>
<td>313,757</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>174,753</td>
<td>100,760</td>
<td>275,513</td>
<td>210,995</td>
</tr>
<tr>
<td><strong>Total program expenses</strong></td>
<td><strong>6,272,953</strong></td>
<td><strong>11,608,227</strong></td>
<td><strong>17,881,180</strong></td>
<td><strong>18,942,624</strong></td>
</tr>
</tbody>
</table>

| Operations, security, and administration: | | | |
| Operations and maintenance | 10,716,027 | 10,716,027 | 10,748,462 |
| Security | 6,528,931 | 6,528,931 | 6,044,302 |
| Administration, fiscal and legal | 4,299,545 | 4,299,545 | 4,821,745 |
| **Total operations, security and administration** | **552,590** | **21,544,503** | **22,097,093** | **21,614,509** |
| Renovation expenditures | 1,767,577 | 1,767,577 | 1,633,763 |
| Equipment expenditures | 1,006,342 | 1,006,342 | 493,701 |
| **Total expenses** | **6,825,543** | **35,926,649** | **42,752,192** | **42,684,597** |
| **Excess of support and revenues over (under) expenses** | $50,468 | | $50,468 | | $50,468 | $61,306 |
STATEMENTS OF CHANGES IN FUND BALANCES
FOR THE YEARS ENDED 30 SEPTEMBER 1987 AND 1986

<table>
<thead>
<tr>
<th>Non-federal</th>
<th>Federal</th>
<th>1987</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funds for operations</td>
<td>Funds for special purposes</td>
<td>Endowment funds</td>
<td>No-year renovation funds</td>
</tr>
<tr>
<td>BALANCES, BEGINNING OF YEAR</td>
<td></td>
<td>$2,005,656</td>
<td>$20,625,038</td>
</tr>
<tr>
<td>Additions:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation received</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Return from endowment funds restricted to special purposes</td>
<td></td>
<td>$2,441,625</td>
<td></td>
</tr>
<tr>
<td>Endowment fund income returned to principal (Note 1)</td>
<td></td>
<td>965,900</td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td></td>
<td>1,242,316</td>
<td></td>
</tr>
<tr>
<td>Investment appreciation (Note 2)</td>
<td></td>
<td>1,401,268</td>
<td></td>
</tr>
<tr>
<td>Gifts and bequests</td>
<td></td>
<td>6,892,212</td>
<td></td>
</tr>
<tr>
<td>Insurance recovery—art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excess of support and revenues over expenses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publications revenue</td>
<td></td>
<td>8,757,067</td>
<td></td>
</tr>
<tr>
<td>Total additions</td>
<td></td>
<td>1,016,368</td>
<td></td>
</tr>
<tr>
<td>Deductions:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art purchases</td>
<td></td>
<td>6,390,780</td>
<td></td>
</tr>
<tr>
<td>Publication expenses excluding depreciation</td>
<td></td>
<td>6,988,332</td>
<td></td>
</tr>
<tr>
<td>Fixed asset expenditures</td>
<td></td>
<td>97,494</td>
<td></td>
</tr>
<tr>
<td>Fellowships, projects and other</td>
<td></td>
<td>806,117</td>
<td></td>
</tr>
<tr>
<td>Federal operating expenses obligated</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Returned to U.S. Treasury</td>
<td></td>
<td>75,014</td>
<td></td>
</tr>
<tr>
<td>Total deductions</td>
<td></td>
<td>14,282,723</td>
<td></td>
</tr>
<tr>
<td>Interfund transfers—In (Out):</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment fund income returned to principal (Note 1)</td>
<td></td>
<td>(965,900)</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td>(289,915)</td>
<td></td>
</tr>
<tr>
<td>Balances, end of year</td>
<td></td>
<td>$1,766,209</td>
<td></td>
</tr>
</tbody>
</table>

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NOTES TO THE FINANCIAL STATEMENTS FOR
THE YEARS ENDED 30 SEPTEMBER 1987 AND 1986

Note 1 Summary of Significant Accounting Policies

Non-federal funds—The accounts of the non-federal funds are prepared on the accrual basis of accounting, which 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. Non-federal funds include funds for operations, funds for special purposes, and endowment funds.

Federal funds—The Gallery receives a normal “one-year” appropriation from Congress for the operations of the Gallery. Normal one-year appropriations that are not obligated or expended must be returned to the United States Treasury. The Gallery also receives “no-year” appropriations for the repair, renovation, and restoration of its buildings and for special exhibitions. No-year appropriations that are not obligated or expended are retained until expended.

The accounts of the federal funds are prepared on the obligation basis of accounting, which 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 expenses and the related obligations are carried as liabilities even if the related goods or services have not been received. Such amounts are included in undelivered orders and are available until expended.

Vacation benefits accruing to Gallery employees are expensed as taken. No liability is recorded for unused accrued vacation. In management’s opinion, this does not have a significant impact on the financial position or the results of operations of the Gallery.

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.

Depending upon their nature, gifts, bequests, and grants are recorded in the funds for operations, funds for special purposes, or the endowment funds. Restricted gifts, contributions, and other resources are accounted for as funds for special purposes or endowment funds. Certain gifts and bequests are accepted by the Gallery with the understanding that the principal be retained intact.

Cash—Non-federal cash represents amounts held on deposit by banks, including interest-bearing demand deposits. Federal cash represents appropriated amounts not yet disbursed by the United States Treasury.

Investments—Investments are carried at market value.

Collections—The Gallery acquires its art collections and research materials 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 sheets to the Gallery’s art collections, and only current-year purchases, not donations in-kind, are reflected in the statements of changes in fund balances.

Fixed assets—The land occupied by the Gallery’s buildings was appropriated and reserved by the Congress for that purpose, and no value has been assigned in the accompanying financial statements. Buildings are recorded at cost and not depreciated since they are considered national landmarks. Equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years.

Income taxes—The Gallery is exempt from income taxation under the provisions of §501(c)(3) of the Internal Revenue Code.

Support and revenue—The Gallery’s policy is to recognize grants, gifts, and bequests as support and revenues or additions to funds for special purposes or endowment funds in the year received, except support received for special exhibitions, which is deferred, along with related expenses, until such exhibitions are held. Pledges for the purchase of works of art are recorded when collected.

Contributions received by the Gallery in support of special exhibitions occurring at one or more participating museums are recorded as revenue to the Gallery to the extent that shared costs are incurred by the Gallery.

Operating income from endowment funds—A 1942 trust indenture established a National Gallery Endowment Fund for the purpose of providing income to support certain nongovernment expenditures of the Gallery. Subse-
sequent to the original endowment, other funds have been established to support the Center for Advanced Study in the Visual Arts, conservation of art works, fellowships, and various other operating purposes, in addition to the purchases of works of art. In order to minimize the inflationary erosion of these funds, it is the policy of the board of trustees to limit the amount of dividends and interest available for expenditures in any year and to return unused funds to the principal of the endowment. Total funds generated by endowments for operations was $3,563,835 and $2,944,719 for the years ended 30 September 1987 and 1986, respectively. Of these amounts $2,597,935 and $1,726,069 was used for operating purposes and, pursuant to the trustees' policy noted above, $965,900 and $1,218,650 was returned to principal for these respective years.

**Note 2 Investments**

The following is a summary of the investment portfolio at cost and market value by type of security:

<table>
<thead>
<tr>
<th>Type of Security</th>
<th>30 September 1987</th>
<th>30 September 1986</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
<td>Market value</td>
</tr>
<tr>
<td>Permanent loan to the U.S. Treasury</td>
<td>$ 5,000,000</td>
<td>$ 5,000,000</td>
</tr>
<tr>
<td>Other U.S. Treasury obligations</td>
<td>32,040,680</td>
<td>23,782,276</td>
</tr>
<tr>
<td>Cash equivalents and certificates of deposit</td>
<td>23,806,227</td>
<td>15,537,519</td>
</tr>
<tr>
<td>Bonds and notes</td>
<td>10,162,587</td>
<td>10,162,587</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>71,546,008</td>
<td>74,767,465</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$149,341,032</strong></td>
<td><strong>$168,335,368</strong></td>
</tr>
</tbody>
</table>

On 31 October 1987 the cost and market value of the investment portfolio totaled $153,786,028 and $150,026,272, respectively.

In 1942 the Gallery, under authority of an Act of Congress, made a $5,000,000 permanent loan to the United States Treasury. This loan bears interest at ¾% below the average monthly rate for long-term funds paid by the United States Treasury (ranging from approximately 6.9% to 9.0% during the fiscal year 1987). Interest income on this loan was $390,833 and $414,444 for the years ended 30 September 1987 and 1986, respectively.

Investment appreciation consisted of the following:

<table>
<thead>
<tr>
<th>Year ended 30 September</th>
<th>1987</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net increase in market value of investments (unrealized gains)</td>
<td>$2,955,209</td>
<td>$8,984,050</td>
</tr>
<tr>
<td>Total gain on sale of securities</td>
<td>10,062,529</td>
<td>10,352,467</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$21,017,738</strong></td>
<td><strong>$19,336,517</strong></td>
</tr>
</tbody>
</table>

**Note 3 Buildings and Equipment**

Buildings and equipment consisted of the following:

<table>
<thead>
<tr>
<th>Year ended 30 September</th>
<th>1987</th>
<th>1986</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-federal</td>
<td>Federal</td>
<td>Total funds</td>
</tr>
<tr>
<td>Buildings</td>
<td>$121,749,895</td>
<td>$10,666,514</td>
</tr>
<tr>
<td>Equipment</td>
<td>1,845,461</td>
<td>19,899,890</td>
</tr>
<tr>
<td>Construction in progress</td>
<td>119,282</td>
<td>119,282</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$123,595,356</strong></td>
<td><strong>$30,685,696</strong></td>
</tr>
<tr>
<td>Accumulated depreciation on equipment (1,041,765)</td>
<td>(7,656,912)</td>
<td>(8,698,682)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$122,553,591</strong></td>
<td><strong>$23,028,769</strong></td>
</tr>
</tbody>
</table>

Depreciation of equipment, furniture, and computer software is charged directly against “Capital invested in buildings and equipment” and is excluded from the statements of operations and statements of changes in fund balances. Depreciation in the amount of $1,592,134 in
1987 is comprised of $154,090 of non-federal funds and $1,438,044 of federal funds. Depreciation expense for 1986 was $1,269,099.

Note 4 Receivables
The following items were included in receivables:

<table>
<thead>
<tr>
<th></th>
<th>Year ended 30 September</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1987</td>
</tr>
<tr>
<td>Accrued investment income</td>
<td>$1,561,570</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>268,664</td>
</tr>
<tr>
<td>Grants and gifts receivable</td>
<td>1,055,329</td>
</tr>
<tr>
<td>Total receivables</td>
<td>$2,885,563</td>
</tr>
</tbody>
</table>

Note 5 Balances of Non-Federal Funds
Non-federal funds include the following:

<table>
<thead>
<tr>
<th></th>
<th>Year ended September 30</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1987</td>
</tr>
<tr>
<td>Endowment funds:</td>
<td></td>
</tr>
<tr>
<td>Endowment funds, the income of which is available for:</td>
<td></td>
</tr>
<tr>
<td>Restricted purposes</td>
<td>$73,865,227</td>
</tr>
<tr>
<td>Gallery operations</td>
<td>52,638,119</td>
</tr>
<tr>
<td>Funds functioning as endowment funds, the principal and income of which are available for:</td>
<td></td>
</tr>
<tr>
<td>Restricted purposes</td>
<td>7,391,090</td>
</tr>
<tr>
<td>Unrestricted purposes</td>
<td>9,641,187</td>
</tr>
<tr>
<td>Total endowment funds</td>
<td>143,535,623</td>
</tr>
<tr>
<td>Funds for special purposes:</td>
<td></td>
</tr>
<tr>
<td>Accumulated income, gifts, grants, and bequests available for:</td>
<td></td>
</tr>
<tr>
<td>Art purchases</td>
<td>7,282,150</td>
</tr>
<tr>
<td>Capital construction</td>
<td>5,779,547</td>
</tr>
<tr>
<td>Publications</td>
<td>12,525,725</td>
</tr>
<tr>
<td>Fellowships, projects, and other</td>
<td>1,283,076</td>
</tr>
<tr>
<td>Total funds for special purposes</td>
<td>26,870,498</td>
</tr>
<tr>
<td>Funds for operations</td>
<td>1,766,209</td>
</tr>
<tr>
<td>Total non-federal funds</td>
<td>$172,172,330</td>
</tr>
</tbody>
</table>

Note 6 Retirement Benefits
All permanent employees of the Gallery, both federal and non-federal, hired prior to 1 January 1984 participate in the Civil Service Retirement System (CSRS). Those hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the new Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Permanent employees of the Gallery participating in the CSRS have the option to transfer into FERS before 31 December 1987.

Under FERS, employees pay full social security taxes in addition to their contribution to the Basic Benefit Plan. Additionally, they have the option to make tax-deferred contributions to a Thrift Savings Plan and receive a matching portion from the Gallery.

The Gallery funds all retirement contributions on a current basis, and accordingly, there are no unfunded retirement costs. Total pension expense of the Gallery was approximately $1,524,000 and $1,212,000 for the years ended 30 September 1987 and 1986, respectively.
**Note 7 Investment Portfolio**

The following is a detailed listing of all securities held by the Gallery as of 30 September 1987:

<table>
<thead>
<tr>
<th>Face value</th>
<th>Interest rate</th>
<th>Maturity date</th>
<th>Description</th>
<th>Total market</th>
<th>Total cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>$5,000,000</td>
<td>Variable</td>
<td>None</td>
<td>PERMANENT LOAN TO U.S. TREASURY</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>2,500,000</td>
<td>5.96%</td>
<td>11/27/87</td>
<td>United States Treasury Bills</td>
<td>2,368,908</td>
<td>2,368,908</td>
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<tr>
<td>500,000</td>
<td>10.00</td>
<td>5/15/10</td>
<td>United States Treasury Bonds</td>
<td>503,280</td>
<td>495,625</td>
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<tr>
<td>750,000</td>
<td>9.25</td>
<td>2/15/16</td>
<td>United States Treasury Bonds</td>
<td>710,385</td>
<td>770,156</td>
</tr>
<tr>
<td>420,000</td>
<td>7.25</td>
<td>8/15/92</td>
<td>United States Treasury Bonds</td>
<td>395,846</td>
<td>339,375</td>
</tr>
<tr>
<td>2,000,000</td>
<td>10.125</td>
<td>11/15/94</td>
<td>United States Treasury Bonds</td>
<td>2,063,740</td>
<td>2,057,187</td>
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<tr>
<td>800,000</td>
<td>8.25</td>
<td>5/15/88</td>
<td>United States Treasury Notes</td>
<td>802,496</td>
<td>628,969</td>
</tr>
<tr>
<td>500,000</td>
<td>6.625</td>
<td>7/31/88</td>
<td>United States Treasury Notes</td>
<td>494,685</td>
<td>497,344</td>
</tr>
<tr>
<td>1,000,000</td>
<td>6.375</td>
<td>9/30/88</td>
<td>United States Treasury Notes</td>
<td>984,060</td>
<td>1,001,719</td>
</tr>
<tr>
<td>1,400,000</td>
<td>8.75</td>
<td>11/15/88</td>
<td>United States Treasury Notes</td>
<td>1,409,618</td>
<td>1,135,969</td>
</tr>
<tr>
<td>500,000</td>
<td>6.25</td>
<td>12/31/88</td>
<td>United States Treasury Notes</td>
<td>488,590</td>
<td>499,687</td>
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<tr>
<td>1,500,000</td>
<td>6.25</td>
<td>2/28/89</td>
<td>United States Treasury Notes</td>
<td>1,438,750</td>
<td>1,481,425</td>
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<tr>
<td>1,500,000</td>
<td>6.025</td>
<td>8/15/89</td>
<td>United States Treasury Notes</td>
<td>1,451,250</td>
<td>1,513,594</td>
</tr>
<tr>
<td>1,875,000</td>
<td>7.75</td>
<td>8/31/89</td>
<td>United States Treasury Notes</td>
<td>1,849,800</td>
<td>1,858,594</td>
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<td>2,000,000</td>
<td>6.375</td>
<td>11/15/89</td>
<td>United States Treasury Notes</td>
<td>1,913,740</td>
<td>1,997,187</td>
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<tr>
<td>500,000</td>
<td>7.25</td>
<td>6/30/90</td>
<td>United States Treasury Notes</td>
<td>480,465</td>
<td>506,250</td>
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<tr>
<td>762,000</td>
<td>10.75</td>
<td>8/31/90</td>
<td>United States Treasury Notes</td>
<td>796,526</td>
<td>751,179</td>
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<tr>
<td>1,100,000</td>
<td>11.5</td>
<td>10/15/90</td>
<td>United States Treasury Notes</td>
<td>1,173,216</td>
<td>1,098,281</td>
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<td>2,135,000</td>
<td>10.5</td>
<td>11/15/92</td>
<td>United States Treasury Notes</td>
<td>2,245,081</td>
<td>2,073,818</td>
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<td>1,000,000</td>
<td>8.75</td>
<td>11/15/92</td>
<td>United States Treasury Notes</td>
<td>977,810</td>
<td>998,375</td>
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<tr>
<td>1,300,000</td>
<td>11.75</td>
<td>11/15/93</td>
<td>United States Treasury Notes</td>
<td>1,437,709</td>
<td>1,293,297</td>
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<tr>
<td>1,975,000</td>
<td>8.0</td>
<td>7/15/94</td>
<td>United States Treasury Notes</td>
<td>1,834,262</td>
<td>1,864,523</td>
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<tr>
<td>1,300,000</td>
<td>11.25</td>
<td>11/15/94</td>
<td>United States Treasury Notes</td>
<td>1,441,362</td>
<td>1,309,218</td>
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<tr>
<td>500,000</td>
<td>11.25</td>
<td>5/15/95</td>
<td>United States Treasury Notes</td>
<td>545,310</td>
<td>500,000</td>
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<tr>
<td>5,000,000</td>
<td>7.375</td>
<td>5/15/96</td>
<td>United States Treasury Notes</td>
<td>4,343,700</td>
<td>5,000,000</td>
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<tr>
<td>Subtotal Other United States Treasury Obligations</td>
<td>32,170,589</td>
<td>32,040,680</td>
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**CASH EQUIVALENTS AND CERTIFICATES OF DEPOSITS**

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<th>Face value</th>
<th>Interest rate</th>
<th>Maturity date</th>
<th>Description</th>
<th>Total market</th>
<th>Total cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>5,817,526</td>
<td>Variable</td>
<td>None</td>
<td>Riggs National Bank Money Mkt.</td>
<td>5,817,526</td>
<td>5,817,526</td>
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<tr>
<td>16,955,750</td>
<td>Variable</td>
<td>None</td>
<td>Scudder Cash Investment Trust</td>
<td>16,955,750</td>
<td>16,955,750</td>
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<tr>
<td>1,000,000</td>
<td>9.02</td>
<td>6/6/88</td>
<td>Security Pacific, C/D</td>
<td>1,009,000</td>
<td>1,032,951</td>
</tr>
<tr>
<td>Subtotal Cash Equivalents and Certificates of Deposits</td>
<td>23,782,276</td>
<td>23,806,227</td>
<td></td>
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</table>

**BONDS AND NOTES**

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<th>Maturity date</th>
<th>Description</th>
<th>Total market</th>
<th>Total cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,000,000</td>
<td>7.0%</td>
<td>6/20/06</td>
<td>Collateralized Mortgage Securities</td>
<td>939,400</td>
<td>960,938</td>
</tr>
<tr>
<td>1,422,460</td>
<td>8.0</td>
<td>12/15/07</td>
<td>Government National Mortgage Assn.</td>
<td>1,256,644</td>
<td>1,378,897</td>
</tr>
<tr>
<td>1,040,618</td>
<td>9.0</td>
<td>10/15/16</td>
<td>Government National Mortgage Assn.</td>
<td>930,375</td>
<td>1,032,488</td>
</tr>
<tr>
<td>752,888</td>
<td>11.0</td>
<td>11/15/15</td>
<td>Government National Mortgage Assn.</td>
<td>761,825</td>
<td>759,709</td>
</tr>
<tr>
<td>716,749</td>
<td>11.0</td>
<td>11/15/15</td>
<td>Government National Mortgage Assn.</td>
<td>725,257</td>
<td>723,244</td>
</tr>
<tr>
<td>496,660</td>
<td>9.0</td>
<td>10/15/16</td>
<td>Government National Mortgage Assn.</td>
<td>444,044</td>
<td>492,780</td>
</tr>
<tr>
<td>496,231</td>
<td>9.0</td>
<td>10/15/16</td>
<td>Government National Mortgage Assn.</td>
<td>443,660</td>
<td>492,354</td>
</tr>
<tr>
<td>500,000</td>
<td>8.625</td>
<td>10/15/16</td>
<td>International Bank for Recon. &amp; Dev.</td>
<td>417,900</td>
<td>484,375</td>
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<tr>
<td>184,000</td>
<td>9.2</td>
<td>7/15/04</td>
<td>Amoco Corp. Notes</td>
<td>168,360</td>
<td>191,360</td>
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<tr>
<td>Face value</td>
<td>Interest rate</td>
<td>Maturity date</td>
<td>Description</td>
<td>Total market</td>
<td>Total cost</td>
</tr>
<tr>
<td>------------</td>
<td>---------------</td>
<td>---------------</td>
<td>-------------</td>
<td>--------------</td>
<td>------------</td>
</tr>
<tr>
<td>$ 468,560</td>
<td>8.3</td>
<td>5/15/92</td>
<td>Chrysler Financial Corp.</td>
<td>$ 466,906</td>
<td>$ 468,414</td>
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<tr>
<td>1,000,000</td>
<td>7.65</td>
<td>9/06/89</td>
<td>Ford Motor Credit Corp.</td>
<td>964,300</td>
<td>1,000,000</td>
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<tr>
<td>500,000</td>
<td>7.35</td>
<td>5/09/88</td>
<td>Ford Motor Credit Corp. Med. Term Notes</td>
<td>497,500</td>
<td>500,000</td>
</tr>
<tr>
<td>1,000,000</td>
<td>6.95</td>
<td>4/20/88</td>
<td>General Motors Ac. Corp. Med. Term Notes</td>
<td>995,000</td>
<td>992,830</td>
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<tr>
<td>500,000</td>
<td>7.75</td>
<td>4/01/89</td>
<td>General Motors Ac. Corp.</td>
<td>491,720</td>
<td>507,125</td>
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<tr>
<td>500,000</td>
<td>8.75</td>
<td>6/01/93</td>
<td>Household Finance Corp. Notes</td>
<td>469,345</td>
<td>497,500</td>
</tr>
<tr>
<td>500,000</td>
<td>5.25</td>
<td>2/15/12</td>
<td>MASCO Corp. Sub. Conv. Deb.</td>
<td>488,750</td>
<td>538,750</td>
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<tr>
<td>600,000</td>
<td>7.0</td>
<td>7/01/10</td>
<td>Maxicare Health Plan Inc. Sub. Conv. Deb.</td>
<td>429,000</td>
<td>533,500</td>
</tr>
<tr>
<td>125,000</td>
<td>7.75</td>
<td>6/01/11</td>
<td>Michigan Bell Telephone Co. Deb.</td>
<td>94,190</td>
<td>121,563</td>
</tr>
<tr>
<td>165,000</td>
<td>4.875</td>
<td>1/01/06</td>
<td>New York Telephone Ref. Mtg.</td>
<td>92,090</td>
<td>165,000</td>
</tr>
<tr>
<td>500,000</td>
<td>8.625</td>
<td>5/15/24</td>
<td>New York Telephone Co. Deb.</td>
<td>401,875</td>
<td>467,500</td>
</tr>
<tr>
<td>250,000</td>
<td>8.25</td>
<td>8/01/13</td>
<td>South Central Bell Tel. Co. Deb.</td>
<td>197,845</td>
<td>239,867</td>
</tr>
<tr>
<td>500,000</td>
<td>7.75</td>
<td>4/01/99</td>
<td>Southbury Fin. Corp. Notes</td>
<td>408,640</td>
<td>497,250</td>
</tr>
<tr>
<td><strong>Subtotal Bonds and Notes</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>14,742,519</strong></td>
<td><strong>16,126,117</strong></td>
</tr>
</tbody>
</table>

**CONVERTIBLE BONDS AND STOCK EQUIVALENTS**

<table>
<thead>
<tr>
<th>Face value</th>
<th>Interest rate</th>
<th>Maturity date</th>
<th>Description</th>
<th>Total market</th>
<th>Total cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,000,000</td>
<td>7.75%</td>
<td>3/15/03</td>
<td>MCI Com. Corp. Sub. Conv. Deb.</td>
<td>795,000</td>
<td>822,000</td>
</tr>
<tr>
<td><strong>Subtotal Bonds and Notes</strong></td>
<td></td>
<td></td>
<td></td>
<td><strong>15,537,519</strong></td>
<td><strong>16,948,117</strong></td>
</tr>
<tr>
<td>Shares</td>
<td>Description</td>
<td>Total market</td>
<td>Total cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------------</td>
<td>--------------</td>
<td>-------------</td>
<td></td>
<td></td>
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<tr>
<td>14,400</td>
<td>Baxter Travenol Conv. Exch. Pfd.</td>
<td>$1,310,400</td>
<td>$780,552</td>
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<td>10,000</td>
<td>Coastal Corp. Conv. Pfd.</td>
<td>365,000</td>
<td>282,050</td>
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<td>17,000</td>
<td>Internatl. Minerals &amp; Chem. Corp. Pfd.</td>
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<td></td>
<td>Subtotal Convertible Pfd. Stock</td>
<td>4,133,025</td>
<td>3,519,900</td>
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<td></td>
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<tr>
<td>10,000</td>
<td>Abbott Laboratories</td>
<td>590,000</td>
<td>344,150</td>
<td></td>
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<tr>
<td>12,000</td>
<td>Albertsons Inc.</td>
<td>774,000</td>
<td>418,278</td>
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<td>1,800</td>
<td>Alco Health Services Corp.</td>
<td>30,150</td>
<td>35,475</td>
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<td>7,000</td>
<td>Alexander &amp; Baldwin Inc.</td>
<td>420,000</td>
<td>245,000</td>
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<td>23,500</td>
<td>Aluminum Co. of America</td>
<td>1,448,188</td>
<td>793,125</td>
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<td>25,000</td>
<td>American Express Co.</td>
<td>896,875</td>
<td>908,368</td>
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<td>8,300</td>
<td>American Home Products Corp.</td>
<td>710,683</td>
<td>693,091</td>
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<td>1,600</td>
<td>American Management Systems Inc.</td>
<td>29,000</td>
<td>26,100</td>
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<td>36,000</td>
<td>Ameritrust Corp.</td>
<td>864,000</td>
<td>702,000</td>
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<tr>
<td>500</td>
<td>AMGEN</td>
<td>16,375</td>
<td>15,438</td>
<td></td>
<td></td>
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<tr>
<td>14,000</td>
<td>Anheuser Busch Companies Inc.</td>
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<td>379,120</td>
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<td>Anitec Image Technology Corp.</td>
<td>29,550</td>
<td>25,800</td>
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<td>20,000</td>
<td>Apple Computer Inc.</td>
<td>1,130,000</td>
<td>792,500</td>
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<td>600</td>
<td>Applied Materials Inc.</td>
<td>17,500</td>
<td>17,613</td>
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<td>2,000</td>
<td>Arbor Drugs Inc.</td>
<td>25,500</td>
<td>37,000</td>
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<td>35,000</td>
<td>Arkla Inc.</td>
<td>761,250</td>
<td>748,950</td>
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<td>5,000</td>
<td>Atlantic Richfield Co.</td>
<td>471,250</td>
<td>466,325</td>
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<td>500</td>
<td>BDM Int'l. Inc. Class A</td>
<td>17,375</td>
<td>16,415</td>
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<td>19,000</td>
<td>Barry Wright Corp.</td>
<td>344,375</td>
<td>443,476</td>
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<td>11,500</td>
<td>Bearings Inc.</td>
<td>501,500</td>
<td>360,534</td>
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<td>17,000</td>
<td>A. H. Belo Corp.</td>
<td>1,185,750</td>
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<td>Biocraft Labs Inc.</td>
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Hubert Robert, *Architectural Fantasy with a Triumphal Bridge*, The Armand Hammer Collection, 1987.29.1
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Amerman, Marilyn
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de Gons Marenco, Luz Maria
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Noma, Saka
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Wildhack, Elizabeth
Wildhack, Martha
Wilkinson, Mary
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Wilson, Betty
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Wolf, Jean
Wolfman, Ursula
Wright, Dorothy

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Aranda, Elsie
Aranda, Marie
Arno, Mary Ann
Armenian, Vrejokie
Baker, Rosalie
Ball, Edith
Baranana, Susan
Barchi, Joan
Bartlett, David
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Meckuna, Rebekah
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