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In a bold reaffirmation of the vitality of philanthropy in America, the National Gallery’s fiscal year ending 30 September 1989 was marked by magnificent gifts. A major bequest of art from the Taft Schreiber family and a pledge of Van Gogh’s Roses from Mrs. W. Averell Harriman, as well as gifts of acquisition funds from the Honorable and Mrs. Walter H. Annenberg and the Morris and Gwendolyn Cafritz Foundation, greatly strengthen our national collection.

Public funds made possible the daily operations of the Gallery, and in a time of fiscal retrenchment my fellow Trustees and I are especially gratified by continuing congressional support. The 1989 fiscal year operating budget was $50.4 million, an increase of $3.6 million over the previous year, some 80 percent of which came as federal appropriations.

I have been greatly assisted in the execution of my duties as President by meeting monthly with the Director and other executive officers to discuss the ongoing business and operations of the Gallery.

Franklin D. Murphy was reelected as a General Trustee and continues as Chairman of the Board of Trustees. Alexander M. Laughlin, who remains a General Trustee, was succeeded as chairman of the Trustees’ Council by John C. Whitehead. Lois de Menil remains Council vice chairman. During the year we were delighted to welcome Judith Laughlin from New York City, Robert M. Bass from Fort Worth, Texas, and Richard Kirstein, from Chevy Chase, Maryland, to the Trustees’ Council.

We were saddened by the death of Mrs. Lessing J. Rosenwald in December. We also noted with regret the deaths of Trustee Emeritus Carlisle Humelsine in January, and Robert Amory, Jr., retired Secretary-General Counsel, in April.

The enhancement of the collections remains a priority of the Board of Trustees, and I am pleased to report that the Patrons’ Permanent Fund, the income of which is dedicated exclusively to the purchase of works of art, supported several key acquisitions during the year. The Fund had a market value of $71.9 million at the close of the fiscal year. In March 1989 Sound Shore Management, Inc., joined First Manhattan Capital Management and Scudder, Stevens & Clark as part of the investment advisory team that manages the Gallery’s portfolio of assets.

The effectiveness of collective patronage was also powerfully evidenced by the contributions the Gallery’s support groups made to the collections and special programs. The impact of the Collectors Committee, a group of individuals from across the country who contribute funds for the acquisition of twentieth-century art, came into dramatic focus during the tenth anniversary of the East Building. The Committee has been guided by Ruth Carter Stevenson since its inception, and Edwin L. Cox, from Dallas, Texas, joined her this year as co-chairman.

The Circle of the National Gallery of Art also acquired works of art for the collections during the year, and supported film production, music, and conservation. This national membership group, devoted to realizing projects for which there are no public funds, is led by Katharine.
Graham and Robert H. Smith. Members contributed $473,000 for Gallery programs in fiscal year 1989, an increase of more than 25 percent in three years.

Looking ahead to the Gallery’s 50th anniversary in 1991, I am delighted to report that gifts and pledges to the 50th Anniversary Gift Committee made this year have brought us past the halfway mark toward our goal of $5 million. Members of this Committee, whose names appear on page 117, are contributing funds to purchase a major work of art as an anniversary gift. The Gift Committee is chaired by Trustee Robert H. Smith.

Gifts in kind, most notably that of Mrs. Harriman, also continue to be made in honor of the Gallery’s fiftieth anniversary, and will be exhibited in a special exhibition in 1991, celebrating the great tradition of philanthropy in America. A steering committee made up of curatorial and development staff, headed by the Deputy Director and the External Affairs Officer and reporting to the Director, is coordinating the anniversary campaign.

While generously providing for the care and safekeeping of our national art collection, including operational costs for our conservation department, the Gallery’s federal appropriations do not support training and internship opportunities. To address this basic need, the Andrew W. Mellon Foundation awarded the Gallery a $1 million challenge grant to create a core endowment for conservation training programs. We were gratified by a major grant from the Charles E. Culpeper Foundation in response to this challenge.

Our deep thanks go to these and the many other donors to the Gallery this year, of funds, art, or volunteer services.

John R. Stevenson
President
Director’s Report

In this, the first annual report to appear in the new decade, we have decided to change the format somewhat in the interests of legibility and compression.

I will not be reporting on the year in chronological fashion, as I have for some time, for the Gallery’s activities have become so complex that one inevitably leaves out much in attempting to be inclusive. Therefore, this year, this report will present a brief overview of the year’s main activities, and readers are encouraged to turn to individual departmental reports for a fuller discussion of the Gallery’s principal functions.

In fiscal 1989 the National Gallery received more than six million visits, a gratifying number during a year marked by a decline generally in Washington tourism. It continued also to serve a global audience of many tens of millions who, through film, television, slides, and our audiovisual and educational materials, came into contact with works of art in the Gallery’s care.

The core of the National Gallery is unquestionably its permanent collection, and considerable energy on the part of the staff is directed to the presentation, research, physical care, and augmentation of the Gallery’s holdings. The ambitious project to publish a systematic catalogue of the collection moved forward in 1989 with the editing of volumes devoted to British and Spanish paintings. Part of the research for this catalogue is done in our conservation laboratories, where nearly four hundred examinations were completed in connection with this project last year.

Conservation efforts germane to the maintenance of the collection continued simultaneously with this support for the systematic catalogue. In addition to making progress on several large ongoing projects, painting conservators this year completed twenty-two major conservation treatments. Among them, two important seventeenth-century Spanish paintings were cleaned. Conservators painstakingly removed layers of darkened varnish from El Greco’s Saint Jerome and Velázquez’s The Needlewoman, giving the twentieth-century viewer access to the masterful underpainting and compelling brushwork characteristic of each artist’s style. Another welcome achievement was the rejoining of two fifteenth-century Sienese panels by Francesco di Giorgio. At least 150 years ago the painter’s Nativity was cut into two parts. The Metropolitan Museum of Art eventually came to own the primary image of the Nativity, and the Gallery acquired the lunette, God the Father Surrounded by Angels and Cherubim, given by the Samuel H. Kress Collection. Working for the first time with the Metropolitan’s painting conservation department, it was possible to restore the panel to its original visual and iconographic complexity. Furthermore, we have agreed with our colleagues in New York to share the painting, with each institution taking custody for alternate five-year periods.

The collection grew in 1989 both by gift and purchase. Our seventeenth-century holdings were enhanced by a large still life by Abraham Mignon. Senator and Mrs. H. John Heinz III made a partial gift of Still Life with Fruit, Fish,
Benjamin West's 1791 The Expulsion of Adam and Eve from Paradise provides the collection with an excellent example of the grand and monumental historical scenes that were so highly prized in the late eighteenth and early nineteenth centuries. This canvas, one of West's mature works, joins a number of earlier paintings in Washington to give a fuller understanding of the American painter who succeeded Sir Joshua Reynolds to become the second president of London's Royal Academy of Arts and thus enjoys a key position in both British and American art history. From the nineteenth century, a particularly important romantic landscape, Horace Vernet's La Chasse dans les Marais Pontins of 1833, was obtained at auction in Paris. Painted when the artist was the director of the French Academy in Rome, Vernet's dark and moody landscape has a particular resonance for the Gallery's collection, which is so strong in the impressionist and post-impressionist landscapes produced at the end of the nineteenth century and the start of the twentieth.

Three remarkable works from our century came to the Gallery by bequest from Rita Schreiber in memory of her husband, Taft Schreiber. Picasso's great synthetic cubist painting of 1924, Harlequin Musician, is the latest addition to a core group of works that document Picasso's allegiance to traditional subject matter while evolving innovative styles. Also included in the bequest was Matisse's 1940 Woman Seated in an Armchair, painted in Nice, and Brancusi's Bird in Space, a 1927 polished bronze cast that reveals, as it soars to its height of more than six feet, the artist's sensitive and loving exploitation of the immaculate surface of reflective bronze.

Other major donations included five early paintings by Barnett Newman donated by his widow, Annalee Newman. Already rich in late works by Newman because of Robert E. and Jane B. Meyerhoff's 1987 gift of the series of fifteen paintings, The Stations of the Cross—Lema Sabachthani and Be II, the Gallery is profoundly grateful to Mrs. Newman for parting with these works from her personal collection.

The Collectors Committee gave two granite settees, executed by Scott Burton a year before his untimely death. At once whimsical and challenging, the Burton stone furniture brings to twenty the number of art works given by the Collectors Committee in their twelve years of existence. Under the able direction of co-chairs, Ruth Carter Stevenson and Edwin L. Cox, the Committee plays a vital role in strengthening the Gallery's collection of twentieth-century art. The Collectors Committee gifts made an interesting comparison with two painted wooden pieces by Roy Lichtenstein, Brushstroke Chair,
Henri Matisse, *Woman Seated in an Armchair*, 1940, Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber, 1989.31.1

Wood, and *Brushstroke Ottoman, Wood*, given by Graphicstudio and the artist.

In the realm of works of art on paper, a wide range of gifts and purchases was accessioned, including objects as diverse as the exquisite *Three Feminine Heads* by Parmigianino, given by The Circle of the National Gallery of Art, and a major group of sixty-five of Walker Evans' New York subway photographs from 1939–1941. With income from the Patrons' Permanent Fund, the Gallery acquired its first work by Francis Picabia, *Machine Turn Quickly*. This large and important gouache relies on the machine imagery that was so important to dada artists in their rejection of European culture at the time of World War I. Armand Hammer gave two important nineteenth-century British works, David Cox's *Mountain Heights, Cader Idris*, and Edward Burne-Jones' *Ariadne*. Income from the Ailsa Mellon Bruce Fund secured two splendid Guercino drawings, a red chalk study for the Gallery's painting *Ammon and Tamar* and a pen and ink landscape with a waterfall. In 1989 we moved the entire American print, drawing, and photograph collection to the West Building and opened an adjacent study room there.
The East Building remains the repository for European works on paper. Through advance arrangements, these print study rooms afford unique and secure opportunities for the relaxed and intimate contemplation of works of art on paper, and more than 1,000 visitors availed themselves of this service during the year.

A complete list of acquisitions is published in the section on pages 19–24 of this publication. It is worth recalling that all works of art that come to the National Gallery do so as a result of private generosity, and not from governmental appropriations, as is the case with many national institutions abroad. Since the Gallery’s opening in 1941, the government has underwritten the maintenance of the physical plant and has funded the majority of its programs and all but a few of its staff. The entire staff is listed by function for the first time this year at the end of this publication.

Perhaps the most visible indication of the public-private partnership at the Gallery is the loan exhibition program, where sixteen of the twenty-one exhibitions in 1989 received corporate or foundation support. These demanding projects, a long-standing tradition at the National Gallery, are valuable for a variety of reasons. They permit this institution to exhibit a far greater range of art than it will ever own. The special context and temporary status of a loan exhibition go hand-in-hand at the Gallery with new scholarship and a commitment to publishing the latest art historical information. The flexibility of the special exhibition program allows the Gallery to mount shows that parallel and amplify the permanent collection and to exhibit works of art from fields in which it would never collect.

From the latter category, the highlight of the exhibition year was without a doubt Japan: The Shaping of Daimyo Culture 1185–1868, a show that focused on the art of the daimyo, the feudal lords who ruled Japan for nearly 700 years. The largest exhibition of its kind ever presented in the West or Japan, the show brought together more than 450 Japanese-owned works of art. These were selected for their expression of the aesthetic ideals and social character of the
A Japanese garden in the East Building’s north garden court (left), displays of armor (above), and a performance of No theater (below) for Japan: The Shaping of Daimyo Culture
The Enman Teahouse in the East Building's central court (left), and a demonstration for *The Art of the Tea Ceremony* (below)
Japanese nation in its feudal age, an era characterized by two primary elements: *bu*, the martial tradition, and *bun*, the civilizing arts of peace. Essentially warrior-aristocrats, the daimyo were virtually unknown in the West despite their central and crucial position in the Japanese hierarchy of power—shōgun, daimyo, and samurai. Our colleagues in Japan provided cooperation at every level, making it possible to borrow an unprecedented number of major works. Nearly one-third of the objects in the show were officially designated by the Japanese government as National Treasures, Important Cultural Properties, and Important Art Objects.

Coinciding with the exhibition were educational presentations designed to enhance the viewer's understanding of daimyo culture. A series of Nō plays was presented by Japanese master players on a traditional Nō stage constructed on the mezzanine of the East Building. The project was amplified further by a recreation of the traditional Japanese tea ceremony, which included the construction, also in the East Building, of a traditional tea house and its garden as well as demonstrations by Japanese tea masters and students and a display of historic tea utensils. The exhibition was seen only in Washington.

A wide variety of other special exhibitions characterized the year. One of the highlights was *Michelangelo: Draftsman/Architect*, a two-part exhibition of more than seventy-five drawings illustrating the major phases of the artist's development as well as the key categories of his work. The show included splendid contemporary wooden models of two major architectural projects: the façade of Florence's San Lorenzo, and the drum and dome of Saint Peter's Basilica in Rome. *The Art of Paolo Veronese 1528–1588* commemorated the 400th anniversary of the death of one of Venice's greatest golden age painters in an exhibition that comprised fifty paintings and fifty-five drawings. In a different vein, *Cézanne: The Early Years 1859–1872* chronicled the restless and fertile early career of one of the key figures in the development of modern painting. Shared with The Royal Academy of Arts in London and the Musée d'Orsay in Paris, the show resolved some critical problems in establishing a secure chronology for Cézanne's paintings. England's Fitzwilliam Museum in Cambridge is one of the oldest and richest institutions in the Western museum tradition. *Treasures from the Fitzwilliam: The Increase of Learning and Other Great Objects* explored the encyclopedic approach to collecting and the influential role of such an institution in a university community.

Two special anniversaries were marked by exhibitions. The invention of photography was celebrated in a sweeping survey of some 400 images entitled *On the Art of Fixing a Shadow: 150 Years of Photography*. The tenth anniversary of the East Building of the National Gallery was observed by a greatly expanded reinstallation of the twentieth-century collection along with important loans. Occupying three levels and over 30,000 square feet of space, this massive project presents works from the beginning of the century through the late 1980s. Slated to run in its original form until the end of 1990, the exhibition is accompanied by a two-volume publication. One work profiles the East Building's architecture, chronicling its ten-year history of exhibitions. The other documents the major gifts and acquisitions of modern art since 1978.

Finally, given its role as the nation's art gallery in the nation's capital, it is always gratifying to hold an important exhibition of American art. *American Paintings from the Manoogian Collection* was on view during Washington's busy summer months. Drawn from one of today's finest private collections of American art, the show included some seventy works documenting the richness and variety of painting in nineteenth-century America. All in all, during the year, the Gallery borrowed more than 2,000 works of art from nearly 400 lenders in thirty-one states and sixteen countries.

The remarkable panoply of art, displayed on a permanent or temporary basis in 1989, provided the Gallery with a great number of opportunities to pursue educational goals. A varied program of tours, lectures, and films continued to be available for the National Gallery's visitors, and an elaborate and effective ou-
reach program made slide and automated programs as well as films and video cassettes available both to educational and cultural organizations and to public and educational television systems. As is appropriate for the nation's art gallery, every state saw broadcasts of our educational programs. Also during the year the Gallery established an annual summer art institute for teachers, designed to prepare elementary and secondary level teachers to teach art and the humanities more effectively. Recent studies published by the National Endowment for the Humanities and the National Endowment for the Arts have indicated that part of the current crisis in American education is the need to improve visual literacy. At the Gallery the consensus has been that the most immediate method for addressing this need is to find ways to help the teaching of teachers. Discussions with colleagues at the National Art Education Association and the management of Binney & Smith, Inc., who are providing corporate support, resulted in the funding of a new program under the supervision of Linda Downs, who was appointed the head of education at the National Gallery at the end of July. Downs' duties include participation in the planning and execution of the Gallery's major public program initiatives, embracing exhibitions, media projects, and publications.

Also key in the Gallery's educational efforts are the activities of the Center for Advanced Study in the Visual Arts, now in its ninth year, which continues to implement a four-part program of fellowships, meetings, publications, and research. It also continued its participation in the Association of Research Institutes in Art History, a networking organization of twelve North American institutions. This year the Center co-sponsored the symposium "American Art around 1900: Lectures in Memory of Daniel Fraad, Jr.,” with the Metropolitan Museum of Art.

Crucial to the work of both the Gallery and the Center is the library, and 1989 was an important year for this division. Library usage is up substantially from previous years, reflecting not only an increase in staff use but also a greater number of outside readers. In addition to the routine acquisition of new publications, a major achievement was the purchase this year of the van Hattum collection, comprising seventeenth- and eighteenth-century volumes on Dutch culture. These rare books bolster the splendid visual resources in the Gallery's collection of Dutch paintings, drawings, and prints. For some time now the library has been installing an advanced automated system. The efficiency of the new technology was dramatized this year with the closing of further additions to the main card catalogue, eliminating the labor-intensive need to file thousands of cards. While the first to admit to certain pangs of nostalgia about standing at the card catalogue and flipping through the entries, I can testify enthusiastically to the neatness and speed of the new system, which permits readers to access titles at a large number of "user-friendly" computer screens.

As the Gallery moves toward its fiftieth anniversary year, a look back reminds us that 1989 was the twentieth anniversary of the death of one of the Gallery's greatest patrons, Ailsa Mellon Bruce. Just as her father, Andrew Mellon, did not live to see the completion of the West Building and its public opening, she did not see the completion of the East Building. Nevertheless, it seems particularly appropriate that two decades after her death many of her best-loved paintings from her remarkable collection of late nineteenth-century French art constituted a special loan exhibition to Bologna and Venice, where, in spite of the great diversity of artistic treasures, the public has no regular access to French impressionism. Also in 1989 her brother Paul Mellon gave the Gallery two letters written by President Franklin Roosevelt to their father, expressing the president's support and enthusiasm for Andrew Mellon's offer to give the nation an art gallery.

The fourth Andrew W. Mellon dinner took place in April. Conceived as a tribute to the Gallery’s founder, the evening is traditionally the National Gallery's grandest. President and Mrs. Bush honored us by attending, and the president made the first speech of his administration pertaining to the arts and their importance.

The occasion provided an opportunity
President and Mrs. Bush with Mr. and Mrs. Paul Mellon at the Andrew W. Mellon dinner.

President and Mrs. Bush with Mr. and Mrs. Paul Mellon at the Andrew W. Mellon dinner.

to reflect on the tremendous number of donors to the Gallery, among whom those who have given this year are listed on page 117. It is the ongoing generosity and loyalty to and widespread affection for this institution that makes working here such a privilege. Particularly notable in the philanthropic year was the announcement of the hauntingly beautiful Van Gogh *Roses* as a partial and eventual gift by Mrs. W. Averell Harriman in honor of the Gallery’s fiftieth anniversary.

The Gallery’s various support groups continued to flourish, as described in the report of Gallery president, John R. Stevenson, and planning for the fiftieth occupied the attention of many on the Gallery’s staff.

One of the most significant events for the Gallery in fiscal year 1989 was the assumption of the duties of the deputy director by Roger Mandle, formerly director of The Toledo Museum of Art. His energy, dedication, and freshness of vision have been felt throughout the Gal-

lery, and, ably supported by our two senior curators, Andrew Robison and Charles S. Moffett, the curatorial and programmatic activities of the Gallery have been reviewed and strengthened on a variety of fronts.

Meanwhile, the care and maintenance of our remarkable physical plant has become a crucial aspect of our concern. Asbestos containment and removal continued in the West Building during the year, while investigations began into the replacement of the West Building’s original skylights with state-of-the-art counterparts that will provide, with greater efficiency and safety, the natural light that is so desirable for the exhibition of our painting collection.

Although this is my twentieth annual report as director of the National Gallery, the activities it touches on cannot begin to encompass the satisfactions that come with the inherent variety of this position. Not only is one in contact with extraordinary works of art from a great diversity of cultures, but with people one encounters in growing numbers—donors, supporters, lenders, colleagues, visitors, and members of a superb staff. They enrich one’s own life, this institution, and the lives of those whom it touches, immeasurably.

J. Carter Brown  
Director
Art Programs

Acquisitions

**PAINTINGS**

**Cole, Thomas,** American, 1801–1848
*Sunrise in the Catskills,* 1826, canvas, 1989.24.1, Gift of Mrs. John D. Rockefeller 3rd

**Haseltine, William Stanley,** American, 1835–1900
*Natural Arch at Capri,* 1871, canvas, 1989.13.1, Patrons’ Permanent Fund

**Jonsson, Raymond,** American, 1891–1982
*Variations on a Rhythm—U,* 1933, canvas, 1988.72.1, Gift of Dr. and Mrs. Robert Fishman

**Matisse, Henri,** French, 1869–1954
*Woman Seated in an Armchair,* 1940, canvas, 1989.31.1, Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber

**Newman, Barnett,** American, 1905–1970
*Pagan Void,* 1946

**Picasso, Pablo,** Spanish, 1881–1973
*Harlequin Musician,* 1924, canvas, 1989.31.2, Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber

**Reinhardt, Ad,** American, 1913–1967
*Untitled,* 1947, canvas, 1988.60.1, Ailsa Mellon Bruce Fund and Gift of The Circle of the National Gallery of Art

**Savery, Roelant,** Dutch, 1576–1639
*Water with Figures and Animals,* 1624, wood, 1989.22.1, Gift of Robert H. and Clarice Smith

**Soyer, Raphael,** American, 1899–1987
*Blond Figure,* 1940s, canvas, 1989.25.1, Gift of James N. Rosenberg

**Vernet, Horace,** French, 1789–1863
*La Chasse dans les Marais Pontins,* 1833, canvas, 1989.3.1, Chester Dale Fund

**West, Benjamin,** American, 1738–1820
*The Expulsion of Adam and Eve from Paradise,* 1791, canvas, 1989.12.1, Avalon Fund and Patrons’ Permanent Fund

**SCULPTURE**

**Anguier, Michel,** French, 1612–1686
*Génie Searchant pour Perséphone,* modeled 1652, cast approximately c. 1650/1670s, bronze, 1989.44.1, Patrons’ Permanent Fund

**Brancusi, Constantin,** Romanian, 1876–1957
*Radiation in Space,* 1927, bronze, 1989.31.3, Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber

**Burton, Scott,** American, 1939–1989
*Rock Seat,* 1988, granite (green)

**Degas, Edgar,** French, 1834–1917
*Study of a Mustang,* modeled c. 1860/1862, cast 1919/1921

**Hague, Raoul,** American, born 1905
*Schwanengang Hills,* 1968, wood, 1989.30.1, Gift of Cynthia Hazen Polsky

**Lichtenstein, Roy,** American, born 1923
*Brushstroke Chair,* Wood, 1987

**Rodin, Auguste,** French, 1840–1917
*Lady Sackville,* 1913/1914, plaster, 1988.54.1, Gift of the B. Gerald Cantor Art Foundation

**Stella, Frank,** American, born 1936
*Maquette for La Scienza della Fiacca,* 1983, black ink and lithograph glued to sheets of foamcore, 1988.58.1, Gift of Lawrence Rubin
Appian, Adolphe, French, 1818–1898
A Woodland River with a Fisherman, charcoal, chalk, and brushed washes, 1989.16.1, Ailsa Mellon Bruce Fund

Artaud, Domenico, Italian, active late 18th century, and various artists
Album Amicorum, bound album of 6 watercolors, one graphite sketch, and one gouache, 1989.39.1-a-h, Ailsa Mellon Bruce Fund

Bazicaluva, Ercole, Italian, c. 1610–1661 or after
Death and the Woodman, in a Coastal Landscape with Ruins, pen and brown ink over black chalk, 1988.64.1, Ailsa Mellon Bruce Fund

Boissieu, Jean-Jacques de, French, 1736–1810
A Country Road across an Ancient Bridge, brown wash over graphite, 1989.41.1, Ailsa Mellon Bruce Fund

Burnand, Eugene, Swiss, 1850–1921
Burnand Sketchbook, 1885/1887, sketchbook with 23 pen and ink drawings and one graphite sketch, 1989.20.1-a-x, Ailsa Mellon Bruce Fund

Burne-Jones, Edward Coley, Sir, British, 1833–1898
Ariadne, 1863/1864, watercolor and gouache over graphite, 1989.2.1, The Armand Hammer Collection

Cruikshank, George, British, 1792–1878
Fairy Connoisseurs Inspecting Mr Frederick Locker's Collection of Drawings, 1867, watercolor and graphite, 1989.28.7, Gift of Mrs. Lessing J. Rosenwald

Foerst, Jean-Louis, French, 1852–1931
Ballet Dancer, pastel on blue paper, 1989.28.13, Gift of Mrs. Lessing J. Rosenwald

Goltzius, Hendrik, Dutch, 1558–1617
The Holy Family with Saint Elizabeth and Saint John the Baptist, 1595, pen and brown ink, brown wash, and white heightening on brown paper, incised for transfer, 1989.19.1, Patrons' Permanent Fund

Guercino, Italian, 1591–1666
Amnon and Tamar, 1649, red chalk, 1989.14.1 Landscape with a Waterfall, pen and brown ink, 1989.34.1, Ailsa Mellon Bruce Fund

Herz, Johann Daniel, the Elder, German, 1693–1754
Rococo Cartouche with Allegorical Figures, red and black chalk, 1989.43.1, Ailsa Mellon Bruce Fund

Hind, Arthur Mayger, British, 1880–1957
Willow and Pool in Spring, 1947, watercolor over graphite
Landscape near Meersburg, 1928, brown wash over graphite
Barn near Henley-on-Thames, 1929, pen and black ink with brown wash over graphite 1989.28.14–16, Gift of Mrs. Lessing J. Rosenwald

Juvara, Filippo, Italian, 1678–1736
Architectural Fantasies with Temples and Pyramids, 1704, pen and iron gall ink with blue and brown wash, 1989.6.1, Ailsa Mellon Bruce Fund

Le Moyne, François, French, 1688–1737
Saint John the Baptist, c. 1717, black chalk with white heightening on brown paper, 1989.42.1, Gift of Neil and Ivan Phillips

Marin, John, American, 1870–1953
New England Landscape, 1914, watercolor over graphite, 1989.25.2, Gift of James N. Rosenberg

McBey, James, Scottish, 1883–1959
Antwerp, 1926, watercolor, 1989.28.25, Gift of Mrs. Lessing J. Rosenwald

Miel, Jan, Flemish, c. 1599–1663
Seated Cavalier with His Arm Akimbo, black chalk and brush and black ink with white heightening on blue paper, 1989.33.1, Ailsa Mellon Bruce Fund

Hendrik Goltzius, The Holy Family with Saint Elizabeth and Saint John the Baptist, 1595, Patrons' Permanent Fund, 1989.19.1
Naldini, Giovanni Battista, Italian, 1537–1591
Studies of a Male Nude, red chalk, 1988.69.2, Gift of William B. O’Neal

Parmigianino, Italian, 1503–1540
Three Feminine Heads, c. 1522/1524, red chalk, 1989.1.1, Gift of The Circle of the National Gallery of Art

Pennington, Harper, American, c. 1853/1855–1920
Portrait of Whistle with a Paintbrush, pen and ink over graphite, 1988.53.5, Gift of Mark Samuels Lasner

Peruzzi, Baldassare, Italian, 1481–1536
Seated Female Figure after the Antique, pen and brown ink, 1988.69.3, Gift of William B. O’Neal

Piazzetta, Antonio da, Italian, late 1568–1638
Self-Portrait, black chalk, 1988.36.1, Ailsa Mellon Bruce Fund

Robson, George Fennel, British, 1783–1833
A Loch in Scotland, watercolor over graphite, 1989.37.1, Ailsa Mellon Bruce Fund

Rothstein, William, Sir, British, 1872–1945
Self-Portrait, black chalk, 1988.53.1, Gift of Mark Samuels Lasner

Rowlandson, Thomas, British, 1756–1827
Nancy Cock—Clear Starcher, c. 1815, pen and gray ink with watercolor over graphite, 1988.66.1, Ailsa Mellon Bruce Fund

Saint-Aubin, Gabriel Jacques de, French, 1724–1780
The Epilogue from Voltaire’s “Princesse de Navarre,” 1989.15.1, Gift of Albert Jay Lyman

Sandby, Paul, British, 1725–1809
Ladies and Gentlemen in a Country Park, pen and black ink and graphite, 1988.37.2, Ailsa Mellon Bruce Fund

Schmutzer, Jakob Mathias, Austrian, 1733–1811
A Young Man with Flowing Hair, 1777, red and brown chalk, 1989.38.1, Ailsa Mellon Bruce Fund

Swart van Groningen, Jan, Dutch, c. 1500–1553 or after
Moses Delivering God's Commandments to the Israelites, pen and black ink and brown wash, 1989.9.1, Ailsa Mellon Bruce Fund

Tiedpo, Giovanni Battista, Italian, 1696–1720
Classical Figures Gathered around an Urn, late 1720s, pen and brown ink, 1989.7.1, Pepita Milmore Memorial Fund

PRINTS

Aguilonius, Franciscus (author), Flemish, 1557–1617
Opticomum Libri Sex, published 1613, bound volume with engravings by Theodor Galle after Peter Paul Rubens, 1989.36.1, Ailsa Mellon Bruce Fund

Antonio da Trento, Italian, c. 1508–1550 or after
The Holy Family with Two Saints, after Parmigianino [proof], The Martyrdom of Two Saints (recto and verso), after Parmigianino chiaroscuro woodcuts, 1988.65.1–3.a,b, Ailsa Mellon Bruce Fund

Appian, Adolphe, French, 1818–1898
At Venice, 1878, etching, 1989.21.1, Ailsa Mellon Bruce Fund

Barbari, Jacopo de', Italian, c. 1460/1470–1516 or before
Saint Jerome, c. 1501/1504, engraving, 1989.18.1, Ailsa Mellon Bruce Fund

Bellange, Jacques, French, 1594–1638
The Blind Hurdy Gurdy Player, etching and engraving, 1899.17.1, Ailsa Mellon Bruce Fund

Blanchin, Francesco (author), Italian, 1662–1729
Camera ed Inscriptioni Sepulcrali, published 1727, bound volume with engravings by Girolamo Rossi II after Antonio Boscanii, 1989.15.1, Gift of Bert Freidus

Bley, Eugène, French, 1805–1887
Au ravin de la faille, Auvergne (The Ravine at Auvergne), 1989.32.1, Ailsa Mellon Bruce Fund

Bonnet, Louis Marin, French, 1736–1793
Anna Vanloo, after Carle Vanloo, crayon-manner engraving on blue paper, 1989.32.1, Ailsa Mellon Bruce Fund

Borofsky, Jonathan, American, born 1942

Celmins, Vija, American, born 1939

Cochin, Charles-Nicolas, II, French, 1715–1790
Charles Dutil, 1761, engraving over etching, 1988.71.5, Gift of John O’Brien

Cruikshank, George, British, 1792–1878
Fairy Connoisseurs Inspecting Mr. Frederick Locker’s Collection of Drawings, 1868, etching, 1989.28.8, Gift of Mrs. Lessing J. Rosenwald

Davis, Ronald, American, born 1937
Green Disc, 1983

Disc Slab (Black State), 1983, aquatint, mezzotint, and drypoint

Dali, Salvador, Spanish, 1904–1989
Leather Greene Calling Card, engraving, 1988.69.1, Gift of William B. O’Neal

Duc Slab, 1983

Duc Slab (Black State), 1983

Lithographs

Eisen, Max, German, 1825–1906
The Fitting, 1890/1891
color drypoints and aquatints 1989.28.4–9, Gift of Mrs. Lessing J. Rosenwald

English, Anonymous, probably 1610–1670
The Nativity with God the Father and the Holy Spirit, c. 1645, etching, 1988.62.1, Gift of Bert Freidus

Fuseli, Henry, British, 1741–1825
The Fable of Juno (Author’s Note), 1775, mezzotint, 1989.10.1, Ailsa Mellon Bruce Fund

Goya y Lucientes, Francisco de, Spanish, 1746–1828
Sanchez, after Francisque Vizques, 1789, etching, 1988.71.5, Gift of John O’Brien

Hirsh, Red Brick, 1982

Joan Mitchell, American, born 1926
Cruikshank, George, British, 1792–1878
Fairy Connoisseurs Inspecting Mr. Frederick Locker’s Collection of Drawings, 1868, etching, 1989.28.8, Gift of Mrs. Lessing J. Rosenwald

Dali, Salvador, Spanish, 1904–1989
Leather Greene Calling Card, engraving, 1988.69.1, Gift of William B. O’Neal

Davis, Ronald, American, born 1937
Green Disc, 1983

Black Disc, 1983

Yellow Brick, 1983

Red Brick, 1982

Duc Slab, 1983

Duc Slab (Black State), 1983

Lithographs

Copper Block, 1983, aquatint with collage

Yellow Slab, 1983
Blue Slab, 1983
Red Slab, 1983
aquatints and mezzotints
Samson’s Lizard, 1983, photogravure and aquatint
Samson’s Lizard, aquatints and mezzotints
1983
Red Slab,
Blue Slab, with hand-coloring
Delia Bella, Stefano, Associate Program print, 1988.73.1, Gift of the Smithsonian Resident Block,
Paradise of Ash, Falling Star, aquatints
1983, lithograph
Arthur and Charlotte Vershbow
Grotesque, Floris, Cornells, II, Four prints from the series Fantastic Vases
1983, lithograph
Francis, Sam, American, born 1923
Generated, 1983, two-panel lithograph
Dark and Fast, 1983, lithograph
Vorsellang, 1983
Totent, 1983
Second Mother, 1983 aquatints
Falling Star, 1981, lithograph
1988.74.30–36
Paradise of Ash, 1983, two-panel lithograph
1988.74.157,158
Gift of Gemini G.E.L. and the Artist

Guache, Charles-Etienne, French, 1741–1804
Charles Jean François Henault, after Charles-Nicolas Cochin II, engraving and etching, 1988.71.6, Gift of John O’Brien

Chiisi, Giorgio, Italian, 1520–1582
Hercules Resting from His Labors, 1567, engraving, 1989.26.1, Gift of Ruth and Joseph Bromberg in memory of their son, Michael

Goltzius, Hendrik, Dutch, 1558–1617
The Holy Family, 1585, after Bartholomeus Spranger
Robert Dudley, Earl of Leicester, 1586 engravings, 1989.45.1–2, Ailsa Mellon Bruce Fund

Goode, Joe, American, born 1937
Studio Forms, 1983, lithograph

Guston, Philip, American, 1913–1980
Sea Group, 1983
Studio Corner, 1981
Agon, 1981
Gulf, 1983
Studio Forms, 1980
Painter, 1983
View, 1983
Cartains, 1981
Group, 1981
Scene, 1981
Pile Up, 1983
Door, 1981
Shore, 1981
Objects, 1983
Easel, 1983

Sky, 1983
lithographs, 1988.74.38–53, Gift of Gemini G.E.L. and the Artist

Heizer, Michael, American, born 1944
Vertical Displacement, 1985, etching and drypoint
Montana Survey #1, 1985
Montana Survey #2, 1985
Montana Survey #3, 1985
photo-etchings and drypoint
1988.74.87–90, Gift of Gemini G.E.L. and the Artist

Heyden, Pieter van der, Flemish, active c. 1551–1572
Autumn, after Hans Bol, engraving, 1989.28.3, Gift of Mrs. Lessing J. Rosenwald

Hirschvogel, Augustin, German, 1503–1553
Landscape with High Cliff, River, and City, 1546, etching, 1989.28.17, Gift of Mrs. Lessing J. Rosenwald

Hockney, David, British, born 1937
Williams Burroughs, 1981
John Hockney, 1981
James, 1981
lithographs
Celia in a Polka Dot Skirt, 1981, lithograph and screenprint
Celia in an Armchair, 1981
Celia with Green Plant, 1981
Celia—Reclining, 1979
Celia—Adjusting her Eyelash, 1979
Big Graffiti #1, 1982
Two Vases of Cut Flowers and a Liriope Plant, 1981
Celia in the Director’s Chair, 1981
Celia (La Bergère), 1981
lithographs
1988.74.54–65, Gift of Gemini G.E.L. and the Artist

Isozaki, Arata, Japanese, born 1931

Ito, Wako, Japanese, active 20th century
Still Life with Apple and Walnuts
Still Life with Strawberries
color mezzotints, 1989.28.18–19, Gift of Mrs. Lessing J. Rosenwald

Jones, Jasper, American, born 1930
Gicada, 1981
Two Flags (Whitney Anniversary), 1980
Two Flags, 1981
Two Flags (Whitney Anniversary), 1980
Uncited, 1960

Jones, James, American, active 1932–1942
Mision San Luis Rey de Francia
Mision San Diego de Alcala
Mision Nuestra Señora La Reina de Los Angeles
Mision San Carlos de Monterey
Mision San Carlos de Borromeo de Carmelo
Mision San Francisco de Solano
Mision San Antonio de Padua
Mision Santa Clara
Mision de Santa Cruz
Mision San Jose
Mision Santa Margarita
Mision San Fernando Rey de Espana
lithographs, 1989.29.1–13, Gift of Mrs. Holger Cahill
Kelly, Ellsworth, American, born 1923
Concorde II, 1982
Concorde II (State), 1982
Square with Black, 1982
Square with Black (State), 1982
Diagonal with Black, 1982
Diagonal with Black (State), 1982
Concorde V, 1982
Concorde V (State), 1982
Concorde IV, 1982
Concorde I, 1982
Concorde III, 1982
Concorde III (State), 1982
aquatints
(MOCA Print), 1983
St. Martin Tropical Plant, 1981
lithographs
1988.74.72-86, Gift of Gemini G.E.L. and the Artist

Kollwitz, Käthe, German, 1867–1945
Woman with Dead Child (Frau mit totem Kind), 1903, engraving and soft-ground etching with black chalk, graphite, and metallic gold paint, 1988.67.1, Ailsa Mellon Bruce Fund
Peasant Woman in a Blue Shawl, lithograph, 1989.20.20, Gift of Mrs. Lessing J. Rosenwald

Lehrer, Leonard, American, born 1935
Island, 1966, drypoint and roulette
Welshpool, 1971, lithograph
Inlet, 1966, roulette
Sahaka, 1972, lithograph
1989.28.21–24, Gift of Mrs. Lessing J. Rosenwald

Lempereur, Louis-Simon, French, 1728–1807
Philippe Gayaux, after Charles-Nicolas Cochin II, engraving over etching, 1988.71.1, Gift of John O'Brien

Lichtenstein, Roy, American, born 1923
Two Paintings: Green Lamp, 1984
Painting on Canvas, 1984
Two Paintings: Sleeping Muse, 1984
Two Paintings: Beach Ball, 1984
woodcuts, lithographs, and screenprints
Two Paintings: Dagwood, 1984
Painting on Blue and Yellow Wall, 1984
woodcuts and lithographs
1988.74.91–96, Gift of Gemini G.E.L. and the Artist

Master FG, German, active 1534/1537
Penelope and Her Maids Weaving, after Francesco Primaticcio, c. 1545, engraving, 1989.4.1, Ailsa Mellon Bruce Fund

Motte, Pierre Etienne, French, 1722–1780
Louis-Rene de Caradeuc de la Chaubais, after Charles-Nicolas Cochin II, 1764, engraving over etching, 1988.71.2, Gift of John O'Brien

Nauman, Bruce, American, born 1941
Pearl Mask, 1981
Life Mask, 1981
Double Face, 1981
No, 1981
No-State, 1981
lithographs
Suspended Chair, 1985, drypoint
Floor Drain, 1983, drypoint and aquatint
House Divided, 1985, drypoint and etching
Shit and Die, 1985, drypoint

Human Companionship, Human Drain, 1981, lithograph

Pittoni, Giovanni Battista, Italian, 1520–1583
Imprese Nobili, published 1583, bound volume of 72 engravings, 1988.51.1, Gift of Arthur and Charlotte Vershbow

Rauschenberg, Robert, American, born 1925
American Pewter with Burroughs III, 1981
American Pewter with Burroughs V, 1981
American Pewter with Burroughs II, 1981
American Pewter with Burroughs V, 1981
American Pewter with Burroughs IV, 1981
lithographs with embossing
L.A. Flakes—10,000', and Rising, 1982

Mary Cassatt, The Fitting, 1890/1891, Gift of Mrs. Lessing J. Rosenwald, 1989.26.6
L.A. Flakes—2,003′, and Falling, 1982
L.A. Flakes—11,000′, and Rising, 1982
L.A. Flakes—13,000′, and Rising, 1982
L.A. Flakes—400′, and Falling, 1982
L.A. Flakes—400′, and Rising, 1982
etchings and open plate bite with embossing
Lily Scent, 1981, lithograph
Individual, 1982
Change, 1982
Host, 1982
Light, 1982
Trunk, 1982
Red Heart, 1982
unique paper and fabric collages made in the
People’s Republic of China
L.A. Flakes—22,469′, Still, 1982, etching and open
plate bite with embossing
1988.74.107–126, Gift of Gemini G.E.L. and the
Artist
Rokhburne, Dorothea, Canadian, born 1934
Melencola, 1963
Desine Roy, 1983
Uriel, 1983
lithographs on Transpagra, printed on both sides,
mounted on ragboard, 1988.74.127–129, Gift of
Gemini G.E.L. and the Artist
Rosati, Tony, American, born 1947
Alverthorpe Park, Jenkintown, Pa., 1978, aquatint,
with etching, scraping, and burnishing,
1989.28.26, Gift of Mrs. Lessing J. Rosenwald
Rosenquist, James, American, born 1933
Amusement Stops, 1982, aquatint and etching
Paper Head on a Nuclear Pillow, 1982, aquatint
L’Amour, 1982, aquatint and etching
While the Earth Revolos at Night, 1982, aquatint
Appearance, 1982, aquatint, drypoint, and etching
Krapp’s Banana, 1982, aquatint and drypoint
Blood in Warm Water, 1982, aquatint
On Stage, 1982, aquatint and drypoint
Beach, 1982, aquatint and etching
Leaky Neck, 1982, aquatint
1988.74.130–139, Gift of Gemini G.E.L. and the
Artist
Rothenstein, William, Sir, British, 1872–1945
George Gissing, 1897
Arthur Wing Pinero, 1897
William Henley, 1897
lithographs, 1988.53.2–4, Gift of Mark Samuels
Lasner
Rousseau, Jean François, French, born c. 1740
L. Bay de Curys, after Charles-Nicolas Cochin II,
c. 1776, engraving over etching, 1988.71.3, 9
Gift of John O’Brien
Ruscha, Edward, American, born 1937
It’s Recreational, 1982
People Yawning, 1982
Cases, 1982
Thermometers, 1982
lithographs, 1988.74.140–143, Gift of Gemini
G.E.L. and the Artist
Saint-Aubin, Augustin de, French, 1736–1807
Madame de Maintenon, 1801
Le Grand-Conde, 1800
Buffon, after Piut Joseph Sauvage, 1798
Jean Racine, 1806
Jean-Baptiste-Louis Gresset, 1803
François Malherbe, 1805
Jean de La Fontaine, 1801
engravings over etchings, 1988.52.1–7
Guillaume Coystou, after Charles-Nicolas Cochin II,
1770
Pierre Jeliot, after Charles-Nicolas Cochin II, 1771
P. J. Marce, after Charles-Nicolas Cochin II, 1784
engravings over etchings, 1988.71.3, 7. 9
Gift of John O’Brien
Serra, Richard, American, born 1939
Sketch 1, 1981
Sketch 2, 1981
Sketch 3, 1981
Sketch 4, 1981
Sketch 5, 1981
Sketch 6, 1981
Sketch 7, 1981
lithographs
Goslar, 1981, aquatint
Back to Black, 1981
Malcolm X, 1981
The Moral Majority Sucks, 1981
Bad Water, 1981
Out the Window at the Square Diner, 1981
lithographs
1988.74.144–156, Gift of Gemini G.E.L. and the
Artist
Simon, T. Frantisek, Czechoslovakian, 1877–1942
Winter in Prague, color etching and aquatint with
roulette, 1989.28.27, Gift of Mrs. Lessing J.
Rosenwald
Various artists after Charles-Nicolas Cochin II and
Hubert François Gravelot
Almanach iconologique, published 1764/1781,
eighteen volumes with 233 etched and engraved
illustrations, 1988.59.1–18, Ailsa Mellon Bruce
Fund
Véide, Adriaen van de, Dutch, 1636–1672
The Pied Ox, 1670, etching, 1989.35.1, Ailsa
Mellon Bruce Fund
Villon, Jacques, French, 1875–1963
The Hat Pin (L’Epingle a chapeau), 1909, drypoint,
1988.61.1, Ailsa Mellon Bruce Fund
Watelet, Claude Henri, French, 1718–1786
L. Boy de Cury, after Charles-Nicolas Cochin II,
1762, engraving and etching, 1988.71.4, Gift of
John O’Brien

PHOTOGRAPHS

Evans, Walker, American, 1903–1975
fifty-seven gelatin silver prints from the New York
Subway series, 1939/1941, 1988.56.1–57, Gift of
Kent and Marcia Minichelli
eight gelatin silver prints from the New York Subway
series, 1939/1941, 1989.11.1–8, John
Wilmerding Fund
Renaissance Painting

The primary activity of the department of Northern Renaissance painting this year has been the research and writing of the systematic catalogue of the Gallery’s fifteenth- to seventeenth-century German paintings. Curator John Hand also traveled to the Toledo Museum of Art with paintings conservator Catherine Metzger to examine three panels depicting miracles of Saint Anthony of Padua that once were part of the Gallery’s Saint Anne Altarpiece by Gerard David and workshop.

Michelangelo: Draftsman, a spectacular exhibition of forty-six drawings by the Renaissance master, was co-organized by the National Gallery of Art, the Casa Buonarroti, Florence, the Royal Library, Windsor Castle, and the Olivetti Company, Milan. Selected by Michael Hirst of the Courtauld Institute of Art in London, the exhibition included works from every phase of the artist’s career: figure studies, ideal heads, and presentation drawings the artist made for friends. An exciting discovery made during restoration of Michelangelo’s Cleopatra, undertaken by the Casa Buonarroti in preparation for the exhibition, was a second drawing by Michelangelo on the back of the sheet. This exhibition was joined in Washington by Michelangelo: Architect, an exhibition of architectural drawings and models organized by Henry A. Millon, dean of the Gallery’s Center for Advanced Study in the Visual Arts (CASVA), and Craig Hugh Smyth, Kress Professor at the National Gallery. The architectural studies opened at the Ente Casa Buonarroti in Florence before coming to Washington. The figure drawings exhibition opened at the National Gallery, then traveled to the Musée du Louvre in Paris.

The Gallery is preparing for an exhibition in the winter of 1990-1991 that will honor Titian, another Renaissance giant. One of the premier masterpieces in the nation’s collection, the Feast of the Gods, painted by Giovanni Bellini and reworked by Titian, will be featured. The restoration of this painting was the subject of a colloquy organized in collaboration with the painting conservation department and CASVA.

Again this year a Gallery painting, the Madonna and Child by Botticelli, was chosen as the subject for the U.S. Postal Service’s traditional Christmas stamp, with the First Day Issue ceremony held at the National Gallery.

Baroque Painting

This year the manuscript of the systematic catalogue of Spanish paintings was completed. New information found during the preparation of this volume prompted changes in attribution, title, or date for approximately thirty works. Research continued on the Italian and French baroque volumes.

This was a rich year for exhibitions of southern baroque art. The Pastoral Landscape was presented in collaboration with The Phillips Collection. The Legacy of Venice at the National Gallery and The Modern Vision at the Phillips explored the development of the theme from sixteenth-century Venice to the present day. In a kind of “Venetian festival,” these were followed by the major international loan exhibition, The Art of Paolo Veronese 1528-1588 commemorating the 400th anniversary of Veronese’s death. Treasures from the Fitzwilliam Museum: The Increase of Learning and Other Great Objects was the first selection of masterpieces to come to America from one of the oldest and most esteemed art museums in Europe. Chosen by the Fitzwilliam’s director, Michael Jaffé, the 160 objects, which ranged in date from antiquity to the early twentieth century and embraced nearly every medium, will travel to the Kimbell Art Museum, Fort Worth, the National Academy of Design, New York, the High Museum of Art, Atlanta, and the Los Angeles County Museum of Art.

The exhibition Still Lifes of the Golden Age: Northern European Paintings from the Heinz Family Collection consisted of forty-four paintings from the remarkable collection of U.S. Senator and Mrs. H. John Heinz III. These works, many of which had never been previously exhibited, demonstrate the wide range of subjects that evolved in the still-life painting
of the Netherlands, Flanders, and Germany during the seventeenth century.

At the time of the exhibition Senator and Mrs. Heinz made a partial gift to the National Gallery of Abraham Mignon's *Still Life with Fruit, Fish, and a Nest*, c. 1675. Mignon, one of the major still-life painters of the day, painted in a highly illusionistic style that emphasizes the varied textures of fruits and flowers. He included rotten fruit and dead animals amid the sumptuous beauty of God's creation as a reminder of the transience of earthly existence.

Several Dutch and Flemish paintings on long-term loan have given new dimension to the Gallery's collection. Among them are Balthasar van der Ast's *Basket of Flowers and Basket of Fruit*, Abraham Bosse's *Vase of Flowers in a Niche*, and Jan Brueghel the Elder's *A Basket of Mixed Flowers and Vase of Flowers*, all lent by Mr. and Mrs. Paul Mellon. Emile E. Wolf has placed on long-term loan an important painting of the Rembrandt school, Gerbrandt van den Eeckhout's *The Levite at Gibeah*. The Ackland Art Museum of the University of North Carolina at Chapel Hill has lent two important paintings while their museum undergoes restoration: Jan Weenix's *Still Life with Dead Deer, Heron, and Hunting Implements*, and Peter Paul Rubens' *Imperial Couple*.

Research and writing continued on the systematic catalogue of Dutch and Flemish paintings. John Hayes, director of the National Portrait Gallery, London, completed work on the systematic catalogue of the British paintings. Research also continued on future exhibitions, including major retrospectives on Frans Hals, scheduled for the fall of 1989, and Anthony van Dyck, scheduled for the fall of 1990.

Beverly Louise Brown was succeeded as curator of southern baroque painting by Diane DeGrazia.

**American Painting**

Among the most significant additions to the American paintings collection this year was an imposing canvas by Benjamin West entitled *The Expulsion of Adam and Eve from Paradise*, 1791. Although the Gallery owns two important paintings by West, both date from the 1770s. The new acquisition, purchased with funds from the Avalon Fund and the Patrons' Permanent Fund, is a major representation of the artist's later career. The painting is undergoing conservation in preparation for display.

Raphaelle Peale was America's first professional still-life painter and one of the finest artists of the new nation. *Raphaelle Peale Still Lifes* brought together thirty-two exquisite works by this pioneering artist in the first exhibition devoted to the subject. The show then traveled to the Pennsylvania Academy of Fine Arts, where Peale had begun his career. *American Paintings from the Manoogian Collection* featured sixty-three works from the wide-ranging collection of Mr. and Mrs. Richard A. Manoogian. Organized by the National Gallery in cooperation with the Detroit Institute of Arts, the exhibition will be seen in San Francisco and New York in addition to Washington and Detroit.

*American Naive Paintings*, made up of sixty works from the collection given to the National Gallery by Edgar William and Bernice Chrysler Garbisch, was installed in the West Building. Many of the paintings had recently returned from a tour to Bologna and Venice. Three groups of paintings by George Catlin were selected for exhibition through the Gallery's National Lending Service: the LaSalle series for the Albright Knox Gallery in Buffalo, New York; North American Indian subjects for the Whitney Gallery of American Art, Buffalo Bill Historical Association in Cody, Wyoming; and images of South American Indians for Mexico City, Buenos Aires, and Santiago. Preparations continued on two exhibitions scheduled to open in the fall of 1989: *Frederic Edwin Church and John Twachtman: Connecticut Landscapes*. 
Much progress was made on the systematic catalogue volume of American naive painting. Research continued on the collection of Catlin Indian paintings as well as on the Albert Bierstadt retrospective to be seen at the National Gallery in 1991.

**Modern Painting**

The department of modern painting coordinated the purchase at auction of an exceedingly important early nineteenth-century French landscape, Horace Vernet's *La Chasse dans les Marais Pontins (The Hunt in the Pontine Marshes)*. Painted in 1833 during the artist's tenure as the director of the French Academy in Rome, this exceptional romantic landscape adds significantly to the Gallery collections.

After an exceptionally successful showing at the National Gallery in 1988, *The Art of Paul Gauguin* traveled to Chicago and Paris in 1988-1989. Final preparations were made for *Cézanne: The Early Years 1859-1872*, which opened at the Gallery in January 1989 with eighty-five vibrant paintings and drawings, confirming the artist's brilliance and consistent stature from the beginning of his career. Previously seen at the Royal Academy of Arts, London, and the Musée d'Orsay, Paris, the exhibition was seen in this country only at the National Gallery.

Work proceeded on two exhibitions of impressionist and post-impressionist paintings from the Gallery's collection that traveled to Europe. *Impressionisti della National Gallery of Art di Washington* was seen at the Museo Correr in Venice and the Palazzo Reale in Milan. *Französische Impressionisten*, opening at the
Preparations were made for *The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle* and *Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection*, which will open at the Gallery in May 1990. The initial phases of planning for three future exhibitions were also completed: *French Still Life Painting 1848-1906* (1993), *Picasso in the Thirties* (1994), and *Vuillard* (1995).

Distinguished scholar Lorenz Eitner has agreed to write the first of two systematic catalogue volumes on the Gallery’s nineteenth-century French paintings.
**Twentieth-Century Art**

This year was one of remarkable acquisitions, particularly those gifts made by Annalee Newman, the Collectors Committee, and the bequest of Rita Schreiber.

Mrs. Newman presented the Gallery with five superb early paintings by her late husband, Barnett Newman. The earliest is *Pagan Void*, 1946, a small but highly influential work. The artist would dramatically shift his style by the 1949 *Dionysius*, a radically abstract painting that established a critical counterpoint to the gestural abstract expressionist style of Jackson Pollock or Franz Kline. *Yellow Painting*, 1949, and *The Name II*, 1950, further refine the characteristic Newman development of linear “zips,” where paint is broadly applied up to a taped line. *Achilles*, 1952, is one of Newman’s most profound statements, where a red central section, with a jagged lower edge, is bordered by an encroaching black. Added to our fifteen Newman *Stations of the Cross and Be II*, these recent gifts establish a uniquely broad and historical collection of the artist’s major paintings at the National Gallery.

The Collectors Committee presented the Gallery with two Scott Burton granite settees, chosen for their pink and green coloration and boulder shapes with the East Building especially in mind. These sculptures are a popular feature of the East Building public spaces, where they function both as art and furniture.

By bequest of Rita Schreiber, three European masterpieces from the collection formed by Taft and Rita Schreiber, Los Angeles, greatly strengthen the Gallery’s collection of twentieth-century art. First, historically, is Pablo Picasso’s *Harlequin Musician*, 1924, a large, exuberant synthetic cubist painting in which the artist has blended the subject of his great blue period circus harlequins with his later cubist inventions and a possible portrait of his son, Paulo. The Schreibers’ interest in sculpture is memorialized by the gift of their Constantin Brancusi polished bronze *Bird in Space*, 1927, formerly in the Helena Rubinstein collection. Arguably one of Brancusi’s greatest objects, this dramatic cast joins the Gallery’s stone version of the same subject, allowing us to show the artist’s complex distinctions between the two media. The third object in the bequest is Henri Matisse’s haunting *Woman Seated in an Armchair*, 1940. Acquired first by Somerset Maugham, this work portrays both the articles and atmosphere of the artist’s Nice studio. There is a grave tone to the otherwise luxuriant composition, with the dark floor and black wall to the right adding an introspective weight.

Other gifts of distinction include an unusual, early Ad Reinhardt, *Untitled*, 1947, purchased with Gallery funds and with funds provided by The Circle of the National Gallery of Art; and a handsome painting, *Variations of a Rhythm—U*, 1933, by the American modernist Raymond Jonson, given by Dr. and Mrs. Robert Fishman.


**Sculpture and Decorative Arts**

The department received a generous grant from the Bauman Foundation to develop an audiovisual program as a general introduction to “The Art of Sculpture,” to be shown alongside the objects in the West Building galleries of small
and object conservators to undertake a thorough examination of its construction and carving technique, which, along with photographic documentation and marble studies, promises to contribute new knowledge on the design, execution, and restoration of Renaissance marble liturgical furnishings.

Work continued on the systematic catalogue of ancient and medieval sculpture and decorative arts, Renaissance plaquettes, and French sculpture. Much progress was made in research on the Renaissance medals, collaborating with object conservators on technical analyses and extending reports on the physical state of the medals for the catalogue in preparation by Graham Pollard. Alessandro Morandotti of Finarte, Milan, a Paul Mellon Senior Fellow at CASVA, is collaborating with the department on research on the Mellon Venus and Bacchus.

**Prints and Drawings**

The department of prints and drawings helped organize a number of exhibitions this year. *Master Drawings from the National Gallery of Canada* featured ninety-two drawings by major European artists from the fifteenth through the nineteenth centuries. This was the first collaboration between the National Gallery of Canada in Ottawa and the National Gallery of Art in Washington, and its opening celebrated the completion of the new Embassy of Canada, just across Pennsylvania Avenue from the Gallery’s East Building where the exhibition was installed.

*On the Art of Fixing a Shadow: 150 Years of Photography* was a collaborative effort by curators from the Gallery and from the Art Institute of Chicago. This exhibition, including more than four hundred works by over two hundred artists, showed both the extraordinary versatility and the consistent strength of this relatively new artistic medium.

*Mary Cassatt: The Color Prints* was based largely on the very fine collection of Cassatt prints given to the National Gallery by Lessing J. Rosenwald, as well as on important loans from other public and private collections.

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Michel Anguier, *Ceres Searching for Persephone*, modeled 1652, Patrons' Permanent Fund, 1989.44.1
The exhibition included all twenty-three of Cassatt's major color prints, many in multiple impressions, with related drawings, paintings, and pastels. Italian Etchers of the Renaissance and Baroque: Parmigianino to Giordano presented for the first time the finest available impressions of Italian etchings from this creative period. The 135 prints and nine illustrated books were drawn from collections throughout the world.

In the Armand Hammer Galleries an installation of Gauguin drawings, including the Breton sketchbook, coincided with The Art of Paul Gauguin retrospective in the East Building. Following this exhibition were Nineteenth-Century Drawings from the Armand Hammer Collection; Master Drawings from the Armand Hammer Collection: An Inaugural Celebration; Modern Drawings from the Armand Hammer Collection; and lastly, Drawings of Landscape and Architecture from the Armand Hammer Collection. The rotating series of exhibitions from the Gallery's collection of prints, providing historical surveys of artists' work in all media, continued into January 1989, containing about one hundred prints from the mid-fifteenth century through the present day.

Gifts of prints this year included several important groups of works. Gemini G. E. L. made a major addition to the Gemini Archive at the National Gallery, donating 155 prints from the 1980s by eighteen artists. This gift expanded the collections of Johns, Rauschenberg, Lichtenstein, and Hockney prints and added substantial groups of prints by artists not yet represented in the archive, among them Jonathan Borofsky, Vija Celmins, and Dorothea Rockburne. A bequest from Edith Rosenwald contained nineteen prints and six drawings, among which were a fine Hirschvogel landscape and three Cassatt color aquatints. Mr. and Mrs. Kent Minichiello gave critical help to the Gallery's fledgling photography collection with a donation of fifty-seven Walker Evans subway photographs from 1939–1941 and the pledge of twenty-three further works from the same series. John O'Brien continued his regular and much appreciated strengthening of the Gallery's eighteenth-century French portrait prints this year, adding the department's choice of seven by Augustin de Saint-Aubin and nine after Cochin.

Donations of individual prints were led once more by Ruth and Jacob Kainen, who completed their gift of Kirchner's great 1913 color lithograph Three Bathers by Stones. The Gallery was delighted to welcome new donors Ruth and Joseph Bromberg, who gave Ghisi's beautiful and important engraving Hercules Resting in a Landscape of 1567, and Bert Freidus, who made possible the purchase of fine copies of a Castiglione etching and an eighteenth-century Italian illustrated book. In the field of multiples, Graphicstudio also continued its donations, this year with Lichtenstein's extraordinarily effective wooden versions of Brushstroke Chair and Brushstroke Ottoman.

Among gifts of drawings this year was a beautiful Parmigianino sanguine, Three Feminine Heads, purchased with funds contributed by The Circle of the National Gallery of Art. In conjunction with an exhibition of the Gallery's Italian Renaissance drawings, William B. O'Neal, with his usual sensitivity and generosity, donated the first drawings by Baldassare Peruzzi and by Giovanni Battista Naldini to enter the collection. Neil and Ivan Phillips continued their regular support, making it possible to purchase a newly discovered and charming early Watteau fan design, A Fête Galante with Falconers. Among nineteenth-century drawings, The Armand Hammer Foundation contributed funds for two major English works, a large and strikingly impressionistic late watercolor by David Cox, Mountain Heights, Cader Idris, and Sir Edward Coley Burne-Jones' monumental Ariadne, a sepia study for the decoration of John Ruskin's new house.

Purchases of drawings were highlighted by a large Goltzius composition from 1595, The Holy Family with Saint Elizabeth and Saint John the Baptist. In rondel format, this major work shows Goltzius' mannerist forms and calligraphy transformed by his experience of Italian art, both aspects integrated with a refined delicacy of color and expression. From the rare earlier Netherlandish draftsmen, the Gallery added Jan Swart van Gron

Seventeenth-century drawings included a Bazicaluva allegorical landscape, but were focused on two fine Guercinos, a dashing red chalk study for the Gallery’s painting *Amnon and Tamar* and a fresh pen and ink *Landscape with a Large Waterfall*. Among the eighteenth-century purchases were a drawing by Giovanni Battista Tiepolo from a rare period in the late 1720s, a Gabriel de Saint-Aubin red chalk drawing of a theatrical subject by Voltaire, and a saucy, hilarious Rowlandson watercolor of *Nancy Cock—Clear Starcher*. Appian’s *Woodland River with a Fisherman* added an important mid-nineteenth-century drawing, and our twentieth-century works this year were highlighted by a major Picabia gouache, *Machine tournez vite.*

Purchases of prints included a range of centuries and artists, though several rare works can be singled out. Barbari’s charming *Saint Jerome*, with the saint working hard at his desk, is a particularly fine impression, rich with burr, of an Italian Renaissance print. The Gallery continued to acquire fine chiaroscuro woodcuts with three special proofs of subjects by Antonio da Trento. Bellange’s *Blind Hurdy Gurdy Player* came available in an excellent impression, and a special proof of a *Mother and Child*, overworked in extraordinary gold paint, joined the extensive collection of Kollwitz prints from Lessing Rosenwald. Among purchases of illustrated books, two French works deserve special mention: an extremely rare complete set of eighteen volumes of Cochin and Gravelot’s *Almanach iconolo-
gique in contemporary red morocco, and, unusually also in red morocco, a sketchbook by Eugène Burnand, including a series of wry drawings about the vagaries of plein air painting.

The expansion of the department into the West Building was completed this year, and the West Building study room was opened in January with the entire American print, drawing, and photograph collection. The two study rooms received 1,088 visitors this year, 353 objects were accessioned, and 149 works were lent to thirty-six exhibitions in this country and abroad.

Exhibitions

The exhibitions office oversaw the opening of twenty-one exhibitions at the National Gallery during the past fiscal year, for which more than 385 lenders from twenty-one states and sixteen countries lent over 2,300 works of art. The department also worked on another thirty-five exhibitions scheduled to open in the next five years and administered the tours of seven exhibitions currently traveling. U.S. government indemnity was secured for eight exhibitions, enabling a savings in excess of $1,000,000 in insurance premiums.

Responding to the need for greater facility in providing exhibition information to departments in the Gallery, the office acquired personal computers. Files are being converted to the new data base management system.

Temporary exhibitions at the National Gallery in fiscal year 1989 were:

Gauguin Drawings from the Armand Hammer Collection
continued from the previous fiscal year to 23 October 1989, coordinated by Andrew Robison
Michelangelo: Draftsman/Architect
[Parts I and II]
9 October 1988–11 December 1988, coordinated by David Alan Brown, supported by Olivetti Company and the Federal Council on the Arts and the Humanities
Raphaelle Peale Still Lifes
16 October 1988–29 January 1989, coordinated by Nicolai Cikovsky, Jr., supported by The Pew Charitable Trusts and The Circle of the National Gallery of Art
Japan: The Shaping of Daimyo Culture 1185–1868
The Art of the Tea Ceremony
30 October 1988–23 January 1989, coordinated by D. Dodge Thompson, supported by The Asahi Shimbum, the Yabumuchi School of Tea, Nomura Securities Company, Ltd, and All Niippon Airways
The Pastoral Landscape: The Legacy of Venice
Nineteenth-Century Drawings from The Armand Hammer Collection
6 November 1988–23 April 1989, coordinated by Judith Brodie
The Art of Paolo Veronese 1528–1588
Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building
4 December 1988–31 December 1990, coordinated by Jack Cowart and Nan Rosenthal, supported by American Express Company
Master Drawings from The Armand Hammer Collection: An Inaugural Celebration
19 January–19 February 1989, coordinated by Judith Brodie
Cézanne: The Early Years 1859–1872
Master Drawings from The National Gallery of Canada
5 March 1989–21 May 1989, coordinated by Diane DeGrazia, supported by the Belzberg Family
Modern Drawings from The Armand Hammer Collection
5 March–21 May 1989, coordinated by Judith Brodie
Paintings by Eugene Boudin from the National Gallery of Art
12 March–17 September 1989, coordinated by Charles S. Moffett
Treasures from the Fitzwilliam Museum: The Increase of Learning and Other Great Objects  
19 March 1989–18 June 1989, coordinated by Beverly Louise Brown, supported by Philip Morris Companies, Inc.

On the Art of Fixing a Shadow: 150 Years of Photography  
7 May 1989–30 July 1989, coordinated by Sarah Greenough, supported by Eastman Kodak Company

Still Lifes of the Golden Age: Northern European Paintings from the Heinz Family Collection  

Drawings of Landscape and Architecture from The Armand Hammer Collection  

American Paintings from the Manoogian Collection  
4 June 1989–4 September 1989, coordinated by Nicolai Cikovsky, Jr., supported by United Technologies Corporation

Mary Cassatt: The Color Prints  
18 June 1989–27 August 1989, coordinated by Margaret Morgan Grasselli

American Naive Paintings from the National Gallery of Art  
3 September–31 December 1989, coordinated by Charles S. Moffett

Italian Etchers of the Renaissance and Baroque: Parmigianino to Giordano  

Model of the drum and dome of Saint Peter’s Basilica, Rome, in the West Building’s East Garden Court for Michelangelo: Draftsman/Architect
Design and Installation

The department this year designed and installed twenty-one temporary exhibitions, among which the spectacular Japan: The Shaping of Daimyo Culture 1185–1868 represented one of the most ambitious undertakings in the Gallery’s history. Work progressed on reinstallation projects in the West Building and on planning for major reinstallations of the collection in coming years. New outdoor signage as well as temporary screens for the West Building were designed. The department also prepared designs for five upcoming exhibitions, including the complicated installation of Indonesian art opening in July 1990.

Michelangelo: Draftsman/Architect was installed in the West Building galleries adjacent to the East Garden Court. The artist’s monumental polychrome model for the drum and dome of Saint Peter’s Basilica, Rome, occupied the center of the garden court, while drawings, prints, paintings, and illustrated texts related to the drum and dome were installed in galleries directly north of the court in line with the great model so that viewers studying the sketches could always see the model. Adjacent galleries were devoted to the façade of the church of San Lorenzo, Florence, and again, drawings, prints, illustrated text panels, and a painting were arranged in relation to a model of the façade executed under Michelangelo’s supervision. Presentation of the didactic material was praised by architects, scholars, and general public alike. The forty-six figure studies, composition sketches, ideal heads, and presentation drawings were installed chronologically in adjoining galleries. Individual panels behind each drawing focused attention on the work and gave scale to the framed images. Lighting of the models, drawings, and prints was unusually demanding due to the juxtaposition of various media, changes in scale, and requirements for restricted illumination of the drawings.

Following the Michelangelo exhibition, American Paintings from the Manoogian Collection was installed in the same galleries, an ideal location in that the Gallery’s American paintings reside in galleries directly opposite. The Manoogian paintings were arranged by theme and subject matter in galleries that were painted in colors historically appropriate to the groups and themes presented.

Raphaelle Peale Still Lifes appeared in ground floor galleries of the East Building, with thirty-two of Peale’s paintings in a large room articulated by early nineteenth-century architectural detailing. The upper section of the walls was painted a deep, saturated green to set off the rich palette of the paintings. A smaller space adjacent to this gallery contained works by Peale’s father, uncle, and brother. At the entrance to the gallery a super graphic blow-up of Peale’s Still Life with Orange and Book was exceptional in that an image originally executed at 8½ inches high made such a dynamic impression when enlarged to ten feet.

The design and installation of Japan: The Shaping of Daimyo Culture were easily among the most expansive and successful undertaken in the Gallery’s history. In addition to the 450 works on view in the central exhibition, the installation incorporated a No theater with live performances, rear-lit transparencies of tea house gardens and daimyo castles, and an authentic reconstruction of a tea house and garden, including an adjacent area for the exhibition of tea ceremony objects and the demonstration of the actual tea ceremony. Taken together, these broader aspects of the exhibition created a sense not only of a daimyo exhibition but of a Japanese festival.

The design of the central exhibition required a very different aesthetic than used in the past. As a first measure, chiefs of design Gaillard Ravenel and Mark Leithauser traveled to Japan with guest curator Yoshi Shimizu of Princeton University, not only to examine the works to be exhibited but to experience the conventions of Japanese presentation. Study of Japanese architecture and visits to Western installations of Japanese art provided further insights. In the end, Japan was presented on the mezzanine and upper levels of the East Building and dominated the entire atrium space.

The tea house and garden with the No stage and banners formed an evocative
Installation of a Japanese National Treasure, an early thirteenth-century hanging scroll from Jingoji, Kyoto, for Japan

Opposite: wooden sculpture of Hachiman, 1326, installed for Japan, with the eight-foot-tall Amida Nyorai seen in the foreground

Educational materials throughout the exhibition, in the form of chronologies, text labels, and rear-lit transparencies of tea house gardens and No theater performances, elucidated the individual objects and gave structure to the visitor’s experience.

The department’s involvement with the No theater and tea house were limited to assisting the Japanese in production and coordination. These presentations were the work of skilled Japanese designers and, in the case of the tea house, master Japanese craftsmen.

The Pastoral Landscape: The Legacy of Venice was installed in the West Building’s central gallery. Tracing the development of landscape painting from Giorgione through the eighteenth century, the exhibition incorporated paintings, prints, and drawings. Works in all media were integrated here to show the role prints and drawings played in the diffusion of the pastoral landscape theme beyond Venice where it originated. Juxtaposition of paintings and works on paper necessitated extraordinary precision in the focus and balance of the lighting.

Nineteenth-Century Drawings from the Armand Hammer Collection, followed by Master Drawings, Modern Drawings, and Drawings of Landscape and Architecture were installed in West Building ground floor galleries as part of the yearly rotation of the selections from the Armand Hammer Collection.

Consisting of fifty paintings and fifty-five drawings, The Art of Paolo Veronese 1528–1588 was installed in main floor galleries of the West Building. Veronese’s monumental Holy Family with Saints Catherine and Anthony Abbot, mounted only part of the exhibition, which meant that cases and lighting had to be designed for easy access to allow two to four rotations of objects not always of equal size and scale. The environmental considerations were among the most rigorous ever encountered due to the vast range of objects and materials: paintings, polychrome wooden sculpture, armor, saddles, scrolls, sliding doors, lacquer work, ceramics, domestic textiles, No masks, musical instruments, robes, and tea utensils.
on a baffle constructed in the lobby, could be seen the full length of the west sculpture hall, providing a herald to the exhibition. Paintings were arranged chronologically in large galleries, with smaller rooms of drawings integrated in the sequence so that viewers could observe the role played by drawing in Veronese’s work. Dark background colors enhanced the jewel-like opulence of Veronese’s color.

*Cézanne: The Early Years 1859–1872,* installed in five of the West Building’s main floor exhibition galleries, followed a historical presentation. Four intimate and one grand gallery were selected as appropriate to the scale and sequence of the works and were painted in deep, saturated colors to set off the rich colors in the works of art. Drawings and watercolors were integrated with the paintings and massed in tiered hangings in the nineteenth-century manner. The integration of paintings with works on paper necessitated extraordinary control of light levels.

Three graphics exhibitions were installed in East Building ground floor galleries, in the basic configuration of four small and two large rooms. *For Master Drawings from the National Gallery of Canada* accent panels were mounted on the walls, creating bands of color within each room that provided a focus for the viewing of the drawings. Their colors gave richness and variety to the viewing experience while complimenting the tonality of the inks in the drawings. Architectural alterations were made for *Mary Cassatt: The Color Prints,* which had to accommodate a greater density of objects as well as a mixture of paintings, drawings, and prints. One special feature of the exhibition was a technical explanation of Cassatt’s working method for producing color prints, a complex process that entailed drawings, multiple copper plates, and proofs. *For Italian Etchers of the Renaissance and Baroque: Parmigianino to Giordano* the colors of the galleries were changed from deep, cool greens and blues to warm, neutral Tuscan grays. This exhibition was also introduced by a technical section illustrating the etching process.
Paintings by Eugene Boudin from the National Gallery of Art was a one-room exhibition installed in the East Building. Usually installed against neutral gray backgrounds, the paintings were this time hung against saturated red walls, the color generally found in paintings of nineteenth-century picture galleries. The change made these paintings appear richer in color and infused with greater luminosity.

The East Building installation of Treasures from the Fitzwilliam Museum had to accommodate 160 works ranging from large paintings to small coins. Upper level galleries, with greater ceiling height and natural day light, displayed paintings, sculpture, and furniture. Articulated with period door surrounds, cornices, and moldings, these rooms were painted in colors derived from galleries at the Fitzwilliam Museum. Mezzanine galleries were more simply detailed and exhibited coins, arms, and other decorative arts; drawings and manuscripts; and ceramics from antiquity through the eighteenth century.

Presenting over four hundred original black and white photographs, On the Art of Fixing a Shadow: 150 Years of Photography was the largest exhibition shown in the West Building in over a decade. The smaller graphics galleries displayed traditional size photographs, while the central gallery contained large-scale contemporary works. The visitor was led through the four major sections and over twenty subsections by wall graphics and changes in wall color. A special feature of the installation was the design of a traveling, freestanding case for exhibiting daguerreotypes that were lit by fiber optics.

Still Lifes of the Golden Age: Northern European Paintings from the Heinz Family Collection was presented in East Building mezzanine galleries. Walls were painted in deep green and warm earth tones and articulated with cornice, dado, and door casings all derived from seventeenth-century Dutch precedents. Wood detailing was glazed and grained in a finish not unlike that of the dark wooden frames on many of the exhibited paintings. Franciscus Gysbrechts' Trompe L'Oeil Window was hung as a window in a baffle so that it could be viewed from both sides.

American Naive Paintings from the National Gallery of Art was installed in the West Building central gallery after some years in a traveling exhibition.

A Presidential Design Award recognized the National Gallery’s design and installation department for exhibition graphics and for its presentation of The Treasure Houses of Britain in 1985–1986.

Lenders to Special Exhibitions

PRIVATE COLLECTIONS
Akana Hachimangu, Shimane Prefecture
Anonymous lenders
Mr. and Mrs. Frank Avellino
The Bakwin Collection
Barker Welfare Foundation
Mr. and Mrs. Bernd Becher
Mrs. Edwin Bergman
James A. Bergquist
Stephen A. Bergquist
Murriel and Philip Berman
Berry-Hill Galleries
Sarah Campbell Blaffer Foundation
Mr. Irving Blum
The Burghley House Collection
Mrs. Joseph Carson
Mr. and Mrs. Robert Cassatt
Mr. Jean-Christophe Castelli
Mr. and Mrs. Daniel Cattlin, Jr.
Ms. Helen Chadwick
Chishin, Kyoto
Chōmoji, Aichi Prefecture
Chórakojuji, Kyoto
Chōrei-ji, Ishikawa Prefecture
Chōshin, Kyoto
Piero Corsini
The Duke of Devonshire and the Trustees of the Chatsworth Settlement
Monsieur Hervé Dufresne
Mr. and Mrs. Julian I. Edison
Mr. Stefan Edlis
Mrs. Robert R. Edicholtz
Eisei Bunko, Tokyo
Her Majesty Queen Elizabeth II
Engakuji, Kanagawa Prefecture
Enchōin, Shiga Prefecture
Exchange National Bank
Mr. Joan Fontcuberta
Fraenkel Gallery
Collection of Helen Frankenthaler
Fuji Akira Collection
Fukushi Shigero Collection
Ganjojuin, Shizuoka Prefecture
Jo Ann and Julian Cahn, Jr.
Mr. and Mrs. Robert C. Graham, Sr.
Mrs. John W. Griffith
Gyokuhoin, Kyoto
Hallmark Cards
Mr. and Mrs. Nathan Halpern
The Armand Hammer Foundation
Mr. and Mrs. Charles W. Harp
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Rembrandt van Rijn, Study of a Beggar Man and Woman; A Biblical Subject; A Landscape with Farm Buildings Among Trees
Pierre Auguste Renoir, Gertrude
Andrea del Sarto, Female Head
Georges Seurat, Study after "The Models"
Giovanni Battista Tiepolo, Saint Jerome in the Desert Listening to the Angels; The Virgin and Child Adored by Bishops, Monks and Women
Jean-Antoine Watteau, Young Girl, Couple Seated on a Bank
Andrew Wyeth, Brandywine Valley

PETER JAY
Gilbert Stuart, John Jay

COLLECTION OF JASPER JOHNS
Jasper Johns, Field Painting; No; Target

GILBERT AND ANN KINNEY
Hans Hofmann, Staccato in Blue

COLLECTION BORIS AND SOPHIE LEAVITT
Paintings:
William Baziotes, Epoch
Adolph Gottlieb, Black Staccato in Blue
William Baziotes, Two Figures with Cerulean Blue Stripe

David Salle, Aerialist
Sculpture:
Jean Arp, Harlequin
Roy Lichtenstein, Brushstroke Chair and Ottoman

MUSÉE DU LOUVRE, RÉUNION DES MUSÉES NATIONAUX
Venetian School, Cypriel on a Dolphin

JEANNE ROWE MATHISON FAMILY IN MEMORY OF ROBERT VINCENT MATHISON
James Peale, Dutch Still Life with Chinese Export Basket

COLLECTION OF MR. AND MRS. PAUL MELLON
Balthasar van der Ast, Basket of Flowers; Basket of Fruit
Abraham Bosse, Vase of Flowers in a Niche
Jan Brueghel the Elder, A Basket of Mixed Flowers and a Vase of Flowers
Richard Dering, Ocean Park No. 50; Ocean Park No. 61; Ocean Park No. 87; Ocean Park No. 89
Mark Rothko, Red, Black, White on Yellow; Yellow, Blue and Green in Blue; Blue, Green, and Brown

COLLECTION LOIS AND GEORGES DE MENIL
Anthony Caro, Prairie

ROBERT AND JANE MEYERHOFF
Jasper Johns, Untitled (M.T. Portrait); Untitled (Dream)
PATSY AND RAYMOND NASHER COLLECTION
Alberto Giacometti, No More Play

NATIONAL MUSEUM OF HEALTH AND MEDICINE OF THE ARMED FORCES

INSTITUTION OF PATHOLOGY
Thomas Eakins, Dr. John H. Brinton

MORTON G. NEUMANN FAMILY COLLECTION
Alberto Burri, Red Accent
Robert Delaunay, The Windows
Theo van Doesburg, Composition
Jean Dubuffet, Antonin Artaud aux Houppes; The Congenial One; Leader in a Parade Uniform
Lucio Fontana, Concreti Spaziale Attrezzo
Alberto Giacometti, Observing Head; Seated Woman
Juan Gris, Banjio with Glasses
Yves Klein, The Blue Night
Fernand Léger, Still Life; Man with a Dog
Roy Lichtenstein, Life Line
René Magritte, Underground Fire
Francis Picabia, Amorous Parade

From American Paintings from the Manoogian Collection, William Merritt Chase, The Nursery, 1890, The Manoogian Collection
Pablo Picasso, Composto Diechi, Glass Bottle, and Pipe; Young Girl with Left Arm Raised; Nude
Robert Rauschenberg, Register
Gino Severini, The Argentine Tango

COLLECTION OF THE NEWARK MUSEUM
Thomas Cole, The Arch of Nero

RAUSCHENBERG OVERSEAS CULTURE INTERCHANGE COLLECTION
Robert Rauschenberg, Cuban Acre; Wall-Eyed Carp

COLLECTION OF CANDIDA AND REBECCA SMITH, COURTESY OF M. KOEDLER & COMPANY, NEW YORK
David Smith, Aggressive Character; Black-White Forward; Blue Construction; Construction with Forged Neck; Goaolda H; Lunar Area on 1 Leg; Ninety-Father; Ninety-Son; Personage from Stone City; Personage of August; Portrait of a Painter; Sentinel; Sentinel V; Tank-Totem VI; Tank-Totem IX; Untitled (December 12); Untitled (Zig V); Volta XI; Woman Bandit; Zig V

WHITE HOUSE COLLECTION
Paul Cézanne, House on the Marne; The Forest; House on a Hill

COLLECTION DAVID WHITNEY
Jasper Johns, Harlem Light

EMIL E. WOLF
Gerhard van den Eechoudt, The Lute at Gibeon

ERVING AND JOYCE WOLF
Paintings:
William L. Pickett, Wondersheek Creek Beach, Gloucester
Francis A. Silva, Indian Rock, Narragansett Bay

Sculpture:
Augustus Saint-Gaudens, Victory; Amor Caritas; Robert Louis Stevenson
Frederick MacMonnies, Young Man with Heron; Bacchante and Infant Faun

RICHARD S. ZEISLER COLLECTION
Fernand Léger, Two Women

ANONYMOUS
George Caleb Bingham, The Jolly Flatboatmen
Burgundian or northern French, 15th century, Heracles I
Central or northern Italian, 16th century, Madonna and Child with Saint John
Central Italian, mid-16th century, Feast of the Olympian Gods
Central Italian, mid-16th century, Apollo and Marsyas

German or southern Netherlandish, 17th century, Triumph of Wealth

Jean-Leon Gerôme, Bashi Bazouk
Arshile Gorky, Grey Painting; Khorkom; Portrait of Master Bill; Self-Portrait; Still Life on the Table
Italian, 16th century, Hercules
Jasper Johns, Flag on Orange Field; II
Ellsworth Kelly, Three Gray Panels; Untitled; Tiger; Relief with Blue; Black Square with Blue; Red Curve I; White Square
Roy Lichtenstein, Roun Cathedral, Set III; Look Mickey; Girl with Hair Ribbon; Still Life with Goldfish Bowl; Cosmology; Yellow Brushstroke II
Edouard Manet, Jeanne—Le Printemps
Joan Miró, Mural Painting for a Temple II; Mural Painting for a Temple II; Mural Painting for a Temple II

Thomas Moran, Green River Cliffs, Wyoming
Netherlandish, second half 16th century, Amorous Couple
Robert Rauschenberg, Female Figure (Blueprint); White Painting; Blue Eagle; Miniatuur; Black Painting; Automobile Tire Print

Thomas Sully, Queen Victoria

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Conservation

The growth of the science department has been a major focus of the conservation division over the past year. While technical studies and research have always been part of the department's responsibilities, a new research section will investigate the fundamental properties of artists' materials and conservation procedures. A joint project with the Conservation Analytical Laboratory of the Smithsonian Institution, the Canadian Conservation Institute, and the Tate Gallery will present the results of recent research and current packing and shipping technology to an international meeting in London. A prototype of a computerized system is being developed to survey works in the collection in order to assess their condition and determine future conservation requirements. A local area network is planned to allow other institutions to tap the resources of the Gallery's computerized Art Information System.

René de la Rie was appointed head of the science department, coming to the Gallery from the Metropolitan Museum of Art where he was studying the deterioration of varnishes.

PAINTING CONSERVATION

This year twenty-two major painting conservation treatments were completed, and progress was made on several large projects. The technical investigation of Giovanni Bellini's and Titian's Feast of the Gods was completed and prepared for publication in Studies in the History of Art. A colloquy was organized in conjunction with CASVA, and a half-hour film was planned, written, and shot on location in Venice, Ferrara, Mantua, and in the Gallery, under the direction of the Gallery's office of external affairs. Numerous lectures were given around the country and abroad on the painting's construction and materials, and an exhibition coinciding with the rehanging of the painting was planned for January 1990.

A first-of-its-kind collaboration, undertaken with the painting conservation department of the Metropolitan Museum of Art, rejoined the Gallery’s Francesco di Giorgio, God the Father Surrounded by Angels, with its lower part, the Metropolitan’s Nativity, from which it had been separated for at least 150 years. Structural work by the Metropolitan’s expert on Italian wood panel construction brought the two panels back to their original form, and extensive reconstruction during inpainting in the National Gallery’s studio completed work on the Gallery’s panel. The final rejoining was carried out in time for the Metropolitan’s exhibition, Masterworks of Siennese Painting. The rejoined painting will be shared by the two museums, hanging for five years alternately in each.
Paintings left unfinished by an artist provide fascinating information on an artist’s painting methods. Two such paintings, Velázquez’s Needlewoman and El Greco’s Saint Jerome, were treated, revealing areas of masterful underpainting that had been hidden by darkened varnish. Cleaning of Frederic Edwin Church’s great late masterpiece, Morning in the Tropics, revealed not only interesting pentimenti but also a much richer treatment of the delicate morning light bathing the scene than had been suspected. Bernardo Daddi’s imposing Saint Paul is one of the few fourteenth-century Italian panel paintings in the collection to have its original roughly chiseled back, and during treatment its construction could be closely studied. Giovanni Battista Moroni’s Portrait of Jean Federico Madruzzo has been cleaned, showing more clearly the beauty of its execution.

Conservation was completed on two ensembles of panel paintings that have been long-term projects. Cleaning and inpainting of Cosimo Tura’s small Annunciation with Saints Francis and Maurelius revealed its exquisite delicacy; and cleaning of Gilbert Stuart’s five portraits of presidents, George Washington, John Adams, Thomas Jefferson, James Madison, and James Monroe, showed the artist’s vigorous technique and luminous colors. Work is progressing on three important projects, Perino del Vaga’s Nativity, Gerard David’s The Saint Anne Altarpiece, and Toulouse-Lautrec’s Moulin de la Galette. Treatment was begun on a large panel ensemble, Agnolo Gaddi’s triptych, Madonna Enthroned with Saints and Angels. A study of the construction of the altarpiece and related Florentine panels is the new Mellon Fellow research project. Other paintings treated during the year are Cézanne’s The Artist’s Son Paul, Morisot’s Young Woman with a Straw Hat, and Tiepolo’s Apotheosis of a Saint.

Examinations for technical entries in the systematic catalogue project numbered 232. Study of the British, Spanish, and German paintings was completed, and work on the Garbisch collection is nearly complete. Progress has also been made in surveying the condition of the twentieth-century collection. Conservators
assisted with inspections and courier travel for numerous exhibitions.

PAPER CONSERVATION

While completing 130 major and 220 minor treatments during the year, the paper conservation staff also focused on research and education. Several treatments required innovative procedures, including work on a small group of tempera drawings on poor quality papers by Mark Rothko, a collection of Harper’s Weekly woodcuts by Winslow Homer, The Torment of Ciampolo by William Blake, and Shepherds Peering into a Chasm by Guercino. The Blake chine collée was greatly improved by treatment, in which non-alignments and bubbling of the chine paper caused by an earlier restoration were rectified. The Guercino drawing had been endangered by extensive embrittlement, darkening, and breaking of the sheet due to the acidity of its iron gall ink, and could not even be handled. Treatment stabilized the drawing’s condition, enabling it to be properly matted and stored.

Two drawings, The Garden Gate by Hubert Robert and The Sacrifice of a Goat to Jupiter by Giulio Romano, were removed from poor quality backings during treatment. A large number of Rothko drawings were conserved as part of the ongoing project to treat and house that collection. And for the Gallery’s installation of twentieth-century art, conservators brought Matisse’s La Nègresse out of five years of rolled storage and worked with a specialist to rehang the collection’s largest cutout.

Paper conservators worked with curators and the science department to investigate the quality of modern artists’ materials, to test the permanence of inks and pressure sensitive tapes for Graphicstudio, and to disprove the claim that certain fluorescent lights emit negligible ultraviolet light. Responding to loan requests for exhibitions of graphic works by Mary Cassatt and photographs by Alfred Stieglitz, the department researched procedures for taking densitometer readings of lightsensitive graphics proposed for extended exhibition. In conjunction with a graphics exhibition of Rembrandt landscapes opening in 1990, the department contributed an essay to the catalogue that is related to the ongoing Rembrandt watermark project. The current Mellon Fellow began research into the history of the treatment of prints.

With more photographs being added to the graphics collection, paper conservators attended a seminar given by the Rochester Institute of Technology on the identification, storage, and handling of black and white photographs. The department also offered a conservation workshop to the Gallery’s prints and drawings department, presented a seminar on the safe display of rare books to the staff of the Smith College Libraries, and initiated a survey of the rare books and photographs in Gallery collections.

A greater number of graphic arts were lent to or loaned by the National Gallery this year, necessitating the conditioning of 2,500 prints, drawings, or photographs. Light levels were monitored in all of the exhibitions displaying works of art on paper. Paper conservators assisted with the rotation of objects in Japan: The Shaping of Daimyo Culture and helped the matting and framing staff handle oversize prints that were photographed for the upcoming Prints of the Eighties catalogue.

The East Building matting and framing workshop prepared 395 graphic works for exhibitions and loans. Approximately 107 new acquisitions were prepared for storage or exhibition; 75 of these required framing. As part of the continuing maintenance of the collection, 650 works were matted, most of them sixteenth-century German prints.

OBJECT CONSERVATION

This year the department divided its time between treatment of the collections and work on exhibitions. The 76-foot-long mobile designed by Alexander Calder for the central court of the East Building was removed from exhibition for the first time since its installation ten years ago. After cleaning the multicolored parts, repairing the worn metal surfaces, restoring an original manufacturing defect, and in-
Alexander Calder’s East Building mobile is deinstalled by artist/engineer Paul Matisse (with his back to the camera), assisted by conservators and staff of the registrar.

creasing the sculpture’s variable movement, the work was reinstalled in time for the East Building’s tenth-anniversary festivities. Filming was done during treatment for a segment of the “USA Today Show” and for a National Gallery feature production.

The entire department took on the annual task of cleaning and waxing the monumental bronze Knife Edge Mirror Two Piece by Henry Moore displayed in front of the East Building. During a prolonged period of rain, the ground became too soft to support the outdoor sculpture Wandering Rocks by Tony Smith, so custom-fitted concrete forms were made in order to provide each piece with a solid, stable base. The deinstallation and cleaning of the lead fountain sculpture in the West Building’s East Garden Court, Cherubs Playing with a Lyre by Pierre Legros, required a coordinated effort by a number of Gallery departments and outside contractors.

Treatments on a smaller scale included the cleaning, filling, and inpainting of an anonymous sixteenth-century Italian gilt bronze Lockplate and Clasp and a Chi’ng dynasty (1662–1722) Famille Verte Porcelain Plant Jar with its bronze neoclassical tripod base. The study, cleaning, and repair of the fourteenth-century Italian Cassetta with Gilded Pastiglia Decoration was completed, with surprising results: the original polychromy was recovered, and a black area was found to be silver leaf.

The department examined more than 725 objects for loan or for exhibitions such as Treasures from the Fitzwilliam and Michelangelo: Draftsman. Objects from the Shelburne Museum were examined in Denver when An American Sampler: Folk Art from the Shelburne Museum closed at the Denver Art Museum. One staff member traveled to Tokyo to oversee outgoing condition reports for the objects in Japan: The Shaping of Daimyo Culture. While the works from Japan were in Washington, the department helped with the unpacking, installation, deinstallation, and three rotations of fragile, light-sensitive objects.

The department’s involvement with the systematic catalogue project increased this year. Examination and analysis of the Renaissance medals collection is nearly complete. Technical examinations of the rock crystal and enamel collections have been completed. A special technical appendix on the highly decorative sixteenth-century Saint Porchaire ware will be published in the Renaissance ceramics volume. Minute samples of the clay bodies were taken for thermoluminescence testing, and the results confirmed the assigned sixteenth-century dates. Examination of the French sculpture collection is in progress.

The department continues to pursue research on a number of objects in the collection, such as Degas wax sculptures and ormolu, and on conservation-related issues. Several expanded research projects have emerged from work on the systematic catalogue. A manuscript has been prepared for publication on the technical comparison of the Gallery’s bronze portrait bust of Pope Paul III Farnese by Cuglielemo della Porta to six similar casts borrowed from various owners.

The object conservation department performed 19 major and 75 minor treatments on sculpture and decorative art in
the collection or on loan. In addition to the 162 examination reports for the systematic catalogue, staff prepared 78 major and 64 minor examination reports.

TEXTILE CONSERVATION

The department has continued to organize documentation of the textiles in the collection in preparation for a general survey, and this year concluded an initial examination and survey of the tapestries on display. Work has progressed on development of a long-range plan for treatment and preservation of the French upholstered furniture. Major treatments included stabilization of the tapestries America and Asia and localized treatment of Oceanie—la mer, a screenprint on linen designed by Henri Matisse. Altogether, twenty major treatments and twenty-five minor treatments were performed.

With the deinstallation and return of the Dumbarton Oaks tapestries, Prince of Wickedness, Legend of the Cross, and April, the department reinstalled the Mazarin Tapestry, The Triumph of Christ, and two of the Bernard Van Orley tapestries, The Lamentation and The Crucifixion. A maintenance and examination schedule of the pieces on display has been established. The department also assisted with the examinations at installation and deinstallation of the textiles for the Japan exhibition.

The department organized the Joseph V. Columbus Tapestry Symposium to be held in October 1989 in honor and memory of the Gallery’s textile conservator from 1969 to 1989. This international meeting will cover art historical, design, and conservation issues.

Expansion of the department’s facilities included installation of a new wet-sink in the West Building workroom and additional equipment at the East Building wash-tank site.

SCIENCE DEPARTMENT

As in previous years, the science department supported curatorial and conservation-related research by providing technical analyses of works of art. This year the staff performed over 300 examinations on more than 200 objects, including 130 medals, which were studied by x-ray fluorescence spectroscopy for the systematic catalogue. Analyses included identification of pigments and media in the paint and ground layers of paintings, the inks of drawings, and corrosion products on metal objects. Methods included microscopy, microchemical analysis, x-ray fluorescence spectroscopy, x-ray diffraction analysis, fourier-transform infrared spectroscopy, gas chromatography, and high performance liquid chromatography.

Study of cross sections of El Greco’s Saint Jerome showed that a gray toning layer had been applied at an early stage. The stratification of Gauguin’s Brittany Landscape was studied using cross sections, since x-radiography had revealed the presence of an underlying painting. The identification of lead carbonate as the corrosion product on Legros’ fountain, Cherubs Playing with a Lyre, will determine recommendations concerning the water that circulates. Responding to inquiries from other institutions, an architectural sketchbook (the Mellon Codex) owned by the Pierpont Morgan Library was examined by x-ray fluorescence to help determine the authorship of various portions; wood analysis was performed on a polychrome Pieta and on two early American frames for the National Museum of American History; and pigment and media analyses were made for several paintings from the Corcoran Gallery of Art.

Study of the effect of pigments on the immunological determination of protein-containing media revealed that iron earth pigments decreased the sensitivity of the assay in egg tempera, although analysis can be done with small samples. Immunological methods were used to detect casein in the glue of Gaddi’s Madonna Enthroned with Saints and Angels. The department installed an amino acid analyzer that uses high performance liquid chromatography (HPLC), and substantial progress has been made in applying this technique to the identification of proteaceous materials, such as egg yolk and egg white, casein, and animal glue. The blue areas in Cosima Tura’s The Annunciation with Saints were found to be painted with
animal skin glue, while its red areas were painted using egg yolk as the medium. These findings concur with Cennino Cennini's recommendations in his fourteenth-century handbook, Il Libro dell'Arte.

Investigation has continued into the removability of aged synthetic surface coatings on paintings. To date, fifty-six paintings have been examined that contain acrylic coatings that become insoluble during accelerated aging experiments due to cross-linking reactions. Although all coatings could still be removed with solvents, some need fairly polar solvent mixtures. A chapter on the pigment Prussian blue is in preparation for the third volume of Artists' Pigments: A Handbook of Their History and Characteristics. The wood analysis survey of American paintings on panel has continued.

The department is building an extensive research program that will formulate new analytical methods, particularly for the organic components of art objects and conservation materials, develop stable conservation products, and study the degradation of materials and ways to inhibit this. A weatherometer is on order to assist with accelerated aging studies, as are instruments such as an ion trap detector and a diode-array ultraviolet spectrometer needed to assess the extent of the degradation of materials.

LOANS AND EXHIBITIONS

CONSERVATION

The department coordinated conservation efforts for fifteen exhibitions opening at the National Gallery in 1989, while assisting other museums with seven earlier shows and preparing for many more. Records are kept of the condition of each work of art on arrival and departure from the National Gallery. Occasionally, works are examined at the lending institution before shipment to the Gallery, to assess condition, design packing procedures, and ascertain the environmental requirements for specific objects. Such examinations were done for Michelangelo: Draftsman/Architect; Japan: The Shaping of Daimyo Culture; and Treasures from the Fitzwilliam.
Frame conservator working with a sixteenth-century Italian frame in the Kress Collection

Gemini G.E.L.: Art and Collaboration, The Human Figure in Early Greek Art, and Sweden: A Royal Treasury, which opened in previous years, continued to travel to other venues in 1989. The department assisted other institutions with the installation, preparing of condition records, and packing of the works of art. Work on future exhibitions included special arrangements for The Drawings of Jasper Johns, The Art of Indonesia, Anthony Van Dyck, and Circa 1492: The World of Christopher Columbus.

In matting and framing the department devised special mounts for daguerreotypes and very large photographs in The Art of Fixing a Shadow: 150 Years of Photography and created a new type of adjustable support for books in the Japan show. The staff matted 1,007 standard and oversized works and framed 855, while acquiring 345 new frames, constructing 105 frames from lengths of molding, and preparing 95 works for the National Lending Service. Frame conservators completed two major and 416 minor treatments, constructed 33 new frames for works in the collection, and examined 658 frames for possible loan to other institutions. Routine examinations were made of frames in the galleries. Finally, 347 frames were examined, 134 received minor treatment, and 23 temporary frames were constructed for works lent to National Gallery exhibitions.

Records and Loans

The systematic catalogue of the paintings, sculpture, and decorative arts holdings of the National Gallery made progress on many fronts during the year. The volumes on British and Spanish paintings are in the hands of the editors office. The manuscript for one of three decorative arts volumes is virtually complete, and several other volumes are well advanced. Generous grants were awarded by the Luce Foundation toward the volume on American academic paintings, and by the Getty Trust in support of the volumes on French fifteenth- to eighteenth-century painting and on French sculpture.

In conjunction with preparation of the catalogue, every object is receiving a thorough examination in the conservation laboratories, including, where appropriate, x-radiography, infrared reflecto-
graphy, and various analytical tests to determine how the object was made. The results will be incorporated into the catalogue, providing extremely valuable new information to art historians and conservators. Technical appendices, where appropriate, present this data more fully or explore specific problems. Although all Gallery conservators are participating in this campaign of examinations, several new conservators have been appointed whose primary responsibility is systematic catalogue work.

The department of curatorial records and files has been assisting systematic catalogue authors with research into the provenance of Gallery works, developing biographical files on former owners and histories of the major auction houses. The department has begun to build a computer data base for provenance information, which will later be subsumed in a complex relational data base on art objects in the Gallery's mainframe. A prototype for the larger system was developed during the year by consultants working with the Gallery's data processing department and others. It will enable the Gallery to automate many functions relating to the loan of objects, exhibition management, and the creation of a history of changes to collection information. Staff will be able to query the data base on-line in sophisticated ways and to create reports to meet a variety of needs. Plans call for testing and refining the prototype during the coming year before full implementation begins.

Files maintained by the department that contain documentation, correspondence, and publications about works in the collection can be consulted by scholars on request and also circulate to some offices within the Gallery. A circulation system based on barcodes, an offshoot of the library's VTLS system, is being installed to make it easier to keep track of these circulating files.

The pace in the department of the registrar during the year was dictated by the active exhibition program, the movement of objects in conjunction with systematic catalogue research, and the many Gallery works lent to other institutions. During the course of the year this department handled the packing and shipping of 2,364 outgoing works of art, 2,548 works coming to the Gallery for exhibition, and 1,203 loans for other purposes, such as study or purchase consideration. The total number of objects entering and leaving the Gallery came to 6,115, or an average of 118 per week, a 22 percent increase over the previous year. Sixteen paintings, 8 sculptures, 65 photographs, and 288 other graphics were accessioned. Ninety-four copyists' permits were issued. To these statistics for in-house activity should be added the department's responsibility for managing shipment of exhibitions organized by the National Gallery between later venues on their tour. An average of eight or ten such exhibitions were circulating throughout the year—having left Washington months or even years before—in places as far-flung as Japan, the Soviet Union, London, and Paris, and all across the United States.

In addition to this active program, the department of the registrar was able to carry out other important activities. A large portion of the graphic holdings, primarily American works, were moved from the overcrowded East Building into a new study/storage facility in the West Building. The registrar took part in a Gallery-wide study of the potential for off-site storage, and the department was able to move bulky non-art items such as crates to a new storage facility. Training sessions were organized for staff members who are on duty on weekends and holidays to insure that they are familiar with procedures for protecting works of art in emergencies. Further training was offered to new staff members who would be serving as couriers of works of art to other institutions.

The department of loans and the National Lending Service in 1988 launched a new program of circulating exhibitions. During this first full year of operation, its exhibition of paintings of North American Indians by George Catlin was shown at the Buffalo Bill Historical Center in Cody, Wyoming. An exhibition of paintings of South American Indians, by the same peripatetic artist, opened at the Museo Franz Mayer in Mexico City and will tour
company the Catlin exhibition, an exhibition of early paintings by Mark Rothko, as well as two exhibitions featuring contemporary prints from the Tamarind Lithography Workshop.

In addition to the shows for its formal circulating exhibition program, the department organized two large-scale loans of Gallery objects: forty-five French nineteenth-century paintings to the Museo Correr, Venice, and Palazzo Reale, Milan, and fifty paintings of the same period, to be shown in Munich in early 1990. An exhibition of sixty American naive paintings was shown at the Ca' Pesaro, Venice, after closing in Bologna. The department also handles individual loans to temporary exhibitions and extended loans to museums, government officials, and embassies. In all, during the year, it administered the loan of 370 objects to sixty-one temporary exhibitions at eighty-six institutions, and of 308 extended loans to fifty-nine sites. Of these, works in the National Lending Service comprised 236 loans to thirty-one temporary exhibitions at forty-two institutions and 304 of the extended loans. Two paintings were on temporary exchange loan. Loans of 170 works to the Gallery for display with the permanent collection were also processed by this department.


several Latin American cities under the auspices of the United States Information Agency. A handsome full-color booklet was published in Spanish by USIA for the Latin American tour. A third exhibition, *Wood and Wood Carving from the Index of American Design*, was shown at the Guild Hall Museum on Long Island, New York. In the planning stages are booklets to ac-
**Changes of Attribution**

The following changes of attribution, approved by the National Gallery of Art's board of trustees in fiscal year 1989, are the result of scholarly research and scientific examination. It is the policy of the National Gallery to publish such changes regularly. 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>Former attribution</th>
<th>Changed to:</th>
</tr>
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<tbody>
<tr>
<td>Anonymous American 19th century, Burning of Old South Church, Bath, Maine, c. 1854, Gift of Edgar William and Bernice Chrysler Garbisch, 1958.9.7</td>
<td>John Hilling</td>
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<tr>
<td>Anonymous British 16th century, The Earl of Essex, c. 1597, Gift of Mrs. Henry R. Rea, 1947.18.1</td>
<td>Studio of Marcus Gheeraerts the Younger, Robert Devereux, Second Earl of Essex, 1596/1601</td>
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<td>Anonymous British 18th century, The Singing Party, c. 1740, Gift of Duncan Phillips, 1952.4.2</td>
<td>Attributed to Philip Mercier, c. 1737/1760</td>
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<td>Anonymous British 18th century, James Massy Dawson (?), c. 1790, Andrew W. Mellon Collection, 1954.1.11</td>
<td>James Millar, Lord Algernon Percy, c. 1777/1780</td>
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<td>Anonymous British 18th century, The Earl of Beverley, third quarter 18th century, Gift of Howard Sturges, 1956.9.4</td>
<td>James Millar, Lady Algernon Percy, c. 1777/1780</td>
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<td>Anonymous British 18th century, Portrait of a Little Girl, 18th century, Chester Dale Collection, 1963.10.144</td>
<td>Attributed to anonymous British 18th century, Portrait of a Girl, c. 1730</td>
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<td>Anonymous Portuguese 17th century, Four-Panel Screen, 17th century, Timken Collection, 1960.6.30</td>
<td>Anonymous Portuguese 15th century, c. 1475/1500</td>
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<td>Anonymous unknown nationality 18th century, Portrait of an Officer, c. 1700, Andrew W. Mellon Collection, 1947.17.26</td>
<td>Attributed to Enoch Seeman, c. 1700/1715</td>
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<td>Anonymous unknown nationality 18th century, Portrait of a Lady, mid-18th century, Andrew W. Mellon Collection, 1947.17.31</td>
<td>Attributed to anonymous British 18th century, c. 1730/1750</td>
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<td>Studio of Thomas Gainsborough, George IV as Prince of Wales, 1780/1788, Andrew W. Mellon Collection, 1937.1.98</td>
<td>Workshop of Francisco de Goya, c. 1799/1800</td>
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<td>Francisco de Goya, Charles IV of Spain as Huntsman, probably 1799, Andrew W. Mellon Collection, 1937.1.86</td>
<td>Workshop of Francisco de Goya, Maria Luisa of Spain Wearing a Mantilla, c. 1799/1800</td>
</tr>
<tr>
<td>Francisco de Goya, Maria Luisa, Queen of Spain, probably 1799, Andrew W. Mellon Collection, 1937.1.87</td>
<td>Workshop of Francisco de Goya, c. 1812</td>
</tr>
<tr>
<td>Francisco de Goya, The Duke of Wellington, probably 1812, Gift of Mrs. P. H. B. Freelinghuyzen, 1963.4.1</td>
<td>Eugenio Lucas Villamil, c. 1890/1900</td>
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<tr>
<td>Attributed to Francisco de Goya, The Ballfight, c. 1827, Gift of Arthur Sachs, 1954.10.1</td>
<td>Workshop of El Greco, c. 1600/1614</td>
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<tr>
<td>El Greco, Saint Martin and the Beggars, 1604/1614, Andrew W. Mellon Collection, 1937.1.84</td>
<td>Attributed to George Knaption, A Gentleman Commoner of Merton College, Oxford, c. 1754/1760</td>
</tr>
<tr>
<td>Joseph Highmore, A Scholar of Merton College, Oxford, c. 1750, Gift of Mrs. Richard Southgate, 1951.7.1</td>
<td>Probably chiefly studio of Sir Peter Lely, c. 1665</td>
</tr>
<tr>
<td>Sir Peter Lely, Barbara Villiers, Duchess of Cleveland, c. 1662, Timken Collection, 1960.6.26</td>
<td></td>
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<tr>
<td>Former attribution</td>
<td>Changed to:</td>
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<tr>
<td>Sir Henry Raeburn, <em>Jean Christie</em>, c. 1820, Gift of Jean McKinley Draper, 1954.9.1</td>
<td>Style of Sir Henry Raeburn, Miss Jean Christie, c. 1810/1830</td>
</tr>
<tr>
<td>William Smith, <em>Mr. Tucker of Yeovil</em>, c. 1760, Gift of Dr. and Mrs. Henry L. Feffer, 1976.62.1</td>
<td>Anonymous British 19th century, c. 1800/1820</td>
</tr>
<tr>
<td>Sodoma, <em>Madonna and Child with the Infant Saint John</em>, c. 1505, Samuel H. Kress Collection, 1939.1.305</td>
<td>Attributed to Fernando Yáñez de la Almedina</td>
</tr>
<tr>
<td>Diego Velázquez, <em>Pope Innocent X</em>, c. 1650, Andrew W. Mellon Collection, 1937.1.80</td>
<td>Circle of Diego Velázquez</td>
</tr>
<tr>
<td>Francisco de Zurbarán, <em>Saint Jerome with Saint Paula and Saint Eustochium</em>, c. 1640, Samuel H. Kress Collection, 1952.5.88</td>
<td>Francisco de Zurbarán and workshop, c. 1640/1650</td>
</tr>
<tr>
<td><strong>GRAPHICS</strong></td>
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</tr>
<tr>
<td>Anonymous French 18th century, <em>Interior of a Farmhouse with Figures</em>, late 18th century, Samuel H. Kress Collection, 1963.15.8</td>
<td>Attributed to Hubert Robert</td>
</tr>
<tr>
<td>Attributed to anonymous French, 19th century, <em>Two Riders Accompanied by Footmen</em>, 19th century, 1980.45.56</td>
<td>Anonymous French 18th century (after Jean-Baptiste Oudry), <em>Arrival at an Inn</em></td>
</tr>
</tbody>
</table>

Loans

EXTENDED LOANS FROM THE GALLERY’S COLLECTIONS

All works are part of the National Lending Service unless marked (returned).

AUSTRALIA
Canberra, United States Ambassador
Anonymous American 19th century, Stylized Landscape (returned); George Catlin, three paintings of Indian life (returned)

AUSTRIA
Vienna, United States Ambassador
Gilbert Stuart, Mr. Ashe; Sir John Dick; George Washington; Thomas Sully, Joseph Dagen; Henry Pratt; Robert Walsh

Vienna, United States Ambassador to the Mutual Balanced Force Reduction Negotiations
Anonymous American 19th century artists, Brother and Sister; Steamship Erie; George Catlin, two paintings of Indian life; attributed to Reuben Rowley, Dr. John Safford and Family

BELGIUM
Brussels, United States Ambassador
Anonymous American 19th Century, Sisters in Black Aprons; Leigh B. Bauman, U.S. Mail Boat; Joseph Blackburn, A Military Officer; attributed to James Reid Lambdin, Daniel Webster; Charles Peale Polk, Anna Maria Gampston

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

BRUNEI
Bandar Seri Begawan, United States Ambassador
Anonymous American 19th century, After the Wedding in Warren, Pennsylvania (returned); George Catlin, four paintings of Indian life (returned)

CANADA
Ottawa, United States Ambassador
John James Audubon, Farmyard Fowls (returned); studio of John James Audubon, Long-Tailed Weasel (returned); John Woodhouse Audubon, Black-Footed Ferret (returned); Long-Tailed Red Fox (returned); attributed to John Woodhouse Audubon, A Young Bull (returned)

COLOMBIA
Bogota, United States Ambassador
Anonymous American 19th century, Miss Ryan; George Catlin, four paintings of Indian life

CZECHOSLOVAKIA
Prague, United States Ambassador
Anonymous American 19th century, Child with a Rocking Horse (returned); Dana Smith, Southern Resort Town (returned); George Catlin, two paintings of Indian life (returned)

EGYPT
Cairo, United States Ambassador
Anonymous American 20th 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 Cenev; Jacob Eichholtz, William Clark Auzer; Thomas Gainsborough, William Tecumseh Daseport; George Peter Alexander Healy, Roxanna Atwater Wentworth; Michel van Mierweld, Portrait of a Lady with a Ruft; John Singer Sargent, Miss Grace Woodhouse; Gilbert Stuart, Luke White; Benjamin West, Self-Portrait

FEDERAL REPUBLIC OF GERMANY
Bonn and Berlin, United States Ambassador
Anonymous American 19th Century, Bucks County Farm Outside Doylestown, Pennsylvania (returned); George Catlin, three paintings of Indian life (returned); Jürgen Frederick Hype, Composite Harbor Scene with Castle (returned)

FRANCE
Paris, Musée du Louvre
*Severo da Ravenna, The Christ Child

Paris, United States Ambassador
Anonymous American 19th century, Washington at Valley Forge; George Catlin, three paintings of Indian life (returned); Thomas Eakins, Louis Hussou; A. A. Lamb, Emancipation Proclamation; John Singer Sargent, Mrs. Joseph Chamberlain; James McNell Whistler, Head of a Girl; Benjamin West, Mrs. William Beckford

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

ITALY
Rome, United States Ambassador
Walt Kuhn, Green Apples and Scoop

LUXEMBOURG
Luxembourg, United States Ambassador
George Catlin, four paintings of Indian life; J. C. Tanner, Engagement between the Monitor and the Merrimac

THE NETHERLANDS
The Hague, United States Ambassador
Anonymous American 18th century, Hunting Scene with a Pond; Frederick Carl Frieske, Memories; Robert Henri, Volendam Street Scene; Walt Kuhn, Pumpkins; Thomas Sully, John Quincy Adams

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

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

PARAGUAY
Asuncion, United States Ambassador
George Catlin, four paintings of Indian life
SAUDI ARABIA
Riyadh, United States Ambassador
Walt Kuhn, Hare and Hunting Boots

SWITZERLAND
Bern, United States Ambassador
Anonymous American 19th century, Matilda Caroline Couper, "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; Mary Barry

URUGUAY
Montevideo, United States Ambassador
Thomas Hart Benton, Trail Riders (returned); 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, Bud Doble Driving Goldsmith Maid at Belmont Driving Park

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

DISTRICT OF COLUMBIA, WASHINGTON
The Architect of the Capitol
Franklin C. Court, Lincoln and His Son, Tod
Blair House
Anonymous American 18th century, Portrait of a Lady; Anonymous American 19th century, Portrait of a Lady (returned); John Singleton Copley, Harrison Gray; Georgia Tinken Fry, Flock of Sheep; Joseph Barhulomew Kidd after John James Audubon, Black-Backed Three-Toed Woodpecker; Orchard Oriole; attributed to Benjamin Marshall, Race Horse and Trainer; Fritz Muller, Capture of the "Savannah" by the U.S.S. "Perry"; Gilbert Stuart, William Hargitt (?); Thomas Wilcock Sully and Thomas Sully, Major Thomas Biddle

Department of State, Diplomatic Reception Rooms
George Catlin, six paintings of Indian life
Director, Office of Management and Budget
Rudolf Daufl, Regina at Hendey

Dumbarton House, The National Society of Colonial Dames of America
John Trumbull, William Rogers

National Museum of American Art, Smithsonian Institution
Jacob Eichholtz, James P. Smith

National Museum of American History, Smithsonian Institution
Robert Edge Pine, General William Smallwood; Charles Peale Polk, General Washington at Princeton

NationalPortraitGallery,SmithsonianInstitution
Gardner Cox, Earl Warren; Chester Harding, Self-Portrait; Daniel Huntington, Dr. James Hall; Henry Theodore Tuckerman, John Wesley Jarvis, Thomas Paine; Gilbert Stuart, Stephen Van Rensselaer; Irving R. Wiles, Miss Julia Mardone

National Trust for Historic Preservation
Bernard Bailstone, David E. Finley

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

The Secretary of Agriculture
Anonymous American, 18th century artists, Back County Farm Outside Doylestown Pennsylvania; Washington at Valley Forge (returned); style of Hendrick van Anthonissen, Ships in the Schelde Estuary (returned); follower of Canaletto, The Courtyard, the Doges Palace, with the Procession of the Papal Legate; Lamar Dodd, Winter Valley; Amzi Emmons Zeilili, The Barnyard

The Secretary of Commerce
Pierre Bonnard, Stains in the Artist's Garden; Thomas Chambers, New York Harbor with Pilot Boat "George Washington"; Raoul Dufy, Music and the Pink Violin; Philip van Konnenbergh, Flowers in a Vase; Leonid, Derrynane Harbor, Ireland

The Secretary of Defense
After Jean-Baptiste Greuze, Benjamin Franklin (returned); Edward Savage, George Washington (returned); Douglas Volk, Abraham Lincoln (returned); George Benjamin Luks, The Bovargliera (returned)

The Secretary of Education
Maurice Utilllo, Street at Cort, Corses

The Secretary of Health and Human Services
George Catlin, A Small Crate Village; Andre Derain, Abandoned House in Provence; Still Life, Leonid, Faradurro, Portugal; Allen Tucker, Madison Square, Snow

The Secretary of Housing and Urban Development
Anonymous French 19th century, Race Course at Longchamps (returned); Dutch 17th century, Flowers in Classical Vase (returned)

The Secretary of State
Jean Béraud, Paris, Rue du Havre (returned); Thomas Chambers, Boston Harbor (returned); New York Harbor with the Pilot Boat "George Washington" (returned); George Peter Alexander Healy, Rosanna Anserer, Wentworth (returned); Henri Moret, The Island of Raguenez, Brittany (returned); after Gilbert Stuart, James Lloyd (returned)

The Secretary of Transportation
Style of Hendrick van Anthonissen, Ships in the Schelde Estuary; George Catlin, two paintings of Indian life (returned); follower of Claude Lorrain, Harbor at Sunset, Hugues Merle, Children Playing in a Park; René Pierre Charles Princeteau, Horses

The Secretary of the Treasury
George Catlin, seven paintings of Indian life

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

Guercino, Landscape with a Waterfall, Ailsa Mellon Bruce Fund, 1989.34.1

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

National Trust for Historic Preservation
Bernard Bailstone, David E. Finley

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

The Secretary of Agriculture
Anonymous American, 18th century artists, Backs County Farm Outside Doylestown Pennsylvania; Washington at Valley Forge (returned); style of Hendrick van Anthonissen, Ships in the Schelde Estuary (returned); follower of Canaletto, The Courtyard, the Doges Palace, with the Procession of the Papal Legate; Lamar Dodd, Winter Valley; Amzi Emmons Zeilili, The Barnyard

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The Secretary of the Treasury
George Catlin, seven paintings of Indian life

Supreme Court of the United States
Mr. Chief Justice William H. Rehnquist
Anonymous American 19th century artists, Boy and Girl; Boy in Blue, Memorial to Nicholas M. S. Catlin; Pink Roses; anonymous Chinese, Ching dy-
nasty, Archery Contest; anonymous unknown nationality 18th century, Portrait of a Man; George Catlin, three paintings of Indian life; George Cuit the Younger, Easy Abbey, Near Richmond; Andre Derain, Road in Provence; Jean-Louis Forain, Behind the Scenes; attributed to Sturtevant J. Hamblin, Little Girl with Pet Rabbit; Edward Molyneux, Chapel in Provence; Ammi Phillips., Jane Storm Tyler; 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 Anthony Kennedy
Anonymous French 19th century, Race Course at Longchamps; Jean Beraud, Paris, Rue du Havre; Dutch 17th century, Flowers in a Classical Vase; John Ferneley, in The Paiddock; Karl Knaths, Marble Mantle (returned); Henri Moret, The Island of Raguenes, Brittany.

Mr. Justice Thurgood Marshall
Anonymous American 19th century, Leaving the Mansar House; Enrique Castro, Untitled, imator of van Gogh, Landscape.

Mr. 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; Eduard Guettart, City Hall at Torun; Alphonse Legros, Hampstead Heath; Franz Xavier Winterhalter, Queen Victoria.

The United States Trade Representative
Anonymous American 19th century artists, Imaginary Regatta of the America’s Cup Winners; Indians Cooking Maize (returned); Mounting of the Guard; New England Farm in Winter (returned); View of Aberdeen, Washington; George Catlin, two paintings of Indian life (returned); Thomas Chambers, Bay of New York, Saturn; Boston Harbor.

The Vice President’s House
Anonymous American 19th century artists, Girl with Toy Rooster; Flowers and Fruit (returned); John Bradley, Little Girl in Lavender (returned); George Catlin, three paintings of Indian life; Lydia Field Emmet, Nina; after Jean-Baptiste Greuze, Benjamin Franklin; Charles S. Humphreys, The Trotter; Gary Mehkers, The Sisters (returned); Y Grant Wood, Hoying (returned); New Road (returned).

Preservation Office, The White House

The White House
George Catlin, thirty-three paintings of Indian life (21 returned); John Frederick Kent, Landing at Sabbath Day Point, Lake George, A. A. Lamb, Emancipation Proclamation (returned); Thomas Sully, Andrea Jackson; Jean-Baptiste-Camille Corot, The Eel Gatherers; Jules Dupré, The Old Oak; Dietz, Edward, Flowers in a Vase; Three Flowers in a Vase.

FLORIDA
St. Petersburg, Museum of Fine Arts

NORTH CAROLINA
Charlotte, Mint Museum
Larry Poons, Tristan da Cunha; Mark Rothko, Untitled (Black and Gray); Georges Rouault, The Breton Wedding.

Raleigh, North Carolina Museum of Art
Mark Rothko, Number 8.

VIRGINIA
Fairfax, George Mason University
Alfredo Halegua, America; Lila Katzen, Antecedents.

LOANS TO TEMPORARY EXHIBITIONS
Works in the National Lending Service marked*

AUSTRIA
Vienna, Historisches Museum der Stadt Wien, Messelpalast.

WUNDERBLOCK, 26 April-6 August 1989
William Blake, The Descent of Peace.

BELGIUM
Brussels, North Atlantic Treaty Organization Headquarters
CELEBRATION OF THE 40TH ANNIVERSARY OF N.A.T.O., 4 April-30 September 1989

DENMARK
Copenhagen, Ordrupgaardsamlingen
MANET, 15 September-10 December 1989
Edouard Manet, Oysters; The Dead Toreador; Still Life with Melon and Peaches.

ENGLAND
London, Dulwich Picture Gallery
A NEST OF NIGHTINGALES; THOMAS GAINSBOROUGH THE LINEY SISTERS, 21 September-30 December 1988
Thomas Gainsborough, Mrs. Richard Brinsley Sheridan.

SUNDERLAND, NORTHERN CENTRE FOR CONTEMPORARY ART
WINSLOW HOMER: ALL THE CULLERCOATS PICTURES, 20 September-5 November 1988
Winslow Homer, Girl Carrying a Basket; Mending the Net; On the Sands.

FEDERAL REPUBLIC OF GERMANY
Berlin, Martin-Gropius-Bau
STATIONEN DER MODERNE, 25 September—14 November 1988
*Raymond Feuniger, The Bicycle Race; Albert Gleizes, Football Players.

Berlin, Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie, Orangerie des Schloss Charlottenburg

Esben, Kulturstiftung Bühr, Villa Hügel


FRANCE
Arles, Hôtel Van Gogh
VAN GOGH ET ARLES, 3 February-15 May 1989
Vincent van Gogh, Farmhouse in Provence, Arles.

Chartres, Musée des Beaux-Arts
CHAIM SOUTINE, 20 June-30 October 1989
*Chaim Soutine, Pastry Chef.

Lyons, Musée Saint-Pierre Art Contemporain
THE COLOR ALONE, THE MONOCHROME EXPERIMENT, 6 October-12 December 1988
*Mark Rothko, Untitled (1963); *Untitled (1964).

Marseille, Musée Cantini
EDWARD HOPPER, 24 June-24 September 1989
*Edward Hopper, Cape Cod Evening.

Paris, Réunion des musées nationaux, Musée d’Orsay
CEZANNE, THE EARLY YEARS 1859-1872, 15 September—31 December 1988
Paul Cézanne, The Artist’s Father; Antony Valérovre.

ITALY
Bologna, Pinacoteca Nazionale, Palazzo Pepoli
CAMPAGNARDE
60 American naive paintings, including 56 National Lending Service works, Circulated to Galleria Internazionale d’Arte Moderna di Ca’ Pesaro, Venice, 26 November 1988—8 January 1989.

Brescia, Civici Musei d’Arte e Storia, Monastero di S. Giulia
ALESSANDRO BONVICINO IL MORETTO, 10 June-20 November 1989.

Mantua, Palazzo Te
GIULIO ROMANO: PITTORE E ARCHITETTO, L’ARTISTA E IL SUO TEMPO, 1 September-12 November 1989
Giulio Romano, Saint Michael; River God; The Sacrifice of a Goat to Jupiter.

 Udine, Civici Musei e Gallerie di Storia e Arte, Villa Minin di Passariano
SEBASTIANO RICCI, 24 June-20 October 1989
Sebastiano Ricci, A Miracle of Saint Francis of Paula; The Finding of the True Cross; The Last Supper.

Venice, Museo Carver
IMPRESSIONISTI DELLA NATIONAL GALLERY OF ART DI WASHINGTON, 5 May-10 September 1989
45 impressionist paintings, including 10 National Lending Service works, Circulated to Palazzo Reale, Milan, 22 September—29 October 1989.

Venice, Palazzo Grassi
ARTE ITALIANA 1900-1945, 30 April-5 November 1989
Amadeo Modigliani, Head of a Woman.
MARYLAND
Annapolis, Saint John's College, Elizabeth Myers
Mitchell Art Gallery

IMAGE AND WORD, 17 September–31 October 1989
Master of the Orpheus legend, Apollo and Daphne;
Moderno, Hercules and Antaeus; north Italian, In-
stand with Bound Satyrs and Three Labors of Hercu-
elae; follower of Titian, Allegory (Alfonso d'Este and
Laura Dianti); Master of the E-Series Tarocchi, Pia-
dencia; school of Andrea Mantegna, Virtù Combat-
An Allegory of Virtue; Giovanni Battista Pa-
lumba, Faun Family; Master NA DAT with the
Mousertrap, Virgin and Child Enthroned with Saint
Anne; Anonymous Italian 16th century, Saint
Jerome in Penitence; Anonymous German 15th
century, The Way to Salvation; Albrecht Dürer, Knight,
Death, and Devil; after Pieter Bruegel the Elder,
Every Man; Triumph of Saturn; Temperance; Rem-
brandt van Rijn, Return of the Prodigal Son; William
Blake, The Circle of Thieves: The Six-Footed Serpent
Attacking Agnolo Brandebels: The Circle of the
Laufli; Paolo and Francesco, Honore Daumier,
Élue and the two solvers; Une discussion littéraire à
la deuxième galerie; Peter Milton, Daylilies

The Baltimore Museum of Art

BENJAMIN WEST (1738-1820), 4 June-20 August
1989
Benjamin West, The Battle of La Hogue; Angel of the
Resurrection

MISSOURI
Kansas City, The Nelson-Atkins Museum of Art

THOMAS HART BENTON: AN AMERICAN ORI-
GINAL, 15 April-18 June 1989
*Thomas Hart Benton, Trail Riders, Circulated to
The Detroit Institute of Arts, 4 August–15 October
1989

ART BY CHANCE: FORTUITOUS
IMPRESSIONS, 22 July-3 September 1989

NEW JERSEY
New Brunswick, The Jane Voorhees Zimmerli Art
Museum, Rutgers University

THE NABIS AND THE PARISIAN
AVANT-GARDE, 4 December 1988-14 February 1989
Edward Vuillard, Four Ladies with Fancy Hats;
Woman in Bed, Circulated to Rijksmuseum Vincent
van Gogh, Amsterdam, 10 March–28 May 1989

NEW ENGLAND
Santa Fe, Museum of New Mexico

Hispanic Art in the United States: Thirty Contemporary
Painters and Sculptors, 39 July-27 November 1988
*Robert Graham, Olympic Toro (Female); *Olympic
Toro (Male), Circulated to the Los Angeles County
Museum of Art, 2 February–16 April 1989; and
The Brooklyn Museum, 16 June–4 September 1989

PENNSYLVANIA
Philadelphia, The Pennsylvania Academy of the Fine
Arts

RAFFAELLE PEALE STILL LIFES, 16 February-
16 April 1989
Rembrandt Peale, Rubens Peale with a Geranium

RHOE ISLAND
Providence, David Winton Bell Gallery, List Art
Center

OVER HERE: MODERNISM, THE FIRST EXILE,
1914–1919, 15 April-29 May 1989
Alfred Stieglitz, N.Y.; The Mauretania; Unti-
tided—Porch and Gape Leases, Lake George;
Music—A Sequence of Ten Cloud Photographs, No.
V, Circulated to the Royal Academy of Arts, Lon-
don, 23 September–23 December 1989

WASHINGTON
Seattle, Museum of History and Industry

WASHINGTON SALUTES WASHINGTON: THE
PRESIDENT AND THE STATE, 18 February–
13 August 1989
*George Ropes, Mount Vernon, Circulated to
Cheney Cowles Memorial Museum, Spokane,
Washington, 8 September–19 November 1989

WISCONSIN
Milwaukee Art Museum

RENAISSANCE AND BAROQUE BRONZES,
22 June-24 September 1989
Anonymous Italian 16th century, A Door-Knocker;
Lock Face Plate and Lock Strip; Florentine 15th
century, Romulus and Remus Stuckled by a Wolf;
Bertildo di Giovanni, Lorenzo de' Medici, Il Magnifi-
co, and the Pazzi Conspiracy; and the Pazzi Conspiracy
(reverse); Moderno, Cacus Stealing the Cattle of Geryon
from Hercules; Paduan 16th century, One of Three Panels of
a Writing Casket, Top (Head of Medusa); *Severo di
Ravenna, Kneeling Satyr Supporting the Figure of an
Emperor; Andrea Riccio, Altar with a Female Bust;
A Cub on a Toad; Venetian 16th century, Female
Figure with Raised Arms (A Nymph?)

WYOMING
Cody, Buffalo Bill Historical Center

A GALLERY REVIVED: NORTH AMERICAN
INDIAN PAINTINGS BY GEORGE CATLIN,
1 March-31 May 1989
National Lending Service exhibition of 50 paintings
by George Catlin depicting Indian life

TEMPORARY LOANS TO OTHER
MUSEUM COLLECTIONS

FRANCE
Carc, Musée des Beaux-Arts
13 November 1988–20 February 1989
Jacopo Tintoretto, Christ at the Sea of Galilee

UNITED STATES
MARYLAND
Baltimore, The Walters Art Gallery
13 November 1988–20 February 1989
Jacopo Tintoretto, A Procurator of Saint Mark's
Education Division

The education division aims to make the National Gallery's resources available as widely as possible, providing art information and interpretive material to visitors of all ages and nationalities. Among the broad range of programs offered by the education division, Gallery visitors can choose tours, lectures, film series, teacher training, brochures, and audiovisual presentations. In August 1989 Linda Downs became head of education at the Gallery. Major changes in programming, organization, and visibility are anticipated with this appointment.

Public Programs

This department consists of two broad sections: an information unit and an interpretive unit. Professional staff in the art information service train and supervise over one hundred volunteers, who serve at four information desks in the East and West Buildings during public hours throughout the year. In addition, this group provides a unique service among American art museums by responding to telephone and written inquiries that encompass the whole range of Western art history. The interpretive unit seeks to organize effective, balanced, innovative programming related to the Gallery collections and special exhibitions to deepen the public's understanding and pleasure in art.

Tours and Lectures: Gallery staff present lectures and lead regularly scheduled tours each day free of charge to interested visitors. Group tours can also be arranged on request. In 1989 the Gallery offered a fourteen-session slide lecture course on the history of art.

Teacher and School Programs: In response to the growing interest in the nation's schools for art in the curriculum, the Gallery continues to develop and offer
workshop series and materials for teachers. This year the department initiated a Summer Institute on American Art for 150 teachers from across the nation, with three week-long sessions, including slide lectures, gallery talks, and visits to other local galleries and historic sites. More than 240 volunteer docents, trained by Gallery professionals, guide children from preschool through high school on art appreciation tours and special topic tours and programs relating to classroom curricula. The department this year produced a children's self-guided tour for the exhibition *Japan: The Shaping of Daimyo Culture*. The Gallery also invites children ages six to twelve and their parents to meet for about 11/2 hours every Saturday morning during the school year for a film or performance followed by a gallery tour on the same theme. It conducts, in addition, foreign language tours and a series of highlight tours tailored especially to senior adults. National Gallery docents continued preparations to host the fifth National Docent Symposium in November 1989.

**Exhibition Programs:** To reach as broad a public as possible in enhancing understanding and appreciation of special exhibitions, the department produces a variety of materials, including recorded tours, brochures, wall texts, and audiovisual programs. In fiscal year 1989 educational materials were supplied for sixteen temporary exhibitions, concentrating especially on *Japan* to help elucidate daimyo culture, the tea ceremony, and the No drama. In addition, audiovisual programs for *Twentieth-Century Art* and *On the Art of Fixing a Shadow: 150 Years of Photography* served large segments of the audience for these exhibitions.

**Radio Programs** reaches another audience through talks and interviews it prepares to accompany the Sunday broadcasts of the National Gallery concerts on radio station WQMS. Presented during concert intermission, these weekly transmissions, from 2 October to 25 June, include talks with various Gallery staff members and guest curators on a wide range of topics, including special exhibitions.

**The Summer Graduate Internship Program** matched thirteen graduate students with various departments in the Gallery, providing individuals interested in museum careers an opportunity to gain practical work experience. Interns learned first-hand from curators, conservators, and administrative personnel about the workings of the museum.

**Interactive Educational Technology** is exploring current developments in the field of interactive audiovisual technology and plans to produce innovative applications in the 1990s. As a participant in the Museum Education Consortium—with the Museum of Fine Arts, Boston, Brooklyn Museum, Art Institute of Chicago, Metropolitan Museum of Art, Museum of Modern Art, and Philadelphia Museum of Art—the National Gallery is helping to develop a prototype interactive program based on the collections of the seven member museums.

**Academic Programs:** Appealing both to the general public and to undergraduate and graduate students, the Gallery organizes academic programs such as the Mellon lectures, Sunday lectures, and other lectures, courses, and seminars. Courses by guest lecturers this year complemented *Japan*, *Photography*, and Michelangelo exhibitions, and a two-day program of eleven guest speakers was held in conjunction with *Japan*. A seminar for graduate students and scholars was conducted in the galleries for the *Still Lifes of the Golden Age* exhibition. New in 1989, the graduate lecturing fellowship program sponsored two participants, who each gave twenty-four gallery talks.

The Andrew W. Mellon Lectures in the Fine Arts have been presented annually since 1952, addressing the history, criticism, and theory of the visual and performing arts. They generally consist of no fewer than six lectures delivered in sequential weeks during the spring. The lectures are then published through the National Gallery of Art and Princeton University Press as part of the Bollingen Series. This year Oleg Grabar delivered lectures on "Intermediary Demons: Ornament as Mediation."
**SUNDAY LECTURES**

**Albert Boime**, University of California at Los Angeles, “Mad Astronomer Meets Sane Painter: Van Gogh’s *Starry Night*”

**Mimi Cazort**, National Gallery of Canada, Ottawa, “Master Drawings from the National Gallery of Canada”


**Martin Collett**, Princeton University, “Art and Power: The Daimyo as Patron of the Arts in Feudal Japan”


**Mary D. Garrard**, The American University, “Art History and the Gender Gap: The Case of Artemisia Gentileschi”


**Eugenia Parry Janis**, University of New Mexico, “Early Photography in Search of its Subject”


**Patricia Leighten**, University of Delaware, “Politics and Picasso”

**William L. MacDonald**, George Mason University, “Hadrian and the Mediterranean High Noon”

**Nancy Mathews**, Williams College Museum of Art, “The Dog in Art from Bococo to Post-Modernism”

**Margaret Russell**, Bass Museum of Art, Miami Beach, “Aelbert Cuyp: The Maas at Dordrecht”

**Virginia Spate**, The Power Institute of Fine Arts, The University of Sydney, New South Wales, “Boccioni and the Cult of Virility”


**MaryAnne Stevens**, Royal Academy of Arts, London, “Cézanne Before 1872”

**Gabriel Weisberg**, University of Minnesota, “Whistler and His Circle”

Sunday talks were also given by National Gallery of Art staff:

**Beverly Brown**, guest curator of southern baroque painting, “A Venetian Festival in Celebration of The Art of Paolo Veronese and The Pastoral Landscape”

**J. Carter Brown**, director, “The Tenth Anniversary of the East Building”
Nicolai Cikovsky, Jr., curator of American art, "Blest with Genius: The Still Lifes of Raphaelle Peale"; and "Images of America: Paintings from the Manoogian Collection"  
Sarah Greenough, research curator, "The Curious Contagion of the Camera: Amateur Photography from the Turn of the Century"  
Nicholas Isbell, summer intern, "Art and Revolution: Impressionism and the Paris Commune"  
Philip Leonard, lecturer, "Art and Revolution: The Vision of Thomas Jefferson"  
Ross Merrill, chief of conservation, "Bierstadt’s Painting Method in His Yosemite Pictures"  
Henry A. Millon, dean, Center for the Advanced Study in the Visual Arts, "Michelangelo: Architect"  
Dennis P. Weller, lecturer, "Scenes of Everyday Life in Seventeenth-Century Haarlem"  
Christopher With, lecturer, "Art and Revolution: German Art"  

Statistical Summary of Interpretive Programs for Fiscal Year 1989:

<table>
<thead>
<tr>
<th>Program Type</th>
<th>Number</th>
<th>Estimated Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art information inquiries</td>
<td>1,611</td>
<td>1,611</td>
</tr>
<tr>
<td>Tours announced in the Calendar of Events</td>
<td>1,331</td>
<td>34,938</td>
</tr>
<tr>
<td>Special appointment tours</td>
<td>3,983</td>
<td>69,478</td>
</tr>
<tr>
<td>Foreign language tours</td>
<td>194</td>
<td>3,445</td>
</tr>
<tr>
<td>Family programs</td>
<td>68</td>
<td>2,253</td>
</tr>
<tr>
<td>Teacher programs</td>
<td>41</td>
<td>1,769</td>
</tr>
<tr>
<td>Special auditorium programs</td>
<td>51</td>
<td>11,511</td>
</tr>
<tr>
<td>Sunday lectures</td>
<td>50</td>
<td>16,820</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>5,718</strong></td>
<td><strong>141,825</strong></td>
</tr>
<tr>
<td>Films</td>
<td>324</td>
<td>85,292</td>
</tr>
<tr>
<td>Recorded tours available for tour</td>
<td>6</td>
<td>142,536</td>
</tr>
<tr>
<td>Audiovisual programs</td>
<td>2</td>
<td>103,220</td>
</tr>
<tr>
<td>Radio programs produced</td>
<td>37</td>
<td>847,300</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>369</strong></td>
<td><strong>1,178,348</strong></td>
</tr>
<tr>
<td>Exhibition brochures</td>
<td>6</td>
<td>515,100</td>
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<tr>
<td>Teacher packets</td>
<td>5</td>
<td>635</td>
</tr>
<tr>
<td>Family/children’s guides</td>
<td>2</td>
<td>50,150</td>
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<tr>
<td><strong>Subtotal</strong></td>
<td><strong>13</strong></td>
<td><strong>565,885</strong></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>6,100</strong></td>
<td><strong>1,886,058</strong></td>
</tr>
</tbody>
</table>

**AUDITORIUM PROGRAMS**

This year, in addition to 300 film programs—series, documentaries, retrospectives, area premieres—the National Gallery hosted twenty-six presentations by visiting film historians, filmmakers, and critics. These events, which often focus on the ways in which film interacts with other art forms, attracted more than 85,000 viewers.

In conjunction with the Michelangelo exhibition, the Gallery hosted the Washington area premiere of Michelangelo: Self Portrait as well as the Nippon television program Return to Glory: Michelangelo Revealed, which documents the first six years of the Sistine Chapel restoration. A series of twenty-four Japanese period films complemented the Japan exhibition, and a survey of Canadian filmmaking coincided with the drawings exhibition from the National Gallery of Canada. A series of films at the time of the Photography exhibition studied the complex and enduring relationship between the still photograph and the motion picture image. Annette Michelson of New York University, Douglas Gomery of the University of Maryland, and Patrick Loughney of the Mary Pickford Theater, Library of Congress, collaborated on the selection of films for this series and on its catalogue, The Art of Moving Shadows.

In addition to exhibition-related programs, a twelve-part film and lecture program examined the work of French filmmaker Jean-Luc Godard, while another series, organized with assistance from Robert P. Kolker of the University of Maryland, studied "The Domestic Melodrama from Griffith to Hitchcock."

This department coordinates other activities in the two East Building auditoriums and West Building lecture hall. Lectures by staff, and by guest speakers when they permit, are recorded and available to the public or to interested scholars on request.

**AUDIOVISUAL PRODUCTION**

The scope and volume of audiovisual production services increased substantially this year. Public service announcements of exhibitions included 30-second and 10-second spots for Raphaelle Peale Still Lifes; a 60-second spot for Japan; and a 30-second spot for American Paintings from the Manoogian Collection. In progress at the close of the year was a 30-second announcement for the Frans
Hals exhibition. The department produced a 10-minute program to serve as an orientation to Twentieth-Century Art, the first Gallery production for which an independent firm evaluated audience responses to the presentation. The Gallery videotaped the Amherst Ballet Theater Company’s performance of Matisse’s Circus; the summer 1989 Teacher Institute sessions, both for documentation and for production of an overview program; and various press conferences and special events. Planning is underway for an original videotape project sponsored by the National Gallery of Art and the Bauman Foundation, which will begin with an introduction to the sculpture collection.

SLIDE LIBRARY

The slide library revised its circulation policy, enabling staff to complete the cataloguing of many slides of Gallery objects and of works of art from special exhibitions. Slides in the collection now number 179,842, with 6,133 items catalogued during fiscal year 1989 and 38,173 slides in circulation. The slide library initiated the production of a brochure to publicize the offices within the Gallery that provide slides, films, videotapes, and photographs for purchase or loan.

DEPARTMENT OF EXTENSION PROGRAMS

Continuing efforts to promote programs to educational and cultural organizations, to offer a wide range of distribution options, and to reach untapped public and educational television systems enabled the Gallery this year to maintain a high level of program use. Extension programs were shown a total of 167,261 times, with viewership reported at 80,135,173. Public and educational television broadcasts in every state in the nation account for over half of the total presentations, while the remaining showings represent direct use of program materials through the short-term direct loan system and through long-term loans to affiliate organizations.

Again this year, videocassette distribution was an important aspect of total program use. The National Gallery videodisc, produced in 1983 by the department in cooperation with Videodisc Publishing, Inc., showed a 30 percent increase in use over the previous year. The PBS adult learning service provided satellite transmission of nineteen extension program titles as an art education series to college and university campuses and local PBS stations in more than 189 cities across the country and in American Samoa, Guam, Puerto Rico, and the U.S. Virgin Islands. ACSN, “The Learning Channel,” continues frequent presentation of Gallery extension programs through broadcast to over 1,100 stations throughout the country.

Within the overall audience, the number of organizations across the country using extension programs through the affiliate, or long-term loan system, continued to grow. These borrowers—school systems, instructional media centers, libraries, other educational and cultural organizations—as well as those using materials on short-term (direct) loan, report showing each program title many times on a single order.

The department continues to provide extension programs—mainly films and videocassettes—to U.S. embassies abroad through USIA, this year in such diverse cities as Helsinki, Manila, Beijing, and Dakar. The entire range of programs is used by Department of Defense schools abroad and by military installations in the U.S., Europe, and Asia. Films such as John James Audubon: The Birds of America, Winslow Homer: The Nature of the Artist, and William Merritt Chase at Shinnecock represented the U.S. in film festivals in Italy, France, and England.

Program development this year centered on research, writing, and production of another film in the Gallery’s American series, this one on nineteenth-century American painter Frederic Edwin Church, produced in connection with the Church exhibition scheduled to open at the Gallery in October 1989. Narrated by the Gallery’s curator of American art, Nicolai Cikovsky, Jr., the film presents Church’s paintings along with views of “Olana,” Church’s home overlooking the Hudson River, and sites in the Catskill Mountains.

Production was completed this year on
a color slide program derived from the Gallery's 1988 exhibition of The Human Figure in Early Greek Art. Newly available for videocassette circulation were Paul Gauguin: The Savage Dream and Daimyo, both made in conjunction with major Gallery exhibitions. The Gallery began a project for hearing-impaired audiences in fiscal year 1989, making closed-captioned masters for the Audubon, Homer, and Whistler videocassettes and for The Christmas Story in Art.

The number of subscriptions to Art & Man, the art education magazine published by Scholastic, Inc., in cooperation with the Gallery, was well over 200,000, sustaining the high level reached in the previous year. Department staff has editorial review of content of the publication.

Summary Statistics of Extension Programs

<table>
<thead>
<tr>
<th></th>
<th>Showings</th>
<th>Audiences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct Loan System:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Color slide programs</td>
<td>14,429</td>
<td>604,550</td>
</tr>
<tr>
<td>Automated programs</td>
<td>96</td>
<td>15,865</td>
</tr>
<tr>
<td>Films</td>
<td>17,469</td>
<td>926,908</td>
</tr>
<tr>
<td>Videocassettes</td>
<td>8,475</td>
<td>327,280</td>
</tr>
<tr>
<td>Special long-term loans</td>
<td>1,630</td>
<td>163,100</td>
</tr>
<tr>
<td>Affiliate System:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extended loans</td>
<td>37,270</td>
<td>1,011,945</td>
</tr>
<tr>
<td>Public/educ. TV stations</td>
<td>11,344</td>
<td>35,405,731</td>
</tr>
<tr>
<td>Public/educ. TV systems/networks</td>
<td>76,908</td>
<td>41,680,444</td>
</tr>
<tr>
<td>TOTAL</td>
<td>167,261</td>
<td>80,135,723</td>
</tr>
</tbody>
</table>

Library

The library's advanced automation system, installed over the past several years, has vastly improved service. Ninety percent of the titles in the card catalogue are now available on-line, and regular transfer of newly catalogued titles from the national network is underway. With automation of the circulation and ordering functions, the Gallery library becomes one of the few in the museum community to be within reach of full automation.

Reader services introduced a monthly list of contents pages of current periodicals in the library. Reference librarians responded to queries relating to such materials as the seventeenth- and eighteenth-century English auction catalogues, art looting investigation unit reports, and Mary Cassatt letters. Diana Vogelsong, head of the audiovisual library at American University, compiled an annotated bibliographic guide to the microfilm, microfiche, and text-fiche collections. Vertical files on artists and institutions were revised, with duplicate records discarded, acid-free folders provided, and VTLS records prepared for each file. In addition, vertical files now contain information on the architecture of both East and West Buildings of the National Gallery, including architects' bibliographies, floor plans, drawings, and other ephemera.

On-line files for artists, authors, institutions, and subject terms continued to be refined. Author and title entries for articles in the Gallery's Studies in the History of Art are being added. Plans were made for automating the library's collection of doctoral dissertations, and a secondary data base was installed to facilitate the use of VTLS software for curatorial records and other of the Gallery's bibliographic needs.

A handbook was compiled to facilitate the work of the reference desk staff, and a retention policy for annuals was prepared, with updated procedures for their withdrawal and deaccessioning. Barcode labeling of books in the collection was begun over the summer, and holdings summary statements and check-in records were established for many of the library's serials titles.

Acquiring research material continues to be a vital component of the library's operation, and this year was outstanding, with the acquisition of many important titles on Italian, French, and German art. The most spectacular purchase was of the magnificent van Hattum collection on Dutch seventeenth- and eighteenth-century culture.

Important additions to the reference collection include:


The library added a single videodisc, *Van Gogh*, to its collection.

The J. Paul Getty Trust continued its generous support for the acquisition of source materials on the history of Italian art and architecture. The Circle of the National Gallery of Art this year made possible the purchase of one of the most important early books on Rome, Bartolomeo Marliani’s *Urbis Romae Topographia* (Rome, 1544). Seventy-two individuals also made important gifts to the library, among them Charles Rahn Fry, who added several hundred titles to his earlier gifts of materials on Eastern European art and architecture; Mark Samuels Lasner, who added to his previous gifts of books on nineteenth-century English art; and Mrs. John A. Pope, who, in what has become an annual tradition, made substantial donations to research material on oriental art. Egon Verheyen gave a large group of rare doctoral dissertations from German universities, and Mrs. Maria Petschek Smith donated an important group of early private collection catalogues and artist monographs. Paul Mellon gave a magnificent limited edition facsimile of two English herbals and bestiaries of the thirteenth century. The
most touching gift was from the bequest of Mrs. Lessing J. Rosenwald, with many of her late husband’s personal copies of exhibition catalogues relating to the Rosenwald collections.

Other notable books acquisitions include:

Francesco Domenico Bisagno, Trattato della pittura fadato nell' autorial di molti eccellenti in questa professione . . . (Venice, 1642); Dirck van Beysswijk, Beschryving der stad Delft . . . (Delft, 1667); Catalogue raisonne, or description exacte de plusieurs excellents tableaux . . . (Parma, 1796); Jacob Cats, Hoewelech, dat ic de gantsche Heylige Schrifture verdere Stant . . . (Haarlem, 1642); Gaetano Chiaveri, Breve discorso di Gaetano Chiaveri Romani . . . (Pesaro, 1767); Vicenzo Follini, Firenze antica e moderna illustrata (Florence, 1789–1802); Girolamo Frantini, Le cose maravigliose dell’alma citta di Roma (Rome, 1755–56); Karl Heinrich von Heinecken, Nachrichten von Künstlern und Kunstsachen (Leipzig, 1768–1769); Franciscus Junius, De pictura vetearum libri tres (Amsterdam, 1637); Korn: Historie aller freien Kuenste und schonen Wissenschaften . . . (Leipzig, 1748–1752); Jean Balthassar Lauterbach, . . . (Leipzig, 1748–1749); Johann Joachim Winckelmann, Storia delle arti del disegno presso gli antichi (Rome, 1785).

In the van Hattum collection some of the more important titles include:

Matthys Balen, Beschryvinge der Stad Dordrecht, Verrastende haar Begin, Opkomst, Toerneming, en eerderie Stant . . . 2 vols. (Dordrecht, 1677); Jacobus Bannage, Historie van het Vieux en hu Nouveau Testament . . . (Amsterdam, 1705); Biblia dat is de gantsche Heilige Schriffture . . . 4 vols. (Leiden, 1663); Antonio A. Burgundia, Mund Lapis Ludius siue Vanitas per Veritate Falsi, accurata & comitata . . . (Bruges, Antwerp, 1639); Jacob Cats, I. Cats Klægende Maegehdien og Røet voor de selve. Alle Maegehdien van Hollandt door de Maecht van Dordrecht gunsteligt toe-gegevent (Tot Dordrecht Gedrucket in 't Hof, 1633); Sebastien Le Cleere, Godtartigste Almanach van Lof-Gedactenis der Heyligen . . . (Amsterdam, 1730); Jeremias de Deckert, Alle de Rym-Offenningen . . . 2 vols. (Amsterdam, 1726); Delft, Afbeeldingen zoo van de Plaatte Grond, Als van de voornaamste Gebouwen der stad Delft (Amsterdam, 1703); Jacob Eyndius, Chronici Zelandiae Libri Duo (Middelburg, 1634); S. Foke, Convivium de Son Altesse Royale Anne, Princesse Royale de la Grande Bretagne (La Hague, 1761); Wilhelmus Goeree, Joodse Oudheden of voorbereidt tot de Byblese Wysheid . . . 2 vols. (Amsterdam, 1690); W. van Gouthooven, D’onde Chronicie ende Historien van Holland (met West-Vriesland) van Zeeeland ende van Utrech . . . 2 vols. in one (The Hague, 1736); Francesco Guicciardini, Description de tous les Pays-Bas . . . (Amsterdam, 1625); Franciscus Haenius, Annales Ducum sue Principum Brabantiae totius Belgii, 3 vols. in 2 (Antwerp, 1623); [J. van Heemskerk], Batavische Arkadia (Amsterdam, 1647); Carel van Mander, Het Schilder-Boeck . . . (Amsterdam, 1618); Frans van Mieris, Beschryving der stad Leyden, 3 vols. (Leiden, 1762–1784); Zeeweis Nachtegael, ende des zelfi Dryderley Gesang . . . door Verscheidhen treffelijke Zeeweis Poeten be een ghebruecht (Middelburg, 1623); P. Ovidius Naso, Metamorphoses: Argumenta Breuioribus et Lucuviato Grammatico collectissimae . . . (Antwerp, 1591); Jacob de Rienex, Beschryving van ‘s Graven-Hage . . . Mitsgaders Stigtinge van het Hof, der Kerken, Kloosters, Kapellen, Godshuizen, en andere voornaame Gebouwen, 3 vols. (Delft, 1730–1739); Erasmus Roterdamius, Desiderius, Opera omnia emendatissima et auctiora, ad optimum editiones praeceptae quasi ipsa Erasum posse posse currit . . . 10 vols. bound in 11 (Lugduni Batavorum, 1703–1706); Johann Jacob Scheuchzer, Physicus Sacru, ou Histoire Naturelle de la Bible, 8 vols. (Amsterdam, 1732–1737); Gallaeus Servatius, Dissertationes de Stylibus, eurumque Ovianum et vigories aeneis (Amsterdam, 1698); Unterscheideten von voornaemen Geschidtenhissen van het Oude en Nieuwe Testament, 3 vols. (The Hague, 1728); and Cornelis van der Woude, Known Van Alckenaar . . . (Amsterdam and Alkmaar, 1743).

Use of the library has increased substantially, with a corresponding increase in the number of outside readers. Scholars and students came from across the country this year as well as from Australia, Austria, Canada, England, France, Israel, Japan, Poland, Sweden, Switzerland, and the U.S.S.R. Interlibrary loans show a 31 percent increase in borrowing and a 49 percent increase in lending to other libraries, not including the Library of Congress. International transactions this year involved Canada, England, India, Italy, and the Netherlands.

### Library Statistics for Fiscal Year 1989

<table>
<thead>
<tr>
<th>Category</th>
<th>Total Volumes</th>
<th>Titles/Volumes Acquired</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total volumes (monographs, bound serials including auction catalogues, pamphlets, microforms)</td>
<td>151,597</td>
<td>1,801/2,046</td>
</tr>
<tr>
<td>Titles/volumes acquired with federal funds</td>
<td>1,801/2,046</td>
<td></td>
</tr>
<tr>
<td>Titles/volumes acquired with trust funds</td>
<td>647/964</td>
<td></td>
</tr>
<tr>
<td>Titles/volumes acquired by gift</td>
<td>1,296/1,347</td>
<td></td>
</tr>
<tr>
<td>Titles/volumes acquired by exchange</td>
<td>576/584</td>
<td></td>
</tr>
<tr>
<td>Added microform titles</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>Added vertical file material</td>
<td>9,130</td>
<td></td>
</tr>
<tr>
<td>Reference inquiries</td>
<td>15,097</td>
<td></td>
</tr>
<tr>
<td>Computer-based bibliographic searches (RLIN, OCLC, ARTQUEST, DIALOG, WILSONLINE)</td>
<td>2,185</td>
<td></td>
</tr>
<tr>
<td>Outside visitors</td>
<td>2,952</td>
<td></td>
</tr>
<tr>
<td>Titles/volumes catalogued</td>
<td>2,626/4,509</td>
<td></td>
</tr>
</tbody>
</table>

### PHOTOGRAPHIC ARCHIVES

During the past fiscal year the photographic archives has undertaken three projects relating to material acquired some time ago. The first, sorting and classifying several thousand photographs of tapestries, was made possible by the Kress Foundation. The second consisted of sorting and classifying several large collections of late nineteenth- and early twentieth-century postcards, which record many objects and sites damaged or destroyed over the years. The third project was assessing the condition of over 40,000 photographic negatives made at the Munich Central Collecting Point in 1945. These negatives recorded the objects found by Allied military officers of the Monuments, Fine Arts, and Archives Service in the salt mines at Alt Aussee, Austria. The works, which had been stolen by the Nazis, were taken to Munich and photographed before being returned to their original owners. Conservation problems presented by the Munich negatives and other negatives and photographs in the archives prompted the assessment of the whole collection by Gary Albright of the Northeast Document Conservation Center, who found the collection on the whole in excellent condition.

The archives is grateful to John Wilmerding for a gift of 438 photographs of the work of John Peto, and to William Brumfield for allowing us to make over 600 prints from his negatives of Russian architecture. This year the archives added to the collection of commemorative picture books of international fairs and expositions with the acquisition of several albums from the early twentieth century. These complement the collection of similar nineteenth-century albums, the earliest of which is the 1855 *Exposition Universale* held in Paris.

The Gallery is grateful for the Kress Foundation's continued support of the photographic archives and its projects. This year, through their subvention of photography, the archives was able to participate in acquiring photographs of architecture and sculpture in Tuscany initiated by the Conway Library, Courtauld Institute of Art, London. The archives now has 1,220,000 photographs in its collections and 4,135,900 images in microform.
Editors Office

The editors office continued to serve the Gallery’s many audiences through the editing and design of an array of publications. As in the past, the principal efforts of the office were dedicated to the production of exhibition catalogues and brochures. Fiscal year 1989 was also a period for reflection and reorganization, with the aim of giving more attention to non-exhibition-related publications. At the close of the year two volumes in the systematic catalogue, those on British and Spanish paintings, were being edited. In addition, work was progressing on six volumes of Studies in the History of Art, and on the book planned to commemorate the Gallery’s fiftieth anniversary. A revised version of the popular Profile of the East Building was published in 1989 in concomitance with the opening of the new installation of the Gallery’s collection of twentieth-century art.

Among the exhibition-related publications the office produced are nine catalogues: Frederic Edwin Church; Still Lifes of the Golden Age: Northern European Paintings from the Heinz Family Collection; Japan: The Shaping of Daimyo Culture; American Paintings from the Maxon Collection; Raphaëlle Peale Still Lifes; On the Art of Fixing a Shadow: 150 Years of Photography; The Art of Moving Shadows; Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building; and The Art of Paolo Veronese.

The editors office produced educational brochures for seven exhibitions: Treasures from the Fitzwilliam; Japan; The Art of
the Tea Ceremony; Pastoral Landscape: 
The Legacy of Venice; Photography: 
Twentieth-Century Art; and Veronese. The 
office also produced wall texts, object la-

texts, object labels, and press kits for nearly all exhi-
blished and press kits for nearly all exhibitions 
as well as stationery and posters for a number of exhibitions.

The editors office succeeded in narrowing 
the gap between CASVA symposia 
and the appearance of volumes in the 
Studies in the History of Art symposium 
series. Italian Plaquettes, volume 22 in 
this series, was published this year, along 
with Stained Glass before 1700 in American 
Collections, Midwestern and Western 
States, volume 28 in the monograph se-
ries. Center 8 and Center 9: Research Re-
ports and Record of Activities, Sponsored 
Research 8. A variety of CASVA publica-
tions, including symposia announcements 
and invitations, also appeared in fiscal 
year 1989. The editorial board of Studies 
decided to suspend publication of vol-
umes of collected papers.

Brochures for the Teacher Institute, 
trustee and teacher packets, the docent 
symposium booklet, gallery leaflets, let-
terhead, forms, the monthly calendar of 
events, and brochures for the National 
Sculpture Garden, visual resources, film 
series, and a personnel symposium are 
among the numerous ephemeral publica-
tions edited, designed, and produced by 
the editors office. Federal funds were 
appropriated for several publications pro-
duced through the Government Printing 
Office, while National Gallery of Art pub-
lication funds continued to be used for 
the majority of other publications. The 
office sought copublishers and distributors 
for all major publications and reached 
agreements in 1989 with Abbeville Press, 
George Braziller, Bullfinch Press, and 
Smithsonian Institution Press. University 
Press of New England continues to dis-
tribute Studies in the History of Art.

The editors office upgraded its in-house 
typesetting system through the purchase 
of a Macintosh II computer, LaserWriter 
Printer, and Linotronic 200 imagesetter. 
This equipment allows the office to save 
on costly photographic paper and film by 
using regular printouts as an intermediate 
step in processing and makes it possible, 
to set type for wall graphics at actual size, 
eliminating a time-consuming step for 
Gallery staff in the design and installation 
department.

The editors office received the Presi-
dential Design Award for Piranesi: The 
Early Architectural Fantasies and Ameri-

can Furniture from the Kaufman Collection, 
and an award from the American 
Association of Museums for Japan: The 
Shaping of Daimyo Culture.

PHOTOGRAPHIC SERVICES

Photographic services provides color 
transparencies and black and white pho-
tographs to museums, scholars, institu-
tions, publishers, visitors, and Gallery 
staff; authorizes reproductions of works in 
the Gallery collections; and coordinates 
requests for work to be performed by the 
photographic laboratory. In addition, sev-
eral large groups of photographs were ex-
changed, through the Gallery’s depart-
ment of photographic archives, with such 
diverse institutions as the Yale University 
Art Gallery and the Jawlensky Archiv in 
Locarno, Switzerland.

This year photographic services as-
sumed responsibility for obtaining photo-
graphs and transparencies for works of 
art to be loaned to temporary exhibitions 
at the Gallery, and for coordinating the 
photographic needs of all Gallery depart-
ments as well as museums participating in 
exhibition tours. The coordinator of pho-
tography also serves as executive secre-
tary to the Gallery’s committee for media 
projects, which reviews and oversees all 
audiovisual projects involving the Gallery.

The photographic laboratory serves 
nearly every department in the Gallery, 
responding to an ever-increasing number 
of requests for photography. This year 
more than 1,500 individual works of art 
were photographed. The conservation de-
partment made voluminous requests in 
1989, Work on Bellini’s Feast of the Gods, 
for instance, required extensive photo-
graphic documentation over many 
months, including a series of infrared re-

documentation over many 
months, including a series of infrared re-

The department supplies extensive pho-
tographic support for temporary exhibi-
In 1989 it photographed a great number of objects for the catalogues On the Art of Fixing a Shadow: 150 Years of Photography; Edvard Munch: Master Prints from the Epstein Family Collection; John Marin; and Gardens on Paper: Prints and Drawings, 1200–1900. Staff also produced original color photography for several of the large outdoor signs used to announce exhibitions.

During the year the department expanded its facilities, adding a new studio and laboratory space in the East Building for photography of graphic works. The two darkrooms are dedicated to processing black and white film and to serving the archives photographer. A new lighting system for photographing three-dimensional objects has been suspended from the ceiling in the original West Building studio. It provides greater flexibility in light placement and increases the safety of the works of art. A new water filtration system ensures an adequate supply of pure water for processing equipment, which includes two automatic black and white processors and one automatic color processor.

In fiscal year 1989 photographic services added 20,427 black and white photographs and 2,605 color transparencies to the files, issued 2,333 permissions for reproduction, and lent 3,395 color transparencies for reproduction. At the same time, the photographic laboratory produced 6,412 black and white negatives, 42,771 black and white prints, 20,242 35mm slides, 3,702 color transparencies, and 3,905 color negatives.

**Gallery Archives**

An interview with Paul Mellon this year inaugurated the National Gallery’s oral history program. The interview, conducted by Robert L. Bowen, Jr., provides a valuable new source of information about the Gallery’s past that will have long-term importance for historians and other researchers. Former curator of education Margaret Bouton was interviewed only a few months before her death by Lynn Russell under the auspices of the program. Other oral history interviews with individuals who were observers or participants in the Gallery’s history helped fill gaps in existing documentation of significant events. Among those who have participated in the program are Thomas Baird, Richard Bales, Catharine Bonner, John Craig, Robert Feller, Elizabeth Foy, John Jones, Mrs. Rush Kress, Agnes Mongan, Elizabeth Mongan, Charles Parkhurst, Malcolm Rice, Katrina Van Hood Taylor, and Theodore Young.

An oral history advisory committee was established to guide the program. Members of the committee are Richard Bales, Elizabeth Groog, and Elise V. H. Ferber, Elizabeth Foy, John Hand, William Moss, and Frances Smyth.

Paul Mellon this year gave the National Gallery two important letters that Franklin D. Roosevelt wrote to Andrew Mellon in December 1936, expressing the president’s pleasure with Mellon’s proposal for
a National Gallery of Art. The original documents are major enhancements of the Gallery's archival holdings. Hugh Eagleton, son of Sterling Eagleton, donated an important group of unique memorabilia relating to his father's career at the National Gallery. Richard Bales generously continued to expand archival holdings that relate to the music department and his career. The archives were further augmented by substantial transfers of historical materials from offices throughout the Gallery.

Elise V. H. Ferber completed a comprehensive census of exhibitions held at the National Gallery from 1941 through 1988. This history includes entries for nearly 600 special exhibitions and is based on painstaking research in a wide variety of archival sources.

Archivists arranged and described an extensive array of historical files for research use and long-term preservation. Among these was a small group of particularly interesting files from the office of David Finley, the Gallery's first director, including correspondence with Samuel Kress, 1942–1949; information about reproductions for the White House and presidential yacht during Harry Truman's administration; and files concerning shipment, storage, and exhibition of paintings from Berlin museums after World War II. Other materials processed during the year include files of the A. W. Mellon Educational and Charitable Trust; records of Gallery special events; files from the offices of the director, assistant director, chief curator, secretary-general counsel, and registrar; and extensive groups of historical slides and Gallery publications.

Archivists made substantial progress preserving and organizing architectural documents during the year. Shop drawings, construction office records, East and West Building specifications, and files of the architectural firm of John Russell Pope and its successors were organized and prepared for use. A major project to flatten and organize architectural blueprints and drawings also was completed.

Visitors this year conducted research in archival files on a wide range of subjects. Sir Joseph Duveen, postage stamps, presidential visits, Alexander Calder, the Mellon lecture series, the use of Biltmore during World War II, and composers of music performed at the Gallery were among the topics. The tenth anniversary of the East Building generated extensive interest in records of building design and construction. To help make these materials more easily available to architecture students, study sets of key drawings were given to architecture departments in several local universities. Preliminary research for a number of projects commemorating the Gallery’s fiftieth anniversary in 1991 also began during the year.

The Gallery's archival facility was toured by a number of visitors interested in museum archives and archives administration. Among these were representatives of the Museum of Modern Art, the Hirshhorn Museum and Sculpture Garden, the Freer Gallery of Art, the Hawaii State Archives, the National Building Museum, the National Archives of Canada, and the Musée d'Art Contemporain of Bordeaux, France.
Parmigianino, *Three Feminine Heads*, c. 1522/1524, Gift of the Circle of the National Gallery of Art, 1989.1.1
The National Gallery of Art recorded 6,221,786 visits in fiscal year 1989. Between December 1988 and the end of September 1989 almost 800,000 visitors took in the exhibition of Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building. Three other exhibitions this year drew over 200,000 visitors each: On the Art of Fixing a Shadow: 150 Years of Photography had almost 300,000, Cézanne: The Early Years brought in over 280,000, and The Paintings of Eugène Boudin attracted approximately 230,000.

Darrell R. Willson joined the administrator’s staff as chief of administrative operations, consolidating and strengthening the daily management of the operation of the National Gallery.

Security

Francis Verrier, who served the Gallery for almost ten years as both the chief of security and the security coordinator, retired this year. Darrell Willson, in addition to assuming responsibilities as chief of administrative operations, is the acting chief of security.

The Office of Personnel Management approved a special, higher salary schedule for the Gallery’s guards and for other guards employed by the federal government. In addition, the first class of guards specially trained in emergency and first aid procedures graduated as part of a career enhancement program planned for the security force.

Publication Sales

The publications service experienced its fourth highest year in sales. Best-selling exhibition catalogues were Japan: The Shaping of Daimyo Culture, Photography, and Cézanne. Sales of catalogues for Michelangelo: Draftsman/Architect, Raphaele Peale Still Lifes, and American Paintings from the Manoogian Collection were also strong. In total, over 100,000 Gallery collection and special exhibition catalogues were sold this year. Visitors also purchased more than two million printed reproductions, including postcards, note cards, greeting cards, framed and unframed large and small reproductions, and posters. Although special exhibitions contribute notably to poster sales, the overall strength of the reproductions program continues to be the breadth of selections representing the Gallery’s collection.

In addition to the permanent sales shops on the ground floor of the West Building and the concourse level between East and West Buildings, the publications service operated temporary sales areas for the Michelangelo, Japan, Cézanne, Treasures from the Fitzwilliam, Photography, and Manoogian exhibitions, as well as a third permanent sales shop on the concourse level of the East Building near the auditorium. The latter served the Twentieth-Century Art, Peale, Still Lifes of the Golden Age, and Mary Cassatt: The Color Prints exhibitions. The Gallery’s bookstores continue to be recognized for the excellent selections of books on all aspects of the history of art and architec-
In a time-honored tradition, an artist sketches from an earlier master.

In the past, income from these activities supports the sales program and provides funds for special exhibition catalogues and the publication of other scholarly works in the history of art.

Over 600,000 visitors were served in person this year and another 7,000 through the mail. The publications service is expanding its outreach by pursuing wholesale as well as retail opportunities both in the United States and abroad.

**Gallery Architect**

The architect’s office oversaw several significant projects in 1989. I. M. Pei & Partners was retained to undertake a comprehensive study of the use of space in the East Building, focusing particularly on the need for art storage; offices for the education division; offices, bookshelves, and support areas surrounding the main reading room of the library; and a suitable entrance in the East Building for large works of art moving into twentieth-century exhibition spaces. Work on the National Sculpture Garden began in earnest this year, with eight prominent architectural and landscape architectural firms invited to make formal presentations to the Gallery. The architect's office is coordinating architectural aspects of the design, with the deputy director and the administrator serving as project managers and a group of other Gallery representatives advising. Preparation is underway for replacing the outdated single-glazed skylights that cover most of the West Building roof area with a technologically advanced system. This effort is expected to continue for the coming four years.

The architect's office designed and coordinated construction of a number of work stations this year for the curatorial, personnel, payroll, and exhibition programs staffs in the East Building. The fifth floor conference room was converted to two private offices and a copy area. In the West Building a second phase of renovation was completed for the conservation division, with additional work counters constructed for the objects and textile conservation laboratories and for the offices; work is in progress for the third and final phase of renovation. Work counters were also constructed for the publication sales warehouse operations.

A new photographic laboratory was constructed on the lower level of the East Building, including a studio and two darkrooms. New offices, a storage room, and a remodeled print study room (including
new map cases) were completed in the West Building for the graphic arts department. Designs are ready for special custom storage units to house oversized prints and drawings. New flooring was installed in the cafeteria, and to better serve the international patronage of the Gallery, graphics at the cafeteria entrance and the checkrooms were expanded to include other languages. Stone inscriptions of the names of twenty-one benefactors were completed and a design approved for the final list of patrons' names to be inscribed in the East Building.

As technical support for the maintenance and repair program of the facilities management office, the architect's office is conducting studies on marble flooring for the East Building, cobblestone paving for the the Fourth Street Plaza, non-toxic paint for silver-gray metal surfaces, glazing in the East Building, and bronze refinishing for the West Building. Architectural planning and design work is in progress for a new silkscreen laboratory, new guard and labor locker rooms, and improvements in office and storage spaces on the concourse level of the connecting link.

Facilities Management

This division works closely with other offices at the National Gallery to maintain and upgrade existing facilities. Several key personnel joined the restructured division this year: Craig MacFarlane is the new manager of the work control center, and Tom Lillis became maintenance manager. The head of facilities management worked closely with the Smithsonian Institution during the year to improve safety measures in the Gallery, including increased fire protection for works of art. The operations section undertook a number of important projects, among them the engineering of a control system for the Calder mobile in the East Building, development of a comprehensive safety and asbestos abatement program, planning for replacement of the West Building roof, and improvements to Gallery elevators. Detailed capital improvement plans for the next two years and the next five years were completed as part of what will be an annual and five-year capital planning process.

Personnel

A major accomplishment of the personnel division this year was securing the approval of the Office of Personnel Management for a special salary schedule for the Gallery’s guards and other federally paid guards in the Washington, D.C., metropolitan area. This was the result of painstaking efforts and comparative studies initiated by the office in 1988, continuing into early 1989. It is believed that the special rate will enhance the Gallery's ability to attract and retain well-qualified security personnel. The personnel office has also been involved in a year-long process of converting existing personnel data systems to the National Finance Center system, which is expected to provide additional management information capabilities, more efficient management controls, and significant cost savings.

The personnel office this year sponsored and hosted the 2nd Seminar on Personnel and Administrative Management, offering a cross section of museum directors, administrators, human resource professionals, and staff specialists from across the country the opportunity to discuss shared challenges and to hear such speakers as former U.S. Senator William Proxmire.

Procurement and Supply

The division added three key personnel to the staff in 1989: Joseph Brown assumed responsibilities as chief of procurement and supply; Carolyn Perry joined the Gallery as a contract specialist; and Tom Briscoe became supervisor for the off-site warehouse operation implemented this year. Major changes are planned in the procurement and supply office in the next fiscal year, including an automated system that will provide for a more efficient, controlled procurement of supplies and services for the entire Gallery.
Adolphe Appian, A Woodland River with a Fisherman, Ailsa Mellon Bruce Fund, 1989.16.1 (detail)
External Affairs

The office of external affairs was established four years ago to coordinate the Gallery’s relationships with the “outside world” and to serve the Gallery’s many constituencies, including friends, donors, governments, corporations, foundations, the press, and the public. The office is also actively involved in film and television production and is overseeing plans for the Gallery’s fiftieth anniversary in 1991.

Development Office

The objective of the development office is to broaden the National Gallery’s base of support by encouraging the participation of the private sector. The Gallery relies on the generosity of individuals, foundations, and corporations for all art acquisitions as well as many special projects that cannot be funded through federal appropriations. The development office also provides staff support for the Resources Planning Committee, which aims to meet long-range and current needs by generating new and increased support for Gallery programs.

In fiscal year 1989 the National Gallery received $2.7 million in donations from individuals and $6.3 million from foundations. In addition, $362,000 was raised from corporations for purposes other than exhibition support. We are most grateful to the many donors, and acknowledge all of them in a listing on pages 117-122 in this report.

The approach of the Gallery’s fiftieth anniversary in 1991 has inspired special giving programs to commemorate the event. The 50th Anniversary Gift Committee, chaired by trustee Robert H. Smith, has exceeded the halfway mark toward its goal of $5 million. These funds will be used to purchase one or more works of art for the permanent collection. The development office has been working closely with the director, deputy director, and curators to encourage gifts of works of art from private collections commemorating this landmark in the Gallery’s history.

An important leadership grant was made by The Morris and Gwendolyn Cafritz Foundation for art acquisition, the Gallery’s most pressing and continuing private-sector need. The Honorable and Mrs. Walter H. Annenberg made a highly generous commitment for art acquisition. The Lila Acheson Wallace Fund continued its valued support for the acquisition of twentieth-century art. The Patrons’ Permanent Fund, the Gallery’s permanent endowment fund for art acquisition established through private donations, made possible the purchase of the following works this year: Francis Picabia’s *Machine tournez vite (Machine Turn Quickly)*; Hendrik Goltzius’ *The Holy Family with Saint Elizabeth and Saint John the Baptist*; and Michel Anguier’s *Ceres Searching for Persephone*.

The Andrew W. Mellon Foundation awarded the Gallery a $1 million challenge grant, to be matched on a one-to-one basis, for a special endowment supporting the Gallery’s conservation programs. A generous gift from the Charles E. Culpeper Foundation applied to the
conservation challenge, has provided inspiration to other donors for this worthwhile program.

The 1990 exhibition *Matisse in Morocco* is being sponsored by a major grant from the Richard King Mellon Foundation. The Arnold D. Frese Foundation continued its commitment to support the international exchange and exhibition of art. The Henry Luce Foundation has given substantial support to the systematic catalogue project, for preparation of the volume on eighteenth- and nineteenth-century American paintings. The J. Paul Getty Trust made a generous grant for two volumes on the French painting and sculpture collections. The Samuel H. Kress Foundation continued its support of a professorship and fellowships at the Center for Advanced Studies in the Visual Arts. Two predoctoral fellowships in non-Western art at the Center were made possible by the Ittleson Foundation, Inc.

The Circle of the National Gallery of Art is a membership program led by co-chairs Robert H. Smith and Katharine Graham and administered by the development office. In its third year the Circle welcomed fifty-one new members, joining Circle members from the Washington area and twenty-five states across the country. Funds raised through this program are used to sponsor special projects. This year the Circle made possible the acquisition of a Parmigianino drawing, *Three Feminine Heads*. Funds were provided for the film covering the restoration of the Bellini and Titian painting *The Feast of the Gods*, for the production of a recording by the award-winning National Gallery Vocal Arts Ensemble, and for the Joseph V. Columbus Tapestry Symposium. Thanks to the Circle, the Gallery’s library was able to acquire an important resource on Roman art and architecture, Bartolomeo Martiani’s *Urbis Romae Topographia* (1544). The library also received funds to acquire a large group of works that form a core collection of scientific books and journals on conservation. We look forward to the continuing support of the private sector in the coming year as we approach the Gallery’s fiftieth anniversary.

**Corporate Relations**

The office of corporate relations secures corporate support for Gallery exhibitions and works with corporate contributors to ensure that their relationship with the Gallery is mutually beneficial. The office also seeks corporate support for exhibition-related projects such as films and videos, advertising, press materials, educational programs, brochures, audiovisual programs, special events, and catalogues. In the past year the office has continued to explore new exhibition-related opportunities for corporations, including consortium sponsorship and the reinstallation of the permanent collection.

Nineteen corporations and two founda-
tions made contributions amounting to $6,897,000 in support of sixteen exhibitions and related projects in fiscal year 1989, and another eight corporations and one foundation provided support for ten exhibitions and related projects scheduled from October 1988 through 1991, totaling $5,602,500.

New opportunities for joint sponsorship were forged in 1989 with Philip Morris’ and British Telecom’s support of Treasures from the Fitzwilliam and a partnership between R. J. Reynolds and a consortium of fifteen Japanese corporations in support of Japan: The Shaping of Daimyo Culture. Gerald D. Hines Interests provided support for Cézanne: The Early Years. Additionally, sponsors were secured for two exhibitions in 1990 that celebrate aspects of the development of modern painting from impressionism to abstraction: GTE for Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection (GTE’s sixth sponsorship at the National Gallery), and Philip Morris for Kazimir Malevich.

In the realm of Italian art, Olivetti provided support for Michelangelo: Draftsman/Architect and the Mellon National Bank supported Italian Etchers from the Renaissance and Baroque: Parmigianino to Giordano. In the last weeks of the fiscal year, the Gallery was pleased to secure support from Salomon Inc. for the 1990 reinstallations of the masterpiece by Bellini and Titian, The Feast of the Gods, and from Galileo Industrie Ottiche S.p.A. for the Titian: Prince of Painters exhibition in 1990–1991.

Twentieth-Century Art: Selections for the Tenth Anniversary of the East Building, a major installation of the Gallery’s own collection and important loans that will remain on view through 1991, was sponsored by American Express. This relationship introduced a new program of corporate support relating to the permanent collection.

Eastman Kodak Company sponsored the national tour of On the Art of Fixing a Shadow: 150 Years of Photography. Southwestern Bell Foundation offered support for an international tour in 1990–1991 of The Art of Paul Strand, which will include loans of original photographs from museums and private collections in the United States and abroad. In addition, a grant from Southwestern Bell Foundation enabled the National Gallery to inaugurate a program of minority internships in the museum profession for African Americans, Hispanic Americans, and Native Americans.

Ford Motor Company continued its support of the exhibition program with The Pastoral Landscape and The Art of Paolo Veronese in 1989 and The Drawings of Jasper Johns in 1990. In 1989 United Technologies returned to the Gallery for its fifth sponsorship, with support for American Art from the Manoogian Collection. The Gallery continued to work with two new Washington sponsors who initiated their commitment to the exhibition program in fiscal year 1988. Martin Marietta will sponsor The Passionate Eye: Impressionist and Other Master Paintings from the Collection of Emil G. Bührle in early 1990. In celebration of the move of its corporate headquarters to Washington, Mobil Oil Inc. will support The Sculpture of Indonesia later the same year.

Building on this support from both Mobil and Martin Marietta, the corporate relations office has begun a three-year challenge to seek additional support from American Express Company chairman James D. Robinson III and Gallery director J. Carter Brown with artists Ellsworth Kelly and Roy Lichtenstein at the opening of Twentieth-Century Art.
corporations in Washington and throughout the nation in celebration of the fiftieth anniversary of the National Gallery in 1991. Other programs with this important anniversary in mind include the research and writing of a book, *The Corporate Patron*, which will pay tribute to the many innovative national and international corporations that have provided support at the National Gallery. The publication is made possible by a grant from *Fortune* magazine.

A further three-year challenge initiated in fiscal year 1989 focuses on the forthcoming celebration of the 500th anniversary of Columbus’ first voyage to America, *Circa 1492*. This exhibition will be held in 1991–1992 only at the National Gallery and will present an image of the world of Columbus’ lifetime, seen through the medium of great works of art. The corporate relations office is seeking to identify the leading representative of four industries concerned with the theme of “globalism” so vividly explored in the exhibition. Ameritech and Republic National Bank have joined the National Gallery as the first members of the projected consortium.

### Press and Public Information

The public information office continued to serve as a liaison between the National Gallery and a growing number of media contacts, which in 1989 represented more than 2,000 daily and weekly newspapers, over 100 magazines, and numerous radio and television outlets worldwide. In the 1989 fiscal year *The New York Times* alone ran more than thirty major articles about the Gallery.

Highlights of the information office activities this year included generating tremendous press response for *Michelangelo: Draftsman/Architect* and *Japan: The Shaping of Daimyo Culture*. The surprise announcement at the press conference opening the Michelangelo show of a newly discovered drawing of Cleopatra on the back of a famous work from the Casa Buonarroti, Florence, was reported on the front page of *The New York Times* and widely around the world. The daimyo...
show of rarely seen Japanese treasures and the auxiliary No performances and tea ceremonies were reported by print and electronic media worldwide, with particular interest by the Japanese press. Both The New York Times and The Washington Post, in addition to major critical reviews, ran advance stories on the show. Overflow crowds of successively larger numbers attended each of the public No performances, and an impressive 2,500 showed up for the single outdoor torch-lit performance. Advance publicity for the theater was particularly effective, and the No performances were reviewed by theater critics for The Washington Times and WJLA-TV (ABC) as well as by a number of feature writers. The popularity of No was so great that additional performances were added at the end of the exhibition run. Likewise, the tea ceremonies were reported extensively by the media, and great press interest followed the relocation of the tea house to Virginia's Christopher Newport College.

The director and deputy director of the National Gallery, J. Carter Brown and Roger Mandle, appeared on USIA Worldnet with museum directors, art historians, and art critics from Mexico, Argentina, and Chile to discuss the Gallery’s loan of thirty-five paintings of South American Indian subjects by nineteenth-century American artist George Catlin to leading museums in these three countries. They expressed hopes for continued cooperative efforts. The traveling Catlin exhibition, offered in cooperation with USIA’s Arts America program, generated extensive publicity throughout Latin America.

In June, J. Carter Brown was invited to speak at the National Press Club in Washington in honor of his twentieth anniversary as director of the National Gallery. His speech was broadcast live over National Public Radio and C-Span and was covered by more than 300 print and broadcast journalists in attendance. His announcement of Mrs. W. Averell Harriman’s future gift of Van Gogh’s Roses generated front-page coverage in The Washington Post and countless other articles and broadcasts worldwide.

**Special Events**

The office of special events coordinates such activities at the National Gallery as state visits and visits of other distinguished guests, opening events for special exhibitions, receptions, film premieres, and meetings of the trustees, Trustees’ Council, and Collectors Committee.

Most important of these are the events held by trustees for donors and lenders to exhibitions. This year the trustees held the fourth Andrew W. Mellon dinner in honor of the founder of the Gallery. President and Mrs. George Bush joined Mr. and Mrs. Paul Mellon in receiving the Gallery’s benefactors and donors. After dinner in the Rotunda of the West Building, the president, Mr. Mellon, and Gallery president John R. Stevenson offered brief remarks before the assembled guests.

The office of special events organized sixteen major exhibition preview events to thank its donors and lenders this year. Among the most memorable was the evening in honor of Michelangelo: Draftsman/Architect, as guests gathered in the East Garden Court around the artist’s monumental wooden model of Saint Peter’s Basilica. For the opening of Japan: The Shaping of Daimyo Culture, the mood of the dinner was enhanced both by a premiere performance of the No theater and by the presence of the Enman Tea House constructed inside the East Building. The tenth anniversary of the East Building brought artists and donors together in the galleries to view the reinstallation of the twentieth-century collection. Each opening event took its theme from the exhibition it previewed, from the gala reception for American Paintings from the Manoogian Collection to the Dutch dinner in honor of the Heinz family collection of northern European still lifes. The exhibitions also occasioned important events for the diplomatic community, Congress, the Administration, and corporate sponsors of the exhibitions.

This year Mrs. Bettino Craxi, wife of the president of Italy, came to the Gallery to see the Michelangelo exhibition; Sosuke Uno, then foreign minister and later prime minister of Japan, visited the
daimyo exhibition; and Mrs. George Bush toured Cézanne: The Early Years on the weekend of the presidential inaugural. Arrangements for these visits were overseen by the office of special events.

For the first time this year the National Gallery held a reception and viewing of the Gallery’s award-winning film Paul Gauguin: The Savage Dream in Paris to thank lenders, colleagues, and donors, both private and institutional, who could not cross the Atlantic to come to trustees’ events in Washington.

Visitor Services

The objective of the visitor services office is to provide millions of visitors to the Gallery with the most positive and enjoyable experience possible. Visitor services ensures an equitable pass system for major special exhibitions and ensures quick and smooth entry into all of the Gallery’s exhibitions, films, lectures, and concerts. This department is also responsible for addressing the concerns of visiting patrons.

During 1989 the visitor services department assisted 300,000 people visiting Japan: The Shaping of Daimyo Culture and another 300,000 seeing On the Art of Fixing a Shadow: 150 Years of Photography. A total of 6,257 people attended the Japanese Nô performances, including 2,675 attending the outdoor Nô performance. The visitor services department oversaw crowd control for these performances.

Horticulture

To give context to the various aspects of Japan: The Shaping of Daimyo Culture, the horticulture department created four Japanese gardens in the East Building: a tea garden surrounding the Enman Tea House in the center court; an area reminiscent of Zen meditation gardens and a small courtyard garden on the mezzanine level; and a garden in the East Building’s north garden court. Many other exhibitions incorporated extensive plantings, in particular Cézanne, 150 Years of Photography, and American Paintings from the Manoogian Collection.

Changes in the exterior landscape in fiscal year 1989 included replacing the sod in major areas around the East Building and smaller areas around the West Building, and replacing crab-apple trees with fifteen crape myrtles on the seventh-floor terrace of the East Building.

Music at the Gallery

Thirty-nine Sunday evening concerts were presented in the West Garden Court of the National Gallery in fiscal year 1989. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with additional subvention from the Music Performance Trust Funds of the Recording Industry through Local 161-170 of the American Federation of Musicians, and from the Embassy of Canada.

The National Gallery Orchestra performed ten concerts under the direction of George Manos. The National Gallery Vocal Arts Ensemble, also under Manos, performed two concerts at the Gallery and three concerts and a master class at universities in Maryland and North Carolina. Their second summer tour of Europe comprised seven concerts in Germany and Austria, including appearances at the Salzburg and Rheingau Festivals and an appearance on Germany’s national television network. The ensemble also recorded a program for a tape that will be released in conjunction with the Gallery’s fiftieth anniversary.

The American Music Festival, which ran from 2 April through 28 May, featured new as well as neglected American works, with Paul Hume joining George Manos for the broadcast intermission commentaries. John Lewis and the Modern Jazz Quartet drew a record audience for the jazz presentation in this, the forty-sixth year of the longest-running American Music Festival in existence. Attendance at the festival concerts was higher than in previous years, as was attendance in general throughout the season.

A concert of Italian music by the National Gallery Orchestra marked the
opening of Michaelangelo: Draftsman/Architect, and Japanese violinist Masuko Ushioda presented a recital in honor of Japan: The Shaping of Daimyo Culture, which included the Washington premiere of a work by the renowned Japanese composer Tōru Takemitsu. All regions of the United States were represented by the musicians who performed at the Gallery in the 1988–1989 season, as were Puerto Rico, Brazil, Canada, Japan, and several European countries. The Maryland Camerata appeared twice with the National Gallery Orchestra, performing J. S. Bach’s Christmas Oratorio and Maurice Duruflé’s Requiem, Opus 9.

The Gallery Concerts were the subject of thirty-four reviews in various media, eighteen newspaper previews and a feature article in The Washington Times.

A complete listing of the 1988–1989 concert season follows:

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<tr>
<td>FEBRUARY</td>
<td>5 Catherine Robbins, soprano, and William Hicks, piano</td>
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<td>12 National Gallery Orchestra</td>
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<td>19 Rafael Figueroa, cello, and Wu Han, piano</td>
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<td>26 The Atlanta Chamber Players</td>
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<td>MARCH</td>
<td>5 Neil Penesis, piano</td>
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<td>12 National Gallery Orchestra and Maryland Camerata</td>
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<td>19 Nina Tsichman, piano</td>
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<td>26 Continuum Chamber Singers</td>
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Forty-Sixth American Music Festival
APRIL
2 National Gallery Orchestra
9 Ramon Salvatore, piano
16 National Gallery Vocal Arts Ensemble
23 Lois Shapiro, piano
30 John Lewis and the Modern Jazz Quartet

MAY
7 Lynne Edelson Levine, viola, and Myriam Teie, piano
14 Elisabeth Small, violin, and Christina Dahl, piano
21 The Manchester String Quartet
28 National Gallery Orchestra

JUNE
4 Weekley and Arganbright, piano duo
11 Nana Mukhadze, piano
18 Paul Maillet, piano
25 National Gallery Orchestra

WORLD PREMIERES

BERNARD RANDS
"... in the receding mist ...", 23 October 1988

SOTERIOS VLAPOLLOS
Ode and Fugato, 29 January 1989

PHILLIP RAMEY
Canzona, 9 April 1989

FIRST WASHINGTON PERFORMANCES

TÖRU TAKEMITSU
Hika, 30 October 1988

DAVID AMRAM
Quartet Premieres, 26 February 1989

DOMINICK ARGENTO
Overture to “The Boor,” 2 April 1989

HENRY COWELL
Symphony No. 11, 2 April 1989

JOHN CORIGLIANO
Fantasy on an Ostinato, 9 April 1989

DONALD WAXMAN
Four Songs of the Seasons, 16 April 1989

Overture to “Serenade Concertante,” 28 May 1989

MARTIN BRODY
Tessae, 23 April 1989

YEHUDI WYNER
Toward the Center, 23 April 1989

STEVEN GERBER
Fantasy for Violin Solo, 14 May 1989
Augustin Hirschvogel, *Landscape with High Cliffs, River, and City*, 1546, Gift of Mrs. Lessing J. Rosenwald, 1989.28.17 (detail)
At the founding of the Center in 1980, a four-part program of fellowships, meetings, publications, and research was instituted. In its ninth year, in addition to ongoing activities in these four areas, the Center continued meetings with the Consortium of Washington Area Universities to discuss such cooperative ventures as the creation of a course in conservation and listings of all Consortium art history faculty members and their areas of research. The Center belongs to the Association of Research Institutes in Art History, comprising twelve institutions in North America that support advanced research through fellowship and related programs. Incorporated in spring 1987, ARIAH enables member institutions, as a group, to develop and seek funding for jointly sponsored programs and projects and to share visiting scholars. The Center hosted meetings of the Washington Collegium for the Humanities, made up of nine research institutions, and this year sponsored a lecture by Emily D. T. Vermeule in a Collegium series entitled “Death and Afterlife in Art and Literature.”

A variety of private sources support the programs of the Center. Senior, predoctoral, and curatorial fellowships are funded by endowments from the Andrew W. Mellon Foundation and the Chester Dale bequest, and by Robert H. and Clarice Smith for the Smith predoctoral fellowship in Northern Renaissance painting. The Samuel H. Kress Foundation provides funds for the Kress Professor, for Kress senior fellowships, Kress and Davis predoctoral fellowships, and Kress postdoctoral fellowships. The Wyeth Endowment and Ittleson Foundation also made grants for predoctoral fellowships. The Center has received support for various scholarly meetings, programs, and events: from Olivetti Milan for the symposium “Michelangelo Drawings,” the Graham Foundation for Advanced Studies in the Fine Arts for the Architectural Drawings Cataloguing Project, the Arthur Vining Davis Foundations, and The Circle of the National Gallery of Art for photographs of architectural drawings.

Members of the board of advisors serve overlapping appointments, usually for three-year terms. In December 1988 Wanda Corn of Stanford University, Jan Fontein of the Museum of Fine Arts, Boston, and Cecil Striker of the University of Pennsylvania completed their terms. In January 1989 Donald Preziosi of the University of California, Los Angeles, John Rosenfield of Harvard University, and John Wilmerding of Princeton University began their terms. Four others continued to serve: Anne d’Harnoncourt of the Philadelphia Museum of Art, Egbert Haverkamp-Begemann of New York University, Juergen Schulz of Brown University, and Linda Seidel of the University of Chicago. Members of the board also comprise the selection committees that review fellowship applications.

The resident community of scholars at the Center in 1988-1989 included the Samuel H. Kress Professor, the Andrew W. Mellon Lecturer, six senior fellows, one Ailsa Mellon Bruce curatorial fellow, eleven visiting senior fellows, two associates, two postdoctoral curatorial fellows, and two predoctoral fellows. Non-resident
Sylvie Béguin, honorary chief curator of paintings, Musée du Louvre, has received many honors, including Chevalier de la Légion d'Honneur in 1975, and recently, the Prix Louis Fould and the Prix Richterberger from the Académie des Arts et Belles Lettres and the Académie des Beaux Arts of the Institut de France. She was president of the Société de l'Histoire de l'Art Français in 1979. Mme. Béguin has prepared more than thirty exhibitions and catalogues and over half a dozen separate monographs on Italian and French art of the sixteenth century, as well as catalogues on Leonardo, Titian, Perugino, Raphael, the school of Fontainbleau, mannerism, and numerous contributions to scholarly journals. While at the Center, Mme. Béguin worked on Felice Giani, Pietro Negroni, Andrea del Sarto, the French period of Rosso Fiorentino, and the school of Fontainbleau.

SENIOR FELLOWS
Caroline Astrid Bruzelius, Duke University, Samuel H. Kress Senior Fellow, fall 1988
Allan Ceen, Cornell in Rome, American Overseas School of Rome, Ailsa Mellon Bruce Senior Fellow, 1988–1989
William L. Eisler, Art Gallery of New South Wales, Ailsa Mellon Bruce Senior Fellow, 1988–1989
Frederick Hartt, University of Virginia (emeritus), Samuel H. Kress Senior Fellow, 1988–1989
Joseph M. Levine, Syracuse University, Paul Mellon Senior Fellow, 1988–1989
Tod A. Marder, Rutgers University, Ailsa Mellon Bruce Senior Fellow, spring 1989

VISITING SENIOR FELLOWS
Constance Hoffman Berman, University of Iowa, Paul Mellon Visiting Senior Fellow, summer 1989
John Correia-Afonso, Heras Institute of Indian History and Culture, St. Xavier's College, Bombay, Paul Mellon Visiting Senior Fellow, spring 1989
Joop M. Joosten, Stedelijk Museum, Paul Mellon Visiting Senior Fellow, summer 1989
Gert Kreytenberg, Ruhr-Universität Bochum, Kunstgeschichtliches Institut, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1989
Tomasz Mikocki, University of Warsaw, Institute of Archaeology, Ailsa Mellon Bruce Visiting Senior Fellow, spring 1989
Alessandro Morandotti, Finarte Auction House, Milan, Rome, Paul Mellon Visiting Senior Fellow, summer 1989
Werner Oechslin, Eidgenossische Techn. Hochschule, Zürich, Institute for History and Theory of Architecture, Paul Mellon Visiting Senior Fellow, fall 1988
Joseph Polzer, University of Calgary, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1989
Timothy James Standring, Pomona College, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1989
Dieter Wuttke, University of Bamberg, Ailsa Mellon Bruce Visiting Senior Fellow, fall 1988

ASSOCIATE APPOINTMENTS

Jane Clark, National Gallery of Victoria, November–December 1988
Robert Patten, Rice University, 1988–1989
AILSA MELLON BRUCE NATIONAL GALLERY OF ART CURATORIAL FELLOW, 1988–1989
Nan Rosenthal, curator of twentieth-century art
SAMUEL H. KRESS POSTDOCTORAL CURATORIAL FELLOWS, 1988–1989
Elizabeth Brown, department of twentieth-century art
Thomas Willette, department of southern baroque painting

PREDOCTORAL FELLOWS

Robert Mark Antlijf [Yale University], Mary Davis Predoctoral Fellow, 1988–1990
Mark Cranston [University of Pennsylvania], Chester Dale Predoctoral Fellow, 1988–1989
John Davis [Columbia University], Wyeth Predoctoral Fellow, 1988–1990
Isabelle Frank [Harvard University], Paul Mellon Predoctoral Fellow, 1988–1991
Alessandra Gozzoli [The Johns Hopkins University], David E. Finley Predoctoral Fellow, 1988–1991
Marc Gotlieb* [The Johns Hopkins University], Samuel H. Kress Predoctoral Fellow, 1987–1989
Elizabeth Honig [Yale University], Robert H. and Clarice Smith Predoctoral Fellow, 1988–1989
Annette Leduc* [The Johns Hopkins University], Ailsa Mellon Bruce Predoctoral Fellow, 1986–1989

*in residence 19 September 1988–31 August 1989

Jill Pearlman [University of Chicago], Chester Dale Predoctoral Fellow, 1988–1989
Sarah Schroth [New York University, Institute of Fine Arts], David E. Finley Predoctoral Fellow, 1987–1990
Christopher Thomas [Yale University], Samuel H. Kress Predoctoral Fellow, 1988–1990

MEETINGS

Colloquia
Sylvie Beguin, “Rosso Fiorentino: New Approaches to the French Period”
Caroline Brazelius, “Kings, Queens, and Church Building in the Kingdom of Sicily, 1266–1343”
Allan Genn, “Buonin and the Imago Urbis: From the Iconic to the Topographic in Plans of Rome”
William Eisler, “Celestial Harmonies and Hapsburg Rule: Levels of Meaning in a Triumphal Arch for Philip II (Antwerp 1549)”
Frederick Hartt, “Michelangelo—Imprint and Image”
Tod Marder, “Bernini’s Architecture”
Robert L. Patten, “Diagrams of Drunkenness: George Cruikshank’s Temperance Art”

Shop Talks
Marc Gotlieb, “From History to Genre: Studies in the Decline of French Salon Painting, 1850–1890”
Annette Leduc, “Gavarni’s Human Comedy: The London Years (1847–1851) and Their Aftermath”

Symposia

MICHELANGELO DRAWINGS, 7–8 October 1988
Participants: Giovanni Agosti, Casa Buonarroti; David Alan Brown, National Gallery of Art; Howard Burns, Harvard University; Marco Colallera, Scuola Normale Superiore, Pisa; Caroline Elam, The Burlington Magazine; Creighton Gilbert, Yale University; Frederick Hartt, University of Virginia (emeritus); Michael Hirst, Courtauld Institute of Art; Paul E. A. Joannides, University of Cambridge; Fabrizio Mancinelli, Musei Vaticani; Henry A. Millon, Center for Advanced Study in the Visual Arts; Andrew Morrogh, Massachusetts Institute of Technology; Konrad Oberhuber, Graphische Sammlung Albertina; Anna Maria Petrioli
Tofani, Galleria degli Uffizi; Pina Ragionieri, Casa Buonarroti; Jane Roberts, The Royal Library, Windsor Castle; Howard Saulman, Carnegie Mellon University; Claudio Tassin, Laboratorio di Restauro T.L.T., Florence; William E. Wallace, Washington University; Kathleen Weil-Garris Brandt, Institute of Fine Arts, New York University; Matthias Winner, Bibliotheca Hertziana

**ART AND POWER IN SEVENTEENTH-CENTURY SWEDEN, 28-29 October 1988**

Co-sponsored with University of Minnesota and the Minneapolis Institute of Arts, held in Minneapolis

Participants: Michael Conforti, The Minneapolis Institute of Arts; Allan Ellenius, University of Uppsala; Ann Friedman, University of Minnesota; Kurt Johannesson, University of Uppsala; Arne Losman, Skokloster Castle; Börje Magnusson, National Museum, Stockholm; Michael E. Metcalf, University of Minnesota; Margareta Revent, University of Uppsala; Göran Rystad, University of Lund; Herman Schütt, University of Stockholm; Hans Soop, Wasa Ship Museum, Stockholm; Guy Walton, New York University

**THE ARCHITECTURAL HISTORIAN IN AMERICA, 8-9-10 December 1988**

Co-sponsored with Society of Architectural Historians

Participants: Richard Betts, University of Illinois, Champaign-Urbana; Lauren Bricker, University of California, Santa Barbara; Michael Brooks, West Chester University; David Brownlee, University of Pennsylvania; J. A. Chevening, University of Cincinnati; Peter Fergusson, Wellesley College; Renata Holod, University of Pennsylvania; William Jordy, Brown University (emeritus); Lisa Koenigseberg, Landmarks Preservation Commission, New York; George Kohler, Yale University (emeritus); Elisabeth Blair MacDougall, Harvard University (emerita); Todd Marder, Rutgers University; Henry A. Millon, Center for Advanced Study in the Visual Arts; Keith N. Morgan, Boston University; Richard Pomer, New York University, Institute of Fine Arts; William B. Rhoads, State University College at New Paltz; Helen Searing, Smith College; Linda Seidel, University of Chicago; Eduard Sekler, Harvard University; Nancy Shatzman Steinhardt, University of Pennsylvania; Suzanne Stephens, Barnard College; Homer A. Thompson, Institute for Advanced Study, Princeton (emeritus); Dell Upton, University of California, Berkeley; David Van Zanten, Northwestern University; Robert Wojtowicz, University of Pennsylvania; Mary Woods, Cornell University and Columbia University, Buell Center

**THE PASTORAL LANDSCAPE.**

20-21 January 1989

Co-sponsored with the Center for Renaissance and Baroque Studies, University of Maryland, held at the University of Maryland at College Park and National Gallery of Art

Participants: Carolyn Abbate, Princeton University; Bettina Bergmann, Mt. Holyoke College; David Alan Brown, National Gallery of Art; Howard M. Brown, University of Chicago; Louise George Clabb, University of California at Berkeley; Alfred Frazer, Columbia University; Louise K. Horowitz, The State University of New Jersey, Rutgers Campus at Camden; Eleanor Windsor Leach, Indiana University; Leo Marx, Massachusetts Institute of Technology; John A. Pinto, Princeton University; William L. Pressly, University of Maryland; W. R. Rezzick, University of Maryland; David Rosand, Columbia University; Marie Spiro, University of Maryland; Jeremy Strick, National Gallery of Art; Gary Tomlinson, University of Pennsylvania; Richard Wexler, University of Maryland

**AMERICAN ART AROUND 1900: LECTURES IN MEMORY OF DANIEL FRAAD, JR.**

Co-sponsored with The Metropolitan Museum of Art, 4 March 1989 at National Gallery. 18 March at the Metropolitan


**THE ARTIST’S WORKSHOP, 10-11 March 1989**

Co-sponsored with The Johns Hopkins University

Participants: David Brownlee, University of Pennsylvania; Gail Feigenbaum, National Gallery of Art; Mymar Franta, State University of New York at Albany; Helmut Hager, Pennsylvania State University; Peter Lukehart, George Mason University; Larry Lutchman-singh, Bowdoin College; John Rosenfeld, Harvard University; Marianna Shreve Simpson, Center for Advanced Study in the Visual Arts
Curatorial colloquy on Bellini’s and Titian’s
The Feast of the Gods

MIDDLE ATLANTIC SYMPOSIUM IN THE
HISTORY OF ART: NINETEENTH
ANNUAL SESSIONS, 1 April 1989
Co-sponsored with the Department of Art
History, University of Maryland
Participants: Michele Ciana Farrell [University
of Pittsburgh], introduced by Anne Weis;
Scott Crittenden [University of Virginia],
introduced by Lawrence Goedde; Randall C.
Griffin [University of Delaware], introduced
by Wayne Craven; Pamela Potter-Hennessey,
introduced by John Peters-Campbell;
Margaret Fitzgerald Farr [University of North
Carolina, Chapel Hill], introduced by Mary
Pardo; Martina Roudabush Norelli [George
Washington University], introduced by Melvin
P. Lader; Kurt Pitluga [Pennsylvania State
University], introduction Craig Zabel

Seminars
Veronese Reconsidered, 9 November 1988
Cézanne: The Early Years 1859–1872,
17 March 1989
Medieval Ornament, 14–15 May 1989

Curatorial Colloquy II
THE FEAST OF THE GODS,
21–24 February 1989
Colloquy Chairs: David Alan Brown, curator
of Italian Renaissance painting, National
Gallery of Art; David Bull, conservator of
paintings, National Gallery of Art
Participants: Jaynie Louise Anderson,
University of Oxford; Sylvie Béguin, Center
for Advanced Study in the Visual Arts; Hans
Belting, Universität München; Beverly Louise
Brown, National Gallery of Art; Sydney J.
Freedberg, National Gallery of Art (emeritus);
Joyce Plessers Bronnemel, National Gallery,
London (emerita); Rona Goffin, Rutgers, The
State University of New Jersey; Gretchen
Hirschauer, National Gallery of Art; Joseph
Mune, National Gallery of Art; Hubertus F.
von Sonnenburg, Bayerische Staatsgemälde-
sammlungen, Munich

Lectures
Emily D. T. Vermeule, Harvard University,
“The Drama of Death in Ancient Greece,”
20 October 1988

RESEARCH PROGRAMS

The Architectural Drawings Advisory Group after five years was transformed into an independent incorporated project called Foundation for Documents of Architecture (FDA). The Center’s associated research project is now called the CASVA Cataloguing Project, supported by the J. Paul Getty Trust. Together, the FDA and the CASVA Cataloguing Project 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 9, published in October 1989, 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 and the members of the Center, and the list of activities for 1988–1989. Center 9 also contains summary reports on research conducted by the resident members of the Center in 1988–1989, and by several predoctoral fellows from the previous academic year.

Publication of the proceedings of the Center symposia in Studies in the History of Art continued with the appearance of volume 22, *Italian Plaquettes*. Symposia volumes nearing publication are *Retaining the Original: Multiple Originals, Copies, and Reproductions; The Fashioning and Functioning of the British Country House; Cultural Differentiation and Cultural Identity in the Visual Arts; The Architectural Historian in America; and Winslow Homer*. Volumes being edited include *The Mall in Washington, 1791–1991; Urban Form and Meaning in South Asia: The Shaping of Cities from Prehistoric to Precolonial Times; and American Art around 1900*. Other volumes are in the hands of scholarly editors.

Another regular publication of the Center is the directory of art history research projects supported by granting institutions in the United States and abroad: *Sponsored Research in the History of Art 8* lists awards for 1987–1988 and 1988–1989.
J. 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 as chairman of the Commission of Fine Arts, and, ex officio in that capacity, on the board of trustees of the John F. Kennedy Center for the Performing Arts as a member of its executive and fine arts accessions committees. He continued as a member of the President’s Committee on the Arts and Humanities, as treasurer of the White House Historical Association, and on the board of trustees of the National Geographic Society, and the boards of the Winterthur Museum, the Corning Museum of Glass, the 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 U.S. National Committee for the History of Art, and 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. He was named Commander, Royal Order of the Polar Star, Sweden.

Roger Mandle, deputy director, was appointed by President Reagan to the National Council on the Arts. He served on the National Endowment for the Arts’ Task Force on Art Education. He continued as chairman of the executive committee and a member of the search committee for the director of exhibitions of the American Federation of Arts, and as a member of the visiting committee of the Williams College Museum of Art. He was elected vice president of the board of the Sterling and Francine Clark Art Institute, and served as honorary trustee of the Toledo Museum of Art, and on the education committee and the museum assessment advisory committee of the American Association of Museums. He was an instructor for the J. P. Getty Trust Museum Management Institute, and a member of the agenda committee for the Getty Trust’s museum focus group study. He continued as a member of the advisory committee for the Charles Hosmer Morse Foundation and chairman of the Netherlands-American Amity Trust cultural advisory committee. He was also appointed to the cultural advisory committee for the New Zealand-United States Arts Foundation.

Henry A. Millon, dean, CASVA, continued 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, on the advisory committee of the Getty Art History Information Program, as scientific secretary of the working group for art history information of the International Committee of the History of Art, on the U.S. committee overseeing the merger of the U.S.-based Répertoire international de la littérature d’art and the French Répertoire d’art et archéologie, as vice chairman of the Council of American Overseas Research Centers, as a delegate to the International Committee of the History of Art, and on the architecture advisory group for the Art and Architecture Thesaurus. He also served on the visiting committee of the Arthur M. Sackler Gallery, and on the boards of the Canadian Centre for Architecture, the Foundation for Documents of Architecture, and the National Building Museum. He continued on the review panel for the Gladys Krieble Delmas Foundation and as visiting professor at Massachusetts Institute of Technology. He presented papers on Michelan-
Academy in Rome, Columbia University, the Center for Contemporary Art in Chicago, the University of Minnesota, and the University of Maryland; a paper on Filippo Juvarra at Pennsylvania State University; a paper on Paul Manship and the American Academy in Rome at the National Museum of American Art; and a paper on the Palatine at the annual meeting of the Society of Architectural Historians in Montreal.

Anne Evans, administrator, participated in the meeting of the Association of Museum Administrators held at the Art Institute of Chicago in June.

Daniel Herrick, treasurer, continued as chairman of the board of trustees and chairman of the executive committee of the Foundation Center, New York, on the board of directors for the American Council for the Arts, and as a member of the financial officers group of the Museum Presidents Conference. He was appointed co-chairman of an American Association of Museums task force to study various accounting policies. He is also on the board of directors of the New York Life Fund and two smaller investment funds that are subsidiaries of the New York Life Insurance Company.

Philip C. Jessup, Jr., secretary and general counsel, chaired a panel on corporate sponsorship of museum activities at the American Law Institute/American Bar Association course on "Legal Problems of Museum Administration" for which he was on the planning committee. He continued on the national advisory committee of the Hubert H. Humphrey Fellowship Program, and the advisory committee of the Asia Society/Washington Center of which he was appointed chairman, as president of Friends of the Hospital for Sick Children (Toronto), Inc., and as vice chairman of the Oboe Foundation.

Joseph J. Krakora, external affairs officer, continued on the boards of Bennington College, and the Cultural Policy Institute, for which he also served as vice president. He continued as executive editor for Design for Arts in Education, and as founding director of the Fund for New American Plays. He is also a member of the board of advisors for the Washington Dance Exchange, an advisor for the Historic Georgetown Foundation, and a member of the advisory panel for J. Paul Getty Trust and Metropolitan Museum of Art joint program for art on film.

Richard Amt, chief of photographic services, exhibited four photographs in the alumni art exhibition celebrating the 125th anniversary of Concordia College, River Forest, Illinois.

Susan M. Arensberg, curator of educational programs for exhibitions, taught a course on early Christian and Byzantine art and architecture as a professorial lecturer at Georgetown University.

Caroline Backlund, librarian, was co-chairman of the Washington Art Library Resources Committee. She was given the ARLIS/NA distinguished service award at the annual Art Libraries Society of North America conference, only the third person to receive this citation.

Daphne S. Barbou, assistant object conservator, was awarded a Robert H. Smith Fellowship to pursue research on Degas' wax sculptures. She presented a talk at the Washington Conservation Guild meeting on the "Comparison of Blasting Media for Use on Outdoor Bronzes," and was a conservation project support field reviewer for the Institute of Museum Services.

Ira Bartfield, coordinator of photography, served as membership chairman for the International Visual Resources Association.

Barbara Berrie and Lisha Ginsman, conservation scientists, presented a poster on "Ariad: A program for analyzing relative intensities and d-spacings from x-ray powder diffraction film strips" at the annual meeting of the American Institute of Conservation.

David Alan Brown, curator of Italian Renaissance painting, taught courses at Georgetown University on the International Gothic style, Leonardo, and High Renaissance Florence. He gave a paper on Leonardo's Last Supper for a symposium on the "Great Age of Fresco from Masaccio to Titian" at the Metropolitan Museum, and spoke on "Raphael, Leonardo, and Perugino" for a symposium at Georgetown University's center at Fiesole, Italy. He delivered the 29th annual "Lezione Vinciana" at the Biblioteca Leonhardiana, on Leonardo's role in the creation of the controversial Madonna Litta in the Hermitage Museum. He served on the organizing committee for the Savoldo exhibition to be held in Brescia in 1990.

Nicolai Cikovsky, Jr., curator of American painting, served on the advisory committee for the Archives of American Art and the art advisory panel for the Internal Revenue Service. He delivered the lectures "William Merritt Chase: 'An Artist Every Inch of Him'" at Kansas City Museum of Art; "Democratic Illusions: The Still Lifes of Raphaelle Peale," at the National Museum of American Art; and "Window Homer's (National) Style" for the Conference on Relations between European and American Art during the Eighteenth and Nineteenth Centuries at the Aspen Institute in Berlin.

Tracy E. Cooper, research assistant, CASVA, presented a paper on "'Com'era anco avantii ...': Invoking the Past in Late Renaissance Venice" at the College Art Association annual meeting.

Jack Cowart, curator of twentieth-century art, lectured on Georgia O'Keeffe at the Milwaukee Art Museum and for the trustees of the Archives of American Art, and on "Matisse in Morocco" for the Hermitage Foundation Auxiliary in Norfolk. He continued on the advisory committee for the Pennsylvania Avenue Development Corporation's "Arts Walk: Collaboration in Art/Design," on the sculpture committee for Georgetown University, as humanities advisor to Public Art Films, Inc., for a projected PBS series on "The Comics and America," and on the fine arts committee for the Morris Arboretum of the University of Pennsylvania. He was juror for the "Florida Annual," an all-media exhibition of contemporary art sponsored by the Boca Raton Museum of Art.

Elizabeth A. Croog, associate secretary and general counsel, participated in a panel on immunity from judicial seizure for cultural objects imported from abroad for temporary exhibition at the American Law Institute/ American Bar Association course on "Legal Problems of Museum Administration."

Maygene Daniels, chief of Gallery Archives, was appointed U.S. representative to the International Council on Archives Working Group on Architectural Records, 1988–1992, and appointed by the Archivist of the U.S. to serve on a planning advisory committee for the new National Archives building. She continued as a member of the governing council of the Society of American Archivists and as chairman of the search committee for director of the Archives of American Art. She served on the 1989 review committee for the Smithsonian Institution Research Resources Grant program, and gave a presentation on the program to the Smithsonian's Archives Council. She directed a workshop on museum archives administration for the Association of Hawaiian Archivists and the Hawaii Association of Museums, with on-site visits to several Hawaiian museum archives. She presented an...
illustrated lecture “In Search of Alexander Calder in the Gallery Archives” at a seminar of the Archives of American Art, and served as chair and commentator for a program session on archival appraisal of the mid-Atlantic Regional Archives Conference.

Eric Denker, coordinator of tours and lectures, taught “Printmaking in the Nineteenth Century” as a visiting professor at George Mason University, “Nineteenth-Century Painting” as an adjunct professor at Georgetown University, and “Mary Cassatt and Color Printmaking in the Nineteenth Century” for a Georgetown alumni college. He lectured at the Little Rock Art Museum on “American Women Etchers,” and at the Minnesosta Institute of Art on “Whistler as Etcher.” He continues to serve as vice president and program chairman for the Washington Print Club. He was awarded a Robert H. Smith Fellowship for work on impressionist prints.

Lamia Doumato, head of reader services, co-chaired a session on “Concerns of the Architecture Library” at the annual conference of the Association of Architectural Librarians. She serves on the advisory board of the AAL, is book review editor for the AAL Newsletter, and was recorder for the ARLIS Newsletter, writing a report on the automation session at the Art Librarians Conference. She reviewed several projects for the National Endowment for the Humanities.

Sabine Eiche, senior research associate, CASVA, was appointed one of the editors of the journal Ricerche di Storia dell’Arte.

Suzannah Fabing, managing curator of records and loans, was elected vice president of the Museum Computer Network’s board of trustees and served on the visiting committee for the Wellesley College Museum of Art and its acquisitions subcommittee. She was awarded the Robert H. Smith Fellowship to pursue research on Etruscan bronzes in Italy, Denmark, and Germany.

Massumeh Farhad, research assistant, CASVA, delivered lectures on “Timurid Painting” for the Smithsonian National Association and on “Timur and the Princeley Vision” at the Women’s Democratic Club of Washington.

Gail Feigenbaum, coordinator of academic programs, was awarded a National Endowment for the Humanities “Travel to Collections” grant to do research in Leningrad and Moscow on Lodovico Carracci. She was a visiting scholar in art history at the Johns Hopkins University.

Frances Feldman, lecturer and intern coordinator, spoke on “Mary Cassatt: The Color Prints” for the Smithsonian Resident Associates program’s Museum Mornings series.

Ruth E. Fine, curator of prints and drawings, was awarded the first Pyramid Atlantic Award for Excellence for her contributions to the field of prints and drawings. She continued on the board of directors of the College Art Association, on the advisory boards of the Philadelphia and Washington Print Clubs and of Pyramid Atlantic, and on the artist-in-residence committee of Sidwell Friends School. She gave a lecture on “Gemini G.E.L.: Art and Collaboration” at the National Museum of Art, Osaka, and at the Machida City Museum of Graphic Arts, Japan. She joined the national alumni advisory board of the University of the Arts, Philadelphia.

Sarah E. Fontana, legal assistant, spoke to students at the University of Maryland on professional and ethical standards of a paralegal. She is past president and member of the National Capital Area Paralegal Association.

Margaret Morgan Grasselli, assistant curator of prints and drawings, was elected to the Print Council of America and awarded the CASVA curatorial fellowship for 1989–1990 to continue work on the drawings of Antoine Watteau. She juried the annual print exhibition of the Art League of Alexandria and gave lectures on old master prints and drawings to two classes from Gallaudet College.
Margot Grier, library automation coordinator, was elected to the executive committee of the VTLS Users' Group.

Janice Gruey, editorial assistant for conservation, taught art appreciation for the Anne Arundel County adult education program.

John Oliver Hand, curator of Northern Renaissance painting, lectured on "Futurism in America" at the Metropolitan Museum of Art, in conjunction with the exhibition Bocconi: A Retrospective.

Gretchen Hirschauer, assistant curator of Italian painting, spoke to students in the American University Washington semester internship program on the role of a curator in modern art museums, and directed a Tuscan countryside study tour for the Smithsonian Associates programs.

Andrew Krieger, art services specialist, exhibited drawings at the Georgia Museum of Art, the University of Georgia, and in the retrospective "Twenty Years of Artists at Cortona, Italy," at the Palazzo Grassi in Venice. He participated in a group show, "Still Life: Variations of a Theme," at the Vanderbilt Art Gallery, Nashville.

Roger Lawson, head of cataloging, delivered a paper on "New Monographs on Architecture" at the annual conference of the Association of Architectural Librarians, and organized and participated in a panel presentation on "Loading Bibliographic Records into a Local System" at the annual conference of the Art Libraries Society of North America.

Douglas Lewis, curator of sculpture and decorative arts, continued as chairman of the quality assurance subcommittee and vice chairman of the citizens' stamp advisory committee for the U.S. Postal Service. He served on the committee for the arts at the Lawrenceville School, as chairman of the acquisitions program for the Mount Holyoke College Art Museum, on the visiting committee of the Smith College Museum of Art, the American fellowship committee of the Belgian-American Educational Foundation, the friends of the Folger Shakespeare Library, the boards of the Washington College, the Humanities and the Benjamin Franklin Foundation, and the trustees' committee of Belzalel Academy of Jerusalem. He was sponsor for the Washington research campaign of distinguished Fulbright scholar Agnieszka Morawska, curator of Polish painting at the National Museum of Warsaw, and juror for the National Parks Foundation's "Arts for the Parks" program. He gave lectures on "Andrea Palladio" and "Palladio's Painter and Sculptor Collaborators" at the Walters Art Gallery, and "A Church Model of 1714 by Domenico Rossi" at the annual meeting of the Society of Architectural Historians. He led a graduate seminar on "Italian Renaissance Sculpture" as visiting lecturer at the University of Maryland, a museum seminar on "Neo-Classic, Romantic, and Realist Art" and a study tour of northern Italy as professorial lecturer at Georgetown University, and seminars on "Washington's Victorian Architecture" for a Georgetown alumni college and on "Renaissance Art" for Georgetown's School of Summer and Continuing Education.

Yasbel Lightner, assistant chief of publications, served as vice president of the Museum Store Association. Her four-year term ended in May 1989.

Suzanne Quillen Lonax, organic chemist, gave a talk on "The Application of Chemistry to the Examination of Works of Art" to the northeastern section of the American Chemical Society and to the Washington and Maryland sections of the American Institute of Chemical Engineers. She also spoke on "Chemistry as Applied to the Understanding of Works of Art" to the art department of Northern Ohio University and to the northern Ohio section of the American Chemical Society.

Alison Luchs, assistant curator of sculpture, did research on the ideal portrait sculpture of Tullio Lombardo under a Robert H. Smith curatorial fellowship. She spoke on "The Miraculous Image a Generator of Italian Renaissance Church Architecture" at the College Art Association annual meeting, and continued as vice president of the Dupont Circle Conservancy.

Donna Mann, lecturer, was technical advisor for a George Washington University communications class and art consultant for the Washington Antiques Show.

George Manos, assistant to the director for music, continued on the board of the Kindler Foundation, the music committee of the Cosmos Club, the Philadelphia New Music Group, Alex III Boston University, the National Press Club, and the Cultural Alliance of Washington, and as an honorary member of the Levine School of Music. He also continued on the national alumni council for the Johns Hopkins University to evaluate the Peabody Conservatory of Music, and adjudicated that school's 1989 Sylvia Green Vocal Competition.

Thomas O'Callaghan, assistant slide librarian, exhibited drawings and prints at the City Gallery, Washington, and painting at the Watkins Gallery of the American University. He participated in a four-person exhibition that opened at the Alex Gallery, Washington, and traveled to Bonn, Germany.

Therese O'Malley, assistant dean, CASVA, completed her dissertation, "Art and Science in American Landscape Architecture: The National Mall, 1791-1852," and received her Ph.D. from the University of Pennsylvania. She delivered lectures for the University of Virginia and Historic Charleston on the aesthetics of the pastoral landscape, and at Dumbarton Oaks on the history of botanic gardens. She was appointed senior fellow for the program in landscape architecture at Dumbarton Oaks and served on the advisory committee for George Washington University's program of historic landscape design. She was also a consultant for two historic sites: Mediterranean Place, Charleston, and Old Economy, Pennsylvania.

Judith L. Ozone, associate object conservator, was technical editor for the post-conference publication of the Gilding Conservation Symposium and continued as an abstractor for Art and Archaeology Technical Abstracts.

Michael Palmer, conservation scientist, presented a talk on mineral pigment identification to students in the Furniture Conservation Training Program sponsored by the Conservation Analytical Laboratory.

Anna Rachwald, librarian, gave a paper on "Esthetics of Polish Books Published Abroad in the Nineteenth Century" at the national convention of the American Association for the Advancement of Slavic Studies.

Gregg Reynolds, facilities manager, spoke on the organization, implementation, and operation of safety programs in museums at a symposium co-sponsored by the Mid-Atlantic Association of Museums and the Smithsonian Institution.

Mervin Richard, head of loans and exhibitions conservation, co-authored a paper for the American Institute for Conservation annual meeting on the use of environmentally controlled vitrines for paintings, and lectured on exhibitions conservation and packing works of art for transit at the National Gallery of Canada, the art conservation program at Buffalo State College, the Conservation Analytical Laboratory of the Smithsonian Institution, and the Williamstown Regional Conservation Laboratory. He was named the North American coordinator for the Art in Transit Working Group of ICON.
Rene de la Rie, taught a course at the Institute of Archaeology of the University of London in July 1989.

Charles M. Ritchie, assistant curator of prints and drawings, was on the review panel for the art competition for high school students sponsored by the Congressional Arts Caucus.

Andrew Robison, curator of prints and drawings and senior curator, lectured on connoisseurship and collecting of master drawings at the Drawing Society’s 30th-anniversary symposium. He continued 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.

H. Diane Russell, curator of prints and drawings, was adjunct professor of art at American University and taught a seminar in landscape painting in early modern Europe. She lectured on Claude Lorrain’s “Nature” drawings at the Pierpont Morgan Library, was a juror for the David Lloyd Kreeger award in art history at Georgetown University, and was a member of the Folger Institute Colloquium on Women in the Renaissance.

Lynn P. Russell, curator of public programs, judged the annual art exhibition of the American Academy of Dermatology and was a panelist in the Smithsonian program “Careers in the Arts.”

J. Russell Sale, special assistant to the curator in charge of education, was a delegate to the conference “Inheriting the Theory: New Voices and Multiple Perspectives on DBAE,” sponsored by the J. Paul Getty Center for Education in the Arts.

Michael B. Sassani, head of audiovisual production, produced a video program for the U.S. Department of Justice, Immigration and Naturalization Service, entitled “Standing Out in a Crowd.” He was consultant on a project for the office of the chairman of the Joint Chiefs of Staff, and served on the city of Takoma Park, Maryland, cable television board.

Wilford W. Scott, coordinator of special exhibition projects, continued as an assistant professorial lecturer at George Washington University, teaching “An Introduction to the Arts in America.” He gave lectures on “Photographic Visions: Fact or Fantasy?” for a Georgetown University alumni college, “Chance Meetings: When Photographs Became Art” and “Winslow Homer’s Women and the Image of Women in American Art” for the Smithsonian Resident Associates, “The Floral Imagery of Georgia O’Keeffe” for the Boston Museum of Fine Arts, and “Aspects of American Impressionism” for the docents of the Baltimore Museum of Art. For the third consecutive year, he gave the annual scholarship lecture for the Academy of the Arts in Easton, Maryland, this year on “The Art of Paul Gézinne: A Disciplined Chaos.” He served as juror of the Maryland Federation of the Arts annual Works on Paper exhibition, and continued as a member of the planning and zoning commission in Annapolis.

Daniel Shuy, art services technician, exhibited paintings and drawings at Marlboro Gallery, Prince George’s College. He continues to teach “Drawing the Human Figure” for the Smithsonian Resident Associates Program at the Ripley Center.

Claire Sherman, senior research associate, CASVA, gave a paper on “The Department of Art, Wellesley College, and the History of Art and Classical Archaeology, Bryn Mawr College, 1875–1914,” at the College Art Association annual meeting.

Marianna Shreve Simpson, associate dean, CASVA, taught a course on “Introduction to Islamic Art: From the Dome of the Rock to the Taj Mahal” at Georgetown University. She spoke on “Narrative Images in Persian Manuscripts of the Fourteenth to Sixteenth Century” for the Smithsonian Associates program, and on “Some Reflections on the Current State of Studies in Persian Art” for a symposium at the Arthur M. Sackler Gallery. She completed a three-year term on the board of trustees of the Holton Arms School in Bethesda, and was appointed chair of the art history program for the 1991 annual meeting of the College Art Association.

Julie A. Springer, coordinator of teacher programs, gave a lecture on “WPA Artists and the American Scene” for the Cornell Fine Arts Center at Rollins College in Winter Park, Florida.

Shelley G. Sturman, head of object conservation, was recently elected president of the Washington Conservation Guild. She served as co-chair of the poster session at the annual meeting of the American Institute for Conservation and co-authored a poster on the treatment of the East Building’s Calder module for the same meeting. She served as one of three conservators on the review panel for conservation and collection maintenance grants for the National Endowment for the Arts.


D. Dodge Thompson, chief of exhibitions programs, conceived the exhibition *Paris 1889: American Artists at the Universal Exposition* for the Chrysler Museum in Norfolk, the Pennsylvania Academy of the Fine Arts in Philadelphia, and the Memphis Brooks Museum of Art. He was appointed to the Yale University Council Committee on the Art Gallery and British Art Center.

Neal Turtell, executive librarian, served as co-chairman of the Washington Art Library’s Resources Committee; on the steering committee of the Research Library Group art and architecture program, and on the board of Pyramid Atlantic.

Kathleen A. Walsh, curator of teacher and school programs, presented a session on “Art and Creative Writing” for the National Art Education Association Conference; participated in a panel for the Association of Arts Administration Educators’ Conference; and served on the board of the education committee for the American Association of Museums, and on the education committee of the Association of Art Museum Directors.

Keith Webb, chief of publication sales, spoke to the Direct Marketing Association of Washington’s Catalog Council about current trends in museum mail order catalogues, and to the Museum Store Association’s annual meeting about installing computer systems.

Arthur K. Wheelock, Jr., curator of northern baroque painting, also served as professor of art history at the University of Maryland and taught graduate seminars there on Vermeer and on Van Dyck. He was an advisor for the traveling exhibition *Seventeenth-Century Netherlandish Paintings from Swiss Collections*, organized by the Trust for Museum Exhibitions and the Jacob Briner Foundation, Winterthur, Switzerland. He organized a session on “Standards of Attribution: Rubens and Rembrandt” for the College Art Association annual meeting, presenting a paper of the same title. He gave the following lectures: “How do We Know It’s Really by Rembrandt?” for the annual meeting of the Independent Schools Art Instructors Association, Mary Washington College, and the J. Paul Getty Museum; “Dutch and Flemish Paintings in the Munich Exhibition” for the Cincinnati Art Museum; “Looking at Vermeer: The Artist’s Working Methods” for the Art Institute of Chicago and University of North Carolina; “Transience and Permanence in the Paintings of Vermeer” for Northwestern University;
“Images of Reality, Images of Arcadia: Seventeenth-Century Netherlandish Paintings from Swiss Collections” for Oberlin College and the Allentown Art Museum; “Fantasy and Reality in Dutch Still Life Painting,” for the San Antonio Museum of Art; and “Dutch Paintings in the Clark Collection” for the Yellowstone Art Center, Billings, Montana.

Christopher B. With, curator of art information, lectured on new interpretations of impressionism for the Smithsonian National Associates program. For the Smithsonian Resident Associates, he taught a course on the history and culture of the Rhine river valley in honor of the fortieth anniversary of the founding of the Federal Republic of Germany. He spoke on “American Impression” and on “Twentieth-Century American Art” for the docents at the National Museum of American Art, and on “American Art and Music” for A Salon in Washington. He delivered a slide lecture on German expressionism for the opening of an exhibition of German prints at the Randolph Macon University Art Museum in Lynchburg, Virginia, and spoke on the life and career of Andy Warhol for the Art Seminar Group in Baltimore, and on Marc Chagall for the Bedford Springs Music Festival in Pennsylvania.
The operating funds of the National Gallery of Art for the 1989 fiscal year amounted to $50.4 million, of which $40.5 million were federal funds appropriated to the National Gallery by Congress. The remaining $9.9 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. The sources of funding 1989 operations are summarized below:

<table>
<thead>
<tr>
<th>Source</th>
<th>($ millions)</th>
<th>% of total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Federal funds</strong></td>
<td>$40.5</td>
<td>80%</td>
</tr>
<tr>
<td><strong>Private funds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>2.1</td>
<td></td>
</tr>
<tr>
<td>Restricted to special</td>
<td>7.8</td>
<td></td>
</tr>
<tr>
<td>exhibitions, CASVA,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>conservation, and other</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total private funds</strong></td>
<td>9.9</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Total operating funds</strong></td>
<td>$50.4</td>
<td>100%</td>
</tr>
</tbody>
</table>

**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 an 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.

Since the Gallery opened to the public, federal funds have supported all major operations of the Gallery, including curatorial and education departments, security, maintenance, and day-to-day operations. At the same time, all purchases of works of art have been made with private funds. Construction of the East Building was also privately financed.

In 1989 Gallery federal expenditures amounted to $40.5 million, a 4.4% increase over the prior year. Seven government-supported full-time equivalent (FTE) staff were added, making a new total of 835 FTE’s. Salaries and fringe benefits, including a 4.1% pay raise effective 1 January 1989, account for $25.3 million, or 62.5% of the government funds utilized.

<table>
<thead>
<tr>
<th>Category</th>
<th>($ millions)</th>
<th>% of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and benefits</td>
<td>$25.3</td>
<td>62.5%</td>
</tr>
<tr>
<td>Utilities</td>
<td>4.3</td>
<td>10.6%</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>3.3</td>
<td>8.1%</td>
</tr>
<tr>
<td>Renovation and equipment</td>
<td>2.4</td>
<td>5.9%</td>
</tr>
<tr>
<td>Supplies, material, and contracted services</td>
<td>4.4</td>
<td>10.9%</td>
</tr>
<tr>
<td>Other</td>
<td>.8</td>
<td>2.0%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$40.5</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

**PRIVATE FUNDS**

**Unrestricted Funds**

Unrestricted funds consist primarily of the income from the Andrew W. Mellon Endowment Fund originally established in the early years of the Gallery. The in-
come 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 Exhibitions:** Exhibition expenditures of $9.1 million in 1989 were substantially greater than the $5.9 million spent in 1988. The increase was primarily attributable to the more than $3 million devoted to *Japan: The Shaping of Daimyo Culture* and the related events. These funds were raised by a consortium of fifteen Japanese corporations, the Japan Foundation, and R. J. Reynolds.

More than 60% of exhibition program costs were supported by other corporations and foundations, including American Express, Ford Motor Company, Philip Morris, Olivetti Company, Eastman Kodak, United Technologies, Gerald D. Hines Interests, the Pew Foundation, First City Financial, and the Mellon Bank. Opening events, films, brochures, symposia, and other related events were also funded by the private sector. The core costs of the exhibitions program continued to be funded by designated federal funds. The $1,534,439 excess of support and revenues in 1989 non-federal funds (as shown in the Operating Statement) primarily represents grants made in support of the exhibition program that are available for use in future years.

**CASVA:** Funding for the Center for Advanced Study in the Visual Arts is derived from the income of two Andrew W. Mellon Foundation endowments and grants from the Kress Foundation, individuals, and other supporting foundations. Expenses are shown in the Operating Statement under the headings “Educational services” ($504,243) and “Fellowships” ($423,353). Fellowships supported thirty-five scholars in 1989.

**Conservation:** Conservation of works of art was primarily funded (86%) by federal appropriations, while fellowships, interns, staff research, and seminars were supported by private funds amounting to $228,998. The Gallery funded four advanced training fellowships as well as part-time fellowships in the painting, paper, object, and science conservation departments.

**Research Services and Music:** Supplementing federal funds, the purchases of library books and photographs for the Gallery’s photographic archives were made with private funds ($477,217) designated for those purposes. The Gallery’s music department, which arranges and presents the regular Sunday evening concerts, was partly funded by private sources at a level of $237,493 in 1989.

**INVESTMENTS**

The investment portfolio of the Gallery had a market value of approximately $201 million at the end of the fiscal year. It is primarily made up of endowment funds and, to a lesser extent, funds for special purposes that may be expended for the purposes designated. The largest single portion of endowment funds is the Patrons’ Permanent Fund, dedicated to the purchase of works of art. Its market value amounted to $71.9 million at the end of the fiscal year. The portfolio is supervised by the finance committee of the board of trustees and managed by an investment advisory team made up of Scudder, Stevens & Clark, First Manhattan Capital Management, both of New York, and, as of March 1989, Sound Shore Management, Inc., of Greenwich, Connecticut. The custodian of 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 1989 the Cafritz Foundation made a second special gift of $2.5 million as an addition to an art fund previously established. Many generous individuals made other contributions for the purchase of works of art, fellowships, and scholarly endeavors in fiscal year 1989.
PUBLICATIONS FUND
Sales of art books, exhibition catalogues, posters, and prints amounted to $9.3 million in this fiscal year, approximately 24% lower than the prior year’s sales levels. The decline was related to fewer numbers of visitors to the Gallery. The net proceeds of publications sales are used to finance, in a revolving manner, the production of catalogues of the Gallery’s collections, Studies in the History of Art, and other scholarly publications directly related to the programs of the Gallery.

In fiscal year 1989 the Gallery made significant investments that will benefit publication sales operations in future years, including the rental of a warehouse in Cheverly, Maryland, which allows improved control of inventories; a new computer and point-of-sale cash register system; and additional staff to keep up with the increasing complexity of the sales operations.

AUDITING
To insure financial integrity, the Gallery maintains a comprehensive system of auditing, internal controls, and follow up. The Gallery’s independent certified public accountants, Coopers & Lybrand, perform an annual examination of financial statements and a study and evaluation of the internal accounting controls and systems of the Gallery in accordance with generally accepted auditing standards and standards set forth by the General Accounting Office for federally funded activities. Coopers & Lybrand observes the taking of art inventories as well as the inventories of retail merchandise. The internal audit office of the Gallery, headed by Larry Lewis, works closely with the public accounting firm and reports on a regular basis directly to the director.

The members of the audit committee of the board of trustees meet three times a year to receive reports of both Coopers & Lybrand and the Gallery’s internal audit staff. Audit comments are reviewed by the audit committee with management and agreement made on a course of action to implement recommendations. At each meeting prior reports are reviewed to make sure that the agreed-upon courses of action have been completed.

In addition, the audit committee meets in executive session with the internal auditor and the public accounting firm. This free access of auditors to the audit committee of the board of trustees parallels a similar process in many American corporations.

CONCLUSION
The Gallery is deeply indebted to all those in Congress, the Administration, and the Office of Management and Budget, who, despite severe fiscal limitations, have made it possible for this institution to operate at a standard appropriate to the nation’s art museum. Their efforts, coupled with the generous support of corporations and friends, made our service to the public in 1989 a successful and satisfying year.

Daniel Herrick
Treasurer

Report of Independent Accountants
To the Board of Trustees of
The National Gallery of Art
We have audited the accompanying balance sheet of the National Gallery of Art as of September 30, 1989, and the related statements of activity of the funds for operations and changes in fund balances for the year then ended. These financial statements are the responsibility of the Gallery’s management. Our responsibility is to express an opinion on these financial statements based on our audit. We previously audited and reported on the financial statements of the National Gallery of Art for the year ended September 30, 1988, totals of which are included in the accompanying financial statements for comparative purposes only.

We conducted our audit in accordance with generally accepted auditing standards and generally accepted governmental auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the National Gallery of Art as of September 30, 1989, and the results of its operations and changes in its fund balances for the year then ended in conformity with generally accepted accounting principles.

Washington, D.C.
November 30, 1989
BALANCE SHEET 30 SEPTEMBER 1989
(with comparative totals as of 30 September 1988)

<table>
<thead>
<tr>
<th></th>
<th>1989</th>
<th></th>
<th>1988</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non-federal</td>
<td>Federal</td>
<td>Total</td>
<td>Total</td>
</tr>
<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>$1,945,724</td>
<td>$9,076,822</td>
<td>$11,022,546</td>
<td>$14,144,532</td>
</tr>
<tr>
<td>Receivables (Notes 1 and 3)</td>
<td>11,372,278</td>
<td>30,206</td>
<td>11,402,484</td>
<td>8,341,563</td>
</tr>
<tr>
<td>Investments (Notes 1 and 2)</td>
<td>201,177,585</td>
<td>—</td>
<td>201,177,585</td>
<td>168,460,394</td>
</tr>
<tr>
<td>Publications inventory (Note 1)</td>
<td>3,495,633</td>
<td>—</td>
<td>3,495,633</td>
<td>2,608,417</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>1,271,689</td>
<td>404,907</td>
<td>1,676,596</td>
<td>2,718,970</td>
</tr>
<tr>
<td>Fixed assets (Notes 1 and 4)</td>
<td>123,615,181</td>
<td>22,897,207</td>
<td>146,512,388</td>
<td>146,190,932</td>
</tr>
<tr>
<td>Total assets</td>
<td>$342,878,090</td>
<td>$32,409,142</td>
<td>$375,287,232</td>
<td>$342,464,808</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>LIABILITIES AND FUND BALANCES</strong></th>
<th>1989</th>
<th></th>
<th>1988</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable, accrued expenses, and undelivered orders (Note 1)</td>
<td>$9,734,381</td>
<td>$5,007,961</td>
<td>$14,742,342</td>
<td>$9,708,646</td>
</tr>
<tr>
<td>Deferred grants and appropriations</td>
<td>4,847,118</td>
<td>404,907</td>
<td>5,252,025</td>
<td>6,918,376</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>14,581,499</td>
<td>5,412,868</td>
<td>19,994,367</td>
<td>16,627,022</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Commitments and contingencies (Note 8)</th>
<th>1989</th>
<th></th>
<th>1988</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fund balances (Note 5):</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds for operations</td>
<td>3,648,859</td>
<td>—</td>
<td>3,648,859</td>
<td>2,192,396</td>
</tr>
<tr>
<td>Funds for special purposes</td>
<td>39,143,648</td>
<td>—</td>
<td>39,143,648</td>
<td>33,839,173</td>
</tr>
<tr>
<td>Endowment funds</td>
<td>161,888,903</td>
<td>—</td>
<td>161,888,903</td>
<td>138,721,939</td>
</tr>
<tr>
<td>Unobligated appropriations</td>
<td>204,681,410</td>
<td>4,099,067</td>
<td>208,780,477</td>
<td>179,646,854</td>
</tr>
<tr>
<td>Capital invested in fixed assets</td>
<td>123,615,181</td>
<td>22,897,207</td>
<td>146,512,388</td>
<td>146,190,932</td>
</tr>
<tr>
<td>Total fund balances</td>
<td>328,296,591</td>
<td>26,996,274</td>
<td>355,292,865</td>
<td>325,837,786</td>
</tr>
<tr>
<td>Total liabilities and fund balances</td>
<td>$342,878,090</td>
<td>$32,409,142</td>
<td>$375,287,232</td>
<td>$342,464,808</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of the financial statements.
STATEMENT OF ACTIVITY OF THE FUNDS FOR OPERATIONS
FOR THE YEAR ENDED 30 SEPTEMBER 1989
(with comparative totals for the year ended 30 September 1988)

<table>
<thead>
<tr>
<th>SUPPORT AND REVENUES</th>
<th>1989</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non-federal</td>
<td>Federal</td>
</tr>
<tr>
<td>U.S. Government appropriation utilized (Note 1)</td>
<td>$ —</td>
<td>$40,463,638</td>
</tr>
<tr>
<td>Return from endowment funds, less $1,651,879 and</td>
<td>3,017,000</td>
<td>—</td>
</tr>
<tr>
<td>$1,398,632 respectively for 1989 and 1988, returned to principal (Note 1)</td>
<td>—</td>
<td>6,897,808</td>
</tr>
<tr>
<td>Grants for special exhibitions</td>
<td>1,177,009</td>
<td>—</td>
</tr>
<tr>
<td>Interest income</td>
<td>314,843</td>
<td>—</td>
</tr>
<tr>
<td>Income from cafeteria, recorded tours, and reimbursements</td>
<td>105,673</td>
<td>—</td>
</tr>
<tr>
<td>Total support and revenues</td>
<td>11,512,333</td>
<td>40,463,638</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OPERATING EXPENSES</th>
<th>1989</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs:</td>
<td>8,785,486</td>
<td>14,430,128</td>
</tr>
<tr>
<td>Curatorial</td>
<td>980,463</td>
<td>4,305,856</td>
</tr>
<tr>
<td>Conservation</td>
<td>228,998</td>
<td>1,362,751</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>5,877,393</td>
<td>3,240,576</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>—</td>
<td>868,987</td>
</tr>
<tr>
<td>Research services</td>
<td>477,217</td>
<td>1,808,037</td>
</tr>
<tr>
<td>Educational services</td>
<td>560,569</td>
<td>2,706,434</td>
</tr>
<tr>
<td>Fellowships</td>
<td>423,353</td>
<td>—</td>
</tr>
<tr>
<td>Music</td>
<td>237,493</td>
<td>137,487</td>
</tr>
<tr>
<td>Total program expenses</td>
<td>8,785,486</td>
<td>14,430,128</td>
</tr>
<tr>
<td>Operations, security, and administration:</td>
<td>1,192,408</td>
<td>23,650,069</td>
</tr>
<tr>
<td>Operations and maintenance</td>
<td>106,375</td>
<td>10,832,895</td>
</tr>
<tr>
<td>Security</td>
<td>—</td>
<td>7,834,958</td>
</tr>
<tr>
<td>Administration, fiscal and legal</td>
<td>680,254</td>
<td>5,359,981</td>
</tr>
<tr>
<td>Development (Note 1)</td>
<td>405,779</td>
<td>72,235</td>
</tr>
<tr>
<td>Total operations, security, and administration</td>
<td>1,192,408</td>
<td>23,650,069</td>
</tr>
<tr>
<td>Renovation expenditures</td>
<td>1,626,752</td>
<td>1,626,752</td>
</tr>
<tr>
<td>Equipment expenditures</td>
<td>—</td>
<td>756,689</td>
</tr>
<tr>
<td>Total expenses</td>
<td>9,977,894</td>
<td>40,463,638</td>
</tr>
</tbody>
</table>

| Excess of support and revenues over expenses       | $ 1,534,439 | $ — | $ 1,534,439 | $ 962,409 |
## Statement of Changes in Fund Balances
### For the Year Ended 30 September 1989
(with comparative totals for the year ended 30 September 1988)

<table>
<thead>
<tr>
<th></th>
<th>1989</th>
<th></th>
<th>1988</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non-federal</td>
<td>Federal</td>
<td>Non-federal</td>
<td>Federal</td>
</tr>
<tr>
<td><strong>Funds for operations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Funds for special purposes</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Endowment funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>One-year renovation funds</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No-year special exhibitions</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Balances, Beginning of Year**

- **Non-federal:** $2,192,396
- **Federal:** $33,839,173
- **Total:** $36,031,569

**Additions:**
- U.S. Government appropriation received: $- 
- Return from endowment funds restricted to special purposes: $- 
- Endowment fund income returned to principal (Note 1): $1,651,879
- Investment income: $2,387,985
- Change in investment appreciation (Note 2): $25,869
- Gifts and bequests: $5,015,648
- Excess of support and revenues over expenses: $1,534,439
- Publications revenue: $9,300,684
- Total additions: $32,121,597

**Deductions:**
- Art purchases: $- 
- Publications expenses: $- 
- Fixed asset expenditures: $1,050,919
- Fellowships, projects, and other: $1,177,099
- Federal operating expenses obligated: $- 
- Returned to U.S. Treasury: $- 
- Total deductions: $17,792,754

**Transfers—In (out):**
- Endowment fund income returned to principal (Note 1): $1,651,879
- Other: $103,845
- Total transfers: $1,755,724

**Balances, end of year**

- **Non-federal:** $3,648,859
- **Federal:** $39,143,650
- **Total:** $42,792,509

---

The accompanying notes are an integral part of the financial statements.
Notes to the Financial Statements

Note 1. Summary of Significant Accounting Policies

FUND ACCOUNTING—To ensure observance of limitations and restrictions placed on the use of resources available to the National Gallery of Art (the Gallery), the accounts of the Gallery are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds established according to their nature and purposes. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group.

The assets, liabilities, and fund balances of the Gallery are reported in four self-balancing fund groups as follows:

Operating funds, which include unrestricted and restricted resources, represent the portion of expendable funds available for support of the Gallery’s operations.

Funds for special purposes include the publications fund, which is used to finance, in a revolving fund manner, the production of catalogues of the Gallery’s collections, Studies in the History of Art, and other scholarly publications directly related to the programs of the Gallery. Publications revenue and expenses are recorded as an addition and deduction, respectively, in the statement of changes in fund balances. Other funds for special purposes are restricted to art acquisitions, capital construction, and fellowships, among other restricted purposes.

Endowment funds are subject to restrictions of gift and bequest instruments requiring in perpetuity that the principal be invested and the income only be used. Permanent endowment funds are subject to restriction by donor, grantor, or other outside party. Funds functioning as endowment are subject to restriction by the Gallery’s board of trustees.

Federal funds represent appropriations from Congress for the operations of the Gallery. The Gallery receives “one-year” appropriations, which, when not obligated or expended, must be returned to the United States Treasury, and “no-year” appropriations for the repair, renovation, and restoration of its buildings and for special exhibitions. No-year appropriations 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 though the related goods or services have not been received. Such amounts are included in undelivered orders and are available until expended.

Operating funds restricted by the donor, grantor, or other outside party for particular operating purposes are deemed to be earned and reported as revenues of the operating fund when the Gallery has incurred expenditures in compliance with the specific restrictions. Such amounts received and receivable but not yet earned are reported as deferred income.

All gains and losses arising from the sale, collection, or other disposition of assets are accounted for in the fund that owned the assets. Ordinary income from investments, receivables, and the like is accounted for in the fund owning the assets, except for income derived from investments of endowment funds, which is accounted for, if unrestricted, as revenue of the operating fund or, if restricted, as additions to funds for special purposes.

ART OBJECTS—In conformity with accounting policies generally followed by art museums, the value of art has been excluded from the balance sheet. The Gallery acquires its art collections through purchase or by donation-in-kind of works of art. Only current year purchases, and not donations-in-kind, are reflected in the statement of changes in fund balances.

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 current market value based upon the last reported sales price at the end of the fiscal year or, in the absence of a reported sale, upon the average of the bid and asked prices. Purchases and sales of securities are reflected on a trade-date basis. Gain or loss on sales of securities is based on average historical value (cost of securities if purchased or the fair market value at the date of receipt if received by donation). Dividends and interest are recorded on the accrual basis. In accordance with the policy of stating investments at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of changes in fund balances (see Note 2).

PUBLICATIONS INVENTORY—Publications inventory is carried at the lower of cost or market. Cost is determined using the retail cost method.

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. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts.

Depreciation of equipment, furniture, and computer software is charged directly against “Capital invested in buildings and equipment” and is excluded from the statement of activity of the funds for operations and statement of changes in fund balances. Depreciation in the amount of $1,428,258 in 1989 is comprised of $283,317 of non-federal funds and $1,144,941 of federal funds. Depreciation expense for 1988 was $1,502,279.

REVENUE RECOGNITION—Grants, gifts, and bequests are recognized as support and revenues or additions to funds for special purposes or endowment funds in the year received or receivable, 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 ENDO- MENT FUND—A 1942 trust indenture established a National Gallery Endowment Fund for the purpose of providing income to support certain nongovernment expenditures of the Gallery. Subsequent 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 the endowment funds for operations, 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 income to the principal of those endowments. In keeping with this policy, the amount of interest and dividends available for expenditures is equal to 5.5% of the four-year average market value of the funds. All income in excess of this amount is returned to the principal of the endowment. In addition, any amounts that were made available for expenditures yet were unused at year-end are also returned to the principal of the endowment. Total income generated by endowments for operations was $4,668,879 and $4,301,606 for the years ended 30 September 1989 and 1988, respectively. Of these amounts, $3,017,000 and $2,902,974 was used for operating purposes and, pursuant to the trustees’ policy noted above, $1,651,879 and $1,398,632 was returned to principal for these respective years.

ANNUAL LEAVE—The Gallery’s employees earn annual leave in accordance with federal law and regulations. The cost of leave is recorded as salaries expense only as leave is taken.

RECLASSIFICATIONS—Certain 1988 amounts have been reclassified to conform with the 1989 presentation.

FUTURE IMPACT OF ACCOUNTING PRONOUNCEMENT—The Financial Accounting Standards Board has issued Statement No. 93, “Recognition of Depreciation by Not-for-Profit Organizations.” The application of this statement is required for the Gallery’s fiscal year beginning 1 October 1990. Application of the statement will require that the Gallery depreciate its buildings, the effect of which will decrease fixed assets and capital invested in fixed assets.

Edgar Degas, Horse Walking, modeled c. 1860/1870, Gift of Mrs. Lessing J. Rosenwald, 1989.28.2
Note 2. Investments
Investments are composed of the following as of 30 September:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Other U.S. Treasury obligations</td>
<td>58,168,797</td>
<td>58,644,462</td>
<td>77,772,784</td>
<td>77,915,143</td>
</tr>
<tr>
<td>Cash equivalents and certificates of deposit</td>
<td>26,923,944</td>
<td>26,941,074</td>
<td>16,948,190</td>
<td>16,948,190</td>
</tr>
<tr>
<td>Bonds and notes</td>
<td>23,140,119</td>
<td>23,170,289</td>
<td>8,712,319</td>
<td>8,666,776</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>72,904,453</td>
<td>87,421,760</td>
<td>56,216,746</td>
<td>59,930,285</td>
</tr>
<tr>
<td>Total</td>
<td>$186,137,313</td>
<td>$201,177,585</td>
<td>$164,650,039</td>
<td>$168,460,394</td>
</tr>
</tbody>
</table>

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 1/4% below the average monthly rate for long-term funds paid by the United States Treasury (ranging from 7.75% to 9.0%) during fiscal year 1989). Interest income on this loan was $431,389 and $442,847 for the years ended 30 September 1989 and 1988, respectively.

The change in investment appreciation for the years ended 30 September 1989 and 1988 is as follows:

<table>
<thead>
<tr>
<th></th>
<th>1989</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net increase (decrease) in market value of investments</td>
<td>$11,229,917</td>
<td>$(14,664,042)</td>
</tr>
<tr>
<td>Realized gain on sale of investments, net</td>
<td>10,440,734</td>
<td>3,154,348</td>
</tr>
<tr>
<td></td>
<td>$21,670,651</td>
<td>$(11,509,694)</td>
</tr>
</tbody>
</table>

Note 3. Receivables
Receivables are composed of the following as of 30 September:

<table>
<thead>
<tr>
<th></th>
<th>1989</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special exhibition grants and reimbursements</td>
<td>$4,639,676</td>
<td>$4,218,991</td>
</tr>
<tr>
<td>Due from brokers from sales of securities</td>
<td>4,176,993</td>
<td>963,463</td>
</tr>
<tr>
<td>Accrued investment income</td>
<td>2,328,181</td>
<td>2,264,378</td>
</tr>
<tr>
<td>Other</td>
<td>257,634</td>
<td>894,731</td>
</tr>
<tr>
<td>Total receivables</td>
<td>$11,402,484</td>
<td>$8,341,563</td>
</tr>
</tbody>
</table>
Note 4. Fixed Assets
Buildings and equipment consist of the following as of 30 September:

<table>
<thead>
<tr>
<th></th>
<th>Non-federal</th>
<th>Federal</th>
<th>Total funds</th>
<th>Total funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings</td>
<td>$122,215,656</td>
<td>$11,118,451</td>
<td>$133,334,107</td>
<td>$132,670,319</td>
</tr>
<tr>
<td>Equipment</td>
<td>2,768,363</td>
<td>21,785,206</td>
<td>24,553,569</td>
<td>22,692,656</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>—</td>
<td>120,575</td>
<td>120,575</td>
<td>1,028,350</td>
</tr>
<tr>
<td></td>
<td>124,984,019</td>
<td>33,024,232</td>
<td>158,008,251</td>
<td>156,391,325</td>
</tr>
<tr>
<td>Accumulated depreciation on equipment</td>
<td>(1,368,838)</td>
<td>(10,127,025)</td>
<td>(11,495,863)</td>
<td>(10,200,393)</td>
</tr>
<tr>
<td></td>
<td>$123,615,181</td>
<td>$22,897,207</td>
<td>$146,512,388</td>
<td>$146,190,932</td>
</tr>
</tbody>
</table>

Note 5. Non-Federal Fund Balances
Non-federal funds include the following as of 30 September:

<table>
<thead>
<tr>
<th></th>
<th>1989</th>
<th>1988</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funds for operations</td>
<td>$3,648,859</td>
<td>$2,192,396</td>
</tr>
<tr>
<td>Funds for special purposes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accumulated income, gifts, grants, and bequests available for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art purchases</td>
<td>15,386,846</td>
<td>12,952,441</td>
</tr>
<tr>
<td>Capital construction</td>
<td>6,951,808</td>
<td>5,831,959</td>
</tr>
<tr>
<td>Publications</td>
<td>14,931,923</td>
<td>13,353,593</td>
</tr>
<tr>
<td>Fellowships, projects, and other</td>
<td>1,873,071</td>
<td>1,701,189</td>
</tr>
<tr>
<td>Total funds for special purposes</td>
<td>39,143,648</td>
<td>33,839,173</td>
</tr>
<tr>
<td>Endowment funds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment funds, the income of which is available for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restricted purposes</td>
<td>79,753,746</td>
<td>68,364,087</td>
</tr>
<tr>
<td>Gallery operations</td>
<td>61,067,631</td>
<td>52,020,195</td>
</tr>
<tr>
<td>Funds functioning as endowment funds, the principal and income of which are available for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special purposes</td>
<td>9,757,071</td>
<td>8,687,457</td>
</tr>
<tr>
<td>Unrestricted purposes</td>
<td>11,310,455</td>
<td>9,650,200</td>
</tr>
<tr>
<td>Total endowment funds</td>
<td>161,888,903</td>
<td>138,721,939</td>
</tr>
<tr>
<td>Total non-federal funds</td>
<td>$204,681,410</td>
<td>$174,753,508</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), and 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 had 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 $2,077,000 and $1,793,000 for the years ended 30 September 1989 and 1988, respectively.

Note 7. Income Taxes
The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of §501(c)(3) of the Internal Revenue Code and the applicable income tax regulations of the District of Columbia.

Note 8. Commitments and Contingencies
The Gallery entered into an operating lease for a warehouse beginning 1 November 1988. The Gallery has the right to cancel this lease upon twelve months' written notice to the lessor after the initial five years. Future minimum rental commitments under this lease at 30 September 1989 are approximately as follows:

<table>
<thead>
<tr>
<th>For the year ended</th>
<th>30 September</th>
<th>Federal</th>
<th>Publications</th>
</tr>
</thead>
<tbody>
<tr>
<td>1990</td>
<td>$230,000</td>
<td>$115,000</td>
<td></td>
</tr>
<tr>
<td>1991</td>
<td>237,000</td>
<td>118,000</td>
<td></td>
</tr>
<tr>
<td>1992</td>
<td>244,000</td>
<td>122,000</td>
<td></td>
</tr>
<tr>
<td>1993</td>
<td>251,000</td>
<td>126,000</td>
<td></td>
</tr>
<tr>
<td>1994</td>
<td>21,000</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$983,000</td>
<td>$491,000</td>
<td></td>
</tr>
</tbody>
</table>

Rent expense on the above lease was $191,596 for the year ended 30 September 1989.
Trustees, Committees, and Officers

Franklin D. Murphy
Chairman

John R. Stevenson
President

William H. Rehnquist
The Chief Justice of the Supreme Court

James A. Baker III
The Secretary of State

Nicholas F. Brady
The Secretary of the Treasury

Robert McCormick Adams
The Secretary of the Smithsonian Institution

Ruth Carter Stevenson
Robert H. Smith

Alexander M. Laughlin
Paul Mellon, Honorary Trustee

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Franklin D. Murphy
Ruth Carter Stevenson
Robert H. Smith
Alexander M. Laughlin
J. Carter Brown

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John C. Fontaine
John R. Gaines
Jo Ann Ganz
Evelyn D. Haas
Gordon Hanes
Pamela G. Harriman
Lore Heinemann
R. L. Ireland III
George F. Jewett, Jr.
Stephen M. Kellen
Richard A. Kirstein
Leonard A. Lauder
Ronald A. Lauder
Judith W. Laughlin
Sydney Lewis
Richard A. Manoogian
Frederick R. Mayer
Raymond D. Nasher
Jill Sackler
James S. Smith
Baron Thyssen-Bornemisza
Ian Woodner

Resources Planning Committee

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Robert M. Bass
Theodore F. Brophy
J. Carter Brown
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James T. Dyke
Edward E. Elson
Katharine Graham
R. L. Ireland III
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Alexander M. Laughlin
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James S. Smith
Robert H. Smith
Ruth Carter Stevenson
John C. Whitehead
Eleanor Wood Prince

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J. Carter Brown, Director
Roger Mandle, Deputy Director
Henry A. Millon, Dean, Center for Advanced Study in the Visual Arts
Anne B. Evans, Administrator
Daniel Herrick, Treasurer
Philip C. Jessup, Jr., Secretary-General Counsel
Joseph J. Krakora, External Affairs Officer

Director Emeritus

John Walker
Staff

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J. Carter Brown
Executive Assistant to the Director
Angela M. LoRe
Special Assistant to the Director
Robert L. Bowen, Jr.
Secretaries
Edwina V. E. Davis
Helen Gaine
Internal Auditor
Larry L. Lewis
Auditors
Orin Wolf

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Deputy Director
Roger Mandel
Assistant to the Deputy Director
Carol Kelley
Staff Assistant
Susanna Atkins
Secretary
Jean Sternland

PAINTINGS AND TWENTIETH-CENTURY ART
Senior Curator and Curator of Modern Paintings
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Staff Assistant
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