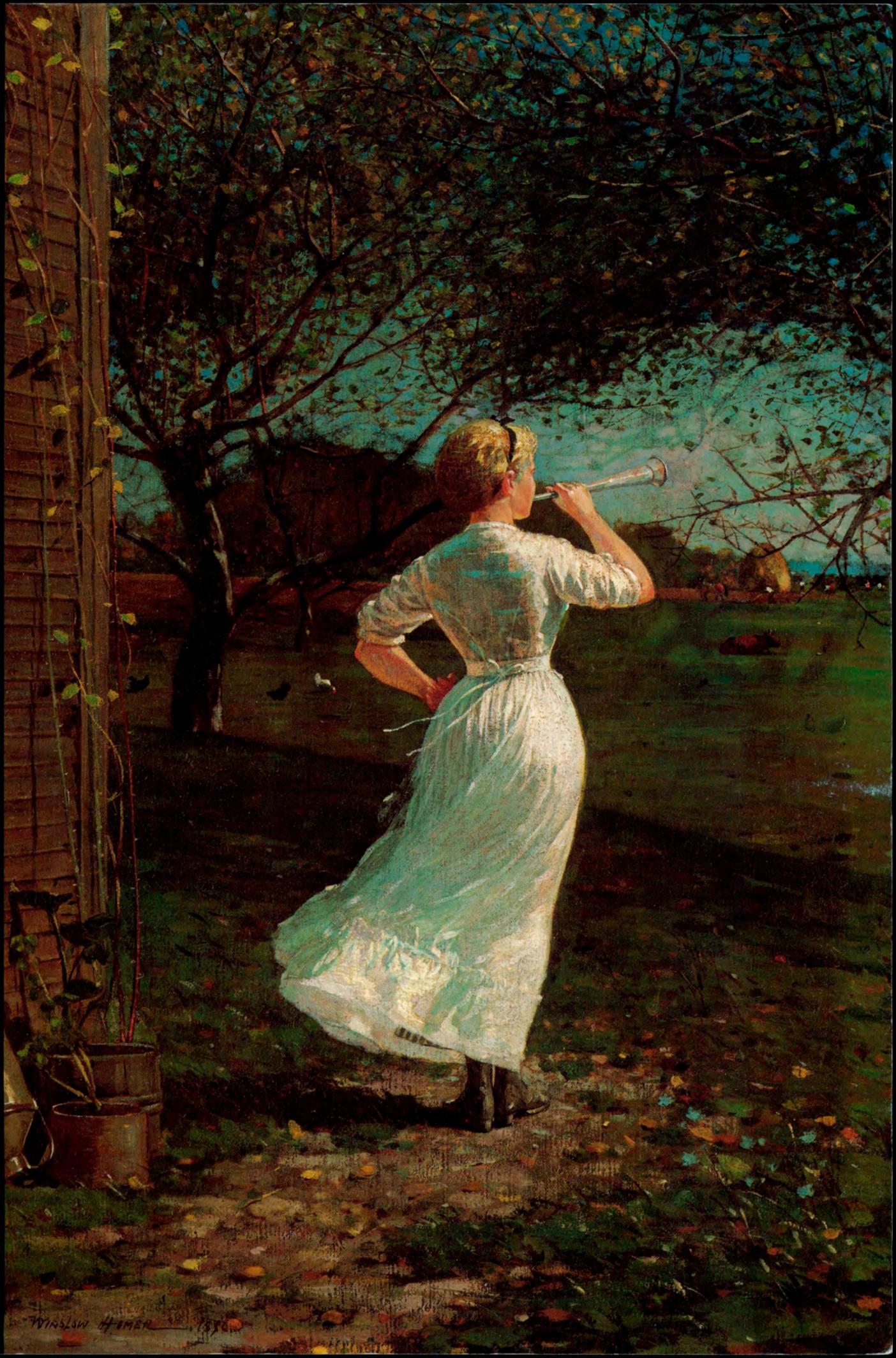
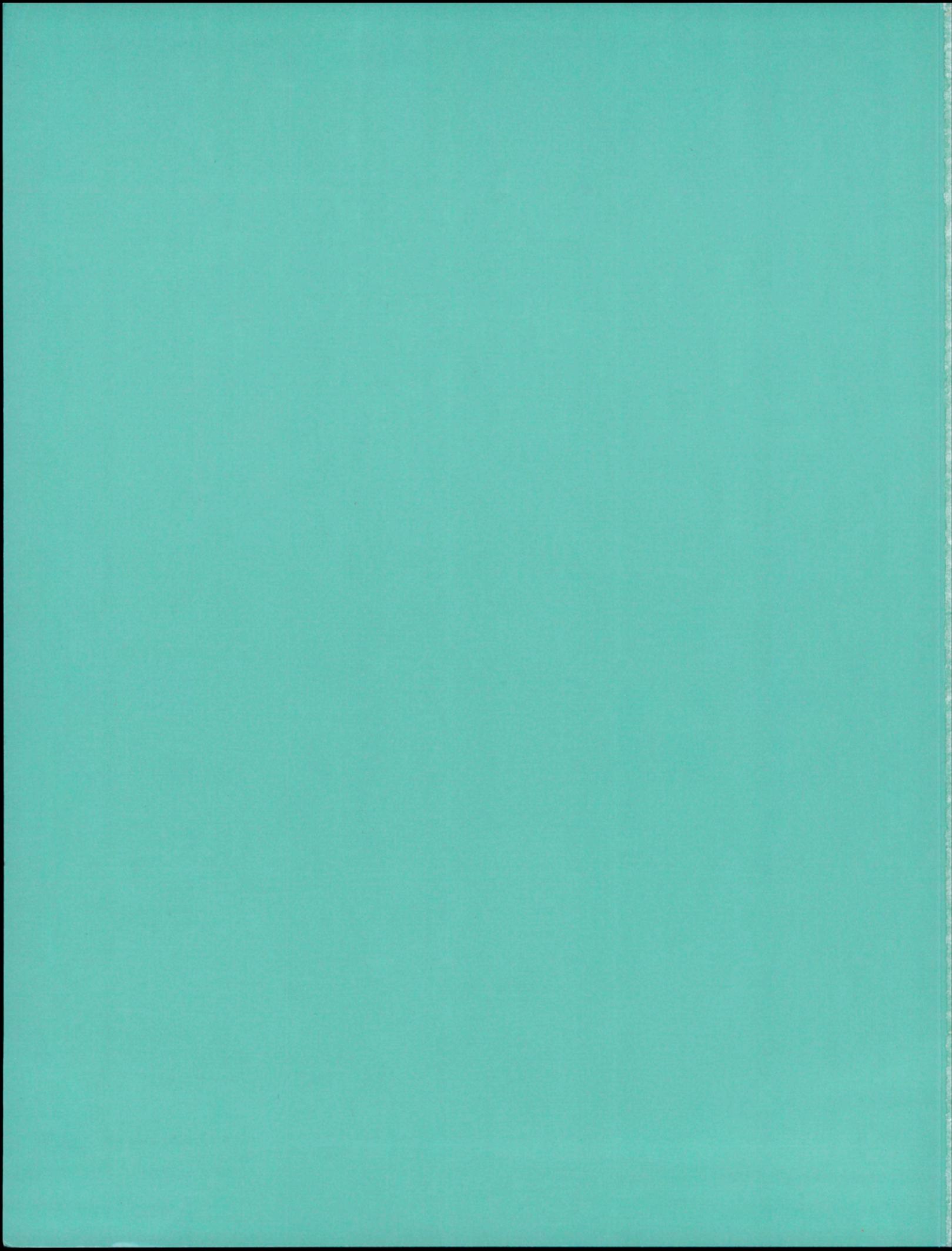


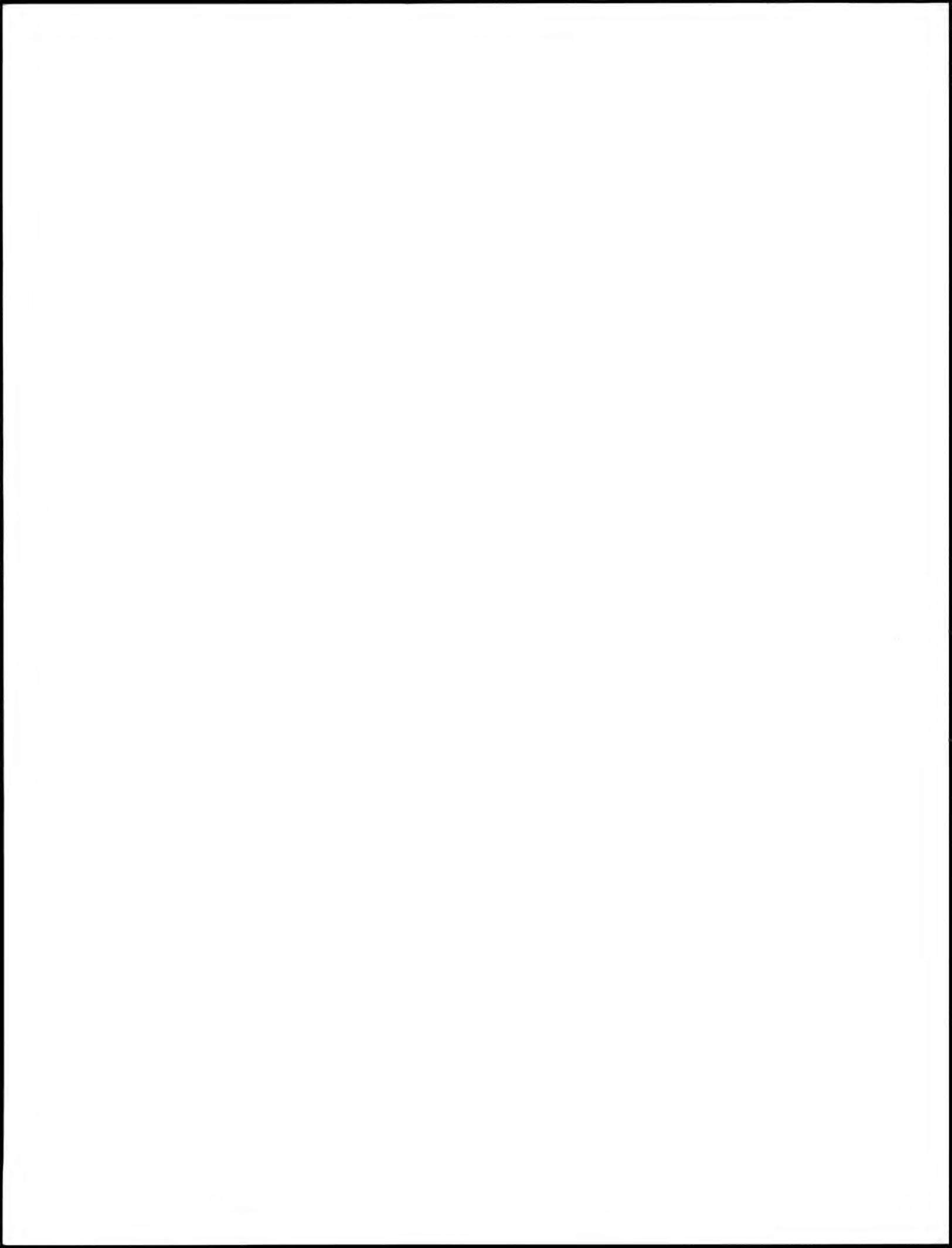
NATIONAL GALLERY OF ART

1994 Annual Report





1994 ANNUAL REPORT





NATIONAL GALLERY OF ART  
*1994 Annual Report*

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Cover: Winslow Homer, *The Dinner Horn*, 1870,  
Collection of Mr. and Mrs. Paul Mellon, 1994.59.2

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Beringhen*, 1722, Eugene L. and Marie-Louise Gar-  
báty Fund, Patrons' Permanent Fund, and Chester  
Dale Fund, 1994.14.1

Details illustrated at section openings:

p. 5: Joseph Cornell, *Untitled (The Medici Prince)*, Gift  
of the Collectors Committee, 1982.54.1

p. 7: Giovanni Paolo Pannini, *The Interior of the  
Pantheon*, c. 1740, Samuel H. Kress Collection,  
1939.1.24

p. 9: Adriaen van Ostade, *The Cottage Dooryard*,  
1673, Widener Collection, 1942.9.48

p. 15: Israhel van Meckenem, *Saint Luke Painting a  
Portrait of the Virgin*, Rosenwald Collection,  
1943.3.140

p. 57: Robert Rauschenberg, *Cardbird Door*, pub-  
lished 1971, Gift of Gemini G.E.L., 1981.5.123

p. 61: Pierre Bonnard, *The Laundress*, 1896, Rosen-  
wald Collection, 1950.16.5

p. 67: Master of the Catholic Kings, *The Marriage at  
Cana*, c. 1495/1500, Samuel H. Kress Collection,  
1952.5.42

p. 71: Pieter de Hooch, *The Bedroom*, c. 1660,  
Widener Collection, 1942.9.33

p. 81: George Catlin, *Nayas Indians*, 1855/1869,  
Paul Mellon Collection

p. 105: Francis William Edmonds, *The Bashful  
Cousin*, c. 1842, Gift of Frederick Sturges Jr.,  
1978.6.4

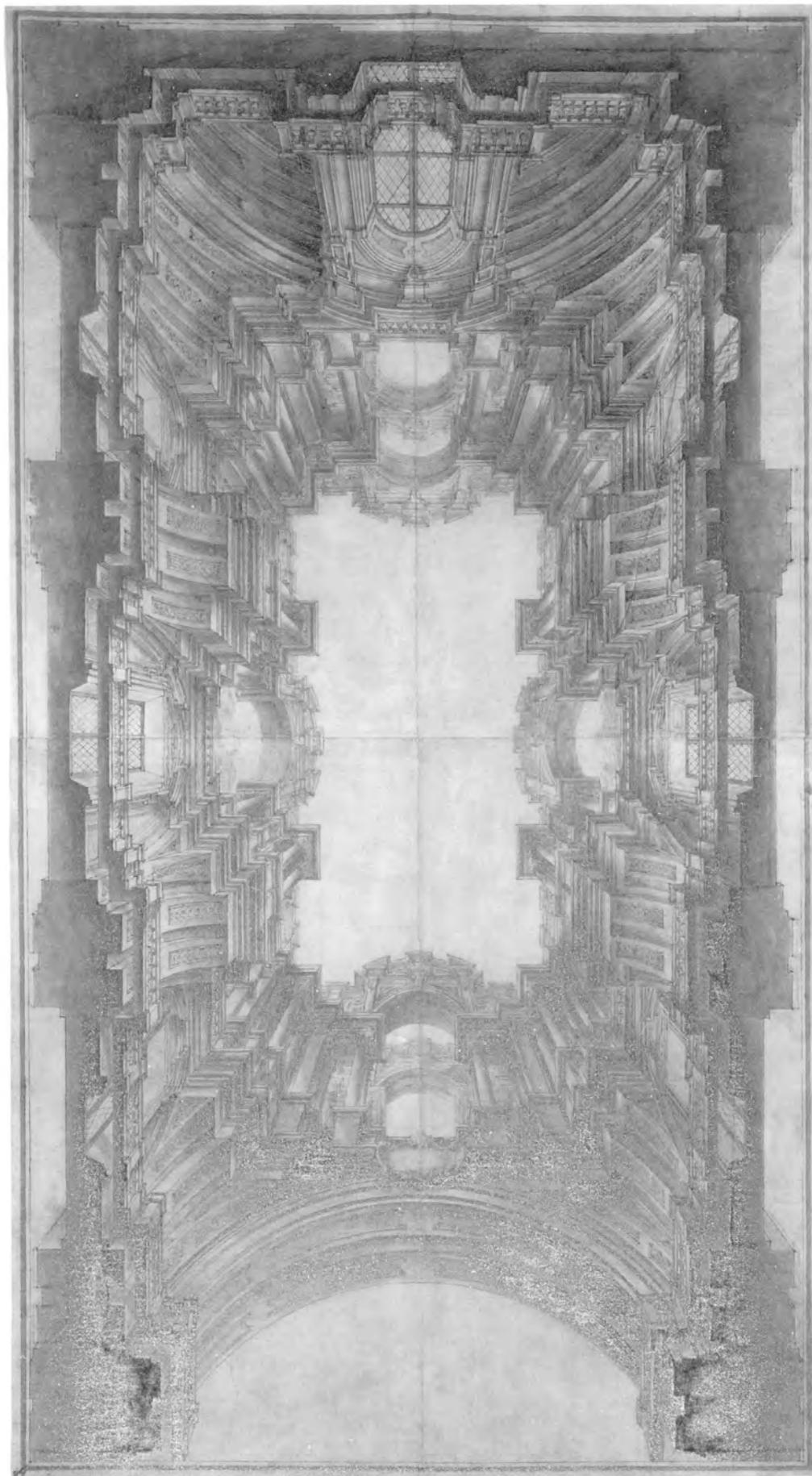
p. 107: Joan Miró, *The Farm*, 1921-1922, Gift of  
Mary Hemingway, 1987.18.1

p. 115: Henri Matisse, *The Circus*, published 1947,  
Gift of Mr. and Mrs. Andrew S. Keck, 1980.8.2



## CONTENTS

President's Foreword	7	<i>Administration</i>	57
Director's Statement	9	<i>External Affairs</i>	
<i>Art Programs</i>		Development	61
Renaissance Paintings	15	Corporate Relations	63
Baroque Paintings	15	Press and Public Information	64
American and British Paintings	17	Special Projects	65
French Paintings	18	Visitor Services	65
20th-Century Art	19	Horticulture	65
Sculpture and Decorative Arts	20	Music at the Gallery	65
Old Master Drawings	21	<i>Center for Advanced Study in the</i>	
Old Master Prints	23	<i>Visual Arts</i>	67
Modern Prints and Drawings	24	<i>Report of the Treasurer</i>	71
Photographs	26	<i>Appendices</i>	
Curatorial Records	27	Acquisitions	81
Registration	27	Changes of Attribution	92
Loans and the		Loans	93
National Lending Service	29	Lenders	100
Conservation	29	Staff Publications	102
Exhibitions	36	<i>Trustees and Staff</i>	105
Design and Installation	39	<i>Donors</i>	115
Education	43		
Library	49		
Editors Office	53		
Gallery Archives	55		





## PRESIDENT'S FOREWORD

The retirement of Franklin D. Murphy and John R. Stevenson on 29 September 1993 brought several changes to the Gallery's Board of Trustees in fiscal year 1994. It has been my great pleasure to succeed John R. Stevenson as president, and I am delighted to have the opportunity to work closely with my fellow longtime trustee, Ruth Carter Stevenson, who was elected to the office of chairman. Robert F. Erburu of Los Angeles and Louise W. Mellon of Middleburg, Virginia, were elected as new trustees, and we look forward to working with them.

We were all deeply saddened by Franklin Murphy's death in June 1994. Franklin joined the Gallery's board in 1964 and became chairman in 1985. In 1991 he was awarded the Andrew W. Mellon Medal, the National Gallery's highest honor, in gratitude for the nearly 30 years he dedicated to advising and guiding the museum. We shall greatly miss his keen insight and generosity of spirit, as will the many institutions he served during his lifetime. I know I speak for everyone at the Gallery in saying that we were indeed fortunate to have known him.

I would like to express my admiration

and appreciation to Jack Stevenson who retired from the Board of Trustees after many years of extraordinary service to the Gallery. His conscientious stewardship of the institution and many accomplishments constitute an inspiring legacy. Jack brought the Gallery considerable knowledge of business, corporate, and government affairs, acquired through his career as chairman and senior partner of Sullivan & Cromwell and legal advisor to the State Department. Among the most important efforts he oversaw for the Gallery was the creation and successful realization of the Patrons' Permanent Fund campaign in the early 1980s, exceeding the original goal of \$50 million by raising \$56 million for art acquisition endowment in less than four years. A forward-looking leader, Jack was a strong and early advocate of the Gallery's efforts to implement a program to involve the next generation of Gallery patrons.

We are grateful to acknowledge the continued leadership provided by Edwin L. Cox as chairman and Lois de Ménéil as vice chairman of the Trustees' Council. Two members of the Council resigned this year to accept ambassadorial posts. Donald M. Blinken was



Sol LeWitt, *Wall Drawing No. 681 C* (The Dorothy and Herbert Vogel Collection), Gift of Dorothy and Herbert Vogel, Trustees, 1993.41.1, installed near entrance to East Building auditorium

appointed as the U.S. Ambassador to Hungary and Edward E. Elson as the U.S. Ambassador to Denmark. We wish them well as they represent our country abroad.

This year we welcomed Leonore Annenberg from Wynnewood, Pennsylvania, Daniel N. Belin from Los Angeles, Frederic C. Hamilton from Denver, Linda H. Kaufman from Norfolk, Virginia, Yvonne Lenart from Los Angeles, Frank H. Pearl from Washington, DC, Sharon Percy Rockefeller from Washington, DC, and Richard M. Scaife from Pittsburgh as new members of the Trustees' Council.

I am pleased to note that Juliet C. Folger and David O. Maxwell, both

members of the Trustees' Council and The Circle, took the reins from Katharine Graham and me as co-chairs of The Circle. It was truly a privilege to work with Kay as co-chair these past eight years, and I would like to thank her for her distinguished service in building The Circle from an idea into the thriving membership it is today.

Trustees and staff have been working together in the past few years to develop long-range plans for the Gallery. This process began at the time of the 50th anniversary and led to the refinement of our goals on two fronts, federal and private.

We are tremendously grateful for the ongoing commitment of funds from the federal government to provide for the Gallery's day-to-day operations, and we look forward to our continuing relationship with the Congress. It has been vital to maintaining the Gallery as a source

of enjoyment and enrichment for millions of visitors each year and as a resource for schools and communities throughout the nation.

The trustees have also determined to launch the New Century Fund campaign to raise \$105 million in private funds for areas critical to the continued excellence of the Gallery as the year 2000 draws near. The campaign was announced at the sixth Andrew W. Mellon gala dinner in May, by which time we had secured several leadership commitments. The New Century Fund is a high priority for the Gallery in the next few years, focusing on such commitments as art acquisition, education, and conservation research. We look forward to meeting the challenge.

Robert H. Smith  
*President*



## DIRECTOR'S STATEMENT

The National Gallery of Art has long been extremely proud of the quality of the permanent collection. It is central to our mission of serving the people of the United States by preserving, exhibiting, and fostering the understanding of works of art at the highest possible museum and scholarly standards.

The public/private partnership established by the Gallery's founder, Andrew W. Mellon, and the 75th Congress in its Joint Resolution in 1937 continues successfully to this day. The ongoing support of the U.S. Congress with federal funds ensures this covenant for the upkeep and operations of the Gallery and the protection and care of the works of art so that the Gallery will be open to the public 363 days a year, free of charge.

The New Century Fund capital campaign launched this year affirms our commitment to sustain the strength and impact of the nation's distinguished collection. Our special exhibitions illuminate and reinforce particular aspects of the collection as well as complement our own works with those of other cultures and periods. We also take great pride in our education programs, which reached an audience of over 41 million

people this year, both Gallery visitors and citizens in communities across the country and around the world. Other initiatives such as those in conservation and our recent advances in technology all focus on the collection.

During the year covered in this report some exemplary works of art entered the collection for the nation, in some cases filling lacunae and in others adding to our strengths.

The gift of Dian and Andrea Woodner of nine outstanding old master drawings from the Woodner Family Collection brings to 33 the number of major drawings the Woodner sisters have generously given to the Gallery since the death of their father, the noted art collector Ian Woodner, four years ago. Their gift this year makes a dramatic and significant contribution to our old master drawings collection.

We were very pleased by the Collectors Committee's purchase for the Gallery at its annual meeting of large-scale paintings created in 1992 by two of Germany's leading artists: Sigmar Polke's *Hope is: Wanting to Pull Clouds*, a grand statement in scale and subject on a romantic theme; and Gerhard Richter's *Abstract Painting 780-1*, a work of



rich, brilliantly hued paint and dark, moody passages. Together with Anselm Kiefer's monumental *Zim Zum* of 1990, an earlier gift of the Collectors Committee, these works form the core of the Gallery's growing collection of the influential currents in contemporary European art.

Thomas Cole's *Italian Coast Scene with Ruined Tower* was a gift of The Circle of the National Gallery of Art. Long inaccessible in a private collection and unavailable to scholars of American art, the painting speaks tellingly of the complexity of Cole's vision and creative process at a time when he was at the height of his artistic powers. With this

acquisition, the Gallery now has an especially rich representation of the *oeuvre* of America's premier 19th-century landscape painter.

An outstanding addition to the Gallery's French portraits was the acquisition of the newly discovered 18th-century masterpiece, *The Marquis de Beringhen* by Jean-Baptiste Oudry. The favorite painter of Louis XV, Oudry is considered the most important French painter of still life and hunting scenes in the first half of the 1700s. The purchase of this painting was made possible by Eugene L. and Marie-Louise Garbáty, the Chester Dale Fund, and the Patrons' Permanent Fund. As fewer than 20 por-

traits by Oudry are known to exist, we were thrilled to acquire this magnificent, radiant example in the French grand manner.

Singular paintings by leading Washington Color School artists of two generations, Morris Louis' epic *Beth Chaf* of 1959 and Sam Gilliam's *Relative* of 1969, also came to the Gallery. The Louis is a partial and promised gift of Gisela and Dennis Alter, and the Gilliam is an anonymous gift. We were very pleased to have these two works, which were created in Washington, enter the nation's art collection. They now can be seen alongside earlier works of the New York School.

Thomas Cole, *Italian Coast Scene with Ruined Tower*, 1838, Gift of The Circle of the National Gallery of Art, 1993.55.1

Rembrandt van Rijn, *View of Houtewaal near the Sint Anthonispoort (recto)*, early 1650s, Woodner Family Collection, 1993.51.6.a



A wonderful close to the year was the gift from Paul Mellon of more than 30 paintings, watercolors, prints, and bronze sculpture, including 13 examples by French 19th-century masters. Foremost in the gift are 8 major works by one of America's most beloved artists, Winslow Homer, among them *The Dinner Horn*, a delightful early painting (see cover illustration). The other Homer gifts are fine watercolors, including two early examples, *The Sick Chicken* and *Fresh Eggs*, three splendid works from the artist's Houghton farm period of 1878, and a rare watercolor from his first trip to Nassau. Among other highlights are the elegant still life *Three*

*Peaches on a Plate* by Henri Fantin-Latour, the second still life by this specialist in the genre to enter the Gallery's French collection; *The Gardener—Old Peasant with Cabbage* by Camille Pissarro, one of the artist's charming depictions of peasants and rustic subjects; the landscape *Breton Village* by Odilon Redon, a striking counterpoint to Redon's more familiar symbolist works, of which there are several examples in the Gallery's collection; and Henri de Toulouse-Lautrec's *Seated Woman from Behind—Study for "Au Moulin Rouge,"* a significant addition to the Gallery's holdings by this master. George Henry Durrie's *Winter in the Country* is the first work by the artist

to enter the collection. Other paintings in the Mellon gift are two still lifes by American painter Joseph Decker, which are beautiful additions to our 19th-century American still lifes—*Green Plums* is regarded as one of his best pictures.

The year also saw the election of two new executive officers. I was pleased that the trustees named Darrell Willson to the position of administrator following his five years at the Gallery, the last three as deputy administrator. He replaces Anne Borden Evans, the able administrator of the Gallery for over seven years. I was also pleased to announce the selection of Ann R. Leven as Gallery treasurer, succeeding Daniel

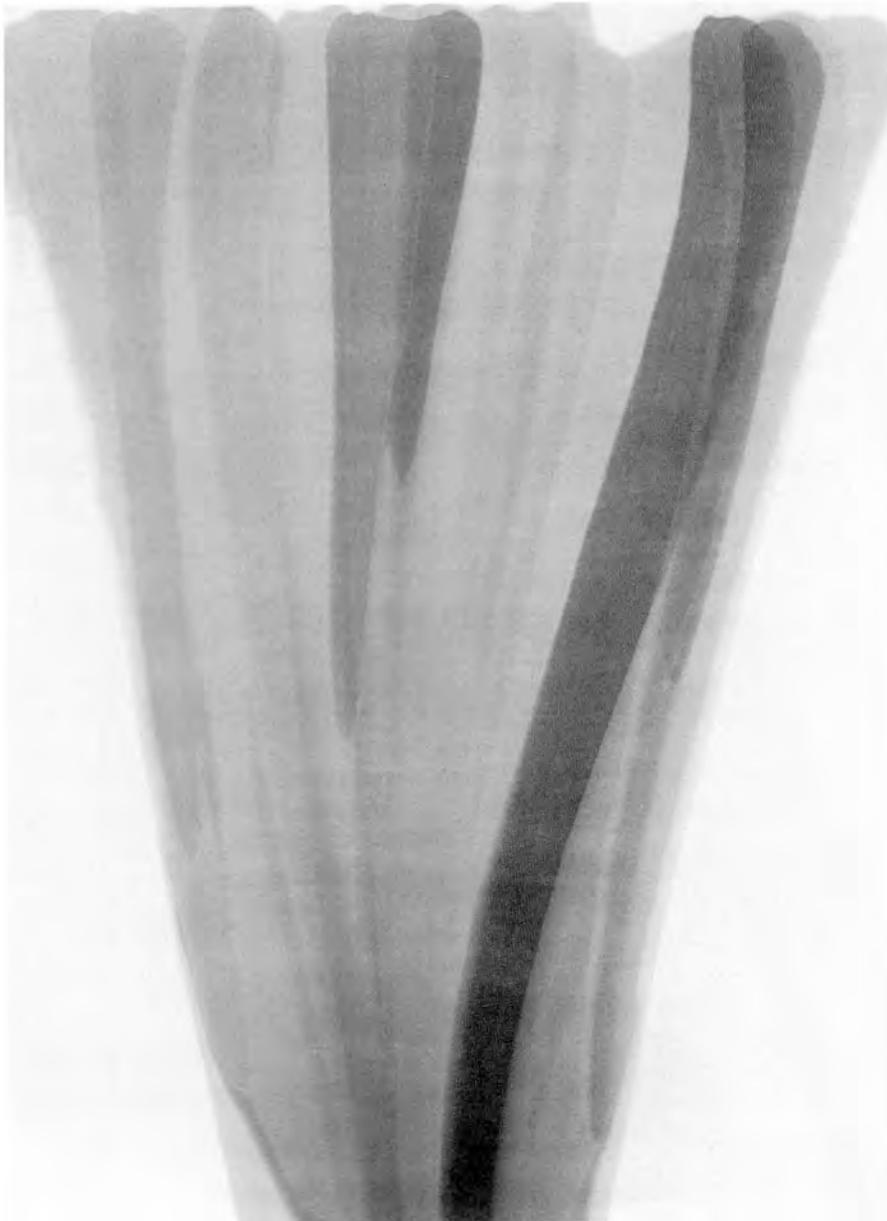
Herrick, who retired after nine years of distinguished service. Ann joined the Gallery in 1990 as deputy treasurer. I would like to express my gratitude to both Anne Evans and Dan Herrick for the tremendous progress made at the Gallery in the areas under their respective leadership.

As keeper of the national patrimony, the Gallery strives to fulfill the mandate of preserving and enhancing the Gallery

for future generations. To carry out this responsibility, the Gallery maintains effective facilities management, including an extensive ongoing repair and renovation program. The West and East Buildings are national monuments, as important as the great paintings, sculpture, and works of art on paper that they house. With funding from the U.S. Congress, we have been able to initiate major projects critical to the proper care

and custody of the Gallery's collections as well as public safety.

A highlight of the year was the sixth Andrew W. Mellon Dinner, attended by President and Mrs. Clinton, honoring the Gallery's founder. The announcement of the New Century Fund capital campaign was made by Gallery president Robert H. Smith that evening. As the 21st century approaches, upholding the highest standards of excellence is



Morris Louis, *Beth Chaf*, 1959, Gift (Partial and Promised) of Gisela and Dennis Alter, 1994.38.1

Gallery president Robert H. Smith (rear) and director Earl A. Powell III escort President and Mrs. Clinton to the Andrew W. Mellon Dinner



the Gallery's first priority. For that reason, a major component of the New Century Fund is to provide an acquisition endowment to encourage the growth of the Gallery's collection of great works of art.

Technological advances during the year in three major areas—conservation, education, and collections management—are having a significant impact on how the Gallery fulfills its mission as an educational institution and extends its reach nationally and internationally.

A number of projects in conservation have enhanced understanding of the materials, methods of execution, and construction of works of art for Gallery curators and conservators. Taking advantage of the latest technologies, a team of outstanding conservators and scientists has created one of the nation's premier conservation facilities at the Gallery.

The Gallery's dedication to fostering an appreciation of works of art operates on a broad spectrum. Production began during the year on the Micro Gallery, a state-of-the-art interactive computer system that will offer our visitors exciting new options for exploring the collections. We are particularly grateful to

the American Express Foundation for supporting this project. When the Micro Gallery is completed in 1995, visitors will have access to an electronic encyclopedia of works on view in the Gallery's collections with an easy-to-use touchscreen, animation, sound, and personalized tours. Like all of our education programs, the Micro Gallery places new focus on the Gallery's extraordinary collections.

Our computerized collection management system, "Leonardo," serves as the central repository of information used by Gallery curators, staff, and scholars. Another exciting development during the year was ¡MIRA! (Spanish for "to look with wonder"), a system that uses state-of-the-art and evolving hardware and software to display color images of works of art at the highest resolution. A related pilot project under way will integrate the high-resolution digital images in ¡MIRA! with the collection information in "Leonardo," allowing researchers to retrieve works based on selected criteria and to view images as if they were slides on a light table.

Exhibitions at the National Gallery are a natural outgrowth of the collections, providing visual pleasure and experience for Gallery visitors from

around the world. Furthering scholarship through exhibitions and the accompanying catalogues is key to these endeavors. Initiatives in the last several years reaffirm the importance of continuing to showcase excellent exhibitions at the Gallery. Our commitment to exhibitions and to the permanent collection defines our national role of presenting great works of art to a worldwide audience.

Earl A. Powell III  
*Director*





## ART PROGRAMS

### Renaissance Paintings

In a particularly active and rewarding year, the department of northern Renaissance paintings brought several major projects to fruition, publishing the systematic catalogue on *German Paintings of the Fifteenth through Seventeenth Centuries* and presenting two focus exhibitions. *Hans Memling's "Saint John the Baptist" and "Saint Veronica"* brought together the panel from the National Gallery with its likely pendant from the Alte Pinakothek, Munich, to commemorate the 500th anniversary of Memling's death. *Jan van Eyck's "Annunciation"* celebrated the conservation and return to public view of one of the treasures of the permanent collection. The latter show included illuminated manuscripts from the Walters Art Gallery and the J. Paul Getty Museum as well as text panels that explained the complex iconography, restoration, and technical investigation of the painting. Numerous tours and an afternoon of public lectures on Van Eyck organized in conjunction with the exhibition gave special emphasis to *The Annunciation*. Booklets for both exhibitions and support for the Van Eyck installation were

made possible by The Circle of the National Gallery of Art.

The department of Italian Renaissance paintings began preparations for a major exhibition on the painter Lorenzo Lotto, scheduled to be shown in Venice and Washington in 1997. Special gallery talks this year focused on the three paintings by Piero di Cosimo in the collection. Work on the systematic catalogues of the Gallery's Italian Renaissance paintings continued, with emphasis on the 15th century; this is the first of three planned volumes on this aspect of the collection.

### Baroque Paintings

The systematic catalogues on 17th- and 18th-century Italian and on 17th-century Dutch paintings have been completed for publication in 1995.

New research on the Italian paintings produced notable results. Documents confirm that the *Saint Cecilia and an Angel* was begun by Orazio Gentileschi and finished some years later by Giovanni Lanfranco. *Campo di SS. Giovanni e Paolo, Venice*, once unconvincingly attributed to Canaletto, has been correctly identified as an early painting by

Jan van Eyck. *The Annunciation*, c. 1434/1436, Andrew W. Mellon Collection, 1937.1.39, after conservation



Bernardo Bellotto. The nine paintings by Giovanni Battista Tiepolo remain securely attributed to the master.

One noteworthy result of research on the northern baroque collection was a reassessment of the attributions of a number of the Rembrandt paintings in the collection. Among the reattributions are two paintings now believed to have been done by "Rembrandt and Workshop," including *A Turk*, and three paintings now designated as by the "Rembrandt Workshop," including *Joseph Accused by Potiphar's Wife*.

The department of northern baroque paintings worked with the education division to write and produce the video *Anthony van Dyck*, generously funded by

The Bauman Foundation. The video examines the life and art of this great 17th-century Flemish master by walking the viewer through the Van Dyck exhibition held at the National Gallery in 1990-1991. Also published this year, as part of the Gallery's Studies in the History of Art series, was *Van Dyck 350*, a volume of symposium papers given at the time of the exhibition, edited by the curator of the department and by Susan J. Barnes, co-curator of the exhibition.

Planning proceeded for two future exhibitions: *Johannes Vermeer*, scheduled for fall 1995; and *Jan Steen*, which will open in spring 1996. H. Perry Chapman from the University of Delaware spent much of her sabbatical year at the

Gallery helping to organize the Steen exhibition.

Through the generosity of Lee and Juliet Folger, plans to build three new Dutch "cabinet" galleries have been realized and construction of the galleries has begun. The new galleries, due to open in the fall of 1995, will house small-scale Dutch and Flemish paintings in suitably intimate spaces. Specially designed cases will permit great flexibility in the type of art displayed, for it will be possible to exhibit books, prints, and drawings in conjunction with paintings.

Two painting acquisitions this year will be welcome additions to the new cabinet galleries. *Boy Making Faces* is a

Willem van de Velde the Elder, *Dutch Ships Near the Coast*, early 1650s. Gift of Lloyd M. Rives, 1994.61.1

Joseph Decker, *Green Plums*, c. 1885. Collection of Mr. and Mrs. Paul Mellon, 1994.59.4



delightful small work by the early 17th-century master Adriaen Brouwer, who probably painted this panel upon returning to his native Antwerp after studying in Haarlem with Frans Hals. It is the first painting by Brouwer to enter the collection. The other acquisition is a rare "pen-painting," *Dutch Ships Near the Coast*, by the marine specialist William van de Velde the Elder, given to the Gallery by Mr. Lloyd M. Rives. Van de Velde perfected this painstaking grisaille technique, which resembles engraving, during the early to mid-1650s.

A number of 17th-century frames have been acquired that greatly improve the appearance of the collection. All paintings by Vermeer will be re-

framed, for instance, thanks to a welcome contribution from The Circle of the National Gallery of Art.

### American and British Paintings

The National Gallery was fortunate to acquire several important American and British paintings this year. Purchased with funds provided by The Circle, Thomas Cole's newly rediscovered *Italian Coast Scene with Ruined Tower* enhances the Gallery's holdings by this key American landscape painter. Paul Mellon presented the Gallery with Winslow Homer's well-known *The Dinner Horn*. Mr. Mellon's generous gift also

included *Green Plums* and *Grapes* by Joseph Decker and *Winter in the Country* by George Henry Durrie, the first works by these artists to enter the collection. A charming 19th-century view of West Point by an anonymous American artist came from Mrs. Rudolf J. Heinemann, and a portrait by British artist Sir Oswald Birley of *Joseph E. Widener*, one of the Gallery's founding benefactors, was given by P.A.B. Widener III.

The Gallery was the opening venue for the exhibition *John James Audubon: Watercolor Paintings for the "Birds of America,"* organized by the New-York Historical Society. A focus exhibition paired the Gallery's *The Spirit of War* by Jasper Francis Cropsey with its pendant, *The*



*Spirit of Peace*, lent by the Woodmere Art Museum, Philadelphia; this is the first time these works have appeared together publicly since 1857. Plans proceeded for the forthcoming Winslow Homer retrospective and exhibitions on Thomas Moran and British paintings of the Victorian era. Gallery curators also assisted in planning *John Singleton Copley in England*, coorganized with the Museum of Fine Arts, Houston, to be seen in Washington next fall.

Progress continued on the systematic catalogue project, with final proofs corrected for the volume on 18th-century paintings, the manuscript copyedited for the first volume on 19th-century paintings, and considerable research and writing accomplished on the second volume on 19th-century works.

## French Paintings

The major acquisition in the department of French paintings this year was Jean-Baptiste Oudry's portrait of *The Marquis de Beringhen*, purchased with income from the Patrons' Permanent Fund. Oudry is best known as a painter of hunting pictures, still lifes, and scenes of animals and game. *The Marquis de Beringhen* is his masterpiece as a portrait painter.

The department reinstalled the French 19th-century galleries early in the year and produced a new digitized type of recorded guide, known as "Inform," which allows individualized access to interpretive commentary on French impressionist and post-impressionist paintings in the collection. It has proved very popular with the public. The department also prepared a new

Jasper Francis Cropsey was the focus of a small exhibition that brought together his pendants, *The Spirit of War* (National Gallery of Art, Avalon Fund, 1978.12.1) and *The Spirit of Peace* (Woodmere Art Gallery, Philadelphia), both 1851, for the first time in more than a century.

short guide to 24 masterpieces of French painting in an attractive color brochure.

A focus exhibition on Toulouse-Lautrec's *Marcelle Lender Dancing the Bolero in "Chilpéric,"* the gift (partial and promised) of Betsey Cushing Whitney in honor of John Hay Whitney, was organized for 1995. Research and writing continues for the systematic catalogue on 15th- and 16th-century French paintings.



## 20th-Century Art

The Gallery made a number of exciting additions to its collection of 20th-century art this year. Recent works by two of the most important postwar artists to emerge in Germany were acquired through the generosity of the Collectors Committee: Gerhard Richter's *Abstract Painting 780-1* and Sigmar Polke's *Hope is: Wanting to Pull Clouds* are the first paintings by these artists to enter the collection. They are installed in an East Building gallery devoted to current German art. A major bronze by German artist Käthe Kollwitz, *The Lovers*, was a gift from Dr. and Mrs. S. Lifschutz; it will handsomely add to the Gallery's collection of graphic work by this artist. A very different sculpture by American artist Nancy Graves, *Kariate*, was donated by Lawrence Rubin. A tabletop

version of a large-scale sculpture of the same title, it is made of polychromed metal that the artist generated at the Lippincott Foundry from found and fabricated parts.

The Gallery was especially pleased to add to the collection major paintings by Morris Louis and Sam Gilliam, two American artists closely associated with Washington, DC. The lushly painted, monumental *Beth Chaf* by Louis, among the finest of his "veil" compositions, is a partial gift of Dennis and Gisela Alter. Gilliam's *Relative*, purchased with funds donated anonymously, is a superb example of the artist's technique of applying paint to unstretched canvas that he then folds to drape gracefully from the wall.

New York collectors Dorothy and Herbert Vogel this year made additional gifts and promised gifts to the Gallery of

a diverse group of 57 drawings, sculpture, and photographs by 30 contemporary artists. Many of their most significant gifts over the past several years were included in *From Minimal to Conceptual Art: Works from The Dorothy and Herbert Vogel Collection*, the first exhibition of the collection since it was initially transferred to the Gallery in 1991.

The Gallery opened the *Willem de Kooning: Paintings* exhibition, organized in association with the Tate Gallery, London, and the Metropolitan Museum of Art, New York, to celebrate the artist's 90th birthday. The Gallery's associate curator of 20th-century art worked with David Sylvester, an English art historian, and Nicholas Serota, director of the Tate Gallery, to assemble 84 of de Kooning's finest paintings, spanning nearly 50 years of his career. The exhibition and its accompanying

The major *Willem de Kooning: Paintings* exhibition included spectacular loans from around the world, including *Ruth's Zowie*, 1957 (Collection of Mr. and Mrs. Thomas Dittmer), and *Untitled VI*, 1983 (Robert and Jane Meyerhoff, Phoenix, Maryland)



catalogue were made possible by J.P. Morgan & Co. Incorporated; an indemnity for the exhibition was granted by the Federal Council on the Arts and the Humanities.

Work progressed on a number of future exhibitions, including the first survey of Claes Oldenburg's career in over 25 years, opening at the Gallery in February 1995. This will be followed by *Arshile Gorky: The Breakthrough Years*, the first exhibition ever devoted to Gorky's seminal paintings and drawings of the 1940s, and by *Piet Mondrian: 1872-1944*, a definitive selection and documenta-

tion of this great artist's work. The contemporary art collection of Robert and Jane Meyerhoff will be the subject of a large exhibition in 1996. For 1998 the Gallery is planning major retrospectives of the work of Alexander Calder and Mark Rothko. Publication of the catalogue raisonné of Rothko's paintings, which is being prepared at the Gallery, is slated for 1996.

Dr. Jeffrey Weiss joined the Gallery this year as assistant curator of 20th-century art.

## Sculpture and Decorative Arts

Two important exhibitions of old master sculpture highlighted the department's activities this year. The National Gallery collaborated with the Frick Collection, New York, in presenting *The Currency of Fame: Portrait Medals of the Renaissance*, with Stephen Scher as curator. This followed the Gallery's exhibition of the newly cleaned marble *Cesarini Venus* by Giambologna, lent by the U.S. Embassy in Rome courtesy of the Department of State. Anthony Radcliffe, keeper emeri-



tus of sculpture at the Victoria & Albert Museum, London, and the Gallery's 1993–1994 Kress Professor, served as curator for the show and wrote the accompanying brochure.

The National Gallery's medieval/Renaissance "treasury," where the jeweled chalice of Abbot Suger is displayed, underwent a complete reinstallation this year. It now features a dalmatic with Florentine 15th-century woven panels depicting the *Assumption of the Virgin* lent by Washington's National Cathedral.

The first systematic catalogue on the sculpture and decorative arts collection,

*Western Decorative Arts, Part 1*, was published this year, with entries on the Suger chalice, medieval and Renaissance enamels and metalwork, stained glass, Renaissance ceramics, and other objects. Also published in 1994 was *Sculpture: An Illustrated Catalogue*, the first National Gallery of Art summary catalogue dedicated to the sculpture collection. Work continued on the Renaissance plaquettes volume of the systematic catalogue.

## Old Master Drawings

The collection of old master drawings continued to grow in breadth and quality, thanks to many important donations and purchases. An exceptionally rich gift of nine drawings came from the Woodner Family Collection, ranging from the earliest Dürer in America, the charming *Virgin Annunciate*, to a blackly humorous Goya, *Beggars Who Get About on Their Own in Bordeaux*. The Woodner gift also included two beautiful red chalk drawings by Raphael—a sensitive copy after an antique sculpture and an exquisitely drawn study of the heads of



eight apostles—an evocative landscape by Rembrandt conveying light and atmosphere with bold, spare touches of pen and brush; Anthony van Dyck's precocious *Marriage of Saint Catherine*, made when he was a teenager but bearing witness to a formidable talent; excellent drawings by Giovanni Domenico Tiepolo and J.A.D. Ingres; and a rare 16th-century design for a helmet from the Fontainebleau School. A special exhibition celebrated this outstanding gift.

The Gallery added significantly to its collection of architectural drawings this year. One splendid drawing by the architect Andrea Pozzo, purchased with funds from Robert M. and Anne T. Bass, is a study for his ceiling design in the baroque church of San Ignazio, Rome, and a tour de force of foreshortening and architectural invention. A second ceiling design, purchased through the

generosity of The Circle of the National Gallery of Art, incorporates the work of three individuals over three centuries: Giovanni Guerra (c. 1540–1618); Domenico Maria Viani (1668–1711); and John Talman (d. 1726). Finally, the Ailsa Mellon Bruce Fund made possible the purchase of an engaging drawing by a talented, imaginative 16th-century Italian artist, *Illusionistic Ceiling with a Grape Arbor*.

Another key architectural drawing was the partial and promised gift of Mr. and Mrs. Ladislaus von Hoffmann: the great "*Canopus*" of the *Villa Adriana at Tivoli* by Giovanni Battista Piranesi is an impressive red chalk study made in preparation for the etchings in his volume of *Vedute di Roma* (a copy of which the Gallery owns).

Other gifts this year included a bold study of *Two Seated Women* by the Bolognese mannerist Pellegrino Tibaldi and a

Raphael, *Eight Apostles*, c. 1514/1516, Woodner Family Collection, 1993.51.2

Pellegrino Tibaldi, *Two Seated Women*, 1527–1596, Gift of Ruth B. Benedict, 1994.60.62

charming sketch of a woman in a pearl necklace by Venetian artist Francesco Fontebasso, two of the four old master drawings included with the large bequest of prints from Ruth B. Benedict. Another fine Italian drawing, a design for a complex wall decoration by the Veronese artist Brusasorci, was the first drawing purchased through the Henfield Fund, established by 50th-anniversary donor Joseph McCrindle. The Phillips Family Collection maintained its long tradition of generosity toward the National Gallery by donating funds for



the purchase of a dramatic landscape by 18th-century French watercolorist Claude-Louis Châtelet. Finally, the acquisition of a lovely monochrome watercolor by English Romantic artist John Sell Cotman, particularly satisfying in the wake of last year's highly successful *Great Age of British Watercolors* exhibition, strengthens the collection of British drawings.

Among drawings acquired through discretionary funds were several other "firsts" for the Gallery, including Georg Peckham's unusual *The Way of Salvation*; a striking pastel portrait by John Russell, still in its original frame; Jean-Baptiste Deshayes' broadly gestural *Semele Consumed by the Fires of Jove*; and a large, handsome study of a beech tree on blue paper by Paul Huet. Building on the group of theatrical drawings that came with the William B. O'Neal Collection three years ago, the Gallery also ac-

quired four 19th-century Italian stage designs by Alessandro Sanquirico and Antonio Basoli.

In addition to installing the new gifts from the Woodner Family Collection, the department was involved in organizing two rotations of drawings from the Armand Hammer Collection: Italian drawings from Leonardo to Giovanni Domenico Tiepolo, featuring the full-scale cartoon for *La Belle Jardinière* by Raphael; and landscape and architecture views from Albrecht Dürer to Andrew Wyeth, emphasizing such 19th-century artists as van Gogh, Gauguin, Pissarro, Cézanne, Bodmer, and David Cox.

### Old Master Prints

The exhibition and accompanying brochure for *Fanciful Flourishes* took as a theme ornamental design in European prints, drawings, illustrated books, small

sculpture, and furniture dating from c. 1300 to 1800. All but one work in the show was from the Gallery's permanent collection.

The collection was enriched this year by a number of notable gifts and purchases. Gifts included five 18th-century portrait prints and an etching by Salomon Gessner, *Satyr Carrying a Nymph*, all given by longtime donor John O'Brien. Mr. and Mrs. Arthur Vershbow, also venerable friends of the Gallery, gave two bound volumes of prints: one with engravings by Richard Bentley for six poems by Thomas Gray, and the other containing lithographic vignettes and plates by Godefroy Engelmann I.

The largest gift of the year came as a bequest of Ruth B. Benedict, one of the Gallery's most generous donors and a frequent and beloved visitor. This splendid gift comprised 68 prints and drawings by European and American artists



dating from the 1500s into the 20th century. An outstanding group of prints are by and after designs by the great Dutch mannerist Hendrik Goltzius. The bequest is also especially rich in fine 17th- and 18th-century etchings by such preeminent printmakers as Rembrandt, Francisco de Goya, and Stefano della Bella. This gift was commemorated with an exhibition and brochure, *A Discerning Eye: Prints and Drawings Given by Ruth B. Benedict*.

Prints purchased for the Gallery this year included important works by Dutch, French, and Italian artists,

among them Agostino Carracci's moving *Pietà* after Paolo Veronese. Strengthening the 17th-century Dutch holdings are Jan Lievens' *Bust of a Bearded Old Man* and a landscape by Geertruyd Roghman after Roelandt Roghman, *'T Huys te Zuylen*. French landscape prints were augmented by an excellent impression of Claude Lorrain's etching *Harbor with a Large Tower* and seven proofs of etchings by Nicolas Pérignon, the first works by this 18th-century artist to enter the collection.

Visitors continued to view old master prints and drawings in the East Build-

ing's print study room. Attendance was 1,002 persons, up 10 percent from the preceding year. Plans were drawn for refurbishing the print study room in early 1995.

### Modern Prints and Drawings

This department organized three major exhibitions this year, all focusing on the permanent collection and promised gifts. *Gemini G.E.L.: Recent Prints and Sculpture* featured editions completed since 1984 when the Gemini G.E.L.

stepped up for the 1994–1995 exhibition of the prints of Roy Lichtenstein.

*Egon Schiele* was an international exhibition of more than 70 paintings, watercolors, and drawings from every major period in the artist's career. Schiele's highly personal investigation of portraits, landscapes, and especially the human figure was highlighted in thematic groups of watercolors punctuated by major paintings, many lent generously from the rich collections in Austria.

Great progress was made on our joint project with the Georgia O'Keeffe Foundation, the catalogue raisonné of paintings, works on paper, and sculpture by this seminal American artist; many little-known works have come to light as a result of this research. To enhance the scholarly usefulness of the Index of American Design—the more than 18,000 watercolor renderings of American decorative arts objects by artists working on the WPA—the department has begun to document the makers, dates, media, and sizes of the objects depicted in the renderings and where the objects were made.

An important gift from Paul Mellon this year included seven handsome watercolors by Winslow Homer; the Gallery's second monotype by Maurice Prendergast, his lovely *Skipping Rope*; the lithograph *Partie de Compagne* by Toulouse-Lautrec; and the late watercolor *Bouquet of Flowers, Vernon*, by Pierre Bonnard. Mr. and Mrs. Mark Borghi donated sheets in various media by Elihu Vedder. Four dynamic cityscape abstractions by Abraham Walkowitz were given by the Prospero Foundation, courtesy of Jane and Raphael Bernstein, who also donated the sumptuous *Birds by the Sea*, our first monotype by Milton Avery.

Two elegant collages by Robert Motherwell were the gift of Lawrence Rubin; and Sol LeWitt's powerful *Wall Drawing No. 681 C*, given by Dorothy and Herbert Vogel, was installed near the East Building auditorium. The Vogels donated nine other drawings by contemporary artists Vito Acconci, Joseph Beuys, Mel Bochner, Jonathan Borofsky, Merce

Cunningham, Robert Morris, and Edda Renouf.

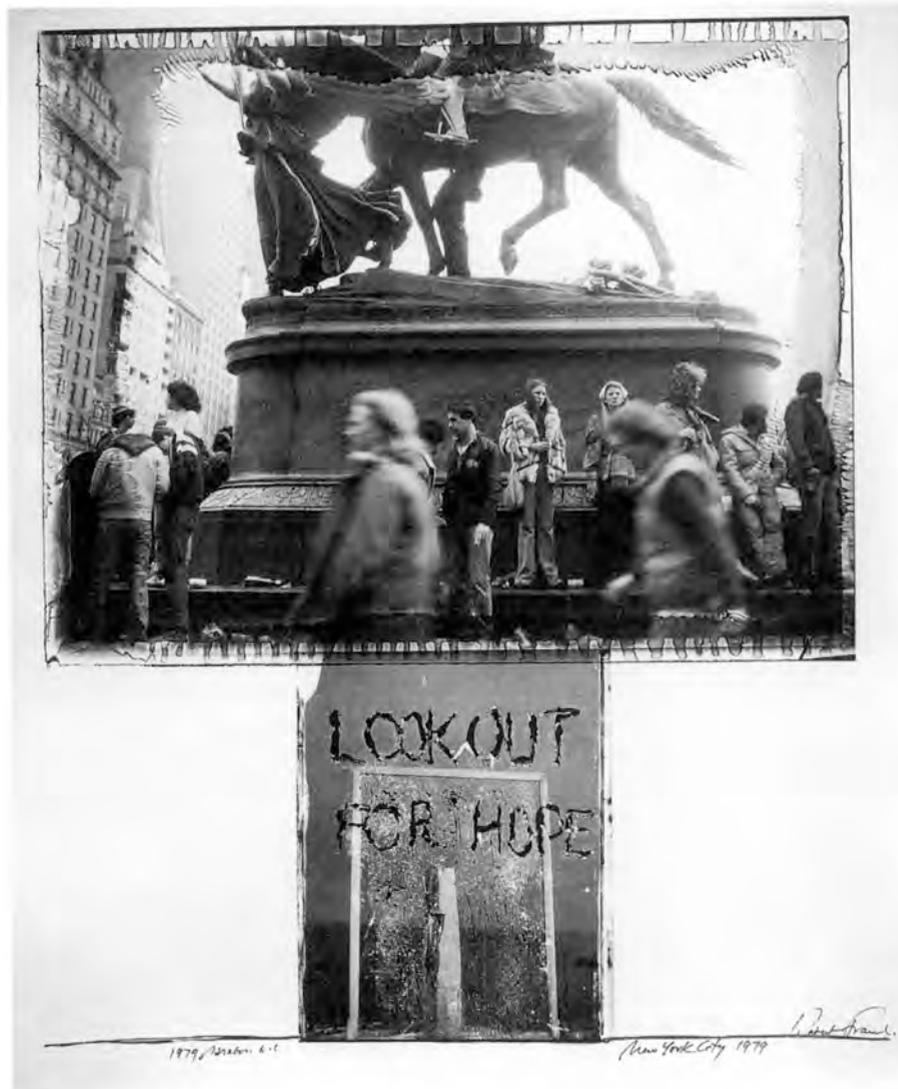
Several artists made gifts of their own works. Roy Lichtenstein and his wife Dorothy gave his book of aquatint etchings, *La Nouvelle Chute de l'Amérique*, with poems by Allen Ginsberg. Another Lichtenstein print, *Foot and Hand*, came from former National Gallery employee Elizabeth J. Foy. Claes Oldenburg and Coosje van Bruggen contributed the original painted plaster maquette and two other studies for his *Profiterole*, an edition sculpture in the Gemini G.E.L. Archive. Frank Stella and Tyler Graphics Ltd. jointly gave seven prints from Stella's brilliantly colored *Moby Dick Deckle Edges Series*. Another print in the series, *Ambergris*, was acquired with funds from The Circle of the National Gallery of Art, which also joined the Collectors Committee in purchasing for the Gallery Stella's *La penna di hu (black and white)*. Tyler Graphics alone donated one print in Stella's *Moby Dick Deckle Edges Series*; nine others on the Moby Dick theme, including the extraordinary 23-foot-long multimedia *The Fountain*; as well as seven prints from Lichtenstein's *Reflections Series*.

Other gifts of prints this year included 36 works by Paul Albert Besnard—several of them rare proofs and early states—from Professor and Mrs. Daniel Bell; two rare proofs of etchings by Max Klinger from the Epstein Family Fund; and two woodcuts by Karl Schmidt-Rotluff as well as a drypoint by Oskar Kokoschka from Dr. Ruth Ivor. Dr. Thomas A. Mathews donated *The Northern Shore* by National Gallery exhibition designer Mark Leithauser; and friends of former National Gallery docent Helen C. Powers made a gift in her memory of William T. Wiley's *I Keep Foolin Around*.

As part of the bequest of 68 prints and drawings from Dr. Ruth B. Benedict, the Gallery received a sensitive black chalk landscape done by Henri-Joseph Harpignies at age 92; three lithographs by Daumier and one by Pissarro; and a color lithograph by Henri Jacques Edouard Evenpoel. Of the lovely etchings in the bequest, Rodolphe Bresdin's rare *Holy Family with the Does* is an espe-

Milton Avery, *Birds by Blue Sea*, 1950, Gift of Prospero Foundation, Courtesy of Jane and Raphael Bernstein, 1992.53.1

Archive, formed in 1981, was last the subject of an exhibition at the National Gallery. *Milton Avery: Works on Paper* displayed selections from a 50th-anniversary gift from the artist's family that completed our representation of the artist's edition prints and included most etching plates and woodblocks used to make them; loans of beautiful sketchbooks and watercolors rounded out the exhibition. We also collaborated with the department of 20th-century art to organize the vibrant *From Minimal to Conceptual Art: Works from The Dorothy and Herbert Vogel Collection*. Preparations



Robert Frank, *Look Out For Hope, Mabou—New York City*, 1979, Robert Frank Collection, Gift of the Evelyn and Walter Haas Jr. Fund, 1994.27.1

cially important addition to the collection. Frank and Jeanette Eyerly made a gift of the Gallery's earliest print by Wassily Kandinsky, the color woodcut *Landscape with Figures and a Crucifix*, and its first print by surrealist René Magritte, *Paysage de Baucis*.

Among gifts of illustrated books were Nicolai Gogol's *Les Ames Mortes*, containing 107 etchings by Marc Chagall, from Mr. and Mrs. Gerhard E. Pinkus; Matisse's *Poèmes de Charles d'Orléans*, the bequest of Leonard Schlosser; nine

dramatic woodcut books by Frans Masereel, the bequest of Mrs. Elizabeth Lukacs; and Mimmo Paladino's *Piccolo circolo chiuso* of 1991, with 18 etchings and a text by Salvatore Licitra, the gift of Brenda and Robert Edelson.

The department assisted almost 400 visitors in the West Building prints and drawings study room, including classes from area high schools and colleges such as the Corcoran School of Art, the Maryland Institute College of Art, and the University of Richmond.

## Photographs

Much of the department's attention this year focused on the *Robert Frank: Moving Out* exhibition, opening at the beginning of the 1995 fiscal year. Working closely with the artist, the curators selected 159 photographs, ranging from Frank's earliest images made in Switzerland during World War II to his most recent composite works from the 1990s. The catalogue, which includes superb tritone and four-color reproductions of

tors Committee, Evelyn Stefansson Nef, Evelyn and Walter Haas Jr., Frederick and Diana Prince and the Prince Charitable Trusts, Harvey S. Shipley Miller and The Herbert and Nannette Rothschild Memorial Fund, the Richard Florsheim Art Fund, Gay Block and Malka Drucker, and anonymous donors have helped the Gallery purchase many important photographs by Frank and approach the goal of acquiring all of the images reproduced in his 1989 publication, *The Lines of My Hand*. From rare vintage prints in his *London Bankers* series of the early 1950s to the 1984 signature piece in the exhibition, *Moving Out*, these works richly complement the Gallery's collection of photographs by this seminal artist.

Among other donors, Robert and Joyce Menschel gave the Gallery two 1972 photographs of Cape Cod by Harry Callahan, whose work will be the subject of a National Gallery exhibition in 1996. Continuing their generous gifts to the Gallery, Dorothy and Herbert Vogel donated Vito Acconci's *Step Piece* and Bernd and Hilla Becher's *Cooling Towers/Steel-Wood* and *Winding-Tower*.

The Gallery was the final venue for *The Waking Dream: Photography's First Century. Selections from the Gilman Paper Company Collection*. Organized by the Metropolitan Museum of Art, this exhibition included approximately 250 photographs by well-known artists such as Julia Margaret Cameron and Edward Steichen as well as by obscure or anonymous figures whose work enhances understanding of the art of photography. The department also commenced work on future exhibitions to focus on the photographs of Harry Callahan, August Sander, and Alfred Stieglitz.

### Curatorial Records

Augmenting the collections database, the department made available the Getty Provenance Index on the ownership history of the Gallery's European paintings, which brings the number of accessible provenance histories for sculpture, decorative arts, and paintings to more than 1,600. Based on docu-

mentation from the registrar's office and the department of loans, the staff also vastly enlarged the exhibition histories for paintings on the database to include extended loans to U.S. embassies, government offices, and other museums. This database is used by Gallery staff, outside researchers, and systematic catalogue authors.

To keep curatorial files up to date, the department incorporated the many original documents generated through expansion of the database as well as photocopies from auction and exhibition catalogues and other references. Systematic catalogue research also produced a wealth of materials, as the authors of *German Paintings* and *Decorative Arts, Part 1*, transferred files to this office upon publication of these volumes. In addition to Gallery staff, 88 outside researchers consulted curatorial files in person this year, and staff responded to numerous written and telephone inquiries.

One special accomplishment of the department this year involved the reorganization of a large number of oversize photographs related to works in the collection, which were transferred to the Gallery's photographic archives with the help of a summer volunteer. Other projects included the ongoing verification of object information, provenance format, and exhibition histories for systematic catalogue manuscripts; training education division docents and interns in the use of curatorial files and the collections database; providing a great number of files to the staff of the Micro Gallery writing scripts for that new program; and working with Gallery Archives staff to assess original Widener Collection files and distributing the material to individual object files or to the archives to make the information more accessible to researchers.

### Registration

The shipment arriving at Dulles Airport from Lisbon with the loans for *The Age of the Baroque in Portugal* was a milestone for this department. Because the dimensions of the coach in the exhibi-

all works in the exhibition, is also the first scholarly assessment of Frank's art.

Augmenting his 1990 gift, Robert Frank gave the Gallery more than 90 vintage silver gelatin prints and several hundred work prints and contact sheets in 1994. Centered primarily on his years in Switzerland in the 1940s, this gift presents remarkable insights into Frank's early schooling as a photographer. In addition, funds donated by the Horace W. Goldsmith Foundation, the Howard Gilman Foundation, the Collec-



Royal coach for *The Age of the Baroque in Portugal* is carefully packed by a National Gallery art handler in Lisbon, specially wrapped, and loaded on a cargo plane bound for Washington



tion exceeded the size of door openings on all regular commercial aircraft, we had to charter a belly-loading cargo plane similar to those used by the military. The coach also required special handling and packing designs as well as cranes and forklift trucks to move it into place in the East Building via the mezzanine-level windows. This logistical challenge continued through an extension of the tour of the exhibition to the San Diego Museum of Art, but we were able to enlist the services of a U.S. Navy cargo plane for this domestic transit.

In addition to overseeing the movement of works of art for 22 exhibitions installed at the National Gallery of Art this year, the registrar's office managed the tours of *The Age of the Baroque in Por-*

*tugal* to San Diego, *The Currency of Fame* to New York and Edinburgh, *Willem de Kooning: Paintings* to New York, and *Helen Frankenthaler Prints* to San Diego, Boston, Cincinnati, and Machita, Japan. The Matisse murals left the Gallery on tour to Paris and Philadelphia, completing our involvement with *Great French Paintings from The Barnes Foundation*.

Acquisitions of works of art this year totaled 1,780, including 33 paintings, 13 sculpture, 473 drawings, prints, bound volumes, and portfolios, and 1,261 photographs. For a complete listing of art acquisitions in fiscal year 1994, please see pages 81-91 of this report.

Accessioning the gifts of Robert Frank photographs and archives was a significant achievement in collection management this year. Staff from the registrar's office and departments of prints, drawings, and photographs worked diligently over six months to catalogue 161 fine prints, 1,004 work prints, 2,237 proof sheets, and more than 2,000 rolls of

film in time for the annual inventory. Inventory of the entire photograph collection was verified by computer record for the first time this year, and the database again enabled staff to conduct the general inventory in record time.

The exhibition subsystem of the collection management database was released this year, giving access to object lists as they are developed. This greatly facilitates shipment planning and the creation of object labels, incoming records, and shipping documents. The loans subsystem should be operational in 1995. Management of extended loans to the collection was transferred to the registrar's office this year.

The registrar's office assisted curators in rehanging the entire collection of 19th-century French paintings and also continued to assist with the ongoing frame project, which entailed closing several galleries at a time and trying prospective frames on the permanent collection paintings.



The volume of office activity is reflected in the following statistics: 2,403 incoming objects (702 exhibition objects, 65 loans, 1,124 objects on deposit or approval, and 512 returning loans, 338 as part of the National Lending Service [NLS]), 1,952 outgoing objects (including 417 NLS objects), and 112 copyist permits issued.

Tina Köhler, registrar at the Kunstmuseum in Bonn, spent a week at the Gallery to observe operations and procedures. The registrar's position is relatively new in European museums, and we are eager to support our colleagues. Köhler, in turn, has offered to help us develop the German version of our universal loan agreement form.

### **Loans and the National Lending Service**

The National Gallery is a generous lender to exhibitions around the world, and in fiscal year 1994 this department

administered the loans of 992 objects for 110 temporary exhibitions at 152 institutions and the extended loans of 242 works at 60 sites. Of these, works in the National Lending Service (NLS) constituted 693 loans to 37 temporary exhibitions at 46 venues and 239 extended loans. The department this year also processed the outgoing loans of three Gallery works to other U.S. museum collections as well as the incoming loans of 173 works for display with the permanent collection before transferring the latter function to the registrar's office.

The Gallery lent several important groups of art objects for exhibition this year, including 47 Venetian paintings and graphic works for *The Glory of Venice* showing in London; major French paintings such as *The Artist's Father* by Cézanne for *The Origins of Impressionism* in Paris and New York and *Gare Saint-Lazare* by Manet for *The Year of Impressionism* in Tokyo; 7 paintings and draw-

ings for *Bosch e O Eterno Retorno* in Lisbon; 28 Renaissance portrait medals for *The Currency of Fame* in New York and Edinburgh; 35 drawings by Richard Tuttle for *The Poetry of Form* in Indianapolis; and 18 important works by Whistler for the artist's retrospective in London.

The NLS exhibition program continued to flourish in fiscal year 1994, with six exhibitions seen at 17 museums. *Mark Rothko: The Spirit of Myth, Early Paintings from the 1930s and 1940s* was again the most popular, traveling to six museums. Four new exhibitions, all versions of shows initially held at the Gallery, have been added to the NLS schedule: *Drawings from the O'Neal Collection*; *Works from The Dorothy and Herbert Vogel Collection*; *Gemini G.E.L.*; and *Milton Avery: Works on Paper*.

### **Conservation**

Building on last year's generous gift of artists' materials from Zora and Edward

Pinney, the conservation division has established an archive and research center devoted to the subject. The William R. Leisher Memorial Fellowship was created with endowment funds to organize and catalogue the archival material and allow future access via Internet. The Gallery also hosted a national meeting of conservators, scientists, and art material manufacturers to discuss concerns and formulate research plans.

Computer imaging continues to aid Gallery conservators and scientists in providing information on the structure and composition of works of art as well as on the artists' intentions, allowing the overlay of infrared reflectograms, x-radiographs, and visible-light images. Using this new technology, more than 20 paintings by Thomas Moran were studied this year in anticipation of an upcoming exhibition at the Gallery. A summary of various studies using imaging technology was presented to the Association of Art Museum Directors.

Providing leadership in a number of professional organizations, the conservation division hosted the annual meeting of the Washington Conservation Guild and participated in workshops at the annual meeting of the American Association of Museums to update members on the Art in Transit study. Gallery staff served on the advisory committee for an international research project on the aging of paper conducted by the American Society for Testing and Materials, Institute for Standards Research, and on the technical committee for the protection of cultural resources of the National Fire Protection Association. The Gallery is participating in a study of the effects on works of art of a new fire suppression system that uses a moisture fog rather than the more common water sprinkler.

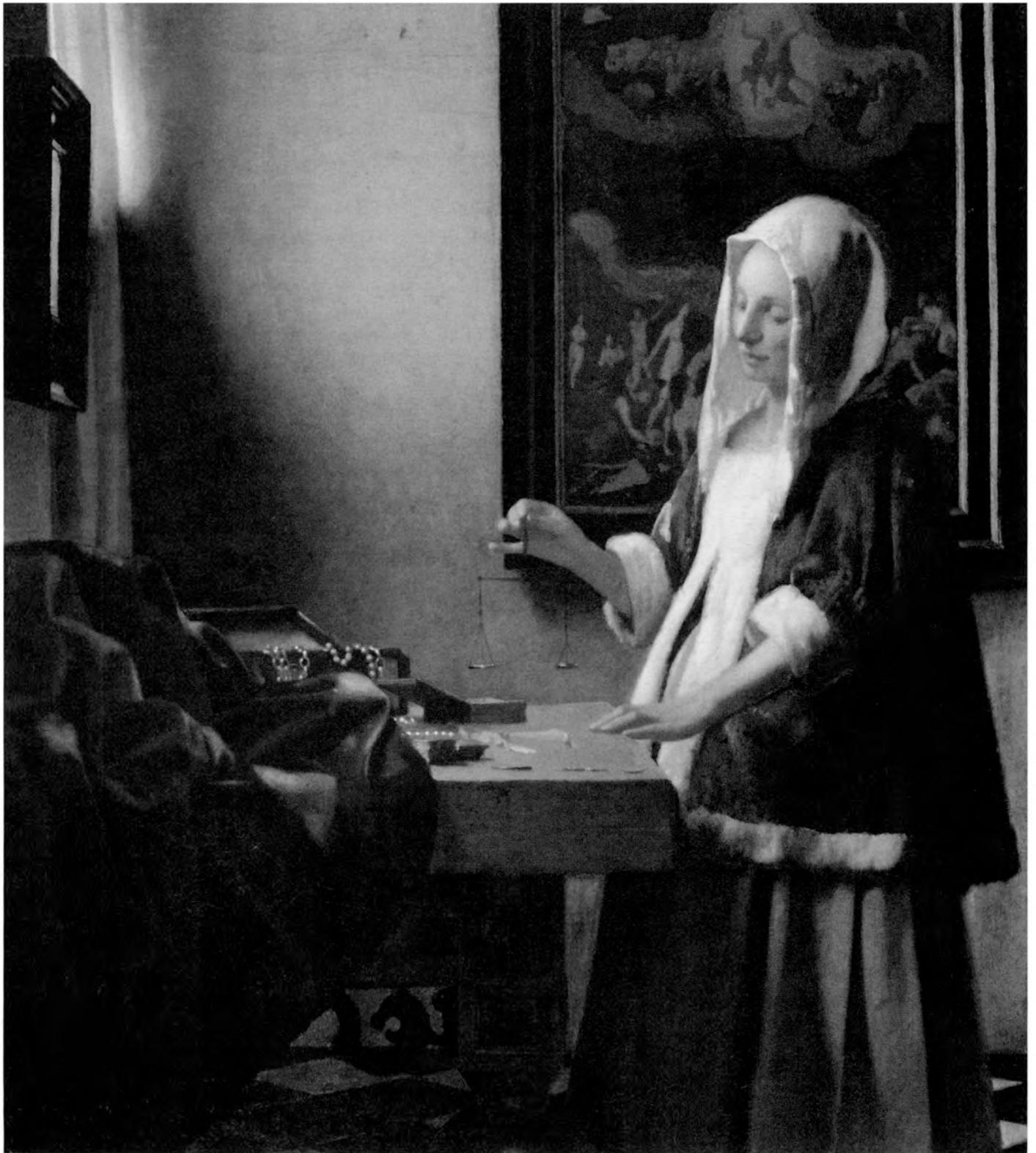
The Gallery this year published the second volume of *Artists' Pigments: A Handbook of Their History and Characteristics*, edited by Dr. Ashok Roy of the National Gallery, London. The third volume is nearing publication, while research is under way for the fourth.

### *Painting Conservation*

Conservators and scientists completed treatment and technical study of three major northern European paintings in the Gallery's collection. Jan van Eyck's exquisite *Annunciation* returned to public view after cleaning and inpainting, which shed light on its transfer from wood to fabric support in the mid-19th century, including the almost complete removal of the original glazes from the Madonna's blue robe. Treatment of Petrus Christus' *Nativity* revealed a complete scraping away of the Madonna's blue robe and the addition of a gilded paten-type halo around the Christ Child in early treatments, which required special sensitivity in preserving both aesthetic unity and historical accuracy. *Woman Holding a Balance* was the first of the Gallery's paintings by Vermeer to be cleaned and inpainted in coordination with a new international study of the artist. Treatment revealed highlights on the right side of the frame depicted behind the woman that enliven the already complex composition and iconography.

The 12 other major conservation treatments included two large Whistler portraits, *The White Girl* and *Mother of Pearl and Silver: The Andalusian*; a large landscape by Sebastiano and Marco Ricci, *Memorial to Admiral Sir Cloudisley Shovell*; Willem de Kooning's *Woman with a Hat* and *Legend and Fact*; Barnett Newman's *The Name II*; an early Copley portrait, *Epes Sargent*; Cole's *Italian Coast Scene with Ruined Tower*; Cuyp's *Herdsmen Tending Cattle*; Gauguin's *Landscape at Le Pouldu*; Reynolds' *Lady Cornwall*, and the small *Head of Saint Matthew* attributed to a follower of Rembrandt.

The department completed 113 minor treatments of paintings and more than 1,250 minor examinations, including those carried out by the intern during the annual inspection of the collection. The conservator for the systematic catalogue oversaw 55 major examinations and continued editing, answering technical questions, and organizing examinations for volumes in progress, including American 18th- and 19th-century



Johannes Vermeer, *Woman Holding a Balance*,  
c. 1664, Widener Collection, 1942.9.97, after  
conservation



paintings, Italian 13th- through 14th- and 17th- through 18th-century paintings, and French paintings from 1800 to 1860.

The quest for new technical information on artists' underdrawings and underpaintings led staff to explore the many uses of the Kodak infrared thermal imager. Conservators also continue to offer tours of the laboratory, teach new guards and couriers about conservation issues, assist with exhibitions, and inspect paintings prior to and during long-term loan, among other responsibilities. The chairman of the department participated in the ongoing project to upgrade the framing of the permanent collection.

Getty Intern, Lesley Stevenson; William R. Leisher Fellow, Paula Volent; and new Culpeper Fellow, Ulrich Birksmaier worked with the department this year.

### *Paper Conservation*

Exhibition-related activities occupied much of this department's attention. The *Robert Frank* exhibition required the photograph conservator to perform many condition examinations, major and minor treatments, and densitometry and spectrophotometry readings to monitor certain pieces for light sensitivity over the duration of the six-venue tour. The department also assisted with three other exhibitions featuring works on paper: *Works from The Dorothy and Herbert Vogel Collection*, *Gemini G.E.L.*, and *Milton Avery*. For *Willem de Kooning*, conservators completed a major treatment of *Woman with a Hat*, an oil painting on paper.

Several graphic works in the Gallery's collections received major treatment this year. *Man in Fantastic Helmet*, a unique impression of a 15th-century

Florentine engraving, was removed from its lining, tears were repaired, and losses inpainted; computer imaging previewed the results of inpainting. Conservators used paper pulp to infill losses in a drawing by Jacopo Bertioia and consolidated the fragile and flaking gouache painting on paper, *Mountain Landscape with Washerwoman*, by Francesco Zuccarrelli. The contract book conservator completed the full-leather rebinding of an 18th-century rare book, *Entretiens sur les vies et sur les ouvrages...*, and partially reseeded and added new alum-tawed thongs and end bands to the rare vellum-bound book *Descrittione di tutta Italia*, dated 1550.

Conservators began a number of major projects relating to research and long-term oversight of the graphics collections. Most notably, the recent gift of drawings from the Woodner Family Collection prompted in-depth condition

## Object Conservation

Exhibitions presented an array of challenges for this department. For *The Age of the Baroque in Portugal*, decorative panels composed of hundreds of tiles required special attention and a Chinese candlestick from the Palácio Nacional de Queluz needed treatment. In *Works from The Dorothy and Herbert Vogel Collection* eclectic objects in nontraditional formats and materials such as wax, chalk, and foodstuffs demanded creative solutions to ensure the safety of the works as well as their accessibility. For *Giambologna's "Cesarini Venus,"* this department helped facilitate the loan, oversee conservation, and reinstall the exquisite marble sculpture in the Palazzo Margherita, site of the U.S. Embassy in Rome.

Objects in the collection receiving major treatment included the polychromed terra-cotta relief *Madonna and Child* from the circle of Giovanni di Turino, which was the culminating project of the Mellon Fellow's third and final year with the department. Treatment stabilized the ceramic structure and returned the polychromy to a legible, harmonious state by removing disruptive interventions. Treatment of the Widener chandelier disclosed that the silversmiths' marks, mid-18th-century French tax stamps, and much of the original silver were still intact, adding to its distinguished history. For the first time in ten years the pair of Florentine *Annunciation Windows* from the medieval gallery was removed to prepare for reinstallation of the space. This allowed conservators and curators to examine the front and back surfaces of the stained and painted glass panels and to clean both windows thoroughly.

Based on extensive research on the Saint-Porchaire ceramics and medieval enamels in the collection, the department published two technical appendices in the systematic catalogue on *Western Decorative Arts, Part 1*, that serve as models for investigations of related objects in international institutions. Conservators also began technical examinations of the Renaissance small bronzes for the systematic catalogue,

working closely with the author of the volume and with the Kress Professor.

Funding from the Kress Foundation made possible the development of a provenance study of the Gallery's marble sculpture from Renaissance Italy and 17th- to 19th-century France. This year conservators and collaborating scientists at the University of Georgia analyzed marble samples taken from a dozen sculptures and compared them with samples collected in the field.

Department staff completed maintenance of the entire outdoor contemporary sculpture collection and the annual cleaning and waxing of Henry Moore's *Knife Edge Mirror Two Piece*. Completed were 11 major and 65 minor treatments, 5 major and 60 minor examinations, 41 technical examinations for the systematic catalogue, and condition examinations for more than 770 exhibition objects.

Richard Stone, conservator at the Metropolitan Museum of Art, came to the National Gallery as Andrew W. Mellon Visiting Scholar to consult on the fabrication of certain Renaissance bronzes; he presented a public lecture on "Two Exceptional Gold Fakes in the Metropolitan." Katherine Holbrow began a two- to three-year Mellon Fellowship, and Martha Simpson became the new Getty Intern.

## Scientific Research

In collaboration with conservators and curators, this department undertakes many technical studies of works of art. Among the technical analyses connected with upcoming exhibitions, one study this year focused on the materials and working methods of Jan Steen (the Rijksmuseum is conducting a similar study); another concentrated on the paintings by Vermeer in the Gallery's collection as well as an examination for the Mauritshuis of varnish samples from its *Woman with a Pearl Earring* and *View of Delft*; and a third compared materials and techniques in the two versions of Georges de La Tour's *Repentant Magdalene* from the Gallery and the Los Angeles County Museum of Art. Technical

Mellon Fellow (1991-1994), Penelope Edmonds, cleaning the polychrome terra-cotta relief *Madonna and Child*, c. 1430. Samuel H. Kress Collection, 1961.9.103

examinations of these works and technical examinations and analysis of the artists' materials; this included the thorough documentation of the large sheet of ten drawings that Giorgio Vasari collected and arranged in the 16th century.

Other ongoing projects begun this year were a computerized condition survey of the French drawings collection and the extension of the archive of radiographed images of watermarks to include 20th-century artists' papers. A 20th-century paper archive will greatly facilitate research on particular artists and will document the variety and quality of artists' papers available. The paper conservation department completed 79 major and 444 minor treatments and examined more than 1,700 objects for loan and exhibition.

Moyna Stanton began her Mellon Fellowship with the department this year.

studies were also undertaken of *Portrait of a Man* by Joseph Wright of Derby, *Epes Sargent* by Copley, a sheet of drawings assembled by Vasari (Woodner Collection), *The White Horse* by Constable, *Christ at the Sea of Galilee* by Tintoretto, and *The Annunciation* by Jan van Eyck. Pigment dispersion identification and cross-sectional analysis were used to study the Gallery's version of Nicolas Poussin's *Holy Family on the Steps* for a colloquy at the Center for Advanced Study in the Visual Arts. Research is under way on the paint binding media used by Edouard Vuillard to test the assertion that he painted in a hot glue medium.

Department scientists collaborated with the Mellon Fellow in objects conservation to study the polychromy relief of the *Madonna and Child* from the circle of Giovanni di Turino, and with the contract conservator for the Kress Frame Project to carry out cross-sectional analyses of gilded frames, distinguishing original work from restored or repaired areas and elucidating gilded frame-making practices. Collaborating with Dr. John Delaney of the Johns Hopkins University, Dr. Colin Fletcher of the National Cancer Institute, and paintings conservators at the National Gallery, department staff also studied the spectral properties of pigments in an effort to develop the use of infrared cameras for nondestructive analysis of pigments. The pigments in Winslow Homer's watercolor box were analyzed to enhance understanding of the appearance of his watercolors.

The Oxford eXL II energy dispersive spectrometer acquired a year ago has enabled scientists to characterize pigments in a more thorough manner. Specific findings include the frequent observation of dolomite in paint on Venetian pictures and the use of green and yellow glass as pigments. The department was made a beta site for the DTSA program developed at the National Institute of Standards and Technology (NIST). We also acquired their MACLISPIX program, designed for analysis of images obtained from the scanning electron microscope.

Air-path energy dispersive x-ray spectroscopy (XRF) facilitated quantitative elemental analysis of the Gallery's plaquette collection (comprising about 600 objects), from which a multivariate statistical analysis of the data is being done in collaboration with Dr. L. C. Hayek of the Smithsonian Institution. XRF was also used to study 12 sculptures by Giambologna in the *Cesarini Venus* exhibition; to analyze 4 patinated sculptures by Auguste Rodin in the Gallery's collection; and to differentiate among print-developing processes used by Stieglitz—including platinum-, palladium-, and mercury-toned prints—as part of the complete examination of the Gallery's collection of Stieglitz photographs.

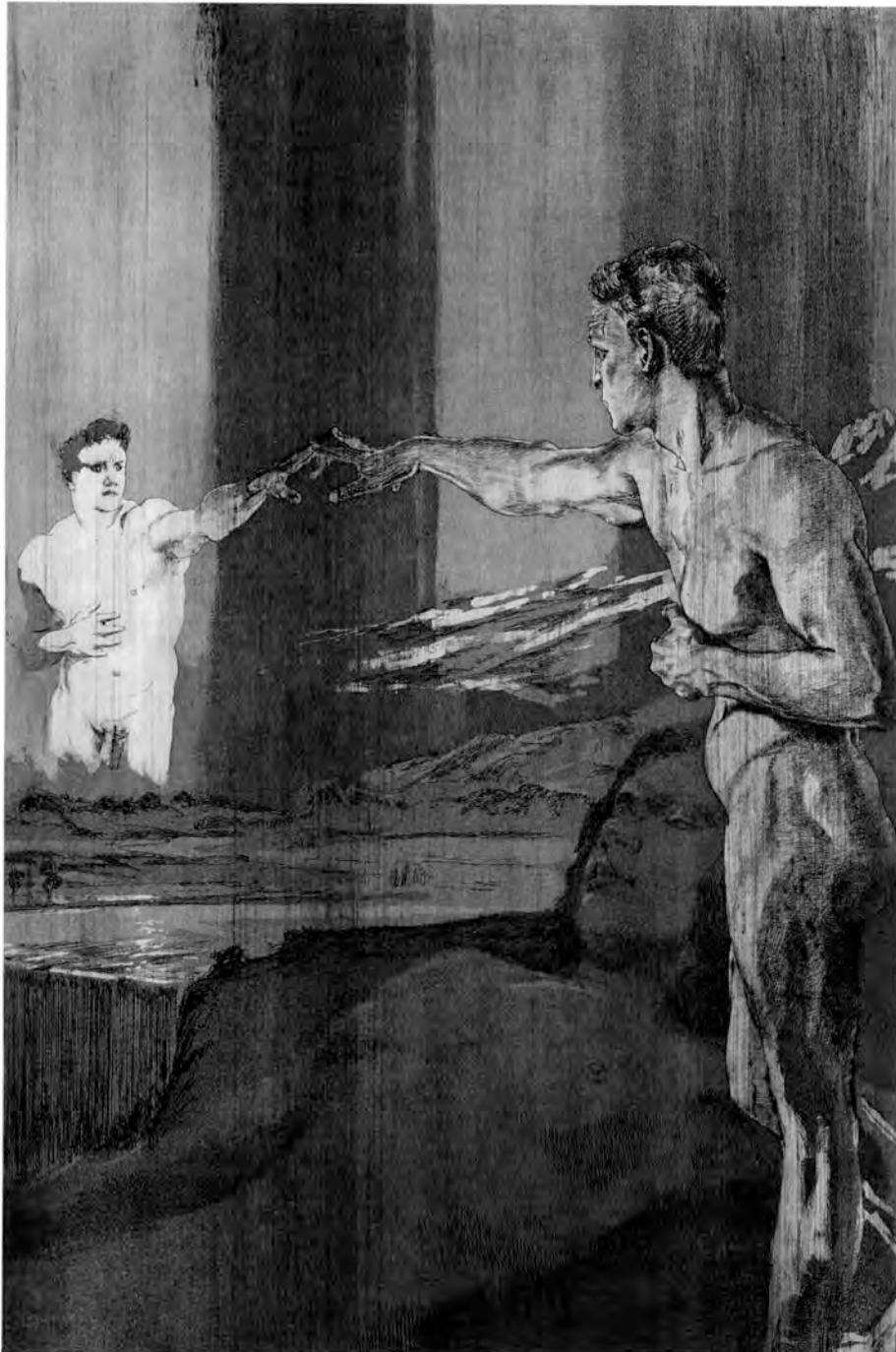
During research into the history and uses of yellow lake pigments, particularly buckthorn yellow, department staff prepared authentic yellow lakes and sap green from unripe and ripe buckthorn berries, respectively, and are studying the nature of sap green and the fading of buckthorn yellow. Research into natural and accelerated aging characteristics of new varnish materials continued, with gel permeation chromatography used to study changes in molecular weight distribution. Hydrogenated hydrocarbon resins, styrene-ethylene-styrene block copolymers, and aldehyde resins were found to be suitable for picture varnishes, particularly when a hindered amine light stabilizer was used. Collaborating with Jill Whitten, Mellon Fellow at the Art Institute of Chicago, Gallery scientists studied applications for the new materials and conducted workshop demonstrations in Valencia, Spain, and at the varnish symposium organized by the Canadian Conservation Institute in Ottawa.

The department purchased a single-stage quadrupole mass spectrometer with gas and liquid chromatography interfaces this fiscal year. It will be upgraded to a triple-stage quadrupole mass spectrometer in 1995 and used to analyze organic art materials.

Although previous researchers have not found evidence of deleterious effects of neutron autoradiography on

paintings, a study of the impact of neutron activation on various artists' paints was undertaken. Paints were irradiated in the nuclear reactor at NIST and brought back to the Gallery to be studied for possible changes, particularly in the organic components of the paints.

The Charles Evans Company made



Max Klinger, *Philosopher*, 1909, Epstein Family Fund, 1993.60.1

available to the Gallery microprobe time-of-flight secondary ion mass spectrometry equipment for assessment of its value in examining paint cross sections. Preliminary experiments indicated that it is possible to obtain mass spectra of individual paint layers directly from painting cross sections.

Scientists will further investigate the possibility of identifying paint binding media using this method. This would be the first "microprobe-type" method available to analyze organic components of paint samples.

Dr. Jacqueline Cuttle started work as the Charles E. Culpeper Fellow in this

department. Greg Hodgins, Pat Moran, and Dr. Narayan Khandekar visited the laboratory over the summer.

#### ***Loans and Exhibitions Conservation***

Working closely with the registrar's office and the design and installation staff, this department ensures the safe

transport and installation of art in temporary exhibitions. In cooperation with Gallery scientists, the department also devotes considerable time to evaluating and improving materials and techniques used at the National Gallery for display, storage, and packing of works of art. This year the staff concluded an exhaustive study on the performance of microclimate display cases used for paintings on loan to other institutions. With the completion of research on transporting two-dimensional works of art, attention has now shifted to problems inherent in the transport of three-dimensional art.

Of the year's exhibitions, *The Age of the Baroque in Portugal* presented the most unusual challenges. A large ceremonial coach that would not fit into a truck or a 747 cargo plane required the Gallery to devise an elaborate packing case and transport procedures. The coach was safely returned to Lisbon following its exhibition at the Gallery and the San Diego Museum of Art. For *The "Dance" Murals of Henri Matisse*, the very large mural from the Barnes Collection was transported to the National Gallery, the Musée d'Art Moderne de la Ville de Paris, and the Philadelphia Museum of Art. The department assisted with ten other exhibitions this year, including preparations for the major showing of 15th-century Italian architectural models at the Gallery in December 1994.

The matter/framers had an unusually busy year because of the large number of exhibitions composed primarily of works on paper. The department prepared around 1,200 works for exhibition or archival storage, including 155 large and oversize pieces for *Gemini G.E.L.* and the *Prints of Roy Lichtenstein* exhibition opening in October 1994; the latter required the archival mounting of a print that the artist wanted to have the appearance of wallpaper and special mounts for books to be displayed so visitors could view images on several pages at once. The staff also developed techniques to make frames for the October 1994 *Robert Frank* exhibition that maintain a microclimate.

The frame conservation studio focused its efforts on the permanent col-

lection this year, completing 9 major and 227 minor treatments for works in the galleries and 27 for paintings loaned to other institutions as well as 14 for paintings loaned to the Gallery. The staff resized or improved the appearance of another 53 frames in the collection. A three-year study of Kress Collection frames, supported by the Kress Foundation, led to 30 major and 27 minor treatments and the creation of a database record of findings. The scientific research department collaborated in analyzing the pigments and media used in the construction of several frames.

## Exhibitions

The exhibitions office oversaw the opening of 15 exhibitions at the National Gallery in the past fiscal year, to which 116 lenders from 10 countries and 13 states loaned 887 works of art. The department also worked on another 50 projects scheduled to open in the next four years and administered the tours of six exhibitions. U.S. government indemnity was secured for four exhibitions, enabling a savings of more than \$500,000 in insurance premiums.

### *Temporary Exhibitions at the National Gallery of Art*

#### *Georges de La Tour's "Repentant Magdalene"*

continued from the previous fiscal year to 3 October 1993  
coordinated by Philip Conisbee

#### *Gauguin Drawings from the Armand Hammer Collection: Selections from Breton Sketchbook No. 16*

continued from the previous fiscal year to 7 November 1993  
coordinated by Margaret Morgan Grasselli

#### *Louis Corinth: Master Prints and Drawings from the Marcy Family and the National Gallery of Art*

continued from the previous fiscal year to 21 February 1994  
coordinated by Andrew C. Robison

#### *Giambologna's "Cesarini Venus"*

continued from the previous fiscal year to 15 May 1994  
coordinated by D. Dodge Thompson  
supported by Republic National Bank of New York; an indemnity was provided by the Federal Council on the Arts and the Humanities

#### *John James Audubon: The Watercolors for "The Birds of America"*

3 October 1993–2 January 1994  
coordinated by Nicolai Cikovsky, Jr.  
organized by The New-York Historical Society  
supported by NationsBank

#### *The Age of the Baroque in Portugal*

7 November 1993–3 April 1994  
coordinated by Jay A. Levenson  
supported by the Pacific Telesis Foundation, Espírito Santo Financial Holding S.A., Banco Comercial Português, Banco Totta & Açores, The Calouste Gulbenkian Foundation, Luso-American Development Foundation, Insti-



Hans Memling's *Saint Veronica*, c. 1470/1475 (Samuel H. Kress Collection, 1952.5.46.a), was the subject of a focus exhibition that included its likely pendant, Memling's *Saint John the Baptist* from the Alte Pinakothek, Munich

tuto Camões, The Orient Foundation, Investimentos e Participações Empresariais S.A., and the International Corporate Circle of the National Gallery of Art; an indemnity was provided by the Federal Council on the Arts and the Humanities

*Italian Drawings from the Armand Hammer Collection*

14 November 1993–8 May 1994  
coordinated by Margaret Morgan Grasselli

*Nine Old Master Drawings: New Gifts from the Woodner Family Collection*

5 December 1993–30 January 1994  
coordinated by Margaret Morgan Grasselli

*The Currency of Fame: Portrait Medals of the Renaissance*

23 January–1 May 1994  
coordinated by Donald Myers  
coorganized with The Frick Collection, New York  
supported by the Ministry of Foreign Affairs of the Federal Republic of Germany; an indemnity was provided by the Federal Council on the Arts and the Humanities

*Hans Memling's "Saint John the Baptist" and "Saint Veronica"*

30 January–15 May 1994  
coordinated by John Oliver Hand

*Egon Schiele*

6 February–8 May 1994  
coordinated by Andrew C. Robison  
organized and circulated by Art Services International  
supported by Goldman Sachs, Bank Austria, Creditanstalt, the Austrian Federal Ministry for Foreign Affairs, the Austrian Cultural Institute of New York, The City of Vienna, Austrian Airlines, Joan and David Maxwell, and The International Corporate Circle of the National Gallery of Art; an indemnity was provided by the Federal Council on the Arts and the Humanities

*A Discerning Eye: Prints and Drawings*

Given by Ruth B. Benedict

13 February–12 June 1994

coordinated by Andrew C. Robison

*Jasper Francis Cropsey's "The Spirit of War" and "The Spirit of Peace"*

6 March 1994–16 April 1995

coordinated by Franklin Kelly

*Lines of Thought: I. M. Pei's National Gallery and the Grand Louvre*

11 March–20 April 1994

coordinated by Maygene F. Daniels

*Fanciful Flourishes: Ornament in European Graphic Art and Related Objects, 1300–1800*

20 March–21 August 1994

coordinated by Virginia Clayton

*Willem de Kooning: Paintings*

8 May–5 September 1994

coordinated by Marla Prather

supported by J.P. Morgan & Co. Incorporated; an indemnity was provided by the Federal Council on the Arts and the Humanities

*Drawings of Landscape and Architecture from the Armand Hammer Collection*

15 May–6 November 1994

coordinated by Margaret Morgan Grasselli

*Jan van Eyck's "Annunciation"*

22 May–5 September 1994

coordinated by John Oliver Hand

supported by The Circle of the National Gallery of Art

*From Minimal to Conceptual Art: Works from The Dorothy and Herbert Vogel Collection*

29 May–27 November 1994

coordinated by Mark Rosenthal and

Ruth E. Fine

supported by The Circle of the National Gallery of Art

*Gemini G.E.L.: Recent Prints and Sculpture*

5 June–2 October 1994

coordinated by Charles Ritchie

*The Waking Dream: Photography's First Century. Selections from the Gilman Paper Company Collection*

19 June–25 September 1994

coordinated by Sarah Greenough

*Milton Avery: Works on Paper*

18 September 1994–22 January 1995

coordinated by Carlotta G. Owens

## Exhibition Programs

This department coordinates interpretive programs for exhibitions and provides materials to enhance Gallery visitors' understanding and appreciation of works of art presented in special exhibitions. To reach a broad public, the staff oversees preparation of exhibition brochures (usually in both regular and large-print formats), audio tours, explanatory wall texts, videos, and multi-image audiovisual productions. In fiscal year 1994 didactic materials were supplied for 14 exhibitions.

For *John James Audubon* an illustrated brochure and wall texts explained the relationship of the artist's watercolors to the publication of *The Birds of America*. Accompanying *The Age of the Baroque in Portugal*, an illustrated brochure, an audio tour narrated by the director, and wall texts discussed the history of the period, royal patronage, and the role of the arts in society. All of these educational materials, as well as the brochure and wall texts for *Egon Schiele*, were made available to other U.S. museums hosting the exhibitions. For *The Waking Dream* an illustrated brochure, a recorded tour narrated by the director, and extensive wall texts presented the history of photography and the contributions of individual photographers. Other didactic texts included those for *The Currency of Fame: Portrait Medals of the Renaissance* and for three exhibitions of 20th-century art: *Works from The Dorothy and Herbert Vogel Collection*, *Gemini G.E.L.*, and *Milton Avery*.

More extensive booklets and texts accompanied three exhibitions of works from the collection: *Hans Memling's "Saint John the Baptist" and "Saint Veronica,"* reuniting the two wings of a small, devotional altarpiece; *Jasper Francis Cropsey's "The Spirit of War" and "The Spirit of Peace,"* bringing together two pendants for the first time in more than a century; and *Jan van Eyck's "Annunciation,"* exploring the iconography of the painting and discoveries made during its conservation. Leaflets and texts were prepared for two other in-house exhibitions: *Fanciful Flourishes: Ornament in European Graphic Art and Related Objects;*

To present this royal coach in the East Building for *The Age of the Baroque in Portugal*, National Gallery designers created a platform of Belgian block in a pattern echoing the Gallery's Fourth Street Plaza

and *A Discerning Eye: Prints and Drawings Given by Ruth B. Benedict.*

For *Willem de Kooning: Paintings* the department produced not only an illustrated brochure and wall texts but a video that includes vintage footage of the artist at work, shots of his Long Island studio, and interviews with his daughter Lisa and wife Elaine. The 12-minute program was screened continuously in the East Building for the duration of the exhibition and is now distributed nationally through the Gal-



lery's extension services. A 22-minute video on the paintings of Anthony van Dyck was completed, also for national distribution. The staff continues to respond regularly to requests for educational materials from museums, schools, and individuals across the nation.

### **Design and Installation**

In fiscal year 1994 the design department continued to shift its focus to a broader range of projects rather than

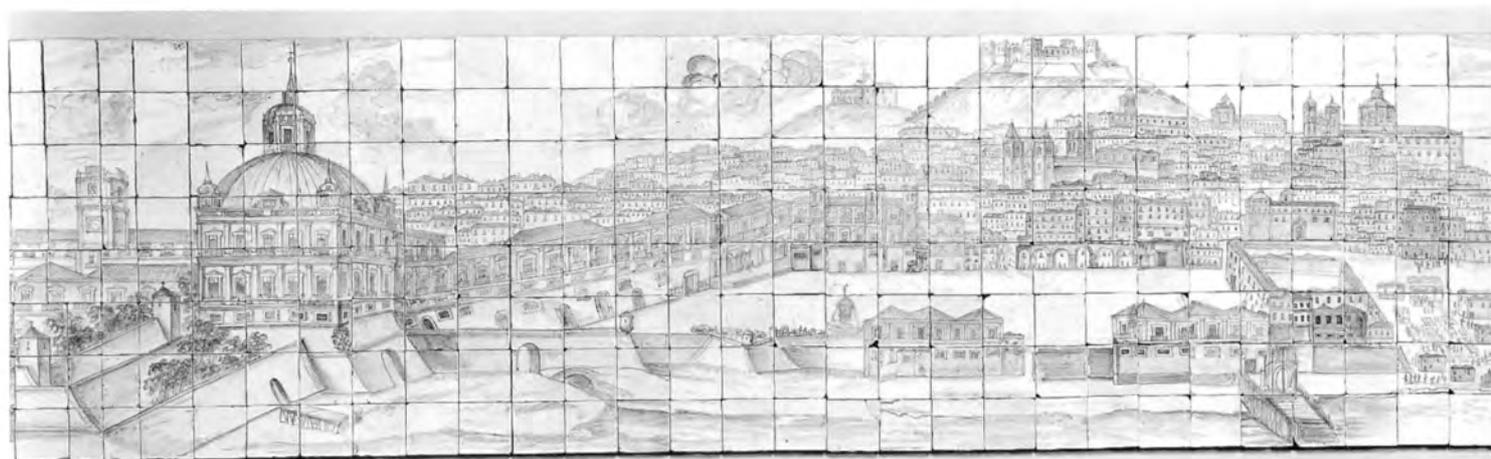
concentrating exclusively on temporary exhibitions. Among the most exciting was the design of three permanent collection galleries on the main floor of the West Building to display the small Dutch "cabinet paintings." The large, oak-paneled galleries designed by John Russell Pope have somewhat overwhelmed these smaller pictures, and the more intimate spaces now under construction, with architectural detailing derived from the adjacent galleries, will show them to great advantage.

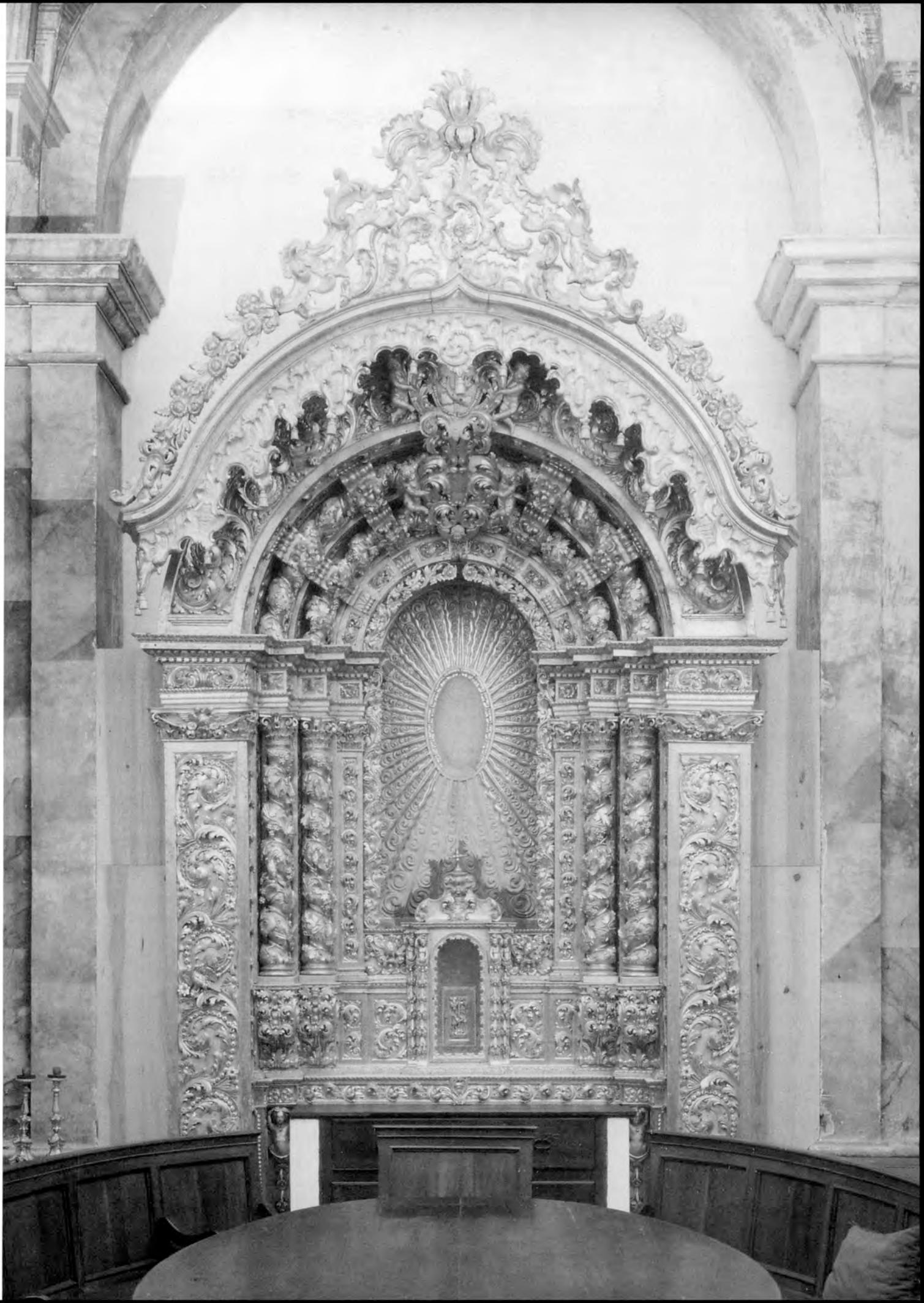
Four exhibition cases have also been designed for the new galleries with movable interior walls, fiber-optic lighting, and special non-reflective glass.

The department is working on space for the new Micro Gallery in the West Building information room, restoring the interior oak woodwork and refurbishing the original bronze pendant light fixtures to replace existing recessed lighting. The space will have 15 computer workstations and 2 centrally located, high-speed printers. A new



*The Age of the Baroque in Portugal* displayed rich ecclesiastical objects (left), a panorama of 18th-century Lisbon on a panel comprising hundreds of blue-and-white ceramic tiles (Museu Nacional do Azulejo, Lisbon, from the Palácio dos Condes de Tentúgal, Lisbon; detail below), and a monumental carved and gilt reredos with canopy (Igreja de São Francisco, Évora; right)





information desk will be located in the center of the room.

The Ailsa Mellon Bruce Fund continued to support the project to reframe more than 100 permanent collection paintings, funding the purchase of 32 antique frames this year as well as the travel necessary for staff to examine and recommend frames for acquisition. The eight paintings reframed include Rembrandt's *Man in Oriental Costume*, Murillo's *Two Women at a Window*, Seurat's *Lighthouse at Honfleur*, Cézanne's *Flowers in a Rococo Vase*, and Chase's *A Friendly Call*. A generous grant from The Circle of the National Gallery of Art also enabled the Gallery to purchase antique frames for three Vermeers: *Woman Holding a Balance*, *Girl with a Red Hat*, and *A Lady Writing*. In conjunction with the conservation of Jan van Eyck's *Annunciation*, a reproduction frame was designed and fabricated.

The frame project proceeded with development of the computer imaging database of Gallery frames. Photographic images are scanned into the system for visual reference, while detailed reports by Gallery frame conservators on the condition and description of each frame are incorporated in the database. This project, with an estimated 2,500 frames targeted for inclusion, is expected to continue through fiscal year 1997.

Renovation projects overseen this year included the overall redesign of the architecture and case lighting in the West Building decorative arts gallery, the addition of plywood walls in the East Building *Small French Paintings* galleries to facilitate art installation, and replacement of exhibition lighting to improve energy efficiency. For the West Building the department also redesigned exterior signage boxes, fabricated and installed two walnut desks for recorded tours and security at the Mall entrance, and continued research and design of the skylights and updated lighting of the façades. Restoration of the East Building auditorium light fixtures returned them to I. M. Pei's original design.

In fiscal year 1994 the department installed 14 exhibitions. The most ambi-

tious was *The Age of the Baroque in Portugal*, which began on the East Building mezzanine with the presentation of a fabulous 18th-century coach surrounded by trappings and musical instruments used in Portuguese ambassadorial processions. A 66-foot-long wall of ceramic tiles depicting a rare panoramic view of Lisbon led to the main body of the exhibition, where carved furniture, engraved silver, and Chinese export and Portuguese ceramics revealed the influence of European and oriental design, and huge blue and white ceramic panels with robustly drawn maritime and allegorical scenes provided a backdrop for cases of exquisite jewelry and scientific instruments. The show reached its crescendo in a sequence of spaces on the upper level, richly installed with ecclesiastical objects to evoke the splendor of the rococo church in Portugal. A carved and gilded reredos with canopy soared more than 20 feet in height.

For *The Currency of Fame: Portrait Medals of the Renaissance* the department created an innovative case system to minimize the sense of a barrier between object and viewer. This included special armatures, lighting, and nonglare glass for the cases, which were also conceived for another building designed by John Russell Pope, the Frick Collection, New York, which coorganized the exhibition.

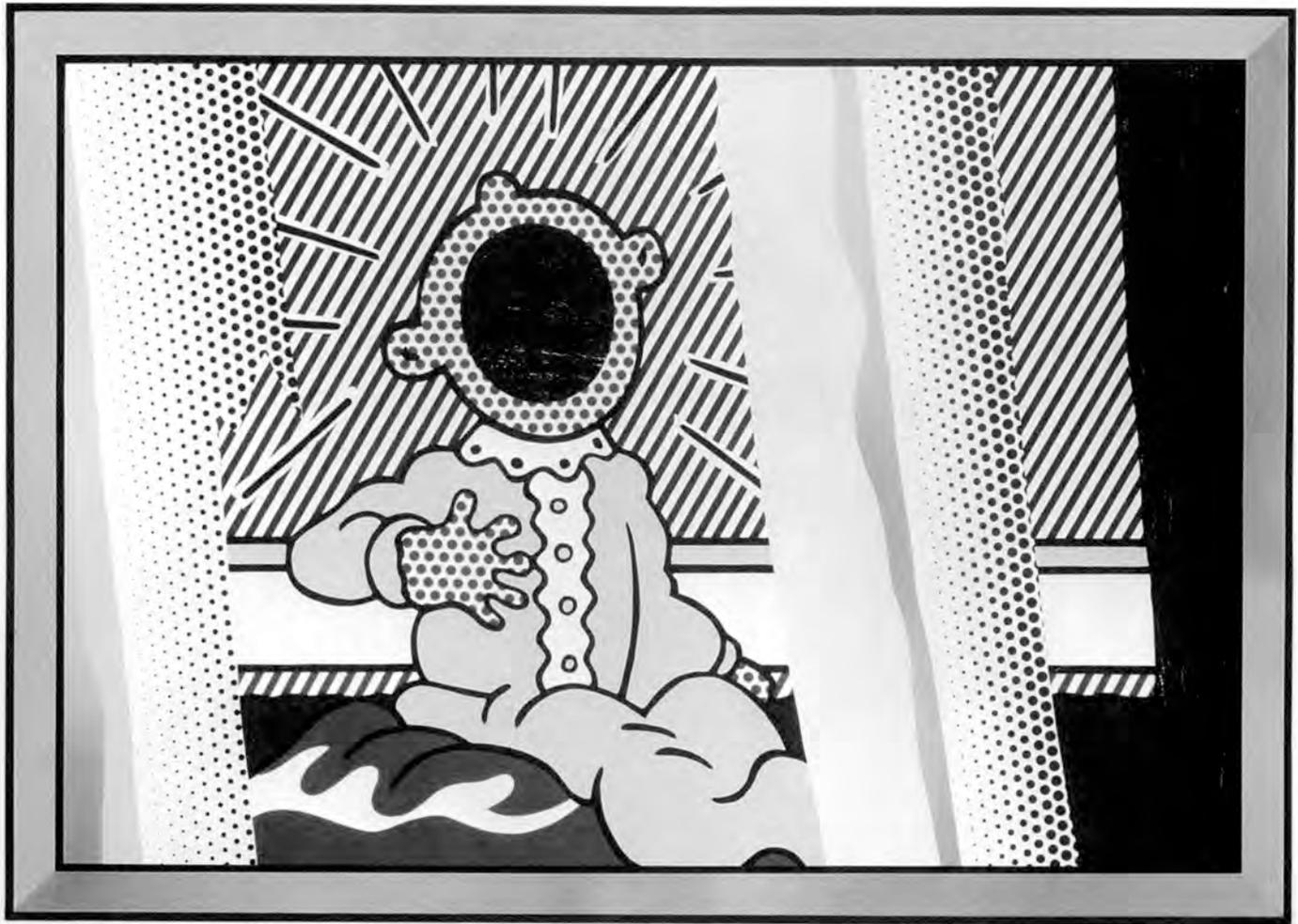
*The Waking Dream: Photography's First Century* was the first exhibition of photographs to be presented in the main floor galleries of the West Building. Concerns that the scale and detailing of these galleries might overwhelm the photographs were relieved by the power of individual works, their aggregate impact, and the effective control of light and pacing. Walls painted in neutral tones permitted the chromatic variation in the photographs to be read clearly. Special cases with fiber optics and light-absorbent fabric backgrounds displayed the daguerreotypes.

One focus exhibition, *Jan van Eyck's "Annunciation,"* was particularly illuminating. Celebrating the recent cleaning and restoration of this jewel-like painting, it incorporated text panels illus-

Roy Lichtenstein, *Reflections on The Scream*, 1990.  
Gift of Tyler Graphics Ltd., 1994.67.7

trated with special conservation photography to reveal the fascinating history of the painting's restoration and to help the public understand the key function of conservation within the museum. Other illustrated panels explored the complex iconography of the work.

Fiscal year 1994 drew to a close with a merging of the architect's office and the design department, the construction of the Dutch cabinet galleries under way, and the excitement of *Renaissance Architectural Models* and other major exhibitions in advanced stages of planning.



## Education

The education division offers a broad spectrum of programs, publications, and information on works in the National Gallery of Art's collections or exhibitions, seeking to increase the understanding and appreciation of art for visitors as well as millions of people using these programs across the United States and abroad.

### *Adult Programs*

Through tours and lectures, academic programs, and films, this department provides adult audiences with opportunities for intellectual enrichment. Approaching a single theme in a variety

of ways, the staff presented several focused programs in 1994, including "Celebrate France," a month-long consideration of French art in the collection through lectures, gallery talks, films, and a new audio tour.

*Tours and Lectures:* This section prepares and delivers public tours and lectures free of charge, including tours of the collection and all special exhibitions, short gallery talks on selected works of art, and introductory art appreciation programs on such topics as landscape, mythology, self-portraits, and archetypal images of women. A month-long program, "Rediscovering Picasso at the National Gallery of Art," incorporated

gallery talks, films, and lectures. Several short courses focused on American art, northern Renaissance art, portraiture, and classical mythology in Renaissance art. Two special series of lectures were offered: a series on English art, and a 26-part series on Western European and American art from antiquity to the present day.

Volunteer docents led daily tours of the collections in both East and West Buildings—in French, Spanish, German, Italian, and English—and began offering tours of the American collection. Volunteers and generous support from The Circle of the National Gallery of Art enabled the department to revive the "Tea and Tours" program, bringing



senior citizens to the Gallery for a light breakfast and tour of the collections. Docents also visit retirement homes, using reproductions to lead discussions.

Staff lecturers and volunteers continued to offer group tours to adult visitors by appointment. This section also coordinated the preparation of 26 radio talks and interviews to accompany the Sunday broadcasts of the National Gallery concerts, and developed a new digitized, random-access audio tour of the 19th-century French painting collection that has been a popular success.

*Academic Programs:* This office oversees programs for both public and scholarly audiences, including the Sunday lecture series and the Andrew W. Mellon Lectures in the Fine Arts. Jonathan Brown gave this year's Mellon Lectures, *Kings and Connoisseurs: Collecting Art in Seventeenth-Century Europe*. The office organized public symposia and lecture

courses for *The Age of the Baroque in Portugal*, Hans Memling's "Saint John the Baptist" and "Saint Veronica," Jan van Eyck's "Annunciation," and Willem de Kooning: *Paintings*, as well as the first "Conversations with Collectors" program, interviewing Dorothy and Herbert Vogel. To mark the bicentennial of the Louvre, the National Gallery presented a "conversation" with I. M. Pei, architect; Michel Laclotte, president-director of the Louvre; and Jean Lebrat, president of the Etablissement Public du Grand Louvre. The two fellows in the graduate lecturing fellowship program delivered 48 gallery talks this year. The staff also worked with faculty advisors from the local academic community to design eight new tours of the collection to be offered to undergraduate classes in the humanities.

This section administers a special internship program designed to bring greater diversity to the museum profes-

sion, supported this year by The Nathan Cummings Foundation and by a gift in honor of Dr. and Mrs. Earl A. Powell III. The office also organizes comprehensive orientation programs for all interns to introduce aspects of the collection and functions of the museum.

*Film Programs:* The film program has two components: documentary films shown daily in support of both exhibitions and the collection; and weekend film series, often arranged by distinguished scholars, on topics that relate to special exhibitions or the history of film. Each series consists of 10 to 40 films culled from archives, collectors, or producers all over the world. This year the Portuguese Film Institute in Lisbon helped organize a series on Manoel de Oliveira, Portugal's most important director, who has written all of his own films and often produced, photographed, edited, and directed them as

Family program "Art in the Round" brought parents and children to the Gallery to see sculpture in the collection and to work on a sculpture project



well. In association with the Museum of Modern Art and the Greek Ministry of Culture, the Gallery presented *Cine-Mythology*, a program of Greek films spanning the country's entire production history. *Gaumont Presents: A Century of French Cinema* included 24 classic French films, many from the silent era in newly minted prints. Austrian films based on early 20th-century Austrian and German literature were presented in conjunction with the *Egon Schiele* exhibition. Two other series featured early films by Japanese director Yasujiro Ozu and works by Belgian director André Delvaux, who was present to introduce two of the screenings. For the second summer in a row The Circle of the National Gallery of Art supported a season of rare silent films accompanied by their original musical scores in live performance. Gillian Anderson, musicologist for the Library of Congress and a leading authority on silent film music,

researched each score and conducted the orchestral arrangements. *The Golden Age of Mexican Cinema* concluded the year with 12 classic Mexican films presented in association with the UCLA Film and Television Archive.

#### **Education Publications**

Working with various departments in the Gallery, this office helps shape the content, goals, and presentation of education division publications in both print and electronic media. This year we reviewed more than 4,000 texts for the American art videodisc and the Micro Gallery and oversaw the production of five new books and brochures. *West Building Highlights*, the third in a series of family guides made possible by the Vira I. Heinz Endowment, introduces selected works in the collection in terms of symbolism, narrative, and visual impact. More than 50,000 copies have been distributed to visitors free of

charge in less than a year. The *National Gallery of Art Activity Book*, also developed with Heinz Endowment funding, was published for the Gallery by Harry N. Abrams, Inc., and was a Book-of-the-Month Club selection for fall 1994. It helps children explore important concepts in art using specific works from the collection, including point-of-view as represented in works by Degas, Pissarro, and Caillebotte; and iconography as employed in David's portrait of *Napoleon in His Study*. A new guide for adult visitors features 24 French paintings from the 17th century through post-impressionism. And the new school packet for *The Inquiring Eye* series includes a 48-page survey of *Early Modernism: 1900-1940* along with 20 slides, reproductions, and a timeline for use in classrooms around the country.

This department continues its research and development of gallery guides, which upon completion in 1997

will provide information on almost every painting on display at the National Gallery. The project received an initial grant from Knight Foundation and additional funding from Louise Mellon for the guide on British painting and from Melvin Henderson-Rubio for translations of selected old master guides into European languages. In fiscal year 1994 guides were written primarily on British, Italian, and French paintings and sculpture, with attention to Dutch and American paintings planned for next fiscal year.

Other commitments include work on a new teaching packet on classical myths as reinterpreted in Western art; production oversight for a wide range of brochures, announcements, barcode indexes, and other short education publications; and the development of a new series of longer information texts, primarily on 20th-century art and artists, for the Gallery's corps of docents.

### ***Education Resources***

This department consists of two sections, art information and extension programs. Staff and dedicated volunteers at the art information desks assist visitors asking about collections or exhibitions; other staff develop and distribute educational resources via mail or television to audiences across America and abroad.

*Art Information:* The staff recruits, trains, and supervises more than 140 volunteers who answer visitors' questions at the art information desks during all public hours. Collectively, these volunteers provide an average of 1,400 hours of service per month, for a total of 16,716 this year. Staff and volunteers responded to an average of 6,000 questions from visitors and about 700 telephone inquiries from the public per week. The staff also responded to 1,827 telephone and written inquiries requiring specialized research this year.

The final report of a year-long survey of Gallery visitors revealed that three out of four are repeat visitors and spend one to four hours per visit. First-time visitors are likely to stay more than four

hours. The majority of visitors live more than 400 miles from Washington and are most apt to visit between July and December. More than 75 percent of adults and teenagers rated their level of satisfaction with their experience at the Gallery as "excellent."

*Extension Programs:* This section produces such educational resources as color slide programs, films, videocassettes, and videodiscs and is responsible for nationwide free-loan distribution of these programs to schools, libraries, colleges and universities, civic organizations, and public and educational television stations. Teaching packets and other publications on the collections produced by other education departments are also distributed by the extension programs section. Borrower reports indicate that the extension programs viewing audience in fiscal year 1994 was 39,290,387, a 16 percent increase over the previous year. Presentation of video programs by individual public and educational television stations through the affiliate loan system surpassed that of last year, accounting for much of the overall increase in program use. The total of all program presentations this year was 85,098, exceeding last year's use by 14 percent. Videocassette distribution remained an important segment of distribution, with levels of use more than double that for films.

Within the overall audience, 500 organizations across the country currently use extension programs through the affiliate (long-term) loan system, and this number continues to grow. Joining the system this year were the Museums of New Mexico; Educational Service District 101 in Spokane; the Wichita Art Museum; Madisonville Community College (KY); and public and educational television stations in Pennsylvania, Michigan, and Florida.

The Gallery continued to provide extension programs to U.S. facilities abroad through USIA and this year sent program transmissions on USIA's WORLDNET television satellite to stations throughout Latin America, the Middle East, and South Asia. USIS

Bogotá arranged long-term loans of extension programs to nine binational centers in Colombia, while programs continued in use in DOD schools in the Pacific region and on military installations in the U.S., Europe, and Asia. The department presented three films and videos—*The Landscapes of Frederic Edwin Church*, *William Merritt Chase at Shin-necock*, and *The Feast of the Gods*—and two videodiscs, *National Gallery of Art* and *American Art from the National*



Winslow Homer, *The Sick Chicken*, 1874, Collection of Mr. and Mrs. Paul Mellon, 1994.59.21

*Gallery of Art*, at Films on Art, an international festival in Asolo, Italy. Ten programs were shown in a month-long film festival at the Museum of Contemporary Art in Oaxaca, Mexico. That museum and the Koahsiung Museum of Fine Arts, Taiwan; Nationalmuseet, Copenhagen; Academia de Arta, Bucharest; and Lincoln University's College of Arts and Letters, Buenos Aires, are also among institutions abroad now using extension programs on a long-term basis.

With the publication last year of the *American Art* videodisc, the department this year undertook two supplements: a barcode index, giving audiences an alternative to the standard numerical keypad method of retrieving individual videodisc images; and texts for an extensive interactive program on American art. The staff also arranged for distribution of the final 600 copies of the videodisc to educational organizations across the country, as provided for in a grant from The Annenberg Foundation.

Members of Congress had been invited to nominate recipients in their districts or states, and the Gallery worked closely with each congressional office to award and dispatch the videodiscs. Among congressional recipients were Walker College and the Montgomery Public Schools (AL); University of Alaska in Anchorage and Fairbanks; College of Wooster and Cuyahoga Community College in Cleveland (OH); Abington Heights High School in Clarks Summit and South Alleghenies Museum in

Loretto (PA); College of Education, University of Arizona; Vermont Alliance for Arts Education; Colorado Council on the Arts and Humanities; and the state departments of education in Washington and West Virginia. Educational institutions in U.S. territories and all 50 states have received the *American Art* videodisc.

Other educational resources added to the extension programs offerings in fiscal year 1994 included a new teaching packet, *Early Modernism: 1900–1940*, and slide programs reconfigured from brochures on various aspects of the collection: *Landscape Paintings*; *French Paintings*; and *I Am Still Learning—Late Works by Masters*. Videos produced in conjunction with the *Anthony van Dyck* and *Willem de Kooning* exhibitions were also made available as extension programs. The office produced a catalogue supplement to inform audiences of these new resources.

The department continued to serve as editorial liaison for *Scholastic Art*, a magazine published by Scholastic, Inc., for secondary schools. Artists featured in this year's issues included René Magritte, Faith Ringgold, Frank Stella, Käthe Kollwitz, and Frank Lloyd Wright. Subscription levels remained high—more than 100,000 for the 1993–1994 academic year.

### ***Teacher and School Programs***

This department provides tours, programs, and publications for teachers, schoolchildren, and their families. This year 110 volunteer school program docents, taught by the professional staff, gave 2,600 tours to more than 48,000 schoolchildren, and 25 docent candidates completed an extensive education course of lectures, gallery discussions, tour techniques, and teaching strategies. A new hands-on tour, "The Elements of Design," offered students the opportunity to participate in art activities.

All 12,000 sixth-grade students from Fairfax schools were invited to the Gallery for a special tour, "Artists' Choices," which included both the East and West Buildings. This tour, developed in cooperation with the Fairfax

County Public Schools, will be continued and integrated into the art curriculum. Two sessions of the high school seminar involved 32 students from nine area schools. Students learned about American art through lectures, discussions, and drawing activities. Working with their sponsoring teacher, each student completed a final project and presented it at a concluding program for teachers and parents. In conjunction with *John James Audubon: The Watercolors for "The Birds of America,"* two high school days brought 309 students to the Gallery from five schools in the District of Columbia and surrounding counties. The program featured a slide overview and tour of the exhibition, a presentation of conservation issues by the Audubon Society and Greensways Conservation Fund, demonstrations by scientific illustrators, and a reading of excerpts from Audubon's diary. The Portuguese embassy arranged for 1,200 students, teachers, and parents from the northeastern U.S. and from California to attend *The Age of the Baroque in Portugal*, with the Portuguese ambassador making introductory remarks to both groups and a volunteer docent and staff member presenting slide lectures prior to the tours of the exhibition.

Active involvement in the District community continued through an expansion of the multiple-visit program "Art Around the Corner," which brought 136 fifth- and sixth-grade students from three elementary schools—Thomson, Seaton, and Savoy—to the Gallery for lessons that integrated looking, critical thinking, and writing skills. Plans are in place to expand the program to eight visits for each school next year, with support from the Ford Motor Company.

The National Teacher Institute offered three six-day sessions on "Modern Art: 1900–1940" to 160 teachers (K–12) from across the country. Emphasis was placed on interdisciplinary teams of educators. An advisory committee of local and national educators helped shape plans for two additional sessions, aiming to include more principals and supervisors, with funding from the

Geraldine R. Dodge Foundation. The teacher workshop program this year offered 7 teacher workshops, one special evening, and 15 inservices to more than 550 area educators.

The directory of *Teacher Programs in Art Museums*, first published by the Gallery in 1992, was made available on diskette free of charge to 1,500 teachers, with funding from the Bauman Foundation and the Geraldine R. Dodge Foundation. The office collaborated on several other publications this year. A teaching packet on *Classical Mythology*,



Ferdinand Bol, *Old Man Reading*, 1642. Gift of Ruth B. Benedict, 1994.60.5

the fifth in *The Inquiring Eye* series, will complement an upcoming National Teacher Institute program. *West Building Highlights*, the third in a series of family guides funded by the Vira I. Heinz Foundation, joined *Shapes and Patterns* and *Portraits and Personalities*, which were reprinted to meet demand. The *National Gallery of Art Activity Book*, a children's book on the collection, was published by Abrams. Two additional children's books on mythology and museum work are in progress.

Family programs on the collection

and exhibitions were offered on two Sundays a month. More than 660 family members attended 23 weekend and summer sessions. Tours for Spanish-speaking families were offered twice in October.

### Library

The largest acquisition of the year, indeed in the history of the library, was the personal library of John Rewald, the noted impressionist scholar who died in early 1994. Rewald's collection of

almost 15,000 titles includes many rare early works on impressionism that are otherwise impossible to obtain, especially a group of original catalogues from the great Parisian dealers of the period.

Gifts continue to be an important aspect of library acquisitions. Among the most notable this year were the publications on Max Beckmann from Max Kahn and rare titles on Venice and Venetian art from the estate of Carolyn Kolb. Donors who continue to think of the library year after year include, most

especially, Pat England, who gave six fine artists' books, including our first Sam Gilliam, *Pulsars*, and Ron King's spectacular *Anansi Company*; Annemarie Pope, who again added many valuable books on oriental porcelain; and Mark Samuels Lasner, who presented a large group of titles on 19th-century British art. Howard Scott this year donated an extraordinary artist's sketchbook by Ford Crull, and Yvonne Brunhammer contributed numerous important titles in the decorative arts. Donors to the library are named in the list on pp. 115-117 of this report.

The Circle of the National Gallery of Art funded the purchase of a collection of minimalist and conceptual artists' books, comprising 213 titles in 232 volumes, and also two rare books by Carlo Labia: *Simboli festivi per le solennità principali de Christo Nostro signore...* (Venice, 1698) and *Simboli predicabili estratti da sacra evangeli che corrono nella quadragesima...* (Ferrara, 1692, 1696).

The following important titles were added to the reference collection: *Architecture on Screen: Films and Videos...* (New York, 1993); *Art on Screen: A Directory of Films and Videos about the Visual Arts* (New York, 1991); Etienne Caveyrac, *Guide des 600 salons et biennales* (Paris, 1993); Bernard Denvir, *The Thames and Hudson Encyclopaedia of Impressionism* (London, 1990); *Le grand atlas de l'art* (Paris, 1993); *Louvre: The Collections* (France, 1991); Jan de Maere, *Illustrated Dictionary of 17th-Century Flemish Painters* (Brussels, 1994); Pamela Scott, *Buildings of the District of Columbia* (New York, 1993); Regina Soria, *American Artists of Italian Heritage, 1776-1945: A Biographical Dictionary* (Rutherford, 1993); *Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary* (New York, 1993).

Special purchases included Conte Francesco Algarotti's *Opere* (Venice, 1791-1794) through the Delmas Fund; Hart Crane's *The Bridge, A Poem*, with three photographs by Walker Evans (Paris, 1930), through the Paul Strand Fund; and Hans Sebald Beham's *Das Kunst und Lere Buchlin, malen und reissen zu lernen...* (Frankfurt, 1552) through

the John Walker Fund. Other notable purchases were *Breve discorso in difesa della cupola di S. Pietro di N.N. Capomastro Muratore...* (Rome?, 1744?); Ammianus Marcellinus, *Ammiani Marcellini Rerum gestarum qui de XXXI supersunt, libri XVIII* (1693); George Catlin, *Letters and Notes on the Manners, Customs, and Condition of the North American Indians* (London, 1841); *Der zu vielen nutzlichen wissenschaften diestlich anweisende...* (Nuremberg, 1705); *Notice des principaux tableaux recueillis en Italie...* (Paris, n.d.); Samuel Marolois, *Samuelis Marolois... Mathematicum opus absolutissimum...* (Amsterdam, 1633); Monsieur de Blainville, *Travels through Holland, Germany, Switzerland, and Italy* (London, 1767); Adamo Chiussolo, *Le pitture, sculture, ed architetture più rare di Roma* (Venice, 1782); Giovanni Battista Ferrari, *De Florum cultura libri iv* (Rome, 1633); Athanasius Kircher, *Obeliscus pamphilius* (Rome, 1650); Giuseppe Vasi, *Tesoro sacro e venerabile cioe le basiliche di Roma* (Rome, 1771).

Major serials purchases included *Monuments et memoires* (Paris, 1894-1988); *Miscellaneen artischen Inhalts* (Erfurt, 1779-1787); and *Mitteilungen der K.K. Zentralkommission für Denkmalpflege in Wien* (Vienna, 1856-1924).

The Kate Steinitz Collection of materials on Kurt Schwitters received special attention this year. Steinitz assembled this unusual collection—composed of photographs, scrapbooks, musical scores, letters, and clippings—during her long friendship and artistic collaboration with the German artist. The library prepared a detailed guide to the collection and an exhibition (with accompanying brochure) that focused on their collaborative work. Another library exhibition, held to commemorate the centennial of the American Academy in Rome, presented images of the Pantheon.

The cataloguing section began a cooperative project with the Library of Congress to provide authoritative information to a national database on the names of artists, authors, and institutions. Eleven other members of the Research Libraries Group are contributing to the LC's Name Authority File,

considered standard by libraries throughout the country.

Two new guides explain the library's specialized resources: an informational pamphlet for general distribution; and a more detailed booklet for Gallery staff and fellows of the Center for Advanced Study in the Visual Arts that incorporates the database searching guide developed last year. Use of the rare



Albrecht Dürer, *The Virgin Annunciate*, c. 1491/1492, Woodner Family Collection, 1993.51.1

book collection increased dramatically, with a 42 percent increase over the last five years. Interlibrary loan borrowing requests from the Library of Congress increased by more than 40 percent over the same period, while materials obtained from the LC increased by 21 percent.

**LIBRARY STATISTICS** (fiscal year 1994)

Total volumes acquired (monographs, bound serials including auction catalogues, pamphlet, microforms)	183,035
Titles/volumes acquired with federal funds	4,992/5,706
Titles/volumes acquired with trust funds	973/1,056
Titles/volumes acquired by gift	1,535/1,544

Titles/volumes acquired by exchange	615/637
Added microform titles	27
Added vertical file material	6,770
Reference inquiries	19,092
Computer-based bibliographic searches (RLIN, OCLC ARTQUEST, DIALOG, WILSONLINE)	2,879
Outside visitors	2,295
Titles/volumes catalogued	4,187/5,453



### *Photographic Archives*

The photographic archives this year acquired the most up-to-date computer hardware and software available for scanning and storing images. The combination of equipment makes it possible to scan negatives and positives, in color or black and white, and to store them on-line in our database with the appropriate catalogue information. This will make the department's holdings available for on-screen consultation throughout the Gallery, with the eventual pos-

sibility of opening this resource to a national and international community.

The department also acquired images in a variety of formats, including photographs, negatives, transparencies, microforms (both fiche and film), and CD-ROMs. Photographs in the collection at the close of the fiscal year numbered 1,370,456, while microforms totaled 5,673,046. One major purchase, the *Five-Year Update* from the Courtauld Institute's Conway Library, added more than 85,000 images to the microfiche collection. An ongoing subscription to

the Courtauld Photo Survey added 1,500 photographs of paintings from private English collections, and a similar subscription to the Gernsheim Corpus added several thousand photographs of drawings in private and public collections worldwide. We also purchased two newly published microfiche collections: *The Archaeological Survey from the British Museum*; and *Georgian Architecture*, a study of early and late medieval Christian architectural arts in Transcaucasia.

Important purchases included 19th-

ful purchases was the rare set *Le Trésor artistique de la France, Musée du Louvre* (1873), with illustrations of objects in the Louvre's Galerie Apollon created by Léon Vidal using photography, chromolithography, and woodbury-types; these "photographs" have a remarkable luminosity and three-dimensionality.

Gallery offices transferred nearly 5,000 photographs to the archives, representing curatorial research, exhibition planning, and publicity. More than 8,000 duplicate photographs were sent to museums and universities around the U.S. Gifts also added unique images to every area of the archives collection.

The continued generosity of the Kress Foundation enabled the department to fund a cataloguing position for much-needed work on the decorative arts photographs. Thanks to direct and indirect support from the foundation, scholars were able to give the Gallery photographs ranging from medieval ivories to English manuscripts to works by Jan Steen.

### **Slide Library**

Circulation of slides remained at nearly the same high level reached last year, and borrowing by the public accounted for 15 percent of the total. The collection included almost 153,000 slides at the end of the fiscal year, an increase of 2 percent over last year. The slide library added more than 3,400 records to the database of its art and architecture holdings, representing 9,640 slides. This information is accessible on terminals located throughout the Gallery.

Access to electronic images and text was made possible by the acquisition of a multiple-drive compact disc player, which will be part of a library-wide network. Discs containing digitized images are available for use in the slide library.

In an ongoing effort to offer representative images from American museum collections, the Gallery acquired slides from the Detroit Institute of Arts, Brooklyn Museum, Metropolitan Museum of Art, Museum of Modern Art, Frick Collection, and Baltimore Museum of Art. Expanding the focus to include museums outside the U.S., the

library acquired slides from the Wallace Collection and National Gallery, London; Museum of Fine Arts, Montreal; Peggy Guggenheim Collection, Venice; and Gabinetto Disegni e Stampe degli Uffizi, Florence. Gifts of slides were received from from the Los Angeles County Museum of Art, Kimbell Art Museum, and Museum of Fine Arts, Houston.

Upgrading and refiling the collection has led to deaccessioning many duplicate or inferior slides, which explains the small increase in the size of the collection this year. The withdrawn slides were donated to area colleges.

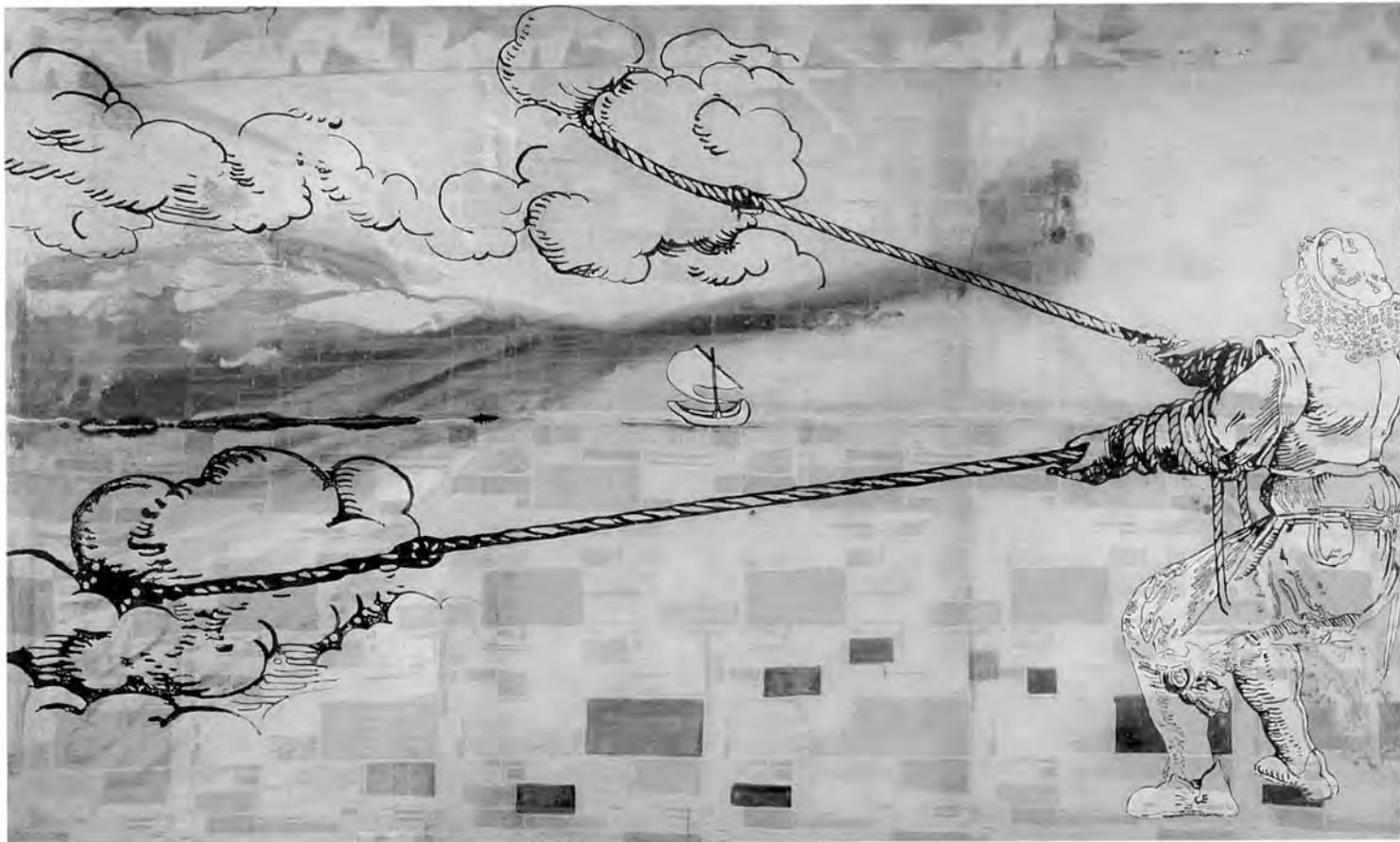
### **Editors Office**

The fiscal year began with the publication of *The Age of the Baroque in Portugal* exhibition catalogue. Other catalogues published by the Gallery were *Robert Frank: Moving Out*; *Willem de Kooning: Paintings: From Minimal to Conceptual Art: Works from The Dorothy and Herbert Vogel Collection*; *Gemini G.E.L.: Recent Prints and Sculpture*; and *Milton Avery: Works on Paper*. Exhibitions were also supported by brochures published in regular and large-type versions for *Portugal, De Kooning, John James Audubon: The Watercolors for "The Birds of America"*; *Egon Schiele*; and *The Waking Dream: Photography's First Century*. More extensive brochures were edited, designed, and produced for the focus exhibitions *Hans Memling's "Saint John the Baptist" and "Saint Veronica," Jan van Eyck's "Annunciation," and Jasper Francis Cropsey's "The Spirit of War" and "The Spirit of Peace."* The office also produced press materials, labels, and wall texts for all temporary exhibitions. Many brochures, fliers, and gallery guides were published for the education department, including two family guides and a guide to the French paintings collection.

Two volumes of the systematic catalogue appeared in print this year: *German Paintings of the Fifteenth through Seventeenth Centuries* and *Western Decorative Arts, Part 1*. Other volumes we expect to publish in 1995 are *Dutch Paintings of the Seventeenth Century* and *American Paint-*

Théodore Gericault, *Entrance to the Adelphi Wharf*, 1821, Gift of Ruth B. Benedict, 1994.60.20

century albums containing such extraordinary photographs as views of Paris by Edouard Baldus published in 1860; a souvenir album of platinum prints of the International Exhibition in Glasgow (1901); more than 500 photographs of drawings by 19th-century English architect A.W.N. Pugin in *A Study of Medieval Architecture* (1865); and stock books of the London art dealer Frost & Reed, with photographs and notes on their inventory, which document the collecting tastes of the late 19th and early 20th centuries. One of the most beauti-



ings of the Eighteenth Century. Work continued on more than 20 other volumes in various stages of completion, and on 4 volumes of the Mark J. Millard Architectural Collection catalogue. In addition, we produced *Sculpture: An Illustrated Catalogue* and the second volume of *Artists' Pigments*.

Three volumes of *Studies in the History of Art* were published: *Intellectual Life at the Court of Frederick II Hohenstaufen* (vol. 44), *Titian 500* (vol. 45), and *Van Dyck 350* (vol. 46). Also produced for the Center for Advanced Study in the Visual Arts were *Center 13* and *Center 14* and the final volume of *Sponsored Research*.

Other projects included a rethinking and redesign of the Gallery's calendar of events, production of an award-winning brochure for the Gallery's fundraising

efforts, and ongoing production of the *Circle Bulletin*, *Gallery Newsletter*, and *Annual Report*. The office received several design awards from the American Association of Museums.

Copublishing arrangements were made with Yale University Press, Oxford University Press, Cambridge University Press, Harry N. Abrams, Bulfinch/Little, Brown, Frances Lincoln, Ltd., Scalo, and Abbeville Press.

The editors office coorganized, with the University of Chicago, a well-attended museum publishing seminar, which met in Washington. At the Frankfurt Bookfair recent Gallery publications, particularly the *De Kooning* catalogue, were of special interest to a number of publishers.

### **Imaging and Visual Services**

The office of visual services this year issued 1,829 contracts to reproduce works of art in the Gallery's collections, loaned 1,295 transparencies for reproduction, sold 1,142 black-and-white photographs and 1,132 duplicate slides, and supplied 5,615 color transparencies and 4,322 black-and-white photographs to other Gallery departments for official use. The office also obtained photographs and transparencies of works in temporary exhibitions at the Gallery, coordinating the needs of other departments and museums participating in exhibition tours, and did picture research on comparative illustrations for the systematic catalogue.

The photographic laboratory this year produced 11,709 color transparencies,

department each month, about half being duplicates.

Two darkrooms supply black-and-white prints for many Gallery programs. These facilities are equipped with printers and enlargers that use modern variable-contrast photographic papers and with automatic processors that provide high efficiency and consistency of output. The department operates a separate darkroom to make prints on archival fiber-based papers for the Gallery's photographic archives.

### Gallery Archives

Archival materials relating to the history of the National Gallery were augmented by a number of important acquisitions. Architectural perspectivist Paul Stevenson Oles gave four drawings created during the East Building design process. Conductor emeritus Richard Bales donated correspondence, photographs, memorabilia, and concert programs relating to his life and early career. The family of Thelma Thomas, museum telephone operator from 1940 to 1972, contributed materials on the Gallery's employee recreation association. Architectural historian John Deming made available for copying his extensive collection of materials relating to Lynnewood Hall, the Widener family home.

The oral history program, supported in part by a grant from The Circle of the National Gallery of Art, continued to conduct interviews with significant participants in the Gallery's past, including conservator Mario Modestini, senior copyist Thelma DeAtley and her daughter Virginia Brown, Paul Stevenson Oles, and J. Carter Brown. Interviews with Edwin Olsen, Clement Conger, and Nathan Pearson were completed and opened for research. Excerpts from interviews with I. M. Pei and Edith Standen, secretary to the Widener Collection from 1929 to 1942, were published in the *Circle Bulletin*. The advisory committee for the oral history program consisted of Richard Bales, Elizabeth Croog, William Moss, John Hand, Philip C. Jessup Jr., Joseph Krakora, and

Frances Smyth. John Fleckner, director of the Archives Center of the National Museum of American Art, replaced Moss on the committee in July.

To make archival materials more accessible, department staff revised the guide to the oral history collection, prepared complete lists of Gallery publications and press releases, and organized historical records from various Gallery departments.

Archival staff advised numerous institutions and individuals in the U.S. and abroad concerning management of archival and oral history programs and operation of archival databases.

An increasing number of scholarly researchers used the Gallery Archives to investigate subjects as diverse as Jacqueline Kennedy Onassis' relationship to the National Gallery, Andrew W. Mellon's founding of the Gallery, and the impact on the Gallery of World War II. Subjects of extensive study were the East and West Buildings, including the limestone and marbles used, the creation of the garden courts, and the design and commissions for the East Building. Numerous architectural drawings were made available for Gallery renovations.

To commemorate the bicentennial of the Louvre, department staff prepared an exhibition for the library display cases to explore aspects of the Grand Louvre project that parallel design elements of the East Building. The display consisted primarily of archival materials donated by I. M. Pei & Partners, with texts taken from oral histories. A drawing of the Louvre at night by Paul Stevenson Oles was lent by Pei Cobb Freed & Partners.

The Gallery doubled the capacity of its state-of-the-art archival storage and processing facility by installing movable compact shelving. A cold storage unit was also added for long-term preservation of color film materials.

Sigmar Polke. *Hope is: Wanting to Pull Clouds*, 1992. Gift of the Collectors Committee, 1993.59.1

29,684 35mm slides, 9,377 black-and-white negatives, and 45,016 black-and-white prints for Gallery staff, outside scholars, publishers, and other institutions. The department also processed 552 rolls of black-and-white and color film for staff members. New photographs were taken of 1,980 works of art. Each of four studio areas is dedicated to photographing either paintings, works on paper, sculpture and other three-dimensional objects, or non-art materials and books. All film is processed in the laboratory, with a modern automatic color processor for transparency film. A computer improves quality control for color film. A separate laboratory area is designated for production of duplicate color transparencies in sizes from 35mm to 8 x 10 inches. Several thousand slides are produced by the





## ADMINISTRATION

In June 1994 Anne Evans resigned as administrator of the National Gallery after having served for over seven years. Her accomplishments included the strengthening of administrative and support operations and enhancement of the security program. In October deputy administrator Darrell Willson was appointed the new administrator.

### Protection Services

The office of protection services ensures that the invaluable collections and landmark buildings and other properties entrusted to the National Gallery are protected and secured, and that its approximately 1,100 staff and several million visitors each year are afforded a high degree of safety and security while permitting an appropriate level of access to the Gallery's collections and properties. The division also provides occupational and medical services to staff and emergency first aid to visitors.

Jay Chambers, chief of protection services 1990–1994, retired after more than 40 years of combined military and federal civilian service. He had overseen the successful reorganization and expanded training of the Gallery's security

force and the implementation of an advanced electronic security alarm and access control system. James Davis, formerly deputy chief of operations, returned to the Gallery as chief of protection services following a year as director of protection services at the U.S. Holocaust Memorial Museum. James Banks, formerly operations manager at the Oakland Museum, joined the Gallery as deputy chief of operations, managing the day-to-day protection functions of the uniformed security force.

Architectural engineering services were completed in 1994 in preparation for major fire protection improvements to be phased in starting in 1995. New systems will make use of sophisticated early warning fire detection technology for museum spaces containing art and personnel. Additional research to enhance the fire suppression systems was undertaken to complement this comprehensive endeavor.

Two major projects completed this year were the upgrading of key, lock, and door systems with the Medeco high security lock system and the issuance of new employee identification badges. "Officer of the Month" and "Officer of

Thomas Rowlandson, with Robert Pollard and Francis Jukes, *Vauxhall Gardens*, 1785. Gift of Ruth B. Benedict, 1994.60.55



National Gallery art handlers and riggers bring a crate containing an altar for *The Age of the Baroque in Portugal* into the East Building through a mezzanine-level window

the Year" programs were instituted, and Officer Nathaniel Tucker was selected as the first Officer of the Year. The division also implemented an art escort service for works of high value and political significance.

### Publications Sales

The wide selection of publications offered for sale is an important way the Gallery extends a visitor's experience of the museum beyond its walls. Visitors purchased more than 200,000 exhibition catalogues and art books and more than 1.5 million printed reproductions this year. In addition, an expanded range of children's merchandise has proven very successful, with sales of 30,000 items.

A new line of jewelry was introduced in the shops in September. The pieces, adapted from works of art in the collection, were produced in close collaboration with the Gallery's curatorial staff. Information describing the historical

and artistic significance of the pieces is included with each item sold.

Gallery publications products are available not only at the National Gallery but in commercial markets throughout the world because of the continued pursuit of distribution and licensing agreements. These agreements guarantee that products created under the supervision of the National Gallery are available nationally and internationally, giving broad exposure to the Gallery's collections and generating additional revenue to support scholarly publishing.

### Gallery Architect

The architect's office provides professional architectural design and interior design services to ensure the aesthetic integrity and efficient and safe use of the Gallery buildings designed by John Russell Pope and I. M. Pei & Partners.

In fiscal year 1994 the office completed 25 architectural projects. As part

of the continuing program of improvements to accommodate visitors with disabilities, the Gallery added a ramp to the auditorium stage, special tables to the cafeteria, and casework for assistive listening devices in the auditoriums. Other accomplishments included renovation of the general accounting and payroll offices, modifications to the paper and painting conservation laboratories, and extensive remodeling of the editorial and Italian Renaissance curatorial offices. Among the 31 projects under way for 1995 are new locker room facilities for guards and laborers, remodeling of the East Building prints and drawings study area, and an oversized East Building entrance for works of art.

The architect's office completed 20 interior design projects and started 14 others in addition to overseeing the furnishing and finishing of public spaces and private offices in the National Gallery.

The computer-aided design (CAD)

system has produced detailed plans of the entire Gallery complex, with a supporting database of pertinent architectural information, as well as extensive drawings of sections, elevations, and perspectives. A series of menus and "plot macros" have been developed for staff architects to facilitate use of the CAD system on renovation projects.

### **Facilities Management**

With responsibility for the operation and maintenance of 1.2 million square feet of floor space in the Gallery, this division provides daily cleaning and care for the buildings as well as maintenance of the climate control systems. The staff completed plans for a new off-site carpentry shop this year and continued to collaborate with architect's offices on renovation projects and with the external affairs office on special events.

Designs for a new energy management and building automation system were completed this year, and construc-

tion will begin in fiscal year 1995. The system, expected to be fully operational by 1997, will help protect works of art in the Gallery by more precisely controlling the buildings' temperature, humidity, and lighting levels. Inspections of the East and West Buildings identified necessary repair and maintenance projects, some begun with existing resources and others for which special funding is sought to permit future repair.

### **Audiovisual Services**

This department provides high-quality technical support for the Gallery's films, lectures, concerts, exhibition-related programs, special events, and press briefings. A design for replacement of the light-dimming systems in the East Building large and small auditoriums was completed this year, with installation scheduled for 1995.

Activities this year included the design and installation of specialized video systems for the *Robert Frank* exhibition and technical support for a series of original silent films presented with live orchestral accompaniment. The Gallery improved its audio production substantially through conversion to fully digital recording and editing techniques. This enhances the quality of Gallery concerts and other programs broadcast on National Public Radio and other outlets, including the 39 programs produced for local radio station WGTS.

### **Administrative Services**

The administrative services division obtained a printing press and camera through the GSA excess property program and placed both in active use, saving the Gallery more than \$40,000 and providing higher quality in-house reproduction. A monthly newsletter developed this year gives job-related information and cites individual staff accomplishments. The Gallery also offered expanded cross-training to staff in the warehouse and property movement sections to increase cooperation and

broaden understanding of related areas of responsibility.

### **Telecommunications**

Installation of a Gallery-wide fiber-optic network continues, and limited use is now being made of it in retail sales and certain administrative areas. When fully operational in 1998, the network will serve the Gallery's internal communications needs and enable public and commercial communications networks to receive information and distribute Gallery programs to a wider audience. Communication with universities, for instance, will be enhanced through use of Internet.

### **Resource Acquisition**

Jane Singley joined the Gallery as chief of resource acquisition and procurement this year, having served in contracting and management positions with the National Park Service and the Environmental Protection Agency. A review of office organization, policies, and procedures in 1994 defined the quality control systems, work assignments, and job training now under way.

### **Personnel/Affirmative Employment**

The supervisors' forum instituted last year met periodically this year to discuss the employee assistance program, in-grade increases, and initiatives on pay, leave transfer, training, and buyouts. The personnel office conducted three workshops to help supervisors and managers at all levels recognize and prevent cases of sexual harassment. A labor-management partnership council was also established in 1994 to help identify and resolve employment-workplace issues. In anticipation of displacements that may be caused by the installation of a new building automation system in the next few years, a transition plan has been developed in cooperation with the local union representing Gallery employees to retrain affected staff.





## EXTERNAL AFFAIRS

### Development

The greatest opportunity and challenge for the development office this year was the launching of the Gallery's \$105 million New Century Fund campaign, organized in consultation with the trustees and executive officers. The campaign was formally announced at the Andrew W. Mellon Dinner in May 1994, and thanks to strong support from generous donors and outstanding volunteer leadership, the Gallery was more than a third of the way toward the campaign goal by the end of the fiscal year. The New Century Fund will provide long-term support for areas central to the future strength of the institution: the art collection, scholarship and research, and unrestricted endowment. The Gallery is seeking donations from long-time friends as well as new sources of private support.

In addition to commitments to the New Century Fund, the Gallery was again fortunate this year to receive gifts of over \$11 million from private donors, excluding corporate exhibition support. We would like to acknowledge gratefully each of these donors, whose names appear on pages 115-122.

In the first change of leadership since the founding of The Circle of the National Gallery of Art in 1986, Juliet C. Folger and David O. Maxwell became the new co-chairs, succeeding Katharine Graham and Robert H. Smith. Mrs. Folger and Mr. Maxwell, both familiar with the Gallery through their service as Trustees' Council and Circle members, bring great enthusiasm to their new roles. The Circle this year contributed some \$670,000—for a total of over \$4 million since 1986—funding a range of projects, including conservation research, a popular silent film series, a film trilogy on Roy Lichtenstein's printmaking, a prototype for the Micro Gallery, purchases of rare 17th-century Italian emblem books and an unusual old master drawing page, as well as exhibitions and publications.

Struck by how interested people are in what goes on behind the scenes at the Gallery, Nancy L. Powell, wife of Gallery director Earl A. Powell III, inaugurated a special series, inviting small groups from the worlds of art collecting, diplomacy, politics, philanthropy, and business to join her each month in exploring what lies beyond the exhibition gallery walls. In its first year the

Frank Stella, *La penna di hu* (black and white), 1988. Gift of the Collectors Committee and The Circle of the National Gallery of Art, 1993.52.1



The bronze *Don Inigo d'Avalos, Grand Chamberlain of Naples from 1442* (obverse) and *Sphere Representing Earth, Sea, and Sky* (reverse), c. 1448/1449, Samuel H. Kress Collection, 1957.14.614, was exhibited in *The Currency of Fame: Portrait Medals of the Renaissance*

series included an inside look at the conservation laboratories, the design and installation of *The Age of the Baroque in Portugal*, the acquisition and care of works in the collection, and the rare book room.

The Gallery continues to work toward building a foundation for its future leadership and support through the National Gallery Forum. A four-member subcommittee of the Trustees' Council advises Gallery staff on the development of this effort. The day-and-a-half-long program this year offered 100 participants a preview of *Willem de Kooning: Paintings* and special curatorial sessions.

Gifts from the private sector—the Gallery's sole means of acquiring works of art—this year included continued support from the Horace W. Goldsmith Foundation for the acquisition of photographs, funds from the Prospero Foundation to purchase early 20th-century drawings, and income from the Patrons' Permanent Fund combined with monies from other sources to acquire Jean-Baptiste Oudry's *Marquis de Beringhen*, a masterpiece of 18th-century portraiture. Plans to create new "cabinet" galleries in the West Building for the display of small Dutch paintings in the collection are moving forward thanks to a gift from The Folger Fund.

Private gifts to support scholarly research and educational initiatives at the Gallery have considerable impact.

Several foundations provided for fellowships and programs at the Center for Advanced Study in the Visual Arts (see pp. 67-68). A challenge grant from The Annenberg Foundation, which was met with contributions from the Dorothy Jordan Chadwick Fund and other generous donors, enabled work to begin on a European art videodisc, a still-frame archive of some 3,000 works from the collection. Like the *American Art* videodisc released in 1993, the new videodisc will combine the latest digital technology with a flexible classroom format; it will likewise be distributed to educational institutions throughout the U.S. and will be available as a free loan through the Gallery's extension programs. Melvin Henderson-Rubio gave funds for the translation of 18 laminated gallery guides into German, Spanish, Italian, and French, to allow international visitors to enjoy the collection more fully. A gallery guide on British art was made possible by a gift from Gallery trustee Louise W. Mellon. The Geraldine R. Dodge Foundation is supporting two projects related to the National Teacher Institute: one that aims to bring principals from around the country to attend the institute in 1995; and the other, a fellowship to help bring ten educators from New Jersey to the institute in 1994 and 1995. The Gallery hopes to provide such fellowships to educators in other states.

Exhibitions that received significant private funding this year include *Robert Frank: Moving Out*, opening in October 1994, supported by a substantial grant from Lannan Foundation combined with corporate and additional monies for the exhibition and catalogue from The Robert Mapplethorpe Foundation, Inc., Pro Helvetia, Arts Council of Switzerland, and The Circle of the National Gallery of Art. The catalogue and brochure for the 1995 *Winslow Homer* exhibition will be published with a generous grant from The Henry Luce Foundation, Inc., while the booklet for *Jasper Francis Cropsey's "The Spirit of War" and "The Spirit of Peace"* was made possible through the generosity of Mrs. John C. Newington.

It is gratifying to have the next generation of donors come forward in support of the Gallery. This year Edward G. Kaufman and Claire K. Benjack, already donors with their parents to the Patrons' Permanent Fund, made a generous gift toward the Linda H. Kaufman Floral Fund established by their parents, George and Linda Kaufman, in honor of the Gallery's 50th anniversary. This fund enhances each visitor's experience of the Gallery by providing floral arrangements at the building entrances throughout the year.



John James Audubon: Watercolors for "The Birds of America" included his Gyrfalcon, 1835-1836, Collection of The New-York Historical Society

## Corporate Relations

This office secures corporate support for Gallery exhibitions and related projects, acting as a liaison between the museum and corporate representatives to ensure

that relationships are mutually beneficial. In fiscal year 1994 the Gallery received \$2,799,000 from a total of 22 national and international corporations to support exhibitions, publications, and educational programming as well as

exhibition-related special events, press materials, and advertising.

Republic National Bank of New York returned to the Gallery for its 6th sponsorship, supporting *Giambologna's "Caesari Venus."* NationsBank, expanding its

presence in the Washington area, sponsored *John James Audubon: The Watercolors for "The Birds of America,"* the first art exhibition supported by this rapidly growing financial institution. With *The Currency of Fame: Portrait Medals of the Renaissance,* the Ministry of Foreign Affairs of the Federal Republic of Germany contributed to its second Gallery exhibition. J.P. Morgan & Co, Incorporated sponsored *Willem de Kooning: Paintings* not only at the Gallery but at the Metropolitan Museum of Art, New York, and the Tate Gallery, London; J.P. Morgan also made possible a varied educational program, including an audiovisual presentation, and long-lead publicity and extensive advertising in both the U.S. and Europe.

The funding consortium supporting *The Age of the Baroque in Portugal* included Pacific Telesis Foundation, Espírito Santo Financial Holding S.A., Banco Comercial Português, Banco Totta & Açores, The Calouste Gulbenkian Foundation, Luso-American Development Foundation, Instituto Camões, The Orient Foundation, Investimentos e Participações Empresariais S.A., and the International Corporate Circle of the National Gallery of Art (ICC). The exhibition was organized in cooperation with the Portuguese Secretary of State for Culture, which, with the Luso-American Development Foundation, agreed to support separately the transport of a spectacular Portuguese royal coach.

A second funding consortium supported the *Egon Schiele* retrospective. This group included Goldman Sachs, Bank Austria, Creditanstalt, the Austrian Federal Ministry for Foreign Affairs, the Austrian Cultural Institute of New York, The City of Vienna, Joan and David Maxwell, and the Gallery's ICC.

The International Corporate Circle, chaired by John C. Whitehead, added four new members this year: American Express Company, MCI, J.P. Morgan & Co. Incorporated, and Trust Company of the West (see listing on p. 117). The ICC's 46 members enjoy a variety of Gallery benefits, including special behind-the-scenes tours, invitations to

selected previews and receptions, special passes to popular exhibitions, and Gallery publications. Members' contributions supported *The Age of the Baroque in Portugal* and *Egon Schiele*.

## Press and Public Information

In fiscal year 1994 this office coordinated worldwide coverage of *The Age of the Baroque in Portugal*, beginning with a press tour of the centers of baroque art and architecture in Portugal led by guest curator Jay Levenson. The exhibition received coverage in the *International Herald Tribune*, while a USIA WORLDNET live satellite conference enabled Levenson and Gallery director Earl A. Powell III to appear jointly with cultural leaders and press representatives in Portugal.

Television coverage of Gallery exhibitions was especially extensive this year. *John James Audubon: The Watercolors for "The Birds of America"* drew reports on CBS-TV's "Sunday Morning," CNN-TV, and local stations as well as articles in *Harper's Bazaar* and *Town and Country*. In addition to reviews on *Willem de Kooning: Paintings* in *Newsweek*, *Time*, and other major publications, ABC-TV's "World News Tonight" featured de Kooning as its "Person of the Week" during the opening week of the exhibition—a first for the Gallery. In another first, collectors Dorothy and Herbert Vogel were taped for CBS-TV's "60 Minutes," while also making many appearances on local television and giving numerous interviews.

Gallery publications received particular attention, including two articles in the *Washington Post* and reviews in specialized periodicals that focused on the sixth in a projected 30-volume systematic catalogue of the collection. Research by O'Keeffe catalogue raisonné author Barbara Lynes into unknown works by the artist was the subject of a feature in *ARTnews* and newspapers articles in New Mexico, Texas, Virginia, Wisconsin, and Nebraska, generating responses from owners of possible works by O'Keeffe.

When President and Mrs. Clinton

attended the Andrew W. Mellon Dinner, the Gallery's press office coordinated coverage with the White House press pool, network television, and reporters from the *Washington Post* and the *New York Times*.

In other areas of interest, the launching of the Micro Gallery and the *American Art* videodisc established the National Gallery as a leader in the development of new technologies; the press office coordinated interviews and demonstrations for CBS-TV's "Sunday Morning," the Associated Press, *New York Times*, *Washington Post*, and *Art and Auction*, among others. The office worked closely with the Louvre to promote "Celebrate France" programs in New York and Washington, commemorating the bicentennial of the Louvre. Each of the silent films in the summer series "Grand Music Cinema II: 1920-1928" received a review in the *Washington Post*. The office also coordinated publicity for the acquisitions from the Woodner family and the Collectors Committee and for the National Teacher Institute; oversaw the redesign of the monthly calendar of events and bimonthly staff newsletter; and wrote and coordinated a growing number of advertisements to promote Gallery events.

The press office received the American Association of Museums' golden



Claes Oldenburg, *Study for Profiterole*, 1989, Gift of Claes Oldenburg and Coosje van Bruggen, 1994.68.1

AMIE (Award for Marketing Institutional Excellence) for its promotion of *Great French Paintings from The Barnes Foundation*.

## Special Projects

Initiating and developing projects to reach national and international constituencies, this office expands the Gallery's influence as a cultural resource. Its work with members of the 103rd Congress enabled the Gallery to serve congressional districts and states more effectively through such means as extension programs, the National Lending Service, and the annual National Teacher Institute. This enhances the Gallery's activity in communities throughout the nation as well as its presence in the nation's capital. A newly designed brochure, sent to every congressional office and supplied upon request for constituent tourist packets, promotes the unique attractions of the nation's art museum.

The office of special projects helped organize a month-long "Celebrate France" festival to honor the bicentennial of the Louvre, with a concert by the Ysaÿe Quartet, lectures, films, and tours of the National Gallery's French paintings. A special panel discussion featured architect I. M. Pei with the

director of the Louvre, Michel Laclotte, and the director of the National Gallery of Art, Earl A. Powell III.

The office also demonstrated the Gallery's leading role in developing technologies for conservation and educational programs, presenting a number of projects at the Association of Art Museum Directors conference in Seattle. At the request of the President's Committee on the Arts and Humanities, the Gallery participated in the "Breaking the Barriers to the National Information Infrastructure" conference, sponsored by the Council on Competitiveness and the Clinton Administration's information infrastructure taskforce.

## Visitor Services

To ensure that the public enjoys safe and pleasant visits to the National Gallery, this office provides assistance to people with special needs, facilitates entry into the most popular exhibitions and programs, records and responds to visitors' concerns and comments either in writing or by phone, and tabulates attendance figures. The staff analyzes public participation in Gallery programs, based on comment cards and attendance, and prepares reports for departments that use this information.

The office oversees the Gallery's con-

tribution to a tourism packet distributed through all Washington metropolitan area hotel concierges and more than 300 tour operators attending the National Tour Association conference. The program gives information on the Gallery's collections, with the goal of increasing appreciation for the special attractions the museum offers visitors from around the world.

## Horticulture

The department incorporated plantings into two exhibitions this year: *John James Audubon: The Watercolors for "The Birds of America"* featured plants that serve as food and shelter for "birds of America"; while *The Currency of Fame: Portrait Medals of the Renaissance* included plants in the West Garden Court of the West Building that became an integral part of the installation and required special care while the works of art were in place. The horticulture department continued to work with landscape architects and other consultants to advance plans for the sculpture garden to be located on the grounds between 7th and 9th Streets.

## Music at the Gallery

The National Gallery presented 36 Sunday evening concerts in the East and West Garden Courts in fiscal year 1994, the 52nd season of free concerts at the Gallery. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from the Ann and Gordon Getty Foundation.

The National Gallery Orchestra performed nine concerts under the direction of George Manos, two honoring the *John James Audubon* and *Egon Schiele* exhibitions; the latter consisted of works by Schiele's contemporary and fellow Austrian, Gustav Mahler. The National Gallery Vocal Arts Ensemble, likewise under Manos' artistic direction, gave one performance at the Gallery. The 51st American Music Festival featured a jazz concert by the Stanley Cowell Trio and the Washington premiere performances



George Manos conducting the National Gallery Orchestra

of six works by American composers. For the concert on 16 January two major song cycles by Dominick Argento were performed with the composer in attendance. A concert to celebrate the bicentennial of the Louvre was given by the Ysaÿe Quartet, the official ensemble for the Louvre's anniversary concerts in the U.S.

Local broadcast of Gallery concerts continued on radio station WGTS, and selections from several concerts were rebroadcast on National Public Radio's "Performance Today." Local broadcast of the concerts continued weekly through the summer, as WGTS-FM and WETA-FM rebroadcast selected performances. The Gallery printed a color brochure again this year to announce the concerts. Gallery concerts were the subject of 11 reviews and 8 photo previews in area newspapers.

A complete listing of the 1993-1994 concert season follows:

**OCTOBER**  
 3 National Gallery Orchestra  
 10 Joseph Holt, *pianist*  
 17 National Gallery Vocal Arts Ensemble  
 24 Mallarmé Chamber Players  
 31 Sharon Robinson, *cellist*, and Ilana Vered, *pianist*

**NOVEMBER**  
 7 National Gallery Orchestra  
 14 The Maggini String Quartet  
 21 Oleg Volkov, *pianist*  
 28 Ney Salgado, *pianist*

**DECEMBER**  
 5 National Gallery Orchestra, with Claudia Chudacoff, *violinist*, Marcio Botelho, *cellist*, and Robert Boguslaw, *pianist*  
 12 Rasma Lielmane, *violinist*, and Arthur Ozolins, *pianist*  
 19 The Maryland Camerata—Christmas Concert

**JANUARY**  
 9 National Gallery Orchestra—New Year Concert  
 16 Virginia Dupuy, *soprano*, and David Evitts, *baritone*  
 23 The Mannes Trio  
 30 Peter Takacs, *pianist*

**FEBRUARY**  
 6 National Gallery Orchestra, with Catherine Robbin, *mezzo-soprano*  
 13 Gilead Mishory, *pianist*  
 20 Phyllis Bryn-Julson, *soprano*, Donald Sutherland, *pianist*, and Sarah Watkins, *oboist*  
 27 Dmitri Ratser, *pianist*

**MARCH**  
 6 National Gallery Orchestra, with Claudia Chudacoff, *violinist*, and Susan Midkiff, *violinist*  
 13 The Ysaÿe Quartet  
 20 Beverly Benso, *contralto*, and George Manos, *pianist*  
 27 Marcantonio Barone, *pianist*

51st American Music Festival  
 10 April through 8 May

**APRIL**  
 10 National Gallery Orchestra  
 17 The Monticello Trio  
 24 Eugene Gratoovich, *violinist*, and Sylvia Golman, *pianist*

**MAY**  
 1 The Stanley Cowell Trio  
 8 Richard Lalli, *baritone*, and Gary Chapman, *pianist*

15 National Gallery Orchestra  
 22 James Buswell, *violinist*  
 29 Grant Johannesen, *pianist*

**JUNE**  
 5 Carl Halvorson, *tenor*, and Steven Blier, *pianist*  
 12 National Gallery Orchestra  
 19 Charles Wadsworth and Samuel Sanders, *piano duo*  
 26 Jeffrey Biegel, *pianist*

#### World Premiere Performance

H. STEVENS BREWSTER JR.  
*Four Songs*, 20 February 1994

#### First Washington Performances

DAN LOCKLAIR  
*Dream Steps*, 24 October 1993

ELEANOR ALBERGA  
*String Quartet (1993)*, 14 November 1993

HELMERS PAVASARS  
*Concertino*, 12 December 1993

JOHN ANTHONY LENNON  
*Sirens*, 23 January 1994

RONALD PERERA  
*Sleep Now*, 20 February 1994

GUNTHER SCHULLER  
*Six Early Songs*, 20 February 1994

LEE HOIBY  
*Three Ages of Woman*, 20 February 1994

SOTIREOS VLAHOPOULOS  
*The Phantom Ship*, 6 March 1994

PASCAL DUSAPIN  
*Quartet No. 3*, 13 March 1994

GORDON GETTY  
*Three Waltzes*, 10 April 1994

HOWARD HANSON  
*Mosaics*, 10 April 1994

BARBARA KOLB  
*Monticello Trio*, 17 April 1994

DAVID LANG  
*Burn Notice*, 17 April 1994

CHARLES IVES  
*Pre-First Sonata*, 24 April 1994

RALPH SHAPEY  
*Fantasy*, 24 April 1994



## CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Report for the Academic Year 1993–1994

At the founding of the Center in 1979 a four-part program of fellowships, meetings, publications, and research was instituted. The resident community of scholars at the Center in 1993–1994 included the Samuel H. Kress Professor, the Andrew W. Mellon Lecturer, 6 senior fellows, 12 visiting senior fellows (2 of whom were Soros visiting senior research travel fellows), and 6 predoctoral fellows. Nonresident scholars included 12 predoctoral fellows. Research by scholars in residence involved diverse media, including architecture, painting, photography, decorative arts, and sculpture, originating in cultures ranging from Precolumbian Antilles to early 20th-century Russia. Scholars focused on such issues as Aztec pictorial histories, early Japanese porcelain production, the painting procedures of Paul Gauguin, and photography and the development of Egyptology.

The board of advisors, composed of art historians from academic institutions and museums, meets annually to consider policies and programs of the Center. Members of the board serve overlapping appointments, usually for three-year terms. In December 1993 Kirk Varnedoe, Museum of Modern Art,

and David Rosand, Columbia University, completed their terms. In August 1994 Lisa Golombek, Royal Ontario Museum, and Linda Seidel, University of Chicago, completed their terms. In September 1994 James Marrow, Princeton University, and Marianna Shreve Simpson, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, began their terms. Five others continued to serve: Kathleen Weil-Garris Brandt, Institute of Fine Arts, New York University; Elizabeth Broun, National Museum of American Art; Rosalind Krauss, Columbia University; Larry Silver, Northwestern University; and Andrew Stewart, University of California, Berkeley.

A variety of private sources supports 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, Kress senior fellowships, a Kress postdoctoral fellowship, and Kress and Mary Davis predoctoral fellowships.

The Wyeth Endowment for American Art and the Ittleson Foundation also support predoctoral fellowships. The Open Society Fund provides funds for visiting senior research travel fellowships for scholars from central Europe and the former Soviet Union. The Arnold D. Frese Foundation, Inc., has provided funds for a fellowship for scholars from Germany. The Inter-American Development Bank and the Andrew W. Mellon Foundation have provided funds to establish a visiting senior research fellowship for scholars from Latin America. This fellowship, intended for scholars from Mexico, the Caribbean, and Central and South America, includes a period of two months at the Center for research in Washington libraries and collections followed by an additional two months of travel to visit collections, libraries, and other institutions in the U.S. The Center received support for a symposium from The Circle of the National Gallery of Art and from the Arthur Vining Davis Foundations. The Graham Foundation supported the acquisition of photographs of architectural drawings from the Vatican collections for the Gallery's photographic archives.

The Center continued meetings with the Association of Research Institutes in Art History, a union of 16 North American institutions that support advanced research through fellowships and related programs. Incorporated in 1988, 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 also took part in meetings of the Washington Collegium for the Humanities, made up of 9 research institutions.

**SAMUEL H. KRESS PROFESSOR, 1993-1994**

*Anthony Radcliffe* received his masters from Gonville and Caius College, Cambridge, and has been affiliated with the Victoria & Albert Museum since 1958, as personal assistant to the director (1967-1974), assistant keeper, department of architecture and sculpture (1974-1979), keeper of sculpture (1979-1989), head of research (1989-1990), and keeper emeritus (1990-present). He was Mellon Senior Visiting Curator at the National Gallery of Art and a guest scholar at the J. Paul Getty Museum in 1991. He received a bronze medal from the Accademia delle Arti del Disegno, Florence, in 1986, and is a fellow of the Society of Antiquaries of London (1993). He has published on Jean-Baptiste Carpeaux, Italian Renaissance bronzes, and Giambologna and has contributed numerous articles and reviews in collected studies and scholarly journals. While at the Center he worked on a monograph on the Padua sculptor Andrea Riccio (1470-1532).

#### SENIOR FELLOWS

*Andreas Beyer*, Kunsthistorisches Institut, Rheinische Friedrich-Wilhelms-Universität Bonn, Frese Senior Research Fellow, 1993-1994

*Elizabeth Boon*, Dumbarton Oaks, Paul Mellon Senior Fellow, 1993-1994

*Yvonne Brunhammer*, Union des Arts Décoratifs, Palais du Louvre, Ailsa Mellon Bruce Senior Fellow, 1993-1994

*A. A. Donohue*, Bryn Mawr, Pennsylvania, Samuel H. Kress Senior Fellow, 1993-1994

*Sally Promey*, University of Maryland at College Park, Ailsa Mellon Bruce Senior Fellow, 1993-1994

*David Smith*, University of New Hampshire, Samuel H. Kress Senior Fellow, 1993-1994

#### VISITING SENIOR FELLOWS

*Richard Becherer*, Carnegie Mellon University, Paul Mellon Visiting Senior Fellow, summer 1994

*Peter Bethausen*, Berlin, Paul Mellon Visiting Senior Fellow, fall 1993

*Victor Carпов*, Russian Academy of Architecture and Building Sciences, Institute for Architectural and Urban Theory, Moscow, Paul Mellon Visiting Senior Fellow and Soros Visiting Senior Research Travel Fellow, summer 1994

*Meredith Clausen*, University of Washington, Ailsa Mellon Bruce Visiting Senior Fellow, spring 1994

*Alan Darr*, Detroit Institute of Arts, Paul Mellon Visiting Senior Fellow, spring-summer 1994

*Vojtech Jirat-Wasiutynski*, Queen's University, Kingston, Ontario, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1994

*John Pohl*, Fowler Museum of Cultural History, University of California, Los Angeles, Paul Mellon Visiting Senior Fellow, summer 1994

*Vadim Sadkov*, Pushkin State Museum of Fine Arts, Paul Mellon Visiting Senior Fellow and Soros Visiting Senior Research Travel Fellow, fall 1993

*Victor Schmidt*, Rijksuniversiteit, Groningen, Instituut voor Kunst-, Architectuurgeschiedenis en Archeologie, Ailsa Mellon Bruce Visiting Senior Fellow, fall 1993

*Marcio Veloz Maggiolo*, Universidad Nacional Pedro Henríquez Ureña, Santo Domingo, Ailsa Mellon Bruce Visiting Senior Fellow, winter 1994

*Malcolm Warner*, San Diego Museum of Art, Ailsa Mellon Bruce Visiting Senior Fellow, summer 1994

*Jouanna Woods-Marsden*, University of California, Los Angeles, Paul Mellon Visiting Senior Fellow, fall 1993

#### SAMUEL H. KRESS POSTDOCTORAL CURATORIAL FELLOWS

*Patricia A. Bochi*, University of Pennsylvania and National Gallery of Art, 1993-1994

*Pauline Thayer Maguire*, National Gallery of Art, Department of Southern Baroque Paintings, 1993-1994

#### PREDOCTORAL FELLOWS

*Roann Barris* [University of Illinois], Samuel H. Kress Fellow, 1993-1995

*Aline Brandauer\** [City University of New York, Graduate School and University Center], Paul Mellon Fellow, 1991-1994

*Leah Dickerman* [Columbia University], David E. Finley Fellow, 1993-1996

*Karen Fiss\** [Yale University], Mary Davis Fellow, 1992-1994

*Maria Gough* [Harvard University], Paul Mellon Fellow, 1992-1995

*Todi Hauptman* [Yale University], Wyeth Fellow, 1993-1995

*Kathleen Howe* [University of New Mexico], Chester Dale Fellow, 1993-1994

*Kenneth Lapatin\** [University of California, Berkeley], David E. Finley Fellow, 1991-1994

*Lyle Massey* [University of California, Los Angeles], Chester Dale Fellow, 1993-1994

*Donald McColl* [University of Virginia], Robert H. and Clarice Smith Fellow, 1993-1994

Abby McGehee [University of California, Berkeley], Paul Mellon Fellow, 1993–1996  
 Cynthia Robinson [University of Pennsylvania], Andrew W. Mellon Fellow, 1993–1995  
 Nicole Coolidge Rousmaniere\* [Harvard University], Andrew W. Mellon Fellow, 1992–1994  
 Kathryn Smith [Institute of Fine Arts, New York University], Mary Davis Fellow, 1993–1995  
 Lydia Thompson [Institute of Fine Arts, New York University], Ittleson Fellow, 1993–1995  
 T. Barton Thurber\* [Harvard University], Samuel H. Kress Fellow, 1992–1994  
 Martine Westermann [Institute of Fine Arts, New York University], David E. Finley Fellow, 1992–1995  
 Dorothy Wong\* [Harvard University], Ittleson Fellow, 1992–1994

## Meetings

### Colloquia

21 October 1993  
 Anthony Radcliffe, "The Bronze Sculpture of Riccio as a Visual Expression of Ideas Current in the University of Padua in the Early Sixteenth Century"  
 7 December 1993  
 Elizabeth Boone, "Aztec Pictorial Histories"  
 16 December 1993  
 Yvonne Brunhammer, "Decorative Arts in the 1930s"  
 13 January 1994  
 A. A. Donohue, "Studies in the Historiography of Classical Art"  
 10 February 1994  
 David Smith, "Comedy and Social Vision in Jan Steen"  
 10 March 1994  
 Andreas Beyer, "Hic Habitant Nymphae Dulces"—Palazzo Carafa di Maddaloni and the Greek Renewal of Aragonese Naples"  
 7 April 1994  
 Sally Promey, "Interchangeable Art: Warner Sallman (1892–1968) and the Critics of Mass Culture"

### Shoptalks

14 October 1993  
 Kenneth Lapatin, "Pheidias' Zeus Olympios: Rediscovering a Lost Wonder of the Ancient World"  
 9 December 1993  
 Aline Brandauer, "Et le Mexique? C'est là que l'on voudrait vivre!"  
 6 January 1994  
 Karen Fiss, "'Deutschland in Paris': French Perceptions of National-Socialist Cultural Production at the 1937 Paris 'Exposition Internationale'"  
 3 March 1994  
 Dorothy Wong, "The Rise of Chinese Buddhist Steles in the Period c. 500–530"

12 April 1994  
 T. Barton Thurber, "Alla Similitudine di Santo Pietro Novo': Pellegrino Tibaldi's Reconstruction of the Vercelli Cathedral"

5 May 1994  
 Nicole Coolidge Rousmaniere, "The Construction of the Other: Chinese Influence on Japanese Aesthetics in the Early Seventeenth Century"

### Incontro

8 March 1994  
 Boris Marshak, State Hermitage Museum, St. Petersburg, "Crusader Silver in Siberia"

### Symposia

IMAGINING MODERN GERMAN CULTURE: 1889–1910

28–29 January 1994

Participants: Kenneth Barkin, University of California, Riverside; Patricia Berman, Wellesley College; John Czaplicka, Harvard University; Marion Deshmukh, George Mason University; Françoise Forster-Hahn, University of California, Riverside; Mark Jarzombek, Cornell University; Karen Lang, [University of California, Los Angeles]; Robin Lenman, University of Warwick; Maria Makela, Maryland Institute, College of Art; Charles McClelland, University of New Mexico; Richard Pettit, Council for International Exchange of Scholars, Washington, DC; Elizabeth Streicher, Center for Advanced Study in the Visual Arts; Christopher With, National Gallery of Art; John Zukowsky, Art Institute of Chicago.

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART: 24TH ANNUAL SESSIONS, 9 April 1994

Cosponsored with the Department of Art History and Archaeology, University of Maryland at College Park

Participants: Gretchen Holtzapfel Bender [American University], introduced by Mary Garrard; Christopher Chadwick Wilson [George Washington University], introduced by Barbara von Barghahn; Renée Deanne Ater [University of Maryland at College Park], introduced by Sally Promey; Kathleen S. Placidi [University of Virginia], introduced by Christopher M.S. Johns; Tania Beasley [Howard University], introduced by Floyd Coleman; Deborah Gaston [University of Delaware], introduced by Patricia Leighton; Ivy Schroeder [University of Pittsburgh], introduced by Kirk Savage; Jane Blocker [University of North Carolina at Chapel Hill], introduced by Carol Mavor.

### Curatorial/Conservation Colloquy VI

NICOLAS POUSSIN'S HOLY FAMILY ON THE STEPS, 23–24 May 1994

Cochairs: Philip Conisbee and Ross Merrill, National Gallery of Art

Participants: Hugh Brigstocke, Sotheby's, London; Alan Chong, Cleveland Museum of Art; Bruce Christman, Cleveland Museum of Art; Ann Sutherland Harris, University of Pittsburgh; Ann Tzeutschler Lurie, Cleveland Museum of Art; Denis Mahon, London; Pierre Rosenberg, Musée du Louvre; Timothy Standring, University of Denver; Marcia Steele,

Cleveland Museum of Art; Richard Verdi, University of Birmingham.

Observers: Forrest Bailey, Nelson-Atkins Museum of Art; Keith Christiansen, Metropolitan Museum of Art; Anthony Colantuono, University of Maryland at College Park; Diane De Grazia, National Gallery of Art; Gail Feigenbaum, National Gallery of Art; Sarah Fisher, National Gallery of Art; Pauline Thayer Maguire, Center for Advanced Study in the Visual Arts; Stephen Pepper, Leesburg, Virginia; Carol Sawyer, Virginia Museum of Fine Arts; Richard Spear, Oberlin College.

### Lecture

Irving Lavin, Institute for Advanced Study, "Bernini and the Art of Social Satire," 14 April 1994

### Publications

The Center annually compiles a record of the scholarly events and research of the preceding year. *Center 14*, published in 1994, contains general information about fellowships, meetings, publications, and research as well as lists of the board of advisors, members of the Center, and activities for 1993–1994. *Center 14* also contains summary reports on research conducted by resident members of the Center in 1993–1994 and by several fellows from the previous academic year.

Papers presented at symposia sponsored by the Center are often gathered and published in the National Gallery's series of Studies in the History of Art. To date, 25 symposium volumes have appeared, with 3 published in fiscal year 1994: *Intellectual Life at the Court of Frederick II Hohenstaufen* (vol. 44); *Titian 500* (vol. 45); and *Van Dyck 350* (vol. 46). A complete list of titles in the series is printed in the front of each volume. Papers from other symposia are in various stages of preparation. This year saw the final publication in the series *Sponsored Research in the History of Art* (vol. 13, covering 1993–1994).

Elizabeth Kryder-Reid is working for the Center as Keywords in American Landscape/Garden Design Project Associate, and Elizabeth Streicher is serving as Kress Professorship Commemorative Publication Project Head.

\* in residence 13 September 1993–31 August 1994.



MISSE

LYTTINE



## REPORT OF THE TREASURER

The operating results for fiscal year 1994 reflect the Clinton Administration's efforts to restrain growth government-wide, the slowing economy in the early 1990s, which affected corporate giving for special exhibitions, and related changes in the patterns of Gallery expenditures. Gallery income totaled \$62,905,137 against expenditures of \$62,793,983, less than 1% more than in fiscal year 1993.

After a private funds deficit in fiscal year 1993 of \$135,002 attributable to the costs of special exhibitions, the Gallery was able to recover some of those costs in fiscal year 1994. It finished the year with a surplus of \$111,154 to be applied to future exhibitions.

The sources of funding for 1994 operations are summarized below:

	<i>(millions) (% of total)</i>	
<b>Federal Funds</b>	\$ 53.6	85%
<b>Private Funds</b>		
Income from endowments	4.9	8
Gifts, grants and designated income	4.4	7
<b>Total Operating Funds</b>	<u>\$ 62.9</u>	<u>100%</u>

### **Federal Funds**

Appropriated funds in the amount of \$50,481,650 supported major operations of the Gallery, including the curatorial and education departments, special exhibitions, security, maintenance and day-to-day functions. An additional \$3,150,727 was made available for needed equipment, repairs, and renovations in the Gallery's buildings.

In keeping with President Clinton's 1992 executive order to reduce federal employment, the Gallery's federal support staff was decreased to 849 persons in fiscal year 1994 from 862 during 1993. Personnel costs represent the largest single expense category for museums—specifically salaries for curatorial, guardianship, and maintenance staffs so integral to the care of the collections and their presentation to the public. Sixty-seven percent of the federal funds appropriated to the Gallery go to salaries and related benefit costs.

The use of federal funds to operate the Gallery stems from a 1937 Joint Resolution of Congress, which accepted Andrew W. Mellon's gift to the people of the United States. The resolution stipulates that the Gallery be open to the public free of charge.

Jean-Baptiste Oudry, *Misse and Lutline*, 1729, Gift of Mr. and Mrs. Eugene Victor Thaw, in honor of the 50th Anniversary of the National Gallery of Art, 1994.53.169



Andrew Mellon's gift consisted of his art collection, funds to construct a building (now the West Building), and an endowment fund. The Congress in turn pledged the faith of the U.S. to provide funds for the upkeep, administration, and operations of the Gallery, including the protection and care of works of art subsequently acquired by the Board of Trustees through donation or through purchase from private funds. The East Building, opened in 1978, is also a gift to the nation from the Mellon family.

The federal government is a major factor in the international component of the Gallery's exhibitions through its indemnity program, managed by the Federal Council on the Arts and the Humanities. Under this program, the National Gallery and other museums across the country have been relieved of much of the burden of insuring art treasures coming to the U.S. from abroad. *The Age of the Baroque in Portugal*, an exhibition shared with the San Diego Museum of Art, received such coverage in 1994.

#### **Private Funds**

The \$9.2 million of non-federal funds utilized in fiscal year 1994 was drawn from unrestricted income from the Mellon endowment, grants from corporations and foundations to complement federal support of special exhibitions, and designated monies for other Gallery programs, including the Center for Advanced Study in the Visual Arts.

The income from unrestricted funds is used for the compensation of executive personnel, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds. Because these categories of expenses have been growing faster than endowment income, as in 1993, income earned on the Gallery's contingency fund was utilized.

Although 15 special exhibitions were mounted in 1994, one more than in 1993, expenditures for exhibitions continued a downward trend that began in 1989. Funds from private sources to support these exhibitions amounted to \$1,722,657 or 37% of the cost for the year, the lowest level in many years.

The Gallery is especially grateful to the businesses and government agencies

that supported exhibitions this year: a consortium of American and Portuguese sponsors for *The Age of the Baroque in Portugal*, J.P. Morgan & Co. Incorporated for *Willem de Kooning: Paintings*, The Gilman Paper Company for *The Waking Dream: Photography's First Century*, the Austrian Cultural Institute and others for *Egon Schiele*, and the Federal Republic of Germany for *The Currency of Fame: Portrait Medals of the Renaissance*.

The Center for Advanced Study in the Visual Arts supported 37 fellowships in its 1994 community of scholars on private funds in addition to its ongoing program of meetings, publications, and research. Private monies also financed 6 fellowships, staff research, and several seminars in conservation.

Supplementing federal funds, the Gallery used designated private monies to purchase books and photographs totaling \$354,874. Designated income from two endowments given by William Nelson Cromwell and by F. Lammont Belin matched federal monies available for the regular, free Sunday evening concerts. The federal investment in art education was enhanced by grants from the American Express Foundation,

Geraldine R. Dodge Foundation, and Mrs. Harry Lenart.

### **Investments**

The Gallery's portfolio was buffeted by market forces in fiscal year 1994 including the lackluster performance of stocks and the setbacks leveled at bonds by successive increases in interest rates by the Federal Reserve.

The investment portfolio of the Gallery had a market value of \$258,809,938 on 30 September 1994. This value was 6.6% higher than that of the preceding year, based on equity performance and the strength of additions to principal generated by payments against pledges for the Patrons' Permanent Fund, the 50th Anniversary Campaign, and the New Century Fund.

The portfolio comprises the original Mellon endowment and others subsequently given to the Gallery by various donors; gifts and grants designated for specific purposes by individuals, foundations, and corporate sponsors; and the Patrons' Permanent Fund, dedicated to the purchase of works of art.

Fifty-three percent of the portfolio was common and preferred stocks, compared with 51% at the end of fiscal year 1993. Bonds made up 7% and cash equivalents 40%. Investments are supervised by the finance committee of the Board of Trustees and managed by an investment advisory team of Scudder, Stevens & Clark, New York; Sound Shore Management, Inc., Greenwich, Connecticut; and Trust Company of the West, Los Angeles, California. The Gallery also has a small position in T. Rowe Price's Strategic Partners II, which invests in emerging growth companies. The Gallery's custodian is The Riggs National Bank of Washington, DC.

### **New Century Fund**

As detailed elsewhere in this annual report, the Gallery has embarked on a capital campaign. Cash received in fiscal year 1994 was deposited, following donors' wishes, in the appropriate endowment or specific purpose account. Pledges of \$12,500,000 have been recorded as accounts receivable and

represent the healthy increase noted in this balance sheet item.

### **Art Acquisitions**

The Gallery made purchases of works of art totaling in the aggregate \$3,837,145. A major French painting by Jean-Baptiste Oudry was acquired using a bequest from Eugene and Marie-Louise Garbáty plus income from the Patrons' Permanent Fund and the Chester Dale Fund. Significant purchases of 20th-century art were made through the generosity of the Collectors Committee and with funding received from the estate of Mrs. Marie-Louise Garbáty.

### **Publications Fund**

Publication revenue totaled \$8,910,444, of which \$8,120,666 represented sales in the Gallery shops. Although the Gallery's merchandising activities continue to be healthy, revenues did not cover all expenses charged to the Publications Fund. The net proceeds of sales activity along with income earned on existing fund balances are used to finance, through a revolving fund, the production of catalogues, research publications, and other scholarly efforts related to the Gallery's collections.

The publications completed in 1994 are listed on page 53 of this report. Other major publication efforts, reflected in work-in-process inventory, include 27 volumes of the systematic catalogue, the Rothko and O'Keeffe catalogues raisonnés, and catalogue manuscripts for future exhibitions.

### **Treasurer's Office**

The treasurer's office is responsible for general financial management and policy, overseeing investment management, budgeting, accounting, payroll, and insurance. The office manages the systems and the controls for security and disposition of the funds described in the accompanying financial statements. It also has oversight of the Gallery's computer operations, both fiscal and curatorial, and telecommunications. Telecommunications activity was enhanced by the addition of the telephone office and a networking special-

ist, previously reporting to the Gallery's administrator. Responsibility for merchandising activity was also assumed by the treasurer's office, effective 1 October 1994.

Coopers & Lybrand have once again given the Gallery's financial statements an unqualified opinion. The statements have been prepared by the Gallery's comptroller, Dale C. Rinker, his assistant, Kelly Liller, and the assistant treasurer, Michael W. Levine. Delorace Bowman provided invaluable data processing assistance. We commend their extraordinary skills and dedicated efforts.

### **Conclusion**

This narrative covers Daniel Herrick's last year as treasurer of the National Gallery of Art. He is serving as special advisor to the director from 1 October 1994 until he retires on 31 March 1995.

Daniel Herrick's first annual report for the Gallery, published in 1986, details total operating expenditures of \$42.7 million and an investment portfolio of \$132 million. The Gallery's growth since then is a tribute to his extraordinary stewardship through the intervening years.

For the treasurer of an art museum, perhaps the greatest reward of solid investing in conjunction with a strong development program is "signing the check" for a significant work of art. During Daniel Herrick's tenure, the Gallery purchased *The Martyrdom of Saint Bartholomew* by Ribera, *The Fall of Phaeton* by Rubens, *Lake Lucerne* by Bierstadt, *Personnage Gothique, Oiseau-Eclair* by Miró, and *The Fortress of Königstein* by Bellotto.

The treasurer's office heartily applauds Daniel Herrick's leadership from 1985 through 1994 and wishes him every happiness as he charts a new course.

Ann R. Leven  
*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 (the "Gallery") as of September 30, 1994, and the related statements of activity of the funds for operations, and changes in fund balances for the year then ended. We previously audited and reported on the financial statements of the National Gallery of Art for the year ended September 30, 1993, totals of which are included in the accompanying financial statements for comparative purposes only. 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 conducted our audit in accordance with generally accepted auditing standards and generally accepted government 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, 1994, and the results of its operations for the year then ended in conformity with generally accepted accounting principles.

*Coopers & Lybrand L.L.P.*

Washington, D.C.  
December 23, 1994



South German 16th Century, Door Pull in the Form  
of a Lion's Head, c. 1500, Gift of Janos Scholz,  
1993.42.1

**BALANCE SHEET**  
**30 SEPTEMBER 1994**

(with comparative totals as of 30 September 1993)

	1994			1993
	<i>Non-federal</i>	<i>Federal</i>	<i>Total</i>	<i>Totals</i>
<b>ASSETS</b>				
Cash, including interest-bearing demand deposits and amounts on deposit with U.S. Treasury (Note 2)	\$ 3,628,605	\$13,666,804	\$ 17,295,409	\$ 19,875,526
Receivables (Note 3)	22,492,012	986,614	23,478,626	9,816,245
Investments (Notes 1 and 4)	258,809,938	—	258,809,938	242,254,317
Publications inventory (Notes 1 and 5)	3,539,600	—	3,539,600	3,003,146
Deferred charges (Note 1)	2,116,895	217,448	2,334,343	2,165,202
Fixed assets (Notes 1 and 6)	71,720,186	23,300,857	95,021,043	96,330,088
<b>TOTAL ASSETS</b>	<b>\$362,307,236</b>	<b>\$38,171,723</b>	<b>\$400,478,959</b>	<b>\$373,444,524</b>
<b>LIABILITIES AND FUND BALANCES</b>				
<i>Liabilities:</i>				
Accounts payable, accrued expenses, and undelivered orders (Note 1)	\$ 8,986,585	\$ 6,549,457	\$ 15,536,042	\$ 12,681,423
Deferred grants and appropriations	20,803,336	217,448	21,020,784	7,036,439
<i>Total liabilities</i>	<i>29,789,921</i>	<i>6,766,905</i>	<i>36,556,826</i>	<i>19,717,862</i>
Commitments and contingencies (Note 10)				
<i>Fund balances (Note 7):</i>				
Funds for operations	124,503	—	124,503	185,859
Funds for special purposes	44,148,339	—	44,148,339	38,581,049
Endowment funds	216,524,287	—	216,524,287	212,443,843
Unobligated appropriations	—	8,103,961	8,103,961	6,185,823
	260,797,129	8,103,961	268,901,090	257,396,574
Capital invested in fixed assets	71,720,186	23,300,857	95,021,043	96,330,088
<i>Total fund balances</i>	<i>332,517,315</i>	<i>31,404,818</i>	<i>363,922,133</i>	<i>353,726,662</i>
<b>TOTAL LIABILITIES AND FUND BALANCES</b>	<b>\$362,307,236</b>	<b>\$38,171,723</b>	<b>\$400,478,959</b>	<b>\$373,444,524</b>

The accompanying notes are an integral part of these financial statements.

**STATEMENT OF ACTIVITY OF THE FUNDS FOR OPERATIONS  
FOR THE YEAR ENDED 30 SEPTEMBER 1994**

(with comparative totals for the year ended 30 September 1993)

	1994			1993
	<i>Non-federal</i>	<i>Federal</i>	<i>Total</i>	<i>Totals</i>
<b>SUPPORT AND REVENUE</b>				
U.S. government appropriation utilized (Note 1)	\$ —	\$53,632,377	\$53,632,377	\$52,589,015
Return from endowment funds	4,851,916	—	4,851,916	4,677,135
Grants for special exhibitions	1,722,657	—	1,722,657	2,510,626
Special purpose funds utilized	2,667,374	—	2,667,374	2,222,497
Income from food services, recorded tours, reimbursements, and other	30,813	—	30,813	390,077
<b>TOTAL SUPPORT AND REVENUE</b>	<b>9,272,760</b>	<b>53,632,377</b>	<b>62,905,137</b>	<b>62,389,350</b>
<b>OPERATING EXPENSES</b>				
<i>Programs:</i>				
Curatorial	2,403,722	7,042,264	9,445,986	8,796,455
Conservation	465,048	2,243,381	2,708,429	2,584,514
Special exhibitions	1,996,763	2,692,206	4,688,969	5,505,351
Editorial and photography	—	1,223,613	1,223,613	1,078,586
Research services	354,874	2,484,660	2,839,534	2,655,168
Educational services	1,338,351	3,864,824	5,203,175	4,933,990
Fellowships	604,539	—	604,539	554,625
Music	330,000	208,521	538,521	518,011
<i>Total program expenses</i>	<i>7,493,297</i>	<i>19,759,469</i>	<i>27,252,766</i>	<i>26,626,700</i>
<i>Operations, security, and administration:</i>				
Operations and maintenance	110,606	11,167,578	11,278,184	11,175,082
Security	—	10,734,005	10,734,005	10,767,599
Administration, fiscal and legal	903,207	8,636,728	9,539,935	9,281,217
Development	654,496	183,870	838,366	826,777
<i>Total operations, security, and administration</i>	<i>1,668,309</i>	<i>30,722,181</i>	<i>32,390,490</i>	<i>32,050,675</i>
Renovation expenditures	—	2,063,771	2,063,771	2,548,715
Equipment expenditures	—	1,086,956	1,086,956	1,298,262
<b>TOTAL EXPENSES</b>	<b>9,161,606</b>	<b>53,632,377</b>	<b>62,793,983</b>	<b>62,524,352</b>
<b>Excess/(deficiency) of support and revenue over expenses</b>	<b>\$ 111,154</b>	<b>\$ —</b>	<b>\$ 111,154</b>	<b>\$ (135,002)</b>

The accompanying notes are an integral part of these financial statements.

**STATEMENT OF CHANGES IN FUND BALANCES  
FOR THE YEAR ENDED 30 SEPTEMBER 1994**

(with comparative totals for the year ended 30 September 1993)

	1994						1993	
	Non-federal			Federal			Total <sup>a</sup>	Totals
	Funds for operations	Funds for special purposes	Endowment funds	One-year funds	No-year renovation funds	No-year special exhibitions funds		
<b>BALANCES, BEGINNING OF YEAR</b>	\$ 185,859	\$38,581,049	\$212,443,843	\$ 624,329	\$3,836,648	\$1,724,846	\$257,396,574	\$238,308,140
<b>Additions:</b>								
U.S. government appropriation received				48,882,000	2,831,000	3,026,000	54,739,000	54,718,902
U.S. government funds provided for prior years				418,149			418,149	309,646
Return from endowment funds restricted to special purposes		3,051,309					3,051,309	3,726,099
Endowment fund income returned to principal (Note 1)							—	39,049
Investment income		1,763,986					1,763,986	1,690,316
Change in investment appreciation/(depreciation) (Note 4)		(832,703)	(1,338,468)				(2,171,171)	17,087,319
Gifts and bequests		8,221,005	5,848,372				14,069,377	12,388,313
Excess (deficiency) of support and revenue over expenses	111,154						111,154	(135,002)
Publications revenue		8,910,444					8,910,444	11,332,633
<b>Total additions</b>	111,154	21,114,041	4,509,904	49,300,149	2,831,000	3,026,000	80,892,248	101,157,275
<b>Deductions:</b>								
Art purchases		3,837,145					3,837,145	16,199,359
Publications expenses		9,523,590					9,523,590	10,481,601
Fixed asset expenditures		120,612					120,612	243,992
Fellowships, projects, and other		2,667,374					2,667,374	2,222,497
Federal operating expenses obligated				48,876,392	2,064,871	2,297,748	53,239,011	52,921,392
<b>Total deductions</b>	—	16,148,721	—	48,876,392	2,064,871	2,297,748	69,387,732	82,068,841
<b>Transfers In(out), net</b> (Note 7)	(172,510)	601,970	(429,460)	—	—	—	—	—
<b>BALANCES, END OF YEAR</b>	\$ 124,503	\$44,148,339	\$216,524,287	\$ 1,048,086	\$4,602,777	\$2,453,098	\$268,901,090	\$257,396,574

The accompanying notes are an integral part of these financial statements.

## Notes to Financial Statements

### 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 classified for accounting and reporting purposes into separate funds established according to their nature and purpose. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups:

*Operating funds*, which include unrestricted and restricted resources, are those expendable funds that support 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, and other scholarly activities directly related to the programs and collections of the Gallery. Publications revenue and expenses are recorded as additions and deductions, respectively, in the statement of changes in fund balances. Other funds for special purposes are primarily restricted to art acquisitions, capital construction, and fellowships.

*Endowment funds* require in perpetuity that principal be invested and that only the income 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 the Congress of the United States for the operations of the Gallery. The Gallery receives "one-year" appropriations, which, when not obligated or expended, are retained by the Gallery for a period of five years prior to being returned to the U.S. 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.

**UNDELIVERED ORDERS**—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 used for federal funds differs in some respects from generally accepted accounting principles. Obligations, such as purchase orders and contracts, are recognized as expenses and are carried as liabilities even though the related goods or services may not have been received. Such amounts are

included in undelivered orders and are available until expended. Non-federal funds do not account for undelivered orders.

**ART COLLECTION**—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. Only current-year purchases, but not donations-in-kind, are reflected in the statement of changes in fund balances.

**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 ask 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 4).

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

**DEFERRED CHARGES**—Deferred charges represent expenses incurred in connection with future special exhibitions and other activities and are recognized in the period in which they occur.

**FIXED ASSETS**—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of 50 years. Equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from 5 to 25 years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 6).

**REVENUE RECOGNITION**—Grants, gifts, and bequests are recognized as support and revenue or additions to funds for operations, special purposes, or endowment funds on the accrual basis. Support and revenue received for future periods is deferred.

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.

Pledges for the purchase of works of art are recorded when collected.

**OPERATING INCOME FROM ENDOWMENT FUND**—Income derived from investments of endowment funds is accounted for as revenue of the appropriate operating fund or, if applicable, as additions to funds for special purposes. It is the policy of the Board of Trustees to limit the amount of dividends and interest available for expenditure in operations in any year and to return unused income to the principal of the appropriate 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 invested funds. Total income generated by endowments for operations was \$4,851,916 and \$4,716,184 for the years ended 30 September 1994 and 1993. Of these amounts, \$4,851,916 and \$4,677,135 was used for operating purposes and, pursuant to the Trustees' policy noted above, \$39,049 was returned to principal for 1993. No endowment income was returned to principal for 1994.

**ANNUAL LEAVE**—The Gallery's employees earn annual leave in accordance with federal laws and regulations. The cost of leave is recorded as salary expense only as leave is taken.

**CONTRIBUTED SERVICES**—A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Gallery's programs. This contributed time is not reflected in these statements, since no objective basis is available for determining the value of these services.

**AUTHORITATIVE PRONOUNCEMENTS**—Effective for the year ending 30 September 1996, the Gallery will be required to implement SFAS No. 116, "Accounting for Contributions Received and Contributions Made," and SFAS No. 117, "Financial Statements of Not-For-Profit Organizations." The most significant provision of SFAS No. 116 is the recognition of promises (pledges) in the financial statements. SFAS No. 117 requires a change in the display of financial statements from those based on fund accounting to a display based on the concept of "net assets." Management will be reviewing the impact of these required changes in the coming fiscal year.

### 2. Cash

The Gallery invests its excess non-federal cash in money market funds that are

converted into cash as needed to meet the Gallery's obligations. As of 30 September 1994 and 1993, federal cash of \$13,666,804 and \$14,684,443, respectively, was on deposit with the U.S. Treasury and represents appropriated amounts yet to be disbursed.

### 3. Receivables

As of 30 September, receivables were composed of the following:

	<u>1994</u>	<u>1993</u>
New Century Fund pledges	\$12,500,000	\$ —
Special exhibition and other program grants and pledges	4,329,199	5,796,192
Due from brokers on sales of securities and accrued investment income	3,263,168	2,670,260
Other	3,386,259	1,349,793
TOTAL	<u>\$23,478,626</u>	<u>\$9,816,245</u>

### 4. Investments

As of 30 September, the Gallery's endowment and other special purpose funds were invested as follows:

	<u>1994</u>		<u>1993</u>	
	<i>Cost</i>	<i>Market value</i>	<i>Cost</i>	<i>Market value</i>
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Government obligations and cash equivalents	99,778,548	97,654,402	83,078,933	90,773,167
Bonds and notes	18,537,644	18,863,836	21,129,950	22,770,098
Common and preferred stocks	125,041,769	137,291,700	107,372,003	123,711,052
TOTAL	<u>\$248,357,961</u>	<u>\$258,809,938</u>	<u>\$216,580,886</u>	<u>\$242,254,317</u>

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  $\frac{1}{4}$ % below the average monthly rate for long-term funds paid by the United States Treasury (ranging from 5.25% to 7.25% during fiscal year 1994). Interest income on this loan was \$321,684 and \$317,309 for the years ended 30 September 1994 and 1993, respectively.

The change in investment appreciation for the years ended 30 September 1994 and 1993 is as follows:

	<u>1994</u>	<u>1993</u>
Net increase/(decrease) in market value of investments	\$(15,221,454)	\$ 4,253,476
Realized gain on sale of investments, net	13,050,283	12,833,843
TOTAL	<u>\$ (2,171,171)</u>	<u>\$17,087,319</u>

### 5. Publications inventory

As of 30 September, inventory consists of the following:

	<u>1994</u>	<u>1993</u>
Gallery shops inventory	\$ 1,538,413	\$ 1,897,513
Work-in-process	1,527,426	642,194
Other	473,761	463,439
TOTAL	<u>\$ 3,539,600</u>	<u>\$ 3,003,146</u>

## 6. Fixed assets

Depreciation is charged directly against "Capital invested in fixed assets" 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 \$3,918,293 in 1994 comprises \$2,454,378 of non-federal funds and \$1,463,915 of federal funds.

Buildings and equipment consist of the following as of 30 September:

	1994			1993
	Non-federal	Federal	Total funds	Total funds
Buildings	\$121,749,895	\$12,652,888	\$134,402,783	\$134,145,411
Equipment	4,052,779	30,237,643	34,290,422	31,849,958
Construction-in-progress	—	651,651	651,651	755,614
	125,802,674	43,542,182	169,344,856	166,750,983
Less accumulated depreciation	(54,082,488)	(20,241,325)	(74,323,813)	(70,420,895)
<b>TOTAL</b>	<b>\$ 71,720,186</b>	<b>\$ 23,300,857</b>	<b>\$ 95,021,043</b>	<b>\$ 96,330,088</b>

## 7. Non-federal fund balances

Non-federal funds include the following as of 30 September:

	1994	1993
<i>Funds for operations</i>	\$ 124,503	\$ 185,859
<i>Funds for special purposes:</i>		
Accumulated income, gifts, grants, and bequests that are available for:		
Art purchases	15,079,783	10,680,149
Capital construction	9,855,339	9,634,197
Publications	14,949,693	15,249,123
Fellowships and other projects	4,263,524	3,017,580
<i>Total funds for special purposes</i>	<u>44,148,339</u>	<u>38,581,049</u>
<i>Endowment funds:</i>		
Endowment funds, the income from which is available for:		
Restricted purposes	93,308,484	91,838,961
Gallery operations	90,853,556	90,329,374
Funds functioning as endowment funds, the principal and income from which are available for:		
Special purposes	15,445,971	15,578,620
Unrestricted purposes	16,916,276	14,696,888
<i>Total endowment funds</i>	<u>216,524,287</u>	<u>212,443,843</u>
<b>TOTAL NON-FEDERAL FUNDS</b>	<b>\$260,797,129</b>	<b>\$251,210,751</b>

Interfund transfers in (out) for the year ended 30 September 1994 included:

	Funds for operations	Funds for special purposes	Endowment funds
Art purchases	\$ —	\$567,041	\$(567,041)
Other	(172,510)	34,929	137,581
Total transfers among funds	<u>\$(172,510)</u>	<u>\$601,970</u>	<u>\$(429,460)</u>

## 8. 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 Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Under FERS, employees have the option to make tax-deferred contributions to a Thrift Savings Plan and in some instances 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 \$3,983,000 and \$3,839,000 for the years ended 30 September 1994 and 1993, respectively.

## 9. 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.

## 10. Rental commitments

The Gallery has entered into two operating leases for warehouse space. Under these leases, the Gallery has the right to cancel upon 12 months' written notice to the lessor prior to the end of the initial lease term. Future minimum rental commitments under these leases at 30 September 1994 are approximately as follows:

For the years ending 30 September	Federal fund	Publications fund
1995	\$334,000	\$167,000
1996	344,000	172,000
1997	86,000	43,000
1998	5,000	3,000
<b>Total</b>	<b>\$769,000</b>	<b>\$385,000</b>

The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Rent expense on the above leases was approximately \$597,000 and \$573,000 for the years ended 30 September 1994 and 1993, respectively.



## APPENDICES

### Acquisitions

#### Paintings

##### American 19th Century

*View at West Point*, c. 1850, oil on canvas, 1993.64.1, Gift of Mrs. Rudolf J. Heinemann

**Birley, Sir Oswald Hornby Joseph**, British, 1880–1952

*Joseph E. Widener*, 1928, oil on canvas, 1994.32.1, Gift of P.A.B. Widener

##### British 20th Century

*Hertford Castle*, possibly c. 1920, oil on canvas, 1993.65.1, Paul Mellon Collection

**Brouwer, Adriaen**, Flemish, 1605/1606–1638

*Boy Making Faces*, c. 1632–1635, oil on panel, 1994.46.1, Anonymous Purchase

**Coignet, Jules**, French, 1798–1860

*View of Botzen with a Painter*, 1837

*View of Lake Nemi*, 1843

oil on paper laid down on canvas, 1994.52.1–2, Gift of Mrs. John Jay Ide in memory of Mr. and Mrs. William Henry Donner

**Cole, Thomas**, American, 1801–1848

*Italian Coast Scene with Ruined Tower*, 1838, oil on canvas, 1993.55.1, Gift of The Circle of the National Gallery of Art

**Decker, Joseph**, American, 1853–1924

*Grapes*, c. 1890/1895

*Green Plums*, c. 1885

oil on canvas, 1994.59.3–4, Collection of Mr. and Mrs. Paul Mellon

**Delacroix, Eugène**, French, 1798–1863

*A Horse Hitched to a Post*, c. 1820, oil on canvas, 1994.59.17, Collection of Mr. and Mrs. Paul Mellon

**Downes, Rackstraw**, American, born 1939

*Bird's Eye View of the New York Convention Center under Construction*, 1982, oil on canvas, 1994.59.5, Collection of Mr. and Mrs. Paul Mellon

**Durrie, George Henry**, American, 1820–1863

*Winter in the Country*, c. 1858, oil on canvas, 1994.59.1, Collection of Mr. and Mrs. Paul Mellon

**Fantin-Latour, Henri**, French, 1836–1904

*Three Peaches on a Plate*, 1868, oil on paper on canvas, 1994.59.7, Collection of Mr. and Mrs. Paul Mellon

**Gilliam, Sam**, American, born 1933

*Relative*, 1969, acrylic on canvas, 1994.39.1, Anonymous Gift

**Giroux, André**, French, 1801–1879

*Forest Interior with a Painter, Civita Castellana*, 1825/1830

*Forest Interior with a Waterfall, Papierno*, 1825/1830

oil on paper, 1994.52.3–4, Gift of Mrs. John Jay Ide in memory of Mr. and Mrs. William Henry Donner

**Homer, Winslow**, American, 1836–1910

*The Dinner Horn*, 1870, oil on canvas, 1994.59.2, Collection of Mr. and Mrs. Paul Mellon

**John, Gwen**, British, 1876–1939

*The Convalescent*, probably late 1910s to mid-1920s

*Rue Terre Neuve, Meudon*, probably late 1910s to early 1920s

oil on canvas, 1994.59.15–16, Paul Mellon Collection

**Lépine, Stanislas**, French, 1835–1892

*A Plow Horse in a Field*, 1870/1874, oil on canvas

*View of the Louvre*, 1880/1886, oil on board

1994.59.8–9, Collection of Mr. and Mrs. Paul Mellon

**Louis, Morris**, American, 1912–1962

*Beth Chaf*, 1959, acrylic on canvas, 1994.38.1, Gift (Partial and Promised) of Gisela and Dennis Alter



Sir Oswald Hornby Joseph Birley, *Joseph E. Widener*, 1928, Gift of P.A.B. Widener, 1994.32.1

**Morisot, Berthe**, French, 1841–1895  
*Peonies*, c. 1869, oil on canvas, 1994.59.10, Collection of Mr. and Mrs. Paul Mellon

**Oudry, Jean-Baptiste**, French, 1686–1755  
*The Marquis de Beringhen*, 1722, oil on canvas, 1994.14.1, Eugene L. and Marie-Louise Garbáty Fund, Patrons' Permanent Fund, and Chester Dale Fund

*Misse and Luttine*, 1729, oil on canvas, 1994.53.1, Gift of Mr. and Mrs. Eugene Victor Thaw, in Honor of the 50th Anniversary of the National Gallery of Art

**Pissarro, Camille**, French, 1830–1903  
*The Gardener—Old Peasant with Cabbage*, 1883–1895, oil on canvas, 1994.59.6, Collection of Mr. and Mrs. Paul Mellon

**Polke, Sigmar**, German, born 1941  
*Hope is: Wanting to Pull Clouds*, 1992, polyester resin and acrylic on fabric, 1993.59.1, Gift of the Collectors Committee

**Redon, Odilon**, French, 1840–1916  
*Breton Village*, c. 1890, oil on canvas, 1994.59.11, Collection of Mr. and Mrs. Paul Mellon



Central Italian 16th Century. *The Holy Family with the Infant Saint John*, probably second half 16th century, Gift of Kimberly Nasatir in memory of her mother Victoria, 1993.43.2

**Richter, Gerhard**, German, born 1932  
*Abstract Painting 780-1*, 1992, oil on canvas,  
1993.62.1, Gift of the Collectors Committee

**Toulouse-Lautrec, Henri de**, French,  
1864–1901  
*The Trap*, 1880, oil on wood  
*Hussars*, 1878, oil on canvas  
1994.59.13–14, Collection of Mr. and Mrs. Paul Mellon

**Velde the Elder, Willem van de**, Dutch,  
1611–1693  
*Dutch Ships Near the Coast*, early 1650s, oil on  
wood, 1994.61.1, Gift of Lloyd M. Rives

## Sculpture

**Albertazi, Gaetano**, Italian, active 1450/1525  
*Table Bell*, late 15th century or first quarter 16th  
century, bronze, 1993.43.1, Gift of Justin Nasatir in  
memory of his mother Victoria

**Central Italian 16th Century**  
*The Holy Family with the Infant Saint John*, proba-  
bly second half 16th century, bronze with traces  
of gilding, 1993.43.2, Gift of Kimberly Nasatir in  
memory of her mother Victoria

**Conner, Angela**, British, 20th century  
*Paul Mellon*, 1986, bronze, 1994.59.18, Paul  
Mellon Collection

**Graves, Nancy**, American, born 1940  
*Kariate*, 1981, bronze, steel, aluminum, copper,  
brass, and polyurethane paint, 1993.66.1, Gift of  
Lawrence Rubin

**Hagenauer, Friedrich**, German, active  
1525/1546  
*Johannes Pistorius (1504–1583)* (obverse), *Inscrip-  
tion* (reverse), 1543, bronze, 1993.44.1.a,b, Gift of  
Stephen K. Scher and Janie Woo Scher, in gratitude to  
the staff of the National Gallery of Art

**Kienholz, Edward**, American, 1927–1994,  
and **Nancy Reddin Kienholz**, American,  
born 1943  
*Bound Duck–Black*, 1991, wall sculpture with  
screenprinting, acrylic, cast aluminum object,  
galvanized steel air duct, wood shelf, leather  
helmet, Formica, and resin hand-applied by the  
artists, 1993.77.1, Anonymous Gift

**Kollwitz, Käthe**, German, 1867–1945  
*The Lovers*, model 1913 (cast posthumously  
c. 1955), bronze, 1994.33.1, Gift of Dr. and Mrs.  
S. Lischutz

**Oldenburg, Claes**, American, born 1929  
*Study for Profiterole*, 1989, plaster, styrofoam, and  
paper painted with acrylic  
*Master for Profiterole*, 1989, plaster  
*Color Study for Profiterole*, 1990, cast aluminum  
painted with acrylic  
1994.68.1–3, Gift of Claes Oldenburg and Coosje van  
Bruggen

**Pullan, Tessa**, British, born 1953  
*Paul Mellon*, 1984, cast 1990, bronze, 1994.59.19,  
Paul Mellon Collection

**South German 16th Century**  
*Door Pull in the Form of a Lion's Head*, c. 1500,  
brass, 1993.42.1, Gift of Janos Scholz

**Tuttle, Richard**, American, born 1941  
*Turn*, 1965, acrylic on wood board, 1994.17.12,  
The Dorothy and Herbert Vogel Collection, Gift of  
Dorothy Vogel and Herbert Vogel, Trustees

## Drawings

**Abrahami, Elie**, Iranian, born 1941  
*Early Morning*, 1993, watercolor, 1993.69.1, Gift of  
Elie Abrahami

*Spring*, 1993, watercolor, 1994.8.1, Gift of George  
and Janet Jaffin

**Acconci, Vito**, American, born 1940  
*Step Piece*, 1970, 5 silver gelatin developed-out  
prints, type on 4 sheets of bond paper, mounted  
together on paperboard with felt-tip pen anno-  
tations, 1994.17.1, The Dorothy and Herbert Vogel  
Collection, Gift of Dorothy Vogel and Herbert Vogel,  
Trustees

**Basoli, Antonio**, Italian, 1774–1848  
*Mountain Torrents Flooding a City*, before 1839  
*Entrance to the Bowels of the Earth*, before 1839  
pen and brown ink with brown-gray wash over  
graphite, 1994.9.3–4, Ailsa Mellon Bruce Fund

**Beckmann, Max**, German, 1884–1950  
*Young Man Holding a Pole*  
*Three Heads*  
graphite, 1993.70.1–2, Gift of Max Kahn, New York,  
N.Y.

**Beuys, Joseph**, German, 1921–1986  
*Untitled* (recto and verso), 1970, graphite and  
rubber stamp on paper from spiral bound draw-  
ing pad; graphite, 1994.17.4.a,b, The Dorothy and  
Herbert Vogel Collection, Gift of Dorothy Vogel and  
Herbert Vogel, Trustees

**Bochner, Mel**, American, born 1940  
*Triangular + Square Numbers*, 1972, brown felt-  
tip pen and graphite, 1994.17.5, The Dorothy and  
Herbert Vogel Collection, Gift of Dorothy Vogel and  
Herbert Vogel, Trustees

**Bonnard, Pierre**, French, 1867–1947  
*Bouquet of Flowers, Vernon*, 1930/1935, water-  
color and graphite, 1994.59.28, Collection of Mr.  
and Mrs. Paul Mellon

**Borofsky, Jonathan**, American, born 1942  
*Upside Down Flowers*, 1976, charcoal, 1994.17.6,  
The Dorothy and Herbert Vogel Collection, Gift of  
Dorothy Vogel and Herbert Vogel, Trustees

**Boucher, François**, French, 1703–1770  
*Faith and Charity* (after Giovanni Battista Gaulli),  
1728/1731, black chalk counterproof on oat-  
meal paper, 1993.38.1, Gift of Regina Slatkin

**Brevoort, James Renwick**, American,  
1832–1918  
*Farmington, Connecticut*, 1865  
*Gloucester, Massachusetts*, 1872  
graphite, 1994.34.1–2, Gift of Betty Boj-Sode

**Brusaporci, Felice**, Italian, c. 1542–1605  
*A Palatial Wall Ornamented with Sculptures and  
Paintings*, c. 1590/1600, pen and brown ink with  
brown wash over graphite, 1994.9.5, Gift of Joseph  
F. McCrindle

**Châtelet, Claude-Louis**, French, 1753–1794  
*River Rapids by Wooded Cliffs*, c. 1780, gray wash  
with white gouache over traces of black chalk  
on blue paper, 1994.7.1, Gift of Neil and Ivan Phillips  
in memory of Jacqueline Getty Phillips

**Cogniet, Léon**, after  
*The Blacksmith's Shop*, after 1822, graphite with  
brown wash heightened with white, 1993.39.1,  
Gift of Paul Mellon

**Corneille, Michel**, French, 1642–1708  
*The Purification of Aeneas*, c. 1663, pen and  
brown ink with blue wash, squared in graphite,  
1994.1.1, Ailsa Mellon Bruce Fund

**Cotman, John Sell**, British, 1782–1842  
*A Cottage at Dorking in Surrey*, c. 1800/1801, gray  
wash and graphite, 1994.13.1, Ailsa Mellon Bruce  
Fund



**Cunningham, Merce**, American, born 1919  
*Rune: Company Sequence #7*, 1959, colored inks on paper mounted to paperboard, 1994.17.7, The Dorothy and Herbert Vogel Collection, Gift of Dorothy Vogel and Herbert Vogel, Trustees

**Deshays, Jean-Baptiste Henri**, French, 1729–1765  
*Semele Consumed by Jupiter's Divine Fire* (recto), *A Reclining Nude with Her Right Arm Raised (Semele)*, *Over a Swift Composition Study* (verso), c. 1760, black and red chalks with brown wash; black chalk with touches of red chalk, 1994.11.1.a,b, Ailsa Mellon Bruce Fund

**Dürer, Albrecht**, German, 1471–1528  
*The Virgin Annunciate*, c. 1491/1492, pen and brown ink, 1993.51.1, Woodner Family Collection

**Dyck, Anthony van, Sir**, Flemish, 1599–1641  
*The Mystic Marriage of Saint Catherine*, c. 1618/1620, pen and brown ink with brown and gray washes over black chalk, 1993.51.7, Woodner Family Collection

**Eisen, Charles**, French, 1720–1778  
*The Holy Family in the Carpenter's Shop*, c. 1755, pen and gray ink with gray wash, watercolor,

white gouache, and touches of brown ink, 1994.15.1, Ailsa Mellon Bruce Fund

**Fontainebleau School**, French, 16th century  
*Design for the Morion Helmet of a Suit of Parade Armor*, c. 1545, pen and gray ink with gray wash over black chalk, 1993.51.4, Woodner Family Collection

**Fontebasso, Francesco**, Italian, 1709–1769  
*Elegant Young Woman with a Pearl Necklace*, pen and brown ink, 1994.60.17, Gift of Ruth B. Benedict

**Goya, Francisco de**, Spanish, 1746–1828  
*Beggars Who Get About on Their Own in Bordeaux*, 1824/1827, black chalk on gray paper, 1993.51.9, Woodner Family Collection

**Goyen, Jan van**, Dutch, 1596–1656  
*Cottages by a River*, c. 1627/1629, black chalk with touches of graphite, 1994.60.27, Gift of Ruth B. Benedict

**Guerra, Giovanni**, Italian, 1544–1618, and **Domenico Maria Viani**, Italian, 1668–1711  
*Ceiling with Allegorical Figures and the Arms of Pope Sixtus V* (Guerra's outer drawing); *Saint Joseph and the Christ Child* (Viani's central drawing), outer drawing executed c. 1587; central draw-

ing executed after 1690; gold leaf and cut-out attachments added by John Talman in first quarter of the 18th century, pen and brown ink with brown wash over black chalk (outer drawing); graphite (central drawing), 1994.49.1, Gift of The Circle of the National Gallery of Art

**Harpignies, Henri-Joseph**, French, 1819–1916  
*River Landscape*, 1911, charcoal, 1994.60.32, Gift of Ruth B. Benedict

**Holden, Donald**, American, born 1931  
*Mendocino Moonlight IV*, 1991, watercolor, 1994.62.1, Gift of the artist in memory of Albert Bush-Brown

*Yellowstone Fire XXI*, 1991, watercolor, 1994.62.2, Gift of the artist in memory of Hereward Lester Cooke

**Homer, Winslow**, American, 1836–1910  
*Native Huts, Nassau*, 1885, watercolor, gouache, and graphite  
*The Sick Chicken*, 1874, watercolor, gouache, and graphite  
*On the Fence*, 1878, watercolor, gouache, and graphite  
*On the Stile*, c. 1878, watercolor, gouache, and graphite

Michel Corneille, *The Purification of Aeneas*, c. 1663. Ailsa Mellon Bruce Fund, 1994.1-1

*Warm Afternoon (Shepherdess)*, 1878, watercolor, gouache, and graphite on gray-green paper  
*The Green Hill*, 1878, watercolor, gouache, and graphite on gray-green paper  
*Fresh Eggs*, 1874, watercolor, gouache, and graphite  
1994.59.20-26. Collection of Mr. and Mrs. Paul Mellon

**Huet, Paul**, French, 1803-1869  
*A Wild Beech in Full Leaf*, 1858, black chalk heightened with white on blue paper, 1993.58.1. Ailsa Mellon Bruce Fund

**Ingres, Jean-Auguste-Dominique**, French, 1780-1867  
*Two Studies of Virgil*, c. 1830, graphite on 5 joined sheets of paper, 1993.51.8, Woodner Family Collection

**Italian 16th Century**  
*Illusionistic Ceiling with a Grape Arbor, Figures Poised on Galleries, and a Central Scene of Olympian Gods*, c. 1570/1580, pen and brown ink with brown wash, heightened with white, over black chalk on brown paper, 1994.48.1, Ailsa Mellon Bruce Fund

**Italian 17th Century**  
*Bacchus*, black chalk with gray wash on blue paper, 1994.60.36, Gift of Ruth B. Benedict  
**Jacovleff, Alexandre**, Russian, 1887-1938  
*Un Lama de Lambrun*, 1932, colored chalks, 1993.40.1, Gift of Dora Donner Ide in honor of and in memory of Choy Fung

**Kainen, Jacob**, American, born 1909  
*Untitled*, 1990, oil pastel, 1993.68.1, Gift of an Anonymous Donor

**Lami, Eugène Louis**, French, 1800-1890  
*Boar Hunt at Compiègne*, 1833, bound album with 6 watercolors, 1994.59.29.a-f, Collection of Mr. and Mrs. Paul Mellon

**LeWitt, Sol**, American, born 1928  
*Wall Drawing No. 681 C*, 1993, colored ink washes, 1993.41.1. The Dorothy and Herbert Vogel Collection, Gift of Dorothy Vogel and Herbert Vogel, Trustees

**Masereel, Frans**, Belgian, 1889-1972  
*Night in the City*, 1957, brush and black ink with watercolor, 1994.35.3, Gift of Elizabeth C. Lukacs

**Menzel, Adolf**, German, 1815-1905  
*Three Hobos Balanced on the Artist's Signature*, 1887, graphite on light brown paper, 1994.60.45. Gift of Ruth B. Benedict

**Morris, Robert**, American, born 1931  
*Drawing for Earth Project*, 1969, colored inks, watercolor, and colored pencil on graph paper, 1994.17.8, The Dorothy and Herbert Vogel Collection, Gift of Dorothy Vogel and Herbert Vogel, Trustees

**Motherwell, Robert**, American, 1915-1991  
*The Baltic Sea Bride #III*, 1974, acrylic and collage on Upsom board  
*Bouquet for Marina*, 1981, collage  
1993.66.2-3, Gift of Lawrence Rubin

**Pecham, Georg**, German, c. 1568-1604  
*The Way of Salvation*, c. 1595, pen and black ink with gray wash on light brown paper, 1994.51.1. Ailsa Mellon Bruce Fund

**Piranesi, Giovanni Battista**, Italian, 1720-1778  
*The "Canopus" of the Villa Adriana at Tivoli*, 1776, red chalk over black chalk, 1994.69.1, Gift (Partial and Promised) of Mr. and Mrs. Ladislaus von Hoffmann

**Pozzo, Andrea**, Italian, 1642-1709  
*Illusionistic Architecture for the Vault of San Ignazio*, 1685/1690, pen and gray and brown ink with gray wash on 2 joined sheets of paper, 1994.16.1, Gift of Robert M. and Anne T. Bass

**Raphael**, Italian, 1483-1520  
*Eight Apostles*, c. 1514/1516, red chalk over stylus underdrawing  
*A Marble Horse on the Quirinal Hill (recto), Architectural Details and a Soldier (verso)*, 1516/1517, red chalk and pen and brown ink over stylus underdrawing; pen and brown ink  
1993.51.2-3.a,b, Woodner Family Collection

**Rembrandt van Rijn**, Dutch, 1606-1669  
*View of Houtewaal near the Sint Anthonispoort (recto), Figures on the Anthonisdijk Entering Houtewaal (verso)*, early 1650s, reed pen and brown ink with gray-brown wash and touches of white; reed pen and brown ink, 1993.51.6.a,b, Woodner Family Collection

**Renouf, Edda**, American, born 1943  
*Percussion Drawing 19—lines incised after chalk and*

*rubbed with one layer of chalk*, 1977, gray chalk and incised lines  
*Structure Change of Lines incised before chalk—Sounds Rising I*, 1978, incised lines, pastel, and graphite  
*lines incised before gray chalk—white plus gray, points—verticals II*, 1979, incised lines, gray chalk, and graphite  
1994.17.9-11, The Dorothy and Herbert Vogel Collection, Gift of Dorothy Vogel and Herbert Vogel, Trustees

**Russell, John**, British, 1745-1806  
*Mary Wood*, 1794, pastel, 1993.63.1, Ailsa Mellon Bruce Fund

**Sandby, Paul**, British, 1731-1809  
*A Poultry Seller*, c. 1759, pen and black ink with watercolor over graphite, 1993.61.1, Ailsa Mellon Bruce Fund

**Sanquirico, Alessandro**, Italian, 1780-1849  
*A Palatial Garden with Circular Terraces*, c. 1810  
*Piazza with an Equestrian Monument and a Palace*, c. 1810  
pen and black ink with gray wash over graphite, squared in graphite, 1994.9.1-2, Ailsa Mellon Bruce Fund

**Tibaldi, Pellegrino**, Italian, 1527-1596  
*Two Seated Women*, pen and brown ink with brown wash, 1994.60.62, Gift of Ruth B. Benedict

**Tiepolo, Giovanni Domenico**, Italian, 1727-1804  
*The Parting of Saints Peter and Paul*, c. 1791, pen and brown ink with brown wash over black chalk, 1993.51.5, Woodner Family Collection

**Toulouse-Lautrec, Henri de**, French, 1864-1901  
*Seated Woman from Behind—Study for "Au Moulin Rouge"*, 1892, oil on cardboard, 1994.59.12, Collection of Mr. and Mrs. Paul Mellon

**Vedder, Elihu**, American, 1836-1923  
*Old Man by a River*, c. 1863, gouache and watercolor  
*Vitré*, c. 1877, gouache, crayon, and watercolor on gray paper  
*Mt. Colognola—Sheep Grazing on Lake Trasimeno*, c. 1878, gouache and charcoal  
*Orvieto*, c. 1890, graphite, crayon, and pen and brown ink on gray-green paper  
*Drawing for Star of Fortune*, 1892, crayon and black chalk on brown paper  
*Capri*, 1913, pastel on gray paper  
*Capri*, 1913, pastel and charcoal on gray paper  
*Capri*, 1914, pastel and charcoal  
1993.67.1-8, Gift of Mr. and Mrs. Mark Borghi

**Walkowitz, Abraham**, American, 1880-1965  
*Untitled*, c. 1932, brush and black ink with gray wash  
*Untitled*, 1932, brush and black ink with gray wash  
*Cityscape*, c. 1908, pen and black ink and graphite  
*Cityscape*, 1909, graphite  
1994.12.1-2, and 1994.45.1-2, Gift of Prospero Foundation, courtesy of Jane and Raphael Bernstein

## Prints

**Andreani, Andrea**, Italian, 1558/1559-1629  
*The Bearing of the Cross (after Alessandro Casolani)*, 1580s, chiaroscuro woodcut printed from 3 blocks: black line block and 2 tone



*Beggars who get about on their own in Bordeaux*

Francisco de Goya, *Beggars Who Get About on Their Own in Bordeaux*, 1824/1827, Woodner Family Collection, 1993.51.9

blocks in shades of green-brown, 1994.60.1, Gift of Ruth B. Benedict

**Avery, Milton.** American, 1885–1965  
*Birds by Blue Sea*, 1950, color monotype with graphite, 1993.53.1, Gift of Prospero Foundation, courtesy of Jane and Raphael Bernstein

*Riders in the Park*, 1935, drypoint, 1994.41.2, Gift of Harry Lunn

**Avery, Milton,** American, 1885–1965, and **Harry H. Lunn Jr.** (author), American, born 1933

*Milton Avery: Prints 1933–1955*, published 1973, bound volume with 1 drypoint, 1994.41.1, Gift of Harry Lunn

**Barbazza, Francesco,** Italian, active late 18th century

*A Place of Delight with an Aerial Balloon*, 1785  
*A Temple Dedicated to Jupiter, Juno, and Minerva*, 1785

etchings, 1994.56.1–2, Ailsa Mellon Bruce Fund

**Basse, Willem,** Dutch, 1613 or 1614–1672  
*Title Page for "Der Zee-Vaert Lof,"* 1634, engraving  
*The Muse of Poetry*, 1634, etching and engraving  
*Noah's Ark and the Flood*, 1634, etching and engraving  
*The Abduction of Europa*, 1634, etching and engraving

*Telemachus on the Island of the Goddess Calypso*, 1634, etching and engraving

*The Followers of Solon Defending the Temple of Venus*, 1634, etching and engraving  
*Alexander the Great and Neptune*, 1634, etching and engraving

*Hannibal's Navy Battling the Rhodians*, 1634, etching and engraving

*Caesar Crossing Stormy Seas*, 1634, etching and engraving

*The Stabbing of Pompey*, 1634, etching and engraving

*The Death of Cato*, 1634, etching and engraving  
*Saint Paul Shipwrecked on the Island of Malta*, 1634, etching and engraving

*Neptune and the Pillars of Hercules*, 1634, etching and engraving

*The Partitioning of the Globe between Spain and Portugal*, 1634, etching and engraving

*Lions Protecting the Garden of the United Provinces*, 1634, etching and engraving

*Heemskerck's Victory Over the Spanish Fleet at Gibraltar*, 1634, etching and engraving

*Peasant Couple Sitting under a Tree*, c. 1630/1660, etching and engraving

*A Cooper*, c. 1630/1660, etching

*The Flight into Egypt*, c. 1630/1660, etching and engraving

1994.70.1–19, David K. E. Bruce Fund

**Beham, Hans Sebald,** German, 1500–1550

*Es ist Kalt Weter*, 1542

*Das Schadet Nit*, 1542

engravings, 1994.60.2–3, Gift of Ruth B. Benedict

**Belleruche, Albert,** British, 1864–1944

*Maltese Girl*, 1909, crayon lithograph

*The Artist's Mother at the Piano*, 1914, crayon lithograph

*Portrait of a Lady*, crayon lithograph

*Melancholy*, 1907, crayon lithograph

*Madame Mejan*, 1906, crayon lithograph

*Woman with a Shawl*, 1916, tusche lithograph

*Woman with a Harp*, 1906, crayon lithograph on oatmeal paper

*Sporting Style (Rosamund)*, 1916, tusche lithograph on green paper

*Madame Frantz*, 1907, crayon lithograph

*Portrait of a Woman*, 1908, crayon lithograph on light brown paper

*Smiling Woman*, crayon lithograph on oriental paper

*Pierette (Alice N.)*, 1906, crayon lithograph in red

*Joyce*, 1924, crayon lithograph in red

1993.72.1–13, Gift of George and Olga Kenney

**Besnard, Albert,** French, 1849–1934

*Pierre Copies the Virgin from the Portal of the Church of Marly*, 1885, etching

*The Letter to Madame Henry*, 1885, etching

*Sadness*, 1887, etching

*Back of a Woman*, 1889, etching and roulette  
*Woman in Full Profile*, 1892, etching in brown-black

*Self-Portrait*, 1893, collotype

*Woman at Her Toilette*, 1905, etching and drypoint

Frontispiece for "L'Affaire Clémenceau," 1905, etching

*Jules Destrée*, 1917, etching [first state]

*Jules Destrée*, 1917, etching [first state]

*Jules Destrée*, 1917, etching and drypoint [third state]

*Jules Destrée*, 1917, etching and drypoint [third state]

*Jules Destrée*, 1917, etching and drypoint touched with blue-black ink [fifth state]

*Jules Destrée*, 1917, etching and drypoint [sixth state, unique proof]

*Jules Destrée*, 1917, etching and drypoint [sixth state, artist's proof]

*Jules Destrée*, 1917, etching and drypoint [sixth state]

*Jules Destrée*, 1917, etching and drypoint [sixth state]

*Georges Clémenceau*, 1917, drypoint [trial proof]

*Sorrow*, 1919, etching and aquatint

*Birth Announcement for Anne-Élisabeth Besnard*, 1922, etching and drypoint

*Melancholy*, 1888, etching and softground etching in brown

*Edmond Pigalle*, 1908, etching

*Madame Aman Jean*, 1898, etching in brown-black

*Eve*, 1896, etching in yellow-brown [artist's proof]

*Eve*, 1896, etching in brown

*Peppina*, 1919, etching touched with graphite [first state]

*Peppina*, 1919, etching and drypoint [second state]

*Peppina*, 1919, etching and drypoint [third state]

*Pompilia*, 1919, etching and aquatint

*Woman with a Cape*, 1889, etching, drypoint, and roulette on imitation vellum paper

*Auguste Rodin*, 1900, etching

*Three Veiled Women*, 1899, etching

*Seated Nude with a Cigarette*, etching

*Cast of a Net*, 1900, etching on vellum

*The Doll*, 1888, etching and roulette

*Eve before the Apple Tree*, 1892, etching

1993.71.1–20, and 1994.4.1–16, Gift of Mr. and Mrs. Daniel Bell

**Bodmer, Karl**, Swiss, 1809–1893

*Un Abri (A Shelter)*, 1858, lithograph on chine collé

*Les Ours (The Bears)*, 1858/1874, etching on chine collé

1994.42.1–2, René Huyghe Collection

**Boel, Coryn**, Flemish, 1620–1688

*The Barber's Shop* (after David Teniers II), engraving, 1994.60.4, Gift of Ruth B. Benedict

**Boilly, Charles-Ange**, French, 1735/1738–1813

*Tolozan de Montfort*, 1786, engraving, 1994.3.1, Gift of John O'Brien

**Boissieu, Jean-Jacques de**, French, 1736–1810

*The Public Scribe*, 1790, etching with touches of roulette

*River Landscape with a Passing Storm*, 1809, etching and engraving with touches of roulette

1994.58.1–2, Ailsa Mellon Bruce Fund

**Bol, Ferdinand**, Dutch, 1616–1680

*An Old Man Reading*, 1642, etching and drypoint, 1994.60.5, Gift of Ruth B. Benedict

**Bonnat, Léon**, French, 1833–1922

*La Lutte de Jacob (Jacob Wrestling with the Angel)*, 1876

*Fidès Devriès*, 1887

*Aigle Liant un Lièvre (An Eagle Pouncing on a Hare)* drypoints, 1994.42.3–5, René Huyghe Collection

**Boulard, Auguste**, French, 1852–after 1912

*Château on a Rise*, probably 1877, etching,

1994.42.6, René Huyghe Collection

**Bresdin, Rodolphe**, French, 1825–1885

*The Holy Family with the Dogs*, 1878, transfer lithograph on chine collé, 1994.60.6, Gift of Ruth B. Benedict

**British 17th Century**

*Vanitas*, engraving, 1994.60.7, Gift of Ruth B. Benedict

**Brown, John Lewis**, French, 1829–1890

*Maquignons (Horse Dealers)*, etching and aquatint, 1994.42.7, René Huyghe Collection

**Brustolon, Giovanni Battista**, Italian, 1712–1796

*Christmas Eve Procession to San Giorgio Maggiore* (after Giovanni Battista Moretti), 1779, etching and engraving, 1994.60.8, Gift of Ruth B. Benedict

**Buhot, Félix-Hilaire**, French, 1847–1898

*Le Couvre-Feu (The Curfew)* (recto), *Figures on a Shore* (verso), 1874/1875, etching, drypoint, aquatint, and burnishing; graphite, 1994.60.9.a,b, Gift of Ruth B. Benedict

**Callot, Jacques**, French, 1592–1635

*The Massacre of the Innocents*, c. 1618/1620, etching

*The Fan*, 1619, etching and engraving

*Entry of the Prince of Pfaltzbourg*, 1627, etching

1993.45.1–3, Gift of Mollie B. Darr

**Cambiaso, Luca**, after

*Death of Adonis*, late 16th century, woodcut, 1994.60.35, Gift of Ruth B. Benedict

**Carracci, Agostino**, Italian, 1557–1602

*Pietà* (after Veronese), 1582, engraving, 1994.18.1, Ailsa Mellon Bruce Fund

**Chagall, Marc**, Russian, 1887–1985, and **Nikolai Gogol** (author), Russian, 1809–1852

*Les Ames Mortes*, 1923–1927 (published 1948), unbound volume in 2 parts with 96 etchings, 1993.46.1–96, Gift of Mr. and Mrs. Gerhard E. Pinkus

**Champfleury** (author), French, 1821–1889

*Catalogue de l'Oeuvre Lithographié et Gravé de H. Daumier*, published 1878, bound volume with frontispiece etching by Honoré Daumier, Henri-Joseph Harpignies, Félicien Rops, and Alfred Tajée, 1994.40.1, Rosenwald Collection

**Charlet, Nicolas-Toussaint**, French, 1792–1845

*Débit d'Albums avec Procédés nouveaux (New Methods for the Sale of Lithograph Albums)*, 1827

*Lanciers en Marche (Lancers on the March)*, 1831

*Le Diable emporte les Albums (The Devil Runs Off with the Lithograph Albums)*, 1825

*Paysans se reposant dans la Campagne (Peasants Resting in the Countryside)*, 1831

*Vainqueurs et vaincus, tout est friot pour le diable (The Vanquishers and the Vanquished, All Food for the Devil)*, 1822

lithographs, 1994.58.3–7, Ailsa Mellon Bruce Fund

**Claude Lorrain**, French, 1600–1682

*Harbor with a Large Tower*, c. 1641, etching, 1994.47.1, Ailsa Mellon Bruce Fund

**Daumier, Honoré**, French, 1808–1879

*Mlle Etienne-Goconde-Cunégonde-Bécassine de "Constitutionnel"*, 1834, lithograph on chine collé

*Une Victime des Factions*, 1842, lithograph

*Dire que je vais être... exposé...*, 1859, lithograph

1994.60.10–12, Gift of Ruth B. Benedict

**Delacroix, Eugène**, French, 1798–1863

*Mephistopheles in the Sky*, 1828, lithograph on chine collé, 1994.60.13, Gift of Ruth B. Benedict

**Della Bella, Stefano**, Italian, 1610–1664

*Sesta Scena di Tutto Cielo* (after Alfonso Parigi II), 1637, etching, 1994.60.14, Gift of Ruth B. Benedict

**Dietrich, Christian Wilhelm Ernst**, German, 1712–1774

*Battle of the Tritons*, 1763, etching and engraving, 1994.60.15, Gift of Ruth B. Benedict

**Evenepoel, Henri Jacques Edouard**, Belgian, 1872–1899

*At the Square*, 1897, color lithograph, 1994.60.16, Gift of Ruth B. Benedict

**Farinati, Orazio**, Italian, 1559–after 1616

*Madonna and Child with John the Baptist* (after Paolo Farinati), 1590s, etching and engraving, 1994.19.1, Ailsa Mellon Bruce Fund

**Ficquet, Étienne**, French, 1719–1794

*Pierre Mignard* (after Hyacinthe Rigaud), 1755/1765, engraving, 1994.3.3, Gift of John O'Brien

**Fontebasso, Francesco**, Italian, 1709–1769

*Apollo and Nymphs in a Landscape with a Bust of Pan*, 1744, etching, 1994.58.8, Ailsa Mellon Bruce Fund

**French 20th Century**

*Almanach de Mode 1*, published March 1919, 8 offset lithographs with watercolor stenciling

*Almanach de Mode 2*, published April 1919, 8 offset lithographs with watercolor stenciling

1994.43.1–8, and 1994.43.9–16, Solomon R. Guggenheim Collection

**Gavarni, Paul**, French, 1804–1866

*"Les Maris me font toujours rire" (Husbands Always Make Me Laugh)*, 1852/1853, lithograph, 1994.60.19, Gift of Ruth B. Benedict

**Gericault, Théodore**, French, 1791–1824

*Le Giaour (The Infidel)*, 1820

*Passage du Mont St. Bernard (Napoleon's Army Crossing the St. Bernard Pass)*, 1822

lithographs, 1994.58.9–10, Ailsa Mellon Bruce Fund

*Entrance to the Adelphi Wharf*, 1821, lithograph, 1994.60.20, Gift of Ruth B. Benedict

**Gessner, Salomon**, Swiss, 1730–1788

*Satyr Carrying a Nymph*, 1769/1771, etching, 1994.3.4, Gift of John O'Brien

**Gillot, Firmin**, French, 1820–1872

*The Stone Breaker* (after Gustave Courbet), after 1849, gillotype, 1994.42.8, René Huyghe Collection

**Giroux, Charles**, French, 1861–after 1928

*La Nuit et l'Amour (Night and Love)* (after James Bertrand), engraving, 1994.42.9, René Huyghe Collection

**Gole, Jacob**, Dutch, 1660–1737

*The Conversation*, mezzotint, 1994.60.21, Gift of Ruth B. Benedict



**Goltzius, Hendrik**, Dutch, 1558–1617

*Pluto*, 1588/1590, chiaroscuro woodcut printed from 3 blocks: dark gray line block with middle and light gray tone blocks, 1994.60.22, Gift of Ruth B. Benedict

*The Circumcision* (style of Albrecht Dürer), 1594

*The Visitation* (style of Parmigianino), 1593 engravings, 1994.21.1–2, Ailsa Mellon Bruce Fund

**Gourmont I, Jean de**, after

*Three Figures in a Gallery*, etching, 1994.60.18, Gift of Ruth B. Benedict

**Goya, Francisco de**, Spanish, 1746–1828

*Estan calientes (They Are Hot)*, published 1799, etching and burnished aquatint

*Subir y bajar (To Rise and To Fall)*, published 1799, etching and burnished aquatint

*Buen Viaje (Bon Voyage)*, published 1799, etching, burnished aquatint, and engraving

*No hay quien nos desate? (Can't Anyone Untie Us?)*, published 1799, etching and burnished aquatint

1994.60.23–26, Gift of Ruth B. Benedict

**Grandville, J. J.**, French, 1803–1847

*The Ailing Cricket*, 1829

*Blessed Are the Well-Fed*, 1829

*A Conventional Marriage*, 1829

hand-colored lithographs, 1994.60.28–30, Gift of Ruth B. Benedict

**Grasset, Eugène Samuel**, French, 1841–1917

*Roundel Portrait of a Girl*

*Jalousie (Jealousy)*

hand-colored lithographs, 1994.42.10–11, René Huyghe Collection

**Gray, Thomas** (author), British, 1716–1771,

with **Charles Grignion**, British, 1717–1810,

and **Johann Sebastian Müller**, German,

1715–1785

*Designs by Mr. R. Bentley, for Six Poems by Mr. T. Gray* (after Richard Bentley), published 1753,

bound volume with 6 engraved plates, 13 engraved vignettes, and 6 engraved initials,

1993.79.1, Gift of Charlotte and Arthur Vershbow

**Greenwood, John**, American, 1727–1792

*Girl with a Candle* (after Nicolaas Verkolje), after

1758, mezzotint, 1994.44.8, Ailsa Mellon Bruce Fund

**Gris, Juan**, Spanish, 1887–1927

*Marcelle la Brune*, 1921, lithograph in green on oriental paper, 1994.60.31, Gift of Ruth B. Benedict

**Homer, Winslow**, after

*The Dinner Horn*, 1870, woodcut, 1994.59.27, Collection of Mr. and Mrs. Paul Mellon

**Hugo, Herman** (author), Flemish, 1588–1629, and **Christoffel van Sichem II**, Dutch, c. 1581–1658

*Pia Desideria Emblematis* (after Boëtius Adams Bolswert after Abraham Bloemaert), published 1628, bound volume with 47 woodcuts,

1993.56.1, Ailsa Mellon Bruce Fund

**Indiana, Robert**, American, born 1928

*LOVE*, 1967, screenprint, 1993.75.1, Gift of Laura M. Slatkin

**Isabey, Eugène**, French, 1803–1886

*Château de Pesteil à Polminhac*, 1832

*Intérieur d'un Port*, 1833

lithographs on chine collé, 1994.60.33–34. Gift of Ruth B. Benedict

#### Italian 18th Century

**Annibale Carracci**, etching and engraving, 1994.3.2. Gift of John O'Brien

**Jacquemart, Jules-Ferdinand**, French, 1837–1880

*L'Approche de l'Orage (The Storm's Approach)* (after Jan van de Cappelle), etching and drypoint, 1994.42.12. René Huyghe Collection

**Jegher, Christoffel**, Flemish, 1596–1652/1653  
*Rest on the Flight into Egypt* (after Sir Peter Paul Rubens), chiaroscuro woodcut printed from 2 blocks: black line block and brown tone block, 1994.60.37. Gift of Ruth B. Benedict

**Johnson, Charles M.**, American, 19th century  
*William Gladstone*, 1896  
*Pope Leo XIII*, 1899  
fumée engravings on tissue paper, 1994.42.13–14. René Huyghe Collection

**Kandinsky, Wassily**, Russian, 1866–1944  
*Landscape with Figures and a Crucifix*, 1911, color woodcut, 1994.63.3. Gift of Frank R. and Jeannette H. Eyerly

**Klinger, Max**, German, 1857–1920  
*Philosopher*, 1909, etching and aquatint on japan paper [proof]  
*A Step*, 1882, etching on japan paper [first state, proof]  
1993.60.1. and 1994.22.1. Epstein Family Fund

**Kokoschka, Oskar**, Austrian, 1886–1980  
*Exodus*, 1967/1968, drypoint, 1993.73.3. Gift of Dr. Ruth Ivor

*Walter Hasenclever*, 1917, lithograph, 1994.60.38. Gift of Ruth B. Benedict

**Lalanne, Maxime**, French, 1827–1886  
*Animaux au Pâturage (Animals at Pasture)* (after Nicolaes Pietersz. Berchem), etching and drypoint on chine collé, 1994.42.15. René Huyghe Collection

**Le Sueur, Nicolas**, French, 1690–1764  
*Diana and Endymion* (after Sebastiano Conca), chiaroscuro woodcut printed from 3 blocks: black line block and gray-blue and light blue tone blocks, 1994.60.39. Gift of Ruth B. Benedict

**Legros, Alphonse**, French, 1837–1911  
*Alfred, Lord Tennyson*, lithograph on chine collé, 1994.60.40. Gift of Ruth B. Benedict

**Leithauser, Mark Alan**, American, born 1950  
*The Northern Shore*, 1977, etching, 1993.76.1. Gift of Dr. Thomas A. Mathews

**Lepère, Auguste**, French, 1849–1918  
*The Seine at the Bridge of Austerlitz*, 1886, wood engraving on tissue paper, 1994.42.16. René Huyghe Collection

**Lhermitte, Léon Augustin**, French, 1844–1925  
*Daubigny*, engraving, 1994.60.41. Gift of Ruth B. Benedict

**Lichtenstein, Roy**, American, born 1923  
*Foot and Hand*, 1964, offset lithograph, 1993.48.1. Gift of Elizabeth J. Foy

*Reflections on Brushstrokes*, 1990  
*Reflections on Conversation*, 1990  
*Reflections on Crash*, 1990  
*Reflections on Girl*, 1990

*Reflections on Hair*, 1990  
*Reflections on Minerva*, 1990  
*Reflections on The Scream*, 1990  
lithograph, screenprint, woodcut, and metalized PVC collage with embossing on mold-made Somerset paper, 1994.67.1–7. Gift of Tyler Graphics Ltd.

**Lichtenstein, Roy**, American, born 1923, and **Allen Ginsberg** (author), American, born 1926  
*La Nouvelle Chute de l'Amérique (The New Fall of America)*, 1992, unbound volume with 10 etching and aquatints, 1993.50.1–10. Gift of Roy and Dorothy Lichtenstein

**Lievens I, Jan**, Dutch, 1607–1674  
*Bust of a Bearded Old Man*, probably early 1630s, etching and engraving, 1994.19.2. Ailsa Mellon Bruce Fund

**Lindsay, Lionel Arthur, Sir**, Australian, 1874–1961  
*Repose*, wood engraving, 1994.42.17. René Huyghe Collection

**Lucas, David**, British, 1802–1881  
*A Heath* (after John Constable), 1830/1831, mezzotint, 1994.60.42. Gift of Ruth B. Benedict

**Magritte, René**, Belgian, 1898–1967  
*Paysage de Baucis (Landscape of Baucis)*, 1966, aquatint and lift-ground aquatint, 1994.63.5. Gift of Frank R. and Jeannette H. Eyerly

**Manglard, Adrien**, French, 1695–1760  
*Harbor by Moonlight*, 1753, etching and engraving with scraping, 1994.2.1. Ailsa Mellon Bruce Fund

**Masereel, Frans**, Belgian, 1889–1972  
*La Cathédrale, Anvers*, 1958, woodcut  
*Retour du Travail*, 1956, woodcut  
*Die Sonne*, published 1926 (woodcuts executed before or in 1919), bound volume with 63 woodcuts  
*Die Idee*, published 1927 (woodcuts executed 1920), bound volume with 83 woodcuts  
*Die Passion eines Menschen*, published 1924 (woodcuts executed before or in 1918), bound volume with 25 woodcuts  
*Jeunesse*, published 1948, bound volume with 22 woodcuts  
*Danse Macabre*, published 1941, bound volume with 25 illustrations  
*Étalages*, published 1961, bound volume with 40 woodcuts  
*Du Noir au Blanc / Von Schwarz zu Weiss*, published 1939, bound volume with 57 woodcuts  
*La Ville*, published 1961 (woodcuts executed before or in 1925), bound volume with 100 woodcuts  
*La Ville*, 1925, woodcut  
1994.35.1–2, 1994.35.4–8, and 1994.35.10–13. Gift of Elizabeth C. Lukacs

**Masereel, Frans**, Belgian, 1889–1972, and **Rudolf Hagelstange** (author), German, 1912–1984  
*Die Nacht*, published 1955 (woodcuts executed 1953), bound volume with 37 woodcuts, 1994.35.9. Gift of Elizabeth C. Lukacs

**Matham, Jacob**, Dutch, 1571–1631  
*Winter* (after Hendrik Goltzius), 1589  
*Pride*  
engravings, 1994.60.43–44. Gift of Ruth B. Benedict

Christoffel Jegher, after Sir Peter Paul Rubens, *Rest on the Flight into Egypt*. Gift of Ruth B. Benedict, 1994.60.37

**Matisse, Henri**, French, 1869–1954, and **Charles d'Orléans** (author), French, 1391–1465

*Poèmes de Charles d'Orléans*, published 1950, unbound volume with 54 color lithographs and 40 poems, 1993.47.1, Gift of Leonard B. Schlosser

**Merle, Jean Toussaint** (author), French, 1780–1833, **Hilaire Périé** (author), French, 1780–1833, and **Gottfried Engelmann** (lithographer), French, 1788–1839

*Description historique et pittoresque du Château de Chambord* (after Alexandre-Evariste Fragonard, Jules Frédéric Villeneuve, and other artists), published 1821, bound volume with 11 lithographs, 1993.79.2, Gift of Charlotte and Arthur Vershbow

**Moncornet, Balthasar**, Probably, French, c. 1600–1668

*Design for a Fan: Courtly Figures in a Landscape*, mid-17th century, etching and engraving, 1994.47.2, Ailsa Mellon Bruce Fund

**Muller, Jan**, Dutch, 1571–1628

*Belshazzar's Feast*, engraving, 1994.60.46, Gift of Ruth B. Benedict

**Neagle, James**, British, c. 1769–1822

*Anton Raphael Mengs*, engraving, 1994.3.5, Gift of John O'Brien

**Nilson, Johannes Esaias**, German, 1721–1788

*Façon moderne d'une Porte de Jardin (A Garden Door in the Modern Style)*, c. 1755/1760

*Invention d'une Cascade (Design for a Cascade)*, c. 1755/1760

*Project d'une Grotte (Plan for a Grotto)*, c. 1755/1760

*Dessein d'une Fontaine ornée avec les quatre Elements (Design for a Fountain Decorated with the Four Elements)*, c. 1755/1760

etchings and engravings, 1993.54.1–4, Ailsa Mellon Bruce Fund

**Oldenburg, Claes**, American, born 1929

*Nose Handkerchief*, 1968, screenprint on silk handkerchief, 1994.65.1, Gift of Kimiko and John Powers

**Ostade, Adriaen van**, Dutch, 1610–1685

*The Spinner*, 1652, etching, 1994.60.47, Gift of Ruth B. Benedict

**Paladino, Mimmo**, Italian, born 1948, and

**Salvatore Licitra** (author), Italian, born 1953

*Piccolo circolo chiuso*, published 1991, bound volume with 18 etchings, including 1 loose print on japan paper, 1993.80.1, Gift of Robert and Brenda Edelson

**Pérignon, Nicolas**, French, 1726–1782

*House with a Dovecote in a Rolling Landscape*, c. 1770

*River Landscape with Figures and a Boat at Water's Edge*, 1768

*A Cottage with Two Men Seated at the Doorway*, c. 1770

*A Low Cottage with a Herdsman Leading His Flock*, 1771

*Horses Being Led to Water on a Winding Riverbank*, 1771

*A House and a Shaded Cottage on the Banks of a River*, c. 1770

*Town on a River Bank with Two Round Towers*, c. 1770

etchings, 1994.44.1–7, Ailsa Mellon Bruce Fund

**Pether, William**, British, probably 1731–1821  
*A Farrier's Shop* (after Joseph Wright of Derby), 1771, mezzotint, 1994.60.48, Gift of Ruth B. Benedict

**Picasso, Pablo**, Spanish, 1881–1973

*Man with a Dog*, 1914, etching with fowl-biting and burnishing, 1994.63.4, Gift of Frank R. and Jeannette H. Eyerly

**Pissarro, Camille**, French, 1830–1903

*Baigneuses (Le jour)*, c. 1895, lithograph on chine collé, 1994.60.49, Gift of Ruth B. Benedict

**Pollard, Robert**, British, 1756–1827, and

**Francis Jukes**, British, 1755–1838

*Vauxhall Gardens* (after Thomas Rowlandson), 1785, hand-colored etching and aquatint,

1994.60.55, Gift of Ruth B. Benedict

**Porter, Fairfield**, American, 1907–1975

*Broadway*, 1972, 6-color lithograph, 1994.60.50, Gift of Ruth B. Benedict

**Prendergast, Maurice Brazil**, American,

1858–1924

*Skipper Rope*, c. 1892–1895, color monotype with graphite additions on tissue paper,

1994.59.30, Collection of Mr. and Mrs. Paul Mellon

**Pye, John**, British, 1782–1874

*Ehrenbreitstein* (after Joseph Mallord William Turner), 1845, engraving on chine collé,

1994.60.51, Gift of Ruth B. Benedict

**Rembrandt van Rijn**, Dutch, 1606–1669

*Saint Jerome in a Dark Chamber*, 1642, etching, drypoint, and engraving

*The Flight into Egypt: A Night Piece*, 1651, etching, drypoint, and engraving

*Nude Seated on a Bench with a Pillow (Woman Bathing Her Feet at a Brook)*, 1658, etching and engraving

1994.60.52–54, Gift of Ruth B. Benedict

*Self-Portrait Drawing at a Window*, 1648, etching,

drypoint, and engraving, 1994.63.1, Gift of Frank R. and Jeannette H. Eyerly

**Renouf, Edda**, American, born 1943

*Letters to Earth*, published 1991, portfolio with 7 intaglio prints, 1994.66.1–7, Gift of the Artist

**Rivers, Larry**, American, born 1923

*Double French Money*, 1965, screenprint with acrylic sheet overlay, photolithographic halftone, and acrylic sheet collage, 1993.74.1,

Gift of Lucy Galpin Moorhead

**Roghman, Geertruydt**, Dutch, active 1647

*'T Huys te Zuylen* (after Roelant Roghman), etching and engraving, 1994.20.1, Ailsa Mellon Bruce Fund

**Ruisscher, Johannes**, Dutch, c. 1625–after

1675, reworked by **Anthonie Waterloo**, Dutch, 1609/1610–1690

*Village beside a Canal*, second half 17th century, engraving [second state]

*Village beside a Canal*, second half 17th century, engraving [third state]

1994.60.56–57, Gift of Ruth B. Benedict

**Saenredam, Jan Pietersz.**, Dutch, 1565–1607

*Adam Naming the Animals*, 1604 [first state]

*Adam and Eve before the Tree of Knowledge*, 1604 [first state]

*Temptation of Man*, 1604 [first state]

*Expulsion from Eden*, 1604 [first state]

*Adam and Eve Working*, 1604 [first state]

*Adam and Eve Lamenting over the Corpse of Abel*, 1604 [first state] engravings (after Abraham Bloemaert), 1994.50.1–6, Ailsa Mellon Bruce Fund

**Saint-Aubin, Augustin de**, French,

1736–1807

*Marie-Thérèse-Charlotte, Duchess of Angoulême* (after Piat Joseph Sauvage), 1791, engraving,

1994.3.6, Gift of John O'Brien

**Sandby, Paul**, British, 1731–1809

*Caernarvon Castle*, 1776, etching and aquatint in brown, 1994.60.58, Gift of Ruth B. Benedict

**Schmidt-Rottluff, Karl**, German, 1884–1976

*Head of a Woman*, 1916

*Female Portrait*, 1909

woodcuts, 1993.73.1–2, Gift of Dr. Ruth Ivor

**Schwitters, Kurt**, German, 1887–1948

*Untitled* from *Das Kestnerbuech*, 1919, woodcut, 1994.60.59, Gift of Ruth B. Benedict

**Sichem I, Christoffel van**, Dutch,

c. 1546–1624

*Young Man Playing the Zither* (after Hendrik Goltzius), woodcut, 1994.60.60, Gift of Ruth B. Benedict

**Stella, Frank**, American, born 1936

*La penna di lui (black and white)*, 1988, lithograph, etching, aquatint, and relief on TGL handmade paper, 1993.52.1, Gift of the Collectors Committee and The Circle of the National Gallery of Art

*The Pequod Meets the Jeroboam. Her Story*, 1993, lithograph, etching, aquatint, relief, and mezzotint on TGL handmade paper, 1993.57.1, Gift of Tyler Graphics Ltd.

*Ambergris*, 1993, lithograph, etching, aquatint, relief, engraving, and screenprint on TGL handmade paper, 1994.10.1, Gift of The Circle of the National Gallery of Art

*The Monkey-Rope*, 1993, lithograph, etching, aquatint, relief, and screenprint on TGL handmade paper

*The Battering Ram*, 1993, lithograph, etching, aquatint, relief, engraving, screenprint, and collagraph on TGL handmade paper

*A Bower in the Arsacides*, 1993, lithograph, etching, aquatint, relief, and collagraph on TGL handmade paper

*The Affidavit*, 1993, lithograph, etching, aquatint, relief, and screenprint on TGL handmade paper

*Monstrous Pictures of Whales*, 1993, lithograph, etching, aquatint, relief, and screenprint on TGL handmade paper

*The Whale-Watch*, 1993, lithograph, etching, aquatint, and relief on TGL handmade paper

*Extracts*, 1993, lithograph, etching, aquatint, relief, and screenprint on TGL handmade paper

1994.36.1–7, Gift of Tyler Graphics Ltd. and the Artist

*Stubb & Flask Kill a Right Whale*, 1991, etching, aquatint, and relief on TGL handmade paper

*The Fossil Whale*, 1991, etching, aquatint, and relief on TGL handmade paper

*The Fossil Whale, State I*, 1991, etching, aquatint, relief, embossing, and carborundum on TGL handmade paper

*The Funeral*, 1991, etching, aquatint, relief, drypoint, and carborundum on TGL handmade paper

*The Cabin. Ahab and Starbuck*, 1991, etching, aquatint, and relief on TGL handmade paper

*Jonah Historically Regarded*, 1991, etching, aquatint, relief, screenprint, drypoint, carborundum, and engraving on TGL handmade paper *Jonah Historically Regarded (Dome)*, 1992, etching, aquatint, relief, engraving, screenprint, and stencil with hand-coloring on shaped TGL handmade paper

*The Candles*, 1992, lithograph, screenprint, and collage of Gampi fiber on Saunders mold-made paper

*The Fountain*, 1993, 67-color woodcut, etching, aquatint, relief, and drypoint with hand-coloring, on 3 sheets of Kozo fiber handmade paper with screenprinted Gampi fiber handmade paper collage elements, 1994.67.8–16.a,b,c, Gift of Tyler Graphics Ltd.

**Thomassin, Henri Simon**, French, 1687–1741  
*Portrait du Caravage (Portrait of Caravaggio)*, engraving, 1994.60.61, Gift of Ruth B. Benedict

**Tiepolo, Giovanni Domenico**, Italian, 1727–1804

*Old Man with a Beard*, c. 1762, etching, 1994.60.63, Gift of Ruth B. Benedict

**Toulouse-Lautrec, Henri de**, French, 1864–1901

*Country Outing (Partie de campagne)*, color lithograph, 1994.59.31, Collection of Mr. and Mrs. Paul Mellon

**Vasi, Giuseppe**, Italian, 1710–1782

*A Temple Dedicated to Aesculapius* (after Giuseppe Palazzi), 1771

*A Temple Dedicated to Peace* (after Giuseppe Palazzi), 1773

etchings, 1994.56.3–4, Ailsa Mellon Bruce Fund

**Vedder, Elihu**, American, 1836–1923

*The Magdalene*, c. 1884, crayon, gouache, gold paint, and graphite over silver gelatin developed-out print, 1993.67.9, Gift of Mr. and Mrs. Mark Borghi

**Velde, Adriaen van de**, Dutch, 1636–1672

*Two Recumbent Sheep*, 1670, etching, 1994.60.64, Gift of Ruth B. Benedict

**Vierge, Daniel**, Spanish, 1851–1904

*On the Trail of Don Quixote*, before 1896, wood engraving on tissue paper, 1994.42.19, René Huyghe Collection

**Vuillard, Edouard**, French, 1868–1940

*Le Maître d'Hôtel*, published 1935, lithograph, 1994.60.65, Gift of Ruth B. Benedict

*Motherhood*, 1896, 4-color lithograph on japan paper, 1994.63.2, Gift of Frank R. and Jeannette H. Eylerly

**Warhol, Andy**, American, 1928–1987

*Mick Jagger*, 1975, screenprint, 1993.49.1, Gift of Thomas G. Klarner

**Waterloo, Antonie**, Dutch, 1609/1610–1690

*Wooded Landscape with a Bridge*, etching and engraving, 1994.60.66, Gift of Ruth B. Benedict

**Westerhout, Arnold von**, Flemish,

1651–1725, and **Giovanni Girolamo Frezza**, Italian, 1659–1741 or after

*The Ceiling of San Ignazio* (after Andrea Pozzo), 1702, engraving, 1994.64.1, Gift of John Morton Morris

**Wierix**, Probably, Flemish, 16th century

*The Entombment* (style of Albrecht Dürer), engraving, 1994.60.67, Gift of Ruth B. Benedict

**Wiley, William T.**, American, born 1937

*Break the Rule*, 1986, softground etching, 1994.5.1, Gift of the Collectors Committee

*I Keep Foolin' Around*, 1981, softground etching, 1994.6.1, Helen C. Powers Memorial Fund

**Zanetti, Anton Maria**, Italian,

1679/1680–1767

*Two Children Petting a Lamb*, 1725, chiaroscuro woodcut printed from 2 blocks: black line block and blue tone block, 1994.60.68, Gift of Ruth B. Benedict

## Photographs

**Becher, Bernd**, German, born 1931, and **Hilla**

**Becher**, German, born 1934

*Cooling Towers/Steel-Wood*, 1972

*Winding-Tower*, 1972

silver gelatin developed-out prints mounted on paperboard, 1994.17.2–3, The Dorothy and Herbert Vogel Collection, Gift of Dorothy Vogel and Herbert Vogel, Trustees

**Callahan, Harry**, American, born 1912

*Cape Cod*, 1972

*Cape Cod*, 1972

silver gelatin developed-out prints, 1993.78.1–2, Gift of Joyce and Robert Menschel

**Frank, Robert**, American, born 1924

*London*, 1953

*London*, 1953

*London*, 1953

*City of London*, 1951

silver gelatin developed-out prints, 1994.23.1–4, Robert Frank Collection, Gift of The Howard Gilman Foundation, in Honor of the 50th Anniversary of the National Gallery of Art

*Coney Island July 4th*, 1958, silver gelatin developed-out print, 1994.24.1, Robert Frank Collection, Gift of the Richard Florsheim Art Fund

*Pull My Daisy*, 1959, silver gelatin developed-out print, 1994.25.1, Robert Frank Collection, Gift of Evelyn Stefansson Nef

*Billy from Life Dances On*, c. 1980, silver gelatin developed-out print, 1994.26.1, Robert Frank Collection, Gift of the Evelyn and Walter Haas Jr. Fund, The Lemon Foundation, and Ann L. Ugelow

*Look Out For Hope, Mabou—New York City*, 1979, silver gelatin developed-out print with pen and black ink, 1994.27.1, Robert Frank Collection, Gift of the Evelyn and Walter Haas Jr. Fund

*From: Life Dances On*, c. 1980, silver gelatin developed-out print, 1994.28.1, Robert Frank Collection, Gift of the Mars Foundation and an Anonymous Donor

*Moving Out*, 1962–1984, 3 silver gelatin developed-out prints with acrylic paint, 1984–1993, 1994.29.1, Robert Frank Collection, Anonymous Gift

*Teardrops, New Jersey*, 1960, silver gelatin developed-out print, 1994.30.1, Robert Frank Collection, Gift of Gay Block

*Halifax Infirmary*, 1978

*Miles Forst Shoes at Crosby Street*, 1950

silver gelatin developed-out prints, 1994.31.1–2, Robert Frank Collection, Anonymous Gift

silver gelatin developed-out prints, work prints, proof sheets, 1994.37.1–1.235, Robert Frank Collection, Gift of Robert Frank

*Peru*, 1948, silver gelatin developed-out print, 1994.54.1, Robert Frank Collection, Gift of Robert Frank

*Sagamore Cafeteria, New York City*, 1955

*Detroit*, 1955

*Andrea, Mabou*, 1977

*Danny Seymour*, 1972

*Los Angeles—February 4th—I Wake Up—Turn On TV*, 1979

silver gelatin developed-out prints, 1994.55.1–5, Robert Frank Collection, Anonymous Gift

*Paris*, 1949

*Paris*, 1949

silver gelatin developed-out prints, 1994.57.1–2, Robert Frank Collection, Gift of the Prince Charitable Trusts

*Near Victoria Station, London*, 1951, silver gelatin developed-out print, 1994.71.1, Robert Frank Collection, Gift of The Herbert and Nannette Rothschild Memorial Fund in memory of Judith Rothschild

**Siskind, Aaron**, American, 1903–1991

*Manzanillo, Mexico*, 1955, silver gelatin developed-out print, 1994.42.18, René Huyghe Collection



Adriaen Brouwer, *Boy Making Faces*, c. 1632–1635, Anonymous Purchase, 1994.46.1

## Changes of Attribution

The following changes of attribution are the result of scholarly research using the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The fol-

lowing changes were made and approved by the Gallery's Board of Trustees during the 1994 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

### Paintings

<i>Number, title, date</i>	<i>Attribution</i>	<i>Changes to</i>
1942.8.13 <i>Probably Matilda Caroline Cruger</i> late 18th or early 19th century	American 19th Century	American 18th Century <i>Matilda Caroline Cruger</i> c. 1795
1961.9.63 <i>The Castle of Nymphenburg</i>	Bernardo Bellotto	Bernardo Bellotto and Workshop <i>Nymphenburg Castle, Munich</i>
1961.9.64 <i>View of Munich</i>	Bernardo Bellotto	Bernardo Bellotto and Workshop
1945.15.1 <i>The Courtyard, Doge's Palace, with the Procession of the Papal Legate</i> c. 1750	Follower of Canaletto	Venetian 18th Century <i>Procession in the Courtyard of the Ducal Palace, Venice</i> 1742 or after
1945.15.2 <i>A Fete Day, Venice</i> c. 1750	Follower of Canaletto	Venetian 18th Century <i>Procession of Gondolas in the Bacino di San Marco, Venice</i> 1742 or after
1963.10.106 <i>Chrysanthemums</i> c. 1878	William Merritt Chase	Unknown 19th Century, possibly American fourth quarter 19th century
1937.1.74 <i>A Girl with a Broom</i> 1651	Carel Fabritius and Workshop of Rembrandt van Rijn	Rembrandt Workshop (possibly Carel Fabritius) probably begun 1646/1648 and completed 1651
1942.9.59 <i>The Apostle Paul</i> probably 1657	Rembrandt van Rijn	Rembrandt van Rijn (and Workshop?) c. 1657
1937.1.79 <i>Joseph Accused by Potiphar's Wife</i>	Rembrandt van Rijn	Rembrandt Workshop
1937.1.73 <i>An Old Lady with a Book</i>	Rembrandt van Rijn	Rembrandt van Rijn and Workshop
1942.9.70 <i>Self-Portrait</i>	Rembrandt van Rijn	Rembrandt Workshop <i>Portrait of Rembrandt</i>
1940.1.13 <i>A Turk</i> c. 1634	Rembrandt van Rijn	Rembrandt van Rijn and Workshop (probably Govaert Flinck) <i>Man in Oriental Costume</i> c. 1635
1937.1.75 <i>A Woman Holding a Pink</i>	Rembrandt van Rijn	Rembrandt Workshop
1942.9.61 <i>The Descent from the Cross</i> c. 1655	after Rembrandt van Rijn	Rembrandt Workshop (probably Constantijn van Renesse) 1650/1655
1942.9.58 <i>Head of Saint Matthew</i> probably 1660/1670	Follower of Rembrandt van Rijn	Rembrandt Workshop probably c. 1661

<i>Number, title, date</i>	<i>Attribution</i>	<i>Changes to</i>
1942.9.66 <i>The Philosopher</i> 1650/1655	Follower of Rembrandt van Rijn (possibly Willem Drost)	Rembrandt Workshop (possibly Willem Drost) c. 1655
1956.1.1 <i>Old Woman Plucking a Fowl</i> intentionally not dated	Style of Rembrandt van Rijn	Follower of Rembrandt van Rijn 1650/1655
1942.9.63 <i>Study of an Old Man</i> possibly 18th century	Style of Rembrandt van Rijn	Follower of Rembrandt van Rijn probably late 17th century
1942.8.12 <i>Mr. Ashe</i>	Gilbert Stuart	Attributed to Gilbert Stuart <i>John Ashe</i>
1952.2.12 <i>Portrait of a Young Lady as Venus Binding the Eyes of Cupid</i> c. 1555	Titian	Follower of Titian <i>Venus Blindfolding Cupid</i> c. 1560/1570

### **Drawings**

1951.16.157 <i>High Street, Bristol</i>	British 19th Century	James Johnson
1983.49.152-203 <i>Views of Rome</i>	Charles-Louis Clérisseau	Joseph Marie Vien
1963.15.12 <i>Park of an Italian Villa</i> 18th century	French 18th Century	François-André Vincent 1774/1775
1985.1.54 <i>The Fair at Impruneta</i>	Jacques Stella	Remigio Cantagallina

### **Loans**

#### **Extended Loans from the Gallery's Collections**

All works are part of the National Lending Service unless indicated by †

#### **A U S T R I A**

##### **Vienna, United States Ambassador**

American 19th Century, *Memorial to Nicholas M.S. Catlin*; Jonathan Budington, *Father and Son*; Gari Melchers, *The Sisters*; Thomas Sully, *The Vanderkemp Children*; After Susan Waters, *Henry L. Wells*

##### **Vienna, United States Head of Delegation to the Conference on Security and Cooperation in Europe**

John Woodhouse Audubon, *Long-Tailed Red Fox*; Attributed to John Woodhouse Audubon, *A Young Bull*; Alexander Liberman, *Omega IV*; Mark Rothko, *Untitled*; Allen Tucker, *Bizarre*

#### **B E L G I U M**

##### **Brussels, United States Ambassador**

5 Mark Rothko paintings

##### **Brussels, United States Ambassador to NATO**

Gilbert Stuart, *George Pollock*; Catherine Yates Pollock (Mrs. George Pollock); Thomas Sully, *Ann Biddle Hopkinson*; Francis Hopkinson; *The Leland Sisters*

#### **B O L I V I A**

##### **La Paz, United States Ambassador**

5 George Catlin paintings (returned)

#### **C A N A D A**

##### **Ottawa, United States Ambassador**

American 19th Century, *Leaving the Manor House*; Charles S. Humphreys, *The Trotter*; Frederick Kermelmeyer, *First Landing of Columbus*

#### **C H I N A**

##### **Beijing, United States Ambassador**

American 19th Century, *New England Farm in Winter*; Marguerite Zorach, *Christmas Mail*

#### **C O L O M B I A**

##### **Bogotá, United States Ambassador**

5 George Catlin paintings (returned)

#### **C Z E C H R E P U B L I C**

##### **Prague, United States Ambassador**

Mark Rothko, *Untitled (man and woman holding hands)*; *Untitled (three figures)*; *Untitled (still-life with vase and two statues)*

#### **D E N M A R K**

##### **Copenhagen, United States Ambassador**

American 19th Century, *Horizon of the New World* (returned); 3 George Catlin paintings (returned); Mark Rothko, *Untitled (two seated women)* (returned)

#### **E G Y P T**

##### **Cairo, United States Ambassador**

Leila T. Bauman, *U.S. Mail Boat* (returned); Walt Kuhn, *Pumpkins* (returned); Mark Rothko, 2 *Untitled* paintings (returned); James Twitty, *Blue Water* (returned)



Onésipe Aguado's *Woman Seen from the Back*, c. 1862, Gilman Paper Company Collection, was among the landmark photographs exhibited in *The Waking Dream: Photography's First Century*

#### ENGLAND

##### London, United States Ambassador

William Beechey, *Lieutenant General Sir Thomas Picton*; Frank Weston Benson, *Portrait in White*; Francis Cotes, *Mrs. Thomas Horne*; Jacob Eichholtz, *William Clark Frazer*; Thomas Gainsborough, *William Yelverton Davenport*; George Peter Alexander Healy, *Roxanna Atwater Wentworth*; Michiel van Miereveld, *Portrait of a Lady with a Ruff*; John Singer Sargent, *Miss Grace Woodhouse*; Gilbert Stuart, *Luke White*

#### FRANCE

##### Paris, Musée du Louvre

Severo da Ravenna, *The Christ Child* †

##### Paris, United States Ambassador

American 19th Century, *Washington at Valley Forge* (returned); Paul Cézanne, *At the Water's Edge; Man with Pipe*; Walt Kuhn, *Green Apples and Scoop; The White Clown*; A. A. Lamb, *Emancipation Proclamation* (returned); Henri Rousseau, *Rendezvous in the Forest*; John Singer Sargent, *Mrs. Joseph Chamberlain*

##### Paris, United States Ambassador to the Organization for Economic Cooperation and Development

American 18th Century, *Hunting Scene with a Pond*; Mark Rothko, *Personage Two; Untitled; Untitled (two women at a window)*

#### GERMANY

##### Bonn, United States Ambassador

2 George Catlin paintings

#### HUNGARY

##### Budapest, United States Ambassador

John Frederick Kensett, *Landing at Sabbath Day Point, Lake George*; Mark Rothko, *Untitled (figures around a piano)*

#### IRELAND

##### Dublin, United States Ambassador

Gilbert Stuart, *Counsellor John Dunn; John Bill Ricketts*

#### ITALY

##### Florence, Ente Casa Buonarroti

After Michelangelo Buonarroti, *Damned Soul* †

## RUSSIA

### Moscow, United States Ambassador

Ralston Crawford, *Lights in an Aircraft Plant*; Lyonel Feininger, *Zirchow VII*; Mark Rothko, *Untitled (still life in front of window)*; *Untitled*

## SPAIN

### Barcelona, Fundació Joan Miró

Mark Rothko, *Untitled*

### Madrid, United States Ambassador

5 George Catlin paintings (returned)

## SWITZERLAND

### Geneva, United States Ambassador to the Arms

#### Control and Disarmament Agency

American 19th Century, *Brother and Sister*; *Steamship Erie*; 2 George Catlin paintings; Attributed to Reuben Rowley, *Dr. John Safford and Family*

## UNITED STATES

### Alabama

#### Birmingham Museum of Art

Anders Zorn, *Hugo Reisinger* (returned); Mark Rothko, *Untitled (black and gray)*

### California

#### Oakland Museum of Art

Mark Rothko, 2 *Untitled* paintings

### Connecticut

#### Hartford, Wadsworth Atheneum

Mark Rothko, *Untitled*

### District of Columbia

#### Architect of the Capitol

Franklin C. Courter, *Lincoln and His Son*, *Tad*

### Blair House

John Singleton Copley, *Harrison Gray*; Georgia Timken Fry, *Flock of Sheep*; Joseph Bartholomew Kidd after John James Audubon, *Black-Backed Three-Toed Woodpecker*; *Orchard Oriole* (returned); Style of Benjamin Marshall, *Race Horse and Trainer*; Fritz Müller, *Capture of the "Savannah" by the U.S.S. "Perry"*; Gilbert Stuart, *Dr. William Hartigan (?)*; Thomas Wilcocks Sully and Thomas Sully, *Major Thomas Biddle*

### Department of State, Diplomatic Reception Rooms

6 George Catlin paintings

### Department of State, United States Ambassador to the United Nations

Ivan Le Lorraine Albright, *There Were No Flowers Tonight*; Mary Callery, *Amity*; Raoul Dufy, *July 14 in Le Havre*; A. A. Lamb, *Emancipation Proclamation*; Mark Rothko, *Untitled*; *Untitled (woman in a hat shop)*; Maurice Utrillo, *The Pont Saint-Michel, Paris*

### Library of Congress, Lessing Rosenwald Room

Carl Milles, *Head of Orpheus*

### National Museum of American History, Smithsonian Institution

Charles Peale Polk, *General Washington at Princeton*

### 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*; Irving R. Wiles, *Miss Julia Marlowe*

### National Trust for Historic Preservation

Bernard Hallstone, *David E. Finley*

### Director, Office of Management and Budget

Raoul Dufy, *Regatta at Henley*

### Secretary of Agriculture

American 19th Century, *Bucks County Farm Outside Doylestown, Pennsylvania*; Thomas Hart Benton, *Trail Riders*; Attributed to Théodore Géricault, *Grey Stal-*

*lion*; Robert Henri, *Volendam Street Scene*; Venetian 18th Century, *Procession of Gondolas in the Bacino di San Marco, Venice*

### Secretary of Commerce

Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; Raoul Dufy, *Music and the Pink Violin*; Philip van Kouwenbergh, *Flowers in a Vase*

### Secretary of Education

American 19th Century, *Village by the River* † (returned); 2 George Catlin paintings (returned); Karl Knaths, *Marble Mantle*; Mark Rothko, *Untitled (figures and mannequins)* (returned)

### Secretary of Housing and Urban Development

Walt Kuhn, *Zinnias*; Douglas Volk, *Abraham Lincoln*

### Secretary of Labor

American 19th Century, *Portrait of a Lady* (returned); "We Go for the Union"; Winslow Homer, *Sunset*; George Benjamin Luks, *The Bersagliere*; Mark Rothko, *Untitled (subway)* (returned)

### Secretary of Transportation

Circle of Jacob Adriaensz. Bellevois, *Dutch Ships in a Lively Breeze*; L. M. Cooke, *Salute to General Washington in New York Harbor*; Follower of Claude Lorrain, *Harbor at Sunset*; Hugues Merle, *Children Playing in a Park*; René Pierre Charles Princeteau, *Horses*

### Secretary of the Treasury

7 George Catlin paintings

### Supreme Court of the United States

#### Mr. Chief Justice William H. Rehnquist

Chinese, Ch'ing Dynasty, *Archery Contest*; 2 George Catlin paintings; George Cuitt the Younger, *Eashy Abbey, Near Richmond*; André Derain, *Road in Provence*; Jean-Louis Forain, *Behind the Scenes*; Edward Molyneux, *Chapel in Provence*; Thomas Sully, *Thomas Alston*; Frits Thaulow, *River Scene*; Eugene Laurent Vail, *The Flags, Saint Mark's, Venice—Fete Day*

#### Mme Justice Ruth Bader Ginsberg

Mark Rothko, *The Omen*; *Untitled*

#### Mr. Justice Anthony Kennedy

Jean Béraud, *Paris, rue du Havre*; Dutch 17th Century, *Flowers in a Classical Vase*; John Ferneley, *Heaton Park Races*; Franz Marc, *Siberian Dogs in the Snow*; Henri Moret, *The Island of Raguenez, Brittany*

#### Mme Justice Sandra Day O'Connor

5 George Catlin paintings

#### Mr. Justice Antonin Scalia

James Bard, *Steamer "St. Lawrence"*; Gilbert Stuart, *George Washington*; Thomas Sully, *Henry Pratt*; Augustus Vincent Tack, *Charles Evans Hughes*; Alexander Helwig Wyant, *Peaceful Valley*

#### Mr. Justice David Souter

Rembrandt Peale, *George Washington*; Gilbert Stuart, *Captain Joseph Anthony*; after Gilbert Stuart, *James Lloyd*; William Constable; Augustus Vincent Tack, *Harlan F. Stone*

#### Mr. Justice John Paul Stevens

American 19th Century, *Portland Harbor, Maine*; George Catlin, *Scene from the Lower Mississippi*; Eduard Gaertner, *City Hall at Torun*; Alphonse Legros, *Hampstead Heath*; Franz Xaver Winterhalter, *Queen Victoria*

### United States Trade Representative

American 19th Century, *Imaginary Regatta of America's Cup Winners* (returned); American 20th Century, *View of Aberdeen, Washington* (returned); Thomas Chambers, *Bay of New York, Sunset* (returned); *Boston Harbor*; Jean-Baptiste-Camille Corot, *The Eel Gatherers*; André Derain, *Abandoned House in Provence*; George Inness, *Lake Albano, Sunset*; Redpath, *Mounting of the Guard* (returned)

### Vice President's House

American 20th Century, *After the Wedding in Warren, Pennsylvania* (returned); Frederick Carl Frieseke, *Memories*

### Preservation Office, The White House

American 18th Century, *Attack on Bunker's Hill with the Burning of Charles Town*; A. Hashagen, *Ship "Arkansas" Leaving Havana*; John Wesley Jarvis, *Commodore John Rogers*; John Neagle, *Colonel Augustus James Pleasonton*; John Vanderlyn, *John Sudam*

### White House

9 George Catlin paintings; Thomas Sully, *Andrew Jackson*

### Indiana

#### Indianapolis Museum of Art

Max Beckman, *Christ in Limbo*; Larry Bell, *Chrome and Glass Construction*; Robert Irwin, *Untitled*; Mark Rothko, *Sketch for Mural H*; Tony Smith, *Untitled*

### Pennsylvania

#### Doylestown, James A. Michener Art Museum

Edward Hicks, *The Landing of Columbus*

### Texas

#### Archer M. Huntington Gallery, University of Texas at Austin

Mark Rothko, *Untitled*

#### Corpus Christi, Art Museum of South Texas

Marco Tintoretto, *Lamentation*

### Virginia

#### Fairfax, George Mason University

Alfredo Halegua, *America*; Lila Katzen, *Antecedent*

## URUGUAY

### Montevideo, United States Ambassador

4 George Catlin paintings (returned); Thomas Chambers, *The Hudson Valley, Sunset* (returned)

## VENEZUELA

### Caracas, United States Ambassador

American 19th Century, *Interior Scene* (returned); *Little Miss Wyckoff* (returned); *Twenty-two Houses and a Church* (returned); 2 George Catlin paintings (returned)

## National Gallery

### Loans to Temporary Exhibitions

Works in the National Lending Service\*

#### A U S T R A L I A

##### Brisbane, Queensland Art Gallery

RENOIR: MASTER IMPRESSIONIST, 30 Jul.–11 Sept. 1994

Auguste Renoir, *Mlle Charlotte Berthier*; *Young Spanish Woman with a Guitar*; *Young Woman Braiding Her Hair*; circulated to the National Gallery of Victoria, Melbourne, 19 Sept.–30 Oct. 1994

##### Melbourne, National Gallery of Victoria

VAN GOGH: HIS SOURCES, GENIUS, AND INFLUENCE, 19 Nov. 1993–16 Jan. 1994

Paul Gauguin, *Breton Girls Dancing*, *Pont-Aven*; Vincent van Gogh, *Farmhouse in Provence*; circulated to Queensland Art Gallery, Brisbane, 22 Jan.–13 Mar. 1994

#### B E L G I U M

##### Bruges, Brugge Groeningemuseum

HANS MEMLING, 12 Aug.–15 Nov. 1994

Hans Memling, *Portrait of a Man with an Arrow*

#### C A N A D A

##### Quebec, Musée de la Civilisation

DRÔLES DE ZÈBRES, 9 Mar.–10 Oct. 1993

Michael Trekur, *George Washington Banner*

#### E N G L A N D

##### Birmingham Museum and Art Gallery

CANALETTO AND ENGLAND, 14 Oct. 1993–9 Jan. 1994

Canaletto, *English Landscape Capriccio with Column*; *English Landscape Capriccio with Palace*

##### Leeds, Henry Moore Institute

SOL LEWITT STRUCTURES, 10 Aug.–17 Oct. 1993

Sol LeWitt, *Floor Structure Black*

##### London, Hayward Gallery

BONNARD AT THE VILLA LE BOSQUET, 23 Jun.–29 Aug. 1994

Pierre Bonnard, *Stairs in the Artist's Garden\**; circulated to the Laing Art Gallery, Newcastle, 9 Sept.–30 Oct. 1994

##### London, National Portrait Gallery

THOMAS EAKINS, 8 Oct. 1993–23 Jan. 1994

Thomas Eakins, *The Poleman in the Ma'sh*; *Archbishop Diomedes Falconio*; *Baby at Play\**; *Rear Admiral George Melville*

##### London, Royal Academy of Arts

THE IMPRESSIONIST AND THE CITY: PISSARRO'S SERIES, 2 Jul.–10 Oct. 1993

Camille Pissarro, *Place du Carrousel, Paris*

AMERICAN ART IN THE 20TH CENTURY, 17 Sept.–12 Dec. 1993

Arshile Gorky, *One Year the Milkweed*; Barnett Newman, *The Name II*

THE GLORY OF VENICE: ART IN THE 18TH CENTURY, 15 Sept.–14 Dec. 1994

47 Venetian works of art

#### F R A N C E

##### Paris, Galeries nationales du Grand Palais

NABIS, 1888–1900, 21 Sept.–21 Nov. 1993

Pierre Bonnard, *Two Dogs in a Deserted Street*; *The Cab Horse*; Edouard Vuillard, *Woman in a Striped Dress*; transferred to the Musée D'Orsay, 11 Jan.–13 Feb. 1994

ORIGINS OF IMPRESSIONISM, 19 Apr.–8 Aug. 1994

Paul Cézanne, *The Artist's Father*; Edouard Manet,

*Still Life with Melon and Peaches*; Claude Monet, *Bazille and Camille*; Berthe Morisot, *The Harbor at Lorient*; the Cézanne, Manet, and Monet were circulated with Frederic Bazille's *The Ramparts at Aigues-Mortes\** to the Metropolitan Museum of Art, New York, 19 Sept. 1994–8 Jan. 1995

NICOLAS POUSSIN, 27 Sept. 1994–2 Jan. 1995  
Nicolas Poussin, *The Baptism of Christ*; *Road Along a Winding River*

#### G E R M A N Y

##### Staatliche Kunsthalle Baden-Baden

CHUCK CLOSE, 10 Apr.–22 Jun. 1994



The Egon Schiele exhibition brought together striking images such as *Little Tree (Chestnut Tree at Lake Constance)*, 1912 (Private Collection, Courtesy Galerie St. Etienne, New York), and the artist's *Self-Portrait, Bust*, 1912 (National Gallery of Art, Gift of Hildegard Bachert in memory of Otto Kallir)



Chuck Close, *Fanny/Fingerpainting*; circulated to the Städtische Galerie im Lenbachhaus, Munich, 13 Jul.–11 Sept. 1994

**Berlin, Altes Museum**

A BITTER TRUTH: THE AVANT-GARDE AND THE GREAT WAR, 4 Jun.–28 Aug. 1994

Félix Vallotton, *The Church of Souain*; circulated to

the Barbican Art Gallery, London, 29 Sept.–11 Dec. 1994

**Braunschweig, Herzog Anton Ulrich-Museum**  
BILDER VOM ALTEN MENSCHEN IN DER NIEDERLÄNDISCHEN UND DEUTSCHEN KUNST, 1550–1750, 14 Dec. 1993–20 Feb. 1994

Nicolaes Maes, *An Old Woman Dozing over a Book*

**Cologne, Wallraf-Richartz-Museum**

STEFAN LOCHNER: MEISTER ZU KÖLN, 3 Dec. 1993–27 Feb. 1994

Follower of Robert Campin, *Madonna and Child with Saints in the Enclosed Garden*

**Schirn Kunsthalle Frankfurt**

LESELUST: NIEDERLÄNDISCHE MALEREI VON REM-

BRANDT BIS VERMEER, 24 Sept. 1993–2 Jan. 1994  
Johannes Vermeer, *A Lady Writing*

NICOLAS DE STAËL: RETROSPECTIVE, 23 Sept.–  
27 Nov. 1994

Nicolas de Staël, *Ballet*

#### Kronach, Festung Rosenberg

LUCAS CRANACH: PAINTER-ENTREPRENEUR FROM  
FRANCONIA, 17 May–21 Aug. 1994

Lucas Cranach the Elder, *Portrait of a Man; Portrait of  
a Woman*; circulated to the Museum der bildenden  
Künste, Leipzig, 7 Sept.–5 Nov. 1994

#### Munich, Kunsthalle der Hypo-Kulturstiftung

BONNARD, 27 Jan.–24 Apr. 1994

Pierre Bonnard, *Two Dogs in a Deserted Street*

#### Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte

REMBRANDT AND THE OLD TESTAMENT, 11 Sept.–  
20 Nov. 1994

Rembrandt Workshop, *Joseph Accused by Potiphar's  
Wife*

#### Staatsgalerie Stuttgart

DRAWINGS AND PAPIERS DÉCOUPÉS BY HENRI

MATISSE, 11 Dec. 1993–20 Feb. 1994

Henri Matisse, *Beasts of the Sea; The Oriental (L'Asiat-  
tique); Venus*

### ITALY

#### Venice, Gallerie dell'Accademia

JACOPO TINTORETTO—I RITRATTI, 26 Mar.–  
10 Jul. 1994

Jacopo Tintoretto, *Portrait of a Man as Saint George;  
Doge Alvise Mocenigo and Family before the Madonna  
and Child*; circulated to the Kunsthistorisches  
Museum, Vienna, 31 Jul.–30 Oct. 1994

#### Venice, Museo Correr

PIETRO LONGHI, 4 Dec. 1993–4 Apr. 1994

Pietro Longhi, *The Faint; The Game of the Cooking Pot*

#### Venice, Palazzo Grassi spa

I DISEGNI DI AMEDEO MODIGLIANI DALLA  
COLLEZIONE DEL DR. P. ALEXANDRE, 3 Sept.  
1993–4 Jan. 1994

Amedeo Modigliani, *Head of a Woman*; circulated to  
the Royal Academy of Arts, London, 14 Jan.–  
4 Apr. 1994, and the Museum Ludwig, Cologne,  
15 Apr.–10 Jul. 1994

ARCHITETTURE DEL RINASCIMENTO, 1 Apr.–  
11 Nov. 1994

Matteo de' Pasti, *Leone Battista Alberti, 1401–1472,  
Architect and Writer on Art and Science* (obverse),  
*Winged Human Eye* (reverse); Sperandio, *Francesco  
Sforza, 1401–1466, 4th Duke of Milan 1450* (obverse),  
*Renaissance Building with Four Cupolas* (reverse)

### JAPAN

#### Tokyo, Bridgestone Museum of Art

MONET: A RETROSPECTIVE, 11 Feb.–7 Apr. 1994  
Claude Monet, *Argenteuil*; circulated to the Nagoya  
City Art Museum, 16 Apr.–12 Jun. 1994, and the  
Hiroshima Museum of Art, 18 Jun.–31 Jul. 1994

#### Tokyo, National Museum of Western Art

THE YEAR OF IMPRESSIONISM, 20 Sept.–27 Nov.  
1994

Jean-Baptiste-Camille Corot, *Saint Sebastian Succored  
by the Holy Women*\*; Edouard Manet, *Ball at the  
Opéra*\*; *Gare Saint-Lazare*; Berthe Morisot, *The Har-  
bor at Lorient*; Camille Pissarro, *Orchard in Bloom,  
Louveciennes*; Auguste Renoir, *The Dancer; Madame  
Henriot*

#### Tokyo, Sezon Museum of Art

DAVID SMITH RETROSPECTIVE, 14 Apr.–30 May  
1994

David Smith, *Voltri VII*; circulated to the Shizuoka  
Prefectural Museum of Art, 7 Jun.–17 Jul. 1994,  
and the Museum of Modern Art, Shiga, 26 Jul.–  
25 Sept. 1994

#### Tokyo Metropolitan Art Museum

NEW YORK: A MAGNET FOR ARTISTS, 14 Apr.–  
12 Jun. 1994

William Baziotès, *Pierrot*; 3 Mark Rothko paintings\*

### MEXICO

#### Mexico City, Museo del Palacio de Bellas Artes

GEORGIA O'KEEFFE: AMERICAN AND MODERN,  
15 Jul.–1 Oct. 1993

Georgia O'Keeffe, *Line and Curve; Sky Above White  
Clouds I; Special No. 14; Special No. 16*; circulated to  
Yokohama Museum of Art, 30 Oct. 1993–16 Jan.  
1994

### THE NETHERLANDS

#### Amsterdam, Rijksmuseum

DAWN OF THE GOLDEN AGE: NORTHERN NETHER-  
LANDISH ART, 1580–1620, 11 Dec. 1993–6 Mar.  
1994

Adriaen de Vries, *Empire Triumphant over Avarice*

#### Amsterdam, Rijksmuseum Vincent van Gogh

PIERRE PUVIS DE CHAVANNES, 25 Feb.–29 May  
1994

Pierre Puvis de Chavannes, *Rest: Work*

### PORTUGAL

#### Lisbon, Museu Nacional de Arte Antiga

BOSCH E O ETERNO RETORNO, 18 May–15 Aug.  
1994

William Blake, *The Death of Saint Joseph*; Jacques  
Callot, *The Temptation of Saint Anthony*; Giorgio De  
Chirico, *Via Appia Antica*\*; René Magritte, *La Condi-  
tion Humaine*; Joan Miró, *Shooting Star*\*; Joos de  
Momper II, *Vista from a Grotto*; Henri Rousseau,  
*Tropical Forest with Monkeys*\*

### SCOTLAND

#### Edinburgh, National Gallery of Scotland

FROM MONET TO MATISSE: LANDSCAPE PAINTING  
IN FRANCE, 1874–1914, 11 Aug.–23 Oct. 1994  
Paul Gauguin, *Haystacks in Brittany*\*

#### Edinburgh, Royal Scottish Academy

THE ROMANTIC SPIRIT IN GERMAN ART,  
1790–1990, 28 Jul.–7 Sept. 1994  
Jean Arp, *The Forest*; circulated to the Hayward  
Gallery, London, 29 Sept. 1994–8 Jan. 1995

### SPAIN

#### Barcelona, Fundació Antoni Tàpies

FRANZ KLINE: ART AND THE STRUCTURE OF  
IDENTITY, 3 Mar.–5 Jun. 1994

Franz Kline, *Four Square*\*; circulated to the  
Whitechapel Art Gallery, London, 8 Jul.–11 Sept.  
1994, and the Museo Nacional Reina Sofía, Madrid,  
27 Sept.–21 Nov. 1994

#### Barcelona, Fundación "la Caixa"

TWO ROADS TO ABSTRACTION, 15 Sept.–13 Nov.  
1994  
Wassily Kandinsky, *Improvisation 31 (Sea Battle)*

### SWEDEN

#### Stockholm, Prins Eugens Waldemarsudde

ANDERS ZORN, 15 Sept.–27 Nov. 1994  
Anders Zorn, *Hugo Reisinger*\*

### UNITED STATES

#### Arkansas

#### Little Rock, Arkansas Arts Center

BELLA PITTURA: THE ART OF THE GANDOLFI,  
30 Sept.–28 Nov. 1993

Ubaldo Gandolfi, *The Apotheosis of San Vitale; The  
Apotheosis of San Vitale; The Apotheosis of San Vitale*  
*California*

#### Los Angeles County Museum of Art

EXPRESSIONIST UTOPIAS: PARADISE, METROPOLIS,  
ARCHITECTURAL FANTASY, 24 Oct. 1993–16 Jan.  
1994

Ernst Ludwig Kirchner, *Five Tarts (Fünf Kokotten)*

MASTERPIECE IN FOCUS: THE MAGDALENES OF  
GEORGES DE LA TOUR, 4 Nov. 1993–6 Feb. 1994

Georges de La Tour, *The Repentant Magdalene*

#### Los Angeles, Museum of Contemporary Art

ROLYWHOLYOVER A CIRCUS, 12 Sept.–28 Nov.  
1993

Jasper Johns, *Numbers*; circulated to the Menil Col-  
lection, Houston, 14 Jan.–3 Apr. 1994

#### San Diego Museum of Art

HELEN FRANKENTHALER: PRINTS, 25 Sept.–28 Nov.  
1993

7 Frankenthaler prints; circulated to the Museum  
of Fine Arts, Boston, 5 Jan.–13 Mar. 1994, and the  
Contemporary Arts Center, Cincinnati, 8 Apr.–  
17 Jun. 1994

#### Colorado

#### Denver Art Museum

GLORIOUS NATURE: BRITISH LANDSCAPE PAINTING,  
1750–1850, 11 Dec. 1993–6 Feb. 1994

Thomas Gainsborough, *Mountain Landscape with  
Bridge*; Joseph Wright, *Italian Landscape*

#### District of Columbia

#### Folger Shakespeare Library

ROASTING THE SWAN OF AVON, 1 Mar.–4 Jun.  
1994

Attributed to Franz Hogenberg, alter Pieter Bruegel  
the Elder, *Festival at Hoboken*

#### National Building Museum

BARN AGAIN, 12 Mar.–11 Sept. 1994  
Grant Wood, *Haying; New Road*

#### National Museum of American Art

THOMAS COLE: LANDSCAPE INTO HISTORY,  
18 Mar.–7 Aug. 1994

Thomas Cole, *The Voyage of Life: Childhood; The Voy-  
age of Life: Youth; The Voyage of Life, Manhood; The  
Voyage of Life, Old Age; A View of the Mountain Pass  
Called the Notch of the White Mountain; (Crawford  
Notch)*; circulated to the Wadsworth Atheneum,  
Hartford, 11 Sept.–4 Dec. 1994

#### National Museum of Women in the Arts

JUDITH LEYSTER: LEADING STAR, 20 Dec. 1993–  
3 Apr. 1994

Judith Leyster, *Self-Portrait*

#### Octagon

THE GRAND AMERICAN AVENUE: 1850–1920,  
15 Apr.–14 Jul. 1994

John Singer Sargent, *Mathilde Townsend*\*; circulated  
to the Historic New Orleans Collection, 13 Sept.–  
10 Dec. 1994

#### Phillips Collection

BRANCUSI: PHOTOGRAPHS AND SCULPTURE,  
29 Jan.–17 Apr. 1994

Constantin Brancusi, *Bird in Space*; Alfred Stieglitz,  
*Brancusi Exhibition, 291*

#### United States Holocaust Memorial Museum

ASSIGNMENT RESCUE: THE STORY OF VARIAN FRY

AND THE EMERGENCY RESCUE COMMITTEE, 25 Jun. 1993–9 Jan. 1994  
Marcel Duchamp, *Boîte-en-Valise*

#### Florida

##### Lowe Art Museum, University of Miami

VOYAGES OF DISCOVERY: HISTORY PAINTINGS BY GEORGE CATLIN, 7 Oct.–28 Nov. 1993  
26 George Catlin paintings\*

#### Idaho

##### Boise Art Museum

NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 28 Aug.–24 Oct. 1993  
50 George Catlin paintings\*

#### Indiana

##### Indianapolis Museum of Art

THE POETRY OF FORM, 2 Oct.–21 Nov. 1993  
35 Richard Tuttle drawings

EGON SCHIELE, 28 May–7 Aug. 1994  
Egon Schiele, *Doctor Koller*

##### Muncie, Ball State University Museum of Art

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930s AND 1940s, 8 Apr.–15 May 1994  
26 Mark Rothko paintings\*

#### Iowa

##### Des Moines Art Center

THREE BERLIN ARTISTS OF THE WEIMAR ERA: HANNAH HOECHL, KÄTHE KOLLWITZ, JEANNE MAMMEN, 23 Apr.–17 Jul. 1994  
Käthe Kollwitz, *Never Again War (Nie Wieder Krieg)*

#### Kansas

##### Salina Art Center

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930s AND 1940s, 22 Aug.–24 Oct. 1993  
26 Mark Rothko paintings\*

#### Louisiana

##### New Iberia, Live Oak Gardens Foundation

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 27 Sept.–30 Nov. 1994  
35 early American paintings (34\*)

#### Maryland

##### Salisbury State University Gallery

FACES AND FIGURES: PRINTS FROM THE TAMARIND LITHOGRAPHY WORKSHOP, 10 Mar.–14 Apr. 1994  
50 lithographs\*

#### Massachusetts

##### Boston, Isabella Stewart Gardner Museum

ART'S LAMENT: CREATIVITY IN THE FACE OF DEATH, 9 Sept.–23 Oct. 1994  
Tanzio da Varallo, *Saint Sebastian*

##### Boston, Museum of Fine Arts

AGE OF RUBENS, 22 Sept. 1993–2 Jan. 1994  
Anthony van Dyck, *Marchesa Elena Grimaldi, Wife of Marchese Nicola Cattaneo*; Peter Paul Rubens, *The Meeting of Abraham and Melchizedek*; *Marchesa Brigida Spinola Doria*; circulated to the Toledo Museum of Art, 2 Feb.–24 Apr. 1994

SOL LEWITT DRAWINGS, 10 Sept.–20 Nov. 1994  
10 Sol LeWitt drawings

##### Williamstown, Sterling and Francine Clark Art Institute

A GOLDEN HARVEST: PAINTINGS BY ADAM PYNACKER, 23 Jul.–11 Sept. 1994  
Adam Pynacker, *Wooded Landscape with Travelers\**

#### Worcester Art Museum

JUDITH LEYSTER: A DUTCH MASTER AND HER WORLD, 19 Sept.–5 Dec. 1993  
Judith Leyster, *Self-Portrait*

#### Michigan

##### Midland Center for the Arts

MASTER PRINTS FROM GEMINI G.E.L., 5 Sept.–10 Oct. 1993  
40 modern prints\*

#### Minnesota

##### Minneapolis, Walker Art Center

THE SUBLIME IS NOW: THE EARLY WORK OF BARNETT NEWMAN, 20 Mar.–29 May 1994  
Barnett Newman, *Pagan Void*; circulated to the Saint Louis Art Museum, 1 Jul.–1 Sept. 1994

#### Missouri

##### Saint Louis Art Museum

THE EARLY WORKS OF LOUISE BOURGEOIS, 30 Jun.–28 Aug. 1994  
Louise Bourgeois, *Spring*; *Mortise*

#### New York

##### Buffalo, Albright-Knox Gallery

THE PAINTINGS OF SYLVIA PLIMACK MANGOLD, 24 Sept.–31 Dec. 1994  
Sylvia Plimack Mangold, *Untitled\**

##### Hempstead, Hofstra Museum of Art

NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 11 Sept.–23 Oct. 1994  
55 George Catlin paintings\*

##### Huntington, Heckscher Museum

BAUDELAIRE'S VOYAGES: THE POET AND HIS PAINTERS, 28 Aug.–14 Nov. 1993  
Paul Gauguin, *Locusts and Ants: A Memory of Martinique (Les Cigales et Les Fourmis)*; Félix Rops, *Frontispiece: The Waifs (Les Épaves)*; *Satin Sewing Tare (Satan Semant L'Ivraie)*; circulated to the Archer M. Huntington Gallery, University of Texas at Austin, 21 Jan.–13 Mar. 1994

##### American Naive Paintings from the National Gallery of Art, 11 Jun.–28 Aug. 1994

35 early American paintings (34\*)

##### Katonah Museum of Art

AGAINST THE STREAM: MILTON AVERY, ADOLPH GOTTLIEB, AND MARK ROTHKO IN THE 1930s, 12 Jun.–4 Sept. 1994  
9 Mark Rothko drawings and 13 Rothko paintings\*

##### New York, Americas Society

PICTURING THE FRONTIER: THE URUGUAYAN SCENES OF JUAN MANUEL BLANES, 27 Sept.–31 Dec. 1994  
George Catlin, *Ostrich Chase, Buenos Aires—Auca\**

##### New York, Erick Collection

THE CURRENCY OF FAME: PORTRAIT MEDALS OF THE RENAISSANCE, 24 May–7 Sept. 1994  
28 Renaissance medals; circulated to the National Gallery of Scotland, Edinburgh, 22 Sept. 1994–8 Jan. 1995

##### New York, Solomon R. Guggenheim Museum

ROY LICHTENSTEIN, 7 Oct. 1993–16 Jan. 1994  
Roy Lichtenstein, *Look Mickey*; *Cubist Still Life*; circulated to the Museum of Contemporary Art, Los Angeles, 30 Jan.–3 Apr. 1994, and the Musée des Beaux-Arts, Montreal, 26 May–5 Sept. 1994

##### New York, IBM Gallery of Science and Art

HISTORY PAINTING IN AMERICA, 28 Sept.–27 Nov. 1993  
John Singleton Copley, *The Death of the Earl of Chatham\**; circulated to the Corcoran Gallery of Art, Washington, 29 Jan.–2 Apr. 1994, the Dallas

Museum of Art, 24 Apr.–10 Jul. 1994, and the Center for the Fine Arts, Miami, 24 Sept.–24 Dec. 1994

#### New York, Metropolitan Museum of Art

CHURCH'S GREAT PICTURE: THE HEART OF THE ANDES, 5 Oct. 1993–30 Jan. 1994

Alter Frederic Edwin Church, *The Heart of the Andes*

PETRUS CHRISTUS: RENAISSANCE MASTER OF BRUGES, 4 Apr.–31 Jul. 1994

Petrus Christus, *The Nativity*; *Portrait of a Male Donor*; *Portrait of a Female Donor*

DEGAS LANDSCAPES, 21 Jan.–3 Apr. 1994

Edgar Degas, *The Road (La Route)*; circulated to the Museum of Fine Arts, Houston, 24 Apr.–3 Jul. 1994

AMERICAN IMPRESSIONISM AND REALISM: THE PAINTING OF MODERN LIFE, 1885–1915, 2 May–24 Jul. 1994

George Bellows, *Club Night\**; Childe Hassam, *Allies Day, May 1917\**; circulated to the Amon Carter Museum, Fort Worth, 22 Aug.–30 Oct. 1994

#### New York, Museum of American Folk Art

REVISITING AMMI PHILLIPS: FIFTY YEARS OF AMERICAN PORTRAITURE, 5 Feb.–17 Apr. 1994  
Ammi Phillips, *Alsa Slade\**; *Joseph Slade\**; *Lady in White\**; circulated to the San Diego Museum of Art, 9 Jul.–4 Sept. 1994

#### New York, Museum of Modern Art

JOAN MIRÓ, 17 Oct. 1993–11 Jan. 1994

Joan Miró, *The Farm: Head of a Catalan Peasant*

#### New York, Wallach Art Gallery, Columbia University

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930s AND 1940s, 1 Feb.–19 Mar. 1994  
25 Mark Rothko paintings\*

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

VJIA CELMINS, 8 Sept.–29 Nov. 1993  
Vija Celmins, *Untitled*; circulated to the Museum of Contemporary Art, Los Angeles, 19 Dec. 1993–6 Feb. 1994

#### Roslyn Harbor, Nassau County Museum of Art

NORMANDY AND ITS ARTISTS REMEMBERED, 12 Jun.–11 Sept. 1994  
Eugène Boudin, *Washerwomen on the Beach of Etretat*

#### North Carolina

##### Charlotte, Mint Museum of Art

CLASSICAL TASTE IN AMERICA, 1800–1840, 20 Nov. 1993–13 Mar. 1994  
American 19th Century, *Martha Eliza Stevens Edgar Paschall\**; Gilbert Stuart, *John Randolph*; Thomas Sully, *Lady with a Harp*; circulated to the Museum of Fine Arts, Houston, 1 May–24 Jul. 1994

##### Raleigh, North Carolina Museum of Art

A GIFT TO AMERICA: MASTERPIECES OF EUROPEAN PAINTING FROM THE SAMUEL H. KRESS COLLECTION, 5 Feb.–24 Apr. 1994

François-Hubert Drouais, *Group Portrait*; El Greco, *Laocöon*; J.A.D. Ingres, *Monseigneur Marcotte*; Antoine Watteau, *Italian Comedians*; Anthony van Dyck, *Queen Henrietta Maria with Sir Jeffrey Hudson*; Titian, *Ranuccio Farnese*; circulated to the Museum of Fine Arts, Houston, 17 May–14 Aug. 1994; first four paintings plus Peter Paul Rubens, *Marchesa Brigida Spinola Doria*, and Sebastiano del Piombo, *Portrait of a Humanist*, circulated to the Seattle Art Museum, 15 Sept.–20 Nov. 1994

##### Diggs Gallery, Winston-Salem State University

MASTER PRINTS FROM GEMINI G.E.L., 1 Dec. 1993–22 Jan. 1994  
40 modern prints\*

## Ohio

### Cleveland Museum of Art

FLEMISH DRAWINGS IN THE AGE OF RUBENS, 4 Jan.–20 Feb. 1994

Johann Boeckhorst, *The Risen Christ Surrounded by Saints*; Pieter Claesz, Soutman and Peter Paul Rubens, *Lion Hunt*; Theodor van Thulden, *Antwerp Blessed with Abundance*; Peter Paul Rubens, *Lion*; *Venus Lamenting Adonis*; *Young Woman in Profile*

### Dayton, Wright State University Art Galleries

ONE HUNDRED YEARS OF STREET PHOTOGRAPHY, 20 Feb.–3 Apr. 1994

Walker Evans, *Subway Portrait*

## Pennsylvania

### Philadelphia, Pennsylvania Academy of the Fine Arts

TELL OF MY HEART: THE ART OF HORACE PIPPIN, 21 Jan.–17 Apr. 1994

Horace Pippin, *Interior*; circulated to the Art Institute of Chicago, 28 Apr.–10 Jul. 1994, and the Cincinnati Art Museum, 28 Jul.–9 Oct. 1994

### Philadelphia Museum of Art

VISIONS OF ANTIQUITY: NEOCLASSICAL FIGURE DRAWINGS, 30 Oct. 1993–2 Jan. 1994

Anton Raphael Mengs, *Male Nude Study*; Pierre Paul Prud'hon, *Adonis*; *Venus*; George Romney, *Lady Hamilton Playing a Lyre*; circulated to the Minneapolis Institute of Arts, 6 Feb.–3 Apr. 1994

### Pittsburgh, Frick Art Museum

RENAISSANCE AND BAROQUE BRONZES IN THE FRICK ART MUSEUM, 21 Nov. 1993–30 Jan. 1994

Andrea Riccio, *A Three Wick Lamp with Bacchic Scenes*

## Texas

### Corpus Christi, Art Museum of South Texas

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 21 Nov. 1993–15 Jan. 1994

35 early American paintings\*

### Fort Worth, Kimbell Art Museum

GIAMBATTISTA TIEPOLO: MASTER OF THE OIL SKETCH, 18 Sept.–12 Dec. 1993

Giovanni Battista Tiepolo, *Study for a Ceiling with the Personification of Counsel: Wealth and Benefits of the Spanish Monarchy under Charles III*

LUDOVICO CARRACCI, 22 Jan.–10 Apr. 1994

Ludovico Carracci, *The Dream of Saint Catherine of Alexandria*

### Museum of Modern Art of Fort Worth

PICASSO AND THE AGE OF IRON, 1 Aug.–17 Oct. 1993

Alberto Giacometti, *Walking Man II*; David Smith, *Sentinel I*; *Voltri VII*

### Houston, Museum of Fine Arts

TWO LIVES: STIEGLITZ AND O'KEEFE, 2 Oct.–5 Dec. 1993

Georgia O'Keeffe, *Special No. 1*; 12 photographs by Alfred Stieglitz

## Virginia

### Lynchburg, Maier Museum of Art, Randolph-Macon Women's College

MASTER PRINTS FROM GEMINI G.E.L., 22 Aug.–16 Oct. 1994

40 modern prints\*

### Marsh Gallery, University of Richmond

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS OF THE 1930s AND 1940s, 12 Aug.–4 Sept. 1994

26 Mark Rothko paintings\*

### Richmond, Virginia Museum of Fine Arts

CATLIN'S "INDIAN GALLERY": VIEWS OF THE AMERICAN WEST, 8 Oct. 1993–30 Jan. 1994

13 George Catlin paintings\*

MARK ROTHKO: THE LATE YEARS, 13 Nov. 1993–13 Mar. 1994

1 painting and 6 drawings by Mark Rothko\*

## Washington

### Pullman, Museum of Art, Washington State University

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 28 Feb.–28 Mar. 1994

35 early American paintings (34\*)

## West Virginia

### Huntington Museum of Art

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930s AND 1940s, 25 Sept.–5 Dec. 1994

26 Mark Rothko paintings\*

## Wisconsin

### West Bend Gallery of Fine Arts

NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 4 Jan.–15 Mar. 1994

50 George Catlin paintings\*

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930s AND 1940s, 6 Jun.–19 Jul. 1994

26 Mark Rothko paintings\*

## Temporary Loans to

## Museum Collections

## UNITED STATES

### Massachusetts

#### Northampton, Smith College Museum of Art,

15 Dec. 1993–11 Apr. 1994

Giovanni Battista Tiepolo, *Study for a Ceiling with the Personification of Counsel: Wealth and Benefits of the Spanish Monarchy under Charles III*

### North Carolina

#### Greensboro, Weatherspoon Gallery of Art,

13 Apr.–16 Aug. 1994

Mark Rothko, *Untitled*

## Lenders to Exhibitions

## Private Collections

Harry W. and Mary Margaret Anderson

Anonymous Lenders

Bequest of Ruth B. Benedict

Mr. and Mrs. Donald Blinken, New York

Jorge de Brito Collection, Cascais

Mr. and Mrs. Thomas Dittmer

F. Elghanayan, USA

Mrs. Fernande Elkon, Courtesy The Elkon Gallery,

Inc., New York

Mr. and Mrs. Lee V. Eastman

Aaron I. Fleischman

Larry Gagosian

David Gellen

Gemini G.E.L.

Dr. and Mrs. Phillip T. George

Pierre Gianadda Foundation, Martigny, Switzerland

Gilman Paper Company Collection

Byron Goldman

Michael Hall, Esq.

Klaus Hegewisch, Hamburg

Philip Johnson

Barbara and Donald Jonas

José Maria Jorge

Ruth and Jacob Kainen

Willem de Kooning

Mr. Boris Leavitt

Robert Lee

The Marcy Family Collection

Margulies Family Collection

Steve Martin

Robert and Jane Meyerhoff, Phoenix, Maryland

Robert Miller Gallery, New York

Adriana and Robert Mnuchin

Richard Nagy, London

Philippe Nicoller, Paris

Rita and Morris Pynoos

Florinda Ferreira dos Santos

Courtesy Thomas Ammann Fine Art, Zurich

The Dorothy and Herbert Vogel Collection

Mademoiselle Annabel Waller

## Public Collections

### Austria

Graz: Neue Galerie am Landesmuseum Joanneum

Neue Galerie der Stadt Linz

Vienna: Graphische Sammlung Albertina; Historisches Museum der Stadt Wien; Institut für Numismatik; Kunsthistorisches Museum; Österreichische Galerie

### Czech Republic

Prague: Narodni Galerie v Praze

### England

Cambridge: Fitzwilliam Museum

London: British Museum; National Trust, Anglesey Abbey; Tate Gallery; Victoria & Albert Museum

### France

Paris: Bibliothèque Nationale

### Germany

Staatliche Museen zu Berlin

Heidelberg: Kurpfälzisches Museum

Munich: Bayerische Staatsgemäldesammlungen

Bayerisches Nationalmuseum; Staatliche

Münzsammlung München

Nuremberg: Germanisches Nationalmuseum

Staatsgalerie Stuttgart

### Italy

Florence: Museo Nazionale del Bargello

U.S. Embassy, Rome, Italy

## Netherlands

Amsterdam: Stedelijk Museum  
Leiden: Rijksmuseum, Het Koninklijk Penningkabinet

## Portugal

Museu de Aveiro  
Coimbra: Museu de Física da Universidade de Coimbra; Museu Nacional Machado de Castro; Sé Nova de Coimbra  
Igreja de São Francisco de Evora  
Funchal: Berardo Foundation  
Ilhavo: Museu da Fábrica da Vista Alegre  
Lamego Cathedral  
Lisbon: Convento dos Cordais; Fundação Ricardo Espírito Santo e Silva; Lisbon Cathedral; Ministry of Foreign Affairs; Museu Nacional de Arte Antiga; Museu Nacional do Azulejo; Museu Nacional dos Coches; Palácio Nacional da Ajuda; Santa Casa da Misericórdia de Lisboa  
Diocese de Macau  
Camara Municipal de Oeiras  
Oporto: Museu Nacional de Soares dos Reis; Ordem Terceira de São Francisco  
Palácio Nacional de Queluz

## Russia

St. Petersburg: State Hermitage Museum

## Switzerland

Kunsthaus Zug

## United States

### California

Los Angeles County Museum of Art  
Malibu: J. Paul Getty Museum  
University Art Museum, Santa Barbara

### Connecticut

Hartford: Wadsworth Atheneum

### District of Columbia

Hirshhorn Museum and Sculpture Garden; Phillips Collection

### Illinois

Art Institute of Chicago

### Maryland

Baltimore: Walters Art Gallery

### Massachusetts

Museum of Fine Arts, Boston  
Cambridge: Fogg Art Museum; Houghton Library

### Minnesota

Minneapolis Institute of Arts

### Missouri

St. Louis: Washington University Gallery of Art

### New Jersey

Art Museum, Princeton University

### New York

Buffalo: Albright-Knox Art Gallery  
New York: American Numismatic Society; Solomon R. Guggenheim Museum; Metropolitan Museum of Art; Museum of Modern Art; New-York Historical Society; Whitney Museum of American Art

### North Carolina

Greensboro: Weatherspoon Gallery of Art

### Ohio

Cleveland Museum of Art

### Pennsylvania

Philadelphia: Philadelphia Museum of Art; Woodmere Art Museum  
Pittsburgh: Carnegie Museum of Art

### Texas

Houston: Menil Collection

## Lenders of Works of Art Displayed with Gallery Collection

### Roger Arvid Anderson Collection

Circle of Michelangelo Buonarroti, *Head of Christ*

### Irving Blum, New York, NY

Andy Warhol, *32 Soup Cans*

### Jean-Cristophe Castelli

Jasper Johns, *Fool's House*

### Cooper-Hewitt National Museum of Design, Smithsonian Institution

Giovanni Domenico Tiepolo, *The Immaculate Conception*

### Fine Arts Museums of San Francisco, Mildred

#### Anna Williams Collection

Antoine Watteau, *The Foursome*

#### Helen Frankenthaler

Helen Frankenthaler, *Mountains and Sea*

### Dr. and Mrs. Phillip George

Bruce Nauman, *Untitled*

### Hispanic Society of America, New York

John Singer Sargent, *The Spanish Dance*

### Collection of Mr. and Mrs. Raymond J. Horowitz

Robert Henri, *Cafe Terrace*

### Peter A. Jay

Gilbert Stuart, *John Jay*

### Collection of Jasper Johns

Jasper Johns, *Between the Clock and the Bed; Field Painting; No; Target; White Flag*

### Collection Boris Leavitt

Jean Arp, *Hurlow*; William Bazziotes, *Tropical*; Adolph Gottlieb, *Coalescence*; Phillip Guston, *Beggar's Joy*; Willem de Kooning, *Woman*; Kurt Schwitters, *Dark Semi-Circle*

### Manoogian Collection

George Caleb Bingham, *The Jolly Flatboatmen*

### Collection of Mr. and Mrs. Paul Mellon

Richard Diebenkorn, *Ocean Park No. 87; Ocean Park No. 61*; Mark Rothko, *White and Greens in Blue; No. 20*

### Metropolitan Museum of Art, New York

Francesco di Giorgio Martini, *The Nativity*

### National Museum of Health and Medicine

of the Armed Forces Institute of Pathology, Washington, DC

Thomas Eakins, *Dr. John H. Brinton*

### Morton G. Neumann Family Collection

Jean Arp, *Calligraphy of Navels; Automatic Drawing; Constellation of White Forms on Gray*; André Breton, Valentine Hugo, Greta Knutson, and Tristan Tzara, *Exquisite Corpse*; Alberto Burri, *Red Accent*; Joseph Cornell, *Carousel*; Robert Delaunay, *The Windows*; Theo van Doesburg, *Contra-Composition*; Jean Dubuffet, *Antonin Artaud aux Houppes; Leader in a Parade Uniform; The Ceremonious One; Dhotel Hairy with Yellow Teeth*; Max Ernst, *My Anxious Friend*; Lucio Fontana, *Concetto Spaziale Attese*; Alberto Giacometti, *Observing Head; Seated Woman*; Marcel Jean, *Horoscope; Spector of the Gardenia*; Paul Klee, *Self-Portrait; Harlequin on the Bridge; A Village as Relief-play; Still Life of Autumn Flowers; Town Castle; Revolutionary Figure; Cripple*; Yves Klein, *The Blue Night*; Fernand Léger, *Man with a Dog; Still Life*; Roy Lichtenstein, *Live Ammo*; René Magritte, *Underground Fire*; Robert Mangold, *Triangle within Three Rectangles*; Joan Miró, *Spanish Dancer*; Francis Picabia, *Amorous Parade; Rotation de Naiveté*; Pablo Picasso, *Compote Dish, Glass Boule, and Pipe; Young Girl with Left Arm Raised; Nude;*

Man Ray, *Indestructible Object; Gift; Repainted Mask; It's Springtime; Architecture; Rayograph; Object of Destruction; Mirror to Die of Laughter; Self-Portrait; Smoking Device*; Robert Ryman, *Register*; Kurt Schwitters, *Collage; Nuin; Du Mauri*; Ginò Severini, *The Argentine Tango*; Yves Tanguy, *On the Other Side of the Bridge*

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Jean-Marc Nattier, *Portrait of a Lady as a Vestal Virgin*

### Collection of Robert Rauschenberg

Robert Rauschenberg, *Barge; Black Painting; White Painting*

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Venetian 16th Century, *Boy on a Dolphin*

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### Schroder Collection, London

Hans Mielich, *Portrait of Woman*

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David Smith, *Aggressive Character; Lunar Arts on One Leg; Blue Construction; Ninety Father; Ninety Son; Untitled (December 12); Voltri XVI; Black-White Forward; Tank Totem IX; Construction with Forged Neck; Personage of August; Portrait of a Painter; Tank-Totem VI; Gondola II; Sentinel V; Sentinel; Woman Bandit; Zig V*

### Washington County Museum of Fine Arts, Hagerstown, Maryland

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Bernardo Bellotto, *Pirna, The Fortress of Sonnenstein*; Botticelli, *Portrait of a Young Man Holding a Medallion*; Giuseppe Maria Crespi, *Personification of Painting*; Jean Léon Gérôme, *Bashi Bazarik*; Arshile Gorky, *Self-Portrait; Still Life on the Table; The Limit; Portrait of Master Bill*; Ellsworth Kelly, *Three Gray Panels (trip-tych)*; Roy Lichtenstein, *Cosmology*; Edouard Manet, *Jeanne—Le Printemps*; Robert Rauschenberg, *Blue Eagle*; John Singer Sargent, *Japanese Dancer*; Frank Stella, *Zeltweg*; J.M.W. Turner, *Seascape; Folkestone*; Bartholomeus van der Helst, *Portrait of Two Men*



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Margaret Bauer  
Phyllis Hecht  
Assistant Editor, Systematic Catalogue  
Katherine M. Whann

\* deceased

Production Assistant  
Wendy Schleicher  
Production Editor  
Ulrike Mills  
Assistant Editor  
Julie Warnement  
Budget and Project  
Coordinator  
Maria E.A. Tousimis  
Project Assistant  
Lisa Khoury

**Imaging and Visual Services**  
Acting Head of Department  
Ira Bartfield  
Supervisory Photographer  
William Wilson  
Photographers  
Dean Beasom  
Richard Carafelli  
Philip Charles Jr.  
Lorene Emerson  
Archives Photographer  
David Applegate  
Museum Specialist  
Barbara Bernard  
Laboratory Technicians  
Susan Amos  
Anthony Grohowski  
James Locke  
Museum Technicians  
Sarah Sibbald  
Sara Sanders-Buell

#### EDUCATION

Head of Education  
Linda Downs  
Division Administrator  
Margot E. Grier  
Staff Assistant  
Mary Hill  
Receptionist/Staff Assistant  
Marta Horgan

#### Adult Programs

Head of Department  
Lynn Russell  
Coordinator of Tours and  
Lectures  
Eric Denker  
Staff Lecturers  
Frances Feldman  
Philip Leonard  
Robin Ptacek  
J. Russell Sale  
Acting Coordinator of Academic  
Programs  
Faya Causey  
Coordinator of Adult Pro-  
gram Docents  
Willford W. Scott  
Coordinator of Film Pro-  
grams  
Margaret Parsons  
Program Assistant, Film  
Victoria Toye  
Program Assistant, Academic  
Programs  
Karen Binswanger  
Staff Assistant  
Maurty Pully  
Docent Liaison/Staff Assistant  
Lisa Black

#### Education Publications

Head of Department  
Barbara Moore

Production Coordinator  
Donna Mann  
Writer-Editors  
Carla Brenner  
William J. Williams  
Foreign Language Coor-  
dinator  
Kara Parmelee  
Staff Assistant  
Ann Spencer

#### Education Resources

Head of Department  
Ruth R. Perlin  
Supervisory Program  
Specialist  
Leo J. Kasun  
Coordinating Curator of Art  
Information  
Christopher With  
Supervisory Art Information  
Specialist  
Carol Boyes  
Senior Art Information Spe-  
cialist  
John Cogswell  
Art Information Specialists  
Margaret Baucom  
Elisa Patterson  
Mary Anne Probus  
Program Assistant  
Pamela A. Chewning  
Supervisor, Booking and  
Shipping  
Carol F. Lippitt  
Lead Audiovisual Shipping  
Clerk  
Roland Young  
Affiliate Loans System Coor-  
dinator  
Kendrick Ashton  
Lead Booking Clerk  
Martha H. Aspron  
Booking & Shipping Clerk  
Cassandra Raspberry  
Program Shipping Techni-  
cians  
Michael G. Bryant  
Jennifer A. Cross  
Dion Redman

#### Teacher and School Programs

Head of Department  
Kathleen Walsh-Piper  
Senior Educator for School  
Programs  
Anne Henderson  
Coordinator of Teacher Pro-  
grams  
Julie A. Springer  
Coordinator of School  
Docents  
Mary Ellen Wilson  
Coordinator of Multiple-Visit  
Program  
Sally Shelburne  
Coordinator of Principal's  
Initiative  
Marianna Adams  
Program Assistant, Teacher  
Programs  
Leslie Graham  
Tour Scheduler  
Gerry Rogers  
Staff Assistant  
Heidi Hinich

**Micro Gallery**  
Curator  
Vicki Potter  
Senior Editor  
Barclay Gessner  
Image Specialist  
Paul Glenshaw  
Writers  
Sally Mansfield  
Tony Lewis  
Production Coordinator  
Curt Millay

#### CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

Dean  
Henry A. Millon  
Associate Dean  
Therese O'Malley  
Acting Associate Dean  
Gail Feigenbaum  
Research Assistants  
Jill Caskey  
Francesca Consagra  
Anne Helmreich  
Erik Neil  
Pauline Maguire  
Staff Assistant  
Helen Tangires  
Assistant to the Program of  
Special Meetings  
Randi Nordeen  
Assistant to the Program of  
Fellowships  
Deborah Gomez  
Assistant to the Program of  
Regular Meetings  
Elizabeth Kielpinski  
Secretary to the Kress Profes-  
sor and Mellon Lecturer  
Abby Krafin  
Secretary to Research Pro-  
grams  
Stephanie Kristich

#### OFFICE OF THE ADMINISTRATOR

Administrator  
Darrell R. Willson  
Assistant to the Admin-  
istrator  
Andrew McCoy  
Staff Assistants  
Anne Campion  
Suzanne Belanger

#### FACILITIES MANAGEMENT

Facility Manager  
Gregg Reynolds  
Secretary  
Gwendolyn Harriston  
Program Assistant  
Linda Hilliard  
Customer Service Center  
Administrator  
Michael Brown

*Inventory Control*  
Supervisor  
Michael Warrick

Inventory Specialists  
Christopher Baumann  
Paul Dale  
David Duggin  
Mike Peters

*Building Maintenance*  
Manager  
Craig A. MacFarlane  
Secretary  
Judith Williams  
Project Manager  
Allan Riggles

*Carpentry Shop*  
Supervisor  
Alvin Adams  
Wood Crafter Leaders  
Dorson Abney  
George McDonald  
Wood Crafters  
Reginald Kellibrew  
Willard Mension  
John Rogers  
Peter Urban  
Carpenters  
Francis Dyson Jr.  
Anthony Givens

*Paint Shop*  
Supervisor  
Rhonda McCord  
Painter Leader  
Thomas Hartswick  
Glazer  
Edwin Butler  
Painters  
Joseph Copeland  
Lester Smith  
Plasterer  
Larry Welch

*Mason Shop*  
Supervisor  
Roland Martin  
Mason Leader  
Joseph Sandleitner  
Masons  
Michael Proctor  
Joseph Thomas  
William Turner

*Building Services*  
Manager  
Dan Hamm  
Secretary  
Barbara Stevens  
General Foreman  
Charles Boone  
Supervisors  
James Abraham  
Mary Battle  
Phillip Collins  
Willie Cook  
Frank Ford  
Darrell Waytes  
Leaders  
Paul Cotton  
Geraldine Crawford  
James Hardy  
Eva Harrison  
Housekeepers  
Maurice Anderson  
Kenneth Betts  
George Bridges  
Lathorne Brown  
Lamont Brown  
Gerald Carthorne  
David Clark

James Clark  
Lewis Dobbs  
Bernessa Drain  
Geraldine Drayton  
Raymond Frazier  
Isaac Graham  
Josephine Hallaman  
Michon Hallaman  
Carolyn Harvey  
Brock Hawkins  
Carroll Jamison  
Dorothy Johnson  
Ruth Johnson  
Paul Kelley  
Angela Lee  
Leonard Lyles  
Theodora McCard  
Leora Richardson  
Aleta Richmond  
Betty Rufus  
Evelyn Scott  
Lorraine Staggs  
Anne Steadham  
Rayfield Stevenson  
Mable Stokes  
Angeline Sutton  
Elsie Thompson  
Sheila Tyler  
John Walker  
Margaret Wallace  
Diana Wells  
James Wells  
Barbara White  
Zilphia Wright

#### Building Operations

Manager  
Robert Jammone  
Secretary  
Sherry Shaw Johnson  
Project Manager  
Fred Crickenberger

#### Operating Engineers

Acting General Foreman  
Joseph Barnes  
Acting Foreman  
Frank Bauer  
Donald Young  
Foreman

#### Building Services Leaders

Oscar Riley  
Anthony Thomas  
Operating Engineers  
Noel Ashton  
Lester Barry  
Nathaniel Bethune  
Larry Brown  
Walter Cochins  
Roger Dunning  
Eugene Guthrie  
James Hamilton  
Robert Hamilton  
Frank Lim  
James Miller  
Harvey Moore  
Clifton Muttis  
John Ott  
Jesus Pena  
Presley Rand  
Shawn Sizemore  
Larry Smith  
James Stevens  
Alexander Tonic  
Anthony Walker  
John Wert

*Machine Shop*

Foreman  
Zery C. Mingo  
Machinists  
Wayne Valentine  
James Wilson  
Pipefitters  
Gregory Evans  
LeVern Jacobs  
Sheet Metal Mechanics  
Sterling Fisher  
Mark Teed

*Elevator Shop*

Elevator Mechanic Foreman  
Welden Daugherty  
Elevator Mechanic  
Willie Parker

*Energy Conservation/Instrument Shop*

Energy Conservation Supervisor  
Dennis Donaldson  
Energy Conservation Assistant  
Charles Gillespie  
Instrument Mechanics  
Eugene Givens  
Edward Helfner  
William Sutton  
Building Automation Specialists  
Phillip Grimm  
Ed Hanna  
Shawn Wood

*Electric Shop*

Electrician Foremen  
Stephen Bradish  
Paul Kimball  
Electrician Leader  
Daniel Smith  
Electricians  
Fred Dodge  
Melvin Klugh  
Electrician Workers  
George Britt  
David Cole  
Carlton Williams  
Electrician Helper  
Leslie Raspberry

**PROTECTION SERVICES**

Chief of Protection Services  
James J. Davis  
Investigator  
Enis Pinar  
Secretary  
Catherine Aldrich

**Administration/Special**

**Operations**  
Deputy Chief  
George S. Martin  
Training Officer  
Joseph Maddox  
Staffing  
Ronald J. Lowe  
Personnel Security Specialist  
Pamela Davis  
Security Clerk  
Nathaniel Jones Jr.  
Computer Specialist  
Chris Caldwell  
Office Automation Assistants  
Annette Brown  
Margaret Myers  
Saundra Williams

Supply Clerk  
Amos Lynch  
Office Clerk  
Joseph Lawrence

**Fire and Safety**

Deputy Chief  
Harold Michael  
Occupational Health Specialists  
Russell Grice  
Joseph Harchick  
Secretary  
Anne Rogers

**Operations**

Deputy Chief  
James L. Banks  
Captains of the Guard  
Nathaniel McLin  
James Thompson  
Executive Officer  
Larry Kaylor  
Office Automation Clerk  
Jesus Jimenez  
Security Drivers  
Joshua Mewborn  
James Tasker  
Security Lieutenants  
Richard Allen  
Quentin Arnold  
George Boomer  
Milton Cox  
Jerome Edwards  
James Plush  
Supervisory Sergeants  
Hajji Al-Hadith  
Dianne Allison  
Willie Barnes  
Bernard Clemons  
Armando Hartley  
Maurice Johnson  
William Johnson  
Alonzo Kennedy  
Roger Kraft  
Donna Linder  
Ricky Manuel  
Lawrence Marshall  
Daniel Miller  
John Palmer  
Karen Perry  
Anthony Thompson  
Marlene Tucker  
Edward Watson  
Raymond Watson  
George Woodall  
Sheila Wright

**Gallery Protection Officers**

James Allison Jr.  
Daniel Bailey  
Gwendolyn Bell  
Ludwig Bednar Jr.  
Vander Blount  
Ronald Brown  
Samuel Brown  
Otis Butler  
George Caldwell  
Bruce Carter  
Luther Clark  
James Collins  
Robert Conyers  
Michael Copeland  
Venus Cristwell  
John Davis  
Ronald Estes  
Robert Evans  
Virtus Evans  
Gregory Ford

Antone Gatewood  
Robert Gayleard  
Emanuel Goddard  
Francis Goler  
George Hamilton  
Darrell Harley  
Barbara Height  
Gus Henderson  
Peter Henderson Jr.  
Donna Hinton  
David Hodges  
Priscilla Hopkins  
Edgar Hopson  
Calvin Johnson  
Frank Johnson  
Yamashita Johnson  
Ronald Jones  
Veronica Jones  
Willie Joyner  
Stinson Kelly  
Joe Lewis  
Robert Lewis  
George Mackie  
Frank Meyers  
Joseph Midgett  
Charles Moody  
Jasper Morris  
Dexter Moten  
Jimmy Myers  
Jerry Napier  
Hubert Nicholls  
Justina Page  
Vincent Parker  
Joe Peterson  
Jeroboam Powell  
Sandra Powell  
Ronald Randall  
Jerry Reaves  
Darrell Rhoad  
Edward Roberts  
Andrew Robinson  
Thomas Savoy  
Calvin Simmons  
Franklin Smalls  
Leroy Smith  
Timothy Smith  
Vernon Smith  
Gregory Stevenson  
Michael Strong  
William Thorne  
Larry Turner  
Eugenio Velazquez  
Alvester Warren  
Linda West  
Michelle West  
Alfred Williams  
Mark Wilson  
Richard Wood  
Roddie Worthington  
Ralph Wright  
Willie Wright  
James Yancey

**Gallery Security Officers**

Rukan Ahmed  
Latina Bailey  
Sammy Bardley  
Silva Barkley  
Dora Barksdale  
Leonard Bashful  
Richard Battle  
Hugh Bazemore  
Trevor Bennett  
Richard Bock  
William Britton  
Steven Brock  
Charles Brown  
Tyrone Brown

Milan Bryant  
Wayne Buckner  
Benjamin Burgess  
Alvin Burts  
David Caldwell  
Michelle Cameron  
James Canada  
Joe Cardwell  
Albert Carr Jr.  
Jesus Castro  
Willard Catlett  
Ellis Caudle  
Edward Chapman  
Walter Colbet  
Micheal Cooper  
Leslie Copeland  
James Dabney-Palmer  
Lewis Dickens  
Dennis Diggs  
Yvette Dixon  
Regina Eakins  
Roby Ellis  
Neil Floyd  
David Fobbs  
Paul Ford  
Timothy Fortt  
Winston Franklin  
Carlton Gaines  
Johnnie Gallop  
Paul Gresham  
Harry Groce  
Betty Harper  
Burley Harris  
Tawania Harvey  
Alice Holloman  
Fred Holmes  
Herman Howard  
Tyrone Howard  
Joseph Hudson  
John Jackson  
Alan Jenkins  
Andre Johnson  
Edward Johnson  
Ivy Johnson  
Wayman Johnson  
Felisha Jones  
Kenneth Jones  
Quellan Josey  
Crystal Kelly  
Charles Leggett  
Franklin Lewis  
Tyrone Lewis  
Gary Lindsay  
Fransonia Littles  
Marvin Mallard  
Rodney Mathew  
Joseph McGee  
Henry McKinnon  
Arthur McKinzy  
Eunice McQueen  
Cheryl Miles  
Leroy Miller  
Leroy Moreno  
Timothy Nicholson  
Willie Norman  
John Norris  
Joyce Palmer  
Leslie Parks  
James Phillips  
Chris Privott  
Willie Pugh  
Gary Reed  
Robert Rice  
William Richardson  
Jaun Rivera  
Dana Roberson  
Dexter Robinson

Patrick Rogers  
Gary Ross  
Kenneth Rowe  
Ronald Sewell  
John Sherrill  
Dionne Sherrod  
Maxine Simmons  
Willie Sims  
Earl Singleton  
William Smallwood  
John Smith  
Milton Sochor Jr.  
Wayne Spon  
Alexander Stephens  
Earl Stewart  
Reathel Stewart  
Earl Stewart  
William Streater  
Altham Sumter  
Kathy Sutton  
Kiki Thom  
James Townsend  
Lee Turk  
Raymond Tyndle  
Juanita Walker  
John Washington  
Gregory Watson  
Michael Webster  
Verda Whitlow  
Celia Whitney  
LaVerne Whitted  
Ronald Wilkins  
Barry Williams  
James Williams  
Lynn Williams  
Rita Williams  
Floyd Willis  
Andre Wilson  
Derek Wilson  
Carolyn Windear  
Ann Wyder

**Technical Services**

Deputy Chief  
David Schott  
Technical Services Foreman  
Angelo Catucci  
Electronic Mechanics  
Donnie Mercer  
Nathaniel Stroman  
Locksmiths  
Robert Brown  
Ty Cullins  
William Shaw  
Console Operator Leaders  
Frank Ebb  
Walter Queen  
Console Operators  
Robert Brooks  
Cleven Brown  
Derrick Hairston  
Stanley Harley  
Ernest Reynolds

**ADMINISTRATIVE SERVICES**

Chief of Administrative Services and EEO Officer  
Cathy Yates  
Administrative Officer  
Sharlene Mobley  
Staff Assistant  
Anthony Clark  
Clerk Typist  
Christy Allen

**Mail & File**  
Mailroom Supervisor  
Clifton Fleet  
Mail Clerks  
Felton Byrd  
Jose Vallecillo

**Printing & Duplicating**  
Offset Press Operators  
Patrick Beverly  
Frank Schiavone  
Equipment Operator  
James Morris

**Transportation**  
Transportation Assistant  
Barbara Caldwell  
Drivers  
Joseph Leftwich  
Warren McMichael  
Grady Williamson

**Supply & Property**  
Supply Management Officer  
Ed Harrison  
Property Manager  
Ted Harper  
Property Clerk  
Nathan Howell  
Supply Store Clerk  
Kay Mehta  
Supply Technician Supervisor  
Paul Rodriguez  
Supply Clerks  
Paul Fortune  
Anthony Sean Hilliard  
Warehouse Worker  
Darnell Brandon

**Supply Warehouse**  
Warehouse Workers  
Sam Baugh  
Tom Harris  
Supply Clerk  
Scott Stephens

**AUDIOVISUAL SERVICES**  
Chief of Audiovisual Services  
Thomas Valentine  
Assistant  
Dorian Breaux  
Radio Production Specialist  
John Conway  
Projectionists  
Jeannie Bernhards  
Paavo Hantsoo

**PERSONNEL**  
Personnel Officer  
Michael Bloom  
Assistant Personnel Officer  
Meredith Weiser  
Systems Specialists  
Michele Caputo  
Darryl Cherry  
Personnel Specialists  
Lucia Pollock  
Terrence Snyder  
Staffing Specialists  
Rick Decuir  
Linda Pettiford  
Employee Relations Advisors  
Mark Adelman  
Luis Baquedano  
Staff Assistants  
Tammy Bennett  
Gwendolyn Hines

Staffing Clerk  
Catherine Oh  
EEO Specialist  
Rita Cacas

**RESOURCE ACQUISITION**  
Chief of Resource Acquisition  
Jane V. Singley  
Contract Specialists  
Terry Vann Ellis  
Claudine A. Lewis  
Carolyn A. Perry  
Shirley A. Roberts  
Jeannette Rogue  
Purchasing Agent  
Mamie L. Gordon  
Travel Coordinator  
Sandy Dean  
Systems Coordinators  
Jenmarie Dewberry  
Julie A. Fetter  
Data Input Clerk  
E. R. Johnson

**OFFICE OF THE TREASURER**  
Treasurer  
Ann R. Leven  
Executive Assistant to the Treasurer  
Nancy E. Frey  
Secretary  
Laurie E. Meister

**INVESTMENTS**  
Assistant Treasurer/Financial Management  
Michael W. Levine

**BUDGET OFFICE**  
Budget Officer  
William H. Roache  
Budget Analyst  
Jean Krevinas

**RISK MANAGEMENT AND SPECIAL PROJECTS**  
Assistant to the Treasurer  
Nancy Hoffmann  
Accounting Technician  
Rosa E. Jackson

**GENERAL ACCOUNTING AND PAYROLL**  
Comptroller  
Dale C. Rinker  
Staff Assistant  
Jane Alloy

**General Accounting**  
Supervisory Operating Accountant  
Kelly Liller  
Systems Accountant  
Carol Ann Proietti  
Operating Accountants  
Julianne Ehrman  
Ruth E. Lewis  
Linda K. Smith  
Accountant  
Adele Stevens

Accounting Technicians  
Roberta Bellofatto  
Cynthia W. Czubat  
Brenda M. Fogle  
Dyann Nelson-Reese  
Stephanie L. Thorpe  
Valerie M. Wright

**Payroll**  
Supervisory Pay Technician  
Emma G. Moses  
Civilian Pay Technicians  
Eric Humphrey  
Sharon Black

**DATA PROCESSING AND TELECOMMUNICATIONS**  
Assistant Treasurer/Management Information Systems  
Richard C. Snyder

**Data Processing**  
Supervisory Computer Specialist  
Henry B. Clark  
Computer Systems Analysts  
Dolorace D. Bowman  
Robin D. Dowden  
Susan E. Farr  
Robert S. Reintges  
Jack M. Tucker  
Computer Programmer Analyst  
Susan Y. Hsia  
Computer Programmer  
Karen D. Canada  
Computer Operators  
Marquita E. Dewald  
Karen J. Martin  
John H. McNeil  
Computer Specialist  
Chris Caldwell

**Telecommunications**  
Telephone Systems Administrator  
Ira Bozeman  
Head Telephone Operator  
Minnie Barbour  
Operators  
Barbara Coleman  
Zewdie Simms

**GALLERY SHOPS**  
Assistant Administrator for Business Activities  
R. Keith Webb  
Assistant Chief/Merchandise Manager/Licensing and Product Development  
Ysabel L. Lightner

**Office Administration & Marketing**  
Office Manager  
Laura A. Fitzgerald  
Assistant Office Manager  
Mary Hamel-Schwulst  
Staff Assistants  
Stephanie L. Topolugus  
Jonathan F. Walz  
Marketing Specialist  
Carroll A. Thomas

**Merchandising**  
Buyer/Product Development  
Judy C. Luther

Graphics Designer  
Noriko K. Bové  
Book Buyer  
Dennis Callaghan  
Buyers  
Janet Kerger  
Mary K. Sard

**Retail Systems**  
Retail Controller/IS Manager  
Michael C. Metallo  
Systems Manager  
G. Lee Cathey  
Programmer  
Alexander Bloshteyn  
Systems Analyst  
Martin J. Drake  
Sales Audit Supervisor  
Earlene Bright  
Sales Audit Clerk  
Michelle Rodriguez  
Accounting Supervisor  
Michael J. Chapman  
Network Administrator  
Jennifer Sauer  
Inventory Analyst  
Richard Eckert

**Store & Warehouse Operations**  
Operations Manager  
Karen L. Boyd

*West Building Shop*  
Store Manager  
Nancy G. Vibert  
Assistant Store Managers  
Craig Himmons  
Stephen McKeivitt  
Book Information Specialists  
Stephen Bjorneboe  
Mary J. Powell  
Lead Cashier  
C. Kelly Mayle  
Cashiers  
Michelle Adam  
Connie Cahanap  
Michael Church  
Sharnell Deayon-Mack  
Erica Hayes  
Mary Heiss  
Vicki James  
J. P. McGranaghan  
Kim Peacock  
Amy Sugden  
William Wossowski  
E. Leon Wyatt  
Henry Zecher  
Merchandise Stock Clerks  
Michael Bailey  
Sheldon B. Edelin  
Cecil Miller

*Concourse Book Store*  
Store Manager  
Calvin O. Roebuck  
Assistant Store Managers  
Louise Coward  
Robert Jacobs  
Books Information Specialists  
David Peterson  
Ethel DeVan  
Lead Cashier  
Michael Bowhay  
Cashiers  
Tobias Beach  
David Brown  
Kathryn Coney  
Nancy Ford

Bret Hansen  
Tamara Johnson  
Meghan Klee  
William Mullenex  
Sharyl Lyn Vax  
Merchandise Stock Clerks  
Terry W. Gibson  
Linda A. Hunt

*Mail Order*  
Mail Order Clerks  
John Brady  
Denise C. Graves  
Carol L. Messineo  
E. Jean Mitchell

*Warehouse Operations*  
Operations Supervisor  
Steve Richardson  
Lead Warehouseman  
Doug Bishop  
Warehouse Workers  
Raymond M. Earp  
Terrence Smith  
Marvin M. Walton  
Driver  
James B. Everett

**OFFICE OF SECRETARY-GENERAL COUNSEL**  
Secretary and General Counsel  
Philip C. Jessup Jr.  
Deputy Secretary and Deputy General Counsel  
Elizabeth A. Croog  
Associate General Counsel  
Nancy Robinson Breuer  
Acting Associate General Counsel  
Marilyn T. Shaw  
Legal Assistant  
Sarah E. Fontana  
Assistant Secretary  
Kathryn K. Bartfield  
Staff Assistant  
Carol A. Christ  
Secretary  
Montrou V. Conner

**GALLERY ARCHIVES**  
Chief of Gallery Archives  
Maygene F. Daniels  
Archives Technicians  
Anne G. Ritchie  
Albert G. Wagner  
Katherine Moore

**OFFICE OF EXTERNAL AFFAIRS**  
External Affairs Officer  
Joseph J. Krakora  
Assistant to External Affairs Officer and Chief of Visitor Services  
Sandra Creighton  
Program Specialist  
Lisa Scalzo-Hamm  
Staff Assistant  
Eve Blackburn

**DEVELOPMENT**

Development Officer  
 Laura S. Fisher  
 Deputy for Major and Campaign Gifts  
 Patricia A. Donovan  
 Deputy for Annual and Deferred Gifts  
 Melanie Jarratt Wolfe  
 Development Specialists  
 Elizabeth A. Hutcheson  
 Tania Lee  
 Development Specialist, Foundation Relations  
 Melissa B. McCracken  
 Development Associate  
 Salina Muellich  
 Membership Coordinator  
 Margaret A. Porta  
 Membership Assistant  
 Samantha Neukom  
 Program Assistants  
 John Carstens  
 Rita M. Plath  
 Staff Assistant, Special Initiatives  
 Eleanor G. Thomas  
 Staff Assistant  
 Ellen McCarthy

**CORPORATE RELATIONS**

Corporate Relations Officer  
 Elizabeth A.C. Perry  
 Deputy Corporate Relations Officer  
 Lisa Claudy  
 Corporate Relations Associate  
 Diane D. Colaizzi  
 Executive Assistant  
 Catherine C. Labib  
 Program Assistant  
 Jeanette Crangle

**PRESS AND PUBLIC INFORMATION**

Press and Public Information Officer  
 Ruth Kaplan  
 Deputy Information Officer  
 Deborah Ziska  
 Program Assistants  
 Lila W. Kirkland  
 Nancy Soscia  
 Staff Assistant  
 Abby Daniels  
 Receptionist  
 Mary McCormack

**SPECIAL EVENTS**

Assistant to the Director for Special Events  
 Genevra O. Higginson  
 Staff Assistant  
 Pauline M. Watona  
 Assistants  
 Elizabeth A. Ash  
 Audrey Charlson  
 Anne Davy  
 Sarah Marsten  
 Kerry O'Donnell  
 Christina C. Rich  
 Betsy Welch

**SPECIAL PROJECTS**

Special Projects Officer  
 Pamela Jenkinson  
 Special Projects Assistants  
 R. Guion Ardrey  
 Jason N.R. Herrick

**VISITOR SERVICES**

Deputy Chief of Visitor Services  
 Carole Burton  
 Senior Exhibition Supervisor  
 Frances Winston  
 Exhibition Aides  
 Vrej Armenian  
 Catherine Kazmierczak  
 Jean Langley  
 Angela Rooney  
 Marketing Coordinator  
 Francine Linde

**HORTICULTURE**

Chief of Horticulture  
 Donald Hand  
 Assistant Horticulturist  
 Dianne Cina  
 Horticulturists  
 Deirdre Armstrong  
 Cynthia Lawless  
 Juli Goodman  
 Gardener Foreman  
 Milton Vick  
 Gardener Leaders  
 Ulysses Greatheart  
 James Stewart  
 Gardeners  
 Franklin DePreece  
 Edmund Manigault  
 Ronald McGill  
 Ronald Terrell

**MUSIC**

Assistant to the Director for Music  
 George Manos  
 Music Program Assistant  
 Juliana Munsing  
 Music Specialist  
 Stephen Ackert  
 Music Librarian  
 George Gillespie

**INTERNS**

*Renaissance Paintings*  
 Giancarlo Fiorenza  
 Eva Kleeman  
 Dan Virzi  
*Baroque Paintings*  
 Julie Dabbs  
 Aneta Georgievska-Shine  
 Quint Gregory  
 Meredith Hale  
 Melinda vander Ploeg Fallon  
 Alicia Walker  
 Pien Brocades Zaalberg  
*American and British Paintings*  
 Jennifer Harper  
 Jodi Lox  
*French Paintings*  
 Gabriella Becchina  
 Jennifer Harper  
 Felicia Rupp  
*20th-Century Art*  
 Eileen McKiernan González

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