1995 ANNUAL REPORT
CONTENTS

President's Foreword  7
Director's Statement  9

Art Programs
Renaissance Paintings  13
Baroque Paintings  13
American and British Paintings  14
French Paintings  15
20th-Century Art  15
Sculpture and Decorative Arts  17
Old Master Drawings  18
Old Master Prints  20
Modern Prints and Drawings  21
Photographs  24
Curatorial Records  25
Registration  25
Loans and the National Lending Service  28
Conservation  28
Exhibitions  33
Design and Installation  36
Education  39
Library  44
Editors Office  49
Gallery Archives  51

Administration  53

External Affairs
Development  57
Corporate Relations  58
Press and Public Information  59
Special Projects  60
Special Events  60
Horticulture  61
Music at the Gallery  61

Center for Advanced Study in the Visual Arts  63

Report of the Treasurer  69

Appendices
Acquisitions  79
Loans  98
Lenders  103
Changes of Attribution  108
Staff Publications  109

Trustees and Staff  111

Donors  121
Having worked on a day-to-day basis with the management of the National Gallery of Art, I am able to report with great confidence and pleasure that we have had a wonderful and busy fiscal year 1995.

Many important works of art were added to the permanent collection this year by gift and purchase. Particularly notable was the gift made by Paul Mellon, who gave the Gallery 85 remarkable works of 19th- and early 20th-century art from the Mellons' renowned collection. We are tremendously grateful to the Mellons for their continued generosity. We were also very fortunate to receive the gift (partial and promised) of a significant collection of works by Jean Dubuffet from the Stephen Hahn family. We thank them and indeed all of the Gallery's friends who have enhanced the permanent collection this year.

The trustees continued to govern the Gallery with no change in the board's composition. It has been my distinct honor to serve as president, with Ruth Carter Stevenson continuing as chairman, and Alexander M. Laughlin, Robert F. Erburu, and Louise W. Mellon as fellow board members, along with ex-officio trustees, the chief justice of the Supreme Court, the secretary of state, the secretary of the treasury, and the secretary of the Smithsonian Institution.

Under the valued ongoing leadership of Edwin L. Cox as chairman and Lois de Menil as vice chairman, the Trustees' Council has been pleased to welcome a number of new members to its ranks this year. They include Nancy Lee Bass from Fort Worth, Aaron Fleischman from Washington, DC, Marina French, Joyce Menschel, and Harvey S. Shipley Miller from New York City, Morton Fungur from Potomac, Maryland, and B. F. Saul II from Chevy Chase, Maryland. We are also very glad that George F. Jewett Jr. from San Francisco, rejoined the Council.

We thank those members of the Trustees' Council whose terms ended in 1995 for their years of dedication and service to the National Gallery of Art. They are Robert M. Bass from Fort Worth, Carroll J. Cavanagh, John C. Fontaine, Lore Heinemann, Stephen M. Kellen, and Peter Kimmelman from New York City, and Evelyn Haas from San Francisco.

We note with sadness the passing of
two good friends of the National Gallery, retired Chief Justice Warren Burger in June and Gordon Hanes in August. Chief Justice Burger was an ex-officio trustee from 1969 until his retirement from the Supreme Court in 1986, serving as chairman of the board from 1969 to 1979. Gordon was an original member of the Trustees' Council, serving from 1982 to 1993, as well as a founding member of the Collectors Committee and a generous donor to the Gallery. Both will be greatly missed.

The National Gallery has flourished since its founding, thanks to a unique balance of public and private funding. The Gallery is extremely grateful to the federal government for its continued commitment of funds for daily operations. This support is critical to the Gallery's role as art museum to the nation, both to millions of visitors annually and, through its extensive outreach programs, to communities nationwide.

In order to sustain the historic obligation of meeting public funding with private support, last year the trustees launched the New Century Fund campaign to raise $105 million to safeguard those programmatic areas that rely heavily, if not always exclusively, on private support. These include the acquisition of art, scholarship and research programs, and the building of the Gallery's general endowment.

Although we are still in the early stages of the campaign, I am delighted to report that through significant leadership contributions from many close Gallery friends and patriotic citizens, we are already halfway to our goal and look forward to reaching a successful conclusion of the campaign in the coming years. The trustees are especially touched and pleased by the generous gifts to the New Century Fund in honor of our late chairman, Franklin D. Murphy, who provided invaluable leadership and guidance over the course of his 30-year association with the Gallery.

The National Gallery continues to attract broad-based annual support for privately funded programs, most notably through two important groups of enthusiastic friends. We are indebted to Juliet C. Folger and David O. Maxwell, both members of the Trustees' Council, for their continued leadership of The Circle of the National Gallery of Art, which is looking forward to celebrating its 10th anniversary in the next year. The Collectors Committee is also anticipating an exciting anniversary year, its 20th, and we thank Ruth Carter Stevenson and Edwin L. Cox for their chairmanship of this vital acquisition program for 20th-century art.

As in past years, many corporations and foundations have contributed significantly to the private funding needs of the National Gallery, particularly in supporting the many special exhibitions and publications that distinguish the Gallery the world over. This strong support has also helped enhance the Gallery's national presence through a wide array of outreach programs, notably our annual Teacher Institute, scholarly programs at the Center for Advanced Study in the Visual Arts, and advanced training programs for art conservators.

With the continued dedication of its leaders, the productive partnership with Congress, and the spirited support of private citizens, corporations, and foundations, the National Gallery of Art is confident of upholding the standard of excellence for which it is known.

Robert H. Smith
President
Great works of art, both new acquisitions and loans to special exhibitions, graced the halls of the National Gallery of Art in fiscal year 1995 in an almost unprecedented manner. As the nation’s art museum, the National Gallery is committed to bringing its millions of annual visitors not only its renowned collections and an exciting array of temporary exhibitions but also a multitude of educational programs and publications to enhance the viewer’s appreciation and understanding of art and art history. The following reports present the myriad contributions made by trustees, donors, lenders, and colleagues to the continuing strength of the Gallery’s collections and programs.

Among the high points of a busy exhibition schedule was the awe-inspiring display of magnificent wooden architectural models surviving from the Italian Renaissance. Their installation in the Gallery’s neoclassical West Building created a striking resonance between the monumental 15th-century models and John Russell Pope’s design for the West Sculpture Hall and West Garden Court. As the only American venue for these remarkable works, the National Gallery supplemented the exhibition with more than 70 related paintings, drawings, prints, and medals, giving visitors a rare view of the design process behind some of the most important buildings in the history of Western architecture—St. Peter’s in Rome, the Duomo in Florence, and the Cathedral of Pavia.

The Glory of Venice, a major international loan exhibition, included more than 260 paintings, drawings, prints, and illustrated books created in Venice during the 18th century. The city was one of the most important centers of the visual arts, with artists like Giovanni Battista and Domenico Tiepolo, Sebastiano and Marco Ricci, Piazzetta, Canaletto, Francesco and Antonio Guardi, and Piranesi, producing the virtuoso works that formed the heart of this exhibition.

Two key figures in 20th-century art, Piet Mondrian and Claes Oldenburg, inspired historic exhibitions. The Gallery’s Mondrian exhibition offered an unparalleled opportunity to assess the entire oeuvre of this great pioneer of abstraction and its enormous influence on modern art. By contrast, the exuberance of Oldenburg’s creations presented a very different aesthetic and
relation to the world. Oldenburg’s sculpture and drawings delighted Gallery visitors, transforming everyday objects into something extraordinary. His motorized Knife Ship I, in the form of a gigantic Swiss Army Knife with moving blades, oars, and corkscrew, was installed on the mezzanine terrace beneath the Calder mobile.

Four exhibitions in the nation’s capital this summer extolled the genius of James McNeill Whistler, one of the most influential 19th-century American expatriate artists. As the centerpiece for the city-wide celebration, the Gallery’s exhibition followed acclaimed showings in London and Paris. It included the famous Arrangement in Gray and Black: Portrait of the Painter’s Mother, known the world over as “Whistler’s Mother.” To present Whistler’s mastery as an etcher, often considered to be the greatest since Rembrandt, the Gallery organized an auxiliary exhibition of prints by Whistler and his contemporaries from its extensive holdings.

The permanent collection defines the depth and quality of the Gallery’s character. Great works of art held in trust for the nation are at the heart of its mission. One of a continuing series of focus exhibitions based on works in the collection this year showcased Toulouse-Lautrec’s Marcelle Lender Dancing the Bolero in “Chilperic.” This grand, theatrical painting was a partial and promised gift of Betsey Cushing Whitney in honor of John Hay Whitney, celebrating the 50th anniversary of the National Gallery of Art in 1990.

The Gallery also received several extraordinary gifts of works of art during the past fiscal year that should be singled out for special note. A partial and promised gift from the Stephen Hahn family consisting of 21 oils, 12 works on paper, and 2 sculptures by the modern French master Jean Dubuffet brought to the Gallery some of the artist’s groundbreaking work from 1943–1962. A selection of these is displayed in the East Building. The superb collection of 165 vintage photographs assembled by Mary and David Robinson
impressionists as Cézanne, Gauguin, Degas, and Bonnard; about 50 outstanding French drawings and watercolors from this period and the decades preceding and following: 14 prints with rare or unique examples by Degas, Manet, and Villon; and 6 sculptures by Maillol and Picasso among others. Among the paintings, Gauguin’s Still Life With Peonies is the first still life by the artist to enter the collection; Degas’ The Dance Lesson is a wonderful complement to the artist’s Four Dancers, also in the collection; Bonnard’s Paris, Rue de Parme on Bastille Day epitomizes Paris in the 1890s; and Cézanne’s Boy in a Red Waistcoat is one of the artist’s great masterpieces of the late 1880s. Since his first gift of paintings in 1964, Paul Mellon has donated more than 1,000 works of art to the nation. This donation provided a splendid conclusion to an eventful fiscal year.

A high priority among the Gallery’s many responsibilities is thoughtful stewardship of the grand buildings that house the collections. This year marked the creation of a suite of three Dutch “cabinet galleries” in the West Building. These intimate spaces, constructed adjacent to the expansive main floor Dutch and Flemish galleries, are similar in scale to the galleries found in homes of 17th-century Dutch collectors. Smaller Dutch paintings in the Gallery’s collections, originally intended for private domestic interiors, seem totally at home in their new spaces. Unlike typical exhibition galleries, one room incorporates four cases for the display of books, drawings, and other smaller objets d’art. Juliet and Lee Folger and The Folger Fund made possible the construction of these new galleries, a marvelous gift that will be appreciated for years to come.

Another major construction project involved the renovation of the art information room in the West Building, anticipating the opening of the Micro Gallery, a comprehensive interactive multimedia computer system, in the 1996 fiscal year. Staff in nearly every department of the Gallery contributed to preparations for the launching of this ambitious new program, which is being supported by the American Express Foundation.

The public/private partnership established by the National Gallery’s founder, Andrew W. Mellon, and the 75th Congress in their Joint Resolution of 1937 continues successfully to this day. The ongoing support of the Congress in appropriating federal funds ensures the maintenance and operations of the Gallery and the protection and care of its art collections, enabling the Gallery to remain open to the public 363 days a year, free of charge. This fiscal year the Gallery welcomed nearly 4.5 million visitors from every state, U.S. territory, and more than 80 foreign countries.

The patriotism, intelligence, and generosity expressed in Andrew Mellon’s creation of the National Gallery of Art over half a century ago have inspired many individuals over the years to make financial donations and gifts of works of art. Andrew Mellon, his son Paul and daughter Ailsa, and a host of other donors have made the National Gallery one of the great art museums of the world. We continue to aspire to their standards of excellence.

Earl A. Powell III
Director
Renaissance Paintings

The organization of a major exhibition on Lorenzo Lotto, scheduled to open at the National Gallery of Art in 1997, occupied the primary attention of the department of Italian Renaissance paintings in fiscal year 1995. The staff also continued work on the systematic catalogue of the collection, making substantial progress on the volume of 15th-century paintings. As generous new loans from anonymous collectors, Giovanni Cariani's *Concert* of c. 1518-1520, Francesco Botticini's *Head of a Man*, and Jacopo Palma il Giovane's *Venus at the Forge of Vulcan* of c. 1600 went on view in the Italian Renaissance galleries. They joined Botticelli's *Portrait of a Young Man Holding a Medallion* from the early 1480s, on view here since 1990 by courtesy of another private collector.

Baroque Paintings

The department of northern baroque paintings completed the systematic catalogue of Dutch 17th-century paintings, published in October 1995. The department was also extremely busy planning two major exhibitions—*Johannes Vermeer*, opening in November 1995, and *Jan Steen: Painter and Storyteller*, opening in April 1996—as well as an exhibition of about 35 Dutch and Flemish 16th- and 17th-century prints from the Gallery's collection to complement the Steen exhibition.

Three new Dutch Cabinet Galleries opened in September 1995, funded through the generosity of Lee and Juliet Folger. The inaugural installation of the galleries highlighted two new acquisitions: Adriaen Brouwer's *Youth Making a Face* (acquired in 1994 by anonymous purchase) and Osias Beert the Elder's *Still Life with Oysters, Fruit, and Wine* acquired through the Patrons' Permanent Fund. The Brouwer was the centerpiece for a focus exhibition that traced the facial expression of the youth back to medieval scenes of the mocking of Christ. Specially designed cases in the new galleries displayed a 15th-century wooden sculpture from the Rijksmuseum, Amsterdam, and a 16th-century Flemish manuscript illuminated by Simon Bening from the J. Paul Getty Museum. Three paintings by Brouwer from the Alte Pinakothek in Munich and loans from private collections were
also essential to the development of the theme. A brochure funded by The Circle of the National Gallery of Art accompanied the exhibition.

The Gallery received a gift from Dorothea V. Hammond of two paintings by Cornelis Verbeeck: *Dutch Ship Firing Cannons* and *Dutch Man of War Scuttling a Galleon*, both executed c. 1620-1625, which appear to have been originally part of a single composition depicting a naval engagement between Dutch and Spanish warships.

*Still Life with Travel Pouch* by Paulus Bor and the *Rape of Europa* by Caesar van Everdingen were generously offered for long-term loan by Mr. and Mrs. Michal Hornstein of Montreal.

Now hanging in the permanent collection galleries, they join other long-term loans: Gerbrandt van den Eeckhout’s *The Levite at Gibeath* from Emile E. Wolf, and Bartholomeus van der Helst’s *Portrait of Two Men* from a private collection.

The permanent collection galleries continued to be enriched by the loan of Giovanni Domenico Tiepolo’s *Immaculate Conception*, from the Cooper-Hewitt Museum in New York, and Sebastiano Ricci’s *Pygmalion and Galatea*, on loan from a private collection. Two National Gallery paintings were handsomely reframed this year: Murillo’s *Two Women at a Window*, in a 17th-century Spanish frame, and the Caravaggesque *Still Life with Fruit and Carafe*, now attributed to the Pensionante del Saraceni, in an Italian 18th-century frame.

Final text revisions were made to the systematic catalogue on 17th- and 18th-century Italian paintings, scheduled to be published in spring 1996.

Diane De Grazia resigned her position as curator of southern baroque paintings to become chief curator of the Cleveland Museum of Art.

**American and British Paintings**

Exhibitions dominated the department’s activities. After critically acclaimed showings in London and Paris, *James
Fruit, and Wine, 1995.32.1

McNeill Whistler symposium sponsored by the National Gallery with about 200 works by this renowned expatriate artist. Among the exhibitions opening at the start of the fiscal year: the all-embracing Gallery of Art and the National Portrait Gallery's American works necessitated considerable rehanging of the permanent collection. The focus exhibition that paired Jasper Francis Cropsey's The Spirit of War from the Gallery with its borrowed pendant, The Spirit of Peace, from the Woodmere Art Museum in Philadelphia continued into the spring. Planning proceeded for the Thomas Moran and Victorian Paintings exhibitions.

Two fine gifts were received this year. William Merritt Chase's masterful study, Seated Nude, was presented by Paul Mellon, and Sir Joshua Reynolds' charming Miss Beatrix Lister was given by Margaret Mellon Hitchcock, wonderfully complementing other works by the artist in the Gallery's collection.

The highlight of this year's efforts on the systematic catalogue was the publication of the volume on 18th-century American paintings, authored by Ellen G. Miles with the cooperation of department curators. Progress continued on the 19th-century volumes, with the text for the first group of objects in press while research and writing continues on the second volume.

French Paintings

Fiscal year 1995 opened with a focus exhibition on Toulouse-Lautrec's Marcelle Lender Dancing the Bolero in "Chilpéric," a gift (partial and promised) of Betsey Cushing Whitney in honor of John Hay Whitney. This spectacular painting of a scene from the Parisian theater was displayed with the best of the Gallery's paintings and prints of Parisian nighttime by Toulouse-Lautrec, including a number of representations of the famous performer Marcelle Lender.

A magnificent gift from Paul Mellon included the masterpiece by Cézanne, Boy in a Red Waistcoat, previously pledged in honor of the Gallery's 50th anniversary in 1991. Among the many other works in this gift, 14 French impressionist and post-impressionist paintings include Gauguin's Still Life with Peonies, Degas' Dance Lesson, Bonnard's Paris, Rue de Parme on Bastille Day, and works by Braque, Manet, Toulouse-Lautrec, Vuillard. Some of these gifts were incorporated into the East Building reinstallation of small French paintings collected by Mr. and Mrs. Paul Mellon and by Alka Mellon Bruce.

The National Gallery made two notable acquisitions by purchase from the Chester Dale Fund: a tender early landscape by Degas, Two Horses in a Meadow; and Constant Troyon's The Approaching Storm, an important example of realism in French landscape painting of the early 1840s, which demonstrates the artist's admiration for the English landscape painter John Constable. A superb mid-19th-century salon frame was acquired for this large picture as part of an ongoing program of presenting French pictures in appropriate period frames.

Several important French works have been placed on loan at the Gallery this year, including the rare Still Life of Shells of 1640 by Jacques Linard, lent by Mr. and Mrs. Michal Horstein.

Three exhibitions for 1996 are in advanced stages of organization: The Art of Louis-Leopold Boilly: Modern Life in Napoleonic France; In the Light of Italy: Corot and Early Open-Air Painting; and Georges de La Tour and His World. The department is also responsible for an exhibition on German painter Adolf Menzel. Work continued on the three volumes of the systematic catalogue of the Gallery's French paintings.

Kimberly Jones joined the department as assistant curator, after a year at the Musée d'Orsay on a fellowship from the University of Maryland.

20th-Century Art

Many works of 20th-century art were added to the collection. The Stephen Hahn family made a remarkable gift (partial and promised) of 35 works by Jean Dubuffet. The 21 paintings, 12 works on paper, and 2 sculptures embody the artist's concept of l'art brut, which emphasizes coarse materials and primitivizing forms inspired by the untrained art of children and the mentally disturbed. Many of these gifts were installed in an East Building gallery in September 1995. A generous gift of five paintings from Robert and Jane Meyerhoff included Frank Stella's Flin Flon IV.
a major example from the artist's Saskatchewan series. It joins six other paintings by Stella in the Gallery's collection, one of which, *Chodorów II*, was an earlier gift from the Meyerhoffs. This donation also included Roy Lichtenstein's canvas *Entablature*, 1975, an image based on the artist's photographs of buildings in New York, and *Souvenirs*, a major painting from 1980-1984 by British artist Howard Hodgkin. The paintings by Burgoyne Diller and David Salle given by the Meyerhoffs are the first works by these artists in the Gallery's collection. In addition to these paintings, the Meyerhoffs have given a large charcoal and chalk drawing by Joel Shapiro and two major prints by Jasper Johns.

The Collectors Committee voted to acquire a 1981 sculpture, *Whitechapel Slate Circle*, by British artist Richard Long. This work consists of numerous sections of slate randomly arranged on the floor within a 14-foot-diameter circle. Perry R. and Nancy Lee Bass provided funds for the purchase of Susan Rothenberg's *Butterfly*, one of the artist's best-known horse paintings, as well as Claes Oldenburg's *Clarinet Bridge*, a large painted sculpture made of wood and canvas that has been stiffened with resin. Georgia O'Keeffe's *Winter Road I*, donated by the Georgia O'Keeffe Foundation, richly complements the group of O'Keeffe paintings bequeathed to the Gallery by the artist in 1987. Max Beckmann's *Head of a Man*, a small bronze, was given by Max Kahn, and *The Three Chandeliers*, a large acrylic by the American realist Arnold Mesches, was given by Lionel C. and Elizabeth P. S. Epstein. Among the significant gifts to the Gallery this year from Paul Mellon are Picasso's bronze *Dove*, Roger de la Fresnaye's oil on panel, *Village on the Water's Edge*, and Braque's oil on canvas, *Fruit, Glass, and Mandolin*.

This was an especially rewarding year for exhibitions. *Willem de Kooning: Paintings* traveled to the Metropolitan Museum of Art, New York, and to the Tate Gallery, London, after closing in Washington. The National Gallery of Art also inaugurated both *Claes Oldenburg: An Anthology*, organized with the Solomon R. Guggenheim Museum, New York, for a five-museum tour, and *Arshile Gorky: The Breakthrough Years*, organized by the Modern Art Museum.
of Fort Worth. Piet Mondrian: 1872–1944, the most comprehensive showing ever of the work of this seminal modern painter, commemorated the 50th anniversary of the artist's death. Jointly organized by the Gallery, the Haags Gemeentemuseum, and the Museum of Modern Art, New York, this exhibition was assembled by a team of experts headed by Angelica Zander Rudenstine.

Planning for exhibitions in the next fiscal year focused principally on The Robert and Jane Meyerhoff Collection: 1945 to 1995, which will represent almost in its entirety one of the world's finest and most extensive private collections of post-World War II art. Containing 194 paintings, drawings, and sculptures by 40 artists, this exhibition will offer a panorama of art from the second half of this century and will be seen only in Washington. The Herbert and Nannette Rothschild Collection, an exhibition of around 75 works of modern European art by such artists as Mondrian, Brancusi, and Juan Gris is being organized with the Philadelphia Museum of Art.

Plans for three major monographic exhibitions are also underway. Picasso: The Early Years, 1892–1906, organized with the Museum of Fine Arts, Boston, is due to open in Washington in 1997. In 1998 a retrospective of Alexander Calder's work will mark the centenary of the birth of this great American sculptor. Also in 1998 the department plans a retrospective of Mark Rothko's works, anticipating publication of the final volumes of the Gallery's catalogue raisonné of Rothko's paintings, which is in the final stages, with the first volume scheduled for publication in 1996.

Sculpture and Decorative Arts

Augmenting the National Gallery's important holdings in this area, Leonard and Lisa Baskin made a gift of eight medals and plaquettes in bronze, lead, and silver dating from the Renaissance through the 19th century, while Lois and Anthony Blumka donated a bronze historicizing medal of Sigismondo Malatesta of Rimini and his consort Isotta. A further gift of 15 medals, plaquettes, and related objects, including a seal impression, a steel die matrix, and sculptors' lead proofs, came from Mark Wilchusky.
The collection of early modern sculpture was enriched by gifts from Paul Mellon. These included a bronze Study for the Portrait of Mme Salle by Degas, the first portrait sculpture by this artist to enter the collection; a rare marble statuette by Aristide Maillol, *The Mediterranean*; and Maillol's portrait bust of Auguste Renoir.

Work continued on the systematic catalogue volumes, particularly that on Renaissance plaquettes, for which more than 100 entries were written. The curators also researched and prepared changes of attribution for a number of old master sculptures and reinstalled a gallery that focuses on expressive treatments of the male nude in Italian and northern European sculpture from 1550 to 1675.

**Old Master Drawings**

A primary focus this year was *The Glory of Venice: Art in the Eighteenth Century*, the first major international exhibition in the United States to present a comprehensive selection of the finest works from this period. More than 260 paintings, gouaches, pastels, watercolors, drawings, prints, and illustrated books traced the development of 33 major artists, with special emphasis on the Riccis, Piazzetta, the Tiepolos, Canaletto, the Guardis, and Piranesi. As many Venetian artists excelled in more than one medium, the works were integrated in monographic sections to relate the variety of their productions and illuminate mutual influences between media and artists. In addition, the selection showed the wide range of Venetian artistic interests from religious, historical, and mythological scenes to landscapes and views, both real and imaginary, architectural fantasies, depictions of ordinary life as well as sumptuous festivals, portraits of penetrating realism, and designs for the decoration of stage productions, interiors, and even gondolas. Besides the catalogue, written by an international team of scholars to provide an updated and comprehensive introduction to the variety of visual art in the period, many ancillary activities included special lectures, film series, and a public symposium.

Specific departmental activities centered on the exhibition *The Touch of the Artist: Master Drawings from the Woodner Collections*, which celebrated the collecting achievements of the late Ian Woodner and the decision of his daughters, Dian and Andrea Woodner, to preserve the core of the collection at the National Gallery of Art. The catalogue, with contributions from 55 authors from around the world, offers the latest word on the 114 drawings exhibited.
Canaletto, *A Regatta on the Grand Canal*, 1733–1734, Lent by Her Majesty The Queen (left); Giovanni Battista Piazzetta, *Young Woman Taking a Pink*, c. 1740, The Cleveland Museum of Art, Purchased from the J. H. Wade Fund (right); and Giovanni Battista Tiepolo, *The Finding of Moses*, c. 1740, National Galleries of Scotland, Edinburgh (below) were exhibited in *The Glory of Venice*.
The National Gallery’s Armand Hammer Collection provided material for two more exhibitions of drawings: Figure Studies and Compositional Drawings from the Armand Hammer Collection included works from Dürer to Van Gogh and featured the cartoon of The Madonna and Child with Saint John the Baptist by Raphael; the second selection focused on French drawings from the 18th and 19th centuries, with excellent works by Watteau, Fragonard, Degas, and Renoir. Among the most striking drawings in the exhibition of Recent Acquisitions of Works of Art on Paper were the haunting Head of a Siren by Hendrik Goltzius and the soaring ceiling designs by Andrea Pozzo and Ferdinando Galli Bibiena.

Bibliota’s design for A Grand Illusionistic Ceiling was the most important purchase this year. The extraordinarily elaborate work is the largest and most impressive drawing known by this leading Italian architect and stage designer. Foremost among other purchases was the charming Villagers Skating on a Frozen Pond by Esaias van de Velde, acquired through the Ailsa Mellon Bruce Fund. Dated 1625, it is a prime example of that artist’s simple, lyrical genre landscapes. In a very different vein is The Happy Family with Children Playing by German artist Johann Eleazar Schenau, purchased with help from the Herbert and Nannette Rothschild Memorial Fund.

Other artists newly represented in the collection are Alessandro Maganza, with a bold study in pen and chalk of Saint Jerome; Spanish painter Vicente Salvador Gómez, with a compositional study in his typically wiry pen style; and John White Abbott, a British landscape artist working at the turn of the 19th century. Also new on the Gallery roster, thanks to the generosity of Neil and Ivan Phillips, was Aignan-Thomas Desfriches, an amateur draftsman who invented the technique of preparing paper with a thin layer of plaster, drawing on it with graphite, then scratching in bright white highlights. The Gallery purchased its first drawing by Giovanni Battista Foggini, who was previously represented in the collection only by three sculptures. His sketch for a monstrance is an appealing example of his energetic draftsmanship and inventive design.

Among the many outstanding French drawings given by Paul Mellon, several from the early 19th century added particular strength to the Gallery’s holdings. The gift included four handsome portraits by Ingres: a small but powerful Head of a Man by Géricault, of major importance to a collection that is rich in prints by Géricault but has lacked a strong drawing by him; a view of Tuscany made in 1844 by Corot, very different from the Gallery’s only other Corot drawing, made more than twenty years earlier; a handsome watercolor study of flowers by Delacroix; and the Gallery’s first portrait drawing by Théodore Chassériau.

One of the Gallery’s most enthusiastic supporters and donors in recent years, Professor William B. O’Neal, gave more than 100 Continental and British drawings to the Gallery during his lifetime and bequeathed the rest of his collection, as well as his entire estate, upon his death in 1994. His bequest of 215 drawings consisted mainly of 18th- and 19th-century British works but included a major figure study by the Venetian painter Gian Antonio Guardi. A fund in Professor O’Neal’s name was established from the proceeds of the estate, which will be used to purchase old master drawings and rare illustrated books of the type that he collected.

Old Master Prints

The print study room underwent renovation during three months in 1995, with the installation of floor-to-ceiling bookcases, enlarged and redesigned work stations, carpeting, reupholstering, and a new computer station that provides public access to the Gallery’s computerized holdings, which are now complete. Owing to renovation, the number of visitors was lower than usual, totaling 713, although supervisors kept the collection open to visitors and staff by setting up a temporary study facility in the storage and matting area.

Two exhibitions featured prints this year. Imitation and Invention: Old Master Prints and Their Sources explored the ways in which early printmakers copied or emulated works by contemporary or older artists in order to learn from or exceed their sources. The show was drawn from the Gallery’s rich holdings of 15th- to 17th-century prints, augmented by several loans. Recent Acquisitions of Works of Art on Paper displayed a number of extremely important prints, including the finest surviving impressions of Mantegna’s engravings The Entombment and The Senators.

Generous donors made numerous gifts again this year. Neil and Ivan Phillips gave a fine crayon-manner engraving printed in red by Gilles
Demarteau. Mr. and Mrs. Alexander Vershbow presented Achille Bocchi's bound volume, Symbolicarum questionum libri quinque of 1555, containing 149 engraved illustrations and several woodcuts by Giulio Bonasone, for which the Gallery already owned two preparatory drawings. Dr. Richard A. Simms donated the Gallery's first etchings and drypoints by Sir David Wilkie, a volume of seven published in 1824. Three participants in the Forum program at the National Gallery have presented partial and promised gifts of 18th-century German landscape etchings: James A. Johnson III giving Johann Christian Reinhart's Civita Castellana and Virginia L. Dean giving Cascata, e Ponte di St. Rocco a Tivoli.

The most important purchase was an early and brilliant complete set of 24 etchings by Hieronymus Cock, Views of Roman Ruins. Other purchases included an extremely early impression of Salvator Rosa's Apollo and the Cumaean Sibyl, Stefano della Bella's complete set of 12 etchings, Heads in the Persian Style, and three important touched artist's proofs: Giovanni Domenico Tiepolo's Saint Gaetano of Thiene, Jean Huber's Voltaire at Table, and John Sell Cotman's Tan y Beolch, North Wales.

Curators continued to work on forthcoming exhibitions, including ones on 17th-century Dutch genre prints and 16th-century Italian and northern European portraits, both based on the Gallery's extensive holdings in those areas.

Modern Prints and Drawings

The Prints of Roy Lichtenstein, a major loan exhibition, opened in Washington this year and traveled to Los Angeles, Dallas, and Southampton, New York. The Gallery organized this show with great assistance from the artist, who also lent numerous important pieces from his own collection. It traced the origins of Lichtenstein's pop art style and his development as a master of appropriation, juxtaposing prints in a wide range of media with a selection of closely related sculpture. The show was
accompanied by the publication of a catalogue raisonné of prints from 1948–1993. A marvelous addition to the collection resulting from research for this volume is Lichtenstein’s original woodblock for Two Indians, the gift of Algesa and Joseph O’Sickey.

The growth and enrichment of the Gallery’s Chagall holdings were highlighted in the exhibition Marc Chagall’s Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections. A concise selection of the artist’s prints, drawings, and illustrated books from 1910 to 1930 focused attention on a period in which Chagall produced some of his most inventive and poignant works on paper. Three of his finest illustrated books, with extra drawings or suites of prints, were gifts of Mr. and Mrs. Pinkus.

Drawn from the Gallery’s own collection, the showing of Prints by James McNeill Whistler and His Contemporaries complemented the major Whistler loan exhibition of works in all media. Lithographs, etchings, and woodcuts by such artists as Bonnard, Degas, Odilon Redon, and Whistler’s biographer, Joseph Pennell, revealed the extraordinary diversity of style and imagery of prints from this very fertile period.

Recent Acquisitions of Works of Art on Paper provided the opportunity to install Frank Stella’s heroic The Fountain, a 23-foot-wide multimedia print, and two of
Georgia O'Keeffe's sublime minimalist charcoal drawings from 1915 and c. 1920, and Jacob Lawrence's colorful Street to M'bari among other important works.

Work continued on two catalogues raisonnes: one documenting Georgia O'Keeffe's art in all media is a joint project of the National Gallery and the Georgia O'Keeffe Foundation; the other will record the Gallery's Gemini G.E.L. Archive and related publications. Considerable progress was made on entries to the database of American decorative arts objects depicted in more than 18,000 watercolor renderings in the Index of American Design, a WPA project.

Paul Mellon's spectacular gift of paintings, sculpture, and works on paper added great strength especially to the Gallery's representation of French art. Among the modern drawings and prints in this gift are the first drawing by Monet in the collection, a black crayon on blue paper Study for "The Luncheon on the Grass"; three watercolors by Cézanne; a splendid, big gouache and watercolor on paper by Toulouse-Lautrec; six drawings by Degas in a variety of media as well as a monotype with pastel additions, the original copper plate for Au Louvre, Musée des Antiquités, along with an early impression from the plate; a large and important monotype by Gauguin, Two Tahitians Gathering Fruit; two watercolors and a hand-touched color aquatint by Jacques Villon; a beautiful impression of Manet's exceedingly rare but major lithograph, The Balloon; an outstanding drawing by Matisse, The Plumed Hat; and one of Bonnard's most important Nabi drawings, The Promenade.

Helena Gunnarsson added a major collection of 42 more outstanding and rare prints plus two drawings by Felix Buhot to the prints by the artist she had previously donated to the Gallery. This gift includes prints in multiple states for many of the images, making the Gallery an important center for the study of Buhot's art.

Other additions to the drawings collection included the gifts (partial and promised) from the Stephen Hahn family of 12 sheets by Dubuffet, including Jardin de Bibi Trompette, composed primarily of butterfly wings. Robert and Chris Peetey gave one of Käthe Kollwitz' most masterful self-portraits, a pastel of c. 1900 that beautifully complements the artist's 1933 charcoal self-portrait already in the collection. Mr. and Mrs. Mark Borghi donated a marvelous group of 84 drawings and stencils by Charles Sprague Pearce for the figures, flowers, architectural fragments, and other decorative details in his murals for the Library of Congress. Joel Shapiro's splendid untitled charcoal and black chalk drawing of 1987 came from Robert and Jane Meyerhoff, whose gifts of works on paper also included Jasper Johns' lithograph and monotype Savarin and his screenprint Flags I.

The Gallery's growing collection of artists' sketchbooks gained a volume of 23 graphite drawings of northern Michigan landscapes by Adolf Dehn, the gift of Mrs. Adolf Dehn. A handsome group of prints by Stanley William Hayter and one of his colorful sheets of sketches were among the gifts from Ruth and Jacob Kainen. Mr. and Mrs. Martin Atlas gave the Gallery another rare Pissarro lithograph, and Brenda and Robert Edelson gave another illustrated book, The Way We Live Now, with text by Susan Sontag and vivid aquatints by Howard Hodgkin, some of them with painted additions. Artist Alex Katz donated his Light As Air portfolio of subtle etchings, with text by Ron Padgett. Carolyn and Richard Susel donated Lucas Samaras' Book, one of the most inventive books of the 1960s, eccentric in format and incorporating a variety of printing processes and collage elements that lift up.

The Graphicstudio Archive at the National Gallery was enriched by 26 works by 11 artists, including John Chamberlain, Chuck Close, and James Rosenquist and the first pieces by William Burroughs, Leslie Dill, and Robert Stackhouse in the collection. Other gifts of prints by contemporary artists are two by Jim Dine, both with painted additions, from Richard A. Simms; two fine lithographs by Claes Oldenburg, from John and Kimiko Powers; two of Mary Frank's finest monotypes, from Raphael Bernstein; and a delightful new color aquatint with drypoint by Wayne Thiebaud, from David A. Blanton III...

The Collectors Committee discretionary fund has enabled the Gallery to develop several aspects of the collection: surrealist prints, with a uniquely colored etching of 1947 by Joan Miró;
prints of the 1950s, with a color lithograph by Alfonso Ossorio and an engraving by Dorothy Dehner; contemporary British art, with two portrait etchings of 1994 and a related drawing by Frank Auerbach; and art from the West Coast, with William T. Wiley's 1988 intricate work in graphite and colored pencil, *The Green House Affect*. Other purchases included a beautiful charcoal drawing on blue paper by Paula Modersohn-Becker, acquired with funds given by Mr. and Mrs. James T. Dyke; the Gallery's first drawing by Otto Dix, a dazzling ink on paper acquired with funds given primarily by Richard A. Simms; a color lithograph by Manet, *Polichinelle*, complementing two rare proofs already in the collection; and a unique proof of a woodcut printed in deep blue and black by early 20th-century Swiss modernist Cuno Amiet.

*The National Gallery significantly expanded the scope of its holdings this year with the acquisition of 165 photographs from David and Mary Robinson, 27 of them partial and promised gifts from the Robinsons and the remaining 138 purchased with private funds. Until this acquisition, which is particularly rich in vintage prints from the 19th century, the Gallery's collection of photographs consisted only of 20th-century masters. An exhibition, *The First Century of Photography: New Acquisitions*, highlighted 53 works from the Robinsons, including William Henry Fox Talbot's photogenic drawing *Lace*, the earliest print in the show; Eugène Atget's *Corot's Pond, Ville-d'Avray*, the only known vintage print of this image; Nadar's superb portrait *Honoré Daumier*;

*Photographs*

The National Gallery significantly expanded the scope of its holdings this year with the acquisition of 165 photographs from David and Mary Robinson, 27 of them partial and promised gifts from the Robinsons and the remaining 138 purchased with private funds. Until this acquisition, which is particularly rich in vintage prints from the 19th century, the Gallery's collection of photographs consisted only of 20th-century masters. An exhibition, *The First Century of Photography: New Acquisitions*, highlighted 53 works from the Robinsons, including William Henry Fox Talbot's photogenic drawing *Lace*, the earliest print in the show; Eugène Atget's *Corot's Pond, Ville-d'Avray*, the only known vintage print of this image; Nadar's superb portrait *Honoré Daumier*; several mammoth-plate prints by Carleton E. Watkins; and *The Breast (The Source)*, a crucial early work by Edward Weston.

The Gallery added to its collection of photographs by Harry Callahan through the generosity of Susan and Peter MacGill, Joyce and Robert Menschel, Ann Solomon, The Herbert and Nanette Rothschild Memorial Fund, and the Collectors Committee. Ranging from his earliest studies made in Detroit in the 1940s to his elegant photographs of Cape Cod in the 1970s, these photographs will be the subject of a National Gallery exhibition in 1996.

Funds donated by the Mars Foundation, the Richard Florsheim Art Fund, Jane and Benjamin F. Stapleton III, and an anonymous donor enabled the Gallery to acquire 3 photographs by Robert Frank. This advances the Gallery's efforts to acquire all of the photographs represented in Frank's 1989 publication, *The Lines of My Hand*. 
Robert Frank: Moving Out, its first exhibition devoted to a living photographer. The exhibition of 159 photographs, surveying Frank’s career from his earliest years in Switzerland in the 1940s to his most recent work of the 1990s, later traveled to the Yokohama Museum of Art; the Kunsthaus Zürich; and the Stedelijk Museum, the Netherlands. Widely reviewed, the exhibition has been praised for its comprehensive examination of Frank’s contribution to the art of photography and film. The accompanying catalogue, published by the National Gallery and Scalo, has been heralded as the definitive publication on Frank’s work. The department continued to work on future exhibitions focusing on the photographs of Harry Callahan, August Sander, and Alfred Stieglitz.

Curatorial Records

Curatorial files that document the paintings, sculpture, and decorative arts in the Gallery’s collections continue to expand in tandem with research for the systematic catalogue. This year materials on the 17th- and 18th-century Italian paintings and late 19th-century French paintings were incorporated. The department also acquires documentation for its files from such internal resources as the Gallery Archives, this year discovering in the Rosenwald papers valuable provenance and exhibition histories on the 50 Daumier sculptures in the collection.

This department maintains the scholarly information in the Gallery’s database on the collections. Keeping pace with recently completed volumes of the systematic catalogue, the database now includes most of the references, exhibition histories, provenances, and artist biographies and bibliographies on the 18th-century American paintings, 17th-century Dutch paintings, and 17th- and 18th-century Italian paintings. Changes in title and execution date made since objects have been owned by the Gallery have now been entered onto the database. And to conclude a project begun last year, staff and interns integrated registrarial and loan records into curatorial files and into the database of exhibition histories for sculpture and George Catlin’s paintings. All of this information is accessible via terminals throughout the Gallery’s offices.

A new association with the George Washington University museum studies internship program brought an intern to work part-time in the curatorial records office each semester. One project completed under the auspices of this program involved the reorganization of the oversized document files for better accessibility, and the creation of cross references to these documents in the main object files. Department staff regularly use the curatorial files to answer written and telephone inquiries about the collection, and 124 outside researchers consulted the files in person this year.

Registration and Loans

The registrar’s office handled more than 1,800 works of art this year in support of such exhibitions as Robert Frank, The Prints of Roy Lichtenstein, Italian Renaissance Architecture, Claes Oldenburg, The Glory of Venice, Piet Mondrian, and James McNeill Whistler. This involved the care of objects ranging in size and complexity from the smallest wood elements from the model of the Cathedral of Pavia to the 42-foot-long, motorized Knife Ship I by Claes Oldenburg. The registration staff worked with 256 couriers in conjunction with these exhibitions, arranging for their hotels, transportation, and per diem. The Gallery oversaw national and international tours for six exhibitions, with Frank traveling to Japan, Zurich, and Amsterdam, Lichtenstein to Los Angeles, Dallas, and Southampton, Venice from London to Washington and on to Venice, Oldenburg to Los Angeles and New York, and Mondrian and Willem de Kooning completing their tours in New York.

In addition to this ambitious exhibition schedule, the office managed 1,086 outgoing loans from the Gallery’s collections, brought in 9 new loans for display with the collection, and accessioned 1,007 objects, including 427
Model for the Façade of the Cathedral of Florence (by Giovanni Antonio Dosio), Model for the Cathedral of Pavia (c. 1497–c. 1526, by Cristoforo Rocchi and Giovan Pietro Fugazza), and Model for St. Peter’s (1539–1546, by Antonio da Sangallo the Younger and Antonio Labacco) installed in the West Building for the exhibition Italian Renaissance Architecture.
drawings, 50 paintings, 45 sculptures, and 224 photographs, and 261 prints, portfolios, and technical material. For a complete listing of outgoing loans see pages 98–103 of this report, for acquisitions see pages 79–97, and for loans to the collection see pages 103–106. Other statistics include 919 incoming objects for miscellaneous reasons and the issuance of 90 copyist permits.

Working with ten Italian technicians and conservators to install the Italian Renaissance Architecture exhibition was a great pleasure. These colleagues masterfully assembled 70 crates of parts into monumental models of two magnificent cathedrals. Without their help, the Gallery staff would have spent countless hours trying to accomplish the task.

Transporting Claes Oldenburg’s Knife-ship from Turin, Italy, required a cargo ship that docked in Baltimore and considerable rigging to move the enormous sculpture into place in the East Building. Gallery staff oversaw the removal of the mezzanine level windows and raised this work—42 feet long, more than 9 feet high, and almost 12 feet wide—by crane and fork lifts into the East Building. The motorized knife blades and oars required continual maintenance so that enchanted visitors could watch the blades open and close in the atrium space.

Major portions of the permanent collection were also on the move during the year. The American paintings were moved from the main floor to the ground floor in the West Building to accommodate the Glory of Venice exhibition. Many of the British paintings were rearranged to accommodate the Copley exhibition. Paintings newly given by Paul Mellon were incorporated into galleries in both East and West Buildings. The Robinson photography collection and the Stephen Hahn family’s Dubuffet collection were also placed on view to celebrate new acquisitions.

The hectic pace of exhibitions left little time for special projects, but the staff was able to clean and rearrange some of the storerooms, making more space for collections and for the Vogel gift. Plans to inventory crates at the warehouse continue, including development of a barcode database for more efficient retrieval of the crates. The frame project also continues, with periodic deliveries of frames and sessions in which they are tried with various paintings.
Loans and the National Lending Service

This was a record year for the National Gallery's loan programs, as the department administered a total of 1,388 artworks for loan, the largest number ever lent in a single year. This number includes 1,174 works lent to 121 temporary exhibitions at 165 institutions and 212 objects on extended loan at 55 sites. Of these, works in the National Lending Service (NLS) constituted 702 loans to 40 temporary exhibitions at 48 venues and 210 extended loans. The Gallery also lent two works to other U.S. museum collections this year.

Among the most important loans were paintings and drawings sent to the Poussin exhibition at the Grand Palais in Paris and the Royal Academy of Arts in London, three major paintings by Monet sent to the retrospective at the Art Institute of Chicago, and six Kress Collection paintings sent to the Fine Arts Museums of San Francisco and the Seattle Art Museum for A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection.

The number of bookings for NLS shows increased this year. Seven NLS exhibitions traveled to 17 venues in 12 states. American Naive Paintings from the National Gallery of Art traveled most widely, going to six museums from Florida to Idaho. A new exhibition, Milton Avery: Works on Paper, has been organized to include 57 prints, two plates, and a woodblock from the Gallery collection augmented with eight of the artist's sketchbooks on loan from the Milton Avery Trust. Other exhibitions will be based on gifts to the Gallery and prior Gallery exhibitions, including From Minimal to Conceptual Art: Works from the Dorothy and Herbert Vogel Collection, Gemini G.E.L.: Recent Prints and Sculpture, and Master Prints from Graphicstudio.

Department staff again promoted NLS programs at the annual meeting of the American Association of Museums, distributing literature and information to museum officials from all over the United States. The booth was expanded this year to include information about other Gallery outreach programs from the conservation and education divisions.

The loan subsystem of the collection management database was released this year and has proven very useful for tracking, documentation, and movement of Gallery loans. It also helps the office manage loans of works displayed with the permanent collection by generating the loan forms and lender history.

Conservation

The conservation division hosted three important professional gatherings this year: the bi-annual meeting of the Photographic Materials Group of the American Institute for Conservation, the annual meeting of the Washington Conservation Guild, and an international meeting to discuss the development of new coatings to protect outdoor sculpture and reduce the need for repeated maintenance. Using photographs, x-radiographs, and infrared reflectograms, the division concluded its examination of paintings by Thomas Moran in preparation for an upcoming exhibition and symposium. It researched state-of-the-art digital imaging technology, with the goal of obtaining a digital camera system to capture high quality visible-light images and complement images derived from the digital infrared camera.

Progress toward networking computers within the division will renew efforts to create and maintain a digital archive of treatments and photographic documentation of works in the collection.

The second volume of Conservation Research appeared this year, containing research papers by both Andrew W. Mellon Fellows and Charles E. Culpeper Fellows as well as members of the staff. The division has a third volume in preparation for 1996 and intends to publish this series regularly to disseminate the results of current research. This was the first year the conservation division presented publications, research, and plans for future lectures and symposia at the American Association of Museums annual meeting, using a computer-driven multimedia program.

Members of the conservation division serve on various advisory panels, such as the technical committee on the protection of cultural resources for the National Fire Protection Association. They also support research on paper aging for the American Society for Testing and Materials as well as the work of the National Institute for Conservation and the American Institute for Conservation.

Painting Conservation

Upcoming exhibitions influenced the department's choices of which paintings to treat this year. Of the 20 works that underwent major conservation, two by Vermeer, A Lady Writing and The Girl with the Red Hat, and one attributed to Vermeer, Young Girl with a Flute, were
cleaned and studied in preparation for the November 1995 Vermeer exhibition. Treatment of Copley's large Red Cross Knight for the Copley in England exhibition revealed glowing colors once obscured. Conservators returned Mondrian's Diamond Painting in Red, Yellow, and Blue to its original dimensions, restoring its compositional balance, then cleaned and reframed it in a historically accurate frame to make an important comparison with other works in the Mondrian exhibition. During treatment and study of Homer's Breezing Up, infrared reflectography revealed the artist's many compositional changes, which gave insight into his working methods and complemented technical studies undertaken for the Homer exhibition. The recently acquired Youth Making a Face by Brouwer was treated before being presented in a small focus exhibition that inaugurated the new Dutch cabinet galleries. Finally, Lotto's Nativity was treated and technical research into his materials and techniques was conducted in preparation for the Lotto exhibition in 1997.

Conservators completed two major long-term treatments: Tintoretto's Christ at the Sea of Galilee and Carpaccio's Flight into Egypt, both requiring extensive inpainting. X-radiography, infrared reflectography, and analysis revealed two other scenes beneath the visible painting of Christ at Galilee and shed light on the artist's technique. Treatment of two impressionist works, Pissarro's Boulevard des Italiens and Monet's Rouen Cathedral, West Façade, involved the removal of heavy, yellowed varnish layers. The crisp impasto of the unlined Monet now appears as if it were fresh from the artist's brush. Other treatments included three Dutch paintings, The Circumcision by Rembrandt, The Descent from the Cross after Rembrandt, and A View on a High Road by Hobbema; two British portraits, Reynolds' Lady Cornewall and Joseph Wright of Derby's Portrait of a Gentleman; and an exquisite Lancret, The Picnic after the Hunt; and two 20th-century paintings, Still Life by Picasso and Homage to a Square: Light Rising by Albers.

General care of the paintings collection required 65 minor treatments, 2,206 minor examinations, and regular inspection of paintings on long-term loan to government offices. The system-
atic catalogue conservator oversaw 65 major examinations and the production of technical entries on paintings from the Italian 15th, 17th, and 18th centuries, Dutch 17th century, American 18th and 19th centuries, and French and European 19th century. Members of the department contributed to the Micro Gallery project, trained new guards and couriers to recognize painting conservation problems, and continued to participate in the reframing project. The Artists’ Materials Collection was successfully launched with the inventory and cataloguing of the present holdings and the initiation of contact with artists and collectors to increase the scope and range of the collection.

Working with the department this year were William Leisher Fellow, Paula Volent; Getty Intern, Elizabeth Leto; summer interns Kirsten Younger and Rocío Prieto; and second-year Culpeper Fellow, Ulrich Birkmaier, continuing his research on Lorenzo Lotto.

**Paper Conservation**

With primary responsibility for the care of prints and drawings in the Gallery’s collections, paper conservators this year completed 76 major treatments, 260 minor treatments, and 2,260 condition reports for loans and traveling exhibitions. By far the most challenging task was the installation of Roy Lichtenstein’s five-panel mural, *Wallpaper with Blue Floor Interior*, for the National Gallery’s exhibition of the artist’s prints, which then traveled to three other venues. Collaborating with in-house matter/framers and silkscreen staff, the department devised a system that respected both the artist’s wishes and the practical requirements of exhibition, packing, shipping, and storage. This method has been duplicated by other institutions that own versions of this monumental print. At the opposite extreme, conservators painstakingly set down tiny flakes of gouache pigment under a microscope to repair the *Adoration of the Magi* by the Circle of Simon Bening.

Contract conservators continue to care for the Gallery’s fine arts photographs and rare books. Treatment of works in the newly acquired Robinson collection of photographs included removing accretions from the emulsion surface on Harold “Doc” Edgerton’s famous *Densmore Shute Bends the Shaft* and surface cleaning and repairing damages to the mount of Julia Margaret Cameron’s *Deathbed Study*.

The department this year hosted the Photographic Materials Group of the American Institute for Conservation, with 150 participants from nine coun-
tries presenting their latest research and treatment strategies. In another singular project, the senior paper conservator contributed to preparations for the Winslow Homer exhibition by making and describing demonstration pieces that would illustrate Homer's remarkable dexterity in watercolor techniques.

Research on artists' materials and practices expanded this year to include a project funded by the Kress Foundation in which the head of the department is using an in-house custom-designed portable photo-macrographic apparatus to document sites in Mantegna's corpus of prints, to compare engraving techniques, and to shed light on Mantegna's authorship of these 15th-century works. The senior conservator continues to participate in constructing a "paper profile" for the Georgia O'Keeffe Catalogue Raisonné, which will characterize the papers and graphic techniques used by the artist over the course of her long career and should be useful for students of her work.

David Shen, lead matter/framer in the graphics department, retired in October 1994 after 22 years at the Gallery. Former contractor Elaine Vamos was hired for the position. This year the matter/framer prepared 268 objects from the collection for exhibition. Ken Grant became the department's Mellon Fellow.

**Object Conservation**

The focus of the department was the treatment of major works in the collection and the study of sculpture for the systematic catalogue, particularly works by Rodin and Degas. Continuing research on sculpture by Degas resulted in three publications this year and a presentation at the Tate Gallery in London.

During treatment of the 17th-century lead fountain in the West Garden Court, Cherubs Playing with a Swan by Jean-Baptiste Tuby, formerly part of the Théâtre d'Eau at Versailles, conservators reduced the accumulation of surface deposits and corrosion, producing a more cohesive appearance while revealing remnants of gilding and polychrome. Treatment also involved repairing breaks in the fragile lead catchment shell, which eliminated the buildup of corrosive liquid inside the sculpture, and the removal of many coins, which had severely corroded the lead over the years. This sculpture and its companion in the East Garden Court, Cherubs Playing with a Lyre by Pierre Legros, have been fitted with a new plumbing system to ensure, for the first time since they were installed in Washington over 50 years ago, that filtered and recirculating water flows over the lead, minimizing any future damage.

Major treatment of Henry Moore's monumental Knife Edge Mirror Two Piece included thorough cleaning, removal of all previous coatings, rewelding of seams, and repatinating. Since the installation of the sculpture in 1978, the patina had developed a mottled appearance that detracted from the original look of Moore's design and diminished the impact of its impressive form.

The Claes Oldenburg exhibition demanded the efforts of the entire department to manage major and minor treatments on contemporary works made of an eclectic array of materials. Conservators were able to discuss with the artist his intentions while formulating treatment options and selecting appropriate materials. Object conservators have had a continuing role in American sculpture installations for the First Ladies' Garden at the White House, with modern works borrowed from various regions of the country.

Gallery conservators shared their expertise on Saint-Porchaire ceramics with colleagues at the Louvre and joined an international group to examine Renaissance bronzes at the invitation of the Getty Museum. A comprehensive investigation of French and Italian marble in the sculpture collection is being done with the geology department of the University of Georgia using a variety of analytical techniques. This study has already yielded much new information about the quarries used for the production of sculpture, and preliminary results were presented at two international meetings.

Jack Flotte, from New York University, became the department's Getty intern and Katie Holbrow entered her second year as a Mellon Fellow.

**Scientific Research**

Scientists in this department addressed many questions from conservators and curators. Using microscopic, spectroscopic, and chromatographic methods, staff members examined works of art to aid in treatment and support art historical studies. Long-term research involves study of artists' materials and methods as well as the testing and development of materials used during treatments.

In preparation for an exhibition on Jan Steen, members of the department examined several paintings by Steen, including works at the Corcoran Gallery, the Philadelphia Museum of
Art, the Rijksmuseum in Amsterdam, and the Gallery. Preliminary results of this research, carried out jointly with these museums and the Central Research Laboratory of Objects of Art and Science in Amsterdam, are published in the exhibition catalogue.

In preparation for an exhibition on Georges de La Tour, the department has been conducting a similar study of La Tour's materials and techniques in collaboration with the Kimbell Art Museum's conservation department. This project broadens research begun last year on the Gallery's Repentant Magdalene by La Tour, with technical studies of paintings from all periods of the artist's career in collections in Los Angeles, San Francisco, Cleveland, Norfolk, and New York, as well as at the National Gallery and the Kimbell. Results will be published in the exhibition catalogue.

Research on paintings by Vermeer continued, with technical study of the paintings in the Gallery's collections: results are being presented in the exhibition catalogue and at symposia held in conjunction with the exhibition. A full-length technical investigation of the painting Christ at the Sea of Galilee by Tintoretto was also completed this year.

One technical study in progress that focuses on materials used in etchings by Mantegna is designed to answer questions about whether the artist executed his own prints or employed a professional printmaker. Other technical studies included examination of the media in painted 15th-century Venetian frames, of white accretions on works by Oldenburg, and of the medium in paintings by Vermeer, Lotto, and Filippino Lippi.

Air-path energy dispersive x-ray fluorescence spectrometry (XRF) this year enabled department scientists to identify metalpoint inks, and other pigments in the Gallery's Woodner collection of master drawings, information that was reported in the exhibition catalogue. XRF also allowed scientists to identify pigments in the Gallery's paintings by Lotto, to analyze pigments and techniques in paintings by Thomas Moran at the National Gallery and at other institutions, and to make a quantitative elemental analysis of the Gallery's collection of Rodin bronzes for an ongoing study of his casting processes.

Investigations into nondestructive analysis of pigments, using visible and near infrared spectroscopy, continue in collaboration with conservators and consultants. A full range of blue pigments has been examined, and work is progressing to include mixtures of blue and white pigments. A library of near infrared spectra of pigments has been created and continues to grow. This research is supported in part by The Circle of the National Gallery of Art.

As part of the long-term investigation of new synthetic resins to replace traditional but unstable picture varnish materials, characterization of surface coating topographies using scanning electron microscopy (SEM) has begun. This work aims to identify parameters that contribute to the aesthetic effects of coatings, particularly picture varnishes. SEM helps represent microscopic surface features that determine gloss and color saturation achieved with coatings. Many more synthetic coatings, in comparison with traditional coatings, and different application methods will be studied in the coming year. This work is supported in part by a grant from the Mobil Corporation.

To assess the effects of neutron autoradiography on paintings, scientists exposed various paint samples at the reactor of the National Institute of Standards and Technology and analyzed them thoroughly using gas chromatography, Fourier-transform infrared spectroscopy, and other methods. Results so far indicate that no significant changes occur as a result of neutron activation. The analysis is expected to be completed in 1996.

At a meeting organized by the National Gallery and supported by Save Outdoor Sculpture! (SOS!) more than 50 conservators, scientists, and art historians considered the problem of protecting outdoor bronze sculpture from the deleterious effects of the environment. No satisfactory coatings exist, so it was decided to initiate a study to develop new coatings systems based on improved understanding of coating failure mechanisms. Funding was awarded by the National Center for Preservation Technology and Training, a division of the National Park Service, and additional support from the Gallery will make possible the hiring of a full-time researcher in January 1996.

Research continued on the history, composition, and fading of flavonoid pigments used as yellow colorants in paintings and textiles. High performance liquid chromatography (HPLC) is the primary analytical method used for characterizing these dyes. Considerable progress was made by studying the degradation of quercetin, one of the components of the yellow dye buckthorn.

Purchase of a Leitz DMR research microscope has greatly enhanced the department's ability to study pigment samples and paint cross sections. Samples can now be examined on one
microscope using both ultraviolet and visible light illumination. The increase in clarity and resolution over the earlier equipment has already allowed researchers to identify previously undetectable features.

The recently acquired mass spectrometer was upgraded to a triple quadrupole mass spectrometer. Several mass spectral methods, such as liquid chromatography / mass spectrometry, will be developed to aid in the analysis of complex samples from works of art. This technology allows a level of precision in the analysis of organic art materials not possible until now.

**Loans and Exhibitions Conservation**

With the opening and closing of 10 significant exhibitions this year, the sheer volume of work became a unique challenge for this department. Intricate models from Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence, Pavia, and St. Peter’s, Rome had to be dismantled, packed, and transported to Paris for exhibition. Sculptures in *Claes Oldenburg* required complex handling because of their size, fragility, and construction. On a smaller scale, works in the Dutch Cabinet Galleries, and *Adriaen Brouwer* and *Vermeer* exhibitions demanded equally exacting care. The Mondrian exhibition involved a large number of framing changes after the paintings arrived at the Gallery. Other challenging exhibitions were *Glory of Venice, James McNeill Whistler*, and *Arshile Gorky*.

The matting/framing department kept pace with an enormous volume of works on paper that needed to be prepared for exhibition or storage, including prints for *James McNeill Whistler and His Contemporaries* and drawings for upcoming shows of the Chatsworth and Woodner collections. In addition, many prints, drawings, and photographs added to the collections required the attention of matterframers. All of these preparations demand precise craftsmanship, but a few works presented unusual challenges, most notably the 23-foot-long print by Frank Stella, *The Fountain*, which entailed considerable ingenuity in hinging and joining edges.

The frame conservation department focused on frames for the permanent collection, including treatments for many new acquisitions of antique frames and replicas of period frames that were made for Gallery paintings. Works by Vermeer and Van Kessel were among the more notable paintings reframed this year. The frame conservators also handled the treatment and reframing of paintings in such exhibitions as *Winslow Homer* and *Piet Mondrian*.

**Exhibitions**

The exhibitions office oversaw the opening of 17 exhibitions at the National Gallery in the past fiscal year, for which 276 lenders from 16 countries and 21 states loaned 1,609 works of art. The department also worked on another
39 projects scheduled to open in the next five years and administered the tours of five exhibitions. United States government indemnity was secured for three exhibitions, enabling a savings of over $1,975,000 in insurance premiums.

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

*Gemini G.E.L.: Recent Prints and Sculpture*
continued from the previous fiscal year to 2 October 1994
coordinated by Charles Ritchie

*From Minimal to Conceptual Art: Works from The Dorothy and Herbert Vogel Collection*
continued from the previous fiscal year to 27 November 1994
coordinated by Mark Rosenthal and Ruth E. Fine
supported by The Circle of the National Gallery of Art

*Milton Avery: Works on Paper*
continued from the previous fiscal year to 22 January 1995
coordinated by Carlotta G. Owens

*Robert Frank: Moving Out*
2 October–31 December 1994
coordinated by Sarah Greenough
supported by the Lannan Foundation, Polaroid Corporation, The Robert Mapplethorpe Foundation, Inc., Pro Helvetia, Arts Council of Switzerland, and The Circle of the National Gallery of Art

**The Prints of Roy Lichtenstein**
30 October 1994–8 January 1995
coordinated by Ruth E. Fine

**Figure Studies and Compositional Drawings from the Armand Hammer Collection**
13 November 1994–2 May 1995
coordinated by Margaret Morgan Grasselli

**Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence, Pavia, and St. Peter’s, Rome**
18 December 1994–19 March 1995
coordinated by Henry A. Millon
organized by the Palazzo Grassi, Venice
supported by The Fund for the International Exchange for Art and Alitalia Cargo Systems

**Toulouse-Lautrec: Marcelle Lender Dancing the Bolero in “Chilpéric”**
18 December 1994–2 April 1995
coordinated by Florence Coman

**The Glory of Venice: Art in the Eighteenth Century**
29 January–23 April 1995
coordinated by Andrew C. Robison
coorganized with the Royal Academy of Arts, London
supported by Mobil Corporation; additional support was provided by an indemnity from the Federal Council on the Arts and the Humanities

**Claes Oldenburg: An Anthology**
12 February–7 May 1995
coordinated by Marla Prather
coorganized with the Solomon R. Guggenheim Museum, New York, and presented in association with The Museum of Contemporary Art, Los Angeles, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, and The Hayward Gallery, London

**Imitation and Invention: Old Master Prints and Their Sources**
19 February–6 August 1995
coordinated by Gregory Jecmen

**Arshile Gorky: The Breakthrough Years**
7 May–17 September 1995
coordinated by Mark Rosenthal
organized by the Modern Art Museum of Fort Worth, in cooperation with the Albright-Knox Art Gallery, Buffalo, New York, and the National Gallery of Art
the exhibition and catalogue were supported in part by The Henry Luce Foundation, with additional funding from the T. J. Brown and C. A. Lupton Foundation, Fort Worth

**French Drawings from the Armand Hammer Collection**
coordinated by Margaret Morgan Grasselli

**James McNeill Whistler**
28 May–20 August 1995
coordinated by Nicolai Cikovsky Jr.
coorganized with the Tate Gallery, London, the Réunion des Musées Nationaux and the Musée d’Orsay, Paris
supported by NYNEX Foundation; additional support was provided by an indemnity from the Federal Council on the Arts and the Humanities

**Piet Mondrian: 1872–1944**
11 June–4 September 1995
coordinated by Mark Rosenthal
supported by Heineken USA Incorporated and Shell Oil Company Foundation; additional support was provided by an indemnity from the Federal Council on the Arts and the Humanities

**Prints by James McNeill Whistler and His Contemporaries**
18 June–31 December 1995
coordinated by Eric Denker

**Marc Chagall’s Early Prints and Drawings: From Gerhard and Marianne**
Pinkus and Other National Gallery Collections
2 July–31 December 1995
coordinated by Judith Brodie

Recent Acquisitions of Works of Art on Paper
2 July–31 December 1995
coordinated by Andrew C. Robison

The First Century of Photography: New Acquisitions
10 September–31 December 1995
coordinated by Sarah Greenough

Adriaen Brouwer: "Youth Making a Face"
24 September 1995–11 February 1996
coordinated by Arthur K. Wheelock Jr.

Exhibition Programs

This department provides interpretive materials to enhance Gallery visitors' understanding and appreciation of works of art presented in exhibitions. To reach a broad public, the staff produces a variety of materials such as brochures, audio tours, explanatory wall texts, and video presentations. In fiscal year 1995 interpretive materials were prepared for 15 exhibitions.

The National Gallery provided free illustrated brochures for the Robert Frank, Prints of Roy Lichtenstein, Glory of Venice, Claes Oldenburg, Arshile Gorky, James McNeill Whistler, and Piet Mondrian exhibitions, explaining the main themes and announcing related lectures, films, and other public programs. Large-print versions of these brochures were printed in-house for visitors with visual impairments. Members of the staff prepared more extensive booklets for Italian Renaissance Architecture, Toulouse-Lautrec, and Adriaen Brouwer. Explanatory wall texts accompanied all of these exhibitions as well as five others that highlighted works from the permanent collection: Imitation and Invention; Prints by James McNeill Whistler and His Contemporaries; Marc Chagall's Early Prints and Drawings; Recent Acquisitions of Works of Art on Paper; and The First Century of Photography.

The department produced three documentary videos for 1995 exhibitions: Large-Scale Projects, a silent 10-minute program for Oldenburg, screened alongside the artist's drawings and models for several large sculptures to show the construction and installation of the actual works; Happenings, a 50-minute program for Oldenburg, presenting a selection of films made during rehearsals and performances of Oldenburg's "happenings" of the 1960s; and James McNeill Whistler: The Lyrics of Art, a 17-minute program running continuously in a theater next to the exhibition, which considers Whistler's relationship to Courbet, Baudelaire, Ruskin, and Oscar Wilde as well as his controversial reactions to artistic issues of the day. About 250,000 people attended screenings of these videos at the National Gallery, and the Whistler video is being distributed nationally on a free-loan basis while a captioned version is available for people with hearing impairments. Both Oldenburg videos traveled with the exhibition to Los Angeles, New York, Bonn, and London.

Three audio tours, all incorporating period music, accompanied exhibitions this year: The Glory of Venice, introduced by director Earl A. Powell III and narrated by senior curator Andrew Robison; James McNeill Whistler, narrated by the director, the deputy senior curator of paintings Nicolai Cikovsky Jr., and the curator of American and British paintings Franklin Kelly; and Piet Mondrian, narrated by senior curator of paintings Edgar Peters Bowron. The department responds regularly to requests for materials from museums, schools, and members of the public across the nation.

Design and Installation

In addition to installing many traditional exhibitions in fiscal year 1995, the department presented a number of remarkable architecture and sculpture exhibitions that challenged the staff in
The newly designed Dutch Cabinet Galleries, under construction (at left), opened to the public 24 September 1995
new ways. Members of the department also oversaw the planning and construction of two new spaces on the main floor of the West Building—the Dutch cabinet galleries, and an information room and Micro Gallery. Administratively, the department assumed responsibility for the Gallery architect's office, now under the direction of the chief of design.

From a spatial point of view, Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia and St. Peter's, Rome, was in many ways the most exciting enterprise the Gallery has undertaken on the main floor of the West Building. The exhibition consisted of wooden models of Italian Renaissance architecture, astounding both in the quality of their execution and in their size, along with drawings, prints, illustrated books, related sculpture, and architectural fragments. The West Sculpture Hall, West Garden Court, and adjacent galleries—combining some of the Gallery's largest spaces with more intimate galleries where the natural light could be eliminated—allowed for a sequence of objects ranging from Sangallo's monumental model of St. Peter's to a bronze coin and the juxtaposition of models and fragile works on paper. Ultimately, the most wonderful aspect of this installation was the harmony between the models and the architecture of John Russell Pope, whose design and detailing descends directly from the Italian Renaissance. Special panels and plinths with texts and illustrations guided visitors through the show, while banners inscribed with quotes from the architects hanging on the walls in the vaulted halls provided color and further enlivened this space.

The Glory of Venice, one of the largest exhibitions ever installed in the West Building, included more than 200 paintings, drawings, prints, and illustrated books shown in 16 galleries surrounding the East Garden Court. The design and layout permitted paintings to be displayed near related drawings, prints, and books while providing proper light levels for the works on paper.

Claes Oldenburg began outdoors on the 4th Street Plaza and moved inside to the ground floor, mezzanine, and upper level galleries and terraces of the East Building. Oldenburg's monumental Knife Ship I was set in motion on the mezzanine terrace under the space frame and Calder's huge mobile, near fanciful oversize costumes created for the same 1985 performance in Venice. His Giant Soft Three-Way Plug was suspended from skylights in the staircase linking mezzanine and upper level galleries. While his Bedroom Ensembel was recreated in its entirety, many monumental sculptures were seen on a video next to original maquettes and models. Claes Oldenburg and Coosje van Bruggen worked closely with the curators and exhibition designers at the Gallery to create this delightful installation.

Of the construction projects realized by the department, the Dutch cabinet galleries on the main floor of the West Building added intimate gallery spaces for the display of small 17th-century Dutch paintings. By relocating a doorway, installing air conditioning ducts and electrical conduits, and raising the floor, designers created a long narrow space with two square rooms at either end and a rectangular gallery in between, and they used architectural detailing and materials derived from adjacent galleries. Four cases in the middle gallery, designed to exhibit very small works of art, incorporate state-of-the-art fiber-optic illumination, water-clear nonreflective safety glass, and a special micro environment control system that allows interior humidity to be maintained at precise conservation levels.

To accommodate the new Micro Gallery project while preserving the functions of the art information room, the design department created one grand space to house these services and programs. To recapture some of the earlier character of the room, the staff designed and constructed the art information desk and 13 Micro Gallery workstations to look as though they had always been there. Restoring two of three damaged bronze chandeliers found in the attic, they turned the third into an impressive wall clock depicted in one of John Russell Pope's earliest drawings.

The Gallery's ongoing frame project, supported by the Ailsa Mellon Bruce Fund and the New Century Fund, reframed 44 paintings in the collection this year—30 with antique and 14 with reproduction frames, 15 of which came from existing holdings. Seeking frames for more than 300 paintings, the frame committee purchased 26 antique and 3 reproduction frames and considered about 150 for acquisition. The committee selected a 19th-century Whistler frame for Brown and Gold: Self-Portrait by Whistler and an antique 17th-century Spanish frame for Still Life with Fruit and Pottery by Hamen y Leon, both based on reviews of frames seen in exhibitions to which they were loaned. The committee focused on reframing paintings included in upcoming exhibitions, such as Vermeer's Woman Holding a Balance, Girl with a Red Hat, and A Lady Writing and the Girl with a Flute attributed to
Vermeer, which were completed with a generous grant from The Circle of the National Gallery of Art.

The frame project continues to develop and implement the computer imaging database of Gallery frames. Photographic images taken by the design department are scanned into the system and combined with conservation reports detailing the condition and description of each frame. This project, with an estimated 3,500 frames targeted for inclusion, is expected to continue through fiscal year 1997.

Finally, in 1995 the design department was the recipient of a Federal Design Achievement Award for Exhibition Design at the National Gallery of Art, based on a selection from October 1991 through May 1994.

Education

The staff and volunteers of the education division are devoted to enhancing the public’s aesthetic and intellectual experience of the National Gallery’s collections and exhibitions through programs and publications that reach into every gallery and into classrooms throughout the country and abroad.

Adult Programs

Tours and Lectures: This section prepares and delivers free public tours and lectures, including tours of the collection and all exhibitions, short gallery talks on selected works of art, and introductory art appreciation programs such as “Reading Portraits,” “Reading Mythology,” and “Reading Altarpieces.” Short courses included French impressionism, Italian Renaissance art, and the art of James McNeill Whistler. A seven-part summer lecture series addressed the topic of “Artists and Their American Connections.” This year the section also initiated gallery talks designed to support university courses in the humanities, covering old master and modern collections, classical mythology, Renaissance and Reformation art, 19th-century American painting, 19th-century French painting, and representations of women in Western art.

Volunteer docents led daily tours of the collection in both East and West Buildings—in English, French, Spanish, German, Italian, and, this year, in Japanese and Russian as well. The Circle of the National Gallery of Art makes it possible for docents to visit retirement homes with art reproductions to stimulate discussions and for senior citizens to visit the Gallery for a light breakfast and tour of the collections.

Staff lecturers and volunteers offer group tours to adult visitors by appointment. This section also coordinated the preparation of 33 radio talks and interviews to accompany Sunday broadcasts of National Gallery concerts.

Academic Programs: This office oversees programs for public and scholarly audiences, including the Sunday lecture series and the Andrew W. Mellon Lectures in the Fine Arts. Arthur C. Danto
gave this year's Mellon Lectures, *Contemporary Art and the Pale of History.* The office organized a number of programs in conjunction with exhibitions: a panel discussion, "Among Friends: Allen Ginsberg, Robert Delpire, Jonas Mekas, and Ed Grazda on Robert Frank"; a symposium on "Venetian Art and Culture in the 18th Century"; a two-day symposium on Whistler co-sponsored with the National Portrait Gallery; four lectures by David Friedman, professor of Renaissance architecture at the Massachusetts Institute of Technology, relating to Italian Renaissance models; and the tenth in a series of "Conversations with Artists," featuring Claes Oldenburg and Coosje van Bruggen. Two pilot programs included *Perspectives on the Permanent Collection*, an afternoon of scholarly lectures on feminism and art history, and *Anatomy of Art*, focusing on techniques of old master oil painting through lectures, gallery talks, and demonstrations.

The two fellows in the graduate lecturing fellowship program delivered 48 gallery talks this year. Three participants in the program of Internships for Diversity in the Museum Profession were supported in part by a grant from the Nathan Cummings Foundation. Another 16 volunteer interns served throughout the Gallery for an academic year following a weekly orientation program that introduces participants to a wide range of Gallery departments and functions.

An unprecedented number of volunteer summer interns worked at the Gallery this year, with 35 students from all over the United States as well as Belgium, France, Germany, and the Netherlands assigned to various departments and participating in twice-weekly orientation sessions.

*Film Programs:* The film program has two components: documentary films shown in support of the permanent collection and temporary exhibitions; and weekend series often proposed and

Pierre Bonnard, *La Promenade (Girls),* 1891/1893, Collection of Mr. and Mrs. Paul Mellon, 1995.47.22
organized by noted film scholars on topics that relate to special exhibitions or the history of film as an art form. Each series includes 10 to 30 films culled from archives, collectors, and producers around the world. In association with the Robert Frank exhibition, two series were presented simultaneously: a retrospective of films and videos made by Frank, and a series devoted to independent American filmmakers—many of them Frank’s friends—including Andy Warhol, Joseph Cornell, Harry Smith, and Emile de Antonio. A survey of video art by American artists showed early electronic works from the 1960s by Vito Acconci and Bill Viola and recent work by Hal Hartley, George Kuchar, Jerome Thomas, and others. “Italy’s Golden Age of Silent Cinema,” with 43 films from 1909 to 1929, was presented in cooperation with the major Italian film archives, the Library of Congress, the George Eastman House, and the Museum of Modern Art, New York. “The Filmmaker’s Venice,” shown in conjunction with The Glory of Venice, consisted of ten films, including a silent version of Casanova and Joseph Losey’s acclaimed production of Don Giovanni. The Embassy of Italy, the Italian Cultural Institute, and Società dell’Ente Cinema Spa assisted in the presentation of a comprehensive retrospective of the work of Michelangelo Antonioni, using prints recently restored by Cinecittà International. For the third consecutive summer the Gallery presented a series of silent films performed with their original scores by members of the National Gallery Orchestra. Library of Congress music historian Gillian Anderson reconstructed the scores for three films: The Black Pirate (1926), Orphans of the Storm (1921), and Nosferatu (1922). Two series introduced the work of Japanese auteur Suzuki Seijun and British filmmaker Jack Clayton to Washington audiences. Clayton, whose
most famous work was *Room at the Top* (1959), inaugurated the British "new wave" of filmmaking during the 1960s.

**Education Publications**

This department oversees the diverse publications produced by the education division and also writes and develops a wide range of interpretive materials about the collections. In fiscal year 1995 the department reviewed and supported production of over 80 publications.

A primary focus was on gallery guides—laminated references to individual works that will be available in every permanent collection gallery when this long-term project is completed. Department staff wrote 15 new guides this year, covering 170 works of art. Impressionism, medieval arts, 15th-century Florentine painting, 18th- and 19th-century British and American paintings, and 18th-century decorative arts were among the subject areas treated. In addition, 21 existing guides were translated into French, German, Italian, and Spanish, adding 84 multilingual guides. The majority of translated guides, produced for old master galleries, was supported by a grant from Melvin Henderson-Rubio (Microsoft Corporation) in honor of Mrs. Caroline Rubio Ruiz, Sra. Boni Moreno, and in memory of Mr. James W. Harris.

The department reviewed biographical and interpretive information for 2,500 texts that make up the Micro Gallery. The staff also co-wrote the Micro Gallery introductory brochure, produced announcements, flyers, and school materials, reviewed wall labels and brochures for special exhibitions, and developed docent research texts on 20th-century artists, including Miró, Richter, Lichtenstein, Warhol, and Kiefer.

With generous support from the Vira I. Heinz Foundation, the office com-
The division’s adult and family collection guides, previously handed out in the information room, are now available in the sales shops. This move will permit the Gallery to keep the guides in print long-term and extend the public reach of education publications.

**Education Resources**

This department consists of two sections: extension programs and art information. In the latter, six staff members recruit, instruct, and supervise more than 140 volunteers who staff art information desks at the entrances to the East and West Buildings during public hours. This year marked the 10th anniversary of the program, in which 24 of the original volunteers continue to serve. Training was offered in 70 tours and lectures for volunteers, who, as a group, provide over 1,300 hours of service per month, for a total of 16,360 hours this year. Staff and volunteers responded to an average of 6,000 visitor questions and about 700 telephone inquiries per week about exhibitions and collections. The staff also replied to 2,216 telephone and written inquiries requiring specialized research this year. Surveys show that visitors came to the Gallery from every state in the nation and over 60 other countries, many from Russia, Japan, France, Germany, China, and the United Kingdom.

The extension programs section produces educational materials and oversees nationwide distribution of color slide programs, teaching packets, films, videotapes, and videodiscs based on the Gallery’s collections and exhibitions. Extension programs are used in schools, libraries, colleges and universities, civic organizations, and by public and educational television stations across the nation. All extension programs are loaned free of charge, with return postage representing the only cost to the borrower.

In fiscal year 1995 the total of all extension program presentations was 92,281, with the viewing audience reported at 33,465,554. About 84% of the programs were used by individual teachers and other borrowers through the short-term loan system and by affiliate organizations (numbering over 500) such as schools, libraries, and universities that have programs on extended loan. Presentation of video programs by individual public and educational television stations remained stable, and the use of videotapes surpassed film distribution by a 3:1 ratio.

The department continued to provide extension programs to U.S. facilities abroad, sending program transmissions via USIA’s WORLDNET to television stations and U.S. embassies in Latin America, the Middle East, Near East, and Southeast Asia. USIS fostered use of extension programs by libraries and binational centers in Colombia and by the American Documentation Center in Denmark. Programs are used internationally in institutions such as American International Schools in Vienna and in Nice, France; Martin Luther King Jr. Library in Ghana; Simon A. Sanchez High School in Guam; University of the Philippines; and Grigorescu Art Academy in Romania. Selected extension programs—The Landscapes of Frederic Edwin Church, William Merritt Chase at Shinnecock, John James Audubon: “The Birds of America,” and Winslow Homer: The Nature of the Artist—were among the films screened at the Musée du Louvre, Paris, in honor of the National Gallery of Art; and the Musée d’Orsay used a Gallery video—James McNeill Whistler: Etchings—in connection with its showing of the Whistler exhibition. New offerings include two video programs produced in conjunction with Gallery exhibitions: Roy Lichtenstein: The Art of the Graphic Image and James McNeill Whistler: The Lyrics of Art.

Staff continued to develop texts for an extensive interactive software program to accompany the American Art videodisc produced by the department. Production also began on a videodisc of the Gallery’s collections of European art, with selections of European sculpture and works on paper. Support for the European project has been provided in part by a grant from The Annenberg Foundation.

Scholastic Arts magazine, intended for
use in secondary schools, is published by Scholastic, Inc. with the cooperation of the National Gallery. Audiences and subscription levels remained stable this year: more than 100,000 subscribers received the six yearly issues of the publication. Among the artists featured were Degas, Miró, Louise Nevelson, and Jacob Lawrence.

Teacher and School Programs
This department presents tours, programs, and publications for teachers, school-age children, and their families. This year 117 volunteer docents, trained by the professional staff, gave 3,100 tours to about 52,000 school children. The school tour program reaches students from across the country as well as from the District of Columbia, Virginia, and Maryland. For a second year all 12,000 sixth-grade students from Fairfax schools came to the Gallery for tours of both the East and West Buildings under a program developed with the Fairfax County Public Schools.

The high school seminar brought 40 students from 22 area schools to the Gallery for ten Saturday morning lectures, discussions, and journal activities on American art. Working with a sponsoring teacher, each student completed a final project and presented it at a concluding program for teachers and parents. Two high school days drew 418 students from 4 District schools and 11 Maryland and Virginia schools for a tour of the Oldenburg exhibition, a slide overview, and hands-on sculpture activities. And Mobil Corporation arranged for 836 Fairfax County students and teachers in advanced placement European history and art history classes to attend a slide introduction and tour of The Glory of Venice.

Active involvement in the District community continued through the multiple-visit program "Art Around the Corner," in which 288 fourth-, fifth-, and sixth-grade students from three local schools (Thomson, Seaton, and Savoy) came to the Gallery for eight visits that integrated looking, critical thinking, and writing skills. This program received support from the Ford Motor Company. The Gallery also collaborated with public school administrators on ways to incorporate the vast resources of the national museums into their curricula and participated in the new "Museum as a Resource" Headstart project by inviting 1,034 three- to five-year-olds and their families to the Gallery together. Staff members visited six elementary schools to introduce looking skills, and parents and teachers from one school visited the Gallery.

The National Teacher Institute expanded its offerings from three to five sessions: three on American and two on Renaissance art. Funding from the Geraldine R. Dodge Foundation enabled the Gallery to offer the new sessions, with the aim of involving more principals, supervisors, and interdisciplinary teams. An advisory committee of local and national educators helped plan this expansion, and 272 teachers and school administrators from across the country participated in the six-day programs, potentially reaching more than 60,656 students per year. In addition, 7 teacher workshops and 15 teacher inservices offered instruction, enrichment, and resources to 857 area educators.

Family programs in conjunction with exhibitions were offered on an average of two Sundays a month, and more than 1,000 family members attended 25 weekend and summer sessions. The programs are always fully subscribed.

<table>
<thead>
<tr>
<th>STATISTICAL SUMMARIES OF EDUCATION PROGRAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Programs/Showings</strong></td>
</tr>
<tr>
<td><strong>Adult Programs</strong></td>
</tr>
<tr>
<td>Tours, lectures, symposia, films, radio programs, audio tours</td>
</tr>
<tr>
<td><strong>Education Publications</strong></td>
</tr>
<tr>
<td>Gallery guides</td>
</tr>
<tr>
<td><strong>Education Resources</strong></td>
</tr>
<tr>
<td>Extension programs</td>
</tr>
<tr>
<td><strong>Art Information</strong></td>
</tr>
<tr>
<td>Public inquiries and materials distributed</td>
</tr>
<tr>
<td><strong>Teacher and School Programs</strong></td>
</tr>
<tr>
<td>Tours, family, and school programs, teacher institutes, workshops, inservices</td>
</tr>
</tbody>
</table>

Library
The National Gallery published a brochure on the library in fiscal year 1995, which was distributed internationally, stimulating an increase in interest around the world: readers came from Australia, Austria, Brazil, Canada, Denmark, France, Germany, Great Britain, Israel, Italy, Sweden, Switzerland, and Venezuela. Reader services staff continued to answer refer-
ence questions by telephone or mail as well as in person and to provide orientations to graduate students from local and several distant universities.

An increased number of international interlibrary loan requests came primarily from Canada and England. The library also lent important volumes to museum exhibitions: a rare auction catalogue, *Frank Lloyd Wright Collection of Japanese Antique Prints* by the Anderson Galleries, to the Phoenix Museum of Art and the Los Angeles County Museum of Art; and an artist's book, *Moby Dick* with illustrations by Barry Moser, to the Hurlbutt Gallery in Greenwich, Connecticut. Three library books are part of the Homer exhibition: two copies of Winsor and Newton's *Manufacturing Artists' Colourman* of 1895, and Armand Cassagne's *Traite d'acquarelle* of 1875.

Gifts continue to play an important part in the acquisitions program. The Circle of the National Gallery of Art funded the acquisition of eight 17th- and 18th-century books on the "Grand Tour." Patricia G. England added to her previous gifts of modern livre d'artistes, Mark Samuels Lasner became the major donor of books on the 19th century, and Mrs. John A. Pope tirelessly sought new books on oriental porcelains to add to her previous gifts. Other particularly generous donors included Per Bjurström, Carol Fasuca, Sydney J. Freedberg, Donald and Lorraine Leonard, Constance Pierce, David Root, Ruth Carter Stevenson, and Egon Verheyen.

Significant special acquisitions included: Artistic Houses . . . (New York, c. 1883–1884); Jost Amman's Neue Biblische Figuren . . . (Frankfurt, c. 1571); Ottavio Boldoni's Theatrum temporarum aeterni Caesaris Montii S.R.E. Cardinalis et archiep. mediolanedi. sacrum Octavio Boldonio . . .; Jakob Bornitz's Emblemata Sacra (Mantza, c. 1678); Claas Bruin's Uitbreiding, oner hundred leerzaame zinnebeelden (Amsterdam, c. 1722); Jacob Cats' Alle de werken, soo oude als nieuwe... (Amsterdam, c. 1700); Albrecht Dürer's Clarissimi pictoris et geometrae Alberti Dureri, De varietate figurarum . . . (Nuremberg, 1534); Bernard Gerbrands Fermerius' De rerum usus et abusu (Antwerp, c. 1575); Giovanni Andrea Gilio's Due dialogi de M. Giovanni Andrea Gilio da Fabriano primo de' quali se regione de le parti morali . . . (Camerino, c. 1564); Hendrik van Houten's Verhandelingen van de Grontregelen der Doorzigtkunde, of Tekenkonsi (perspectief) . . . (Amsterdam, 1705); Georg Christoph Killian's Abbildungen der Gemaelde und Alterthuemer . . . (Augsburg, c. 1777–); Carlo Labia's Imprese pastorali estratte dalla divina scrittura de rappresentano l'immagine del vescovo . . . (Venice, c. 1685); Giovanni Paolo Lomazzo's Idea del tempio della pittura . . . (Bologna, c. 1785); C. G. von
Murr's Versuch einer Beschreibung der Kaiserlich-K.
Jan Philipsz. Schabaelje's
Les artistes du livre
16??).
Annual of the British School
Paris, 1925-1927); Les
Photographic Archives
The archives was greatly enhanced this year by the acquisition of more than 20,000 photographs, including 7,220 images of architectural drawings from the Foundation for Documents of Architecture, bringing holdings in this area to 22,000 photographs. Other highlights included such 19th-century albums as La Russie (Russian architecture), dated 1864; L'Opéra de Paris (the building under construction), dated 1874; J. B. Philpot's, Disegni Italiani, c. 1865; and Memorials of Queen Eleanor, dated 1864. Often prepared as travelers' souvenirs, these albums are valuable records of a world that no longer exists, architecturally or culturally. Other acquisitions covered architecture and decorative arts in the Netherlands, France, Sweden, and Italy. The Courtauld Institute Photographic Survey provided extensive coverage of the architecture and paintings of Stourhead, a country house now owned by the National Trust. Professor Charles Morscheck presented 357 photos of Milanese architecture and sculpture.

Professor William Brumfield added 269 photographs to his already extensive coverage of Russian architecture, and Yasar Tabba donated 70 photographs of the architecture of Islamic hospitals. Such images would be very difficult to acquire without the expertise of the scholars involved.

Photograph subvention funds from the Kress Foundation enabled the Gallery to acquire three photographic collections: 19th-century windows for the Corpus Vitrearum/Hungary, cast iron sculpture from Central Europe, and more than 500 photographs of synagogues in Morocco (the latter primarily funded by the World Monument Fund and the Jewish Heritage Council). The Kress Foundation continued its generous support with a substantial gift for the purchase of photographs.

Archives staff reorganized the entire 20th-century section to facilitate access to post-1945 art and nontraditional works. Objects are now organized by the nationality of artists, and then alphabetically by an artist's last name. The staff also ordered and catalogued more than 335 photographs of Jacob Lawrence's work, including all of his major series; added 1,919 new artists and 1,027 new buildings to the database; and integrated more than 18,750 photographs into the collections. In addition to providing 2,714 photographs for Gallery staff, the archives assisted 410 outside scholars this year, responding to requests for photographs of objects in past National Gallery exhibitions and images of works of art that seem to have disappeared during World War II.

Slide Library
A unique collection of architectural slides, arranged by style and type of structure rather than by location, was given to the National Gallery as a partial and promised gift by architectural historian Professor Alan Gowans. Numbering over 24,000 slides, the collection spans the North American continent geographically as well as stylistically and demonstrates the social function and
cultural evolution of architecture, from pre-Columbian adobe dwellings to Federal-period civic structures, art deco train stations to postmodern skyscrapers. Because of the unusual arrangement of these slides and its value as a research tool, they will be preserved as a special collection. Other notable gifts of slides were also received from Ruth Carter Stevenson, Lorraine Pierce, the American Federation of Arts, the State Russian Museum, the Virginia Museum of Fine Arts, the Isabella Stewart Gardner Museum, the Cleveland Museum of Art, and the Museum of Fine Arts, Houston.

Great strides have been made in the effort to offer representative images from American and European museums. The Gallery acquired slides from the Philadelphia Museum of Art, Sterling and Francine Clark Art Institute, Toledo Museum of Art, Corcoran Gallery of Art, and J. B. Speed Art Museum, as well as the Prado, Louvre, Nationalmuseum in Stockholm, Musée des beaux-arts in Reims, Staatliche
Museen in Berlin, and Kunsthistorisches Museum and Gemäldegalerie der Akademie in Vienna.

The slide library now has almost 7,000 records in the database of its art and architecture holdings, representing 20,000 slides. The collection numbered almost 157,000 slides at the end of the fiscal year, an increase of 2.7% over last year. Continued upgrading has led to deaccessioning duplicate or inferior slides, which explains the small increase in the size of the collection. The withdrawn duplicate slides were donated to area colleges.

Editors Office

The Robert Frank exhibition presented an exciting challenge to the editors office at the beginning of the fiscal year. The catalogue for the show was designed in Berlin, edited in Washington, printed in Minnesota, distributed by a Swiss publisher, and issued in Japanese, German,
and English editions. In addition, *Black, White, and Things*, a small volume of photographs by Robert Frank, was produced at the time of the exhibition.

American Paintings of the Eighteenth Century, the systematic catalogue volume issued this year, was generously supported by the Luce Foundation. Work continued on other volumes in the series, particularly *Dutch Paintings: American Paintings: Nineteenth Century, Part I; Italian Paintings: Seventeenth and Eighteenth Century; European Sculpture: Nineteenth Century; and Non-Western Decorative Arts*. Publication of these volumes is planned for the next fiscal year.

Oxford University Press has taken on distribution of the systematic catalogue. Work continued as well on the catalogue of the Mark J. Millard Architectural Collection.


The office continued its work for the Gallery’s exhibition program, producing illustrated brochures for: *Italian Renaissance Architecture; Toulouse-Lautrec: Marcelle Lender Dancing the Bolero in “Chilperic”; James McNeill Whistler; Piet Mondrian; Glory of Venice; Prints of Roy Lichtenstein; Robert Frank: Moving Out; Claes Oldenburg; and Arshile Gorky*. The department also produced all press materials, labels, and wall texts required for exhibitions and the permanent collection.

The office edited the *Piet Mondrian* exhibition catalogue and assisted in producing the *Guide to Giving* and *New Century* booklets for the development office in addition to ongoing work on the *Circle Bulletin, Calendar of Events*, and numerous projects for the education department. The department also published a revised edition of the *Brief Guide* and edited texts, a brochure, and other materials for the launching of the Micro Gallery.

The editors office produced a catalogue of Gallery publications for the Frankfurt Bookfair, where catalogues for the Homer and Vermeer exhibitions were received with great enthusiasm.
Co-publishing arrangements were continued with Harry N. Abrams, Cambridge University Press, Oxford University Press, Scalo, University Press of New England, and Yale University Press.

The editors office received a Federal Design Achievement Award for publications produced between 1990 and 1995.

**Imaging and Visual Services**

The office of visual services this year issued 1,794 contracts to reproduce works of art in the collections, sold 1,193 black-and-white photographs and 791 duplicate slides, loaned 1,365 transparencies for reproduction, and sent 5,097 color transparencies and 4,812 black-and-white photographs to other Gallery departments for official use. The staff also obtained photographs and transparencies of works in temporary exhibitions, coordinated the needs of various departments and museums participating in exhibition tours, and did picture research for such Gallery publications as the systematic catalogues.

The photographic laboratory this year produced 11,488 color transparencies, 37,234 35mm slides, 14,657 black-and-white negatives, and 58,024 black-and-white prints for Gallery staff and outside scholars, publishers, and other institutions. The department also processed 864 rolls of black-and-white and color film for staff members and took new photographs of 2,590 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 an 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 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 variable-contrast photographic papers, and 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. New lighting systems, cameras, and other photographic equipment were added to improve the quality of the photographs. The computer system was upgraded so that staff members are now linked by an automated network. In addition, work spaces were re-configured to provide more efficient service.

**Gallery Archives**

Supported in part by a grant from The Circle of the National Gallery of Art, consulting oral historian A. C. Viebranz and archives staff conducted interviews with participants and observers of the Gallery's past, including Kress Foundation president Marilyn Perry, conservator Joyce Hill Stoner, and former administrator Anne Evans. The oral history advisory committee consisted of Richard Bales, Elizabeth Croog, John Fleckner, John Hand, Philip C. Jessup Jr., Frances Smyth, and A. C. Viebranz.

Gallery Archives holdings gained several important acquisitions. Conductor emeritus Richard Bales augmented papers relating to his life and career with additional gifts of notes, clippings, and photographs. Pei Cobb Freed & Partners, Architects, transferred three marble color code charts that marble consultant Malcolm Rice prepared for the East Building. Rice had created similar drawings for the West Building more than 30 years before.

With the assistance of interns and volunteers, archives staff prepared significant groups of materials for research, identifying tape recordings of Gallery events, for instance, and organizing public information files concerning Gallery exhibitions as well as materials relating to the design and construction of the East Building. Additional large plan files enhanced archival storage by enabling the staff to organize architectural records into a logical configuration. More than 6,600 architectural drawings of the Gallery’s East and West Buildings have been entered into the archives database.

Scholarly researchers examined files, photographs, architectural drawings, and other records to study National Gallery exhibitions; World War II and efforts to protect art, historic monuments, and archives in Europe; the Widener Collection and Lynnewood Hall; former directors David Finley and John Walker; the architecture of the Gallery’s buildings; and many other subjects. Archival files also were used for research in support of systematic catalogues.

The opening of a new warehouse storage facility improved management of temporary National Gallery records.
Charles H. Schneider joined the administrator’s staff as deputy administrator in 1995. With a strong background in the management of building facilities projects and construction as well as the administration and negotiating of contracts, Schneider has taken strides toward strengthening the management and operation of the National Gallery’s facilities and procurement offices.

Protection Services
Basic training for security officers and supervisors was the cornerstone of the division’s professional development plan this year. The division also adopted a new uniform policy for security officers working in exhibition areas. Going into effect in 1996, this will be the first such uniform change since the Gallery opened in 1941.

Seven security supervisors successfully completed four weeks of intense training at the Department of Veteran Affairs Federal Law Enforcement Training Center in Little Rock, Arkansas. This allows our officers to meet mandated law enforcement training requirements. More than 100 officers successfully completed the 40-hour course for Gallery protection officers.

Elements of a new state-of-the-art fire detection system are being installed within the Gallery buildings on the Mall. Architectural-engineering services will continue into 1996 to complete the fire detection aspects of the system and begin modifications of the West Building fire suppression system in accordance with current fire and life safety standards.

Two occupational health initiatives, including an OSHA Hearing Conservation Program and a Bloodborne Pathogen Program, were implemented for at-risk Gallery employees. As a result of increased emphasis being placed on employee safety, injury-related worker’s compensation has decreased Gallery-wide for the fourth consecutive year.

During 1995 Officer Marlene Tucker became the first woman to attain the rank of lieutenant in the history of the security staff.

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.
and operation of climate control systems. The staff completed the construction of a new off-site carpentry shop this year and continued to collaborate with the architects office on renovation projects and with the external affairs office on special events.

Proposals have been solicited for the new energy management and building automation system. Construction is expected to start in fiscal year 1996. The system, scheduled to be fully operational by 1998, 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. Repairs were made to the marble of the West Building south portico, and roof repairs were completed on the East Building. Special funding is being sought to complete future maintenance and repairs identified in the inspection report.

Audiovisual Services

In addition to providing technical support for the Gallery's music programs, slide lectures, films, special events, recorded tours, and press conferences in 1995, this office oversaw the replacement of electronic dimming and control systems for the East Building auditoriums, with minimal impact on Gallery programming; recorded and produced 36 radio programs for broadcast on radio station WGTS; and provided recordings of selected concerts for broadcast on WETA and National Public Radio. The staff also designed, installed, and operated video systems for three exhibitions, The Prints of Roy Lichtenstein, Claes Oldenburg: An Anthology, and James McNeill Whistler; and handled the demanding needs of the silent film series, Grand Music Cinema III and Italy's Golden Age of Silent Cinema, for which live music was performed alongside the original films.

Administrative Services

The department obtained an inserter machine this year through the U.S. Information Agency excess property
ing from a Gallery-owned motor vehicle fleet to a lease maintenance arrangement with the General Services Administration and made recommendations to Gallery management.

Telecommunications

The installation of a Gallery-wide fiber-optic network, begun in 1993, was continued in 1995. The system is now being used in retail sales and various areas of administration, and when fully operational in 1998, it will serve internal communications needs and make possible the receipt of information by public and commercial communications networks and the distribution of Gallery programs to a wider audience. The Gallery's telephone system has also been enhanced to accommodate the new North American Dialing Plan, which includes certain changes in the nationwide area code scheme.

Resource Acquisition

Andrea Mantegna, The Entombment, 1465/1470. Patrons' Permanent Fund, 1986.98.1

The department this year handled a significantly greater number of contracts and purchase orders than last year, processing almost 8,000 purchase requests in-house as well as establishing outside sources to meet work demands and strengthen the Gallery's contracting base. The office also began to communicate directly with individual gallery offices to clarify procurement and travel procedures. Streamlined operations within the office include revisions to the automated purchasing system that have enhanced reporting and management of department workload.

Personnel

The personnel office modified its system of evaluating job applicants, accepting résumés and electronic transmittals of job applicant information following the elimination of the long-standing federal job application form (SF-171). Through establishment of a joint partnership agreement, the office transformed its Labor-Management Committee into a Labor-Management Partnership Coun-

Cil. The partnership council received training on interest-based problem solving and used this method to develop a new uniform policy, including dress standards for non-security staff, as well as an experimental alternative discipline system.

With the assistance of the press office, the personnel department produced a 30-minute video to describe the Gallery's responsibilities and programs to both new and current employees. The department also held a series of career development seminars as part of the Gallery's continuing support of equal employment opportunity. This program consisted of workshops, videotapes, a panel discussion, and individual career counseling. Gallery director Earl A. Powell III hosted an event to kick off the 1995-1997 EEO special emphasis programs, introducing committee members and articulating his commitment to the enhancement of diversity at the National Gallery. Serving as the Gallery's collateral duty EEO Officer, Cathy Yates recruited and trained four new EEO counselors.

The personnel office also sponsored a financial planning seminar and a stress management overview and 16-hour course for non-supervisory employees, which focused on conflict management, relaxation techniques, and methods of dealing with stress.
EXTERNAL AFFAIRS

Development

This year much activity focused on the New Century Fund campaign in addition to annual and ongoing project fundraising. Volunteer leaders helped obtain gifts that pushed the Gallery beyond the halfway mark of its campaign goal of $105 million. Along with gifts from trustees, Trustees’ Council members, and other long-time supporters, the Gallery received significant campaign gifts from the Amon G. Carter Foundation and The William Stamps Farish Fund for endowment funds for art acquisition; the Prince Charitable Trusts for support of youth programs; and The Arthur Vining Davis Foundations for endowment funds for scholarly programs of the Center for Advanced Study in the Visual Arts.

Several other foundations made campaign gifts in memory of the late Franklin D. Murphy and his 30 years of dedicated service on the Gallery’s board: the J. Paul Getty Trust for the creation of the Franklin D. Murphy Collection of rare books and antiquarian research materials for the study of Western European art; the Samuel H. Kress Foundation for endowment of the Kress/Murphy Symposium on Illustrated European Manuscripts and Books; and The Ahmanson Foundation for a special fund for the Gallery’s reframing project.

The Gallery launched a Washington-based initiative to involve local civic and cultural leaders more fully in the Gallery and to elicit their support for the New Century Fund campaign. This effort focuses on raising $10 million for art acquisition. The Gallery will concentrate on securing the remaining campaign funds from individuals and foundations around the nation to meet its major private funding needs: art acquisition; reframing of the permanent collection; scholarly and scientific research; library endowment; and unrestricted endowment.

In addition to the long-term support garnered through the campaign, the Gallery raised $4.5 million in critical private support for its annual and ongoing activities (excluding corporate exhibition support). The Gallery gratefully acknowledges these donors individually on pages 121–128.

The more than 360 annual members of The Circle of the National Gallery of Art contributed in excess of $700,000 this year, bringing the total giving since...
The Circle's inception in 1986 to more than $5 million. Funds from The Circle this year supported a multi-year grant for Teacher Institute fellows from across the nation; a series of radio spots featuring the director; frame conservation and reframing; a postgraduate fellow who participated in the Gallery's program to increase cultural diversity among museum professionals; brochures for special exhibitions; computer scanning for conservation and scholarly research to compare images of underpaintings; research for upcoming exhibitions; and computer cataloguing for the Index of American Design. Preparations began for celebrating The Circle's tenth anniversary in 1996.

Individuals also gave generously for specific projects at the Gallery. Juliet and Lee Folger and The Folger Fund sponsored the creation of the Dutch Cabinet Galleries, intimate new spaces for displaying small paintings found in 16th- and 17th-century Dutch and Flemish homes. The Folgers and The Folger Fund also supported the Adriaen Brouwer exhibition for the opening of the Dutch Cabinet Galleries.

Several foundations gave grants to support the Gallery's education program, which benefits citizens throughout the country. The Fannie Mae Foundation made a three-year commitment to providing funds for "Art Around the Corner," a multiple-visit program for inner city students in the area. Other foundations made grants for fellowships for educators attending the Teacher Institute: the Weingart Foundation provided multi-year funding for teachers from California; for the third year in a row, the Geraldine R. Dodge Foundation provided fellowships for educators from New Jersey; and as mentioned above, The Circle contributed toward fellowships for educators from any part of the country. In addition, the Nathan Cummings Foundation continued its valuable support for the Gallery's internships for diversity in the museum profession.

The Florence Gould Foundation pledged support for the upcoming 1996 exhibition, In the Light of Italy: Corot and Early Plein-Air Painting, which will feature the works of European pioneers of outdoor painting from the late 18th and early 19th centuries.

This year the National Gallery of Art Forum brought together 120 art lovers from around the country for a special program designed to encourage the long-range involvement of younger people with the Gallery. Participants spent a day and a half in sessions on matting and framing, education initiatives, the making of an exhibition, watercolor techniques of Winslow Homer, and collecting 19th-century sculpture and modern prints and drawings. Exhibition tours with curators included The Glory of Venice: Art in the Eighteenth Century and Claes Oldenburg: An Anthology. Following this program a number of Forum participants demonstrated their desire to support the Gallery by purchasing small works on paper for the collections, while others joined The Circle. The Forum subcommittee, comprising one trustee and three Trustees' Council members, is dedicated to strengthening the commitment to the Gallery of future generations.

In another effort to introduce a broad mixture of people to the Gallery and its programs, Director Earl A. Powell III and his wife, Nancy, continued an exceptional series of behind-the-scenes presentations. Visitors toured the department of modern prints and drawings, frame conservation, highlights of the permanent collection, the conservation laboratories, the Oldenburg exhibition, and the design and installation of the new Dutch Cabinet Galleries.

Deferred gifts from farsighted individuals have traditionally provided vital support for the Gallery's central activities. This past year, in addition to important partial and promised gifts of works of art, the Gallery also received several generous deferred gifts of funds. Major distributions from the estate of Marie-Louise Garbaty were dispersed and are being used as Mrs. Garbaty wished: to establish an endowment for art acquisition and create a spendable fund for purchasing art. The Gallery also has been the beneficiary of a significant bequest of drawings and a cash gift from the late Professor William B. O'Neal.

Corporate Relations

This office secures corporate support for Gallery exhibitions and related projects, acting as a liaison between the Gallery and corporate representatives and working to ensure that relationships are mutually beneficial. In fiscal year 1995 the Gallery received in excess of $2.7 million in funds or commitments to support exhibitions, publications, and educational programming as well as exhibition-related special events, press materials, advertising, and the Fund for International Exchange of Art.
Polaroid Corporation co-sponsored, with the Lannan Foundation, *Robert Frank: Moving Out*, the Gallery's first exhibition devoted to a living photographer, one of the most important American artists of the 20th century.

Ford Motor Company, among the Gallery's long-time corporate sponsors, generously supported the new educational initiative, "Art Around the Corner," which invites elementary school children and teachers in the District of Columbia to the Gallery for multiple visits and a series of school classroom activities.

Mobil Corporation returned to support a third exhibition at the Gallery, *The Glory of Venice: Art in the Eighteenth Century*. Mobil also contributed to programs of the Gallery's conservation laboratory in 1995 as part of the company's efforts to aid in preserving cultural heritage.

NYNEX Corporation returned to the Gallery for its second project, supporting *James McNeill Whistler*, the most extensive survey this artist's work since 1905.

Heineken U.S.A. and Shell Oil Company joined in a consortium of Dutch-American companies to support *Piet Mondrian: 1872-1944*, a major collaboration observing the 50th anniversary of Mondrian's death. Support for the related educational brochure was provided by Philips Electronics North American Corporation.

Alitalia Cargo System provided support as the official carrier for *Italian Renaissance Architecture: Brunelleschi, Sangallo, Michelangelo—The Cathedrals of Florence and Pavia, and St. Peter's, Rome*, transporting 14 of the most important wooden architectural models to survive from the Italian Renaissance.

**Press and Public Information**

The Gallery received far-ranging and in-depth coverage from the print media, with several exhibitions garnering multiple articles in the *Washington Post* and the *New York Times*. A month before the opening of *Robert Frank*, the *New York Times Magazine* ran a cover story—a first for the Gallery. Critical acclaim was echoed in such magazines as *Time*,

Claes Oldenburg during the installation of *Houseball*, 1985, for the exhibition *Claes Oldenburg: An Anthology*. 
Newsweek, Esquire, and Vogue. Italian Renaissance Architecture attracted the rapt attention and overwhelming praise of architectural critics at the New York Times and the Washington Post. The Glory of Venice received warm praise from both Italian and American media.

National Public Radio and network affiliate television stations in Washington took advantage of the opportunity to interview artists Roy Lichtenstein and Claes Oldenburg and his wife, the writer Coosje van Bruggen, during the opening weeks of their exhibitions at the Gallery.

CBS-TV’s “Sunday Morning” led the way for major press coverage of James McNeill Whistler, which appeared in some 100 newspapers and 30 magazines throughout the country. The painting known as “Whistler’s Mother” as well as Whistler’s Mother’s Cookbook received prominent attention in USA Today, the International Herald Tribune, and the nationally syndicated Mini Page for children.


Eight exhibitions of works on paper received extensive reviews in national media. The office also coordinated press coverage of the appointments of two executive officers, administrator Darrell R. Willson and treasurer Ann R. Leven, as well as the 1994 Collectors Committee gift of Richard Long’s Whitechapel Slate Circle, the education department’s multiple-visit program for District school children, and various National Gallery publications. An Associated Press story about research for the catalogue raisonné of works by Georgia O’Keeffe was published in more than a dozen major newspapers, and the Gallery’s silent-era film series was featured on CBS-TV’s “Sunday Morning.”

A videotape produced for the personnel office as an orientation to the Gallery for new staff features interviews with executive officers and explores the important work of the Gallery’s many diverse departments.

Special Projects

This office develops programs for national and international constituencies of the National Gallery, helping to facilitate the Gallery’s role as a national resource. The office generates and oversees special projects and initiatives related to the Gallery’s programming.

The office began work with members of the 104th Congress regarding the Gallery’s continuing national service in their districts and states through a variety of programs. Each member of Congress was told about Gallery services in which their constituents participate, such as extension programs, teacher workshops, internships, National Lending Service, Sunday evening concerts, and Center for Advanced Study in the Visual Arts fellowships. This year, for instance, 26 senators and representatives had constituents involved in the 1995 Summer Intern Program, and 213 members had educators in their districts and states who attended the 1995 summer Teacher Institute. The office also promoted the National Gallery as a tourist attraction during a conference held at the Capitol by the D.C. Chamber of Commerce.

The special projects office helped organize a four-day salute to the Gallery hosted by the Louvre. Opening events were a concert by the Gallery’s Vocal Arts Ensemble; a lecture series launched by director Earl A. Powell III, with contributions from CASVA dean Henry A. Millon and curator of French paintings Philip Conisbee; and a panel discussion with architect I. M. Pei, Louvre director Pierre Rosenberg, and Powell. A festival of Gallery films on aspects of the collection and exhibitions was shown throughout the weekend.

The special projects office also coordinated the director’s speaking engagements, including those for the Norfolk Society of Arts in Virginia, New York City’s Colony Club, the Prado, and the Georgetown University Library Associates.

Special Events

The primary responsibility of this office is the organization of exhibition previews, meetings of Gallery supporters, and numerous ceremonies. For its fourth trip, the trustees and Trustees’ Council this year traveled to France and Switzerland. The annual meeting of the Collectors Committee coincided with the opening of the Prins of Roy Lichtenstein. A highlight was the inaugural Elson Lecture, given by Roy Lichtenstein. Ambassador and Mrs. Elson introduced the lecture they have endowed, which will be given annually.
by a distinguished contemporary artist. The preview dinner following the lecture was attended by many contemporary artists and collectors.

Other major events were receptions for the Toulouse-Lautrec and Italian Renaissance Architecture exhibitions, the latter of which brought dignitaries and scholars from Italy; and a dinner for The Glory of Venice: Art in the Eighteenth Century held in the West Building Rotunda. Many international visitors were welcomed to these exhibitions, including Prime Minister and Mrs. Dehaene of Belgium and first ladies Hillary Rodham Clinton, Lyudmyla Kuchma of the Ukraine, and Leah Rabin of Israel. Artists and collectors gathered again to preview Claes Oldenburg, and the James McNeill Whistler preview dinner brought collectors and scholars from France, England, and the United States.

The final events this year were celebrations of three important gifts to the Gallery: a luncheon in honor of Marc Chagall’s Early Prints, and dinners in honor of Jean Dubuffet and The Touch of the Artist: Master Drawings from the Woodner Family Collections.

Horticulture

The horticulture department spent much time this year working with landscape architects and consultants to finalize plans for the outdoor sculpture garden. The department was also kept busy responding to requests for plants for many special events and for exhibitions such as the Glory of Venice, Oldenburg, Whistler, Arshile Gorky, and the Prints of Roy Lichtenstein.

Music at the Gallery

The National Gallery presented 39 Sunday evening concerts in the East and West Garden Courts and the East Sculpture Hall in fiscal year 1995, the 53rd season of free concerts at the Gallery. Concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with additional subvention from the Ann and Gordon Getty Foundation and the Fund for the International Exchange of Art. The 9 October 1994 concert was the first occasion for the public to hear the Gallery’s new Steinway concert grand piano, a gift from The Circle of the National Gallery of Art and the Esther Simon Charitable Trust.

The National Gallery Orchestra performed nine concerts under the direction of George Marrs, one in honor of the Whistler exhibition. The National
Gallery Vocal Arts Ensemble, also under Manos' artistic direction, performed two concerts at the Gallery, the latter in honor of the Glory of Venice exhibition. Manos and the Ensemble traveled to Paris at the invitation of the Louvre to present a concert in honor of the Louvre's bicentennial. Dutch pianist Marcel Worms played a concert of early 20th-century piano music based on jazz to honor Piet Mondrian.

The 52nd American Music Festival featured a jazz concert by the Uptown String Quartet and the first bluegrass concert at the National Gallery, provided by the Country Gentlemen.

Local broadcast of the concerts continued on Radio Station WGTS, and selections from several concerts were rebroadcast on the National Public Radio program "Performance Today." Portions of the Uptown String Quartet concert were subsequently broadcast on CBS-TV's "Sunday Morning." Local broadcast of the concerts continued weekly through the summer, as WGTS rebroadcast selected concerts. A color brochure again previewed the concerts. Gallery concerts were the subject of 7 reviews and 12 photo previews in area newspapers. In April and May 1995, the concerts received daily drive-time radio previews as part of a two-month-long promotion on radio station WGMS. A complete listing of the 1994-1995 concert season follows:

**OCTOBER**
- 2 National Gallery Orchestra
- 9 Elisabeth Adkins, violinist, and Edward Newman, pianist
- 16 Opus 3 Trio
- 23 National Gallery Vocal Arts Ensemble
- 30 Misha Dichter, pianist

**NOVEMBER**
- 6 National Gallery Orchestra
- 13 The Mientka Duo
- 20 Tzimon Barto, pianist
- 27 National Gallery Orchestra

**DECEMBER**
- 4 Brian Ganz, pianist
- 11 National Gallery Orchestra
- 18 The Maryland Camerata—Christmas concert

**JANUARY**
- 8 National Gallery Orchestra—Gala Viennese New Year Concert
- 15 Ann Koscielny, pianist

22 Benjamin Shapira, cellist, and Sevgi Topyan, pianist
29 National Gallery Vocal Arts Ensemble

**FEBRUARY**
- 5 National Gallery Orchestra
- 12 Thomas Schumacher, pianist
- 19 The Ecco Trio
- 26 Paul Badura-Skoda, pianist

**MARCH**
- 5 National Gallery Orchestra
- 12 Henriette Schellenberg, soprano, Daniel Lichtl, baritone, and Arlene Shrut, pianist
- 19 Sarah Johnson, violinist, and Jane Hawkins, pianist
- 26 Bruce Brubaker, pianist

**APRIL**
- 2 National Gallery Chamber Players
- 9 The Penderecki String Quartet

**MAY**
- 7 National Gallery Vocal Arts Ensemble
- 14 The Uptown String Quartet
- 21 Ramon Salvatore, pianist
- 28 National Gallery Orchestra

**JUNE**
- 4 Marcel Worms, pianist
- 11 The Muir String Quartet
- 18 Sharon Mahry, mezzo-soprano, and Patsy Wade, pianist
- 25 Alexander Romanul, violinist

**World Premiere Performances**

**RICHARD BALE**
- Elegy for a Dear Friend, 30 April 1995

**AARON COPLAND**
- Sonata in G Major for Piano, 21 May 1995
- Built Up Dark, 26 March 1995

**First Washington Performances**

**AARON COPLAND**
- Sonnet II, 21 May 1995

**EDWARD ELGAR**
- The Wand of Youth, 28 May 1995

**MORTEN LAURIDSEN**
- Les chansons des roses, 7 May 1995

**LOWELL LIEBERMANN**
- Trio, Opus 32, 19 February 1995

**SERGIU SHAPIRA**
- Largo Dolente for Cello and Piano, 22 January 1995

**ELIZABETH VERCOE**
- Irreveries from Sappho, 18 June 1995

**ZIKA WILLIAMS**
- American Indian Folk Suite, 13 November 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 1994–1995 included the Samuel H. Kress Professor, the Andrew W. Mellon Professor, the Andrew W. Mellon Lecturer, 7 senior fellows, a curatorial fellow, 12 visiting senior fellows, a postdoctoral curatorial fellow, and 7 predoctoral fellows. Among these fellows the Center was pleased to appoint the first Inter-American Development Bank and The Andrew W. Mellon Foundation Visiting Senior Research Fellow as well as the Association for Research Institutes in Art History Fellow, both reserved for scholars from Latin America. Nonresident scholars included 10 predoctoral fellows. Research by the scholars encompassed a diverse range of media, including film, architecture, manuscripts, and painting, and concerned a broad range of geographic areas and time periods, from the late Eastern Han Dynasty period in China to the contemporary greater Caribbean region. Scholars focused on such issues as megalographia in painted rooms of the Roman Republic, the medieval Islamic hospital as a monumental type and a social institution, the humanist’s view of nature in the era of Erasmus, and cultural contestation in parkway design and planning.

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 August 1995 Kathleen Weil-Garris Brandt, Institute of Fine Arts, New York University; Elizabeth Broun, National Museum of American Art, Smithsonian Institution; and Larry Silver, Northwestern University, completed their terms. In September 1995 Keith Christiansen, The Metropolitan Museum of Art; William I. Homer, University of Delaware; and Charles W. Talbot, Trinity University, San Antonio, began their terms. Four others continued to serve: Rosalind Krauss, Columbia University; James Marrow, Princeton University; Marianna Shreve Simpson, The Walters Art Gallery; 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. Robert H. and Clarice Smith provided support for the Smith predoctoral fellowship in northern Renaissance paintings. The Samuel H. Kress Foundation provided funds for the Kress Professorship, Kress senior fellowships, the Kress postdoctoral fellowship, and the Kress and Mary Davis predoctoral fellowships. The Wyeth Endowment for American Art and the Ittleson Foundation also supported predoctoral fellowships. The Open Society Fund made possible the Soros visiting senior research travel fellowship for scholars from central Europe and the former Soviet Union. The Arnold D. Frese Foundation, Inc., provided funds for a fellowship for scholars from Germany. The Inter-American Development Bank and the Andrew W. Mellon Foundation funded the new visiting senior research fellowship for scholars from Latin America. Grants from the J. Paul Getty Grant Program, the Lampadia Foundation, and The Andrew W. Mellon Foundation provided funds for the Association for Research Institutes in Art History fellowship for advanced scholars and museum professionals from Latin America. The Center received support for a symposium from Shelby White, Leon Levy, and the Samuel H. Kress Foundation. 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 ARIAH, a union of 18 North American and Mexican 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. The theme of the 1994–1995 lecture series sponsored by the Washington Collegium was “Caricature in History, Literature, and the Arts.”

SAMUEL H. KRESS PROFESSOR
1994–1995

Jean Staehreland Boggs received her Ph.D. from Harvard University in 1953, taught at Skidmore College (1948–1949), Mount Holyoke College (1949–1952), and the University of California, Riverside (1954–1962). She was curator of the Art Gallery of Toronto (1962–1964), Steinberg Professor of the History of

**ANDREW W. MELLON PROFESSOR, 1994–1996**

Visiting Senior Research Travel Fellow, summer 1995
Thea Vigna-Wilberg, Staatliche Graphische Sammlung München, Alisa Mellon Bruce Visiting Senior Fellow, spring 1995

T. Barton Thurber, National Gallery of Art, Department of Prints, Drawings, Photographs, and Sculpture

PREDOCTORAL FELLOWS
Jenny Anger [Brown University], David E. Finley Fellow, 1994–1997
Roann Barris* [University of Illinois at Urbana-Champaign], Samuel H. Kress Fellow, 1993–1995
Julien Chapuis [Indiana University], Samuel H. Kress Fellow, 1994–1996
Timothy Davis [University of Texas at Austin], Chester Dale Fellow, 1994–1995
Leonie Dickerman [Columbia University], David E. Finley Fellow, 1993–1996
Jésus R. Escobar [Princeton University], Chester Dale Fellow, 1994–1995
María Gough* [Harvard University], Paul Mellon Fellow, 1992–1995
Jodi Haapamäki* [Yale University], Wyeth Fellow, 1993–1995
Abby McGhee [University of California, Berkeley], Paul Mellon Fellow, 1993–1996
Nancy Norwood [University of California, Berkeley], Mary Davis Fellow, 1994–1996
Irina Ovsyakova [Columbia University], Paul Mellon Fellow, 1994–1997
Jodi Hauptman* [University of Pennsylvania], Andrew W. Mellon Fellow, 1993–1995
David Roxburgh [University of Pennsylvania], Andrew W. Mellon Fellow, 1994–1996
Kathryn A. Smith* [New York University, Institute of Fine Arts], Mary Davis Fellow, 1993–1995
Lydia Thompson* [New York University, Institute of Fine Arts], Ittelson Fellow, 1993–1995
Eugene Yuejin Wang [Harvard University], Ittelson Fellow, 1994–1996
Marist Westermann* [New York University, Institute of Fine Arts], David E. Finley Fellow, 1992–1995

Meetings

Colloquia
13 October 1994
Jean Sutherland Boggs, "Dating the Works and Life of Degas"
8 December 1994
Ann Kutters, "On Looking into Republican Painted Rooms: The Villa of the Mysteries’ Dionysiac Suite"

9 January 1995
Fernando Marías, Richard L. Kagan, "Urbs and Civitas: Making City Views in the Hispanic World"
2 February 1995
James Naremore, "Film Noir: The Origins of an Idea"
16 February 1995
Patricia Waddy, "Gustiabanti and Del Bufalo, Cousins and Their Residences in Rome"
16 March 1995
Vassil Tsitbas, "Rationality and Belief in the Medieval Islamic Hospital"
20 April 1995
Barbara Gahrtjesen, "The Transfer of Power: Widowed Queens as Regents"

ShopTalks
17 November 1994
Marist Westermann, "How Was Jan Steen Funny? Fictions of Comic Truth"
15 December 1994
María Gough, "Taxonomizing Vagary and Aphorism: The JNKHUK Debate and the Constructivist Debut of Karl Joganson"
12 January 1995
Lydia Thompson, "Cosmology, Ritual, and the Creation of Sacred Space in the Yýan Tomb"
9 February 1995
Kathryn A. Smith, "The Neville of Hornby Hours (London, British Library Egerton MS. 2781) and the Construction of the Devout and Literate Layperson"
9 March 1995
Cynthia Robinson, "Palace Architecture and Ornament in the ‘Courily’ Discourse of the Mühk al-Tawá'il: Metaphor and Utopia"
13 April 1995
Jodi Haapamäki, "Vision and Spectatorship in the Work of Joseph Cornell: Stargazing in the Cinema"

Symposia
ENGRAVED GEMS: SURVIVALS AND REVIVALS 18–19 November 1994
Participants: John Boardman, University of Oxford; Clifford Brown, Carleton University, Ottawa; Martin Henig, University of Oxford; David Jaffe, J. Paul Getty Museum; Julia Kagan, State Hermitage Museum; Genevra Kornbluth, Youngstown State University; Douglas Lewis, National Gallery of Art; Marinae Maasokant-Kleibrink, University of Groningen; Martha McCrory, Fashion Institute of Technology, New York City; Cristina Placenti, Museo degli Argenti, Florence; Gertrud Seidmann, University of Oxford; Jeffrey Spier, University College, London; Ingrid Szkloňský-Weber, Staatliche Münzsammlung, München; Hugh Tait, British Museum; Teyu Yuen, New York City; Erika Zierler-Diehl, Universität Bonn.

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART: 24TH ANNUAL SESSIONS 29 April 1995
Co-sponsored with the Department of Art History and Archaeology, University of Maryland at College Park
Participants: Anna Nięierska [University of North Carolina at Chapel Hill], introduced by Mary C. Sturgeon; Erik Thun [The Johns Hopkins University], introduced by Herbert Kessler; Catherine Hetzler [University of Delaware], introduced by Lawrence Nees; Charlotte Houghton [Duke University], introduced by Hans J. Van Miegroet; Lisa Mioirette [University of Pittsburgh], introduced by Sandy Kita; Kevin Richards [Bryn Mawr College], introduced by Steven Z. Levine; Costume McKee [University of Pennsylvania], introduced by John W. McCoumbrey; Katherine McCarthy [University of Virginia], introduced by Roger Stein; Elissa Auster [University of Maryland at College Park], introduced by John Bargar; Randy Plog [Pennsylvania State University], introduced by Craig Zabel; Stephanie A. Schwartz [George Washington University], introduced by David Bjelajac; Deborah Gross [American University], introduced by Norma Broude.

SEMINARS
INSTITUTIONAL SELF-CENSORSHIP AND RELATED POLICIES OF COLLECTING, PRESERVING, AND EXHIBITING 21 October 1994
Participants: Jean Sutherland Boggs, Center for Advanced Study in the Visual Arts; Charles Cunningham, Museum of Fine Arts, Boston; Gail Feigenbaum, Center for Advanced Study in the Visual Arts; James R. Frankel, University of California, Berkeley and University of San Francisco; Cooper Graham, Library of Congress; Marjorie Heins, American Civil Liberties Union; Walter Kendrick, Fordham University; Ted Melvina, Exodus Trust; Steven A. Mansbach, Institute for Advanced Study, Princeton; Henry A. Millon, Center for Advanced Study in the Visual Arts; Theore O’Malley, Center for Advanced Study in the Visual Arts; Nancy Presley, Washington, DC; Harry Rand, National Museum of American Art; Andrew Robison, National Gallery of Art; Alan Shestak, National Gallery of Art; Abby Smith, Library of Congress.

Due Giornate di Studi
ARCHITECTURAL MODELS AND DRAWINGS IN THE RENAISSANCE 16–17 February 1995
Participants: Nicholas Adams, Vassar College; Richard J. Beto, University of Illinois; Jill Caskey, Center for Advanced Study in the Visual Arts; David R. Coffin, Princeton University; Joseph Connors, Columbia University; Francesca Cossa, Center for Advanced Study in the Visual Arts; Tracy E. Cooper, Temple University; Margaret D’Evelyn, Providence; Michael S. A. Dechert, Washington, DC; Gail Feigenbaum, Center for Advanced Study in the Visual Arts; Alice Friedman, Wellesley College; David Friedman, Massachusetts Institute of Technology; Helmut Hager, Pennsylvania State University; Isabella Hyman, New York University; Philip Jacks, Yale University; Alice Jarrett, Smith College; Mark Jersembek, Cornell University; Lawrence Jenkins, University of New Orleans; Douglas Lewis, National Gallery of Art; William C. Loerke, Dumbarton Oaks (emretitus); William L. MacDonald, Washington, DC; Charles Mack, University of South
Lecture

James B. Frankel, University of California, Berkeley and University of San Francisco, "Impermissible Art: Is There Such a Thing as Self-Censorship?" 20 October 1994

15th-Anniversary Lecture Series

Richard Shiff, University of Texas at Austin, "Imitation of Matisse," 11 January 1995

Carlo Bertelli, Université de Lausanne, "The Iron Crown of Lombardy," 8 March 1995


Publications

The Center compiles an annual record of the scholarly events and research of the preceding year. Center 15, published in 1995, contains general information about fellowships, meetings, publications, and research, lists of the board of advisors, members of the Center, and activities for 1994–1995. Center 15 also contains summary reports on research conducted by resident members of the Center in 1994–1995 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 27 symposium volumes have appeared, with 2 published in fiscal year 1995: Piero della Francesca and His Legacy (vol. 48); and Federal Buildings in Context: The Role of Design Review (vol. 50). A complete list of titles in the series appears in each volume. Papers from other symposia are in various stages of preparation. This year also saw the publication of the Kress Professorship commemorative volume, A Generous Vision: Samuel H. Kress Professors, 1965–1995, for which Elizabeth Streicher served as project head.
The National Gallery of Art's outlays for fiscal year 1995 were significantly ahead of those for 1994, as the Gallery began long-delayed building repairs, mounted costly special exhibitions thanks to targeted corporate grants, and recognized the development costs (through 30 September) of the New Century Fund Capital Campaign. Gallery income totaled $70,113,376 against expenditures of $69,859,309, 11% more than in fiscal year 1994. For the second consecutive year the accounting of non-federal funds shows a small surplus attributable to income restricted to the Center for the Advanced Study in the Visual Arts.

The sources of funding for 1995 operations are summarized below:

<table>
<thead>
<tr>
<th>(millions)</th>
<th>(% of total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal Funds</td>
<td>$58.0</td>
</tr>
<tr>
<td>Private Funds</td>
<td></td>
</tr>
<tr>
<td>1. Income from endowments</td>
<td>5.6</td>
</tr>
<tr>
<td>2. Gifts, grants, and designated income</td>
<td>6.5</td>
</tr>
<tr>
<td>Total Operating Funds</td>
<td>$70.1</td>
</tr>
</tbody>
</table>

**Federal Funds for Operations**

Appropriated funds in the amount of $52,722,443 supported major operations of the Gallery, including the curatorial and education departments, special exhibitions, security, maintenance, and day-to-day functions. An additional $5,314,385 was made available for needed equipment, repairs, and renovations in the Gallery's buildings. The Gallery began its five-year project to replace the West Building skylights, which were installed in 1937–1941. It also enhanced existing fire protection systems and made important improvements to interior spaces serving support facilities.

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.

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 of Art and other museums throughout the country have been relieved of much of the burden of insuring art treasures coming to the U.S. from abroad. *Piet Mondrian: 1872–1944*, an exhibition shared with the Museum of Modern Art in New York, received such coverage in 1995.

**Private Funds for Operations**

The $11.8 million of non-federal funds utilized in fiscal year 1995 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 the 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. Superior returns enabled the Gallery to operate without drawing on its contingency fund.

Seventeen special exhibitions were mounted in 1995, two more than 1994. Funds from private sources to support these exhibitions amounted to $2,253,598, or 36% of the cost for the year, consistent with 1994 and reflecting the difficulty of raising full funding for special exhibitions.

The Gallery is especially grateful to the businesses that provided major grants for special exhibitions: Polaroid, Mobil, NYNEX, Phillips, Heineken, and Shell Oil. The International Exchange for Art, The Lannan Foundation, and the Kress Foundation also provided significant monetary support.

The Center for the Advanced Study in the Visual Arts supported on private funds 42 fellowships in its 1995 community of scholars in addition to its ongoing program of meetings, publications, and research. Private monies also financed 11 fellowships, staff research, and several seminars in conservation.

Supplementing federal funds, the Gallery used monies designated for the purpose to purchase books and photographs totaling $192,163. Income from two endowments given by William Nelson Cromwell and by F. Lammot Belin matched federal monies available for the regular, free Sunday evening concerts. The federal investment in art education was enhanced by grants from American Express, the Geraldine R. Dodge Foundation, Mrs. Harry Lenart, the Fannie Mae Foundation, the Vira L.
Art Acquisitions

The Gallery made purchases of works of art totaling in the aggregate $6,101,424. Significant purchases included Beert's Oysters, Fruit, and Wine; the Robinson Photograph Collection, Susan Rothenberg's Butterfly, and Edgar Degas' Horses in a Meadow.

Publications Fund

Publication revenue totaled $9,441,349, of which $8,499,570 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 1995 are listed on page 109 of this report. Other major publication efforts currently under way include 26 volumes of the systematic catalogue, the Mark Rothko, and the Georgia O'Keeffe catalogue raisonnés, and manuscripts for future exhibition catalogues.

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 networks.

Coopers & Lybrand has once again given the Gallery's financial statements an unqualified opinion. The statements have been prepared by the Gallery's comptroller, Dale C. Rinker, the assistant treasurer, Michael W. Levine, and Kelly Liller, who served as coordinator. Delorace Bowman provided invaluable data-processing assistance.

Conclusion

Fiscal year 1995 may well be the last of the fiscally secure years for the National Gallery of Art. Year's end found the Gallery without a signed fiscal year 1996 federal appropriation. The sums agreed upon in conference for the Gallery by the House of Representatives and by the Senate are 2-3% less than the amounts provided in fiscal year 1995 and some 10% less than the Gallery requested. The Gallery is cognizant of the urgent pressures to balance the federal budget and has begun to reassess the efficacy of its operations, ever mindful of its commitment to quality and the availability of its collections to its American and foreign visitors and to educational institutions nationwide.

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, 1995, 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, 1994, 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 Government Auditing Standards issued by the Comptroller General of the United States. 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, 1995, and the results of its operations for the year then ended in conformity with generally accepted accounting principles.

In accordance with Government Auditing Standards, we have also issued a report dated December 15, 1995 on our consideration of the Gallery's internal control structure and a report dated December 15, 1995 on its compliance with laws and regulations.

Washington, D.C.
December 15, 1995
# BALANCE SHEET
## AS OF 30 SEPTEMBER 1995
(with comparative totals as of 30 September 1994)

### ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>Non-federal</th>
<th>Federal</th>
<th>Total</th>
<th>1994 Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash, including interest-bearing demand deposits and amounts on deposit with U.S. Treasury (Note 2)</td>
<td>1,666,908</td>
<td>16,154,305</td>
<td>17,821,213</td>
<td>17,295,409</td>
</tr>
<tr>
<td>Receivables (Note 3)</td>
<td>21,822,708</td>
<td>1,120,585</td>
<td>22,943,293</td>
<td>23,478,626</td>
</tr>
<tr>
<td>Investments (Notes 1 and 4)</td>
<td>295,771,933</td>
<td>—</td>
<td>295,771,933</td>
<td>258,809,938</td>
</tr>
<tr>
<td>Publications inventory (Notes 1 and 5)</td>
<td>2,396,150</td>
<td>—</td>
<td>2,396,150</td>
<td>3,539,600</td>
</tr>
<tr>
<td>Deferred charges (Note 1)</td>
<td>1,678,028</td>
<td>618,379</td>
<td>2,296,407</td>
<td>2,334,343</td>
</tr>
<tr>
<td>Fixed assets, net (Notes 1 and 6)</td>
<td>69,625,116</td>
<td>25,863,144</td>
<td>95,488,260</td>
<td>95,021,043</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>$392,960,843</td>
<td>$43,756,413</td>
<td>$436,717,256</td>
<td>$400,478,959</td>
</tr>
</tbody>
</table>

### LIABILITIES AND FUND BALANCES

<table>
<thead>
<tr>
<th>Description</th>
<th>Non-federal</th>
<th>Federal</th>
<th>Total</th>
<th>1994 Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable, accrued expenses and undelivered orders (Note 1)</td>
<td>5,660,327</td>
<td>8,346,052</td>
<td>14,006,379</td>
<td>15,536,042</td>
</tr>
<tr>
<td>Deferred revenues and appropriations</td>
<td>17,805,623</td>
<td>618,379</td>
<td>18,424,002</td>
<td>21,020,784</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>23,465,950</td>
<td>8,964,431</td>
<td>32,430,381</td>
<td>36,556,826</td>
</tr>
<tr>
<td>Commitments and contingencies (Note 10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund balances (Note 7):</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds for operations</td>
<td>235,909</td>
<td>—</td>
<td>235,909</td>
<td>124,503</td>
</tr>
<tr>
<td>Funds for special purposes</td>
<td>48,120,731</td>
<td>—</td>
<td>48,120,731</td>
<td>44,148,339</td>
</tr>
<tr>
<td>Endowment funds</td>
<td>231,513,137</td>
<td>—</td>
<td>251,513,137</td>
<td>216,524,287</td>
</tr>
<tr>
<td>Unobligated appropriations</td>
<td>—</td>
<td>8,928,838</td>
<td>8,928,838</td>
<td>8,103,961</td>
</tr>
<tr>
<td>Capital invested in fixed assets</td>
<td>299,869,777</td>
<td>8,928,838</td>
<td>308,798,615</td>
<td>268,901,090</td>
</tr>
<tr>
<td><strong>Total fund balances</strong></td>
<td>369,494,893</td>
<td>34,791,982</td>
<td>404,286,875</td>
<td>363,922,133</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES AND FUND BALANCES</strong></td>
<td>$392,960,843</td>
<td>$43,756,413</td>
<td>$436,717,256</td>
<td>$400,478,959</td>
</tr>
</tbody>
</table>

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 1995
(with comparative totals for the year ended 30 September 1994)

### SUPPORT AND REVENUE

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S. Government appropriation utilized (Note 1)</td>
<td>$ 58,036,828</td>
<td>58,036,828</td>
<td>53,632,377</td>
<td></td>
</tr>
<tr>
<td>Return from endowment funds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants for special exhibitions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special purpose funds utilized</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Income from food services, recorded tours, reimbursements, and other</td>
<td>93,737</td>
<td></td>
<td>93,737</td>
<td>30,813</td>
</tr>
<tr>
<td><strong>TOTAL SUPPORT AND REVENUE</strong></td>
<td>12,076,548</td>
<td>58,036,828</td>
<td>70,113,376</td>
<td>62,905,137</td>
</tr>
</tbody>
</table>

### OPERATING EXPENSES

**Programs:**

- Curatorial: $2,284,121
- Conservation: $530,548
- Special exhibitions: $3,318,061
- Editorial and photography: $1,203,389
- Research services: $192,163
- Educational services: $1,892,232
- Fellowships: $726,317
- Music: $354,192

**Total program expenses:** $9,297,634

**Operations, security and administration:**

- Operations and maintenance: $11,124,702
- Security: $10,818,594
- Administration, fiscal and legal: $886,836
- Development: $1,381,795

**Total operations, security and administration:** $25,320,490

**Renovation expenditures: $5,314,385
Equipment expenditures: $639,398

**TOTAL EXPENSES**

- Non-federal: $11,822,481
- Federal: $58,036,828
- Total: $69,859,309
- 1994: $62,793,983

**Excess of support and revenue over expenses**

- $254,067

The accompanying notes are an integral part of these financial statements.
### STATEMENT OF CHANGES IN FUND BALANCES

**FOR THE YEAR ENDED 30 SEPTEMBER 1995**

(with comparative totals for the year ended 30 September 1994)

<table>
<thead>
<tr>
<th></th>
<th>1995</th>
<th></th>
<th></th>
<th>1994</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non-federal Funds for operations</td>
<td>Federal Funds for special purposes</td>
<td>Endowment funds</td>
<td>One-year renovation funds</td>
<td>No-year special exhibition funds</td>
</tr>
<tr>
<td><strong>BALANCES, BEGINNING OF YEAR</strong></td>
<td>$124,503</td>
<td>$44,148,339</td>
<td>$216,524,287</td>
<td>$1,048,086</td>
<td>$4,602,777</td>
</tr>
<tr>
<td><strong>Additions:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government appropriation received</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Government funds provided for prior years</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>U.S. Department of Energy grant for the Building Automation System</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Return from endowment funds restricted to special purposes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment fund income returned to principal (Note 1)</td>
<td>175,140</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in investment appreciation/(depreciation) (Note 4)</td>
<td>2,464,704</td>
<td>29,566,235</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2,171,171)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts and bequests</td>
<td>6,122,876</td>
<td>5,793,120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excess of support and revenue over expenses</td>
<td>254,067</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publications revenue</td>
<td>9,441,349</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total additions</strong></td>
<td>429,207</td>
<td>35,359,355</td>
<td>50,226,882</td>
<td>6,015,336</td>
<td>3,020,214</td>
</tr>
<tr>
<td><strong>Deductions:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art purchases</td>
<td>6,101,424</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Publications expenses</td>
<td>9,906,511</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fixed asset expenditures</td>
<td>353,843</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fellowships, projects and other</td>
<td>4,115,838</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Federal operating expenses obligated</td>
<td></td>
<td></td>
<td>49,776,427</td>
<td>5,314,385</td>
<td>3,346,943</td>
</tr>
<tr>
<td><strong>Total deductions</strong></td>
<td>20,477,616</td>
<td></td>
<td>49,776,427</td>
<td>5,314,385</td>
<td>3,346,943</td>
</tr>
<tr>
<td><strong>Transfers In(out), net (Note 7)</strong></td>
<td>(317,801)</td>
<td>688,306</td>
<td>(370,505)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BALANCES, END OF YEAR</strong></td>
<td>$235,909</td>
<td>$48,120,731</td>
<td>$251,513,137</td>
<td>$1,498,541</td>
<td>$8,303,928</td>
</tr>
</tbody>
</table>

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 that, when not obligated or expended, are retained by the Gallery for a period of five years prior to being returned to the United States Treasury; and "no-year" appropriations, for the repair, renovation and restoration of its buildings and for special exhibitions. No-year appropriations are retained until expended.

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 fifty years. Equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (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 FUNDS—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 $5,788,515 and $4,851,916 for the years ended 30 September 1995 and 1994, respectively. Of these amounts, $5,613,375 and $4,851,916, respectively, were used for operating purposes and, pursuant to the trustees' policy noted above, $175,140 was returned to principal for 1995. 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 for federal employees and accrued for non-federal employees as of year end.

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 STATEMENTS—Effective for the year ending 30 September 1996, the Gallery will be required to implement Statement of Financial Accounting Standards (SFAS) No. 116 "Accounting for Contributions Received and Contributions Made" and SFAS No. 117 "Financial Statements of Not-For-Profit Organizations." A 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 1995 and 1994, federal cash of $16,154,305 and $13,666,804, 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:

<table>
<thead>
<tr>
<th></th>
<th>1995</th>
<th>1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Century Fund pledges</td>
<td>$10,920,000</td>
<td>$12,500,000</td>
</tr>
<tr>
<td>Special exhibition and other program grants and pledges</td>
<td>4,141,441</td>
<td>4,329,199</td>
</tr>
<tr>
<td>Due from brokers on sales of securities and accrued investment income</td>
<td>4,700,351</td>
<td>3,263,168</td>
</tr>
<tr>
<td>Other</td>
<td>3,181,501</td>
<td>3,386,259</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$22,943,293</strong></td>
<td><strong>$23,478,626</strong></td>
</tr>
</tbody>
</table>

4. Investments

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

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Government obligations and cash equivalents</td>
<td>102,059,231</td>
<td>103,770,074</td>
<td>99,778,548</td>
<td>97,654,402</td>
</tr>
<tr>
<td>Bonds and notes</td>
<td>20,483,269</td>
<td>21,143,680</td>
<td>18,537,644</td>
<td>18,863,836</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>134,833,066</td>
<td>165,858,179</td>
<td>125,041,769</td>
<td>137,291,700</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$262,375,566</strong></td>
<td><strong>$295,771,933</strong></td>
<td><strong>$248,357,961</strong></td>
<td><strong>$258,809,938</strong></td>
</tr>
</tbody>
</table>

In 1942, the Gallery, under authority of an Act of Congress, made a $5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the United States Treasury (ranging from 6.125% to 7.875% during fiscal year 1995). Interest income on this loan was $362,118 and $321,684 for the years ended 30 September 1995 and 1994, respectively.

In keeping with the Gallery's investment policies, in April 1995, one of the Gallery's investment managers entered into French franc and German deutschemark forward contracts to hedge against currency exposure related to foreign denominated debt issues held as investments. The contract value was approximately $5,013,000 at 30 September 1995, with an unrealized appreciation of approximately $124,000 recorded in the financial statements. These contracts expired in October 1995.

The net change in investment appreciation for the years ended 30 September is as follows:

<table>
<thead>
<tr>
<th>Increase/(decrease) in unrealized appreciation of investments</th>
<th>1995</th>
<th>1994</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$23,068,655</td>
<td>$(15,221,454)</td>
</tr>
<tr>
<td>Realized gain on sale of investments</td>
<td>8,962,284</td>
<td>13,050,283</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$32,030,939</strong></td>
<td><strong>$ (2,171,171)</strong></td>
</tr>
</tbody>
</table>

5. Publications inventory

As of 30 September inventory consists of the following:

<table>
<thead>
<tr>
<th></th>
<th>1995</th>
<th>1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gallery shops inventory</td>
<td>$1,379,165</td>
<td>$1,538,413</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>564,905</td>
<td>1,527,426</td>
</tr>
<tr>
<td>Other</td>
<td>452,080</td>
<td>473,761</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$2,396,150</strong></td>
<td><strong>$3,539,600</strong></td>
</tr>
</tbody>
</table>

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 $3,960,557 in 1995 comprises $2,337,438 of non-federal funds and $1,623,119 of federal funds.

Buildings and equipment consist of the following as of 30 September:
1995

Buildings 121,749,895
Equipment 4,138,087
Construction-in-progress 308,347
Less accumulated depreciation 2,308,347
Total funds 125,887,982

Non-federal
£121,749,895
4,138,087
125,887,982

Federal
$ 14,067,202
31,352,039
2,308,347
$47,727,588

Total funds
$135,817,097
$134,402,783

(56,262,866)
21,864,444
(78,127,310)
(74,323,813)

69,625,116
$ 25,863,144
$ 95,488,260
$ 95,021,043

7. Non-federal fund balances

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

<table>
<thead>
<tr>
<th>Funds for operations</th>
<th>1995</th>
<th>1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art purchases</td>
<td>17,124,782</td>
<td>15,079,783</td>
</tr>
<tr>
<td>Capital construction</td>
<td>11,491,400</td>
<td>9,855,339</td>
</tr>
<tr>
<td>Publications</td>
<td>16,014,746</td>
<td>14,949,693</td>
</tr>
<tr>
<td>Fellowships and other projects</td>
<td>3,489,803</td>
<td>4,263,524</td>
</tr>
<tr>
<td>Total funds for special purposes</td>
<td>48,120,731</td>
<td>44,148,339</td>
</tr>
</tbody>
</table>

Endowment funds:

Endowment funds, the income from which is available for:
- Restricted purposes
  - Galleries operations
    - Federal fund $108,703,863
    - Non-federal fund $108,562,127
  - Other funds $108,352,693
- Special purposes
  - Federal fund $18,016,753
  - Non-federal fund $16,159,469
- Unrestricted purposes
  - Federal fund $16,230,394
  - Non-federal fund $16,916,276

Total endowment funds $251,513,137

Total non-federal funds $299,869,777

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 $660,000 and $597,000 for the years ended 30 September 1995 and 1994, respectively.

10. Rental commitments

The Gallery has entered into operating leases for warehouse space expiring in October 1998. Future minimum rental commitments under these leases at 30 September 1995, are approximately as follows:

<table>
<thead>
<tr>
<th>For the years ending 30 September</th>
<th>Federal fund</th>
<th>Publications fund</th>
</tr>
</thead>
<tbody>
<tr>
<td>1996</td>
<td>$385,672</td>
<td>$128,558</td>
</tr>
<tr>
<td>1997</td>
<td>397,242</td>
<td>132,415</td>
</tr>
<tr>
<td>1998</td>
<td>409,160</td>
<td>136,386</td>
</tr>
<tr>
<td>1999</td>
<td>34,180</td>
<td>11,393</td>
</tr>
<tr>
<td>Total</td>
<td>$1,226,254</td>
<td>$408,752</td>
</tr>
</tbody>
</table>

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 and selected others participate in both the Social Security Retirement System and the new 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 $3,776,100 and $3,732,300 for the years ended 30 September 1995 and 1994, respectively.

9. Income taxes

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

Acquisitions

Paintings

Beert the Elder, Osias, Flemish, active 1596–1623
Banquet Piece with Oysters, Fruit, and Wine, c. 1610/1620, oil on panel, 1993.32.1, Patrons' Permanent Fund

Bonnard, Pierre, French, 1867–1947
Paris, Rue de Parme on Bastille Day, 1890, oil on canvas
Study for a Portrait of Vuillard, c. 1910, oil on wood
1995.47.2–3, Collection of Mr. and Mrs. Paul Mellon

Braque, Georges, French, 1882–1963
Fruit, Glass, and Mandolin, 1938, oil and sand on canvas, 1995.47.4, Collection of Mr. and Mrs. Paul Mellon

Cézanne, Paul, French, 1839–1906
Boy in a Red Waistcoat, 1888–1890, oil on canvas, 1995.47.5, Collection of Mr. and Mrs. Paul Mellon in Honor of the 50th Anniversary of the National Gallery of Art

Chase, William Merritt, American, 1849–1916
Nude, c. 1901, oil on canvas, 1995.47.1, Collection of Mr. and Mrs. Paul Mellon

Degas, Edgar, French, 1834–1917
Horses in a Meadow, 1871, oil on canvas, 1995.11.1, Chester Dale Fund
The Dance Lesson, c. 1879, oil on canvas
Self-Portrait with White Collar, c. 1857, oil on paper on canvas
Rent de Gas, 1855, oil on canvas
1995.47.6–8, Collection of Mr. and Mrs. Paul Mellon

Diller, Burgoyne, American, 1906–1965
First Theme, 1964, oil on canvas, 1994.82.2, Robert and Jane Meyerhoff Collection

Dubuffet, Jean, French, 1901–1985
Repriseuse de chaussette (Darners of Socks), 1945, oil and pebbles on canvas
Terra-cotta la grosse bouche (Big Mouth Terra Cotta), 1946, oil, plaster, sand, pebbles, coal, and mirrored glass on canvas
Limbours façon filet de poulet (Limbour Fished from Chicken Droppings), 1946, oil, pebbles, sand, plaster, coal, straw, and resin on wood fiberboard panel
Petite musique pour Edith (A Little Musical Number for Edith), 1946, oil, sand, and crayon on canvas
Bertèle bouquet plume, Portrait de Parade (Bertèle as a Blossoming Bouquet, Sideshow Portrait), 1947, oil, plaster, and sand on canvas
Deux figures dans un paysage (Two Figures in a Landscape), 1949, oil and sand on hessian
Le temps pressé (Time Is Running Out), 1950, oil on canvas
Corps de dame jaspe (Marbled Body of a Lady), 1950, oil and sand on canvas
Confiture matière lumière (Texturologie III) (Preserves of Light and Matter [Texturology LIII]), 1958, oil on canvas
Vache aux cornes noires (Cow with Black Horns), 1954, oil on canvas
Vache la belle allégre (The Beautiful and Sprightly Cow), 1954, oil on canvas
Compagnonnage (Companionship), 1956, oil and collage elements on canvas
La Fiat aux pare-chocs (The Fiat with Bumpers), 1961, oil on canvas
Bouche en croissant ou Rieuse a bouche en croissant de lune ( Crescent Mouth, or Laughing Woman with a Crescent-Moon Mouth), 1946, oil, pebbles, and sand on canvas
Pierres aux figures (Stones with Figures), 1952, oil, plaster, and sand on wood fiberboard panel
Grande traite solitaire (The Large Solitary Milking), 1943, oil on canvas
La maison aux deux chemins (The House with Two
Path), 1951, oil, sand, and pebbles on canvas
La promeneuse au chapeau rouge (The Strolling Woman in a Red Hat), 1953, oil on canvas
Façades d'immeubles (Building Facades), 1946, oil on canvas
Gesticulate (Gouter), 1945, oil, enamel, sand, pebbles, and resin on canvas
Paysage vert (Green Landscape), 1944, oil on canvas

Fantin-Latour, Henri, French, 1836-1904
Self-Portrait, 1861, oil on canvas, 1995.47.9, Collection of Mr. and Mrs. Paul Mellon

Gauguin, Paul, French, 1848-1903
Still Life with Peonies, 1884, oil on canvas, 1995.47.10, Collection of Mr. and Mrs. Paul Mellon

Hodgkin, Howard, British, born 1932
Souvenirs, 1980-1984, oil on wood, 1994.82.3, Robert and Jane Meyerhoff Collection

La Fresnaye, Roger de, French, 1885-1925
Village at the Water's Edge, 1910, oil on wood, 1995.47.11, Collection of Mr. and Mrs. Paul Mellon

Lichtenstein, Roy, American, born 1923
Entablature, 1975, oil, sand and magna on canvas, 1994.82.4, Robert and Jane Meyerhoff Collection

Manet, Edouard, French, 1832-1883
Tame, the Japanese Dog, c. 1875, oil on canvas, 1995.47.12, Collection of Mr. and Mrs. Paul Mellon

Mesches, Arnold, American, born 1923
The Three Chandeliers, 1987, acrylic on canvas, 1994.83.1, Gift of Lionel C. and Elizabeth P.S. Epstein

O'Keeffe, Georgia, American, 1887-1986
Winter Road I, 1963, oil on canvas, 1995.4.1, Gift of The Georgia O'Keeffe Foundation

Reynolds, Joshua, Sir, British, 1723-1792
Miss Beatrix Lister, 1765, oil on canvas, 1995.3.1, Gift of Margaret Mellon Hitchcock

Rothenberg, Susan, American, born 1945

Salle, David, American, born 1952
Coming and Going, 1987, acrylic, oil and photosensitized linen on canvas, 1994.82.5, Robert and Jane Meyerhoff Collection

Stella, Frank, American, born 1936
Film Flon IV, 1969, polymer and fluorescent polymer paint on canvas, 1994.82.1, Robert and Jane Meyerhoff Collection
Sculture

Barye, Antoine-Louis, French, 1796-1875
Walking Panther, 1831, bronze, 1995.27.8, Gift of Lisa and Leonard Baskin

Beckmann, Max, German, 1884-1950
Head of a Man, 1950, bronze, 1995.26.1, Gift of Max Kahn, New York

Bieberstein, Karl von, Bohemian, possibly, active 1580s
Christoph Putz von Krönher, 1584, lead, 1995.49.6, Gift of Mark Wilkhusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Bonzagni, Gian Federico, Italian, alter 1507-1588
Cardinal Federico Cesi, Bishop of Palestrina (obverse), Façade of Santa Caterina del Funari, Rome (reverse), 1561, bronze, 1995.27.4.a.b, Gift of Lisa and Leonard Baskin

Bradshaw, David, American, born 1894
Plied, 1993, aluminum plate pierced by bullet, 1995.61.2, Gift of Graphistudio / University of South Florida and the Artists

Central Italian 16th Century, after the Antique
The Fall of Phaeton, mid-16th century, silver, 1995.27.1, Gift of Lisa and Leonard Baskin

Danfrte II, Philippe, French, c. 1572-1604
Henry IV, 1553-1610, King of France 1589 (obverse), Victory Holding Palm and Laurel on Globe with Rudder, Club, and Cadences (reverse), 1594, bronze, 1995.49.7.a.b, Gift of Mark Wilkhusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Degas, Edgar, French, 1834-1917
Head, Study for the Portrait of Mme. Salle, 1919/1921, bronze, 1995.47.16, Collection of Mr. and Mrs. Paul Mellon

Dill, Lesley, American, born 1930
Poem Dress of Circulation, 1993-1994, photolithograph on sewn and glued Chiru Kozo paper stained with acrylic paint

Verbeeck, Cornelis, Dutch, c. 1590/1591-1637
Dutch Man-of-War Sailing a Galeon, c. 1620/1625
Dutch Ship Fighting a Galleon, c. 1620/1625
oil on panel, 1995.21.1-2, Gifts of Dorothy V. Hammond

Vuillard, Edouard, French, 1868-1940
Madame Renoir, 1895/1900, oil on wood
Landscape of the Ile-de-France, c. 1894, oil on wood
Self-Portrait, Aged 21, 1889, oil on canvas
1995.47.13-15, Collection of Mr. and Mrs. Paul Mellon

Ferrarese 18th or 19th Century
Best of an Unknown Man, invented possibly c. 1470/1500, cast probably c. 18th or 19th century, bronze, 1995.27.2, Gift of Lisa and Leonard Baskin

Flötner, Peter, German, c. 1485-1546
Charity, 1540/1545, lead, 1995.49.4, Gift of Mark Wilkhusky in honor of Douglas Lewis and Sir John Pope-Hennessy

French 14th Century
Great Seal of King Charles V, model 1364, cast probably 17th century, lead, 1995.49.1, Gift of Mark Wilkhusky in honor of Douglas Lewis and Sir John Pope-Hennessy

French, German, or Netherlandish 16th Century
Decollation of the Baptist, c. 1585, bronze, 1995.27.5, Gift of Lisa and Leonard Baskin

Gauvain, Jacques, French, active before 1501-after 1547
Antoine, 1489-1544, Duke of Lorraine and Barrois (obverse), 1508, 1521/1523, steel, 1995.49.9, Gift of Mark Wilkhusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Hamerani, Ermengoldo, Italian, 1683-1756
Benefit XII (Piero Francesco Orsini, 1699-1730), Pope 1724 (obverse), and Giovanni Hamerani, Italian, 1646-1705, Opening of the Holy Door for the Jubilee (reverse), 1724, bronze, 1995.49.14.a.b, Gift of Mark Wilkhusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Hamerani, Giovanni, Italian, 1646-1705
Innoccenzi XI (Benedetto Odescalchi, 1611-1689), Pope 1676 (obverse), Saint Peter and Saint Paul (reverse), 1678, bronze, 1995.49.11.a.b, Gift of Mark Wilkhusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Hedlinger, Johann Karl, Swiss, 1691-1791
Frederick I (1676-1751), King of Sweden 1720 (obverse), The Royal Palace, Stockholm (reverse), 1731, silver, 1995.49.11.a.b, Gift of Mark Wilkhusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Italian 17th Century
Tablet of the Superscription, from a Crucifix, c. 1600, bronze
Saint Thaddeus, 17th century, lead 1995.49.8-9, Gifts of Mark Wilkhusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Italian 19th or 20th Century
Sigismondo Malatesta and Isotta da Rimini (obverse), Malatestas Arms within a Wreath (reverse), probably 19th or 20th century, bronze, 1995.28.1.a.b, Gift of Lois and Anthony Illoska in honor of Mr. and Mrs. Robert O. Earl

Kiefer, Anselm, German, born 1945
Angel of History, 1989, lead, glass, and poppies, 1994.75.1, Eugene L. and Marie-Louise Garbaly Fund

Leoni, Leone, Italian, 1509-1590
Emperor Charles V and Prince Philip of Spain (obverse), Pillars of Hercules (reverse), 1553, bronze, 1995.27.3.a.b, Gift of Lisa and Leonard Baskin

Long, Richard, British, born 1945
Whitechapel Slate Circle, 1981, slate, 1994.76.1, Gift of the Collectors Committee

Lupicini, Vincenzo di Giovanni, probably, Italian, died 1610
Marchesa Fanfetta Sforza, born c. 1510, Wife 1546 of Mazzolo I, Marquis of Caravaggio, c. 1572, lead, 1995.81.1, Gift of Karl Lunde
Maillol, Aristide, French, 1861–1944
La Méditerranée, c. 1906, marble
Head of Renoir, 1906 or 1907, bronze
Half Body, c. 1905, terra cotta
1995.47.17–19. Collection of Mr. and Mrs. Paul Mellon

Master IO.F.F., Italian, active 1468/1484
Mucius Scaevola, second half 15th century, bronze
1995.49.3. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Moderno, Italian, 1467–1528
Battle Scene, in a Rectangular Frame, 1505/1510, bronze
1995.50.1. Gift of Douglas Lewis

Simon, Thomas, English, c. 1623–1665
King Charles II in Coronation Robes (obverse), 1661, silver washed with gold, 1995.27.7.a,b. Gift of Lisa and Leonard Baskin

Saint-Urbain, Ferdinand de, French, 1658–1738
Leopold Joseph I, 1679–1729, Duke of Lorraine 1697 (obverse), Mounted Traveller (reverse), 1727, bronze
1994.81.2.a,b. Gift of Karl Lunde

Oldenburg, Claes, American, born 1929

Picasso, Pablo, Spanish, 1881–1973
Dove, 1954, bronze, 1995.47.20. Collection of Mr. and Mrs. Paul Mellon

Rodin, Auguste, French, 1840–1917
Head of Hanako, c. 1906/1908, bronze
1995.47.21. Collection of Mr. and Mrs. Paul Mellon

Roman 15th Century, after the Antique
Garlanded Head of Bacchus, c. 1450, bronze, 1995.49.2. Gift of Mark Wilchusky in honor of Douglas Lewis and Sir John Pope-Hennessy

Netherlandish 16th Century
A Warrior, with a Garlanded Mask below, c. 1530s, lead, 1995.27.6. Gift of Lisa and Leonard Baskin

Netherlandish 16th Century
A Warrior, with a Garlanded Mask below, c. 1530s, lead, 1995.27.6. Gift of Lisa and Leonard Baskin

82
1863, graphite with blue wash; graphite and pen and brown ink
1995.52.36-37.a,b, Gift of William B. O'Neal

Degas, Edgar, French, 1834–1917
Young Woman, 1861/1865, oil on paper
René de Gas (recto), Studies of Feet (verso), 1855, graphite
Woman Embroidering, 1855/1860, black chalk and graphite heightened with white
Hortense Valpinçon, 1883, pastel and graphite
Woman Reading a Book, c. 1879, black chalk with stumping, heightened with white, on blue paper
Study for "Mary Cassatt at the Louvre: The Etruscan Gallery" (recto and verso), c. 1879, graphite; carbon and softground wax transfer
1995.47.31-36.a,b, Collection of Mr. and Mrs. Paul Mellon

Dehn, Adolf Arthur, American, 1895–1968
Sketchbook of Northern Michigan, 1947, sketchbook with 23 drawings in graphite,
1995.25.1.a-w, Gift of Mrs. Adolf Dehn

Delacroix, Eugène, French, 1798–1863
Flowers, watercolor, gouache, and black chalk on light brown paper, 1995.47.37, Collection of Mr. and Mrs. Paul Mellon

Desfriches, Aignan-Thomas, French, 1715–1800
Riverscape with a Waterfall, 1768
Landscape with Peasants before an Inn, probably 1768
graphite and stumping with scratching-out on white prepared paper, 1994.84.1-2, Gift of Neil and Ivan Phillips in memory of Jacqueline Getty Phillips

Devis, Anthony, British, 1729–1817
Sunset over the Valley, gray and brown washes over graphite
Zahara, pen and black ink with watercolor
Wooded Landscape, pen and black ink with gray wash over graphite
1995.32.41-43, Gift of William B. O'Neal

Dix, Otto, German, 1891–1969
Homunculus, 1918, pen and brush and black ink on brown paper, 1995.34.1, Gift of Richard A. Simms and Alka Mellon Bruce Fund

Driggs, Elsie, American, 1898–1968
Christmas Card with an Angel, 1950s, watercolor and graphite
Woman Tree, 1960s, watercolor
1995.26.6-7, Gift of Max Kahn, New York

Du Maurier, George, British, 1834–1896
"—And mist or grim, I'd sail with him, if he would sail with me—," c. 1865, pen and black ink over graphite

Two Children in the Snow, pen and black ink with scratching-out
Distinguished Amateurs no. II: the art critic, 1880, pen and brown ink over graphite with scratching-out
The Thyssen, 1880, pen and brown ink over graphite with scratching-out
1995.32.44, 46, 213-216, Gift of William B. O'Neal

Dubuffet, Jean, French, 1901–1985
Jean Paulhan, 1945, gouache with brush and black ink
Fauvieu, 1946, black chalk, wetted black chalk, and white gouache on light brown paper
Colloque II (Colloquy II), 1946, gouache and lacquered paint
Vache (Cow), 1954, gouache and oil
Jardin de Bibi Trompette (Bibi Trompette's Garden), 1955, butterfly wings, gouache, and watercolor
L’heureux de peu (Happy with Little), 1957, oil and collage elements
Rue Saint-Lazare (La Gratouille), 1962, gouache
Café au damier (Train avant d’autobus et deux voitures) [Café au damier (The Front of the Bus and Two Cars)], 1961, gouache, watercolor, and collage over graphite
L’Arnaque (The Swindle), 1962, gouache
Rinage, Grattage (Site Urbain avec 3 automobiles) [Carwash, Oilchange (Urban Site with 3 Automobiles)], 1962, gouache
Chérubin Ouistiti, 1962, gouache
Cyndie Nuc (Nude Cyclist), 1944, gouache,
Mirror. Four Oval Compositions, 1867-1848  
Seated Youth with a Saffir, c. 1815, graphite with brown wash heightened with white on brown paper.  
The Horse of Scleme from the Eight Marbles (recto); Study of a Horse (verso), after 1807, pen and brown ink; graphite.  

FIELDING, THALES, British, 1793-1837  
The Yew at Clifford, graphite, 1995.52.49, Gift of William B. O’Neal.  

FLAXMAN, JOHN, British, 1755-1826  
Four Seated Figures, 1995.52.50, Gift of William B. O’Neal.  

FOGGINI, GIOVANNI BATTISTA, Italian, 1652-1725  
A Monstrance with Two Angels Supporting a Chalice, black chalk and pen and brown ink, partially squared in black chalk, 1995.15.1, Alba Mellon Bruce Fund.  

FORAIN, JEAN-LOUIS, French, 1852-1931  
Young Woman Seated at a Piano (recto and verso), c. 1890, black chalk, 1995.47.39.a.b, Collection of Mr. and Mrs. Paul Mellon.  

FOSTER, MYLES BIRKET, British, 1825-1899  
Lake in a Mountainous Landscape, graphite, 1995.52.51, Gift of William B. O’Neal.  

FRANCE 20th CENTURY  
Seated Woman, graphite, 1995.47.40, Collection of Mr. and Mrs. Paul Mellon.  

FROST, WILLIAM EDWARD, British, 1810-1877  
Girl with a Bow, watercolor with pen and brown ink, 1995.52.52, Gift of William B. O’Neal.  

GARI, LUDBOVICO, Italian, active 1489  

GATCH, LEE, American, 1902-1968  

GAUGUIN, PAUL, French, 1848-1903  
Two Tahitians Gathering Fruit (recto and verso), 1899/1900, transfer drawing in brown and ochre ink; graphite and blue crayon.  

GARDI, GIAN ANTONIO, Italian, 1699-1761  
Standing Male Nude (recto), Male Nude (verso), c. 1750s, red chalk heightened with white on brown paper.  

GUYS, CONSTANTIN, French, 1805-1892  
The Queen, watercolor and graphite, Officers and Courtesans in an Interior; pen and brown ink with watercolor over graphite.  

HALE, LILIAN WESCOTT, American, 1881-1963  
Vase of Flowers, graphite.  

HARPIGNIES, HENRI-JOSEPH, French, 1819-1916  
View of the Dome of St. Peter’s, Rome, 1863, watercolor over graphite.  

HAYDON, BENJAMIN ROBERT, British, 1786-1846  
Study of a Hand (recto), Study of a Foot (verso), black chalk on brown paper.  

HAYTER, JOHN, British, 1800-1895  
Avenue of Trees, graphite with blue and gray washes, 1995.52.72, Gift of William B. O’Neal.  

HEYER, GEORGE SIR, British, 1792-1871  
Bandits on the Lookout, 1839, pen and brown ink with brown wash, heightened with white.  

HOBLETT, DR. LOUIS MARTINET, 1826  
Self-Portrait, 1822.  

HODGSON, THOMAS, British, 1786-1869  
Girl Reclining, Seated man.  

HOKE, WILLIAM, British, 1787-1831  
Young Gentlemen Conversing, pen and brown ink and graphite.  

HOWARD, 9TH EARL OF CARLISLE, GEORGE, English, 1843-1911  
The Grounds at Castle Howard, watercolor over graphite, 1995.52.81, Gift of William B. O’Neal.  

HUNT, WILLIAM HENRY, British, 1790-1864  
A Tree in Full Leaf, Studies of a Male Figure, graphite, 1995.52.82-83, Gift of William B. O’Neal.  

HUNT, WILLIAM HOMLAN, British, 1827-1910  
The Artist’s Father, William Hunt, before 1856, pen and brown ink with brown wash, 1995.52.84, Gift of William B. O’Neal.  

INGRES, JEAN-AUGUSTE-DOMINIQUE, French, 1780-1867  
Dr. Louis Martinet, 1826.  

JOHN, AUGUSTUS, Welsh, 1878-1961  
The Bathers, 1930s, pen and black ink with watercolor.  

JOHNS, GEORGE, British, 1786-1869  
Girl Reclining, Seated man and brown ink over graphite.  

KEENE, CHARLES SAMUEL, British, 1823-1891  
"Oh, Tax 'em by all means!" 1888, pen and brown ink with brown wash over graphite, heightened with white.  

KEENE, HENRY EDDOWES, British, 1824-1909  
Figures in a Landscape, 1858, pen and brown ink.  

KNAUER, JOHN BAVEROCK, British, 1785-1859  
Warwick Castle from the Avon. 1837, pen and brown ink with brown and gray washes over graphite, 1995.52.94, Gift of William B. O’Neal.
Kollwitz, Käthe, German, 1867–1945
Self-Portrait as a Young Woman, c. 1900, pastel, 1995.56.1, Gift of Robert and Chris Penney

Landseer, Edwin, Sir, British, 1802–1873
The Barn, pen and brown ink and graphite on two joined sheets of paper, 1995.52.95, Gift of William B. O’Neal

Le Prince, Jean-Baptiste, French, 1734–1781
A Farmer and a Sheep Crossing a Rustic Bridge, red chalk, 1995.47.54, Collection of Mr. and Mrs. Paul Mellon

Lear, Edward, British, 1812–1888
Cape Sant’Angelo, Amalfi, c. 1887, pen and brown ink with brown wash over graphite
Mountainous View from Antrodoco, 1845, graphite heightened with white on blue paper
Mount Kinchinjunga (All Things Fair), gray wash
Pine Tree, 1839/1845, graphite on gray paper
Sketches in Italy (recto), Lake Scene (verso), 1839/1845, black chalk with gray wash heightened with white
Ruined Temple on a Hill, 1866, pen and brown ink over graphite on blue paper
Villa Pamphili, Rome, 1840, graphite
Wady Mokatteb, 1849, pen and brown ink over graphite
1995.52.96–103, Gift of William B. O’Neal

Leighton, Frederic, Lord, British, 1830–1896
Figure Studies, black chalk heightened with white on brown paper
Study for “Greek Girl Dancing,” c. 1867, black chalk heightened with white on blue paper
Studies of the Wise and Foolish Virgins, black chalk heightened with white on blue paper
1995.52.104–106, Gift of William B. O’Neal

Leitch, William Leighton, British, 1804–1883
A Ruined Castle on a Lake, 1881, watercolor over graphite, 1995.52.107, Gift of William B. O’Neal

Linnell, John, British, 1792–1882
Boyswater, Clearing Ground between Queen’s Road
and Perchsect Terrace, 1830, black chalk heightened with white
A Beech Wood, 1815, graphite heightened with white
Figure Studies, graphite on light brown paper
Hampton Court, graphite
The Harvest Field, black chalk heightened with white on brown paper
Hens and Chicks, pen and brown ink
Landscape in Herefordshire, 1814, black chalk heightened with white on blue paper
Tao y Dulčhe, graphite
Woman Aisle, graphite
1995.52.108-116, Gift of William B. O'Neal
Long, Richard, British, born 1945
Whitechapel Slate Circle, 1981, graphite with red pencill. 1994.76.2, Gift of the Collectors Committee
Lushington, Sarah Grace, British, died 1837
Swiss Mountain Village, graphite with watercolor, 1995.52.117, Gift of William B. O'Neal
Maganza, Alessandro, Italian, 1556-1640
Saint Jerome; pen and point of brush and brown ink on red chalk, 1995.8.1, Ailsa Mellon Bruce Fund
Magritte, René, Belgian, 1898-1967
Unatelier, 1926, pen and brush and black ink with collage and traces of graphite, 1995.47.55, Collection of Mr. and Mrs. Paul Mellon
Maillo, Aristide, French, 1861-1944
Reclining Nude; red chalk heightened with white on brown paper, 1995.47.56, Collection of Mr. and Mrs. Paul Mellon
Malton, Thomas, British, 1748-1804
St. George's, Bloomsbury, 1799, pen and black ink with gray wash and graphite, 1995.52.118, Gift of William B. O'Neal
Masek, Karel Vitezslav, Czechoslovakian, 1865-1927
Girl with Fruit, 1900/1901, pen and brown ink with pink wash and graphite on light brown paper, 1995.52.55, Gift of The Anne and Jacques Baruch Collection
Master of the Giants, British, active 1779
Head of a Man, pen and black ink, 1995.52.79, Gift of William B. O'Neal
Mathey, Paul, French, 1844-1929
Edgar Degas, 1882, graphite, 1995.47.57, Collection of Mr. and Mrs. Paul Mellon
Matisse, Henri, French, 1869-1954
The Plumed Hat, 1914, graphite
Pinard with a Sketch of "The Painter's Family," pen and brown ink, 1995.47.58-59, Collection of Mr. and Mrs. Paul Mellon
Middleditch, Edward, British, born 1923
Landscape Study Number 1, 1968, charcoal, 1994.87.11, Ruth and Jacob Kainen Collection
Millais, John Everett, British, 1829-1896
Lovers under a Tree, 1856, graphite, 1994.87.11, Ruth and Jacob Kainen Collection
Modersohn-Becker, Paula, German, 1876-1907
Fruit Tree in Bloom, 1900/1902, charcoal on blue paper, 1995.33.1, New Century Fund (Mr. and Mrs. James T. Dyke)
Monet, Claude, French, 1840-1926
Study for "The Luncheon on the Grass," c. 1865, black chalk on blue paper, 1993.47.60, Collection of Mr. and Mrs. Paul Mellon
Monro, Thomas, Dr., British, 1759-1833
Wooded Landscape, black chalk with gray wash, 1995.52.121, Gift of William B. O'Neal
Morisot, Berthe, French, 1841-1895
Peasant Girl, 1890, red chalk with stumping on light brown paper
Girl Picking Cherries, 1891, red chalk with stumping on light brown paper
1995.67.61-62, Collection of Mr. and Mrs. Paul Mellon
Moritz, Friedrich Wilhelm, German, 1783-1855
Portrait of the Artist's Father, watercolor with touches of varnish on light brown paper, 1994.74.2, Ailsa Mellon Bruce Fund
Morland, George, British, 1763-1804
The Mid-Day Meal, 1790s, graphite with colored chalks, 1995.52.122, Gift of William B. O'Neal
Mortimer, John Hamilton, British, 1740-1779
Design for Decorative Vases, black chalk
A Musician, c. 1770/1774, pen and brown ink over graphite
1995.52.123-125, Gift of William B. O'Neal
Mulready, William, British, 1786-1863
Figure Studies, 1832, pen and brown ink, 1995.52.126, Gift of William B. O'Neal
Nash, John Northcote, British, 1893-1977
Valley in Somerset, 1981, graphite
Cliff End, Weymouth (recto and verso)
watercolor and graphite, 1995.52.127-128.a.b, Gift of William B. O'Neal
Nash, Joseph, British, 1808-1878
Study of a Helmet, Breastplate, and Rapier, graphite, 1995.52.129, Gift of William B. O'Neal
Nash, Paul, British, 1889-1946
Lightblue, c. 1933/1934, pen and brush and black ink with colored chalks over graphite, 1995.52.130, Gift of William B. O'Neal
Payne, Arthur Frederick, British, 1831-active 1880s
A Cathedral Nave, black chalk
An Ecclesiastic Building with Flames and Demons, watercolor over graphite
1995.52.131-132, Gift of William B. O'Neal
Payne, William, British, c. 1760-1830
A Castle with a Bridge, watercolor over graphite, 1995.52.133, Gift of William B. O'Neal
Pearce, Charles Sprague, American, 1851-1914
84 preparatory drawings for Library of Congress murals, including 15 studies for lunettes, 41 studies and 5 stencils for border designs, 9 studies for figures, 7 studies for panels, 5 studies for archways, and 2 studies for scrolls, 1890/1897, watercolor, gouache, colored pencils, oil, pen and ink, gold paint, conté crayon, and graphite, 1995.24-84, Gift of Mr. and Mrs. Mark Borghi
Pennelli, Joseph, American, 1857-1926
Preparations for the Lying in State of Edward VII, 1910, charcoal heightened with white, 1994.88.1, Gift of Mr. and Mrs. Robert G. Cleveland
Picasso, Pablo, Spanish, 1881-1973
Self-Portrait, 1919, watercolor and graphite, 1995.47.63, Collection of Mr. and Mrs. Paul Mellon
Poynter, Edward John, Sir, British, 1836-1919
Minerva, 1886, black and white chalks on red-brown paper
Honeysuckle, 1878, green chalk, 1995.52.134-135, Gift of William B. O'Neal
Prinsep, Valentine Cameron, British, 1838-1904
Girls with Linked Hands (recto), Figure Studies (verso), graphite, 1995.52.136.a,b, Gift of William B. O'Neal
Proust, John Skinner, British, 1806-1876
Consistent Street Scene, 1860/1870, graphite with pen and blue and brown inks
A Fountain in Austria, watercolor over graphite on blue paper
A Gothic Arch, pen and brown ink over graphite, 1995.52.137-139, Gift of William B. O'Neal
Prout, Samuel, British, 1783–1852
A Carriage, graphite with brown wash
Scene at Jumieges, pen and black ink with watercolor, heightened with white
Market Scene, graphite with watercolor
1995.52.140-142, Gift of William B. O'Neal

Ramsay, Allan, Scottish, 1713–1784
Lord George Villiers, black chalk heightened with white on blue paper
Seated Man (recto), Hand Studies (verso), black chalk heightened with white on blue paper
1995.52.143-144.a,b, Gift of William B. O'Neal

Richmond, George, British, 1809–1896
Sheep, c. 1837/1839, pen and brown ink, 1995.52.145, Gift of William B. O'Neal

Richmond, William Blake, Sir, British, 1842–1921
Studies of the Wise and Foolish Virgins (recto and verso), red chalk
Trees at Box Hill, 1860, black chalk and graphite heightened with white on blue paper
1995.52.146.a,b-147, Gift of William B. O'Neal

Roberts, David, Scottish, 1796–1864
Tivoli, 1854, graphite and watercolor, 1995.52.148, Gift of William B. O'Neal

Roberts, Sir, Rabindranath Tagore, British, 1872–1945
Andre Gide, 1918, red chalk heightened with white
Self-Portrait, 1895, pen and brown ink, 1995.47.66. Collection of Mr. and Mrs. Paul Mellon

Rowlandson, Thomas, British, 1756–1827
The Foot Bath (Drying Out), pen and brown ink with watercolor
View from the Inn at Lynton, probably 1811, pen and gray ink with watercolor
1995.52.156-157, Gift of William B. O'Neal

Ruskin, John, British, 1819–1900
Early Leaf Sculpture for "Stones of Venice," pen and brown ink with watercolor and graphite.
1995.52.158, Gift of William B. O'Neal
An Angel, pen and brown ink and black chalk
Study of a Right Arm and a Left Hand, black chalk heightened with white on light brown paper
1995.52.194-197, Gift of William B. O'Neal

West, William, British, 1801-1861, or Samuel Jackson, British, 1794-1869
A Rocky Coast by Moonlight, late 1820s, brown wash with blotting and surface scraping,
1995.52.198, Gift of William B. O'Neal

Westall, Richard, British, 1765-1836
The Reaper (The Harvest Moon), pen and gray ink with watercolor over graphite, 1995.52.199, Gift of William B. O'Neal

White, Stanford, American, 1853-1906
Blue Ridge Mountains, c. 1898, watercolor and gouache with pen and brown ink, 1995.52.200, Gift of William B. O'Neal

Wiegers, Jan, Dutch, 1893-1959
In the Swiss Alps, colored pencils with gray wash on yellow-pink paper, 1994.85.2, Gift of Richard A. Simmons

Wiley, William T., American, born 1937
Wilkie, David, Sir, Scottish, 1785-1841
A Chair Leg, black chalk heightened with white
A Family Group, 1835, pen and brown ink
Landscape Study, black chalk on light brown paper
Battle Scene, 1840, pen and black ink
Ewer (recto), Mother and Child (verso), pen and brown ink
An Upraised Arm, black and red chalks heightened with white
A Tassel, black, red, and yellow chalks heightened with white
A Lock, pen and black ink
A Padlock, pen and brown ink
1995.52.201-209, Gift of William B. O'Neal

Wood, Christopher, British, 1901-1930
Cornwall, graphite, 1995.52.210, Gift of William B. O'Neal

Woodforde, Samuel, British, 1763-1817
Nude Man Seen from the Rear, 1786/1791, black chalk heightened with white on blue paper
The “Farnese Flora” at Stourhead, black chalk heightened with white on blue paper
1995.52.211-213, Gift of William B. O'Neal

Wyatt, Henry, British, 1794-1840
Man with His Legs Croused, 1816, black chalk with stumping, heightened with white, on blue paper, 1995.52.214, Gift of William B. O'Neal

Zoffany, Johann, British, 1733-1810
Sandstorm in the Desert Overtaking a Caravan, c. 1783/1789, pen and brown ink, 1995.52.45, Gift of William B. O'Neal

Prints
Amiet, Cuno, Swiss, 1868-1961
Carr Blass, 1905, color woodcut printed from 2 blocks: black line block and blue tonal block on japan paper, 1994.74.1, Ailsa Mellon Bruce Fund
The Artist's Wife, 1900/1925, etching in light brown on japan paper [proof], 1994.87.2, Ruth and Jacob Kainen Collection
Degas, Edgar, French, 1834–1917

Mary Cassatt at the Louvre: The Etruscan Gallery, 1879/1880, etching [first state]

Mary Cassatt at the Louvre: The Etruscan Gallery, 1879/1880, cancelled copper plate

Virginie being Admired while the Marquis Cavalcanti Looks On, c. 1880/1883, monotype touched with pastel

1995.47.73–75, Collection of Mr. and Mrs. Paul Mellon

Dehner, Dorothy, American, 1901–1994

Aerial to Infinity, 1954, engraving, 1995.12.1, Gift of the Collectors Committee

Della Bella, Stefano, Italian, 1610–1664

Plusieurs Testes Coffées a la Perfection, 1650, Complete set of 12 etchings, 1994.72.1–12, Ailsa Mellon Bruce Fund

Delteil, Loys, French, 1869–1927

Félix-Hilaire Buhot, 1898, etching and drypoint, 1995.54.28, Helena Gunnarsson Buhot Collection

Demarteau, Gilles, French, 1722 or 1729–1776


Dies, Albert Christoph, Austrian, 1755–1822

Lago di Nemi (Lake Nemi), 1792, etching.

1995.39.1, Rudolf Sobernheim Memorial Fund and Oscar Naumann Memorial Fund

Donovan, Bobby, American, born 1954

Catoctin, 1989, color woodcut, 1994.87.12, Ruth and Jacob Kainen Collection

Escher, M.C., Dutch, 1898–1972

Matthias Passion von Johann Sebastian Bach, 1685–1750, 1938, concert program with woodcut illustration on cover

4 Grafiči, 1932, exhibition brochure with wood-
Mechau, Jacob Wilhelm, German, 1745-1808
Ponte Cello a Civita Castellana (Cello Bridge at Civita Castellana), 1794, etching, 1995.45.1, Gift (Partial and Promised) of David M. Frost

Miró, Joan, Spanish, 1893–1983
Composition, 1947, color monotype etching, 1995.9.1, Gift of the Collectors Committee

Morandi, Giorgio, Italian, 1890–1964
Still Life with Pears and Grapes, 1927
Still Life, 1942
Still Life, 1946, 1995.47.81–83, Collection of Mr. and Mrs. Paul Mellon

Muret de Vinde, vicomte Charles-Gilbert Terray (author), French, 1759–1842, and François Godfrey, French, 1743–1819
Première, published 1797, bound volume with 12 etchings and engravings, 1995.52.221, Gift of William B. O'Neal

Neely, Anne, American, born 1946
Pott, 1995, color monotype, 1994.98.1, Gift of Stephen and Betty Jane Andrus

Anonymous Gift
O'Donnell, Hugh, British, born 1950
Sign of the Tiger, 1991, woodcut with sugarlift, spitbite, embossed open-bit areas, and drypoint
Waverlee, 1992–1993, 6-color spitbite etching and aquatint
Lacuna, 1992–1993, spitbite etching
1995.61.21–23, Gift of Graphicstudio / University of South Florida and the Artist

Oldenburg, Claes, American, born 1929
Alphabet in Form of a Good Humor Bar, 1994–1995, 6-color spitbite etching and aquatint
1995.47.81–83, Collection of Mr. and Mrs. Paul Mellon

Osselto, Alfonso, American, 1916–1990

Pennell, Joseph, American, 1857–1926
Complete set of Etchings in London (Easter Set) in original presentation box with frontispiece and colophon, published 1894:
The Cab Stand, 1887
Cicopatrja's Needle, 1894
Covert Garden, 1887
Greenvics, 1893
Ladenhall Market, 1887
London Bridge, 1893
London Lights, 1894
Oxford Street, London, 1887
The Quadrant, 1893
Smithfield Market, 1887
St. Martin's, 1887
St. Paul's, 1894
Avenue Theatre, 1886
To Embankment, 1893
Tops of Haymarket, 1887
The Tower Bridge, 1893
The Turn of the Tide, 1893
The Underground Station, 1893
Vauxhall Bridge, 1893
Waterloo Bridge, 1893
eetchings, 1995.54.8–17, Gift of Helen Gummerson

Piccasso, Pablo, Spanish, 1881–1973
Head of a Young Girl, 1945, lithograph, 1995.31.1, Gift (Partial and Promised) of Albert Lauber, Jr., and Craig W. Hoffman

Piper, John, British, 1906–1984
English, Scottish of Welsh Landscape, published 1944, bound volume with 12 color lithographs, 1995.52.222, Gift of William B. O'Neal

Pisarro, Camille, French, 1830–1903
Paysanne hébétant (Peasant Labouring), 1890, etching and aquatint touched with graphite [proof], 1995.25.1, Gift of Martin and Liane W. Atlas

Rauschenberg, Robert, American, born 1925

Reinhart, Johann Christian, German, 1761–1847
A Sibyl (Near Sabatia), 1793, etching, 1995.39.2, Alisa Mellon Bruce Fund

A Civita Castellana (Near Civita Castellana), 1794, etching, 1995.44.1, Gift (Partial and Promised) of James A. Johnson, Jr., in memory of his cousin, Roger E. Smith

Richardson, Dorothy (author), British, 1873–1937, and John Austen, British, 1886–1948
John Austen and the Impersonables, published 1930, bound volume with 6 wood engravings, 1995.52.218, Gift of William B. O'Neal

Rosa, Salvador, Italian, 1615–1673
Apoteles and the Comicon Sibyl, c. 1661, etching and drypoint, 1995.10.3, Alisa Mellon Bruce Fund

Rosenquist, James, American, born 1933
My Mind Is an Empty Glass, 1994, 6-color photolithograph on Japanese Chiriko Kozo paper
Discover Graphix, 1994, 8-color photolithograph
1995.61.24–25, Gift of Graphicstudio / University of South Florida and the Artist

Samaras, Lucas, American, born 1936
East, 1968, bound volume with 11 screenprints with offset lithography, thermography, die-cut, and collage laminated to cardboard, 1995.59.1, Gift of Carolyn and Richard Nessel

Silveste, Israel, French, 1621–1691
Veue de la cour des Fontaines de Fontaine Belloc, 1666, engraving, 1995.16.1, Alisa Mellon Bruce Fund

Sonnier, Keith, American, born 1941
Meridan Codex: Print Two, 1992, screenprint on balloon cloth stretched across aluminum frame
Meridan Codex: Print One, 1991–1992, screenprint on balloon cloth stretched across aluminum frame
Zeitroman-Fenster, 1993, 6-color photo-screenprint
1995.61.25–29, Gift of Graphicstudio / University of South Florida and the Artist

Soupault, Philippe (author), French, 1897–1990, and Jean Lurçat, French, 1892–1956
Corps Perdu, 1926, bound volume with 2 drypoints, 1995.52.220, Gift of William B. O'Neal

Stackhouse, Robert, American, born 1942
Blue Encounters, 1991

color spitbite etching, aquatint, and drypoint, 1995.61.30–32, Gift of Graphicstudio / University of South Florida and the Artist
Stuck, Franz von, German, 1863–1928
Meine Mutter, (My Mother), etching, 1994.37.1, Ruth and Jacob Kainen Collection
Thiebaud, Wayne, American, born 1920
Meringue, 1995, color aquatint with drypoint, 1999.40.1, Gift of David A. Blanton III
Tiepolo, Giovanni Domenico, Italian, 1727–1804
Saint Gustavo di Thiene, 1757 or after, etching touched with pen and brown ink [proof], 1995.2.1, Katherine Shepard Fund
Villon, Jacques, French, 1875–1916
Spasible Danseur, 1899, color aquatint and drypoint touched with graphite [proof], 1995.47.84, Gift of Richard A. Simms
Volkov, Sergei, Russian, born 1956
Meine Mutter, (My Mother), 1995.47.84, Gift of David A. Blanton III
Wells, James, American, 1902–1993
Looking Upward, 1928
Walter Family, 1968
Woodcuts, 1994.87.9-10, Ruth and Jacob Kainen Collection
Wilkie, David, Sir, Scottish, 1785–1841
Etchings by D. Wilkie, R.A., published 1824, portfolio of 7 etchings on chine colle, 1994.85.1.a-g, Gift of Richard A. Simms
Zorn, Anders, Swedish, 1860–1920
Storm, 1891, etching, 1995.47.85, Collection of Mr. and Mrs. Paul Mellon

Photographs
Adams, Robert, American, born 1937
Frame for a Tract House, Colorado Springs, 1974
D sums, 1984
Summer Nymphs 2, 1983 [1985]
Sally, Weld County, Colorado, 1984 [1990]
silver gelatin developed-out prints, 1995.35.1-3, Gift (Partial and Promised) of Mary and David Robinson
Alvarez Bravo, Manuel, Mexican, born 1902
Cemetery Wall, Tepoz, Mexico, 1967, silver gelatin developed-out print [c. 1974], 1995.36.65, Patrons' Permanent Fund
Annan, Thomas, Scottish, 1829–1887
Woman, Off High Street, 1868-1877, carbon print from collodion negative [1878], 1995.36.1, Patrons' Permanent Fund
Arbus, Diane, American, 1923–1971
A Young Man in Curles at Home on West 20th Street, N.Y.C., 1966, silver gelatin developed-out print, 1994.76.1, Gift of the Collectors Committee
Atget, Eugène, French, 1857–1927
Etang de Corot, Village-d'Avray, 1900-1910, arrowroot print
Thionon, Pavillon Francais, 1923-1924, albumen print
Magasin, Avenue des Gobelins, 1925, silver gelatin printed-out print 1995.36.2-4, Patrons' Permanent Fund
Netter Hall, 1850, waxed paper negative with brown and black ink, 1995.36.5, Patrons' Permanent Fund
Baldus, Edouard-Denis, French, 1813–1882
View of the Louvre, 1855–1857, albumen print from collodion negative
Bibliothèque Imperiale du Louvre, 1856–1857, salted paper print from collodion negative
Gare de Longjumeau, 1855, albumen print from paper negative
Church of Saint-Pierre-Caur, 1855, albumen print from collodion negative
Tourn, Gare, 1861 or later, albumen print from collodion negative
1995.36.6-10, Patrons' Permanent Fund
Barker, George, American, 1844–1894
Niagara, 1866–1870s, albumen print from collodion negative, 1995.36.1, Patrons' Permanent Fund
Barnard, George N., American, 1819–1902
Battlefield in Atlanta, 1864, albumen print from collodion negative, 1995.36.12, Patrons' Permanent Fund
Bellocq, E. J., American, 1873–1949
Bool, Alfred H., British, active 1870s, and John Bool, British, active 1875
The Oxford Arms, Warwick Lane, 1875, carbon print, 1995.36.64, Patrons' Permanent Fund
Caithness, Earl of, British, 1821–1881, and William Bambridge, British, 1819–1879
Queen Adelaide's Beech, 1864, albumen print from collodion negative, 1995.36.63, Patrons' Permanent Fund
Callahan, Harry, American, born 1912
Eleanor, c. 1958, silver gelatin developed-out print, 1994.77.1, Gift of the Collectors Committee
Chicago, 1948
Indianapolis, 1948
Eleanor Chicago, 1949
Chicago, 1952
Eleanor As-is-Preserved, 1958
silver gelatin developed-out prints, 1994.91.1-5, Gift of Susan and Peter MacGill
Detroit, 1942 (proof sheet)
Detroit, 1944
Chicago, 1948
Chicago, 1948
Chicago, 1948
silver gelatin developed-out prints, 1994.92.1-5, Gift of Ann Solomon
Gaye Cod, 1972
Gaye Cod, 1972
Gaye Cod, 1972
Gaye Cod, 1972
Gaye Cod, 1972
silver gelatin developed-out prints, 1994.93.1-6, Gift of Joyce and Robert Menschel
Eleanor 1947, silver gelatin developed-out print, 1995.20.1, Gift of The Herborn and Nannette Rothschild Memorial Fund in memory of Judith Rothschild
Cameron, Julia Margaret, British, 1815–1879
Mrs. Herbert Duckworth, 1867
Mary Hillier and Two Children, 1864
Deathbed Study, c. 1868
albumen prints from collodion negatives, 1995.36.66-68, Patrons' Permanent Fund
Canova, Giacomo, Italian, 1812/1815–1865
Sacrecoeur, 1855
View of Rome, 1857
salted paper prints from paper negatives, 1995.36.69-70, Patrons' Permanent Fund
Carroll, Lewis, British, 1832–1898
Xie Kitch, c. 1868, albumen print from collodion negative, 1995.35.4, Gift (Partial and Promised) of Mary and David Robinson
Cuveller, Eugène, French, c. 1830–1900
A Back in the Forest, c. 1865, albumen print from collodion negative, 1995.35.3, Gift (Partial and Promised) of Mary and David Robinson
Forest Scene, c. 1850s, salted paper print from paper negative
Parc de Cerarmes, late 1850s, albumen print from paper negative
Trio Study, Fontainbleau, 1860, albumen print from collodion negative
Road and Trees with Hearstof, 1860, albumen print from paper negative
1995.36.71-75, Patrons' Permanent Fund
Dane, Bill, American, born 1938
Los Angelos, 1982, silver gelatin developed-out print, 1995.39.6, Gift (Partial and Promised) of Mary and David Robinson
De Caranza, Ernest, French, active 1850s
Turkey: Scutari Cemetery, 1852, salted paper print toned with platinum from paper negative, 1995.36.74, Patrons' Permanent Fund
De Clercq, Louis, French, 1836–1901
Grenade, Alhambra, Porte d'Entree de la Forerence, 1860, albumen print from paper negative, 1995.36.77, Patrons' Permanent Fund
Diamond, Hugh Welch, Dr., British, 1809 – 1886
Elderly Woman Holding a Dead Bird, Surrey County Asylum, c. 1885, albumen print from collodion negative, 1995.36.78, Patrons' Permanent Fund
Du Camp, Maxime, French, 1822–1894
Thebes, Karrnak, Portique de Temple de Khons, 1850, silver print (possibly developed-out) toned with gold from paper negative, 1995.36.79, Patrons' Permanent Fund
Durandelle, Louis-Émile, French, 1839–1917
Ornamental Sculpture from the Paris Opera House (Column Detail), 1865–1874
Ornamental Sculpture from the Paris Opera House (Arch Detail), 1865
Ornamental Sculpture from the Paris Opera House (Column Fragment), 1865–1874
albumen prints from collodion negatives, 1995.35.7-9, Gift (Partial and Promised) of Mary and David Robinson
Edgerton, Harold, American, 1903–1990
Focusing Club Impacting Ball on Tee, c. 1935
Denmore State Bending the Shaft, 1938
silver gelatin developed-out prints, 1995.35.10-11, Gift (Partial and Promised) of Mary and David Robinson
Eggleton, William, American, born 1939
Almost at the Mississippi River, Dyerburg, Tennessee, 1984, Ektacolor print, 1995.35.12, Gift (Partial and Promised) of Mary and David Robinson
Emerson, Peter Henry, British, 1836–1936, and T. F. Goodall, British, 1857–1944

*Life and Landscape on the Norfolk Broads*, 1887, bound volume of 39 platinum prints
*On the River Bure*, 1887, platinum print
1995.63.1-2, Gift (Partial and Promised) of Harvey S. Shipley Miller and J. Randall Plummer, in Honor of the 50th Anniversary of the National Gallery of Art

*European 19th Century*

*Study of a Hand*, 1865, albumen print from collodion negative, 1995.36.123, Patrons' Permanent Fund

**Evans, Walker**, American, 1903–1975

*Lunch Wagon Detail, New York*, 1931
*Wooden Church, South Carolina*, 1936
*Bethlehem, Pennsylvania*, 1936
*Minstrel Showbills*, 1936
*Shoeshine Sign in a Southern Town*, 1936
*Photographer's Window Display, Birmingham, Alabama*, 1936

silver gelatin developed-out prints, 1995.35.18, Gift (Partial and Promised) of Mary and David Robinson

**Fenton, Roger**, British, 1819–1869

*Windermere*, 1850s, albumen print from collodion negative
*Cemetery, Cathcart's Hill*, 1855, salted paper print from collodion negative (1856)
1995.36.80-81, Patrons' Permanent Fund

**Frank, Robert**, American, born 1924

*Chicago Loop*, c. 1960, silver gelatin developed-out print, 1995.17.1, Robert Frank Collection, Gift of an Anonymous Donor


London, 1951, silver gelatin developed-out print, 1995.36.82, Patrons' Permanent Fund

**French 19th Century**

*Landscape with Trees and Bridge*, c. 1850, salted paper print from paper negative
*Les Salles des Gardes, Palais des Papes, Avignon, France*, 1860s, albumen print from collodion negative
*Maison de la Belle Jardinière*, 1866 or 1867, albumen print from collodion negative
1995.36.121–122, 124, Patrons' Permanent Fund

**Frith, Francis**, British, 1822–1898

*The Pyramids of Dahshoor From the East*, 1857
*The Statues of the Plain, Thebes*, 1858

albumen prints from collodion negatives, 1995.36.83–84, Patrons' Permanent Fund

**Gérard, Léon**, French, active 1857–1861

*Landscape, Montebello*, c. 1860, salted paper print from paper negative, 1995.36.85, Patrons' Permanent Fund
Greene, John Beasley, American, active in France, 1832–1856
Esfou-Sculptures and Inscriptions on Oriental Face, 1834, salted paper print from paper negative, 1995.36.86. Patrons’ Permanent Fund

Haynes, F. Jay, American, 1833–1921
Hell’s Half Acre, Firehole River, 1884, albumen print, 1995.36.87. Patrons’ Permanent Fund

Henri, Florence, American, 1895–1982
Self-Portrait, 1928, silver gelatin developed-out print, 1995.36.88. Patrons’ Permanent Fund

Hill, David Octavius, Scottish, 1802–1870, and Robert Adamson, Scottish, 1821–1848
A Newhaven Pilot’s Cottage Door, 1845, salted paper print from paper negative, 1995.36.89. Patrons’ Permanent Fund

Hine, Lewis, American, 1874–1940
Soldier Tired in Air, 1917, silver gelatin developed-out print, 1995.36.90. Patrons’ Permanent Fund

Jones, Calvert Richard, Reverend, British, 1802–1877
Study of the Spire of Lichfield Cathedral, 1845–1850, paper negative, 1995.36.91. Patrons’ Permanent Fund

Le Gray, Gustave, French, 1820–1882
Bas-Breau, Forest of Fontainebleau, 1849–1852, salted paper print from waxed-paper negative Beech Tree, Forest of Fontainebleau, c. 1856, albumen print from collodion negative The Pont du Carrousel, Paris. View to the West from the Pont des Arts, 1856–1858, albumen print from collodion negative, 1995.36.92–94. Patrons’ Permanent Fund

Le Secq, Henri, French, 1818–1882
Angel Portant un Cadran Solaire, à l’Eglise de Bas-Breau, Forest of Fontainebleau, 1849–1852, salted paper print from paper negative, 1995.36.93. Patrons’ Permanent Fund

Levitt, Helen, American, born 1918
New York, c. 1942, silver gelatin developed-out print, 1995.35.19. Gift (Partial and Promised) of Mary and David Robinson

New York, c. 1942, silver gelatin developed-out print
New York, 1939, silver gelatin developed-out print
New York, 1972, dye transfer print
1995.36.96–99. Patrons’ Permanent Fund

Marville, Charles, French, 1816–c. 1879
Salle des Cerisaires, au Musee du Louvre, c. 1851, salted paper print from paper negative The Scene from the Right Bank Looking towards Notre Dame, 1853, salted paper print from paper negative Bois de Boulogne, 1860, albumen print from collodion negative Rue de L’Arcueil ou de la Rue St. Oportune, 1865, albumen print from collodion negative, 1995.36.101–104. Patrons’ Permanent Fund

Miller, Lee, American, 1907–1977
Work by Joseph Cornell, 1933, silver gelatin developed-out print, 1995.35.20. Gift (Partial and Promised) of Mary and David Robinson

Muybridge, Eadweard, American, 1830–1904

Nadar, French, 1820–1910
Honoré Daumier, 1856–1858, salted paper print from collodion negative, 1995.36.106. Patrons’ Permanent Fund

Nègre, Charles, French, 1820–1880

O’Sullivan, Timothy H., American, born Ireland, 1840–1882
Sheephead Falls, Snake River, Idaho, 1874, albumen print from collodion negative, 1995.36.110. Patrons’ Permanent Fund

Ray, Man, American, 1890–1976
Pablo Picasso, 1932, silver gelatin developed-out print, 1995.36.110. Patrons’ Permanent Fund

Robert, Louis-Remy, French, 1810–1882
Forest at Saint-Claude, 1859–1860, albumen print from collodion negative, 1995.36.111. Patrons’ Permanent Fund

Salzmann, Auguste, French, 1824–1872
Abraham’s Tomb, Valley of Kidron, Jerusalem, 1854, salted paper print from waxed-paper negative, 1995.36.112. Patrons’ Permanent Fund

Sommer, Frederick, American, born 1905
Venus, Jupiter and Mars, 1949
Fighting Contar, 1952
Valise d’Adam, 1949
Champagne Rock, 1940
Durer Variation, 1966
More Colombes, 1951
Lee Nevin, 1965
Cut Paper Drawing, 1982
Virgin and Child with St. Anne and the Infant St. John, 1966
Cut Paper, 1981
Cut Paper, 1980
The Anatomy of a Chicken, 1939
Untitled, 1941
Coyotes, 1945
Untitled, 1941
Outline, 1950
Untitled, 1943
Coyotes, 1941
Taylor, Arizona, 1945
Untitled, 1947
The Mistress of this World has no Name, 1948
Untitled, c. 1945
Untitled, 1965
Untitled, 1961
Untitled, 1951–1973
Untitled, 1963
Cut Paper, 1963
Capitoline Museum, 1960
Untitled, 1962
Cut Paper, 1967
Untitled, 1947
Galleria Borghese, 1960
Paracelsus, 1957
silver gelatin developed-out prints, 1995.5.1–33. Gift of Frederick Sommer

Strand, Paul, American, 1890–1976
Photograph—New York, 1916, photogravure [1917], 1995.35.21. Gift (Partial and Promised) of Mary and David Robinson

Palace of Fine Arts, San Francisco, 1915, platinum print developed with mercury
Photograph, 1916, photogravure [1917]
Rebecca, c. 1922, silver gelatin developed-out print
1995.36.113–115. Patrons’ Permanent Fund

Talbot, William Henry Fox, British, 1800–1877
Leaf Study, 1839–1840, photogenic drawing, 1995.35.22. Gift (Partial and Promised) of Mary and David Robinson

Late, 1839–1844, photogenic drawing
Oak Tree, mid 1840s, salted paper print from paper negative, 1995.36.116–117. Patrons’ Permanent Fund

Tenison, E. K., British, active 1850s
Espagne, Seville, Cour de la maison du due de Medina eli die maison de Piale, 1853, salted paper print from paper negative, 1995.36.118. Patrons’ Permanent Fund

Tripe, Linnaeus, Captain, British, 1822–1902
Mango Tree, Upper Burma, 1855
Temple, Madras, India, 1857–1858
salted paper prints from waxed-paper negatives, 1995.36.119–120. Patrons’ Permanent Fund

Vidal, Léon, French, 1833–1906

Watkins, Carleton E., American, 1829–1916
Pinyac, Vernal Falls, 300 feet, Yosemite, 1861
Grizzly Giant, Mariposa Grove, 1861
Cape Horn, Columbia River, 1867
Mt. Hood and the Dalles, Columbia River, 1867
Swim Redwood, Paule Alto, 1870
albumen prints from collodion negatives, 1995.35.23–27. Gift (Partial and Promised) of Mary and David Robinson
Cape Horn, Columbia River, Oregon, 1867
Sugar Leaf Island, Farrallons, 1868–1869
Malakoff Diggins, North Bloomfield, Nevada County, 1871
albumen prints from collodion negatives, 1995.36.126–128. Patrons’ Permanent Fund

Weston, Edward, American, 1886–1958
The Breast (The Source), 1921, platinum print
Rain over Modo Lake Beds, 1937, silver gelatin developed-out print
1995.36.129–130. Patrons’ Permanent Fund

Winogrand, Garry, American, 1928–1984
Untitled (Fighter Series), 1955
Untitled (Fighter Series), 1955
Los Angeles Airport, 1964
New York City, 1963
Central Park Zoo, 1963
Girl in Elevator, 1968
Opening, Frank Stella Exhibition, 1970
silver gelatin developed-out prints, 1995.36.137. Patrons’ Permanent Fund

97
Loans

Extended Loans from the Gallery’s Collections

All works are part of the National Lending Service unless indicated by †

AUSTRIA

Vienna, United States Ambassador

Vienna, United States Representative, Organization for Security and Cooperation in Europe

BELGIUM

Brussels, United States Ambassador
Mark Rothko. Number 7; 2 Untitled paintings; Untitled (seated girl with bread); Untitled (woman and girl in interior).

Brussels, United States Ambassador, North Atlantic Treaty Organization
Gilbert Stuart, Catherine Yates Pollock (Mrs. George Pleydel). George Pollock; Thomas Sully. Anna Biddle Hopkins; Francis Hopkinson. The Eliza Sitter.

CANADA

Ottawa, United States Ambassador
American 19th Century. Leaving the Manor House; Charles S. Humphreys. The Trotter; Frederick Kemmelmeyer. First Landing of Christopher Columbus (returned).

CHINA

Beijing, United States Ambassador

CZECH REPUBLIC

Prague, United States Ambassador
American 18th Century. Boy with a Basket of Fruits; American 19th Century. Horizon of the New World; Jacob Eichholtz. Holuan Fragments; Mark Rothko. Untitled (man and woman holding hands); Untitled (still-life with vase and two statues) (returned); Untitled (three figures) (returned); Allen Tucker. Madison Square, Snow.

ENGLAND

London, United States Ambassador

FRANCE

Paris, United States Ambassador

Paris, United States Ambassador, Organization for Economic Cooperation and Development
American 18th Century. Hunting Scene with a Pond; Mark Rothko. Portrait Two; Untitled; Untitled (two women at the window).

Paris, Musée du Louvre
Severo da Ravenna. The Christ Child†

GERMANY

Bonn, United States Ambassador
George Catlin. Nishishahama Wuffs, Upper Missouri; Three Cheyenne Warriors.

HUNGARY

Budapest, United States Ambassador
John Frederick Kestert. Land in Sabbath Day Point, Lake George; Mark Rothko. Untitled (figures around a piano).

IRELAND

Dublin, United States Ambassador

ITALY

Florence,Ente Casa Buonarroti after Michelangelo Buonarroti. Damned Soul†

RUSSIA

Moscow, United States Ambassador
Ralph Crawford. Lights in an Aircraft Plant; Leonel Feininger. Zurich Yf; Mark Rothko. Untitled; Untitled (still-life in front of window).

SPAIN

Barcelona, Fundació Joan Miró Mark Rothko. Untitled (returned).

SWITZERLAND

Geneva, United States Ambassador to the Arms Control and Disarmament Agency
American 19th Century. Brother and Sister; Stehuing; Eric; George Catlin. American Pussang—Patriots of the Plateau; Buffalo Chase; attributed to Reuben Rowley. Dr. John Safford and Family.

UNITED STATES

Alabama
Birmingham Museum of Art
Mark Rothko. Untitled (black and gray); Anhyz Zorn; Hugo Reisinger.

California
Oakland Museum
Mark Rothko. 2 Untitled paintings.

Connecticut
Hartford, Wadsworth Atheneum
Mark Rothko. Untitled.

District of Columbia
The Architect of the Capitol
Franklin C. Courtier. Lincoln and His Son, Tod.

Blair House
John Singleton Copley, Harrison Gray; Georgia Tinkham Fry. Flock of Sheep (returned); style of Benjamin Marshall, Race Horse and Trainer; Frank Muller. Capture of the Savannah by the U.S.S. Perry (returned); Gilbert Stuart, Dr. William Hartigan (?); Thomas Wielcoks Sully and Thomas Sully, Major Thomas Biddle (returned).

Library of Congress
Carl Milles. Head of Orpheus.

National Museum of American History

National Portrait Gallery

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

The Octagon
Gilbert Stuart. Anna Maria Bodeau Thornton (Mrs. William Thornton); William Thornton.

Secretary of Agriculture
American 19th Century. Bucks County Farm Outside Doylestown, Pennsylvania (returned); Thomas Hart Benton. Trail Riders (returned); attributed to Théodore Géricault. Grey Stallion (returned); Robert Henri. Valdémav Street Scene (returned); Venetian 18th Century. Procession of Gondoliers in the Bacino di San Marco; Venet (returned).

Secretary of Commerce

Secretary of Education

Secretary of Housing and Urban Development

Secretary of Labor
American 19th Century. "We Go for the Union"; Winslow Homer. Sunse; George Benjamin Luks. The Beggars.

Director, Office of Management and Budget
Raoul Dufy. Les Joujous.

United States Trade Representative

Secretary of Transportation

Secretary of the Treasury
7 George Catlin paintings (2 returned); Mark Rothko. Untitled (figures and mounceans); Untitled (two seated women).

United States Department of State, United States Ambassador to the United Nations
Jean Le Lorraine. All Right. There were No Flowers Tonight; Mary Callery. Amos; Raoul Dufy. July 14 in L’Aube. A. A. Lamb. Emancipation Proclamation; Mark Rothko. Untitled; Untitled (women in a hat shop); Maurice Utrillo. The Font Saint-Michel. Paris.

United States Department of State, Diplomatic Reception Rooms
6 George Catlin paintings (all returned).

Supreme Court of the United States
Mr. Chief Justice William H. Rehnquist.

George Catlin. Nayas Village at Sunset; Salmon River Mountains; Chinese Qing Dynasty. Archery Contest; George Catlin; the Youngest; Emily Abbey near Richmond, André Derain. Road in Provence; Jean-Louis
National Gallery Loans to Temporary Exhibitions

Works in National Lending Service

AUSTRALIA

Brisbane, Queensland Art Gallery
MATSS85, 29 March–14 May 1995
Henri Matisse, Odalisque: Still Life. Woman Seated in an Armchair; circulated to National Gallery of Australia, Canberra, 6 June–16 July 1995; and National Gallery of Victoria, Melbourne.
8 August–3 September 1995
Melbourne, National Gallery of Victoria
RENOIR: MASTER IMPRESSIONIST,
19 September–30 October 1994
Auguste Renoir. Mlle. Charlotte Berthier: Young Spanish Woman with a Guitar; Young Woman Bridging Her Hair; circulated to Art Gallery of New South Wales, Sydney, 6 November 1994–8 January 1995

AUSTRIA

Vienna, Kunsthistorisches Museum
JACOPO TINTORETTO—I RITRATTI,
31 May–30 October 1994
Jacopo Tintoretto. DOGE ALVISE Mocenigo and Family before the Madonna and Child; Portrait of a Man as Saint George

BELGIUM

Bruges, Brugge Groeningemuseum
HANS MEMLING,
12 August–13 November 1994
Hans Memling. Portrait of a Man with an Arrow

Brussels, Palais des Beaux Arts
FIAMMINGHII A ROMA, 1568–1608, 24 February–21 May 1995
Giovanni Santi. The Judgment of Paris; circulated to Palazzo delle Esposizioni, Rome, 7 June–4 September 1995

CANADA

The Montreal Museum of Fine Arts
LOST PARADISE: SYMBOLIST EUROPE, 8 June–15 October 1995
Paul Gauguin. Parau na te Varua ino (Words of the Dead)

Toronto, Art Gallery of Ontario
GAINSBOROUGH’S “THE HARVEST WAGON,”
29 July–6 October 1995
Gainsborough Dupont. George IV as Prince of Wales

DENMARK

Copenhagen, OrdrupgaardSamlingen
DEGAS MONOTYPES, 14 October 1994–15 January 1995
Edgar Degas. Mlle Récamier: Woman by a Fireplace; Woman Reading (Louise)

ENGLAND

London, Barbican Art Gallery
Félix Vallotton. The Church of Souain

London, Hayward Gallery
THE ROMANTIC SPIRIT IN GERMAN ART 1790–1900,
29 September 1994–18 January 1995
Jean Arp. The Forest

Berthe Morisot. Hanging the Laundry out to Dry *; The Harbor at Lorient; Camille Pissarro. The Fence *

London, The National Gallery
SPANISH STILL-LIFE. FROM VELÁZQUEZ TO GOYA,
22 February–21 May 1995
Juan van der Hamen y León. Still Life with Sweets and Pottery

London, Royal Academy of Arts
THE GLORY OF VENICE, 15 September–14 December 1994
7 paintings and 40 graphic works by 18th-century Venetian artists; 6 paintings (including 1 new work not lent to England) and 2 graphic works circulated to Museo del Settecento Veneziano—CaRezzonico, Venice, 25 May–30 July 1995 (3 paintings remained until 30 September 1995); and 9 graphic works (including 6 new works not lent to England) circulated to Gallerie dell’Accademia, Venice, 25 May–30 July 1995

London, Tate Gallery
JAMES McNEILL WHISTLER, 12 October 1994–8 January 1995
5 paintings and 12 graphic works by James McNeill Whistler; circulated to Musée d’Orsay, Paris, 6 February–30 April 1995

Newcastle, Laing Art Gallery
BONNARD AT THE VILLA LE BOSQUET,
9 September–30 October 1994
Pierre Bonnard. Stairs in the Artist’s Garden *

FRANCE

Paris, Galeries nationales d’Exposition du Grand Palais
NICOUS POUSSIN, 27 September 1994–2 January 1995
Nicolas Poussin. The Baptism of Christ. Road along a Winding River; the Baptism circulated along with Poussin’s Assumption of the Virgin to Royal Academy of Arts, London, 19 January–16 April 1995

CÉZANNE, 26 September 1995–1 January 1996
Paul Cézanne. Le Château Noir; Harlequin; Houses in Provence

Musée d’Art Moderne de la Ville de Paris
ANDRÉ DERAIN, 18 October 1994–19 March 1995
André Derain, Charing Cross Bridge. London *; Mountains at Galléreue *; Still Life *, View of the Thames *

Paris, Musée national d’Art moderne, Centre Georges Pompidou
CONSTANTIN BRANCUSI, 11 April–21 August 1995
Constantin Brancusi. Bird in Space; Bird in Space

Paris, Musée National des Monuments Français
ITALIAN RENAISSANCE ARCHITECTURE,
25 April–31 July 1995
Master of the Barberini Panels, The Assumption; Speczando, Francesco I Sforza, 1401–1466, 4th Duke of Milan 1450 (obverse)

GERMANY

Berlin, Neue Nationalgalerie
GEORGE Grosz BERLIN — NEW YORK,
21 December 1994–17 April 1995
Walker Evans, 3 Subway Portrait photographs; George Grosz, Spremberg; Alfred Stieglitz. From an American Place. Southwest. From My Windows at an American Place. North, circulated to Staatsgalerie Stuttgart, 7 September–3 December 1995

Museum Roehm
THE ART OF THE ARMENIANS, 14 January–17 April 1995
Arshile Gorky. The Artist and His Mother

Braunschweig, Herzog Anton Ulrich-Museum
for exhibition at Burg Dankwarderode
HITLER THE LION AND HIS TIME, 6 August–12 November 1995
German 12th Century, Initius V and D. Sains
THE HUMAN FIGURE IN AMERICAN SCULPTURE, 23 February–14 May 1995

The Temporary Contemporary
CLAES OLDENBURG: AN ANTHOLOGY, 2 July–3 September 1995
Claes Oldenburg, Clarinet Bridge; Glass Case with Pies (Inserted Pies in a Case); Soft Drainpipe-Red (Hot) Version
San Diego Museum of Art
26 Mark Rothko paintings *

Connecticut
Hartford, Wadsworth Atheneum
Thomas Cole, A View of the Mountain Pass Called the Neck of the White Mountains (Crawford Notch); The Voyage of Life: Childhood; The Voyage of Life: Youth; The Voyage of Life: Manhood; The Voyage of Life: Old Age; circulated to the Brooklyn Museum, 13 January–2 April 1995

District of Columbia
The Library of Congress
TEMPLE OF LIBERTY: BUILDING THE CAPITOL FOR A NEW NATION, 22 February–4 July 1995
Jean-Antoine Houdon, George Washington

National Portrait Gallery
35 George Catlin paintings *
35 early American paintings (34*)

Florida
Coral Gables, The Lowe Art Museum
SOUTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 8 December 1994–6 February 1995
35 George Catlin paintings *

Miami, Center for the Fine Arts
PICTURING HISTORY: AMERICAN PAINTING 1770–1930, 6 August–9 November 1994
John Singleton Copley, The Death of the Earl of Chatham *

Pensacola Museum of Art
57 Milton Avery prints *, 2 plates *, and 1 woodblock *

Sarasota, The John and Mable Ringling Museum of Art
A GOLDEN HARVEST: PAINTINGS BY ADAM PYNACKER, 12 October–31 December 1994
Adam Pynacker, Wounded Landscape with Travelers *

Georgia
Atlanta, High Museum of Art
FINE ART AT THE COTTON STATES AND INTERNATIONAL EXPOSITION, 19 August–31 December 1995
Theodore Robinson, Drawbridge—Long Branch Rail Road, New Munich

Marietta/Cobb Museum of Art
AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 13 September–22 November 1995
35 early American paintings (34*)

Idaho
Boise Art Museum
AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 29 April–25 June 1995
35 early American paintings (34*)

Illinois
The Art Institute of Chicago
MONET RETROSPECTIVE, 14 July–12 November 1995
Claude Monet, The Artist's Garden in Argenteuil; A Corner of the Garden with Dahlias; The Bridge at Argenteuil; The Cradle—Camille with the Artist's Son Jean; Woman with a Parasol—Madame Monet and Her Son

Chicago, Terra Museum of American Art
REVISING: AMMI PHILLIPS, FIFTY YEARS OF AMERICAN PORTRAITURE, 8 October–31 December 1994
Ammi Phillips. Lady in White *; Ada Slade *; Joseph Slade *

Kansas
Wichita Art Museum
40 American prints *

30 comtemporary prints *

Louisiana
Baton Rouge, Louisiana Arts and Science Center
35 early American paintings (34*)

New Iberia, Live Oak Gardens Foundation Inc.
AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 27 September–30 November 1994
35 early American paintings (34*)

The Historic New Orleans Collection

Maryland
Baltimore, The Walters Art Gallery
Paul Gauguin, Breton Girls Dancing, Pont Aven
BERNARDO STROZZI, 8 September–1 December 1993
Bernardo Strozzi, Bishop Alvise Grimani

Massachusetts
Boston, Isabella Stewart Gardner Museum
ART'S LAMENT: CREATIVITY IN THE FACE OF DEATH, 9 September–23 October 1994
Tanzio da Varallo, Saint Sebastian; circulated to Wadsworth Atheneum, Hartford, 5 February–2 April 1995; and Sarah Campbell Blaffer Gallery, University of Houston, 9 September–22 October 1995

Glens Falls, The Hyde Collection
MILTON AVERY: WORKS ON PAPER, 6 September–12 November 1995
57 Milton Avery prints *, 2 plates *, and 1 woodblock *

Hempstead, Hofstra Museum
NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN (and 3 supplementary works).
11 September–23 October 1994
55 George Catlin paintings *

Katonah Museum of Art
MEDIEVAL MONSTERS: DRAGONS AND FANTASTIC CREATURES, 14 January–16 April 1995
Master AG, Saint George and the Dragon; Master PB and Israhel van Meckenem, Saint George and the Dragon

New York, American Society
PICTURING THE FRONTIER: THE URUGUAYAN SCENES OF JUAN MANUEL BLANES, 4 October–23 December 1994
George Catlin, Osiris Cheu, Buenos Aires—Anaca *; circulated to Center for the Fine Arts, Miami, 7 January–12 March 1995; and Tucon Museum of Art, 7 April–18 June 1995

New York, The Equitable Gallery
Erich Heckel, Three Figures; Ernst Ludwig Kirchner, Bather Lying on the Beach among Reeds

New York, The Metropolitan Museum of Art
ORIGINS OF IMPRESSIONISM, 19 September 1994–8 January 1995
Frédéric Bazille, The Rampants at Algues-Mortes *; Paul Cézanne, The Artist's Father; Edouard Manet, Still Life with Melon and Peaches; Claude Monet, Bazille and Camille (Study for 'Dejeuner sur l'Herbe')

Italian 15th Century, Christ Giving the Keys to Saint Peter; follower of Lorenzo Monaco, Praying Prophet; Master of the Dominican Effigies, Christ and the Virgin Enthroned with Forty Saints; Master of the Dominican Effigies, The Nativity with the Annunciation to the Shepherds: workshop of Pacino di Bonaguida, Christ in Majesty with Twelve Apostles

New York, The Museum of Modern Art
MAPPING, 5 October–20 December 1994
6 Nancy Graves drawings
A CENTURY OF ARTISTS' BOOKS, 19 October 1994–24 January 1995
Max Beckmann, The Apocalypse
ALFRED STEIGLITZ AT LAKE GEORGE, 14 September 1995–2 January 1996
49 Alfred Steiglitz photographs

New York, The Pace Gallery
Barrett Newman, Pagan Void

New York, Whitney Museum of American Art
BLACK MALE: REPRESENTATIONS OF MASCULINITY IN CONTEMPORARY AMERICAN ART, 10 November 1994–5 March 1995
Barney Leonhard Hendricks, George Saks Taylor *
EDWARD HOPPER AND THE AMERICAN IMAGINATION, 21 June–15 October 1995
Edward Hopper, Cowboy Crossing Evening *

Ohio
Cincinnati Art Museum
I TELL OF MY HEART: THE ART OF HORACE PIPPIN, 28 July–9 October 1994

Pennsylvania
Bethlehem, Payne Gallery, Moravian College
NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 20 January–28 February 1995
50 George Catlin paintings *

Lancaster, Leonard, and Mildred Rothman Gallery
CHRISTIAN STRENGER, 6 September–15 December 1995
Christian Streng, Fraktur Vorschrifft

Philadelphia Museum of Art
ROY WHILOUOVER A CIRCUS, 2 June–31 July 1995
Jasper Johns, Numbers

Philadelphia, The Woodmere Art Museum
Jasper Francis Cropsey, The Spirit of War

Selinsgrove, Lore Degenstein Gallery
NORTH AMERICAN INDIAN PAINTINGS BY GEORGE CATLIN, 8 March–30 April 1995
50 George Catlin paintings *

South Carolina
Columbia, McKissick Museum
AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 9 July–27 August 1995
35 early American paintings (34*)

Texas
Fort Worth, Amon Carter Museum
THOMAS COLE'S PAINTINGS OF EDEN, 18 February–28 May 1995
Thomas Cole, The Bridge of Fear; John Milton (author) and John Martin, Paradise Lost (volume I)

Houston, Contemporary Arts Museum
2 X IMMORTAL: ELVIS AND MARILYN, 4 February–26 March 1995

San Antonio Museum of Art
500 YEARS OF FRENCH ART, 7 April–20 August 1995
Auguste Renoir, Picking Flowers

Virginia
Lynchburg, Maier Museum of Art, Randolph-Macon Women's College
MASTERS PRINTS FROM GEMINI G.E.L., 22 August–16 October 1994
40 American prints *

Washington
Seattle Art Museum
A GIFT TO AMERICA: MASTERPIECES OF EUROPEAN PAINTING FROM THE SAMUEL H. KRESS COLLECTION, 15 September–20 November 1994
François-Hubert Drouais, Group Portrait; El Greco (Domenikos Theotokopoulos), Lascon; Jean-Auguste-Dominique Ingres, Monsieur Marcotte; Sir Peter Paul Rubens, Marchesa Brigida Spinola Doria; Sebastiano del Piombo, Portrait of a Humanist; Antoine Watteau, Italian Comedians; circulated to the Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, 17 December 1994–4 March 1995

Arkadie Gorky, The Liver Is the Cock's Comb, 1944. Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox, was seen in the Gorky exhibition

West Virginia
Huntington Museum of Art
26 Mark Rothko paintings *
**Temporary Loans to Museum Collections**

**UNITED STATES**

New York

The Metropolitan Museum of Art
12 October 1994–12 October 1999
Francesco di Giorgio Martini, God the Father Surrounded by Angels and Cherubim

North Carolina

Raleigh, North Carolina Museum of Art
15 August 1995–22 September 1996
John Quidor, The Return of Rip Van Winkle

**Lenders to Exhibitions**

**Private Collections**

Maida and George Abrams
Anonymous Lenders
Acquavella Galleries, Inc.
Mrs. Milton Avery
Milton Avery Trust
Curtis O. Baer Collection
Stephens Inc., Little Rock, Arkansas
Collection Beyeler, Basel
Max Bill, Switzerland
BlumHelman Gallery
The Edward R. Broida Trust
Mrs. Ruth Bromberg
Mr. and Mrs. Donald L. Bryant, Jr.
Mr. and Mrs. Gilbert Butler
Leo Castelli Gallery
Paul Channon, MP
Christie's, New York

Roy and Cecily Langdale Davis
Leon and Marian Despres
Deutsche Bank AG, Frankfurt am Main
The Duke of Devonshire and Chatsworth House Trust
Hester Diamond
Her Majesty Queen Elizabeth II
Marg and Jim Fleck, Toronto
Aaron Fleischman
Mary Frank
Robert Frank
The Fukuoka City Bank, Ltd.
Mrs. Andrew Fuller
Robin Quist Gates
Gemini G.E.L.
Dr. and Mrs. Phillip T. George, Miami
GFT (U.S.A.) Corp., New York
Gilman Paper Company Collection
Anne and Milly Glimcher
Mr. and Mrs. Marco Grassi
Mr. and Mrs. Stanley R. Gumberg, Pittsburgh
Robert H. Halff
Marc Ham
Public Collections

Austria
Vienna: Graphische Sammlung Albertina; Kunsthistorisches Museum; Museum Moderner Kunst
Stiftung Ludwig; Wien; Österreichische Nationalbibliothek

Canada
Montreal Museum of Fine Arts
Ottawa: Canadian Museum of Contemporary Photography; National Gallery of Canada
Toronto: Art Gallery of Ontario
Vancouver Art Gallery

Denmark
Copenhagen: Statens Museum for Kunst
Hillerød: Nationalmuseum; Musée du Louvre

France
Musée d’Art Américain Giverny
Paris: Centre national d’art et de culture Georges Pompidou; Musée d’Orsay; Musée du Louvre

Germany
Staatliche Museen zu Berlin, Preussischer Kulturbesitz
Cologne: Museum Ludwig; Wallraf-Richartz-Museum
Düsseldorf: Kunstsammlungen Nordrhein-Westfalen
Frankfurt am Main: Museum für Moderne Kunst
Hamburg: Hamburger Kunsthalle
Landesmuseum Mainz
Munich: Bayerische Staatsgemäldesammlungen; Staatliche Graphische Sammlung
Staatliche Kunstsammlungen Dresden

Ireland
Dublin: National Gallery of Ireland

Israel
Jerusalem: Israel Museum

Italy
Aquilina: Museo Civico del Patriarcato
Bassano del Grappa: Museo Biblioteca Archivio
Firenze: Archivio di Stato; Casa Buonarroti; Galleria degli Uffizi; Museo degli Argenti; Museo dell’Opera di Santa Maria del Fiore; Palazzo Medici-Pitti
Pavia: Museo Civico del Castello Visconteo
Rome: Galleria Nazionale d’Arte Moderna

Netherlands
Amsterdam: Rijksmuseum; Stedelijk Museum

Other:
The Bacino di San Marco (Looking East); Galleria dell’Accademia; Palazzo Medici-Pitti

Poland
Warsaw: Royal Castle Museum

Spain
Barcelona: Museu Nacional d’Art de Catalunya

Sweden
Stockholm: Moderna Museet; Nationalmuseum of Sweden; Stockholm University Konstmuseum

Switzerland
Zürich: Kunsthalle Zürich; Kunstmuseum Winterthur

United Kingdom
St. Helier: Mauritshuis Kunst N.V.

United Kingdom - England
Birmingham: Barber Institute of Fine Arts
Cambridge: Fitzwilliam Museum
Cambridge: Royal Museum and Art Gallery
London: British Architectural Library; British Library; British Museum; National Gallery; Tate Gallery; Victoria and Albert Museum
Oxford: Ashmolean Museum

Vicenza: Museo Civico d’Arte e Storia

Venice: Chiesa di San Stae; Chiesa di San Vitale; Fondazione Querini Stampalia; Gallerie dell’Accademia; Collection Peggy Guggenheim; Museum Correr; Palazzo Grassi

Winterthur: Fotomuseum Winterthur
United Kingdom - Scotland
Edinburgh: National Galleries of Scotland; Scottish National Gallery of Modern Art
Glasgow: Glasgow Museums; Hunterian Museum and Art Gallery

United States
California
Los Angeles: Los Angeles County Museum of Art; Museum of Contemporary Art
Malibu: J. Paul Getty Museum
Pasadena: Norton Simon Museum of Art
San Francisco Museum of Modern Art

Connecticut
Hartford: Wadsworth Atheneum
Middletown: Davison Art Center
New Haven: Yale Center for British Art; Yale University Art Gallery

District of Columbia
Corcoran Gallery of Art; Hirshhorn Museum and Sculpture Garden; Library of Congress; National Museum of American Art; Phillips Collection; White House

Florida
Saint Petersburg: Museum of Fine Arts

Hawaii
Honolulu: Honolulu Academy of Arts

Illinois
Art Institute of Chicago

Iowa
Des Moines Art Center

Maryland
Baltimore: Baltimore Museum of Art; Johns Hopkins University; Walters Art Gallery

Massachusetts
Amherst: Mead Art Museum
Andover: Addison Gallery of American Art
Boston: Isabella Stewart Gardner Museum; Museum of Fine Arts, Boston
Wellesley: Margaret Clapp Library Wellesley College
Williamsburg: Sterling and Francine Clark Art Institute

Michigan
Detroit Institute of Arts

Minnesota
Minneapolis Institute of Arts; Walker Art Center

Missouri
Kansas City: Nelson-Atkins Museum of Art
St. Louis: Saint Louis Art Museum; Washington University Gallery of Art

New Hampshire
Hanover: Hood Museum of Art

New Jersey
Montclair Art Museum
Princeton: Art Museum, Princeton University

New York
Brooklyn Museum
Buffalo: Albright-Knox Art Gallery

Ithaca: Herbert F. Johnson Museum of Art
Utica: Munson-Williams-Proctor Institute

Ohio
Cincinnati: Cincinnati Art Museum; Taft Museum; Cleveland Museum of Art
Toledo Museum of Art

Oklahoma
Tulsa: Thomas Gilcrease Institute of American History and Art

Pennsylvania
Greensburg: Westmoreland Museum of Art
Philadelphia: Philadelphia Museum of Art; Woodmere Art Museum
Pittsburgh: Carnegie Museum of Art

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

Texas
Dallas Museum of Art
Fort Worth: Amon Carter Museum; Kimbell Art Museum
Houston: Museum of Fine Arts, Houston; Menil Collection

Washington
Seattle Art Museum
Lenders of Works of Art Displayed with the Gallery’s Collections

Roger Arvid Anderson Collection
Circle of Michelangelo Buonarroti, Head of Christ
Irving Blum, New York, NY
Andy Warhol, 32 Scotch Cans
Jean-Christophe Castiel
Jasper Johns, Fool’s House
Cooper-Hewitt National Museum of Design, Smithsonian Institution, Bequest of Erskine Hewitt
Giovanni Domenico Tiepolo, The Immaculate Conception
Fine Arts Museums of San Francisco, Mildred Anna Williams Collection
Antoine Waterlau, The Foursome
Helen Frankenthaler
Helen Frankenthaler, Mountains and Sea
Hispanic Society of America, New York
John Singer Sargent, The Spanish Dancer
Mr. and Mrs. Michal Hornstein, Montreal
Paulus Bot, Still Life with Travel Pouch: Caesar van Everdingen, Rape of Europa, Jacques Linard, Still Life of Shells
Collection of Mr. and Mrs. Raymond J. Horowitz
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 of Boris Leavitt
Jean Arp, Harlequin on the Bridge; Australian Landscape; A Virginia Gardenia; Between the Clock and the Bed: Field Painting
Manoogian Collection
George Caleb Bingham, The Jolly Flatboatmen
The Manoogian Foundation
Richard Caton Woodville, War News from Mexico
Collection of Mr. and Mrs. Paul Mellon
Richard Diebenkorn, Ocean Park No. 87; Ocean Park No. 61
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
North Carolina Museum of Art, Raleigh, Purchased with funds from the State of North Carolina
Jean-Marc Nattier, Portrait of a Lady as a Venetian Virgin
Collection of Robert Rauschenberg
Robert Rauschenberg, Blue Eagle: Black Painting: White Painting
Musée du Louvre Réunion des Musées Nationaux, Paris
Venetian 16th Century, Bay on a Dolphin
Schröder Collection, London
Hans Mielich, Portrait of a Woman
Collection of Candida and Rebecca Smith
Washington County Museum of Fine Arts, Hagerstown, Maryland
Frederick Edwin Church, Catskill Creek, New York.
Collection of Robert Rauschenberg
Robert Rauschenberg, Barge: Black Painting: White Painting
Washington National Cathedral
Florentine 15th Century, Dalmatic with woven panels and braid
White House Collection
Paul Cézanne, The Forest: Horse on the Mairie: Horse on a Hill: Still Life with Skull
Collection of David Whitney
Jasper Johns, Harlem Light
Erling and Joyce Wolf
Francis Augustus Silva, Indian Rock, Narragansett Bay
Mr. and Mrs. Sidney R. Yates
Joan Mitchell, Piano mécanique
Anonymous

Taking down Woman, 1976, by Joan Miró: the tapestry, weighing more than one ton, is faced with cotton muslin, lowered by riggers, and rolled for storage by staff from the registration and conservation departments.
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 following changes were made and approved by the Gallery's board of trustees during the 1995 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.

<table>
<thead>
<tr>
<th>Paintings</th>
<th></th>
<th>Changes to</th>
</tr>
</thead>
<tbody>
<tr>
<td>1992.51.3</td>
<td>Vase of Flowers in a Niche</td>
<td>Attributed to Abraham Bosschaert</td>
</tr>
<tr>
<td>1942.9.7</td>
<td>Campo San Zanipolo, Venice</td>
<td>Canaletto</td>
</tr>
<tr>
<td>1939.1.159</td>
<td>Still Life with Fruit and Carafe</td>
<td>Follower of Caravaggio</td>
</tr>
<tr>
<td>1949.1.6</td>
<td>Rialto Bridge, Venice</td>
<td>Francesco Guardi</td>
</tr>
<tr>
<td>1939.1.218</td>
<td>The Annunciation</td>
<td>Master of the Barberini Panels</td>
</tr>
<tr>
<td>1952.5.49</td>
<td>Holy Family on the Steps</td>
<td>Nicolas Poussin</td>
</tr>
<tr>
<td>1942.9.58</td>
<td>Head of Saint Matthew</td>
<td>Rembrandt Workshop</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sculpture</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1937.1.116</td>
<td>Madonna and Child</td>
<td>Agostino di Duccio</td>
</tr>
<tr>
<td>1942.9.112</td>
<td>&quot;Marcella Strozzi&quot;</td>
<td>Desiderio da Settignano</td>
</tr>
<tr>
<td>1952.5.104</td>
<td>Emperor Charles V</td>
<td>Leone Leoni</td>
</tr>
<tr>
<td>1939.1.326</td>
<td>A Lady of the Vespucci Family (?)</td>
<td>Andrea del Verrocchio</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prints</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1943.3.206</td>
<td>La Cite Paris</td>
<td>Clifford Isaac Addams</td>
</tr>
<tr>
<td>1943.3.3350</td>
<td>Jewelry Ornament</td>
<td>Theodor de Bry</td>
</tr>
<tr>
<td>1943.3.3351</td>
<td>Jewelry Ornament</td>
<td>Theodor de Bry</td>
</tr>
<tr>
<td>1943.3.3352</td>
<td>Jewelry Ornament</td>
<td>Theodor de Bry</td>
</tr>
<tr>
<td>1943.3.3353</td>
<td>Jewelry Ornament</td>
<td>Theodor de Bry</td>
</tr>
</tbody>
</table>
**Staff Publications**


TRUSTEES, COMMITTEES, AND OFFICERS

Board of Trustees
(as of 30 September 1995)
Ruth Carter Stevenson, Chairman
Robert H. Smith, President
William H. Rehnquist,
The Chief Justice of the United States
Warren Christopher,
The Secretary of State
Robert E. Rubin,
The Secretary of the Treasury
I. Michael Heyman,
The Secretary of the Smithsonian Institution
Alexander M. Laughlin
Robert F. Erburu
Louise W. Mellon
Paul Mellon, Honorary Trustee
John R. Stevenson, Trustee Emeritus

Audit Committee
(as of 30 September 1995)
Ruth Carter Stevenson, Chairman
Robert E. Rubin,
The Secretary of the Treasury
Robert H. Smith
Alexander M. Laughlin
Robert F. Erburu
Louise W. Mellon

Finance Committee
(as of 30 September 1995)
Robert H. Smith, Chairman
Robert E. Rubin,
The Secretary of the Treasury
I. Michael Heyman,
The Secretary of the Smithsonian Institution
Alexander M. Laughlin
Robert F. Erburu
Louise W. Mellon

Art and Education Committee
(as of 30 September 1995)
Robert H. Smith, Chairman
Earl A. Powell III
Ruth Carter Stevenson
Alexander M. Laughlin
Robert F. Erburu
Louise W. Mellon

Edouard Manet, Tama, the Japanese Dog, c. 1875,
Collection of Mr. and Mrs. Paul Mellon, 1995.47.12
Trustees' Council (as of 30 September 1994)

Trustees' Council
(as of 30 September 1995)

Edwin L. Cox, Chairman
Lois de Mènil, Vice-Chairman
Leonore Annenberg
Nancy Lee Bass
Daniel N. Belin
W. L. Lyons Brown Jr.
John H. Bryan Jr.
Calvin Cafritz
Louisa Duemling
James T. Dyke

Doris Fisher
Aaron I. Fleischman
Julie Folger
Marina K. French
Camilla Chandler Frost
Morton Fugner
Jo Ann Ganz
Frederic C. Hamilton
Teresa Heinz
George F. Jewett Jr.
Ruth C. Kainen
Linda Kaufman
Richard A. Kirstein
Leonard A. Lauder

Judith W. Laughlin
Yvonne Lenart
David O. Maxwell
Joyce Menschel
Harvey S. Shipley Miller
Frank H. Pearl
Diana C. Prince
Sharon Percy Rockefeller
Richard M. Scoble
James S. Smith
Benjamin F. Stapleton III
John C. Whitehead
Andrea Woodner
Dian Woodner

Executive Officers
Robert H. Smith, President
Earl A. Powell III, Director
Alan Shestack, Deputy Director
Henry A. Millon, Dean, Center for Advanced Study in the Visual Arts
Darrell Wilson, Administrator
Ann R. Leven, Treasurer
Philip C. Jessup Jr., Secretary and General Counsel
Joseph J. Krakora, External Affairs Officer

Director Emeritus
J. Carter Brown
OFFICE OF THE DIRECTOR
Director
Earl A. Powell III
Deputy to the Director
Carol W. Kelley
Executive Assistant to the Director
Angela M. LoRê
Staff Assistants
Debra S. Tatman
Ann M. Wieman
Internal Auditor
Larry L. Lewis
Auditor
Orin Wolf

OFFICE OF THE DEPUTY DIRECTOR
Deputy Director
Alan Shestack
Administrator for Policy and Programs
Elizabeth Driscoll Pochter
Senior Staff Assistant
Jean Stensland
Staff Assistant
Harmony Haskins

PAINTINGS AND 20TH-CENTURY ART
Senior Curator of Paintings
Edgar Peters Bowron
Renaissance Paintings
Curator
David Alan Brown
Curator, Northern Renaissance
John Oliver Hand
Assistant Curator, Italian Renaissance

Baroque Paintings
Curator
Arthur K. Wheelock Jr.
Staff Assistant
Kathryn Haw

American and British Paintings
Curator and Deputy Senior Curator of Paintings
Nicolaik Cikovsky Jr.
Curator
Franklin Kelly
Associate Curator
Nancy Anderson
Assistant Curator
Deborah Chernow
Exhibitions Assistant
Charles Brock
Staff Assistant
Stephanie Schwartz

French Paintings
Curator and Head of Department
Philip Conisbee
Assistant Curators
Florence E. Gombrich
Kimberly A. Jones

20th-Century Art
Curator and Head of Department
Mark Rosenthal
Assistant Curator
Mark Prather
Curator
Jeffrey S. Weiss

Mark Rothko catalogue raisonné author
David Anfam

Research Assistant, Rothko catalogue
Laili Nour
Research Assistant
Molly Donovan
Staff Assistant
Lisa Coldiron

Curatorial Records and Files
Head of Department
Nancy H. Yeide
Assistant
Anne L. Halpern

PRINTS, DRAWINGS, PHOTOGRAPHS, AND SCULPTURE
Andrew W. Mellon Senior Curator
Office Manager
Susan L. Cook
Staff Assistant
Renée Maurer
Exhibitions Secretary
David S. McMullen

Old Master Prints
Curator and Head of Department
H. Diane Russell
Associate Curator
Virginia Clayton
Assistant Curator
Gregory D. Jecmen

Old Master Drawings
Curator and Head of Department
Margaret Morgan Grasselli
Associate Curator
Judith A. Brodie
Assistant Curator
Ann MacNary
Marian Carroll
Patricia Casson
Chuck Chandler
Joan Chapin
Louise Chubb
Kimball Clark
Simone Clarke
Lynn Cleary
Pat Clapper
Jean Cohen
Marlene Conner
Maureen Cook
Janet Cooper
Marcia Corey
Sherry Cross
Abby Daniels
Paula DeMichele
Liz des Cognets
Teil Des Rosiers
Verda Deutscher
Jan Donaldson
Kimberly Doyle
Dona Edmondson
Estelle Eisenbraith
JoAnne Fannell
Judith Feldman
Jack Perry
Barbara Fisher
Sue Fretts
Marianne Freudenthal
Marguerite Fry
Pamela Fry
Agnes Gavin
Nancy Gelman
Jean Gerhardt
Annette Goldschmidt
Charlotte Greathouse
Helena Gunnarsson
Marylee Haas
Mary Hanzahan
Tawney Harding
Betty Haich
Alice Haywood
Jo Ann Heardl
Judith Heck
Drucilla Hopper
Claire Horowitz
Eileen Hurley
Florence Imburg
Carmen Iribarren
Jane Irvin
David Iverson
Bernice Jacobsen
Miriam Jacobson
Barbara Jensen
Marilyn Jonnes
Bill Kale
Nancy Kott
Elaine Krawner
Sally Ann Kreisberg
Susan Krutt
Adel Labib
Stephen Lake
Ava John Lambert
Shirley Lavine
Mary Lawler
Marion Lebovnik
Bse Lewy
Susan Lightsey
Lyle Lipschultz
Marty Longan
Virginia McCormick
Joyce MacCorquodale
Rebekah McKenna
Virginia McQuoid
Eileen Mandle
Don Markle

Geri Markle
Sarah Marsten
Harriet Mathews
Emilou Melvin
Barbara Mered
Lynne Middleton
Christine Monsen
Dale Moran
Barbara Morris
Yolanda Morris
Nika Moscalionov
Alexandra Neustadt
Terry Neves
Jean Nida
Suzanne Odom
Anne O. Padelford
Ursula Parmer
Roberta Peed
Fran Pelton
Rosetta Penna
June Ramey
Deirdre Reid
Annette Rich
Judith Rich
Bette Richardson
Arlene Ring
Sara Roberts
Chris Rowsome
Margit Ruben
Suzannah Rubens
Howard Sanders
Jill Schacten
Audri Schiller
Robert Schneidman
Marilyn Schwaner
Carl Shugaar
Margaret Sickels
Heidi Sieck
Esther Slaff
Linda Stamp
Joan Stegelman
Debra Strickland
Bonnie Sweet
Gale H. Templeton
Ray Thomas
Grace Tull
Ward Van Wormer
Barbara Vondy
Fran Walls
Moon-Shia Wang
Cécile West
Eleanor Williams
Eileen Winkelman
Fran Winston
Marta I. Wood
Merriam Woodhouse
Walter Woodhouse
Gerry Wyche
Tony Yared
Ruby Yeungblood
Dena Zentti
DONORS

Donors During Fiscal Year 1994
1 October 1994 to 30 September 1995

The Ahmanson Foundation
Allade, Inc.
Aldorf Foundation
American Express Foundation
Helen Andersen
Stephen and Betty Jane Andrus
Anonymous
Anonymous in memory of Robert Amory Jr.
Richard Anuszkiewicz
Arcana Foundation, Inc.
ARCO Foundation Inc.
Art Institute of Chicago
The Art Seminar Group, Inc.
Ann M. Askew
AT&T Global Information Solutions
Andrew Athy Jr.
Martin and Liane W. Atlas
Elizabeth E. and Charles J. Avilicky Sr.
Austrian Cultural Institute
Milton and Sally Avery Arts Foundation, Inc.
Barra Foundation
Arne Baruch
The Baruch Fund
Lisa and Leonard Baskin
L. Graeme Bell III
BellSouth Corporation
Claire Kaufman Benjack
Berger Foundation
Diane & Norman Bernstein Foundation
Jane and Raphael Bernstein
Robert Hunt Berry in memory of Ormond and Hazel Hunt
Patti Birch 1991 Trust
David A. Blanton III Charitable Trust
Rosalie V. Blouin
Anthony Blumka
Mark Borgi
David Bradshaw
Suzanne Braun
Brawner Company, Inc.
Carl E. and Janet M. Bredlau
Lucy Taylor Brenner
Timothy Taylor Brenner
The Eli Broad Family Foundation
Carolyn and Kenneth D. Brody Foundation
Ruth and Joseph Bromberg
Brown Group Inc. Charitable Trust
Dorothy A. Brown
W. L. Lyons Brown Jr.
The Buhl Family Foundation, Inc.
George R. Bunker Living Trust
Melanie Gayle Bunn
William Burroughs
Mrs. C. P. Cabell and Catharine C. Bennett
Dr. Edward and Mildred Cafritz Family Foundation, Inc.
The Morris and Gwendolyn Cafritz Foundation
Mr. and Mrs. William N. Cafritz
Oliver T. Carr Jr.
Amon G. Carter Foundation
Carroll J. Cavanagh
John Chamberlain
Chatam, Inc.
George Miller Chester Jr. and Laura Dinsmore Chester
Chevy Chase Bank
Mary Cole Childs Revocable Trust
The Circle of the National Gallery of Art
The Clark Construction Group, Inc./The George Hyman Construction Company/OMNI Construction, Inc.
Mr. and Mrs. Robert G. Cleveland
Clipper Cruise Line
Chuck Close
Collectors Committee of the National Gallery of Art
College Art Association
Communities Foundation of Texas
Coopers & Lybrand
The Donald and Maria Cox Trust
Ed Cox Foundation
Warren J. and Claire A. Cox
Mary E. Crawley
The Nathan Cummings Foundation, Inc.
D & DF Foundation
Daichi Pharmaceutical Co. Ltd.
Ethel E. Danzansky
Arthur Vining Davis Foundations
Davies/Weeden Fund
Dr. and Mrs. Gerald S. Dean in honor of the marriage of
The Foundation for New Era
The Franklin Mint
Estate of Marie-Louise Garbaty
The Fifth Floor Foundation
Mr. and Mrs. Lee Merritt Folger
Robert Frank
Rita R. Fraad
Gerry Brothers & Co.
Friends of Arthur Wheelock
The William Stamps Parish Fund
Fannie Mae Foundation
The Excelsior Fund
The Fay Improvement Company
Virginia D. and Grant S. Green Jr.
Monica & Hermen Greenberg Foundation
GTE Foundation
Guest Services
Gulf States Paper Corporation
Helena Gunnarsson
Leo S. Guthman Fund
Evelyn & Walter Haas Jr. Fund
Miriam and Peter Haas Foundation
Stephen Hahn
Evelyn A. J. Hall 1952 Charitable Trust
Estate of Dorothy Villard Hammond
Harmon-Meek Gallery, Florida
The John A. Hartford Foundation, Inc.
Mr. Francis W. Hatch
The Bechberger Foundation
Vira I. Heinz Endowment
The William and Flora Hewlett Foundation
Robert B. and Rosalyn Hirsch Foundation
Margaret Mellon Hitchcock
Margaret Mellon Hitchcock Foundation
The H.C. Holleheimer II Family Foundation
John Jay Hopkins Foundation
Lauren R. and John D. Howard IBM International Foundation
The Japan Foundation
George F. Jewett Jr. 1965 Trust
James A. Johnson Jr.
Josten Fund, Inc.
Kahn Family Foundation
Estate of Max Kahn
Ruth and Jacob Kainen
S. Kann Sons Company Foundation, Inc.
Alex Katz
Edward G. Kaufman
Anna-Maria & Stephen Kellen Foundation
John H. Kilgore
The Elburn and Peter Kimmelman Foundation, Inc.
Betty B. and James S. Klein in memory of Andrew S. Peters
The Klein Family Foundation Inc.
Alice Stockton Kenne Fund of the Fidelity Investments Charitable Gift Fund
Stephen P. Koster
Samuel H. Kress Foundation
Frances C. Land Revocable Trust
Terry J. Lassar in memory of Duncan Hazenwood
Albert Lauber Jr.
The Lauder Foundation, Leonard and Evelyn Lauder Fund
Alexander M. Laughlin
Alice Lawrence Foundation Inc.
Thomas Le Claire
Helen Sperry Lea Foundation
Lehman/Smith/Wiseman & Associates
Leighton-Oare Foundation, Inc.
Marc E. Leland Foundation
The Lemen Foundation
Mrs. Harry Lepkari in honor of Dr. and Mrs. Earl A. Powell III
The Leonora Foundation, Inc.
Eda Levine
Douglas Lewis
The Sydney & Frances Lewis Foundation
John J. and Judith Looney
Courtsey and Karen Lord
Louisville Community Foundation Depository, Inc.
The Henry Luce Foundation, Inc.
Karl Lunde
Edward E. MacCrone Charitable Trust
Susan P. MacGill
The Marks Foundation
Marpat Foundation, Inc.
Mars Foundation
Gloria C. Mantsler
Edward J. and Ann R. Mathias Charitable Foundation of the Fidelity Investments Charitable Gift Fund
The Mason Foundation
Peter McLean
The Eugene McDermott Foundation
Thomas & Frances McGregor Foundation
The Andrew W. Mellon Foundation
Louise W. Mellon Foundation
Paul Mellon
R. K. Mellon Family Foundation
Joyce and Robert Menschel
Robert and Joyce Menschel Foundation
Robert and Jane Meyerhoff
J. Paul Getty Trust
Carl and Nancy Gewirz Fund, Inc.
Gillman Investment Company
Gillman Paper Company
Arthur A. and Carol Goldberg Goldman Sachs International Limited
The Horace W. Goldsmith Foundation
Gordon Fund
Calvin C. and Harriet R. Gould Charitable Trust
Dr. Alan Gowans
Graham Foundation for Advanced Studies
The Fine Arts
Katharine Graham
The Philip L. Graham Fund
Graphicstudio/University of South Florida
Virginia D. and Grant S. Green Jr.
The J. Paul Getty Trust
The Henry Luce Foundation, Inc.
Robert F. and Anna Marie Scurlock Foundation
Mrs. Helen S. T. Reed in honor of Henry A. Milton
David and Mary Robinson
Susan and Elhu Rose Foundation, Inc.
James Rosenquist
The Herbert & Nannette Rothschild Memorial Fund
David E. Rust
Rutco Incorporated
Michael S. Sachs, Inc.
Joel W. and Arlene Sainer in memory of Andrew Peters
Saltzman Foundation, Inc.
Barbara and Eugene M. Schwartz
Scarluk Foundation
1718 Investments
Robert F. and Anna Marie Shapiro Foundation, Inc.
Shell Oil Company Foundation
Stephen & Barbara Sherwin Foundation
The Shifting Foundation
Richard A. Simms
Sky Meadow Fund, Inc.
Lawrence M. and Sandra H. Small
Robert H. Smith Family Foundation
Virginia L. Snider
Barbara R. Sobernheim in memory of Rudolf Sobernheim
Ann Solomon

* deceased

The Andrew W. Mellon Foundation
Mobil Corporation
Robert W. and Maura Burke
Morey Charitable Trust
The Morningstar Foundation
Mudick Foundation, Inc.
Evelyn Stefansson Sef
Jill Newhouse
Hugh O'Donnell
Ralph E. Ogden Foundation, Inc.
The Georgia O'Keeffe Foundation
Estate of William B. O'Neal
Algesa and Joseph O'Sickey
Pace/MacGill Gallery
Mrs. Thomas A. Parrott
Pennzoil Company
Robert and Chris Petteys
The Philanthropic Collaborative, Inc.
Philips Electronics North America Corporation
Ivan Phillips and Neil Phillips
Pine Level Foundation
Mr. and Mrs. Gerhard E. Pinkus
Poland Corporation
Vivian O. & Meyer P. Potanik Foundation
Orpha J. Poupart
Kimiko and John Powers
Frederick Henry Prince Testamentary Trust Eleventh Clause
Pro Helvetia
R & S Associates
The Ravalon Foundation
Mrs. Helen S. T. Reed in honor of Henry A. Milton
David and Mary Robinson
Susan and Elhu Rose Foundation, Inc.
James Rosenquist
The Herbert & Nannette Rothschild Memorial Fund
David E. Rust
Rutco Incorporated
Michael S. Sachs, Inc.
Joel W. and Arlene Sainer in memory of Andrew Peters
Saltzman Foundation, Inc.
Barbara and Eugene M. Schwartz
Scarluk Foundation
1718 Investments
Robert F. and Anna Marie Shapiro Foundation, Inc.
Shell Oil Company Foundation
Stephen & Barbara Sherwin Foundation
The Shifting Foundation
Richard A. Simms
Sky Meadow Fund, Inc.
Lawrence M. and Sandra H. Small
Robert H. Smith Family Foundation
Virginia L. Snider
Barbara R. Sobernheim in memory of Rudolf Sobernheim
Ann Solomon
Collectors Committee  
(as of 30 September 1995)

Mr. Robert E. Abrams  
New York  
Mr. James W. Aldorf  
Illinois  
Mr. and Mrs. Dennis Alter  
Pennsylvania  
Mr. and Mrs. Steven Ames  
New York  
Mr. Anne H. Bass  
New York  
Mr. and Mrs. Robert M. Bass  
Texas  
Mr. and Mrs. Jack Blanton  
Texas  
Mr. and Mrs. Eli Broad  
California  
The Honorable Ann Brown and  
Mr. Donald A. Brown  
District of Columbia  
Mrs. Catherine M. Conover  
District of Columbia  
Mr. Edwin L. Cox  
Texas  
Mr. David L. Davies  
California  
Mr. and Mrs. John R. Donnell  
Florida  
The Honorable Robert W.  
Dueming and Mrs. Dueming  
District of Columbia  
Mr. and Mrs. Barney A. Ebsworth  
Missouri  
Mr. and Mrs. James A. Elkins, Jr.  
Texas  
Mrs. Charles W. Engelhard  
New Jersey  
Mr. and Mrs. Thomas M. Evans  
New York  
Mr. and Mrs. John D. Firestone  
District of Columbia  
Mr. and Mrs. Donald G. Fisher  
California  
Mr. Aaron J. Fleischman  
District of Columbia  
Mr. and Mrs. Millo S. Gates  
California  
Mr. David Gelten  
California  
Dr. and Mrs. Phillip T. George  
Florida  
Mr. and Mrs. Gordon P. Getty  
California  
Mr. and Mrs. Carl S. Gewirz  
Maryland  
Mrs. Katharine Graham  
District of Columbia  
Mr. George Gund, III and Ms.  
Tara Lee  
California  
Mr. Leo S. Guthman  
Illinois  
Mr. and Mrs. Peter E. Haas  
California  
Mrs. Melville W. Hall  
New York

Mr. and Mrs. Frederic C.  
Hamilton  
Colorado  
Mrs. Joseph H. Hazen  
New York  
Ms. Susan Morse Hilles  
Massachusetts  
The Honorable Oveta Culp  
Hobby  
Texas  
Mr. and Mrs. R. L. Ireland  
Georgia  
The Honorable John N. Irwin II  
and Mrs. Irwin  
New York  
Mr. and Mrs. George F.  
Jewett, Jr.  
California  
Mr. and Mrs. George M.  
Kauffman  
Virginia  
Ms. Alexandre Kahn and Mr.  
John D. Graubert  
District of Columbia  
Mr. and Mrs. Stephen M. Kellen  
New York  
Mr. and Mrs. Peter Kimmelman  
New York  
Robert P. and Arlene R. Kogod  
District of Columbia  
Mr. and Mrs. Werner H. Kraemer  
New York  
Mr. and Mrs. Don Lebell  
District of Columbia  
Mr. and Mrs. Judd Leighton  
Indiana  
The Honorable Marc E. Leland  
and Mrs. Leland  
District of Columbia  
Mr. Irvin L. Levy  
Texas  
Mr. and Mrs. Edward C.  
MacEwen  
Connecticut  
Mr. and Mrs. Frederick R. Mayer  
Colorado  
Mrs. Eugene McDermott  
Texas  
Mr. Henry S. McNeil, Jr.  
Pennsylvania  
Mr. and Mrs. Paul Mellon  
District of Columbia  
Mr. and Mrs. Edwin Van R.  
Milibury  
Pennsylvania  
Mrs. O. Ray Moore  
Georgia  
Paul and Camille Oliver-  
Hoffmann  
Illinois  
Mr. and Mrs. David Pincus  
Pennsylvania  
Mrs. Sally Pingree  
District of Columbia  
Mr. and Mrs. Ronald A. Pizzuti  
Ohio  
The Honorable Leon B. Polsky  
and Mrs. Polsky  
New York
The Circle of the National Gallery of Art  
(as of 30 September 1995)  

Co-chairs  
Mrs. Juliet C. Folger  
Mr. David O. Maxwell  

Sustaining Members  
Anonymous  
In memory of Robert Amory Jr.  
Mrs. Everett B. Birch  
New York  
The Honorable Daniel J. Boorstin and Mrs. Boorstin  
District of Columbia  
Mr. and Mrs. W. L. Lyons Brown Jr.  
Kentucky  
Mr. and Mrs. Calvin Califritz  
District of Columbia  
Major General (Ret.) Daniel S. Campbell and Mrs. Campbell  
Texas  
Mr. and Mrs. David C. Cole  
Virginia  
Mr. and Mrs. Climent E. Conger  
Virginia  
Mrs. Catherine G. Curran  
New York  
Mr. and Mrs. Bruce B. Dayton  
Minnesota  
Mr. and Mrs. Leslie Douglas  
District of Columbia  
Mr. and Mrs. James T. Dyke  
Arkansas  
Mr. and Mrs. Paul H. Elicker  
Maryland  
Mr. and Mrs. Robert F. Erburt  
California  
Mr. Walter Fitch III  
California  
The Honorable William H. G. FitzGerald and Mrs. FitzGerald  
District of Columbia  
Mr. and Mrs. Lee M. Folger  
District of Columbia  
Mr. and Mrs. John French III  
New York  
Cynthia and Milton Friedman  
Maryland  
Mrs. Camilla Chandler Frost  
California  
Mr. and Mrs. John T. Gibson  
District of Columbia  
Mr. and Mrs. Michael L. Glassman  
Maryland  
Mr. Albert H. Gordon  
New York  
Mr. and Mrs. Calvin C. Gould  
Massachusetts  
Mr. C. Boyden Gray  
District of Columbia  
Mr. and Mrs. Herman Greenberg  
The Honorable Najeeb E. Halaby and Mrs. Halaby  
Virginia  
Mr. and Mrs. Hugh Halff Jr.  
Texas  
Mrs. James Hayes  
Virginia  
Mrs. Gale Hayman-Haseltine and Dr. William Haseltine  
District of Columbia  
The Honorable John W. Hefchinger Sr. and Mrs. Hefchinger  
District of Columbia  
Mr. and Mrs. Charles T. Hellmuth Sr.  
Maryland  
Mr. and Mrs. Joseph H. Hennage  
Virginia  
Mr. and Mrs. Wallace F. Holladay  
District of Columbia  
Mr. and Mrs. Raymond J. Horowitz  
New York  
Mr. and Mrs. Arthur Johnson  
Maryland  
Ms. J. Lisa Jorgenson and Mr. Kidder*  
District of Columbia  
Mr. and Mrs. James M. Kline  
District of Columbia  
Dr. Steven Lurzer  
District of Columbia  
The Honorable Randolph A. Kidder* and Mrs. Kidder*  
District of Columbia  
Mr. and Mrs. James M. Kline  
District of Columbia  
Mr. and Mrs. Robert E. Meyerhoff  
Maryland  
The Honorable John D. Macomber and Mrs. Macomber  
District of Columbia  
The Honorable Leonard H. Marks and Mrs. Marks  
District of Columbia  
Mr. Frederick P. Mascioli  
District of Columbia  
Mr. and Mrs. Edward J. Mathias  
Maryland  
Mr. and Mrs. David O. Maxwell  
District of Columbia  
Mr. and Mrs. Frederick R. Mayer  
Colorado  
Mrs. James R. McAlee  
Maryland  
Mr. and Mrs. Raymond L. McGuire  
District of Columbia  
Mr. and Mrs. Gilbert D. Mead  
District of Columbia  
Mr. and Mrs. Paul Mellon  
Virginia  
Mr. and Mrs. Robert B. Menschel  
New York  
Mrs. John U. Nef  
District of Columbia  
Miss Diane A. Nixon  
New York  
Mr. and Mrs. Lucio A. Notto  
Virginia  
Commander Lester Edwin Ogilvy and Mrs. Ogilvy  
District of Columbia  
Mr. and Mrs. C. Wesley Peebles  
Virginia  
Mrs. John A. Pope  
District of Columbia  
Mr. and Mrs. Norman S. Portnoy  
District of Columbia  
Dr. and Mrs. Meyer P. Potamkin  
Pennsylvania  
Mrs. Lewis T. Preston  
District of Columbia  
The Reverend and Mrs. Charles P. Price  
Virginia  
Mr. and Mrs. Milton Ritzenberg  
District of Columbia  
Mr. Mark Samuels Lasner  
District of Columbia  
Mr. and Mrs. Roger W. Sant  
District of Columbia  
Mrs. Stanley J. Sarnoff  
Maryland  
Rear Admiral Tazewell Shepard Jr. and Mrs. Shepard  
District of Columbia  
Mrs. Muller Sheppard  
Virginia  
Mr. and Mrs. Raja W. Sidawi  
New York  
Mr. and Mrs. Albert H. Small  
Maryland  
Mr. and Mrs. Richard S. Smith  
Pennsylvania  
Mr. and Mrs. Mallory Walker  
District of Columbia  
Mr. and Mrs. Jonathan W. Warner Sr.  
Alabama  
Mr. and Mrs. Henry B. Weaver  
Virginia  
Mrs. Robert M. Weidenhammer  
Maryland  
Mrs. Thomas Lyle Williams Jr.  
Georgia  
Dr. and Mrs. Edward T. Wilson  
Maryland  
Mrs. Frank L. Wright  
Virginia  
Mr. and Mrs. Sidney S. Zlotnick  
District of Columbia  
Supporting Members  
Ms. Rebecca Abrams and Mr. Nathan Benn  
District of Columbia  
Mr. and Mrs. Dana Tarbell  
Ackerly II  
District of Columbia  
Mr. and Mrs. James B. Adler  
Maryland  
Mr. M. Bernard Aidinoff  
New York  
Mrs. Margaret Johns  
Virginia  
Mr. and Mrs. Robert F. Erburu  
District of Columbia  
Mr. and Mrs. Robert E. Meyerhoff  
Maryland  
The Honorable John D. Macomber and Mrs. Macomber  
District of Columbia  
The Honorable Leonard H. Marks and Mrs. Marks  
District of Columbia  
Mr. Frederick P. Mascioli  
District of Columbia  
Mr. and Mrs. Edward J. Mathias  
Maryland  
Mr. and Mrs. David O. Maxwell  
District of Columbia  
Mr. and Mrs. Frederick R. Mayer  
Colorado  
Mrs. James R. McAlee  
Maryland  
Mr. and Mrs. Raymond L. McGuire  
District of Columbia  
Mr. and Mrs. Gilbert D. Mead  
District of Columbia  
Mr. and Mrs. Paul Mellon  
Virginia  
Mr. and Mrs. Robert B. Menschel  
New York  
Mrs. John U. Nef  
District of Columbia  
Miss Diane A. Nixon  
New York  
Mr. and Mrs. Lucio A. Notto  
Virginia  
Commander Lester Edwin Ogilvy and Mrs. Ogilvy  
District of Columbia  
Mr. and Mrs. C. Wesley Peebles  
Virginia  
Mrs. John A. Pope  
District of Columbia  
Mr. and Mrs. Norman S. Portnoy  
District of Columbia  
Dr. and Mrs. Meyer P. Potamkin  
Pennsylvania  
Mrs. Lewis T. Preston  
District of Columbia  
The Reverend and Mrs. Charles P. Price  
Virginia  
Mr. and Mrs. Milton Ritzenberg  
District of Columbia  
Mr. Mark Samuels Lasner  
District of Columbia  
Mr. and Mrs. Roger W. Sant  
District of Columbia  
Mrs. Stanley J. Sarnoff  
Maryland  
Rear Admiral Tazewell Shepard Jr. and Mrs. Shepard  
District of Columbia  
Mrs. Muller Sheppard  
Virginia  
Mr. and Mrs. Raja W. Sidawi  
New York  
Mr. and Mrs. Albert H. Small  
Maryland  
Mr. and Mrs. Richard S. Smith  
Pennsylvania  
Mr. and Mrs. Mallory Walker  
District of Columbia  
Mr. and Mrs. Jonathan W. Warner Sr.  
Alabama  
Mr. and Mrs. Henry B. Weaver  
Virginia  
Mrs. Robert M. Weidenhammer  
Maryland  
Mrs. Thomas Lyle Williams Jr.  
Georgia  
Dr. and Mrs. Edward T. Wilson  
Maryland  
Mrs. Frank L. Wright  
Virginia  
Mr. and Mrs. Sidney S. Zlotnick  
District of Columbia  
Supporting Members  
Ms. Rebecca Abrams and Mr. Nathan Benn  
District of Columbia  
Mr. and Mrs. Dana Tarbell  
Ackerly II  
District of Columbia  
Mr. and Mrs. James B. Adler  
Maryland  
Mr. M. Bernard Aidinoff  
New York
Mr. and Mrs. B. Bernei
Burgunder Jr.
Maryland
Mr. and Mrs. Richard L. Burnham
District of Columbia
Mrs. Arthur E. Burns
District of Columbia
Miss Elizabeth A. Burton
District of Columbia
The Honorable John Thiers Calkins
District of Columbia
Mr. Carroll J. Cavanagh and
Ms. Candida Smith
New York
Ms. Joy S. Chambers
Virginia
Mrs. Harold W. Cheek
New Jersey
Mrs. Blair Childs
District of Columbia
Mr. and Mrs. Thomas C. Clarke
Maryland
The Honorable William T.
Coleman Jr. and Mrs. Coleman
Virginia
Mr. and Mrs. Terence W. Collins
District of Columbia
Mrs. H. Dunscombe Colt
District of Columbia
Mr. Lloyd E. Cotsen
California
Mrs. Shirley Jone Cowell
Florida
Major General Willis D.
Crittenden Jr. and Mrs.
Crittenden
Virginia
Mrs. Richard Malcolm Cutts
Virginia
Mr. and Mrs. Stuart C. Davidson
District of Columbia
Mrs. Lee Dayton
Virginia
Mr. and Mrs. Michael D.
Dingman
New Hampshire
Mr. and Mrs. Fitz Eugene Dixon Jr.
Pennsylvania
Mr. and Mrs. Donald J. Douglas
Texas
Mr. Lamnot du Pont
District of Columbia
Mr. and Mrs. Robert E. Eberly
Pennsylvania
Mr. Nik B. Edes
District of Columbia
Mr. and Mrs. R. Augustus
Edwards
Virginia
Mr. and Mrs. Julian Eisenstein
District of Columbia
Mr. and Mrs. Arthur D. Emil
New York
Dr. and Mrs. Stephen E. Epstein
Virginia
Mrs. Norman Farquhar
District of Columbia
Mr. and Mrs. Winthrop W.
Faulkner
District of Columbia
Dr. and Mrs. James J.
Ferguson Jr.
Maryland
Mr. and Mrs. Thomas D.
Fingleton
Virginia
Mr. and Mrs. Max M. Fisher
Michigan
Mr. and Mrs. William J.
Flaherty III
District of Columbia
Mr. and Mrs. Alvin Friedman
District of Columbia
Mr. and Mrs. Darryl N. Garrett
District of Columbia
Dr. and Mrs. Gerald E. Gauil
District of Columbia
Mr. and Mrs. Robert J. Geniesse
District of Columbia
Mr. and Mrs. Edward H. Gerry
New York
Mr. and Mrs. William T. Gibb
Maryland
Mrs. Charles C. Glover III
District of Columbia
Mr. and Mrs. Joseph I. Goldstein
District of Columbia
Mr. and Mrs. Robert E. Goldstein
District of Columbia
Ms. Mary Anne Goley
Virginia
Mrs. Elizabeth Marsieller Gordon
California
Mr. and Mrs. William H.
Greer Jr.
District of Columbia
Mrs. Nina B. Griswold
Florida
The Honorable William R. Haley
and Mrs. Haley
District of Columbia
Mr. and Mrs. Newman T.
Halvorson Jr.
District of Columbia
Mr. and Mrs. Louis J. Hector
Florida
The Honorable Richard M. Helms
and Mrs. Helms
District of Columbia
Mr. and Mrs. Joseph W.
Henderson III
District of Columbia
Mr. and Mrs. Robert B. Hirsch
District of Columbia
Mr. Henry C. Hoffheimer II
Virginia
Ms. Sari Hornstein and Mr. David
Lighthart
Maryland
Mr. and Mrs. R. Bruce Hughes
District of Columbia
The Honorable Hadlai A. Hull and
Mrs. Hull
District of Columbia
Mr. and Mrs. Allan R. Hurwitz
Maryland
Mr. John Peters Irelan
District of Columbia
Mr. and Mrs. Hugh N. Jacobsen
District of Columbia
Mr. James A. Johnson Jr.
Virginia
Mr. and Mrs. Evan Jones
Maryland
Mr. and Mrs. Peter H. Jost
District of Columbia
Mr. and Mrs. B. Franklin Kahn
Maryland
Mr. and Mrs. Edward G. Kaufman
Virginia
Mr. Lawrence Kirstein
District of Columbia
Mrs. Elizabeth L. Kleve
District of Columbia
Mr. and Mrs. W. Loebber Landau
New York
Mr. and Mrs. William Lane
District of Columbia
Mr. and Mrs. Arthur Lazurus Jr.
District of Columbia
Ms. Debra Lehman-Smith
District of Columbia
Mr. and Mrs. Herbert J. Lerner
District of Columbia
Mr. and Mrs. Finlay Lewis
District of Columbia
Mrs. Charles T. G. Loomey
Maryland
Mr. and Mrs. E. A. G. Manton
New York
Mr. and Mrs. Tom F. Marsh
Texas
Mrs. Thomas E. Marston
Virginia
The Honorable William
McChesney Martin Jr. and Mrs.
Martin
District of Columbia
Mrs. Violet B. McCandlish
District of Columbia
Mr. and Mrs. James A. McKenna
Maryland
Mr. and Mrs. Chester B.
McLaughlin Jr.
Florida
Mr. and Mrs. Christopher K.
Mellon
Maryland
Mrs. Robert B. Menapace
District of Columbia
Dr. and Mrs. Robert Mendelsohn
Maryland
Mr. and Mrs. Richard M.
Merriman
District of Columbia
The Honorable Charles A. Meyer
and Mrs. Meyer
Illinois
Mrs. Hope Riddles Miller
District of Columbia
Mrs. Edward P. Moore
District of Columbia
Dr. and Mrs. W. Tabb Moore
District of Columbia
Mr. and Mrs. Robert W. Morey
California
Mr. and Mrs. David A. Morowitz
District of Columbia
Mr. and Mrs. Richard P. Moser
Virginia
Mr. and Mrs. Patrick Munroe
Maryland
Mrs. Franklin D. Murphy
California
The Honorable Paul H. Nitze and
Mrs. Leecez Porter Nitze
District of Columbia
The Honorable William Nitze II
and Mrs. Nitze
District of Columbia
Mr. Gerson Nordlinger Jr.
District of Columbia
Mr. and Mrs. John L. Oberdorfer
District of Columbia
Mrs. and Mrs. Christopher Ogden
District of Columbia
Mrs. Ricardo Ohrstrom
Virginia
Dr. and Mrs. David B. Pall
New York
The Honorable Charles H. Percy
and Mrs. Percy
District of Columbia
Mr. and Mrs. Alan L. Potter
Florida
Mrs. Thomas Malcolm Price
District of Columbia
Dr. and Mrs. Coleman Raphael
Maryland
Mr. and Mrs. Earl C. Ravenel
District of Columbia
Miss Berenice Anne Reed
Maryland
Mr. and Mrs. Donald H.
Richardson
Florida
Mr. and Mrs. Eugene B.
Roberts Jr.
Maryland
Mr. and Mrs. Elihu Rose
New York
Ms. Helen G. Ross
Virginia
Mr. and Mrs. James W. Rouse
Maryland
Dr. and Mrs. Paul S. Russell
Massachusetts
Mrs. Victor Sadd
Virginia
Mr. and Mrs. Arnold A. Saltzman
New York
The Honorable James H. Scheuer
and Mrs. Scheuer
District of Columbia
Mr. and Mrs. Irwin Schneideman
New York
Mr. and Mrs. W. H. Shapley
District of Columbia
Mr. and Mrs. Clyde E. Shorey Jr.
District of Columbia
Mrs. John Farr Simmons
District of Columbia
Dr. and Mrs. Richard A. Simms
California
Mrs. Miriam H. Smith
District of Columbia
Beneficiaries of the National Gallery of Art

FOUNDING BENEFACCTORS
Andrew William Mellon
Samuel Henry Kress
Joseph E. Widener in memory of Peter A.B. Widener
Chester Dale
Leslie J. Rosenwald
Paul Mellon
Alice Mellon Bruce
Rush Harrison Kress

FOUNDING BENEFACCTORS-
PRINTS AND DRAWINGS
Leslie J. Rosenwald
W.G. Russell Allen
Joseph E. Widener
Mrs. Walter B. James
R. Horace Gallatin
Samuel H. Kress Foundation
Russ K. Henschel
The Woodward Foundation
Robert H. and Clarke Smith
Georgia O’Keeffe
The Mark Rothko Foundation
Dorothy J. and Benjamin B. Smith
Julia B. Engel
Paul and Bunny Mellon
John C. Marin Jr.
The Armand Hammer Foundation
Edith G. Rosenwald
Burh and Jacob Kainen

Benefactors (1941-1994)

Frieda Schiff Warburg
Adeline Havemeyer
Frelinghuysen
Duncan Phillips
Kate Seren Simpson
Harris Whittmore
Barbara Hutton
Ralph and Mary Booth
William Nelson Cromwell
Benjamin E. and Regina S. Levy
Adolph Caspar Miller
Samm A. and Margarret Lewbohm
Therese K. and Herbert N. Straus
William Robertson Coo
Horace Havemeyer
Bermice Chrysler Garbisch
Edgar William Garbisch
Suzy Amos Busiel
Eugene and Agnes Meyer
Edith Stuyvesant Gerry
Lillian S. Timken
Ferdinand Lammot Belin
Adele R. Levy
Elana T. Fuller
Horace Havemeyer Jr.
Harry Waldron Havemeyer
Josephine Bay and C. Michael Paul
Arthur Sachs
W. Averell Harriman, in memory of Marie N. Harriman
Robert H. and Clarice Smith

Oscar L. Milmore, in memory of Pepita Milmore
Angelika Wertheim Frink
Burton G. and Emily Hall Tremaine
Herbert N. and Nannette E. Rothschild
David K. E. Bruce
Cornelius Van Schaak Roosevelt
Eind Aannenberg Haupt
David Edward and Margaret Eustis Finley
Morris and Gwendolyn Cafritz
Katharine Graham
The Andrew W. Mellon Foundation

The Woodward Foundation
Robert H. and Virginia Pratt Thayer
Georgia O’Keeffe
John and Louise Booth
Gemini G.E.L.
Grace Vogel Aldworth
John Hay Whitney
The Kresge Foundation
The A. W. Mellon Educational and Charitable Trust
Dorothy Tanning Ernst
Doris Dick Havemeyer
Walter H. and Leonore Annenberg
David Rockefeller
Samuel H. Kress Foundation
John Davis and Olivia Stokes Hatch
The Mark Rothko Foundation
Stavros S. Niarchos
Dorothy J. and Benjamin B. Smith
Mrs. Max Beckman
Julia B. Engel
Arnold D. Freson Foundation
Mrs. Charles W. Engelhard
Richard King Mellon Foundation
Family of Constance B. Mellon
In memory of Mrs. George R. Brown
Lila Acheson Wallace
The Ahmanson Foundation
Amnon G. Carter Foundation
John C. and Joan Whitehead
Joe L. and Barbara B. Albrighton
Robert M. and Anne T. Bass
Hallmark Educational Foundations
The Barra Foundation
Ruth K. Henschel
Mark J. Millard
University of South Florida Foundation
Jill and Arthur M. Sackler
Mr. and Mrs. Richard Mellon Foundation
The J. Paul Getty Foundation
Guest Services, Inc.
Jill and Arthur M. Sackler

PATRONS’ PERMANENT FUND

FOUNDING PATRONS
John Hay Whitney
Walter H. and Leonore Annenberg
Paul Mellon
Robert H. and Clarice Smith
Ian Woodner
Lila Acheson Wallace
Lois and Georges de Menil
Stavros S. Niarchos
Mrs. Charles W. Engelhard
In honor of Beuford and Teden Cole
The Andrew W. Mellon Foundation
Arnold D. Freson Foundation
Eugene L. and Marie-Louise Garbary
Richard King Mellon Foundation
Guest Services, Inc.
Jill and Arthur M. Sackler

PATRONS
John R. Stevenson
Samuel H. Kress Foundation
Philip L. Graham Foundation
Ruth Carter Stevenson
Robert P. and Arlene R. Kogod
Lila Acheson Wallace
John C. and Joan Whitehead
Joe L. and Barbara B. Albrighton
Robert M. and Anne T. Bass
Hallmark Educational Foundations
The Barra Foundation
Ruth K. Henschel
Mark J. Millard
University of South Florida Foundation
Jill and Arthur M. Sackler
Mr. and Mrs. Richard Mellon Foundation
The J. Paul Getty Foundation
Guest Services, Inc.
Jill and Arthur M. Sackler

Gordon and Copey Hanes
John C. and Jaan Whitehead

Charles E. Culpeper Foundation, Inc.
Knights Foundation
William Stamps Farish Fund
Sydney and Frances Lewis
The J. Paul Getty Trust
Southwestern Bell Corporation
Guest Services, Inc.
Reader’s Digest Association
Annacee Newman
Mrs. John D. Rockefeller 3rd
Rita Schreiber
Robert Frank
Betsey Cushing Whitney
Leo Castelli
Pamela C. Harriman
Arnold and Mildred Glommer
Richard A. and Lee G. Kirstein
The Wooldner Family
Dorothy and Herbert Vogel
The Avery Family
Victoria Nebeker Coberly
Jo Ann and Julian Ganz Jr.
Catherine Gamble Curran
Mr. and Mrs. Richard Mellon Scaife
Sarah Scaife Foundation
Perry R. and Nancy Lee Bass
Eugene L. and Marie-Louise Garbary
Estate of William B. O’Neil
Stephen Hahn

Printed by the National Gallery of Art
127
The buildings, collections, and many of the programs of the National Gallery are largely the result of private generosity, as the Gallery must rely on private support to fund art acquisition and many special projects. The Board of Trustees has full authority to receive funds and property, both real and personal, for the general purposes of the National Gallery of Art.

Gifts may be made by check payable to the Trustees of the National Gallery of Art.

Donations of works of art to the Gallery’s collection are subject to approval by the Board of Trustees. Offers of such gifts should be discussed in advance with the Secretary and General Counsel (telephone 202 842-6363). Offers of gifts of books of art historical importance should be discussed in advance with the Executive Librarian (telephone 202 842-6505).

Deferred gifts, by which a donor makes a commitment to benefit the Gallery at a later date, can enable many donors to make substantially larger contributions than by an outright gift and can maximize tax benefits and cost-effectiveness of making a gift. You may indicate that the National Gallery of Art is to receive a certain sum of money, property, works of art, or a percentage of your estate. If you are considering a bequest or other form of deferred gift, we encourage you to discuss confidentially how you would like your intended gift to be used by contacting the Development Officer (telephone 202 842-6372).

All gifts and bequests are deductible, within the limits prescribed by law, for applicable federal tax purposes.