1996 ANNUAL REPORT
In this year of tremendous activity and excitement, the National Gallery of Art was enriched by a number of generous gifts of art to its permanent collection. Of particular note are the 10 major contemporary works given by Robert and Jane Meyerhoff during the exhibition of their renowned collection. Also, in honor of its 10th anniversary, The Circle of the National Gallery of Art presented the Gallery with an important 19th-century American still life by Martin Johnson Heade. To them, and to all who have added to the Gallery's permanent collection, we are most grateful.

Financial support of the National Gallery has been historically shared by the public and private sectors, and we are enormously grateful to the federal government for its ongoing commitment to maintaining the Gallery as the nation's art museum. Because the United States Congress provides for the Gallery's daily operating expenses, we are able to serve citizens nationwide through a great variety of outreach programs as well as to welcome millions of visitors each year.

To complement this generous public funding, we look to private sources to support art and library acquisitions, scholarship and research, and our general endowment. Thus the trustees have undertaken to raise $105 million for the New Century Fund. I am deeply gratified to report that, thanks to the participation of many of the Gallery's staunchest friends and supporters, our goal is now in sight.

Many privately funded programs at the Gallery continue to benefit particularly from the support of two strong and broad-based national groups. The Collectors Committee celebrated its 20th year of enriching the nation's 20th-century art collection. We offer hearty thanks and congratulations to long-time co-chairs Ruth Carter Stevenson and Edwin L. Cox, who passed the mantle of leadership to Doris Fisher of San Francisco and Barney Ebsworth of St. Louis at the anniversary meeting in October 1995. And The Circle of the National Gallery of Art celebrated its 10th anniversary in 1996 with justifiable fanfare. As a founding co-chair of The Circle, I take special pleasure in witnessing how this national membership group has helped the Gallery with a wide variety of programs and acquisitions in the past decade. We extend sincere thanks to all members of The...
Circle, with a special nod to the two members of the Trustees’ Council who are now serving as co-chairs, Juliet C. Folger and David O. Maxwell.

I also would like to recognize the many corporations and foundations that have helped meet the Gallery’s private funding needs in the past year, especially in the critical areas of exhibition and publication support. Particular thanks are due the Richard King Mellon Foundation, for unsolicited but crucial funds that enabled the Gallery to keep the tremendously popular Johannes Vermeer exhibition open to the public during the federal government shutdown in January. This is a gleaming present-day example of the public-spirited generosity that built this great national institution.

The invaluable volunteer leadership of the National Gallery continues to serve in many important capacities, and we deeply appreciate its commitment. Edwin L. Cox and Lois de Menil have provided energetic leadership as chair and vice-chair of the Trustees’ Council. The Council welcomed four new members this year, Iris Cantor and Donald B. Marron, both of New York City, Robert W. Duemling of Washington, D.C., and Lucio A. Noto of McLean, Virginia.

The Trustees’ Council is indebted to the dedicated members whose terms ended in 1996. They are Louisa C. Duemling of Washington, D.C., Jo Ann Ganz of Los Angeles, Ruth C. Kainen of Chevy Chase, Maryland, and Benjamin F. Stapleton III of New York City. Their years of service to the National Gallery have been a tremendous asset.

It is with deep regret that we must record the passing of a number of close members of the National Gallery family this year, including John Walker, director emeritus, in October 1995, and Gaillard F. Ravenel, chairman of design, in September 1996, as well as two former Trustees’ Council members, Edward W. Carter and Richard A. Kirstein, both in April 1996. John Walker served as chief curator from 1939 to 1956, then as director from 1956 to 1969. Gill Ravenel had been a formative creative force on the Gallery staff since 1970. Each, in his own way, left this institution a legacy that will endure far into the future. Ed Carter and Dick Kirstein from 1989 to 1995. Their friendship, counsel, and generosity to this institution are deeply appreciated.

With no alteration in its ranks, the Board of Trustees continued to oversee the governance of the National Gallery of Art. I am proud to continue to serve as president, with Ruth Carter Stevenson as chairman, and Alexander M. Laughlin, Robert F. Erb, and Louise W. Mellon as fellow general trustees, and with the support of the Chief Justice of the Supreme Court, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian as ex-officio trustees.

On behalf of the entire board, I thank all who have contributed to the extraordinary success the Gallery has enjoyed this year. Confident in its worthy administration, its unique partnership with Congress, and its strong support from the private sector, the National Gallery of Art looks forward to another year of challenge and accomplishment.

Robert H. Smith
President
DIRECTOR'S STATEMENT

The commitment of the National Gallery of Art to its permanent collections and to its service to the nation remains fundamental to its mission. We continued this year to augment the collections, expand educational programs, and offer a dynamic and exciting schedule of special exhibitions. Our focus on the collection also extended to maintaining the architectural integrity of the West and East Buildings, themselves works of art.

Among our most notable acquisitions, several gifts stand out. The generous gift from distinguished 20th-century art collectors and supporters of the Gallery Robert and Jane Meyerhoff included pivotal works by Hans Hofmann, Roy Lichtenstein, Jasper Johns, Frank Stella, and Grace Hartigan. Their extraordinary gift as well as the Gallery exhibition of their impressive collection underscored the Meyerhoffs' commitment to art and continuing generosity to the American people. At the same time, a tremendous gift of more than 150 prints by Roy Lichtenstein was given to the Gallery by the legendary pop artist and his wife Dorothy.

The Collectors Committee celebrated its 20th anniversary in 1996, and we took great pleasure in honoring this group, which has given the Gallery many of its most important works of modern and contemporary art. The committee's gift to the Gallery this year was Untitled (Bolsena) by the American postwar artist Cy Twombly, a work that wonderfully complements our rich holdings in abstract expressionism and minimalism.

Also in the field of 20th-century art, two paintings by Jean Dubuffet, They Hold Council and Combat Beard, comprise a welcome addition to Stephen Hahn's gift of works by this artist. The Gallery's collection was also greatly enhanced by the gift from Crown Point Press and its director, Kathan Brown, of a strong representation of prints by five major contemporary artists.

Three major 17th- and 18th-century Dutch paintings were added to the collection this year. The Fall of Man by Hendrik Goltzius was acquired through the Patrons' Permanent Fund; Bouquet of Flowers in a Glass Vase by Ambrosius Bosschaert the Elder was purchased through the Patrons' Permanent Fund, and the New Century Fund; and Still Life with Flowers and Fruit by Jan van Huysum was acquired through the
Patrons' Permanent Fund and a gift from Philip and Lizanne Cunningham. The two exquisite still lifes exemplify the beginnings of the tradition in the early 17th century and its lush apex a century later.

In the area of American art, we were very pleased with The Circle's gift of Martin Johnson Heade's *Giant Magnolias on a Blue Velvet Cloth*, a superb addition to the collection.

As the fiscal year began, we opened the Micro Gallery, the most definitive interactive multimedia computer system in an American art museum. Enhancing and expanding our visitors' appreciation of art is a key goal of our educational programs, and the Micro Gallery—with 13 computer stations in the redesigned art information room in the West Building just off the Rotunda—enables visitors of all ages to discover new ways to view and explore the permanent collection. We would like to acknowledge American Express Foundation for its generosity in making the Micro Gallery possible.

Special exhibitions again brought great works of art from all over the world to the nation's capital. The towering artistic achievements of 19th-century master Winslow Homer, one of America's most distinguished painters, were presented in the first comprehensive retrospective of his work in more than 20 years. Sublime paintings by Johannes Vermeer, the supremely gifted 17th-century Dutch artist, were the subject of an unprecedented exhibition that assembled two-thirds of the master's surviving œuvre.

Extended viewing hours for the exhibition were established in late November when the Gallery reopened following the first shutdown of the federal government. When the Gallery closed again in mid-December with the second federal government shutdown, private monies from the Fund for the International Exchange of Art enabled the Gallery to open *Vermeer* for five days between Christmas and New Year's day. We are grateful to the Richard King Mellon Foundation of Pittsburgh for guaranteeing the funds to keep this once-in-a-lifetime exhibition open for the thousands of people eager to see the
 Winslow Homer, Fox Hunt, 1893, oil on canvas, 96.5 x 174 cm, Museum of American Art of the Pennsylvania Academy of the Fine Arts, Philadelphia. Joseph E. Temple Fund, was lent for the Homer exhibition.

The Gallery welcomed back our four paintings—The Girl with the Red Hat, A Lady Writing, Woman Holding a Balance, and Young Girl with a Flute.

With the spring came another round of exciting exhibitions. The Robert and Jane Meyerhoff Collection filled the East Building with works from one of this country's finest and most extensive private collections of postwar art. The Light of Italy: Coret and Early Open-Air Painting explored the work of European artists who traveled to Italy between about 1780 and 1840 to paint landscapes directly from nature. Opening in the summer, Olmec Art of Ancient Mexico focused on the artistic achievements of Mexico's earliest and least-known civilization, featuring the spectacular 10-ton Colossal Head from San Lorenzo, which left Mexico for the first time for this exhibition. The fiscal year closed with Encounters with Modern Art: Works from the Rothschild Family Collections, offering visitors the chance to view many schools of modern European art from the holdings of Herbert and Nanette Rothschild.

Thoughtful stewardship of the Gallery's two monumental buildings was among our highest priorities this year, as we began the major renovation of the West Building skylights and the upgrade of energy management and fire protection systems in the East and West Buildings. We were extremely pleased and grateful to receive the support of the Congress for these important programs. The skylight project will take place in five phases through 1999 and will involve replacement of the West Building's 55-year-old skylight system, including three acres of glass, glazing, framing, and surrounding areas of roofing, as well as additional repairs. New multilayer glass will filter out harmful ultraviolet light rays and ensure the proper natural lighting of works to be reinstalled in the main floor galleries.

The Gallery was saddened by the untimely death of its chairman of design, Gaillard F. Ravenel, whose keen eye and scholarship very much defined the way works of art are presented at the Gallery. His long-time and talented deputy, Mark Leithauser, ably assumed the responsibilities as chief of the department. Other staff appointments I was pleased to make included Marla Prather as head of 20th-century art, Ruth Anderson Coggeshall as chief development officer, and Deborah Ziska as information officer.

The Gallery welcomed nearly 5 million visitors this fiscal year, from every state in the union and many other nations. The dynamic combination of public and private sector support has contributed greatly to the accomplishments of the National Gallery throughout its history. Established by the Gallery's founder, Andrew W. Mellon, and the 75th Congress in its Joint Resolution of 1937, this partnership is successful to this day. We are grateful to the Congress for its ongoing appropriation of federal funds to ensure the operation and maintenance of the Gallery and the protection and care of the nation's art collections; this enables us to remain open 363 days a year with no entrance fee. Many individuals over the years have been inspired by the patriotism and beneficence of Andrew Mellon, his son Paul and daughter Ailsa, to make financial donations and gifts of works of art to America's national gallery. Their generosity has created one of the world's great art museums.

Earl A. Powell III
Director
VERY SLIPPY WEATHER
ART PROGRAMS

Renaissance Paintings

Nearly three-quarters of the Italian Renaissance paintings were reinstalled in the ground floor central galleries of the West Building in March and April 1996 to keep as many works on view as possible during the replacement of the skylights over the main floor galleries. The installation is enhanced by the ongoing loans of several paintings: Giovanni Cariani's Concert, Francesco Botticini's Head of a Man, Botticelli's Portrait of a Young Man Holding a Medallion, and Palma il Giovane's Venus and Cupid at the Forge of Vulcan.

The exhibition Masterpieces from the Palazzo Doria Pamphilj, Rome, brought a selection of works from this celebrated private collection to the U.S. for the first time. Velázquez' portrait of Pope Innocent X appeared alongside busts of the pontiff by Bernini and Algardi and paintings by Titian, Raphael, and Caravaggio. Planning proceeded in earnest for the Lorenzo Lotto exhibition, which opens in November 1997. Preparation of the volume on Italian 15th-century paintings progressed, and research was begun on the 13th- and 14th-century Italian paintings.

Work continued on the systematic catalogue of 15th- and 16th-century French paintings as well as on the reframing of several German and Netherlandish paintings in the collection. And Julien Chapuis joined the department of northern Renaissance paintings as Samuel H. Kress Postdoctoral Curatorial Fellow.

Baroque Paintings

In November 1995 the National Gallery of Art opened the critically acclaimed Johannes Vermeer exhibition, organized with Frederik J. Duparc, director of the Mauritshuis, The Hague. The presentation brought together 21 paintings by this extraordinary 17th-century Dutch artist, more paintings by Vermeer than have been assembled since 1696, when a private collection was sold in Amsterdam. In spite of two government shutdowns and a blizzard, the show was seen by more than 330,000 visitors, many of whom waited in long lines to procure a timed entrance pass. More than 300,000 copies of the catalogue, which won the Minda de Gunzburg Prize for the best exhibition catalogue of 1995, were sold worldwide. The depart-
ment helped organize auxiliary programs such as a scholarly seminar, a symposium cosponsored by the Center for Advanced Studies in the Visual Arts and the University of Maryland, and a public symposium. It advised on the production of an hour-long film and a CD-ROM on Vermeer.

In April 1996 the Gallery mounted a second monographic exhibition of a Dutch artist, Jan Steen: Painter and Storyteller. This presentation of 47 of Steen’s finest works provided a very different view of Dutch life from that seen in Vermeer’s serene images. Steen’s boisterous and fun-loving paintings not only are humorous but also generally include a gentle lesson about moral behavior. The department also helped organize a scholarly seminar and an exhibition of about 40 prints and emblem books from the Gallery collections that included scenes comparable to those seen in Steen’s paintings.

The Dutch Cabinet Galleries, which opened in fall 1995, were the center of much activity. In February these three galleries were reinstalled with a wonderful group of small paintings from the collection and generous loans from Mr. and Mrs. Michal Hornstein of Montreal—Paulus Bor’s Still Life with Travel Pouch and Caesar van Everdingen’s Rape of Europa—were exhibited in one of the adjacent Dutch galleries.

A number of major acquisitions greatly enhanced the collection of northern baroque paintings. Two of these, the charming Dutch Head of a Small Boy by Jan de Bray and the fasci-
of Dutch flower painting in the world. Hendrik Goltzius's sensuous Fall of Man, in pristine condition, was acquired at auction with monies from the Patrons' Permanent Fund. The Gallery's first Dutch Italianate painting, Nicolaes Pietersz Berchem's luminous View of an Italian Port, entered the collection through the generosity of Robert H. and Clarice Smith, who had made a partial gift of this work in 1991 in honor of the Gallery's 50th anniversary. Emile W. Wolf gave part interest in The Levite at Gibeah by Gerbrandt van den Eeckhout, the first work by one of Rembrandt's most accomplished pupils to join the Gallery's collection.

Other undertakings have been the continued reframing of the Dutch and Flemish Paintings in period frames and the publication of the systematic catalogue Dutch Paintings, covering the history, style, and iconography of the works and exploring at length the attribution issues surrounding paintings by Rembrandt and his workshop.

New breadth was given the Italian baroque paintings collection by the major acquisition of Bernardo Bellotto's Fortress of Königstein: Courtyard with the Magdalenenburg, a partial and promised gift of Lili-Charlotte Sarnoff in memory of her grandfather Louis Koch. This is a reduced replica of one of the five large views of this fortress that Bellotto had painted for Augustus III, king of Poland and elector of Saxony, and it complements the great Bellotto painting of the same castle acquired by the Gallery in 1993.

The systematic catalogue of Italian Paintings: Seventeenth and Eighteenth Centuries was published this year.

American and British Paintings

Thousands of Gallery visitors were able to view two important exhibitions of British and American paintings, despite government shutdowns and a record snowfall in Washington. John Singleton Copley in Britain featured grand portraits and history paintings from Copley's mature career. And Winslow Homer, the definitive retrospective of one of America's greatest artists, brought together 229 objects and was accompanied by a comprehensive catalogue. This landmark exhibition, organized by National Gallery curators, drew unprecedented crowds when it traveled to Boston and New York. The department mounted Thomas Eakins: The Rowing Pictures, and planning continued for the ambitious Victorian Paintings and Thomas Moran exhibitions, opening in 1997.

The year's single acquisition was the stunning Giant Magnolias on a Blue Velvet Cloth by Martin Johnson Heade, a gift from the Circle of the National Gallery of Art. Heade's magnolia paintings, of which about a dozen are known, are considered the strongest of his late works, and this is a powerful addition to the Gallery's American still-life holdings.

Substantial progress was made on the systematic catalogue, with American Paintings of the Nineteenth Century, Part 1, now published and part 2 nearing publication.

French Paintings

Fiscal year 1996 was a busy one for exhibitions. The Art of Louis-Leopold Boilly: Modern Life in Napoleonic France, presented 45 works by this little-known master of genre, portrait, and trompe-l'œil painting. Boilly's innovative scenes of contemporary urban life in Paris anticipated the concerns of Manet by 50 years. Guest curator Susan Siegfried wrote the accompanying book. In the Light of Italy: Corot and Early Open-Air Painting, had 20 small Italian landscape views by Corot as its centerpiece but included more than 100 works by other European artists who made pilgrimages to Italy about 1780-1830 to paint open-air views in and around Rome and Naples. Continuing in the realist mode, Adolph Menzel: Between Romanticism and Impressionism was the first exhibition in the U.S. of paintings, drawings, and pastels by Berlin's leading painter of the second half of the 19th century. Works that Menzel had done for himself, focusing on everyday life and the landscape of contemporary Berlin, reveal a

Hendrik Goltzius, The Fall of Man, 1616, oil on canvas, 104.5 x 138.4 cm. Patrons' Permanent Fund, 1996.35.1

nating Flemish Vanitas Still Life by Jan van Kessel I, were given by Mr. and Mrs. George Abrams. The intimate scale of these works is perfectly suited to the cabinet galleries. Ambrosius Bosschaert the Elder's immaculately preserved Bouquet of Flowers in a Glass Vase, purchased through the Patrons' Permanent Fund and the New Century Fund, and Jan van Huysum's luxurious Still Life with Flowers and Fruit, partly purchased with funds from the Patrons' Permanent Fund and partly given by Philip and Lianne Cunningham, join Jan Davidsz de Heem's Vase of Flowers to give the Gallery one of the finest representations

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freedom of touch unmatched in its day and remarkably in advance of modern taste.

College Art Association Professional Development Fellow Eik Kahng, assigned to the department for one year, assisted curators with research on volumes of the systematic catalogue. Preparations continued for the exhibitions Georges de La Tour and His World, opening in October 1996, and Degas at the Races and Manet and the Impressionists at the Gare Saint-Lazare, both opening in 1998.

20th-Century Art

A number of significant acquisitions enhanced the collection of 20th-century art. Robert and Jane Meyerhoff generously gave 10 works of art by American and European postwar artists to the Gallery this year. Joining the 22 works already donated to the nation by the Meyerhoffs, the new gifts include Jasper Johns’ Perilous Night, the Gallery’s only painting by this artist; Hans Hofmann’s Autumn Gold, the first painting acquired by the Meyerhoffs; and works by William Baziotes, Mel Bochner, Dubuffet, Grace Hartigan, Roy Lichtenstein, Frank Stella, and Bradley Walker Tomlin.

The Collectors Committee voted to acquire a key painting by Cy Twombly, Untitled (Bolsena). This large abstraction, painted while the artist was working in a desolate stone palace overlooking the lake of Bolsena north of Rome, is the Gallery’s first canvas by Twombly. The painting La Liberazione by Gastone Novelli, whose abstract work relates closely to Twombly’s, was donated by Ivan Novelli, the artist’s widow. The Stephen Hahn family, which gave the Gallery a large group of paintings, drawings, and sculpture by Dubuffet in 1995, augmented its generous gift with two more canvases. Ils tienent conseil (They Hold Council) and Barbe des combats (Combat Board). Another notable acquisition was Mann in Mond—Franz Pforr (Man in the Moon—Franz Pforr) by Georg Baselitz, a partial and promised gift of Charles and Helen Schwab; an early example of the artist’s “Hero” paintings, this is named for a painter from the German romantic school. The Morris and Gwendolyn Cafritz Foundation donated funds for a monumental sculpture, Aurora by Mark di Suvero. Over 16 feet high and weighing 8 tons, this is the Gallery’s first purchase for the future National Sculpture Garden on the Mall. Careless Love, a large, boisterously shaped canvas by Elizabeth Murray, was a gift of The Aaron I. Fleischman Fund. Murray was the speaker for the fourth annual Elson lecture.

Among exhibitions, The Robert and Jane Meyerhoff Collection: 1945 to 1995 highlighted one of the preeminent collections of modern art in the world. Shown only in Washington, the Meyerhoff exhibition presented 194 paintings, drawings, and sculpture by 40 artists, including unparalleled holdings of works by Johns, Lichtenstein, Stella, Ellsworth Kelly, and Robert Rauschenberg. The Gallery opened Encounters with Modern Art, which featured a selection of early modern art from the collection of Herbert and Nannette Rothschild and included works by Picabia, Brancusi, and Giacomo Balla, as well as the Gallery’s Tableau No. IV by Mondrian, a gift from the Rothschilds in 1971.

Planning neared its final stages for the 1997 opening of Picasso: The Early Years, 1892–1906, bringing together some 150 works by this prolific and innovative artist. Preparations are well advanced for full-scale retrospectives of the work of Alexander Calder and Mark Rothko in 1998. The Gallery’s catalogue raisonné of Rothko’s paintings is also nearing completion.

Mark Rosenthal left the Gallery to become curator for the Solomon R. Guggenheim Museum, New York.

Sculpture and Decorative Arts

In preparation for skylight repairs on the main floor of the West Building, about two-thirds of the Italian Renaissance sculpture were reinstalled in the ground floor galleries. The Chinese porcelains gallery reopened with a new installation that integrates the distinguished Widener gift of 1942 with related ceramics donated later. The display includes such treasures as a 15th-century Ming dynasty blue-and-white stem bowl from the Steele collection.

At a colloquy sponsored by CASVA, international scholars joined Gallery curators and conservators to consider the Gallery’s terra-cotta portrait busts of Lorenzo and Giuliano de’ Medici attributed to Andrea del Verrocchio.
The collection of Renaissance plaquettes was enriched by the purchase of important examples by Moderno, Peter Flötner, and Gian Jacopo Caraglio. An intriguing small bronze from 17th-century Rome, a bust of Saint Charles Borromeo, was donated by Lisa and Leonard Baskin, who also gave a Barye relief of a Python Swallowing a Doe and three rare plaquettes by the great Paduan Renaissance master Andrea Briosco, called Riccio. Andrew Brown gave a French 16th-century plaquette of Susanna and the Elders, and David and Constance Yates gave a fine medal of 1893 by Jules Clément Chaplain portraying the Comte de Franqueville. Douglas Lewis donated five plaquettes by Moderno, Valerio Belli, and Giovanni Bernardi. The sculpture curators continued to write entries for the systematic catalogue, including more than 100 for the volume on Renaissance plaquettes.

Old Master Drawings

The year began with the opening of two powerful exhibitions: The Touch of the Artist: Master Drawings from the Woodner Collections and A Great Heritage: Renaissance and Baroque Drawings from Chatsworth. The Woodner exhibition celebrated the collecting achievements of the late Ian Woodner and the decision of his two daughters, Dian and Andrea, to preserve the core of the collection at
example of the draftsmanship of Giorgione, and others as an equally rare page by Giulio Campagnola.

Other 16th-century drawings added to the collection include an ornamental design by Raphael's contemporary and collaborator, Giovanni da Udine; an incised model drawing for the title page of a series of allegorical prints by Marten de Vos; a grandly mannerist Coronation of the Virgin with Angel Musicians and All Saints by a northern artist who signed the work J.N.; and an elaborate allegorical design honoring King Henri IV, the "Gallic Hercules," by Antonio Tempesta. Drawings by Jan Both, Carlo Maratta, and Jean Bétrain added variety and breadth to the 17th-century holdings, while a delightful fountain design by Edme Bouchardon and a serene church façade by Louis Gustave Taraval enhanced the holdings of French 18th-century drawings. A handsome Venetian drawing by Domenico Fossati, made on the occasion of the visit of Pope Pius VI to Venice in 1782, was purchased through a fund established with the honoraria earned by J. Carter Brown during his years as the Gallery's director. In a different vein was a crisp, classically inspired pen composition by Julius Schnorr von Carolsfeld that relates to his Bible drawings of the 1820s.

**Old Master Prints**

To complement the Jan Steen exhibition, this department drew on the Gallery's rich holdings in Netherlandish and German prints and illustrated books to organize Scenes of Daily Life: Genre Prints from the Housebook Master to Rembrandt van Rijn. The 38 prints and 6 books exhibited, from the late 1600s to the late 1800s, depict subjects similar to those in Steen's paintings: lovers courting, peasants going to market, illustrations of Netherlandish proverbs. Artists included Israhel van Meckenem, Lucas van Leyden, Dürer, Adriaen van Ostade, and Rembrandt.

Gifts and purchases brought 143 old master prints to the collection, including 12 sparkling lithographs by Daumier that form the amusing series La Journée du Cellataire (The Bachelor's Day). These works were given in memory of long-time donor Dr. Ruth Benedict by the Washington Print Club and friends, including Donald Vogler, Sarah G. Epstein, Andrew Robison, and others listed in last year's annual report. British humor informs a series of seven prints by James Gillray after Reverend John Sneyd depicting "The Weather," a gift of the Arcana Foundation; hand-colored etchings and engravings caricature British men coping with wind, heat, cold, and wet. One happy fellow cele-
brates “delicious weather” by sitting on a park bench surrounded by luxuriant foliage and eating from a honey pot.

Adding to the collection of 18th-century prints, Mr. and Mrs. Paul Gourary donated seven Italian, Spanish, and French etchings, Andrew Athy Jr. gave a landscape etching by Bellotto, and Frank R. and Jeannette H. Eyerly gave an etching by Giovanni Battista Tiepolo from his series “Capricci.” An important purchase made through the Pepita Milmore Memorial Fund was Tiepolo’s Seated Youth Leaning Against an Urn, also from his “Capricci” series; it is an unsigned proof impression of great rarity, with the artist’s hand-made ink corrections (the only other known corrected proof impression from the series is in the Hermitage, St. Petersburg). The Ailsa Mellon Bruce Fund made possible the acquisition of 10 landscape etchings by Salomon Gessner, dedicated to Gessner’s friend Watelet.

A notable purchase of 17th-century prints was a bound volume of 77 title pages engraved after designs by Rubens. Many were executed by Cornelis Galle I and Cornelis Galle II, and all demonstrate Rubens’ great erudition and inventiveness. The William B. O’Neal Fund made possible this acquisition.

Finally, a 16th-century chiaroscuro woodcut by Niccolo Boldrini of a Hunter on Horseback was purchased through the Pepita Milmore Memorial Fund. It is an excellent impression in fine condition and hence rare among extant chiaroscuros of the period.

The print study room was visited by 950 persons this year, including scholars, students, collectors, and members of the public.
Modern Prints and Drawings

Preparing for exhibitions this year, department curators assisted with prints and drawings prominently featured in *The Robert and Jane Meyerhoff Collection*. The staff worked closely with the National Lending Service to reconfigure the 1994 exhibition *Gemini G.E.L.: Recent Prints and Sculpture* for circulation.

Substantial progress was made on two catalogues raisonnés. One, documenting Georgia O’Keeffe’s art in all media, is a joint project of the National Gallery of Art and the Georgia O’Keeffe Foundation, with important funding for the project received this year from The Burnett Foundation of Fort Worth, adding to earlier support from The Henry Luce Foundation. The other, planned for the CD-ROM format, will record the Gallery’s Gemini G.E.L. Archive and related works. Progress also continued on database entries for the Index of American Design, the Gallery’s collection of more than 18,000 watercolor renderings of American decorative arts objects.

Among gifts of drawings to the Gallery, Paula Modersohn-Becker’s powerful *Half-Nude Woman Holding Her Hair Apart* was donated by Robert Paul Mann and Dorothy Neeld Mann along with...
The Gallery acquired its first watercolor and first pastel by O’Keeffe: Nude Series III was the joint gift of Mr. and Mrs. Lucio A. Noto and the Georgia O’Keeffe Foundation; and the beautiful Desert Flower, an anonymous gift, is a fascinating unfinished study.

Another major addition to the collection was George Bellows’ marvelous Street Fight, with the contemporary Dance Scene on the verso, acquired through the Eugene L. and Marie-Louise Garbáty Fund. Two important drawings by Mel Bochner were the first to enter the Gallery’s collection, part of a generous gift from Robert and Jane Meyerhoff.

Artists’ sketchbooks are a special collecting interest to the Gallery, and 17 books by Louis Lozowick were given by his widow, Adele Lozowick, while the artist’s son, Lee Lozowick, donated 10 of Lozowick’s lithographs.

Among major gifts of prints, a tremendous collection of 113 programs for late 19th-century French avant-garde theater came from the Atlas Foundation, including many rare proofs by the most important contributors to the genre—Toulouse-Lautrec, Edouard Vuillard, and Pierre Bonnard—as well as by lesser-known artists. This gift included a lovely watercolor by Bonnard for an unrealized program and contemporary scrapbooks of materials related to the theater. Two additional programs and two books with illustrations by Toulouse-Lautrec were donated by Liane and Martin Atlas. An exhibition of these theater programs is being planned.

Other important gifts of prints included a complete set of artist’s proofs from Max Klinger’s celebrated etching cycle A Glove, given by an anonymous donor. Mr. and Mrs. Lionel Epstein gave the Gallery an impression of Jasper Johns’ lithograph Voice. The Eugene L. and Marie-Louise Garbáty Fund made possible the acquisition of three rare impressions of Picasso’s Blind Minstrel Led by a Girl in the Night, which were once owned by Picasso’s printer, Roger Lacourière.

Mr. and Mrs. Gerhard E. Pinkus presented six additions to their previous gifts of prints by Marc Chagall. Frank R. and Jeannette H. Eyerly donated six prints, including Cézanne’s masterful The Bathers, Matisse’s elegant Seated Odalisque with Tulle Skirt, and the Gallery’s first works by El Lissitzky and Kazimir Malevich. Ruth and Jacob Kainen added to their ongoing gifts, with prints dating from 1893 to 1968 by seven European and American artists, including Vlaminck, Matisse, and Pierre Soulages. Adeline and Sidney R. Yates donated one of Kurt Schwitters’s unique 1923 Untitled lithographs and an etching by Miró printed at the prestigious Atelier 17 in New York.

The contemporary prints collection was greatly expanded through the extraordinary generosity of Roy and Dorothy Lichtenstein, who donated 154 prints and 2 illustrated book prints, including almost all of Lichtenstein’s works not previously in the Gallery’s collection. Artist Jim Dine donated his recent series of 12 powerful, large-scale woodcuts, Winter Dream (For V). The collection of Richard Diebenkorn’s prints was dramatically enlarged by the acquisition of 98 “OK-to-print” proofs of etchings published by Crown Point Press between 1977 and 1993 as well as 2 related drawings. This acquisition was made possible through the Eugene L. and Marie-Louise Garbáty Fund and the Patrons’ Permanent Fund. Crown Point Press director Kathan Brown donated 20 prints by Al Held, 32 by Wayne Thiebaud, 44 by John Cage, and a portfolio of 24 photogravures by Christian Boltanski. Crown Point Press itself donated an additional 9 prints by Cage and 20 working proofs for 5 works by Diebenkorn, a total of 249 Crown Point Press etchings and woodcuts.

A major addition to the collection of illustrated books was Günter Uecker’s Vom Licht, acquired with funds provided by Werner H. and Sarah-Ann Kramer, who also donated five contemporary prints, including the Gallery’s first works by Nancy Holt and Brice Marden. Artist Frank Auerbach and printer Mark Balakjian donated two intaglio plates for Auerbach’s Ruth, the

with an etching by the artist. Mr. and Mrs. James T. Dyke gave funds for the acquisition of Charles Jaque’s exquisite The Shepherdess and Léon Augustin Lhermitte’s poignant An Elderly Peasant Woman as well as Joseph Stella’s splendid Eggplant. Wyndham Lewis’ modernist Seated Nude was purchased through the Ailsa Mellon Bruce Fund, and Emil Nolde’s colorful Anemones was given by Mrs. John Alexander Pope.
work acquired last year with Collectors Committee discretionary funds. Collectors Committee discretionary purchases this year included R. B. Kitaj's portfolio of 50 screenprints, *In Our Time*, printed by Chris Prater at the distinguished British screenprint shop, Kelpra Studios; and James Turrell's *Deep Sky*, a portfolio of seven dramatic aquatints documenting the artist's Roden Crater project in the Arizona desert.

The West Building study room for prints, drawings, and photographs assisted 461 visitors, including artists, scholars, students, and members of the public from as far away as Italy, the Netherlands, Israel, and Japan.

Photographs

The Gallery this year acquired many works by photographers not previously represented in its collections and welcomed several new donors. The André and Elizabeth Kertész Foundation, along with The Howard Gilman Foundation, made possible the purchase of a fascinating vintage print by Kertész, *Clock of the Académie Française, Paris*.

Other notable gifts included 12 images by California photographer Max Yavno, among them his well-known *Leg*, all generously given by Mr. and Mrs. Leonard Vernon. Mr. and Mrs. Raymond W. Merritt donated three works by Ralph Gibson, promised four more, and donated funds for another, each one exploring the mysterious qualities of everyday experiences. The Mer-
ritts also gave three photographs by Dorothy Norman, including a study made at Alfred Stieglitz's gallery, An American Place, and have promised seven more. The Collectors Committee enabled the Gallery to purchase two views of New York by Berenice Abbott as well as the darkly evocative Street Scene, London, by Bill Brandt.

The holdings of works by artists already in the collection expanded significantly. Funds from The Robert and Anne Bass Fund, The Circle of the National Gallery of Art, Edward E. MacCrone Fund, Amy Rose Silverman, and an anonymous donor made it possible to purchase 18 photographs by Robert Frank, thus to acquire all of the photographs represented in Frank's 1989 publication The Lines of My Hand. These works richly complement the Gallery's unparalleled collection of work by this influential photographer. An anonymous donor made a partial and promised gift of Eugene Atget's Le Pont Marie, a stunning albumen print made early in the artist's career.

The Gallery also increased its holdings of photographs by Harry Callahan. Continuing their previous generosity, Susan and Peter MacGill donated three photographs, including one of Callahan's earliest experiments using camera movement on a flashlight. Joyce and Robert Menschel enabled the Gallery to acquire an exquisite portrait of the artist's wife, Eleanor. And the Collectors Committee made possible the purchase of Callahan's Morocco.

The exhibition Harry Callahan, the first retrospective since 1976, opened in Washington with 116 photographs from Callahan's earliest years in Detroit in the 1940s to his most recent work of the 1990s. The Gallery's highly praised Robert Frank: Moving Out was seen in the Netherlands, New York, and Los Angeles. Work continued on exhibitions focusing on August Sander and on Alfred Stieglitz.

The department participated in the inauguration of the Swiss-American Cultural Exchange, hosting Christophe Brandt, director of the Swiss Foundation for the Restoration and Conservation of Photographs, and arranging for him to meet other conservators and curators of photographs in Washington, Delaware, and New York.

The curatorial files acquired materials accumulated during research for the systematic catalogues of 17th-century Dutch paintings and 18th-century American portraits. Research on the 19th-century Parisian art trade added biographical information about dealers and auction houses associated with Gallery objects. The curatorial files are used regularly by department staff to answer written and telephone inquiries about the collection, and 86 researchers from outside the Gallery consulted the files in person this year.

### Registration

Colossal art movement was the theme this year, from preparations for the skylight replacement project to the navigation of a 10 1/2-ton stone head into the Olmec Art of Ancient Mexico exhibition. Throughout the federal furloughs and record snow storms, the registrar's staff continued to work on exhibitions and outgoing loans to fulfill Gallery commitments.

More than 400 works of art in the West Building main floor galleries had to be reinstalled in the ground floor galleries or moved into storage before preliminary work could begin on the skylight project. Simultaneously, the entire 20th-century collection in the East
Building galleries was moved to storage to make room for the Meyerhoff and Olmec exhibitions. To accommodate storage needs, some gallery spaces had to be converted to temporary storerooms. Arranging the movement of loans to the Vermeer show was unusually complex because of concerns about the security of the works in transit. The Gallery is most grateful to the Dulles Airport Police, U.S. Park Police, Stewart Security, NGA security force, Northwest/KLM Airlines, and agents Masterpiece International and Gerlach for their support and cooperation in bringing together this superb exhibition.

The movement of two monumental stone heads from Xalapa, Mexico, to Washington demanded considerable planning and negotiation. Bringing the huge sculptures into the East Building through the garage and up a ramp from the basement to the concourse galleries required massive reinforcement of the floors, temporary closing of the parking garage, and after-hours coordination with the rigging company. Interest from the press and from Mexican officials intensified pressures on this job.

In addition to in-house activity, the office oversaw numerous exhibition tours: Robert Frank traveled to Amsterdam, New York, and Los Angeles; Harry Callahan to Philadelphia; Claes Oldenburg to Bonn and London; and Winslow Homer to Boston and New York. The O'Neal and Milton Avery exhibitions joined the National Lending Service roster.

The office handled 3,981 incoming and 2,523 outgoing works of art, displayed 49 new works with the collection, particularly in the new Dutch Cabinet Galleries. A total of 1,362 new objects were accessioned, including 23 paintings, 17 sculptures, 67 drawings, 52 photographs, 1,140 prints, and 62 portfolios, volumes, and technical material. For a complete listing of outgoing loans see pages 96-101 of this report, for acquisitions see pages 79-96, and for loans to the collection see page 103. The Gallery issued 62 copyist permits and moved the copyist locker room to a new location.

Mary Suzor left the Gallery after 12 years to become registrar at the Cleveland Museum of Art.

Loans and the National Lending Service

This department administered the loans of 1,256 works of art this year, including 1,043 works to 121 exhibitions at 135 institutions as well as the extended loans of 202 objects to 54 sites and of 11 works to other domestic collections. National Lending Service (NLS) works constituted 593 loans to 36 exhibitions at 43 venues as well as 196 extended loans.

Among the most significant loans were 3 paintings lent to the Cézanne exhibition at the Grand Palais, Paris; Tate Gallery, London; and Philadelphia Museum of Art. For the Vermeer exhibition, here and at the Mauritshuis in The Hague, the Gallery lent 3 autograph paintings and one work attributed to the master. The Homer retrospective included 5 canvases and 25 watercolors from the Gallery collections, which traveled to the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art, New York.

The NLS program this year had 5 exhibitions traveling to 14 museums throughout the U.S. Two new offerings, Master Prints from Graphicstudio and Gemini G.E.L.: Recent Prints and Sculpture, will begin tours later this year.

Loans from the National Gallery launched the Museum Loan Network, a national program funded by the Knight Foundation and the Pew Charitable Trusts. Inaugural loans included a painting by Mark Rothko lent to the Museum of Art and Archeology, University of Missouri, Columbia, and 5 contemporary NLS paintings lent to the Baum Gallery of Fine Art, University of Central Arkansas, Conway.

Conservation

The conservation division established the Artists' Materials Collection and Study Center in 1994 following a major gift from Edward and Zora Pinney in
1993. Among generous gifts this year, International Paper donated more than 1,000 sample books and documents that represent Strathmore paper from 1893 to the present; color chemist Max Saltzman donated his personal library of more than 1,200 books on color theory, chemistry, and manufacturer's samples as well as unique materials on dyes and colorants; Murray Lebwohl, a local conservator, gave numerous artists' technique books, including several that contain material samples; and the Holbein Company, a manufacturer of artists' paints, gave the Gallery a 20th-century replica of a Camera Lucida, an early optical system that allowed artists to copy an image using a prism and a series of lenses for enlarging or reducing the picture. These tools and materials provide insight into the creative process and the preservation of works of art.

Members of the division served on steering committees for important national organizations: the National Fire Protection Association, focusing on museums, libraries, and historic buildings; the American Society for Testing and Materials, focusing on artists' paints and on paper aging to ensure high-quality art materials; the National Institute for the Conservation of Cultural Property; and the American Institute for the Conservation of Artistic and Historic Works. The division's participation in the annual meeting of the National Art Material Manufacturer's Association led to important research prospects.

Division staff presented the conclusions of a study of the Gallery's Holy Family on the Steps by Poussin at a symposium held at the Royal Academy in London. Computer imaging has been very useful in clarifying Thomas Moran's working methods.

Paintings Conservation

In activities surrounding Vermeer, streams of visitors toured the conservation studio as well as the exhibition; the department chairman, who had treated the Gallery's Vermeer paintings, gave lectures to The Circle, a symposium, and a scholarly seminar; and staff used a Kodak thermal imager camera to carry out an infrared examination of a loaned Vermeer at the owners' request.

Conservators completed 20 major treatments this year on paintings that ranged from Titian's Venus and Adonis to Picasso's Family of Saltimbanques. Hans Holbein's exquisite Portrait of a Young Man was thoroughly studied during treatment. Lorenzo Lotto's Allegory was cleaned and inpainted for the Lotto exhibition. The cleaning and inpainting of Juan van der Hamen y Leon's stark Still Life revealed subtle colors long hidden by discolored later materials. Gilbert Stuart's great Skater gained contrast between the silvery winter setting and the ruddy complexion of the skater. Corot's View of Volterra, Degas' Madame Camus, and Monet's Rouen Cathedral, West Façade, were cleaned to reveal luminous colors and complex paint handling. Jackson Pollock's Number 7, 1951, required close collaboration with textile and paper conservators to remove disfiguring stains in the upper left quadrant and restore the beautiful surface quality. Other paintings receiving treatment included Saint John the Baptist by Jacopo del Sellaio, the newly acquired Fall of Man by Hendrik Goltzius, Roses and Tulips by Jan Philips van Thielen, Interior of a Church by Pieter Neefs the Elder, A Young Lady in Domino and Tricorn by Giovanni Battista Tiepolo, Achilles by Barnett Newman, His tenants conseil by Jean Dubuffet, and Rush Hour by Max Weber. Josef Albers' Homage to a Square and Thomas Moran's Solitude were treated in preparation for exhibitions.

Conservators shared results of research into Winslow Homer's oil painting techniques at a colloquium held in conjunction with the Homer retrospective. Examinations, consultations, and preparation for the Meyerhoff exhibition required significant attention, as did the traveling Mondrian show, the reinstallation of the Matisse murals at the Barnes Foundation, and planning for the Rothschild exhibition. Conservators also examined all paintings for incoming or outgoing loan and served as couriers for Gallery loans to other institutions.
Daily care of the collection continues to be the department's primary responsibility. Conservators carried out 32 minor treatments, countless minor examinations, and ongoing inspections of paintings both in the galleries and on long-term loan. They completed 41 examinations for the systematic catalogue and prepared technical entries for volumes in progress: Italian 15th century, French 1800–1860, and American 19th and 20th centuries. Conservators continued to give lectures—in gallery talks, a radio interview, and for the Gallery's Teacher Institute—with a special concentration this year on techniques of the impressionists. They conducted behind-the-scenes tours for Gallery patrons and colleagues, and they provided regular technical assistance for colleagues from other institutions, notably in infrared examination and computer imaging.

Ulrich Birkmaier completed his Culpeper Fellowship. Heather Galloway, the new William Leisher Fellow, will manage the Artists' Materials Collection and assist the conservator of 20th-century paintings.

**Paper Conservation**

As part of the Artists' Materials Collection, paper conservators are building an archive of art paper samples. The major gift of Strathmore sample books mentioned above is especially significant because Strathmore, now part of International Paper, has been the sole commercial manufacturer of professional artist papers in the U.S. in the 20th century. The samples will be catalogued through the National Gallery library, to be available through the library's online system. Other gifts to the archive have come from the Georgia O'Keeffe Foundation, the Romare Bearden Foundation, the Richard Diebenkorn estate, the Victoria Paper Company, and private individuals.

Paper conservators this year completed 31 major and 255 minor treatments of works of art in the collection and 1,435 condition reports for incoming and outgoing loans. One of the most interesting major treatments involved a new acquisition, an oil painting on paper by Franz Kline. The work was torn and had suffered losses to the sheet and design at the edges and corners, which were filled and inpainted using techniques taken from paintings conservation. Cooperation among departments was also critical in safely moving Matisse's large and fragile cut-out La Négレス, which had to be rolled to fit into a storage space to make room in the concourse galleries for the Oimece Art exhibition.

Contract conservators continued to treat rare books and photographs both in the collection and in exhibitions such as this year's Harvy Calahan. The Gallery actively acquires research materials on paper—books, historic photographs, archival documents—which are increasingly cared for by paper conservators. The department also continuously upgrades mats and this year rematted 768 prints and drawings for exhibition.

A Samuel H. Kress Foundation grant enabled the department head to study and document prints by Andrea Mantegna in European collections, using close-up photographic equipment developed specifically for the project. The technical section of the Winslow Homer exhibition, including 12 watercolors by Homer and reenactments by the senior paper conservator, traveled to the Bowdoin College Museum of Art in Brunswick, Maine; the conservator gave two well-attended public lectures there on Homer's watercolor technique and also received a Robert H. Smith Fellowship to study the watercolor techniques of Thomas Moran and J.M.W. Turner in connection with the upcoming Moran exhibition.

**Objects Conservation**

The department this year emphasized the treatment and study of works in the collection. Several important sculptures received major treatment, including Niccolò Tribolo's Nude Man in a Fearful Pose, James Rosati's Untitled, and David Smith's Sentinel. Collaborative treatment of the lead relief Light Bulb by Jasper Johns involved curators, conservators, collectors, and the artist. The outdoor bronze Personnage Gothe by Joan Miró was coated using a new airless spray technique that was especially time efficient. Other objects that received treatment included works by Calder, Falconet, and Rodin.

Four 14th-century French stained-glass panels are receiving extensive treatment before display in the medieval galleries. These panels, never before exhibited, are long-term loans from the National Museum of American Art. The department conducted detailed examinations of Rodin sculptures for the systematic catalogue, assembling the
entire collection to facilitate side-by-side technical comparisons of bronzes, marbles, terra cotta, and plasters. Major treatment of the 17th-century Chinese Coromandel Screen, studied closely for the systematic catalogue, provided a first-hand look at the technology of lacquer screen production.

Terra-cotta busts of Lorenzo and Giuliano de' Medici attributed to Verrocchio were the subject of CASVA’s seventh Curatorial/Conservation Colloquy, which the department head co-chaired. The sculpture underwent exhaustive examination, including pigment and bulk material identification and x-radiography, as well as stylistic and technical comparison to contemporary works. Conservation treatment has been developed to clean the works, remove incorrect overpaint, retone, and reconstruct headpiece components.

The Kress Foundation continued to support stable isotope analyses of the marble sculpture collection, focusing on works from early Renaissance Italy and 18th-century France. Preliminary results were presented at the ASMOSIA IV biennial meeting in Bordeaux, France. Final results on 19th-century French marble sculpture will be published in the systematic catalogue.

Research on Dubuffet’s sculpture, specifically the polyester resin and the slag and concrete types, gave insight into their manufacture, which is vital for forming a conservation strategy. Publication of Saint-Porchaire Ceramics was the culmination of years of groundbreaking research and the first book since 1861 devoted to these 16th-century ceramics.

The department continued its involvement with the American sculpture installations in the First Ladies Gar-
den of the White House, which showcases contemporary works from around the country; conservators were asked by the Secret Service to facilitate a more thorough examination and x-radiography of Donald Lipski's *The West* at a Defense department ordnance technology center. Objects conservators played a major part in preparing for the *Olmec Art* exhibition, traveling to Mexico to write condition reports and treating a number of works. Planning for future exhibitions required travel to Italy, Cambodia, and New Hampshire to examine objects, propose treatments, and discuss exhibition requirements. In anticipation of the National Sculpture Garden, the department assumed a greater role in the maintenance of outdoor sculpture. The department head works closely with contemporary artists to ensure that their intentions are respected in proposals for treatment.

**Scientific Research**

The staff of this department investigated the techniques and materials of several artists using microscopic analysis and other scientific methods. Results of the Jan Steen technical study, presented at a scholarly seminar in conjunction with the *Steen* exhibition, will be published in *Conservation Research 1996/1997*. Results of research on Georges de La Tour, conducted for the *La Tour* exhibition in collaboration with conservators at the Kimbell Art Museum, were presented at a scholarly seminar and published in the exhibition catalogue. Results of a technical study of the Gallery's Vermeer paintings were presented at a public symposium at the Gallery and a symposium at the Mauritshuis in connection with the *Vermeer* exhibition.

In an ongoing study of Rodin’s casting practices, x-ray diffraction analysis and polarized light microscopy were used to identify the patinas on the Gallery’s bronzes by Rodin. Air-path energy dispersive x-ray fluorescence spectrometry (XRF) provided a nondestructive means of pigment analysis of Gallery paintings and quantitative elemental analysis of the 19th-century French sculpture, both for the systematic catalogue.

Verrocchio’s bust of Giuliano de’ Medici was examined in preparation for a colloquy on the artist. Two paintings by Jackson Pollock were analyzed, one from the Gallery and one from the Chrysler Museum, to help conservators with the removal of varnish and stains. Paint media of Barnett Newman’s *Achilles* were identified as an acrylic resin and an acrylic resin/drying oil mixture, which explained the susceptibility of the paint to solvents.

Together with the Hirshhorn Museum and Sculpture Garden, Gallery scientists initiated research into paint media employed by Willem de Kooning; the artist’s presumed practice of mixing safflower oil and spackle with commercially prepared paints is being tested by chemical analysis and by preparing mock-ups that imitate the unusual surface texture of his paintings. Working with the department’s Visiting Research Fellow, Professor Judith Bischoff of the State University of New York at Buffalo, paintings by Rembrandt Peale were investigated to correlate the artist’s techniques with a treatise Peale wrote on painting.

Technical investigation of John Constable’s *White Horse* continued in collaboration with the conservator treating the painting: scientists used microscopic analysis to help establish the division between original paint and later overpaint. In a similar application, the identification of later overpaint in Carpaccio’s *Madonna and Child* has allowed the conservator to proceed in confidence with its removal.

Members of the department completed a review of the literature on azo pigments and prepared an essay for publication in *Conservation Research 1996/1997*. Two staff members were awarded Robert H. Smith Fellowships: to investigate the use of infrared imaging for study of cross sections from paintings; and to conduct technical studies of Netherlandish landscapes at the Gallery by Roelandt Savery and Joos de Momper in comparison with other paintings in the U.S. and U.K. by these artists and by David Teniers.

Technical study of medieval stained-
glass panels on loan from the National Museum of American Art was undertaken to characterize the chemical components of the glass and paint and to identify the glass corrosion products. The majority of the panels was determined to be composed of a high-potassium, high-calcium, low-lead glass—typical of medieval stained glass, which is known to be unstable and highly susceptible to degradation under fluctuating temperature and humidity. Careful monitoring of these conditions was recommended for the exhibition areas.

Research continued into the use of high-performance liquid chromatography to identify natural organic dyestuffs. Scientists also explored new analytical methods for characterizing organic artists’ and conservation materials. In collaboration with Dr. Erik van der Hage, a visiting scientist from the FOM Institute for Atomic and Molecular Physics and the MOLART (Molecular Aspects of Aging in Art) project in Amsterdam, a liquid chromatograph was interfaced with the department’s new triple quadrupole mass spectrometer using atmospheric pressure chemical ionization. The methodology was then developed by the Mellon Research Fellow, Dr. Nobuko Shibayama, for research into solvent leaching of oil paint films, which is being carried out by the Culpeper Fellow, Kenneth Sutherland. This research seeks to determine whether significant quantities of soluble material are removed from paint films during varnishing and cleaning and to identify chemical compounds that remain soluble in a paint film during aging.

With financial support from the National Center for Preservation Technology and Training and matching funds from The Circle of the National Gallery of Art, scientists began research into coatings for the protection of outdoor bronze sculpture. Lynn Brostoff was hired as principal investigator, funded through the National Center for Preservation Technology and Training. Selected coatings, applied on cast bronze coupons and naturally aged copper roof coupons, are now being aged on the roof of the Gallery and are undergoing accelerated weathering in the laboratory. Included in the coatings being tested are several developed in collaboration with Cape Cod Research, Inc. (a company that specializes in high-performance coatings), various commercial coatings felt to be viable candidates for use in the field, and coatings now in common use in the field. Analysis of the “before weathering” samples, including coating thickness, scratch adhesion testing, pinhole detection, and infrared spectroscopic analysis is under way.

Scientists continued to test the stability of synthetic resins for use in picture varnishes, retouching paints, and other conservation applications. In collaboration with conservators at the Getty Museum and the Art Institute of Chicago, experimental retouching paints using an aldehyde resin have been tested. Gamblin Artists Colors was asked to make a limited amount of retouching paints using 20 pigments, which have been distributed to several museums for evaluation. Jill Whitten was hired as the coordinator for this project.

The department head was appointed professor at the University of Amsterdam, where he will teach a course in conservation science and coordinate research between the Gallery and the university as well as other institutions in the Netherlands, such as the Rijksmuseum. Collaborative research is also expected between Gallery scientists and those working for the MOLART project in Amsterdam. Staff members served in editorial capacities for Studies in Conservation, the Journal of the American Institute of Conservation, and the Triennial Meeting of the Conservation Committee of the International Council of Museums and served on the Collection Committee of the Harvard University Art Museums, the College Art Association, the Forbes Fellowship Selection Committee of the Freer Gallery of Art, a Ph.D. thesis committee at the University of Delaware, and the Academic Affairs Committee of the Winterthur Museum.
Loans and Exhibitions Conservation

The most challenging project of the year was Olmec Art of Ancient Mexico, with two colossal heads and other large sculpture. Plans for the packing, transport, and installation of these works, done in collaboration with colleagues in Mexico, required months of preparation.

The matting and framing studio continued to explore new materials and techniques for the storage and display of works on paper, including innovative supports for three-dimensional works. Environmentally sealed packages were devised for extremely large works in the National Lending Service's Gemmy G.E.L. exhibition. These designs were presented at a workshop sponsored by the American Institute for Conservation of Historic and Artistic Works.

Frame conservators concentrated on the Gallery's ongoing project to improve the quality of frames in the collection. They constructed several frames, including a large one based on a 17th-century Dutch design for the recently acquired Fall of Man by Hendrik Goltzius. They made reproduction frames for paintings in the Winslow Homer exhibition. They also built a device to produce frame molding, based on one designed by John Moxon in 1683, which enabled them to make refined ebony and blackened cherry frames for paintings in the Dutch Cabinet Galleries. Frame storage was moved to a storeroom adjacent to the newly renovated frame conservation studio.

Ongoing research projects include design improvement and electronic monitoring of microclimate display cases for paintings on long exhibition tours; investigation of packing techniques for three-dimensional objects in collaboration with the Canadian Conservation Institute and the Tate Gallery, London; and design and testing of waterproof packages for works on paper and paintings loaned to institutions with sprinkler systems for fire suppression.

Exhibitions

The exhibitions office oversaw the opening of 23 exhibitions at the National Gallery in the past fiscal year, for which 284 lenders from 19 countries and 27 states loaned 1,808 works of art. The department also worked on another 31 projects scheduled to open in the next five years and administered the tours of 10 exhibitions. United States government indemnity was secured for 9 exhibitions, enabling a savings of over $3,385,000 in insurance premiums.

Temporary Exhibitions at the National Gallery of Art

French Drawings from the Armand Hammer Collection continued from the previous fiscal year to 12 November 1995 coordinated by Margaret Morgan Grasselli

Prints by James McNeill Whistler and His Contemporaries continued from the previous fiscal year to 31 December 1995 coordinated by Eric Denker

Marc Chagall's Early Prints and Drawings: From Gerhard and Marianne Pinkus and Other National Gallery Collections continued from the previous fiscal year to 31 December 1995 coordinated by Judith Brodie

Recent Acquisitions of Works of Art on Paper continued from the previous fiscal year to 31 December 1995 coordinated by Andrew C. Robison

The First Century of Photography: New Acquisitions continued from the previous fiscal year to 31 December 1995 coordinated by Sarah Greenough


Jean Dubuffet from the Stephen Hahn Family Collection continued from the previous fiscal year to 31 December 1995 coordinated by Jeffrey Weiss

The Vermeer exhibition brought art lovers to the Gallery to see such masterworks as (clockwise from top left) Woman with a Pearl Earring and View of Delft (details) both from the Royal Cabinet of Paintings Mauritshuis, The Hague; Woman in Blue Reading a Letter (detail), Rijksmuseum, Amsterdam; and the National Gallery of Art's own Woman Holding a Balance (detail).
This is the end of the line to obtain passes for the Vermeer Exhibition. From this point, we cannot guarantee access to the exhibition today.
The Touch of the Artist: Master Drawings from the Woodner Collections
1 October 1995 to 28 January 1996
coordinated by Margaret Morgan Grasselli

A Great Heritage: Renaissance and Baroque Drawings from Chatsworth
8 October 1995 to 31 December 1995
coordinated by Andrew C. Robison
supported by Ford Motor Company; also supported by an indemnity from the Federal Council on the Arts and the Humanities; additional support from The Marpat Foundation, the Dimnick Foundation, Evelyn Stefansson Neil, the Dorothy Jordan Chadwick Fund, and Miss Alice Tully

John Singleton Copley in England
11 October 1995 to 7 January 1996
coordinated by Franklin Kelly
organized with the Museum of Fine Arts, Houston
supported by Republic National Bank of New York, Safra Republic Holdings, S.A., and Banco Safrá, S.A., Brazil; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Winslow Homer
15 October 1995 to 28 January 1996
coordinated by Nicolai Cikovsky Jr. and Franklin Kelly
supported by GTE Corporation; additional support from The Henry Luce Foundation

Johannes Vermeer
12 November 1995 to 11 February 1996
coordinated by Arthur K. Wheelock Jr.
organized with the Royal Cabinet of Paintings Mauritshuis, The Hague
supported by United Technologies Corporation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Italian Drawings from the Armand Hammer Collection
19 November 1995 to 5 May 1996
coordinated by Margaret Morgan Grasselli

The Art of Louis-Léopold Boilly: Modern Life in Napoleonic France
4 February 1996 to 28 April 1996
coordinated by Philip Conisbee
organized with the Kimbell Art Museum, Fort Worth
supported by an indemnity from the Federal Council on the Arts and the Humanities

Harry Callahan
3 March 1996 to 22 May 1996
coordinated by Sarah Greenough

The Robert and Jane Meyerhoff Collection: 1945 to 1995
31 March 1996 to 21 July 1996
coordinated by Mark Rosenthal

Jan Steen: Painter and Storyteller
28 April 1996 to 18 August 1996
coordinated by Arthur K. Wheelock Jr.
organized with the Rijksmuseum, Amsterdam
supported by Shell Oil Company; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Scenes of Daily Life: Genre Prints from the Housebook Master to Rembrandt van Rijn
28 April 1996 to 18 August 1996
coordinated by Arthur K. Wheelock Jr.

Gauguin Drawings from the Armand Hammer Collection: Selections from “Breton Sketchbook No. 16”
12 May 1996 to 10 November 1996
coordinated by Margaret Morgan Grasselli

In the Light of Italy: Corot and Early Open-Air Painting
26 May 1996 to 2 September 1996
coordinated by Philip Conisbee
organized with The Brooklyn Museum and the Saint Louis Art Museum
supported by The Florence Gould Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Masterpieces from the Palazzo Doria Pamphilj, Rome
16 June 1996 to 2 September 1996
coordinated by David Brown and Gretchen Hirschauer
organized by the National Gallery, London
supported by an indemnity from the Federal Council on the Arts and the Humanities

Thomas Eakins: The Rowing Pictures
23 June 1996 to 29 September 1996
coordinated by Nicolai Cikovsky Jr.
organized by the Yale University Art Gallery supported by the Henry Luce Foundation, Inc.; additional support from the National Endowment for the Arts

Olmec Art of Ancient Mexico
30 June 1996 to 20 October 1996
coordinated by D. Dodge Thompson
organized with the Consejo Nacional para la Cultura y las Artes, through its Instituto Nacional de Antropología e Historia supported by The Fund for the International Exchange of Art, Goldman, Sachs & Co., Grupo Financiero Banamex-Accival, and Pulso Internacional, as well as other corporations; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Adolph Menzel (1815-1905): Between Romanticism and Impressionism
15 September 1996 to 5 January 1997
coordinated by Philip Conisbee
organized with the Staatliche Museen zu Berlin/Preussischer Kulturbesitz and the Réunion des musées nationaux/Musée d’Orsay, Paris

Jean-Baptiste-Camille Corot: View of St. Peter’s and the Castel Sant’Angelo. 1826-1828, oil on paper, mounted on canvas, 21.9 x 38.1 cm. The Fine Arts Museums of San Francisco, Museum Purchase, Archer M. Huntington Fund, was lent for the Corot exhibition. Supported by Mannesmann Capital Corporation; additional support from the Ministry for Foreign Affairs of the Federal Republic of Germany; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Encounters with Modern Art: Works from the Rothschild Family Collections
22 September 1996 to 26 January 1997
coordinated by Jeffrey Weiss
organized with the Philadelphia Museum of Art and The Judith Rothschild Foundation

Exhibition Programs
This department coordinates programming for special exhibitions and produces interpretive materials such as brochures, video programs, audio tours, and wall texts to enhance visitors’ understanding and appreciation of the works of art on view. In fiscal year 1996
interpretive materials were prepared for 16 exhibitions.

Illustrated brochures were provided for the Woodner, Chatsworth, Homer, Vermeer, Steen, Corot, Olmec Art, and Menzel exhibitions, explaining the main themes and announcing lectures, films, and other public programs. Large-print versions of these brochures were printed in-house for visitors with visual impairments. Explanatory wall texts accompanied the above exhibitions as well as Copley in England, Boilly, Callahan, Meyerhoff, Genre Prints, Doria Pamphilj, Eakins, and Rothschild.

James McNeill Whistler: The Lyrics of Art, a documentary video the department produced last year, received three prestigious awards in 1996: the Silver Muse from the American Association of Museums; the Telly Award, from a national competition of broadcast and non-broadcast video media; and the CINE Golden Eagle. As winner of the Golden Eagle, Whistler will represent the U.S. at international film festivals throughout the coming year. The department produced two new video programs this year. The 20-minute Olmec Art of Ancient Mexico relates the story of the 20th-century discovery of this powerful and dynamic artistic style. Archival and new footage, shot on location, shows past and present archeological finds at major Olmec sites in Mexico, including the excavation of works of art in the exhibition. A 6-minute program for the Homer exhibition explores the artist’s painting process by showing changes he made in two paintings, The Veteran in a New Field and Breezing Up, and reveals layers of meaning in these apparently straightforward works.

The department provided video clips on Homer and Olmec Art to the information office for publicity purposes; assisted the conservation division with documentary footage; and produced a video advertising the video programs for sale in the Gallery shops. Video programs that the department produces are distributed nationally to schools, libraries, cultural institutions, and public television networks on a free-loan basis through the Gallery’s department of education resources.

Audio tours were produced for three exhibitions this year: Homer, narrated by director Earl A. Powell III and Gallery
curators of American art Nicolai Cikovsky and Franklin Kelly; Steen, narrated by deputy director Alan Shestack; and Olmec Art, narrated by the director.

The Gallery's interpretive materials are made available to museums across the U.S. that host traveling exhibitions or upon special request. The Homer brochure, for instance, was shared with the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art, New York. Requests continued for interpretive materials for 1995 exhibitions: the wall texts and brochure for Robert Frank: Moving Out were sent to the Whitney Museum of Art, New York, and the Lannan Foundation, Los Angeles; and texts for Piet Mondrian were sent to the Museum of Modern Art, New York. The department responds regularly to requests for interpretive materials from museums, schools, and members of the public across the nation.

**Design and Installation**

This year the department designed and installed 16 exhibitions, made continued progress in reframing the collection, and oversaw initial construction, after much planning, on the West Building skylight replacement project.

Special exhibitions presented unique installation challenges and opportunities. The Vermeer exhibition in the West Building off the East Garden Court included only 21 paintings, yet to accommodate anticipated crowds of visitors, the department hung these paintings—generously spaced—in six galleries. Walls were articulated with crown molding and paneling to provide proper scale, and a technical room was provided within the show with a camera obscura, perspectives, and x-ray studies.

The magnificent Homer exhibition in the East Building brought together more than 225 works, including oils, watercolors, drawings, and prints. The last three galleries also incorporated technical materials, such as brushes, paintboxes, and watercolor manuals from Homer's day. To explain the artist's watercolor technique, demonstration pieces were shown alongside originals.

Also housed in the East Building, Olmec Art brought to the Gallery more than 120 pieces, ranging from colossal heads to delicate jades. To install two oversized heads, one weighing more than 10 tons, the department consulted with the original building engineers to design structural support for the concourse where the works would be dis-
in the style of the period. Other paintings that received frames on a priority basis were those in exhibitions, such as Copley’s Copley Family, Steen’s Dancing Couple, Homer’s Breezing Up, Eakins’ Biglin Brothers Racing, and Gallery loans for exhibitions at other institutions. Frames are being sought for more than 275 works in the collection.

The West Building skylight replacement project began in earnest this year, requiring that works of art be moved temporarily from main floor galleries around the West Garden Court to the ground floor central and outer tier galleries. Preliminary architectural work involved repair and repointing of brick and stone masonry at the roof level and division of the attic into smaller compartments for fire safety. A tunnel was constructed in the West Sculpture Hall for public use during the project.

Other architectural projects included the installation of handrails in and outside the West Building; resurfacing of the exterior ramp to the East Building for improved traction; provision of storage for hearing devices in the main auditorium; modification of restrooms and public telephones; creation of a children’s sales shop on the concourse; refurbishing of the lounge near the Terrace Cafe; and replacement of a fixed glass panel with an oversized hinged glass panel at the study center entrance to facilitate the movement of large art objects into and out of the East Building.

Behind-the-scenes improvements included provision of additional fire doors in the concourse area connecting the buildings; construction of a new frame conservation studio with better ventilation; the addition of shelving in the East Building print study room and of moveable shelving in the library; completion of locker rooms for the guards and laborers; creation of offices out of open space in the personnel department and enhancements in the reception area; remodeling of darkrooms to accommodate a new color processor; refurbishing of the slide library; and replacement of raised flooring in the main computer room. The Computer Aided Design (CAD) System has facilitated many of these projects.

Designs for the National Sculpture Garden were completed in 1996 and presentations were made to the agencies having jurisdiction: The Commission of Fine Arts, National Capital Planning Commission, and District of Columbia Historic Preservation Office. Construction is expected to begin in 1997.

Education

The education division served an estimated audience of nearly 30 million people this year. It opened a new interactive computer program—the Micro Gallery—in the West Building and a renovated art information room, both supported generously by American Express and The Circle of the National Gallery of Art. Public response indicates overwhelming satisfaction with the program. Despite blizzards and government furloughs, the education staff and volunteers made special efforts to accommodate tours. The staff also assisted with visitor services during the enormously popular *Vermeer and Homer* exhibitions.

Adult Programs

Tours and Lectures: This section prepared and delivered 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 “Techniques of Sculpture,” “Reading Dutch Genre,” and “Reading Modern Life in Impressionist Painting.” Specialists gave talks on the conservation of impressionist paintings and gallery lighting of works of art. A course of 26 slide lectures on Western art extended from classical to modern times. Seven summer lectures on the techniques and materials of art were offered, as were regular slide presentations on *Vermeer, Homer*, and *Olmec Art*.

The “Inform” digital audio tours in the West Building galleries have been well received; they enable visitors to select tour routes and receive informa-
The Olmec Art exhibition brought together a tremendous variety of objects, from monumental sculpture (see also p. 40) to the delicate ceramics and jade and blackstone carvings seen here.
Volunteer docents led daily tours of the collection in both East and West Buildings—in English, French, Spanish, German, and Italian. This year regularly scheduled tours of the Italian, American, and French collections were offered. Supported by The Circle, docents visited retirement homes with art reproductions to stimulate discussion, and senior citizens were invited to the Gallery for a light breakfast and tour of the collection.

Staff lecturers and volunteers offered group tours to adult visitors by appointment. This section also coordinated the preparation of 34 radio talks and interviews to accompany Sunday broadcasts of National Gallery concerts.

Academic Programs: This office oversaw public and scholarly programs such as the year-long Sunday lectures and the Andrew W. Mellon Lectures in the Fine Arts. Pierre M. Rosenberg, director of the Louvre, gave the year’s Mellon Lectures, “From Drawing to Painting: Poussin, Watteau, Fragonard, David, Ingres.” Exhibition-related programs included public symposia for Homer and Vermeer; a moderated discussion with eminent photographers for Callahan; a Sunday afternoon program on Corot; two lecture series—one on old master drawings for Woodner and Chatsworth, and one on Dutch art for Vermeer and Steen; and presentations by prominent archeologists on early Mexican culture for Olmec Art. Seminars for Homer, Vermeer, and Steen gave scholars and graduate students the opportunity to discuss works in the galleries before the public openings of the exhibitions.

The 2 fellows in the graduate lecturing fellowship program delivered 48 gallery talks this year. The Gallery welcomed an unprecedented number of interns and fellows, including 3 recipients of Internships for Diversity in the Museum Profession, supported in part by the Nathan Cummings Foundation, and one College Art Association Development Fellow. Another 34 volunteer academic-year interns were active throughout the Gallery and also participated in a weekly orientation program that introduced them to a range of departments and functions. The 45 students who joined the Gallery as volunteer summer interns, the largest number ever, came from 20 states, Germany, and Costa Rica.

Film Programs: This section arranged thematic film series in association with distinguished film scholars, the cultural affairs ministries of foreign governments, and major museums and archives such as the Museum of Modern Art and the British Film Institute. Topics varied widely but often related to the work of particular directors, art historical themes, or Gallery exhibitions. Each series consisted of 10 to 30 films culled from sources all over the world. The past year’s series included "Venezuela: Forty Years of Cinema," "Before Caligari: German Silent Film of the Golden Age," "The Films of Chantal Akerman," "The World of the Shetland," "Max Reinhardt," "The Brothers Quay," "The Films of Werner Herzog," "Pathé: Cinema’s First Empire," "Art Director as Auteur: William Cameron Menzies and Richard Day," "Spring in Budapest: Hungarian Film in Retrospect," "Vittorio De Sica and Neorealism," "Hollywood’s Rome," "Grand Music Cinema IV: 1922–1928," and "Asta—The Tenth Muse." In addition to these series, an ongoing program of documentary films on the arts included many recent productions and a tribute to the International Festival of Films on Art, cosponsored with the Canadian Embassy. Many of these presentations were introduced by the filmmakers themselves and by guest scholars, and program notes provided filmographic and historical information.

Education Publications
Charged with shaping content and design for all educational materials, the department this year oversaw production of 75 books, brochures, announcements, gallery guides, teaching packets, and electronic publications. At the same time, it assumed responsibility for the Micro Gallery. Visitors may use any of 13 stations in the West Building's art
This department consists of two sections: extension programs and art information.

Art Information: Staff members recruited, instructed, and supervised 160 volunteers who served at the art information desks at the main entrances to the Gallery during all public hours. On average this group contributed over 1,400 hours a month and responded to over 5,000 visitor questions and around 700 telephone inquiries a week. The numbers soared with the opening of the Homer and Vermeer exhibitions and the Micro Gallery so that the total number of hours served reached a record high of 17,410. Staff presented 52 special tours and lectures this year as part of the volunteers’ continuing education.

Art Information staff regularly gather information about Gallery visitors, and surveys show that people come to the Gallery from every state in the nation. This year more than 68 other countries were represented; the greatest numbers of foreign visitors came from Japan, France, Germany, the United Kingdom, Canada, and Australia.

Extension Programs: This section produces and distributes color slide programs, teaching packets, videodiscs, films, and videocassettes based on Gallery collections and exhibitions. Extension programs are used in schools, libraries, colleges and universities, museums, 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 1996 the total of all extension program presentations was 143,122, an increase of 55 percent over last year. The viewing audience is reported at 27,104,591—lower than in past years, owing primarily to declining television use of programs. Yet the size of audiences using short-term or extended loans of instructional materials increased by more than 10 percent.

Organizations in the affiliate (long-term loan) system maintained their active use of extension programs. This year the number of affiliates grew to almost 600, with new affiliates in Arkansas, California, Florida, Illinois, Indiana, Maryland, Minnesota, Missouri, Oklahoma, Vermont, Virginia, and Wisconsin; and new international affiliates in Budapest; Florence; Mexico City and Oaxaca, Mexico; Preslov, Slovakia; Quito, Ecuador; San Jose, Costa Rica; Seoul; and Vienna. Extension programs are provided to U.S. facilities abroad through the United States Information Agency (USIA). U.S. embassies or consulates in Barcelona; Beijing; and Tegucigalpa, Honduras, were among those using programs this year. USIA’s WORLDNET television satellite transmitted extension programs to television stations and U.S. embassies in Latin America, the Middle East, and Southeast Asia.

Department staff continued to

Information room to explore the National Gallery collections and to plan and print their own tour. The Micro Gallery incorporates thousands of pathways based on subject, artist, geography, chronology, and terminology, offering approaches to 1,700 works of art and more than 650 artists. It contains extended studies of six important works—Van Eyck’s Annunciation, Bellini’s Feast of the Gods, Vermeer’s Woman Holding a Balance, Copley’s Watson and the Shark, Manet’s Gare Saint-Lazare, and Pollock’s Number 1, 1950 (Lavender Mist)—three of which the department completed this year. A brochure produced to introduce the Micro Gallery is currently distributed at a monthly average of 19,000 copies.

The staff reviewed and revised texts for the software portion of the Gallery’s American Art videodisc. About 2,000 texts plus a dictionary of terms are being published electronically early in fiscal year 1997.

The department is preparing education materials about the Gallery and its collections for dissemination via the World Wide Web. In addition to reshaping existing materials, the staff is creating experimental electronic components to broaden the variety of presentations. The department head attended the International Conference on Hypermedia and Interactivity in Museums in San Diego and led a museum education roundtable on developing an institutional policy for interpretation.

The writing of five new gallery guides brought this project to its final phase, with additional funding from Louise Whitney Mellon and Melvin Henderson-Rubio. The laminated guides make printed discussions of individual works in the collection available for visitors in the galleries.

Education Resources

This department consists of two sections: extension programs and art information.

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Department staff continued to

Jan Steen. As the Old Sing, So Pipe the Young, c. 1663-1665, oil on canvas, 134 x 163 cm. Royal Cabinet of Paintings Mauritshuis, The Hague, was lent for the Steen exhibition.
develop a comprehensive interactive program to accompany the *American Art* videodisc and to develop an extensive digital image base of the Gallery's European art collections that will be the source for another videodisc. The department provided digital images from the *American Art* videodisc and those being produced for the European art videodisc as archival supplements to the Gallery's computerized collections management system. More than 500 digital images are also being transmitted electronically to selected universities as part of an educational site licensing project sponsored by the Getty Art History Information Program. The department produced a printed viewer's guide to accompany its film and videocassette, *Winslow Homer: The Nature of the Artist*.

*Scholastic Arts* magazine, for students and teachers in secondary schools, is published by Scholastic, Inc., in cooperation with the Gallery. More than 100,000 subscribers received the six issues of the publication. Subjects featured were Native American art as well as such artists as Georges Seurat, Vassily Kandinsky, Romare Bearden, and Edvard Munch.

**Teacher and School Programs**

Serving teachers, school-age children, and their families, this department offered a variety of tours, programs, and publications this year. The staff trained 128 volunteer school program docents, including 18 new candidates; the docents gave 2,500 tours to about 40,000 school children from local districts and across the country. All 10,639 sixth-grade students from Fairfax...
County schools came to the Gallery for tours of the East and West Buildings. Because of federal closings, bad weather, and rescheduling conflicts, 14,700 other students were not able to participate this year.

The high school seminar brought 22 students from 18 area schools to the Gallery for ten Saturday morning lectures, discussions, and journal activities focusing 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. In conjunction with Homer, one high school day drew 150 high school students from this area and Pennsylvania for a tour and slide overview of the exhibition as well as a hands-on watercolor activity and creative writing workshop.

Active involvement in the D.C. community continued. "Art Around the Corner" brought 288 fifth- and sixth-grade students from three D.C. elementary schools (Thomson, Seaton, and Savoy) to the Gallery for nine visits that integrated looking, critical thinking, and writing skills; this program received support from the Fannie Mae Foundation and the Park Foundation. The Gallery again worked closely with public school administrators to integrate the vast resources of the national museums into their curricula. Collaborating with the Children's Studio School and the Washington Performing Arts Society, the Gallery invited 75 second-graders from Bancroft, Truesdale, and Simon elementary schools to participate in "Exploring Families: Families as the Embodiment of Culture." For the public schools' Head Start project "Museum as a Resource," staff visited schools to introduce looking skills to teachers and family workers and 38 children and families visited the Gallery.

The National Teacher Institute brought 168 elementary and secondary school teachers and administrators to the Gallery for three six-day sessions on impressionism and post-impressionism. Funding from the Geraldine R. Dodge Foundation, the GE Fund, The Circle of and elementary and secondary school teachers. Staff members also participated in educational programs with the Institute of Museum Services’ conference on museum and school partnerships and the George Washington University museum studies program.

Library

The library collections grew considerably this fiscal year, thanks to the generosity of many loyal donors. Its involvement with exhibitions increased substantially over previous years. And its usage continued to expand, with scholars and professionals from 17 countries consulting the collection.

Notable additions to the reference collection included the Australian Artists' Index (1986); Biographical Dictionary of Artists (1995); Dictionary of Belgian and Dutch Flower Painters (1995); and Bronzes of the 19th Century: Dictionary of Sculptors (1994); as well as travel guides such as Florenz: Architekturführer (1995); Genova (1992); Architekturführer München (1994); Guida all'architettura del Novecento (1995).

Significant acquisitions included titles purchased through the Walker Fund: Vita del capitano Francesco Laparelli da Corfou [di] Filippo de’Venti (1761); Della consecrazione del Panteon fatta da Bonifazio IV: Discoro di Pietro Lazeri . . . (1749); the
J. Paul Getty Fund in honor of Franklin Murphy: *Die durch theoretische erfundene praktik...* (1721-1725); *Tagebuch von Johannes Ittten* (1930); *Emblemata saecularia: mira et iucunda varietate saeculi...* (1596); *Dialogos de la pintura: su defensa, origen, esencia, definicion...* (1633); *Galleria givstiniana del marchese Mincenzo Gustintiani* (1636-1637); *Posthii Germershemii Tetrasticha in Ovidii Metam...* (1563); *Ordinum equestrium, ac militarium brevis narratio...* (1706-1707); and the Bruce Fund: *Regula emblematica sancti Benedicti* (1780); *Douze fables de fleuves ou fontaines...* (1585); *The Copper Plate Magazine...* (1774-1778); *Abhandlung iiber die Formerie und Giesserei auf Eisenhiitten...* (1803); *Het Leven van de H. Maeghet Rosalia patronerse teghen de peste...* (1658); *Johann Sigismundi Elsholtii... Anthropometria...* (1663).

Foremost among gifts to the collection were Pat England's donations of an artist's book by Paul Johnson, *Towards Another Land*, and the spectacular Colophon Series by Carol Schwartzott. Other artist's books were received from Ke Francis, who gave his *Boogie Bottom: The Wing and the Wheel*; Ramon Osuna, who presented *Kali Poem #3* by Kathleen Mazzacco; and Christine Cermaire who gave three books by contemporary Belgian artists.

Once again Mark Samuels Lasner was most generous with gifts of books on 19th-century British art, and he also gave a 17th-century emblem book by Jan Luiken and a long run of the periodical *The Book Collector*. Milton Rose gave a very rare work on the painter Benjamin West, and Mrs. John A. Pope continues to donate interesting books on oriental ceramics. Other generous donors who should be particularly acknowledged are Sydney Freedberg, Elva Fromuth-Lee, Joshua Heller, Jacob and Ruth Kainen, Murray Lebwohl, Roy Lichtenstein, Clarice Smith, Ruth Carter Stevenson, and Bob Targett.

In exhibition-related activities, the library lent one rare book to the North Carolina Museum of Art in Raleigh for the *Story of a Painting* show, as well as contributing the extremely rare "Large Figurative Map of Delft" and seven early 17th-century books for Vermeer: five volumes for *Jan Steen*, and five more for *Genre Prints from the Housebook Master to Rembrandt von Rijn*.

New compact shelving installed on the library's lower level B enabled the circulation staff to move auction catalogues (primarily from Christie's and Sotheby's), providing much-needed expansion space for the increasing numbers of periodicals and artist monographs. Interlibrary loans continued at the same pace as last year, and vertical files acquired 2,000 more items than last year. Individual titles in the Fowler Collection of Architectural Books are being indexed and logged into the library's in-house automated system.

**LIBRARY STATISTICS** (fiscal year 1996)

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**Photographic Archives**

The photographic collection of the late Anthony Clark came to the Gallery this year through the generosity of Edgar Peters Bowron, formerly senior curator of paintings. This gift, with more than 10,000 photographs, color transparencies, and other reproductions of mainly Italian baroque paintings, is a remarkable scholarly resource. Other important gifts included 834 photographs of Italian baroque art from Professor Robert Enggass and 3,283 vintage postcards of European cities from Mrs. James Fasinelli. The Kress Foundation, through its photograph subvention project, made possible the acquisition of

The archives acquired two extensive collections on microfiche: 73,892 images published in *Country Life*, 1897–1950; and 235,788 images from the research files of Sotheby’s, London. Other notable acquisitions included rare 19th-century books and albums illustrated with original photographs—*Expositions of the Cartoons of Raphael* (1868), featuring the paintings in the Victoria and Albert Museum, London; and Nathaniel Hawthorne’s *Marble Faun (or Transformations of the Romance of Monte Bene)* (1868), with 40 photographs of Rome in the 1860s—as well as *The Götterdämmerung Jubilee Exhibition* (1923), which joins the growing collection of books and albums illustrating expositions and fairs from Crystal Palace of 1851 to the New York World’s Fair of 1939. An album from the Salon of 1869 also entered the collection.

Counting this year’s gifts and purchases, the collection now holds 1,374,358 photographs and 6,154,895 microform images.

**Slide Library**

Professor Alan Gowans donated another large segment of his collection of slides of North American architecture to the Gallery this year. Other notable gifts of slides came from the Centre National de Documentation Pédagogique, Paris, the Museum of Fine Arts, Boston, the Philadelphia Museum of Art, and the Museum of Fine Arts, Houston.

The slide library continues to make considerable progress in its efforts to offer representative images from American and European museums, acquiring slides from the Kreeger Museum, the National Museum of American Art, the Minneapolis Institute of Arts, the Tate Gallery, and the Rijksmuseum Kröller-Müller.

The slide library now has almost 10,600 records in the database of its art and architecture holdings, representing 22.2 percent of the collection and 30,000 slides. The collection numbered more than 161,000 slides at the end of the fiscal year, an increase of 2.8 percent over last year. Continued upgrading has led to the deaccessioning of duplicate or inferior slides, which explains the small increase in the size of the collection. The withdrawn duplicates were donated to area colleges and to the Biblioteca Academiei Romane, Timișoara, Romania.

**Editors Office**

The fiscal year opened with the publication of four prize-winning exhibition catalogues: *The Touch of the Artist: Master Drawings from the Woodner Collections* won first prize in catalogue design from the American Association of Museums (AAM) and was among 50 works chosen for the biennial show sponsored by the Washington chapter of the American Institute of Graphic Arts; *A Great Heritage: Renaissance and Baroque Drawings from Chatsworth* was selected for the British Book Design and Production Exhibition in London and at the Frankfurt Bookfair; *Johannes Vermeer* garnered the prestigious Gunzburg Prize, was selected for the 19th annual show of the American Design Center, and won honorable mention from AAM; *Winslow Homer also received an honorable mention from AAM. Vermeer and Homer, both Book-of-the-Month Club selections, were reprinted several times and brought in record-setting revenues. The Harry Callahan catalogue then won a 1996 Ernst Haas Award as the Photographic Book of the Year. In addition, *The Artist’s Table: A Cookbook by Master Chefs Inspired by Paintings in the National Gallery of Art,* was featured in the *Washington Post Book World* and *Washingtonian* magazine.

Keeping pace with the Gallery’s busy exhibition schedule, the office produced six other catalogues: *The Robert and Jane Meyerhoff Collection: 1945 to 1955; In the Light of Italy: Corot and Early Open-Air Painting, Jan Steen: Painter and Storyteller; Olmec Art of Ancient Mexico; Georges de La Tour and His World;* and *Michelangelo and His Influence: Drawings from Windsor*
Acrobat Effigy Vessel, Early Formative Period, white-ware ceramic, 25 x 16 cm, Museo Nacional de Antropologia, was on display in the Olmec Art exhibition.

Castle. The Vermeer catalogue was also published in Dutch, French, German, and Italian editions; and Steen appeared in Dutch and German. Other materials produced for exhibitions included brochures, wall texts, press kits, invitations, fliers, and a stream of signage, especially for Vermeer.

Three volumes of the systematic catalogue were published this year: Dutch Paintings; Italian Paintings: Seventeenth and Eighteenth Centuries; and American Paintings of the Nineteenth Century, Part 1.

Work continued on other volumes in the series, including French Sculpture of the Nineteenth Century; Decorative Arts, Part II; American Paintings of the Nineteenth Century, Part 2; and Medals. The second volume of the Mark J. Millard Architectural Collection, British Books, is also in production.

A variety of publications was produced for the Center for Advanced Study in the Visual Arts, including a redesigned annual report, Center 16, as well as announcements for conferences and symposia. The Studies in the History of Art series increased by three volumes this year: Saint-Porchaire Ceramics (vol. 52), The Formation of National Collections of Art and Archaeology (vol. 47), and Imagining Modern German Culture: 1889-1910 (vol. 53).

The Nine-Ton Cat: Behind the Scenes at an Art Museum was created in collaboration with the education department; the book is scheduled for release in early 1997. The office also redesigned and published two issues of the Circle Bul-
Forthcoming publications for *Please: The Early Years, 1892–1906; The Victorians: British Painting 1837–1901*; and *Millennium of Glory: Sculpture of Angkor and Ancient Cambodia* generated enthusiasm at the Frankfurt Bookfair this year, and copublishing partners were found for all three books. Strong interest was also expressed in other upcoming Gallery projects, such as the catalogue raisonné for Mark Rothko. Copublishing partners for books published this year included Harry N. Abrams Inc.; Bulfinch/Little, Brown; HarperCollins Publishers; Houghton Mifflin Company; Lund Humphries Publishers; Oxford University Press; University Press of New England; Waanders; and Yale University Press, as well as several museum publishers (Rijksmuseum, Amsterdam; and Mauritshuis, The Hague).

**Imaging and Visual Services**

The office of visual services provides color transparencies, slides, and black-and-white photographs to Gallery staff and outside professionals; authorizes reproductions of works in the Gallery collections; and coordinates work orders for the photographic laboratory. The department also obtains photographs and transparencies of works in temporary exhibitions, manages the photographic needs of other departments and museums participating in exhibition tours, and does some picture research for exhibition catalogues. In fiscal year 1996 the department issued 1,725 contracts to reproduce works in the collections, sold 947 black-and-white photographs and 474 duplicate slides, lent 1,243 transparencies for reproduction, and provided 2,011 color transparencies and 4,894 black-and-white photographs to Gallery colleagues for official use.

The photographic laboratory produced 1,628 color transparencies, 38,433 slides, 5,264 black-and-white negatives, and 33,773 black-and-white prints. The department also processed 672 rolls of black-and-white and color film for staff members and took new photographs of 2,753 works of art.

Each of four studio areas is dedicated to photographing 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 producing duplicate color transparencies from 35mm to 8 x 10 inches. Several thousand slides are produced by the department each month, about half being duplicates.

Two darkrooms, supplying black-and-white prints for many Gallery programs, are equipped with printers and enlargers that use variable-contrast photographic papers and automatic processors that provide high efficiency and consistent output. The department operates a separate darkroom to make prints on archival fiber-based papers for the photographic archives.

This year the department began to offer digital-imaging services, such as scanning transparencies or black-and-white or color photographs, then providing digital files or dye-sublimation color prints from the scans. New acquisitions and images of works in upcoming exhibitions are being digitized for a multitude of uses by other Gallery departments.

**Gallery Archives**

The National Gallery this year received by bequest former director John Walker's files relating to his museum career. Filling 108 archive boxes, the files include extensive correspondence with Bernard Berenson, Chester Dale, Calouste Gulbenkian, and others and are a rich source of information on the growth of the Gallery and the development of its collections.

Other important acquisitions included Paul Mellon's donation of four 19th-century letters from Franklin W. Smith to the U.S. Commissioner of Education concerning his proposed "National Gallery of Art." Conductor emeritus Richard Bales gave additional memorabilia relating to his life and career. Photographer Anthony Grohowski donated color slides of visitors waiting in line...
overnight to view the Vermeer exhibition. James Locke gave views of Gallery buildings during the winter blizzard.

To enhance the historical record, Gallery staff and volunteers were encouraged to contribute personal recollections of the memorable winter events, including the Vermeer and Homer exhibitions, enormous crowds, and unexpected closings. Directed discussions were held with individuals and departments most involved in the events. In all, 18 conversations with 38 staff members were recorded and transcribed, and 25 individuals contributed notes, letters, a mock news release, and even a poem for the project.

Oral history interviews were conducted with Annemarie Pope, formerly director of International Exhibitions Foundation; with Ed MacEwen, GTE vice president corporate communications; and with National Gallery music director George Manos. Interviews with conservator Joyce Hill Stoner, donors Gerhard and Marianne Pinkus, copyist Thelma DeAtley and her daughter Virginia Brown, and former Kress Professor Per Bjurström were opened for research.

Several departments transferred important official files to the archives, including almost 1,800 color slides from the registrar's office of the moving, packing, and transportation of art works for special exhibitions.

Significant historical materials were prepared for research use. Files and recordings of the A. W. Mellon Lectures in the Fine Arts were organized and described. Photographs of the Widener home, Lynnewood Hall, in Elkins Park, Pennsylvania, were preserved and their original order reconstructed. Sixty-four archives boxes of planning office files...
relating to design and construction of the East Building were organized. Archival staff and interns sorted more than 5,000 East Building architectural drawings, disposed of extra copies, and added previously unknown drawings to archival holdings. The archives database now holds descriptions of more than 8,500 architectural drawings of Gallery buildings.

A finding aid to documentary materials relating to World War II in the Gallery Archives and other Gallery departments was prepared. A chronology of events relating to commissioned works of art and specially selected works for the East Building was also compiled. Archival files were used to investigate the acquisition and display of a number of works of art, and architectural information was used extensively for the upkeep and renovation of Gallery buildings. Scholarly researchers used files, photographs, and other materials to investigate a wide range of subjects, including Gallery exhibitions, donors to the collection, the design and planning of the Gallery's buildings, and other matters relating to museum history.

Archival staff worked with other departments to refine procedures for temporary warehouse storage for nonpermanent records and the Gallery's vital records.

Vivienne Johnson was a volunteer, and Ellen Clark and Ron Kurpiers performed graduate practicums in the department.
Mme Coquela, étiquetant sa lampe à l'heure de la nuit, et semblant de l'arôme retenu par le parfum, s'endort de la vie du célibataire.
Protection Services

The primary goal of the office of protection services for 1996 was the development of a more effective Gallery-wide security organization through enhancement of training methods, improved information management, and increased operational efficiencies. In the second year of an agreement with the Department of Veterans Affairs, the office sent supervisors to receive four weeks of instruction at the Law Enforcement Training Center in Little Rock, Arkansas. More than 150 security officers received on-site training in basic security, gallery protection, and first-aid techniques. Safety training in protective equipment and shop protocol was also broadened, resulting in a 17 percent decrease in workers' compensation costs to the Gallery. Reorganization of the exhibition protection program produced improved security coverage in the galleries. Development of a standardized security operations training manual and upgrades of computer software helped improve documentation and reporting of incidents. The second phase of a new fire detection system was installed, and work is under way toward the installation of a Gallery-wide fire protection system by 2002.

James Banks, deputy chief for operations, resigned due to illness, and longtime protection staffers Ronald Lowe, George Boomer, and James Tasker retired. William Streeter was selected as Protection Officer of the Year.

Facilities Management

Construction began on the energy management and building automation system, projected for completion in 1998. This major renovation will improve the condition of both East and West Buildings while greatly enhancing the systems for controlling lighting, temperature, and humidity levels for optimum protection of works of art. Facilities management engineering staff received additional training to operate the environmental, fire, safety, and other utilities equipment being installed. The division planned and coordinated the first phase of a multi-year renovation project to insulate certain West Building gallery walls. It also initiated a master facilities study to upgrade and replace building equipment, parts, and facilities, some of which are more than 50 years old.
Audiovisual Services

The department completed a reference booklet, *Guide to Audiovisual Services*, and distributed it to Gallery colleagues. Staff members also established an inspection and maintenance schedule for audiovisual facilities throughout the Gallery, which should reduce downtime and extend the useful life of equipment. They provided technical support for educational programs such as a high school seminar, high school days, the National Teacher Institute, family activities, and “Art Around the Corner” for D.C. elementary school children. They also began production of digital audio segments for use on the Gallery’s Web site, to feature President Roosevelt’s and President Carter’s dedication speeches at the openings of the West and East Buildings, respectively. In coordination with the Gallery architect’s office and Gallery shops, the department installed a video system to highlight children’s programs in the Gallery’s new children’s sales shop.

Administrative Services

The administrative services department this year assumed responsibility for facilities supply and inventory operations, which included establishing budget, cost tracking, and reorder systems and reorganizing the housekeeping supplies store. It also arranged for the Gallery to convert from its own federal motor vehicle fleet to a lease maintenance arrangement with the General Services Administration beginning in 1997; conducted a complete inventory of all Gallery-owned supplies and equipment used in on-site food service operations and affixed computer barcode labels that will greatly simplify future inventories; purchased computerized mailroom postage equipment and
Telecommunications

Additional programs and activities of the Gallery were given new fiber-optic network capability in 1996. Most of the West and East Buildings have now been brought online, making possible more effective internal and external Gallery exchanges of information. The Gallery's telephone service was upgraded with an automated attendant feature, which continues to provide operator assistance for daytime and special events. The system also allows 24-hour access to flexible menus that accommodate a substantially larger volume of calls and permit direct caller access to all offices and departments of the Gallery.

Resource Acquisition

In addition to processing a high volume of purchase orders this year, the Gallery awarded its largest contract ever—for the West Building skylight replacement project; as well as its most complex contract—for the building automation systems project. The office also implemented interagency agreements with the Army Corps of Engineers, the General Services Administration, and the Defense Contract Management Command that provided additional expertise to address unusually complicated components of several contracts processed this year. The department provided professional development training for procurement personnel.

Personnel

In cooperation with the American Association of Museums, the personnel office cosponsored “The Human Dimension in Times of Change” seminar. This three-day conference, covering a range of human resource topics, centered on the widely recognized need for revitalization and reorganization within museums to meet tight budgets and increased demands on their resources. Participants came from cultural institutions across the country.

A Federal Job Opportunities touchscreen computer was installed in the East Building study center to provide Gallery staff and the public with worldwide federal employment information. The database is updated daily, and the computer is connected to a laser printer. All federal agencies are currently required to upload the complete text of their vacancy announcements to this innovative system.

Pablo Picasso, Blind Minotaur Led by a Girl in the Night, 1934, dark–manner aquatint with burnishing (proof of final state before steelfacing), 24.7 x 34.8 cm, Eugene L. and Marie-Louise Garbáty Fund, 1996.104.3

eyeglasses negotiated a General Services Administration photocopier equipment lease that substantially reduces the annual cost of this function; and arranged for used packing crates to be transferred to a non-profit organization in Ohio that will use the lumber in constructing housing for the homeless.

The department received an award from Industrial Concepts of Northern Virginia for participating in an unpaid internship program and an award from the Fairfax Area Disabilities Services Board for contributing to the quality of life for people with disabilities.
Development

The development office gratefully acknowledges friends of the National Gallery, who had given over $70 million by the close of the fiscal year in major gifts for the New Century Fund campaign. Generous donors nationwide brought the Gallery two-thirds of the way toward its goal of $105 million. Among those who contributed to the campaign this past year were many prominent leaders in the Washington, D.C., area. These donors made commitments of $100,000 or more as part of a local campaign initiative—the New Century Gift Committee.

The New Century Fund campaign was launched in May 1994 to give individual, foundation, and corporate donors a special opportunity to make contributions that would ensure the future vitality of the Gallery. With this campaign, the Gallery seeks to obtain significant funding for its priority areas of activity. Donors who make major gifts for one of these purposes help the Gallery: respond quickly when a major work of art is available on the market; provide historic frames for the permanent collection; purchase rare books on artists and art history; discover and disseminate scholarly information around the world; conduct groundbreaking conservation studies and develop innovative conservation techniques; implement innovative educational programs for children and adults; and much more. In general, the focus on the New Century Fund campaign is on endowment gifts, which provide perpetual funding.

This year a number of foundations made significant gifts to undergird many important facets of the Gallery. The Arnold D. Frese Foundation and the Sara Lee Foundation contributed to the Fund for the International Exchange of Art, which encourages cross-cultural exhibitions. The Frese Foundation also renewed a commitment to support fellowships for German scholars at the Center for Advanced Study in the Visual Arts. The Horace W. Goldsmith Foundation made a major commitment that will assist the department of photographs in continuing to build its collection, and the André and Elizabeth Kertész Foundation also contributed toward photography acquisitions and exhibitions. The Aaron I. Fleischman Foundation made a multi-year commit-
ment for art acquisition, and the Samuel H. Kress Foundation provided funds for four volumes to catalogue the Gallery’s Italian paintings collection. The William and Flora Hewlett Foundation gave a substantial unrestricted gift, while the William Randolph Hearst Foundation created an endowment for the National Teacher Institute. The Ahmanson Foundation supported ongoing efforts to select period frames for the permanent collection.

Individual donors who included the Gallery in their estate planning, using such means as bequests or trusts to make charitable gifts, also played a part in the New Century Fund campaign. The late Naomi A. Garber stipulated in her will that the Gallery receive a significant portion of her estate. Her generous gift was received this year. The Gallery was also informed that it will be a beneficiary of a multimillion dollar bequest of a friend of the Gallery’s from Florida. These and other planned gifts are important ways to ensure the long-term welfare of the Gallery.

In addition to those who made campaign gifts, some long-time patrons and first-time contributors made gifts to address more immediate and short-term needs. The Richard King Mellon Foundation gave emergency funds to keep open the popular Vermeer exhibition during the federal government shutdown. The Henry Luce Foundation provided partial funding for the upcoming Millennium of Glory: Sculpture of Angkor and Ancient Cambodia exhibition. The Fannie Mae Foundation and the Park Foundation continued to provide support for “Art Around the Corner,” a multiple-visit program for three District elementary schools.

The Circle of the National Gallery of Art, an annual membership program, capped its first decade with a banner year. Overall contributions reached an unprecedented amount, nearing $1 million. With 100 new members and 27 members who rejoined, The Circle drew almost 500 members from all over the United States. Juliet Folger and David Maxwell, both of Washington, D.C., continued to provide valuable leadership as co-chairs of The Circle.

Circle members give crucial unrestricted funds, which offer the Gallery the flexibility to pursue a wide variety of activities. This year members’ contributions acquired Martin Johnson Heade’s Giant Magnolias on a Blue Velvet Cloth, a major gift to the Gallery in commemoration of The Circle’s 10th anniversary; and helped the Gallery fund five fellowships for participants in the National Teacher Institute; obtain computer equipment for the creation of the Gallery’s World Wide Web site; develop a CD-ROM on Johannes Vermeer; obtain an illustrated book by Alexander Calder, Fables of Aesop According to Sir Roger L’Estrange; produce an international scholarly symposium; conduct a conservation study to help identify safe varnish methods and reversible inpainting techniques; and purchase three Robert Frank photographs. Since The Circle was established in 1986, members have contributed almost $6 million, and these contributions have been used to fund more than 150 projects.

To expand the Gallery’s 20th-century art collection, the Collectors Committee was founded in 1975. Over the last 20 years committee members have enabled the Gallery to purchase 90 major works of art including 15 paintings, 17 works of sculpture, 2 tapestries, 4 drawings, 30 prints, and 22 photographs. Almost half of these works were by living artists. Perhaps the most renowned work of art selected and purchased by the Collectors Committee was Alexander Calder’s giant mobile, Untitled (1976), which hangs in the heart of the East Building. Committee members’ donations are the principal source of funds for acquisition of late modern and contemporary art. With their annual gifts of $10,000 or more, members are able to support the permanent collection by selecting works of art by prestigious contemporary artists. This past year Doris Fisher of San Francisco and Barney Ebsworth of St. Louis began terms as co-chairs of the Collectors Committee, succeeding Ruth Carter Stevenson, the founding chairman, and Edwin L. Cox, co-chair.

Through the generosity of the 83 members who contributed about $830,000 last year, the Gallery acquired Cy Twombly’s painting Untitled (Bokona) (1969) together with a number of works on paper.

The many donors and volunteers who gave so freely of their time and financial resources this year have had a lasting impact on the National Gallery. Thus we close out the year with enormous gratitude for the strong philanthropic spirit and commitment of our donors.
Corporate Relations

This office secures corporate support for National 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 1996 the Gallery received funds totaling $3,900,000 to support exhibitions, publications, and educational programming. Additional commitments were made to support exhibition-related special events, press materials, and advertising. Other corporations pledged support totaling some $3,050,000 for exhibitions and related programs planned for fiscal years 1997 and 1998.

American Express Foundation completed its generous three-year commitment to making possible the development of the Micro Gallery. Installed in the West Building in October 1995, the Micro Gallery enables visitors to view nearly every work of art in the collection at the touch of a computer screen and to design their own tours of the galleries.

Ford Motor Company supported A Great Heritage: Renaissance and Baroque Drawings from Chatsworth, which included some of the finest surviving drawings by Leonardo, Raphael, Rubens, Rembrandt, and other masters. Ford also provided partial funding for the accompanying catalogue. Additional support for the exhibition was provided by The Marpat Foundation, the Dimick Foundation, Evelyn Stelansson Nef, the Dorothy Jordan Chadwick Fund, and Miss Alice Tully.

For its seventh exhibition sponsorship at the Gallery, Republic National Bank of New York, along with Safra Republic Holdings, S.A., and Banco Safra, S.A., Brazil, funded John Singleton Copley in England, coinciding with the biannual
joint meetings in Washington of the International Monetary Fund and the World Bank.

With its support for Winslow Homer, GTE Corporation marked its 15th year of involvement with the Gallery and its ninth exhibition sponsorship here. GTE's participation extended beyond Washington to include sponsorship of the exhibition at the Metropolitan Museum of Art. In addition, GTE launched a highly effective print advertising campaign in Washington and New York. Support for the catalogue and brochure was provided by the Henry Luce Foundation.

Following a history of arts sponsorship throughout the 1980s, which included five major Gallery exhibitions, United Technologies Corporation returned with support for the extraordinary Johannes Vermeer. UTC also funded a promotional campaign and a preview dinner in the West Building Rotunda attended by Her Majesty the Queen of the Netherlands and His Royal Highness Prince Claus. In-kind air transportation for Vermeer was provided by KLM and Northwest Airlines.

Shell Oil Company supported Jan Steen: Painter and Storyteller, the first exhibition in America of paintings by this important 17th-century Dutch master. Northwest Airlines again provided in-kind air transportation.

The year was also notable for the largest funding consortium ever assembled in support of a single exhibition at the Gallery. A binational consortium of 32 sponsors joined together to provide essential support for the monumental Olmec Art of Ancient Mexico. The consortium was led by the Fund for the International Exchange of Art, along with Goldman, Sachs & Co., Grupo Financiero Banamex-Accival, and Pulsar Internacional. This diverse group of Mexican and American companies also included Black & Decker; Casa Autrey, s.a. de c.v.; Exxon Chemical; Grupo México; Hewlett-Packard; Kraft Foods México-Grupo Philip Morris; Xerox; AT&T de México; AVON; Coca-Cola de México; DuPont; EDS de México, s.a.; de c.v.; Fundación Manuel Arango, a.c.; Grupo Bufete Industrial; Grupo Celanese; Grupo Financiero Interacciones, s.a. de c.v.; IBM de México; Mobil Corporation; Procter & Gamble de México, s.a. de c.v.; Química Hoechst de México; Química Pennwalt, s.a. de c.v.; Sabritas; SANLUIS Corporación, s.a. de c.v.; Servicio Pan Americano de Protección, s.a. de c.v.; Nestlé; Sears Roebuck; Colgate-Palmolive; Texel; and Linde de México.

Mannesmann Capital Corporation provided support for Adolph Menzel: Between Romanticism and Impressionism, its second sponsorship of an exhibition devoted to a German artist. Additional support was provided by the Federal Republic of Germany, which has provided support for two earlier Gallery exhibitions.

The GE Fund made a grant to provide fellowships for the 1996 National Teacher Institute, a summer program that offers in-depth study of the collection for educators from around the nation. Delta Airlines donated display...
areas at the National Airport terminal, which the Gallery has used to promote its collection and exhibitions.

Planning for future projects, an important focus during the year, resulted in substantial funding commitments for 1997 and 1998 exhibitions. After the tremendous success of *Vermeer*, United Technologies immediately committed to sponsoring *The Victorians: British Painting in the Reign of Queen Victoria, 1837-1901*. Bell Atlantic, which has sponsored three previous exhibitions at the Gallery, will support *Picasso: The Early Years, 1892-1906*, and will fund a national advertising campaign. The Boeing Company will sponsor *Thomas Moran*, its first exclusive sponsorship at the Gallery after being involved in several consortia in the past. Mobil Corporation pledged support for the full-scale retrospective *Mark Rothko*, continuing 20 years of support for Gallery programs. And GTE, the Gallery’s most loyal sponsor, will fund *Alexander Calder*.

Corporations continue to ensure the vitality of the National Gallery’s exhibitions, supporting films, videos and interactive videodiscs, brochures, catalogues, special events, advertising, and press materials, as well as the exhibitions themselves. In addition, corporations continue to support educational programs, which emphasize the collections, and the Fund for the International Exchange of Art, which promotes cooperative cultural exchange efforts throughout the world.

**Public Information**

The *Vermeer* “phenomenon” was one of the big news stories of 1996. Before the first federal shutdown in November, *Vermeer’s Girl with a Pearl Earring* was becoming the cover girl of choice for many magazines. Leading critics extolled the exhibition as “breathtaking,” “perfect,” “the most intimate blockbuster ever.” By the time the Gallery closed for a second time in December, the exhibition had become the media poster child of the federal shutdown. More than 30 camera crews from network, syndicated, and local television outlets along with photographers and writers from major news services and newspapers covered the Gallery’s reopening of the exhibition with private funds on 27 December. That evening satellite trucks were parked next to the West Building as NBC-TV broadcast a live shot of *Vermeer’s View of Delft* on its nightly news. The next morning the story was on the front pages of newspapers across the country, including the *New York Times*, the *Washington Post*, and the *Los Angeles Times*. For a period of three weeks, record numbers of press inquiries were fielded by the information office, and the staff spent an entire night in the exhibition with the host and crew of *The Charlie Rose Show* taping a full-hour PBS-TV program that was promoted as a tour of the exhibition for those unable to see it. On the exhibition’s closing day, special satellite trucks from network and local television outlets were lined up along Constitution Avenue to interview Gallery officials and visitors who had spent the night in line to get a glimpse of the exhibition everyone had to see.

The press office coordinated the publicity for some 18 exhibitions in addition to promotion for the Micro Gallery, the Dutch Cabinet Galleries, various acquisitions and staff appointments, and the Gallery cookbook, *The Artist’s Table*. The *Winslow Homer* exhibition received enthusiastic reviews from critics and was featured on NBC-TV “Today,” CBS-TV “Sunday Morning,” and NPR’s “All Things Considered,” as well as from the *New York Times* when it traveled to the Metropolitan Museum of Art. Coverage of *Thomas Eakins: The Rowing Pictures* included a rare photo feature in *Sports Illustrated*. A special tour of *Jan Steen* followed by a dinner was organized for members of the press from the Netherlands.

Three weeks before the opening of *Olmec Art of Ancient Mexico*, the unveiling of a 10-ton colossal head from Mexico—the heaviest object ever installed in the Gallery—was covered “behind-the-scenes” by local, national and international press, including live morning coverage on WUSA-TV and reports on CBS-TV, NBC-TV, Univision TV, Telemundo TV, Worldwide TV, and Reuters International TV. A multimedia presentation at the preview of the exhibition for the international press corps included exclusive video of the arrival and installation of the colossal head.

Special advertising for the exhibition included airport and subway dioramas and bus posters.

**Special Projects**

This office develops programs for local, national, and international constituencies of the National Gallery, generating and overseeing projects and initiatives that promote the Gallery’s role as a national resource.

The office keeps members of Congress and their personal and committee staffs informed about programs at the Gallery. The popularity of the *Vermeer* exhibition highlighted for many the wealth of offerings at the Gallery, and the office responded to over 400 requests from members of Congress as well as from
the Administration and state governors for arrangements to view the extraordinary paintings. Special Saturday afternoon previews for congressional staff and their families were held for the Winslow Homer and Olmec Art of Ancient Mexico exhibitions.

The office also keeps members of Congress apprised of the Gallery's activities in their states and districts. Each member was informed of constituents' participation in such Gallery offerings as extension programs, National Lending Service, Sunday evening concerts, fellowships at the Center for Advanced Study in the Visual Arts, teacher workshops, and internships. In addition, 67 senators and representatives learned of their constituents' involvement in the 1996 summer intern program, and 140 members were told of educators in their states and districts who attended the 1996 National Teacher Institute. Response from these initiatives has been positive, demonstrating the value of the Gallery's service to communities throughout the nation.

As part of the continuing development of a local and national constituency for the Gallery, the office organized and coordinated a successful series of behind-the-scenes presentations hosted by the director and his wife, Nancy Powell. This year's tours included the First Century of Photography: New Acquisitions exhibition and the photography conservation studio, Italian Renaissance paintings, the newly opened Micro Gallery, and educational offerings for children. The series culminated by spotlighting collections on view in the West Building, tours of frame conservation, exhibition design and installation, paintings and objects conservation, digital-imaging facilities, and a discussion of connoisseurship. The series, now in its third year, is enabling the Gallery to develop new arenas of community and national interest and support.

This office also coordinated the director's professional speaking engagements around the country, including those for the Harvard Club of Washington, D.C., and for the Friends of the Fine Arts Museum of San Francisco. The director spoke about David Finley, the first director of the National Gallery, on the 30th anniversary of the Finley family's gift of its Leesburg, Virginia, estate, Oaklands, to the National Trust for Historical Preservation.

Visitor Services

This office made every effort to ensure that the public enjoyed pleasant visits to the Gallery. To meet the unusual demands of the extraordinarily popular Homer and Vermeer exhibitions and of two government shutdowns, the department hired 35 temporary employees to run the free-pass system for both shows, accommodating half a million visitors. When the Gallery's doors were closed shortly after opening on the first day of each furlough, visitors remained in the exhibitions for about an hour. Private funds enabled the Gallery to reopen Vermeer in the middle of the second furlough, and although a blizzard closed the Gallery again for a week in early January, the visitor services staff opened the Vermeer exhibition on 10 January even as the rest of the museum remained closed. To make up for lost time, the Gallery extended viewing hours for the Vermeer exhibition, first until 7:00 p.m. on Fridays, Saturdays, and Sundays, finally until 9:00 p.m. seven days a week. Advance passes for furlough or snow days were honored as close to the time on the pass as possible any day the visitor came. Service charges for advance passes obtained from TicketMaster Phonecharge were refunded, and TicketMaster outlet tickets were either honored at the exhibition or returned to place of issue and the service charge refunded. Approximately 50,000 people holding advance passes from the closed periods were accommodated, increasing the already tremendous crowds in the galleries. Visitor services staff set aside tickets for visitors with disabilities and responded to thousands of letters and telephone calls from people wanting to see Vermeer. After waiting in line for hours, visitors were met by staff who could answer questions, maintain order, and reassure people that they would indeed see the exhibition.

Music at the Gallery

The National Gallery presented 33 Sunday evening concerts in the West Garden Court in fiscal year 1996, which coincided with the 54th season of free concerts at the Gallery (4 concerts were canceled and one was moved to the Canadian Embassy, owing to government furloughs and snow storms). 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.

The National Gallery Orchestra performed seven concerts under the direction of George Manos, including one in honor of the Boilly exhibition and another in honor of Vermeer. The latter exhibition was highlighted again in a concert of chamber music by members of the Fodor Wind Quintet of Amsterdam.

The National Gallery Vocal Arts Ensemble, likewise under Manos' artistic direction, performed at the Gallery to honor the Woodner and Chatsworth exhibitions. Two new resident ensembles were introduced to the public this year: the National Gallery Chamber Players—Wind Quintet; and the National Gallery Chamber Players—String Quartet, both made up of members of the National Gallery Orchestra.

The 53rd American Music Festival featured a jazz concert by Maynard Ferguson and Ensemble. Baritone Gordon Hawkins presented American repertoire for solo voice, while American chamber music was offered by the Ensemble da Camera of Washington and the Edinburgh (Scotland) String Quartet.

Local broadcast of the concerts continued on radio station WGTS, and selections from several concerts were rebroadcast nationally on NPR's "Performance Today." Weekly local broadcast of the concerts continued throughout the summer, as WGTS arranged to rebroadcast selected performances. A color brochure was published to preview the concerts. The Gallery concerts were the subject of 15 reviews and 12 photo previews in area newspapers.

A complete listing of the 1995-1996 concert season follows on page 64:
Max Klinger. Abduction (Entführung), 1878/1880, etching and aquatint in black on chine collé, 11.9 x 26.9 cm. Anonymous Gift, 1995.82.9

OCTOBER
8 National Gallery Vocal Arts Ensemble
15 David Hardy, cellist, and Lisa Eisenheimer Logan, pianist
22 Sergiu Luca, violinist, and Brian Connelly, pianist
29 Ruth Laredo, pianist

NOVEMBER
5 Tobias Ringborg, violinist, and Constance Moore, pianist
12 National Gallery Orchestra
19 Members of the Fodor Wind Quintet of Amsterdam
26 National Gallery Orchestra

DECEMBER
3 Diane Walsh, pianist
10 Charles Wadeworth, pianist, with Beverly Hoch, soprano, and Todd Palmer, clarinetist

JANUARY
21 The Yanagita-Bogin Duo
28 Philip Thomson, pianist

FEBRUARY
4 National Gallery Orchestra
11 Anner Bylsma, cellist
18 Kathryn Hearden, soprano, and George Manos, pianist
25 Pavlina Dokovska, pianist

MARCH
3 National Gallery Orchestra
10 Arthur Greene, pianist
17 Susan von Reichenbach, soprano, and Douglas Martin, pianist

24 Anthony and Joseph Paratore, duo-pianists
31 The Starr-Kim-Boeckheler Piano Trio

APRIL
7 National Gallery Chamber Players—Wind Quintet
14 National Gallery Chamber Players—String Quartet and Clarinet

MAY
5 Gordon Hawkins, baritone, and Gillian Cookson, pianist
12 The Edinburgh Quartet

JUNE
2 The Brentano String Quartet
9 National Gallery Orchestra
16 Stephen Prutsman, pianist
23 Fritz Gerhart, violinist, and Paul Tardif, pianist
30 Enrique Graf, pianist

World Premiere Performance
MICHAEL NATHANIEL HERSHEY
Trio for Violin, Clarinet, and Piano,
21 April 1996

First Washington Performances
STUART BALCOMB
Ellis Island, 7 April 1996

TEN DE LEEUW
Movements rétrogrades, 12 November 1995

JULES AUGUST DEMERSSEMAN
Duo brillante, 19 November 1995

CAL STEWART KELLOGG
Major Sullivan Ballou’s Letter to His Wife,
5 May 1996

BOHUSLAV MARTINU
Madrigal Gonzate, 19 November 1995

LAIO SCHIFRIN
La Nouvelle Orleans, 7 April 1996

MICHAEL TORKE
Chalk, 12 May 1996

JOHAN WAGENNAAR
Overture to Cyrano de Bergerac,
12 November 1995
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 1995-1996 included the Samuel H. Kress Professor, the Andrew W. Mellon Professor, the Andrew W. Mellon Lecturer, 6 senior fellows, 11 visiting senior fellows, and 6 predoctoral fellows. Nonresident scholars included 10 predoctoral fellows. Research by the scholars encompassed a range of media, including architecture, sculpture, painting, textiles, manuscripts, and gems, and concerned a broad range of geographic areas and time periods, from the ancient Andean city of Tiwanaku to America after World War II. Scholars focused on such issues as reconstructions of ancient cities, Chinese medieval visual culture, 15th-century northern European sculpted entombment groups, and Russian constructivists in relation to theories of vision.

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 1996 Rosalind Krauss, Columbia University, and Andrew Stewart, University of California, Berkeley, completed their terms. In September 1996 Yve-Alain Bois, Harvard University, and Malcolm Bell III, University of Virginia, began their terms. Five others continued to serve: Keith Christiansen, Metropolitan Museum of Art; William Homer, University of Delaware; James Marrow, Princeton University; Marianna Shreve Simpson, Walters Art Gallery; and Charles W. Talbot, Trinity University, San Antonio.

A variety of private sources supports the programs of the Center. Senior, predoctoral, and curatorial fellowships are supported 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, 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 visiting senior research fellowships for scholars from Latin America. Grants from the J. Paul Getty Program, the Lampadilla 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 The Circle of the National Gallery of Art and The Arthur Vining Davis Foundations. The Graham Foundation supported the acquisition of photographs of architectural drawings from the Vatican collections for the Gallery's photographic archives.

The Center continued meetings with 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 1995–1996 lecture series sponsored by the Collegium was "Belonging and Acceptance in History, Culture, and the Arts."

**SAMUEL H. KRESS PROFESSOR,** 1995–1996
David R. Coffin, Princeton University (emeritus)

**ANDREW W. MELLON PROFESSOR,** 1994–1996
Elizabeth Cropper, The Johns Hopkins University

**ANDREW W. MELLON LECTURER IN THE FINE ARTS,** 1996
Pierre M. Rosenberg, Musée du Louvre, Paris

**SENIOR FELLOWS**

*Albert Ammerman,* Colgate University; *Università degli Studi di Trento*
Samuel H. Kress Senior Fellow, 1995–1996

*Beatriz Colomina,* Princeton University
Samuel H. Kress Senior Fellow, 1995–1996

*William J. Cooklin,* Textile Museum, Washington; *Instituto de Investigaciones Arqueológicas y Museos, San Pedro de Atacama, Chile*
Ailsa Mellon Bruce Senior Fellow, 1995–1996

*Dario Gamoni,* Université de Lyon II; *Institut Universitaire de France*
Ailsa Mellon Bruce Senior Fellow, spring 1996

*Frederick Lamp,* Baltimore Museum of Art
Ailsa Mellon Bruce Senior Fellow, 1995–1996

*Ira Mark,* New York City
Paul Mellon Senior Fellow, 1995–1996

**VISITING SENIOR FELLOWS**

*Juan B. Allarcan-Jordan,* Empresa Consul-tora en Arqueología, La Paz
Inter-American Development Bank and Ailsa Mellon Bruce Visiting Senior Research Fellow, winter 1996

*Oskar Rübschmann,* Universität Bern
Paul Mellon Visiting Senior Fellow, fall 1995

*Alberto Gipistick,* Pontificia Universidade Católica do Rio de Janeiro
Inter-American Development Bank and Paul Mellon Latin American Visiting Senior Research Fellow, fall 1995

*Beth Cohen,* New York City
Paul Mellon Visiting Senior Fellow, spring 1996

*Thierry De Duve,* Paris
Paul Mellon Visiting Senior Fellow, summer 1995, Ailsa Mellon Bruce Visiting Senior Fellow, spring 1996

*Mauro Gargano,* Università degli Studi di Roma Tre
Paul Mellon Visiting Senior Fellow, summer 1996

*Christian Heck,* Université de Strasbourg
Paul Mellon Visiting Senior Fellow, spring 1996

*Julia O. Kagan,* State Hermitage Museum, St. Petersburg
Ailsa Mellon Bruce Visiting Senior Fellow, fall 1995

*Wouter Klok,* Rijksmuseum, Amsterdam
Ailsa Mellon Bruce Visiting Senior Fellow, spring 1996

*Genevia Kornbluth,* Youngstown State University
Ailsa Mellon Bruce Visiting Senior Fellow, winter 1996

*Marie Tannen,* New York City
Paul Mellon Visiting Senior Fellow, spring 1996

**PREDOCTORAL FELLOWS**

*Jenny Anger* [Brown University]
David E. Finley Fellow, 1994–1997

*Julien Chapuis* [Indiana University]*
Samuel H. Kress Fellow, 1994–1996

*Lea Dickerman* [Columbia University]*
David E. Finley Fellow, 1993–1996

*Erica Ehrenberg* [New York University, Institute of Fine Arts]

*Marian Feldman* [Harvard University]
David E. Finley Fellow, 1995–1998

*Pamela Fletcher* [Columbia University]
Chester Dale Fellow, 1995–1996

*Samuel Isenstadt* [Massachusetts Institute of Technology]
Mary Davis Fellow, 1995–1997

*Pamela Lee* [Harvard University]
Wyeth Fellow, 1995–1997

*Réjcan Legasiti* [Massachusetts Institute of Technology]
Chester Dale Fellow, 1995–1996

*Abby McGehee* [University of California, Berkeley]*
Paul Mellon Fellow, 1993–1996

*Trinh Nguyen* [University of California, Berkeley]*
Mary Davis Fellow, 1994–1996

*Irina Oryshkevich* [Columbia University]
Paul Mellon Fellow, 1994–1997

______________________________

* in residence 19 September 1994–31 August 1995
David J. Roxburgh [University of Pennsylvania]*
Andrew W. Mellon Fellow, 1994–1996
Eugene Yuejin Wang [Harvard University]**
Ittleson Fellow, 1994–1995
Gennifer Weisenfeld [Princeton University]
Andrew W. Mellon Fellow, 1995–1997

Meetings
Colloquia
David R. Coffin, “The ‘Self-Image’ of the Roman Villa during the Renaissance,” 26 October 1995
Elizabeth Cropper, “Pontormo’s Halberdier: A Question of Identity,” 9 November 1995
Beatriz Colomina, “Built in the USA: The Postwar Exhibition House,” 11 April 1996
Albert Annerman, “Reconstructing the Ancient City,” 23 April 1996
Dario Gamboni, “Potential Images: On the Use of Visual Ambiguity in the Graphic Arts and Painting Around 1900,” 2 May 1996

Shoptalks

Symposia
NEW VREUER STUDIES
30 November 1995
Participants: Daniel Arasse, Université de Paris, Sorbonne; Anthony Colantuono, University of Maryland, College Park; Ivan Gaskell, Harvard University Art Museums; Eddy de Jongh, Rijksuniversiteit Utrecht; John Michael Montias, Yale University; J.M. Nash, University of Essex; Irene Netta, Munich; Nanette Salomon, City University of New York, College of Staten Island; Leonard J. Slater, City University of New York, Queens College; Lisa Vergara, City University of New York, Hunter College; Gregor J.M. Weber, Gemäldegalerie Alte Meister, Dresden; Arthur K. Wheelock Jr., National Gallery of Art

MIDDLE ATLANTIC SYMPOSIUM IN THE HISTORY OF ART: 26TH ANNUAL SESSIONS
13 April 1996
Cosponsored with the Department of Art History and Archaeology, University of Maryland, College Park
Participants: Susan Nalezyty [American University], introduced by Mary D. Garrard; Douglas N. Dow [Pennsylvania State University], introduced by Anthony Cutler; Andre Georgievski-Stone [University of Maryland, College Park], introduced by Anthony Colantuono; Lance Humphries [University of Virginia], introduced by Roger Stein; Ulfrich Jentz [George Washington University], introduced by Melvin P. Lader; Julie Rosenberg [University of Pennsylvania], introduced by Elizabeth Johns; Elizabeth G. Buck [University of North Carolina, Chapel Hill], introduced by Mary D. Sheriff; Leslie Topp [Bryn Mawr College], introduced by David Cast; Edward A. Shanken [Duke University], introduced by Anndel Wharton; Elizabeth Teller [University of Pittsburgh], introduced by Barbara McCloskey; Charles Palermo [Johns Hopkins University], introduced by Michael Fried; Tracy J. Myers [University of Delaware], introduced by Damie Stillman
THE ART OF THE ANCIENT SPECTACLE
10-11 May 1996
Participants: Bettina Bergmann, Mount Holyoke College; John Bedel, Rutgers University; Richard Brillanti, Columbia University; John H. D'Arms, University of Michigan; Ann Arbor; Diane Favro, University of California, Los Angeles; J. Richard Green, University of Sydney; Christopher Jones, Harvard University; Barbara Kellum, Smith College; Christine Kondoleon, Worcester Art Museum; Ann Kuttner, University of Pennsylvania; Richard Lim, Smith College; Nicholas Purcell, Saint John's College, University of Oxford; Mario Torelli, Università degli Studi di Perugia; Henner von Hesberg, Archäologisches Institut der Universität Köln; Katherine E. Welch, Harvard University; Thomas Wiedemann, University of Nottingham; T. R. Wiseman, University of Exeter

Seminars
ENVIRONMENTAL PLANNING
27 October 1995
THE DESIGN AND MANAGEMENT OF THE ENVIRONMENT UNDER AUTHORITARIAN REGIMES: 1920-1950
15 December 1995
TEXTS WITHOUT IMAGES: WORKING WITH DOCUMENTARY SOURCES ON ANDEAN ART AND ARCHAEOLOGY
9 February 1996

Lecture

15th Anniversary Lecture Series

 Incontri
John B. Onians, University of East Anglia, "Toward a Natural History of Art," 27 March 1996

Publications
The Center compiles an annual record of the scholarly events and research of the preceding year. Center 16 contains general information about fellowships, meetings, publications, and research, lists of the board of advisors, members of the Center, and activities for 1995-1996, as well as summary reports on research conducted by resident members of the Center in 1995-1996 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 29 symposium volumes have appeared, with 2 published in fiscal year 1996: The Formation of National Collections of Art and Archaeology (vol. 47); and Imagining Modern German Culture: 1889-1910 (vol. 53). A complete list of titles in the series appears in each volume. Papers from other symposia are in various stages of preparation.
Fiscal year 1996 was a turbulent one for the Gallery, which sustained two furloughs and a blizzard. A federal budget was not passed by Congress and signed by the President until well into the fiscal year. As a result, more than six months were spent “making do” with funding schemes that temporarily curtailed most activities. The Gallery bravely proceeded with its special exhibition schedule, the most ambitious of recent years, having made commitments that could not be altered. All this was highlighted by the press, captivated by the public’s willingness to stand for hours awaiting entry to the once-in-a-lifetime Vermeer exhibition.

**Federal Funds for Operations**

Appropriated funds in the amount of $52,202,623 supported major operations of the Gallery, including the curatorial and education departments, exhibitions, security, maintenance, and day-to-day functions. An additional $9,748,000 was made available for needed equipment, repairs, and renovations to the Gallery’s landmark buildings. The Gallery is well into its five-year project to replace West Building skylights installed in 1937–1941.

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. Seventy-four 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 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 Gallery 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. The "Vermeer" exhibition, for example, would not have been possible without this indemnity.

**Private Funds for Operations**

Non-federal funds utilized in fiscal year 1996 were drawn from unrestricted income from the Mellon endowment, grants from corporations and foundations to complement federal support of exhibitions, and designated monies for other Gallery programs, including the Center for Advanced Study in the Visual Arts.

The income from unrestricted funds is used for the compensation of executive personnel, payment of professional fees, insurance, fundraising, and other operating costs not covered by federal funds. Superior investment returns enabled the Gallery to operate without drawing on its contingency fund.

Twenty-three exhibitions, large and small, were mounted in 1996 at a cost of $7.1 million, shared equally between federal and private funding. Given the uncertainties of federal funding in fiscal 1996, corporate, foundation, and individual generosity was essential to securing the ongoing program until federal funds were made available.

The Center for Advanced Study in the Visual Arts supported 37 fellowships in its community of scholars on private funds in addition to its ongoing program of meetings, publications, and research. Private monies also financed 7 fellowships, staff research, and several seminars in conservation.

Supplementing federal funds, the Gallery used monies designated for these purposes to purchase books and photographs for the library and photographic archives. Designated 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 for work on the European videodisc, sponsor teachers attending the National Teacher Institute, and to fund minority interns interested in museum careers.

The accompanying charts, in addition to the financial statements, provide further insight into the funding of Gallery operations.

**Investments**

The Gallery's portfolio benefited from the buoyant stock market. The investment portfolio of the Gallery had a market value of $329,776,948 on 30 September 1996. This value was significantly higher than that of the preceding year, based primarily on superior investment performance.

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

Sixty percent of the portfolio was invested in common and preferred stocks, compared with 56 percent at the end of fiscal year 1995. Bonds made up 29 percent. The New Century Fund pays dividends on the bonds and seeks to maximize gains on the portfolio. The Trustee and was managed by the finance committee of the Board of Trustees.

The Gallery's investments are supervised by the Gallery's investment advisory teams of Scudder, Stevens & Clark, New York; Sound Shore Management, Inc. of Greenwich, Connecticut; and Trust Company of the West, Los Angeles. The Gallery has a small position in T. Rowe Price's Strategic Partners II, which invests in emerging growth companies. The Gallery's custodian was the Riggs National Bank of Washington, D.C. The Gallery hired Cambridge Associates as its investment consultant in January 1996.

**New Century Fund**

As detailed elsewhere in this annual report, the Gallery embarked on a capital campaign in 1993 to raise $105 million. Cash received in fiscal year 1996 was deposited, following donors' wishes, in the appropriate endowment or specified purpose fund. Following new accounting rules, explained below, all pledges have been recorded on the Gallery's financial statements.

**Art Acquisitions**

The Gallery made purchases of works of art totaling in the aggregate $12,390,407. Significant purchases included Jan van Huysum's Still Life with Flowers and Fruit, Hendrik Goltzius' Fall of Man, and Ambrosius Bosschaert the Elder's Bouquet of Flowers in a Glass Vase.

**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 financial statements. It also has oversight of the Gallery's computer operations, both fiscal and curatorial, and of the Gallery's merchandising efforts. The net proceeds of the Gallery's shops are used to finance, through a revolving fund, the production of catalogues, research publications, and other scholarly efforts related to the Gallery's collections. For 1996, $1,277,415 was added to the fund from sales of $11,389,827.


The Financial Accounting Standards Board (FASB) is requiring all non-profits to adopt these standards for years ending in 1996. While these standards affect the look of externally reported financial results, the Gallery has not changed the way it administers its funds.

The new financial statements are very different than those of the past. It has been necessary to reclassify federal and trust revenue and expenditures under new headings and in new ways, making prior year comparisons impossible.

The deficit on the operating statement results from the FASB mandated depreciation charge for the East Building, the landmark gift of Paul Mellon and his sister Alisa Mellon Bruce. Depreciation is included as an expense within "Operations/Maintenance" on the statement of activities.

In addition, there is a significant charge for accrued vacation leave due privately funded staff members. In fact, all Gallery 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.

Readers will find that the footnotes to the statements are much easier to understand than in the past. They clarify many of the concepts introduced by SFAS Nos. 116 and 117.

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 1996 tested the mettle of the Gallery. Federally mandated cuts in personnel were taken by attrition; there were no layoffs or reductions in force. Economies in operations provided funds for strategically important programmatic activities. The Gallery is forever grateful to its corporate, foundation, and individual donors who have sustained it with their continuous support of specific activities.

Ann R. Leven
Treasurer
Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art

We have audited the accompanying statement of financial position of the National Gallery of Art (the Gallery) as of September 30, 1996, and the related statements of activities and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We 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, 1996, and the changes in its net assets and its cash flows 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 20, 1996 on our consideration of the Gallery's internal control structure and a report dated December 20, 1996 on its compliance with laws and regulations.

As discussed in Note 1 to the financial statements, in 1996 the Gallery adopted the provisions of 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".

Coopers & Lybrand L.L.P.

Washington, D.C.
December 20, 1996
STATEMENT OF FINANCIAL POSITION
30 SEPTEMBER 1996

ASSETS
Cash and cash equivalents, including interest-bearing demand deposits and amounts on deposit with U.S. Treasury $21,497,415
Accounts receivable 5,408,894
Merchandise inventory 2,509,777
Pledges receivable, net 16,347,795
Investments 329,776,948
Beneficial interest in trusts 3,418,151
Deferred charges 1,281,645
Fixed assets, net 97,738,068
Art collections —
TOTAL ASSETS 477,978,693

LIABILITIES AND NET ASSETS
Liabilities:
Accounts payable, accrued expenses, and undelivered orders $23,388,554
Total liabilities 23,388,554
Net assets:
Unrestricted
Designated for art purchases 82,928,126
Designated for the Center for Advanced Study in the Visual Arts 22,894,993
Designated for special exhibitions 411,770
Designated for sculpture garden and other capital projects 14,210,483
Designated for research 7,670,075
Designated for conservation 6,015,363
Designated for operations 31,491,663
Designated for publications, including systematic catalogues 18,427,607
Fixed assets 12,182,214
Total unrestricted 196,232,294
Temporarily restricted 112,807,273
Permanently restricted 145,550,572
Total net assets 454,590,139
TOTAL LIABILITIES AND NET ASSETS 477,978,693

The accompanying notes are an integral part of these financial statements.
STATEMENT OF ACTIVITIES
FOR THE YEAR ENDED 30 SEPTEMBER 1996

OPERATING
Support and revenue:
U.S. Government appropriation $ 49,025,626 $ 2,723,000 $ — $ 51,748,626
Gifts and grants 2,085,170 7,069,037 — 9,154,207
Investment income for operations 8,647,831 984,665 — 9,632,496
Royalties and other income 949,981 — — 949,981
Net assets released from restrictions to fund operating expenses 60,708,608 10,776,702 — 71,485,310
TOTAL SUPPORT AND REVENUE 69,903,744 15,581,566 — 85,485,310

Expenses:
Art care 25,616,443 — — 25,616,443
Special exhibitions 7,139,340 — — 7,139,340
Operations and maintenance 15,232,923 — — 15,232,923
General and administrative 10,018,809 — — 10,018,809
Development 1,340,353 — — 1,340,353
Renovation 3,800,897 — — 3,800,897
TOTAL EXPENSES 73,849,997 — — 73,849,997
Increase (decrease) in net assets from operating activities (3,946,253) 1,581,566 — 2,364,687

NON-OPERATING
U.S. Government appropriation—no-year renovation funds — 6,442,000 — 6,442,000
Gifts and grants for art acquisitions — 3,755,957 — 3,755,957
Endowment gifts and grants — — 1,625,461 1,625,461
Investment income on art endowment and capital funds 680,904 1,672,157 — 2,353,061
Investment appreciation 25,599,649 — 4,862,705 30,462,354
Net merchandising income 1,277,415 — — 1,277,415
Acquisition of works of art (12,390,407) — — (12,390,407)
Increase in net assets from nonoperating activities 15,167,561 11,870,114 6,488,166 33,525,841
Net assets released from restrictions to fund non-operating expenses 13,147,084 (13,147,084) — —
Increase (decrease) in net assets from non-operating activities 28,314,645 (1,276,970) 6,488,166 33,525,841
Increase in net assets 24,368,392 10,593,144 6,488,166 31,450,112

NET ASSETS AT BEGINNING OF YEAR 171,863,902 112,502,677 139,062,406 423,428,985
NET ASSETS AT END OF YEAR $196,232,294 $112,807,273 $145,550,572 $454,590,139

The accompanying notes are an integral part of these financial statements.
# STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 SEPTEMBER 1996

## CASH FLOWS FROM OPERATING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in net assets</td>
<td>$31,161,154</td>
</tr>
<tr>
<td>Adjustments to reconcile increase in net assets to net cash provided by operating activities:</td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>4,061,282</td>
</tr>
<tr>
<td>Contributions for permanently restricted investments</td>
<td>(1,625,461)</td>
</tr>
<tr>
<td>Capital gains on sale of investments</td>
<td>(19,292,096)</td>
</tr>
<tr>
<td>Unrealized gains on investments</td>
<td>(11,170,258)</td>
</tr>
<tr>
<td>Decrease in accounts receivable</td>
<td>1,846,954</td>
</tr>
<tr>
<td>Increase in merchandise inventory</td>
<td>(113,627)</td>
</tr>
<tr>
<td>Decrease in pledges receivable, net</td>
<td>312,298</td>
</tr>
<tr>
<td>Increase in beneficial interest in trusts</td>
<td>(465,289)</td>
</tr>
<tr>
<td>Decrease in deferred charges</td>
<td>396,383</td>
</tr>
<tr>
<td>Increase in accounts payable, accrued expenses, and undelivered orders</td>
<td>(5,763,152)</td>
</tr>
<tr>
<td>Net cash provided by operating activities</td>
<td>10,874,492</td>
</tr>
</tbody>
</table>

## CASH FLOWS FROM INVESTING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>(302,363,099)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>299,850,438</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(6,311,090)</td>
</tr>
<tr>
<td>Net cash used by investing activities</td>
<td>(8,823,751)</td>
</tr>
</tbody>
</table>

## CASH FLOWS FROM FINANCING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions for permanently restricted investment</td>
<td>1,625,461</td>
</tr>
<tr>
<td>Net cash from financing activities</td>
<td>1,625,461</td>
</tr>
<tr>
<td>Net increase in cash and cash equivalents</td>
<td>3,676,202</td>
</tr>
<tr>
<td>Cash and cash equivalents, at beginning of year</td>
<td>17,821,213</td>
</tr>
<tr>
<td>Cash and cash equivalents, at end of year</td>
<td>$21,497,415</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of these financial statements.
MEASURE OF OPERATIONS—The National Gallery of Art (the Gallery) receives an annual appropriation as part of the budget approved annually by the Congress and signed by the President to cover its core programs. This is supplemented with income from endowments designated for current operating expenditures as well as gifts and grants designated by the donors for specific programmatic activity. (All monies, related activities and balances from federal sources are referred to herein as “Federal,” while all other non-federal monies, related activities and balances are referred to herein as “Trust”).

The Gallery includes in its measure of operations all Federal and Trust revenue and expenses integral to its core programs: art care, special exhibitions, operations and maintenance, general and administrative, security, development, and renovation.

CHANGES IN ACCOUNTING POLICIES—In fiscal year 1996, the Gallery adopted 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.” SFAS No. 116 requires recognition of unconditional promises to give (pledges) as receivables and revenue within the appropriate net asset category in the period received.

SFAS No. 117 establishes new standards for external financial reporting by not-for-profit organizations and requires that resources be classified for accounting and reporting purposes into three net asset categories in accordance with donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

Temporary restrictions may expire as a result of fulfillment of the donor’s wishes or the passage of time. Transfers from temporarily restricted to unrestricted net assets occur when contributions are expended and are reported as net assets released from restrictions in the statement of activities.

• Unrestricted net assets include all resources that are not subject to donor-imposed restrictions other than those that only obligate the Gallery to utilize funds in furtherance of its mission, including “one-year” federal appropriations. One-year appropriations that are not obligated or expended are retained by the Gallery in accordance with federal guidance for a period of five years prior to being returned to the United States Treasury and are recorded as liabilities.

At the discretion of the Gallery’s Board of Trustees, Trust funds not expended from operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies. The Gallery has restated its net assets balances on the statement of financial position as of 30 September 1995 to conform to the policies and presentation requirements of SFAS Nos. 116 and 117. The effect of adopting SFAS Nos. 116 and 117 was to increase net assets by $19,142,110 as of 30 September 1995 (see Note 10).

ESTIMATES—Preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statement, and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from these estimates.

FUNCTIONAL ALLOCATION OF EXPENSES—The cost of providing various programs and other activities has been summarized on a functional basis in the statement of activities. Accordingly, certain costs have been allocated among the programs and supporting services.

COLLECTIONS—The Gallery’s collections focus upon European and American paintings and works on paper. In conformity with accounting procedures generally followed by art museums, the value of art has been excluded from the statement of financial position. The Gallery’s collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

The Gallery has acquired its art collections through purchase or by donation-in-kind.

Only current year purchases made from specifically designated funds are reflected in the statement of activities.

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.

INVESTMENTS—Investments are carried at fair 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 value at the date of receipt if 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 activities (see Note 6).

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

FIXED ASSETS—The land occupied by the Gallery’s buildings was appropriated and reserved by the Congress of the United States for this purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of 50 years. Equipment, furniture and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from 3 to 25 years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).

CONTRIBUTED SERVICES—The Gallery has volunteers who provide assistance in various areas of the Gallery. Such contributed services do not meet the criteria for recognition of contributed services contained in SFAS No. 116 and accordingly are not reflected in the accompanying financial statements.
2. Cash and cash equivalents
The Gallery considers all highly liquid investments with an original maturity of three months or less to be cash equivalents, except where such cash equivalents are held as part of a long-term investment strategy (see Note 6).
As of 30 September 1996 federal cash of $18,322,042 was on deposit with the U.S. Treasury and represents appropriated amounts yet to be disbursed.

3. Accounts receivable
As of 30 September 1996 accounts receivable consisted of the following:
Due from brokers on sales of securities and accrued investment income $2,860,147
Special exhibition and other program receivables 1,273,844
Other 1,274,903
TOTAL $5,408,894

4. Merchandise inventory
As of 30 September 1996 the Gallery's inventory consisted of the following:
Gallery shops inventory $1,372,373
Work-in-process 665,174
Other 472,230
TOTAL $2,509,777

5. Pledges receivable
Unconditional promises to contribute to the Gallery in the future are recorded at the present value of future cash flows, after providing an allowance for uncollectibility, and are expected to be collected as follows:
In one year or less $7,753,250
Between one year and five years 10,984,971
TOTAL 18,738,221
Less discounts for present value and allowances of $1,440,820 and $949,606, respectively (2,390,426)
TOTAL $16,347,795

6. Investments
As of 30 September 1996 the Gallery's investment portfolio held the following:

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
<th>Fair value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Government obligations and cash equivalents</td>
<td>92,976,703</td>
<td>92,467,209</td>
</tr>
<tr>
<td>Bonds and notes</td>
<td>36,237,924</td>
<td>35,755,712</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>150,829,210</td>
<td>196,554,027</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$285,043,837</td>
<td>$329,776,948</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 U.S. Treasury (ranging from 5.626% to 6.75% during fiscal year 1996). Interest income on this loan was $316,736 for the year ended 30 September 1996.

Investment appreciation for the year ended 30 September 1996 consisted of the following:
Unrealized appreciation $11,170,258
Realized gains on sale of investments 19,292,096
TOTAL $30,462,354

7. Fixed assets
Buildings and equipment consisted of the following as of 30 September 1996:
Buildings $138,349,939
Equipment 36,230,085
Construction-in-progress 5,261,889
Less accumulated depreciation (82,103,845)
TOTAL $97,738,086
Depreciation expense was $4,061,282 for fiscal year 1996. Net assets in the amount of $2,693,880 were released from restrictions related to depreciation on temporarily restricted buildings and capital improvements.

8. Net assets released from restrictions
Net assets were released from donor restrictions when expenses were incurred to satisfy the restricted purposes specified by donors for the year ended 30 September 1996 as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Operating</th>
<th>Non-operating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$ —</td>
<td>$ 5,775,407</td>
</tr>
<tr>
<td>Center for Advanced Study in the Visual Arts</td>
<td>815,490</td>
<td>—</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>7,185,307</td>
<td>—</td>
</tr>
<tr>
<td>Depreciation of building and capital improvements</td>
<td>—</td>
<td>2,693,880</td>
</tr>
<tr>
<td>Capital projects</td>
<td>—</td>
<td>4,309,407</td>
</tr>
<tr>
<td>Research</td>
<td>5,560</td>
<td>—</td>
</tr>
<tr>
<td>Conservation</td>
<td>359,191</td>
<td>—</td>
</tr>
<tr>
<td>Operations</td>
<td>779,544</td>
<td>—</td>
</tr>
<tr>
<td>Publications, including systematic catalogues</td>
<td>—</td>
<td>368,390</td>
</tr>
</tbody>
</table>
TOTAL $9,195,136 | $13,147,084
9. Analysis of restricted net assets

Restricted net assets consisted of the following as of 30 September 1996:

<table>
<thead>
<tr>
<th></th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$10,542,210</td>
<td>$5,107,104</td>
</tr>
<tr>
<td>Center for Advanced Study in the Visual Arts</td>
<td>918,220</td>
<td>11,379,168</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>7,077,392</td>
<td>744,000</td>
</tr>
<tr>
<td>Investment in fixed assets</td>
<td>85,555,854</td>
<td>—</td>
</tr>
<tr>
<td>Sculpture garden and other capital projects</td>
<td>6,586,896</td>
<td>—</td>
</tr>
<tr>
<td>Research</td>
<td>42,886</td>
<td>1,505,000</td>
</tr>
<tr>
<td>Conservation</td>
<td>32,798</td>
<td>5,650,000</td>
</tr>
<tr>
<td>Operations</td>
<td>780,577</td>
<td>69,902,500</td>
</tr>
<tr>
<td>Publications, including systematic catalogues</td>
<td>870,440</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>$112,807,273</td>
<td>$145,550,572</td>
</tr>
</tbody>
</table>

10. Reconciliation of fund balances to beginning net assets and cumulative adjustments

The adoption of SFAS Nos. 116 and 117 resulted in an increase of $19,142,110 to net assets at 30 September 1995. The increase includes the recognition of contributions in the amount of $15,685,141 that were previously reported as deferred income, the recognition of unconditional promises to give of $2,002,648, and beneficial interest in trusts of $2,952,862 as of 30 September 1995. In addition, as of 30 September 1995 the Gallery reclassified Federal one-year funds in the amount of $1,498,541 as a liability.

The schedule below reconciles fund balances as of 30 September 1995 as previously reported and the cumulative adjustments, described above, to the net asset classifications required by SFAS No. 117.

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Non-federal:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds for operations</td>
<td>235,909</td>
<td>—</td>
<td>—</td>
<td>235,909</td>
</tr>
<tr>
<td>Funds for special purposes</td>
<td>35,101,993</td>
<td>13,018,738</td>
<td>—</td>
<td>48,120,731</td>
</tr>
<tr>
<td>Endowment funds</td>
<td>122,826,351</td>
<td>355,480</td>
<td>128,351,306</td>
<td>251,513,137</td>
</tr>
<tr>
<td>Capital invested in fixed assets</td>
<td>8,135,189</td>
<td>61,489,927</td>
<td>—</td>
<td>69,625,116</td>
</tr>
<tr>
<td><strong>Federal:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>One-year funds</td>
<td>1,498,541</td>
<td>—</td>
<td>—</td>
<td>1,498,541</td>
</tr>
<tr>
<td>No-year renovation funds</td>
<td>—</td>
<td>5,303,928</td>
<td>—</td>
<td>5,303,928</td>
</tr>
<tr>
<td>No-year special exhibition funds</td>
<td>—</td>
<td>2,126,369</td>
<td>—</td>
<td>2,126,369</td>
</tr>
<tr>
<td>Capital invested in fixed assets</td>
<td>4,810,160</td>
<td>21,052,984</td>
<td>—</td>
<td>25,863,144</td>
</tr>
<tr>
<td>Total net assets at 30 September 1995, as previously reported</td>
<td>172,608,143</td>
<td>103,327,426</td>
<td>128,351,306</td>
<td>404,286,875</td>
</tr>
<tr>
<td><strong>SFAS Nos. 116 and 117 adjustments:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recognition of deferred income</td>
<td>303,500</td>
<td>4,286,641</td>
<td>11,095,000</td>
<td>15,685,141</td>
</tr>
<tr>
<td>Recognition of pledges</td>
<td>510,000</td>
<td>2,247,348</td>
<td>1,000,000</td>
<td>3,757,348</td>
</tr>
<tr>
<td>Discounting pledges to present value</td>
<td>(59,200)</td>
<td>(311,600)</td>
<td>(1,383,900)</td>
<td>(1,754,700)</td>
</tr>
<tr>
<td>Beneficial interest in trusts</td>
<td>—</td>
<td>2,952,862</td>
<td>—</td>
<td>2,952,862</td>
</tr>
<tr>
<td>Reclassification of federal one-year funds</td>
<td>(1,498,541)</td>
<td>—</td>
<td>—</td>
<td>(1,498,541)</td>
</tr>
<tr>
<td></td>
<td>(744,241)</td>
<td>9,175,251</td>
<td>10,711,100</td>
<td>19,142,110</td>
</tr>
<tr>
<td>Total net assets at 30 September 1995, as restated</td>
<td>$171,863,902</td>
<td>$112,302,677</td>
<td>$139,062,406</td>
<td>$423,428,985</td>
</tr>
</tbody>
</table>

11. Merchandising income

Net merchandising income was derived as follows for the year ended 30 September 1996:

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sales</td>
<td>$11,389,827</td>
</tr>
<tr>
<td>Less cost of goods sold</td>
<td>(6,487,363)</td>
</tr>
<tr>
<td>Gross profit</td>
<td>4,902,464</td>
</tr>
<tr>
<td>Less merchandising expenses</td>
<td>(3,625,049)</td>
</tr>
<tr>
<td>Net merchandising income</td>
<td>$ 1,277,415</td>
</tr>
</tbody>
</table>

12. 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). Employees hired subsequent to 1 January 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS), which went into effect 1 January 1987. Under FERS, employees have the option to make tax-deferred contributions to a Thrift Savings Plan and in some instances receive a matching portion from the Gallery.

The Gallery funds all retirement contributions on a current basis and accordingly there are no unfunded retirement costs. Total pension expense of the Gallery was approximately $3,891,000 for the year ended 30 September 1996.

13. Income taxes

The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of 501(c)(3) of the Internal Revenue Code.

14. Rental commitments

The Gallery has entered into operating leases for warehouse space expiring in October 1998. Future minimum rental commitments under these leases as of 30 September 1996 were approximately as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1997</td>
<td>$529,657</td>
</tr>
<tr>
<td>1998</td>
<td>$45,546</td>
</tr>
<tr>
<td>1999</td>
<td>45,573</td>
</tr>
<tr>
<td>Total</td>
<td>$1,120,776</td>
</tr>
</tbody>
</table>

The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Rental expense on the above leases was approximately $677,000 for the year ended 30 September 1996.
APPENDICES

Acquisitions

Paintings

Baselitz, Georg, German, born 1938
Man in Mond—Franz Pfört (Man in the Moon—Franz Pfört), 1965, oil on canvas, 1995.96.1, Gift (Partial and Promised) of Charles and Helen Schwab

Baziotis, William, American, 1912-1963
Desert Landscape, 1951, oil and charcoal on canvas, 1996.81.1, Robert and Jane Meyerhoff Collection

Bellotto, Bernardo, Italian, 1721-1780
The Fortress of Königstein: Courtyard with the Magdalenenburg, 1756-1758, oil on canvas, 1996.64.1, Gift (Partial and Promised) of Lili-Charlotte Sarnoff in memory of her grandfather, Louis Koch

Bosschaert, Ambrosius, the Elder, Dutch, 1573-1621
Bouquet of Flowers in a Glass Vase, 1621, oil on copper, 1996.35.1, Patrons' Permanent Fund and New Century Fund

Bray, Jan de, Dutch, c. 1627-1688
Head of a Small Boy, c. 1650, oil on copper, 1995.74.1, Gift of Maida and George Abrams

Dubuffet, Jean, French, 1901-1985
L'armenent connue (They Hold Council), 1947, oil on canvas
Barbe des combats (Combat Beard), 1959, oil on canvas
1995.95.2, The Stephen Hahn Family Collection (Partial and Promised Gift)

La ronde des images, 1977, acrylic on paper mounted on canvas, 1996.81.5, Robert and Jane Meyerhoff Collection

Eckhout, Gerbrandt van den, Dutch, 1621-1674
The Levite at Gibeah, probably late 1650s, oil on canvas, 1996.99.1, Gift (Partial and Promised) of Emilie W. Wolf

Goltzius, Hendrik, Dutch, 1558-1617
The Fall of Man, 1616, oil on canvas, 1996.34.1, Patrons' Permanent Fund

Hartigan, Grace, American, born 1922
Essex and Hester (Red), 1958, oil on canvas, 1996.81.3, Robert and Jane Meyerhoff Collection

Heade, Martin Johnson, American, 1819-1904
Giant Magnolias on a Blue Velvet Cloth, c. 1890, oil on canvas, 1996.14.1, Gift of The Circle of the National Gallery of Art in Commemoration of Its 10th Anniversary

Holmann, Hans, American, 1880-1966
Autumn Gold, 1957, oil on canvas, 1996.81.4, Robert and Jane Meyerhoff Collection

Huysum, Jan van, Dutch, 1682-1749
Still Life with Flowers and Fruit, c. 1715, oil on panel, 1996.80.1, Patrons' Permanent Fund and Gift of Philip and Lizanne Cunningham

Johns, Jasper, American, born 1930
Perilous Night, 1982, encaustic on canvas with objects, 1995.79.1, Robert and Jane Meyerhoff Collection

Kessel I, Jan van, Flemish, 1626-1679
Vanitas Still Life, c. 1665, oil on copper, 1995.74.2, Gift of Maida and George Abrams

Lichtenstein, Roy, American, born 1923
Painting with Statue of Liberty, 1983, oil and Magna on canvas, 1996.81.6, Robert and Jane Meyerhoff Collection
Murray, Elizabeth, American, born 1940

Novelli, Gastone, Italian, 1925–1968

Shanks, Nelson, American, born 1937

Stella, Frank, American, born 1936
La scienza della fisica, 4x, 1984, oil, urethane enamel, fluorescent alkyd paint, acrylic, and printing ink on canvas, etched magnesium, aluminum, and fiberglass, 1995.79.2. Robert and Jane Meyerhoff Collection

Tomlin, Bradley Walker, American, 1899–1953
Maneuver for Position, 1947, oil on canvas, 1996.81.2. Robert and Jane Meyerhoff Collection

Twombly, Cy, American, born 1928
Untitled (Bolsena), 1969, oil-based house paint, wax crayon, and graphite on canvas, 1995.73.1. Gift of the Collectors Committee and Adriana and Robert Mnuchin

Sculpture

Barye, Antoine-Louis, French, 1796–1875
Python Swallowing a Doe, 1840, cast c. 1860/1883, bronze, 1995.55.3, Gift of Lisa and Leonard Baskin

Belli, Valerio, Italian, 1468–1546
Address to a Married Couple, before 1540
Orestes Released from the Furies, probably 1520s, before 1540, bronzes, 1996.82.3-4. Gift of Douglas Lewis

Bernardi, Giovanni, Italian, 1496–1553
Pan and Syrinx, mid-16th century, bronze, 1996.82.5. Gift of Douglas Lewis
Ellis, Richard Howard, American, born 1938
Franklin D. Murphy, 1995, bronze, 1996:105.1, Gift of The Ahmanson Foundation
Flötner, Peter, German, c. 1485–1546
Allegory of Wrath, c. 1535, bronze, 1996:44.1, Eugene L. and Marie-Louise Garbáty Fund
French 16th Century
Suzanna and the Elders, c. 1570s, gilded bronze, 1996:83.1, Gift of Andrew M. Brown
Moderno, Italian, 1467–1528
Christ in the Tomb, Supported by the Virgin, Saint John, and an Angel, 1508/1513, bronze, 1995:75.1, Eugene L. and Marie-Louise Garbáty Fund
David and Goliath, mid- or late 1490s
Running Heracles, mid- or late 1490s
 gratuita bronzes, 1996:82.1.2, Gift of Douglas Lewis
Roman 17th Century
Saint Charles Borromeo, c. 1610, bronze, 1995:75.3, Gift of Lisa and Leonard Baskin

Drawings
Bellows, George, American, 1882–1929
Street Fight (recto), 1907, Dance Scene (verso), c. 1907, conte crayon, pastel, graphite, and brush and black ink on paper, 1996:59.1.a,b, Eugene L. and Marie-Louise Garbáty Fund
Bérain, Jean, French, 1640–1711
An Elaborate Ceiling with Trelises and Seated Figures, c. 1700, pen and brown ink over black chalk, squared in red chalk, 1996:73.4, Ailsa Mellon Bruce Fund
Bertin, François-Edouard, French, 1797–1871
House with a Porch at Ermenonville, graphite, 1995:81.1, Gift of Donald Stone
Bochner, Mel, American, born 1940
First Falcariun, 1975, pastel and conte crayon, 1996:81.7.8, Robert and Jane Meyerhoff Collection
Bonnard, Pierre, French, 1867–1947
Program Design for the Théâtre Libre, c. 1892, pen and black ink with watercolor over graphite, 1995:76.1, Gift of The Atlas Foundation
Both, Jan, Dutch, probably 1618–1652
A Cavalier Lying on the Ground, c. 1640, black chalk heightened with white on blue-washed paper, 1996:68.1, Ailsa Mellon Bruce Fund
Bouchardon, Edme, French, 1698–1762
Rosati Fountain with Venus, Amorini, and Swans, probably 1750s, red chalk on 2 joined sheets of paper, 1996:131.1, Ailsa Mellon Bruce Fund
Brown, James, American, born 1951
Calder, Alexander, American, 1898–1976
A Fox and a Carved Head in Fables of Aesop according to Sir Roger L'Estrange, 1931, pen and black ink drawing on paper, 1996:31.1.a, Gift of The Circle of the National Gallery of Art
Campaagna, Giulio, Italian, c. 1482–after 1514, or possibly Giorgione, Italian, 1477/1478–1510
Jupiter and Ganymede above an Extensive Landscape, c. 1500, pen and brown ink on paper incised for transfer, 1996:111.1, Ailsa Mellon Bruce Fund
Cruikshank, George, British, 1792–1878
"Crinoline"—and the Consequences (recto), "Taking the Air" in Hyde Park (verso), 1865, pen and black ink with watercolor over traces of graphite, pen and brown ink with brown wash over graphite, 1996:5.1.a.b, Ailsa Mellon Bruce Fund
Diebenkorn, Richard, American, 1922–1993
Drawing for Touched Red, 1991, graphite and blue felt-tip pen on tracing paper
Dritikol, Frantisek, Czechoslavakian, 1883–1961
Procession, 1919, charcoal on brown paper, 1996:89.21, Gift of The Anne and Jacques Baruch Collection
Fossati, Domenico, Italian, 1741–1784
Campo San Zanipolo Decorated for the Visit of Pius VI, 1782, pen and black and brown inks with gray wash over graphite, 1996:37.1, J. Carter Brown Fund
French 19th Century
Stage Design for the Théâtre Libre, 1888/1900, pen and gray ink with gray wash over traces of graphite on blue paper
Infantry Costume Design for the Théâtre Libre, 1888/1900, watercolor, graphite, and pen and brown ink, 1995:76.126.127, Gift of The Atlas Foundation
Giovanni da Udine, Italian, c. 1487–1535
Grotesque Decorations for Wall Panels, c. 1530, pen and brown ink, 1996:73.3, Ailsa Mellon Bruce Fund
Goltzius, Hendrik, Dutch, 1558–1617
A Fogbow in Bloom, 1592, pen and brown ink, 1996:84.1, Gift of Rod Schilling in memory of Edmund Schilling
Guercino, Italian, 1591–1666
Madonna and Child with an Escaped Goldfinch, early 1630s, red chalk, 1996:21.1, Andrew W. Mellon Fund
Jacque, Charles Emile, French, 1813–1894
The Shepherdess, c. 1869, pastel on brown paper, 1996:45.1, Gift of Mr. and Mrs. James T. Dyke
Leporsky, Marianna, American, born 1953
Peterhof, the Great Cascade after Restoration, 1995, pen and brown ink with watercolor over graphite, 1995:89.1, Gift of the Artist
Lewis, Wyndham, British, 1882–1957
Seated Nude, 1919, watercolor and graphite, 1996:76.1, Ailsa Mellon Bruce Fund
Lhermitte, Léon Augustin, French, 1844–1925
An Elderly Peasant Woman, c. 1878, charcoal, 1996:30.1, Gift of Mr. and Mrs. James T. Dyke
Lozowick, Louis, American, 1892–1973
Lozowick Sketchbook, 1929/1939, sketchbook with 9 drawings in various media
Lozowick Sketchbook, 1930/1945, sketchbook with 64 drawings in various media
Lozowick Sketchbook, 1935/1943, sketchbook with 40 drawings in various media
Lozowick Sketchbook, 1939/1945, sketchbook with 163 drawings in various media
Lozowick Sketchbook, 1940/1950, sketchbook with 36 drawings in various media
Lozowick Sketchbook, c. 1950, sketchbook with
10 drawings in various media
*Lozowick Sketchbook, 1960s, sketchbook with 3 drawings in graphite

40 drawings in various media
*Lozowick Sketchbook, 1960/1973, sketchbook with 28 drawings in various media

24 drawings in various media
*Lozowick Sketchbook, 1960/1973, sketchbook with 22 drawings in graphite

Maratta, Carlo, Italian, 1625–1713
Two Men in Elaborate Costumes, c. 1680, black chalk heightened with white, 1996.3.1

Masek, Karel Vitezslav, Czechoslovakian, 1865–1927

Saint Ludmila, 1898, charcoal and graphite with blue colored pencil on light brown paper, 1996.89.26, Gift of The Anne and Jacques Baruch Collection

Palma il Giovane, Jacopo, Attributed to, Italian, c. 1548–1628
Saint Mark with Two Bishops and Putti, c. 1580, pen and brown ink with brown wash, heightened with white, over black chalk, 1996.43.1, Gift of Ruth Carter Stevenson

Peyton, Sir Edward John, British, 1836–1919
A View of the Arno, Florence, 1874, graphite, 1996.3.1, William B. O'Neal Fund

Sanders, Gerard, Dutch, 1702–1767
Floral Still Life with Chestnuts, 1763, watercolor over graphite, 1996.65.1, Gift (Partial and Promised) of Diane Morris Heldfon

Schnorr von Carolsfeld, Julius, German, 1794–1872
The Triumph of David, 1826, pen and brown ink over graphite, 1996.26.1, Ailsa Mellon Bruce Fund

82
Charles Emile Jacque, *The Shepherdess*, c. 1869, pastel on brown paper, 52.6 x 94.9 cm, Gift of Mr. and Mrs. James T. Dyke, 1996.45.1

Emil Nolde, *Anemones*, c. 1937, watercolor with touches of graphite on japan paper, 23.5 x 46.9 cm, Gift of Mrs. John Alexander Pope, 1995.97.1

Stella, Joseph, American, 1877-1946
*Eggplant*, colored crayons and colored pencils, 1996.47.1, Gift of Mr. and Mrs. James T. Dyke

Taraval, Louis Gustave, French, 1739-1794
*Facade for a Church with a Sculpture Representing Faith*, c. 1768, pen and gray ink with gray and brown washes over black chalk, 1996.73.5, Ailsa Mellon Bruce Fund

Tempesta, Antonio, Italian, 1555-1630
*An Architectural Tapestry in Honor of Henry IV, the Gallic Hercules*, c. 1600, pen and brown ink with brown wash over graphite, 1996.73.1, Ailsa Mellon Bruce Fund

Tiepolo, Giovanni Domenico, Italian, 1727-1804
*God the Father in Clouds Surrounded by Angels and Putti*, pen and gray ink with brown wash over charcoal, 1996.67.1, Gift (Partial and Promised) of Helena Gunnarsson

Tognoni, Giancarlo, Italian, born 1932
*Soldier and Bride*, 1980, drypoint, engraving, roulette, power tool drypoint, and scraping with collaged photograph

Tuttle, Richard, American, born 1941
*Untitled in Sphericity*, 1993, watercolor in illustrated volume, 1995.90.7.a, Gift of Robert and Brenda Edelson

Vos, Marten de, Flemish, 1532-1603
*Apollo, Diana, and Time with the Cyclic Vicissitudes of Human Life*, c. 1561, pen and brown ink with gray wash over traces of graphite, incised for transfer, 1996.73.2, Ailsa Mellon Bruce Fund

Wilson, Robert, American, born 1941
*Swan Song #6*, 1989, pastel and graphite, 1995.69.1, Gift of the Collectors Committee

**Prints**

Abel-Truchet, French, 1857-1919
*Les Muses malades*, 1890s, lithograph in brown
*La Fontaine, puis la flamme*, 1895, 4-color lithograph
1995.76,89-90, Gift of The Atlas Foundation

Achepohl, Keith Anden, American, born 1934
*Captive V*, 1995
*Captive VII*, 1995
2 digital pompage iris prints, 1995.59.1-2, Gift of the Artist

Amman, Hans, German, active last half of the 16th century
*Scenes from the Life of Christ*, c. 1553, album with 57 woodcuts, 1996.85.1-57, Gift of A. Thompson Elwanger III

Anderle, Jirí, Czechoslovakian, born 1936
*Elie*, 1981, drypoint, engraving, power tool drypoint, and scraping with collaged photograph

Soldier, 1980, drypoint, engraving, roulette, power tool drypoint, and scraping with collaged photograph

Soldier and Bride, 1980, drypoint, engraving, power tool drypoint, and scraping with collaged photograph

Soldier and Three Ladies, 1980, drypoint, engraving, power tool drypoint, and scraping with collaged photograph

Soldier, Mother, and Child, 1982, drypoint, engraving, power tool drypoint, and scraping with collaged photograph

Soldier, Son, and Wife, 1980, drypoint, engraving, power tool drypoint, and scraping with collaged photograph

Variation on Durer's Saint Hieronymous (Perspective No. 3), 1970-1971, mezzotint, engraving, roulette, etching, and scraping in black and red-brown
Woman in Fur, 1978, drypoint, engraving, roulette, and scraping in brown and black 1996.89.1.1-10, Gift of The Anne and Jacques Baruch Collection

Portrait of Anne B., 1980, drypoint, engraving, and scraping in black and brown with embossing, 1996.89.2, Gift of The Anne and Jacques Baruch Collection in memory of Rebecca Stern

André, Albert, French, 1869–1954
L’Anneau de gakuntala, 1895, lithograph in green; 1995.76.6, Gift of The Atlas Foundation

Anquetin, Louis, French, 1861–1932
Dancing Nude, 1897, transfer lithograph in brown [proof]
La Fille d’Artaban; La Nebuleuse; Dialogue inconnu, 1896, lithograph
Le Talion; La Cage; Ceux qui restent; Fortune, 1898, lithograph [proof]

Le Talion; La Cage; Ceux qui restent; Fortune, 1898, lithograph
1995.76.3-5.144, Gift of The Atlas Foundation

Antoine, André, French, 1858–1943, and Rodolphe Darzens, French, active 1890s (authors)
Le Théâtre Libre 1887–1894, 1894, 5 booklets in bound volume plus 2 additional loose booklets
Richard Diebenkorn, *Touched Red*, 1991, color softground etching, aquatint, and spitbite etching with drypoint, 90.8 x 68.0 cm, Eugene L. and Marie-Louise Garbaty Fund and Patrons' Permanent Fund, 1996.77.93

Domino II, 1990, drypoint with softground and hardground etching
C.J.D., 1990, drypoint

*Touched Red*, 1991, color softground etching, aquatint, and spitbite etching with drypoint

Flotsam, 1991, aquatint with drypoint

*The Barbarian’s Garden—Threatened*, 1992, ink-transfer aquatint and drypoint with scraping and burnishing

*The Barbarian*, 1992, ink-transfer aquatint and drypoint with scraping and burnishing

*Indigo Horizontal (working proof 7)*, 1985, drypoint

*Blue with Red (working proof 3)*, 1987, 12-color woodcut

*Blue with Red (working proof 4)*, 1987, 12-color woodcut

*Oui (working proof 4)*, 1990, aquatint and drypoint

*Oui (working proof 7)*, 1990, aquatint and drypoint

*Oui (working proof 8)*, 1990, aquatint and drypoint
French 18th Century

French 19th Century
Les Hippommes familiers. Conférence. Poésies inédites d'Henri Boissière. La Parodie, 1904. photographic process


Cœurs simples: Le Penda: Dans le rêve (after Jean-Louis Forain, Adolphe Léon Willette, Oswald Heidbrinck, and Jules Chéret), 1891, 16-page program with photomechanical illustrations. La Ronson: L'Abîte Pierre; Un Beau soir (after Jean-Louis Forain, Adolphe Léon Willette, Oswald Heidbrinck, and Jules Chéret), 1891, 8-page program with photomechanical illustrations

Péché d'amour; Les Petites; Moïse (after Jean-Louis Forain, Henri-Gabriel Ibels, Adolphe Léon Willette, and Oswald Heidbrinck), c. 1892. 8-page program with photomechanical illustrations

Le Cid; Horace; Une Lecture de Cervelle; L'Air du l'infante du Cid; Daumes Louis XIII; Caverie de M. Camille le Serne; Le Coup d'aille; 1906. lithograph in orange on brown paper

1995.76.122,139,143,145. Gift of The Atlanta Foundation

Gavarni, Paul, French, 1804-1846
Self-Portrait with a Cigarette, 1842. lithograph on chine colle' [proof], 1996.74.1. Albert M. Bender Fund

German 15th Century
Kaiser Sigmund, 1485 or before. hand-colored woodcut, 1896.9.2. Albert M. Bender Fund

Gessner, Salomon, Swiss, 1730-1788
X paysages dédiés a Mr. Watteau autour du poëme sur l'art de peindre. 1764. series of 10 etchings (3 on white paper, 7 on paper tinted pale blue), 1996.12.10. Albert M. Bender Fund

Gillray, James, British, 1757-1815

Golt, Jacob, Dutch, 1660-1737
Geres Beaufoiche Amicis (after Cornelis Dusart), mezzotint, 1996.69.2. Albert M. Bender Fund

Goya, Francisco de, Spanish, 1746-1828
Maja, 1821/1828, etching and aquatint with burnishing, 1996.29.1. Albert M. Bender Fund

Groux, Henry de, Belgian, 1867-1930
Moritura, 1898, lithograph in red-brown, 1995.76.18. Gift of The Atlanta Foundation

Held, Al, American, born 1928
Kyoto wa, 1983. color woodcut and lithograph (after Jean-Michel Folon), 1996.57.2. Gift of Werner H. and Sarah-Ann Kramarsky

Huber, Jean, Swiss, 1721-1786
Vendée at Table, etching on green paper, 1995.76.28. Gift of The Atlanta Foundation

Ibels, Henri-Gabriel, French, 1887-1936
1893, 5-color lithograph A Bas le projets!, 1893, 5-color lithograph A Bas le projets!, 1893, 4-color lithograph Le Ménage Brésil, 1893, 4-color lithograph Le Ménage Brésil, 1893, 4-color lithograph [proof]

Ibels, Henri-Gabriel, French, 1867-1936
1893, 5-color lithograph Le Dévoi, 1893, 4-color lithograph [proof] Le Grappin; L'Affranchie, 1892, 6-color lithograph Le Grappin; L'Affranchie, 1892, 6-color lithograph [proof]

Ibels, Henri-Gabriel, French, 1867-1936
1893, 5-color lithograph Le Dévoi, 1893, 4-color lithograph [proof] Le Grappin; L'Affranchie, 1892, 6-color lithograph Le Grappin; L'Affranchie, 1892, 6-color lithograph [proof]

Ibels, Henri-Gabriel, French, 1867-1936
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Ibels, Henri-Gabriel, French, 1867-1936
1893, 5-color lithograph Le Dévoi, 1893, 4-color lithograph [proof] Le Grappin; L'Affranchie, 1892, 6-color lithograph Le Grappin; L'Affranchie, 1892, 6-color lithograph [proof]

Ibels, Henri-Gabriel, French, 1867-1936
1893, 5-color lithograph Le Dévoi, 1893, 4-color lithograph [proof] Le Grappin; L'Affranchie, 1892, 6-color lithograph Le Grappin; L'Affranchie, 1892, 6-color lithograph [proof]

Ibels, Henri-Gabriel, French, 1867-1936
1893, 5-color lithograph Le Dévoi, 1893, 4-color lithograph [proof] Le Grappin; L'Affranchie, 1892, 6-color lithograph Le Grappin; L'Affranchie, 1892, 6-color lithograph [proof]
Giovanni Battista Tiepolo, *Standing Philosopher and Two Other Figures*, c. 1741, etching, 13.3 x 17.2 cm, Gift of Frank R. and Jeannette H. Eyerly, 1995.77.1

Ubu Roi, 1894, photolithograph on pink paper [proof]
Ubu Roi, 1922, photolithograph
Ubu Roi, 1898, photolithograph in green 1995.76.49-49, Gift of The Atlas Foundation

Johns, Jasper, American, born 1930
Voice, 1966-1967, lithograph, 1995.82.11, Gift of Lionel C. and Elizabeth Epstein

Jourdain, Francis, French, born 1876
La Noblesse de la terre, 1899, Lithograph in green, 1995.76.91, Gift of The Atlas Foundation

Kafka, Cestmir, Czechoslovakian, 1922-1988
Earth, 1965, monotype
Green, 1974/1975, monotype in green 1995.89.24,25, Gift of The Anne and Jacques Baruch Collection

Ketelhodt, Inez V., German, 20th century
Leporello 1, published 1989, bound volume in accordion format with 18 offset lithographs; text from Joachim Schumacher’s *Leicht ‘gen Morgen unterwegs* 1995.90.2-3, Gift of Robert and Brenda Edelson

Kitaj, R. B., American, born 1932
In Our Time: Covers for a Small Library After the Life for the Most Part, 1969, portfolio of 50 color screenprints, 1996.23.1-50, Gift of the Collectors Committee

Klinger, Max, German, 1857-1920
A Glove (Ein Handschuh), 1880, series of 10 etchings on chine collé [proofs with annotations], 1995.82.1-10, Anonymous Gift

Koninck, Salomon, Dutch, 1609-1656
Bust of a Man with a Turban Facing Left, 1638, etching and engraving, 1996.29.2, Ailsa Mellon Bruce Fund

Kucerová, Alena, Czechoslovakian, born 1935
Diving into Water, 1977, open-bite etching and embossing
Forget-Me-Not, 1965, open-bite etching and embossing
1996.89.24,25, Gift of The Anne and Jacques Baruch Collection

Kubler, Maurice de, French, born 1873
Elie, 1894, photorelief, 1995.76.19, Gift of The Atlas Foundation

Le Lorrain, Louis-Joseph, French, 1715-1759
The Glorification of Virgil, the Prima Macchina, 1744, etching and engraving
The Temple of Minerva, the Prima Macchina, 1746, etching
1995.48.3-4, Gift of Mr. and Mrs. Paul Gourary

Lebasque, Henri, French, 1865-1957
Le Fils de l’abbése: Le Fardeau de la liberté, 1897, lithograph, 1995.76.90, Gift of The Atlas Foundation

Lehmden, Anton, Austrian, born 1929

Levi, Josef, American, born 1938

Lichtenstein, Roy, American, born 1923
Mother and Child, 1948, lithograph
Panther in Tree, 1948/1949, woodcut
Insect with Umbrella, 1950, lithograph
Knight on Horseback (l), 1950, aquatint, etching, and engraving
St. George and the Dragon (l), 1950, woodcut in black over screenprint in green
St. George and the Dragon (l), 1950, woodcut in brown over screenprint in green
St. George and the Dragon (l), 1950, woodcut in brown
Storming the Castle, 1950, etching, aquatint, and engraving
To Battle, 1950, woodcut on brown Kraft paper
Woman on Horseback, 1950, drypoint
The King, c. 1950, lithograph, aquatint, salt-ground (?), and engraving on parchment paper
Approaching the Castle, 1951, woodcut on green paper
Hunter with Dog, 1951, color woodcut
Knight with Lady, 1951, color woodcut
St. George and the Dragon (l), c. 1951, woodcut in brown on Japan paper
A Cherokee Brave, 1952, color woodcut
Indians Pursued by American Dragoons, 1952, etching and aquatint
Two Dancing Indians, 1952, woodcut
Two Indians, 1953, woodcut on Japan paper
Les Nymphéas, 1993, color linocut, woodcut, lithograph, and screenprint
Castelli Handshake Poster, 1962, offset lithograph in red and black
Sock Announcement, 1963, offset lithograph in blue and black
Foot Medication Poster, 1963, offset lithograph (halftone)
Turkey Shopping Bag, 1964, screenprint in red and yellow on paper bag with handles
Knock, Knock Poster, 1975, linocut
Cow Triptych (Cow Going Abstract) Poster, 1982, color screenprint on 3 sheets of paper
Crying Girl, 1963, color offset lithograph
Temple, 1964, offset lithograph in black and blue
Brushstroke, 1965, color screenprint
Shipboard Girl, 1965, color offset lithograph
Sunrise, 1965, color offset lithograph
Untitled (Illustration for “Polemic” Magazine), 1957, woodcut
Cover for “Polemic” Magazine, 1959, woodcut in red and black
Cover Illustration for “The Adventures of Mao on the Long March,” 1971, offset lithograph in red and black
The Art Colony Galleries Announcement, 1952, woodcut on olive green paper

This Must Be the Place, 1965, color offset lithograph
Lincoln Center Poster, 1966, color offset lithograph
Joanna, 1968, offset lithograph in yellow and blue
The Solomon R. Guggenheim Museum Poster, 1969, color screenprint
Bicentennial Poster (America: The Third Century), 1976, color screenprint
Rain Dance Poster, 1985, color offset lithograph
Wrapping Paper, c. 1968, color screenprint
Paper Plate, 1969, color screenprint on paper plate
Minneapolis Shopping Bag, 1988, color offset lithograph (from 4-color process) on paper bag
1985 Champagne Taittinger Brut Bottle, 1985, color screenprint on blue polyester form encasing glass champagne bottle
1996.95.1, Gift of Ruth E. Fine

Lissitzky, El, Russian, 1890–1941

Longus (author). Greek, active 3rd century, with plates after Philippe II, duce d’Orléans, and Antoine Coyel and borders after Charles-Nicolas Cochin II and Charles Eisen
Les amours pastorales de Daphnis et de Chloé (Paris, 1757), bound volume with 29 etched plates by Benoît Audran and 16 head- and tail-pieces by Simon Pocock. 1996.36.1, Katherine Shepard Fund

Longus (author). Greek, active 3rd century, with plates after Pierre Paul Prud’hon and baron François Gérard

Lozowick, Louis, American, 1892–1973
Willow Tree, 1930, lithograph
Devil’s Bridge, Tajikistan, 1931, lithograph
The Quick and the Dead, 1946, lithograph
Halibut Point, Rockport, 1952, lithograph
Yucatan, 1960, lithograph
Duet-Peru, 1969, lithograph
Harry Callahan. *Eleanor: Chicago*. 1948, silver gelatin developed-out print, 11.4 x 8.5 cm. Gift of Joyce and Robert Menschel. 1996.16.1

Vallotton, Félix, Swiss, 1865–1925
*Père*, 1894, lithograph, 1995.76.93, Gift of The Atlas Foundation

Vasi, Giuseppe, Italian, 1710–1782
*The Preparation of Theriac in Venice: the Seconda Macchina* (after Giuseppe Palazzi), 1773, etching, 1996.48.7, Gift of Mr. and Mrs. Paul Gourary

Vibert, Pierre Eugène, Swiss, 1875–1937
*Le Joug*, 1899, lithograph in green
*Le Cuivre*, 1895, lithograph on pink paper

Visscher, Cornelis, Dutch, 1629–1662
*The Large Cat*, c. 1657, engraving, 1995.72.1, Alisa Mellon Bruce Fund

Vlaminck, Maurice de, French, 1876–1958
*The Old Port of Marseille (Le vieux port de Marseille)*, 1914, woodcut

Twilight (*Crépuscule*), c. 1925/1926, lithograph, 1996.88.6-7, Ruth and Jacob Kainen Collection

Vuillard, Edouard, French, 1868–1940
*Ames solitaires*, 1893, lithograph
*Au delà des forces*, 1897, lithograph
*Au dessus des Forces Humaines: L'Araignée de cristal*, 1894, lithograph
*Frères: La Gardienne, Crevanciers*, 1894, lithograph
*Monsieur Bute: L'Amant de sa femme: La Belle opération*, 1890, photorelief with watercolor stencilling
*L'oise*, 1903, lithograph
*La Vie muette*, 1894, lithograph in green-black
*Les Soutiens de la société*, 1896, lithograph
*Les Soutiens de la société*, 1896, lithograph [proof]
*Rosmersholm*, 1893, lithograph
*Solness le constructeur*, 1894, lithograph on brown paper

*Un Ennemi de peuple*, 1893, lithograph on brown paper
*Une Nuït d'avril à Cos: L'Image*, 1894, lithograph
*Une répétition à L'Oeuvre*, 1903, lithograph
*L'Amant de sa femme: Monsieur Bute: La Belle opération*, 1890, lithograph with watercolor stencilling

Welti, Albert, Swiss, 1862–1912
*Franz Rose in His Study*, 1893, etching, 1996.88.8, Ruth and Jacob Kainen Collection

Willette, Adolphe Léon, French, 1857–1926
*Chevalerie rustique: L'Amant du Christ, Marié: Les Bouchers*, 1888, color photorelief
*Rolande*, 1888, lithograph with watercolor stencilling

1995.76.112,124, Gift of The Atlas Foundation
Photographs

Automat, 977 Eighth Avenue, Manhattan, 1936
New York 7, Holland Transportation Co., c. 1930s
silver gelatin developed-out prints, 1996.6.1
1996.7.1, Gift of the Collectors Committee

Adams, Robert. American, born 1937
Apple Road, West of Lyons, Colorado, 1980
On Signal Hill, Overlooking Long Beach, California, 1983 [1990]
silver gelatin developed-out prints, 1996.109.1-2
Gift of the Collectors Committee

Atget, Eugène. French, 1857–1927
Le Pont Marie, 1903 or 1904, albumen print
1996.98.1. Partial and Promised Anonymous Gift

Brandt, Bill. British, born Germany.
1904–1983
Street Scene, London, 1936, silver gelatin developed-out print, 1996.8.1, Gift of the Collectors Committee

Callahan, Harry. American, born 1912
Eleanor, Highland Park, 1942
Camera Movement on Flashlight, 1946–1947
Ansley Park, Atlanta, 1992
silver gelatin developed-out prints, 1995.93.1-3,
Gift of Mr. and Mrs. Peter MacGill

Eleanor, Chicago, 1948, silver gelatin developed-out print, 1996.16.1, Gift of Joyce and Robert Menschel

Morocco, 1981, dye transfer print, 1996.103.1, Gift of the Collectors Committee

Frank, Robert. American, born Switzerland, 1924
San Francisco, 1956, silver gelatin developed-out print
Gallup, New Mexico, 1955, silver gelatin developed-out print

Mother Nature, Mahon. 1984, silver gelatin developed-out print with red acrylic paint
Mahon, 1979, silver gelatin developed-out print
New York, 1977, silver gelatin developed-out print

Pablo, March, 1979, silver gelatin developed-out print
500 East Rialto Avenue, Venice, California, 1978
silver gelatin developed-out print

1995.65.1-7, Robert Frank Collection, Anonymous Gift

New Year’s Day 1981/Be Happy, 1981, silver gelatin developed-out print, 1995.66.1, Robert Frank Collection, Gift of Amy Rose Silverman and an Anonymous Donor

Bill Brandt, Street Scene, London, 1936, silver gelatin developed-out print, 22.8 x 19.5 cm, Gift of the Collectors Committee, 1996.8.1
Loans

Extended Loans from National Gallery Collections

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

AUSTRIA
Vienna, United States Ambassador
American 19th Century. Memorial to Nicholas M. S. Catlin; Jonathan Boulding, Father and Son; Gari Melchers, The Sisters; Thomas Sully, The Vanderkemp Children; after Susan C. Waters, Henry J. Wells

Vienna, United States Representative, Organization for Security and Cooperation in Europe
John Woodhouse Audubon, Long-Tailed Red Fox; attributed to John Woodhouse Audubon. A Young Bull

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

Brussels, United States Ambassador, North Atlantic Treaty Organization
Gilbert Stuart, George Pollock; Catherine Yates Pollock (Mrs. George Pollock), Thomas Sully, Ann Biddle Hopkins, The Leland Sisters

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

CZECH REPUBLIC
Prague, United States Ambassador
American 19th Century. Boy with a Basket of Fruit; American 19th Century. Horizon of the New World; Jacob Eichholtz, Julianna Hazelhurst; Allen Tucker, Madison Square, Snow

ENGLAND
London, United States Ambassador
Sir William Beechey, Lieutenant-General Sir Thomas Picton; Francis Cotes, Mrs. Thomas Horne; Thomas Gainsborough, William Travers Daviesport, Michel van Miereveld, Portrait of a Lady with a Beiff. John Singer Sargent, Miss Gray Woodhouse; Gilbert Stuart, Lady White

London, Wallace Collection
Sir Thomas Lawrence, Francis Charles Seymour-Conway, 3rd Marquess of Hertford

FRANCE
Paris, United States Ambassador
Paul Cezanne, At the Water's Edge, Man with Pipe; Moret Saint-Victor; Andre Derain, Still Life: Wall Kuhn, Green Apples and Scoop; The White Clown; Berthe Morisot, Young Woman with a Straw Hat; Henri Rousseau, Rendezvous in the Forest; John Singer Sargent, Mrs. Joseph Chamberlain

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

Paris, Musée de Louvre
Severo da Ravenna, The Christ Child

GERMANY
Bonn, United States Ambassador
George Catlin, Natchez Indians, Upper Missouri (returned); Three Cheyenne Warriors (returned)

HUNGARY
Budapest, United States Ambassador
John Frederick Kentett, Landing of Sabbath Day Point, Lake George; Mark Rothko, Untitled (figures around a plane)

IRELAND
Dublin, United States Ambassador
Gilbert Stuart, Counsellor John Dunn. John Bill Pickers

ITALY
Florence, Ente Casa Boonarotti
after Michelangelo Buonarotti, Drowned Sea

RUSSIA
Moscow, United States Ambassador
Ralston Crawford, Lights in an Aircraft Plant; Eyvind Feininger, Zichen VII; Mark Rothko, Untitled; Untitled (Still life in front of window)

SWITZERLAND
Geneva, United States Ambassador to the Arms Control and Disarmament Agency
American 19th Century, Brother and Sister: Steerage “Fire”; George Catlin, American Pasture—Prairies of the Plate (returned); Buffalo Chase (returned); attributed to Reuben Rowley, Dr. John Safford and Family

UNITED STATES
Alabama
Birmingham Museum of Art
Mark Rothko, Untitled (black and gray); Anders Zorn, Hugo Reisinger

Arkansas
Conway, Baum Gallery of Fine Art, University of Central Arkansas
Andre Derain, Marie Harriman, Rico Lebrun, The Ragged One; Georges Rouault, The Bremen Wedding; Chaim Soutine, Portrait of a Lady (returned); John Singer Sargent, Miss Gray Woodhouse; Gilbert Stuart, Lady White

California
Oakland Museum
Mark Rothko, 2 Untitled paintings

Connecticut
Hartford, Wadsworth Atheneum
Mark Rothko, Untitled

District of Columbia
Architect of the Capitol
Franklin C. Court, Lincoln and His Son, Tod (returned)

Blair House
John Singleton Copley, Harrison Gray, Virginia

Library of Congress
Carl Milles, Head of Orpheus

National Museum of American History
Charles Peale Polk, General Washington at Princeton

National Portrait Gallery
Gardner Cox, Earl Warren, Chester Harding, Self-Portrait; Daniel Huntington, Dr. James Hall, Henry

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

Secretary of Commerce

Secretary of Education
American 19th Century, The Sargent Family; American 20th Century, After the Wedding in Warren, Pennsylvania; Thomas Chambers, The Hudson Valley: Sunset; Frankish 19th Century, Race Course at Longchamps; after Jean-Baptiste Gruzeze, Benjamin Franklin; Karl Knaths, Marble Mantel (returned)

Secretary of Housing and Urban Development
Walt Kuhn, Zuanos; Douglas Volk, Abraham Lincoln

Secretary of Labor
American 19th Century, "We Go for the Union": Winslow Homer, Sunset; George Benjamin Luks, The Beggars (returned)

Director, Office of Management and Budget
Raoul Dufy, Regatta at Henley

United States Trade Representative
Thomas Chambers, Boston Harbor (returned); Jean-Baptiste-Camille Corot, The Elm Gatherers (returned); Andre Derain, Abandoned House in Provence; Jurgan Friedrich Hueck, Composite Harbor Scene with Castle; George Inness, Lake Albano, Sunset (returned); Leonid, Derrynane Harbor, Ireland

Secretary of Transportation
Circle of Jacob Adriaensz Bellesvois, Dutch Ships in a Lively Breeze; followed by Claude Lorrain, Harbor at Sunset; L. M. Cooke, Salute to General Washington in Princeton; Jurgan Friedrich Hueck, Composite Harbor Scene with Castle; George Inness, Lake Albano, Sunset (returned); Leonid, Derrynane Harbor, Ireland

Secretary of the Treasury
George Catlin, Assiniboin Warrior and His Family (returned); Catlin and Two Companions Shooting Buf- dogs (returned); An Indian Ladder—Napos Indians (returned); Nine Ojibway Indians in London (returned); Ojibway Indians in Paris (returned); Praties Day Village (returned); Three Mandarin Warriors Armed for War (returned); Mark Rothko, Untitled (figures and monotypes) (returned); Untitled (two seated women) (returned)

United States Department of State, United States Ambassador to the United Nations
Ivan Le Lorraine Alain, There Were No Flowers Tonight; Mary Gallery, Amid; Raoul Dufy, July 17 In Le Havre; A. A. Lomi, Emancipation Proclamation (returned); Mark Rothko, Untitled; Untitled (women in a hat shop); Maurice Utrillo, The Port Saint-Michel, Paris

Supreme Court of the United States
Mr. Chief Justice Rehnquist
George Catlin, Napan Village at Sunset; Salmon River Mountains; Chinese Qing Dynasty; Archery Contest; George Catlin, the Younger, Easby Abbey, near Rich- mond; Andre Derain, Riot in Province; Jean-Louis Forain, Behind the Scenes; Captain Edward H. Molyneux, Chapel in Provence; Thomas Sully, Thomas Alston; Frits Thaulow, River Scene; Eugene Lawrence Vail, The Plains, Saint Mark's, Venice—First Dog

Mme Justice Ruth Bader Ginsburg
Mark Rothko, The Urn; Untitled

Mr. Justice Anthony Kennedy
Jean Béraud, Paris, rue du Havre, Dutch 17th Cen- tury, Flowers in a Classical Vase; Franz Marc, Siberian Dogs in the Snow; Henri Moret, The Island of Ranauceaux; Brittany, after Marco Ricci, View of the Mall in Saint James's Park

Mme Justice Sandra Day O'Connor
5 George Catlin paintings

Mr. Justice Antonin Scalia
James Bard, Stoner: "St. Lawrence"; Gilbert Stuart, George Washington, Thomas Sully, Henry Pratt (returned); Augustus Vincent Tack, Charles Edwin; Ungehe; Alexander Helwig Wyant, Peaceful Valley

Mr. Justice David Souter

Mr. Justice John Paul Stevens
American 19th Century, Portland Harbor; Maine: George Catlin, Scene from the Lower Mississippi; Eduard Gaertner, City Hall at Tours; Alphonse Legros, Hampton Heath; Franz Xavier Winterhalter, Queen Victoria

Residence of the Vice President of the United States
Frederick Carl Frieseke, Memories

White House
9 George Catlin paintings; Thomas Sully, Andrew Jackson

White House Preservation Office

Indiana
Indianapolis Museum of Art
Max Beckmann, Christ in Limbo; Larry Bell, Chrome and Glass Construction; Mark Rothko, Switch for Murial II

Kansas
Lawrence, Spencer Museum of Art
Mark Rothko, Untitled (returned)

Missouri
Columbia, Museum of Art and Archeology, University of Missouri
Mark Rothko, Untitled

New York
Mountville, Storm King Art Center
Mark Di Suvero, Aurora 1 (returned)

Pennsylvania
Doyleston, James A. Michener Art Museum
American 19th Century, Portrait of a Lady; William Bouwman, Clement Borelli; Joseph Goodrich Chandler, Girl with Kite; Edward Hicks, The Landing of Columbus

Texas
Austin, Archer M. Huntington Art Gallery, University of Texas at Austin
Mark Rothko, Untitled

Corpus Christi, Art Museum of South Texas
Marco Timoreto, Lamentation (returned)

Virginia
Fairfax, George Mason University
Alfredo Halegua, America; Lila Pell Katzen, Antecedent

National Gallery Loans to Temporary Exhibitions
Works in National Lending Service marked*:

AUSTRALIA
Canberra, National Gallery of Australia
J. M. W. TURNER, 17 March–10 June 1996
Joseph Mallord William Turner, Keelmen Heaving in Coals By Moonlight; circulated to National Gallery of Victoria, Melbourne, 23 June–9 September 1996

Sydney, Art Gallery of New South Wales
THE FAUVES, 8 December 1995–18 February 1996
Andre Derain, Chairing Cross Bridge, London; Henri Matisse, Still Life; circulated to National Gallery of Victoria, Melbourne, 29 February–13 May 1996

AUSTRIA
Vienna, Graphische Sammlung Albertina for exhibition at Akademiehof
FRANTISEK KUPKA—THE MEDIA MATER.jpg

FRANZISKUS KUPKA, COLLECTION, 25 September–17 November 1996
Franziskus Kupka, Organization of Graphic Motifs II

Vienna, Kunstmuseum Wien
THE EARLY VAN GOGH AND THE HAGUE SCHOOL, 28 February–27 May 1996
Vincent van Gogh, Old Man Carrying a Basket

Vienna, Kunsthalle Wien
WUNSCHMACHER—WELTERFINDUNG, 5 June–5 August 1996

Robert Rauschenberg, Sky Garden

Vienna, Österreichische Galerie
CLAUDINE MONSET, 14 March–16 June 1996
Claude Monet, Bazille and Camille (Study for Bouquer sur l'Herbe) Watercolor Bridge, Lenaday, at Dusk: Watercolor Bridge, London, at Sunset

CANADA
Montreal Museum of Fine Arts
LOST PARADISE: SYMBOLIST EUROPE, 8 June–15 October 1995
Paul Gauguin, Polynesian art (Words of the Devil)*

RENE MAGRITTE, 27 June–27 October 1996
René Magritte, The Blank Signature*

Ottawa, National Gallery of Canada
M. C. ESCHER: LANDSCAPE TO MINDSCAPE, 29 July–9 October 1995
M. C. Escher, Abstrakts: Gaudy: Cycle; Day and Night; Drawing Hands: Drop; Eye; Gallery; Hen with Egg: Inside Saint Peter's; Rome, Metamorphoses III, IV; Revisers: Simpler, Malta: Smaller and Simpler: Three Ele- ments; Three Intertwining Planes; Three Spheres II; Three Worlds: Tower of Babel; Nasoflasi after M.C. Escher, Heaven and Hell

Toronto, Art Gallery of Ontario
GAINSBOURGH"S "THE HARVEST WAGON," 29 July–9 October 1995
Gainsborough Dupont, George IV as Prince of Wales

CZECH REPUBLIC
Prague, Czech Museum of Fine Arts
FRANTISEK KUPKA AND OTTO GUTFREUND FROM THE COLLECTION OF DR MEDIA MATER.jpg
15 May–30 July 1996

FRANZISEK KUPKA, Organization of Graphic Motifs II

DENMARK
Copenhagen, Ordrupgaarddsamlingerne
IMPRESSIONISM, THE CITY AND MODERN LIFE, 6 September–1 December 1996
Camille Pissarro, Place du Carrousel, Paris: Auguste Renoir, Reprint at Argeonticul

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ENGLAND

London, British Museum
VASES AND VOLCANOES: SIR WILLIAM HAMILTON AND HIS COLLECTION, 12 March–14 July 1996
Pietro Antonio Novelli, The Attitudes of Lady Hamilton; George Romney, Sir William Hamilton*

London, National Gallery
DEGAS: THE LATE WORK, 22 May–18 August 1996
Edgar Degas, Before the Ballet; circulated to Art Institute of Chicago, 28 September 1996–4 January 1997

London, Royal Academy of Arts
Gustave Caillebotte, 56th*

London, Tate Gallery
Hans Hollein the Younger, Edward VI as a Child

FRANCE

Ecouen, Musée national de la Renaissance
LE DRESSoir DU PRINCE, SERVICES D’APPARAT A LA RENAISSANCE, 18 October 1995–18 March 1996
Workshop of Guido Duranteau of Uzès, Breaded馒头 head; Francesco Xanto Avelli, Breaded馒头 bowl with Neptune taping Thetis...

Nice, Musée Matisse
MATISSÉ-BONNARD, UNE AMITIÉ, 28 June–27 October 1996
Henri Matisse, Palm Leaf, Tangier

Paris, Galeries nationales d’Exposition du Grand Palais
CEZANNE, 26 September 1995–1 January 1996
Paul Cézanne, Le Château Noir; Harlequin Palm Leaf

Paris, Musée national du Moyen Âge
ENCELDS, 1100–1350, 23 October 1995
Paris, Musée d’Art Moderne de la Ville de Paris
SOULAGES—NOIR LUMIERE, 11 April–23 June 1996
Pierre Soulages, Painting*

Paris, Musée du Louvre
ENAMELS OF LIMOGES, 1100–1350, 17 October 1995–1 September 1996
Paris, Musée d’Art Moderne de la Ville de Paris
Alfred Stieglitz, Georgia O’Keeffe: A Portrait—Head; Georgia O’Keeffe, A Portrait—Hands; Georgia O’Keeffe, A Portrait

GERMANY

Berlin, Altes Museum
ITALIAN RENAISSANCE ARCHITECTURE, 7 October 1995–7 January 1996
Leon Battista Alberti, Self-Portrait Maître de’ Pasti, Leon Battista Alberti... (obverse); Sperandio, Francesco I Sforza... (obverse)

Bielefeld, Kunsthalle Bielefeld
STILL LIFE WITH FLOWERS, 10 December 1995–25 February 1996
Amedeo Modigliani, Rose and Driftwood, San Francisco, California

Münster, Haus der Kunst
MÜNZER, WESTFALISCHES LANDESMUSEUM FÜR KUNST UND KULTURGESCHICHTE, 1 September–10 November 1996
Gunther von Roden, Ring, Aller of the Christian Faith

HUNGARY

Budapest, Nyugatiúvezi Museum
TREASURES OF VENICE, 30 May–1 September 1996

IRELAND

Dublin, National Gallery of Ireland
REMBRANDT: HIS PUPILS AND FOLLOWERS, 18 April–12 August 1996
Rembrandt van Rijn, Self-Portrait

ISRAEL

Tel Aviv Museum of Art
Bänk yuck and His Age, 29 October 1995–28 January 1996
Sir Anthony van Dyck, The Virgin at Intercession

ITALY

Florence, Galeria degli Uffizi
DURAND ROSSE: LA “MANIERA MODERNA” IN TOSCANA, 28 September 1996–7 January 1997
Master of the Kress Landscapes, Scenes from a Legend: Rosso Fiorentino, Portrait of a Man

Milan, Civico Museo d’Arte Contemporanea, Palazzo Reale
Alessandro Magnasco, The Baptism of Christ; Christ at the Sea of Galilee

Naples, Museo e Gallerie Nazionali di Capodimonte
TARNESE: ARTE E COLLEZIONISMO, 30 September 1995–7 January 1996
Tiziano, Rambacca Farnese

Rimini, Museo della Città
Master of the Life of Saint John the Baptist, The Baptism of Christ; Madonna and Child with Angels; Scenes from the Life of Saint John the Baptist

Rome, Galleria Nazionale d’Arte Moderna
MAX BECKMANN, 14 February–14 April 1996
Max Beckmann, Falling Man*

Rome, Museo di Capodimonte
LA NATURA MORTA AL TEMPO DI CARAVAGGIO, 15 December 1995–14 April 1996
Pensione dei Saraceni, Still Life with Fruit and Gifts; circulated to Fondazione Culturale Lombarda Arte e Civiltà, Milan, 24–30 June 1996

UDINE, CIVICI MUSEI E GALLERIE DI STORIA E ARTE DOMENICO TIEPOLO: MASTER DRAUGHTSMAN, 14 September–31 December 1996
Giovanni Battista Piranesi, The Carrying of the Cross; Giovanni Domenico Tiepolo, The Apostles’ Creed; God the Father, Accompanied by Angels; The Parting of Saints Peter and Paul; The Prison Visit; Punishment in the Farewell to Venice

VENICE, Museo del Settecento Veneziano—CA’ Rezzonico
GIAMBATTISTA TIEPOLO 1996, 5 September–8 December 1996
Giovanni Battista Tiepolo, Scene from Ancient History; Young Lady in a Torsni Hair

JAPAN

Chiba-ken, International Sculpture Center and The Tokyo Shimbun for exhibition at Kawamura Memorial Museum of Art
MARK ROTHKO, 23 September–5 November 1995

Tokyo, Sezon Museum of Art
RICHARD TUTTLE, 2 September–10 October 1995
Richard Tuttle, Finland Group #1, 1982, through Finland Group #4, 1982; Monkey’s Recovery for a Darkened Room (Bluebird); Red Spiral Drawing; Rendering of 12th Spiral Drawing; Stacked Color with Wavy and Straight Side

NETHERLANDS

Amsterdam, Rijksmuseum
JAN STEEN, 21 September 1996–12 January 1997
Jan Steen, The Dancing Couple

Amsterdam, Stedelijk Museum
ROBERT FRANK: MOVING OUT, 9 September–29 October 1995

THE HAGUE, Royal Cabinet of Paintings Mauritshuis
JOHANNES VERMEER, 1 March–9 June 1996
Johannes Vermeer, Girl with the Red Hat; A Lady Writing; Woman Holding a Balance; attributed to Johannes Vermeer, Girl with a Flute
District of Columbia

National Museum of American Art


National Portrait Gallery, Washington

1846: PORTRAIT OF THE NATION, 12 April-18 August 1996

Edward Hicks, The Crucifixion; Alexander Calder, Black Camel with Blue Head and Red Tongue; Blue and Red Bull with Yellow Head; Clinkly Taurus; Clinkly Worm; Deux Anges Drots; Let Fâcher, Horst, Ohne; Red Camel with Black Head; Red and Yellow Bull with Blue Head; La Vache

Smithsonian American Art Museum of Art, University of Notre Dame

MILTON AVERY: WORKS ON PAPER. 12 February-26 March 1996

Samuel Morse prints*, 2 plates*, and 1 wood-block*

Kansas

Wichita Art Museum

THE FIGURE IN AMERICAN SCULPTURE: A QUESTION OF MODERNITY. 22 October 1995-7 January 1996


Maine

Brunswick, Bowdoin College Museum of Art

AN AMAZING BIT OF SLEIGHT OF HAND: WINSLOW HOMER'S WATERCOLOR TECHNIQUES. 22 July-7 September 1996

Winslow Homer, 11 watercolors

Maryland

Baltimore, Walters Art Gallery


Bernerino Strozzi, Bishop Alvise Grimani

Massachusetts

Andover, Addison Gallery of American Art, Phillips Academy

CHARLES SKEETER IN ANDOVER. THE BALLARD-VALE SERIES. 3 September-1 December 1996

Charlies Sheeder, Courtrypoint

Museum of Fine Arts, Boston

DIALOGUE: JOHN WILSON-JOSEPH NORMAN. 21 July-1 December 1995

Joseph Norman. Novitas: Siam Gardens No. 3


Camille Pissarro. The Fence*; Berthe Morisot, Hanging the Laundry out to Dry*; The Harbor at Lowert WINSLOW HOMER, 21 February-26 May 1996

5 paintings and 10 watercolors by and after Winslow Homer; circulated to Metropolitan Museum of Art, New York, 20 June-22 September 1996 (an additional 10 watercolors lent to New York only, and an additional 5 watercolors lent to Boston only)

Chesnut Hill, Boston College Museum of Art


Joseph Mallord William Turner, The Holy Land and the Bible

Heritage Plantation of Sandwich

IS SHE OR ISN'T SHE? IDENTIFYING GENDER IN FOLK PORTRAITS OF CHILDREN. 14 May-
Death of the Vagabond; Alphonse Legros,
FROM MILLET TO GAUGUIN, 21 October–2 December 1995
Joseph Whiting Stock, William Matthew Prior,
FRENCH EIGHTEENTH-CENTURY BOOKS AND THEIR
American 19th Century, 29 October 1995
ILLUSTRATORS, 26 September–31 December 1995
Michigan
Ann Arbor, University of Michigan Museum of Art
BOLD STROKES: THE INVENTIVENESS OF REM-
BRANDT’S LATE PRINTS, 24 February–28 April 1996
Rembrandt van Rijn, Chris Crucified between the Two Thieves (The Three Crosses)
Missouri
Kansas City, Nelson-Atkins Museum of Art
ANDREW WYETH, 24 September–22 February 1996
Oklahoma, Oklahoma City, Wexner Center for the Arts, Ohio State University
New York, Pace Wildenstein
PIET MONDRIAN: AN ANTHOLOGY, 7 October 1995–13 January 1996
New York, Whitney Museum of American Art
NEW YORK: MUSEUM OF MODERN ART, 10 September–26 November 1995
Pennsylvania
Philadelphia, Philadelphia Museum of Art
Philadelphia, Philadelphia Museum of Art
Philadelphia, Philadelphia Museum of Art
ABSTRACTION IN THE TWENTIETH CENTURY: TOTAL
ARTISTS' WORKS, 30 June–7 October 1996
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THE BUTTERFLY AND THE BAT: WHISTLER AND
STRIKES: THE INVENTIVENESS OF REM-
BRANDT’S LATE PRINTS, 24 February–28 April 1996
Rembrandt van Rijn, Christ Crucified between the Two Thieves (The Three Crosses)
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BRANDT’S LATE PRINTS, 24 February–28 April 1996
Rembrandt van Rijn, Christ Crucified between the Two Thieves (The Three Crosses)
Temporary Loans to Museum Collections

UNITED STATES

California
Los Angeles County Museum of Art
11 October 1995-9 April 1996
Charles Willson Peale, Benjamin and Eleanor Ridgely Lanning
15 October 1995-22 February 1996
Asher Brown Durand, Forest in the Morning Light*
San Marino, Huntington Library, Art Collections, and Botanical Gardens
28 August 1995-18 May 1996
Winthrop Chandler, Captain Samuel Chandler*, Mrs. Samuel Chandler*

Michigan
Detroit Institute of Arts
3 November 1995-14 April 1996
Thomas Cole, The Voyage of Life: Childhood; The Voyage of Life: Youth; The Voyage of Life: Manhood; The Voyage of Life: Old Age
New York
Metropolitan Museum of Art
12 October 1994-12 October 1999
Francesco di Giorgio Martini, rounded by Angels and Cherubim
Pennsylvania
Philadelphia, Museum of American Art of the Pennsylvania Academy of the Fine Arts
28 October 1995-7 February 1996
John Quidor, The Return of Rip Van Winkle

Lenders to Exhibitions

Private Collections

Maida and George Abrams
Howard F. Ahmanson Jr.
Mr. Arthur G. Altschul
Mr. and Mrs. John Lishawa
Mr. and Mrs. George M. Kaufman
Ms. Norma B. Marin
Mrs. Ivan Massey
Paul Mellon Collection
Robert and Jane Meyerhoff Collection
Mr. Harvey S. Shipley Miller
Minorco Services (UK) Limited, London
Collection of Carleton Mitchell, on extended loan to the Baltimore Museum of Art
Collection Dr. Peter and Barbara Nathan
Mrs. Evelyn Nef
Collection of Pace Wildenstein/MacGill, New York
Phillips Family Collection
Collection of Mr. and Mrs. Gerhard E. Pinkus
Mr. John Spoor Broome
Regis Collection
Collection of Robert and Maurine Rothschild
The Duke of Rutland, Belvoir Castle, Grantham
National Gallery of Art, Washington, D.C., Promised Gift of Mr. and Mrs. David C. Rubenstein
Mr. William B. Stewart, Potomac Boat Club, Washington, D.C.
Sudeley Castle Trustees, Gloucestershire, Walter Morrison Collection
Mr. and Mrs. A. Alfred Taubman
Mr. and Mrs. Samuel H. Vickers, Florida Collection
Collection Leo E. White, No. 1)
Donald Vogler
Mr. and Mrs. W. Bryant Williams
Mr. and Mrs. Irving Wolf
Dian and Andrea Woodner
Mrs. James Wyeth

Public Collections

Austria
Vienna, Kunsthistorisches Museum: Museum für Völkerkunde
Canada
Montreal Museum of Fine Arts
Ottawa: National Gallery of Canada
Costa Rica
San Jose: Museo del Jade Fidel Tristan
Czech Republic
Liberec: Oblastnf Galerie
Denmark
Aarhus Kunstmuseum
Copenhagen, Statens Museum for Kunst
Ribe Kunstmuseum
France
Aix-en-Provence: Musee Granet
Angers: Musee des Beaux-Arts
Cherbourg: Musee Thomas Henry
Lille: Musee des Beaux-Arts
Nantes: Musee des Beaux-Arts
Orleans: Musee des Beaux-Arts
Paris: Comedie Francaise, Musee d'Orsay, Musee du Louvre, Musee du Petit Palais, Musee Carnavalet, Musee Marmottan
Saint Omer: Musee-Sandelin
Strasbourg: Musee de l'Art Moderne et Contemporain
Germany
Berlin: Staatliche Museen
Gemaldegalerie: Staatliche Museen Kupferstickkabinett; Staatliche Museen Nationalgalerie; Staatliche Museen
Stiftung Preussischer Kulturbesitz
Koln: Wallraf-Richartz-Museum

Staatische Kunstsammlungen Dresden
Kunsthaus Düsseldorf
Erfurt: Angermuseum
Eötvös, Museum Folkwang
Städelisches Kunstinstitut Frankfurt am Main
Hamburger Kunsthalle
Heidelberg: Kurpfälzisches Museum
Staatliche Kunsthalle Karlsruhe
Kassel: Staatliche Museen, Staatliche Museen. Neue Galerie
Munich: Bayerische Staatsgemäldesammlungen
Staatliches Museum Schwerin
Wuppertal: Von der Heydt-Museum
Ireland
Dublin: National Gallery of Ireland
Italy
Rome: Banca Nazionale del Lavoro: Società Arti Doria Pamphilj
Mexico
Mérida: Museo Regional de Antropología
Mexico City: Museo del Templo Mayor: Museo Nacional de Antropología
Puebla: Museo Amparo; Museo Regional de Puebla
Tuxtla Gutiérrez: Museo Regional de Chiapas
Villahermosa: Museo Regional de Antropología
Carlos Pellicer Cáramo; Parque Museo de La Venta
Xalapa: Museo de Antropología de Xalapa, Universidad Veracruzana
Netherlands
Amsterdam: Rijksmuseum
Leiden: Rijksmuseum voor de Geschiedenis de de Natuurwetenschappen en van de Geneeskunde
Museum Boyman-van Beuningen, Rotterdam
The Hague: Museum Bredius; Royal Cabinet of Paintings Mauritshuis
Centraal Museum Utrecht
Norway
Bergen: Rasmus Meyers Samlinger
Oslo: Nasjonalgalleriet

Private Collections

Maida and George Abrams
Howard F. Ahmanson Jr.
Mr. Arthur G. Altschul
Jeanette Bellec
Mr. J. Carter Brown
Harry Callahan
David and Rhoda Chase
Collection of Alan Cravitz, Courtesy of Ehlers Caudill Gallery
Her Majesty Queen Elizabeth II
James Fairfax
Bita and Daniel Fraad
Fraenkel Gallery
Jeanne Greenberg-Roth
Mr. and Mrs. Hugh Halff Jr.
John Hopkins Collection
Mr. Jasper Johns
Mr. R. Philip Hanes Jr.
Mr. and Mrs. Hugh Halff Jr.
Hunt Collection
Mrs. Teresa Heinz (and the late Senator John Heinz)
The Hevredej Collection of American Art
Mr. and Mrs. Michal Hornstein
Hyde Collection Trust
Collection of E. Brink, Courtesy of Jackson Fine Art
Mr. and Mrs. George M. Kaufman
Lady Mirabel Kelly
Mr. John Lishawa

United Kingdom—England
Buckingham: Banbury Institute of Fine Arts: Birminghame Museums and Art Gallery
Cambridge: Fitzwilliam Museum
Greenwich: National Maritime Museum
London: Courtauld Institute Galleries; Royal Academy of Arts; Tate Gallery; British Museum: National Gallery, London; Royal Collection Trust; Victoria and Albert Museum
Norwich: University of East Anglia
Oxford: Ashmolean Museum, Dolverton Trust

United Kingdom—Scotland
Edinburgh: National Galleries of Scotland

United Kingdom—Wales
Cardiff: National Museum and Gallery
Swansea: Glynn Vivian Art Gallery
United States

Arizona
Tucson Museum of Art

California
Claremont: Ruth Chandler Williamson Gallery Program at Scripps College
Los Angeles Country Museum of Art
Malibu: J. Paul Getty Museum
Pasadena: Norton Simon Art Foundation
Fine Arts Museums of San Francisco
San Marino: Huntington Library, Art Collections, and Botanical Gardens
Stanford University Museum of Art

Colorado
Denver Art Museum

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

Delaware
Wilmington: Delaware Art Museum

District of Columbia

Florida
Jacksonville: Cummer Gallery of Art

Illinois
Chicago: Terra Museum of American Art; Art Institute of Chicago

Indiana
Indianapolis Museum of Art
Notre Dame: Snite Museum of Art

Kansas
Lawrence: Spencer Museum of Art

Louisiana
New Orleans: Middle American Research Institute

Maine
Brunswick: Bowdoin College Museum of Art
Portland Museum of Art

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Maryland
Baltimore Museum of Art

Massachusetts
Amherst College
Andover: Addison Gallery of American Art
Museum of Fine Arts, Boston
Cambridge: Harvard University Art Museums;
Peabody Museum of Archaeology and Ethnology
Northampton: Smith College Museum of Art
Springfield: Museum of Fine Arts
Williamstown: Sterling and Francine Clark Art Institute
Worcester Art Museum

Michigan
Detroit Institute of Arts

Mississippi
Exhibition of Art, Rogers Fund, 1960, was lent for the canvas, 102 x 123 cm, The Metropolitan Museum

New Hampshire
Manchester: Currier Gallery of Art

New Jersey
Art Museum, Princeton University; Barbara Plasecki Johnson Collection Foundation

New York
Brooklyn Museum
Buffalo: Albright-Knox Art Gallery
Carnegie Art Museum; Art Galleries
Long Island City: Shipley Corporation
New York: American Museum of Natural History;
Cooper-Hewitt National Design Museum; Hirschl & Adler Galleries, Inc.; National Museum of the American Indian; Judson Foundation;
Metropolitan Museum of Art; Museum of Modern Art
Rochester: Memorial Art Gallery of the University of Rochester; Margaret Woodbury Strong Museum
Utica: Munson-Williams-Proctor Institute

North Carolina
Raleigh: North Carolina Museum of Art

Ohio
Cincinnati Art Museum
Cleveland Museum of Art
Toledo Museum of Art
Youngstown: Butler Institute of American Art

Oregon
Portland Art Museum

Pennsylvania
Greensburg: Westmoreland Museum of Art
Philadelphia: Museum of American Art of the Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art
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
San Antonio Museum of Art

Washington
Seattle: Henry Art Gallery

Lenders of Works of Art Displayed with the Gallery’s Collections

Abrams Collection, Boston
Peter Duryhuyzen, A Boy Eating Porridge; Jan Olis, Interior with Young Men Playing Tru-Teen
Maida and George Abrams, Boston
Adriaen van Ostade, Head of a Peasant
Roger Arvid Anderson Collection
Circle of Michelangelo Buonarroti, Head of Christ
Irving Blum, New York, NY
Andy Warhol, 32 Soup Cans
Cooper-Hewitt National Museum of Design,
Smithsonian Institution, Bequest of Erskine Hewitt
Giovanni Domenico Tiepolo, The Immaculate Conception
Helen Frankenthaler
Helen Frankenthaler, Montauk and Sea
Hispanic Society of America, New York
John Singer Sargent, The Spanish Dance
Mr. and Mrs. Michal Hornstein, Montreal
Paulus Bor, Still Life with a Traveling Purse; Caesar van Everdingen, Rape of Europa; Jacques Linard, Still Life of Shells
Collection of Mr. and Mrs. Raymond J. Horowitz
Robert Ickert, Cafe Terrace
Peter A. Jay
Gilbert Stuart, John Jay
Collection of Jasper Johns
Jasper Johns, Between the Clock and the Bed; Field Painting; No; Target; White Flag
Collection of Boris Jay
William Kowitz, Tropical; Philip Guston, Bogger’s Joy; Willem de Kooning, Woman
Manoogian Collection
George Caleb Bingham, The Jolly Flatboatmen
The Manoogian Foundation
Richard Eaton Woodville, War News from Mexico
Collection of Mr. and Mrs. Paul Mellon
Richard Diebenkorn, Ocean Park No. 87; Ocean Park No. 63
National Museum of Health and Medicine of the Armed Forces Institute of Pathology,
Washington, D.C.
Thomas Eakins, Dr. John H. Brinon
Morton G. Neumann Family Collection
Jean Arp, Calligraphy of Navels; Constellation of White Forms on Gray; Alberto Burri, Red Ascent; Robert Delaunay, The Windows; Theo van Doesburg, Contra-Composition; Max Ernst, My Anxious Friend; Lucio Fontana, Come Spaziiale Attre; Alberto Giacometti, Observing Head; Joan Grist, Banjo with Glasses; Yves Klein, The Blue Night; Roy Lichtenstein, Life Amper; Rene Magritte, Underground Fire; Joan Miró, Spanish Dancer; Francis Picabia, Amarcus Parade; Pablo Picasso, Combat Dada, Glass, Bottle and Pipe; Young Girl with Left Arm Raised; Nude, Man Ray, Indestructible Object; Gift; Robert Rauschenberg, Barge; Gino Severini, The Argentine Tango; Yves Tanguy,
On the Other Side of the Bridge
Collection of Robert Rauschenberg
Robert Rauschenberg, Barge; Black Painting; White Painting
Musée du Louvre, Réunion des musées nationaux, Paris
Venetian 16th Century, Boy on a Dolphin

Georges de la Tour, The Fortune Teller, c. 1630, oil on canvas, 102 x 123 cm, The Metropolitan Museum of Art, Rogers Fund, 1960, was lent for the La Tour exhibition
Schroeder Collection, London
Hans Mielich, Portrait of a Woman

Collection of Candida and Rebecca Smith
David Smith, Aggressive Character; Lunar Arcs on One Leg; Ninety Father; Ninety Son; Untitled (December 12); Voltri XVI; Black-White Forward; Tank; Tense IX; Construction with Forged Neck; Portrait of a Painter; Sentinel V; Woman Bandit; Zig V

Collection of Mr. and Mrs. Steven M. Umin
David Smith, Portrait of a Painter; Sentinel V

Washington National Cathedral
Florentine 15th Century, Dalmatic with Woven Panels and Braid

The Weldon Collection, New York
Adriaen van Ostade; Dutch Man Reading Notice Posed on a Wall; Adam Pynacker; The Annunciation to the Shepherds; Adriaen Pietersz van de Venne; A Dutch Proverb (The Lamb Leading the Blind); A Dutch Proverb (Must These Poor Legs Also Carry Poverty?)

White House Collection
Paul Cézanne; The Forest; House on the Marne; House on a Hill; Still Life with Skull

Keruing and Joyce Wolf
Francis Augustus Silva; Indian Rock; Narragansett Bay

Mr. and Mrs. Sidney R. Yates
Joan Mitchell; Piano mécanique

Anonymous
Hendrick Avercamp; Winter Landscape with Golfers; Hals Bol; View of a Village; Botticelli; Portrait of a Young Man Holding a Medallion; Francesco Botticini; Head of a Man; Bartholomeus Breenbergh; Landscape with Chris and the Woman of Samaria; Adriaen Brouwer; Tavern Yard with a Game of Bowls; Jan Brueghel the Elder; Flowers in a Glass Vase; A Road with a Ford in a Wood; Cariani; A Ceremony; Dirck van Delen; Architectural Fantasy; Claude Lorrain; Rest on the Flight; Edgar Degas; Alexander and Bunthomas; Ashile Gorky; Self-Portrait; Composition; Still Life on the Table; The Limit; Portrait of Master RBF; Bartholomeus van der Helst; Portrait of Two Men; Jan van der Heyden; View of the Herengracht; Jan van Huysum; Still Life with Flowers and Fruit; Ellsworth Kelly; Three Gray Panels (triptych); Willem de Kooning; Untitled III; Roy Lichtenstein; Cosmology; Edouard Manet; Jeanne—Le Printemps; Jacopo Palma il Giovanne, Venus and Cupid at the Forge of Vulcan; Robert Rauschenberg; Blue Eagle; Sebastiano Ricci; Paglation and Gallaeata; Salomon van Ruysdael; River Landscape; Adriaen Pietersz van de Venne; Autumn (Prince Maurits Going Hawking); Emanuel de Witte; Interior of the Oude Kerk, Amsterdam, from the North Aisle to the East; Phillips Wouwerman; Stag Hunt; Landscape

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 of attribution were made and approved by the Gallery’s Board of Trustees during the 1996 fiscal year. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

Paintings

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<td>Attributed to John Neagle</td>
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<td>Mother and Child</td>
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<td>Portrait of a Man</td>
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<td>1961.10.64</td>
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<td>American or British 19th Century</td>
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<tr>
<td>c. 1910</td>
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<td>1961.8.1</td>
<td>Bass Otis</td>
<td>American 19th Century</td>
<td>John Smith Warner (?)</td>
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<td>1827</td>
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<td>c. 1827</td>
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<td>1963.10.71</td>
<td>Little Girl in White</td>
<td>James McNeill Whistler</td>
<td>Possibly American or British 19th Century</td>
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<td>c. 1890/1900</td>
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<td>c. 1895</td>
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Sculpture

1937.1.115 | Style of Desiderio da Settignano | | Initiator of Desiderio Settignano |
| | | | probably 1835/1860 |

Drawings

1988.20.7 | Coral Raytings and Their Nest in a Holly Tree | Atmospheric Narrative |
| 1848 | | Henry Bright |
| | | Harry Bright |

1988.20.8 | Gold Finches and Their Nest in an Apple Tree | Atmospheric Narrative |
| 1848 | | Henry Bright |
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Staff Publications


"Jean-Paul Laurens, the Gobelins Manufactory, and the Tapestry Revival of the Third Republic." In L'object d'art, No. 305 (September 1996): 82-95.


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**Administrative Services**

Chief of Administrative Services
- Cathy Yates
- Administrative Officer
- Sharlene Mobley
- Staff Assistant
- Dee Dee Buck
- Clerk Typist
- Christine Allen
- Clerk
- Scott Stephens

**Support Services**

Deputy Chief of Administrative Services
- Edward Harrison
- Program Assistant
- Barbara Caldwell

**Mail & File**

Mailroom Supervisor
- Cliffon Fleet
- Mail Clerks
- James Arnold
- Felton Byrd
- Jose Valladeo

**Purchasing**

Purchasing Clerk
- Warren McMichael
- Grady Williamson

**Supplies & Property**

Inventory Management Officer
- Ted Harper
- Supply Technician
- Nathan Howell
- Supply Clerks
- Duane Hoodale
- Dave Duggan
- Paul Fortune
- Anthony Sean Hillard
- Ulrick Vimmenty

**Warehouse & Distribution**

Supervisory Distribution
- Facility Specialist
- Paul Rodriguez
- Warehouse Leader
- Sam Raugh
- Mailerah Handlers
- Deitra Acker
- Darnell Brandon
- Alfred Cohen

**Audiovisual Services**

Chief of Audiovisual Services
- Thomas Valentine
- Assistant
- Dorian Breau

**Personnel**

Personnel Officer
- Michael Bloom
- Deputy Personnel Officer
- Meredith Weser

**Systems**

Systems Specialists
- Michele Caputo
- Darryl Cherry

**Personnel Specialists**

Lucia Pollock
- Terrence Snyder

**Staffing**

Staffing Specialists
- Rick Dour
- Catherine Ol
- Linda Pettiford

**Employee Relations Advisors**

Mark Adelman
- Luis Jamieson
- Staff Assistants
- Tammy Bennett
- Gwendolyn Hines

**EEO Specialist**

Rita Casas

**Acquisition**

Chief of Resource Acquisition
- Jane V. Single

Supervisory Contract Specialist
- Carolyn A. Perry

**Contract Specialists**

Claudine Lewis
Shirley Roberts
Jeanette Rogers

**Purchasing Agent**

Mannie A. Gordon

**Travel Coordinator**

Sandy Dean

**Procurement Technicians**

E. R. Johnson

**Procurement Technician/Staff Assistant**

OFFICE OF THE TREASURER

Treasurer
Ann R. Leven
Executive Assistant
Alfreda M. Spaggins
Assistant Treasurer/Investment Management
Michael W. Levine
Supervisory Operating Accountant
Kelly Liller
Budget Officer
William R. Roache
Budget Analyst
Jean Kretzmann
Assistant to the Treasurer for Risk Management and Special Projects
Nancy Hoffmann
Financial Program Specialist
Rosa E. Jackson
Secretary
Sherry Shaw-Johnson

General Accounting
Comptroller
Dale C. Rinker
Staff Accountant
Jane illow
Systems Accountant
Carol Ann Proietti
Financial Program Specialist
Brenda M. Stevenson
Operating Accountants
Ruth E. Lewis
Linda K. Smith
Accountant
Adele Stevens
Accounting Technicians
Roberta Beloffato
Cynthia W. Crobat
Dyan Nelson-Resee
Stephanie L. Thorpe
Valerie M. Wright
Payroll Supervisory Pay Technician
Emma G. Moses
Civilian Pay Technicians
Sharon Black
Eric Humphrey

Data Processing
Assistant Treasurer/Management Information Systems
Richard C. Snyder
Supervisory Computer Specialist
Don C. Brown
Robin D. Cowden
Susan E. Farr
Computer Specialists
Karen Canada
Rick Foster
Susan Y. Hask
Jack M. Tucker
Computer Operators

Marquita E. Dewald
Karen J. Martin
John H. McNeil

TELECOMMUNICATIONS
Telephone Systems Administrator
Eva Roemer
Lead Telephone Operator
Minnie Barbour
Operators
Barbara Coleman
Zeddie Smalls

GALLERY SHOPS
Assistant Administrator for Business Activities
R. Keith Webb
Assistant Chief/Merchandise Manager Licensing and Product Development
Isabel L. Lightner

Office Administration & Marketing
Office Manager
Laura A. Fitzgerald
Staff Assistants
Mary Harrel-Schwalt
Jonathan F. Wenz

Merchandising
Product Development Specialist/Buyer
Judy C. Luther
Graphics Designer/Buyer
Noriko K. dove
Book Buyers
Dennis Callaghan
Donald Henderson
Buyers
Janet Ketner
Mary K. Sand

Visual Presentation Manager
Therese Marie Smith-Stripling
Technician
Michael Church

Retail Systems
Systems Manager
G. Lee Cathey
Programmer
Alexander Bluestein
Systems Analyst
Martin J. Drake
Network Administrator
Jennifer Sauer

Retail Accounting
Accounting Manager
Michael J. Chapman
Sales Audit Supervisor
Earlene Bright
Sales Audit Clerk
Michelle Rodriguez
InVENTORY Analyst
Richard Eckert

Store & Warehouse Operations
Operations Manager
Karen L. Boyd
West Building Store Manager
Nancy G. Vibert

Assistant Store Managers
Craig Himmorn
Stephen McKevitt
Book Information Specialist
Stephen Bjorneboe
Mary J. Powell
Lead Cashier
C. Kelly Moore
Cashiers
Connie Calahan
Sean Griffin
Mary His
Vicki James
Theresa Keys
Nancy Kozi
Cassandra Martin
Margaret Monahan
Gregory Pavlovak
Kim Peacock
Kyser Pogue
Mark Stockton
Kimberly Stryker
Kathryn Swan
Kathy Winters
Henry Zecher
Merchandise Stock Clerk
E. Leon Wyatt

Concepts Book Store
Manager
Calvin O. Roebuck
Assistant Store Managers
Frenzetta L. Coward
Robert Jacobs

Books Information Specialist
Christopher Hunter
William Mullence
Lead Cashier
Michael Bowhay
Cashiers
Beather Davis
Miriam Davis
Christoper Hunter
Sylvia Jenkins
Tamara Johnson
Phina McCormack
Shi Ng

Mildred Shivers
Merchandise Stock Clerks
Terry W. Gibson
Linda A. Hunt

Mail Order
Lead Mail Clerk
Jean E. Mitchell
Shipping Clerk
Denise C. Graves
Accounts Receivable Clerk
Carol L. Messino

Warehouse Operations
Operations Supervisor
Stephen Richardson
Lead Materials Handler
Donald Longstreet
Materials Handlers
Raymond M. Earp
Marvin M. Walton
Stock Worker
Terence Smith
Truck Driver
James B. Everett

OFFICE OF SECRETARY-GENERAL COUNSEL
Secretary and General Counsel
Philip C. Jessup Jr.
Deputy Secretary and Deputy General Counsel
Elizabeth A. Crosby
Associate General Counsel
Nancy Robinson Breuer
Marilyn Teher Shaw
Legal Assistant
Sarah E. Fontana
Assistant Secretary
Kathryn K. Baird
Staff Assistant
Carol A. Chrisi
Secretary
Montrice V. Connell

GALLERY ARCHIVES
Chief of Gallery Archives
Margarete F. Daniels
Senior Archivist
Anne G. Ritchie
Archives Technicians
Katherine Moore
Aggie W. Turner

OFFICE OF EXTERNAL AFFAIRS
External Affairs Officer
Joseph J. Kravco
Assistant to XAO and Chief of Visitor Services
Sandra Creighton
Program Specialist
Lisa Scalf-Hammon
Staff Assistants
Eve Blackburn
Ellen Bryant
Franchise Linde

DEVELOPMENT
Chief Development Officer
Ruth Anderson Cogshell
Senior Development Associates
Caitlin Dicken Seville
Deputy Development Officers
Patricia A. Donovan
Melanie Jarratt Wolfe
Development Officer, Foundation Relations
Melissa B. McCracken
Development Officer, Annual Giving
Margaret A. Porta
Development Specialists
Liz Hutchinson
Tanaka Lee
Salina R. Muehl
Randi A. Nordhelm
Research Associate
Rita Monner
Network Administrator
John Carstens

Annual Giving Associate
Jennifer English
Annual Giving Assistant
Abbie Sprague
Staff Assistants
Karen Kreizer
Pamela Turner

CORPORATE RELATIONS
Chief Corporate Relations Officer
Sandra Masur
Deputy Corporate Relations Officer
Christine M. Myers
Senior Corporate Relations Associate
Diane D. Colaneci
Executive Assistant
Katharine C. Labib
Program Specialists
Jeanette Crangle Beers
Staff Assistant
Stephanie R. Miller

PRESS AND PUBLIC INFORMATION
Press and Public Information Officer
Deborah Ziska
Publicist
Nancy H. Starr
Patricia M. O'Connell
Program Assistant
Lisa W. Kirkland
Staff Assistant
Vanessa York
Receptionist
Mary McCormack

SPECIAL EVENTS
Assistant to the Director for Special Events
Geneva O. Higgins
Staff Assistant
Pauline M. Watson
Assistants
Catharine Barnett
Audrey Carlson
Kara Dickey
Katherine J. Innes
Kerry O'Donnell
Christina C. Rich
Betsy Welch

SPECIAL PROJECTS
Special Projects Officer
Penelope Jenkins
Special Projects Associates
Susan Eveshesh
Heather Sack

VISITOR SERVICES
Deputy Chief of Visitor Services
Carole Burton
Senior Exhibition Supervisor
Frances Winston
Exhibition Aides
Yrj o Arminian
Catherine Karzneresch
Jean Langley
Angela Rooney

HORTICULTURE
Chief of Horticulture
Donald Hard
Assistant Horticulturist
Diane Cina
Horticulturists
Dorothy Armstrong
Marge Church
David Gentile
Julie Goodison
ART INFORMATION

VOLUNTEERS

Claire Ackerman
Elsie Aranda
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