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PROCEEDINGS OF THE ANNUAL MEETING
OF THE BOARD OF REGENTS
SMITHSONIAN INSTITUTION

January 24, 1973

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PROCEEDINGS OF THE MEETING OF THE

BOARD OF REGENTS

SMITHSONIAN INSTITUTION

January 24, 1973

Hour of Meeting

The meeting of the Board of Regents was convened by the Chancellor at Hillwood, the Marjorie Merriweather Post estate at 5:05 p.m.

Attendance

Chief Justice Warren E. Burger, Chancellor
John Paul Austin
John Nicholas Brown
William A. M. Burden
Crawford H. Greenewalt
Caryl P. Haskins
A. Leon Higginbotham
James E. Webb
Senator J. W. Fulbright
Senator Henry M. Jackson
Senator Hugh Scott
S. Dillon Ripley, Secretary

Absent were the Vice President, Representatives Rooney and Minshall (Mr. Mahon did arrive late), and Messrs. Goheen and Watson.

Also in attendance were Assistant Secretaries Brooks, Blitzer, Challinor, Perrot, and Euell; Treasurer T. Ames Wheeler; General Counsel Peter G. Powers; Consultant James Bradley; Executive Assistant to the Secretary, Christian Hohenlohe; and Administrative Officer, Dorothy Rosenberg.

Welcome to New Regents

The Chancellor welcomed the following newly appointed members of the Board of Regents: Senator Henry M. Jackson appointed by the President of the Senate on January 3, 1973. John Paul Austin and Judge A. Leon Higginbotham, appointed by Joint Resolutions of the Congress, were attending for the first time. Representative William E. Minshall, appointed by the Speaker of the House on January 23, 1973, was unable to be present.

Report of the Executive Committee

Mr. Webb reported that the Executive Committee of the Board of Regents met in the Office of the Secretary on January 19, 1973, at 4:20 p.m. Attending were: James E. Webb, Chairman, Members Caryl P. Haskins and William A. M. Burden, Secretary Ripley, and staff members: Robert A. Brooks, T. Ames Wheeler, Dorothy Rosenberg, and Consultant James Bradley.

The Chairman, Mr. Webb, presented a summary of the Report of the Executive Committee.

[NOTE: During the reading of this report, the Regents discussed and took action on several of the items.]

New Senator Regent

Mr. Ripley announced that on January 3, 1973, the President of the Senate appointed Senator Henry M. Jackson as a member of the

Board of Regents of the Smithsonian Institution to succeed Senator Clinton P. Anderson, who did not run for re-election.

Mr. Ripley also advised that in a letter dated January 11, 1973, the Speaker of the House advised that he had reappointed Representatives George H. Mahon and John J. Rooney as Members of the Board of Regents of the Smithsonian for a term of two years. He advised also that the Minority Leader has not made his recommendation for replacing the late Representative Bow. [It was learned that on January 23, 1973, the Speaker of the House had appointed William E. Minshall of Ohio to replace the late Representative Bow as Member of the Board of Regents.]

Minutes of Meeting of November 20, 1972

The Executive Committee noted that the minutes had been sent on December 1, 1972, to the members of the Board and having no changes to suggest recommended approval of the Minutes of the meeting of November 20, 1972. A motion for approval of the Minutes was offered and it was:

VOTED that the Minutes of the November 20, 1972 meeting, as previously circulated, be approved.

Financial Reports

Mr. Webb requested Mr. Wheeler to give the Financial Report of the Federal and non-Federal funds of the Institution. This report, forwarded to each member of the Board in advance of the meeting, was included in the report of the Executive Committee.

The Executive Committee particularly noted the Investment Funds Summary which indicates that fund values have increased further in the fourth quarter of 1972. Mr. Burden stated that it was still too soon to pass judgment on the performance of our three investment managers.

Mr. Webb said that we owe a vote of thanks to Mr. Burden as Chairman of the Board of Regents Investment Policy Committee for its guidance in the handling of the Institution's investment funds.

Mr. Wheeler summarized and highlighted for the Board of Regents the financial report and pointed out that since the previous Regents' meeting the Office of Management and Budget (OMB) had reviewed our FY 1974 Federal appropriation request and allowed us to request from Congress a total of $56,438,000 for operations, an increase of $4,805,000 (9%) over actual FY 1973 -- only one-third of our original request. Basic science cuts seem to be occurring across the board among agency budgets this year and the Smithsonian has similarly suffered a sharp cut in our request for science programs. This presents a particularly difficult problem for our Astrophysical Observatory at a time when our new and distinguished Smithsonian Astrophysical Observatory Director will be reporting for duty. OMB did allow however important increases for the new Air and Space Museum, the Bicentennial Program, and improved protection and custodial activities. No provision was included at this time for the January 1973 Federal pay boost, but a supplemental request may be made later. The small $65,000 increase allowed for the Smithsonian Science Information Exchange will mean a continuing financial squeeze for that organization.

The $9,000,000 OMB allowance for the Excess Foreign Currency Program, if approved by Congress, would allow $4,000,000 for the preservation of archaeological monuments in Nubia as well as a $1,500,000 increase in this regular grant program.

The FY 1974 construction appropriation allowance by OMB totaling $5,070,000 would provide principally for the new $3,000,000 lion and tiger exhibit at the Zoo, as well as planning monies for Zoo parking facilities and improvements at Mt. Hopkins Observatory and the Silver Hill storage area plus planning for NMHT library addition.

Operations on the Institution's Private side for the first half of the current year are somewhat better than previously expected, principally because of excellent results from the Magazine. Present budget projections call for an FY 1973 surplus of about $225,000 for our unrestricted fund operations.

The Freer Gallery of Art is benefiting from increased endowment fund income from the Total Return investment policy and should live well within its income this year. The level of the Institution's grants and contracts is expected to rise by 5-10% this year.

The Institution's financial position is currently quite healthy with respect to cash and current fund investments which now total $5,500,000 reflecting not only the improved current unrestricted fund operations but also greater advance cash flow from higher level Magazine operations and substantial gifts for restricted purposes which have not yet been expended.

Mr. Wheeler pointed out that endowment funds as of December 31, 1972 show Total Return accomplishments since July 1, 1971 of 25% for the Freer Fund, 27 1/2% for the Consolidated Fund, 36% for Endowment Fund No. 3 and 19% for the Special Endowment Fund, -- as compared with a similar gain by the general market averages of about 20% in the same period.

The complete financial report follows.

FINANCIAL REPORT

On the following pages there are financial reports covering both Federal and non-Federal funds of the Institution. These include the projected figures for FY 1973 for both Federal and Private funds as well as the present status of our Federal appropriation request for FY 1974 (July 1, 1973-June 30, 1974). Actual results for FY 1972 have already been reported in detail in previous Regents' meetings and in the financial section of the recently issued Secretary's Statement for that year, but are also included for comparative purposes in the enclosed reports.

Federal Funds

The substantial increase in the Institution's Federal appropriation for FY 1973 was reviewed at the last Regents' meeting. Since then, the Office of Management and Budget response to our FY 1974 Federal appropriation request has been received and will shortly be presented for further review by Congressional Appropriation Committees.

For Operations -- As shown in the report on page 12, the FY 1974 OMB allowance for "Salaries and Expenses" amounting to $56,438,000 is $4,805,000 higher than our actual appropriation for FY 1973, but is only one-third of the $14,720,000 increase we requested.

Increases were allowed by OMB principally for previously legislated pay increases ($750,000); stepped up operations in preparation for the new Air and Space Museum ($765,000), for the Hirshhorn Museum ($150,000) and for the Bicentennial Program ($1,000,000); plus improved protection

and custodial activities ($875,000) and $965,000 for all other purposes. In general, sharp cuts were made by OMB in our request for funds for our science programs. None of the figures for this FY 1974 allowance nor for the FY 1973 Appropriation include provision for the 5.1% Federal pay boost which is effective this month and for which a supplemental appropriation request may be made later.

With respect to the Smithsonian Science Information Exchange, the $65,000 increase allowed for FY 1974 is minimal in relation to the needs of that organization, which is already so tightly squeezed financially in the current year that it has been necessary to limit the application of the general January 1973 salary increase to only the one-third of SSIE employees who are in the lower clerical grades; at the same time it was necessary to lengthen working hours to enable the Exchange to keep abreast of its increasing activity.

An Excess Foreign Currency appropriation of $9,000,000 for FY 1974, thus far allowed by OMB, if approved by Congress, will permit a $1,500,000 increase in the regular grant program, and $4,000,000 for a one-time project to preserve the archaeological monuments in Nubia. It may be recalled that Mr. Burden had suggested that the Smithsonian seek the assurance of Mr. Joseph Sisco, Assistant Secretary of State, confirming that our efforts to support the salvage of Philae Island monuments are in the national interest. Mr. Sisco did confirm this on November 2, 1972 in a telephone call with Mr. Ripley.

No estimates are of course as yet available as to the level of research grant and contract moneys to be expected in FY 1974, nor for private fund income from gifts, investments and miscellaneous sources; the total funding for operating purposes, however, should be well above the $70,300,000 now estimated for FY 1973.

For Construction -- Office of Management and Budget has also approved our requesting from Congress FY 1974 construction appropriations totaling $5,070,000, plus the remaining $27,000,000 for the new Air and Space Museum for which full contract authority was given with our 1973 appropriation. The total includes $3,850,000 for the Zoo ($3,000,000 for the new Lion and Tiger Exhibit, plus funds for repairs and for planning of parking facilities) and an additional $1,220,000 for various projects of which the principal ones are improvements at our Mt. Hopkins Observatory ($385,000), improvements to Silver Hill storage area ($250,000) and planning for the History and Technology library addition ($100,000).

Private Trust Funds

The Operating Statement for Private Funds shows that following a small $61,000 surplus for our unrestricted funds in FY 1972, we now project further improvement in current FY 1973 to a surplus in the area of $225,000. This is somewhat higher than the originally budgeted surplus of $200,000 which reflected expectations of better results for the Magazine, Museum Shops and Product Development royalties. Results

for the first half of the year encourage us to be somewhat more optimistic at this time. Most budgetary units are thus far reasonably on target, and the Magazine is currently expected to show a surplus of $125,000 or more this year. As may be seen on page 14, our "revenue-producing activities" overall should do better than break even this year despite our continued subsidy of Press operations and the start-up efforts of our National Associates Program. Thus, in current FY 1973, we should be able to complete another step in the rebuilding of our current unrestricted funds working capital, while at the same time making a modest beginning toward reestablishment of the Secretary's "Fluid Research Funds" -- i.e., grants to priority research projects for our scientists for which funds are not otherwise available.

Among our restricted fund accounts the Freer Gallery, aided by increased endowment fund income from adoption this year of the Total Return investment policy, should now live well within its income and rebuild its modest income reserve up to $175,000 by year end. Other restricted funds which are supported by income from endowment funds and also those restricted funds financed by gifts and private grants, should maintain roughly the same levels as for FY 1972, as shown in the bottom sections of page 13. Expenditures of contracts and grants received from Federal agencies are expected to rise by some 5-10% in current FY 1973.

Comparative balance sheets for our private trust funds given on page 15 show that the Institution's financial position is currently quite healthy with respect to cash and current fund investments which together now total approximately $5,500,000 compared with $4,650,000 on June 30, 1972, $3,440,000 a year earlier. These increases reflect not only the improved balance in current operations but also the greater advance cash flow from higher level magazine operations and substantial gifts for restricted purposes which have not yet been expended.

SMITHSONIAN MAGAZINE

First half year financial results of the Smithsonian Magazine have encouraged us to boost our estimate of its FY 1973 gross revenues by 5% over the original budget to a new projection of $4,425,000. This would be 30% higher than the $3,411,000 revenues of FY 1972. A net surplus of $125,000 or more for the year should be achieved, compared with the practically break-even gain of $2,500 last year.

Subscriptions continue to grow and are now estimated to be 380,000 by June 30, 1973, up from 310,000 a year earlier. Renewal rates and promotional returns continue to compare very favorably to those for other magazines. They are now closely in line with goals of 55% renewal for first-year members, 75% renewal for longer-term members and 1-1/2% acceptances from promotional mail-outs.

Advertising revenues seem likely to double those of last year -- $830,000 in FY 1973 vs. $421,000 in FY 1972 and $210,000 in FY 1971. This is being aided by our ability to boost again next month the guaranteed minimum subscription from 300,000 to 350,000, an action which carries with it a 17% increase in advertising rates.

A very favorable review of the growth and status of the magazine by Philip H. Dougherty in the N. Y. TIMES on December 5, 1972 gives further, impartial testimony to the fact that the Smithsonian has arrived.

SMITHSONIAN INSTITUTION FINANCIAL REPORT

The Smithsonian Institution derives its financial support as follows:

($1,000's)	FY 1974 (OMB Allow.)	FY 1973 (Projected)	FY 1972 (Actual)	FY 1971 (Actual)
FOR OPERATING PURPOSES:				
FEDERAL APPROPRIATIONS				
Salaries and expenses	$56,438	$51,633	$44,701	$36,895
Smithsonian Science Info. Exchange	1,665	1,600	1,600*	
Special Foreign currency program	9,000	3,500	3,500	2,500
Subtotal	67,103	56,733	49,801	39,395
Research grants and contracts		8,600	8,088	9,312
Nonfederal Funds:				
Gifts (excluding gifts to endowments)				
Restricted purpose		2,450	2,618	1,905
Unrestricted purpose		120	171	356
Income from endownment and current funds invested				
Restricted purpose		1,460	1,178	1,115
Unrestricted purpose		340	334	330
Miscellaneous		636	548	406
Total Operating Support		$70,339	$62,738	$52,819
CONSTRUCTION FUNDS (FEDERAL)				
National Zoological Park	$ 3,850	$ 675	$ 200	$ 200
National Air and Space Museum	27,000	13,000***	1,900	-
Joseph H. Hirshhorn Museum	-	-	3,697	5,200
Restoration and renovation of buildings	1,220	5,014	550	1,725
Total	$32,070	$18,689	$ 6,347	$ 7,125
ENDOWMENT FUND GIFTS & BEQUESTS		$ 54**	$ 44	$ 1,425
NUMBER OF PERSONNEL	12/31/72	6/30/72	6/30/71	6/30/70
Federal	2,379	2,338	2,332	2,238
Private	904	913	925	957
Total	3,283	3,251	3,257	3,195

*Previously funded by NSF grant
**For period July 1 through December 31, 1972
***Plus an additional $27,000,000 in contract authority for a total obligational authority of $40,000,000

PRIVATE FUNDS - OPERATING STATEMENT

$1,000's

UNRESTRICTED FUNDS	FY 1973 Projected	FY 1972 Actual	FY 1971 Actual	FY 1970 Actual	FY 1969 Actual
Income:					
Investment Income	$ 340.0	$ 346.7	$ 334.5	$ 323.2	$ 379.2
Gain (Loss) on Invest.	-	(15.6)	(4.5)	(41.9)	62.1
Gifts (Excl.Gifts to Nat'l Asso)	20.0	17.7	306.8	17.6	181.1
O/H Recovery & Adm. Fees	2,718.0	2,640.4	2,521.6	2,435.3	2,389.5
Other	233.0	154.7	219.8	444.1	167.2
Adj. to Accrual Basis	-	-	(11.6)	26.6	4.6
Total Income	$3,311.0	$3,143.9	$3,366.6	$3,204.9	$3,183.7
Expenditures: (Gain)					
Administrative	$3,118.0	$2,941.1	$2,982.6	$3,183.7	$2,916.2
Activities (Net) Magazine	(125.0)	(2.5)	209.0	471.9	70.0
Other(Incl Gifts to Nat Assoc)	93.0	143.9	325.2	516.2	405.8
Transfers	-	-		14.7	26.5
Total Expense	$3,086.0	$3,082.5	$3,516.8	$4,186.5	$3,418.5
Excess Income (Expenditures)	225.0	61.4	(150.2)	(981.6)	(234.8)
Balance End of Year	$2,006.1	$1,781.1	$1,719.7	$1,869.9	$2,851.5
RESTRICTED FUNDS					
FREER FUND					
Income:					
Investments	$ 868.0	$ 678.5	$ 673.6	$ 666.7	$ 640.6
Other	125.0	118.4	69.0	68.6	67.7
Total	$ 993.0	796.9	$ 742.6	735.3	708.3
Expenditures:					
Salaries & Benefits	$ 466.0	$ 437.7	$ 386.8	$ 356.7	$ 286.1
Purchases for Collections	233.0	122.9	249.9	208.1	258.2
Other	239.0	327.1	330.2	207.9	175.2
Total	$ 938.0	$ 887.7	$ 966.9	$ 772.7	$ 719.5
Excess Income (Expenditures)	$ 55.0	$ (90.8)	$ (224.3)	$ (37.4)	$ 11.2)
Balance End of Year	$ 174.8	$ 119.8	$ 210.6	$ 434.9	$ 472.3
OTHER RESTRICTED FUNDS					
Income	$ 600.0	$ 473.6	$ 414.4	$ 309.2	$ 320.9
Expenditures	590.0	484.1	328.0	275.4	395.4
Excess Income (Expend's)	$ 10.0	$ (10.5)	$ 86.4	$ 33.8	$ (74.5)
Balance End of Year	$ 440.8	$ 430.8	$ 441.3	$ 354.9	$ 321.1
GIFTS					
Income	$2,700.0	$ 2,898.5	$2,056.8	$2,386.6	$1,905.1
Expenditures	2,400.0	1,502.3	2,513.1	1,895.5	1,145.8
Excess Income (Expend's)	$ 300.0	$ 1,396.2	$ (456.3)	$ 491.1	$ 759.3
Balance End of Year	$2,805.9	$ 2,505.9	$1,109.7	$1,566.0	$1,074.9
CONTRACTS AND GRANTS					
Income	$8,600.0	$ 7,847.6	$9,317.0	$9,806.2	$11,525.5
Expenditures	8,400.0	$ 8,088.3	$9,312.4	10,825.1	$11,431.5
Excess Income (Expend's)	$ 200.0	(240.7)	$ 4.6	($1,018.9)	$ 94.0
Balance End of Year	$ 250.0	$ 50.0	$ 290.7	$ 286.1	$ 1,305.0

SMITHSONIAN REVENUE PRODUCING ACTIVITIES

$1,000's

	FY 1973 Projected	FY 1972 Actual	FY 1971 Actual
Smithsonian Magazine			
Sales & Revenues	4,425	3,411	2,418
Income (Loss) before Admin Costs	275	152	(109)
Less Admin Costs	150	150	100
Net Income (Loss)	125	2	(209)
Associates Program			
Gifts Received	120	145	46
Other Revenues	1,025	872	597
Income (Loss) before Admin Exp.	33	116	40
Less Admin Costs	51	42	31
New Income (Loss)	(18)	74	9
Museum Shops			
Sales & Revenues	1,540	1,374	1,020
Income (Loss) before Admin Costs	225	138	7
Less Admin Costs	125	119	87
New Income (Loss)	100	19	(80)
Smithsonian Press			
Sales & Revenues	80	127	148
Income (Loss) before Admin Costs	(87)	(91)	(136)
Less Admin Costs	13	20	23
Net Income (Loss)	(100)	(111)	(159)
Performing Arts			
Sales & Revenues	247	130	142
Income (Loss) before Admin Costs	8	(34)	(58)
Less Admin Costs	23	16	20
New Income (Loss)	(15)	(50)	(78)
Other			
Sales & Revenues	411	386	335
Income (Loss) before Admin Costs	(25)	(42)	11
Less Admin Costs	35	33	28
Net Income (Loss)	(60)	(75)	(17)
Total Activities			
Sales, Revenues & Gifts Rec'd.	7,848	6,445	4,706
Income (Loss) before Admin Costs	429	239	(245)
Less Admin Costs	397	380	289
Net Income (Loss)	32	(141)	(534)

$1,000's

PRIVATE FUNDS
COMPARATIVE BALANCE SHEET

CURRENT FUNDS

	12/31/72	6/30/72	6/30/71
Assets:			
Cash	822.7	463.8	649.1
Investments	4,682.0	4,186.2	2,788.7
Receivables	2,114.1	1,921.2	2,338.9
Inventories	642.6	567.2	522.9
Equipment	350.6	408.2	521.3
Prepaid expense	43.0	114.1	117.0
Deferred magazine subscription expense	830.0	749.2	404.5
Total Assets	9,485.0	8,409.9	7,342.4
Liabilities & Fund Balances:			
Notes Payable	343.7	383.7	654.6
Other Current Liabilities	1,062.8	1,207.3	1,514.9
Deferred magazine subscription income	2,296.7	1,931.3	1,400.9
Fund Balances:			
Unrestricted Funds	2,100.1	1,781.1	1,719.7
Restricted Funds:			
Unexpended Income-Freer	141.9	119.8	210.6
Unexpended Income-Other	438.3	430.8	441.3
Gifts, Grants & Contracts	3,101.5	2,555.9	1,400.4
Total Restricted Funds	3,681.7	3,106.5	2,052.3
Total Liabilities	9,485.0	8,409.9	7,342.4

ENDOWMENT FUNDS

Assets:			
Cash and Notes Receivable	1,644.5	1,394.4	261.7
Investments (Book Values)*	36,212.3	32,273.5	31,288.6
Loan to U.S. Treasury	1,000.0	1,000.0	1,000.0
Total Assets	38,856.8	34,667.9	32,550.3
Endowment Fund Balances:			
Freer	16,311.7	15,447.1	13,328.5
Other Restricted	17,319.6	13,873.7	14,166.8
Total Restricted	33,631.3	29,320.8	27,495.3
Unrestricted	5,225.5	5,347.1	5,055.0
Total End. Fund Balances	38,856.8	34,667.9	32,550.3
*Market Values		48,629.7	42,467.4

REAL ESTATE ACQUISITION FUNDS**

Real Estate (at cost or appraised value)	2,314.4	2,326.9	2,176.2
Fund Balances:			
Mortgage - Notes Payable	294.6	353.1	293.6
Fund Balance	2,019.8	1,973.8	1,882.6
Total Mortgage & Fund Bal.	2,314.4	2,326.9	2,176.2

($1,000's)
Market Values

SMITHSONIAN INSTITUTION
INVESTMENT FUNDS SUMMARY

By Fund

	Jun 30, 1971		Dec 31, 1971		Sep 30, 1972		Dec 31, 1972	
FREER FUND (TRP & TDPL)								
Cash	14	-%	79	-%	441	2%	285	1%
Bonds	5,710	31	4,139	21	2,859	13	2,731	12
Cv Bds & Pfd	638	3	4,843	24	3,911	18	3,208	14
Common	12,444	66	11,120	55	14,481	67	16,282	73
Total	18,805	100%	20,181	100%	21,481	100%	22,506	100%
Value Index	100.0		107.3		115.4		120.2	
Total Accomp	100.0		109.1		119.4		124.8	
Inc/Yr.	711 - 3.8% Mkt		692 - 3.4% Mkt		918*- 4.2% Mkt		918*- 4.1% Mkt	
CONSOLIDATED FUND (TDPL & DPB)								
Cash	4	-%	195	2%	90	-%	417	3%
Bonds	3,676	32	3,814	31	1,985	15	1,470	10
Cv Bds & Pfd	525	5	577	4	665	5	468	3
Common	7,203	63	7,737	63	10,669	80	11,745	84
Total	11,408	100%	12,323	100%	13,409	100%	14,100	100%
Value Index	100.0		107.6		116.6		122.9	
Total Accomp	100.0		109.7		120.8		127.6	
Inc/Yr. (T.R.)	574 - 5.0% Mkt		592 - 4.8% Mkt		575* - 4.3% Mkt		575*- 4.1% Mkt	
ENDOWMENT FUND NO. 3 (DPB, TRP, TDPL)								
Cash	-	-%	20	-%	805	5%	96	1%
Bonds	796	6	-	-	-	-	371	2
Cv Bds & Pfd	-	-	305	3	697	5	975	6
Common - Other	-	-	492	4	2,293	16	5,697	37
J&J Stock	11,531	94	11,603	93	11,031	74	8,430	54
Total	12,327	100%	12,420	100%	14,826	100%	15,569	100%
Value Index	100.0		102.2		128.5		134.8	
Total Accomp	100.0		102.5		129.2		135.8	
Inc/Yr (T.R.)	395* - 3.2% Mkt		395*- 3.2% Mkt		485*- 3.3% Mkt		485*- 3.1% Mkt	
SPECIAL ENDOWMENT FUND (DPB)								
Cash	31	2%	8	1%	71	5%	79	5%
Bonds	222	16	38	3	36	2	-	-
Cv Bds & Pfd	309	23	148	11	253	18	272	18
Common	795	59	1,123	85	1,065	75	1,164	77
Total	1,357	100%	1,317	100%	1,425	100%	1,515	100%
Value Index	100.0		97.1		105.4		113.0	
Total Accomp	100.0		99.2		110.7		118.9	
Inc/Yr	61* - 4.5% Mkt		61* - 4.6% Mkt		31*- 2.2% Mkt		31*- 2.0% Mkt	
STOCK MARKET AVERAGES - TOTAL ACCOMPLISHMENT INDEX (6/30/71 = 100.0)								
D-J Industrials	100.0		101.7		111.2		119.7	
S&P's 500 Stocks	100.0		103.9		114.8		120.7	

NOTES:

* Based on Total Return Concept of Income to be Withdrawn.

** J&J Stock

#Shares	119,800	117,800	88,600	64,600
Mkt Val/Sh	96-1/4	98-1/4	124-1/2	130-1/2
Total Mkt Val.	11,531	11,603	11,031	8,430
Div/Sh/Yr	43¢	43¢	44.72¢	44.72¢
Div Inc/Yr	51	51	40	29

The Annual Report of the Secretary for Fiscal Year 1972

It was noted that the Annual Report of the Secretary for Fiscal Year 1972 was circulated in galley proof form to the Board of Regents on October 16, 1972. Mr. Webb commented that it was a fine report. [Copies of the Annual Report were presented to each Regent .] The Committee recommended its acceptance by the Board of Regents. A motion for approval of the report was offered and it was:

VOTED that the Board of Regents accepts the Annual Report of the Secretary for the Fiscal Year 1972.

Introduction of Legislation

Mr. Ripley reviewed the status of the legislative programs of the Smithsonian Institution for the 93rd Congress. In addition to bills now being proposed, Mr. Ripley stated that other possible legislation would relate to a radio-radar telescope and to a bill which would establish certain senior level positions in the Smithsonian Institution in the Executive Level Salary Scale. Further information will be furnished after the Regents' Study Group organized under the Chairmanship of Caryl Haskins makes its report relating to compensation of senior positions at the Smithsonian Institution.

Museum Support Facilities

A legislative history, justification statement, and a draft bill were previously mailed to the Regents. Previous approval for this legislation had been granted by the Board of Regents as indicated in the following history of the proposed bill to plan and construct museum support and depository facilities for the Smithsonian Institution.

The consensus of the Committee was to support the Secretary in seeking enactment of this bill. The following resolution was proposed and it was:

> VOTED that the Congressional Members of the Board of Regents be requested to introduce and support legislation that would authorize the Smithsonian Institution to plan museum support facilities.

HISTORY OF BILL TO PLAN AND CONSTRUCT MUSEUM SUPPORT AND DEPOSITORY FACILITIES FOR THE SMITHSONIAN INSTITUTION

91st Congress

Approved by the Board of Regents on May 8, 1968, to be introduced in Congress.

Introduced in the Senate as S. 209 by Senators Anderson, Fulbright, and Scott on January 15, 1969. Referred to Senate Committee on Rules and Administration.

Referred to the Office of Management and Budget on December 19, 1968, and clearance received on February 20, 1969.

Introduced in the House as H. R. 13954 by Representative Frank Thompson on September 23, 1969.

Referred to the Committee on House Administration.

Joint Senate-House hearing held on September 23, 1969.

Full House Committee approval reported on September 24, 1969.

On March 16, 1970: denied a rule for floor action.

The Senate Committee on Rules and Administration approved the legislation on July 15, 1970. It was passed by the Senate on July 17, 1970, with a limit on the current authorization to $500,000 for preliminary planning and design.

92nd Congress

On October 12, 1971, Mr. Bow introduced H. R. 11201, an identical bill but containing a limitation of $500,000 for preliminary planning and design (the limitation as passed by the Senate in the previous session). This bill was referred to the Committee on House Administration and no further action was taken.

In the Senate on September 28, 1971, S. 2597 was introduced by Senator Anderson, Fulbright, Scott and Pell, referred to the Senate Committee on Rules and Administration, but no action was taken.

The bill currently contemplated would, if enacted, achieve the same objective of the previous bills.

MUSEUM SUPPORT FACILITIES

The Smithsonian Institution's present facilities and space in the Washington area are heavily concentrated in and around the national Mall, an area explicitly and properly dedicated to the use, education and enjoyment of the American public. The complex of Smithsonian activities encompassing exhibits, education, collections, conservation, research and support fully occupies its available space on the Mall and elsewhere. Yet each day the National collections of specimens and artifacts are growing, even with deliberate and selective acquisition policies, and are competing for the space on the Mall with the expanding public functions of the Institution. The collections themselves cannot be made properly available for study and exhibition unless they are well documented and conserved--activities which also require space. Space economies are being pursued, including more compact storage and access systems, programs of loan and transfer of collections, and traveling exhibitions. But the preservation and progress of essential public services require the development of plans for additional facilities to house the equally necessary but less visible service of collection management with its associated functions of preparation, conservation, care, study, and publications.

Two needs are apparent. Improved housing on existing sites should be achieved where feasible in the future for services remaining on the Mall such as central conservation research and training and central library services. The most immediate requirement is for a museum support facility in the service of collections

management and related museum needs. Such an annex to the national museums should be located away from the Mall but within the Washington area for efficient access. It must be within easy reach of the museums and designed for effective integration of its collections and work space with those on the Mall. It would serve as the port of entry to the Institution for new collections, including their registration and assessment for conservation purposes. Objects would be transferred to the Mall museums only when required for exhibition or for designated programs of research or reference. Objects would move back to the support facility when released from such needs. The facility would also incorporate space for on-site research, computer support for documentation, exhibits preparation, document distribution, and maintenance support. The facility would help to provide for the future a long range solution to the Institution's space problems, rather than short-term relief. A building site appropriate to these needs is being sought adjacent to the Institution's current holdings at the Suitland Federal Center in Maryland.

Authorization for planning is sought for these purposes.

DRAFT

A BILL

TO AUTHORIZE THE SMITHSONIAN INSTITUTION
TO PLAN MUSEUM SUPPORT FACILITIES

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, The Regents of the Smithsonian Institution are authorized to prepare plans for museum support facilities for the care, curation, conservation, deposit, preparation and study of the national collections of scientific and historical and artistic objects, specimens and artifacts, and for the related documentation of such collections of the Smithsonian Institution.

Sec. 2. The museum support facilities referred to in Sec. 1. shall be located on Federally owned land within the metropolitan area of the District of Columbia. Any Federal agency is authorized to transfer land under its jurisdiction to the Smithsonian Institution for such purposes without reimbursement.

Sec. 3. There are hereby authorized to be appropriated to the Smithsonian Institution such sums as may be necessary to accomplish the purposes of this Act.

Introduction of Legislation
Reservation of the last remaining site on the Mall

A legislative history, justification statement, and a draft bill to reserve the last remaining site on the Mall for museum purposes was also referred to the Regents in advance for their consideration.

The consensus of the Committee was to support the Secretary in seeking enactment of this legislation. The following resolution was proposed and it was:

> VOTED that the Congressional members of the Board of Regents be requested to introduce and support legislation that would reserve a site for the use of the Smithsonian Institution described as that portion of the Mall bounded by Third Street, Maryland Avenue, Fourth Street, and Jefferson Drive in the District of Columbia.

HISTORY OF MALL SITE ACQUISITION

91st Congress

The Board of Regents at its meeting on November 5, 1969, considered the desirability of proposing legislation to appropriate the last remaining site on the Mall as a site for a museum of man for the Smithsonian Institution.

On December 23, 1969, Mr. Bow introduced H. R. 15429 which was referred to the Committee on House Administration. No action was taken by that Committee.

On December 4, 1969, Senators Anderson, Fulbright, and Scott introduced S. 3206 which was referred to the Senate Committee on Rules and Administration. No action was taken by that Committee.

In the course of seeking clearances from the appropriate check points, we were advised by the Federal Planning and Projects Committee of the National Capital Planning Commission on April 2, 1970, that the Committee recommended that the Commission report favorably to the Bureau of the Budget and to the Senate Committee on Rules and Administration on the proposed legislation (S. 3206) to appropriate a site for the museum of man on that portion of the Mall bounded by Third Street, Maryland Avenue, Fourth Street, and Jefferson Drive, S. W.

Copy of that memorandum is attached.

92nd Congress

Identical legislation was not introduced in the 92nd Congress.

Legislation is presently being proposed as indicated by the attached draft bill and justification statement to reserve the last remaining site on the Mall for museum purposes.

NATIONAL CAPITAL PLANNING COMMISSION

WASHINGTON, D.C. 20576

MEMORANDUM OF ACTIONS TAKEN AT COMMISSION MEETING ON
APRIL 2, 1970
(Continued)

Executive Session

Present: Acting Chairman Edwards, Messrs. Banks, Dye, Horne, Lamm, Thiry and Wirth, and Col. Wilder.

13. Report of the Acting Chairman

No action.

14. Report of the Executive Director

No action.

15. S. 3206, a bill "To appropriate a site for a museum of man for the Smithsonian Institution" (NCPC File No. 0715)

Mr. Thiry (on behalf of the Federal Planning and Projects Committee) MOVED the approval of the report of the Committee (Attachment No. 10). The motion was seconded by Mr. Wirth. UPON MOTION by Mr. Horne, seconded by Mr. Dye, and unanimously carried, the report of the Committee was amended by substituting the word "designate" for the word "appropriate" in the first sentence of the report. Mr. Thiry's motion to approve the report of the Committee, as amended, was unanimously carried.

Attachment No. 10

NATIONAL CAPITAL PLANNING COMMISSION

WASHINGTON, D.C. 20576

NCPC File No. 0715

S.3206, A BILL "TO APPROPRIATE A SITE FOR A MUSEUM OF MAN FOR THE SMITHSONIAN INSTITUTION"

Report of the Federal Planning and Projects Committee

April 2, 1970

The Committee recommends that the Commission report favorably to the Bureau of the Budget and to the Senate Committee on Rules and Administration on the proposed legislation, submitted by the Smithsonian Institution, to appropriate a site for a Museum of Man on that portion of the Mall bounded by Third Street, Maryland Avenue, Fourth Street and Jefferson Drive, S.W.

* * * *

The Committee has reviewed S.3206, a legislative proposal of the Smithsonian Institution which would appropriate to the Smithsonian Institution a site on the Mall bounded by Third Street, Maryland Avenue, Fourth Street and Jefferson Drive, S.W., for the National Museum of Man.

The General Development Plan for the Mall, as submitted by the National Park Service and endorsed in concept by the Commission on September 15, 1966, indicated this site as part of the park-like open space on the Mall rather than as a future building site.

However, in view of the Addition to the National Gallery of Art to be located directly across the Mall from this site and the modification to the Mall Plan approved by the Commission on July 10, 1969, to incorporate the Addition, the Committee believes that:

1. The proposed Museum use for the site is in keeping with existing types of uses along the Mall and is considered appropriate, and

Attachment No. 10

2. The Mall Plan should be modified to reflect this site as a future building site for the proposed museum.

Building lines have been established for the site, as shown on NCPC Map File No. 1.41(05.20)-1201, and any proposed museum building would be required to conform to these building lines. In addition, the site and building plans for any museum, in both preliminary and final stages, are subject to Commission review and approval in accordance with Section 5 of the National Capital Planning Act of 1952, as amended, and Section 16 of the Act of June 20, 1938 (D. C. Code, Section 5-428).

RESERVATION OF MALL SITE FOR FUTURE PUBLIC USES OF THE SMITHSONIAN INSTITUTION

Long standing policies guiding the development of the Mall have reserved land use almost entirely to museums, galleries, and similar public uses. With construction of the addition to the National Gallery of Art on the square bounded by Third Street, Madison Drive, Fourth Street, and Pennsylvania Avenue, the north side of the Mall is fully committed to use. To assure that the last remaining square on the southern side is used for public purposes, and to balance the Gallery addition now under construction, legislation is now needed to reserve the site bounded by Third Street, Maryland Avenue, Fourth Street, and Jefferson Drive for the future public uses of the Smithsonian Institution.

If now legislatively reserved for this purpose, the site at some future date will be available to complete the Smithsonian complex of institutions for public education and enjoyment. At the appropriate time, the new museum would be submitted for specific construction authorizing legislation by the Congress. Thus, the present proposal looks to the future and will assure the orderly and proper development of the Mall.

The land proposed to be reserved is owned by the Federal Government and its reservation would entail no cost.

A BILL

TO RESERVE A SITE FOR THE USE OF THE SMITHSONIAN INSTITUTION

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the portion of the Mall bounded by Third Street, Maryland Avenue, Fourth Street, and Jefferson Drive, in the District of Columbia, is reserved as a site for the future public uses of the Smithsonian Institution.

Procedures for use of Smithsonian Institution facilities for special events

Mr. Webb was pleased to note that the Secretary has made a review of existing policy related to the use of Smithsonian facilities for special events. This review has resulted in a revised policy, rewritten to establish tighter administrative requirements and controls.

[NOTE:

Discussion of Smithsonian Television Programs was considered as the last item on the agenda.

Papers relating to the Executive Committee discussion are therefore included at the end of that discussion which begins on page 113.]

Other Executive Committee business:

Other items on the agenda were considered and are noted where appropriate.

Information Items:

Visit to the Ft. Pierce Bureau

As has previously been proposed, the Secretary inquired as to the advisability of scheduling a visit to the Ft. Pierce Bureau, Ft. Pierce, Florida, to inspect the facility and the research being conducted there.

The trip would be patterned after the very successful visit to the Smithsonian Tropical Research Institute last year by a number of the members of the Board of Regents.

Presentation of James Smithson Society Medallion

At the Regents' dinner on January 24, 1973, the James Smithson Society Medallion will be awarded to Mrs. Marjorie Merriweather Post and accepted for her by one of her daughters.

Suggested dates for May 1973 Meetings

Executive Committee, Wednesday, May 2, 1973

Board of Regents, Wednesday, May 9, 1973.

The meeting adjourned at 6:30 p. m.

Respectfully submitted:

/signed/

James E. Webb
Chairman, Executive Committee
Board of Regents

A motion for approval of the report was offered and it was:

VOTED that the Board of Regents approves the Report of the Executive Committee (excluding the TV item) and directs that it be included in the minutes of the present meeting.

National Armed Forces Museum Advisory Board

Mr. Brown, Chairman of the National Armed Forces Museum Advisory Board, reported that a meeting of that Board had been held this morning (January 24, 1973). Among the matters discussed were:

-- Conversations are continuing with the National Park Service of the Department of the Interior, working toward a cooperative agreement between them and the Smithsonian Institution for the use of Fort Washington as the site for the Bicentennial celebration and thereafter.

-- It was agreed to proceed immediately with the announcement of the establishment of the Dwight D. Eisenhower Institute for Historical Research in the National Museum of History and Technology, under the guidance of the National Armed Forces Museum Advisory Board.

Mr. Brown mentioned the status of the suit against the Smithsonian by Expeditions Unlimited, Inc., being handled by the Justice Department and relating to Tecumseh. The Regents had been advised of the jury verdict by telegram and this was followed up by a detailed report.

It was observed that we must await the outcome of the two motions now pending before the trial judge.

Additional information will be furnished to the Regents as it is received.

Report of the National Collection of Fine Arts Commission

Mr. Ripley explained that the Board of Regents by statute has various responsibilities for the National Collection of Fine Arts including the responsibility to maintain a worthy standard for acceptance or other acquisition of art objects.

Consequently, at each January meeting reports of the two meetings held annually by the National Collection of Fine Arts Commission are submitted to the Board of Regents for approval.

The Executive Committee after considering these reports recommended that the listed acquisitions be revised to include the purchase price.

A motion for approval of the reports was offered and it was

VOTED that the Board of Regents approves the actions recommended by the National Collection of Fine Arts Commission at its meetings of May 9, 1972, and December 5, 1972.

National Collection of Fine Arts Commission Meeting

The winter meeting of the National Collection of Fine Arts Commission was held in the David E. Finley Conference Room on December 5, 1972, with eleven members attending.

Minutes of the Commission meeting held May 9, 1972 were approved unanimously.

Report of the Secretary

Mr. Ripley stated that the Smithsonian was very pleased with activities of the National Collection, especially with its exhibitions and its work with young people, which have solicited much favorable comment.

In order to make NCFA/PG building more independent and simplify administration, the Building Manager is now directly under the Directors.

Mr. Ripley reported that during the summer there was a concession to have food served in the courtyard, which was very successful. The 7th Street corridor of the first floor is to be renovated for a restaurant.

Commission Membership

The Commission voted to reelect the following members whose terms expire in 1972 and to submit their names to the Board of Regents for approval:

Page Cross
David Finley
Martin Friedman
August Heckscher
Thomas C. Howe
Charles H. Sawyer
Mrs. Otto L. Spaeth

Mr. Burden and Mr. Baskin, whose terms expire, were to be asked if they wish to continue since they have rarely attended.

Reelected by the Commission for office were:

Thomas Howe - Chairman
Page Cross - Vice Chairman
S. Dillon Ripley - Secretary

The Commission voted to recommend the following people for membership in the Commission, should they be willing to serve:

Mrs. Guiberson of Dallas
Mr. Harold Rosenberg
Mr. David Kreeger
Mrs. Walter Mondale

Report of the Director

Mr. Taylor reported on various staff changes:

The Smithsonian Institution Traveling Exhibition Service is to be transferred to the Office of Museum Programs January 1, 1973;

The name of the International Art Program has been changed to Office for Exhibition Programs Abroad;

Harry Lowe is now the Assistant Director for Operations;

Walter Hopps has joined the staff as Visiting Curator for Contemporary Painting and Sculpture; and

Robert Tyler Davis is Assistant to the Director for the Collections.

Three new permanent galleries have been opened on the second floor, and the Discover Gallery on the first floor is now open and has been turned over to the Education Department.

The Lincoln Gallery is still closed. Metro is planning on putting a temporary ceiling over the first half of the gallery and replacing all of the cornice.

Presentations

Mr. Darrel Sewell, Curator of Education, gave a presentation to the Commissioners on the program of the Education Department.

Dr. Lois Fink discussed the purpose of the Research Program in its relation to students and scholars of American art.

Slides were shown to the Commissioners of the major exhibitions that were held during the summer and fall.

Works Presented

Recent accessions of the National Collection of Fine Arts were approved by the Commission unanimously.

. . . . . .

WORKS ACCEPTED BY THE NATIONAL COLLECTION OF FINE ARTS COMMISSION

December 5, 1972

PAINTINGS - GIFTS

ARTIST		TITLE	MEDIUM	DIMENSIONS (IN.)	SOURCE
ETHEL ISADORE BROWN	1.	St. John on Patmos 1894	oil on canvas	54 x 42	Gift of Miss Frances Smyth
CHARLES BIRD KING (1785-1862)	2.	Juvenile Ambition 1852	oil on canvas	45 x 35	Gift of Scott Lentz
HERMAN MARIL (1908)	3.	Interior with Cat	oil on canvas	60 x 50	Gift of Mr. Jules Horelick
* KEITH MARTIN (1911)	4.	Altar Table 1966	oil on canvas	30 x 38	Gift of Mrs. Ruth M. Bernstein
WILLIAM PAGE	5.	Portrait of an Unknown Man 1835-1838	oil on canvas	27 x 20 1/4	Gift of the Archives of American Art
JOHN SLOAN	6.	Travelling Carnival, Santa Fe	oil on canvas	29 1/4 x 25 1/2	Gift of Cyrus McCormick
ROBERT WALTER WEIR (1803-1889)	7.	Moses	oil on canvas	20 1/8 x 24	Gift of Rev. De Wolf Perry
THEODORE WORES (1860)	8.	Fishmonger in Chinatown, San Francisco 1881	oil on canvas	35 x 46	Gift of Dr.s' Ben & A. Jess Shenson

* Location - NCFA Third Floor Exhibition Area

PAINTINGS - PURCHASES

JOHN F. FRANCIS (1810-1885)	9. Luncheon Still Life	oil on canvas	25 x 30	Purchase from Mrs. L.A. Poole $2,500.00
MORGAN RUSSELL (1886-1953)	10. Nu-Assis	oil on canvas	28 3/4 x 21 3/4	Purchase from Lucien Goldschmidt, Inc. $2,700.00 (both)
	11. Untitled (Still Life)	oil on canvas	14 7/8 x 17 3/4	
ALMA THOMAS (1895)	12. Gray Night	acrylic on canvas	69 x 57	Purchase from the artist $800.00

PAINTINGS - TRANSFERS

* STUART DAVIS (1894-1964)	13. Abstract Landscape	oil on canvas	22 5/8 x 9 3/4	Transfer from GSA
LOREN MACIVER (1909)	14. Downstairs	oil on canvas	29 7/8 x 19 1/2	Transfer from GSA
* JOSEPH STELLA (1880)	15. Metropolitan Port	oil on canvas	35 1/8 x 29 1/4	Transer from GSA

MINIATURES - PURCHASES

THOMAS S. CUMMINGS (1804-1894)	Portrait of Eliza Hooper 1828	watercolor on ivory	3 1/2 x 2 3/4	Purchase from Adam A. Weschler & Son, Inc. $450.00

* Location - NCFA Third Floor Exhibition Area

SCULPTURE - GIFTS

EUGENIE GERSHOY (1901)	Virgil Thompson	bronze	17 1/2 x 7 x 8	Gift of Prof. & Mrs. Leo Gershoy
	Raphael Soyer	bronze	20 x 9 o/2 x 7 1/2	
ALBERT LAESSLE (1877-1954)	A Collection of 90 Sculptures and medals, represented by:			
	Turkey	bronze	32 x 24 1/2 x 24 1/2	Gift of the Heirs of Albert Laessle
	Paul Laessle	plaster bust	14 x 7 x 7 1/2	
	Abandoned	bronze	4 1/2 x 5 x 6 1/2	
	Toad	bronze	4 x 6 x 4	
* ELIE NADELMAN (1885)	Dancer	bronze	ca. 30 high	Gift of Countess Helen Naselli in memory of Count Giovanni Naselli
* ANNE TRUITT	Keep 1962	wood	72 high	Gift of Mr. and Mrs. Philip Sterne
HEINZ WARNEKE (1895)	Elegance	stone	17 1/4 x 8 1/4 x 7 3/4	Gift of Mrs. Julia Bretzman Helms

* Location - NCFA Third Floor Exhibition Area

PRINTS AND DRAWINGS - GIFTS

JAMES E. ALLEN (1894-1964)	A Collection of 51 Prints, Represted by:			
	The Builders 1933	etching	9 7/8 x 11 7/8	Gift of the Family of James E. Allen
	Pipe & Brawn	lithograph	11 7/8 x 14 3/8 (image)	
STEPHEN ANDREWS (1922)	Funda II 1970	acrylic wash on paper	24 x 18	Gift of the artist
LILA OLIVER ASHER (1921)	Persephone	paper print	13 x 31	Gift of the artist
WANDA GAG (1893-1946)	Untitled ca. 1930	lithograph	7 5/8 x 10 3/4 (image)	Gift of Mrs. Walter Loucheim
BENJAMIN KOPMAN (1887-1965)	Refugees 1926	gouache wash drawing	19 3/4 x 28 3/8	Gift of Dr. and Mrs. James Rudel
ELAINE MARCUS LANGERMAN	I Made Me Gardens and Parks 1972	pen and ink	30 1/16 x 22 5/16 (sheet)	Gift of the artist
EUGENE LARKIN (1921)	The Bystander ca. 1959	woodcut	26 x 18 3/8 (image)	Anonymous Gift
CHARLES MAGNUS (PUBLISHER) (ac. 1854-1877)	View of Washington City	engraving	5 3/4 x 8 7/8	Gift of Mr. and Mrs. David H. Kushner
	Washington D.C.	engraving	5 1/4 x 8	
	The Presidents of Our Great Republic	engraving	6 1/4 x 8 1/8	

PRINTS AND DRAWINGS - GIFTS Continued

KEITH MARTIN (1911)	Witch Box 1964	collage	12 x 10	Gift of the artist
	Dried Leaves 1965	pencil drawing	23 1/2 x 17 5/8	
	#46 Disaster Area 1970	pencil & wash	23 1/2 x 17 3/4	
	Yellow Lily #1 (Ghent) 1971	pencil drawing	16 3/4 x 14	
KENNETH HAYES MILLER (1876-1952)	Untitled (Two Shoppers) ca. 1930	etching	7 15/16 x 9 7/8 (plate)	Gift of The Zabriskie Gallery
ESTA NESBITT	Collection of 33 Xerography prints and Documentary material, represented by:			
	#9 1971	xerograph	8 1/8 x 10 15/16	Gift of the artist
	#53 1971	xerograph	8 1/8 x 9 7/8	
	Everyman fades out-comes in 1971	xerograph	5 1/2 x 14 7/8	
CLAES OLDENBURG (1929)	Typewriter Eraser as Tornado 1972	off-set lithograph	26 9/16 x 17 15/16 (sheet)	Gift of Mrs. Adelyn Breeskin

PRINTS AND DRAWINGS - GIFTS Continued

FERDINAND R. PETRIE	Jersey Shore	watercolor	29 1/2 x 37 1/2	Gift of the artist (Currently on Museum Loan)
	Stevensburg Bridge	watercolor	29 1/2 x 37 1/2	
	Garret Mountain	watercolor	21 7/8 x 27 7/8	
	Clouster Boat	watercolor	23 7/8 x 27 5/8	
ALEX REDEIN	Low Tide at the Flats	gouache & collage	19 5/8 x 25 1/2	Gift of the artist
KARL SCHRAG	Ecce Homo 1940	aquatint & etching	12 x 12 (plate)	Gift of Mrs. Walter Loucheim
WALTER SHIRLAW (1838-1909)	The Gate Slide	watercolor & pencil drawing	9 x 5 3/8 (sheet)	Gift of The Zabriskie Gallery
BENTON SPRUANCE (1904-1967)	God Bless America 1951	lithograph	21 x 13	Anonymous Gift
CATRYNA TEN EYCK (1931)	Red Maple #3 1971	serigraph	24 x 20 (image)	Gift of Seymour Graphics
	American Elm #1 1971	serigraph	24 x 21 (image)	
JOHN FERGUSON WEIR (1841-1926)	Untitled (Kalorama)	pencil	6 3/8 x 9 7/8 recto-verso	Gift of Rev. De Wolf Perry
	Untitled (Kalorama)	pencil	6 3/8 x 9 7/8 recto-verso	
A Collection of 12 Contemporary Prints by Various Artists, Represented by:				
HERB JACKSON	Passage 1972	lithograph	18 x 29 5/8 (sheet)	Gift of Dr. Christopher A. Graf and Janet Graf
MISCH KOHN (1916)	Long Beaked Bird 1970	lithograph	28 1/2 x 19 3/4 (image)	

PRINTS AND DRAWINGS - PURCHASES

** THOMAS HART BENTON (1889)	Self Portrait 1971	lithograph	19 5/8 x 13 13/16	Purchase from The Hom Gallery $350.00
** LEON BERKOWITZ (1915)	Dualities No.1	lithograph	29 3/4 x 21 3/4	Purchase from the artist $185.00
LEE BONTECOU	Wish Well 1967	etching & aquatint	26 1/8 x 17	Purchase from Associated American Artists $112.50
** JOHN CAGE (1912)	Not Wanting to Say Anything About Marcel 1969	lithograph	27 1/2 x 40 (sheet)	Purchase from Graphics International Ltd. $250.00
RALSTON CRAWFORD (1906)	Lafayette Street 1954	lithograph	16 1/4 x 22 1/8 (image) $78.00	Purchase from the Bertha Schaefer Gallery $194.00
	The Table 1955	lithograph	9 3/4 x 17 (image) $53.00	
	The Class #4 1955	lithograph	12 5/8 x 19 5/8 (image) $63.00	
ADOLF DEHN (1895-1968)	Untitled (Easter Parade) ca. 1940-49	lithograph	9 3/4 x 13 3/8 (image)	Purchase from the June 1 Gallery of Fine Arts $25.00
** RICHARD DIEBENKORN (1922)	Number Five 1965	etching & aquatint	9 3/8 x 6 7/8 (plate)	Purchase from the Martha Jackson Gallery $202.50

** Location - "Recent Acquisitions" Exhibition

*** FRANK DUVENECK (1848-1919)	Bridge of Sighs II 1885	etching	12 x 9 3/4 (plate)	Purchase from the Lunn Gallery, Inc. $250.00
MARY FORNANCE (1847-1937)	Sea Shells	lithograph	12 5/8 x 17 1/4 (sheet) 30.00	Purchase from Mrs. Charles Clement III $60.00
	Landscape ca. 1878	lithograph	10 7/8 x 16 11/16 (image) 30.00	
HELEN FRANKENTHALER (1928)	Nepenthe 1972	aquatint	15 11/16 x 24 5/16 (plate)	Purchase from the Fendrick Gallery $450.00
HENRICK GLINTENKAMP (1887-1946)	Street, Granada 1922	woodcut	6 1/8 x 8 5/8 (image) 25.00	Purchase from Paintings and Drawings, Ltd.
	Sailor on Board S.S. Flandre ca. 1925	woodcut	4 x 2 7/8 (image) 25.00	$75.00
	For Horace Liveright 1929	woodcut	6 x 5 (image 25.00	
MARSDEN HARTLEY (1877-1943)	Waxenstein 1933	lithograph	13 1/8 x 10 1/4 (image)	Purchase from Associated American Artists $367.00
JOHNNIE JOHNSON (1943)	Under the Sea 1970	aquatint with drypoint	16 x 14 1/2	Purchase from the Lakeside Studio $27.00
** LESTER JOHNSON (1919)	Men Walking 1971	lithograph	22 1/4 x 29 7/8 (image)	Purchase from the Martha Jackson Gallery $247.50
MORRIS KANTOR (1896)	Head 1932	drawing	11 5/16 x 14 3/8 (sheet)	Purchase from the Zabriskie Gallery $300.00
LOUIS LOZOWICK (1892)	Drawbridge 1939	drawing	16 x 8 1/2 (image)	Purchase from the Zabriskie Gallery $600.00

** Location - "Recent Acquisitions" Exhibition
*** Location - "Granite Gallery"

PRINTS AND DRAWINGS - PURCHASES, Continued

** REGINALD MARSH (1898-1954)	Irving Place Burlesk 1929	etching	7 13/16 x 9 7/8 (plate)	Purchase from Graphics International, Ltd. $400.00
KENNETH HAYES MILLER (1876-1952)	Untitled (Saleswomen) ca. 1930	etching	4 15/16 x 5 15/16 (plate) $90.00	Purchase from the Zabriskie Gallery $270.00
	Untitled (Shopper and Salesgirl) ca. 1930	etching	8 7/16 x 6 7/16 (plate) $90.00	
	Untitled (Woman with Umbrella) ca. 1930	etching	4 15/16 x 3 15/16 (plate) $90.00	
JEROME MYERS (1867-1940)	Lemon Vendor 1905	etching	6 7/8 x 5 1/8 (plate)	Purchase from the Kennedy Galleries $122.85
**** LOWELL NESBITT (1933)	Untitled (Renwick Gallery Staircase)	pencil drawing	42 x 30 1/4 (sheet)	Museum Purchase, Commissioned for the Renwick Gallery Opening
STEPHEN PARRISH (1846-1938)	On the Schroon-Drought 1880	etching	4 13/16 x 7 15/16 (plate)	Purchase from the Kennedy Galleries $122.85
** MATT PHILLIPS (1927)	A Summer's Day 1972	monotype, pastel & pencil	19 5/8 x 14 (image)	Purchase from the artist $225.00
** KEN PRICE (1935)	Chairs, Table, Rug, Cup 1971	serigraph	51 1/2 x 41 1/2 (image)	Purchase from the Fendrick Gallery $270.00
LOUIS SCHANKER (1903)	Football Players	woodcut	9 7/8 x 13 3/4 (image)	Purchase from Associated American Artists $36.00

** Location - "Recent Acquisitions" Exhibition
**** Location - Renwick Gallery

PRINTS AND DRAWINGS - PURCHASES, Continued

BENTON SPRUANCE (1904-1967)	Arrangement for Drums 1941	lithograph	9 1/2 x 14 11/16 (image)	Purchase from the June 1 Gallery of Fine Arts $100.00
LAURA VOLKERDING	Eclipse 1976	intaglio	15 7/8 x 19 3/4 (plate)	Purchase from the Lakeside Studio $67.50
ABRAHAM WALKOWITZ (1880-1965)	Cityscape ca. 1917	lithograph	15 9/16 x 10 1/4 (image)	Purchase from the Zabriskie Gallery $150.00

PRINTS AND DRAWINGS - TRANSFERS

STUART DAVIS (1894-1964)	Abstraction	watercolor & gouache	10 7/8 x 12 1/4 (image)	Transfer from GSA
PRESCOTT JONES (1904)	McKinley Park Station in Snow ca. 1933-1943	watercolor	19 1/8 x 25 9/16	Transfer from GSA
SACHA KOLIN	Untitled	watercolor	11 x 13 5/8	Transfer from MHT, Division of Graphic Arts
	Untitled	watercolor	12 x 18	
EDWARD PENFIELD (1866-1925)	Merry Xmas 1921: Edward Penfield Pelham Manor N.Y.	linoleum cut	11 7/8 x 15 7/8 (page)	Transfer from the Archives of American Art

DECORATIVE ARTS - GIFTS

UNIDENTIFIED ARTIST	Pendant	diamond & onyx	3 1/2 x 1 1/8	Gift of Natalie C. and Laura D. Barney in memory of Romaine G. Brooks
UNIDENTIFIED ARTIST	Two Wine Coolers early 20th C.	silver plated	11 3/4 x 10	Gift of Mr. and Mrs. M.B. Furman
UNIDENTIFIED ARTIST	Twelve Plates (Royal Worcester) 1885	ceramic	9 1/4 diameter	Gift of Mr. and Mrs. M.B. Furman

MINUTES OF THE SPRING MEETING OF THE

NATIONAL COLLECTION OF FINE ARTS COMMISSION

May 9, 1972

The spring meeting of the National Collection of Fine Arts Commission was held in the Docent Lounge of the Renwick Gallery, and later in the auditorium of the Fine Arts Building, on Tuesday, May 9, 1972.

ATTENDANCE

Those present were:

Thomas C. Howe, Chairman
H. Page Cross, Vice Chairman

David E. Finley
Walker Hancock
August Heckscher
Charles H. Sawyer
Eloise Spaeth (Mrs. Otto L.)
George B. Tatum

Also present were: S. Dillon Ripley, Secretary, Smithsonian Institution; Charles Blitzer, Assistant Secretary for History & Art, S.I.; Richard Grove, Deputy Assistant Secretary for History & Art, S.I.; Joshua C. Taylor, Director, NCFA; Robert Tyler Davis, Special Assistant for the Collections, NCFA; Harry Lowe, Special Assistant for Exhibits and Museum Operations, NCFA; and George Riggs, Administrative Officer, NCFA.

The Chairman, Mr. Howe, called the meeting to order at 10:45 a.m. in the Docent Lounge of the Renwick Gallery. The minutes of the December 1, 1971 meeting, previously circulated, were approved unanimously. The Chairman expressed his pleasure in the newly opened Renwick Gallery and noted the extremely complimentary response of public and press. (Many of the Commissioners had the opportunity to visit the exhibitions prior to the meeting.) He then called on the Secretary for his report.

SECRETARY'S REPORT

Mr. Ripley commented with satisfaction on the new understanding between the United States Information Agency and the Smithsonian Institution regarding exhibitions abroad. A copy of the memorandum of agreement was furnished members. He expressed his particular pleasure in meeting at the Renwick Gallery, because from the time it was transferred to the Smithsonian

by President Johnson, there were five years of struggle to complete it, including the necessity of obtaining appropriations from Congress. The exterior is not yet complete. Cast iron ornaments on the roof are yet to be replaced, and it is hoped that two of the original sculptures by Moses Ezekiel can be restored to the two remaining niches on the west elevation of the building. He reported on the status of the Cooper-Hewitt Museum in New York, pointing out that the recent benefit at the Wildenstein Gallery had raised $25,000. However, five million dollars are needed to restore the building - the Carnegie Mansion -- and convert it to museum use. Congress has been asked for funds to support operation of the museum. A grant of one-half million dollars has been received from other sources.

Mr. Ripley reported that Mr. Frank Taylor had retired and that Mr. Paul Perrot would join the S.I. in August as Assistant Secretary for Museum Programs.

Although the Hirshhorn Museum is more than six months behind schedule, all seems to be progressing well. The Secretary expressed his satisfaction with the building as it is now taking shape, commenting that the museum, once opened, would be a great addition. The National Endowment for the Arts has received a healthy boost in its budget which benefits all associated with the arts. The Corcoran Gallery of Art continues to have difficulties but there is a happy cooperation between the Corcoran and the NCFA. It is good to have the Renwick Gallery and the Corcoran so close together. After briefly discussing the budget submission to Congress, the Secretary asked for questions. In reply to Mr. Howe, he pointed out that grants from the National Endowment for the Arts had to be matched by private funds.

The Chairman called on the Director for his report.

DIRECTOR'S REPORT

Mr. Taylor reported that the Renwick Gallery opened late in January with eight exhibitions. Some galleries will be changed infrequently, one area is allotted chiefly to exhibitions from abroad, and a large gallery is set aside for major temporary shows. The large gallery for temporary exhibitions is on the first floor, gallery 104, now showing Woodenworks, installed by NCFA's Office of Exhibition and Design. Exhibitions in other galleries for the opening were installed with the aid of the Office of Exhibits of the S.I. Eventually these will be replaced by exhibitions reflecting the same level of design as Woodenworks, produced by the NCFA staff.

A list of exhibitions held in the Fine Arts building was distributed, attesting to the activity of this program. Only two of the exhibitions were not organized by the museum staff. Mr. Taylor described plans for the large summer exhibition, National Parks and the American Landscape: An Approach to Nature in the 19th Century, to open on June 23.

The Director reported changes within the organization of the museum. He emphasized that the staff has been working extraordinarily well, and the museum has made very recognizable progress in its internal operation. A new organizational chart was distributed and explained. Robert Tyler Davis, formerly Assistant Director, is now giving his full attention to the collections, especially to the Gellatly Collection, and has taken on the new title, Special Assistant for the Collections. There is to be no assistant director as such. The operation of the museum under the director is divided into two parts: administrative activities, including personnel and budget; and museum operations, including all matters related to the development of exhibitions and galleries. In this latter category Mr. Harry Lowe, Curator of Exhibition and Design, is assuming a greater share of responsibility. The line of communication is determined by the nature of the transaction, and all have direct access to the Director on curatorial and policy matters.

It was pointed out that aside from usual gallery operations, the Renwick Gallery is a curatorial part of the museum, supported by other elements of the museum staff. There is also a separate Office of Research and Professional Training, which has to do with the research program, of visiting scholars and the training in museum practice. There are two offices that concern themselves with traveling exhibitions: the Smithsonian Institution Traveling Exhibition Service (SITES) and the International Art Program (IAP).

Referencing to Mr. Ripley's mention of the new agreement with USIA, Mr. Taylor pointed out that this is the first time there has been a detailed plan of procedure agreed to by both parties since the activity was taken over in 1966. In the new agreement USIA will handle all details of the exhibitions pertaining to their showing abroad, while the content is wholly the responsibility of the S.I. (NCFA). The cost of the program this year, including personnel, is less than $200,000, a decrease from the previous figure of $240,000. In the future, with savings on administrative overhead, this will decrease even more. There will be less organizing of original exhibitions expressly for USIA, and greater use of exhibitions from this and other museums.

The Director then commented on the United States exhibition in the current Venice Biennal. Although there was no intention to participate in the preparation of this exhibition or future Biennals, in accordance with

agreements reached in extensive conversations with the State Department and representation from the White House, pressure did come from various sources and Mr. Taylor called a meeting in New York City of museum directors and Mr. Schneidman of USIA to discuss the problem. It was determined that there should be an exhibition, and the Museum of Modern Art's International Council was asked to organize one show that would reflect the work of young artists and would be available for limited circulation. After a period of consideration, the Museum of Modern Art decided it could not produce the exhibition. Mr. Walter Hopps, who had earlier been asked to plan an exhibition for circulation, was then asked to adapt his ideas for Venice as a part of NCFA's program of exhibitions abroad. At the close of the Biennal, the show will travel in Europe under USIA. Assembling such an exhibition on short notice was difficult, but the staff, working with Mr. Hopps, has produced an excellent show. There is no intention of NCFA's sponsoring future biennals in Venice or elsewhere. The entire question of the United States representation abroad will be further discussed with directors of major museums in the autumn.

A new program started this year in Museum Training that will be in full force in September. Students usually with at least Master's degrees in the history of art, will be awarded a stipend of $5,000, the same as our research scholars, to spend a year preparing for museum work. A staff committee for museum training will supervise the program that will engage each intern in every section of the museum. It is hoped to make the museum an attractive option to the university for soundly prepared students in art. A new center for this work has been created on the third floor. The research program will have three doctoral students this year, and one post-doctoral fellow. There will be two interns in conservation. All of these are provided with fellowships either by the S.I. Board of Academic Studies or the NCFA.

The need for eating facilities has become increasingly urgent. The Women's Committee of the Smithsonian Associates has also been concerned about this, and space is being prepared. By summer there will be a contract for transient catering of good sandwiches and soft drinks.

The Metro excavation continues to be a serious inconvenience. In addition to the loss of the main entrance and the freight elevator, the Lincoln Gallery is still closed. Engineers will not commit themselves on the possibility of future damages, nor precisely when the Lincoln Gallery can again be opened.

There have been changes in several of the galleries and new galleries are being installed on the second floor. A selection of Rogers groups and paintings of the domestic scene will occupy one, and paintings by Dewing,

Thayer and LaFarge will be installed in two others. Two magnificent stained glass windows by LaFarge are eventually to be installed, but cannot be shown in their present condition. Some $12,000 is needed for their restoration.

Although the installation of Ryders on the second floor was originally planned as a temporary solution when Lincoln Hall was closed, the plan is now to make this a permanent installation.

Designs for the second floor gallery to display a selection of the Hiram Powers' original plasters has been completed. The miniature gallery is designed but must await more funds. Still in the planning stage is the first floor gallery of European art. Mr. Taylor described new storage facilities on the third floor (to be examined during the afternoon session), and the plans for improved storage in the remaining areas, planned for completion this year. Rather than "storage," these areas are looked upon as "study" or "consultation" areas. It is hoped that part of the garage can be converted for the storage of frames and heavy sculpture.

All of these developments are difficult to budget. The Office of Budget shows little enthusiasm for the needs of the collections and their maintenance, yet this work is absolutely essential to the museum. An increase is being asked for in the 1973 budget.

The Director then reviewed some of his thoughts concerning the future of the Collection. It should provide a documentation of the many currents of American art and not be restricted only to those examples found worthy for showing on the gallery walls. A problem in this long-neglected collection is conservation; an extraordinary task remains before works are presentable and in secure condition.

By the end of the fiscal year, all space suitable for gallery exhibition will have been opened, and all storage areas, although not wholly filled, will be in active use. In every area of the museum, there is space for both permanent and temporary display, in order that the entire museum be looked upon as an active enterprise. Only a small portion of the collection, however, can be shown at one time, and there is no further room for expansion. Cutting down the collection is not a solution; it must be realized that this is a basic reference collection, not just a museum for display. In fact, the collection must grow, both in the addition of recent works and in weakly represented areas of the past. Growth is made difficult by the scarcity of purchase funds.

Because of the demands of an expanded operation, only some $60,000 has been available for the acquisition of works of art. Further, with regard to space, workshop facilities have been provided for SITES and improvements are underway in the Barney Studio House to aid that operation. The offices for the international exhibition program have been set up in the Liberty Loan Building. This dispersal of activities has added to the burden of the staff. Our educational program needs more space, but there is none to be had.

The records of the collection are now on their way to being in exemplary shape, and the computer program is continuing at good pace. By the end of the year, the collection will be securely housed.

We are, in brief, finally becoming an established museum. Now serious thought must be given to future programs, to determining clearly the continuing role of the NCFA. The question is complicated by the National Gallery's moving into the field of contemporary art, the coming of the Hirshhorn, and the unclear future plans of the Corcoran Gallery. The Director asked the Commissioners to help him in shaping plans for the future.

DISCUSSION

Mr. Sawyer emphasized the significance of the internship and research programs, calling it a mission of national importance. He emphasized that the research activity and internship training are closely linked, and that this service should be considered by the entire Smithsonian complex, in spite of its demands on museum staff and time, and energies and resources. Mr. Heckscher asked if works could be "weeded out." Mr. Taylor pointed out that an artist would not be eliminated because he ceased to be popular and pointed out the instructive aspect of the landscape installation on the second floor. In recent years many of these artists have been totally overlooked, but freshly seen their works constitute an important statement.

A further example of saving unpopular work is the attention being given to art of the WPA. NCFA is working with the General Services Administration. The planned 1973 exhibition of WPA art has now been postponed for a later date to allow for further cataloguing of newly discovered works and doing some of the necessary conservation. Mr. Francis O'Connor has completed a two-year research fellowship with the NCFA on this project. Money must be found for restoration of works which are now in private hands, but for which the title of ownership is unclear.

MEMBERSHIP

The Chairman called for a discussion of the membership of the Commission. Both Mrs. Jaquelin Hume and Mr. Thomas Buechner have accepted membership in the Commission, but were unable to attend this meeting. Mr. Sawyer reported that Mr. Robert Motherwell had disassociated himself from the Commission. Mrs. Spaeth urged that a woman be considered. Mr. Taylor suggested that Mr. Romaire Bearden would make a valuable contribution. Richard Diebenkorn was recommended by Mr. Howe, and Mrs. Spaeth proposed Jimmy Ernst. Each said that they would put into writing their recommendation. The difficulty of evaluating both 19th and 20th century art was discussed, and separate accessions committees were considered.

This concluded the morning business session and transportation was provided to the NCFA, where luncheon was served in the Associates Lounge.

AFTERNOON SESSION

New accessions were viewed and an informal tour of the galleries took place before the afternoon business session in the Lecture Hall. The meeting was reconvened at 3:00 p.m. Press releases of NCFA activities and copies of the new monthly calendar were distributed. The Chairman appointed Mrs. Spaeth and Mr. Sawyer to select a fifth member for the Accessions Committee. Otto Wittmann was recommended by Mr. Sawyer, seconded by Mrs. Spaeth. The date for the next meeting of the Commission was tentatively set at December 5.

The Chairman asked Mr. Taylor for a final review of other matters. The need for more purchase funds was again emphasized. In order that the Director may have a discretionary fund from private sources, Mr. Sawyer proposed that the Commission assume the responsibility of raising a fund of $5,000 as a beginning. The proposal was seconded by Mrs. Spaeth and carried unanimously. Mr. Sawyer volunteered to solicit the Commissioners for the fund.

The Chairman proposed the existing list of important artists not represented in the collection be brought up to date. Mr. Taylor warned that when this list is revised, it should not be considered exclusive.

Attention was called to the exhibition of the paintings of Jennie Cell, an untaught Illinois painter, whose works are on display in the second floor

temporary gallery. For these small exhibitions, of which there are many, a simple check sheet is now usually published as a matter of record.

Mr. Taylor reported that SITES has become a rather complicated problem. Under Mr. Dennis Gould's excellent leadership, it has become a new operation, has taken on new direction and quality, but is in great need of federal support if the exhibitions are to continue to reach its wide public. Both for SITES and other purposes, the museum has been investigating and experimenting with packing and crating methods, with the help of the conservation department. While the new standards adopted give needed protection to the works, they also raise substantially the cost of preparing exhibitions for travel.

The freeze on personnel this past year has made it necessary to make temporary appointments and contracts in order to meet our commitments. This has made for unfortunate administrative difficulties, and has contributed little to staff development.

In budgeting, the complexity of the NCFA's operation seems not to be fully recognized. Aside from the cost of traveling exhibitions, with Renwick, NCFA now has a new museum on its hands. The whole operation, including staff and exhibitions, comes out of the regular NCFA budget. There are also continuing expenses, for example, an $8,000 annual subsidy to the Art Quarterly and about $7,000 obligated to the acquisition of the Juley Archives. Although the NCFA has probably the most active exhibition program in the Smithsonian, its exhibition costs are far smaller than for those produced elsewhere in the Institution. This is of necessity, since when all other obligations are taken care of, there is none too much left for exhibitions in the galleries.

Mr. Cross commented favorably on the variety and number of exhibitions. Mr. Taylor emphasized that they were an important part of the intellectual activity of the museum, not simply "show biz." There was a brief discussion concerning exhibitions abroad, publications and general matters of funding.

WORKS ACCEPTED

A list of works accepted is appended.

The meeting was adjourned at 3:50 p.m.

WORKS ACCEPTED BY THE NATIONAL COLLECTION OF FINE ARTS COMMISSION

May 9, 1972

PAINTINGS

GIFTS

1. ILYA BOLOTOWSKY (1907)
   Vibrant Reds, 1971
   acrylic on canvas, 72 x 48"
   Gift of Ira Agress

   JENNIE CELL (1904)
2. Pruning Time
   oil on board, 16 x 27 1/2"
3. Butchering Day
   oil on board, 15 1/2 x 25 3/4"
   Gifts of Mr. and Mrs. James M. Mundis

4. C. K. CHATTERTON (1880)
   Near Portsmouth, 1933
   oil on canvas, 24 x 30"
   Gift of Mrs. John M. Van de Water

5. KATHLEEN MCENERY CUNNINGHAM (1888 - 1971)
   Going to the Bath, ca 1913
   oil on canvas, 50 x 31"
   Gift of the Estate of Kathleen McEnery Cunningham
   (presented by photograph)

6. GUY PENE DU BOIS (1884 - 1958)
   Pirates Alley, New Orleans
   oil on canvas
   Gift - Henry Ward Ranger Fund (currently assigned to
   Philbrook Art Center, Tulsa, Oklahoma)
   (presented by photograph)

7. MINNIE EVANS (1892)
   Dingl [Design] Made at Airlie Garden, 1967
   oil, collage and mixed media, canvas on board,
   19 3/4 x 23 3/4"
   Gift of Mrs. Minnie Evans

8. JOHN FRANCIS (1810)
   Mary Elizabeth Francis, the Artist's Daughter
   oil on canvas, 36 x 30"
   Partial gift, partial purchase by Miss Brereton Sturtevant

PAINTINGS - GIFTS, Continued

9. GERRIT HONDIUS (1891 - 1970)
Still Life
oil on masonite, 24 1/4 x 40 1/2"
Gift of Mrs. Gerrit Hondius

10. JACOB KAINEN (1905)
Cosmo-Queen, 1972
oil on canvas, 66 x 48"
Purchase from Jacob Kainen
$1200.00

11. SIDNEY LAUFMAN (1891)
Morning
oil on canvas, 40 x 50"
Gift of Forum Gallery, Inc.

12. ALFRED LESLIE (1927)
Teryuko, 1960
oil on canvas, 30 x 60"
Gift of the Estate of Martha Jackson

ALFRED H. MAURER (1868 - 1932)
*13. Two Women, mixed media, 21 3/4 x 18"
*14. Portrait of a Woman, mixed media, 21 1/2 x 18 1/4"
*15. Portrait of a Woman, mixed media, 21 1/2 x 18"
*16. Landscape (a & b), oil on pulp board, 21 3/4 x 18"
Gifts of the Weyhe Gallery

17. KENNETH HAYES MILLER (1876 - 1952)
Shopper, 1930
oil on board, 30 x 25"
Gift of Miss Isabel Bishop

ROBERT PHILIPP, N. A. (1895 - 1958)
18. Dust to Dust, painting (currently assigned to Dayton Art Institute, Dayton, Ohio)
19. Patio Royale, painting (currently assigned to Springfield Museum of Fine Arts, Springfield, Mass.)
Gifts - Henry Ward Ranger Fund
(presented by photograph)

20. ANNE RYAN (1889 - 1954)
a. Untitled (#8t), collage, 6 7/8 x 5"
b. Untitled (#36), collage, 5 7/8 x 4 1/2"
c. Untitled (#424), collage, 5 7/8 x 4 1/2"
d. Untitled (#461), collage, 5 7/8 x 4 1/2"
Gifts of Miss Elizabeth McFadden

* Location - Department of Conservation

PAINTINGS - GIFTS, Continued

JESSE TALBOT (1806 - 1879)

21. Untitled (Landscape), oil on board,
7 5/8 x 9"

22. Untitled (Landscape), oil on board,
7 5/8 x 9"
Gifts of Mrs. Linda Adair Miller

23. ESTEBAN VICENTE (1906)
Untitled, 1971
oil on canvas, 80 x 60"
Gift of Mrs. Susan Morse Hilles
(presented by slide)

24. JOHN VON WICHT (1888)
Joy
oil on canvas, 34 x 42"
Gift of Martin H. Bush

TRANSFERS

*33. ALZIRA PEIRCE
Untitled (Ellsworth Lumber Port), 1937 - 1938
oil on canvas, 4' x 11'6"
Transfer from General Services Administration

**34 MERLIN POLLOCK (1905)
View Near Chatham, Alaska
oil on gesso, 16 1/4 x 23"
Transfer from Department of the Interior
(through GSA)

**35 VERNON SMITH (1894)
Foot of Glacier, Valdez, Alaska
oil on gesso, 16 x 20"
Transfer from Department of the Interior
(through GSA)

* Location - City Hall, Ellsworth, Maine
** Location - Department of the Interior

PRINTS AND DRAWINGS

GIFTS

IRVING AMEN (1918)
Domes of Padua
woodcut, 20 1/4 x 30 7/8"
Gift of John B. Turner

WILL BARNET (1911)
Seated Figure . .
aquatint, 13 3/4 x 8 1/8"
Gift of John B. Turner

HERBERT BAYER (1900)
Untitled, lithograph, 14 1/4 x 18 1/4"
Untitled, lithograph, 14 1/4 x 18 1/2"
Untitled, 1948 (from portfolio - "Seven Convolutions")
lithograph, 14 1/4 x 17 3/4"
Untitled, 1948 (from portfolio - "Seven Convolutions")
lithograph, 13 3/4 x 17 1/4"
Untitled, 1948 (from portfolio - "Seven Convolutions")
lithograph, 14 1/4 x 18 1/4"
Untitled, 1948 (from portfolio - "Seven Convolutions")
lithograph, 14 1/4 x 18 1/4"
Untitled, 1948 (from portfolio - "Seven Convolutions")
lithograph, 13 3/4 x 17 1/4"
Gifts of Jack Lord

CLARK BRITTON
Untitled, 1970
watercolor, 10 x 8 3/8"
Gift of Harry Lowe

HOWARD RUSSELL BUTLER
Collection of fifty-four drawings, pastels and watercolors
Gift of H. Russell Butler, Jr.

FEDERICO CASTELLON (1914)
Portrait of the Artist as an Old Man
aquatint and etching, 8 7/8 x 11 7/8"
Gift of John B. Turner

JEAN CHARLOT (1898)
Collection of 51 Prints
Various titles
Gift of Jack Lord

MINNA CITRON (1896)
Slip Stream, 1956
etching and aquatint, 18 1/2 x 14 1/2"
Gift of John B. Turner

PRINTS AND DRAWINGS - GIFTS Continued

SISTER MARY CORITA (1918)
A Covert of Cypress for its Walls
silkscreen, 24 x 33"
Anonymous gift

JOHN STEUART CURRY (1897 - 1946)
The Fugitive
lithograph, 13 x 9 1/2"
Gift of Mrs. Adelyn Breeskin

ADOLF DEHN (1895)
Bonjour M'siew, 1952
lithograph
12 x 15 7/8"
Gift of John B. Turner

JUAN DOWNEY
Invisible Architecture, Inc.
drawing, 49 1/2 x 39 1/2"
Gift of Juan Downey

ERNEST FREED (1908)
The Tumblers, 1957
intaglio
21 5/8 x 35 5/8"
Gift of John B. Turner

WILLIAM GLACKENS (1870 - 1938)
Figure Sketches No. 2, ca 1905 - 1910
Chalk on paper, 15 x 22 3/4"
Gift of Mr. Ira Glackens

CHAIM GOLDBERG
Dreamer
line engraving, 11 1/2 x 9"
Gift of Chaim Goldberg

HELEN WEST HELLER (1885 - 1955)
Rustic Sounds, 1949
wood engraving, 10 1/2 x 8 7/8"
Gift of John B. Turner

EDWARD HOPPER (1882 - 1967)
Untitled, drawing, 17 7/8 x 11 3/4"
Untitled, drawing, 22 1/8 x 15 1/4"
Gifts of the Whitney Museum of American Art

PRINTS AND DRAWINGS - GIFTS, Continued

MITCHELL JAMIESON
G. I. Near Pleiku - Vietnam, drawing, 9 1/2 x 7 7/8"
G. I. Near Dak To, Vietnam, drawing, 13 x 9"
G. I. Profile - Vietnam, drawing, 8 x 5"
Gifts of Mrs. Harold Ickes

ARMIN LANDECK (1905)
Untitled
engraving, 14 1/2 x 19 1/4"
Gift of John B. Turner

EMANUEL GOTTLIEB LEUTZE (1816 - 1868)
Elizabeth Dunn Finney, 1851
drawing, 12 1/8 x 8 1/2"
Gift of Mrs. Harry N. Burgess

ALFRED MAURER
Collection of twenty-five drawings
Various titles
Gift of Hudson D. Walker

L. W. NEILSON
Untitled (two roses), 1894
watercolor, 9 3/8 x 14 3/4"
Gift of William Raiford

JOSE GUADALUPE POSADA
One hundred woodcuts
Various titles
Gift of Jack Lord

ANDRE RACZ (1916)
Minotaur, 1955
intaglio, 19 1/8 x 27 3/4"
Gift of John B. Turner

ROBERT RAUSCHENBERG (1925)
Waves, 1969
lithograph, 89 x 42"
Gift of Harry Zichterman

JEANNE HERRON RICHARDS (1923)
Blue Zone III
etching, 12 1/16 x 14 5/8"
Gift of Society of Washington Printmakers

PRINTS AND DRAWINGS - GIFTS, Continued

KARL SCHRAG (1912)
Merging Clouds and Mountains, 1956
etching and aquatint, 15 x 23 7/8"
Gift of John B. Turner

BENTON SPRUANCE (1904)
Memorial, 1951
lithograph, 18 1/2 x 13 1/2"
Gift of John B. Turner

JENNINGS TOFEL
Untitled
pen and ink drawing, 14 x 11 1/2"
Gift of Mrs. Jennings Tofel

VARIOUS ARTISTS
Group of World War I and II Posters
(approximately eighty)
Gift of C. Marvin Harwood, Sr.

LYND WARD (1905)
Two Men
wood engraving, 16 x 5 7/8"
Gift of John B. Turner

JULIAN ALDEN WEIR (1852 - 1919)
Collection of various prints
(number to be determined later)
Gift of Brigham Young University

JOHN S. WELLER
Prairie Machine
color intaglio, 17 3/4 x 23 1/4"
Gift of John B. Turner

STOW WENGENROTH (1906)
Mid-summer Shade
lithograph, 12 3/8 x 17 3/4"
Gift of John B. Turner

RICHARD CLAUDE ZIEMANN (1932)
Landscape 224
etching, 17 5 8 x 23 1/2"
Anonymous gift in honor of Jane Farmer

RICHARD ZOELLNER (1908)
Horn Player, 1951
lithograph, 17 3/4 x 13 1/2"
Gift of John B. Turner

PRINTS AND DRAWINGS, Continued

PURCHASES

JOHN TAYLOR ARMS (1887 - 1953)
The Enchanted Doorway, 1930, etching, 12 3/8 x 6 1/2"
Porta della Carta, 1929, drawing, 12 3/8 x 6 1/2"
Purchase from Associated American Artists
$405.00

PEGGY BACON (1895)
The Promenade Deck
drypoint, 6 x 8 3/8"
Purchase from E. Weyhe, Inc.
$58.50

GEORGE BELLOWS (1882 - 1925)
The Black Hat, 1921, lithograph, 12 7/8 x 9 1/8" $350.00
Nude Study: Classic on a Couch, 1924, lithograph, 10 1/8 x 12 1/2" $200.00
Purchase from H. V. Allison & Co., Inc.
$550.00

AARON BOHROD (1907)
Revery, 1929
etching, 5 x 3 7/8"
Purchase from June 1 Gallery of Fine Art
$75.00

THOMAS CORNELL (1937)
Frederick Douglass
etching, 19 3/4 x 14 1/2"
Purchase from Associated American Artists
$135.00

RALSTON CRAWFORD (1906)
The Pitcher
lithograph, 23 x 15 3/8"
Purchase from Bertha Schaefer Gallery
$78.00

ARTHUR B. DAVIES (1862 - 1928)
Harvest Festival
lithograph, 15 3/4 x 10 3/4"
Purchase from Associated American Artists
$225.00

ADOLF DEHN (1895 - 1968)
Bridge at Pont St. Michel, 1928
lithograph chine-collé, 11 x 15 1/4"
Purchase from the Weyhe Gallery
$112.50

MABEL DWIGHT (1876 - 1955)
Self-Portrait
lithograph, 10 1/2 x 8 1/4" (image)
Purchase from the Weyhe Gallery
$45.00

EMIL GANSO (1895 - 1941)
Odalisque
lithograph, 15 3/4 x 12"
Purchase from the Weyhe Gallery
$67.50

PRINTS AND DRAWINGS - PURCHASES, Continued

ROCKWELL KENT (1882 - 1971)
Self-Portrait
lithograph, 13 1/4 x 9 5/8"
Purchase from E. Weyhe, Inc.
$205.50

NICHOLAS KRUSHENICK (1929)
No. 5 from Portfolio Fire/Flash/Fire/Fade, 1971
serigraph, 32 1/4 x 23 3/4"
Purchase from Fendrick Gallery
$135.00

LOUIS LOZOWICK (1892)
Still Life, 1929
lithograph, 10 1/4 x 13 1/8"
Purchase from Weyhe Gallery
$90.00

KENNETH HAYES MILLER (1876 - 1952)
Play
etching, 4 3/4 x 6"
Purchase from E. Weyhe, Inc.
$45.00

LOUIS SCHANKER (1903)
3 Figures No. 1
color woodcut, 12 x 15 3/4"
Purchase from E. Weyhe, Inc.
$67.50

EUGENE SPEICHER (1883 - 1962)
Portrait of Louis Bouché
lithograph, 15 1/2 x 12"
Purchase from Kraushaar Galleries
$112.50

ABRAHAM WALKOWITZ (1880)
The Mountain Village, 1908, monotype, 8 5/8 x 13 5/16" $90.00
The Bathers, 1927, lithograph, hand-colored, 9 5/8 x 15 15/16" $110.00
Purchase from Graphics International, Ltd.
$200.00

RICHARD ZIEMANN (1932)
Edge of the Clearing, 1968-'69
etching, 19 7/8 x 23 5/8"
Purchase from Jane Haslem Gallery
$100.00

TRANSFERS

PRESCOTT JONES (1904)
* Mountains Near Resurrection Bay, Alaska
watercolor, 15 1/2 x 19 1/2"
Transfer from Department of the Interior
(through GSA)

* Location - Department of the Interior

PRINTS AND DRAWINGS - TRANSFERS, Continued

ARTHUR KERRICK
* Russian Church and Three Mountains, Sitka
watercolor, 13 1/2 x 23"
Transfer from Department of the Interior
(through GSA)

TONY MATTEI (1900)
* Rain, Ketchikan, Alaska
watercolor, 14 3/4 x 25 3/4"
Transfer from Department of the Interior
(through GSA)

SCULPTURE

GIFTS

KARL BITTER
Two plaster reliefs
Designed and modeled for the Prehn Memorial, Passaic, New Jersey
36 x 36"
Gift of Karl H. Gruppe

LILLIAN FLORSHEIM
Untitled
mixed media, 22 1/2 x 22 1/2 x 4 3/4"
Gift of Pyramid Galleries, Ltd.

EUGENIE GERSHOY (1901)
** Concetta Scaravaglione, 1940
bronze, 18 1/2 x 8 1/2 x 6 3/4"
Gift of Dr. and Mrs. James Neely in memory of Miss Maybelle Steinman

LILA KATZEN
*** Untitled
Black acrylic sheet, fluorescent acrylic sheet and
ultra-violet light tubes, 7' x 18" x 4"
Gift of Mr. and Mrs. Eugene Schwartz
(presented by photograph)

UNIDENTIFIED ARTIST
**** Bronze bust of James Renwick, Jr.
Gift of Mr. and Mrs. James Garber

DECORATIVE ARTS

KATHERINE WESTPHAL ROSSBACH
**** Unveiling of the Statue of Liberty
quilted textile, 92 3/4 x 66 1/2"
Gift of Mrs. Katherine Westphal Rossbach

* Location - Department of the Interior
** Location - Granite Gallery
*** Location - Lincoln Gallery
**** Location - Renwick Gallery

Report of the National Portrait Gallery Commission

The statute in the case of the National Portrait Gallery Commission stipulates that authorization is vested in the Board of Regents to accept works of art and other property for the benefit of the Portrait Gallery.

A summary of each meeting held in 1972, including lists of accessions acquired either by gift or purchase, were sent to the Regents for their advance consideration.

The Executive Committee suggested that the purchase price of accessions also be included on the list of works appended.

The Executive Committee, after considering these minutes, recommended approval of the following motion and it was

VOTED that the Board of Regents approves the actions recommended by the National Portrait Gallery Commission at its meetings on May 10, 1972, and November 16, 1972.

8 January 1973

Summary of the Minutes of the
National Portrait Gallery Commission
Meeting on November 16, 1972

The Director reported on the following:

1. Mr. Michael Richman, who is completing his doctoral dissertation on Daniel Chester French at the University of Delaware, has been hired on a term appointment to do research for the NPG on portrait sculpture. Mr. Richman formerly was a Kress Fellow at the National Gallery of Art.

2. A suitable picture has not yet been found to exchange for the original life portrait of Thomas Jefferson by Gilbert Stuart, known as the "Edgehill Portrait", which Mr. and Mrs. Donald Straus of New York have promised to the NPG.

3. Renovation of the third floor mezzanine of the NPG with funds appropriated by Congress will commence in late winter or early spring. Half of the area which until now has been used entirely for storage will be prepared as an exhibition space.

4. A double-decker British bus painted Smithsonian blue will, beginning in April, run back and forth between the NMHT and the FAPG from 10:00 a.m. to 5:30 p.m., seven days a week, in order to provide convenient free transportation for some of the visitors to the NMHT who may wish to come to the FAPG building. Such transportation is not now available except by cab and parking in the vicinity of the FAPG is very limited.

5. Commissioner McNeil proposed that it would be helpful if the NPG had advisers to suggest persons in their fields whose portraits ought to be represented in the Gallery's permanent collection. Mr. McNeil suggested Dr. Julius Comroe of the University of California Medical Center at San Francisco and Dr. Robert D. Dripps of the University of Pennsylvania at Philadelphia for the medical sciences. The Director pointed out that the NPG already has such advisers in a number of areas, such as Dr. John Kirkpatrick, Professor Emeritus of Music at Yale, who has been assisting the Gallery in its search for portraits of American composers.

NATIONAL PORTRAIT GALLERY COMMISSION
Meeting of November 15-16, 1972

GIFTS

Samuel Putnam Avery, oil on canvas, by Charles Loring Elliott, gift of Mrs. C. Telford Erickson

Samuel Putnam Avery, engraving, by T. Johnson, gift of Mrs. C. Telford Erickson

Bernard Baruch, oil on academy board, by Joseph Cummings Chase, gift of Mr. Mendel Peterson

Frederick Douglass, sepia ink and watercolor on paper, by Charles Wells, gift of Mr. Hobart Taylor, Jr.

Mary Baker Eddy, oil on canvas, by E. T. Billings, gift of Mrs. Joseph E. Johnson

Dr. Basil L. Gildersleeve, copper bas relief, by Adalbert J. Volck, gift of Mr. Bryden B. Hyde

David Jayne Hill, bronze bust, by Augustus Saint-Gaudens, gift of Mrs. Margaret Garber Blue

Patrick Hurley, oil on academy board, by Joseph Cummings Chase, gift of Mr. Mendel Peterson

Charles Ives, ink drawing on paper, by Raymond Crosby, gift of Mr. George G. Tyler

Fritz Kreisler, gouache and colored pencil on artist's board, by Boris Chaliapin, gift of the artist

Abraham Lincoln, engraving, by Frederick W. Halpin after F. B. Carpenter, gift of Mrs. Robert McCormick

John Cash Penney, oil on canvas, by D. Berney, gift of Mr. David M. Gwinn

Charles M. Schwab, oil on academy board, by Joseph Cummings Chase, gift of Mr. Mendel Peterson

John Steinbeck, pencil on paper, by James Fitzgerald, gift of Mr. and Mrs. Edgar F. Hubert

Adalbert Volck, impressed tin bas-relief, self-portrait, gift of Mr. Bryden B. Hyde

Henry White, oil on canvas, by unidentified artist after John Singleton Copley, gift of Mr. and Mrs. R. Hilles Graham

Leonard Wood, oil on academy board, by Joseph Cummings Chase, gift of Mr. Mendel Peterson

Mary Church Terrell, oil over photographic emulsion on canvas, by J. Richard Thompson, gift of Mrs. Phyllis T. Langston

NPG Commission Meeting, 11/16-17, 1972

PURCHASES

Ivan Albright, lithograph, self-portrait $825.00
Benjamin P. Bristow, oil on canvas, by P. Oscar Jenkins $675.00
Grover Cleveland, drawing, by Sir John Tenniel $150.00
Charlotte Cushman, oil on canvas, by unidentified artist $3,000.00
F. Scott Fitzgerald, oil on canvas, by David Silvette $4,000.00
Thomas Jefferson, plaster bust, by Peter Cardelli $1,500.00
Martin Luther King, Jr., bronze head, by Charles Alston [donor to be found] $7,500.00
Elmer Rice, drypoint, by George Constant $150.00
Thomas Say, oil on panel, by Thomas Wood $2,500.00
John Smith, engraving, by unidentified artist $70.90
Joseph Stella, oil and crayon on paper, self-portrait $3,150.00

8 January 1973

Summary of the Minutes of the
National Portrait Gallery Commission
Meeting on May 10, 1972

. . . . . .

The Director reported on the following:

1. The Gallery has made an arrangement with Educational Ventures, Inc., of Middletown, Connecticut, to produce 60,000 copies of a 48-page student booklet on the "If Elected..." exhibition. EVI is also producing a 16-page teaching guide and a package of 42 color slides on the exhibition. This material will be distributed nationally with royalties to be paid to the NPG. The Gallery is acquiring 5,000 copies of the 48-page booklet plus 200 teaching guides and slide sets for free distribution to school children from the greater Washington area who come to see the exhibition in classes with their teachers.

2. The Director has recorded a 45-minute Acoustiguide tour of the "If Elected..." exhibition; and a similar tape on the permanent collection is being planned for the spring of 1973.

3. Negotiations with the New York Graphic Society have resulted in the signing of a contract for a book to accompany the first of the NPG's Bicentennial exhibitions entitled "In the Minds and Hearts of the People", dealing with the period 1760-1774. Materials for the book and exhibition are being researched and written by the Gallery's staff. The advantage of such a publication is that it will contain a large number of color plates of portraits and other related material and will be distributed nationally by a major publisher with royalties for the NPG.

4. The Gallery has employed Mr. Richard Kenin, a young American student who is a doctoral candidate in history at Oxford to search for portraits and other relics in the British Isles for possible use in connection with the NPG's Bicentennial undertakings. Ambassador Annenberg has provided space in the American Embassy in London for Mr. Kenin.

5. In response to a request from the Secretary, the NPG is planning a small exhibition on the Lazzaroni, a group of mid-19th century American scientists, to celebrate the meeting of the American Association for the Advancement of Science in Washington in late December. [The exhibition is scheduled for December 26, 1972 - May 6, 1973.]

6. The NPG has established a regional office for the Catalogue of American Portraits in Fort Lauderdale, Florida, headed by Mr. Richard Doud, formerly editor of the Winterthur Annual. This office will coordinate the gathering of information on portraits in South Carolina, Georgia, and Florida. Volunteers are being solicited in various communities to supervise the accumulation of data in their locales.

7. Negotiations with Mr. and Mrs. Donald Straus of New York have resulted in their agreement to give the Gilbert Stuart life portrait of Thomas Jefferson, known as the "Edgehill Portrait" to the National Portrait Gallery. The Strauses have asked for a suitable picture to hang in place of the "Edgehill Portrait".

8. At the last meeting of the Commission eight items were approved for acquisition with the hope that in lieu of the expenditure of funds from the Gallery's appropriation donors might instead be found. The Gallery has been successful in seven of the eight instances: The Barra Foundation of Philadelphia, Pa., gave the physiognotrace which is believed to have belonged to Raphaelle Peale; the Richard Nixon Foundation of Los Angeles, Calif., gave the portrait of President Nixon by Norman Rockwell (Mr. McNeil's assistance was instrumental in this case); Mr. J. R. Parten of Houston, Texas, gave the bust of Sam Rayburn by Jimilu Mason; the Brown Foundation of Houston, Texas, gave the bust of Lyndon B. Johnson by Jimilu Mason; the Phelps-Dodge Corporation of New York gave the portrait of Anson Phelps by Waldo and Jewett; Mr. David P. Becker of Brunswick, Maine, gave the bust of Dr. Martin Luther King, Jr. by Charles Wells; and Miss Ethel Merman gave her portrait by Rosemarie Sloat. Although a number of individuals and organizations were approached for a gift to acquire the bust of Norman Thomas by Joy Buba, no donor could be found. [The bust has since been acquired by the Gallery with its own funds.]

9. The Director requested the Commission's approval to acquire a collection of portraits by Winold Reiss of major figures of the Harlem Renaissance for which the Gallery already had received a matching grant of $10,000 from the National Endowment for the Arts. The Director was empowered by the members of the Commission to acquire the Reiss portraits. [Gifts of $5,000 each from Mr. Howard H. Garfinkle of Miami, Fla., and Mr. Lawrence Fleischman of New York, N.Y. have been received by the NPG to match the NEA grant.]

NATIONAL PORTRAIT GALLERY COMMISSION
Meeting of May 9-10, 1972

GIFTS

Simon Cameron, oil on canvas, by John Dabour, gift of G. H. Chase
Enrico Caruso, ink on paper, self-portrait caricature, gift of Mrs. Lisette Thompson
John W. Davis, bronze replica, by Eleanor Platt, gift of the firm of Davis, Polk and Wardwell
George Dewey, plaster death mask, by U. S. J. Dunbar, gift of Mrs. Lisette Thompson
William Henry Hunt, oil on fabric, by Domingos Rebelo, gift of Mrs. Dorothy Porter
Josiah Quincy, marble bust, by Horatio Greenough, gift of Edmund Quincy
Walter Reuther, bronze bust, by Oskar Stonorov, gift of Mrs. Oskar Stonorov
Franklin D. Roosevelt, stone head, by Jo Davidson, gift of the Honorable Averell Harriman
Lucy M. Stanton, wash and stipple on ivory, self-portrait miniature, gift of Mrs. Betty Forbes Loughlin
William Howard Taft, oil on artist's board, by William V. Schevill, gift of William E. Schevill
George Washington, plaster mask, after Houdon, gift of Mrs. William D. Chandler

PURCHASES

John Armstrong, oil on panel, replica by or copy after John Wesley Jarvis $1800.00
P. T. Barnum, colored lithograph, by Spy (Sir Leslie Ward) $7.50
Bernard Berenson, pencil on paper, by Miriam Troop $500.00
William Augustus Bowles, mezzotint, by T. Grozer after T. Hardy $225.00
John C. Calhoun, lithograph, by F. D'Avignon $10.00
Lewis Cass, lithograph, by F. D'Avignon $15.00
Charlie Chaplin, bronze bust, by Jo Davidson (NPG seeking donor) $6500.00 $4500.00
George Rogers Clark, watercolor, by James B. Longacre after John Wesley Jarvis/
Henry Clay, paper medallion, by Frederick C. Key $75.00
Henry Clay, engraving, by Peter Maverick $35.00
Charlotte Cushman, oil on canvas, by William Page $7500.00
Joseph Delaplaine, oil on canvas, by John Wesley Jarvis $18,000.00
William O. Douglas, pencil on paper, by Oskar Stoessel $67.50
Albert Einstein, etching, by Julius C. Turner $45.00
Edward Everett, lithograph, by F. D'Avignon $15.00
Millard Fillmore, lithograph, by F. D'Avignon $20.00

NPG Commission meeting, May 9-10, 1972

PURCHASES (cont'd)

John C. Frémont, oil on panel, by William S. Jewett $8500.00
Charles Dana Gibson, charcoal on paper, by Soss Melik $500.00
Edward Hopper, charcoal on paper, self-portrait $3,000.00
Andrew Jackson, oil on canvas, by Trevor Thomas Fowler $5,000.00
William S. Johnson, oil on canvas, by John Wesley Jarvis $20,000.00
Joseph E. Johnston, oil on artist's board, by Benjamin F. Reinhardt $2500.00
Fitzhugh Lee, lithograph poster, by William E. Hyde $45.00
Henry W. Longfellow, lithograph, by F. D'Avignon and C. H. Brainard $15.00
Henry R. Luce, pencil on paper, by Miriam Troop $500.00
Frank Murphy, pencil on paper, by Oskar Stoessel $67.50
Charles Willson Peale, original copper plate and engraving, by C.B.J.F. St. Mémin/ $1300.00
Charles Cotesworth Pinckney, engraving, by C. Tiebout after J. Paul $180.00
Peter Perkins Pitchlynn, lithograph, by Charles Fenderich $20.00
Pocahontas, 1793 engraving, by unidentified artist, after Simon van der Pass $50.00
Stanley Reed, pencil on paper, by Oskar Stoessel $67.50
Owen J. Roberts, pencil on paper, by Oskar Stoessel $67.50
Edward Arlington Robinson, etching, by Richard Hood $10.80
Helena Rubinstein, pencil on paper, by Miriam Troop $500.00
Ruth St. Denis, pastel on paper, by Max Wieczorek $2500.00
Winfield Scott, lithograph, by F. D'Avignon $20.00
William H. Seward, lithograph, by F. D'Avignon $15.00
Norman Thomas, pencil on paper, by Miriam Troop $500.00
Truman and Dewey, lithograph poster, by Ben Shahn $200.00
Earl Warren, pencil on paper, by Miriam Troop $500.00
John Gilbert Winant, oil on canvas, by Sir James Gunn $2500.00
Samuel Washington Woodhouse, oil on canvas, by Edward Bowers $7500.00
Richard Wright, pencil on paper, by Miriam Troop $500.00
Silas Wright, lithograph, by F. D'Avignon $15.00

Status Report

Hirshhorn Museum and Sculpture Garden

Status of Construction of Building

The current estimate by the General Services Administration is that we may have beneficial occupancy of the museum building by August 19, 1973. On the basis of this estimate we are planning to have the staff move into the building at that time and installation of equipment and furnishings will begin. The collection will be transferred to the museum in November and December 1973. The public opening will be in the spring of 1974.

Board of Trustees' Meetings

Attached are copies of the minutes of the Board of Trustees' meetings held on May 13, 1972, and November 16, 1972.

It was mentioned that the statement by Mr. Hirshhorn appearing in the minutes of the November 16, 1972, meeting of the Board of Trustees was of particular interest. This statement set forth the philosophy of the donor regarding the exhibition of the collection and his aspirations for that museum and the collection for the future.

Daniel P. Moynihan, having been appointed Ambassador to India, resigned as Chairman of the Board of Trustees and it was revealed that the Vice Chairman would be requested to serve as Chairman.

Board of Trustees, Hirshhorn Museum and Sculpture Garden, Proceedings of the Meeting of November 16, 1972, Held at the National Portrait Gallery, Washington, D. C.

Following a tour of the construction site led by Gordon Bunshaft, the 4th meeting of the Board of Trustees of the Hirshhorn Museum and Sculpture Garden was called to order by Daniel P. Moynihan, Chairman. Other members present were:

S. Dillon Ripley
H. Harvard Arnason
Leigh Block
George H. Hamilton
Taft B. Schreiber

Also present were staff members Brooks, Bradley, Blitzer, Lerner, MacAgy, and Sefekar. Other guests included Representative John Brademas, Mr. Joseph H. Hirshhorn, and Mr. Gordon Bunshaft.

Minutes of May 13, 1972

The minutes of the May 13, 1972 meeting were previously circulated to each Trustee. On motion by Mr. Schrieber, seconded by Mr. Block, it was

VOTED that the minutes of the May 13, 1972 meeting, as previously circulated, be approved.

Report of Committee on Collections

Mr. Arnason, chairman of the Committee on Collections, proposed the addition to the Committee of two new members, both eminent authorities on modern art. They are Dr. William Seitz of the University

of Virginia and Dr. Brian O'Doherty of Art in America. The proposal was received with enthusiasm by members of the Board of Trustees and by Mr. Lerner.

It was agreed that Mr. Arnason should invite Dr. Seitz and Dr. O'Doherty to become full members of the Committee on Collections for the remainder of this fiscal year, with the understanding that they would be reappointed for a regular one-year term to begin on July 1, 1973.

Mr. Arnason recalled that the Directors of the Hirshhorn Museum and the National Collection of Fine Arts are ex officio members of the Committee on Collections. He hopes that the Committee, including its two newly-elected members, will be able to meet with Mr. Lerner prior to the spring meeting of the Board of Trustees to discuss its functions in relation to the museum staff and the collection.

Mr. Schreiber asked that the members of the Board of Trustees be given a complete inventory of the museum's collection, including Mr. Hirshhorn's recent gift. He also mentioned again his hope that the museum staff could be strengthened by an additional administrative appointment. The Chairman reported that a building manager is now being recruited.

[Mr. Schreiber left for another meeting]

Revision of Bylaws

The Chairman noted the present requirement that the Board of Trustees meet three times a year, including one meeting in Washington.

For the present at least, he feels that two meetings a year will probably suffice -- one in the autumn principally to discuss budget matters, and one in the spring principally to consider nominations to fill vacancies on the Board and on its committees. Since the bylaws require prior notification of proposed amendments, the Chairman proposed that Article V be amended to provide that there shall be two regular meetings of the Board of Trustees each year, that the meetings may be held in Washington, D. C., or elsewhere, and that special meetings may be called when necessary. This proposed amendment will be formally considered at the May meeting of the Board of Trustees. (Amendment attached)

The Chairman further proposed the appointment of a standing Nominating Committee to put before the Board recommendations of persons to fill vacancies on the Board and its committees. The establishment of such a Nominating Committee was approved, and the Chairman appointed as its members: the Secretary of the Smithsonian Institution as chairman, and Miss Houghton and Mr. Schreiber.

The Chairman then called upon Mr. Hirshhorn for a statement of his views about the museum and its future.

Mr. Hirshhorn thanked the Board for inviting him to attend the meeting and made the following statement:

Statement of Mr. Hirshhorn
Board of Trustees Meeting, November 16, 1972

I have spent more than 40 years in the art world, as a collector of paintings and sculpture. Those years have been exciting and have given

me pleasures and rewards beyond anything I had a right to expect when I first began to collect.

I must admit that it is difficult to set an objective 40 years ahead of the fact. I started to collect out of some personal need, and for my own pleasure. It wasn't until many years later that I began to realize that the collection had outgrown that personal need and belonged to the people. It was not an easy or a simple decision. I am now speaking of more than 40 years of expended energy and time, time taken from my business, my leisure and even from my family. Naturally, I am concerned about what happens now that these works of art, these adopted children of mine, have a new home of their own, and the Smithsonian Institution to pamper them, keep them in good health and introduce them to millions of new friends.

If I have learned one thing as a collector, it is that a contemporary collection must acquire constantly, and keep up with significant developments and new modes of expression in painting and sculpture. The artists are our guides, and we must be responsive to their creations or we will stop functioning as a living and vital contemporary Museum. Some of the items in the collection have already been judged by time and will take their place with the masterpieces of past ages. Others are still to be judged. I refer to the works which are relatively recent and still require history's verdict. We can afford to wait. But I am thinking of the present and the future, of the art of today and tomorrow, which may be as puzzling to future generations as Picasso and

Mondrian were to mine. I believe our Museum must act as an intermediary between the artist and the public, and that by acquiring and showing what is new, significant, and vital, we will be instrumental in helping to narrow the aesthetic and cultural generation gap. It is also vital that we fill in our own gaps, so as to make our collections as comprehensive and distinguished as possible.

In a related context, I am convinced that our Museum must maintain an active exhibition program which will provide at least three exhibitions each year. These should concentrate on recent developments as well as on historical surveys and whatever else is relevant to the collections and functions of the Museum. My own feeling is that no tight lines should be drawn, that our Museum should be free to show art of all types and epochs, and from every culture. After all, contemporary art is a continuation of past cultures, and one of the positive aspects of our age is its interest in and familiarity with the cultures of the past. In the arts, we are as intrigued by what was once called primitive or savage art as we are with what we refer to as the classical tradition of the West. As a society is always in the process of transforming itself, it is more necessary than ever to study the many facets of our cultures and traditions. For this purpose, a permanent collection is not enough. The director and his staff must mount informative and provocative exhibitions which will reinforce and illuminate the permanent collections and the art of our time.

I am also concerned that the greatest care be taken to protect and conserve the collections. The Museum is intended for posterity, and

we are living through strange and violent times. It may well be that our most valuable contribution to the future will be in conserving and protecting the artifacts of our culture, keeping them safe from vandals of all persuasions. In any case, it is our obligation to conserve the collections for future generations.

I would like to see the Museum engage in an educational program which would reach children and adults from Washington, D. C., to every corner of our nation. I would welcome an active publications program, which would include monographs, guides, picture books, catalogues, reproductions, post cards; in short, every available modern technique that will help us reach a wide public. Naturally, we should also encourage research and scholarship to the greatest degree possible, and make all our facilities available for this purpose. In turn, scholars should be presented to the public by way of lectures and forums. I would like to see related activities such as concerts and screen filmings also become part of the Museum's public service program.

To detail these activities and make them workable will be the responsibility of the Smithsonian and the Museum's director and staff. And here I address myself to you Miss Houghton and gentlemen of the Board of Trustees. Without your active interest and support, the job will not be properly done. The Smithsonian and the Museum need your knowledge, your experience, and your involvement. In my opinion your help is absolutely essential in every respect, and we can only benefit

to the degree you are willing to involve yourselves. You are the first Board of Trustees of this Museum, and I know it is an opportunity and a responsibility to which you will respond with skill and dedication.

Thank You.

Please, please take care of my children.

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The Chairman and members of the Board of Trustees expressed their great appreciation to Mr. Hirshhorn for his statement and agreed that it should be included in its entirety in the minutes of the meeting. Representative Brademas said that he would be happy to submit Mr. Hirshhorn's statement for publication in the Congressional Record.[1/] Mr. Hirshhorn thanked the Trustees and Congressman Brademas and added that he hopes the museum will receive another substantial gift before its opening.

Director's Report

The Chairman then called upon Mr. Lerner for his report, which follows:

Building Progress

The new scheduled building completion date of June 30, 1973 has shifted our opening date to the spring of 1974. This shift is necessary to accommodate the interior completion of the building - painting, electrical installation, furnishing, getting our staff settled, in addition to mounting the inaugural exhibition and arranging all the events that will accompany the formal opening. Transfer of the works of art from New York and Greenwich to Washington will begin as soon as the building is ready to

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1/ Mr. Hirshhorn's statement was placed in the Congressional Record of January 16, 1973, Vol. 119, No. 8, page E231, by Representative Brademas.

receive the works of art. According to estimates received from experienced art movers it will take from 7 1/2 to 9 months, including packing and boxing the more fragile pieces, to move the entire collection. In our judgment, packing should start no later than February 1973 in order to give us sufficient time to prepare our opening.

Appropriation, F. Y. 1973

Our appropriation for F. Y. 1973 (beginning July 1, 1972, ending June 30, 1973) was $1,166,000 which included $600,000 for museum furnishings. We have contracted with Skidmore, Owings, & Merrill, our architects, for the interior designing which will include all public areas as well as staff offices and will specify the types of furniture and carpeting, interior colors for the galleries and offices, arrangement of lobby areas, library layout, etc. This will assure a consistency of quality design throughout the museum in keeping with the architecture.

Organization

Our current staff consists of 16 permanent and 3 temporary employees. This is 4 less than our authorized 23 positions in FY 1973 and we are recruiting qualified personnel to bring our staff to full strength. The professional staff is divided into an Office of the Director with two employees, an Office of the Administrator with three employees, a Department of Painting and Sculpture with eight employees, a Department of Exhibitions with three employees, a Registrar's Office with three employees, and a Department of Education which has no employees at this time. All these departments and Offices are linked by areas of responsibility to the Director's Office.

Of the 19 current employees in New York, 17 have indicated their intention to continue in Washington, although this was not a condition of employment. I think this is a fair measure of our staff's interest and enthusiasm.

In January 1972 we added a Curator of Exhibitions, Mr. Douglas MacAgy, to design our inaugural exhibition. Mr. MacAgy was formerly Director of National Exhibitions at the National Endowment of the Arts in Washington and has had wide museum experience. We are also happy to have the services of a new Registrar, Miss Nancy Sage, formerly in the Registrar's Office of the Museum of Modern Art. We are presently on the lookout for a Building Manager whose familiarity with the building from scratch would make him invaluable in the future.

Loans Made by the Museum

Although we have established a limitation on loan requests, the requests still arrive, and certain ones cannot be refused. From January 1 to October of this year, we agreed to lend seventy-nine paintings, sculptures, drawings and photographs to twenty-nine museums, galleries and institutions in the United States and abroad. Some of these bear mentioning, such as the loan of our Frances Bacon Triptych to the artist's retrospective exhibition at the Grand Palais in Paris and the Kunsthalle in Dusseldorf; our Agam Double Metamorphosis to his current retrospective at the National Center of Contemporary Art in Paris; our Frank Stella Darabjerd III to the inaugural exhibition of the Art Museum of South Texas at Corpus Christi; our larger Miro Circus Horse currently on display, and our Mondrian, to the Guggenheim Museum; our Barnett Newman Covenant to the artist's retrospective exhibition at the Museum of Modern Art, the Stedelijk Museum, the Tate Gallery and the Grand Palais; seven Matisse sculptures to the Museum of Modern Art. And in the spirit of geographical fraternity we were happy to lend various items to the National Gallery of Art, the National Collection of Fine Arts, the Phillips Collection, the Corcoran Gallery and the Washington Museum of African Art.

Curatorial Activity

During this same period, January to October 1972, we answered one hundred and twenty requests from scholars, students, publishers and museum personnel for information on artists and for works in the Museum Collections. Our staff also processed eighty-three requests from scholars, students, institutions and publishers for photographs and for permission to reproduce works. Seventy scholars, artists and museum officials visited the Hirshhorn Museum office and warehouse in New York for research purposes. Thirty-five hundred people attended tours of the Hirshhorn Sculpture Garden in Greenwich for the benefit of educational, cultural and philanthropic organizations.

Works from the Museum Collections were used on TV Educational Programs and some of the year's most significant art publications contained reproductions of works in the collections and information provided by our staff. A recent Italian publication on De Kooning includes seven color plates and seven black and white reproductions of our paintings; a book on the photography of Thomas Eakins contains seventy-seven of our Eakins photographs; a publication on American Painting and Sculpture in the twentieth century includes twenty-one items; one of our paintings illustrates the cover jacket of a recent book on the American painter Raphael Soyer, etc.

One of the major tasks of the staff has been the preparation of research and photographic materials for the Abrams publication which will coincide with our opening exhibition. We are currently completing the editing of the manuscript for this book and are satisfied that it will be a major contribution to the history of twentieth century painting and sculpture, as well as an attractive and desirable item for the general public.

We are continuing to build our research library. Catalogue cards using the Library of Congress system are being prepared for approximately four thousand volumes, not including catalogues and periodicals.

We are also preparing Data Collection Forms containing pertinent inventory information for computer processing. This is in line with efforts by major museums to establish computer inventory data banks which would simplify and speed up the availability of information through computer retrieval systems. The ease and accuracy with which it becomes possible to isolate or link information makes this a very desirable project for our museum.

Our photograph library is developing an archive of the entire collection. This includes black and white photographs and color slides. Aside from our own use of these archives for inventory and identification purposes, they are also available to scholars, other museums and institutions, publishers, etc.

Museum Sales Shop

In preparation for our opening, we are beginning to plan our Museum Sales Shop. With the Smithsonian's Department of Museum Shops, we are now determining the items to be offered (reproductions, color slides, color post cards, multiples, etc.) and the best method for their manufacture and distribution. I would like to mention that at this time there are already available twenty color reproductions of works from the Hirshhorn Museum Collections.

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The Chairman asked Mr. Lerner about arrangements for the transfer of the collection to Washington upon completion of the museum and sculpture garden. Mr. Lerner reported that discussions have been

held with various moving companies, and that in order to meet the schedule for a public opening in the spring of 1974 it will be necessary to engage a mover by February of 1973. In response to a further question from the Chairman, Mr. Hirshhorn assured the Trustees that this would be done.

Committee on Exhibitions

Mr. Hamilton, the chairman of the Committee on Exhibitions, began by making some general observations on the relation of museum trustees and museum directors in the formulation and implementation of exhibition programs. The Chairman, expressing the warm sense of the meeting, asked Mr. Hamilton to submit a written version of his extremely insightful statement for inclusion in the Minutes of the meeting. (This text will be circulated to the members when received.)

It was pointed out that Mr. Hamilton's position as a museum director, as a trustee, and as chairman of the Committee on Ethics of the Association of Art Museum Directors, gave added weight to his views on this delicate and important subject.

Mr. Hamilton proposed that Miss Houghton be added to the membership of the Committee on Exhibitions, and said that he will have other suggestions for new members at the next Trustees meeting. He intends that his committee shall work closely with Mr. Arnason.

Other Business

There was some discussion of the question of selling works in the collection of the Hirshhorn Museum and Sculpture Garden. The Chairman summarized this discussion by pointing out (1) that the Act of Congress establishing the Museum gives the Board of Trustees authority to sell or otherwise dispose of objects in the collection and (2) that there is no present intention on the part of the Board to do so.

Because of the lateness of the hour, it was agreed that Mr. MacAgy's discussion of plans for the opening exhibition would be deferred until the next meeting of the Board.

Mr. Brademas expressed his pleasure at having been invited to attend the meeting. He spoke of his own interest in museums and of the legislation (H. R. 8677, The Museum Services Act) that he and Congressman Rostenkowski introduced in the 92nd Congress. He predicted that the completion and opening of the Hirshhorn Museum and Sculpture Garden will do much to stimulate national interest in museums and that Mr. Hirshhorn's generosity will thus take on even broader significance. He hoped that his Select Subcommittee on Education, which has already held extensive hearings on the needs of America's museums, would be kept informed of the progress of the Hirshhorn Museum and invited to inspect the construction.

Mr. Hirshhorn invited Mr. Brademas and his colleagues to visit Greenwich and see the part of his collection that is there.

Next Meeting

It was agreed that the next meeting of the Board of Trustees will be held on Friday, April 6, 1973.

BYLAWS OF THE TRUSTEES OF THE

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

Proposed Amendments to be voted on at the April 1973 meeting

. . . . . .

Article V, Section 1 - The Board shall hold two regular meetings each year, and such special meetings as shall be called in accordance with the following procedure:

Article IV, New Section 5 - Officers of the Board shall be elected at the Spring meeting of the Board and their terms shall run from the following July 1 for one year.

Article VI, New Section 5 - Members of committees shall be elected at the Spring meeting of the Board and their terms shall run from the following July 1 for one year.

Minutes of the Board of Trustees Meeting
of the
Joseph H. Hirshhorn Museum and Sculpture Garden
May 13, 1972

The Third meeting of the Board of Trustees of the Joseph H. Hirshhorn Museum and Sculpture Garden was held at the Hirshhorn estate in Greenwich, Connecticut on Saturday, May 13, 1972, at 2:45 p.m.

Present

Dr. Daniel Patrick Moynihan, Chairman presiding
Mr. H. Harvard Arnason
Mr. Leigh Block
Mr. George Heard Hamilton
Miss Elisabeth Houghton
Mr. Taft Schreiber
Mr. Hal B. Wallis

Mr. Joseph Hirshhorn, Mr. James Bradley, Mr. Abram Lerner, and Mr. Charles Blitzer also attended.

The Chairman opened the meeting by expressing the Board's gratitude for Mr. Hirshhorn's latest great gift to the museum and to the Nation. Mr. Hirshhorn responded, "I did it with love."

MINUTES OF DECEMBER 13, 1972 MEETING

The Chairman stated that the minutes of the December 13, 1971 meeting had been circulated to each Trustee. A motion for approval was offered and it was

VOTED that the minutes of the December 13, 1971 meeting are approved.

REPORT BY THE DIRECTOR

Mr. Lerner showed slides of the building construction and of a model of its gallery space with installations.

Mr. Lerner stated that another model is in the process of being made of the sculpture garden. He also mentioned that the sculpture garden may be completed before the museum, and that planning for placement of some 100 pieces of sculpture is proceeding.

The catalogue for the opening exhibition is being published by Harry Abrams. The catalog will include 1,000 illustrations, 300 in color, and will not be limited to the opening exhibition. It will contain six scholarly essays and considerable scholarly apparatus.

The Museum staff is continuing to work toward establishing an art library for use by the curatorial staff, scholars and students.

In 1972 the curatorial staff answered 170 requests for information from scholars, students and museum officials; there were 125 requests for photographs and permission to reproduce works from the collection, 82 paintings and sculptures were lent to other museums; 115 scholars visited the warehouse and museum office; and at least 2,300 people visited the Hirshhorn estate in Greenwich. Mr. Hirshhorn mentioned that the previous Saturday 1,000 people went through the estate.

Dr. Moynihan and the Board thanked Mr. Lerner for his report.

STATUS OF BUILDING CONSTRUCTION

Mr. Bradley reported that the present General Services Administration estimate calls for completion of construction on April 30, 1973. At our request, the White House directed the Office of Management and Budget to confer with General Services Administration Acting Administrator Trimmer and Deputy Commissioner of Public Buildings Sanders to press for timely completion of the museum and garden.

Dr. Moynihan asked, if we have a building delivered to us by April 30, 1973, when will the museum open to the public

Mr. Lerner responded by saying that he is hoping to open sometime in October or November 1973, because he plans to use the garden as part of the opening and the weather therefore has to be fairly good.

COMMITTEE ON COLLECTIONS

Mr. Arnason reported on the preliminary deliberations of the Committee on Collections. It is his view, and Mr. Schreiber's, that the greatest task facing the Committee and the Board in the immediate future will be to study and evaluate the museum's collection. Only when this has been done will it be possible to formulate a coherent program of additions and deletions.

There was considerable discussion of various ways in which this study and evaluation might be accomplished.

Mr. Arnason and Mr. Schreiber felt that professional assistance, beyond the members of the Board and the present staff of the museum, would be needed. One possibility would be for the Committee to establish an advisory subcommittee of three or four distinguished professionals, people like William Seitz and Brian O'Doherty, who would be engaged to advise the Committee on the collection.

The Chairman raised the question of whether the Bylaws contemplate the establishment of such a subcommittee, and Mr. Blitzer expressed concern at the prospect of having two paid staffs in effect, one reporting to the Director and the other to the Board. Mr. Wallis observed that what is apparently needed is the advice of experts on an ad hoc basis about the existing collection; he suggested that this could be secured without the establishment of any new committees or subcommittees.

The Chairman and members agreed that Mr. Wallis' suggestion was a sensible one. The Chairman requested that the Committee on Collections make further recommendations at the next meeting of the Board.

There was some discussion of acquisition funds. Mr. Bradley and Mr. Blitzer reported that other Smithsonian museums receive funds from the Congress for purchases, but suggested that the most pressing need of the Hirshhorn Museum at the moment is for funds to furnish and equip the building and build up a full professional staff.

ACTION ON GIFTS

Although the Trustees had previously voted by mail ballot to accept Mr. Hirshhorn's latest gift of 160 paintings and 166 sculptures appraised at a total value of $7,739,000, it was felt that a formal action at this meeting would be appropriate. The following resolution was therefore recommended for approval by the Board of Trustees and it was unanimously

VOTED that the Board of Trustees gratefully accept the gift of 326 works of art for the Hirshhorn Museum.

EXPIRATION OF MR. CUMMINGS APPOINTMENT

The Chairman stated that the Executive Commitee, meeting as a Nominating Committee, proposed the election of Mr. Theodore Cummings to a full six-year term. The following resolution was therefore recommended for approval by the Board of Trustees and it was

VOTED that the Board of Trustees elects Theodore Cummings to serve for a six-year term.

OTHER BUSINESS

It was agreed, at the suggestion of the Chairman, that the question of further administrative staff for the Museum should be considered by the Executive Committee and Smithsonian officials.

Mr. Schreiber reminded Mr. Hirshhorn that the Board was looking forward to receiving his statement of his vision of the Hirshhorn Museum and its programs. Mr. Hirshhorn agreed to prepare such a statement for the next meeting of the Board.

DATE AND PLACE OF NEXT MEETING

The next meeting will be held in Washington, D. C. on Thursday, November 16, 1972, at the Smithsonian Institution.

ADJOURNMENT

The meeting adjourned at 4:15 p.m.

Status Report

National Air and Space Museum Construction

Mr. Ripley reported that construction of the National Air and Space Museum is proceeding on schedule. The excavation work is 70% complete, and the contractor plans to begin pouring footings in early February.

The General Services Administration Project Manager has awarded contracts for the structural steel, metal decks, foundation, roofing, sheetmetal, elevators, escalators, and electrical work. The contract for the mechanical equipment should be awarded by February 15, 1973.

All of the awards have been made at prices within or below the architect's budget estimates.

Mr. Ripley stated that we fully expect construction of the building to be completed and open to the public by July 4, 1976.

Status Report
Parking at the National Zoological Park

Mr. Ripley reported that in accordance with the approval of the Board of Regents on January 28, 1971, and subsequent rejoinders (page 23, Regents' Minutes of November 20, 1972) to inaugurate paid parking at the National Zoological Park, the staff has been pursuing arrangements to provide for collecting charges for parking facilities at the Zoo. In consultation with the firm of DeLeuw, Cather Associates, plans for improvements and changes to present parking lots indicate requirements for electric eye gates, signs, attendant shelters and installation of electric service lines to five locations.

The Friends of the National Zoo (FONZ), an organization created to assist and support educational programs at the Zoo, will propose a contract with the Smithsonian for operating the parking lots. Any net proceeds derived by FONZ from such an operation will be used for enhancing the educational and research programs of the Zoo.

Tentative plans call for devoting the remainder of net proceeds toward a construction fund for the future multi-level expansion of Zoo parking facilities.

It is anticipated that the interim parking facilities should be ready by April 1, 1973, the start of the Zoo's busy season.

It was disclosed that the parking charge will be $1 per automobile for an unlimited amount of time.

Mr. Ripley reiterated that the Smithsonian hopes to apply remaining net proceeds to construction of the multi-level garage located in the side of the hill, to exhibit our earnest intention of helping to finance the project.

Report of the Freer Visiting Committee

The report of the Freer Gallery of Art Visiting Committee is included for the information of the Regents. No action is required.

Mr. Ripley referred to the schedule of events planned for the 50th anniversary celebration of the Freer Gallery of Art. A copy of that schedule is attached.

Freer Gallery of Art

Visiting Committee

Wednesday, May 31, 1972

Present: Senator Scott
Laurence Sickman
Mrs. Jackson Burke
Kwang-chih Chang
Miss Edith Ehrman
Mrs. Katherine Graham
John M. Rosenfield

Charles Blitzer
Ames Wheeler
Harold P. Stern
Thomas Lawton

Absent: Marvin Eisenberg

The second meeting of the Freer Gallery of Art Visiting Committee took place on Wednesday, May 31, 1972. After Senator Scott convened the meeting, Dr. Stern commented on the first report presented by the Committee. Dr. Stern noted the suggestions for an increase in educational activities, in staff, in curatorial personnel, and in docent service. While he agreed with all of these suggestions, Dr. Stern pointed out that their implementation depends upon a corresponding increase in federal funding.

The Committee then discussed the importance of a Gallery handbook. A suggestion was made that a handbook might contain approximately 300 pages of text combined with 300 black-and-white illustrations and several color plates. For economy, it was suggested that an edition of 25 - 30,000 copies be printed. The Committee suggested that the handbook might possibly be published by a commercial publishing house. The question of achieving more rapid distribution and sale of the handbook as well as the two Kodansha volumes was also brought up. The Committee discussed the possibility of setting up some form of centralized intermuseum consortium which would serve as a single distribution and publicity

outlet for museum catalogues. Mr. Sickman noted that a similar suggestion had been made and endorsed by the Museum Directors' Association some years ago, but no results were forthcoming.

Senator Scott asked that all possibilities be explored and all available information including commercial possibilities, be gathered together for discussion at the next meeting.

Ames Wheeler, Treasurer of the Smithsonian Institution, explained to the Committee the total return concept of investment. Mr. Wheeler pointed out that the original Freer bequest was less than $2,000,000.00. With growth over the years, the present endowment is now over $20,000,000.00. In instituting the total return concept, new managers were engaged. Freer funds are now being managed 75% by T. Rowe Price of Baltimore and 25% by Thorndike, Doran, Paine and Lewis of Boston. As a result of the increase return from the investment, it is anticipated that in 1973 the yield in interest and dividends will be $868,000.00. At the same time, the Smithsonian Institution increased the overhead charge against the Freer Gallery from $40 - 45,000

per year to $75,000. There was also an increase in the investment manager's fees and custodial fees by the new managers.

Dr. Stern asked whether it would be possible for the Freer Gallery to obtain a breakdown on the administrative fees and some indication of the reasons for the increase in overhead charges made by the Smithsonian Institution. He pointed out that under the terms of the Freer Deed of Gift, some services were to be provided by the Smithsonian at no charge whatsoever. Mr. Wheeler agreed to make such a breakdown available.

Dr. Stern then discussed plans for the coming year. He noted the educational materials being prepared by the Gallery. Several sets of study slides were available for study by the Committee. He also outlined plans for celebrating of the 50th anniversary of the Freer Gallery, which begins on May 2, 1973 with the presentation of the Freer medal to the distinguished Japanese scholar, Tanaka Ichimatsu, the opening of a special exhibition on Ukiyo-e painting, and the convening of a two-day symposium. A special exhibition on Chinese figure

painting will open in September 1973, and a third exhibition on Islamic ceramics is slated to open in January 1974.

The Committee examined various means the Gallery might use to secure additional funds. They suggested it might be unwise to set up a group such as the "Friends of the Freer," since such groups can sometimes cause more work and expense than is derived from them.

Mr. Blitzer pointed out that the Smithsonian Institution, particularly in response to the recommendation of the Visiting Committee, was making every effort to increase the federal appropriation to the Freer Gallery. In response to questions concerning overhead charges made by the Smithsonian Institution on private funds raised to assist the Freer Gallery in the anniversary year, Mr. Blitzer noted that there is a policy statement that explicitly excludes overhead charges being levied against lump sums that are given for a specific purpose.

Mr. Blitzer explained the history of the objects in the former Von der Heydt collection to the Visiting Committee. He concluded that the question of how many objects from that collection should come to the Freer Gallery should be resolved by the next meeting

of the Visiting Committee.

Dr. Stern introduced some problems that might arise when gifts of objects are made to the Gallery. He suggested that all questions relating to the gift program should be discussed with Peter Powers, Legal Counselor for the Smithsonian.

Dr. Stern asked that plans for extension of the Freer Gallery not be allowed to drop from sight, since the Gallery urgently requires additional space for research, storage and offices.

SCHEDULE FOR 50TH ANNIVERSARY CELEBRATION

May 2, 1973	Presentation of the Freer Medal to Professor Tanaka Ichimatsu and the opening of the exhibition of Ukiyoe Paintings.
May 3 & 4	The Third International Symposium on Ukiyoe Art.
Sept. 11	Presentation of the Freer Medal for Chinese Art to Mr. Laurence Sickman and opening of an exhibition on Chinese Figure Painting.
Sept. 12 & 13	A symposium on this topic.
Jan. 22, 1974	Presentation of the Freer Medal to Professor Roman Ghirshman.
Jan. 23 & 24	Symposium on the Art of the Islamic Book and Near Eastern Ceramics.

TENTATIVE SCHEDULE

SYMPOSIUM ON UKIYOE PAINTING
FREER GALLERY OF ART

Thursday, May 3, 1973 - Freer Auditorium

Morning session: 9:30 a.m. - 1:00 p.m.

9:30 - 9:45	Opening remarks and announcements
9:45 - 10:15	Professor Narazaki, Muneshige, Editor of KOKKA and Chairman, Japan Ukiyoe Society, The Chunichi Shimbun Early Ukiyoe Painting
10:15 - 10:45	Discussion
10:45 - 11:00	Coffee Break
11:00 - 11:30	Professor Tsuji, Nobuo, Tohoku University Iwasa Matabei and His Link with the Ukiyoe School
11:30 - 12:00	Discussion
12:00 - 12:30	Dr. Howard Link, Honolulu Academy of Arts The Torii School
12:30 - 1:00	Discussion

Lunch: 1:00 p.m. - 2:00 p.m.

Afternoon session: 2:00 p.m. - 5:30 p.m.

2:00 - 3:00	Storage and Gallery Discussion Tour
3:00 - 3:30	Mr. Jack Hillier The Katsukawa School
3:00 - 3:45	Discussion
3:45 - 4:15	Dr. Rose Hempel, Museum für Kunst und Gewerbe, Hamburg (Topic to be announced)
4:15 - 4:30	Discussion
4:30 - 5:00	Mr. Suzuki Jūzo, National Diet Library (Topic to be announced)
5:00 - 5:30	Discussion

Dinner: 7:00 - 10:30 - Potomac Excursion to Mt. Vernon

Friday, May 4, 1973 - Freer Auditorium

Morning Session: 9:30 a.m. - 1:00 p.m.

9:30 - 10:00	Mr. Lawrence Smith, British Museum Utamaro and the Portrait of Him Attributed to Eishi
10:00 - 10:30	Discussion
10:30 - 10:45	Coffee Break
10:45 - 11:15	Dr. Steffi Schmidt, Museum für Ostasiatische Kunst, Berlin (Topic to be announced)
11:15 - 11:30	Discussion
11:30 - 12:00	Mr. Kikuchi Sadao, Tokyo National Museum Hiroshige and Toyokuni
12:00 - 12:15	Discussion
12:15 - 1:00	Storage Tour

Luncheon: 1:00 p.m. - 2:00 p.m.

2:00 - 2:30	Mme. Chantal Kozyreff, Musée Royaux d'Art et d'Histoire, Brussels The Theme of Children in Ukiyoe
2:30 - 2:45	Discussion
2:45 - 3:15	Dr. Willem van Gulik, Rijksmuseum Voor Volkenkunde, Leiden Hokusai and Keiga
3:15 - 3:45	Discussion
3:45 - 4:15	Mr. Donald Jenkins, Art Institue of Chicago Kiyonaga and His Influence
4:15 - 4:30	Discussion
4:30 - 5:00	Technical Notes - Freer Technical Laboratory Staff
5:00 - 5:30	Open Discussion from the floor
5:30 - 6:30	Panels and review of paintings in storage and on exhibition

Dinner: 8:00 - Cosmos Club

TENTATIVE SCHEDULE
SYMPOSIUM ON CHINESE FIGURE PAINTING
FREER GALLERY OF ART

Wednesday, September 12, 1973 - Freer Auditorium
Morning session: 9:30 a.m. - 1:00 p.m.
Chairman: Professor Max Loehr, Harvard University

9:30 - 10:15 - Professor Alexander C. Soper,
Institute of Fine Arts
New York University
Chinese Art Theory and Figure Painting

10:15 - 11:00 - Discussion: Changing Evaluations of Chinese Figure Painting in Early Chinese Texts
Panel: William Watson, Percival David Foundation;
Roger Goepper, Museum für Ostasiatische Kunst;
William Acker, University of Ghent;
Chiang Chao-shen, National Palace Museum;
Susan Bush, University of Massachusetts

11:00 - 11:30 - Coffee Break

11:30 - 12:15 - Professor Richard Barnhart, Yale University
Chinese Figure Painting in the 10th Century

12:15 - 1:00 - Discussion: The Role of T'ang Figure Painting Traditions During the Sung and Yüan Dynasties
Panel: Michael Sullivan, Stanford University;
Li Lin-tsan, National Palace Museum;
John Hay, University of London;
George Kuwayama, Los Angeles County Museum;
Per-Olow Leijon, Museum of Far Eastern Antiquities;
Akiyama Terukazu, University of Tokyo

Lunch: 1:00 p.m. - 2:00 p.m.

Afternoon session: 2:00 p.m. - 5:30 p.m.

Chairman: Mr. Laurence Sickman, Director, Nelson Gallery of Art

2:00 - 2:45 - Mr. Marc F. Wilson, Associate Curator of Chinese Art, Nelson Gallery of Art
The Jen Jen-fa Tradition

2:45 - 3:30 - Discussion: The Influence of Li King-lin's "Five Horses" Handscroll on Literati Masters.

Panel: Martie Young, Cornell University;
Roderick Whitfield, British Museum;
Suzuki Kei, University of Tokyo;
James Y. C. Watt, Chinese University of Hong Kong;
Martin Lerner, Metropolitan Museum of Art;
Bo Gyllensvard, Museum of Far Eastern Antiquities

3:30 - 4:00 - Coffee Break

4:00 - 4:45 - Dr. Helmut Brinker, Museum Reitberg, Zürich
Aspects of Sung and Yüan Portraiture

4:45 - 5:30 - Discussion: Contrasts Between Sacred and Secular Portraiture During the Sung and Yüan Dynasties

Panel: Jan Fontein, Boston Museum of Fine Arts;
Harrie Vanderstappen, University of Chicago;
Betty Ecke, Academy of Arts;
Dietrich Seckel, University of Heidelberg;
Toda Teisuke, University of Tokyo;
Shujiro Shimada, Princeton University

Thursday, September 13, 1973 - Freer Auditorium

Morning session: 9:30 a.m. - 1:00 p.m.

Chairman: Dr. Sherman E. Lee, Director, Cleveland Museum of Art

9:30 - 10-15 - Professor Wen Fong, Princeton University
Chinese Lohan Painting

10:15 - 11:00 - Discussion: The Importance of the Daitokuji "Five Hundred Lohan" Paintings

Panel: Richard Edwards, University of Michigan;
Watanabe Akiyoshi, National Commission for the Protection of Cultural Properties;
John Ayers, Victoria and Albert Museum;
Jack Sewell, Chicago Art Institute;
Hsio-yen Shih, Royal Ontario Museum;
Robert J. Maeda, Brandeis University

11:00 - 11:30 - Coffee Break

11:30 - 12:15 - Mr. Leslie B. Nerio, Honolulu Academy of Arts
Figure Paintings of Ch'en Hung-shou

12:15 - 1:00 - Discussion: Archaism in Sung, Yüan and Ming Figure Painting

Panel: Rene-Ivon Lefebvre d'Argence, de Young Museum of Art;
Chu-tsing Li, University of Kansas;
Kohara Hironobu, Nara Women's College;
Nelson I. Wu, Washington University;
Eleanor von Erdberg Consten, University of Aachen
Jessica Rawson, British Museum

Lunch: 1:00 p.m. - 2:00 p.m.

Afternoon session: 2:00 p.m. - 5:30 p.m.

Chairman: Professor James F. Cahill, University of California

2:00 - 2:45 - Professor Akiyama Terukazu, National Institute of Art Research, Tokyo
Chinese Narrative Figure Painting

2:45 - 3:30 - Discussion: Chinese Narrative Figure Painting and Japanese Genre Painting

Panel: John Rosenfield, Harvard University;
Money Hickman, Boston Museum of Fine Arts;

Chou Ju-hsi, Oberlin College;
George J. Lee, Yale University Museum;
Robert Moes, Denver Museum

3:30 - 4:00 - Coffee Break

4:00 - 4:45 - Mr. Wai-kam Ho, Cleveland Museum of Art
Buddhist Figure Painting

4:45 - 5:30 - Discussion: Textual Sources for Chinese Buddhist Iconography

Panel: Henry Trubner, Seattle Museum of Art;
Clarence Shangraw, de Young Museum of Art;
Robert A. Rorex, University of Iowa;
Wu T'ung, Boston Museum of Fine Arts;
Vadime Elisseeff, Gernuschi Museum;
Anne Clapp, Wellesley College

TENTATIVE SCHEDULE

Symposium on Islamic Ceramics

Freer Gallery of Art

Wednesday, January 23, 1974 - Freer Auditorium

Morning session: 9:30 a.m. - 12:30 p.m.

Chairman: Richard Ettinghausen

9:30 - 10:30 Henry Hodges, Technical Problems of Early Islamic Pottery

10:30 - 11:00 Discussion. Panel: Frederick Matson, James Allan, David Whitehouse, Edward Sayre

11:00 - 11:30 Coffee Break

11:30 - 12:00 Fay Frick, Recent Findings on Lustre Wares of Samarra

12:00 - 12:30 Discussion. Panel: Oleg Grabar, Priscilla Soucek, Ernst Grube, Rexford Stead

Lunch: 1:00 - 2:00

Afternoon session: 2:00 p.m. - 5:30 p.m.

Chairman: Oleg Grabar

2:00 - 3:00 Renata Holod - Tretiak, Freer Plate with Battle Scenes

3:00 - 3:30 Discussion. Panel: Firooz Bagherzadeh, Parvin Barzin, Lisa Golombek, G. M. Meredith-Owens

3:30 - 4:00 Coffee Break

4:00 - 5:00 John Winter, New Techniques in Dating Pottery

5:00 - 5:30 Discussion. Panel: Thomas Chase, Jacqueline Olin, William Young, Dorothy Shepherd

Dinner: 8:00 -

Thursday, January 24, 1974 - Freer Auditorium

Morning session: 9:30 a.m. - 1:00 p.m.

Chairman: Ralph Pinder-Wilson

9:30 - 10:30 George Scanlon, New Findings at Fustat

10:30 - 11:00 Discussion. Panel: Yolanda Crowe, Johanna Zick-Nissen, John Williams, Ülkü Bates

11:00 - 11:30 Coffee Break

11:30 - 12:30 John Carswell, Problems of 15th Century Persian and Syrian Wares

12:30 - 1:00 Discussion. Panel: Afifa Izzi, Donald Wilber, Dorothy Miner, Marilyn Jenkins

Lunch: 1:00 - 2:00

Afternoon session: 2:00 p.m. - 5:30 p.m.

Chairman: Charles Wilkinson

2:00 - 3:00 Oktay Aslanapa, New Techniques of Early Ottoman Pottery

3:00 - 3:30 Discussion. Panel: Filiz Çağman, Nurhan Atasoy, Walter Denny Ernst Grube

3:30 - 4:00 Coffee Break

4:00 - 5:00 Gönül Öney, New Approach to the Classification of Ottoman Pottery

5:00 - 5:30 Discussion. Panel: Veronika Gervers, Stuart C. Welsh, Katherina Otto-Dorn, Don Aanavi

Dinner: 8:00 -

New Director, National Museum of Natural History

Mr. Ripley announced that Dr. Porter M. Kier has been named Director of the Smithsonian Institution's National Museum of Natural History. The appointment became effective January 15, 1973.

Dr. Kier succeeds Dr. Richard S. Cowan who will resume his research career as a Senior Scientist on the Museum staff. Dr. Cowan, 52, had served in the Director's post with distinction since 1965.

The new Director served as Chairman of the Department of Paleobiology from 1967 through 1972. A paleontologist who joined the NMNH staff as a curator in 1957, Dr. Kier has won recognition within the field of museum administration and the paleontology profession. He is the current President of the Paleontological Society.

The Smithsonian was indeed fortunate to have someone with Dr. Kier's qualifications already on the staff to succeed Dr. Cowan. Dr. Kier is highly respected by his colleagues both within the Smithsonian and in the scientific community at large. We are delighted that he will be taking on this new responsibility and confident that he will continue his outstanding record of service.

Dr. Kier, 44, earned a B. A. (1950) and M. A. (1951) from the University of Michigan and a Ph. D. (1957) from Cambridge University, which he attended as a Fulbright scholar.

Prior to coming to the Smithsonian, he served for two years in the U. S. Army and one year in a teaching post at the University of Houston. His research interest is in both fossil and living echinoids (sea urchins), on which he has published a large number of monographs and other works. In 1968, he studied echinoids in England on a Guggenheim fellowship.

He is married to the former Mary E. Lavely and has two children, William, 16, and Elizabeth, 14. He lives at 5104 Bradford Drive, Annandale, Virginia.

Smithsonian Television Programs

Members of the Board engaged in an ad hoc as well as subsequent formal discussion of the official Smithsonian policy towards engaging in contract negotiations with an independent TV producer, David Wolper, for producing Smithsonian-related television programs to be commercially sponsored on prime time.

During the discussion it was concluded that dominant policy implications to be resolved concerned the degree of exclusivity which the Institution could tolerate, the invasion in the prime time TV area of advertising and its implications on Smithsonian quality presentation both in the type of advertising and also rivalries between possible competing sponsors and the pressures involved. In addition, the firming up of a contract between the Smithsonian and any producer to exclude loopholes and to attain an ironclad contractual arrangement to benefit the Institution, as in competitive business contracts, was deemed essential. In this area Mr. Austin agreed to furnish a review of any contractual arrangements by the advertising agency used by Coca-Cola. Mr. Austin also felt that any contract in which all the funds were to be produced by the producer was likely not to be foolproof, and that the Institution could not hope to retain control over the product.

This evoked a suggestion from Judge Higginbotham that the Smithsonian, recognizing the urgent national need (in view of his experience on the President's Commission on the Causes and

Prevention of Violence) should undoubtedly embark on a program of the preparation and dissemination of educational TV programs for prime time in fulfillment of its mission "to increase and diffuse."

It was the consensus of the meeting that the Smithsonian should not exclude TV from its program but rather should setup a Regent's subcommittee to examine ways and means of going about this including dealing with producing firms, that the draft of conclusions or actions should be submitted to the Congressional members for comments on how to proceed, and that possible legislation was not to be excluded from such plans, opening the way to Federal support for programs which were estimated to cost approximately $800,000 a year.

The subcommittee, (like the Finance Subcommittee) could consist of Regents as well as non-Regent consultant members, and will be appointed by the Chancellor in consultation with the Executive Committee and the Secretary. Mr. Wolper will be informed of the need to wait until such a report has been completed by the Regents subcommittee and approved by the Board.

It was agreed that there were many aspects of TV participation which were of great potential use to the Smithsonian exhibits program and in-house capability. It was also agreed that a parallel development of educational aids, film strips, cassettes, etc., could or could not be helped by TV film production in itself, but by-product or not, was of the utmost importance as a Smithsonian concern and development program.

The Regents will be kept informed concerning progress in this matter.

Suggested dates for May 1973 meetings

The following dates for the May meetings were approved:

Executive Committee, Wednesday, May 2, 1973

Board of Regents, Wednesday, May 9, 1973

Award of the James Smithson Society Medal

Mr. Ripley announced that following the dinner tonight the James Smithson Society Medal would be awarded to Mrs. Marjorie Merriweather Post in recognition of her dedication to the Smithsonian's mandate to increase and diffuse knowledge.

In the absence of Mrs. Post, the Chancellor presented the medal and citation to her daughter, Mrs. Augustus Riggs IV. The citation read as follows:

> "To Marjorie Merriweather Post in grateful appreciation for her most generous renewal of James Smithson's challenge to mankind for the increase and diffusion of knowledge, the Regents of the Smithsonian Institution present its highest benefactor honor, the device of the James Smithson Society."

Adjournment

The meeting adjourned at 6:55 p.m.

Respectfully submitted:

S. Dillon Ripley

S. Dillon Ripley, Secretary
Smithsonian Institution

APPENDIX

CONSIDERATIONS OF THE TELEVISION PROGRAMS BY THE EXECUTIVE COMMITTEE RESULTED IN THE FOLLOWING:

Smithsonian Television Programs

A discussion ensued based on a substantial review by The Chairman of the Executive Committee concerning the Smithsonian entering into a contract with The Wolper Organization, Inc. for the purpose of producing Smithsonian-related network television programs, to be commercially sponsored on prime time. The Chairman had requested for use by the Regents a question and answer paper relating to the basic factors involved in such an undertaking. A copy of this document is included at the end of this discussion.

As developed in the discussion there are three principal objectives of the Smithsonian Institution in entering into such a contract:

1. To extend public diffusion of the educational, exhibits and other activities of the Institution more broadly to the mass audience served by the television medium, with active direction and participation by the Institution as a whole.
2. To develop the Institution's own knowledge and capabilities in the field of audio-visual media, including anticipated developments such as cable TV, cassettes and interactive audio-visual devices for use in museums as well as the home.

3. To bring monetary returns to the Institution. It was agreed that the direct returns anticipated from this contract will be relatively modest, probably averaging about $160,000 annually, and that they would be used principally to recruit and develop the Institution's own media capability. Indirect financial benefits may be anticipated in such areas as increased circulation of the Smithsonian magazine and memberships in the Associates program.

There are two principal problems in entering into the contract:

1. The producer desires the maximum degree of exclusivity in use of the Smithsonian name, both for commercial and educational television programs, in order to assure potential sponsors that there will not be competitive programs with a Smithsonian identification.
2. The producer also proposes a contract duration of four years (until 30 June 1977), including exclusivity provisions for that period and terminable only if less than two programs are presented in the first year and less than three in subsequent years. In addition, the producer retains distribution rights to all programs produced for an additional ten years (until 30 June 1987).

In discussion it was the opinion of the Executive Committee that the Secretary and staff of the Institution should be encouraged by the Board of Regents to proceed with negotiations leading to a contract under the following policy guidelines:

1. The contract, while serving to carry out the educational responsibilities of the Smithsonian, should also recognize the need to avoid any situation which could impair, in any important way, the Smithsonian's ability to carry out its established and understood mission as a unique national institution supported in large measure by public funds.

2. Accordingly, the exclusivity features of the contract should not preclude access by others to the Smithsonian's exhibits, facilities, services and personnel, for television coverage of newsworthy and educational events of public interest, and for other Smithsonian mission related activities where its need to preserve its unique institutional role should override the Wolper need for exclusivity to protect its investments of time and money, and further that the Smithsonian name may be permitted to be used by others in television programs, although only after consultation with the producer and upon determination by the Smithsonian in specific cases that such permission is of real significance in carrying out the Smithsonian's mission as described above.

3. The Smithsonian will appoint a responsible official to serve as an authoritative focal point for all programming under the contract.

4. The Smithsonian shall have final approval of written and filmed materials, promotion, and sponsor selection from the standpoint of accuracy, good taste, and effect on the reputation, standing and effectiveness of the Institution.

The Executive Committee therefore recommends the following resolution to the Board of Regents:

VOTED: That the Secretary is authorized to enter into a contract with the Wolper Organization, Inc. for development of television programs, which shall reflect in its provisions and execution the policy guidelines set forth in this report of the Executive Committee and such others as the Secretary considers necessary.

THE SMITHSONIAN INSTITUTION AND CHANGING COMMUNICATIONS TECHNOLOGY

The attached memorandum concerns questions and answers relating to the Smithsonian Institution's opportunities and challenges in the developing diverse communications revolution. It discusses various efforts proposed to develop "in-house" capability in radio, television, video cassettes, cable television, audio cassettes, information retrieval and interactive communications techniques. Specifically, this paper also outlines a proposal that the Smithsonian develop a prime-time, commercial television network documentary series for the 1973-74 season, and perhaps beyond, through a contract with an independent producer. The paper further notes that there are both early and recent historical precedents at the Smithsonian for granting exclusivity rights to book publishers as well as television producers in the tradition of diffusing knowledge to the greatest number possible.

An index of the questions is listed on the following page.

January 22, 1973

QUESTIONS

1. Is the Smithsonian responding to the "communications revolution?"
2. What are the Smithsonian's needs at the present time to move ahead properly in this area of changing communications technology?
3. What general Smithsonian programs covering new communications technology are underway?
4. What is the interest of the Smithsonian Institution in the field of prime-time network television?
5. What experience does the Institution have in mass electronic communications?
6. Why should the Smithsonian enter into a contract for a prime-time commercial television series at this time?
7. How did the Smithsonian choose the David L. Wolper organization as the possible producer?
8. What does the Wolper contract propose?
9. What about residual rights?
10. Why should the Smithsonian agree to the grant of some exclusive rights requested by Wolper?
11. Is there a precedent for the allocation of such "exclusivity" rights by the Smithsonian?
12. What is the present status of the proposed Wolper contract?
13. Will the Smithsonian have any control over the selection of the sponsor of the proposed commercial television network series?
14. What staffing needs are required for the Smithsonian to respond properly to the proposed Wolper contract?
15. Will all of the Smithsonian bureaus participate in the series?
16. Are any difficulties foreseen in the execution of the proposed commercial television contract?
17. What is lacking in the television image of Smithsonian resources and activities?
18. What will the Smithsonian gain from such a national commercial television activity?

1. Question: Is the Smithsonian responding to the "communications revolution?"

Answer: By 1980, it has been observed by competent authorities, the United States will be rewired for a new era in the communication of sight, sound and data. Major industries already are recasting strategies for the future revolution in communications-related products and services. The innovations will provide dramatic and promising opportunities for institutions, such as the Smithsonian, which are charged with increasing and diffusing meaningful knowledge. The "frontiers" include such areas as cable television with its many channels; visual cassettes capable of bringing the classroom into the living room; audio cassettes which can provide delayed-reception of lectures and seminars; laser-bright, wall-sized TV pictures in the home and office; and world-wide, satellite-linked distribution systems for information and education--among others.

The prospect for the development of interactive devices through which museum exhibits and countless viewers will be able to have a continuing

"dialogue" looms brighter than ever before. By the Bicentennial, the Smithsonian hopes to be able to offer authentic exhibits of some of these new and exciting developments. The "hardware" is virtually ready; we need the "software" --budget, staffing, programs to respond properly to the new technology.

The Institution has already established a Telecommunications Study Committee to explore the opportunities and challenges before us with the hope that the Institution will be able to move into this new electronic generation efficiently, economically and effectively.

In a memorandum dated October 4, 1972, Secretary Ripley asked that the Telecommunications Study Group take a broad view in defining their area and further asked that their studies include (1) cable television and related "wired city" concepts; (2) video cassettes and similar video packaging; (3) information, storage, retrieval and display systems useful for visitors and research applications; and, (4) any other potentially useful display devices such as facsimile transmission and remote blackboards of videophones.

2. Question: What are the Smithsonian's needs at the present time to move ahead properly in this era of changing communications technology?

Answer: The primary need is to develop a sophisticated, "in-house" capability that would be able to react professionally to the diverse opportunities certain to come in the years immediately before us. The Institution requires greater expertise in various and complex film-related areas so that it will be able to answer public education needs for filmstrips, cassettes, and other forms of motion and still picture technology as they develop. It is felt that the beginning steps towards the development of such a capability at this time might follow a two or three-track system -- (1) through the development of a small cadre to work on this assignment; (2) through contracts with outside firms which have demonstrated professional competence in these areas; and, (3) through continued activities with other governmental agencies and/or university institutions also interested in the promises of new communications technology.

3. Question: What general Smithsonian programs covering new communications technology are underway?

Answer: The Institution already has made a number of significant moves toward accepting the opportunities offered by the approaching "communications revolution." A pilot study of video cassette production and capabilities is underway; the Office of Personnel Administration is using audio-visual presentations for the orientation of new employees; the Office of Museum Programs and the Conservator are planning a series of demonstration tapes on technical matters for distribution to museums across the nation; the recent Drug Exhibit was the subject of closed circuit video-taping;

the purchase of video-tape cameras by several organizational units within the Smithsonian Institution has been authorized; a workshop for Smithsonian staff members interested in learning more about the potentials of half-inch video tape equipment has been developed; Radio Smithsonian, heard on about 90 stations across the nation, has purchased new technical equipment making it easier to reach more stations; an inventory of motion picture film held by the Institution is underway to determine its potential for future uses; and a proposed anthropological film archives to collect ethnographic films from throughout the world is being assessed.

We hope that support will be gained to increase our own motion picture footage holdings many times since such film can be used a number of ways in the development of learning materials.

4. Question: What is the interest of the Smithsonian Institution in the field of prime-time network television?

Answer: The Smithsonian is a national institution, with an obligation to seek ways to reach out beyond the City of Washington and the confines of the museums. It has done so through its publication program, through the use of radio, through its successful national magazine and by lectures and seminars. Television is a further powerful means of communication in which we have gained some experience in the past and which we hope to utilize in more important ways to carry out the Institution's mandate for the diffusion of knowledge. It appears that the structure of the mass media in the United States will be altered dramatically in the next two decades. The Smithsonian hopes to be prepared to respond to the opportunities that certainly will develop during this period and it views the immediate proposals for commercial television ventures as a means toward preparation for that end.

5. Question: What experience does the Institution have in mass electronic communications?

Answer: Nearly 50 years ago, in 1923, the Smithsonian began its use of the electronic media by initiating a series of weekly broadcast talks on scientific subjects over a local radio station. The program continued for four years. In 1933, with the cooperation of the National Broadcasting Company and the U. S. Office of Education, the Institution launched its very popular series "The World Is Yours." This program lasted six years and was broadcast by 85 stations across the country.

Since the 1960's, the Smithsonian has been concerned, from time to time, with the systematic development of television programs and popular motion pictures, directly or indirectly, about the Institution and its activities. In 1966-67, the National Broadcasting Company network developed a series titled "The Smithsonian" which was telecast on 173 stations. A popular educational series aimed at the junior high school level, it stressed the excitement of the search for knowledge and the breadth of Smithsonian interests. This series still is being circulated to schools through McGraw-Hill, Inc., with 15% royalty of the National Broadcasting Company's net income still coming to the Smithsonian. In recent years, the Office of Public Affairs' fund from these royalties and other television and film payments has totaled about $11,000--with relatively little effort.

Over the last eight years, the Smithsonian has been the subject of several major educational network documentaries as well as hundreds of news featurettes. In National Educational Television's "What's New"

series, three half-hour programs featured the creation of exhibits at the Smithsonian. Later a "What's New" special was done on the Anacostia Museum. In 1967-68, Smithsonian made two one-hour network specials with the National Broadcasting Company. In 1968-69, Office of Public Affairs' efforts on a proposed series titled "What in the World" were terminated when anticipated sponsorship failed to materialize. Similar negotiations with Metro-Goldwyn-Mayer for a series of four one-hour specials per year on Smithsonian-related interests also came to naught in 1968-69 because of MGM's inability to find a sponsor. Later, an agreement was worked out with the Columbia Broadcasting System News for a continuing series of at least two specials per television year on the Smithsonian, but only one program was produced and broadcast in each of 1971 and 1972, and broadcast was delayed by pre-emption. The Smithsonian finally exercised its option to cancel the agreement.

6. Question: Why should the Smithsonian enter into a contract for a prime-time commercial television series at this time?

Answer: We believe that the Institution has a continuing responsibility to spread the knowledge acquired by its museum and research staffs to the greatest number of persons possible. Television obviously is one medium that provides us with a means to meet that responsibility. It also is an expensive medium. Neither the Federal nor private budgets of the Institution offer us even a minor fraction of the "independence moneys" required to enter into a sustained, unsponsored television venture--even if we had the opportunity to do so. It has been estimated that it will require from $2,500,000 to $5,000,000 for an interested sponsor to support three, four or five Smithsonian special programs each

year when network time charges, script and talent fees, promotion and advertising costs and production charges are added together. It is also our view that such a joint experimental venture for the Smithsonian essentially would be a "research and development" project in that it would help to develop "in-house" capability and resources. With the approach of the Bicentennial, the Institution must broaden its modern techniques for even wider educative activities since it is apparent that the number of Americans interested in the Smithsonian's resources is growing month by month. A commercial television series will bring the Smithsonian to millions; it also will stimulate internal staff examination of just how, when and where the Institution should use the mass media in the diffusion of knowledge.

7. Question: How did the Smithsonian choose the David L. Wolper organization as the possible producer?

Answer: For nearly a year, the Institution conducted a thorough search for a means of obtaining suitable television coverage. Script control and quality of production were prime considerations since the reputation of the Institution, of course, is a prime concern. Despite continued assurances of their good will, our arrangement with CBS News had been restrictive and disappointedly unproductive. Our investigations included discussions and proposals from more than a dozen network and independent producers and consultation with academic, advertising and media specialists. Research indicated that there are very few producers with documentary film experience capable of undertaking subjects as complex as the Smithsonian and that there is apparently only one whose general reputation with many sponsors and some networks would assure that the programs produced actually would be telecast.

(Our earlier contract with CBS News, over a three-year period, led to only two one-hour specials being telecast.) The producer who has repeatedly been brought to our attention is David L. Wolper, associated with many prime-time commercial documentary specials through the years, including the National Geographic Specials.

8. Question: What does the Wolper contract propose?

Answer: Wolper would produce three, four, or five television specials a year for four years beginning next fall (the 1973-74 television season) to be aired on prime-time, network television and subsequently distributed through syndication. Smithsonian will receive as a royalty 7 1/2% of the first $350,000 gross received by Wolper and 10% on all receipts above that. In addition to an advance upon signing, Smithsonian will receive certain minimum guaranteed payments when the programs are telecast. Smithsonian will not license another producer to make Smithsonian films for commercial or educational television during those four years, though we may produce noncompeting television programs for the growing market for children. Wolper will assume full financial responsibility and may not hold us responsible for any costs arising out of the contract. Wolper will also bear the costs of any extraordinary demands made upon the Institu-

tion's resources during production. Throughout our preliminary contract negotiations with Wolper, we have had the advice of attorneys and consultants experienced in the entertainment and television fields, and we are assured that the terms we have been offered are within the range of typical television licensing agreements. Smithsonian shall have absolute approval of the subjects, scripts, the rough and final cuts of the films, and of the sponsors. It should be noted, too, that Wolper acknowledges that the Smithsonian must allow others access to its facilities and services for television purposes, and that in exceptional cases the public interest may demand that such others use the Smithsonian name in the program's title. As a rule, however, we agree not to license someone else to use our name for television programs or to film subjects which would conflict with any Wolper program, produced or planned. Smithsonian staff members may appear on other television programs, and in connection with such appearances their Smithsonian job title may be appropriately credited.

9. Question: What about residual rights?

Answer: Wolper has informed us that the initial sale for network telecast usually serves only to recover his costs, and that he counts upon subsequent syndication and other related rights to provide the normal margin of return. He first asked for perpetual broadcast rights to the films and the right to convert the films into other educational materials for further distribution. We have

agreed to grant him the right to distribute the films to broadcasters for a period of only ten years after the final telecast in the series. Smithsonian and Wolper jointly will explore distribution of the programs as educational films and television cassettes. Wolper will of course remit royalties to Smithsonian on all income from these uses. Smithsonian reserves the right to produce books and other printed materials based on the programs.

10. Question: Why should the Smithsonian agree to the grant of some exclusive rights requested by Wolper?

Answer: David Wolper has requested the almost totally exclusive right to produce television programs in the name of the Institution. He also has asked for certain protection for subjects treated in programs he will produce against their possible exploitation by other producers even though our name does not appear in the title of such other shows. This exclusive right extends to public as well as commercial television and applies to occasional special programs as well as a continuing series. The Smithsonian has an obligation, as a public institution, to make its collections and research available to the public at large and it does not favor arrangements which would limit free access to such resources. From the earliest days, however, we have found it necessary upon occasion to grant exclusive rights to publishers and other outside enterprises in exchange for the ability to reach beyond the confines of the museum to a wider public and to achieve a suitable standard of quality.

11. Question: Is there a precedent for the allocation of such "exclusivity" rights by the Smithsonian?

Answer: The Institution's earliest publications were copyrighted and were privately financed. In this case, the very high cost of quality television productions, which cannot be met by the Smithsonian itself, creates a necessity that the investment of a sponsor be granted some protection even if only for a brief period. It is doubtful that a sponsor will commit $4 or $5 million per year for the presentation of the Smithsonian programs if he cannot be assured that another competing series will not be permitted by Smithsonian. The producer himself would not be so likely to invest his time, resources, energy and imagination to produce a striking or original series; and in addition, the ability of the Institution to participate in the research, preparation, and production of more than one series of major films at a time is seriously in question. The demands made on the time and creative abilities of our curators and scientists by the production during only one year of the NBC series were tremendous, and we should proceed cautiously in committing the Institution to more than one venture such as this at the present time.

Various "exclusivity right" provisions have been made, from time to time, with performing artists appearing at the Smithsonian. The Smithsonian also has granted exclusivity rights for the production of postcards, toys, and brochures about the Smithsonian. The Smithsonian has engaged in such "commercialization" to meet public needs that can best be served, most economically and efficiently, by the private sector.

Further, it should be pointed out that the Smithsonian will not be providing the funding for these proposed programs, unlike the National Geographic Society, which has been allocating millions of dollars from its treasury for the production of its popular and respected television series that has been telecast for nearly a decade. (Incidentally, the circulation of the National Geographic Magazine is near 8 million copies--and this growth has been attributed, in part, to the identity provided by television.)

12. Question: What is the present status of the proposed Wolper contract?

Answer: The Smithsonian legal, business and public affairs staffs are proceeding with discussions with Wolper organization representatives towards the preparation of a final contract draft. The final draft has been approved internally, and has been approved by the Executive Committee of the Board of Regents. It will not be signed until the Board of Regents has indicated its approval of this course of action.

13. Question: Will the Smithsonian have any control over the selection of the sponsor of the proposed commercial television network series?

Answer: The Institution will have the absolute right to disapprove the sponsor of any program for the initial network telecast, and any repeat network telecasts, according to the proposed contract. A list of corporations which might be interested in supporting such a series will be reviewed by the Smithsonian. The approval of the Secretary will be sought before a sponsor is approved for the proposed series.

14. Question: What staffing needs are required for the Smithsonian to respond properly to the proposed Wolper contract?

Answer: After considerable study, Julian Euell, the Acting Assistant Secretary for Public Service, has recommended that two professional staff members be added at an early date to provide the adequate staff which will be required to work on various aspects of the proposed

television documentary productions. One staff member would be required to monitor the activities of the producers and his programs and another would be required to assist in researching subjects and information for programs that might be developed under the contract. These additional staff members would minimize the burden to the Institution in terms of staff time commitments. They also would seek to assure accuracy, authenticity and good taste in the programs. Secretary Ripley has proposed that these staff additions be compensated from the royalties which will accrue under the Wolper contract. Over the longer range, it would be our hope that the responsibilities of these staff members would be broadened as they gained a deeper understanding of the Institution and its mission. They would be assigned to the Smithsonian's Office of Public Affairs.

15. Question: Will all of the Smithsonian bureaus participate in the series?

Answer: It is our intent to assure ourselves that the television series will cover the academic disciplines of primary interest to the Smithsonian --art, history and the sciences. Mr. Euell has held briefing sessions for representatives of the various Smithsonian bureaus on two occasions and there was eloquent enthusiasm for the prospect of the Smithsonian becoming more visible on television.

16. Question: Are any difficulties foreseen in the execution of the proposed commercial television contract?

Answer: Yes, there may be problems, as there always are in an experimental venture. Though the Smithsonian has participated in television before, a contract with an independent producer which would bring a financial return will be a new experience. It would require the same continued vigilance as before, by the Institution's legal and business staffs to enforce the contract and also require constant monitoring to assure that the producer provides a satisfactory creative, informational and artistic content in the programs. The Smithsonian staff is aware of these risks, and measures

are being taken to develop a competent staff to foresee and forestall the administrative problems that might develop. Any contract that we might sign will have a system of checks and approvals to insure that we have control throughout the production of the rough cuts and final versions of the films being produced.

We foresee problems in asking scientists and scholars to cooperate with film makers, but the problem is not new, as television shows concerning the Smithsonian are constantly being filmed on and off the Mall. In addition, Wolper has agreed to employ as consultants, on their own time, those scientists and curators on whom he will make demands above and beyond their daily duties.

17. Question: What is lacking in the television image of Smithsonian resources and activities?

Answer: Smithsonian museum and research staff members are seen frequently on national television, mainly in news or discussion programs. But there is no continuing, coordinated, overall program identified with the Institution as a whole on television and we believe that, under the proper supervision, the Smithsonian offers a virtual intellectual storehouse for a high-quality, interesting and educative television series. Even without the proposed contract, the Smithsonian would be on television but without any Institutional identity. In February, for example, the National Geographic Society's prime-time television series on commercial television will feature the Smithsonian Institution's Center for Short-Lived Phenomena at Cambridge, Mass., in a program to be titled "The Violent Earth." This program was produced during the period in which the Institution has been examining which route to take in television. It also should be noted that the Center for Short-Lived

Phenomena, which is concerned with earthquakes, volcanic disturbances, etc., represents an intellectual asset of considerable interest to television producers. (Note: The Center was the subject of a widely sold, commercially published book titled, "The Pulse of the Planets," which made Time magazine's list of best books for Christmas, 1972.)

18. Question: What will the Smithsonian gain from such a national commercial television activity?

Answer: Over the long range, the Institution will gain valuable experience in the preparation and presentation of its resources and collections through television and film. The materials produced under this experimental contract will be available for the development of educational by-products.

In addition, there are financial benefits: There is an initial non-returnable advance of $10,000 against the royalties, which amount to 7 1/2% of the first $350,000 of gross revenues from the original network telecast of each program and 10% on all such revenues above that figure from wherever derived, including residual rights. For each one hour program aired, there is a guaranteed minimum of $30,000. If the proposed four programs are produced and aired in the first year, there will be a $120,000 return to the Smithsonian.

Revenues produced under the contract will enable us to hire qualified media experts to assist in producing the television programs. After a few years' experience with this experimental venture, these experts will enable us to judge how the Institution can make more effective use of these modern methods of

communication, and the Institution ultimately should be able to produce materials and programs itself.

As a spin-off, we hope that the circulation of the Smithsonian magazine will rise sharply, memberships in the Associates program will increase and become even more widespread, and that the number of visitors to the Smithsonian's museums will reach even greater heights.

The Smithsonian is a multifaceted, interdisciplinary institution, with more than 3,000 staff members around the world, concerned with significant research and exhibition programs. It seems apparent that one important "ripple effect," among others, from the proposed television series, if it is well done, would be that of increasing the sense of coherence and institutional loyalty among the Smithsonian's scholars and support staff. The wider public identity of the Institution that would ensue from such a series certainly should provide a basis for greater prestige in academic and lay environments for the Smithsonian.

Over the past 125 years, the U. S. Government has invested millions of dollars in the Institution; we feel that we will be providing the people of the nation an even greater return on their investment by giving them educative entertainment through this popular medium.