Corcoran Archives
A guide to the Corcoran Archives.

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PREFACE

Since the late 1970s there has been a surge of interest in museum archives. After years of preserving the objects entrusted to their care, there was a realization that no attempt was being made to preserve the history of our museums. As one of the oldest American museums, the Corcoran Gallery of Art joined in the early stages of this movement by creating a repository for the records which document the Gallery's history. The organization of these historic documents has benefited both staff members and scholars who are interested in the Gallery's past activities. With the publication of this guide we hope to promote even greater interest in the Corcoran's history and those American artists who have exhibited or been trained here. In a more general way this guide will show that these records documents an important aspect of American life, providing a rich educational resource which needs to be preserved and explored. These records become more significant in light of the current re-evaluation of the arts and humanities in American life. It is hoped that making these records generally accessible with this guide will encourage scholars to look more deeply at the museum and its role in the cultural life of this country.

I would like to acknowledge gratefully the contributions of the National Endowment for the Humanities, a federal agency, which provided the financial assistance for the inventory and processing of the Corcoran's records. The National Historical Publications and Records Commission, a federal agency, and the Catesby Foundation provided start-up funds for the the Corcoran Archives and this project. In addition to the financial assistance, this project would not have been initiated without the vision and encouragement of Dr. Peter C. Marzio, the Director of the Corcoran Gallery of Art during the first years of the project. Dr. Marzio made the archival records a part of the living history of the Gallery. Michael Botwinick, the present Director of the Corcoran Gallery of Art, continued the ongoing efforts which result in this publication. The following staff, interns and volunteers have contributed to this project: Benjamin Baldwin, Kathleen Benson, Ann Bowdler, Justine Burton, Sandra Clayton-Emmerson, Ellen Coates, Sabina Dowell, Laurie Elkind, Robyn Evans, Brece Honeycutt, Kathryn Kucharski, Carolyn Kuntz, Diana Linden, Eugene Mahan, Katherine Meyer, Martha Pennigar, Krystyna Puc, Kathleen Robinson, Linda Simmons, Deborah van Buren, and Patricia Waters. I am grateful to Bertha B. Lansdown and Kathie A. Chambers of B's Business Services, Sterling, Virginia, who typed this manuscript. Finally, I would like to thank my husband Bill for his constant encouragement, support and interest in this project.

Katherine M. Kovacs
Archivist
October, 1984
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INTRODUCTION

The Corcoran Archives holds the institutional records of the Corcoran Gallery of Art. These records include those of the museum and the school as well as the Washington Gallery of Modern Art which merged with the Corcoran in 1969. Because the Gallery is an ongoing institution the records are not static and continue to be supplemented. The records are arranged by function. The department histories and scope and content notes which follow should be consulted to determine which records contain needed information. Because of changing responsibilities and overlapping authority, the records of several groups may need to be used together in order to get a complete understanding of the issue being researched. Information is stored in several formats: paper documents, photographs and slides, posters, video and audio tapes and architectural drawings. These, too, should be used together for maximum benefit.

These records document the life and vitality of a multifaceted institution and are fairly complete from founding date to the recent past. When the Archives was begun in January, 1980 the records of the Gallery were stored in cardboard boxes in hallways and closets. Two factors contributed to our discovery of nearly complete records 1) only one move early in its history from the present Renwick Gallery to the Gallery's present home, and 2) throughout its early history a small staff of long time employees who apparently guarded the old letters and ledgers almost as carefully as the works of art. Only in the much more recent past, about 1968, have the records been in jeopardy from overcrowding and staff more concerned about contemporary matters than historical ones.

The research uses of these records are varied. They are consulted by staff in the course of their work. Because of the Gallery's long-standing interest in American art, the Archives contains valuable exhibition information and correspondence with American artists which is of interest to scholars and curators. Many of these artists, especially those who showed in the first half of the twentieth century, are currently being re-evaluated. As one of Washington's oldest cultural institutions, the Archives contains information about residents' cultural activities which is of interest to social and cultural historians. They also hold information for the student of museum history because they contain department records for most years from the founding to the recent past. In addition to its archival resources, the Archives holds extensive clipping files on American artists and on the history of the Gallery.

The Archives staff encourages the use of its resources by outside researchers. Currently we service approximately 600 requests annually. Requests are answered by mail or researchers may make an appointment to visit the Archives. Detailed information regarding access conditions, duplication, and publication policies governing these records is available from the Archivist. A detailed inventory of these records is available to researchers at the Archives. To make an appointment to visit the Archives or to obtain a copy of this guide please contact:

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(202) 638-3211
HISTORY OF THE CORCORAN GALLERY OF ART

In Georgetown in 1869 at a dinner attended by President Ulysses S. Grant and members of his cabinet, William Wilson Corcoran (1798-1888) made public his plans to give his collection and the building designed by James Renwick at 17th and Pennsylvania Avenue, N.W. to the people of Washington for an art museum. The Board of Trustees to which he gave the museum was composed of prominent local citizens including Joseph Henry (1797-1878), Secretary of the Smithsonian; James C. Welling (1825-1894), President of Columbian University; William T. Walters (1820-1894), a fellow art collector and philanthropist; George Washington Riggs (1813-1881), a banker and former business partner of Mr. Corcoran; James C. Hall (1805-1880), a local lawyer; Anthony Hyde (1810-1892), Mr. Corcoran's secretary; James G. Berret (1815-1901), a local businessman; James M. Carlisle (1814-1877), another lawyer; and Henry D. Cooke (1815-1881), a journalist and businessman. William Wilson Corcoran, who had collected contemporary European and American painting for years, was at the beginning of the trend of private collectors who gave their collections to the public. This was characteristic of Corcoran who after making his fortune as a banker spent thirty years giving it away. In addition to the Gallery, he supported Columbian College, the Louise Home, Washington and Lee College, Oak Hill Cemetary and many other worthwhile charities. In his deed of gift Corcoran stated that the museum should be "dedicated to Art." Although Mr. Corcoran's true reasons for giving the museum to the people of Washington are not known, there are conflicting theories on his motivations. His supporters claim that since he had collected works by American artists such as George Inness, Daniel Huntington, Thomas Cole and Seth Eastman and knew many of them through his association with the Washington Art Association, he wanted a home for the admired works of his friends. Others claim he was responding to the nationalistic feelings of the day. Mr. Corcoran's detractors, however, claim that because the Renwick building was seized by the Union while Mr. Corcoran, a southern sympathizer, resided in Europe during the Civil War, it was easier to give the building as a museum than to regain possession. Whatever the reasons, the Gallery began to collect American art long before it was fashionable. Throughout his life Mr. Corcoran was vitally interested in Gallery business often making daily visits to the Gallery to see new works or to show friends through the Gallery. He never sat on the Board of Trustees although he sometimes attended their meetings. The Board respectfully listened to his thoughts but did not always comply with them.

As early as 1873 a group of local artists approached the Gallery about starting a school of design. Although the Gallery did not immediately institute one, the Gallery did permit art students to copy paintings in the Gallery almost from the beginning. This group of copyists with E. F. Andrews, a local painter who offered to criticize their work, evolved into the Corcoran School of Art. The catalyst for the formal creation of the School was Mr. Corcoran's death and his bequest of $100,000 to establish a School. The School was organized in the traditional manner with students progressing from copying casts and then more difficult casts to drawing the nude model. Many of the students pursued careers in graphic design or as teachers.

By 1890 the Gallery had outgrown its original building. Stymied by neighbors who would not sell their property so that the Gallery could expand at the original site, the Trustees bought a lot on 17th Street. The building built there was designed in the Beaux-Arts style by Ernest Flagg to house the museum and the
school. Enough property had been bought so that the Gallery could expand as it grew. The building opened to the public on February 22, 1897 with an official opening attended by President Grover Cleveland and his wife, members of the Cabinet, Congress and the diplomatic community.

The larger space of the new Gallery allowed the museum to pursue additional activities. Chief among these was mounting special changing exhibitions. Up until this time the Gallery had hung only its permanent collection supplemented from time to time by loans from artists and collectors. At first these special exhibitions were limited to group shows of local art organizations. The Society of Washington Artists and the Washington Water Color Club were among the first to show at the Gallery. These exhibitions were extremely popular and the openings were social occasions. With the success of these exhibitions and the prodding of its Director Frederick B. McGuire, the Corcoran established its nationally known Biennial Exhibitions of Contemporary American Painting in 1906. These large, juried exhibitions attempted to show a cross section of American art. The generous prizes offered, through the beneficence of William A. Clark, attracted the major American artists of the day, including Childe Hassam, John Singer Sargent, Willard D. Metcalf, Edward W. Redfield, Gari Melchers, Edward Hopper, and William M. Paxton. These exhibitions were eagerly anticipated. The gallery used this opportunity to add to its American collection and local collectors did so as well.

In 1900 the Gallery began to show one man shows of the work of contemporary American artists. Oftentimes the works were watercolors, etchings, oil paintings or sculptures which were for sale to the public. The Gallery handled the sale, however, it took no commission. It continued this service to artists through the 20s, 30s and into the 40s.

The Gallery's history and activities of the first half of the twentieth century were shaped by national events—the two world wars and the Depression. Money was scarce for any major expansion of activities or plant except for the Clark Wing. Senator William A. Clark bequeathed his collection of paintings, ceramics, laces, tapestries, rugs and furniture to the Gallery in 1925. His widow and daughters provided the necessary funds to build a wing to house those works. Charles A. Platt, the architect who designed the Freer Gallery, was hired to design the wing of smaller, more intimate galleries suitable for displaying a personal collection. It was opened by President Calvin Coolidge in 1928.

During the World Wars the Gallery supplemented its special exhibitions with exhibitions of "war art." These exhibitions were often of works by soldier-artists and many were government sponsored. During the Depression the Gallery hosted the exhibitions of works produced by the Public Works of Art Project (PWAP) and the Treasury Department Art Project. It also hosted an exhibition of Appalachian handicrafts sponsored by Mrs. Roosevelt. It was hoped that this exposure would stimulate interest in these goods and therefore, a market for their producers. Many items were sold during its run at the Corcoran. The Biennial continued to be held during this time period with the works shown becoming more abstract or modern.

After World War II the Gallery began a major period of development. The staff expanded. The works were inventoried under modern registrarial practice. Outreach activities were expanded to draw newcomers to the Gallery. Major thematic shows like the American Processional, 1492-1900 (1950), American Painters of the South (1960) and The American Stage (1957) were organized by the
Corcoran staff. The Gallery continued to add to the American collection, especially by adding paintings of the 18th and 19th Centuries whose artists were not already represented in the Corcoran collection. At this time, too, the Gallery decided to no longer allow local groups like the Society of Washington Artists and the Washington Water Color Club to use its galleries for their annual exhibition, but, instead to organize its own Area Show to show the works of local artists. One man or small group shows of these same artists were organized as the Contemporary Washington Artists Series. As the 1960s drew to a close the Gallery faced its most severe challenge. The tendency in society as well as art to explore the radical and new made the Gallery look for new ways to fullfill its role. A desire to draw a new public and new art forms into the Gallery led to the Gallery's merger with the more avant-garde Washington Gallery of Modern Art, to experimentation with special projects in prisons and inner city neighborhoods, and to the presentation of "happenings" in the Gallery's atrium. A rapid turnover in personnel along with the pursuit of these new directions led many, especially of its more traditional public, to view this time period as particularly unstable. However, a case can be made that art was merely reflecting society at this time.

During the mid-70s the Gallery began to re-examine its policies and to pursue more of a middle course. Although still committed to showing contemporary painting, sculpture and photography, the historic American collection was re-installed in renovated galleries. During this time the School, too, embarked on a new course. For years it had been maintained along traditional lines as a studio school, now a more structured program was designed and accreditation was sought and finally granted in 1985.

During the early eighties the Gallery concerned itself with fundraising and improvements to its operating plant. In late 1979, Dr. Armand Hammer gave the Gallery a $900,000 pledge over ten years to eliminate admission fees. 1981 saw the completion of the long-needed air conditioning project which allows the Gallery to better safeguard its collection as well as afford its summer visitors some comfort while viewing its exhibitions.

During its 115 years history the Gallery has managed to respond to changes in American life and art while still adhering to Mr. Corcoran's admonition that the institution be "used solely for the purpose of encouraging American genius." It is a tribute to Mr. Corcoran's vision that we still find new ways to respond to his challenge.
CHRONOLOGY OF EVENTS

1869 - Board of Trustees formed by William W. Corcoran and receive deed to the collection and building.

- By laws proposed and approved by Board of Trustees. Administrative structure, based on report of Committee on Permanent Organization, to be: Four officers--President, Vice President, Secretary and Treasurer. Five Standing Committees--Committee on Finance, Committee on the Building, Committee on Works of Art, Committee on Legislation, and Special Committees to be created from time to time.

1870 - Gallery's Act of Incorporation passed by Congress.

1873 - Offices of Curator and Assistant Curator defined and created.

- William MacLeod elected Curator and F. Sinclair Barbarin elected Assistant Curator.

1874 - Gallery opened to the public on January 19th.

- First Annual Meeting of the Board of Trustees held.

1875 - Board adopts first set of regulations governing copyists.

1877 - First Curator's Report appears. William MacLeod brings two problems to the Board's notice: 1) the maintenance flaws within the building; 2) the large number of copyists in the Gallery creating hazardous conditions for paintings and sculptures.

- Eliphalet F. Andrews, a local artist, begins free informal instruction to copyists.

1878 - A. Hyde continued to express concern for condition of paintings due to the number of copyists in the Gallery.

- Curator's report contains extensive details about paintings and sculptures purchased during the year.

- W. W. Corcoran donates $2,123.27 for the establishment of a "School of Design."

1880 - Building Committee reports that a telephone was installed in the Gallery.

- First reports from Committee on Works of Art appear. The Committee was organized to deal with purchases, copyists and other related tasks. The Committee has three main goals: 1) to establish a school of design and instruction; 2) to purchase American works of art and award prizes for American students; 3) to purchase "best works of art procurable." The Committee is concerned with the Corcoran's standing in relation to the other major museums in America. The minutes state "the Corcoran..."
Gallery of Art will not take second place through any fault or neglect of ours."

- The Committee on the Building establishes "The Duties of the Keepers of the Gallery" (guards) which imposes strict procedures and regulations for the guards.

1883 - Board approves Corcoran medal to be awarded to student showing greatest improvement during the previous year. The prize consists of a gold medal and $50.

- Board concerned by Congress' imposition of a 30% tariff on all imported works of art. This may hamper the Gallery's procurement of "best works of art."

1885 - Board awards first Corcoran Gold medal.

1886 - Accounts begin to appear of paintings which have been sent for repairs and touch ups. Accounts of books bought also appear.

1887 - E. F. Andrews elected instructor in drawing for the Gallery (title later changed to Principal). Board instructs Andrews to establish order in the Gallery by having Monday, Wednesday and Friday classes; however, there is still a concern for the overcrowding of copyists and students in the Gallery.

1888 - Death of W. W. Corcoran. Gives $100,000 bequest to Gallery for a free art school.

1889 - F. Sinclair Barbarin elected Curator.

- Plans approved for annex or art school building behind Gallery.

- Committee requests permission to modify the original plan for the School building by adding another story to house the Tayloe Collection and by excavating for a cellar for storage. Permission granted.

1890 - Corcoran School of Art building formally opened with two instructors and forty students.

- The cost of the building could not go over $6,000. Lights were installed for night openings.

1890 - Board considers need to increase space of the Gallery. Unable to acquire adjoining property, it is decided to purchase land and build a new building at the corner of 17th Street and New York Avenue. A special committee was created to approve plans from an architect and oversee construction.

1892 - Board meetings are now separated into quarterly and annual reports; a possible sign of growth and advancement of the Gallery.

- F. Sinclair Barbarin (Curator) asks that C. Powell Minnigerode be appointed Clerk of the Gallery due to expansions at the Gallery.

1894 - Report of the Committee on New Building includes bids for new (present) building, plans for laying of cornerstone ceremony, and the contents of the cornerstone.

1897 - New building opened February 22nd with space for both Gallery and Art School.

- The report of the Committee on the Building comments on the "hot air which filled" the galleries during the summer, causing damage to the paintings.

- Washington Art League merges with the Corcoran School of Art. Evening class for men begins.

1899 - Annual School exhibition held for the first time in atrium.

- F. Sinclair Barbarin's annual report talks of the opening reception for the new building. The grand reception was held with 3000 electric lights.

1900 - Hemicycle Hall remodeled from an auditorium to gallery space for special temporary exhibitions.

- Began publication of annual report with 26th report.

- Curatorship abolished by amendment of article XV of the By-Laws and the position of Director created, and then filled by election of Frederick B. McGuire.

- Recommended use of money from sale of old Gallery building to purchase paintings by American artists not represented in the collection.

1901 - E. C. Messer appointed Principal of School.

- Old Gallery building sold to Federal Government.

1903 - Hemicycle Hall restricted to use for exhibitions by group, societies and art organizations, but no individual shows.

- Permanent collection on regular exhibition in other galleries.

1904 - Board resolved to purchase American paintings as most appropriate method to fulfill the obligation "to encourage American genius in the production and preservation of works pertaining to the Fine Arts" as stated in the deed of gift.

- Board grants permission for the Gallery to be used by an outside group for a reception.

1905 - Rules for the Admission of Works of Art is accepted by Board. Regulations provide for the Gallery's security.
1906 - First Exhibition of Contemporary American Oil Paintings proposed and approved. It was hoped that through this exhibition greater attention could be focused on living American painters. McGuire feels it is the Corcoran's duty to hold a contemporary American exhibition which would foster "American genius", W. W. Corcoran's original desire.

- Detailed jury process proposed.

1907 - First Biennial Exhibition of Contemporary American Oil Painting. Prizes awarded.

- Board rescinded prohibition against single artist exhibitions in Hemicycle Hall.

1908 - Board received recommendation that no gifts be accepted without prior inspection, thus allowing the Gallery to set and hold fast to a high standard in the works collected.

1909 - Gallery staff enlarged: Emily P. Millard hired as stenographer.

1911 - Board approved imposition of $10 entrance fee for students, necessitated by increased costs of operation. No tuition charged in keeping with W. W. Corcoran's desire for a free art school. Minnigerode provides synopses of the other leading art schools' programs and fees for the Board to compare with the Corcoran School of Art.

- School Secretary appointed to supervise school matters, keep records and maintain order in the classrooms.

- The Committee on the School submits recommendations which provide specific rules and regulations to be followed by the Corcoran School of Art to set standards for students, faculty and administration.

1915 - C. Powell Minnigerode elected Director of Gallery.

- Hemicycle Hall converted from one to two stories: upper room used for special exhibitions and the lower one for an auditorium. Use of the auditorium open to outside groups, organizations, societies, etc.

1917 - All uniformed military visitors given free admission.

- Night watchman hired cooperatively with Red Cross and D.A.R. to patrol three block area around their respective buildings. This provided the Corcoran with a 24-hour watch.

1918 - Edmund C. Tarbell named Principal of the School.

- Exhibition gallery for sculpture remodeled to provide proper lighting and suitable pedestals. "It has for some years been felt that while we were accomplishing a fine work in the encouragement and advancement of painting, we had not yet acquired the proper facilities for doing the same good work in respect to sculpture. This change, therefore, and the use of this room, has supplied a real need, and opens up for the Gallery a
broader field of activity and usefulness in the encouragement and promotion of American Art."

1921 - Senator William Andrews Clark donated $100,000 to perpetuate the William A. Clark Prize Awards given during the Biennial.

- Under the direction of Mr. Glover, President of the Board, the Board establishes rules for the copyists of works of art in the Gallery.

1922 - Grace Lincoln Temple, President of Public School Art Leagues, wants the Gallery to establish an educational program including an instructor. The Board was unable to comply.


1924 - Proposal to move Biennial opening date from December to April.

- Board requires the Corcoran School to impose and maintain standards for the students.

1925 - Board accepts the bequest of former trustee William Andrews Clark's collection of art.

- Mrs. Clark and daughters agree to give funds for construction of a wing to house Clark Collection.

- Biennial Exhibition date changed to April opening.

- Board devotes much time to Clark bequest.


- Need for Assistant for the Director discussed.

- First annual deficit anticipated and need to increase the endowment fund recognized.

- Student entrance fee increased from $10 to $15. Still no tuition charged as "it was Mr. Corcoran's wish that it be a free school."

- Art supply store for students begun.

- Richard S. Meryman appointed Principal, Corcoran School of Art.

1927 - Board changed Annual Report due date from December to June meeting. Financial statements and attendance reports still to be submitted in December as before.

- Mrs. William A. Clark endows Biennial exhibition, excess annual income to be used for the purchase of works of art.
- Staff enlarged to meet needs of increased building and collection:
  Assistant to the Director, two night firemen, one night watchman, one
  porter and four charwomen.

- Sculpture class begun in the School.

1928 - Jeremiah O'Connor hired as Superintendent of Buildings and Grounds.
- Staff insured under Workmen's Compensation Act of May 17, 1928.
- Opening of the William Andrews Clark Collection and wing.
- By-Laws of the Gallery revised to expand duties of the Finance
  Committee to cover investment of trust funds.
- Special Committee of Board revised By-Laws which were subsequently
  printed in pamphlet form including the Deed of Gift, Charter and list of
  all Trustees since founding date.

1929 - $400,000 endowment fund donated by Clark family for upkeep and
  maintenance of the Clark Collection and wing.
- A form for gifts and bequests printed at rear of Annual Report.
- Expert Advisory Committee created to advise on collection, its use and
  installation, in addition to other functions of the Gallery and School.
  Members selected: Charles A. Platt, Gari Melchers, Royal Cortissoz.
  Report outlined many needs:
  1) To hang early American portraits together.
  2) To hang Hudson River paintings with Greek Slave.
  3) To remove certain works from exhibition.
  4) To reinstall the Bayre sculpture.
  5) To move the Vela sculpture from Atrium bridge to Sculpture
     Gallery.

It also outlined future needs and growth:
  1) Permanent Collections: increased funds for the purchase of dead as
     well as contemporary artists must be available.
  2) Education Department: a qualified staff person is necessary.
  3) Lecture and Concert: a regular program in the Auditorium is
     needed.
  4) Staff: additional positions for a telephone switchboard operator and
     stenographer.
  5) Art School: quarters inadequate, classrooms poorly lit,
     overcrowded.
  6) Sculpture Class: needs to be made permanent.
  7) Scholarships and Awards: more prizes necessary as well as larger
     scholarships.

1930 - Requests for guide service increasing, Superintendent of Buildings and
  Grounds O'Connor still rendering "admirable service" in providing tours.
- Reaffirmation by the Board of the purpose of the Gallery to emphasize
  American art.
- Minnigerode suggests "modernization" to the Board. He feels the Corcoran needs to update its American collection, to service the public with an efficient educational department, create a larger staff to contend with the Gallery's growth and foster growth of the Endowment Fund.

1931 - Minnigerode suggests and the Board approves an amendment to the By-Laws creating the position of a Second Vice-President.

1932 - Riot and Civil Commotion Insurance placed on the Gallery for one year, December 1932-1933—$100,000 for building and $875,000 for contents.

1933 - George E. Hamilton elected President of the Board of Trustees.

1935 - O'Connor changed in title from Superintendent of Building and Grounds to Curator. O'Connor and Parsons, Assistant to the Director, continue to give educational tours and lectures.

- Richard Lahey named Principal of School.

- Improvements made in classrooms, composition and art principles lectures given in addition to anatomy.

- "Saturday School" for high school students begun.

- New position of Clerk in office of Director, D. Earl Cooley hired.

1938 - Student docents trained and giving tours for a minimal fee.

1939 - Position of Assistant to Director changed to Assistant Director. Parsons promoted.

1940 - Rearrangement of collection to group like, similar or appropriate works.

- Hemicycle 2nd floor gallery turned over by the Board to School for use.

1941 - Protective wartime measures initiated by the Board: extra night watchmen, fire fighting equipment, air raid shelter. Special committee created to review needs for collection and directed to find safe storage within 100-mile radius of the District for the most valuable art works.

- Corcoran affiliates with BA/MFA program at George Washington University. Program maintained for 35 years.

1942 - Location found for special war storage of select works of art. Space properly equipped and regularly inspected by Gallery staff.

- Four rooms in Gallery lent to D.C. Chapter of the Red Cross for war work.

1945 - Meeting of Jeremiah O'Connor and the Director of National Gallery of Art to discuss collecting policies of Washington museums to avoid overlap. No solution agreed upon. National Gallery will continue to collect and show American paintings.
1946 - Hermann Warner Williams, Jr. named Director; Minnigerode, Director Emeritus.

- Board approves a policy of establishing small individual endowment funds by the donation of a minimum of $500. These funds are to bear the name of the donor or other individual(s) as a memorial. The use of the income must be unrestricted. They will be listed in the Annual Report.

- Many changes and additions are made to the staff to create Curatorial and Education Departments separate from the Administrative staff:
  1) Position of Assistant Curator and Curatorial Assistant created, the former filled by Eleanor Bryant Swenson and the latter by Josephine M. Bever.
  2) Position of Lecturer created, Amy Briggs hired.
  3) Position of Membership Secretary created, Alice W. Phillips appointed.

- Board discusses the possibility of establishing a Membership program for the Gallery.

- Need for unrestricted funds to acquire works for the permanent collection stressed.

- Process for accessioning all works in the collection by the volunteers from the Junior League begun under the supervision of the Associate Curator, Eleanor B. Swenson.

- The need for a regular program of care and conservation of the works of art in the collection was stressed.

- Plans made to overhaul the reference library of the Gallery by a small honorary committee of two art librarians, John B. Montighani and Alice Farley Williams.

- Sales desk in foyer expanded to include: postcards, color reproduction, photographs, books on American art and Gallery publications.

- Board undertakes a major reorganization of the financial structure of the School and decides to charge a tuition fee of amounts calculated to cover the cost of operations: Day and night classes-$95 for 8 months of one class; $160 for 8 months of two classes; $50 per semester per class; $85 per semester for two classes; $15 per month per class; $25 per month per two classes. Children's classes: $50 per year; $25 per semester.

- School's curriculum expands to included commercial art.

- First Area Show held to focus attention on contemporary art as a service to the Washington region.

1946 - Committee on membership was created to study need for and the creation of a membership group.

1947 - The Association of the Corcoran Gallery of Art is established. It will stimulate public interest and provide additional funds for special activities:
to arrange art lectures, to publish a bulletin and to do other activities to interpret the collections and exhibitions.

1947 - Substantial physical improvements made in the School: all rooms painted, new men's washroom added, dressing rooms for models built, a common room for students created, plans for exhibition space and offices under consideration.

- First issue of the Bulletin published as a vehicle to announce acquisitions and publish scholarly research.

1948 - Accession project continued and now directed to the Clark Collection.

- Membership activities expand to include a film series. Teas and receptions continue as well as special previews of exhibitions for the members.

- John Palmer Leeper appointed Lecturer and Keeper of the Clark Collection.

- Monthly events calendar of activities inaugurated.

- The Board authorizes the appointment of Harold F. Cross as the staff conservator, as well as the "necessary renovation and equipment" for a conservation laboratory.

1949 - A photography laboratory is established under Victor Amato.

- Educational program for children is planned and carried out with the cooperation of the Washington Junior League.

- Physical modifications of lighting and space are made in the School office and Gallery.

- Symposium "The Artist in American History" is held in connection with the exhibition American Processional. Papers are presented by: Henry Steele Commanger, Lloyd Goodrich, Elizabeth McCausland, and Edgar P. Richardson. A record of the lectures is made and broadcast locally and over the Voice of America.

- Saturday morning educational program of art interpretation begins with cooperation of the Junior League in the Gallery.

1951 - First Registrar hired.

- Exhibitions of the Institute of Contemporary Arts held at the Gallery.

1952 - Formation of the Women's Committee to advance the Gallery as an educational and cultural institution.

- Beginning of musical programs in the Gallery.

1953 - Council of the Corcoran Gallery of Art formed.

1954 - Through "A Statement of Policy of the Corcoran's Gallery of Art," the Board reaffirms the Gallery's policy to encourage "American genius".
1955 - School disbands summer session.
- The Committee on Works of Art proposes that the Corcoran "hold a series of small group exhibitions by contemporary Washington artists."

1957 - First Women's Committee Annual Ball is held.

1959 - Gallery's portrait of Abraham Lincoln by G.P.A. Healy used as basis for Lincoln Sesquicentennial Commemorative stamp.
- Board issues a revised statement of the Gallery's policy in conjunction with the Gallery's 100th Anniversary.
- In conjunction with the 100th anniversary, a major membership campaign is instigated.

1961 - Friends of the Corcoran are established to add significant works of art by contemporary artists to the Gallery's collection.
- Extension Services Department is organized to handle membership, Art School store, publications desk, sales from exhibitions, publicity and public relations, and art rental service.

1962 - School's curriculum enlarged to include a Department of Ceramics.
- Associates of the Corcoran Gallery of Art are formed.
- Art rental service opens.

1963 - Docent program is begun.
- John Ruddley appointed Dean.

1964 - Summer classes are reinstituted.

1965 - Education Department is formally organized and the first Curator is named.

- Inez Travers Boulton Memorial Library is donated to the School by the Women's Committee.
- Eugene Meyers appointed Dean (position formerly called Principal) of the School.
- Introduction of two-year certificate and four-year diploma program.

1967 - Last Bulletin of the Corcoran Gallery of Art is published.
- Associates of The Corcoran Gallery of Art disband.

1968 - Washington Gallery of Modern Art merges with the Corcoran.
- Council of the Corcoran Gallery disbands.

- James Harithas is named Director.

- Aldus H. Chapin elected to the new position of Executive Vice President of the Trustees to serve as chief executive officer of the entire Gallery.

- Four-week educational program, "Corcoran School Abroad", added to summer curriculum.

- Division of the Art School opens in Columbia, Maryland on an experimental basis.

- Board of Governors formed.

1968 - Faculty Association organized with committees assigned to make proposals for the future direction of the Art School.

1969 - Student Council formed.

- Student publication, The Eggplant, published.

- Special Projects Department formed first as an adjunct to the Education Department and later as a special department. Purpose is to expand educational activities to encompass the changing needs of the city.

1968 - Extension Services Department broken down into smaller departments of Development, Public Information and Membership.

1970 - Columbia Division of the School is disbanded.

- Walter Hopps named Director.

- Roy Slade named Dean.

- Implementation of structured 4-year diploma program. Certificate program no longer offered.

1971 - Corcoran School granted Division III membership in the National Association of Schools of Art (NASA).

1972 - Gene Baro named Director.

1973 - Roy Slade appointed Director and Dean.

- Board of Governors abolished.

- Board of Trustees expanded by addition of elected Term Trustees.


- Art Rental Service is discontinued.
- Corcoran School granted Division I candidacy status in NASA.

1974
- American paintings and sculptures in the permanent collection are reinstalled.

- The Washington Art Group established by the Board for people from the Washington community having a particular interest in and appreciation for art.

1975
- Corcoran School Abroad no longer offered.

1976
- Publication of annual report resumes.

- Corcoran School granted Division I membership in NASA.

1977
- School licensed by NASA and District of Columbia to award BFA degree.
- Gilbert H. Kinney appointed Chief Executive Officer.
- Peter Thomas appointed Dean.

1978
- Peter C. Marzio appointed Director.

1979
- Free admission provided by a grant from the Armand Hammer Foundation.

- New position of Associate Curator of Contemporary Art for the Washington Area established.

1980
- Sarah H. Yerkes appointed Acting Dean.

- Archives established.

1981
- William O. Barrett appointed Dean.

- Corcoran School granted candidacy status in the Middle States Association of Colleges and Schools.

- First Affordable Art Auction held.

1982
- Corcoran 4-year diploma no longer offered. One year, part-time Fine Arts Certificate program begun.

- Corcoran Alumni Club formed.

1983
- Michael Botwinick appointed Director.

- American Drawings, Watercolors, Pastels and Collages in the Collection of the Corcoran Gallery of Art is published.
The records of the Board of Trustees were transferred to the Archives when the project was begun in January 1980. They had been stored in various areas throughout the building. The records were well organized and labeled.

History

In 1869, W. W. Corcoran petitioned nine men to establish and form the Board of Trustees for the Corcoran Gallery of Art. W. W. Corcoran submitted a deed stating the Board's duties:

1. organization and foundation of a permanent Board of Trustees which may make, alter, amend, repeal, re-enact the by-laws, rules and regulations;
2. consistently form a board of nine members replenishing when the need arises;
3. account for and maintain the property, rights and credits of the Gallery;
4. establishment and maintenance of a public gallery for the promotion and encouragement of the arts of painting and sculpture, and fine arts with merits set by the Trustees;
5. management of the Board of Trustees as they see fit;
6. control the works of art donated to the Gallery, accepting or declining as they see fit;
7. maintenance of the Gallery as specified by W. W. Corcoran;
8. application for an Act of Congress if the need arises.

The Board consisted of nine members with a President, Vice President, Secretary, and Treasurer. In 1931, the by-laws were amended creating the position of Second Vice President. The by-laws state that the Board will meet four times a year—January, April, June and October—with an Annual Meeting the third Monday of January. The by-laws state that the following committees will be created: Committee on the Building, Committee on Works of Art, Committee on Accounts, and Committee on Legislation. The by-laws were amended in 1937, changing the Committee on Works of Art to Committee on Works of Art and the School. The by-laws were amended again in 1949 creating a new Executive Committee to continue the functions of the Board of Trustees on a regular basis. Many of these amendments reflect the growth and development of the institution.
The major purpose of the Board of Trustees is to oversee the management and development of the Gallery and School. Since the Board forms the major controlling network of the Corcoran, it is constantly involved with major and minor decisions. The Board has made four major decisions effecting the Corcoran Gallery of Art's direction:

1. the decision to sell the Renwick and build a new (present) building;
2. the decision to accept the Clark Bequest, construct an addition to house the Clark Collection, and expand the Museum as a whole;
3. the decision that every thirty years the Board renews the Gallery's policies through an updated statement of W. W. Corcoran's ideas;
4. the decision to seek degree granting authority and accreditation for the Corcoran School of Art.

In 1968, in an effort to broaden the Gallery's base of support, the Board of Governors was formed to assist the Board of Trustees. In 1973, the Board of Governors was disbanded and the Board of Trustees was expanded beyond the original nine Life Trustees with the election of Term Trustees.

Scope and Content Note

The Board of Trustees is ultimately responsible for all activities of the Gallery. As such, these records document the policies and philosophies of the Corcoran Gallery of Art. The Trustees are responsible for the appointment of a director, the appropriation of funds, approval or rejection of art works, the maintenance of the building, approval of departmental reports and other pertinent issues and events.

The minutes and meeting materials are the most valuable records and should be used together to provide a full picture of the Gallery's activities. More detail about certain decisions and activities can sometimes be found in the records of the office affected by a particular decision. The early Board of Trustees was actively involved in day to day management of the Gallery. In more recent years the day to day management has been carried on by the Director with the Trustees guiding policy and direction. These records should be used with the Records of the Director for information on the overall management of the Gallery.

Records for Trustee Committees overseeing a particular department, e.g., Education Committee, are housed with that Department's records.

Series Descriptions

1. Board of Trustee Meeting Minutes
   DATES: 1869-
   Contains information on the decisions made in Board meetings.

2. Job Applications
   DATES: 1869-1873
   Letters from applicants for the first positions in the Gallery.
3. Executive Committee Meeting Minutes 1.0 linear foot
DATES: 1953-
Contains information on the decisions made by the Executive Committee of the Board of Trustees.

4. Board of Governors Meeting Minutes 0.5 linear feet
DATES: 1969-1972
Contains information on the discussion at the Board of Governors Meetings.

5. Trustee Meeting Materials 11.0 linear feet
DATES: 1874-1980
Contains Committee reports and other information given out at Trustee meetings. There are no materials between 1975 and 1977 and only one report for 1978.

6. Corcoran Thom's Records .05 linear feet
DATES: 1947-1951
Contains correspondence and memoranda relating to his role as President of the Board of Trustees.

7. Niles Bond's Records .5 linear feet
DATES: 1971-1980
Contains minutes, correspondence, and memoranda related to Mr. Bond's role as Assistant Secretary to the Board of Trustees (1970-73), Secretary of the Board of Trustees (1973- ), Secretary to the Board of Governors (1969-72), and Historian.
The records of past directors from MacLeod to Slade were transferred to the Archives en masse when the project was begun in January 1980. They had been stored in various areas throughout the building. The records were poorly labeled and unorganized. Some directors' correspondence was retrieved from the Artists' Clipping Files and refilled with the appropriate director's files.

**History**

In 1873, the Board of Trustees defined and created the office of Curator of the Gallery. In subordination to the Board or its committees, the Curator was responsible for the supervision of the building, its contents, and employees; for the "receipt, removal, arrangement, and preservation of the pictures, statues, casts, and other works of art;" for attending to the needs of visitors; for carrying on all correspondence with regard to works of art and creating a catalog; for keeping an account of money spent by him; for presenting a report on the progress of the institution at the annual Board meeting; for the supervision of "artists, amateurs, and pupils, who may be permitted to work in the building," and for aiding the Board Secretary with correspondence and clerical tasks.

In 1900, the By-Laws were amended changing the position of curator to director. The duties remained basically the same except that the provision was made that the director could delegate duties to appropriate staff members under his supervision.

Until 1946, the staff remained quite small and the directors were actively involved with all aspects of Gallery activities. After 1946, the staff increased and responsibilities were more departmentalized with the director performing the management functions.

On May 27, 1968, the Board approved a general administrative reorganization at which time the office of the Executive Vice President was created to be "the representative of the Trustees in the management of the Gallery (museum) and the Art School" and to "prescribe the duties of the Director of the Gallery and the Dean of the Art School, who shall report to him." In April, 1971, the office of Executive Vice President was abolished.

In its stead, the Trustees appointed a member of the Board of Governors to be Chairman of a new Operations Committee which would have "direct control of all operations of the Gallery and the Art School." The Director of the Gallery and the Dean of the Art School reported to the Chairman of the Operating Committee.
Later, in July, 1972, the title of this position was changed to Chief Executive Officer.

During the time period 1968-1972, the Executive Vice President or Chief Executive Office was responsible for management and fiscal matters, while the Director was responsible for directing the museum's artistic activities and whatever administrative matters were assigned to him. This division of management responsibilities did not prove successful.

In November, 1972, after the resignation of the Chief Executive Officer and the Director, the Dean of the Art School was given the additional responsibility of Director of the Gallery reporting directly to the Board.

In 1977, a Trustee was temporarily appointed Chief Executive Officer until the appointment of a permanent chief executive officer with the title of Director, responsible to the Board for the management of the museum and the school.

Directors

<table>
<thead>
<tr>
<th>Name</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>William MacLeod</td>
<td>1873-1889</td>
</tr>
<tr>
<td>P. Sinclair Barbarin</td>
<td>1889-1900</td>
</tr>
<tr>
<td>Frederick B. McGuire</td>
<td>1900-1915</td>
</tr>
<tr>
<td>C. Powell Minnigerode</td>
<td>1915-1947</td>
</tr>
<tr>
<td>Hermann Warner Williams, Jr.</td>
<td>1947-1968</td>
</tr>
<tr>
<td>James Harithas</td>
<td>1968-1969</td>
</tr>
<tr>
<td>Aldus H. Chapin (Executive Vice President)</td>
<td>1968-1971</td>
</tr>
<tr>
<td>Walter Hopps</td>
<td>1970-1972</td>
</tr>
<tr>
<td>Vincent Melzac (Chairman, Operating Committee) (Chief Executive Officer)</td>
<td>1971-1972</td>
</tr>
<tr>
<td>Gene Baro</td>
<td>1972</td>
</tr>
<tr>
<td>Roy Slade</td>
<td>1973-1977</td>
</tr>
<tr>
<td>Peter C. Marzio</td>
<td>1978-1982</td>
</tr>
<tr>
<td>Edward J. Nygren (Acting Director)</td>
<td>1982</td>
</tr>
<tr>
<td>Michael Botwinick</td>
<td>1983-</td>
</tr>
</tbody>
</table>

Scope and Content Note

The records of the Office of the Director document the activities of the executive officer of the institution. Together with the Records of the Board of Trustees, these records provide information on the overall management of the institution.

The nineteenth century directors (a/k/a curators) handled all aspects of Gallery operation under very active trustee leadership. The records consist of incoming and outgoing correspondence (thought to be a complete record) which is indexed. An especially useful research tool is the journal kept by William MacLeod which summarized each day's activities for use in preparing his annual report to the trustees. MacLeod discusses visitors to the Gallery, his opinion on works bought or given to the Gallery, and discussions with trustees. The journals are not indexed but provide supplemental material to the correspondence and Trustee records.

The records of Minnigerode and Williams document the Gallery's increase in size and modernization. Correspondents include artists, dealers and donors. Most
exhibition records had been filed separately. Any remaining correspondence dealing directly with exhibitions was removed to the curatorial records.

Minnigerode's records contain documentation about the Corcoran's involvement with the government during the New Deal and World War II as well as correspondence, often lengthy, with artist friends. Correspondence with artists concerning submission of works to the Biennial Exhibition of Oil Paintings by Contemporary American Artists (except for the First) are filed in the Director's Correspondence under the artist's name because they were often part of a larger body of correspondence.

Williams' correspondence deals most often with dealers and donors.

Later directors' records deal with the general management and policy of the museum and the school and Trustee committees. They reflect almost a decade of staggering changes in administrative structure, personnel, artistic direction and social milieu. These records document the Gallery's policy on a variety of issues and its direction.

The earlier directors' records contain some information which later would have been carried on by other departments.

Series Descriptions

1. MacLeod, Barbarin and McGuire Records 35 linear feet
   DATES: 1869-1908
   Microfilmed by the Archives of American Art.
   
   Correspondence Files. Contains incoming correspondence, memoranda, reports and photographs concerning Gallery activities. Arranged chronologically and numbered. Indexed by correspondent and sometimes subject in three bound volumes. Correspondents include artists like Albert Bierstadt and Samuel F. B. Morse, the White House, James Renwick and Ernest Flagg (architects for the Gallery's two buildings), dealers as well as requests for photographs of objects in the Collection and permission to copy in the Gallery.
   
   Letterpress Volumes. Seventeen volumes of outgoing correspondence concerning Gallery activities.
   
   Curator's Journal. Kept by William MacLeod from 1876-1886 (journal for 1885 is missing) to record daily activities of the Gallery from which to compile his annual report to the Board of Trustees.

2. McGuire Records 2 linear feet
   DATES: 1908-1915
   
   Correspondence Files. Incoming and outgoing correspondence, memoranda, and reports concerning Gallery activities. Arranged alphabetically according to original folder titles. Within each folder the documents generally fall in chronological order. Correspondents include artists, dealers, donors, art
groups, government agencies and museums. Subjects include Biennial exhibitions, school activities, bequests and financial activities.

3. Minnigerode Records
DATES: 1915-1946

Correspondence Files. Incoming and outgoing correspondence, memoranda, and reports concerning Gallery activities. Arranged alphabetically according to original folder titles. Within each folder the documents generally fall in chronological order. Correspondents include artists, dealers, donors, art groups, government agencies and museums. Subjects include Biennial exhibitions, school activities, bequests and financial activities.

4. William Records
DATES: 1946-1968

Correspondence Files. Incoming and outgoing correspondence, memoranda, and reports concerning Gallery activities. Arranged alphabetically according to original folder titles. Within each folder the documents generally fall in chronological order. Correspondents include artists, dealers, donors, art groups, government agencies and museums. Subjects include Biennial exhibitions, school activities, bequests and financial activities.

5. Aldus H. Chapin Records

Subject and Correspondence File. Correspondence, memoranda, minutes and agendas of meetings, press releases, reports, clippings and miscellaneous notes or drafts concerning the activities, responsibilities and roles of the Executive Vice President. The records reflect the changing racial attitudes and political unrest of the times, the activities of the prominent people in Washington, D.C. and the tremendous organizational changes that took place in the Corcoran after Director Williams' retirement.

Subjects discussed include: daily administrative operations, the redefinition of staff's job descriptions, the changes and description of standard operating procedures for staff and events, the structural and internal problems of the School, the organization and activities of the governing Board and affiliated membership groups, plans for organizational and financial development, the Washington Gallery of Modern Art merger, the negotiations concerning the United Unions Building and several special cultural events. The chronological correspondence (which includes interoffice memos) largely consists of letters of appreciation for donations and memberships, thank you's for social engagements, and reflects Chapin's close relationship with the Trustees and prominent members of Washington society. It appears that Chapin used many of Williams' records as reference. Many of the records date back 2 to 10 years prior to Chapin's tenure and are projects (i.e., the updating of the job description and standard operating procedures) and correspondence (i.e., the negotiation with the Women's Committee to begin and develop the Education Department) that was begun by H. W. Williams and completed by Aldus Chapin.

2.5 linear feet
8 linear feet
2 linear feet
6. James Harithas Records

DATES: 1965-1969

Subject File. Correspondence, annual reports, exhibition proposals, budget figures, minutes, mailing lists, news releases, grant applications, loan requests, and memos documenting the daily operation of the Gallery. The bulk of it was produced during Harithas' directorship from September 1968-June 1969. Correspondence and other documents which predate his directorship represent issues or problems carried over either from Hermann Warner Williams' tenure as Director (1947-1968) or from Harithas' position as Assistant Director or Curator (March 1967-September 1968). Records which postdate his career concern projects which were started by Harithas and carried out by Walter Hopps (Director 1969-1971).

The correspondence and other records reveal issues which reflect Harithas' daily activities as well as his ongoing consideration of new artists and his urge to branch out into the community. The records include invitations to speak to schools and other groups and requests from artists to show their work with an occasional reply from Harithas. Some of the most interesting records reflect the changes in the art world of the 1960's favorable and unfavorable reactions to the 31st Biennial, policy for selling art work, and discussion of the Washington Gallery of Modern Art merger with the Corcoran Gallery of Art and an outline of staff responsibilities. Noteworthy correspondence includes that with Lloyd Goodrich and George Vander Sluys in which Harithas describes the pressure he felt to leave the Corcoran, with community leaders indicating Harithas' desire to develop and strengthen the relationship between the Gallery and the community, and with Lowell Nesbitt and Georgia O'Keefe.

In the nine months that James Harithas was Director, he planted many seeds and had dreams for making the Corcoran Gallery a leader in modern art.

Chronological File. Daily correspondence and internal memos filed chronologically. Many are duplicated in the subject file but together they provide the continuity of daily activities and a sense of the internal problems among staff due to lack of direction and disorganization.

7. Walter Hopps Records.

DATES: 1968-1972

Board Records. Minutes and agendas of meetings, departmental quarterly reports, memos, drafts and notes, reference materials and budgets concerning the Director's relationship with the Board of Trustees and Board of Governors and his role as spokesman and representative of this institution. Subjects discussed include: the need for an update of the architectural survey, the revisions of the By-Laws, the drafting of a case statement which shows the need to reorient the philosophies and goals of the Gallery and School, the activities and needs of each department and the function of the Director to coordinate the operations and development.

Subject File. Correspondence, memoranda, minutes and agenda of meetings, press releases, clippings, reports, worksheets, budgets and miscellaneous
notes or drafts concerning the major operations of all departments and projects under the Director's supervisions. It should be noted that these files were reorganized and relabeled after the Director's departure by Francis Fralin (his assistant). Subjects discussed include: the daily administrative operations of the Gallery and the staff, the changes and problems facing the institution at that time (i.e., personnel and budgetary cutbacks), the departmental organization of the Gallery and their relationships with the Director, the plans for development of the Gallery and the School, and several special cultural events.


DATES: 1971-1972

Subject File. Correspondence, memoranda, budget notes and reports, clippings, forms, miscellaneous notes concerning the responsibilities, duties, activities and interests of the Executive Officer. Subjects discussed include: the financial situation of the Gallery and the School, the Board of Trustees/Governors, the 1972 budget, the Education Department, staff and policy matters. The attempt to unionize the staff which took place during this period is very well documented from the administration point of view. Also reflected are the tremendous cutbacks and staff reductions which Melzac instituted. Many of the Melzac records thematically complement materials found in the Development and Membership Records for 1971-72. Materials which deal most directly with development, fund-raising, and membership have been removed from the Melzac files and placed with the Development and Membership records.

9. Gene Baro Records  
DATES: 1972

Subject File. Correspondence, memoranda, clippings, biographical information, loan agreements, and miscellaneous documents concerning the personal interests and activities of the Director. These records do not contain any administrative documentation—according to his assistant much of this "was kept in his head." Subjects discussed include: congratulatory letters on the Director's appointment, ideas for future exhibits, reviews written by Baro, and appearances made.

10. Roy Slade Records  
DATES: 1971-1977

Subject File. Correspondence, memoranda, minutes, agendas and notes of meetings, press clippings, reports and studies, budgets, departmental reports, and drafts concerning the major operations of all departments and projects under the Director's supervision, the many extra-curricular activities in which the Director participated and Roy Slade's own personal interests. Subjects discussed include: the daily administrative operations of the Gallery and the staff, the changes and problems facing this institution including the attempts to achieve financial stability and to establish a new sense of leadership and pride, the development of the Gallery and the School, the
improvement of the Gallery's relationship with the community, the redefinition of the role of the Trustees, the abolishment of the Board of Governors and extension of the Trustee membership, Roy Slade's personal exchanges with many important artists (i.e., Jacob Kainen, Helen Frankenthaler, Lowell Nesbitt, etc.). It is important to note that these records which consist largely of correspondence reveal a great deal about Roy Slade and his commitment to the stabilization and growth of the Gallery and School after a difficult period.

11. Gilbert Kinney Records

DATES: 1977-1978

*Subject File.* Correspondence, memoranda, and reports. Subjects discussed include: raises for school faculty and gallery staff, visits by dignitaries and the Corcoran's participation with the Washington consortium in the Federal Funding Request project.

12. Associate Directors' Records. (Domit, Glicksman) 1.5 linear feet


*Subject File.* Correspondence, memoranda, notes, reports, manuals, agendas and minutes, budget sheets, schedules, lists, clippings, and miscellaneous notes and sketches concerning the administrative duties and responsibilities of the Associate Director (Moussa Domit 1968-1970 and Harold Glicksman 1970-1971). Subjects discussed include: repairs and improvements to the building, Alexander Morse and the development of the Department of Architecture, formation of the Board of Governors and the resignation of A. Chapin, the writing of the Corcoran's Case Statement, the development of the Education Department, Special Events, the musical instruments, improvements for the School, updating of the standard operating procedures and the various activities of many of the departments and affiliated organizations. These records reflect the changing role of the Associate Director as they become more involved in the functions of the Gallery and active in the institution's improvement and development.

13. Assistant Director's Records.

(Dorra, Vigtel, Madigan)

DATES: 1950-1968

*Subject File.* Correspondence, memoranda, reports, minutes and other miscellaneous notes concerning the administrative duties and responsibilities of the Assistant Director. These are the records of Henri Dorra (1954-1961), Gudmund Vigtel (1961-1963), and Richard Madigan (1963-1966). They followed each other in close sequence and for this reason their records are intermeshed. Subjects discussed include: The Corcoran School of Art (budget, enrollment, semester scheduling, staff and faculty, the creation of the Library, the relationship with George Washington University, summer school, equipment), correspondence with printing companies (concerning annual reports, calendars, invitations, stationery, postcards and and color plates), the Women's Committee and the Corcoran's involvement with the Washington Print Club.
14. Administrative Files. (Igna, Kovaly, Fralin) 1.00 linear foot

Subject File. Correspondence, memoranda, notes, budget and accounting sheets, reports, concerning the administrative duties and responsibilities of the Director's assistants (Mary Ann Igna, Curatorial Assistant; Muriel Kovaly, Executive Secretary; and Frances Fralin, Assistant to the Director). These records appear to serve as a support file for the Director's reference and information. Subjects discussed include: activities of the departments of the museum, the daily activities of the staff, the affiliated groups connected with the Gallery, the loans in and out of the Gallery, handling of complaints, correspondence with other museums. These records also reflect the internal struggles between the staff and the administrators during this 1971-73 period.

15. Administrative Files. (Craddock, Harper) .5 linear feet
DATES: 1973-1979

Subject File. Correspondence, memoranda, notes, reports, articles, and departmental reports concerning the administrative duties and responsibilities of the Director's assistants. Subjects discussed include: vacation schedules, weekend duty assignment, postcard reproduction, in-house memoranda, general information concerning the Gallery's history and collections, scheduling of events, and the American Association of Museums Accreditation.

16. Vice President of Management Records. .25 linear feet
DATES: 1969-1971

Subject Files. Correspondence, memoranda, budget notes, accounting sheets, and financial reports concerning the responsibilities of Eugene Myers, the Vice President of Management, a position which he held from 1969-1971 and that was created for him after he left his position as Dean of the School. Subjects discussed include: the Gallery budget for 1970, department expenditures, problems with financing of exhibitions, budget control, Art Rental policies, the school Budget for 1970/71, Day and Evening School budgets, instructors' salaries, and student tuition and fees.

17. General Memoranda. .5 linear foot
DATES: 1967-1970

Administrative File. Memoranda concerning every aspect of the Gallery's daily administrative operations and written by various staff members. Subjects discussed include leave requests, resignations, requests for information and weekly work schedules, etc.

18. Administrative Chronological Correspondence 1.00 linear foot
DATES: 1969-1972

Blue Copy File. A chronological file of correspondence concerning the daily routines and responsibilities of the Director and Assistant Director. Covers a
very broad range of subjects (i.e., rejection or confirmation of employment, salary raises, exhibitions, acceptance of works of art, reports and some memos.) These records are important in this form because they chronicle the major changes, events and careers of the leading characters during this turbulent period. The principal contributors to these records are Moussa Domit, Assistant Director, Hal Glicksman, Assistant Director, Walter Hopps, Director, Gene Baro, Director, and Renato Danese, Contemporary Art Curator.

19. Annual Reports
DATES: 1900 -
1.5 linear feet
Contains year end information about Gallery activities, accessions and financial data. Earlier annual reports are contained in the Board of Trustee minutes.

20. Directors Date Books.
DATES: 1912-1965
46 volumes
Contains record of Director's appointments for the year.

DATES: 1886-1909
2 volumes
Contains clippings as well as brochures and leaflets about the Corcoran Gallery of Art and the art world.
These records were transferred to the Archives from storage in 1980. During the processing the following materials were removed and placed in more appropriate locations:

<table>
<thead>
<tr>
<th>Material Type</th>
<th>New Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newsclippings</td>
<td>Artist clipping files or</td>
</tr>
<tr>
<td></td>
<td>history clipping files</td>
</tr>
<tr>
<td>Announcements and Invitations</td>
<td>Special Events ephemera</td>
</tr>
<tr>
<td>Photos</td>
<td>Archives audio-visual</td>
</tr>
<tr>
<td></td>
<td>records or Artist clipping files</td>
</tr>
</tbody>
</table>

In addition, the following materials were disposed of during processing: duplicates, handwritten notes, 3x5 rental check-out cards, decorating ideas clipped from the Washington Star and New York Times Sunday Magazines, and daily receipts where the information is duplicated in the ARG income reports.

History

The Art Rental and Sales Gallery opened March 9, 1962 in Gallery 42. The Rental Gallery was designed to offer Corcoran members original works of art on a two-month rental basis for private homes as well as corporate offices. A collection of works by contemporary American artists was selected on a consignment basis principally from commercial galleries in New York and Washington; although in some cases, consignments were arranged directly with the artist.

A unique feature of the Rental Gallery for the first five years of its existence, was the series of room displays created each Fall and Spring by Washington area interior designers. The intention was to give prospective renters a chance to view contemporary works of art in home and office settings.

In the spring of 1967, the Art Rental Gallery was moved to the rear of the building adjacent to the Children's Gallery. Both that room and the rear corridor were used as display areas. A small percentage of exhibition space was allotted for the interior display cubicles. The following year the Art Rental Gallery was moved again to Galleries 48 and 49. At this time the interior designer cubicles were discontinued. However, in the spring of 1969, an exhibition of designer furniture shared the principle exhibition area with rental paintings.
In the late spring of 1969, the gallery was moved to the front of the building, where it occupied the two rooms which at one time comprised the Membership and Development office. The gallery remained at this location until its close in 1973.

The Board of Trustees decided in January 1973 to discontinue the Art Rental Gallery due to high operating costs. With the increase in private galleries in Washington, the Board felt that the members and public had an increased availability to all aspects of art patronage, and that the Art Rental Gallery had served its purpose of "introducing" Washingtonians to current American art and promoting Washington area artists. The Board consensus was that the Corcoran Gallery of Art would continue to encourage Washington artists by exhibitions of their works in the galleries and corridors, and that the Corcoran staff would always be willing to advise members who wished to know about artists and galleries in Washington.

Scope and Content Note

The records of the Art Rental Gallery reflect its growth, and document its rental and sales activity from 1962 through 1973, covering all aspects of the operation of the gallery, from administrative concerns to operating procedures.

The records also reflect the currents of modern taste and the trends in art through the sixties and early seventies--information which a researcher might find useful. Several well-known and established artists, were chosen from commercial galleries in New York to exhibit in the Art Rental Gallery. Among these are Andy Warhol, Roy Lichtenstein, Leonard Baskin, and Josef Albers. The Art Rental Gallery also played a major part in the promotion of Washington area artists, whose works, carefully selected by members of the staff, were exhibited in the gallery for rental or purchase. A careful study of the Art Rental Gallery records would reveal which artists were popular with Washington residents, and which were the art forms that rented and sold well.

Materials featured in the Art Rental Gallery records include consignments with commercial galleries and individual artists, master contracts, prospective artists, inventories and shipping lists, correspondence, rental procedures, administrative information and operating procedures, financial reports, insurance, legal information and suits, rental application and agreements, and Gallery income from rental and sales. Persons who figure prominently are Inga Wall Heck, Julie Forgey Lea, Judith Lanius and Cecelia Kramer. The records are not continuous, and there are notable gaps in the administrative and financial information. Fortunately, the Finance Records have further information on the Art Rental Gallery's fiscal operation. In spite of the gaps, the Art Rental Gallery records are complete enough to give an accurate picture of how a museum rental/sales gallery operates.
Series Description

1. Consignments
   DATES: 1962 -1973
   1 linear feet
   
   Prospective Artists
   Contains correspondence between the Art Rental Gallery and artists who were potential exhibitors.

   Artists and Galleries
   Contains dated lists of artists, both individual and those represented by commercial galleries, and the titles of their works, that were represented in the Art Rental Gallery for a given year. There is not a complete run of lists from the opening of the Art Rental Gallery to its close.

   Commercial Galleries
   Contains general correspondence, master contracts between the commercial galleries and the Art Rental Gallery, consignment lists, receipts, invoices and shipping lists, expired contracts, and lists of works either sold or returned to the galleries.

   Individual Artists
   Contains correspondence, consignments lists, master contracts, invoices and receipts, shipping lists, lists of returned or sold items, and rejection letters. Certain biographical and promotional material on the artists has been removed to the artist clipping file.

   Summary Report on Art Rented
   Contains lists of galleries, artists, titles of art work, and the number of times art works were rented, with a notation on whether the works were sold or returned to the galleries and artists. These lists were maintained from 1962-1965.

2. Administration
   DATES: 1961 -1981
   1 linear feet
   
   New York Art Rental Trips
   Contains correspondence with gallery directors arranging for appointments; itineraries and appointment schedules for the various New York galleries; handwritten and typewritten notes listing artist, art work and price, selected from each gallery; itemized expense accounts for trips; and related miscellaneous memos.
Administration Information and Operating Ideas

Contains general information and ideas about and for the Art Rental Gallery. There are such items as a drawing for a proposed gallery arrangement; a procedure and information sheet for consignments from individual artists; suggestions for volunteers; the Art Rental Gallery policy; definitions of artistic processes and terms; ideas for shows; brochures from other art rental/sales galleries; guidelines for operations and renovations; recommendations for improving and strengthening the Art Rental Gallery; and a statement of purpose.

Correspondence

Contains memos and in-house correspondence; legal correspondence; communications between the Art Rental Gallery, their renters and potential buyers; and correspondence with shipping companies.

Inventory and Shipping Lists

Contains a listing of the Art Rental Gallery Collection, a listing of Art Rental Gallery works in storage, a list of galleries and artists, and listings of art work to be picked up by shipping companies and returned to commercial galleries.

Operating Reports and Procedures

Contains the initial 1962 proposed operating procedure and estimate of initial expenses; information on the consignment process; the commission policy; contract revisions; volunteer procedures; reports on the history, goals and operating procedures of the Art Rental Gallery; and the Art Rental Gallery termination letter.

Rental Procedures--Corporate and Individual

Contains the Art Rental Gallery rental policy for both corporations and individuals; the individual and corporate membership policies; and the rules and regulations governing the rental and purchase process.

Financial Reports

Contains quarterly reports; the report of initial start-up expenses in 1962; various appropriations and budget requests; and the financial statement, from August 1958-July 1959, of the privately sponsored Art Rental Gallery that was the forerunner of the Corcoran Art Rental Gallery.

Balance Sheets and Art Rental Accounts

Contains individual and corporate accounts arranged alphabetically.
Bills Due

Contains tally sheets with the names of the renter, the date the bill was sent, and the date the bill was paid.

Maintenance, Repairs, Framing

Contains records of maintenance, such as cleaning, done on works that hung in the Art Rental Gallery; records of repairs to damages to art works incurred while rented out, or during shipping; and receipts and bills set to artists and commercial galleries for framing done on works that hung in the Art Rental Gallery.

Publicity and Public Relations

Contains the Art Rental Gallery brochure; press releases touting the Art Rental Gallery; and drafts of public relations promotional material for various publications such as Town and Country.

Legal Problems/Suits

Contains information on the Robert Hamsley and Joan Guiles thefts. The file includes correspondence between the Art Rental Gallery, the Art Rental Gallery legal counsel, and the guilty parties concerning the theft of art work from the Rental Gallery. Also included are the attorney's suggestions for changes in the rental agreement contract to prevent such thefts from being repeated.

Insurance

Contains correspondence with the insurance agencies used by the Art Rental Gallery to insure the works of art that they had out on loan; records of the amounts of insurance required each month; and copies of policies, endorsements, and claims made. The Art Rental Gallery did business with two insurance firms, Holmes, Hart, and Ewing, and Huntington T. Block, both Aetna representatives.

Sample Forms

Contains samples of the forms and form letters used in the Art Rental Gallery, and includes rental agreement, master contract, sales receipt, and rental receipt forms. Also included are form letters to artists and commercial galleries upon the close of the Art Rental Gallery.

3. Rental and Sales 4 linear feet

DATES: 1962 -1972

Rental Applications

Contains member's applications to borrow from the Art Rental Gallery that were not attached to specific rental agreements, and include name, address, business, bank, charge accounts, and membership classification.
Rental Agreements

Contains rental agreements which include name, address, phone number, consignment number, artist, title of art work, medium, price, rental fee, check/cash payment, due date, date returned, and all legal obligations of the lessee. Attached are receipts, relevant correspondence, and member rental applications.

Corporate Rental Agreements

Contains rental agreements, receipts, and related correspondence from the corporations that used the Art Rental Gallery service for long-term art loans used to decorate their offices.

Rental Returns

Contains forms which record the date due on art work, the renter, the Art Rental number, the date returned, and the fees, if any.

Rental Gallery Income

Contains the daily breakdown of art works rented or purchased and the income that was generated from those transactions. The forms include information on date, purchaser/renter, Rental Agreement number, Art Rental number, artist, price, fee, and tax (titles of art works are included on purchaser's list). These records are usually in the form of an itemized, typed list kept by month during any given year, but in cases where there is just a summary income report, the daily rental/purchaser sheets and receipts have been saved.

Exhibitions and Sales

Contains correspondence and memos with artists, galleries and exhibition organizers; artists and lists of art works; price lists; and sales receipts.
The records of the Membership and Development Office were transferred to the Archives from Corcoran storage areas, the Director's Office, and the Development/Membership Office in 1980 and 1981. Materials were largely unorganized. Some items were removed from the Director's Office records and have been placed with this record group. Clippings and photographs have been removed and filed with the history clippings files and the photographic records.

History

The creation and expansion of the Development/Membership Office reflects a gradual increase in Gallery staff size as well as an increased professionalization of administrative tasks and responsibilities.

The Membership Office was established in 1946, when the Trustees appointed the first Membership Secretary. The Trustees simultaneously created their own Committee on Membership. Attention in these early years seemed focused on sponsoring special events and activities and not necessarily on increasing financial contributions or the number of members.

The Committee on Membership was abolished in 1954 and was not reintroduced until the late 1960's. The Membership Secretary post remained the same, but in 1959-60 a new position, Assistant to the Director for Membership Development, was added to the staff. Membership underwent a more dramatic personnel change in 1961-62 with the creation of the Extension Services Department. The Department Supervisor was placed in overall change of membership but was given a Membership Assistant to help carry out duties.

Membership and Development were a substantial part of the Corcoran's 1968 reorganization efforts. During the late 1960's the Trustees created a Trustee Committee on Development and Membership (the first use of the term, development). This served as an expanded version of the post World War II Membership Committee. In addition, old staff positions were abolished and were replaced with new ones: a Director of Planning and Development, Development Assistants, and a Membership Secretary--a position defunct since 1961.

The Membership and Development Office was expanded and changed further in the 1970's. The Director of Planning and Development post went through a succession of both titular and substantive changes. The original position was changed to Manager of Development (1969), Development Officer (1974), Director of Development and Membership (1978), and finally, Associate Director of the Gallery for Development and Membership (1980).
Lesser staff positions likewise have varied in title and function after 1967 to include Development Assistants, Membership Secretaries, Development Associates, and a Membership Manager.

Scope and Content Note

The Development and Membership Office Records trace the growth of that Office's activities and responsibilities and witness its maturation into an autonomous department of the Corcoran Gallery of Art. Types of material in this record group include brochures, calendars, Congressional hearings and reports, correspondence, grant applications, meeting minutes, member and contributor lists, member and contributor record cards, memoranda, newsletters, pamphlets, reports, statistical data, and miscellaneous and ephemera. Materials record information from 1869 through 1982 with the bulk of items dating after 1967.

Although the files include materials on the late 19th and early 20th centuries, their frequency, type and content are limited. Before the 1940's the activities later performed by the Membership and Development Office were carried out sporadically by others, most notably the Director's Office Information on membership and fund raising activities through World War II, therefore, will most often be located among the Directors' and Trustees' Records. Some "Record Cards on Contributors" were created in the late 1940's for the period 1869-1947, however, and are located in these files. They record such information as donor name; amount (money) or title and value (work of art) of contribution; artist name, if applicable; and date of official trustee acknowledgment of receipt of the gift.

One can discern a distinctive group of Membership and Development files for the period 1948-1967, wherein are recorded the early appointment of individuals and committees to membership tasks. Materials from these years follow the Gallery's experimentation with its still novel Membership Department. Records reveal an expansion of Membership Office activities to include some rudimentary fund raising efforts. They also show modifications in Development/Membership staff titles and office organization. Materials for these years are more numerous and diverse than for the earlier year described above. They include correspondence and memoranda, mostly from the 1960's; quarterly reports; and record cards on contributors. Subjects discussed and type of information contained include donations received, both monetary gifts and works of art; Membership activities—films, lectures, functions; bulk mailings for membership recruitment; and statistical information (contained in the quarterly reports) on department budgets and costs, new members, membership categories, and corporate, foundation, and individual contributions. Prominent figures who appear in the files with various positions in the Membership Office for these years include Inga (Wall) Heck, Mrs. Walter Suter, Clifton R. Cummings, and Julie Forgey.

The records from 1968 on reflect the Development and Membership Office's growth into its current form. With the renewed commitment in 1968 to improve and expand the Gallery, Membership Office duties and, more significantly, planning and development activities were greatly expanded. This growth is evident from the increased amount, diversity and content of post 1967 Membership and Development files. Materials for these years also demonstrate efforts to revise and improve
upon membership and fund raising procedures. The files show that bulk mailings became more frequent and much more systematic; professional consultants were hired, advising on Development goals and directions; fund raising goals were outlined and procedures streamlined; the Development and Membership Office staff was changed and expanded; and a more successful system of trustee committee/Gallery staff participation in office-related duties was sought.

Subjects discussed and types of information contained include information on diverse aspects of individual, corporate and foundation donors; special membership and fund-raising campaigns, e.g., Capital Fund Drive, Opportunities for the Corcoran Campaign, etc.; consultant files; publications--Corcoran Calendar, Corcoran Newsletter, various membership brochures; the Three Institution Proposal; the Corcoran School of Art; statistical information on contributions, membership, and members/contributors; and various reports which record changes, progress, and new directions of the Membership and Development Office. Prominent figures appearing in the files for these years include John Lottes, Jillian Poole, Judith Levesque, Constance Broadstone, and Sheila Muccio.

Though the Development and Membership Office records for these later years are the most complete for this record group, they are not exhaustive. The Director's Office records have retained some items pertinent to Membership/Development. The Melzac files, for example, include Manager of Development Jillian Poole's 1971 evaluation of the progress and accomplishments of her office since 1969.

Development Personnel

1961-1966  Supervisor of Extension Services
           Inga (Wall) Heck

1966-1968  Assistant to the Director for Public Relations
           Inga (Wall) Heck

1968-1969  Director of Planning and Development
           John Lottes
           Thomas Barlow

1969-1971  Manager of Development
           Jillian Poole

1971-1973  Membership Secretary
           Mary Jean Angell

1973-1976  Development Officer
           Judith Levesque
           Constance Broadstone

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1976-1977  Administrative Officer
Francis Harper

1977-1980  Director of Development and Membership
Sheila Muccio

1980-1984  Associate Director of the Gallery for Development and Membership
Sheila Muccio

Series Descriptions

1. General Correspondence and Memoranda  .50 linear feet
DATES: 1953-1980
Contains miscellaneous letters and memoranda inappropriate for placement in other series. Materials concern general Membership and Development issues, subjects and activities. Incoming and outgoing letters are arranged alphabetically; memoranda are organized chronologically.

2. Chronological or "Blue" Files  2.5 linear feet
Contains "blue" copies of memoranda and correspondence of the Director, Director of Development, Manager of Development, Membership Secretary, etc.; Membership and Development reports; various statistics; government grant proposals (NEA, NEH); meeting agendas; and miscellaneous textual materials. Chronological files post dating 1978 are more likely to contain all these various materials than earlier chronological records. Items are arranged chronologically by years, month, and day. It should be noted that, though at their inception these files were likely meant to be exhaustive, they are not complete. They have been retained primarily as a "back up" for other Development and Membership files in this record group.

3. Subject Files  1.25 linear feet
DATES: 1952-1978
Contains records of activities/issues/subjects of import to Development and Membership. All varieties and types of items concerning a subject should be located in each's subject file. Materials are arranged alphabetically by subject.

4. Fund Raising and Membership Solicitation  6.5 linear feet
DATES: 1947-1982
Records are divided into three main components, reflecting the three types of solicitation: 1) corporate, 2) foundation and government grants, and 3)
individuals. A fourth subseries on general fund raising, in which materials pertaining to all three types may be found, is also included.

**Corporate Solicitation**

Contains memoranda, correspondence, meeting minutes of the Trustee Corporate Subcommittee, lists of corporate members/contributors or possible members/donors, and miscellaneous materials on general corporate solicitation policies, procedures, etc.

**Foundation and Grant Solicitation**

Contains memoranda, correspondence, lists of foundation contributors or prospective donors, federal grant proposals (almost exclusively to National Endowment for the Arts), and miscellaneous items including some statistics, general memoranda, and materials on foundation/grant solicitation policies and procedures.

**Individuals Solicitation**

Contains mostly correspondence but also includes lists of individual members/contributors or potential members/donors, and miscellaneous items such as memoranda and policy statements and procedures on solicitation of individuals. The correspondence file is composed almost solely of outgoing acknowledgment and thank you letters to individual members/donors and incoming donor letters notifying the Gallery of individual contributions.

**General Fund Raising**

Contains information on all three types of fund raising efforts including record cards; yearly lists of foundation, corporate and individual contributors. The record cards, varying in size and color, make up the bulk of these files. They register donor name and address, amount of contribution(s) or description of work(s) of art given, membership category, etc.—in effect, a contribution/membership history for corporate, foundation, and individual donors. The cards record information for all years but focus on the 1970's. Those containing information for 1869-1947 were created c. 1947-48.

5. Three Institution Files

**DATES:** 1972-1981

Contains materials on Four Institution, Washington Consortium, and Three Institution proposals. Included are pertinent Congressional reports, public laws and hearings; memoranda; correspondence; statistics; lists of members of Congress assigned to essential Congressional committees; news clippings; Arena Stage Historic Landmark application, and miscellaneous materials.
6. Corcoran School of Art


Contains a variety of materials relating to development and planning including statistics; memoranda; correspondence; committee meeting agendas; faculty and trustee committee meeting minutes; reports; and miscellaneous items such as lists of faculty and students, class schedules and locations, etc. A vast majority of these materials are from the files of John Lottes, Director of Planning and Development from September 1968 through May 1969. They reflect his concern with Art School development as head of a new, still ill-defined office. His successors, with the exception of Jillian Poole, did not so directly involve themselves with Art School planning and development and, therefore, most School development records are from his management tenure only. The materials document well the School administration's problems/confrontations with faculty members and students during the late 1960's.

7. Reports/Minutes/General Texts

DATES: 1949-1979

Contains various reports, meeting agendas and schedules, meeting minutes of trustee Development and Membership Committees, memoranda, reports or minutes, notations, and miscellaneous items on Development and Membership. The files include a complete set of quarterly reports of the Trustee Membership Committee/Membership Secretary/Membership Assistant, etc. for 1949-1968. Beginning in 1969 materials are scattered, of greater variety, and less comprehensive. It should be noted that these records often provide textual elaboration of statistical material located in Series 3.

8. Statistics

DATES: 1964-1978

Contains statistical materials on development, membership, and contributions. Statistical categories include 1) attendance/admissions; 2) budgets (Development); 3) category fluxes (Membership categories); 4) contributions reports; 5) Membership Daily Receipt reports/transmittals and logs (Nov. 1972-Aug. 1973 logs were destroyed by water damage); 6) membership renewals; 7) membership reports (monthly tallies); 8) new membership sources; 9) progress reports, and 10) transmittals/contributions (restricted or unrestricted).

9. Publications

DATES: 1948-

Contain general Corcoran and Corcoran membership brochures, the Corcoran Calendar (1948- ) and the Corcoran Newsletter (three issues published, Fall 1980-Spring 1981). Also included is a special newsletter, Opportunities for the Corcoran, published in June 1977 in conjunction with the "Opportunities" fund raising campaign of Summer 1977.
The Public Relations Records of the Corcoran Gallery of Art were transferred to the Archives from the Public Relations Office and various storage areas from 1980 to the present. During processing the following materials were removed from the Public Relations records and placed in more appropriate locations:

<table>
<thead>
<tr>
<th>Materials</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photographs</td>
<td>Archives Audio-Visual Records</td>
</tr>
<tr>
<td>Newsclippings</td>
<td>Artist clipping files or history clipping files</td>
</tr>
<tr>
<td>Announcements/invitations</td>
<td>Special Events ephemera</td>
</tr>
<tr>
<td>Exhibition catalogs (Corcoran)</td>
<td>Curatorial Publications</td>
</tr>
<tr>
<td>Exhibition catalogs (non-Corcoran)</td>
<td>School Library</td>
</tr>
</tbody>
</table>

History

Although the Corcoran had no formal public relations office until 1961 the large number of clipping scrapbooks bear witness to the interest of the press in Corcoran activities. Prior to 1961 most publicity efforts were directed by the Director's Office or the Curatorial Office. With the expansion of the Gallery's outreach activities in the early 1960's Mrs. Inga Wall Heck joined the Gallery's staff and established, along with her other responsibilities, the first professional public relations office at the Corcoran.

The office sends out press releases on exhibitions, special events and Gallery and School activities and works with the press and broadcast media in the promotion of Gallery activities.

In 1978, the Board of Trustees established a Public Relations Committee with J. Burke Wilkinson as Chairman. This Committee lends the help, advice and prestige of the Board of Trustees to the Gallery's public relations activities. In 1981, the Trustees formed a Public Relations Advisory Committee made up of individuals involved in the media and the community to help increase attendance at the Treasures of Ancient Nigeria, P. H. Polk, and Black Folk Art in America exhibitions. Because of their efforts and those of the Public Relations staff, attendance was spectacular for these exhibitions.

In 1979, the promotion of the Daumier in Retrospect, 1808-1879 exhibition received several media awards.
Public Relations Personnel

Inga W. Wall Heck 1961-1969
Woody Woodson 1969-1970
Marilyn Montgomery 1970
Kathy Holst 1970-1971
Katherine Corn 1972-1976
Carolyn Campbell 1977-1983
Roberta Faul 1983-

Scope and Content Note

The Public Relations records show the activities of the Gallery's Public Relations Office in publicizing and promoting the activities of the Gallery. The most helpful records for researchers include the press clipping scrapbooks (these should be used in conjunction with the Special Exhibitions Scrapbooks--Record Group 5, Series 7) and the history clipping files. This should not be considered an exhaustive account of the Corcoran's appearance in print because for most years the Gallery did not subscribe to a clipping service. In addition the Public Relations exhibition files should be used in conjunction with the Curatorial exhibition files to learn the extent of media and press interest in a particular exhibition. The press releases in Series 5 give succinct descriptions of exhibitions and events and are especially helpful when only a short explanation of a particular event or exhibition is needed. Perusal of the press release series will also give the researcher an overall impression of the kinds of activities pursued during a particular time period.

Series Descriptions

1. Exhibition Files 7.0 linear feet
   DATES: 1961-
   Contains correspondence and memorandum concerning the promotion of Gallery exhibitions.

2. Event Files 1.5 linear feet
   DATES: 1962-1980
   Contains correspondence and memorandum concerning the promotion of Gallery events, i.e., the Corcoran Ball.

3. Administrative Records 1.5 linear feet
   DATES: 1959-1983
   Contains general correspondence, reports on office activities, newspaper advertising and other matters.
4. Budget Records
   DATES: 1979-1982
   Contains departmental budget and limited backup material.

5. Press Releases
   DATES: 1942-
   Contains copies of press releases sent to press about Gallery activities and exhibitions.

6. Clipping Scrapbooks
   DATES: 1948-1981
   Contains scrapbooks with clippings about Gallery activities and events from the local, national and international press.
SPECIAL EVENTS RECORDS

14.25 linear feet
Processed September 1984
Sandra C. Emmerson

The records of the Special Events Office were transferred to the Archives from the Special Events Office between January 1980 and the present. The following records were discarded: various unrelated correspondence; duplicates of correspondence (xerox and carbon); duplicates of artists' publicity materials; purchase orders; film catalogs; and publicity on artists who did not perform. During processing the following records were removed to another location:

<table>
<thead>
<tr>
<th>Material Type</th>
<th>New Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photographs</td>
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<td></td>
<td>History clipping files</td>
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<tr>
<td>News Releases</td>
<td>Public Relations-Press</td>
</tr>
<tr>
<td></td>
<td>Release Series</td>
</tr>
</tbody>
</table>

History

Although the Corcoran had no formal Special Events Office until 1979, the Gallery had a tradition of special events designed to cater to the membership and to draw the Washington area public into the gallery. Prior to 1979, special events which encompassed the Corcoran Lecture Group and the Washington Art Group were coordinated, at times, out of the Director's office, and at other times, were the responsibility of the Education Curator or the Public Relations office. As well as Gala Openings, members previews, and the annual Ball, the Corcoran offered membership concerts, the Sunday Afternoon Free Concerts, Thursday Evening Concerts and a variety of other musical concerts ranging from rather avant-garde experimental music and multi-media shows to the music of string quartets and madrigal singers.

In addition to musical programs the Corcoran offered its public dance events, films, mime, video, and dramatic presentations. Not only does the Corcoran present a wide variety of interesting and informative events to its members and patrons, but the Gallery also acted, and continues to act, as host for dinners for its corporate members. The use of the Corcoran facilities for these dinners promotes good will between local and national corporations and the Gallery.

The Special Events Office coordinates these various events assuring the Gallery and its members of a smooth event. Depending of the nature the event they can be responsible for invitations, flowers, caterers, security, sound systems,
and performers. Since its inception in 1979, the Special Events office has continued to serve the Corcoran Gallery of Art and its public well.

Scope and Content Note

The records of the Special Events office trace the growth of the office's activities and responsibilities and witness the maturation of the Special Events office into an autonomous department. The creation of the Special Events Department reflects a gradual increase in Gallery staff as well as an increased professionalization of administrative tasks and responsibilities, and therefore since 1979, the records are more cohesive and complete. Types of material in this records group includes brochures, calendars, planning files, correspondence, publicity material, memoranda, invitations, programs, announcements, pre- and post-event reports, and menus—and span the years from 1952 to present.

Names that are prominent in the Special Events records are:

- Sherry Ellman
- Inga W. Wall Heck
- Donalson F. Hoopes
- Marilyn Montgomery
- Melinda Moses
- Elizabeth Punsalan
- Judy Riley
- Roger Selby
- Roy Slade
- Lorna Tilley
- Gudmund Vigtel

Series Descriptions

1. Calendars

   DATES: 1981-1984

   1.0 linear foot

   In-House Calendars
   Dates: 1981-1984

   Contains typed and xeroxed lists of events and their dates for staff use.

   Calendar of Events Copy
   Dates: 1981-1984

   Contains rough drafts and final copy of the daily events for each month.

   Planning and Appointment Calendars
   Dates: 1981-1984

   Contains handwritten records of meetings, dates of performances, calendar deadlines, interviews with prospective performers, dinners.
2. General Events

DATES: 1960-1968

2.0 linear feet

Contains events that were not related to musical performances—a category so large it warrants a series to itself. Arranged alphabetically within subseries.

Art Events

Contains information on the dinners, previews and opening festivities of various art exhibitions. Includes correspondence, inter-office memos, menus, guest lists, lenders lists, programs and invitations.

Dance Events

Contains information on various dance performance, including ballet, jazz, and interpretive dance. Includes programs, public relations material, correspondence, interdepartmental memos, invitations and announcements.

Dramatic Events

Contains information on various dramatic events, including poetry reading, Reader's theater, mime, dramatic interpretations/renderings. Includes public relations material, programs, correspondence, memos, invitations and announcements.

Film

Contains programs, public relations materials, budgets, memos, invitations, announcements on film events.

Dinners

Contains correspondence, memos, menus pertaining to dinners held by various institutions and organizations in the Corcoran as well as dinners held in honor of Trustees, Board members, donors, benefactors, etc.

Staff Events

Contains memos, sign-up lists, menus, programs for the staff Christmas party, picnic, open houses, staff farewells, staff welcomes.

Miscellaneous

Contains memos, guest lists, planning lists, committee lists, public relations programs, accident reports for Balls, Masquerades, and Spring Dances.

3. Corporate and Annual Events

DATES: 1974-1982

1.50 linear feet

Contains information about the annual events and the corporate events held
at the Corcoran. Includes correspondence, guest and invitation mailing lists, publicity, memos, programs, invitations, arranged chronologically.

4. Musical Events 3.5 linear feet
DATES: 1959-1984

Arranged chronologically, this is the largest single series of records in the record group. Budgets and other financial information are in Administration under "Finance".

Programs
Contains information on each of the concerts held at the Corcoran and includes correspondence between Corcoran and the performers, Corcoran and the caterers, programs, public relations materials, interdepartmental memos and planning sheets, (pre-event and post-event reports) cost sheets.

Artists Vitae
Contains background, education, experience, sample programs, reviews, specialties of artists who applied to perform (and/or were asked to perform) at the Corcoran.

Artists Representatives
Contains correspondence and publicity material between agents and the Corcoran about possible performers.

Rejection Correspondence
Contains letters to performers sending regrets that they cannot be worked into the schedule.

5. Lectures .5 linear feet
DATES: 1964-1981

Contains information on the Corcoran lecture group and includes correspondence, press releases, interoffice memos, planning notes, invitations to speak, and invitations to attend arranged chronologically.

6. Washington Art Group .75 linear feet
DATES: 1974 - 1979

Administration
Contains correspondence with Trustees, memos, lists form letters, invitations to speak, lists of suggested speakers, reports, program announcements, duty/planning checklists, requests for services.
Membership
Contains correspondence, complementary and corporate guest lists, prospects, invitations to join, membership lists, renewals lists.

Finances
Contains statements, reports of income and expenses.

Miscellaneous
Contains taxes, updated lists.

Programs
Contains information on the program participants, includes memos, correspondence, menus, attendance records.

7. Administration

DATES: 1960 - 1984

Contains the administrative records created by the Special Events Office. The records are organized into 6 subseries according to material type or subject.

Correspondence
Contains general correspondence arranged chronologically by month within years.

Events
Arranged chronologically by month within years, these files contain the day-to-day planning in and operation of the Special Events office. Includes bi-monthly reports, attendance reports, correspondence, inter-office memos, pre-event and post-event reports.

Finance
Contains financial information that is primarily comprised of musical events budgets with some information on Special Events planning and projected planning.

Volunteers
Contains correspondence, planning and coordinating information on volunteers, justification of and need for volunteer help - "The Gift of Time".

Miscellaneous
Contains incomplete committee minutes and records, facility use
prospects and facility use inquiries telephone log - also Toyota commercial production.

**Attendance Records**

Contains attendance figures for Gallery visitors and for events.

8. **Invitations**
   DATES: 1891 - 1984
   .5 linear feet
   Contains invitations, grouped by year, to the previews, art openings, musical, dance, and other special events.

9. **Programs**
   DATES 1961 - 1984
   .75 linear feet
   Contains programs arranged by year for the various events held at the Corcoran.

10. **Ephemera/Publicity**
    .25 linear feet
    Much of this series was removed to other locations; catalogs, photographs, news releases. That kept includes correspondence with newspeople and magazine editors.
Record Group 4

**FINANCE RECORDS**

52.00 linear feet
1 metal box
Processed April 1984
Kathleen Robinson

The Finance Records of the Corcoran Gallery of Art were transferred to the Archives from the Finance Office, the Administrative Officer/Manager of Administrative Services, and various storage areas from 1980 to the present. During processing the following materials were removed from the Finance Records and placed in more appropriate locations:

<table>
<thead>
<tr>
<th>Material</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transparencies of Joan of Arc Tapestries</td>
<td>Registrar's Office: accession file</td>
</tr>
<tr>
<td>C&amp;O Canal papers, Confederate States of America seal</td>
<td>W.W. Corcoran personal papers</td>
</tr>
<tr>
<td>H.W. Williams art notes</td>
<td>Williams Personal Papers</td>
</tr>
<tr>
<td>Clark Additional Maint. Fund Reports, Loans of works of Art forms (1870s-80s)</td>
<td>Curatorial Records</td>
</tr>
<tr>
<td>Conservator's contracts/agreements</td>
<td>Conservator's Records</td>
</tr>
<tr>
<td>School files of G. Goffe</td>
<td>Corcoran School of Art Records</td>
</tr>
<tr>
<td>Development/Membership reports</td>
<td>Development/Membership Records</td>
</tr>
<tr>
<td>Attendance/Admission Reports</td>
<td>Special Events Records</td>
</tr>
</tbody>
</table>

Other archival records contain materials concerning the finances of the Corcoran and should be investigated. The Trustee Records (RG 1) include many records of the Finance & Investment Committee, especially reports, and the Committee on Accounts. The Director's Records (RG2), especially the subject files of directors from the late 1960s to the present, often contain materials pertinent to the Gallery's finances. The Curatorial/Registrar's Files (RG 5) include additional materials on exhibitions, fine arts insurance and requests. Development/Membership Records (RG 3) should be referred to when investigating the Gallery's past grants and grant proposals. Additional information on personnel and faculty benefits may be found in the Corcoran School of Art Records (RG 9). Finally, the Gallery's active finance records, located in the Finance Office, include additional personnel and insurance/benefits/pensions information for more recent years.

Because of the confidential nature of the Finance Records, access to them is at the discretion of the Archivist.

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History

For a large part of the Corcoran's history, the financial affairs of the Gallery were administered by the Treasurer of the Board of Trustees. The Treasurer saw to the maintenance of income and expense records, handled the Gallery's investment activities, and submitted the annual budget for Board approval. The Treasurer was traditionally a senior member of a banking or investment firm. Most have been affiliated with the Riggs National Bank whose co-founder, George Riggs, was one of the original Corcoran Gallery trustees and its first Treasurer. The financial concerns of the Gallery in the 19th and early 20th centuries focused primarily on various real estate notes assumed by the Corcoran as well as the leasing/rental of Gallery-owned property. The Treasurer shared in carrying out these duties with the Trustees' Committee on Accounts (which "audited" the annual budget) and the Committee on Finance & Investment, which was chaired by the Treasurer. There was no known staff member assigned to perform these financial tasks at that time.

During the Depression years the Gallery experienced some financial setbacks and changes in its accounting procedures. By 1930 the Corcoran was the recipient of funds other than the original W. W. Corcoran endowment fund and, subsequently, the Treasurer established an accounting system organized by fund: the Gallery Endowment Fund, Clark Additional Maintenance Fund, Art School Fund, W. A. Clark Fund, Anna E. Clark Fund, and Mary E. Maxwell Fund. The Trustee Committee on Accounts was abolished and professional auditors brought in to monitor finances. Finally the Corcoran staff experienced a 5-10% salary decrease beginning in 1933 to maintain a balanced budget.

The 1940's decade saw numerous changes in the Corcoran's financial affairs. The establishment of the Comptroller's position in 1940 and the Assistant Treasurer's position in 1944 was a result of the increasingly complex nature of the Gallery's finances. Both posts were created to assist the Treasurer in maintaining the Gallery's income and expense and investment accounts. Additional finance staff and procedural changes were initiated in 1948. The Comptroller's position was eliminated (but was reinstated in 1957); and the "Gallery Contingent Fund", a bank account accessible to the Corcoran director to pay miscellaneous bills and expenses, was abolished. The Assistant Treasurer, under the Treasurer's supervision, paid all expenses. And finally, the Assistant Treasurer became a full time staff member and was responsible for establishing "a modern set of books and placing) all funds under control of the Treasurer, covering both operating and principal (capital) accounts" (Trustee minutes 10/1/1948). All these efforts reflect various attempts to modernize the Gallery's organizational structure and recordkeeping procedures.

The late 1960's to early 1970's proved to be difficult years for the Corcoran financially. One important change in the finance recordkeeping process was the 1967 decision by the Trustees, on recommendation from the Treasurer, to band the various endowment fund accounts together into one fund. The "Consolidated Endowment Fund" pooled all endowment resources into one account and, therefore, simplified the recordkeeping process for these funds.

This 1968-74 period also saw the Gallery (and the School) burdened with a large deficit for the first time in its history. Concern over deficit budgets mounted, especially when endowment funds began to be used to meet expenses. Such actions established a dangerous precedent in many minds. This period also
saw many changes in the composition of the Board of Trustees and the Gallery staff: changes which were accompanied by frequent alterations in staff and trustee responsibilities for the financial affairs of the Gallery. Two trustee committees were established to administer Corcoran finances: the Finance Committee and the Investment Committee. Membership on each was increased from the customary three or four Trustees to include, at some points in time, up to ten people. A third committee created at this time, the Operations Committee, was in charge of the entire operation of the Gallery and School. The Committee focused, however, on establishing administrative efficiency and fiscal soundness at the Corcoran and devoted much of its time to the deficit budgets and fundraising. And finally, the full Board of Trustees involved itself more deeply in the financial affairs of the Gallery than ever before, its participation brought on by the chronically large deficit budgets.

Administrative staff changes also occurred during this period. Between 1968 and 1972 new positions such as Executive Vice-President, Vice-President for Management, Director of Development & Planning, and Chief Executive Officer were created to gain effective control over expenses and to increase income. By 1969 the Gallery budget, once the almost exclusive responsibility of the Treasurer and Director, was produced collectively by various senior staffers. Organizational changes removed the Treasurer from active participation in the Gallery/School budget process for the first time in the history of the Gallery. In this new capacity, the Treasurer focused on the Endowment Fund and the general investment practices of the Corcoran. By the early 1970's the Gallery's administrative staff had assumed full responsibility for creating the annual budget as well as maintaining all financial records.

In recent years the financial tasks performed by both the administrative staff and the Trustees have become more defined and systematic. The Board created an Audit Committee in the late 1970's, composed of four to five Finance and Investment Committee members, to oversee the annual auditing process. This is in addition to the Trustees' customary responsibility for monitoring and approving all financial concerns and major activities of the Corcoran. The Finance Office sees to the daily operation of the Gallery's financial affairs and plays an important role in the budget process, along with the Director, Dean, and the various Gallery department heads. The office staff has grown in recent years with the increase in the variety and volume of that office's activities.

Finance Personnel

<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gordon Herndon Phillips, Comptroller</td>
<td>1940-48</td>
</tr>
<tr>
<td>Frank D. Parulski, Comptroller</td>
<td>1957-71</td>
</tr>
<tr>
<td>Russell Leone, Comptroller</td>
<td>1971</td>
</tr>
<tr>
<td>John Albarado, Comptroller</td>
<td>1972-73</td>
</tr>
<tr>
<td>Charles Grunewald, Comptroller</td>
<td>1973-75</td>
</tr>
<tr>
<td>Robert Stiegler, Comptroller</td>
<td>1975-79</td>
</tr>
<tr>
<td>Gwendolyn H. Goffe, Director of Finance &amp; Planning</td>
<td>1979-</td>
</tr>
</tbody>
</table>
Treasurer

George Riggs 1874-1881
Anthony Hyde 1882-1892
Charles M. Matthews 1893
Charles C. Glover 1894-1922
Robert V. Fleming 1922-1948
Corcoran Thom, Jr. 1948-1969
Robert L. Walsh, Jr. 1969-1974
Henry Ravenel, Jr. 1974-1977
Lee M. Folger 1977-

Assistant Treasurer

I. J. Roberts 1945-61
Edward A. Mitchell 1962-64
Frank D. Parulski 1964-71
Henry Ravenel, Jr. 1973-74
Curtin Winsor, Jr. 1974-83
John Firestone 1983-

Scope and Content Note

The Finance Records document well the financial activities and concerns of the Corcoran Gallery, the condition of the museum's finances throughout its history, and the various changes in procedures and policies concerning financial matters.

Materials which contain information on Corcoran finances in the 19th century are often in ledger form. These include a general ledger on Gallery Finances as well as journals which record specific information on investments, rents, and real estate. The Endowment Fund, the Gallery and School Contingency Funds, the Corcoran bank account, the new Gallery Account (17th & N.Y. Ave.), disbursements, and door receipts. The ledgers also include one letterpress copybook of correspondence and finance reports of Gallery Treasurer Charles Glover from 1894-1921.

Other records from this period include several legal documents, such as the W. W. Corcoran deed of the Gallery to the Trustees, and various materials associated with the founding and early years of the Gallery. Also from the 19th century are a few miscellaneous receipts and disbursements, including some Corcoran Gallery checks from the 19th century, and real estate materials concerning the sale or rental of various Gallery-owned properties.

For a complete review of financial records for the 19th century in the Archives, researchers should also consult the Trustee Records for various treasurer's reports, budget statements, Finance Committee reports, annual reports on the Gallery, and the Building and Grounds Records for further information on the finances involved in the construction of the new gallery in the 1890's.
Records on Gallery finances from the turn of the century until the beginning of the Depression in 1929-30 are similar in content to materials for earlier years. However, the volume of information increases significantly during this period, especially materials concerning real estate transactions and receipts and disbursements. The information recorded in ledgers and journals remains much the same as for earlier years, although in 1906 the Gallery began to record exhibition expenses data for the first time. Researchers should continue to investigate Trustee records for a full account of Gallery finances during this period.

Finance records from the 1930's to post World War II are more numerous and of a wider variety than for previous years. A number of new types of records appear in the 1930's, including Trustee finance records (Treasurer's reports, Finance and Investment Committee records, and Treasurer's correspondence and memoranda), annual budgets for the Gallery and School, auditor's annual reports, insurance and pension information, tax records, and bequest files. In addition, a substantial amount of receipt and disbursement files as well as real estate and investment records appear. The finance ledgers continue to record information similar to that for previous years with two noteworthy additions: a "War Emergency Account" Ledger (1941-45), and one "Payroll Tax Record" Journal (1943-49). Annual Reports and Trustee files remain useful records for finance information for this 1930's and 1940's period. Director's correspondence and Registrar's bequest files are also potential sources of finance information.

Finance records from the early 1950's to the present provide the most complete and varied account of the Gallery's financial affairs. The bulk of records such as budgets, auditor's reports, insurance materials, taxes and Trustee finance records occur during this time. In addition, the Art Rental and Gift Shop finance files, Grant & Grant Proposal materials, and personnel records, all make their appearance for the first time during these years. Finance journals also record some types of information with greater frequency such as payroll and earnings and deductions. Other new or more frequently recorded information beginning in the 1950's includes check registers, general operations ledgers, and ledgers on the separate or "Special Fund" accounts. From the 1960's to the present miscellaneous Comptrollers/Directors Of Finance and Planning subject files are evident.

Other archives holdings containing potentially useful finance information for recent years include Trustee records (meeting minutes, reports, etc.), annual reports, Director's correspondence and subject files, the Aldus Chapin and Vincent Melzac records, the Grant files of the Development/Membership records, and the Art Rental record group.

Series Descriptions

Subgroup I: Finance Office Records

1. Ledgers/Journals/Bound Volumes 25.75 linear feet
   DATES: 1872 - 1981
   RESTRICTED

   Contains various bound volumes, such as cashbooks, journals, ledgers, and registers.

   Cashbook: a form of journal showing cash receipts & disbursements
Journal: a record of transactions which credit or debit various accounts, maintained in chronological order

Ledger: a record of transactions by account, with records of credits and debits against each

Register: an auxiliary record that supplements the journal or ledger, e.g., "notes payable" register

Subjects covered include cash receipts and disbursements, the Endowment Fund, Restricted and Special funds, exhibition expenses, and payroll and earnings registers.

2. Deeds & Legal Documents .75 linear feet

DATES: 1861-1969

Contains cancelled loan notes; Congressional bills and acts regarding the Corcoran Gallery's incorporation; correspondence, some in French & Italian; deeds, land titles, Trustee resolutions, and wills. Materials of interest include W. W. Corcoran's deed of the Gallery to the Board of Trustees and related materials; W. W. Corcoran's will; Corcoran rent claim against the U.S. Government for use of the Gallery during the Civil War; the purchase of land (Square 171) for the new Gallery site, property of the "Sisters of the Visitation" in Georgetown, and the deed to the Washington Gallery of Modern Art.

3. Trustee Finance Records 3.0 linear feet

DATES: 1894-1979

Contains correspondence, meeting minutes, memoranda, and (bulk) Treasurer's reports - annual, semi-annual, and quarterly. The records of Treasurers Charles C. Glover (1894-1921), Robert Fleming (1928-48), Corcoran Thom, Jr. (1948-68), and Finance and Investment Committee member Frederick Bradley make up the bulk of the series. Materials document the overall financial condition of the Gallery/School on a quarterly, semi-annual, and annual basis. Included in the series is one letterpress copybook of Treasurer Glover from 1894-1921. Subjects of special note include the Corcoran's financial arrangement with George Washington University regarding studio classes, C.P. Minnigerode's retirement, the Oyster Bequest, and the formation of the Consolidated Endowment Fund in 1967. People who appear prominently in the records include Charles C. Glover, Frank Parulski, I. J. Roberts, Corcoran Thom, Jr., and Robert L. Walsh.

4. Gallery & School Records 3.5 linear feet

DATES: 1934 - 1980/81

Contains materials on the Gallery and School annual budgets including budget working papers, proposed budgets, and revised and final budgets for each year. The series also includes a wide variety of accompanying budgetary materials which have become increasingly elaborate for more recent years. These include financial and estimated income statements,
operation of the budget statements (quarterly), operating income statements (quarterly), combined statements of receipts (quarterly), condition of the funds statements (annual), statements of income and expense (monthly), end-of-the-year budget estimates, budget adjustments, cash flow statements, and some departmental budgets and quarterly and annual stock statements.

5. Auditor's Reports

DATES: 1939-1978/79

Contains semi-annual and annual reports from the auditing firms F. W. Lafrentz & Co. (1939-63), Raymond H. McGivern (1966-76/77), and Cooper & Lybrand (1977/78-78/79).

6. Investment and Real Estate Records

DATES: 1869-1979

**Riggs Bank**

Dates: 1952-79

Contains correspondence, memoranda, and quarterly, semi-annual, and annual stock statements concerning the bank's Investment Supervision Safekeeping Accounts (for Endowment Funds) with the Corcoran.

**The Funds**

Dates: 1888-1968

Contains photocopies of a variety of information concerning the Endowment Funds, some from the Gallery's annual reports, until the consolidation of the funds in 1967/68.

**Real Estate Notes**

Dates: 1869-1979

Contains appraisal certificates, correspondence, lease agreements, memoranda, and various mortgage and rental receipts. The Gallery bought and leased various properties and also dealt extensively in real estate mortgage notes for investment purposes from the 1870's through the 1950's. Important properties include Square 171, the Corcoran's original site on 17th and Pennsylvania (now the Renwick) which was sold to the U.S. Government in 1894; the property surrounding the original Corcoran site, which was rented out to various businesses, sold to a D.C. realtor, returned to the Corcoran during the Depression, rented again to a parking service company, and finally sold to the U.S. Government in 1941; and the Abby & Frederic Parkhurst property, known as the "Edgemoor" estate (Montgomery County, Md.), which the Corcoran foreclosed on in 1940 and sold to the Longfellow School in 1941. The bulk of the series is made up of files on mortgage note investments in D.C., Maryland and Virginia on private homes.
7. Insurance/Pensions Benefits

DATES: 1942-80

Contains accident reports, benefit plans, correspondence, insurance policies, memoranda, pension and retirement plans, and physician reports. The series documents a wide variety of insurance types including all-peril (property), auto, D.C. unemployment compensation, Dupont Center, fine arts, health, liability (general), life and disability, pension/retirement plans, various School of Art policies, Trustee and Officers liability, and Workmen's Compensation. Subjects documented in this series include war damage insurance (World War II) for Corcoran-owned property, the insurance issues surrounding the sub-basement flood in 1969, and the cancellation of the Corcoran's Art Rental and Fine Arts insurance coverage in 1970 and subsequent reinstatement in 1971.

8. Taxes

DATES: 1942 - 1979

Contains correspondence, exemption notices, memoranda, tax assessments, and various completed tax forms. The series includes information on employee withholding tax, income tax, property tax on the Gallery proper and Dupont Center, and Social Security tax. Sales and excise tax information is located in the records on Art Rental and Gift Shop (Series 12).

9. Receipts & Disbursements

DATES: 1870-84; 1919-35; 1940-48

Contains various bills, cancelled checks, invoices, and receipts for select periods in the Corcoran's history. The series offers an account of Gallery and School expenses on a year-by-year, month-by-month basis. Expenses documented included various exhibitions, including the Corcoran Biennial; monthly payroll information; some tax records concerning the Gallery property; and expenses incurred in building the Corcoran's Clark Wing in the 1920's. Also located in this series is a small number of cancelled checks from 1870-74, including Curator William MacLeod's first paycheck.

10. Bequests

DATES: 1936-72

Contains correspondence, drafts of deeds of gift, memoranda, reports, and stock statements concerning the James Parmelee Bequest (1940) and the Edith G. Halpert Bequest (1965-Revoked 1968). The Parmelee materials concern accounts of annual profits to the Corcoran from Parmelee stocks. The Halpert files document the Corcoran's efforts to negotiate a suitable agreement with Mrs. Halpert in bequesting her modern art collection to the Corcoran. Researchers should use these records in conjunction with the Bequest Series in the Registrar's Office Records (RG 5).
11. Exhibition Expenses

DATES: 1949-82

1.25 linear feet

Contains correspondence, exhibition budget statements, memoranda, and some receipts/invoices concerning numerous Corcoran Exhibitions including the American Processional (Sesquicentennial Exhibit) (1950), Area Shows, and Corcoran Biennials. Researchers should use this series in conjunction with the exhibition expense ledgers in Series I in this record group. In addition, the exhibition files in the Curatorial Records (RG 5) should be checked as they most likely contain exhibition expenses/budget information.

12. Art Rental & Gift Shop

DATES: 1949-80

.50 linear feet

Contains art rental policy statements, correspondence, inventories and lists, memoranda, damage to works of art reports, rental receipts, and D.C. sales tax quarterly and annual reports. The series documents the financial aspects of both the Art Rental Gallery, which opened 9 March 1962, and the Corcoran Shop. Sales and Use tax reports make up the bulk of the series.

13. Grants & Grant Proposals

DATES: 1967-79

1.0 linear feet

Contains applications for grants, budgets for grant projects, correspondence, memoranda, grant proposals, and status, financial, and summary reports on grants. Granting agencies to which the Corcoran applied include the American Revolutionary Bicentennial Commission, D.C., Dept. of Corrections, D.C. Fine Arts Commission, Mellon Fund, NEA, NEH, Stern Fund, and USIA. The Gallery applied to these agencies and others for aid with specific exhibitions, annual exhibition schedules in general, and special projects, such as the Lorton Prison Art Project.

14. Miscellaneous Subjects

DATES: 1934-83

2.0 linear feet

Contains subject files, arranged alphabetically until the appointment of Gwendolyn Goffe as Director of Finance and Planning in May 1979. These pre-1979 materials include the miscellaneous finance files created during the comptrollerships of G. Herndon Phillips, Frank D. Parulski, Russell Leone, John Albarado, Charles Grunewald, and Robert Stiegler. Subjects of significance include the Corcoran's affiliation with the law firm of Hamilton & Hamilton - annual fees and cases worked on 1971-78; various office machine contracts and service agreements; the American Red Cross rental of Gallery space in the 1950's; and the renovation of the Gift Shop/Salesroom in 1969/70. Also included are statistical reports on Accounts Receivable and Payable (monthly reports); condition of the funds (monthly reports); salaries (annual lists); stock contributions and purchases; trial balances for annual budgets; and purchases of works of art information and statistics.

The Goffe miscellaneous subject files are arranged chronologically and, thereafter, alphabetically. Important subjects include a cost study of evening
hours at the Gallery; Sotheby's sale of Corcoran art; Goffe's first report to the Trustees as Director of Finance; and files on various Gallery events such as the Beaux Arts Ball (1979/80; 1980/81), the Surprize Party (1980/81), and Video Artcade (1982/83).

Subgroup 2: Personnel Office Records

1. Staff Files
   DATES: 1944-81
   Contains history files on individual staff members, organized alphabetically, but also includes some general/miscellaneous personnel records, arranged chronologically. Materials record a variety of employment information; hiring, promotions, raises, salaries and resignations/terminations in employment. One file box of index cards on staff members, arranged alphabetically, is also included. The cards are most complete for the 1950's and 1960's, but they do continue to record scattered information on staff members into the mid 1970's.

2. Subject Files
   DATES: 1949-81
   Contains materials from the records of Francis Harper and Dorothy Dibner concerning various position vacancies and job searches conducted since 1977 as well as some miscellaneous files on job descriptions, garnishments, and memoranda. Some positions for which extensive searches have been conducted include Development Officer (1977); Administrative Officer; Archivist (1979); and Dean of the School (1980/81). Materials concerning rejected candidates - those who were not interviewed or who were otherwise not considered final candidates - have been discarded.
Record Group 5

CURATORIAL RECORDS

169 linear
Processed June 1983
Kathleen Robinson

The Curatorial Records were transferred to the Archives from the Curatorial Office, the Registrar's Office, and various Gallery storage areas from 1980 to the present. During processing the following materials were removed and placed in more appropriate locations:

<table>
<thead>
<tr>
<th>Material Type</th>
<th>New Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newsclippings</td>
<td>Artist Clipping files or history clipping files</td>
</tr>
<tr>
<td>Announcements/invitations</td>
<td>Special Events ephemera</td>
</tr>
<tr>
<td>Exhibition catalogs (non-Corcoran)</td>
<td>School Library</td>
</tr>
<tr>
<td>WGMA materials</td>
<td>Washington Gallery of Modern Art Records</td>
</tr>
<tr>
<td>Photos/slides/transparencies/tapes</td>
<td>Audio-Visual Records</td>
</tr>
</tbody>
</table>

In addition, the following materials were disposed of during processing: Annual Report copy; employment applications, cover letters, and resumes; expense vouchers, purchase orders; miscellaneous receipts; and information queries on exhibition schedules, artists or works of art. Those queries which provided new or significant information on an exhibit, artist or work of art were retained (most often transferred to the artist clipping files).

Some record groups contain materials which relate to those in the Curatorial Records and should be investigated. The Director's Records, especially the correspondence files, often contain materials relating to curatorial activities and functions. The Development/Membership Records feature grant proposal information for catalogs, exhibition installations, etc. The Curatorial Dupont Center Records can be more fully understood by referring to both the Washington Gallery of Modern Art Records and the Corcoran School of Art Records. Public Relations Records contain that department's exhibition files while Special Events Records contain announcements of and invitations to various exhibitions. Finally, the Audio-Visual Records should be examined for photographs, rolls of negatives, photo plates, transparencies, tapes, and slides relating to this record group.

History

From its founding in 1869 until the 1930's, curatorial duties were performed by the Gallery's administrative office, which was initially headed by the Curator
who later assumed the title of Director. It was not until the early 1930's that, as the staff members expanded, the Corcoran began to assign curatorial duties to specific staff members. When Emily Millard, Mr. Minnigerode's secretary, was appointed Manager of Special Exhibitions in 1934, it was the first clear assignment of such curatorial duties to a staff member. Two years later in 1936, the Trustees of the Gallery continued this trend with the appointment of curator Jeremiah O'Connor, placing him in charge of Corcoran tours and the docent training program.

World War II temporarily halted further staff expansion, but the post-war era saw renewed efforts to improve and expand the curatorial staff. By 1946 that office included such new positions as Associate Curator and Curatorial Assistant with Miss Millard and Mr. O'Connor retaining their positions as heads of the staff. In 1948, however, both Millard and O'Connor retired, and John Palmer Leeper was appointed to the newly-created position of Lecturer and Keeper of the Clark Collection. Eleanor Swenson, who had been named Associate Curator the previous year, retained that post.

Additional curatorial staff changes were brought about in the 1950's. In 1951, Eleanor Swenson was given a new position as Curator of American Art, and other staff members were consequently named Keeper of the Clark Collection, a post which was finally abolished in 1960. In addition, in 1951 Russell Quandt began his twenty-year affiliation with the Corcoran as its conservator, a position whose duties were closely linked with the Curatorial Department. The following year, 1952, saw the creation for the first time of a Registrar's position at the Gallery. The Registrar's duties included the registering of art objects; handling of loans, shipping and insurance procedures; and controlling the physical inventory and the storage of art objects. It was at this time that the Curator's and Registrar's offices, one department until this time, divided into two distinct units.

The 1960's saw a continued increase in the size of the Curatorial/Registrarial staffs as well as greater expertise amongst its members. At various times throughout this decade the curatorial staff featured Chief Curators, Registrars, Curators of Exhibitions, Curator of Collections and Research/Curator, Curator of Contemporary Art, Assistant and Associate Curators, and various curatorial and registrar assistants and secretaries. In addition, the Gallery's exhibition space was increased in 1968 with the acquisition of Dupont Center, previously known as the Washington Gallery of Modern Art. The Center was used initially as adjunct exhibition space for the Corcoran, with exhibitions focusing primarily on contemporary Washington art. Although the Center was later used for other purposes related to the Corcoran School, its use as exhibition space was important for demonstrating the Gallery's interest in both local and avant-garde art.

The most recent decade has featured further expansion, diversity, and organizational innovations in the Gallery's curatorial and registrar's departments. Until 1975, the Gallery's Director maintained an active role in curatorial affairs (e.g., exhibitions), continuing a trend begun by the Corcoran's first Curator/Director. However, with the appointment for the first time of a Chief Curator, Jane Livingston, in 1975, much of the aesthetic initiative and curatorial administrative responsibilities were placed with the Chief Curator. The Director, now aided by a large, expert curatorial staff, turned his focus toward other Gallery concerns, such as budgets, finances, and fundraising. This is especially true with the appointment of Peter Marzio as Director in 1978.
The latter half of the 1970's witnessed other important occurrences such as the creation of the Associate Director's post, the naming of a Curator of Collections, and the reinstallment of the "American" (permanent) collection.

Persons who figure prominently in the curatorial office's history include Renato Danese, Frances Fralin, Eleanor Green, James Harithas, Donelson Hoopes, Clair List, Jane Livingston, Gene McCormick, Edward Nygren, Nina Osnos, Dorothy Phillips, James Pilgrim, Eleanor (Swenson) Quandt and Linda (Crocker) Simmons.

Persons who figure prominently in the Registrar's office history include Shelby Cave, Jane (McCall) Cohen, Mary (Hoffman) Forbes, Ellen Gross, Rosemary Jones, Martha Morris, Judy Riley, Glen Thomas and Susan (Grady) Williams.

Scope & Content Note (Curatorial Office Records)

Although the Curatorial Office's records comprise a voluminous 150 linear feet of material, they do not provide an exhaustive account of the activities, functions, and events associated with that office. There are two key reasons for this. First, as the previous section of this description suggested, for a large part of its history, the Corcoran lacked a cohesive, well-defined curatorial department whose duties were exclusively curatorial. (The earliest evidence of the beginning of such a staff occurs in the 1950's.) Secondly, with expanded program activities surrounding the exhibitions schedule in more recent years, other offices are concerned with and have files which relate to those in this record group. They include the records of the Director's Office, Education, Public Relations, Special Events, and Development. All these departments play an important role in producing the final product. As a result of these two factors, records which deal directly with or relate to curatorial concerns may not always be located in the Curatorial Office's Records: some may be found in the Curatorial Records' Subgroup 2, the Registrar's Records. Other record groups of possible value include those of the offices listed above as well as the Finance, the Washington Gallery of Modern Art, and the Corcoran School of Art. In many cases, one or more of these groups will have to be referred to for complete information on questions concerning the Curatorial Office.

The Curatorial Records of the most complete nature are the exhibition files and exhibition catalogs. These records offer an almost exhaustive account of Corcoran exhibitions, especially after 1910. The files contain all those materials which were generated by a variety of staff members while curating each exhibition. These constitute most of the extant curatorial materials for the first half of the twentieth century.

Curatorial administrative files up until about 1960 are sparse and incomplete. The Curatorial Records do feature some correspondence, especially for the 1950's. A significant portion of the correspondence for these years, however, is located in either the exhibition files, the accession files in the Registrar's Office, or the Director's Correspondence. Other materials include Curator's Reports for scattered years beginning in 1949; scrapbooks containing newsclippings, announcements, and invitations to exhibitions; and Works of Art Committee Reports, beginning in 1951. Finally, this pre-1960 period features a complete record of the activities of the Trustee Protective Measures for the Gallery Building and Contents Committee, active from 1941-44 in protecting Corcoran works of art against possible damages relating to the war.
Starting in the early 1960's and extending into the 1970's, the Curatorial Records begin to establish a more complete record of that office's activities. The most significant change is the increase in the volume and range of correspondence. Several curatorial concerns appear in these office records for the first time, including miscellaneous correspondence with artists, loans of works of art, acquisitions or possible acquisitions, and exhibition ideas. One must continue to investigate other records, however, for completeness—Registrar's Office Records, Director's Records, and Public Relations. Other materials which become more voluminous during these years include the Trustee Works of Art Committee Records. These provide a fuller account of committee activities than in records for previous years and demonstrate the committee's steady involvement in such areas as exhibitions and possible gifts to and purchases by the Gallery. Curator's Reports also provide good coverage of the Curatorial Office's activities throughout the decade, but become scattered for the early 1970's. In addition, some significant events of the late 1960's are well-documented in the administrative records for these years, including the acquisition of Dupont Center and the storage and maintenance of the Vincent Melzac Collection. Finally, although the materials for the 1960's and early 1970's had been in storage for several years and were found largely unorganized, it was possible to identify the files of several curatorial staff members. These have been kept intact and described according to staff member to preserve surviving evidence of individual interests as well as responsibilities.

The Curatorial Records for 1975 until the present are voluminous and diverse, chronicling well the activities and concerns of that office since the appointment of Jane Livingston, Chief Curator and Associate Director. Many subjects which appear prominently in the files for these years continue subjects which made their first appearance in the 1960's, such as correspondence with artists, museums, dealers, and photographers; exhibition ideas; loans of works of art, and possible acquisitions. Other topics featured include curatorial budgets, exhibition schedules and grant proposal materials to both the National Endowment for the Arts and the National Endowment for the Humanities. Finally, some curatorial activities such as the College Art Association Conference of 1979 and the Corcoran-sponsored Photo Symposium of 1978, are subjects which receive prominent attention in the files. Likewise, the Works of Art Committee Records for the post-1975 years continue to offer an accurate account of committee activities. It should still be noted, however, that other records from offices performing curatorial-related tasks must be referred to for thoroughness. Director's Records remain valuable files for this record group, especially when interested in locating information about exhibition budgets/finances and ideas. The Registrar's Office Records contain important official information on loans (in & out) of art works. Development/Membership Records feature a large body of exhibition grant proposal materials. Finally, Public Relations may contain materials concerning exhibitions. In addition, it should also be noted that, although the records are complete in almost all areas for the post-1975 period, the Curator's Reports since that time are relatively sparse and widely scattered.

**Scope and Content Note (Registrar's Office Records)**

The Registrar's Office Records consist of three main types of materials. The "object" or "accession" files maintain those records which have been generated on every object which is or was in the Corcoran collection. These files contain both primary and secondary materials. They are archival in nature but are housed in the Registrar's Office. In addition, the Registrar's Office has generated other
administrative files in performing its duties over the years. These records concern such subjects as insurance, bequests, reproduction rights, and loans of works of art. Each of these is described separately in a series description. Finally, the third type of registral materials are the exhibition files. Although located with this record group's Subgroup 1, the Curatorial Office Records, the exhibition files contain both curatorial-generated and registrar-generated materials. Other records which may contain related materials, especially before 1960, include the Director's Records and Trustee Records.

Much of the Registrar's Records before 1950 are bound volumes or "registers." Information on book, bronze, painting and sculpture accessions is located in four accession registers. In addition, some accession information for this pre-1950 period is located in the Accession Register (2 vols.) beginning in 1946.

Bequest information is also available for this period, beginning in 1884 with the Phoebe Tayloe Bequest. Other significant bequests before 1950 which are featured in the records include the Bradley, Clark, Lemon, Oyster, and Walker bequests. In addition, some loan materials for these years are available on a limited basis. One bound volume records information on loans to the Gallery for 1874-1915. The loan series also contains administrative files on pre-1950 loans for scattered years.

Other record groups which contain registral materials for these early years should be referred to. Trustee Meeting Minutes and Meeting Reports-especially those of the Works of Art Committee—feature loan and accession information. Annual Reports also contain good summaries of loan and accession activities. In addition, the Director's Records often provide information regarding bequests to the Gallery. The Registrar's exhibition files, which are maintained according to an established retention schedule with the curatorial exhibition files, also feature registral loan forms, shipping forms, insurance items and receipts. Finally, the Registrar's Office's own files contain accession, loan, or insurance information on individual works of art, and should be investigated.

With the official appointment of a Registrar in the early 1950's, the records of that office become more organized and more complete than those for earlier years. The earlier "registers" of works of art were no longer used by the late 1940's. Smaller accession information has been kept on accession sheets in each object file. A logbook of "X" numbers assigned lists those works found during the inventory of the collection during the late 1940's and early 1950's for which there was no notation in any of the registers.

Bequest materials continue to be an important element of the Registrar's files for these more recent works. Significant endowments which are featured include the Anna E. Clark Amati and Stradavari Instrument Bequest and the New York Studio School Bequest. Director's correspondence and Trustee Annual Reports may also contain bequest information and should be investigated.

Materials containing information on all other aspects of the Registrar's Office activities are either greatly expanded or appear for the first time in this post-1950 period. Registrar's Reports (quarterly), which began in 1959, systematically record the activities of that department for the first time. (It should be noted that Curator's Quarterly Reports, located in Subgroup 1, also provide registral information for the late 1950's and early 1960's. These should
be referred to.) In addition, reproduction rights and photo order requests make their first appearance in this post-1950 period, beginning in 1963.

Some registarial activities receive much more complete coverage after 1950. The volume of loan files expands greatly, providing an informative and complete record of loaned works of art since that time. An Insurance Register (3 vols.) records such information for 1952-62. In addition, the insurance records feature administrative insurance claim files beginning in 1960. Good summary information concerning both loan and insurance data may be found in the Annual Reports. Complementary loan materials—correspondence concerning, memoranda, etc.—is often located in this record group's Subgroup 1, the Curatorial Office Records.

The Registrar's Office Records also include information on some unique subjects concerning that office since 1950. These include the deaccessioning of works of art, especially in 1962 and 1978-79; the Gallery's dealings with the Security Storage Company; works of art safety and security and other dealings with consultant Joseph Chapman in 1970-71; and the Corcoran's Amati and Stradavari Instrument Collection.

Other records which should also be checked for additional registrar-like information for these years and which have not already been mentioned include the exhibition files of the Curatorial Office Records. As was the case with exhibition files for earlier years, the post-1950 exhibition files also often contain Registrar's Office materials.

Subgroup 1: Curatorial Records

1. Administrative, Pre-1975  
   DATES: 1949-1975  
   6.5 linear feet

Contains administrative records created by various offices which performed curatorial-like duties before 1975.

   Correspondence  
   Dates: 1954-75  
   2.25 linear feet

Contains correspondence with artists, correspondence concerning exhibition and permanent collection publications, and general or miscellaneous correspondence. General topics include inquiries, often from museums or other institutions, concerning artists and/or works of art. Individuals prominent in the correspondence files include Gene Baro, Renato Danese, Frances Fralin, James Harithas, Marti Mayo, James Pilgrim, Linda (Crocker) Simmons, and various curatorial secretaries. Researchers should check the Archives clipping files, photo collection, and slide collections as slides, transparencies, or photographs which accompanied correspondence were removed and placed in with these records.
**Curator's Reports**

25 linear feet

**Dates:** 1949-75 (scattered years)

The reports include a variety of information on several aspects of the curatorial department including accessions of works of art, deaccessions of works of art, loans, exhibitions, publications, insurance claims and personnel. Researchers should note that the Curator's Reports include a section on Art School activities until 1958 as well as a section on conservation and restoration efforts for 1949, and from 1961 and until 1969.

**Proposed/Cancelled Exhibitions**

1.75 linear feet

**Dates:** 1966-75

Contains correspondence and memoranda from individuals and museums regarding exhibition ideas and proposals which were rejected or initially accepted, then cancelled, by the curatorial department. Corcoran staff members who appear prominently in these records include Gene Baro, Walter Hopps, and, most commonly, Roy Slade. Although some of the materials were created in 1975, they remain in this series because the majority of accompanying items concerning these exhibitions predate 1975.

**Loans of Works of Art**

.50 linear feet

**Dates:** 1965-74

Contains correspondence and memoranda concerning requests for loans of works of art to other institutions. Corcoran staff who appear in the subseries include James Harithas, John P. Leeper, Martha Morris, D. W. Phillips, James Pilgrim, Linda Simmons, and Roy Slade. Researchers should investigate the Works of Art Committee series in this record group for similar materials as well as the Registrar's Records for more official (e.g., loan form) materials.

**Possible Acquisitions**

.50 linear feet

**Dates:** 1949-75

Contains correspondence and memoranda regarding gift offers to and possible purchases by the Corcoran. Materials for 1949-50 include acquisitions of American prints for the Corcoran Collection. Corcoran personnages who appear in these files include James Harithas, Dorothy Phillips, James Pilgrim, and Roy Slade. Materials are arranged chronologically. Works of Art Committee Records contain related materials and should also be investigated.

**Dupont Center** (non-exhibition)

.50 linear feet

**Dates:** 1968-72

In October 1968, the Corcoran assumed control over the facility
previously known as the Washington Gallery of Modern Art and renamed it the Corcoran Gallery-Dupont Center. Walter Hopps, who had been in charge of the Washington Gallery of Modern Art since August 1967, remained Director of the new center.

The Center was used for a variety of purposes. At first, the Corcoran saw the Center as an adjunct exhibition space, focusing on exhibitions of contemporary Washington art. By Fall 1969 the use of the Center had shifted away from exhibitions and toward establishing a graphics and photography workshop program, the Dupont Center Workshop. The program, which was renamed the Artist Fellowship Program in Fall 1971, involved financial grants and studio space to several artists. At about this same time, the Corcoran School of Art expressed interest in employing the Center as exhibition space for its students. The School used the Center initially for instructing its 3rd and 4th year Fine Arts students and later for housing the visual communications/graphic design department. In Fall 1980 the Corcoran relocated its graphic design department and Open Program to the Jackson School, a building owned by the D.C. Government and leased to the Corcoran for 10 years. The Dupont Center building was sold in 1981.

Material types include budget and financial materials, correspondence, meeting agendas and minutes, memoranda, rental (building) contracts, and reports (quarterly). Subjects discussed include Artist Fellowship Program (Dupont Center Workshop); grant proposals to NEA; Philip Stern and the Stern Family Fund; and quarterly activities of the Center as outlined in its reports. Corcoran staff members who appear regularly in the series include Renato Danese, Robert Elliott, Walter Hopps, and Lou Stovall. Researchers should check the Renato Danese and exhibition series in these records as well as the Art School Committee series in the Corcoran School of Art Records and the Washington Gallery of Modern Art Records for related information.

**Melzac Collection** (non-exhibition) .50 linear feet

Dates: 1967-74

Contains catalog cards, correspondence and memoranda, condition reports on works of art, loan agreement forms, and lists of works of art in the collection. The files follow the collection's tenure at the Corcoran: from its being housed, conserved, and catalogued at the Gallery through final settlement for its removal and return to Melzac in 1974. Figures who appear prominently include Gene Baro, Ellen Gross (Registrar), and Vincent Melzac. The Curatorial Records' exhibition series should be investigated for exhibitions of the Melzac collection.

**Miscellaneous Subjects** .25 linear feet

Dates: 1963-75

Contains miscellaneous files on various subjects which could not be identified as belonging to any one subseries. Material types include
correspondence, memoranda, budget and finance materials, reports, and questionnaire responses.

2. Administrative, Pre-1975

DATES: 1962-1977

Materials located in this series are those which were found to have originated from the offices of various individuals who performed curatorial duties before 1975.

Hoopes, Donelson (Curator of Exhibitions) .10 linear feet

Dates: 1962-64

Contains correspondence and memoranda, arranged by material type, then chronologically. Pertinent subjects include exhibitions and disposal or proposed disposal of works of art.

Green, Eleanor (Curator of Contemporary Art) .30 linear feet

Contains correspondence, memoranda, and reports on such subjects as advertising, membership and membership events, and printing and publications. Much of the material concerns the American Mail Advertising, Inc. with whom the Gallery was working on a membership drive.

Morse, Alexander (Curator of Architecture) .10 linear feet

Dates: 1968-70

Contains correspondence, invitation lists, and memoranda on such topics as the planned architectural program at the Corcoran, membership brochure designs, and membership events.

Harithas, James (Curator; Assistant Director) .25 linear feet

Dates: 1964-68

Contains correspondence, letter(s) of resignation, lists and memoranda. Subjects include exhibition plans for the Barye bronzes, Sargent drawings, Karsh portraits, and Kreeger collection; plans for the film series; Kinetic Art; and acquisition or disposal of works of art. Researchers should also check the Director's Records for Harithas documents.

Pilgrim, James (Curator) .50 linear feet

Dates: 1968-71

Contains budget materials, correspondence, expense statements, memoranda, policy statements, reports, and resignation memoranda. Important subjects include exhibition plans for David Smith sculpture
and the Isaac Stone collection; relations with Gallery departments such as Education and the Corcoran Shop; and renovation of the rotunda by James Van Dijk.

Danese, Renato (Curator of Contemporary Art) .25 linear feet

Dates: 1968-71

Contains correspondence, meeting agendas and minutes, memoranda, and reports on such topics as Dupont Center, and various special exhibitions and projects such as the White House Conference on a Children's Museum, Museum Without Walls project, and the Eastern Central Regional Drawings Exhibition. Researchers should check Dupont Center materials in Series I for related information.

Hopps, Walter (Director) .15 linear feet

Dates: 1969-72

Contains correspondence, memoranda, reports, and a transcript of an interview with artist Gene Davis. Subjects of note include Hopps' interest in the Annual Reports of other museums; Hopps' consultant work in appraising Aldus Chapin's art collection; early Bicentennial Commission requests for loans of works of art from the Gallery's collection; and requests for the acquisition or sale of works of art from other galleries and art dealers. Researchers would also consult the Director's Records for Hopps documents.

Osnos, Nina (Assistant Curator) .25 linear feet

Dates: 1969-72

Contains correspondence, exhibition schedules, memoranda and transcript of Melzac interview. Noteworthy topics include Dupont Center; biographical materials on Vincent Melzac; various projects such as the Institute for Policy Studies meeting, "Laser" light film presentation at the Corcoran, Women in the Visual Arts Conference; and various exhibition plans including the Washington or "Potomac" Painters Exhibit, University of Alabama Exhibition, and the Edmonton Art Gallery exhibit. Corcoran personnel who figure significantly in this subseries (other than Osnos) are Walter Hopps and Vincent Melzac.

Phillips, Dorothy (Curator of Collections) 1 card catalog box .60 linear feet

Dates: 1965-77

Contains research on the publication project, A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art (2 vols., 1966; 1973). The subseries also includes general correspondence and memoranda concerning research on various art inquiries and exhibition subjects.
Some items in the subseries postdate the 1975 cutoff date for the series, because of Phillips' lengthy tenure at the Corcoran which began in 1958. All the materials which she generated have been located in one sub-series for clarity and ease of access.

3. Administrative, Post-1975
Jane Livingston Records

DATES: 1975-

Contains those administrative records produced during her directorship of the Curatorial Department, which began April 1, 1975. The records contain a variety of information generated by members of the department—curators, assistants, and curatorial secretaries.

Correspondence 1.20 linear feet

Dates: 1975-

Contains correspondence with artists, art dealers and agents, museums, photographers, and miscellaneous individuals. Most correspondence concerns requests by artists/photographers for the curatorial staff to evaluate and/or show their work at the Gallery. Most dealer and museum correspondence concerns requests for the purchase or disposal of works of art. The miscellaneous correspondence includes letters of Betsy Flagg Melcher concerning Ernest Flagg.

Memoranda .20 linear feet

Dates: 1975-

Contains miscellaneous inter-office memoranda, focusing largely on three offices: Director's, Education, and Registrar's. Miscellaneous memoranda are also included. Subjects of note include the Education Office's concerns with docents and curatorial interns and Gallery Director Roy Slade's exhibition ideas and general involvement in curatorial activities through memos to and from Chief Curator Livingston.

Curator's Reports .10 linear feet

Dates: 1975-

Contains Curatorial Office bi-monthly reports which contain such information as present and future plans for exhibitions; interns; Works of Art Committee activities; library plans; and general activities.

Proposed/Cancelled Exhibitions 1.5 linear feet

Dates: 1972-

Contains correspondence and memoranda from various individuals and museums regarding exhibition proposals which were rejected or initially accepted, then cancelled, by the Curatorial Department. Corcoran personnel who figure prominently in this subseries include Frances
Fralin, Pamela Lawson, Jane Livingston and Roy Slade. It should be noted that the few materials in this subseries which predate 1975 (e.g., Bessie Potter Vonnoh Proposed Exhibit) remain here because the majority of their accompanying materials were created after Livingston's appointment in April 1975.

**Loans of Art** (correspondence) .25 linear feet

Dates: 1975-

Contains correspondence and memoranda concerning requests for loans of art works to other institutions. The records contain largely requests which were denied, but does also include those loans which were granted. Researches should check the Works of Art Committee series for similar materials along with the Registrar's Office subgroup for loan forms, transfers, etc.

**Possible Acquisitions** .25 linear feet

Dates: 1975-

Contains correspondence and memoranda on possible gifts to or purchases by the Corcoran. Materials located in the Works of Art Committee series contain similar information and should be used in conjunction with these files.

**Curatorial Budgets** .05 linear feet

Dates: 1975-

Contains budget and finance materials, correspondence, and memoranda concerning the department's budgets and various exhibition budgets.

**Exhibition Schedules** .05 linear feet

Dates: 1975-

Contains charts and schedules for exhibitions, future exhibitions, and exhibition possibilities, some with cost estimates.

**National Endowment for the Arts** .40 linear feet

Dates: 1974-

Contains correspondence; grant materials, including applications and proposals; memoranda; and reports. Although one application predates 1975, it is located in this subseries because it was used by the curatorial staff as background information for a similar application submitted in 1975/76. Topics featured are NEA grants and Livingston's role as a member of several NEA advisor panels. For a complete investigation of grant materials researchers should also check the Development/Membership Records (RG 3).
National Endowment for the Humanities .20 linear feet

Dates: 1975-

Contains correspondence; grant materials, including applications and proposals; and memoranda concerning the Corcoran's efforts to receive federal funding from the Endowment. Development/Membership records should be used together with this subseries to cover fully all NEH grant materials.

Miscellaneous Subjects 1.20 linear feet

Dates: 1975-

Contains materials regarding a large number of miscellaneous subjects in a variety of formats including charts, correspondence, lists, memoranda, notebooks, reports, and transcripts (of tapes). Noteworthy subjects include various conference/trips in which the Corcoran or Livingston participated such as the College Art Association 1979 Meeting, the Southern Rim Conference, and the 1978 Corcoran-sponsored Symposium on Photography; miscellaneous correspondence of Edward Nygren, Curator of Collections; various files on foundations including Ackerman, Guggenheim, and Hearst; and materials on internal administrative matters such as library reorganization plans, museum salaries, the Gallery's intern program, and Corcoran tax exemptions. It should be noted that the Audio-visual Record Group contains eight video cartridges and six tapes of the 1978 Photo Symposium.

4. Chronological or "Blue" Files 2.5 linear feet

DATES: 1973 -

A chronological file of correspondence concerning the daily routines and responsibilities of the Director and Curatorial staff (i.e., exhibitions, loans, acceptance of gifts, installations, review of slides). These records are a continuation of the Administrative Chronological Correspondence (1969-1972), however with the appointment of Roy Slade, the Director's responsibilities became separated from the Curatorial Office and the subjects in these records slowly become of curatorial nature only. They chronicle change in and development of the Curatorial Office. Roy Slade's correspondence concerning curatorial matters is replaced by Jane Livingston's in 1975 at which time the files become purely curatorial. Principal contributors are: Roy Slade, Director; Jane Livingston, Chief Curator; Dorothy Phillips, Curator; Ed Nygren, Curator of Collections; Frances Fralin, Assistant Curator; Linda Crocker Simmons, Assistant Curator and miscellaneous curatorial assistants.

5. Exhibition Files 93.50 linear feet

DATES: 1898 -

Contain exhibition materials from various office and departments which have generated exhibition files. Until 1979 several departments, some sporadically, contributed to one set of exhibition materials--Curatorial,
Education, Director's Office, Public Relations and Registrar's Office. From 1979 on the maintenance of exhibition files has become more systematic, with Registrar's and Curatorial contributing to one set of files and all other office/departments maintaining their own set of exhibition records. The records include information on travelling exhibitions; Dupont Center shows; Biennial and Area Exhibitions; and the Melzac Collection Exhibition as well as special exhibitions. Washington Gallery of Modern Art exhibition materials are located in the WGMA record group.

Material types are diverse, and include budget and financial materials; catalog drafts; correspondence, primarily with artists, donors, and museums; lists and checklists of works of art; works of art loan forms; memoranda; newscuttings and press/information/releases; reports; research notes; and shipping forms. The series also includes bound volumes: Register of Special Exhibition Room A/the Hemicycle, 1920-27 (2 vols.); Miniatures Recorded on Loan for the 1898 Art Loan Exhibition (2 vols.); and the Record of Pictures Sold from Biennial Exhibitions, 1907-47 (1 vol.)

6. Publications 23.50 linear feet

**DATES:** 1874 -

Contains exhibition catalogs; permanent collection catalogs or handbooks on the Corcoran collection; and publications which are in some way affiliated with the Corcoran.

The exhibition catalogs are arranged as follows:

- Area Show, 1946-
- Biennial, 1907-
- Contemporary American Artist Series, 1948-59
- Dupont Center, Oct. 1968-69
- Photography Shows, 1919-
- Society of Washington Artists, c.1890s-c.1960s
- Washington Artists Exhibitions, 1960-66

General catalogs and handbooks on the Corcoran collection date from 1874 and include publications on the Clark Collection; St. Memin Collection; Corcoran paintings; Corcoran sculpture; and American Drawings, Watercolors, and Collages. Corcoran-affiliated publications consist of those catalogs/pamphlets which were not produced by the Gallery. However, they contain material which either relates to the Corcoran collection or which Corcoran personnel contributed to.

The Archives contains several indices which make the publications accessible through a variety of ways: special exhibition catalogs are indexed by artist name or by publication title or subject, and the large group shows, the Biennial and the Area Show, have a participant index and an award index.

7. Ephemera 7.0 linear feet

**DATES:** 1907-1947

Contains scrapbooks which record information on special exhibitions (1922-47 in 6 vols.) and Biennial exhibitions (1907-47 in 20 vols.). The scrapbooks
contain catalogs/pamphlets, exhibitions invitations, newsclippings, and photographs (installation photos). It should be noted that volumes 21 and 22 of the Biennial "scrapbooks" are located in the Public Relations Records. These volumes were separated from the Curatorial Ephemera series because they contain newsclippings exclusively. About this time the responsibility for maintaining scrapbooks shifted from the Curatorial Office to the newly-revised Public Relations Office. Their appropriate location is, therefore, with the Public Relations Records.

8. Works of Art Committee Records 2.50 linear feet

DATES: 1882-1902, 1957 -

Contains correspondence, meeting agendas and minutes, memoranda, and reports regarding the diverse concerns, ideas, and responsibilities of the Trustee Works of Art Committee. The series correspondence takes up such topics as possible acquisitions, either purchases or gifts (especially for the period 1969-73), and exhibition ideas. Committee meeting minutes, often available in draft as well as final form, outline a variety of information including accessions and deaccessions of works of art, possible gifts and purchases, Art School matters (until 1969), and present and future exhibitions. Meeting minutes are also available for 1882-1902 in two bound volumes. The Committee Quarterly Reports likewise contain data on diverse subjects such as accessions, Art School matters, conservation and restoration of works of art, gifts, exhibitions, and loans of art works. From 1958-1961 the reports are divided into Curatorial and Registrar sections.

9. Protective Measures for Gallery Building .25 linear feet and Contents Committee

DATES: 1941-1944

Contains those materials generated by this Trustee Committee which was created to devise and then institute a wartime plan to protect the Corcoran's most valuable works of art. The records chronicle in summary fashion the activities of the committee and highlight such subjects as monitoring the condition of stored works of art, insurance valuations, and security. Record types include correspondence, lists of works of art, meeting agendas and minutes, memoranda, and reports.

Subgroup 2: Registrar's Office Records

1. Accessions 5.25 linear feet

DATES: 1869 -

The series includes registers of works of art-bronzes, sculpture, paintings, and books; the Record of Assignment of "X" numbers; the Accession Register, and security copies of Registrar's accession files, A-D.

The series features four bound volumes, divided by type of work of art, which register accession information.
1. **Register of Bronzes belonging to the CGA** (1 vol.)
   Includes those bronzes, engravings, ceramics, electrotype reproductions, medieval armor, etc. acquired by the Corcoran from 1873-1946. The kinds of information contained include accession number; title of work of art; date received; donor name; type of acquisition (e.g., gift, purchase); cost, if applicable; artist name; date work was done; and description or additional comments. The Register is arranged chronologically.

2. **Register of Sculpture Belonging to the CGA** (1 vol.)
   Includes those marbles and casts acquired by the Corcoran from 1869-1942. The Register features information such as accession number; title of work of art; date received; donor name; type of acquisition (e.g., gift, purchase); cost, if applicable; artist name; date work was done; and description or additional comments. The volume also includes an index. The Register is arranged chronologically.

3. **Register of Paintings Belonging to the CGA** (1 vol.)
   Includes those paintings acquired from 1869-1946. Information contained in this volume includes accession number; title of work; date received; donor name; type of acquisition (e.g., gift, purchase); cost, if applicable; artist name; date work was done; and any description or addenda. The volume is arranged chronologically and includes an index.

4. **Register of Books Belonging to the CGA** (1 vol.)
   Includes information on those books acquired from 1873-1951. The volume features such information as accession number; title; author; edition; date received; donor name; type of acquisition (e.g., gift, purchase); cost, if applicable; and any additional comments. The Register is arranged chronologically.

The **Record of Assignment of X Numbers** (1 vol.) contains information on those works of art assigned such numbers from 1949 to 1958 (X.1 - X.262). The "X" number signifies that the source and/or date of acquisition are unknown or in doubt. It was meant as a temporary number—to be removed once a date/source of acquisition has been identified and an accurate, permanent accession number can be assigned.

The volume contains such information as date of "X" number assignment, artist name, title of work of art, and the work's final fate—e.g., final accession number assigned, sale of the piece—and any suppositions on when the work was deposited and by whom.

The accession series also includes bound volumes which contain accessioning information. The **Accession Register** (2 vols.) lists Corcoran accessions from 1946 to 1960. The volumes are arranged chronologically and feature such information as accession number and date, artist name, title of work of art, type of acquisition (e.g., gift, purchase), and seller's/donor's name and address.
2. Registrar's Reports  .50 linear feet

DATES: 1959 -

Contains reports submitted by the Registrar's Office on an annual (1968-69), bi-monthly (1977-80), and quarterly (1959-72) basis. The bulk of the series is made up of quarterly reports. These contain information on accessions, attendance, docents, exhibitions, insurance claims (beginning in 1965), and loans in and out. The reports also include a special section on the Clark Collection for 1959 and a section on the Corcoran storeroom evacuation project in 1970-71, during which a thorough inventory of the collection was made. In addition, these quarterly reports, like those for the Curatorial Office, contain a Conservator's Report. The Registrar's Reports contain a conservator's section from 1959 to March 1965 and for 1969-70. Beginning in 1971, the Conservator submitted a quarterly report separate from the Registrar's.

The Registrar's Annual Report for 1968-69 records information such as acquisitions, donor's names, loans to other institutions, and travelling exhibitions. The report has been retained because it provides some information which is different from that found in the published Annual Report for that fiscal year.

The bi-monthly reports feature information, often in statistical form, on acquisitions, insurance claims, loans, reproduction rights, and travelling shows. They appear sporadically for the years 1977-80.

3. Loans of Works of Art  13.00 linear feet

DATES: 1874 -

Contains Registrar's files on loans of works of art, both incoming and outgoing. The earliest loan information is contained in the Register of Works Received on Exhibition (2 vols.) which contain loan information from 1874-1915. The types of information include name of depositor, address, title of work of art, artist name, date of receipt of work, date installed in Gallery, and removal date. The volumes are arranged chronologically and have an alphabetical index.

Long Term Loans (2 vols.) volumes record information on outstanding loans to the Corcoran from 1869-1969 (Volume 1 from 1869-1947 and Volume 2, 1947-1969). The volumes were most likely begun in 1947, with all the pre-1947 long term loan information which could be located recorded in the first volume. The volumes, which arrange data chronologically, contain such information as date of loan, accession number, artist name, title of work, lender's name and address, and final fate of each work--e.g., accessioned into the collection, returned to the owner, etc.

The bulk of series is composed of the Registrar's Office working files on loans. These contain loan information since 1901 and focus on loans after 1949. Material types include conservator's condition reports, correspondence, forwarding notices, lists of works on loan, loan forms, memoranda, and shipping receipts. Frequent lenders/requesters for loans include the American Federation of the Arts, Art Institute of Chicago, Boston Museum of

It should be noted that the Registrar's Office loan series generally contains official, receipt-like materials and the Curatorial loan files feature correspondence-like documents. Both series should be investigated for complete loan information. In addition, researchers should also be aware that the Registrar's Office loan files often contain documents on situations not normally considered "loan" circumstances, such as works of art brought into the Gallery for inspection before purchase/acceptance as a gift. This is especially true for records from the 1960s on.

4. Insurance 1.75 linear feet
DATES: 1952 -
Contains claim forms, Conservator's Reports, correspondence, damage reports, lists of works and claims, memoranda, and monthly reports. The materials trace on an annual basis claims filed and settlements on damaged works. A substantial portion of the materials concern the Gallery's flood claim and settlement with Aetna Insurance Co. (1969-72).

In addition the series also contains the Insurance Register (3 vols.) covering the periods 1952-1962. The volumes feature such information as the work of art being insured, amount insured for, name of institution lent to, and the name of institution lent by.

5. Reproduction Rights & Photo Orders 2.50 linear feet
DATES: 1968 -
Contains correspondence, lists of works of art, memoranda, and reproduction rights forms concerning the Gallery's dealings with individuals and institutions requesting permission to reproduce (publish) photographs of works of art owned by the Corcoran. The most frequent requests come from publishing companies requesting photo reproduction rights for art and history textbooks. Other request sources include film companies, producers, and television stations asking for reproduction rights for films, filmstrips, and television shows. The last section of the series contains miscellaneous subjects, most often concerning lengthy publishing ventures with publishers. This section also contains the reproduction rights requests for "Media Presentations"—films, filmstrips, and television.

6. Bequests 1.25 linear feet
DATES: 1884 -
Contains catalogs, correspondence, lists of bequested materials, meeting minutes, memoranda, shipping orders and receipts, and wills/will codicils on
works of art bequested to the Corcoran. Major bequests appearing in the series include Bradley, Clark, New York Studio School, and the Tayloe Collection. Researchers should investigate the Director's Correspondence for bequest-related materials as well as the Registrar's Accession files for bequested works of art.

7. Amati and Stradavari Instruments .25 linear feet

DATES: 1949 -

Contains material related to the Gallery's set of Amati and Stradavari instruments which were bequested to the Corcoran in 1964 by Anna E. Clark. The series contains certificates of authenticity, correspondence, insurance policies, loan forms, and memoranda. The certificates of authenticity contain photographs of each instrument; correspondence regarding authenticity, one letter dated 1868; and the certificates, most signed by Emil Herrmann and dated from 1945-46 and 1949.

Significant subjects include loans of the instrument, especially the 1965-69 loan to the Claremont Quartet (North Carolina School of the Arts); insurance for and values of the instruments; and the theft of the Amati Violin (1966) and its recovery (1971). The Bequest series should be investigated for materials relating specifically to the bequest.

8. Miscellaneous Subjects .75 linear feet

DATES: 1954 -

Contains subjects of a general or miscellaneous nature from the Registrar's Office files. Materials include appraisals, contracts of consignment, correspondence, inventory lists, memoranda, packing lists, and receipts. Subjects which appear prominently include correspondence with various galleries; disposal of works of art in the permanent collection, including a catalog of the 1979 Sotheby auction of Corcoran works; and the Corcoran's affiliation with the Security Storage Company. Researchers should also refer to the Director's Correspondence for correspondence with galleries.
The records of the Education Department were transferred to the Archives from storage beginning January 1980, and intermittently since then, directly from the Education Department. The following records were discarded: various unrelated correspondence, duplicate correspondence, interdepartmental memos, time sheets, budget work sheets, outdated mailing lists, addresses and directories, old program information requests, tour requests, reservations and schedules, school calendars and docent training and tour schedules. During the processing the following records were removed to another location:

<table>
<thead>
<tr>
<th>Material Type</th>
<th>New Location</th>
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<tbody>
<tr>
<td>Photographs</td>
<td>Archives audio-visual records</td>
</tr>
<tr>
<td>Catalogs</td>
<td>Curatorial publications</td>
</tr>
<tr>
<td>Newsclippings</td>
<td>Artists clippings files and history clipping files</td>
</tr>
<tr>
<td>News releases</td>
<td>Public Relations Press Release series</td>
</tr>
</tbody>
</table>

History

In 1955 a small group of volunteer women began guiding tours through the Corcoran Gallery of Art. This initial docent program was successful but could not be adequately administered by the Curator whose other Gallery responsibilities were equally demanding. It became obvious to the Women's Committee that the existing tour program could only be met by the establishment of a permanent office with a full-time staff. The Women's Committee argued and generously supported the view that the Corcoran needed an Education Department, not only to administer the docent program but also to help play up the importance of the Gallery as a center of American art. Consequently, on June 15, 1967, ten years after the inception of the initial docent program, the Education Department began with Roger Selby as Curator of Education.

The major tasks of the Education Department at its inception were many. An important step was to overhaul the docent program—to review scheduling procedures, to determine the number of docents the Corcoran needed, to outline the requirements necessary for docentry, and initiate formal and informal docent training in order to ensure quality performances. As well as being responsible for docent selection, training, assignments, and discharge, the Education Department was responsible for the selection, organization, and content of the tours conducted.
by the docents. With this end in mind, Roger Selby, the first curator, began to build a slide collection to use in docent training and in the Art History courses which he was the first to teach in the Corcoran School of Art.

Another important task of the Education Department was to explore new developments in education via consulting with educators and institutions and to represent the Corcoran Gallery of Art as an educational advisor. To this end, the Women's Committee with a generous donation from Mrs. John A. Logan, and in conjunction with the Education Department, created the Children's Gallery in 1966.

Established in Gallery 50, the Children's Gallery--filled with tables and chairs--served as a display area as well as a workshop. Through the Children's Gallery the Education Department offered a series of correlated exhibitions related to school curricula which were supplemented by the use of films, demonstrations, participation and lectures; a series of workroom sessions for different age groups giving opportunities to paint, model, make prints, weave, make pottery and explore all other crafts; a series of special events designed to take advantage of transient opportunities to enliven and expand the regular program. Though the Children's Gallery itself was phased out, the Corcoran Education Department still maintains a viable and lively workshop designed to complement the curricula of the D.C. area public/private schools. The Education Department also offered the extension of various services to the educational community from the Gallery resources, for instance, the setting-up and circulating of prefabricated small exhibitions to schools and the maintenance and circulation of good quality reproductions to be available on long-term loans to decorate school assembly halls and classrooms on a yearly or half-yearly basis.

A further task of the Education Department was community outreach. The Special Education project first started as an adjunct to the Education Department in 1968, and had the task of formulating and implementing an intensive, comprehensive community outreach program for the Corcoran Gallery of Art. In 1969, a new department, under the curator of education, was formed extending full recognition to the first year of experimental programming. Special Education organized specialty outreach workshops on painting, drawing, sculpture, graphics, design, photography, film-making, and creative puppetry. The Special Education Program department worked with settlement houses, community centers, Capital Headstart, National Capital Housing Authority, National Parks Service, Minimum Security Detention Center at Lorton, Virginia, Neighborhood Youth Corps, and Workshops for Careers in the Arts.

To enhance the Corcoran's public image, the Education Department inaugurated various Wednesday Gallery talks and initiated the first European Art Seminars, and tours for members.

The Education Department has always sought ways in which to involve the public as participants rather than just onlookers in their visits to the Corcoran Gallery. In planning programs that will introduce processes of art, as well as art history, the department hopes to encourage awareness of the activity of creating and the thought involved in art creation. The Education Department endeavors to present an appropriate introduction to the Gallery for each age level, a unique visual experience that engages the viewer and one that will encourage him to return, and the development of the Gallery as a resource of original art works and the means to use that resource.
Names that are prominent in the Education Department records are:

Roger L. Selby
Sue Ann Hoth
David Stevens
Susan Gans
Donna Ari
Theresa Simmons
Barbara Moore

Scope and Content Note

The creation of the Education Department in 1965 coincided with the conviction on the part of the Corcoran that a museum art gallery should be more than a repository for precious objects, but rather, that it should be a force in moving art from its "exclusive" status to a position of general availability to the public. With this goal in mind, the Education Department has developed art experiences for Washington area young people and adults that are a crucial mixture of workshop activity and exposure to original works of art. The records of the Education Department reflect its desire to provide an operational base for the crucial mixture of basic art history, the museum process, and the workshop process. The records cover all aspects of the Education Department's operation and administration and include: docent notebooks and training material; intern notebooks and training material; proposals to create an education department; standard operating procedures; budgets; grant proposals and funds; correspondence; activities notebooks; resource notebooks; school workshops; public liaison committee; school tours program; lesson plans and notes for school tours; programs offered; exhibition labels and research materials; film lists; lectures and lecture possibilities; publicity; and bibliographic material.

Series Descriptions

1. Administration

DATES: 1963 - 1983
18 cubic feet

Organization

Dates: 1965-1983

Contains proposals for the set up of the Education Department, standard operating procedures, annual reports and statistics, history of the Education Department, and suggestions for improving the organizational structure.

Committee, Meetings, Councils

Dates: 1970-1975

Contains information on Trustee Education Committee minutes, Education Department Committee minutes, Museum Education Roundtable, Community Resources, Educational Research Council,
Energy Crisis and Museums, V.C.A.M. Conferences, Computers and Resources, correspondence, minutes, sub-committee reports, research articles, miscellaneous goals and objectives.

Operation
Dates: 1961-1983
Contains schedule forms and scheduling procedures, information on Museum training programs, special projects (PACE, 370, Lorton, etc.), proposals and programming, and chronological files.

Personnel
Contains staff regulations, information on job recruitment for Administrative Assistant and a Projects Aide, volunteers, weekly worksheets, and evaluations and evaluation forms.

2. Finances
DATES: 1966 - 1982
1 cubic foot

Fiscal Year Budgets
Dates: 1966-1973
Contains information on cash flow, curator of education travel fund, budgets, accounting reports, insurance forms.

Grants
Dates: 1974-1982

3. Correspondence
DATES: 1964 - 1978
1 cubic foot
Contains general correspondence, correspondence dealing with particular seasons, membership letters, and 'fan mail'.
4. **Docents**

**DATES:** 1966 - 1979

**Notebooks**

**Dates:** 1970-1971

Contains copy of invitation to become a docent, a reading list, selected bibliography on art historical topics, correspondence, docent responsibilities, history of the Corcoran with overview and responsibilities of the various departments, information on tour techniques, guidelines for conducting tours, notes on the permanent and changing exhibitions, docent exam.

**Docent Training**

**Dates:** 1969-1978

Contains correspondence, training schedules, lecture materials, biographical materials on artists, questionnaires, self-tours, quizzes, docent skills workshop, information on other docent programs.

**Docent Administration**

**Dates:** 1969-1978

Contains development report, Treasurer's report, docent's annual report, attendance reports, monthly and weekly time schedules, staff meeting minutes, correspondence between docents and various Corcoran departments.

**Docent Personnel**

**Dates:** 1969-1978

Contains director's letter to docents welcoming them to the Corcoran, docent applications and rejections, docent recruitment procedures and correspondence, and personnel files on each docent containing evaluation, exam score, correspondence and schedules.

**Docent Tours**

**Dates:** 1969-1978

Contains tour procedures and files of tours given by docents.

5. **Interns**

**DATES:** 1967 - 1982

**Notebooks**

**Contains orientation handouts, correspondence, training program, intern**
reports, journal of the intern process, planning handbook, magazine/research articles on art historical topics.

Administration .5 cubic foot
Dates: 1967-1982
Contains annual reports, quarterly reports, bi-monthly reports, tri-weekly reports, and final reports. All reports are directly related to the intern and summer intern program.

Personnel .75 cubic foot
Dates: 1975-1982
Personnel file folders on interns containing correspondence, applications, evaluations, schedules, financial benefits and recommendations.

6. Activities Notebook .25 cubic foot
DATES: 1975 - 1977
Contains bibliographies on art historical subjects and descriptions of school programs, adult programs, children's activities, gallery information. Informative guide to what kinds of activities the Education Department offered.

7. Schools .25 cubic foot
DATES: 1964 - 1976
Contains correspondence with schools in the Washington area, tour writeups for the 4th, 5th, and 6th grades, lesson plans, notes, teacher information packets, teacher evaluations of tours, programs, workshops, ideas, and planning lists.

8. Programs .75 cubic foot
DATES: 1967 - 1980

Tours .25 cubic foot
Dates: 1967-1978
Contains correspondence, itineraries, and general information on European Art Seminar tours; contains information on self-guided tours of the Corcoran, studio visits, walking tours, and architectural tours.

Workshops .25 cubic foot
Contains correspondence, planning lists, schedules, sign-up forms for
workshops put on by the Education Department, such as: Workshop for Career in the Arts, The Workshop, the Pre-school workshop, Sunday membership workshops, Parent-Child workshops, Children's Sunday workshops.

**Dance**

Date: 1974

Contains correspondence, scheduling programs, and advertising for the Dance Circus and the Experiment in Dance Theater.

**General Programs**

Dates: 1972-1981

Contains correspondence, schedules, advertisements, planning notes on such programs as Parent-Child Treasure Hunt, George Washington University Matt series, and the Junior League Educational Program.

9. **Exhibitions**

DATES: 1972-1982

**Labels and Paintings Lists**

Dates: 1972-1982

Contains lists of art paintings in Corcoran collection and the drafts of labels written for art paintings hung in exhibitions at the Corcoran. Served as examples of how to do labels.

**Individual Exhibitions**

Dates: 1972-1982

Contains information sheets, labels for the individual exhibitions, research-articles/materials, programs, handwritten working notes, press-release copy, inter-office memos and correspondence.

10. **Films**

DATES: 1961 - 1970

Contains correspondence, programs, film lists, price lists, and memos.

11. **Lectures**


Contains correspondence, memos, programs, budgets, announcements, and lecture possibilities lists, for lecture series and Wednesday Gallery talks.
12. Publicity .25 cubic foot
DATES: 1972 - 1976
Contains brochures, publications, publicity, and newsletter copy, as well as correspondence between the Public Relations Department and the Education Department.

13. Miscellaneous .25 cubic foot
DATES: 1965 - 1982
Contains resources notebook, Women's Committee minutes, various bibliographic materials, slide orders and correspondence, information on the audio system, lists of art work reproduced for teaching and lecture aids.
BUILDING AND GROUNDS RECORDS

4.50 linear feet
365 architectural drawings
Processed November 1983
Kathleen Robinson

The Building and Grounds Records were transferred to the Archives from the Office of the Building Projects Director, art storage, and various other storage areas from 1980 to the present. During processing some materials were removed from the records and placed in more appropriate locations:

<table>
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<tr>
<td>Wall coverings</td>
<td>Archives Artifacts</td>
</tr>
<tr>
<td>Gallery molding</td>
<td>Archives Artifacts</td>
</tr>
</tbody>
</table>

A substantial amount of information regarding the Corcoran building is contained in other record groups. The Trustee Records hold a significant portion of the Trustee Building & Grounds Committee materials, especially its quarterly and annual reports. The Trustee Records also contain materials relating to the Clark Building Fund. The Director's correspondence, especially the numerical series, contains a large number of letters regarding the construction of the present building. The records of Associate Directors Moussa Domit and Hal Glicksman include files on architectural activities and building and grounds. The Registrar's Records Bequest Series includes materials pertinent to the building in its Clark and Halpert Bequest files. The Finance Records contain information on the Clark Building Fund and one volume concerning a financial account of the new building from 1893 to 1897. The Women's Committee Records also contain information regarding the building and grounds, because the committee often funded renovations and repairs. The Special Events Records include one volume of invitations to the opening of the building in 1897. The Archives photograph and slide collection features both exterior and interior views of the Gallery from 1897 to the present. The Curatorial Exhibition files include an Archives Exhibition, "Architecture at the Corcoran," (7/13/82-9/11/82). The Education Department files contain materials on one of its course offerings, "Architecture is Elementary," which uses the building as an artifact. Finally, the History Clippings files include information on both the original Corcoran Building (now the Renwick Gallery) and the present building, including a 1976 Museum News article on the Gallery's architecture. The History files also contain information on the building's architects, Ernest Flagg and Charles Platt.
History*

The Gallery building has undergone two major changes since the Gallery's funding in 1869. When the Gallery moved in 1897 from its original location to its present quarters at 17th and New York Avenue, the Corcoran and the cultural life in Washington, D.C. entered a new era. The construction of the Clark Wing, which opened in 1928, constituted a second important structural change for the Corcoran.

The construction of the present building came about because of the substantial growth of the Gallery and the School during the 1880's. By the end of that decade the Trustees recognized the gravity of the Gallery's space problem. At that time they attempted to purchase land adjacent to the Gallery, initially planning to expand the original building. When this effort to acquire adjacent land failed, their search for real estate broadened, and on 18 April 1891 the Trustees purchased a lot at the corner of 17th and New York Avenue, two blocks south of the original building's location.

Soon after acquiring this lot, the Trustees began an extensive search for a building architect. Several architects volunteered to submit plans or were commissioned to do so by the Board. After an inspection of the architectural drawings offered and requests for modifications, the Board selected New York architect Ernest Flagg's drawing as "the one which best fills all the requirements, and provides a beautiful, refined and artistic front elevation." Flagg, who had graduated from the Ecole des Beaux-Arts in Paris in 1888, had been suggested to the Board as early as May 1891. Although the Board seems to have favored Flagg's renditions from the start, it was not until the Spring of 1893 that the Trustees made their final decision.

Excavation and foundation work on the building began on 22 June 1893. The cornerstone was laid on 10 May 1894—the 25th anniversary of Mr. Corcoran's deeding the Gallery to the Board of Trustees. Contractors then submitted bids for the Gallery's superstructure, with the firm of Norcross Brothers winning the contract. Architect Flagg and his assistants coordinated and supervised all construction activities along with a supervisor hired by the Trustees. The building was scheduled for completion by 1 December 1895 but was not finished until January 1897. At that time the keys to the new building were given to the Curator and the old gallery building was closed to the public. The following month was spent in transferring the collection of art works from the old to the new building and in preparing for the new Gallery's opening. The formal opening of the Gallery building took place on 22 February 1897 with thousands of guests attending, including President Grover Cleveland. The Gallery opened officially to the public on 24 February 1897.

The addition of a new wing to the Gallery was a result of Montana copper magnate William A. Clark's bequest of his collection to the Gallery in 1925. An addition to the main building was necessary to properly maintain and exhibit the collection. The Gallery's Director consulted with New York architect Charles

*The original Corcoran Gallery building was located at the corner of 17th and Pennsylvania Avenue. The building's construction was completed prior to the deeding of the Gallery to the Board of Trustees on 10 May 1869. Information regarding that structure, now the Renwick Gallery, can be obtained from its present staff or from the W. W. Corcoran Papers at the Library of Congress.
Platt regarding plans for a new wing even before the Corcoran Trustees had officially accepted the Clark bequest. Platt was already reputed as a museum architect for his designing of the Freer Gallery in Washington, D.C. as well as other galleries. He had periodically exhibited his paintings and etchings at the Corcoran and, in addition, had renovated the interior of the main building some years earlier.

After inspecting the Clark collection and receiving preliminary estimates regarding construction costs, the Board of Trustees formally accepted the Clark collection on 31 July 1925. Platt's appointment as architect, which had depended on a positive Trustee vote, was officially secured. The James Baird Company was awarded the contract for construction of the new wing on 25 October 1925. On 10 December 1925 the Clark family donated $700,000 to the Corcoran for the erection of the Clark addition.

The Trustees had planned since the 1890's to make the fullest use possible of the property surrounding the new gallery's building. As early as 1926 they realized that it was necessary to construct a larger annex to the Gallery than the 1925 Platt plans specified. Accordingly, Platt changed his initial plans so that they called for a double rather than single annex to be added onto the original building. The Trustees approved the double wing plans on 10 February 1926. The first addition extended along the "E" Street portion of the Corcoran lot while the second, smaller addition continued along the western border of the Gallery's property. (Platt also drew up plans for construction along the New York Avenue property line of the Gallery, but these plans were never realized.) The James Baird Company was contracted a second time to construct this new annex.

Both new portions of the building were completed in January 1928. During the next few months a special Trustee Committee went about making plans for the formal opening. The opening took place on 10 March 1928 with President Coolidge and the Clark family in attendance.

Besides these construction projects, the Gallery building has also undergone various periods of renovation and repair, especially in more recent years. General maintenance projects concerning the building's lighting, plumbing, and heating facilities have been carried out over the years. Major renovation projects have also been realized, including extension of the art school; auditorium and basement renovation; the parking lot project; renovation to the Gallery's main entrance, lobby, and gift shop; roof repairs; and, most recently, the installation of a central air-conditioning system.

The Trustees have maintained an active role in all construction, repair, and renovation decisions, relying to a large extent on the activities and reports of the Trustee Building and Grounds Committee. Although the Corcoran Gallery staff has contributed significantly over the years to these decisions, staff members have been more directly responsible for the daily, routine activities relating to the Corcoran building and grounds.

**Scope and Content Note**

The Building and Grounds Records contain informative but often scattered and incomplete accounts of building and grounds activities at the Gallery. One can
posit two basic reasons for the incomplete nature of these records. Until recent years, most if not all decisions regarding construction, repair, and renovation activities at the Corcoran were carried out by either the Trustee Building and Grounds Committee or by the Gallery's Director. It was not until the 1960's that a staff member was made solely and specifically responsible for building and grounds maintenance. As a result, many of the materials regarding such activities are located not in this record group but in the Trustee or Director's records. In addition, it is probable that building and grounds materials, especially those considered routine or mundane were discarded before the establishment of the Corcoran Archives.

It is fortunate that, among the records which have survived, are materials regarding two crucial events in the Corcoran's history: the construction of the present building and the addition of the Clark Wing. The records regarding these two construction projects are varied and numerous.

Records regarding the construction of the present building include two bound volumes of Trustee meeting minutes, contractors' construction estimates and architect's specifications for the building, one scrapbook on the building, and architectural drawings. The Trustee meeting minutes, which date from 1890 to 1899, chronicle the activities and concerns of both the Building and Grounds Committee and a special committee on the new building. The scrapbook provides photos and clippings of progress made during construction as well as detailed accounts of the building's formal opening and early exhibitions held there. Architect Ernest Flagg's specifications for electricity, heating, iron work, masonry, and plumbing and various contractor bids for this work from 1894-1895 provide an important record of the building's architectural details. Together with the original Flagg architectural drawings, plans, and blueprints (also located in this record group), they offer a written and visual record of the building, before, during, and immediately after its completion.

However, researchers are advised to consult other record groups for complete information regarding the new building's construction. The Director's correspondence, especially that portion which is arranged numerically, contains a large amount of correspondence with architect Flagg as well as the construction company in charge of the building project. The Trustee records include reports from the Building and Grounds Committee concerning activities and progress made on the building. The Special Events Records include one volume of lists of those invited to the building's formal opening. Finally, Finance Records feature one volume of the cost of construction of the new gallery from 1893-1897. The Finance Records also contain materials concerning the purchase of the land on which the present gallery stands.

The records also provide information on the construction of the Clark Wing, contained in the correspondence and architectural drawings. The correspondence includes letters to and from the wing's architect Charles Platt as well as with the James Baird Company, contractors for the project. Also, extant are contracts with the Baird Company for two stages of the construction work and several of Platt's drawings for the annex.

Much of the material regarding the Clark Wing is located in other record groups. The material on the Clark Bequest, located in the Registrar's Records, contains Trustee activities, agreements with Clark family members, and other
items which contribute details for the building plans. The Trustee Records likewise include important information in its meeting minutes and reports. Finance Records also include pertinent information in its Clark Building Maintenance Fund materials.

Materials regarding building and grounds concerns other than these two construction projects are sparse for this period. The records contain little information on the more routine aspects of building and grounds maintenance before 1960. They do contain some correspondence and contracts with the utilities and other services and companies from 1920 through the 1950's, but such materials are scattered and sparse. In addition, some information regarding roof repair work done in 1921 and lighting work done in 1933 is included.

From the late 1950's to the present, the amount, diversity and subject content of the building and grounds records increases greatly, offering a more complete account of the activities concerning the Gallery building and its grounds. Trustee committee reports appear regularly in these records beginning in 1951. (Building and Grounds Committee meeting minutes, however, are not a standard feature of these records until 1975.) The correspondence materials include a substantial number of letters to and from Frederick Bradley, who was a long-standing member of the Building and Grounds Committee. The correspondence highlights the major and minor concerns and activities of the Trustees as regards the building from 1954 until 1970. Architectural drawings continue to complement the written records with various plans, sketches, and blueprints of actual and proposed renovations and repairs.

A large portion of the records from the late 1950's to the present are made up of subject files regarding various proposed and actual maintenance and repair activities and special projects. The records reveal an increased concern over space problems as well as an escalated reliance on the gallery staff for handling building and grounds matters. Important renovations and projects covered by the records include the installation of air-conditioning, extension of the art school and renovation of its space, renovation work to the auditorium, basement, main entrance, parking lot improvements, and roof of the main (Flagg) building. Information for this period is also available on proposed renovation to the atrium and Gallery 30, construction proposals which accompanied the Edith Halpert Bequest proposal, architectural surveys and reports from the firm of Faulkner, Kingsbury, and Stenhouse (later Faulkner, Fryer and Vanderpool), and recent proposals for future building additions.

Although the building and grounds records are more extensive for the years mentioned, researchers should continue to use the Trustee Records meeting minutes and reports for a complete account of building and grounds matters.

Series Descriptions

1. Building and Grounds Committee .50 linear feet

DATES: 1890-1978

Contains meeting agendas, meeting minutes, and committee reports in two bound volumes and administrative files. The volumes contain information from 1890 to 1899 on the Board of Trustee meeting minutes and reports and the Special Committee on the New Building. The administrative files
resume coverage of minutes and reports in 1951 and extend to the present. Researchers should investigate the Trustee record group for building and grounds committee materials from 1900 to 1950. Persons who figure prominently include Frederick Bradley, Carleton B. Swift Jr., and Hermann W. Williams.

2. Correspondence 1.0 linear feet
DATES: 1919-1970
Contains correspondence with architect Charles Platt concerning the addition of the Clark Wing. Accompanying correspondence with the Baird Company, contractors for the Clark Wing, should be used in conjunction with the Platt letters. The series also includes correspondence with Ernest Flagg, over 20 years after his employment as Gallery architect; some scattered letters to and from various utilities and service companies; and the correspondence of Building and Grounds Committee member Frederick Bradley. The Bradley letters summarize nicely the Gallery's dealings with the architectural firm of Faulkner, Kingsbury and Stenhouse and, for later years, Faulkner, Fryer and Vanderpool.

3. Architect Specifications and Contractor Estimates .50 linear feet
DATES: 1894-1933
Contains Ernest Flagg's original 1894-95 specifications for the new building electricity, heating, iron works, masonry, and plumbing and contractor construction estimates for such work. Also, included are some specifications for later years concerning roof repair, electric light modification, and reflector developments.

4. Maintenance and Repair .75 linear feet
DATES: 1924-1978
Contains budget materials, conference notes, contracts and contract bids, correspondence, memoranda, reports, and studies regarding general maintenance and repair to the gallery building. Pertinent materials include the contracts with the James Baird Company, the Johnson Company, and the Wolfsteiner Company; switchboard modifications by Pepco in the 1930's; electrical renovations done by the Frank Sullivan Association in the 1960's; and the staff's renovation and repair requests survey from the later 1960's. The bulk of the records date from the early and mid 1960's and, then again, from the late 1970's. All architectural records have been removed from the files and placed with that series. People who figure prominently include Frederick Bradley, Eleanor (Mrs. Leon) Creen, Francis Harper, Richard Madigan, William O. Snead, and David Stainbeck.

5. Special Projects 1.50 linear feet
DATES: 1957-1982
Contains conference notes, contracts and contract bids, correspondence, grant proposals, guarantees of construction work, memoranda, reports, and
surveys of various special plans and proposals regarding major renovation and construction needs. The series contains both those proposals which were realized and those only realized on paper. Important projects covered include the installation of air-conditioning, art school renovation and extension plans, auditorium and basement renovations, the Faulkner Company architectural survey of the Gallery, Edith Halpert Bequest plans, parking lot renovations and agreements with Corcoran property abutters (United Unions), the major roof repairs of 1977-78, and proposals for a new Corcoran wing (1981-82).

Persons featured in the files include Frederick Bradley; Henri Dorra; Faulkner, Kingsbury and Stenhouse (later Faulkner, Fryer and Vanderpool); Francis Harper; Richard Madigan; Mrs. Andrew Parker; Roy Slade; William O. Snead; David Stainbeck; Gudmund Vigtel; and Hermann W. Williams.

6. Architectural Drawings c. 325 items
DATES: 1870-1981
Contains blueprints, drawings, floor plans, and details of specifications of the building's exterior, interior, and grounds. Many of these pieces are the original Ernest Flagg and Charles Platt works.

7. Ephemera .25 linear feet
DATES: 1897-1908
Contains one scrapbook on the new building, from its opening in 1897 through gallery events of 1908. The scrapbook includes photographs of land excavation and early stages of construction as well as newsclippings on the Gallery's opening and various exhibitions until 1908.
The records of The Friends began to be transferred to the Archives in Spring 1981 by various officers of the Friends. The records were consolidated by the Archives staff.

History

The Friends of the Corcoran is a non-profit membership corporation formed in the spring of 1961 with the primary purpose of acquiring works of art to supplement the permanent collection of the Corcoran Gallery of Art. In the fulfillment of this purpose The Friends also aim to promote the private collecting of contemporary American art, stimulate interest in the Gallery, encourage individual donations to the Gallery by its members, and, by purchasing their works, lend tangible encouragement to twentieth century American artists of merit.

In addition to art purchases, The Friends arrange educational and enjoyable events usually related to the members' interest in the collecting of art, such as special Gallery exhibitions, meetings with artists, and trips to other museum and private collections. Among their more well-known events are their Anniversary Exhibitions every fifth year.

The Friends of the Corcoran has its own Charter and By-Laws and is governed by four officers and a Board of Directors. Those who have served in the office of president are:

1961-1963           Judge Edward Beard
1963-1965           Sidney Zlotnick
1965-1967           Mrs. Tomkins Parker
1967                Fleming Bomar
1968-1969           Mark Sandground
1969-1970           Judge Catherine Kelly
1970-1972           Julian Singman
1972-1975           Dr. Thomas Mathews
1975-1978           Mrs. Bernhard Bechhoefer
1978-1981           Marvin Gerstin
1981-1984           Frederick J. O. Blachley
1984-               Jean McDuffy Nowak

Once each year, at an annual Acquisitions Dinner, the members have the opportunity to vote upon a choice for presentation to the Gallery from among a group of works selected by the Acquisitions Committee and approved by the staff at the Corcoran. This committee is composed of three members chosen by the
general membership, three members chosen by the Board of Directors and the president.

After operating independently of the Corcoran for thirteen years, arrangements were made to bring The Friends into a closer relationship with the Gallery. In September of 1974, the Board of Trustees resolved that membership in The Friends could be obtained only by making the appropriate contribution to the Corcoran. The Gallery in turn agreed to turn over a part of this revenue to The Friends to provide them with funds necessary to fulfill their purpose. The results are an enlarged membership for The Friends, and for the Gallery, an element of programming which would bring increased benefits to its higher paying members. Another recent development in The Friends' history occurred when the Charter and By-Laws were rewritten into a single document in 1979.

Scope and Content Note

These administrative records of the corporation known as The Friends of the Corcoran document the development of this organization from its inception in the spring of 1961 to the present. It consists predominantly of correspondence, minutes, flyers, invoices, and memoranda. Within this arrangement the documents attempt to illustrate the motives behind the establishment of The Friends (most importantly the acquisition of works of American art to be presented to the Corcoran) and the methods used and success obtained in fulfilling this purpose.

These records are generally incomplete. The most significant gaps occur in the Board of Directors' Records series. Most importantly, the files of Annual and Regular Monthly Minutes are generally incomplete with a particularly notable gap in the years 1969-1975 in both files. Another deficient area in this series is that of the officers' correspondence files. This collection only has the correspondence of Jesse R. Barnett, the first secretary, Judge Christopher Beard, treasurer, 1969 and 1970, Estelle Bechhoefer, president from 1975-1978, Frederick Blachley, secretary and vice president through the years 1976-1979, and Dr. Thomas A. Mathews, treasurer, vice president and president through the years 1967-1975. Of these only the correspondence of Estelle Bechhoefer is in any way substantial and in fact, is one of the more reliable sources of information for the later years of The Friends. There is very little correspondence from the years 1962-1969, hence, the events of these years are less well documented. The Exhibition, Acquisition and Miscellaneous Activities series are also very incomplete, however, the files of flyers, found in the membership series, are fairly complete and can provide details on these subjects. Additional information concerning exhibitions sponsored by The Friends may be found in the records of the Curatorial Department and in the collection of exhibition catalogs. Additional information concerning The Friends' acquisitions may be found in the Accession files in the Registrar's Office. Finally, the Directors' files may be another source of information on The Friends.

Series Descriptions

1. Establishment of The Friends
   

   Contains correspondence, minutes and notices concerning the founding of the
Friends of the Corcoran as well as the adoption and revision of the Charter, By-Laws and Acquisition Policy. These records give important insight into the basic goals of the budding organization. Additional information can be found in the Board of Director's Records series (Jesse R. Barnett, first secretary) and in the Financial Records series (miscellaneous legal documents).

2. **Board of Directors' Records**
   
   **DATES:** 1961-1983

   Contains correspondence, minutes, lists and memoranda concerning the operations of the Board of Directors of The Friends of the Corcoran. Subjects discussed include: relations with the Gallery, membership recruitment, financial status, elections, acquisitions, Friends' exhibitions, Gallery openings and receptions and trips.

3. **Membership**
   
   **DATES:** 1961-1980

   Contains lists, correspondence, brochures, flyers and invitations concerning membership recruitment, growth and activities of the Friends. The flyers and invitations reveal detailed documentation of the activities that the general membership is asked to participate in and noteworthy changes in the organization.

4. **Financial**
   
   **DATES:** 1961-1978

   Contains reports, correspondence, memoranda, banking records, worksheets, ledger, invoices, certificate, insurance policy, banking account resolution and license for charitable solicitations concerning the financial status of the Friends. Subjects discussed include: acquisition and shipping expenditures, membership revenues, donation revenues, memorial funds and insurance.

5. **Exhibitions**
   
   **DATES:** 1961-1976

   Contains correspondence, memoranda, flyers, questionnaires, loan forms, lists of works, insurance form and invoices concerning the organization of exhibitions sponsored by The Friends. This series concerns the fifth and fifteenth anniversary exhibitions, the 1963 William Bechhoefer exhibition, the 1962 Art by Jury exhibition and The Friends' Inaugural Exhibition of 1961. Subjects discussed include selection of theme and objects, insurance and expenses of these exhibitions. Not all files are complete.

6. **Acquisitions**
   
   **DATES:** 1961-1978

   Contains correspondence, thank you notes, memoranda, press releases, brochures, questionnaires, ballots, lists of works, sales contracts, invoices and
sales receipts concerning the acquisition by The Friends of works of art to be donated to the Corcoran. Subjects included are: nomination and voting procedures, details on the artists and their paintings, and exchanges with the Gallery concerning the appropriateness or impact of the paintings.

7. Trips 1 folder
DATES: 1976-1977
Contains correspondence, notes, brochures concerning Friends' trips to Brazil, Russia and Philadelphia.

8. Miscellaneous Activities 1 folder
DATES: 1964-1973
Contains correspondence and invoice for a film presentation and a memorandum concerning a slide lecture.
The Women's Committee records were transferred to the Archives in 1981. The following records were discarded: duplicates, extra stationary, handwritten notes and outdated 3x5 cards showing ticket payments for previous balls.

During processing the following records were removed to another location:

<table>
<thead>
<tr>
<th>Material Type</th>
<th>New Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newsclippings</td>
<td>Artist clipping files or history clipping files</td>
</tr>
<tr>
<td>Press releases</td>
<td>Public relations press release series</td>
</tr>
</tbody>
</table>

The scrapbooks and photo albums from the Women's Committee records remain with the record group.

History

For several years prior to the forming of the Women's Committee, the Director and staff of the Corcoran had noted the success of volunteer help in other museums and with hopes of obtaining the same kind of substantive help, the Women's Committee was formed October 1953 to assist the Director and to provoke public interest.

In the early years, the Women's Committee was concerned chiefly with the entertainment of artists, performing musicians or lecturers at the Gallery, and in helping promote interest in membership. As the various needs of the Gallery grew, fundraising and public relations were added to the sphere of the Committee's influence.

The Women's Committee inaugurated its first ball held February 24, 1956 at the Corcoran, a major fundraising benefit for the Gallery.

In October 1956 the Wednesday morning lecture series was initiated for subscribers. The series was enormously successful and also raised funds for the Gallery.

A docents program was formed in 1958 but was disbanded because the Gallery did not have a curator of education. Both the Gallery and the Women's Committee believed that a successful docent program required professional direction, staff support for scheduling and a formal training program for the docents themselves to
reflect the scholarly tradition of the Gallery. In 1963 the docent program was reactivated with funds provided by the Women's Committee. This covered salaries for a Curator of Education, his assistant and monies for a supporting program. The docents, now numbering 50, conduct thousands of children and adults through the Gallery each year.

Another fundraising and public relations activity was the annual tour of private art collections, which were successfully continued for 7 seasons and raised substantial sums for the Gallery.

Some of the gifts to the Gallery include: a kitchen (costing $6,000); the renovation of the Auditorium (costing $28,000 - under the direction of Mrs. James O. Denby); financing the reframing and restoration of 55 paintings in the Corcoran Collection which made up an exhibition entitled "Masterpieces of the Corcoran Gallery of Art," held at the Wildenstein Gallery, New York, as a benefit for the Corcoran, profiting $4,300; furnishing a student's lounge in the Art School (gift of Mrs. Robert Van Roijen); furnishing a library for the Art School (Mrs. Atherton Macondray gave the furniture in memory of her children's grandfather, E.F. Andrews, first Principal of the Art School); furnishing and renovation of an area for a children's gallery (gift of Mrs. John Logan); contribution of $3,500 for "The Night of Stars" Ball by Woodward and Lothrop (through Mrs. Tompkins Parker's efforts); also the planting of camellias and azaleas at the entrance to the Gallery by the Camellia Society (by Mrs. Tompkins Parker); helping to raise the sum of $50,000 at the 100th anniversary year during the Gallery Membership Campaign -- Mrs. Heath C. Moorman, chairman, with a group from the Women's Committee, assisted Mr. William J. Flather, Jr.; $67,000 was appropriated for installing the new Museum Shop at the Gallery in 1970.

The By-Laws of the Corcoran Women's Committee state the "purpose shall be to cooperate with the Board of Trustees and the Director of the Corcoran Gallery of Art in extending the activities and usefulness of the Gallery as a cultural and educational institution." The Women's Committee has certainly fulfilled and continues to fulfill the great needs of the Gallery in "activities and usefulness".

Scope and Content Note

The records of the Women's Committee cover all aspects of the Committee's activities and include: minutes, annual reports, ball reports, art tour reports, by-laws, treasurers books, correspondence, subscription lists, lecture possibilities, and sample tickets.

Series Descriptions

1. Administration
   DATES: 1962-1984
   Minutes 1.5 cubic feet
   Dates 1962-1981

Contains the minutes of the meetings of the Women's Committee.
Annual Reports .25 cubic foot
Dates 1968-1980
Contains the annual reports of the Women's Committee activities on behalf of the Gallery. These reports are general in nature and cover all aspects of the Women's Committee activities.

By-Laws .25 cubic foot
Dates 1968-1984
Contains the by-laws of the Women's Committee and chronicles the changes and addenda to those by-laws over the years.

Activities 1.75 cubic feet
DATES: 1956-1984
Balls 1 cubic foot
Dates 1956-1983
Contains correspondence, guest lists, sample tickets, planning notes, programs, post-event reports, decoration schemes and themes for the annual benefit ball put on by the Women's Committee.

Art Tour .5 cubic foot
Dates 1962-1970
Contains correspondence, guest lists, subscription lists, lecture, programs, post tour reports, and itinerary for tour of art in private homes.

Lecture Series .25 cubic foot
Dates 1956-1970
Contains lecture possibilities, correspondence, subscription, sample tickets, programs and refreshment lists/plans.

Treasurer's Records 1 cubic foot
DATES: 1959
Contains ledgers of income, expenses, and fundraising profits. Also shows record of gifts to Gallery through efforts of the Women's Committee.

Ephemera .25 cubic foot
No Dates
Contains scrapbooks of clippings that document the Women's Committee activities and the public reaction to those activities. Also contains photograph albums showing a pictorial history of the Women's Committee and those who supported it.
CORCORAN SCHOOL OF ART RECORDS

79 linear feet
Processed December 1982
Kathleen Robinson
S. Justine Burton
Laurie Elkind

The Corcoran School of Art records were transferred to the Archives from the School office and various gallery and school storage areas from 1980 to the present. During processing, some materials were removed and placed in more appropriate locations, including: new clippings now located in the school history clippings file; photographs-placed with the photographic records; posters-placed with the audio visual poster collection; press releases-now located in the public relations files; advertising records (pre-1969)-placed with the public relations records; and a student research paper-deposited in the school library.

The school records contain some materials which are confidential. Access to these records is restricted.

History

The Corcoran Gallery of Art Trustees first discussed the establishment of a "School of Design and Instruction" in 1873. The Trustee allowed copying, a popular form of art instruction in the nineteenth century, to be practiced at the Gallery soon after its official opening in 1874. Copyists were local artists or art students who, after receiving the permission of the Trustees, made copies of the paintings and statuary in the Gallery. Before granting such permission, the Trustees required each copyist applicant to submit a portfolio of his or her work to insure a certain level of competency. The Trustees allowed copying in the Corcoran because they believed that it provided serious art students invaluable instruction by developing artistic skills and techniques. The Trustee Works of Art Committee devised the first set of regulations governing the conduct of copyists in 1875. By 1877 the practice had become so popular that when local artist Eliphalet F. Andrews proposed to freely instruct the Corcoran copyists, all concerned parties readily approved of it and accepted his offer. The following year (1878) William W. Corcoran donated the first allotment of money, $2,123.27, to be used solely for the formation of an art school in connection with the Gallery. By the end of the decade the Gallery's curator, William MacLeod, an artist and former art instructor, was well used to recording his observations on the copyists in his journal as well as reporting on their activities at Trustee meetings.

Concern over art instruction continued through the 1880's. In 1883 the Trustees approved the proposal for a Corcoran Gold Medal to be awarded annually to the most improved copyist working from statuary. Trustees considered the copying of casts and marbles rather than paintings more worthwhile instruction because it required the development of more rudimentary, truer artistic skills.
They, in fact, were attempting to introduce the students to a traditional academic art program in which drawing classes progressed from drawing plaster casts, to antique sculpture, and, finally, to nude models. The Board believed that a competition in statuary copying would steer students toward this more solid, traditional form of study. The first Gold Medal Award was presented in March 1885.

Several other events took place in this decade which resulted ultimately in the formal establishment of the art school. In 1887 the Trustees appointed voluntary instructor E. F. Andrews to a paid instructor's position. In 1888 Mr. Corcoran died and bequested $100,000 for the formation of an art school. The Board of Trustees resolved the following year to erect a small building behind the Gallery for a school. On 6 January 1890 the Corcoran School of Art was opened with two instructors and forty students. (This is often cited as the official founding of the School.) One week later on 13 January the Trustees resolved that Corcoran's $100,000 bequest be set aside and reserved exclusively for School use.

The School enjoyed healthy expansion in the 1890's, so much so that each year the number of applicants exceeded the available teaching space. When the Trustees formed plans for the erection of a new Corcoran in the early 1890's, they were especially mindful of the School's increased space needs. In 1897 the new Corcoran opened and the School shifted to its more spacious location. Instructors taught largely along "academy" lines with classes restricted to drawing, painting, and sculpture.

Steady growth and diversity characterized the School's development during the first half of this century. By the 1930's students were eligible for several awards and honors besides the Gold Medal and, in addition, could enroll in a greater range of courses, including classes in Graphic Design. In 1941 the School established an affiliation with George Washington University. Through this program students could earn a BA or an MFA degree from George Washington after completing studio courses at the Corcoran. (The G.W. University-Corcoran affiliation ended in 1976.)

The 1960's witnessed important changes in the School's philosophy and curriculum. In the early 1960's the Corcoran introduced new Saturday School and Summer School programs. They were designed to enhance the School's traditional feature of a multi-level system of programs and to separate the students enrolled in them. The goal was to create an autonomous group of full-time Corcoran art students and establish both a professional atmosphere and a more structured curriculum. Toward this end a certificate program (two-year, full-time) and a diploma program (four-year, full-time) were begun in 1966. Also, that year the first Dean of the School was appointed, adding to the School's general atmosphere of an institution offering an advanced level of study.

The late 1960's was a time of important growth and continued innovation for the School. The School's accreditation became a major objective. Trustees and staff devoted a substantial amount of effort toward improving the School's facilities and curriculum to meet and maintain accreditation standards. In 1968 the newly-acquired Dupont Center facility began to be used by the School for additional studio space. That same year faculty and students created their own organizations to assert each's right to participate in the decision-making process. In 1969 the Trustees formed a Committee on the Art School, independent of the

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Works of Art Committee which had handled School matters until that time. The Corcoran School of Art also introduced innovative special programs at this time, including a new Columbia, Maryland branch and an overseas summer program, the Corcoran School of Art Abroad.

Further structural changes came in the 1970's. The Corcoran continued to offer a four-year, full-time diploma program, but discontinued its two-year, full-time certificate program. The "Open Program" was continued for those students attending the School part-time. In addition, the Trustees and staff maintained the drive for accreditation. The School achieved its first accreditation success in 1971, when it was granted Division III membership in the National Association of Schools of Art (NASA). Two years later the School received Division I candidacy status in NASA and in 1976 was granted full membership in Division I. That same year the Corcoran's affiliation with George Washington University ended and the School instituted its own four-year BFA program. This program received District of Columbia approval in 1977 and again in 1980. The School is currently seeking to further expand its professional credentials through membership in the Middle States Association of Colleges and Schools. It was awarded candidacy status in MSACS in 1981.

Deans/Principals

Eliphalet Frazer Andrews 1890-1902
E. C. Messer 1902-1918
Edmund C. Tarbell 1918-1926
Richard Meryman 1926-1935
Richard Lahey 1935-1963
John Ruddley 1963-1964
Alexander Russo (Chairman, Faculty) 1964-1965
Eugene Myers 1966-January, 1970
Roy Slade February, 1970-May, 1977
Peter Thomas June, 1977-May, 1980
Sarah Yerkes (Acting Dean) June, 1980-June, 1981
William O. Barrett July, 1981-

Scope and Content Note

The Corcoran School of Art Records trace the formation, administration, functions, activities, and philosophy of the School from 1878 to the present. The records chronicle the numerous changes and improvements which occurred throughout the School's past, with the bulk of the material dating from and focusing on the School after 1967. Significant material types include advertisements, applications, brochures, catalogs, class schedules and timetables, correspondence, course descriptions, meeting minutes, memoranda, reports, student data cards, and syllabi.
The records include information concerning the School's early years, especially the activities of its students. Materials include the Register of Copyists, the Record of Awards given, student data cards, and the first student newspaper, the Corcoran Art Journal. A bound volume of correspondence of E.F. Andrews, the first School Director, contains 125 letters which often reveal school administrative matters. Researchers should investigate other archival sources for more complete information on the School for these early years. These sources include the Director's Correspondence and scrapbooks, William D. MacLeod Journals, Trustee meeting minutes, Trustee Works of Art Committee Reports, student sketchbooks, and the School history clippings file.

Records containing information on the School from the turn of the century until the 1960s are diverse but oftentimes too unique or specific in scope, so that they provide a skeletal rather than a complete picture of the School. A variety of factors have led to the small amount of information for these years. In general, school administrative procedures were informal and irregular throughout this period. This minimized the volume of records created by the School. In addition, the size of the School staff was small, for many years composed only of a principal and a vice-principal (who both handled administrative duties and taught classes) and a secretary, first appointed in 1911. Moreover, by the 1950's seven people comprised the entire School staff who were capable of generating only so much material. Finally it is believed that some records for these years were discarded in the 1970's before the creation of the Archives.

Materials recording the most extensive kinds of information include annual school catalogs, the Record of Awards given, and student data cards. They provide insights into the School's annual progress, activities, and curriculum. Records of a more specific and sporadic nature include the E.F. Andrews Memorial Association Letterbook, Record of Copyists (until 1921), financial ledgers and student fees, and some special program brochures. Some administrative materials exist for the 1940's and 1950's, but they are limited and occasional. These include correspondence, mostly with George Washington University; memoranda, the majority concerning in-house school maintenance; and a few items concerning faculty, courses, and scholarships. Researchers should make use of these and other archival materials for information on the School for this period including annual reports, Director's correspondence (especially with School principals), Trustee meeting minutes and Works of Art Committee Reports, and the O.P. Long "Student Notes on Art" notebook.

Records from the 1960's to the present contain voluminous, highly descriptive and complete information concerning the Corcoran School. A variety of material types record information on virtually all aspects of the School for recent years and, after 1967, they provide significant material on all groups involved in the School-students, faculty, administrative staff, Deans, and Trustees. In general, materials point to an expansion in school staff, a regularity in administrative tasks and procedures, and a diversification in curriculum, accompanied by a more structured full-time student program. Materials from this period also fully document the School's continued commitment to improvement, focusing on the drive for national accreditation. Records demonstrate the growth of new organizations in the School-the Student Council, the Faculty Association, and the Trustee Committee on the Art School. They point out the growth in the administrative responsibilities of the School Dean and the variety of his concerns and activities. Materials from
the late 1960's and early 1970's also reveal the tensions and conflicts which occasionally surfaced between some Corcoran staffers, coinciding with the many changes in both Gallery and School at that time.

Other prominent subjects noted in the records for these years include the Corcoran's relationship with George Washington University; the Corcoran School Abroad; School Budget; and administrative files on scholarships and awards and individual faculty members. Persons who figure prominently in the records include Gwen Gofee, Marie Hunter, Eugene Myers, Amanda Potterfield, Roy Slade, Carleton Swift, and Peter Thomas.

Series Descriptions

1. Dean's Records
   DATES: 1890-

   Eliphalet F. Andrews
   DATES: 1890-1902
   Contains correspondence of E. F. Andrews during his Directorship of the school. Correspondents include Andrews, F. S. Barbarin (curator), Mrs. Marietta (Minnigerode) Andrews (assistant instructor), Lillian Cook (assistant instructor), and C. Powell Minnigerode. The 120-125 letters are located in one bound volume.

   Meryman, Lahey, Ruddley, Russo Records (1926-1965)
   DATES: 1933-1966
   Contains advertisement copy, correspondence, memoranda, and reports for scattered years from Richard Meryman's principalship through Alexander Russo's chairmanship of the faculty. Prominent subjects include the school's relationship with George Washington University, the formation and early activities of the student council, and school maintenance. The quarterly reports contain general information on the school. Researchers are urged to check other archival sources such as the Director's correspondence, Trustee minutes, annual reports, school catalogs, and the history clippings file on the school.

   Eugene Myers Records (1966-1969)
   DATES: 1959-1971
   Contains advertisements, budget proposals and financial materials, class schedules and timetables, correspondence, lists, meeting minutes and agendas, memoranda, reports, and statistics. Prominent topics include the school budget; introduction of the Corcoran School of Art Abroad; curriculum planning and refinement; formation and activities of the Faculty Association and faculty committees, including the controversy over Dean Myers' leadership. The materials provide an overview of the Myers years rather than a complete chronicle of them.
Roy Slade Records (1970-1977) 5.75 linear feet
DATES: 1968-1977

Contains advertisements, budget proposals and financial materials, catalogs and brochures, class schedules and timetables, correspondence, lecture notes, meeting minutes and agendas, memoranda, reports, statistics, and travel itineraries.

The Slade Records include information on most if not all significant activities, functions, events, and policies of the school for these years. The materials demonstrate the formative role these years played in the School's development, as well as Dean Slade's role as an innovative administrator. Subjects of major importance include NASA accreditation and annual meetings, the formation and early years of the Trustee Art School Committee, the Corcoran School of Art Abroad, school building renovations and space studies, activities of the faculty association and faculty committees, the creation of a faculty manual, the school's relationship with George Washington University, formation of the school library, school advertisements and publicity efforts, and the appointment of Slade as Dean and the concurrent phasing out of Eugene Myers from school activities with the latter's appointment as Vice-President of Management.

Records reveal that after 1975 Slade took on a much less active role in the School's administrative affairs and policy decisions (although he remained "Dean of the School"), leaving these matters for Dean Thomas and the school staff. As a result of this unique "dual deanship," however, materials for 1975-1976 are often located in both the Slade and the Thomas records. Researchers are advised to investigate each of these subseries for complete information for these years. At the time of his resignation as Director of the Gallery and Dean of the School (May 1977), Slade's position seems to have been a modest one. The Thomas Records should be used exclusively for information from 1977 on.

Peter Thomas Records (1974-1980) 1.60 linear feet
DATES: 1973-1981

Contains advertisements, correspondence, grant applications and proposals, meeting minutes and agendas, memoranda, reports, and statistics. This subseries contains a variety of information on Dean Thomas' tenure, outlining his and the school staff's activities and concerns during the latter half of the 1970's including fundraising, student financial aid sources, donations and gifts, the Maine workshop, the art school committee, and daily administrative concerns. For complete information on the school for 1975-1976 researchers should use these files in conjunction with the Slade subseries.

Sarah Yerkes Records (1980-1981) .15 linear feet
DATES: 1981

Few items have been deposited at this time. These include one folder
on the 1981 Affordable Art sale and an April 1981 report submitted to the Middle States Association of Colleges and Schools for candidacy in that Association.

William Barrett Records (1981- ) .25 linear feet
DATES: 1981-1983

Few items have been deposited at this time. These include information on the 1981 summer school; the fall 1981 Auction; a letter from Miss Elizabeth Taylor's secretary (May 1982); the 1982 CSA self-study supporting the school's candidacy in the Middle States Association of Colleges and Schools; and the 1983 report of the school responding to the October 1982 visit and evaluation of MSACS.

2. Administrative Records 4.25 linear feet

Course Syllabi and Department Programs .85 linear feet

Contains correspondence, course descriptions, departmental and program requirements, grade sheets, faculty and student lists, meeting minutes, memoranda, and syllabi. Subjects include designing new and modifying old courses, programs, and departments; renovating labs and studios; weekly schedules and assignment instructions; examinations and grades.

Faculty and Staff 1.0 linear feet
DATES: 1947-1981

Contains employment applications, contracts, correspondence, course outlines, letters of appointment and recommendation, memoranda, supplemental faculty vita forms, and teaching schedules. Prominent subjects include faculty and staff appointments, salaries and raises, teaching duties, performance evaluations, and faculty complaints, observations, and suggestions for improvements in the school.

Saturday School .65 linear feet

Contains student applications, correspondence, memoranda, reports, class schedules and timetables, syllabi, statistics, and meeting minutes.

Scholarships and Awards 1.75 linear feet
DATES: 1952-1978

Contains applications, correspondence, letters of recommendation, lists, memoranda, and statistics. Researchers should also investigate the Student Records' Book of Awards as well as the Development
Records and Director's correspondence for complete information. Access to these records is restricted.

3. Art School Committee Records

DATES: 1969-

.50 linear feet

Contains agendas; committee member lists; correspondence; memoranda; meeting schedules for fiscal years; and meeting minutes, including accompanying appendices, attachments and reports. Major subjects include the School budgets and finances; BFA degree-granting capacity; fundraising; the school's relationship with George Washington University; the school library; and NASA accreditation. The records provide a solid overview of the senior staff's and Trustees' policies and concerns. Access to these materials is restricted.

4. Student Records

DATES: 1878-

60 linear feet

Record of Copyists

DATES: 1878-1887 (1900-1921)

.50 linear feet

Contains information on the earliest form of art instruction at the Corcoran in five volumes. The volumes contain such information as name of copyist, title of work of art being copied, artist, size of piece (volume 5 only), dates begun and completed copying. Researchers should note that copies of the rules governing copyists for various years are located in the Director's records scrapbooks.

Record of Awards Given

DATES: 1885-1968

.35 linear feet

Contains material on various Corcoran School awards and prizes including the Corcoran Gold Medal, department and class awards, scholarships, and graduating diploma and certificate students.

Volume one (1885-1944) includes a blend of factual and essay-like award information. The latter most particularly relates the history of the first award for which students were eligible, the Gold Medal, and the annual award ceremony surrounding it. Records of these ceremonies, which were held after 1904, begin to include descriptions of awards given other than the Gold, Silver, and Bronze medals. After 1922 cash and certificates replaced the traditional medal awards.

Volume Two (1885-1968) traces the various awards given but in less descriptive detail than Volume One. It repeats the factual award data contained in the first volume for the years 1885-1944), but goes beyond this date to also include award information for 1945-1968.

Both volumes include such information as names of various prize competitors (the Gold medal award in particular), names of award recipients, juror names, and names of faculty, staff, or other ceremony
guests. An index is available for names of jurors and prize competitors.

Student Data Cards
DATES: 1890-
Contains 59 catalog card drawers holding 4x6 data cards on Corcoran students. The cards include such information as student name, address, date of registration, courses taken, number of course hours, course grade, tuition fees and payments. Some cards appear to contain information transferred from older cards which were then discarded. Some classes, such as the men's evening class, appear to not have been documented. Access to these records is restricted.

Student Ephemera
DATES: 1884-
Contains student application blanks, entrance requirement leaflets, rules governing the Gold Medal competition, and scholarship application forms.

5. Financial Records
DATES: 1911-1939
Contains two volumes which record student entrance fee payments. They contain such data as "season" (fiscal year); payment date; student name; amount paid; total monies collected; and total number of students enrolled each term. Volume two contains this information for both the regular and the Saturday school beginning in 1936.

6. Andrews Memorial Association
DATES: 1915-1916
Contains 25 letters of former pupils of the School's first Director, Eliphalet Frazer Andrews (1835-1915). The letters accompanied "subscriptions" (contributions) made to the Andrews Memorial Association which was formed in 1915 after Andrews' death. As a tribute to Andrews, the Association commissioned sculptor Richard E. Brooks (1865-1919) to produce a "memorial tablet to the late E. F. Andrews." The tablet, a 31" x 25" bronze plaque, was accepted at the May 1917 Art School final exercises.

7. Corcoran Alumni Club
DATES: 1982-
Contains the club's constitution and by-laws, club brochure, membership cards, and club meeting announcements. Researchers should note that additional alumni association materials are located in Director Williams' correspondence, Corcoran School publications series under Alumni Publications and the Dean Slade subject files.
8. Faculty Association

DATES: 1973-

Contains the Association's Constitution and By-laws, ballots; charts of faculty teaching hours; correspondence; course descriptions; meeting agendas, minutes, and notices; memoranda; and reports of the Faculty Association. Prominent subjects include the election of Association officers, the relationship between the Gallery Director and the School Dean, the appointment of Peter Marzio as Director, the Open Program, and Faculty sabbatical leave policies. The records show the Association's general concern with the role of the faculty in the School's decision-making processes. Information on the Association for earlier years - its formation and activities - is located in the Dean Eugene Myers as well as the Dean Roy Slade records.


DATES: 1982-

Contains brochures, catalogs, handbooks, leaflets, manuals, newsletters, newspapers, and portfolios (yearbooks). Below is an alphabetical listing of current holdings.

<table>
<thead>
<tr>
<th>Publications</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alumni Publications:</strong></td>
<td></td>
</tr>
<tr>
<td>Bulletin</td>
<td>1955</td>
</tr>
<tr>
<td>Corcoran School of Art News</td>
<td>1976-7</td>
</tr>
<tr>
<td>The Corcoran Rag</td>
<td>1983-</td>
</tr>
<tr>
<td>Annual School Catalog</td>
<td>1908-</td>
</tr>
<tr>
<td>Faculty Manual</td>
<td>1982-</td>
</tr>
<tr>
<td><strong>Special Program Brochures:</strong></td>
<td></td>
</tr>
<tr>
<td>Columbia Division</td>
<td>1968-70</td>
</tr>
<tr>
<td>Corcoran School Abroad</td>
<td>1968-73</td>
</tr>
<tr>
<td>Maine Workshop</td>
<td>1976-</td>
</tr>
<tr>
<td>Open Program</td>
<td>1980-</td>
</tr>
<tr>
<td>Saturday School</td>
<td>1960-</td>
</tr>
<tr>
<td>Summer School</td>
<td>1962-</td>
</tr>
<tr>
<td>Visiting Artists</td>
<td>1980-</td>
</tr>
<tr>
<td><strong>Miscellaneous Special Programs</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1937-</td>
</tr>
<tr>
<td><strong>Student Art Catalogs:</strong></td>
<td></td>
</tr>
<tr>
<td>Aura</td>
<td>1970-71</td>
</tr>
<tr>
<td>Corcoran Literary Magazine</td>
<td>no date</td>
</tr>
<tr>
<td>Graphic Design Three</td>
<td>1982</td>
</tr>
<tr>
<td><strong>Student Handbooks</strong></td>
<td>1969/70, 1973/4, 1981</td>
</tr>
<tr>
<td><strong>Student Newsletters/Newspapers:</strong></td>
<td></td>
</tr>
<tr>
<td>Corcoran Art Journal</td>
<td>1892-94</td>
</tr>
<tr>
<td>Art Scene</td>
<td>1968</td>
</tr>
<tr>
<td>Egg Plant</td>
<td>1968-69</td>
</tr>
<tr>
<td>School Newspaper</td>
<td>1975</td>
</tr>
<tr>
<td>Korkoran</td>
<td>1981</td>
</tr>
<tr>
<td>Corcoran Free Press</td>
<td>1981</td>
</tr>
</tbody>
</table>
10. School Ephemera

DATES: 1963

Contains announcements, brochures, catalogs, invitations, leaflets, and programs to various school activities and events. Materials are arranged by type and chronologically within types.

<table>
<thead>
<tr>
<th>Ephemera</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commencement Programs</td>
<td>1967-</td>
</tr>
<tr>
<td>Faculty Exhibits</td>
<td>1968-</td>
</tr>
<tr>
<td>Saturday School Events</td>
<td>1964-</td>
</tr>
<tr>
<td>School Events:</td>
<td></td>
</tr>
<tr>
<td>Portfolio Day</td>
<td>1978-</td>
</tr>
<tr>
<td>Affordable Art Show</td>
<td>1981-</td>
</tr>
<tr>
<td>Beaux Arts Masquerade Party</td>
<td>1978-80</td>
</tr>
<tr>
<td>Gala Silent Auction</td>
<td>1977</td>
</tr>
<tr>
<td>Surprize Party</td>
<td>1977</td>
</tr>
<tr>
<td>Miscellaneous School Events</td>
<td>1970-</td>
</tr>
<tr>
<td>Student Art Samples</td>
<td>1965-66 and undated</td>
</tr>
<tr>
<td>Student Exhibits and Projects:</td>
<td></td>
</tr>
<tr>
<td>White House Christmas Tree</td>
<td>1979</td>
</tr>
<tr>
<td>(ornaments accompanying)</td>
<td></td>
</tr>
<tr>
<td>Ford's Theatre Brochure</td>
<td>1972</td>
</tr>
<tr>
<td>Miscellaneous Student Exhibits</td>
<td>1963-</td>
</tr>
</tbody>
</table>

.50 linear feet
Record Groups 10

WASHINGTON GALLERY OF MODERN ART RECORDS

21.25 linear feet
Processed October 1983
Kathleen Robinson

The Washington Gallery of Modern Art (WGMA) Records were transferred to the Archives from the Finance Office and various Gallery storage areas from 1980 to 1981. During processing some materials were removed and placed in more appropriate locations:

<table>
<thead>
<tr>
<th>Material Type</th>
<th>New Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photos/slides/tranparencies/tapes</td>
<td>Archives Audio-Visual Records</td>
</tr>
<tr>
<td>One 1971 Corcoran architectural plan</td>
<td>Corcoran Building Records</td>
</tr>
<tr>
<td>Newspaper clippings</td>
<td>History clippings file</td>
</tr>
<tr>
<td>Artists' clippings</td>
<td>Artist clippings file</td>
</tr>
<tr>
<td>Exhibition catalogs (non-Corcoran)</td>
<td>Corcoran Library</td>
</tr>
</tbody>
</table>

In addition, it should be noted that Dupont Center and Corcoran Art Rental materials were removed from these files and placed with their own record groups. The Dupont Center Records are closely related to those of the WGMA and should be examined for completeness, especially for 1968.

History

Talk of establishing the Washington Gallery of Modern Art began in November 1960. During 1961 six individuals who would become the Gallery's founders met to discuss such topics as the institution's name (initially they called it the Washington Museum of Contemporary Art), the by-laws, charter, and scope of activities of the Gallery. Originating members were Lucius D. Battle, Alice (Mrs. George C.) Denney, Julian Eisenstein, Mrs. H. Gates Lloyd, Nicholas Satterlee and Helen (Mrs. Philip) Stern. In the spring and early summer of that year this body, then called the Contemporary Arts Council, negotiated with the Corcoran Gallery for a cooperative arrangement between them. The Council thought that a joint affiliation would benefit both institutions: providing it with an already-established home for its exhibitions and simultaneously instilling the Corcoran with renewed vigor and public interest. The Corcoran Board of Trustees, however, rejected the proposal in June 1961.

The WGMA was incorporated as a non-profit institution on October 24, 1961. The Gallery's founding purposes were to exhibit contemporary works of art, to establish and maintain a collection of works of art, and to conduct various related educational activities. On October 28, 1961 the Gallery received a grant of $100,000 from the Edgar Stern Family Fund for use during its first three years.
This grant was accompanied by a grant of $50,000 from the Eugene and Agnes E. Meyer Foundation in early February 1962.

In December 1961 Mrs. Adelyn D. Breeskin, director of the Baltimore Museum of Art, accepted the directorship of the WGMA. She came to Washington in June 1962. At the same time, Alice Denney, one of the founders of the Gallery, resigned her Trustee post to become Assistant Director.

The search for a suitable location for the Gallery took several months to complete. On July 2, 1962 the Trustees purchased a four-story townhouse at 1502 21st Street, N.W., for $85,000. In order to obtain a certificate of occupancy from the District government, the building had to undergo major structural changes. Renovations were made in late summer 1962 at a cost of $65,000, one quarter of which was donated by Washington Post owner Philip Graham for the installation of an air conditioning system.

The Gallery officially opened to the public on November 1, 1962 with its first exhibition, a retrospective on artist Franz Kline. The exhibition and the Gallery received highly favorable reviews from public and private sources. The Washington, D.C. community was genuinely excited at having a contemporary art gallery established, and the Washington Gallery of Modern Art proved an immediate artistic success.

WGMA Trustees and staff spent 1963, the Gallery's first full year of operation, in establishing and "routinizing" activities and procedures. The Trustees, under board president Julian Eisenstein, organized themselves into committees which oversaw activities in such areas as education, exhibitions and the permanent collection, finances and fundraising. Staff members, accompanied by substantial volunteer aid, maintained the Gallery in its daily activities. The staff organized exhibitions; ran film, lecture, and tour events (Director Breeskin often personally gave group tours); initiated fundraising events and membership drives; and began in January 1963 a "Collector's Gallery" of works of art for rent and sale.

The WGMA experienced problems and underwent changes during 1964. Director Breeskin resigned and was replaced on June 1 by Gerald Nordland. In addition, the Gallery was denied real estate tax exemption by the District government that year. Subsequently the Trustees began an extensive campaign for congressional legislation under which the WGMA would receive exemption. Finally, the Gallery became entangled in a legal dispute that year with a local resident regarding noise from the building's air conditioning system. Both the tax exemption issue and the air conditioning problem continued until 1966.

Additional Trustee and staff changes occurred in the following two years. In the fall of 1965 Trustee President Julian Eisenstein requested that he not be re-elected and Trustee Carlton B. Swift, Jr. was chosen President of the Board. The succeeding year Director Nordland resigned and, after an extensive search by the Trustees, Charles Millard III was appointed WGMA director in July 1966. Although the Gallery continued to achieve artistic success, these two years saw concern mount over the Gallery's insecure financial situation. By 1966 the Gallery's founding grants from the Stern and Meyer foundations had expired. The WGMA was running on a deficit budget which increased significantly every fiscal year. In the fall of 1966 the Trustees approached various fundraising companies regarding a
fund drive. However, they decided first to hire a financial consultant to institute sound fiscal practices which, until that point, were often unsystematic and inefficient.

The Gallery underwent dramatic changes in 1967, all of them directly or indirectly related to its poor financial condition. In April the Trustees voted to halt operations after the "A New Aesthetic" exhibition closed on June 25. Upon reviewing the Gallery's finances, it was decided that the Gallery had sufficient funds to maintain itself for 4-6 months at a reduced level of operations.

In May the WGMA Board initiated "exploratory" negotiations with American University and the Corcoran Gallery. As in 1961, it was believed that an affiliation with an established institution would provide the WGMA with financial security. In addition, board members hoped that such as association would provide the WGMA with a renewed purpose, for by 1967 the duplication of the Gallery's programs and activities with other Washington, D.C. museums had become an important issue among the Trustees.

The composition of the Board of Trustees and the Gallery's staff changed at this time. Some board members felt that the Gallery had been so successful in its founding purpose (of bringing contemporary art to Washington, D.C.) that it was no longer unique and that it could not compete with other established museums and their larger exhibition budgets. These Trustees wanted to halt WGMA operations permanently. Some Trustees, however, felt that WGMA could continue to serve as an effective complement to other Washington art institutions with a new framework. These members argued that the Gallery needed to take on a more innovative, educational role. As a result, on June 28, 1967 the existing Board of Trustees elected a new board president, Helen (Mrs. Philip) Stern. A number of board members resigned at this time to make Trustee positions available for the Gallery's new supporters. Subsequently, new members were elected.

In August 1967 Charles Millard resigned as Director and Walter Hopps was appointed to the post. With the WGMA's new purpose established, the Gallery began to offer a blend of exhibitions and "happenings" to the public. A strong emphasis was placed on reaching those people who typically did not visit museums. At the same time new sources of income were steadily sought out. Membership campaigns were continuously conducted, beginning with a "blitz" telephone drive in early July. The Gallery appealed to the Meyer Foundation and the Stern Family Fund for grant support. In early 1968 the latter awarded a grant of $50,000 to the WGMA in support of its newly-instituted Artists' Workshop Program. The program offered local artists a stipend and studio space in which to work.

However, despite these and other fundraising efforts the WGMA continued to be unable to meet its operating expenses. Those involved were forced to concede that the survival of their small, independent museum had become economically impossible. By early summer serious negotiations were being conducted with the Corcoran Gallery and the Oklahoma Art Center. The Oklahoma Art Center purchased the WGMA's permanent collection of 151 works of art for approximately $100,000 in late September, and on October 1, 1968 the Washington Gallery of Modern Art was incorporated into the Corcoran Gallery of Art. At that time the WGMA agreed to turn over all assets to the Corcoran. The Corcoran agreed to make all WGMA members Corcoran members; to appoint Walter Hopps Director of Special Programs; to elect a number of WGMA Trustees as members of the
Corcoran Board of Governors; to create a special program committee of the Board of Governors, with a majority of its membership composed of these former WGMA Trustees; and to retain the WGMA building as a subsidiary gallery of the Corcoran until at least September 1, 1969. In addition, several WGMA staff members joined the Corcoran Gallery staff at that time, including Renato Danese, Frances Fralin, Marilyn Montgomery, and Nina Osnos. The Washington Gallery of Modern Art was renamed the Corcoran Gallery-Dupont Center and became the experimental branch of the Corcoran. For a history of the Corcoran Gallery-Dupont Center see the series description for those records, located in the Curatorial Records.

Scope and Content Note

The Washington Gallery of Modern Art Records provide a multi-dimensional view of the formation, activities and final demise of that institution. The records outline the goals and purposes of the Gallery, as formulated by its Trustees; as well as offer substantial evidence of its daily operation. No single series is entirely complete. But when taken together, they provide a solid, insightful account of the WGMA during its six year, eleven month existence.

The exhibition files, located in the WGMA Curatorial records, are among the most complete records available. At various times these files contain materials from the Director's office, Curatorial, Registrar's office, and Public Relations. Although some records of exhibitions are thin, especially during the last year, they still provide an apt summation of the Gallery's entire exhibition schedule.

The Registrar's accession files, also located in the Curatorial records, are equally informative. These materials provide full accession (as well as deaccession) information, with the files arranged by both artist name and artistic medium.

The WGMA's ephemeral records are also among those materials which appear consistently throughout this record group. These calendars, catalogues, brochures, invitations, programs, form letters, press releases, flyers, etc. are arranged according to the series to which each belongs. Most items belong to the Public Relations or Special Events files, making the central administration series particularly strong in ephemeral materials.

Some records provide complete accounts of the Gallery's early and middle years, but become scattered after 1967. This is especially true of the Trustee minutes (full board), reports, and committee records, which are virtually complete through 1966. These Trustee records offer substantial accounts of the concerns and activities of the Trustees for these years. Since the WGMA never published an annual report, the President's Annual Reports to the Board, which were delivered from 1962-1966, are the only official summation of Gallery activities. The full board meeting minutes complement the President's summaries by reporting Trustee involvement in various concerns such as acquisitions, budgets and finances, fundraising and membership drives, the selection of Gallery directors, and the special programs of the WGMA. However, there are no annual reports after 1966 and only sporadic accounts of Trustee meetings after 1967.

Many portions of the WGMA Records are most complete for the Gallery's last years. This statement is especially applicable to the financial records. Materials
such as bank statements, check registers, auditor's reports, budgets (annual), and employee payroll records were consistently maintained beginning around 1963-64. But crucial financial materials such as asset, income, and expense ledgers and journals did not become regular parts of the financial record keeping process until the latter half of 1966.

Other important sets of records remain weak until mid-1967. The Trustee President's Records, located in the Trustee Record series, are disappointingly thin for both the Julian Eisenstein and the Carleton B. Swift Jr. chairmanships. Helen "Leni" Stern's files, on the other hand, are decidedly full and varied, offering an informative account of Trustee concerns and the Gallery activities during her presidency, which began in July 1967 and continued until the WGMA's union with the Corcoran.

The Director's Records, likewise, remain surprisingly sparse until the directorship of Walter Hopps. A major reason for this is the fact that much of the Director's materials are located in the Curatorial Records exhibition files.

Although the Development/Membership records and Museum Services series are not as sparse as the Trustee President or Director's Records for 1962-1966, they, too, are most complete for the Gallery's last years. This is especially true of the exhibition attendance and sales records, which began to be systematically recorded in ledgers during the latter half of 1966. These materials are located in the Development/Membership series, but are also pertinent to the Museum Shop. The Art Rental files, a part of the Museum Service Records, are exceptional for this series, as they are more complete for the early years of the Collector's Gallery than later years.

**Series Descriptions**

1. **Trustee Records**

   **DATES:** 1961-1969

   Contains records concerning all Trustee activities and organized into four categories: basic documents, full Board of Trustee materials, Board of Trustee committee records, and Board of Trustee President's Records. Some materials in the basic documents section postdate the September 30, 1968 dissolution of the Gallery. They remain with these records, however, because they contain information concerning merger arrangements with the Corcoran.

   **Basic Documents**

   **DATES:** 1961-1969

   Contains by-laws, certificates; contracts; correspondence, history essays, insurance policies (other than fine arts), lists, memoranda, and permits. The information contained most often concerns historical or legal aspects of the Gallery building or organization. Also, included are materials concerning the merger of the WGMA and the Corcoran. Persons who figure prominently are Julian Eisenstein, Robert Elliott, Abe Fortas, Gerald Nordland, Nicholas Satterlee, and Helen "Leni" Stern.
Board of Trustees - Full Board

DATES: 1961-1968

Contains budget materials, meeting agendas and minutes, and reports - annual and miscellaneous. The materials provide a full account of those routine issues and concerns with which the Trustees dealt from 1961-1967 including art rental, budgets and finances, building concerns, educational programs and events, exhibitions, fundraising, the permanent collection, and staff and Trustee changes. The minutes and reports also reveal more unique concerns such as problems with air conditioning system, efforts to achieve tax exempt status from the D.C. government, and the proposed affiliation with American University. Records for 1968, however, are miscellaneous and scattered, providing a less complete account for that year. Prominent persons include Adelyn Breeskin, Julian Eisenstein, Charles Millard, Gerald Nordland, Helen "Leni" Stern, and Carleton B. Swift, Jr.

Board of Trustees - Committees

DATES 1962-1967

The bulk of this group is made up of correspondence with various committee members, but it also includes a fair amount of meeting agendas and minutes and some lists and reports. The records of six Trustee committees are contained here: acquisitions (works of art) committee, architecture committee, education committee, executive committee, the Junior Council, which oversaw the Museum Shop and membership campaigns, and the national advisory committee. This last committee was made up of prominent individuals who, although not Gallery Trustees, were sympathetic to its goals. They were responsible for helping to make the Washington Gallery of Modern Art a national institution. Individuals appearing in these files include Katherine Graham, Elizabeth Guiberson, Seymour Knox, Mrs. Arnold Maremont, Roy Neuberger, Emily (Mrs. Burton) Tremaine, Janet (Mrs. Alan) Wurtzburger, and Richard Ziesler.

President's Records

DATES: 1962-1968

Contains correspondence, grant and project proposals, lists, memoranda, and miscellaneous notes from the files of the WGMA's three Board of Trustee Presidents - Julian Eisenstein, Carleton B. Swift, Jr., and Helen Stern.

The Julian Eisenstein files are made up exclusively of correspondence. Many of the materials created by Eisenstein, one of the WGMA founders and the first Trustee President, are located in the WGMA Trustee records.

The Carleton B. Swift, Jr. records contain correspondence as well as files concerning the selection of a new director for the gallery in 1966. These latter materials are confidential.
The Helen "Leni" Stern records make up the bulk of the President's records. Materials include chronological files, miscellaneous correspondence, including letters from Robert F. Kennedy and George McGovern, and such subject files as the Adams-Morgan Neighborhood Festival, the merger proposal with American University, the Meyer Foundation grant proposal, and the resignations of a majority to Trustees in June 1967.

2. Director's Records 1.85 linear feet

DATES: 1962-1969

Contains the records of the Gallery's four directors. Some of the Walter Hopps records extend beyond the WGMA's dissolution date. They remain here, however, because their contents concern activities and issues initiated before the Corcoran merger. This series offers only a minimal view of director's activities and should be used in conjunction with other series, especially the curatorial records, for a full account of director's concerns.

Adelyn Breeskin (1962-May 1964) .20 linear feet

DATES: 1962-1964

Contains correspondence, exhibition essays, and one report. Related records are located in the curatorial exhibition files and finance records.

Gerald Nordland (June 1964-July 1966) .80 linear feet

DATES: 1964-1966

Contains correspondence, employment contracts, memoranda, and reports. Prominent subjects include the Joint Committee on the National Capital, the Design in the Federal Government course offered by the USDA, and the Washington Print Club. Correspondents include Phillip Bruno, Walter Hopps, Sam Hunter, Jack Perlmutter, and Mitchell Wilder.

Charles Millard (August 1966-July 1967) .40 linear feet

DATES: 1966-1967

Contains correspondence, lists, memorandum (report) on the WGMA, and the American University proposal. Correspondents include Jack Bush, Gene Davis, Clement Greenberg, Robert Motherwell, and Hermann Williams.

Walter Hopps (August 1967-September 1968) .45 linear feet

DATES: 1967-1969

Contains correspondence and some budget materials, memoranda, and project proposals. Correspondents include artists Bob Brown, Edward Kienholz, and John McLaughlin. Important subjects covered include a proposed WGMA affiliation with Antioch College, Andrew Hudson
seminar proposals, pre-merger concerns with the Corcoran, and the WGMA workshop program.

   DATES: 1962-1970  
   9.75 linear feet  
   1 card catalog box

The records are divided into four sections, curatorial office files, registrar's office files, exhibition files and publications. In the latter two groups some materials postdate the WGMA's closing date. They remain here because their contents concern issues initiated before the dissolution of the Gallery.

Curatorial Office  
   DATES: 1962-1968  
   .50 linear feet

Contains correspondence, lists, memoranda, and miscellaneous notes all relating to exhibition proposals from artists and museums. Individuals prominent in the records include Ann Bissell, Adelyn Breeskin, Eleanor Green, Walter Hopps, Charles Millard, and Gerald Nordland.

Registrar's Office  
   DATES: 1962-1969  
   1.25 linear feet  
   1 card catalog box

Contains accession sheets, catalog cards, correspondence, insurance certificates, insurance policies, insurance reports (monthly) loan forms, memoranda, and the sales agreement between the WGMA and the Oklahoma Art Center. These records contain information on the accession of works of art in the permanent collection (including a card catalog index to each piece), their deaccession and sale to the Oklahoma center, gifts offered to the Gallery, fine art insurance policies and information, and loans of works from the WGMA permanent collection. Individuals who appear in these files include Ann Bissell, Huntington Block, Adelyn Breeskin, Alice Denney, Eleanor Green, Walter Hopps, Charles Millard, and Gerald Nordland.

Exhibition Files  
   DATES: 1962-1970  
   7.0 linear feet

Contains attendance lists and statistics, catalog copy and marked catalogs, condition reports, correspondence, insurance certificates and valuations, inventory lists, loan forms, memoranda, posters, shipping and transportation receipts, and a transcript of a taped symposium on the "New Aesthetic" exhibition. The records of the director's, curatorial, registrar's, and public relations offices make up the bulk of these files. Although after 1967 the files diminish in completeness, they still provide a solid, informative account of the Gallery's exhibitions. Persons who figure prominently in these records include Ann Bissell, Adelyn Breeskin, Alice Denney, Susan Flamm, Eleanor Green, Walter Hopps, Linda Lichtenberg, Eleanor McPeck, Charles Millard, Marilyn Montgomery, and Gerald Nordland.
Publications
DATES: 1962-1968
Contains exhibition catalogs for the various WGMA exhibitions. There is an index to these catalogs.

4. Financial Records
DATES: 1961-1968
Contains annual budgets, auditor's reports, bank statements, bills and receipts, check registers, correspondence, employee wage statements, journals and ledgers, operating statements (monthly), stock valuation statements, and a transcript of judicial proceedings concerning the Gallery's air conditioning system. The records provide information on a variety of financial matters including bank accounts; annual budgets, building maintenance, including the controversy over the Gallery's air conditioning system, copyright applications and certificates, employee payroll and salaries, gifts of stock and U.S. Treasury notes, taxes, and miscellaneous accounts which analyze the WGMA's assets, income and expenses by year and by individual accounts. It should be noted, however, that materials for 1964 through mid 1966 are scattered, leaving an incomplete account of the Gallery's finances for those years. Persons who appear frequently in the finance records include Susan Green, Kasha Linville, Walter Loucheim, and Frances Patterson.

5. Development/Membership Records
DATES: 1962-1968
Contains attendance and sales record sheets, brochures, calendars of events, correspondence, grant proposals, lists, membership form letters, a membership ledger for 1962-1966, memoranda, and newsletters. The bulk of the series is made up of the record of exhibition attendance and sales figures and the membership ephemeral items. The correspondence is composed mainly of thank yous for contributions or solicitations to join the WGMA. Miscellaneous subjects include membership drives and fundraising efforts with various foundations. Persons who appear frequently in the records include Frances Fralin, Walter Hopps, Kasha Linville, Charles Millard, and Marilyn Montgomery. It should be noted that the attendance and sales record materials are closely allied with similar records for earlier years located in the Museum Shop records in Series 6. Both series should be used for completeness.

6. Museum Service Department Records
DATES: 1962-1968
Art Rental
DATES: 1963-1968
The WGMA established an art rental facility in January 1963 through which "collectors" could rent or purchase art works. The works, which
were on consignment from commercial art galleries, were displayed in
the "Collector's Gallery" which was located in the WGMA's fourth floor.
The Washington Gallery received a 10% commission on each piece
rented or sold.

Materials featured include consignment agreements with commercial
galleries, correspondence, lists of consigned and rented works, receipts
and return statements, rental agreements, reports on art rental, sales
contracts, and miscellaneous notes and ephemera. Persons who figure
prominently include Ann Bissell, Susan Flamm, Eleanor Green, Mrs.
Gilbert Hahn, Particia McNeill, and Eleanor McPeck.

Musuem Shop
DATES: 1962-1968
.60 linear feet

Contains admissions and sales records, book and catalog orders to and
from the WGMA, correspondence, lists of shop prices and publishers,
and museum shop reports. Miscellaneous subjects include sale of Josef
Albers portfolios, Hiratsuka prints, crafts from "Liberty House" and
Ray Parker prints. Attendance and sales records for later years are
located in the Development/Membership Series. Both series should be
used for completeness. Persons who appear frequently in the files are
Susan Flamm, Patricia McNeill, and Eleanor McPeck.

Education Department
DATES: 1962-1968
.30 linear feet

Contains one appointment calendar, correspondence, lists of art
teachers, docents and volunteers, and group and school tours,
memoranda, and miscellaneous notes and ephemera. Materials provide
information on Gallery docents and volunteers, the WGMA library, and
Gallery tours as well as the docent training program and a 1964 poster
exhibition featuring works by local high school students. Persons who
figure prominently are Sally Biddle, Sally Collier, Susan Flamm, Linda
Lichtenberg, and Eleanor McPeck.

7. Central Administration Records

DATES: 1962-1968
1.35 linear feet

Public Relations

DATES: 1962-1968
.50 linear feet

Contains correspondence, lists, press releases, which make up the bulk
of the files, and radio announcements. Persons who make frequent
appearances include Linda Lichtenberg, Eleanor McPeck, Shirley
Mecklin, and Marilyn Montgomery. It should be noted that the
exhibition files in Series 3 contain a large amount of public relations
materials. These should be used when seeking publicity information on
specific exhibitions.
Special Events

DATES: 1962-1968

.85 linear feet

Contains ephemeral items such as architecture program brochures, film series calendars and programs, musical events programs, Andrew Hudson art history seminar flyers and schedules, and invitations to exhibition openings and other events. Other materials include correspondence, lists, memoranda, and special events reports.

The special events records contain information on the WGMA's architecture lectures and walking tours, the file series, lecture series, and the musical events program. Information on such events as the symposium on the D.C. subway system, the Festival of the Arts benefit, the Glen Echo Park benefit, and the Go-Go Dance Ball is also included. Persons who figure prominently are Sally Collier, Andrew Hudson, Linda Lichtenberg, Eleanor McPeck, and Charles Millard.
Audio visual records were transferred to the Archives when the project began in January 1980. They continue to be transferred to the Archives from various departments.

Scope and Content Note

These records are not particularly strong nor do they well document the entire span of Gallery activities. Many of the Gallery's early photographs were lost, however, some photographs of the building, portraits of Trustees and a few installation shots remain. The collection is more encompassing for the period 1950-1980. Photographs are filed in a self-indexing system which is roughly analogous to the preceding record groups. The slide collection is small, most were taken during the 1970's and consist of installation shots and educational activities. The slides are indexed in the same manner as the photographs.

Posters from Gallery exhibitions are also included in this group of records. This is not a complete collection of Gallery posters.

The Gallery has only recently begun to tape and videotape Gallery activities. Future growth in this series is expected. These records include tapes of "At the Corcoran" radio shows where staff members of the Corcoran or Gallery activities were discussed. It is probably not complete.

Series Descriptions

1. Photographs
   DATES: c. 1890 - 16 linear feet
   Contains black and white photographs, color photographs and negatives of Gallery activities and exhibitions as well as persons associated with the Gallery.

2. Slides
   DATES: c. 1965 - 1980 3 linear feet
   Contains color slides of Gallery activities and exhibitions.

3. Posters
   DATES: 1970-1982 .25 linear feet
   Contains posters mainly announcing Gallery exhibitions.
4. Audio and Video Tapes

Dates: 1965 -

Contains audio and video tapes of Gallery lectures and performances, the videotapes chosen for the Area Show, "At the Corcoran" radio shows, audio tapes for exhibition tours, and other miscellaneous tours and events.
APPENDIX A

Selected Sources of Complementary Records in Other Repositories

1. Archives of American Art
   Washington, D.C.
   Various faculty members, such as,
   Peggy Bacon
   Richard N. Brooke
   Nicolai Cikovsky
   Richard Lahey
   Robert Laurent
   James Henry Moser
   Various students, such as,
   Charles Cassilly Adams
   Jerry Farnsworth
   Frances Cranmer Greenman
   Dorothy Miller
   John Miller
   Abraham Rattner
   Olive Rush
   Trustee Gari Melchers
   The Donald McClelland Collection contains information gathered about the Gallery's two buildings.

2. Avery Architectural and Fine Arts Library
   Columbia University
   New York, New York
   Ernest Flagg
   Charles A. Platt

3. Duke University Library
   Durham, North Carolina
   Trustees Thomas Nelson Page and James Mandeville Carlisle

4. The George Washington University
   Washington, D.C.
   Trustee James C. Welling

5. Library of Congress
   Washington, D.C.
   William W. Corcoran
   Various trustees, including
   Breckinridge Long
   George Washington Riggs
   Henry White
   Principal E. C. Messer

6. Radcliffe College, Schlesinger Library on the History of Women in America
   Cambridge, Massachusetts
   Trustees Spencer F. Baird and Joseph Henry

7. Smithsonian Archives
   Washington, D.C.
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