



National Gallery of Art • Washington

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# A Guide to Research Resources Relating to World War II

Produced by the Gallery Archives

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## **Introduction**

Less than 9 months after the National Gallery of Art opened to the public on 18 March 1941, the United States entered World War II. Gallery staff immediately took steps to safeguard the works of art in the collection. The museum also turned its attention to providing services for members of the armed forces, especially those stationed in Washington, and to organizing patriotic exhibitions for the public. Later, at government request, the museum assumed custody of works of art from other nations that could not be immediately returned because of wartime conditions. It also participated in efforts to identify and protect endangered works of art and architecture in war areas.

This guide suggests records relating to these wartime activities that are available, by appointment, for study and research in the National Gallery of Art. These files, photographs, and oral histories are housed in the Gallery Archives unless otherwise noted. In the archives, they are organized by administrative source or donor (RG/Record Group). The Photographic Archives holds several collections of war-related photographs, including negatives of works of art from the Central Collecting Point in Munich, on deposit from the National Archives and Records Administration.

This guide was prepared by Kate Moore with contributions from other Gallery Archives staff members.

## Wartime Security and the Biltmore Evacuation

### *Summary*

With the onset of World War II, the trustees and administrators of the National Gallery of Art became concerned about the possibility of air raids on Washington. They were determined that the Gallery should remain open to the public to the greatest extent possible, but they also recognized the need for a contingency plan that would outline emergency procedures to be followed in a crisis. They also established an "evacuation center" at Biltmore House near Asheville, North Carolina, where the Gallery's most valuable works of art were transferred for security in January 1942.

Gallery employees, including curators Craig Hugh Smyth, Charles Parkhurst, and Lamont Moore, supervised the storage and monitored the condition of the group of masterpieces evacuated to Biltmore. The paintings were housed in the music room of the mansion, and sculpture was placed in the servants' dining room. Chief curator John Walker and consultant restorer Stephen Pichetto made periodic inspections to ascertain that storage conditions were acceptable. The works of art were returned to the Gallery in October 1944 as the war was drawing to a close.

### *Research Resources*

Records of the National Gallery's air raid preparations are located in the central files [RG 7]. These include a copy of the Gallery's air raid procedures and drills, a map of the District of Columbia Civilian Defense Control Center Districts, and Federal Works Agency booklets entitled *The Air Raid Protection Code* and *The Protection of Federal Buildings and Their Contents from Subversive Hostile Acts*. The central files also contain material covering emergency defense planning at the Gallery during the 1950s.

The chief curator's files [RG 17] include minutes and memoranda of staff meetings in 1941 and 1942 regarding air raid precautions considered by the Gallery; procedures for the removal of works of art from areas of the Gallery that may become damaged or endangered as a result of bombing; and reports on the plans for police protection, fire fighting, health service, and maintenance service in emergency situations. These records also include an original pamphlet of air raid instructions as well as other emergency brochures provided by the office of civilian defense, a gas mask brochure, and information sheets describing how to deal with incendiary bombs and chemical agents.

Director David Finley's files [RG 2] contain correspondence and memoranda about the storage of Gallery paintings at Biltmore, and news clippings and memoranda concerning emergency storage in general.

The central files [RG 7] also include records relating to Biltmore including curatorial reports; communications between curators-in-residence and Gallery officials (1942-1944); memoranda describing the preparation of storage rooms; Biltmore security procedures; and correspondence among Gallery officials, Judge Junius Adams (president of the Biltmore Company), and representatives of the Gamewell Company (makers of public alarm systems) concerning fire protection systems.

The chief curator's records [RG 17] include evacuation plans, lists of duties of Gallery employees (especially Parkhurst and Smyth), lists of Biltmore shipment groups, a sample of "puffed" mica used as packaging material for sculpture, reports on packing and shipment, and documentation of sculpture evacuation. Also available is correspondence between John Walker and curators-in-residence Erwin O. Christensen and Charles Richards, as well as Charles Parkhurst, Stephen Pichetto, John Skilton, and other Gallery staff members involved in the maintenance of the works in storage, especially concerning the regulation of temperature and humidity. An article from the Montreal Daily Star about the evacuation of British art to an underground vault in England is included in these files.

In oral history interviews [RG 32] Craig Hugh Smyth, Gallery photographer Henry Beville, and John Walker discuss the Biltmore evacuation.

## French Government Loan and Belgian Government Paintings

### *Summary*

On the eve of World War II, the French government sent the exhibition *De David à Nos Jours* (French paintings and drawings from David to the present) on a tour of South America. The exhibition, selected by M. René Huyghe, curator of paintings at the Louvre, included 154 paintings and 101 drawings from the Louvre, other French museums, and private collections. The exhibition was sent to the United States from Argentina in 1940, and was shown in several cities before coming to the National Gallery.

On 11 March 1942, officials in the U.S. State Department asked the trustees of the National Gallery of Art to assume temporary custodianship of the works for safekeeping and exhibition. The museum thus became the guardian of French art objects in the United States in which the former French government had an interest. René Batigne joined the Gallery staff in 1943 to serve temporarily as curator and advisor for the special French collections. He was in charge of the conservation and management of the works of art while they were in the United States.

The evacuation of the National Gallery's major paintings and sculpture to the Biltmore estate in January of 1942 provided space in galleries on the main floor to exhibit the French paintings. The watercolors and drawings also were displayed at various times during the war years.

The board of trustees of the National Gallery returned custody of the French paintings to the ambassador of the Provisional Government of the French Republic on 1 February 1945, although a number of works of art continued to be displayed at the museum until January 1946.

Paintings on loan from the Belgian government for the Worcester-Philadelphia exhibition of Flemish paintings also were retained in the United States for safekeeping when war broke out. Ten of these were exhibited at the Gallery with the temporary French collections.

### *Research Resources*

Files concerning the French government loan to the National Gallery of Art are located in two boxes of the chief curator's records [RG 17]. These consist of general correspondence between Gallery officials, including René Batigne, and owners of some of the French collections housed at the Gallery, the Swiss legation's Department of French Interests, the embassy of Argentina, State Department officials, and art restorer Stephen Pichetto on subjects ranging from the Gallery's acceptance of the works of art and insurance to the return of the collections after the war.

Also included are inventories of the collections, disbursements from a special account set up by the U.S. Treasury Department for the maintenance of the art objects, and a directive license to the Gallery from the Treasury Department requesting delivery of the works of art to the French ambassador and the return of the balance of the special maintenance funds provided by the Treasury.

One folder contains files regarding storage at the Manhattan Storage and Warehouse Company in New York of items that had been part of the French participation in the 1939 World's Fair. These records include correspondence between Gallery officials and the Office of Alien Property Custodian in Washington concerning Renault automobiles that had been exhibited in New York, correspondence with René Batigne regarding the condition of the art in storage, and suggestions for the distribution of works to various museums.

Also included is a postwar inventory of the French collections, receipts, and correspondence relevant to the transfer of works of art to the Provisional Government of the French Republic and to other owners.

In an oral history interview [RG 32], Wanda Chramiec discusses her role as assistant to René Batigne. She describes activities relating to the custodianship of the French art objects in the United States and their eventual return to France.

## Gallery Contributions to the War Effort

### *Summary*

When the United States entered the war, the National Gallery of Art directed its efforts to supporting the war effort on the home front. By 1944, Gallery officials estimated that men and women in the armed services made up thirty-five percent of those visiting the museum. Almost all daily activities at the museum were organized and executed with the comfort and entertainment of military personnel in mind.

Gallery administrators furnished service personnel with a lounge for refuge and relaxation. Reading materials and writing paper were provided for their use, and visitors were invited to enter their comments in guest registers.

A free Sunday concert series was launched on 7 June 1942 primarily for the benefit of service men and women and war workers in Washington. In addition to funded concerts, some performances were donated by individual artists as well as musicians in the armed forces attached to the Navy School of Music, the Army Music School, and the Army Air Forces Band. The Ballet Russe de Monte Carlo contributed a performance especially for wounded servicemen from area hospitals.

Before each Sunday concert, a number of servicemen visiting the museum were invited to a complimentary supper in the cafeteria. Gallery staff and friends made regular contributions to defray the costs of the suppers.

Special patriotic exhibitions were presented to showcase works of art produced by members of the armed forces and on war-related subjects. These displays, which included such topics as naval medicine, depictions of battles, war production, and war posters, were well attended by the public.

The Gallery provided framed reproductions of National Gallery paintings to military libraries, hospitals, and day rooms. This program was organized with the assistance of the American Red Cross and was funded through contributions from Gallery trustees and private donors.

### *Research Resources*

Good general sources for all of these subjects are scrapbooks of newspaper articles and press releases [RG 14], calendars of events, and annual reports.

The records of Director David Finley [RG 2] contain files on Gallery activities such as Sunday concerts, including performances by the Army Band, the Navy School of Music, a concert



called "This Is the Army" by Bolling Field Servicemen, and the performance by the Ballet Russe de Monte Carlo. These folders contain correspondence with musicians and organizers, press releases, and news clippings.

Sunday concert programs from 1942 to 1945 are filed with the records of the Gallery's Music Department [RG 15].

Files on the Sunday evening suppers are located in Finley's records as director [RG 2]. These include correspondence concerning contributions to cover costs of the program (1943-1945), a list of contributors, and accounting records for the suppers (1942-1945).

War exhibitions are documented in a number of record groups. Director David Finley's files [RG 2] include *Life* magazine publicity materials for the exhibition *Men of the Armed Forces*. Chief curator John Walker's records [RG 2] contain correspondence and memoranda regarding a variety of World War II exhibitions.

The Gallery's central files [RG 7] include a folder of photographs of contemporary triptychs designed for Army and Navy chapels. These works were exhibited at the Gallery for a short time.

Publications records [RG 9] include catalogues, brochures, postcards, and other items related to temporary exhibitions.

The chief curator's exhibition files [RG 17] contain correspondence concerning the development of the exhibitions as well as press releases.

The registrar's exhibition records contain checklists, catalogues, correspondence, memoranda, and receipts for works of art exhibited.

The use of the servicemen's lounge is recorded in the guest registers that were provided in the room [RG 1]. One bound register and two groups of loose pages date from July 1942 to May 1946 and total approximately 210 leaves. These pages contain signatures and comments that range from the humorous to the poignant. A few cartoons are scattered through the pages.

## **Roberts Commission and Monuments, Fine Arts, and Archives Officers**

### ***Summary***

The American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe (referred to as the "Roberts Commission" after its chairman, Supreme Court Justice Owen J. Roberts) was established by President Roosevelt on 23 June 1943. Its purpose was to promote the preservation of cultural properties in war-ravaged areas with the stipulation that this mission should not interfere with military operations. The Roberts Commission provided information concerning the nature and location of cultural treasures to military units with the goal that they should be protected whenever possible. After the war, the Commission assisted the U.S. Army in its mission to restore to their rightful owners works of art that had been confiscated by the Nazis. The Commission also promoted public awareness of the fate of cultural treasures. The Commission was active until 30 June 1946, when the State Department took over its remaining functions.

The Roberts Commission was headquartered at the National Gallery of Art. Gallery director David Finley served as the group's vice-chairman, and Huntington Cairns as its secretary-treasurer. In addition to chairman Owen Roberts, other commission members were William Bell Dinsmoor, Herbert H. Lehman, Archibald MacLeish, Paul Sachs, Archbishop F.J. Spellman, Francis Henry Taylor, Charles H. Sawyer, Sumner Crosby, and Alfred E. Smith. John Walker was a special advisor.

The Commission proposed the establishment of a Monuments, Fine Arts, and Archives (MFAA) program within the U.S. military to assist in protecting and restituting cultural property. Many MFAA officers had museum experience or were art historians. With the support of the Roberts Commission, they carried out a variety of rescue missions, from shoring up walls and covering frescoes in cathedrals to retrieving art confiscated by the Nazis. During the post-war military occupation of Germany, monuments officers worked at collecting points where art and other objects were inventoried and protected before restitution to their nations of origin.

### ***Research Resources***

Records in the Gallery Archives reflect the involvement of National Gallery employees and others in the Roberts Commission and the MFAA.

One box of John Walker's records as chief curator [RG 17, World War II Files] contains files regarding the Roberts Commission. These include a copy of the initial proposal for the establishment of the Commission (1943), recommendations on personnel and policy, correspondence between Walker and other Commission members, and memoranda dating from June

1943 to January 1953. The correspondence dated after the Commission was disbanded pertains to inquiries about the work of the Commission and policies concerning the future protection of art and monuments in the event of another war. Press releases and reports are filed with the correspondence. Also included is information gathered from various sources (1944-1946) about emergency procedures for art packing, handling, and removal. Included are pamphlets, British Parliamentary debates concerning bombing policies and the preservation of historical and artistic treasures, a 1944 issue of *Time* magazine with a cartoon about the allied military's concern for the preservation of cultural treasures, and a report by Francis H. Taylor on the fate of arts and monuments in Europe. Applications for positions with the Commission and a Commission report for 1946 are also included.

Some records of the Secretary-General Counsel's office [RG 4] concern Huntington Cairns' work for the Roberts Commission. These include correspondence with Commission members, especially John H. (Harry) Scarff and Archibald MacLeish (who wrote about problems with the nomination of Ernst Posner for a position with the Commission). These files also include correspondence with Commission members, MFAA members, and Lincoln Kirstein concerning problems with his appointment to the MFAA (three letters from Kirstein are typed on confiscated Nazi letterhead). These records also include cables to Cairns from U.S. State Department officials. A folder in the Secretary-General Counsel's records [RG 4, Subject Files] contains a photographic compilation of *Kunst dem Volk* (Art of the People), a catalogue of paintings that were intended for Hitler's proposed art museum in Linz, Austria, labeled "Copied for Committee for Restoration of Art in Europe." The images were made by Gallery photographer Henry Beville on 19 February 1944.

General audiovisual records [RG 26] include twenty-two glass slides collected by Charles Parkhurst (and copy prints) of the MFAA's packing and inventory activities in Germany.

The donated papers of David Finley [RG 28] contain several letters from MFAA officers, including Charles Parkhurst and John Skilton. Theodore Rousseau described conditions in occupied France and touched on the movement of some great art collections including the Rothschilds'. Finley's appointment as vice-chairman of the Commission and a copy of the letter requesting that he serve in that position, both signed by Secretary of State Cordell Hull, are also among Finley's papers.

The donated papers of John Walker [RG 28] include Commission reports and journals of his European trips as well as lectures on looted art, the Roberts Commission, art and the war, and recommendations for postwar relief efforts in Italy.

Some oral histories in the Gallery Archives [RG 32] relate to Roberts Commission and MFAA activities. Charles Parkhurst discussed his experiences as a Monuments officer in Europe. John Walker recalled a variety of wartime activities, especially his work for the Roberts Commission. Craig Hugh Smyth described his activities in the MFAA. Edith Standen and Agnes Mongan discussed the work of the MFAA and its officers.

The Gallery Archives also holds collections of donated personal papers from several individuals who were involved with the MFAA and art restitution in Europe after the war. Detailed finding aids are available for each of these collections.

### **Edward E. Adams**

Edward Adams' papers include publications and articles on the works of art stolen by the Germans during World War II, including one written by Adams on his role in the restitution of works of art stored at Schloss Neuschwanstein and Kloster Buxheim in Bavaria. Adams' notes describing the significance of the materials are also included. Photographs and contact sheets made from six rolls of 35mm negatives are included in this collection.

*0.5 linear feet*

### **S. Lane Faison**

Lane Faison's collection includes copies of three Consolidated Interrogation Reports written by Faison and his colleagues in the Art Looting Investigation Unit (ALIU) of the Office of Strategic Services (OSS) stationed at Alt Aussee, Austria: *Activity of the Einsatzstab Rosenberg in France* by J.S. Plaut; *The Goering Collection* by Theodore Rousseau; and *Linz: Hitler's Museum and Library* by S. Lane Faison. The collection also contains copies of thirteen Detailed Interrogation Reports on German individuals connected with art looting during the war, and lecture notes by Faison on his role in investigating art looting and photographs of the ALIU and of other restitution officers.

*1 linear foot*

### **Frederick Hartt**

Frederick Hartt's collection includes photographs, letters, reports, pamphlets, exhibition catalogues, and periodical and newspaper articles, concerning Hartt's work as an officer in the MFAA section of the Allied Military Government in Italy after World War II. Included are aerial photographs of Italian cities and extensive photographs of war-damaged monuments.

*6 linear feet*

### **E. Parker Lesley**

The papers of Parker Lesley include a journal, reports, memoranda, letters, photographs, and exhibition catalogues concerning Lesley's work as an officer in the MFAA section of the Allied Military Government in Germany after the war.

*1 linear foot*

### **Charles Parkhurst**

The papers of Charles Parkhurst include letters, reports, photographs, memoranda, pamphlets, exhibition catalogues, and periodical articles concerning Parkhurst's work as an officer in the MFAA section of the U.S. Military Government in Germany after World War II, and on the general subject of works of art stolen by the Germans during the war.

*2.5 linear feet*

### **Edith Standen**

The Edith Standen collection includes daily journals, correspondence, photographs, periodical and newspaper articles, pamphlets, exhibition and auction catalogues, and other publications concerning her work as an officer in the MFAA section of the Allied Military Government in Germany from 1945 to 1947 and on the general subject of works of art stolen by the Germans during the war.

*2.5 linear feet*

### ***Photographic Archives***

#### **Munich Central Collecting Point Negatives**

Following the war, repositories for art and cultural objects recovered by the allies were established at several locations in Germany, including the Central Collecting Point in Munich.

Works of art that passed through the Munich Central Collecting Point had come originally from museums and private collections, especially from France and The Netherlands. Property cards were prepared for the objects that passed through the collecting point, and many of the objects were photographed.

The National Archives has deposited an estimated 43,000 negatives of works of art photographed at the Munich Central Collecting Point in the Photographic Archives of the National Gallery, so that print copies of the images can be made. A microfilm of property cards is also available. Original property cards are available at the National Archives. These materials are part of what is known as the "Ardelia Hall Collection," after the State Department official who took custody of the materials after the war.

The negatives and the microfilmed property cards are arranged according to a system of assigned Munich inventory numbers. Since few researchers know the Munich numbers of the pieces they are studying, the Gallery's Photographic Archives department is creating a computerized finding aid that cross-references the artist, medium, and presumed owner information to the Munich inventory number. The completion of this index will facilitate locating specific works of art within the collection.

### **Edward E. Adams Negatives**

Six rolls of 35mm negatives from the Edward E. Adams collection are located in Photographic Archives. These are images of restitution operations at Schloss Neuschwanstein and Kloster Buxheim in Bavaria, where Adams supervised the evacuation of stored art. A complete set of contact sheets and some prints are available in the Edward E. Adams Papers.

## Paintings from the Berlin Museums and Hohenzollern Silver

### *Summary*

After the German surrender in April 1945, the American forces discovered in a salt mine near Merkers, Germany, a collection of paintings that had been evacuated from Berlin museums. Since the situation in Germany was still precarious, American army officials proposed that the 202 paintings (200 from the Kaiser-Friedrich Museum and two from the Nationalgalerie) should be sent under the protection of the U.S. Army to the National Gallery of Art in Washington for safekeeping. This decision caused strong opposition by the MFAA officers and others in the United States. The paintings remained in storage in Washington until 1948, when the Gallery was asked to exhibit the paintings. Later a selection of the paintings was sent on a rapid tour of twelve other American museums. All the paintings had been returned to Germany by the summer of 1949.

In 1947 U.S. War Department officials asked the National Gallery to store a silver banquet service from Germany. The service was owned by the royal Hohenzollern family before it passed into the possession of the German government when Kaiser Wilhelm II abdicated after World War I. The 175th Infantry Regiment had received the silver in 1945 when the regiment accepted the surrender of a German rocket division. On 11 April 1947, the service, which filled 44 teakwood cases and consisted of silverware, glassware, and table ornaments, was moved to the Gallery. On 7 January 1949, the U.S. government retrieved the German silver from storage at the National Gallery in order to return it to Germany.

### *Research Resources*

Two boxes of central files [RG 7] contain information regarding the Berlin paintings and their storage at the Gallery. These include memoranda among Gallery staff and correspondence with members of the public wishing to see the paintings, communications between Gallery officials and conservators responsible for the paintings, reports and other correspondence about packing and shipping the paintings, and press releases. Also in the files are a copy of the January 1946 issue of *College Art Journal* with printed statements and protests about the shipment of the German paintings to the United States, and three articles on the protection of cultural materials and monuments in Europe.

The chief curator's records [RG 17] contain 5 1/2 linear feet of records concerning the Berlin paintings, including a copy of the executive order from the War Department transferring custody of the works to the Gallery, receipts for the delivery and return of the paintings, lists of paintings, installation records, condition reports, packing and shipping lists, and correspon-

dence (dated 1945 to 1948) between Gallery staff, staff of other museums, and conservators monitoring the paintings in the Gallery and on tour. Many letters are from people wanting to see the paintings in storage and urging an exhibition. Letters from people requesting information about the circumstances surrounding the storage and the traveling exhibition date from 1949 to 1967. Object files contain photographs and condition reports of the German paintings in Gallery custody. Also included are photographs of the packing and transportation of the Berlin paintings and other photographs.

Director David Finley's files [RG 2] contain correspondence with individuals interested in the shipment of paintings to the United States, protesters, and those advocating an exhibition; Finley's invitations to VIPs and their responses; a statement by Finley regarding the Berlin paintings and comparing their quality with that of paintings in the Gallery's collection; an article from *Life* magazine (29 March 1948) about the exhibition and preparations for the return of the works to Germany; drafts of the *Life* article with correspondence between Finley and the journalist; and 3 x 5 cards recording visitors to the paintings before the exhibition. Also included in these records is a copy of the congressional bill providing for the temporary retention of the paintings in the United States and a copy of the agreement governing the loan of the paintings to other museums for the tour. Folders of press releases and news clippings are also included.

Records of the Public Information Office [RG 14] include press releases pertaining to the storage and exhibition of the German paintings and numerous newspaper articles in scrapbooks.

Photographs of the packing, storage, and shipment of the paintings, and of crowds at the 1948 exhibition, are located in audiovisual records [RG 26].

Oral history interviews [RG 32] of Lamont Moore, Charles Parkhurst, Craig Hugh Smyth, Edith Standen, and Carolyn Wells concern the transfer of the Berlin paintings to the Gallery.

Some records in the Gallery Archives pertain to the U.S. Army's acquisition of the Hohenzollern silver service and its subsequent storage at the National Gallery.

The central files [RG 7] contain a folder of correspondence relating to the silver service, including a copy of the letter from the Secretary of War requesting storage space at the Gallery.

The chief curator's files [RG 17] include the terms of agreement with the army for Gallery storage, packing and shipping lists, results of an army inventory, and a copy of the receipt for the release of the silver and glassware to the army for its return to Germany.

Scrapbooks [RG 14] contain articles on the German silver and its storage at the Gallery.



## **World War II-Related Exhibitions at the National Gallery of Art**

Note: Descriptions of each of these exhibitions are available in a chronological list on the Gallery's Web site at <http://www.nga.gov/past/pastexhibits.htm>

### ***The Great Fire of London, 1940***

18 December 1941-28 January 1942

### ***American Artists' Record of War and Defense***

7 February-8 March 1942

### ***French Government Loan***

2 March 1942-1945, periodically

### ***Soldiers of Production***

17 March-15 April 1942

### ***Three Triptychs by Contemporary Artists***

8-15 April 1942

### ***Paintings, Posters, Watercolors, and Prints, Showing the Activities of the American Red Cross***

2-30 May 1942

### ***Art Exhibition by Men of the Armed Forces***

5 July-2 August 1942

### ***War Posters***

17 January-18 February 1943

### ***Belgian Government Loan***

7 February 1943-January 1946

### ***War Art***

20 June-1 August 1943

### ***Nineteenth- and Twentieth-Century Drawings and Watercolors from French Museums and Private Collections***

8 August-5 September 1943 (second showing)

***Art for Bonds***

12 September-10 October 1943

***Marine Watercolors and Drawings***

12 September-10 October 1943

***Paintings of Naval Aviation by American Artists***

21 November-12 December 1943

***The Army at War***

20 February-19 March 1944

***British War Paintings***

23 April-20 May 1944

***American Battle Painting 1776-1918***

4 July-4 September 1944

***Paintings of Naval Medicine***

10 September-8 October 1944

***Paintings and Drawings of the United States Coast Guard***

17 September-8 October 1944

***Wartime Paintings of the Army Air Forces***

15 October-12 November 1944

***French Drawings***

19 November 1944-8 May 1945

***The War Against Japan***

27 May-19 June 1945

***Soldier Art***

4 July-4 September 1945

***Marine Corps Battle Art***

10 November-16 December 1945

***Paintings and Drawings on Loan from the French Government***

23 December 1945-5 February 1946 (last showing)

***Fine Arts under Fire***

14 May-2 June 1946

***Paintings Looted from Holland, Returned through the Efforts of the United States Armed Forces***

7 December 1946-1 January 1947

***Men of Action of the Naval Services, World War II***

23 November-14 December 1947

***Paintings from the Berlin Museums***

17 March-25 April 1948

***Michelangelo's David, from the Bargello Museum, Florence***

24 January-28 June 1949

***Art Treasures from the Vienna Collections***

20 November 1949-22 January 1950

## **How to Use These Resources**

The Gallery Archives preserves and makes available non-current historical records of the National Gallery of Art and related historical materials. It is the primary source of information concerning past activities and events at the National Gallery of Art, and for the design and construction of its buildings.

### *Use*

These and other historical materials in the Gallery Archives may be consulted by qualified researchers in accordance with National Gallery of Art rules and requirements. For more information see, "Information for Researchers in the Gallery Archives" at:

<http://www.nga.gov/resources/gainfores.htm>

### *Hours*

The Gallery Archives is open for research Monday through Friday 10 a.m. to 5 p.m., except federal holidays, by appointment.

### *Further Information*

Gallery Archives staff will gladly provide additional information concerning documents in the archives. Please direct research inquiries as follows:

Gallery Archives  
National Gallery of Art  
Washington, DC 20565  
Telephone: (202) 842-6614  
Fax: (202) 842-6948  
Email: [gallery-archives@nga.gov](mailto:gallery-archives@nga.gov)  
Web: <http://www.nga.gov/resources/gadesc.htm>