The Smithsonian Board of Regents has approved a $70,000 in trust fund monies for an exhibit study of the possibility of underground mall parking to alleviate the shortage of visitors' parking space.

The Board has also approved hiring of a management consultant for a 75-day period to draw up recommendations for strengthening communications among the Regents, SI staff, and members of Congress.

These decisions were announced by Michael Collins, the Institution's new under secretary, at a press briefing immediately after the Board's regular May meeting.

Collins, who conducted the briefing along with John Jameson, assistant secretary for administration, pointed out that the Mall parking problem would inevitably grow more serious as a result of the opening of the East Building of the National Gallery of Art.

Surveys conducted for the Institution show that 57 percent of the Mall's visitors arrive by car and that a third of them must park more than six blocks from the museum buildings they wish to visit. At present, there are 600 parking spaces on the Mall and another 450 in the garage beneath the Air and Space Museum.

The feasibility study will focus on esthetics, financing, management, location of the garage, maintenance, and impact on traffic patterns. The study will explore the advisability of constructing a garage with 1,500 spaces and eventually two other garages with an additional 1,000 spaces.

The drawing for the East Building was made after preliminary discussions on the parking problem with a variety of agencies, ranging from the National Park Service to the Commission on Fine Arts. Collins emphasized that a go-ahead on construction with an additional space would require approval by the Congress and other bodies.

The management consultant, selected by the Regents Executive Committee, is Herman P. Breslau, who is associated with the Institute of Public Administration. In addition to looking into relations with the Congress, Breslau was charged with studying the functions of the under secretaryship, and the bylaws and operational procedures of the Regents.

The Board also moved to continue efforts to secure a transfer by the General Services Administration of the old Tariff Building, on F Street, NW, between 7th and 8th Streets. The building, now housing the U.S. International Trade Commission, would be used for the overflow of collections of the National Collection of Fine Arts, the National Portrait Gallery, and the Archives of American Art.

The Regents heard a report on the success of "The Smithsonian Experience," the first venture into the field of popular publishing by Smithsonian Exposition Books, formerly the Smithsonian Publishing Task Force. A first edition of 250,000 has been exhausted, and a second printing of 85,000 is now on sale.

The Board voted to approve publication of two new general readership books by the same organization, subject to the results of test mailings. "The Smithsonian Book of Invention," prepared by SI scholars and outside specialists, will deal with the processes of invention and its social impact. A second popular work, largely compiled by Museum of Natural History staff, will deal with natural history field expeditions and their results.

The Regents also received a report on progress of the feasibility study of the Multiple Mirror Telescope, a joint project of SI and the University of Arizona, at the Smithsonian's Mount Hopkins Observatory near Tucson. This instrument, the third largest of its kind in the world, is intended for research in both infrared and optical astronomy. (See story, Page 8.)

**Gallery's East Building Adds Dramatic New Space for Art**

Standing in the middle of the central court of the National Gallery's new East Building, which opens to the public on June 1, the visitor has an overwhelming sensation of space and light. So effective is architect I.M. Pei's design that the interior space seems greater than all outdoors.

Just outside the building sits a monumental bronze sculpture in two pieces by the British master Henry Moore. Titled "Knife Edge Mirror Two Piece," it may be the sculptor's largest work ever. Moore, who arrived in Washington last month to supervise installation of the sculpture, said he wanted to make sure that it would get full sunlight at sometime every day.

"You can't tell a person in words what a sculpture means," Moore said. "If you could, there would be no need to make it. This one describes every mood I've felt over the nine months it's taken to create."

**Seven works commissioned**

The sculpture is one of seven monumental works in the media of painting and sculpture, as well as sculpture, which have been commissioned through gifts from private donors.

Moore was openly impressed by the East Building, which he toured with Pei and pianist Byron Janis, who came to test the building's acoustics. He also admired another of the commissioned pieces, a mobile by the late American sculptor Alexander Calder. The huge sculpture, suspended and in continual motion above the court, was completed around the time of Calder's death in 1976.

The East Building, a gift of Paul Mellon, the late Alisa Mellon Bruce, and the Andrew W. Mellon Foundation, brings to the Mall a host of new facilities including exhibition galleries, a new restaurant called the Terrace Cafe, and a Center for Advanced Study in the Visual Arts, to open at a later date.

Three towers offering 95,000 square feet of gallery space on three floors off the central court will house additions to the National Gallery's permanent collection as well as temporary exhibitions. The study center will feature a six-story library with an open reading room as its focal point.

**Six shows mark opening**

To inaugurate the new building, the National Gallery is opening six major exhibitions displaying aspects of the permanent collections as well as loaned works.

One of the exhibitions opening here on the first floor of a three-city tour is "The Splendor of Dresden: Five Centuries of Art Collecting." Works of art for the show, the first from the German Democratic Republic to be sent to the United States, have been gathered from eight museums in Dresden. The 700 pieces, spanning periods from the 16th century to the present, were collected in Dresden from all over the world.

Because large crowds are expected for the Dresden show, which includes paintings, sculpture, jewelry, porcelain, armor, decorative objects, prints, and drawings, the Gallery has set up a free pass system to minimize lines at the entrance to the exhibition. The show will remain on view in the East Building through September.

Five other exhibitions mark the building opening. "Piranesi: The Early Architectural Fantasies" includes a full range of imaginative work by the 18th century graphic artist Giovanni Battista Piranesi (1720-1778).

The exhibition "Aspects of Twentieth Century Art" presents a survey of major artists and innovative styles including fauvism, cubism, futurism, surrealism, expressionism, constructivism, and other creative movements of the first half of this century.

A selection of French impressionist and postimpressionist paintings are included in the exhibit "Small French Paintings from the Bequest of Alisa Mellon Bruce."

The sixth exhibition, "Master Drawings and Watercolors," includes approximately 115 works by 77 artists dating from the 12th to the 20th centuries. Included are works by Leonardo da Vinci, Raphael, and Michaelangelo, as well as offerings by Degas, Van Gogh, and Cezanne.
Construction Work Awaes Visitors

With a growing number of construction projects now underway in Smithsonian buildings, there are days when it almost seems the workers attract more attention than the exhibits.

With the Arts and Industries rotunda cramping their space, the Smithsonian Institution is in the planning and launching of cover stories for radio and television in Jerusalem and was assigned by NBC to Western Europe, Algeria, Central Africa, and Southern Europe. She comes to the Smithsonian after serving as a staff member for the Graduate School of Journalism at Columbia University in New York, and as a reporter for the International News Service in Washington, as a staff writer for The New York Post and chief of its news service.

In fiscal year 1979, the entrance will be closed again while the portico roof is replaced, a task which should take about four months, according to Chief Engineer Services.

Richard Ault, director of the Office of Elementary and Secondary Education, has been appointed deputy director of the Office of Public Affairs, replacing Zaida Gipson who is relocating to another city.

Suzanne Miller Pogell has joined the Smithsonian as public information officer. She formerly worked with an airline trade association.

Alvin Rosenfeld, Alvin Rosenfeld, a former Smithsonian employee, has been appointed deputy director of the Office of Public Affairs and chief of its news service.

Rosenfeld, who has experience in both print and electronic media of journalism, has covered major news stories on these continents and served as a diplomatic correspondent and editor in Washington. He comes to the Smithsonian after serving as a senior editor on The Trib in New York.

Rosenfeld, born in St. Louis, Mo., holds a bachelor's degree from Washington University in that city and a master's degree from the Columbia School of Journalism in New York City. A graduate of the University of Pennsylvania, he has served as a reporter for the International News Service in Washington, as an editor for the New York Post and chief of its news service.

First Lady Visits... Rosalyn Carter is welcomed to MHI by Director Porter Kier (center) and Assistant Secretary Paul Perrot. With Mrs. Carter is Dr. Armand Hammer who accompanied her on a tour of "Treasures of Mexico."

 Smithsonian Names News Service Chief

Alvin Rosenfeld

Comings and Goings

Peter Marzio has joined the staff of the Institution's Symposium and Seminars. A native Georgian, he is a historian, specializing in medieval Italy and France.

Charles Lada, a former Smithsonian employee, has been named acting director of the Victoria and Albert Museum in London. Mr. Lada said: "We intend to tailor our designs and plans for buildings as young as two years and as old as 123.

Steve Balkcom has joined the staff of the Institution's Symposium and Seminars. A native Georgian, he is a historian, specializing in medieval Italy and France.

The 12th annual Festival of American Folklife will be held from Wednesday, October 4, through Monday, October 9, on and around the Mall.

"Community" is the theme of the 1978 Festival, featuring representatives from five major groups: citizens of Mexico from the states of Guerrero, Oaxaca, and Vera Cruz; Mexican-Americans from California or the Southwest; Chesapeake Bay fishing communities; coal and oil producing communities; and the Native American community.

With the help of demonstrations of traditional crafts, music, dance, and cooking, the Festival will explore how common cultural concerns tie people together in communities.

The Mexican and Mexican-American program has been planned to coincide with "Mexico Today," an international symposium sponsored by the National Endowment for the Arts and Humanities and sponsored by Meridian House Internationally, and "Mexico Today: The Second Symposium of the Smithsonian Institution."

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BLIND INTERN JOINS NASM STAFF

By Kathryn Lindeman

"For the first time that we know of, a handicapped museum intern is being sponsored by a State agency of vocational rehabilitation," said Harold Snider, the National Air and Space Museum's coordinator of programs for the handicapped. "We hope this will be the first in a string of such opportunities. There are a lot of museums in blind people could do," said Snider, "and only through such a program can blind people, museum people, and rehabilitation counselors become aware of how many possibilities are open."

The intern is college student Rene Zelickson, blind since birth, and the sponsor is the California State Department of Vocational Rehabilitation. The State agency pays the intern's expenses and a living allowance during the internship to aid with education and career choices.

Zelickson, who will be at NASM until mid-August, is a recent graduate of the Orientation Center for the Blind where she learned braille, cooking, canoe travel, and other mobility skills. "After she gets familiar with the Museum and its exhibits," Snider said, "Rene will be exploring new techniques for cassette tours."

"Cassette tours produced for the blind have been too complicated or boring to be practical," Snider explained. "Here at NASM, we tried reading the labels onto tape cassettes, but this was tedious for the listener. In our new program, we hope to be able to make the tapes more interesting by including sounds such as rocket engines. We would rather have catchy descriptions for 3 or 4 minutes than 6 or 7 minutes of label reading."

Snider said that when approaching an airplane on exhibit, a sighted person can take in the wings, propeller, shape, and markings as well as the line of the caption in the first few seconds. But for a blind person, it may take 5 to 10 minutes to feel the propeller and examine all the parts. Even a verbal explanation about a non-tactile item takes more time, so a blind visitor has a chance of seeing an item as a sighted person.

"If something is touchable," Zelickson commented, "you have a better idea of what it's like, but just hearing a description produces a lot of wrong descriptions on both ends—along with the description, the blind museum visitor also has to ask questions whenever possible. Although cassette questions can't answer with questions, interesting descriptive words could be used to tell about different items. Naturally, all museum items cannot be touchable—many are just too delicate. But you don't have to touch an exhibit to really appreciate it. Other alternatives can be found."

Zelickson, who can see outlines of objects, feels that the Air and Space Museum is a good place to develop these tours because it is fairly accessible—more so than any other building she's been in before. It is also not as dark as other museums, she said.

While at NASM, Zelickson also hopes to learn about museum work in general and how to design exhibits. "I like to draw and will be getting a raised line drawing device and talking to specialists to help with measurement and calculations."

SPECIAL GIFTS

National and Resident Associate memberships, including one-year subscriptions to Smithsonian magazine may be purchased by employees and eligible volunteers for themselves or as gifts. National Associate membership rates are as follows: $15 single; $18 double; $25 family. Applications for all categories of membership are available at the Castle Reception Center.
New MNH Hall Traces Western Civilization

By Thomas Harney

For a challenge, try putting together more than 1,600 objects from the national collection in such a way as to show the continuity and increasing complexity of the traditions of Western Civilization from early prehistoric times to the present.

Scientists and exhibitors staff at the Museum of Natural History until they began planning "Western Civilization: Origen and Traditions," which could be the largest and most complex exhibit ever seen at MNH, where it opens on June 9.

One of the first jobs of exhibits researcher Dr. James Baskin was to study what specimens were in storage that could be used in the hall. Evans, an archaeologist and specialist of Mesopotamian history, ventured to Egypt, spent months, with the help of a team of six student volunteers, sifting through thousands of objects that had drifted into the Museum collections over the past century.

Many objects had been on display from 1911 through 1960 in the Museum's Old World Archeology Hall. Dr. T. Dale Stewart, whose physical anthropology exhibits supplanted the old hall in the early 1960's, recalls that it had few new after new display cases and plaster casts of sculpture. "It was a time when they got as many specimens as they could into a case and as many cases as they could into a hall," Stewart said.

Evans researched the exhibit with Anthropologist Brian Hesse. As they examined the material in storage, they found a wide variety of specimens to illustrate the hall theme. There was material from such diverse locations as an early farming village in Egypt, Egyptian pyramids, the lakes of Switzerland, and ancient cities of Mesopotamia, Greece, Etruria, and Rome.

Some of the finest examples were added to the collection in the 19th century. Objects excavated in Bronze Age Swiss lake villages were acquired then in an exchange with a Swiss museum, and outstanding classic Greek pottery was sent back by civilians and military officials overseas. A fascinating collection from ancient Troy, including jewelry and royal drinking goblets, was given in the 1800's by the widow of Heinrich Schliemann, the man who excavated that famous city of Homeric legend.

Among the most recent acquisitions are two bull mummies given by the Brooklyn Museum and material brought back by Smithsonian expeditions to Bad edh-Dhra, Jordan; the Lulubi village in eastern Iraq and Ezi-Geber on the Gulf of Akaba, thought to be King Solomon's seaport. It was at the Ezi-Geber site that a priceless seal signet ring of Jotham, King of Judah, was excavated. The unique treasures will be included in the exhibition.

There will be gifts from foreign governments to the United States—an exquisite wood and bronze figurine of an ibis given to President Eisenhower by the Egyptian Government and a funerary tablet with hieroglyphics dating back to 1420 B.C. that this ancient Egyptian wood and bronze figurine of an ibis symbolized the god Thoth, patron of scribes and god of wisdom and science. The bird was a gift to President Eisenhower from the Government of Egypt. (Photo by Kim Nielsen)

This ancient Egyptian wood and bronze figurine of an ibis symbolized the god Thoth, patron of scribes and god of wisdom and science. The bird was a gift to President Eisenhower from the Government of Egypt. (Photo by Kim Nielsen)

**Calendar Features 36 Black Women**

A three-year desk calendar (1978-80) titled "Black Women: Achievements Against the Odds" has been produced by the Smithsonian Institution Traveling Exhibition Service to accompany an exhibition which was researched and produced by the Anacostia Neighborhood Museum for a national tour by SITES.

Each month of the calendar features a professional field in which black women have excelled: education, medicine, business, civil rights, music, law, theater, the armed forces, fine arts, literature, government, and sports. The 36 full-page spreads include photographs and captions about outstanding black women of each month's significant dates, and discussions about black women in the month's featured profession during one of three periods: pre-Civil War, post-Civil War, and the present.

The calendar is one of the first extensive compilations of information about black women in American history. Employees can purchase copies from the National Portrait Gallery Shop for $4.80, 20 percent less than the regular price of $6. In MHT's McGraw-Hill Book Store, the calendar is available with a 10 percent discount to employees.

**Books**

If you have authored, edited, or illustrated a recently released book, please notify Smithsonian Press Assistant Director Fells Lowe, so that your publication can be listed in "The Smithsonian Press Newsletter." The newsletter is sent to all who have written, edited, or illustrated a book for the Smithsonian Press.


**Touching a Piece of the Moon**

By Louise Hull

Eight-year-old Cara Sallivan knew exactly what to do when she reached the National Air and Space Museum's touchable moon rock.

She tried to smell it. "I thought it might have a moldy smell," she blushed a bit as she recalled it. "But it smelled like nothing!"

When Cara touched the blackish slice of basalt that rests in the Museum's Milestones of Flight Gallery, she also reported, "The moon rock was, probably from everyone touching it."

Not everyone who sees the moon rock wants to feel it. A few walk up to it, read the label, and study the rock from a distance.

These wary individuals, however, are in the minority. Most of the museum goers who visit the display have this irresistible desire to make physical contact with the rock.

Freda Rhodes, an elderly visitor from Yorkshire, England, found the experience thrilling. "I never thought I'd be able to touch a piece of the moon. It has always seemed so far away."

Yet some of NASM's visitors are quite blase.

Steve Swavey, 10, from Charles County, Md., said, "I always thought I'd touch a piece of the moon after I saw the movies of the astronauts on TV."

When Steve was told that the rock was formed 4.5 billion years ago, he blanched, saying, "Gee, that rock might be as old as items from King Tut's tomb!"

Steve might have been more impressed had he known a little more about this particular piece of lunar material. Approximately 800 pounds of the moon rock returned with the astronauts, but almost all remains sealed in boxes. Scientists are trying to keep the lunar material in its pure state, and on the moon, a rock would never be exposed to water or free oxygen. Thus, even those who study lunar material are not allowed to touch it.

Unless, of course, they visit the Smithsonian.

Louise Hull is a staff assistant at NASM.

**Kaleidoscope Day**

Kaleidoscope Day will be held at the National Collection of Fine Arts on Saturday, June 3, from 10 a.m. to 4 p.m. All events will be free, with materials provided by the museum. The emphasis will be on color, as local artists demonstrate a variety of crafts, and invite the audience to make their own. Children may design colorful hats to be worn in a parade throughout the museum; learn about Dippity Dye, a material for batik on paper; design museums out of clay; or make a sculpture with fabric ink; or watch a weaving demonstration. Also on the program: films, stained glass demonstrations, puppet shows, drawing, and T-shirt silk-screening.
Newsmakers

By Johnnie Douthit

Four Smithsonian staff members visited the People's Republic of China in May. Used were Michal Collins, MNI Director; Porter Kier, Zoologist Dedra Kleinscott, and Joseph Jane Horsley of the Zoo's Office of Animal Management left Washington on May 6 and reached Peking on May 9 for the first leg of a 12-day visit. The group toured zoos in Peking, Canton, Shanghai, and Nanking.

William Lawton, director of the Freer, will visit the National Palace Museum in Taiwan, the Republic of China, for 10 days beginning June 15. During his stay at the museum, Lawton will present a lecture entitled, "Tradition and Connoisseurship: The Visual Arts of the Qing and the Republic of China."

NASM Acting Director Melvin Zisfilem gave a talk about the Museum to the United Technologies Management Club in Hartford, Conn., last month.

William Clark and John Stine abode the Tall Ship Eagle.

William Clark, administrative officer, Office of exhibitions, and curator, National Museum of American History, visited the first restored American navy museum specialist in the MHT Division of Transportation, sailed about the United States Tall Ship Eagle in its training run between Baltimore and New London, Conn., in March. In 1976, the U.S. Coast Guard ship visited the port of Alexandria, Va., as part of our Bicentennial celebrations and also led the Tall Ships of the world into New York Harbor on July 4.

Richard Birko, a research fellow in NASM's astronomy department, presented an illustrated talk at the Joint Atlantic Seminar in Tony, N.Y., in a history of science meeting on April 7. The talk was entitled, "The Riddle of the Eclipsing Nebula: What Are They Made Of?" and concerned astronomy's six-decade quest to understand the spectacularly large gaseous bodies in space.

Ellen Harakal, public information officer, went to the Department of Cultural Affairs of New York about the exhibition service's programs.

Clara Kildew, associate curator in MHT's Division of Costume, and Barbara Copper, museum specialist in the Division of Cultural Resources, presented a talk, "Preserving our Fashionable Past," to the Spring Institute of the Indiana University Home Economics Alumni Association.

Forrest Pogue, director of the Eisenhower Institute for History and search at MHT, served as commentator at a recent National Geographic presentation, "Fighting for the World War II" at the Organization of American Historians held in New York City. David Collins, former Woodrow Wilson Center Fellow, gave one of the major papers, and Eric Barnows, another former Wilson Center fellow, presided.

Otto Meyer, chairman of MHT's Department of Science and Technology, organized a three-day symposium on "The Rise of the American System of Manufacture" at MHT. In addition, distinguished scholars from some of the country's leading universities, participated included curatorial staff from several MHT departments.

Simplice Jaffe McCabe, curator of exhibitions at HMSG, was the single juror for the Fifteenth Anniversary Art Exhibition of the Center. The exhibition was on public view at 1 Charles Center.

Adelyn Breskein, NCFA consultant for 20th-century painting and sculpture, served as Internal Review Services consultant in April and lectured on May 1 at the Women's National Democratic Club on "Women in Art."

Celia Betsky, a Smithsonian fellow at FITC, has won an American Association of University Women award for study next year to complete her dissertation. When Celia's mother applied for an AAUW grant 26 years ago, she told the college it was a grant because she had a baby—Celia.

Susan Hobbs, NCFA assistant curator for 18th and 19th-century painting and sculpture, lectured on "Charles Lang Freer, Patron and Detroit Conservator" at the Detroit Institute of Fine Arts in April.


Val Lewton, NCFA assistant chief for exhibitions, director of the Boston Marathon on April 17th in 2 hours, 51 minutes, and 57 seconds.

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Artists, Celebrities Mingle at Portrait Gallery

By Linda St. Thomas

A goodly number of the people at the opening of "The TIME of Our Lives" exhibit at the National Portrait Gallery on May 1 had faces you've seen before. Often, apparently identified by seeing those faces in real life, wondered aloud "Is that so-and-so?" or "Isn't that just what you'd expect him to look like?"

The celebrities—whose portraits have appeared on the cover of TIME magazine over the past 20 years—includes a Watergate judge, a Presidential candidate, a general who served in Vietnam, and a noted chef. They mingled with cover artists, TIME editors, and other guests at a dinner in the museum's Great Hall.

TIME devoted the originals of some 900 covers—paintings, watercolors, photographs, and sculptures—to NPG, which selected 107 works for the current show, set to run through August 30.

At a cocktail reception preceding the formal dinner, several celebrities reminisced with a television reporter about the period when they were chosen for the cover story. Former Senator Eugene McCarthy talked about the cover story that appeared March 22, 1968, just after he had surprised the politicians by getting 42.2 percent of the Democratic vote for Lyndon Johnson's 49.4 percent in the New Hampshire primary.

Watergate Judge John Sirica, who made the cover in January 1974, said he was "honored to be enshrined in a national magazine" and pleased to be considered one of the "great events" of the period.

About 70 artists were represented, including Jamie Wyeth, Robert Rauschenberg (who did his own collage self-portrait), Escobar Marisol, Roy Lichtenstein, and Pietro Nolten. Many of them painted, sculpted, or sketched their subjects in record time to meet the weekly news magazine's deadline. Cover artist Robert Hein-del received a color slide of Daniel Ellsberg late one evening and completed his oil painting the following morning, a tight deadline considering that it took Gilbert Stuart and John Trumbell more than five years to finish the portrait of John Jay now in the Gallery.

At the opening, artist Frank Gallo, who sculpted the five-foot likeness of Raquel Welch in a bikini, said, "It isn't often that an artist is honored in this way. This is the kind of thing that makes you feel it's all worthwhile."

Marisol spent a few minutes in front of her wooden sculpture of Hugh Hefner sporting two pipes—one in his mouth and one in his hand. "I haven't seen it in such a long time," she said. "It still looks good. Why the two pipes? Because he has too much of everything," Marisol replied.

The guest who was most familiar with the art work was artist Boris Chaliapin, who has 13 of his 300 TIME cover pieces in the current show.

Visitors to "The TIME of Our Lives" may be surprised at the size of these works—Marisol's sculpture of Hefner, for example, stands six and a half feet high. It was photographed and reduced to the standard eight and a half by 11 inches for the March 3, 1967, cover of TIME. Sidney Nolan's painting of Rudolf Nureyev, a four-by-four-foot oil painting, was on the cover of TIME in 1965 when Nureyev was beginning a tour of the United States with Britain's Royal Ballet.

All the portraits, including the 700 or so works of art not shown in this exhibit, will remain in the NPG collection. TIME-Life, Inc., is making arrangements to donate subsequent cover art to the Portrait Gallery.

A CLOSTERED QUADANGLE . . . When James Renwick drew up his design for the Smithsonian Castle in 1849, he planned these gates for its southern entrance, but they were never built. The Board of Regents now has decided to construct the gates "so as to define the Victorian Garden and provide a cloistered quadangle." The gates will lead into the garden from Independence Avenue and be constructed in brick and ironwork according to Renwick's original plan. Can anyone guess why the architect included "THE END" in his design? We can't.

Marvin Sadik greets Lady Bird Johnson at NPG reception.

Southern Gateway, Smithsonian Institution.

Sports

Bowling

Summer bowling leagues are now forming and new participants are invited. League tenpin action is scheduled to begin at Parkland Bowl in Silver Spring on Friday, June 2, at 6:30 p.m. For more information, contact Nat Gramling, ext. 5831 or Jim Lawson, ext. 3463.

Currently, Division of Fishes remains the leading team, having won 85 games and lost 34. Libraries trails with 80 wins and 39 losses.

The SI team converted on three pass plays of 50, 60, and 30 yards. Ken Samuel, computer services, sparked the team's winning efforts with a pass interception.

Baseball

The SI baseball team won its first game of the season by forfeit over the Army Corps of Engineers. Two subsequent games were rained out, and 10 games remain in the regular season.

Volleyball

Volleyball matches are scheduled for Tuesday evenings after work. Interested employees should contact Richard Hirsch of NASSM, ext. 6234.

Five K-9 Teams Win Trophies in Trials

Lobo does a window jump.

Office of Protection Services K-9 teams won five of the 10 trophies awarded in the novice class at U.S. Police Canine Association Dog Trials held recently in Large, Md.

One team, James Smith, Jr., and Duke, won first place for scent work, second place for attack work, and first place for top all over team. Capturing the second place trophy for top all over team were Edward Kelly and Champ, who also won first place in the agility trials. Other Smithsonian officers and dogs participating in the trials were Arthur Canadian and Colonel and Arthur Green and Lobo.

Donald Bartel, canine trainer with OPS, said, "It's good to have a team of professionals, a total of 18 competing, made a good showing at the trials because of their competitiveness and dedication to the K-9 program. They have put forth special effort, often on their own time.

The four teams were all members of the third class of officers and dogs who graduated in March during exercises at the Metropolitan Police Department Training Center. With this class of 18, OPS now has 10 K-9 teams working the Smithsonian area, mostly at night. Three arrests were made on the Mall by K-9 teams in recent months: a robbery for petty larceny and one for robbery (purse snatching). Since the museums are now open until 9 p.m. for the summer months, the increased number of teams will provide additional security for Mall visitors and employees.
The Smithsonian as deputy under secretary and as an experienced administrator. Prior to
his time—Gertrude Stein, Alfred Stieglitz, for instance, was re-
ported progressive galleries in New York,
and identified a handful of
across the world, and
and the Peace Corps, serving as the
in the breadth of his commitment to con-
knowledge of personal possessions,
with the works of living men and in helping them to live
and create, it was in a sense a co-creator or a participant in
the work of creation.

There is a satisfaction," he once wrote, "in feeling that in buying the work of
important art, art with important reproductions.
She located more than 500 works, scattered
throughout the world, and identified a handful
of which had regrettably been destroyed.

Although the exhibition and catalog show the fruits of much original research,
work still needs to be done. At his death,
the Smithsonian must be credited with
the work is thus accounted for. Museum visitors
will be asked to partake in the hunt; photos of
important "lost" works will be displayed on a panel in the exhibition.
"The Noble Buyer" continues through September 4.

Robert K. Poole

Robert K. Poole, founder in 1970 and from 1972-75 director of the Smithsonian/Peace Corps Environmen-
tal Program, was killed in an automobile accident in Nairobi, Kenya, last month. At the time of his death, Poole
was director of African Operations for the African Wildlife Fund.
Wilma Riley is an artist for the Museum of Natural History Office of Expositions. For the past two months, she has been working on a mural showing a Bronze Age village in the Museum's new exhibit, "Western Civilization: Origins and Traditions." She has also done murals in the Ice Age, Mammoth Hall and near the African village. Riley was interviewed by Torch Editor Susan Bliss.

Q: Figuring out how to depict such an ancient and exotic culture must be difficult. How do you do it?
A: I started on this one by looking at illustrations that the project archeologist Brian Besse gave me. Mostly, I use slides showing animals, plants, and various structures. And you'd be surprised how many strangers walking by offer me source pictures that I can use.
Q: Do you plan a precise design ahead of time, or do you change the additions as you go along?
A: I've had to work much more rigidly than I usually do because this mural is monochromatic and requires a different technique from multi-colored painting. It is very difficult to vary the tones enough to define forms without creating choppy areas of light and dark. I have to learn more about the technique, which was new to me, so I studied the gold-and-white frescoes of Andrea del Sarto [an Italian artist of the late Renaissance].
Q: The wall you're painting is 25 feet long. Isn't it hard to work on such a large scale?
A: At home I did a painting of two five-foot palm trees, so I do like to work big. But for the mural, I first do a large sketch and then transfer it by using a grid system. I draw criss-crossed lines over my smaller sketch, then project them onto the wall. I do my painting from these.
Q: What other kinds of projects have you worked on?
A: In my 15 years at MNH, I've worked on lots of different things. My last assignment was to do 20 small drawings for the whole hall. The mural is a big jump in scale, but it has taught me more than I could learn in four years of art school.
Q: What do you hope the visitors to the Hall will gain from your work?
A: I hope the mural will give some life to the exhibit and show how the Bronze Age tools were used. Also, I hope to think of it as art and something of value, not just a technical project. How else could you convince to paint a mural with 75 cabbages?

Wilton Riley

Fiona Smithiantha

By James Buckler

The late Senator Everett McKinley Dirksen lobbied for more than 10 years to make the American marigold our national floral emblem. As a result of his efforts, a lovely two-foot golden yellow marigold with 4-inch flowers was named "Tagetes Senator Dirksen." Congress is still debating whether to have the marigold or the rose as the national flower.

The Office of Horticulture will install the cultivars Moonshot, Gold Coin Mix, Petite Orange, and Petite Yellow around museum grounds this summer.

Marigolds are among the most popular annual flowers in American gardens. Members of the Composite Family, they are easily grown and reward gardeners with an abundance of flowers throughout the summer months. Marigold colors range from near-white and cream through vivid yellow and orange to brownish red and maroon. Even though they have acquired the common names of African and French marigolds, they all have descended from the wild Mexican species that have been developed and hybridized to produce four different types.

The African-French hybrids, Tagetes erecta X. P. pulchra, combine the colors of both species with two- to three-inch double flowers with height and spread approximately 12-18 inches. The single dwarf marigolds, Tagetes tenuifolia pulma or T. signata pulma, generally grow about 12 inches tall, with yellow or golden-orange flowers about an inch across, and have delicate fernlike foliage much finer than that of the other three types.

Marigolds make excellent summer annuals when used in the cutting border, in mass bedding, terrace pots, window boxes (especially the French marigolds), or mixed with other flowers in a border. Unlike petunias and many other summer annuals which bleed out or become leggy in midsummer, marigolds are consistently compact, insect-free, and adaptable, growing in most any soil type, and flowering from mid-May to the first frost. They are easily started from seed sown outdoors four to six weeks before the last frost date is due, or direct seed outdoors about mid-May in the Washington area. Plants may also be purchased from most garden centers or plant shops anytime after April 25, but I recommend that you not plant them until after May 10 to avoid any possible late frost damage.

CFA Receives Grant for Interns

The Harvard-Smithsonian Center for Astrophysics has received a $4,000 grant from the Foundation of Cambridge, Mass., to help fund its science intern program for high school students. The grant represents approximately half of the annual cost of operating the summer work-study program, according to Program Coordinator Joanne Whitman. The program, now entering its third year, enables students with sincere interest in scientific careers and proven scholastic achievement to learn basic research techniques under the direct supervision of CFA staff members.

The work-study program is sponsored jointly by SI and Harvard University, with additional support since last year from Polaroid. Although the internships are open to all qualified high school students, special emphasis is placed on students from minority groups.

The Polaroid grant will be applied specifically to the support of students from inner-city Boston and Cambridge schools.

By James Cornell

Construction of the Multiple Mirror Telescope is nearing completion despite rain and snow, floods and mudslides, which plagued the Mt. Hopkins Observatory this winter and spring.

The Optical Support System (OSS) was installed in the five-story rotating building last year and then, in February, cells that hold the six 72-inch mirrors were emplaced in the support. At the same time, the mirrors themselves were sent from the University's Optical Sciences Center to nearby Kitt Peak National Observatory for "aluminizing" (coating of their front surfaces with a thin layer of reflecting metal) in the vacuum chamber at the 154-inch Mayall Reflector.

In late April, with the road cleared of winter's debris, the mirrors were transported from Arizona up the winding 2,800-foot-high road by flatbed truck and installed in a complex and painstaking procedure. Electronic systems prepared by the University were installed shortly thereafter.

Once the process of bringing the MMT into full operation will take about a year, although some astronomical research is expected to start this summer.

The mount of the telescope has been successfully driven. This mounting is novel in that its two motions around the compass points and in elevation angle differ from the equatorial mounts of conventional telescopes.

The drives have already been used to smoothly track a star using a small auxiliary telescope. The optics were first used to collect the light of a star on May 15. The mechanical behavior of the telescope is now being studied. Finally, during the summer, the automatic system for bringing the light from the six separate telescopes into a single image will be brought into operation.

Mural artist Wilma Riley is shown painting one of the multicolored murals on the wall of the Multiple Mirror Telescope's rotating building. The work-study program is sponsored jointly by SI and Harvard University, with additional support since last year from Polaroid. Although the internships are open to all qualified high school students, special emphasis is placed on students from minority groups.

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