“...BUT I KNOW WHERE THE SUN SHINES BEST”—To hear TORCH
Photographer Al Robinson tell it, SI Special Events Officer Meredith Johnson is doing a
remarkable office job. In fact, some Smithsonian officials see it as the start of a
new era. When retired, Elliott's successor, Frank Taylor, director of the National Museum, is
responsible for running the act.

Elliott, who was medical examiner of the Roman emperor
Alexander Severus, would have been puzzled by the lack of
burial and artifacts. His work, however, is appreciated by
the Smithsonian.

The important word in the National Museum Act is cooperation,” says Tay-
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The Center is supervised by a Scien-
tific Committee composed of SI scien-
tists and chaired by Dr. Sidney Gal-
er, SI's Assistant Secretary for Science.

Bot Citron, former SAO Ethiopian sta-
tion manager, is the Administrative Of-
cer. Dr. Brian Marsden will provide
liaison between the Central Telegram
Bureau and SAO.

The Committee includes Dr. Galler,
Dr. Charles Lundquist of SAO, Dr. Kurt
Frederikson, Dr. Lee Talbot and Dr.
William Aron, all of SI. Other scientists,
representing other fields, may join the
Committee later.

The idea for a center originated in
Washington shortly after the eruption of
volcano Surtsey. At that time, a group of
SI scientists noted that Surtsey was one of
the few volcanoes ever studied during its early or developing stages.

Obviously, the observation of major
events while they are still occurring
is extremely valuable. Thus, the SI
group recommended the establishment
of a system permitting scientists to hear
about—and respond to—rare phenomena
on short notice.

They found a ready-made example of
such a system in Cambridge. For many
years, SAO has served as an informal
liaison house for bright fireball reports.

More officially, during the past two
years, SAO has operated the Central
Telegram Bureau, receiving and relay-
ing information about celestial discov-

ers throughout the world.

The Center's operating procedure is
direct. A Smithsonian staff member—
or any member of the public—nominates
the Center via SAO's communications
system. The information is transmitted to
other research organizations.

Whenever possible or appropriate, the
Center also will conduct actual in-
vestigations of the events, either by dis-
patching Smithsonian scientists to the
scene or by alerting and assisting local
scientists.

In short, it is a work of sculpture that
dating a burial. Another wants advice
on how to show a cross-section of its
state's natural history in an exhibit.

The diverse needs are typical of
the hundreds of requests for assistance that the Smithsonian has received since pas-
sage of the National Museum Act just
over a year ago. They come in at the
rate of about three a day, says Frank
Taylor, director of the U.S. National
Museum, which is responsible for car-
rying out the act.

The act, says Taylor, "reaffirms what
the Smithsonian has been doing for more
than 125 years—assisting museums with
its own experience, displays from
SITES, exchange of collections, and
the like."

Despite the fact that Congress has
appropriated no funds for carrying out
the act, Taylor's office has been able to
implement a number of programs which
fulfill its intent, and is planning studies
which will examine the very nature and
functions of museums.

"The important word in the National
Museum Act is cooperation," says Tay-
lor. Joint efforts with the American As-
sociation of Museums have supported
publication of a manual on methods of
museum registration. Hopefully the
improvement will come from the
new system that a short-lived event is
implying or impending. The Center then
alerts Committee members, who decide
whether the event is of sufficient inter-
est to send someone from the Insti-
tute or to alert other scientists known
to be in the area.

For the present, the Center is mainly
considered in promoting and supporting the Insti-
tute's own research objectives. Eventu-
ally, however, it may expand services to
provide on a truly international basis to
other research organizations.

SNEAK PREVIEW

Guests at the opening of the Peruvian silver exhibition were treated to what architect Walker Cain described as "a last-minute, unplanned "sneak-preview" of the fountain in front of MHT. Backed by the bright lights of the facade, the fountain performed two of its many possible compositions. Powerful jets—capable of sending streams into Constitution Avenue—will shoot the recirculating waters over year round, one of the requirements Mr. Ripley, who played a major role in the fountain's design, placed on the architect. There will be a formal opening this month, which Cain calls "the world's first winter dedication of a fountain."

photo by Harry Neufeld
**National Museum Act**

(continued from page 1)

of Exhibits has probably been most ac­

tively involved with Taylor's office in

carrying out its provisions. Exhibits

chef John Anglim is heading a commit­
	ee created to study the Division of Mu­

seums looking into the establishment of re­

gional museums, exhibits laboratories

which would be financed by Museum Act

funds.

A series of 14 experimental exhibits

learning on the physics of light have been

published in the Pittsburgh Press; an­

other at the Illinois Institute of Tech­

nology is planned. What is being discus­

sed is a way of evaluating how good the

exhibit is. There are freeze frames of

pictures of exhibits, interviewing audi­

cence, and various other means that can

be used in the museum itself.

The office of exhibits has always ac­
ccepted trainees informally from other

museums and is now trying to establish a

formal program. The General Beilin

directs the office's training ef­

forts, and led a group of

a trainee, Preston, W. Va., Children's Mu­

seum earlier this year for a four-day

seminar in all phases of exhibits work.

Requests for similar programs have sub­

sequently been received from other East­

ern museums.

The act applies to museums abroad as

well as to those in the United States, and

Beilin points to Helen Ashton as a

guinea pig in the program. Miss Ashton,

from the History of Science Museum of Nat­

ural History in Sydney, has been here since

September on a grant to study all phases

of exhibits work.

Although the Smithsonian's exhibits of­
cybernetics has been more specialized than

her own, Miss Ashton reports that the

training program fills a very different

need than that which can be adapted for use in a smaller museum.

At present, it is felt that what will

find their way back to Sydney are freeze

dry and the incorporation of such audio­
cinema, which are being made by hands, into di­

plays.

The use of more mixed media to pro­
create a total museum experience is one of the areas. Taylor expects to see

exhibits that will try to put together a

program of research into the scientific bases for the most effective means of communication between objects and peo­

ple, and has been working with psychologists on how such an investigation might best be handled.

"What we are most interested in do­
ing," Taylor sums up, "is determining ways in which museums can con­

tribute to elementary and secondary education at a time when the concepts of education are developing so rapidly. The museum has an opportunity to sup­
port education and even improve inven­
tments in the ways we teach."

**LETTERS**

**ROBERT FLEMING**

The following letter was sent by Mr.

Ripley to the Post, Star, and News,

No. 1: The untimely death of Robert

V. Fleming on November 28 is a par­
ticularly blow for the distinguished Insti­
tution of which he was senior Regent and

over whose destiny he had helped pre­

scribe for 20 years.

In the short time that I have been its

Secretary, I have come to realize how

much Mr. Fleming knew about the Smith­
sonian and what close and sympa­
thetic attention he paid to every de­
tail of its ramified workings. One of the

few Regents who had ever served as long

as that extraordinary period, Alexander G. Bell, and it was the Bell

tradition of keen interest and con­
cern which Robert Fleming exemplified.

It is in testimony to the Smithsonian's

deeply affectionate and grateful regard for one of Washington's most prominent citizens that I direct this letter to your

NEIGHBORHOOD MUSEUM

SIR: Discovered! The first Smith­

sonian neighborhood museum.

Standing in the receiving line at the

opening of "The Lower East Side" ex­
bhibit, I was reminded repeatedly of

at least two generations of those grow­

ing up and out of Southwest Washing­
ton, the Old Arts and Industries Building

was their neighborhood museum. Elderly

and middle-aged guests spoke of their

fondness for the old museum and of its

proximity to "Four-and-a-half blocks from

St. H. Hoyne, associate curator, Division of Physical Anthropology, S.I., "Society

Shapes the Man," January 31, and Vice

Admiral Sutter, commander of "Century of

Progress," The Flight of Stratosphere Balloon 'Century of Progress.'

For further information call Richard

Preston, 5672.

Helen Ashton, exhibits trainee here un­
der the National Museum Act, works

on a natural history illustration. Miss

attention has been a "go-between" for a

training program being established by

the Office of Exhibits.

Counsel on marine resources and engi­

neering ," to the cross-cultural approach will be

further integrated into the role that the

Smithsonian and heighten the overall

museum experience.

The Smithsonian has a responsibility

to art in general, but has seldom done

anything in the field of less tangible

"art," he says. "Because they exist only when performed, they are a little diffi­
cult to collect—you can't give them the

original performance of South Pacific, the

first Pulitzer Prize-winning musical com­
y, to a museum collection, for exam­
pie. Sometime in the future I hope we
can devise ourselves to understanding—
perhaps through re-creation—perfor­
mances that have had a profound effect

on American art."

There are three levels of culture, Morris believes—folk, pop and fine arts—
and they influence each other. About 85 percent of the population is never

performed , they are a little diffi­
cult to collect—you can't give them the

and it is very much the job of the Smith­
sonian to produce programs show­
ing the strata of culture. The "East Side

Inter-Act. That should strengthen all levels of culture."

Morris "would love to do something with pop culture, but I haven't had time
to think of specifics. I know of a ragtime

opera written in the 20's, for instance, that might be of interest. Other areas of the Smithsonian have done a commendable job in pop culture—part­
icularly displays of the comics and fashion design."

The cross-cultural approach will be tested this spring when the division pre­
sents Schechner's Piraten Lirarte, "one of the most important pieces of

20th century music" in a psychedelic type pro­
duction. The work, Morris says, is a kind of musical expression which is dis­
embodied from traditional musical roots and offers a fascinating potential for

expanding the audience experience.

In the strictly fine arts field, Morris has recently participated in a produc­
tion of a resident chamber ensemble—"to be at the disposal of the Division of Music Instruments for their programs and

lay music for music's sake."

Drama will get a boost next year with a

national college drama festival. Nego­

tiations are about complete for the

Smithsonian to host the festival, with

the American National Theater and

Academy, the American Educational

Theater Association, Friends of the Ken­

nedy Center and American Airlines as

joint sponsors. The festival will bring

the best college drama productions, some of which will be performed by the

students of the American National Theater and Academy. Others will be

productions originating in the countries of the members of the Association. These

will include European, Latin American and Finish work.

If you would like to receive a copy of the magazine in its complete format, you may do so by visiting the Smithsonian Institution website or contacting them directly. The museum also offers a variety of other resources and programs, such as educational workshops, interactive exhibits, and special events. To learn more about the Smithsonian, its exhibits, and the National Museum Act, please visit the Smithsonian's official website or contact them for more information.
Libelous," Said Smithsonian Of 1925 Willa Cather Novel
By Mary Cardomy

A short visit to Washington in 1998 must have made an indelible and rather unfavorable impression on Willa Cather. For, in 1923, when her book, The Professor's House, was published, her critical observations on Washington in general and the Smithsonian Institution in particular were strong enough to stir up a minor but interesting furor.

Among those concerned with the public image of the Institution, words such as "libel" evoked a brief popularity, and zeal to save the Smithsonian from what some considered an injurious attack of literary license ran high.

The Professor's House, in fact, deals only indirectly with the Smithsonian although, admittedly, not timidly. The events that immediately preceeding episodes would hardly be memorable. However, to some at the Smithsonian, Miss Cather's story of the young explorer who was rudely treated by their ficticious counterparts provided an "untruthful" and "detrimental" characterization of the Institution.

The story of Tom Outland, the protagonist, and the Smithsonian Institution, appears as a book within a book. It is a simple tale of archaeological adventure set on a mesa in Arizona and of the antiquites discovered there by Outland and his partner, Blake. The fun begins as the young scientists attempt to interest official Washington, primarily the Smithsonian Institution, in his finds and to secure professional help for further exploration. Although the story is self-contained, it does play an integral part in the novel, and it is a window taken account of an archaeological adventure, innocuous enough but for the hero's observations on the Smithsonian.

Arriving in Washington with samples of the rare birds and antiques found in Arizona mesa, Tom Outland is advised to contact the Smithsonian. About the Smithsonian, Tom recollected that "The Director could not be seen except by appointment, and his secretary had to be convinced that your business was important before he would give you an appointment with his chief. After the first morning,

I found it difficult to see even the secretary. This was to be only the first disillusionment. After being advised that the only way to win the attention of the "Director" of the Smithsonian was to wine and dine at a fancy lunch, our hero does in fact obtain an interview in just this manner. His interest was shown, promises of financial aid given, and for a short time Outland was encouraged.

"But I soon found that the Director and all his staff had one interest which derailed every other. There was to be an International Exhibition... Europe... and they were all pulling strings to get appropriate displays... There was, indeed, a bill before Congress for appropriations for the Smithsonian but there was also a bill for Exposition appropriations, and that was the one they were really pushing. They kept him hanging on through March and April, and in the end it came to nothing."

Other lessing indulgences were suffered at the hand of the Smithsonian. For instance, he provided samples of his finds which were never returned, and, due to his lack of success in obtaining financial support, his partner sold all of the valuable finds to a German exporter. This is to Tom the ultimate desecration of these treasures of the American past.

The critical manner in which Willa Cather handled the Smithsonian Institution was a matter of some concern to the Institution. In July 1926, the Smithsonian wrote to him by letter to his attention by Henry White in February 1926, Walcott wrote to Alfred A. Knopf, Inc., in March, 1926, about the book:

"The book bearing the title 'The Professor's House,' by Willa Cather, published by you, has come to the attention of several librarians, staff, and statements in it regarding the Institute have caused much consternation among the Smithsonian Institution, generally who have written or gotten in print matter so misleading and untruthful. The statements in question refer to the staff of the Institution and its work to those whom.

After a paragraph explaining the Smithsonian Institution and its noble character, Willa Cather goes on to say:

"We are at a loss to understand why Miss Cather should have put such an attack upon an establishment founded and carried on solely as a benefit to mankind, whose record of achievement in advancing and dissemination knowledge and of its services to others has given to it a world-wide reputation, or why you should have published such a character assassination of the Institution.

The answer to Walcott from Alfred A. Knopf, Inc., which was not received until August 1926, stated:

"Miss Cather assures me that she was aiming merely at a slight characterization of an inexperienced youth, and had absolutely no intention of saying anything detrimental to the Smithsonian Institution. Since the event described was dated more than twenty years ago and since nothing was further from Miss Cather's mind to make a derogatory statement about the Smithsonian Institution, I believe you will agree that the Institution can hardly feel Miss Cather was being unjust.

This answer did not fully satisfy Walcott. because, on August 30, 1926, he wrote to Knopf once more requesting that in future editions of the book a fanciful name be substituted for that of the Smithsonian Institution. He enclosed a letter of reply from Knopf in the files.

Judge of a letter of February 27, 1927, to Wm. L. Corbin, Librarian of the Smithsonian Institution, from G. F. Boweman says: "Mr. G. F. Boweman, Librarian of the Peruvian Branch of the Dibrama of Columbia..." The event described beads mentioned twenty years ago and since nothing was further from Miss Cather's mind to make a derogatory statement about the Smithsonian Institution, I believe you will agree that the Institution can hardly feel Miss Cather was being unjust.

"It would be made to serve as a pot to dig this particular potato. We Cather should have purposes, such as make a mountain out of this particu­lar molehill?"

Phenomena (continued from page 1)

Naturally, the Smithsonian will participate directly in the program—reporting unusual natural events in their areas, facilitating cooperation, providing opportunities to use the scene, aiding visiting scientists, and even encouraging everyone to do something about it.

Much of this scientific scouting already is done by many SI-people. For example, the Smithsonian Folk Life Program has conducted extensive fieldwork to explore the culture and history of many indigenous peoples, wherever they were stationed as Bakers. Nunn managers, and the Peru station was a local headquarters of the Bakers (eclipse). The establishment of a formal center simply means that all information now collected is fed into a central office to the proper scientists with the help of a classified community.

Commenting on the decision to found the Center, Dr. Galler says: "The Smithsonian has always been a home for such a center, not only because of our SI-networks, but also because of our large coterie of scientists, our divergent interests, and our relative freedom of action."

Animal Gardens' Outlines Zoo's Past, Future
By John White

An excellent biography of the National Zoo is given in Emily Hahn's new book, Animal Gardens (Doubleday, 68.95). Miss Hahn, who writes often for The New Yorker, recently visited the Washington Zoo, including Russia, and evidently found ours one of the best.

Here is a precis of her ten-page account:

"The Smithsonian Institution, located in Rock Creek Park, a sharp cut ravine that has managed to keep a little of the city government gives us a nice sense of rural America. Here is a precis of her ten-page account:

 One thing that distin­guishes this zoo from others in America is that we're government employees, not out for profit. Everybody working there is a civil servant, we're answerable straight to the top; no state legislature or city government comes between the Smithsonian and its financial support. And us. This position gives us a very sense of im­portance, but it also carries with it extra duties. You see, we're custodians of the National Zoological Gardens, and we manage to keep a little of the rustic in spite of being close to bustling Washington streets...

Miss Hahn went to take the "Scout" place and met in Director, Dr. Theodore H. Reed, "a tall, ebullient man," who said:

"One thing that distin­guishes this zoo from others in America is that we're government employees, not out for profit. Everybody working there is a civil servant, we're answerable straight to the top; no state legislature or city government comes between the Smithsonian and its financial support. And us. This position gives us a very sense of im­portance, but it also carries with it extra duties. You see, we're custodians of the National Zoological Gardens, and we manage to keep a little of the rustic in spite of being close to bustling Washington streets...

Then the people of Wash­ington discover the little, makeshift menagerie, and be­gan coming, as people will, to look and more and more they came, until the Secretary of the Smith­sonian, Langley, noticed them and grew thoughtful... Langley wondered if the Smithsonian animals weren't filling a definite need for the public.

"Finally, they decided that they were, and... they... had organized a Department of Living An­i­mals as a new subsection of the "Scout," the phrase used to describe what the National Zoo is..."

"I can tell you right now this is to be a really new zoo..."

Miss Hahn mentions, among other zoo's workers and inhabitants, these:

1. "A pretty young female radiologist,\n2. D. V. M.
3. ape house... head man... Mr. Bernie Gallagher."
4. "A zoo vet, Clinton W. Gray, D. V. M.
5. sheep house... head man... Mr. George Gallagher."
6. "A chimp, perhaps, in the world's only live animal..."
7. "Maude, the pygmy hippo, (continued from page 1)

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Much of this scientific scouting already is done by many SI-people. For example, the Smithsonian Folk Life Program has conducted extensive fieldwork to explore the culture and history of many indigenous peoples, wherever they were stationed as Bakers. Nunn managers, and the Peru station was a local headquarters of the Bakers (eclipse). The establishment of a formal center simply means that all information now collected is fed into a central office to the proper scientists with the help of a classified community.

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ABOUT SI PEOPLE: Curators Reveal Most-Wanted Items To Round Out Their Collections

Acclaimed by the 36th President of the United States as "a treasure house of our inheritance," and the depository of some 60 million catalogued items, the Smithsonian still has some significant holes in its collections.

A group of curators recently revealed their hearts’ desires to the TORCH in hopes that the objects might someday be available.

Dr. Philip K. Lundberg, curator in charge of the Division of Naval History, is eager to obtain a naval officer’s non-commissioned officer’s, or enlisted man’s uniform of the War of 1812. A few ribbons signifying receipt of Presidential awards, medals, or citations would be a welcome bonus, but not necessary.

NASM’s senior historian Paul Garber, a noted kite expert, has little hope of obtaining his most-desired object. The Wright brothers, having written to the Smithsonian in 1899 for any material available, built a kite which guided them in the construction of their first flying machine. The kite was not preserved, but Garber still dreams...

Harry Lowe, NCFA’s curator of exhibits, has a long list of American paintings—some of them safely ensconced at other museums—which he would like to add to the national collection. Among them are "Salt Shaker" by Stuart Davis, now in the collection of the Museum of Modern Art, "Blue Poles," an early Jackson Pollock in a private collection, "Upper Deck", by Charles Sheeler, whose works will be on display at NCFA in the fall, and any of the versions of “The Peaceful Kingdom,” by Edward Hicks or "The Staircase Group," by Charles Wilson Peale.

Herbert Collins, Division of Political History, would like to expand his Presidential collections with clothing worn by Chief Executives both in and out of office, at work or at leisure. The 18th century draws Musical Instruments curator John T. Feesperman, seeking unaltered violins, a viola, violoncello and bows, trombones, horns and recorders of that period, as well as an Elizabethan lute and a theorbo.

Frederick C. Durant, assistant director of NASM for astronomy, came up with the most surprising request. To round out his collection of the most modern spacecraft and boosters, he would like war rockets used by Chinese, Arabs, and Europeans from the 13th to 17th centuries and by the Indians in the 18th century and most European countries in the 19th. They would, he explained, help trace the development of the technology of rocket propulsion.

RBL STAFFERS HONORED

The Washington Academy of Sciences recently honored four staff members of the Radiation Biology Lab. Dr. David L. Correll, biochemist, and Dr. Te-Hsin Ma, plant geneticist, were elected as fellows and James M. McCollogh, predoctoral student, and Curtis Robinson, master’s student working in the lab, were elected to membership.

DIETLEIN, WHITELAW DEPART

The Institution faces 1968 without the services of two key personnel. Donald R. Dietlein, manager of the Zoo’s animal department, is the new director of the Kansas City Zoo. He had been with NPF for three years. Jack Whitelaw, special assistant to the Associate Secretary, has taken a job on the staff of Maine Senator Edmund S. Muskie. Whitelaw, who came to the Smithsonian in 1964, last year became the first Smithsonian employee to be selected for the Congressional Fellowship Program.

4-Day Gala Opening Planned

Portraits & Portraits...The 4-Day Gala Opening of the Portrait Gallery.

Portraits Gallery Staff Promises 'Stunning' Exhibit For September

By George J. Berkley

St. John de Crevcoeur in Letters From An American Farmer raised the question in 1782: "What then is the American, this new man?"

The National Portrait Gallery, which opens its doors to the public in September 1968, will pose this question anew, as well as explore it and suggest tentative answers.

Where Ralph Waldo Emerson and Warren G. Harding used words to answer this provocative riddle, the National Portrait Gallery has elected to use the obvious: pictures.

Under the title and central theme, "This New Man/A Discourse in Portraits," the gala opening and related festivities will expose the American character and genius through portraiture.

"What we have for the occasion," says Benjamin Townsend, new assistant director of NPG, "promises to be stunning."

Although the opening is nine months off, "stunning" can apply to the 22 galleries and modern lounge presently being refurbished for NPG’s exhibition area in the Old Patent Office Building.

The exhibition area, according to instant, but accurate, arithmetic by director Charles Nagel, encompasses 25,078 square feet—a far cry from NPG’s old mezzanine in the Arts and Industries Building.

So complete is the "new" National Portrait Gallery that an elegantly furnished retiring room has been set up for Catherine Drinker Bowen, the only female member of NPG’s Commission.

The long and impressive main corridor of the second floor of NPG’s wing (the National Collection of Fine Arts occupies the other side of the building) will exhibit portraits of American Presidents, including one of Andrew Johnson being toasted by the Kunstmuseum in Basel, Switzerland.

The nucleus of the opening exhibition will be 150 portraits, three-quarters of which are being borrowed from collectors in this country and abroad. Swiss sources also are furnishing portraits of William Cullen Bryant, John Sutter, William Seward, Robert E. Lee, and William Tecumseh Sherman.

Mr. Nagel said there will be 15 to 20 non-portraits, such as historical or genre paintings, to set the themes of individual galleries.

Some of the themes thus far selected to complement the over-all title include Pioneers in Space, Emigrants and Enigmas, Organizers, Citizen-Lawmakers, Imagemakers, and Iconoclasts and Outcasts. The latter category features Thomas Paine, Aaron Burr, Jean Lafitte, Jefferson Davis, Emily Dickinson, Henry Thoreau, and John Reed.

Special events preceding the public opening on September 29 include receptions for Official Washington (September 25), Association for State and Local History (September 26), The Smithsonian Associates (September 27) and the Washington Hospital Center benefit ball (September 28).

Stunning, indeed.

Charles Nagel, director of the National Portrait Gallery, poses in his office in the newly remodeled Patent Office Building under a painting of George Washington by noted artist Rembrandt Peale.

NPG Administrative Officer Joseph A. Yakaitis, left, and Assistant Director Benjamin Townsend discuss the gallery's budget.

Robert G. Stewart, curator of the NPG, examines a wood block of Gen. George C. Marshall. On his right is a portrait of William Corcoran, founder of the gallery that bears his name.