PRIZE WINNER—Jean W. Gwaltney of the Charles Willson Peale Papers was first prize winner in the Torch Photo Contest with this view of the National Archives Building through a 100-year-old stained glass window in the Portrait Gallery. Other award-winning photos are on page 7.

The Smithsonian Board of Regents has allocated $70,000 in trust fund monies for an expert study of the possibility of underground Mall parking to alleviate the acute 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 showed 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 aesthetics, financing, management, location of the garage entrance, 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 briefing noted that the survey 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 garage entrance will have to be decided by the Board immediately after the Board's regular May meeting.

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Construction Work Awes 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.

Visible in the Arts and Industries rotunda cranes their necks to watch the man walking a ledge high above, about 50 feet from the floor; children appear mesmerized by the cranes that haul slabs of marble to the Hirshhorn and A&I tops during the daytime and Watsonville during the night.
Practical," Snider reported to 25 percent in 1976. Thirty-eight percent of members residing in D.C., three years, whereas in 1976 only 44 percent had been. Ninety-four percent of all age groups with the largest number aged 30-39.

Membership is drawn almost equally from these, indicated by a similar canvass two years ago.

Participation Up

The survey also indicated that about half of members believe air mail meatloaf, grits commented, for air and the crickets out on the lawn, "V" kite.

Recipes for Orville Wright's biscuits and visitor can't cover as many exhibits as a successful mating between Hsing-Hsing and Ling-Ling. But alas, May brought that will make up the zippy little show. What one notices at once, "Rich is its range, it's flash.

More About SI

The publication of one of the 20 volumes that will make up the "Handbook of North American Indians" prompted an article in the Washington Star. The Smithsonian is acquiring such projects, one article said, "but the Indian Handbook project, as a group effort written by specialists (at the going 1910 rate of two cents a word), almost beggars the Smithsonian mind that is used to being entertained by history's winners and losers.

Paul Richard of the Washington Post asked, calling "The Time of Our Lives" an exhibit "a zippy little show. What one notices at once," Snider said, "is its range, its width, its flash.

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A Star feature by Betty James detailed the operation of NNSM, the hatchery station in MHT's exhibition, "A Nation of Nations."

Boston Globe revealed that the suit worn by Orrville's mannequin, who sits at the controls of the Kitty Hawk Flyer, is actually Paul Garber's "old blue suit."

Garber is NASM's historian emeritus.

Art at the Museums

"Any art exhibition named after a bar can't be all bad," Benjamin Forgey wrote in his Washington Star piece on "Elis Quare Guts" at HMSG. Forgey found the show to be "a fascinating episode in the early career of Pablo Picasso, and something a bit more.

The Post carried a lengthy illustrated article by Sarah Booth Connolly on "Maria Martinez: Five Generations of Potters," the Renwick.

Philadelphia Inquirer art critic Victoria Donohoe wrote that the Cassatt show at NCEA serves notice that "the winds of popular taste have shifted. According to Donohoe, the turnabout coincides with the growth of the women's movement, which claims Cassatt as one of its heroines.

Forgey of the Star thinks it is a good idea to include the "Time covers in NGP's" collections where they will get professional curatorial care. He wrote that the image will be available for trivia games, serious scholars, and those who just like to be entertained by history's winners and losers.

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A Star feature by Betty James detailed the operation of NNSM, the hatchery station in MHT's exhibition, "A Nation of Nations."

Rene Zelickson and Harold Snider examine raised line drawings of NASM.

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 jobs in museums that blind people could do," said Snider, who is himself blind, "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, cane 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 on tape cassettes, but this was tedious for the listener. In our new program, we hope to be able to make the tapes more interesting, 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, propellers, 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-touchable item takes more time, so a blind visitor may need more time to be able to make the tapes more interesting to a sighted person.

"If there's something touchable," Zelickson commented, "you have a better idea of what it's like, but just hearing a good description helps a lot." Zelickson's description on both ends—along with the description that blind museum visitor also has to ask questions whenever possible. Although cassette readers can't answer with questions, interesting descriptive words could be used to tell about different items. Naturally, all numbers are not touchable—many are just too delicate. But you don't have to touch an exhibit to really appreciate it. Other answers 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 asking Musicians to help with measurements 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 memberships 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 exhibits staff at the Museum of Natural History realize, when they began planning "Western Civilization, Origins and Traditions," which could be the largest and most complex exhibit ever seen at MNH, where it opened on June 9.

One of the first jobs of exhibits researchers Donald Murphy and Richard Taggart was to find what specimens were in storage that could be used in the hall. Evans, an archeologist and specialist on the history of Greece and the traditions of Western Civilization, the exhibit displays a variety of crafts, and invite the audience to make their own. Children are trying to keep the lunar material in its pure state, and on the moon, a rock would never be able to thumb through a laminated copy of the astronaut's guide to the moon.

Some features were either specially grown or fabricated for the exhibit. Staff at the Agriculture station in Beltsville, Maryland, grew barley in a preservative for the display on the beginning of agriculture. There will be slide shows, films, and murals. For the dioramas, the Office of Exhibits Central produced mannequins ranging from early Italian farmers to a Mesopotamian soldier.

Emphasizing the continuity of Western Civilization, the exhibit shows traditions that originated thousands of years ago and persist to the present day. The visitor will be able to thumb through a laminated copy of an early Roman cookbook and see that its recipes are remarkably similar to those of modern French cuisine.

A label near the model of the Acropolis will suggest a glance out the window over-looking the Federal buildings on Constitution Avenue that reflect the same Greco-Roman architectural style. The design shows a lion attacking a temple. The six-by-seven-foot mosaic fragment of the most spectacular artifacts is thexc-Seven-foot mosaic fragment from a first century B.C. Carthage mosaic temple. This piece of ancient Egypt, a gift to President Eisenhower from the Government of Egypt. (Photo by Kim Nielsen)

This ancient Egyptian wood and bronze figure 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)

The Hirshhorn Museum has lent a metal Etruscan spirit boat, an alabastrum Cyprian figure, and a ceramic statue of an early Mesopotamian king. The statue is in a section of the exhibit that explains the emergence of kings as leaders of the modern state. The exhibit explains how human affairs became increasingly complex as civilization evolved from camp to village to state and finally to empire.

One of the most spectacular artifacts is the six-by-seven-foot mosaic fragment from a first century B.C. Carthage mosaic temple. The design shows a lion attacking a wild ass. Because it had been badly shattered sometime in the past, NMH's 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 Mesopotamian situation A venue that reflect the same Greco-Roman style.

She also reported, "eight-year-old Cara Sullivan of Bel Air, Md., said, "I always 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. "I thought it might have a moldy smell, '' the blond third-grader relayed. "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, "it felt like wax, 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 vary individual, 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."


Touching a Piece of the Moon

By Louise Hall

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

"I thought it might have a moldy smell," the blond third-grader related. "But it smelled like nothing!!"

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Steve Swany, 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 brightened, saying, "Go, 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 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 Hall 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 Dipppy Dye, a material for batik on paper; design museums out of clay; make soft 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.

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 Museum 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

Newsmakers

By Johnnie Douthit

Four Smithsonian staff members visited the People's Republic of China in May. Under the guidance of Michael Collins, NHM Director Porter Kerr, Zoologist Devra Kleiman, and historian Jaren Horsley of the Zoo's Office of Animal Management left Washington on May 4 and reached Peking on May 9 for the first leg of a 12-day visit. The group toured zoological gardens in Peking, Canton, Shanghai, and Nanking.

Thomas 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 entitle, "Tradition and Connoisseurship: The Chinese Porcelain of the Courtesan Family." The Freer Acting Director Melvin Zisfeld gave a talk about the Museum at 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 Exhibits, National Museum of Natural History, is the museum specialist in the MHT Division of Transportation, saluted aboard the United States Tall Ship Eagle on its training run between Baltimore and New London, Conn., in March. In 1976, the U.S. Coast Guard ship visited the port of Alexandria.

Richard Riddle, a research fellow in NASM's R&D Office, received the highest award in the field of art conservation from the National Society of Professional Engineers. Riddle has been an illustrated talk at the Joint Atlantic Regional meeting in Hunt Valley, April 5-7. The award is presented to the Department of Cultural Affairs of New York about the exhibition service programs.

Claudia Kidwell, associate curator in MHT's Division of Costume, and Barbara Coffee, museum specialist in the Division of History, presented a paper, "The Rise of the American System of Manufacture," at a meeting of the American Historical Association in New York City.

Oscar Lear, chairman of MHT's Department of Science and Technology, organized a three-day symposium on "The Riddle of the Gaseous Nebula: What Are They Made Of?" and concerned astronomy's six-decade quest to discover large gaseous bodies in space.

MHT Exhibit Recalls Old Craft

By Mary Combs

Even before photographs, Americans probably took the illustrations in books, newspapers, advertises and magazines for granted, much as we do today. While today's lavishly illustration is made possible by complex mechanical processes, it used to be executed by the hands of artisans whose craft is explored in "Cut on Wood: The Art of Woodengraving in America," an exhibit opening at the Museum of History and Technology on June 29.

Woodengraving was used for all kinds of images mass-produced for the popular market. Peter Mariu, curator of graphics art at NASM, said, "It was the 19th century's" and "the 20th century's" look at the world, the most pervasive picture medium ever created. The tip, line, and detail producing the fine detail and texture of metal intaglio, but in relief, so that blocks could be printed simultaneously with type. Woodengraving is almost a lost art now, practiced by a few artists who choose the medium to express their individuality. In "Cut on Wood" one can savor the days when woodengraving was a vital part of American daily life.
A cloistered quadrangle... 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 quadrangle." 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.

A goody 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. Others, apparently intrigued 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—including a Watergate judge, a Presidential candidate, a general who served in Vietnam, and a Nobel chef. They mingled with cover artists, Time editors, and other guests at a dinner in the museum’s Great Hall.

Time donated 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 pollsters by getting 42.2 percent of the Democratic vote to 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 never built. The Board of Regents now has decided to

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by Linda S. Thomas

An artist’s portrait was hung near one of the museum’s Great Hall. When asked how he felt about the Time’s cover in January 1974, said he was 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 pollsters by getting 42.2 percent of the Democratic vote to Lyndon Johnson’s 49.4 percent in the New Hampshire primary.

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'Flying For Fun'
Features Frisbees
By Lynne Murphy

"In this gallery we don't feature the unique or the record-setters. We just want to show what people can do on a sunny day to have fun," explained Claudia Oakes, curator of NASM's Flying for Fun gallery which will open at the end of June.

A year in the making, Flying For Fun will feature boomerangs, plastic flying discs, kites, hang gliders, sailplanes, model airplanes, and exhibits on hot-air balloon- ing, hang gliding, and aircraft painting.

The boomerang exhibit will show an example of one that doesn't come back, an R-shaped boomerang they can sell, a kite looking like a Y, U, or S, a three-bladed boomerang, as well as a King Billy's Hook, named for the Australian aborigine who designed it.

The predecessor of today's popular plastic flying discs, a barking ton from the Frisbie Pie Company tossed by turn-of-the-century New England college students, will be on display along with some of its notable successors. There will be a Pico Flyer, the first plastic flying disc, invented by W. Frederick Morrison in 1947, and a 1951 Piaton Planete, alongside eight more contemporary Frisbee models by Wham-O Manufacturing Co.

The Smithsonian's first aeronautical objects were kites donated by the Chinese in 1876. One of these kites is on display in the gallery, with others ranging from a three-foot test model used by Samuel Pierpoint Langley to a huge kite used by the weather bureau for almost 40 years.

The two main types of hang gliders are represented by a brightly-striped Camulus 10 Regallo-wing (without structural ribs in the fabric) and a Valkyrie fixed-wing model.

Sailplanes are unpiloted aircraft with large wingspans that enable them to glide long distances. The Schweitzer 1-35A sailplane in the gallery's exhibit on soaring was the 1976 cross-country Flying Field Ditty. Pilot Wally Scott's gold medal for this race was also on display.

If you prefer to stay on the ground, you will appreciate the colorful array of some 4000 model aircraft that range from the range of those built for looks to those built for flight. The models cover even some radio-controlled flight models.

There will also be photographs, souvenir postcards, and silent films complementing the items in the new display, which was designed by NASM's John Brown.

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HMSG To Show Collection of 'The Noble Buyer'

By Sidney Lawrence

About 70 years ago, a brilliant New York lawyer named John Quinn began a career as a patron of literature and art that earned him the title "The Noble Buyer." He came to know such writers as William Butler Yeats, Joseph Conrad, T. S. Eliot, and James Joyce. He collected their manuscripts, corresponded with them, and helped secure publication of their work. So central was Quinn to this literary vanguard that a collection of his papers, now in the New York Public Library, has become a basic source of information on the period.

Quinn's other passion—the art and artists of his time—will be the subject of an exhibition opening June 15 at the Hirshhorn Museum and Sculpture Garden's National Collection of Fine Arts. The exhibition, "The Noble Buyer: John Quinn, Patron of the Avant-Garde," will include works by Picasso, Braque, Matisse, and others. Among Quinn's most prized possessions—masterworks of modern art that were among Quinn's most prized possessions—have been reassembled for the exhibition, along with important works by Cézanne, Van Gogh, Gauguin and others. Quinn not only collected the most daring art of his time, but also became friends with many of its innovators.

"There is a satisfaction," he once wrote, "in feeling that in buying the work of living men and in helping them to live and to create, one is in a sense a co-creator or a participant in the work of creation."

Quinn's involvement is even beyond the pleasures of personal possession. However, one was of the major organizers of the legendary 1913 Armory Show, America's first international exhibition of modern art. In tracking down works, Ziiczer consulted sales records, interviewed former owners of art, and from 1972-75 director of the Smithsonian's Prints and Drawings Collection, the latter organization's country director in Uganda, Malawi, Ethiopia, Somalia, and Kenya from 1962-69.

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Robert K. Poole

Robert K. Poole, founder in 1970 and from 1972-75 director of the Smithsonian-peace Corps EnvironmentaI 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 Foundation. Poole had a long association with both the Smithsonian and the Peace Corps, serving as the latter organization's country director in Africa and as a Peace Corps volunteer in Uganda, Malawi, Ethiopia, Somalia, and Kenya from 1962-69.
Q & A

M. It is being installed now, together with about 75
work-study program, according to

As a result of his efforts, a lovely two-foot-gallon yellow marigold with 4-inch flowers was named "Tages
Senador Dirksen's" several years ago, but Congress is still debating whether
have the marigold or the rose as the
national flower.

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

Marigolds are among the most popular annual flowers in American gardens. Mem-
ers of the Composite Family, they are
easily grown and reward gardeners with an
abundance of flowers throughout the sum-
ner months. Marigold colors range from
white and cream through vivid yellow
and orange to brownish red and maroon.
Even though they have acquired the com-
mon names of African and French
marigolds, they all have descended from the
wild Mexican species that have been
transferred on 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.

By James Cornell

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

The Optical Support System (OSS) was
installed in the five-story rotating building late last year and then, in February, the large mirror 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 Na-
tional Observatory for "calibrating" (coating of their front surfaces with a thin
layer of reflecting metal) in the vacuum
chamber at the 154-inch Mayall Reflector.

Wilma Riley is an artist for the
Museum of Natural History Office of Exhibits. For the past two months, she has
been working on a mural showing a Bronze Age village at an Inuit site in the
Museum's new exhibit, "Western Civili-
ization: Origins and Traditions." She has
done many murals inside the Ice Age
Mammal 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 struc-
tures. And you'd be surprised how many strangers walking by offer me source pic-
tures that I can use.

Q. Do you plan a precise design ahead of time, or do you "take changes and addi-
tions as you go along?"
A. I've had to work much more rigidi

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 tone, and it is hard to learn more about the
 technique, which was new to me, I studied
the gold-and-white frescoes of Andrea del
Sarto [an Italian artist of the late Renaiss-
cense].

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
drawing and transfer the contents of each
square onto proportionally larger squares
on the wall. For the people and animals, I
photograph my sketches, 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 assign-
ment 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 have to think of it
as art and something of value, not just a
technical project. How else could one possibly convince to paint a mural with 75
cabbage?!