

TIME

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A letter from the PUBLISHER

James R. Shepley

THE long corridors of Washington's old Patent Office Building are ornate reminders of 19th century architecture. But now that the Patent Office has moved, the building reaches even farther into the past. It is the new National Portrait Gallery, and its art affords the visitor an intimate introduction to the giants of American history.

Last week that historical record was brought up to date with the opening of a show devoted to a collection of 86 original TIME covers, all of them portraits of U.S. newsmakers. They are not only portraits of outstanding Americans, said Charles Nagel, director of the gallery, but they are also "the work of notable artists of our time." Washington officials, lawmakers and diplomats turned out to admire the portraits and toast the artists—many of whom were present along with their subjects. Jazz Pianist Thelonious Monk was on hand to renew his friendship with Artist Boris Chaliapin. His portrait, Monk admitted, pleased him "more now than when I first saw it." HUD Secretary George Romney joined Senators Javits and Fulbright, along with CIA Director

Richard Helms, former Defense Secretary Clark Clifford, the city's mayor, Walter Washington, and a roster of other notable guests.

For Artist Peter Hurd, the evening was particularly significant. Not only was he represented in TIME's show with a portrait of Charles C. Tillinghast Jr. as president of TWA, but down the hall from the TIME exhibit another of his paintings had just been hung—a portrait of Lyndon Johnson, the one L.B.J. banished after labeling it the ugliest portrait he had ever seen.

There were no such complaints at last week's party. Indeed, for the past five years a traveling collection of TIME covers has drawn uniformly admiring crowds while touring North America. Individually and as a group, the cover portraits are a reminder, as Managing Editor Henry Grunwald pointed out in his introduction to the latest exhibition catalogue, that portrait painters "can see and show more than the camera. The portrait still has a great place in journalism and history."

The Cover: Oil on gesso by Birney Lettick.



FULBRIGHT & ARTIST ROBERT VICKREY



ARTIST CHALIAPIN & MONK

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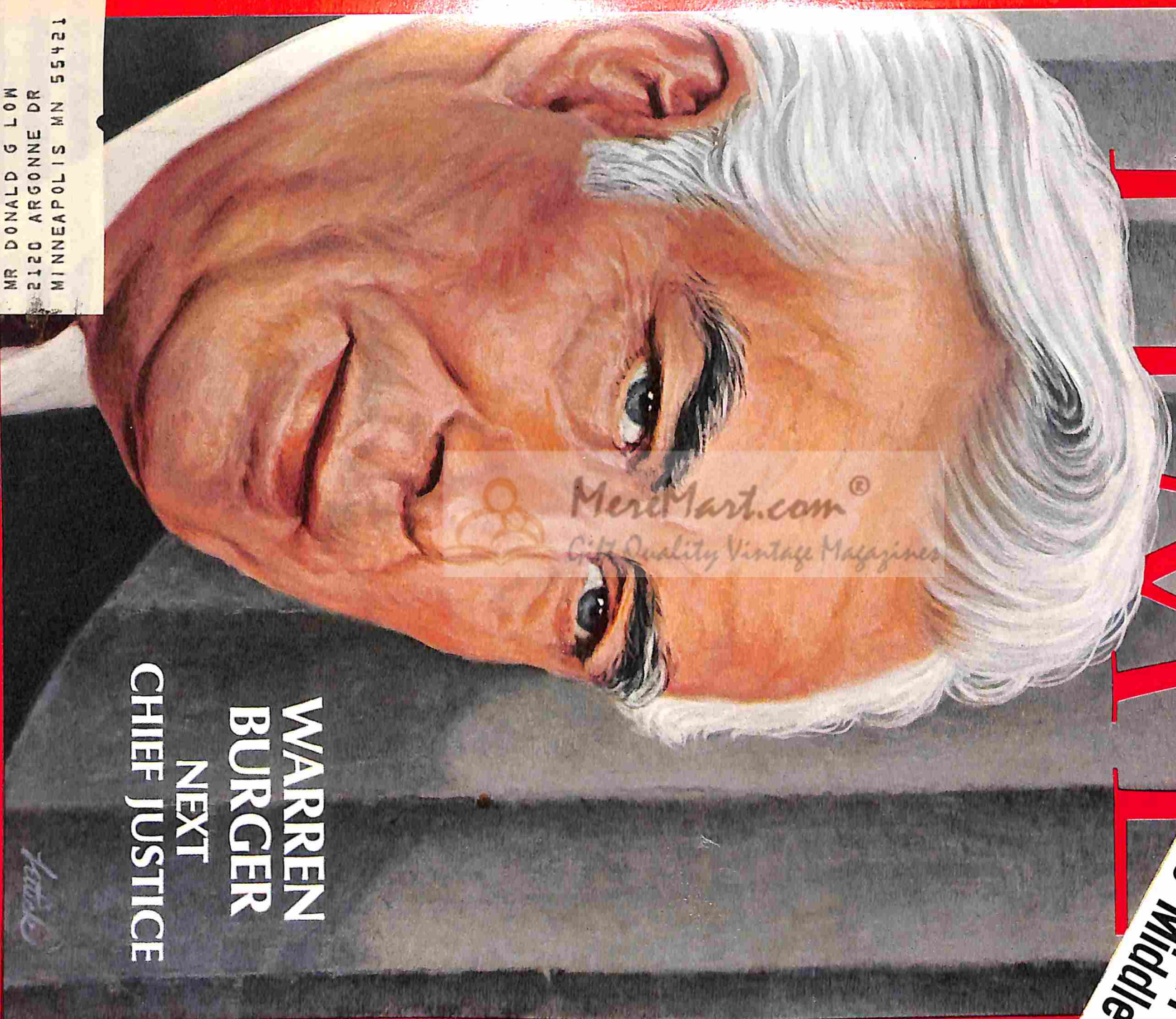
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