The Smithsonian Institution, Washington, D.C. November 1976

SI Offers First Major Horticultural Display

By Linda St. Thomas

The Victorian Garden, which opened to the public on September 27, is the perfect place to stroll, read, or just relax. Created by the Smithsonian Office of Horticulture, it is the Institution's first major horticultural display.

Located in the quadrangle bounded by the Arts and Industries Building, the Castle, Independence Avenue and the Freer Gallery, the Garden has been designed to recapture the feeling of the horticultural extravaganzas of the 1876 Centennial Exposition in Philadelphia.

"The garden is an authentic adaptation of the Exposition's Horticultural Hall, complete with antique accessories," said James Buckler, horticulturist, "and, for the first time, we will have permanent plants and garden accessories for our permanent collection."

Visitors may stroll along winding paths of crushed shale that complement the red sandstone of the Castle and are reminiscent of carriage trails of the Victorian period. A berm, or small hill, was built near Independence Avenue to provide a sense of serenity and to block some of the noise and fumes from the street.

The Smithsonian's Victorian Garden.

In the center of the garden is an elaborate parterre, or ornamental flower bed, patterned after the sunken garden that was on the northeast end of Horticulture Hall, but the Smithsonian's garden recreates only one section of the original Victorian parterre which was one-quarter mile long.

A nearby parterre is set in the geometric pattern of one of the 13 stars used in the east end of Horticulture Hall.

The parterres are free-form in the sense that dividers and edging have not been used near flowers in their formation, added Mr. Buckler. They are composed of 40,000 red, green, and yellow

New York and Washington Salute Cooper-Hewitt Opening

By Herman Stein

"We're trying to produce the news magazine of the same kind and type. There's nothing quite like it being printed in America today." That's how editor Peter Braestrup describes the Washington Monthly, a new journal that began publication last month launched under the auspices of the Woodrow Wilson International Center for Scholars in the Smithsonian.

The Washington Monthly (Quarterly), says Braestrup, "is designed to provide educated Americans with a continuing overview of the Nation's best thinking on today's social, political, economic, and intellectual issues."

The Center's 35 distinguished fellows and 150 former fellows, who include George Kennan, Carlos Fuentes, and Elliott Richard- son, are contributing to an effort in the selection of books and articles for review, and advise on future projects.

Some well-known scholars and specialists in contributing original essays, special studies and reviews.

"For example," notes Mr. Braestrup, "George Kennan is contributing a critique of the U.S. Foreign Service for our second issue next January."

The idea for the magazine came from James Billington, director of the Center, who believes there is a need for a lively periodical intended for professionals, public officials, teachers, and other lay persons, which would feature solid information from scholars, specialists, and public officials.

In early 1975, Mr. Billington asked Mr. Braestrup, who had been a fellow at the Center since 1973, to begin planning such a journal. Now, after 18 months of intensive testing, preparation, and fundraising, the magazine is being launched with a first-issue press run of 80,000 copies, reflecting an unusually large circulation for a serious quarterly.

Mr. Braestrup, a Yale graduate and a college grad who came to the Washington bureau chief just before the New York Herald Tribune was published next January by Westview Press.

The magazine is being launched with a first-issue unusually large circulation for a serious quarterly.

"At a press briefing prior to the opening, Secretary Ripley said that the event was an "answer to a prayer" that had been in the minds of Smithsonian staff for nearly a decade."

"We, at the Smithsonian, have been looking forward for quite some time now to the opening of the Cooper-Hewitt Museum," Mr. Ripley elaborated in a statement prepared for the occasion.

"I well recall, more than a decade ago, the concern that was raised when the trustees of Cooper Union reluctantly closed the manuscript, decoration, and costume museum of the Cooper-Hewitt family."

"Now, the Cooper-Hewitt is opening in the magnificent, restored Andrew Carnegie mansion. This is the museum of design; it should be the national repository for designers' archives, which (it already is in part), a working place for students of all ages in this essential field, and it should be maintained in New York. For New York, depends the future of one of our national design centers. The Smithsonian has tried its best to live up to its responsibility since accepting this collection from the Cooper Union. Now it is up to New York and the rest of the nation to take up the task of making the Cooper-Hewitt a veritable national museum of design," Mr. Ripley concluded.

Among comments from the press were those of Ada Louise Huxtable, architecture critic for the New York Times, who said:

"What has finally been achieved by the Cooper-Hewitt is much more than the rehabilitation of a building or a collection. It is a miracle. The new museum is a successful creation of one aesthetic entity with a landmark structure, realizable over formidable obstacles."

Charles Blitzer, Smithsonian assistant secretary for history and art, served as the moderator at the press briefing. He in-...
Belgian Gunmaking Exhibit Opens at MHT

By Linda St. Thomas

Using a small hammer and chisel, Belgian engravers Rene Delcour carefully carved an elaborated floral design on a small silver plate that soon would adorn the barrel of a Belgian firearm.

His efforts were part of the opening-week ceremonies at the National Museum of History and Technology in Washington, D.C., for the exhibit "Belgian Gunmaking and American History." 

Mr. Delcour, a well-known professor of engraving at the Ecole de Fine Mecanique in Brussels, was representing the ancient craft of engraving silver, gold, and steel, while answering visitors' questions.

Mr. Delcour's work shows a variety of animals, hunt scenes, elaborate scroll work and stylized flowers that ornament gun stocks.

At the opening ceremonies, Claude Gaier, director of the Liege Arms Museum presented a bicentennial commemorative shotgun for President Ford to Milton Mitton, deputy special assistant to the President, who presented the gun to Director Brooker Hindle. It will be displayed in the exhibit and will remain at the Smithsonian for an indefinite period.

The Bicentennial FN Browning Shotgun, which was made by a Belgian barrel breech with an inlaid golden floral design, was presented to the President "in memory of the present tie between the two countries who have a shared a friendship and cooperation," according to Mr. Hindle.

Mr. Ripley and Mr. Hindle were joined at the ceremony by the Belgian ambassador, William Van Den Bossche, and Claude Goins, Jnr., curator of military history at MHT.

Sponsored by the Belgian government as a Bicentennial tribute to America, "Belgian

Scientist Earns SI Medal for Cancer Study

Secretary Ripley has presented the Hodgkins Medal to epidemiologist E. Cuyle Hammond for his contributions in the field of cancer research.

The gold medal was given to Dr. Hammond, associate professor of school hygiene at Regents, Friday, October 1, in the Cooper-Hewitt Museum in New York.

In presenting the medal, Mr. Ripley said of Dr. Hammond, "As a human biologist, he has managed to understand the relation between biology of man and human cancer. He has done this in an elegant manner as a theoretical mathematical biologist by interpreting human population groups in ecological sense.

Dr. Hammond is known for his research into the causes and the possibilities of controlling this disease. His study of individuals working in the presence of asbestos fibers has led him to conclude that such work does not in itself greatly increase susceptibility to lung cancer, but does so for those who have smoking habits.

The Hodgkins Medal, established in 1893 in memory of Thomas George Hodgkins, is awarded periodically for an indefinite period.

On the other hand, American gun manufacturers, such as Colt, Wesson, Winchester, Remington, and Browning inspired Belgian craftsmen and industrialists to mass-produce copies or variations of their weapons for sale in the United States. One, the Browning automatic rifle, was invented here in 1912 by John M. Browning and first produced in Belgium in 1914. The Belgians also made their own versions of the Kennedy rifle, the American shotgun, and the Colt revolver, all of which are included in the exhibit.

"Belgian Gunmaking and American History" was designed by Georges Coools and Claude Blondel of Belgium and organized by the Belgian Ministry of Economic Affairs and the Liege Arms Museum. The exhibit will remain in the third floor Hall of Armed Forces History through December 31.

The Smithsonian's Traveling Exhibition Service will later present the exhibit as part of its "Salute to the States" program in museums in Lubbock, Tex.; Logan, Kans.; Seattle, Wash.; Detroit, Mich.; Midland, Tex.; Salt Lake City, Utah; and Tampa, Fla.

Daily local and national newspapers throughout the country have called the exhibit "one of the fullest and most comprehensive surveys ever staged of the development of firearms in the United States."

The magazine's working capital was $12,000. The first issue feature essays on economic history, Brazil, and the American Revolution, as well as a reprint of the famous 1949 Harper's sociological satire by Russell Lynes, "Highbrow, Lowbrow, Middlebrow," along with Lynes' own 1976 column. The issue also includes reviews of current articles in specialized journals, and a "current books" section reviewing 45 worthy books largely overlooked in the mass media.

"We try to give our readers clarity, brevity, and readability. We like to think that our writers wield the sharpest blue pencils in town." 

One of the most significant results of the exhibit is that it brings the full range of personnel matters carried out by the staff of personnel concerning with Smithsonian employees on their operating personnel problems, an area previously handled by Howard Tow, director of personnel.

Mr. Becker came to the Smithsonian in 1974 as chief of the policy and programs section of Personnel Office. He received his M.S. in personnel administration from George Washington University, and a B.S. from Northern Illinois University.

Salvador Gaytan has been named field manager of the Smithsonian's district office in Arizona. Mr. Gaytan, formerly a geophysicist with the Phelps Dodge Corporation, succeeds J. L. Yellin who was appointed site manager for the Multiple Mirror Telescope Project.

Mr. Gaytan served as senior geophysicist in Brazil, and is a native of Brooklyn, N.Y., received his B.A. in 1963 from Columbia College and his M.A. in 1965 from Columbia University. He joined the Smithsonian's District of Columbia office in 1956 as chief of the policy and programs section of Personnel Office. He received his B.A. in 1963 from Columbia College and his M.A. in 1965 from Columbia University. He joined the Smithsonian's District of Columbia office in 1956 as chief of the policy and programs section of Personnel Office.

Dr. Balling is a graduate of Northwestern University, and from 1950-55, he was an advertising agency, and from 1955-62, he was an account executive for J. Walter Thompson Advertising Agency, now called WPP Group.
Museums for Cultural Education at the Renwick Gallery, had his paper, "Nebraska's Mountain-Plains Museum on Identifying and Preserving District of Columbia Americans," which is currently touring the country in a sponsored European tour. In 1976 he returned from an eight-country tour of South America, "consistently asserting independence in esthetic outlook" and -- it was not until 12 years later that he received his diploma. It was dated 1930.

Throughout the Depression, he supported himself with odd jobs -- waterfront front counter cashier, sign painter and medical draftsman. There never was any thought of planning a career.

In 1935, Kainen joined the WPA as a graphic artist, a job from which he was fired and rehired three times.

Unwilling to go into the commercial field but pressured to make a living, he left New York in 1942 to join the Smithsonian's then Division of Indian Arts for which he gave demonstrations on the department's presses. Four years later, he was appointed curator, a position he held for 20 years.

"The first curator had been Sylvester R. Koehler, a great scholar who organized the material and got the division started," Kainen said. "The graphic arts then were treated as an industry, on the same level as fisheries or agriculture. But Koehler collected, and because dealers knew he had them, he died in 1985 and nothing happened until 1950."

"I found unidentified works: an etching by Ribera, another by Delacroix, but there were big gaps. I was able to get funds for purchase by subterfuge. I could get money for equipment but not for prints so I decided that 'equipment' such as exhibitions cases included whatever was in it." In 1956, after a two decades of juggling careers as curator, painter, and printmaker, Kainen resigned from the Smithsonian to devote lifetime to his own art and to "live as an artist in utter poverty." In 1966, he announced his decision to join NCFA as curator of prints and drawings. Although he agreed to work two days a week, it usually ended up being four. He again resigned his annunciation in January 1976 this time for full time.

Whenever he is, he continues to learn. This past summer, he spent two blazing hot months with 1000 books and print shops in Paris. "I have craftsperson's standards and I learned a great deal," he said, "but they're not the standards of artists. They can do it faster and cheaper than Americans, but they don't work with the artist as well." Throughout his career, Kainen has been known for his competitiveness for but for his generosity in helping fellow artists. He modestly accepts the idea that the Smithsonian constantly mentions his peers.

"David Smith," he said, firmly, "Now there's an example of a generous man. And De Kooning gave full credit to Gorky." Kainen also minimized his courage in continually taking artistic risks by frequently changing his style. "I try to do what comes to mind, and half the time I don't know what I'm doing," he confessed. "But I have educated sensibilities and I think the whole point of being an artist is to try your gut feelings regardless of what's expected or of what the powers-that-be think is important art, important style."
Puppet stars of “Around the World in Eighty Days.”

It has not always been so, and puppets have been neglected, but as the last few years have probably in ancient Greece. Aristotle described puppet actors made with movable eyes, eyebrows, and a mouth which was controlled by a rod. The movements were forbidden by religious law in India and Southeast Asia, so burna and unusual puppets were created.

India and Burma developed string puppets, but the Japanese favored intricately carved shadow puppets and stylized rod puppets. Later, live actors and dancers adopted the movements and costumes of the puppets for their performances. In Japan, the live theater and puppet theater developed side by side.

In the Western world, puppets were used by the church during the Middle Ages to perform morality plays and Bible stories. The word for string puppets originated at that time with references to puppets of the Virgin Mary as marionettes, which translates from the French as “Little Mary.” The word puppet is older, stemming from the Latin “puppus,” meaning “dolly” or “doll.”

When the puppet’s lively antics were creating too much laughter in the somber morality plays, they were banished from the church and appeared outdoors. The subtle marionette evolved into the brod, slatstick hand puppet, and the Punch and Judy show was born.

Puppets continued to exist as a theatrical form in various places, but perhaps the height of enthusiasm was in the 18th century when, under royal patronage elaborate puppet theaters were constructed on the idea of the season and were operated by the great artists of the day. By the end of the 19th century, however, the puppet theater yielded to new forms of entertainment such as magic lantern shows, vaudeville, and circus acts.

The Smithsonian Puppet Theater created “The Grand Palatinal Puppet Show” to correspond with the A & C Colonial Exhibit. “Around the World in Eighty Days” is the title of a program of the Smithsonian Institution and it features live actors appearing on stage working with a variety of string, shadow, and rod puppets.

The plot centers on the daring wagers made in the adventure novel of the same name by Th´omas Fogg, a New Orleans judge, and Phileas Fogg, who bet his entire fortune that he could travel around the world in 80 days. The show gives viewers a chance to appreciate these puppetry techniques and the acting and miming of the visible puppets.

For showtime, consult the November calendar.
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Timing Perfect for Gallery Cartoons

By compiler coincidence, and thanks to the League of Women Voters, the National Portrait Gallery opened its new, and very political, show on the same day as the vice-presidential debate. "The American Incidence in Political Cartoons 1776-1976" contains some of the most pungent satirical cartoons aimed at the highest office of the land. From George Washington to Gerald Ford, no one has been spared. The collection of over 150 cartoons carries names of some familiar artists including Thomas Nast, Herblock, David Levine, Peter Arno, Bill Mauldin, David Low, and Pat Oliphant.

The show, on the mezzanine of the Gallery's Grand Hall, does more than just present the often irreverent illustrations; it also traces the evolution of the political cartoon from its humble beginnings in the early 1800s to today's simpler and freer style.

There are cartoons to make you chuckle, some to raise your blood pressure, and others that bring new insights to America's political past and present. "The American Presidency in Political Cartoons" continues through November 28.

"A Good Man is Hard to Find" features President Harry Truman and Thomas Dewey. Cartoon by Ben Shahn.

"Newsmakers" (Continued from Page 3)
Claudia Kidwell on early colonial costumes.

'Streams of Time' by Nessa Dimitrova presented six first-day covers honoring the American Bicentennial to MHT Director Brooks Hinkle and Curator Carl Seche. The covers included a commemorative stamp of George Washington issued by the government of Cyprus.

Edwin A. Batisson, MHT curator of mechanical and civil engineering, has recently written an illustrated book, "Musket to Mass Production: Men in Times That Shaped American Manufacturing." Mr. Batisson also translated "The History of Printing in the U.S.R." into Russian. A paperback book was published for the Smithsonian and the National Science Foundation by the Indian National Scientific Documentation Center in New Delhi.

R. B. Milk, editor of the Charles Willson Peale Papers, NPG, worked in an October 8 panel discussion at Mount Holyoke College. The conference, "The American Experience in the Americas: The Decorative Arts in Latin America," will be published to complete a five-volume series on the subject.

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Claudia Kidwell on early colonial costumes.
Hans Hofmann Retrospective At Hirshhorn

The first retrospective of 20th-century painter Hans Hofmann to be exhibited since his death in 1966 opened at the Hirshhorn on October 19, and will last until April 3, 1977. It is the most comprehensive and authoritative survey ever mounted of Hofmann's art. It is also the first of what will be a series of exhibitions this fall and next year of the work of influential American artists of the last 50 years.

"Axeurere, France. St. Etienne's glorious light painted by its windows, as remembered," 1940. Oil on canvas from the collection of Mr. and Mrs. Robert Einich.

After arriving in the United States from his native Germany in the early 1930's, Hofmann became widely known as master teacher to a generation of American artists from 1934 to 1950. Life in San Diego was his introduction as an artist with the abstract expressionist painters of the 1940's, but developed and matured independently of the movement.

His best-known works, the "floating rectangle" pictures of 1958 through 1965, were produced during the last years of his life, when he was in his late 70's and 80's. Born in Munich in 1880, Hofmann went to Paris in 1905. Here he became familiar with the works of Cezanne, the Fauves, Picasso, Braque, Delaunaye and Kandinsky.

Teaching positions in California brought Hofmann to the United States during 1930 and 1931, and he settled in New York in 1932. The famous "Hans Hofmann School of Fine Arts" was founded there in 1935, and in Provincetown, Mass., in 1934. Among Hofmann's many students over the next 24 years were Larry Rivers, Helen Frankenthaler, and Louise Nevelson.

Through the 1950's, Hofmann increasingly utilized the bright contrasting colors, thick application of pigment, and painterly approach, for which he has become best known. Mr. Bannard's critical essay on Hofmann appears in a fully illustrated catalogue accompanying the exhibition. Along with illustrations of works not included in the exhibition, a color reproduction of the "Swamp" from the HMSG collection.

After closing in Washington on January 2, 1977, the exhibition will travel to the Museum of Fine Arts, Houston, which co-organized the exhibition and oversaw the catalogue's publication. Dates for the Houston showing are February 2 through April 2, 1977.

K-9 TEAMS GRADUATE. Shown here at graduation ceremonies held September 24 for the Smithsonian's K-9 Corps Class No. 2 are (front to back) John Krob with his dog Helga, Harold Jaworski, with Wifi, David Miller with Lobo, and Dave Pritser with Sabah. Watching the dogs put through their paces are Jack Chambers, chief, Protection Division; Julian Earl, assistant secretary for public service; Charles Blitzer, assistant secretary for history, and Mrs. S. Proctor of support services. The graduation ceremony was held at the Metropolitan Police Training Academy, included a field demonstration by the graduating class and the presentation of Certificates of Appreciation to the donors of the dogs.

Latin American Decorative Art Exhibit Opened at the Renwick

In a salute to the arts of the Americas during the time of the American Revolution, the Renwick Gallery is offering an exhibition, "America: The Decorative Arts in Latin America in the Era of the Revolution," which opened on October 19, and will last until April 3, 1977.

Some of the finest examples of silver, textiles, furniture, ceramics, and leather created in Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Guatemala, Mexico, Panama, Paraguay, Peru, Puerto Rico, and Venezuela are included in the show.

Most of the works are highly embellished, sophisticated examples of the decorative arts of the period, and bring the visitor to these important elements, a porcupine women tuck, a silver cup and straw, an inlaid traveling desk, a decorated majolica plate, a tortoise-shell and copper comb, a folding altarpiece with crucifix, a leather trunk, and silver sandal for a saint's image.

The exhibition is coordinated by Mildred Constantine, author and consultant on art and design, who is currently teaching a course in art history at the Parsons School of Design in New York. She is also a member of the American Society of Furniture Historians.

The Renwick Gallery of the Smithsonian Institution house a comprehensive collection of American decorative arts and design which opened in 1976. This year, the Renwick Gallery is presenting an exhibition, "America: The Decorative Arts in Latin America in the Era of the Revolution," which opened on October 19, and will last until April 3, 1977.

The exhibition, which opened on October 19, 1976, and will last until April 3, 1977, includes works of art from the following countries: Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Guatemala, Mexico, Panama, Paraguay, Peru, Puerto Rico, and Venezuela. The works include silver objects, furniture, textiles, and other decorative arts and design objects from these countries.

The exhibition is coordinated by Mildred Constantine, author and consultant on art and design, who is currently teaching a course in art history at the Parsons School of Design in New York. She is also a member of the American Society of Furniture Historians.

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Si in the Media

Cooper-Hewitt, "Gunmaking" Attract Media

By Johnnie Douthin

Kudos from the media on the opening of the Cooper-Hewitt Museum's "Gunmaking" exhibition are "nearly off the charts," according to the museum's director, Lisa Proctor.

The museum, which opened in New York City in 1976, is the only museum in the United States dedicated to the history of American decorative arts. The "Gunmaking" exhibition, which opened in October 1976, is one of the museum's most popular exhibitions, and has been viewed by over 2 million visitors.

Media attention has been particularly strong in the past week, with over 2,000 people attending a special preview event at the museum. The exhibition has also been featured on local and national television, and in newspapers and magazines.

The "Gunmaking" exhibition includes objects from the late 17th century to the present, including examples of firearms from the American Revolution, the Civil War, and World War II. The exhibition also features a collection of firearms from around the world, including examples from Europe, Asia, and the Americas.

The museum's director, Lisa Proctor, said that the exhibition has been a "tremendous success," and that the museum is "very pleased" with the response from the media.

"We have received a lot of positive feedback from the media," Proctor said. "The exhibition has been a great success, and we are very pleased with the response from the media."
Rain Can't Dampen MNH Picnic

By Linda Lichtiber

In spite of pouring rain, approximately 200 people turned out for the Cooper-Hewitt's third annual picnic, held in a large enclosed pavilion at Fort Hunt Park on October 2. Sponsoring the event was the Smithsonian's Museum of History and Technology.

Next, the crowd was alternately amazed and delighted by a magic show given by Harold "Hoy" Dougherty, who, aside from being a professional magician, works in photo services for NHM.

The final highlight was the Natural History Lampoon, a musical skit poking fun at all aspects of nature, from the stink rhinoceros in Porter Kie's office ("He scuttled over like the Rhinos so real, who secretly directed our Museum so dear.") to the new Insect Zoo. ("I'd like to go to the arachno-pods, just im-ag-gine, into a roach in cock-roaches.") Im-ag-gine a war with a bed-bug, mas-ing with a maggot. What a neat a-chieve-ment it would be!

If we could talk to the arachno-pods, learn their lan-guages, may-be take a spider on a trip.

One of the most amusing rows was a spoked wheel of a large lacrosse ball, to the tune of "There Is Nothin' Like A Dane!"

"We've got cases, we got drawers, we got specimens in good taste, we got specimens around us, no matter where we face. We are providing other things that come from every place. What ain't we got? We've got space!

If we got having that is cold, air conditioning that's hot, lots of garbage at the loading dock that's well advanced in rot, we will later move to the new staff gallery, located just outside the employees' cafeteria.

Mignon Davi, association president, organized the picnic with assistance from Mike Carpenter and Mary J. Maas. Many scientists and technicians worked together to present the Lampoon, among them, Ray Ece, Fred Collier, Dick Eide, Bill Nelson, Jim Kalonturas, Bruce Hodess, and Mark Ebertz.

C-H Launches Class Program

The Cooper-Hewitt Museum in New York City has launched a full-scale program of subscription lectures, seminars, workshops, and performances. Conducted by scholars, designers, and artists, the rich resources of the Smithsonian Institution as well as New York City to explore, understand, and expand an awareness of design, often through the creation or examination of actual artifacts.

Classes relate to the collection and cover subjects from the history of continuum in Still's work, to calligraphy and stage design. A course on "Percy Shaw and the Development of Reflective Road Surface" is taught by four professional designers, among them George Nelson, one of the original staff members, who rejoined the museum for exhibition.

Weekend seminars will be held on Islamic masterpieces, textile design, and the Versailles of Louis XIV.

Each month a Monday afternoon art repair clinic will be conducted by Steven Levey, a freelance conservator at the Guggenheim Museum.

Luncheon talks on various aspects of antique collecting are being offered on eight Mondays from October through May. The tuition for the program will support a social service fund to extend reduced class fees, and possibly reduced Museum admission, to senior citizens.

The Museum will offer travel programs focusing on decorative arts, architecture, and design, in New York City, as well as day trips, overnight trips, and extended tours outside the city. Visits during the first year will include homes of New York designers; underground New York, encompassing the plumbing, heating, ventilation, refrigeration, and electrical systems that operate under New York's high-rise buildings; the Smithsonian-Mall museums; and the American Southwest.

Classes for children aged 7 to 12 give young people a chance to draw, design, and construct. Some of the courses are "When is a Chair a Chair?" "How to See," "American Indian Design," and "Early American Crafts.

The only planned demonstrations of the performing arts, with attention this year to the art of puppetry, is another important part of the young people's program.

Coordinator for Cooper-Hewitt's educational offerings is Jane Clark, the Museum's programs specialist.

SI employees and their families enjoying third annual MNH picnic.

The program also lists current assignments open in Honduras to set up demonstration projects in two key watersheds, in Brazil to lead courses in range management, in Upper Volta to develop wildlife management plans for the parks, in Senegal to teach villagers the value of wildlife sanctuaries and national parks, and in other faraway places to perform a host of other exotic jobs.

The surge of requests in recent months has resulted in the need to expand the program's staff. Assisting its director, James A. Sherburne, are two new associate directors, Larry Ritter and Myron Gildegame. Mr. Ritter, who previously worked as a writer with the program, spent five years in Central America as a Peace Corps volunteer, and is now an assistant director.

Mr. Gildegame serves as a Peace Corps volunteer doing rural settlement work in the highlands of Ecuador east of the Andes before earning his master's degree in forestry at Oregon State University.

To commemorate the 200th anniversary of the sinking of the gunboat Philadelphia, the National Museum of History and Technology presented a public lecture and tour of the vessel in the Hall of Armed Forces History.

The Philadelphia, the oldest intact man­ of-war exhibited in an American museum, sank in Lake Champlain during the Battle of Valour Island October 11, 1776. In his lecture on October 11, Philip K. Lundeberg, curator of naval history, discussed the strategic importance of this vessel, its construction, and its crew of 44 men.

"This boat represents a type of shipbuilding that is often forgotten — vessels designed especially for inland waters," said Mr. Lundeberg. "In contrast to other ships of the Revolutionary period, the Philadelphia is in excellent condition because it was sunk by a single blow and then preserved in the fresh water of Lake Champlain for 159 years.

Designed by Benedict Arnold, the gunboat was one of eight "gondolas" which frustrated and delayed Britain's first major effort to divide and subdue the rebellious American colonies.

Said Mr. Lundeberg, "Since we now know that the Philadelphia was one of eight identical vessels, it's apparent that mass construction in shipbuilding was used some 200 years ago.

Among the new developments have added a human aspect to the story of the Philadelphia. The payroll sheet for her crew shows that 44 men were assigned to the vessel under the command of Benjamin Rene of Bucks County, Pa. In his lecture on October 11, Philip K. Lundeberg, curator of naval history, discussed the strategic importance of this vessel, its construction, and its crew of 44 men.

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Said Mr. Lundeberg, "Since we now know that the Philadelphia was one of eight identical vessels, it's apparent that mass construction in shipbuilding was used some 200 years ago. Among the new developments have added a human aspect to the story of the Philadelphia. The payroll sheet for her crew shows that 44 men were assigned to the vessel under the command of Benjamin Rene of Bucks County, Pa. In his lecture on October 11, Philip K. Lundeberg, curator of naval history, discussed the strategic importance of this vessel, its construction, and its crew of 44 men.

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The blue and white enamel banners now hanging from Mall lampposts are the result of a competition which has involved several years and the efforts of at least four government agencies and the Smithsonian. The banner logos are just one part of a public signage and information system designed for the Mall by Wyman and Cannon of New York, under the direction of a steering committee of officials from the National Gallery of Art, National Archives, the Capitol, the National Park Service and SI, which was designated by Susan Hamilton, Bicentennial coordinator, and Paul Perrot, assistant secretary for museum programs.

The architectural firm of Skidmore, Owings, and Merrill acted as consultants for the project, which was undertaken by the Federal Bicentennial funds.

Coordinated with the banners are a series of kiosks containing two-sided, three-dimensional maps of the Mall with names and information keyed in five languages. The Smithsonian has discussed the value of such a project for many years, according to Mrs. Hamilton.

"It can be a completely confusing situation for families who have never visited Washington to try to find their way and see the things that interest them," she said. According to Mrs. Hamilton, it was the cooperation of many people. Approval was obtained from the Commission of Fine Arts, the District of Columbia for the kiosks located on city land, and the General Services Administration for the kiosk at the National Archives.

Three design firms submitted proposals for the sign system, but Wyman and Cannon were chosen after several rounds of discussion and work began in September of 1975.

Many Smithsonian staff members were involved in the construction and installation of the map kiosks. The main model was made in New York by modellaker Charles Boye, and from his work, two castings were made at SI Exhibits Central. From them polyresin castings produced 28 three-by-six foot maps.

Under the direction of James Mahoney, Exhibits Central staffs John Wiederer and Per Eric Sullerink completed the kiosks and maps.

Alfred Clark, chief of the receiving and shipping branch of OPLANTS' warehouse division, designed the installation of the boxes into the metal kiosks, no small task.

Banner logos shown here symbolize, from top left, A&I, the Renwick, NGA East, HMSG, NPG, and the Botanic Garden.

Banner logos shown here symbolize, from top left, A&I, the Renwick, NGA East, HMSG, NPG, and the Botanic Garden. The National Collection of Fine Arts also demonstrates "Questions and Comments" and "Who's Who." The Bicentennial was designed for the Mall by Wyman and Cannon of New York, under the direction of a steering committee of officials from the National Gallery of Art, National Archives, the Capitol, the National Park Service and SI, which was designated by Susan Hamilton, Bicentennial coordinator, and Paul Perrot, assistant secretary for museum programs.

By Susan Bliss

Paintings and artifacts from the Freer collection of Shinto art went on display October 12 at the Freer Gallery. Included in the Freer exhibit are 14 religious paintings and objects dating from the 5th to the 18th century that relate to the Shinto religion, which is native and unique to Japan.

The paintings depict specific Shinto shrines, deities, and festivals. Of particular interest are a set of three paintings, containing a Kameido Mandala, a representation of Eastern Japan's Kumano shrines, deities, and festivals.

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By Linda St. Thomas

People seem to think the Smithsonian has all the answers. At least that's the message contained in the volume and variety of mail the Institution receives for information, which reach a high point during the academic year, including inquiries about UFO's, Artie cultures, nuclear power, and human bones.

There are formal letters, even those addressed to the "Smithsonian Institute, N.Y., N.Y.," are from the Villagers of the Castle, where they are sorted by Ann Pepper, public inquiry specialist, and returned to the referring office.

In the anthropology department alone, there are 100 pieces of prepared material on topics ranging from mythology and anthropology, American Indians, Mayan and Aztec cultures, and ethnic groups in the United States.

More than 2,000 requests for general information were supplied during the fiscal year, according to Ruth Q. Selig, information specialist, anthropology.

Dinosaurs and horses continue to be the most popular subjects for the paleobiology department. Material especially useful includes T. Rye's prepared a dinosaur kit which includes a leaflet, a list of museums, and pictures.

For the more technical questions, such as a recent one about a specimen found in Minnesota, Mr. Rye identified the specimen and sent along a copy of a Minnesota Geological Survey report for further consultation.

"Can sharks be found in the Chesapeake Bay?" and "Is there really an Abominable Snowman?" are two of the questions often asked by children writing to the vertebrate zoology department in the Museum of Natural History.

"Questions seem to come in cycles, often depending on what has been in the news or in the movies lately," remarked Helen Deppe, museum technician. "Just last summer, for example, our sharks pamphlet was in heavy demand. Luckily, one of our curators had asked that we reorder the pamphlets and letter's on sharks, pamphlets and letters on everything from campaign buttons to 1913 model-Fords.

Comments" and "Who's Who." The Bicentennial was designed for the Mall by Wyman and Cannon of New York, under the direction of a steering committee of officials from the National Gallery of Art, National Archives, the Capitol, the National Park Service and SI, which was designated by Susan Hamilton, Bicentennial coordinator, and Paul Perrot, assistant secretary for museum programs.

The extensive project already includes maps and logos for the Smithsonian Mall and other facilities of the National Mall, the Washington Monument, the Jefferson Memorial, the Lincoln Memorial, the National Zoo, the Botanic Garden, Constitution Gardens, and the Mall. A separate section of the National Gallery of Art has two logos; one for the original building, and one for the east addition.

Queries: Everything from Bones to UFO's

"Our viewers are as diverse as the Smithsonian," said I. Walter Sorrell, public information officer, recently hired to handle and display many fragile textile items she handles. The record includes creating the visual experiences that make the artifacts interesting.

One of them is Lois Vann, museum specialist in the Museum of History and Technology's Division of Textiles. As a textile preparator and consultant for the Museum, she oversees a variety of tasks. She works with a number of people, from the box office, to the conservation department, to the photograph department.

"Mounting techniques deal with individual objects," Mrs. Vann said, "so methods must vary. For long-term exhibitions such as 'Nations,' the artifacts must be protected when they are mounted. This requires use of special stretcher frames, hand-stitching, and exclusive use of man-made textiles that have been analyzed for acids that may damage the fabric, or tested for their ability to handle and display many fragile textile specimens. The project for the exhibition, 'Dinosaurs and Horses,' began much earlier. At first, the curators had asked that we reorder the pamphlets and letters on sharks, pamphlets and letters on dinosaurs. The boxes were designed with venting to handle and display many fragile textile specimens. The project for the exhibition, 'Dinosaurs and Horses,' began much earlier.

As a textile preparator and consultant for the Smithsonian Department of Education, Mrs. Vann is responsible for the conservation and care of textiles. She helps to design the displays for the exhibit. Mrs. Vann is responsible for the conservation and care of textiles. She helps to design the displays for the exhibit.

Recent developments include the use of new techniques in the display of textiles. Mrs. Vann operates the spinning wheel and loom on Fridays, and for special tours she demonstrates the processes involved in the manufacture of textiles. Mrs. Vann operates the spinning wheel and loom on Fridays, and for special tours she demonstrates the processes involved in the manufacture of textiles.